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## INTRODUCTION TO ZEN

by Richard P. Baillargeon

Technical knowledge of an art is not enough to make a man really its master. He must delve deeply into the inner spirit of it. This spirit is grasped only when his mind is in complete harmony with the principles of life itself. This is where ZEN and the Martial Arts merge.

"Ignorance" means the absence of enlightenment, that is, delusion. The "abiding Stage" means the point where the mind stops to abide. In Buddhist training there are 52 stages, of which one is a stage where the mind attaches itself to any object that it encounters. This attaching is known as "stopping" or "abiding." The mind stops with one object instead of flowing from one object to another, as is its own nature.

In the Martial Arts, and hence Karate-Doh, when an opponent tries to strike you, your eyes catch the movement and you may try to follow it. But, the minute that this takes place, you cease to be master of yourself, and you are sure to be beaten. This is "stopping." Do not let your mind "stop" there. Have no intention to counterattack his move; have no thoughts whatsoever. You must simply perceive the opponent's move, do not stop with it. Move on towards him and use his attack against him. You must not even think of yourself or your own actions as this is also "stopping." Try to transcend yourself as well as your opponent.

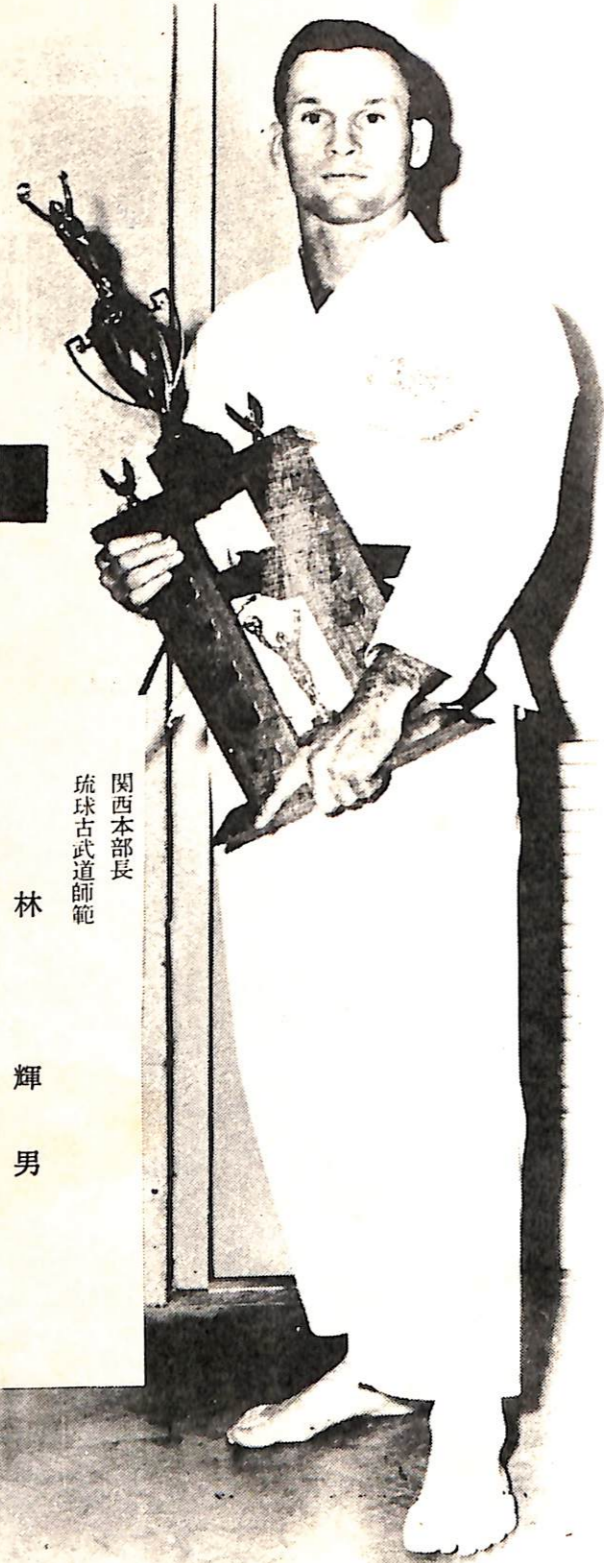
PRAJNA IMMOVEABLE is possessed by all sentient beings. It is transcendental wisdom flowing through relativity and it remains immovable. It is the mind itself endowed with infinite motilities; it moves forward and backward, left and right, and knows no hindrances in any direction. PRAJNA IMMOVEABLE is the mind capable of infinite movements.

This narrative is an attempt to outline the philosophical and technical aspects of Karate-Doh. It is not meant to be all inclusive but rather only to acquaint those persons beginning their Karate training with some basic knowledge of this generally misunderstood art. It is realized that the philosophical portions are difficult to comprehend especially to those without prior exposure to Eastern thought.

The vastness of the subject matter and available source material has regrettably necessitated brevity in every area. That some readers will find fault and perhaps error in its content is expected. It is hoped that this simplified account will serve to "whet the appetite" of its readers and will perhaps stimulate them to search for additional knowledge.



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## ZEN BUDDHISM

Compiled from various Martial Arts  
Books and Magazines

Buddhism, and hence Zen, began at the moment of Enlightenment ( SATORI in Japanese ) experienced by the Buddha ( Gautama ). Enlightenment is the "knowing" of our own true nature, which is the Universal Mind. It is realization of the who, what, why, where and how which have plagued Man since the beginning of thought.

This "knowing" is alluded to in the ancient teachings and writings of the Hindu, Yogis and Christians alike. However, Buddha expressed this as a "living thing" not to be known by any method other than DIRECT personal knowledge. Since Enlightenment can only be transmitted by direct means, and there being no formalized teachings, Buddhas followers divided into 2 major schools of thought after his death around 483 B.C. The branch from which Zen sprung is known as the Mahayana.

Mahayana Buddhism spread from India throughout Asia and became an important religion in China where the Mahayana teachings came into contact with 2 important influences from the Chinese mind; Confucianism and Taoism. These precepts and the later exposure to the Japanese peoples have shaped Zen into what it is today.

From Confucianism, Zen received its practicality and from Taoism, its speculative influences. The Taoist symbol YIN and YANG demonstrates portions of these contributions.



Yin and Yang are the primordial twin potencies that regulate the Universe. YANG is the male, positive energy, producing light, warmth, and fullness and is represented by White; YIN is female, negative, darkness, cold and empty and is the Black of the symbol.

YIN is seen flowing into YANG and YANG into YIN demonstrates that one begins and ends with the other. Within each there exists part of the other as shown in the symbol. When YIN and YANG are not in harmony, nature and life is in discord. Both are contained within a circle indicating that all things, though constantly changing, are without beginning and without end, just as one cannot determine where a circle begins or ends.

These concepts are explained in the following Taoist writings by LAOTSE and the commentary by CHUANGTSE.

### THE RISE OF RELATIVE OPPOSITES

When the people of the Earth all know beauty as beauty, there arises the recognition of ugliness.

When the people of the Earth all know the good as good, there arises the recognition of evil.

Therefore:

Being and non-being interdepend in growth;  
Difficult and easy interdepend in completion;

Long and short interdepend in contrast;  
High and low interdepend in position;  
Tones and voice interdepend in harmony;  
Front and behind interdepend in company;

## LAOTSE

### COMMENTARY BY CHUANGTSE:

Life arises from death, and vice-versa. Possibility arises from impossibility, and vice-versa. Affirmation is based upon denial, and vice versa. Which being the case, the true wise man rejects all distinctions and takes his refuge in Heaven. For one may base it on this, yet 'this' is also 'that' and 'that' is also 'this.' 'This also has its 'right' and 'wrong', and 'that' also has its 'right and wrong'. Does then the distinction between 'this' and 'that' really exist, or not? Affirmations and denials alike blend into the One.

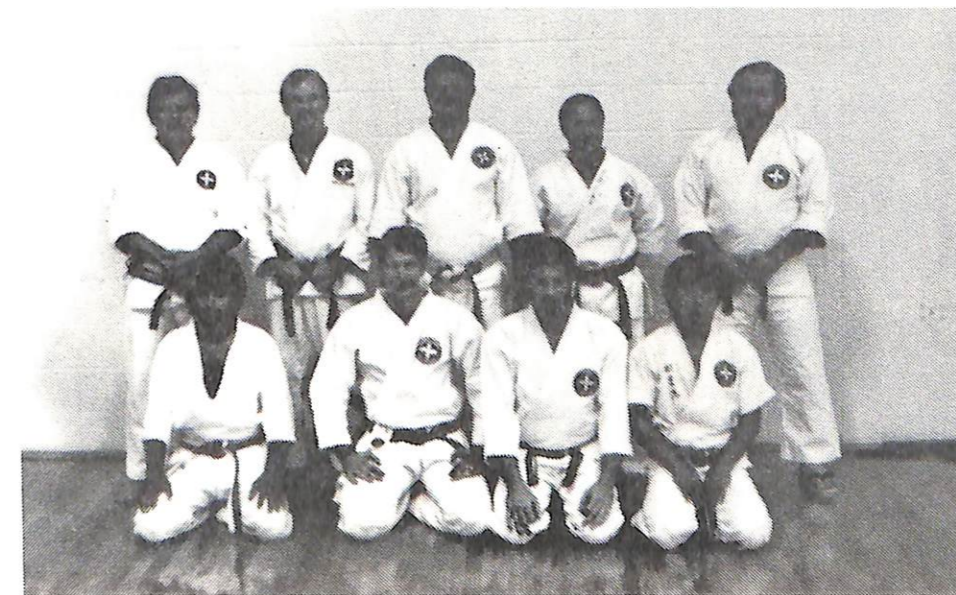
Things receive names and are said to be what they are. Why are they so? They are said to be so! Why are they not so? They are said not to be so! Things are so by themselves and have possibilities by themselves. There is nothing which is not so, and there is nothing which may not become so.

Destruction is the same as creation and creation is the same as destruction. There is no such thing as creation or destruction, for these conditions are again levelled into One.

Only the truly intelligent understand this principle of levelling all things into One. They discard the distinctions and take refuge in the common and ordinary things. The common and ordinary things serve certain functions and therefore retain the wholeness of Nature.

From the point of view of Tao, there are no such distinctions of high and low. From the point of view of individuals, each holds himself high or others low. If we say that a thing is great or small by its own standard of great or small, then there is nothing in all of creation which is not great or nothing which is not small. If we say that a thing is good or bad because it is either good or bad, according to our individual subjective standards, then there is nothing which is not good, nothing which is not bad.

NKJU Senior  
Renshi Belts



If there was a beginning, then there was a time before that beginning, and a time before the time which was before the time of that beginning. If there is existence, there must have been non-existence. And if there was a time when nothing existed, then there must have been a time when even nothing did not exist. All of a sudden, nothing came into existence. The Universe and I came into being together; the myriad of things of the Creation and I are One.

Perfect Tao cannot be given a name and by its very nature, cannot be defined. A perfect argument does not employ words. Perfect kindness does not concern itself with acts of kindness. All things which are and which are done naturally are in harmony with TAO. To act with preconceived thought is not the way of nature. Be in harmony with all things and to realize that all things are part of the One is Tao.

#### CHUANGTSE

Tao is the principle of Nature which is growth and movement. It is perpetual change which never remains still. What is absolutely still or perfect is absolutely dead. Without the possibility of growth and change, there is no life. In reality, there is nothing which is perfect. It is only in the minds of Men where such a concept exists. Man clings to things in the hope they will remain the same. This is the cause of human misery.

A master of life never asserts himself against things; he yields and either pushes them slightly out of direct line or moves them around in the opposite direction without a direct opposition. He accepts everything until by including all things he becomes their master. To accept change is to remain unharmed and truly unmoved.



Soke Kuniba

Master Baillargeon

Master Kayosan

#### JAPANESE ZEN

In China, Zen has enjoyed spiritual success and influenced Chinese philosophy in the SUNG Dynasty, but in Japan, Zen has entered into almost every phase of cultural life. Before a discussion of the link between Zen and Karate, it is of interest and importance to investigate this marriage of philosophy and culture.

The "one-corner" style of Japanese painters and the tradition of retaining the least possible lines or strokes which go to represent forms are very much in the spirit of Zen. A Bird on a single dead branch awakens a sense of emptiness and at the same time, of peace and contentment- the Zen sense of the Alone.

These methods of painting seem to disregard established form, emphasis is given to spirit rather than to style. When you would ordinarily expect a line or a mass or some balancing element, you miss it, and yet this very thing awakens an unexpected feeling of pleasure. This imperfection itself becomes a form of perfection.

Another expression of Japanese culture which expresses much of Zen is the HAIKU; this is the shortest form of poetry found in literature. The HAIKU consists of only 17 syllables and though some of the feeling is lost in translation, the sense of true creativity can be felt.

At the supreme moment of life and death, we just utter a cry or take to action, we never argue, we never give ourselves up to a lengthy talk. Feelings refuse to be conceptually dealt with, and since a HAIKU is not a product of intellection but a spontaneous feeling, it is also brief and significant.

" The old pond, ah!  
A Frog jumps in:  
The Water's Sound!"

-Basho-

In this HAIKU, the sound coming out of the old pond was heard by BASHO as filling the entire Universe. Not only was the totality of the environment absorbed by the sound and vanished into it, but BASHO himself was altogether effaced from his consciousness. Both the subject and the object ceased to be something confronting and conditioning each other. And yet, BASHO was there, the old pond was there, with all of the rest. But BASHO was not the old BASHO. He experienced the mystery of being-becoming and becoming-being. The old pond was no more, nor was the frog a frog. They appeared enveloped in mystery which was no mystery. HAIKU shows the thing as it exists at one and the same time outside and inside the mind, perfectly subjective, ourselves undivided from the object, the object in its original unity with ourselves. It is a way of returning to nature- our nature.

The love of Nature the Japanese people originally had was no doubt their innate aesthetic appeal for all things beautiful; but the appreciation of the beautiful is at the bottom religious, for without being religious one cannot detect and enjoy what is genuinely beautiful. And there is no denying

that Zen gave an immense impetus to this Native feeling for nature, not only by sharpening it to the highest degree of sensitiveness but also by giving it a metaphysical and religious background. This is reflected in the HAIKU, in art, the tea ceremony, and the totality of Japanese Culture.

The idea of subjecting Nature to the demands of man's selfish desires is foreign to the Eastern peoples. Nature is not an enemy or opposing power but rather a constant companion and friend. Zen purposes to respect and love nature for our friend is one with objective nature. Nature lives in us, and we in nature.

To be free, spontaneous and natural is our true nature. When we speak, that is of being natural, we mean first of all being free and spontaneous is the expression of our feelings, not making any calculation as to the effect of our doings either on others or on ourselves, and conducting ourselves in such a way as not to leave room for thought of gain, value, merit or consequence. To be free means to be natural and emancipated. The one thing that especially hampers and complicates our modern life is the concept of teleology, which we are all made to feel in every phase of our life. As long as we are on the plane of teleological conception, we are in no way free. And not being free is the cause of all the worries, all the miseries, all the conflicts, that are going on in this world.

Love of nature is deeply embedded into all of Japanese Culture. The HAIKU and other forms of poetry are either about nature or the naturalness of things. This recognition of beauty and the spirit of life is evident in the following examples:

- In fair weather,  
In cloudy weather  
Beautiful indeed  
and never changing--  
This peak of Fuji! -  
- Tesshu -

- My hut is on the beach  
Lined with Pine Trees,  
and the high peak of Fuji  
looms up above the eaves. -  
- Dokwan -

- In the June rains,  
One night, as if by stealth  
the moon, through the pines. -  
- Ryota -

- The hut leaks when it rains,  
and I am wet;  
I think of the kindly visits  
of the Moonlight!  
- Saigyo -

Completely imprisoned in the spring rain,  
I am all alone in the solitary hut,  
Unknown to humankind.  
- Saigyo -

- Advanced in age, I'm old indeed--  
No gainsaying this--  
But as I look up at the  
Blossoming Cherries,  
How cheered up I feel in spirit.-  
- Fujiwara -

-Where, I wonder, is he passing the night,  
This cold freezing night,  
When it is even beginning to storm--  
A lonely wafarer in a world of darkness?-

- Ryokwan -

Perhaps in no other aspect of Japanese Culture is Zen more prevalent than in the tea-ceremony. Here is found the feeling of WABI; a term meaning poverty or "not to be in the fashionable society of the time." To be poor, that is, not to be dependent on things worldly-- wealth, power, and reputation-- and yet to feel inwardly the presence of something of the highest value, above time and social position. Practically, it is to be content with a little hut and with a dish of simple food, and perhaps to be listening to a gentle Spring rainfall.

There is in all of us an irradicable longing for the cult of WABI; to return to the natural sense and state of living. Else why the pleasure of camping in the woods, hiking mountain trails or fishing beside a rushing stream? We wish to go back once in a while to the bosom of Nature and feel her spirit directly. The art of tea ( cha-no-yu ) is a fulfillment of this inner need to return to the simpler things.

The spirit of the tea-ceremony consists of 4 things: harmony, reverence, purity and tranquility, They are all essential constituents of a brotherly and orderly life, which is no other than the life of the Zen monastery.

The Japanese character for Harmony also reads "gentleness of spirit" and this describes the entire procedure of the tea-ceremony. The general atmosphere of the tearoom tends to create this gentleness-- gentleness of touch, odor, light, and sound.

Let us quote from the Zen master TAKUAN ( 1573-1645 A.D. )

The principle of cha-no-yu is the spirit of harmonious blending of Heaven and Earth and provides the means for establishing universal peace. People of the present time have turned it into a mere occasion for meeting friends, talking about worldly affairs, and indulging in palatable food and drink; besides, they are proud of their elegantly furnished tearooms, where they are surrounded by rare objects of art, they would serve tea in a most accomplished manner, and deride those who were not so skillful as themselves. This is, however, far from being the original intention of cha-no-yu.



David Smithz - Shodan getting his rat tail cut off  
by Shihan Joe Ruiz at the Awards Banquet.

Let us construct a small room in a bamboo grove or under trees, arrange streams and rocks and plant trees and bushes, while ( inside a room) let us pile up charcoal, set a kettle, arrange flowers, and arrange in order the necessary tea utensils. And let all this be carried out in accordance with the idea that in this room we can enjoy the streams and rocks as we do the rivers and mountains in nature, and appreciate the various moods and sentiments as suggested by the snow, the moon, the trees and flowers, as they go through the transformation of seasons, appearing and disappearing, blooming and withering. As visitors here are greeted with due reverence, we listen quietly to the boiling water in the kettle, which sounds like a breeze passing through the pine trees, and become oblivious to all worldly woes and worries; we then pour out a dipperful of water from the kettle, reminding us of the mountain stream, and thereby our mental dust is wiped off. This is truly a world of recluses, saints on earth.

The principle of propriety is reverence, which in practical life functions as harmonious relationship. This is a statement made by Confucius when he defines the use of propriety, and is also the mental attitude that one should cultivate as cha-no-yu. For instance, when a man is associated with persons of high social rank, his conduct is simple and natural, and there is no cringing self-deprecation on his part. When he sits in the company of people socially below him, he retains a respectful attitude towards them, being entirely free of the attitude of self importance. This is due to the presence of something pervading the entire tearoom, which results in the harmonious relationship of all who come here. However long the association, there is always the persisting sense of reverence. The spirit of the smiling Kasyapa and the nodding Tseng-tzu must be said to be moving here; this spirit, in words, is the mysterious Suchness that is beyond all comprehension.

For this reason, the principle animating the tearoom, from its first construction down to the choice of tea utensils, the technique of service, the cooking of food, wearing apparel, etc. is to be sought in the avoidance of complicated ritual and mere ostentation. The implements may be old, but the mind can be invigorated therewith so that it is ever fresh and ready to respond to the changing seasons and varying views resulting therefrom; it never curries favor, it is never covetous, never inclined to extravagance, but always watchful and considerate of others. The owner of such a mind is naturally gentle-mannered and always sincere--- this is CHA-NO-YU.

The way of cha-no-yu, therefore, is to appreciate the spirit of naturally harmonious blending of Heaven and Earth, to see the pervading presence of 5 elements by one's fireside where the mountains, rivers, rocks and trees are found as they are in Nature, to draw the water from the refreshing well of Nature, to taste with one's own mouth the flavor supplied by nature. How grand, this enjoyment of the harmonious blending of Heaven and Earth!

- TAKUAN -

## ZEN AND THE SAMURAI

It may seem strange that Zen has been affiliated with the Military Classes of Japan. In whatever country Buddhism flourished, it has been a religion of compassion and was never found engaged in warlike activities. As noted previously, Zen is a love of gentleness and nature and would appear to have no doctrine to be entertained by any class of people as menacing and dangerous as the Japanese Samurai. However, there is in Zen an appeal to all of Mankind. Its principles apply to life and death.

Zen has been closely related from the very beginning with the life of the Samurai. It has never actively assisted them but has passively sustained them in their fighting. Zen has sustained them in 2 ways: morally and philosophically, because it treats life and death indifferently. Zen upholds intuition against intellection, for intuition is the more direct way of reaching the truth. Therefore, there is in Zen a great deal of attraction for the military classes. The military mind, being comparatively simple and not usually addicted to philosophizing, finds a congenial spirit in Zen.

Zen discipline is simple, direct, self-reliant and self-denying. The fighter is to be always single minded with one subject: to fight. He is therefore not to be encumbered in any possible way, be it physical, emotional or intellectual. Intellectual doubts in the mind of a fighter are obstructions to his onward movement. A good fighter is generally stoic, which means he has an iron will. This, when needed, Zen can supply.



Zen has no special doctrine or philosophy, no set of concepts or intellectual formulas, except that it tries to release one from the bondage of birth and death, by means of intuitive modes of understanding. It is extremely flexible in adapting itself to almost any philosophy and moral doctrine as long as its intuitive teaching is not interfered with. Besides its direct method of reaching final faith, Zen is a religion of will-power, and will-power is urgently needed by a warrior.

BUSHIDO, Military Knight Ways, was the Code of the Samurai and may be paralleled with the Code of the Feudal European Knights of Europe. This was a code of life as well as death which still prevails among certain Martial Groups.

A few of the ideals and sayings which influenced the code of Samurai follows:

- It is true courage to live when it is right to live, and to die when it is right to die.-
- A benevolent man is ever mindful of those who are suffering and in distress.-
- Though they may wound your feelings, these three you have only to forgive; the breeze that scatters your flowers, the clouds that hide your moon, and the man who tries to pick quarrels with you.-
- Modesty and complaisance, actuated by respect for other's feelings, are at the root of politeness.-
- When others speak all manners of evil things against you, return not evil for evil, but rather reflect that you were not more faithful in the discharge of your duties.-

What finally has come to constitute Bushido is the act of being an unflinching guardian of the dignity of the Samurai, and this constitutes loyalty, filial piety and benevolence. To fulfill those duties, two things are needed: to train in moral asceticism, both practically and philosophically; and to always be ready to face death, if required.

No great work has ever been accomplished without going mad- that is, without breaking through the ordinary consciousness and setting loose hidden powers. When the unconscious is tapped, it rises above individual limitations. Here death loses its sting altogether, and this is where the Samurai joins hands with Zen.

From the PRIMER OF BUSHIDO, by Daidoji Yusan of the 17th Century:

" The idea most vital and essential to the Samurai is that of death, which he ought to have before his mind day and night, night and day, from the dawn of the first day of the year till the the last minute of the last day of it. When this notion takes firm hold of you, you are able to discharge your duties to their fullest extent; you are loyal to your master, filial to your parents, and naturally can avoid all kinds of disasters. Not only is your life therefore prolonged, but your personal dignity is therefore enhanced. Think what a frail thing life is, especially that of a Samurai. This being so, you will come to consider every day of your life your last, and will dedicate it to the fulfillment of your obligations. Never let the thought of long life seize upon you, for then you are apt to indulge in all types of dissipation, and end your days in dire disgrace. "

KENSHIN UYESUGI, a great general of the 16th century wrote:

" Those who cling to life, die, and those who defy death, live. The essential thing is the mind. Look into this mind and firmly take hold of it, and you will understand that there is something in you which is above birth-and-death and which is neither drowned in water or burned in fire. Those who are reluctant to give up their lives and embrace death are not true warriors. "





Kicking Techniques by Soke Kuniba

## HYPNOSIS AND THE MARTIAL ARTS

by Dan Pittman

Hypnosis is one of hard words like communism-- it carries a lot of emotional baggage with it that often prevents clear thinking about the subject. Its easy to understand why; hypnosis is indeed a powerful phenomenon. In a state of trance, the mind can numb pain, as seen in the case of firewalkers; or inversely, blisters will appear if the hypnotized subject is touched with a pencil that has been falsely described as a red hot poker.

Such mental powers have long intrigued martial artists who view their discipline as one that develops both mind and body, yet for a variety of reasons many have never explored the relationship between hypnosis and certain mental states cultivated [or coveted] by martial artists.

You may, for example, have noticed the similarities between feats demonstrating "Ki Power" and the stunts of stage hypnotists. The most obvious difference, of course, is that the martial artist performs his feats of mind control alone.

That difference is an appealing one, for letting someone hypnotize you is sort of like giving someone the key to your house. But the implications are much more serious; you don't just want anyone rummaging around in your mental house amongst your personal belongings. You can, however, through the use of self-hypnosis, learn to tap the powers of deep mind without involving another person. And although authorities disagree about the potential for abuse of a hypnotized subject, all agree that no one has ever been harmed by using self suggestion.

Self Hypnosis has been around alot longer than any of today's popularizers of the subject. The first mention of hypnosis occurred about 3 thousand years ago in Egyptian texts, and volumes have been written about it since that time. In this article, you will be introduced to simple, yet very effective procedures for self hypnosis.

Why would you want to learn self-hypnosis? Frankly, not understanding what your mind is capable of doing is a lot like a monkey being in possession of a really powerful computer that he doesn't even know how to switch on. Learning how to "switch on" personal parts of the most personal computer you will ever have, your own mind, is probably the closest thing to finding Aladdin's lamp that humans can wish for.

Of course, learning to summon your internal genie doesn't mean that you can sit back with your fett propped up and expect your wishes to be granted with no effort on your part. What self hypnosis can do is to help you make the effort needed to transform your wishes into facts. What you want to learn to do is, first, to tune into the power of your unconscious mind; and second, to communicate effectively with it. Like the monkey with the computer, we must first learn to turn the thing on; then we must speak to it in a language that it understands.

The first part is not that hard to learn. The second is a bit harder but it is well worth the effort. And there is another reason you should learn something about hypnosis, especially as a martial artist. I call it "psychic self-defense."



While the approaches are too involved and subtle to be addressed by this brief article, it seems worthwhile to be aware [ and when certain types of commercials are blaring BEWARE ] that a skilled hypnotist trained in certain esoteric techniques can sometimes induce a trance state in another person without the consent or conscious cooperation of that person.

To help you learn to use the method of self-suggestion presented in this article, and we will call it SCREEN OF MIND, we'll consider the 4 basic stages of hypnosis; the induction, deepening, suggestion, and the awakening.

#### INDUCTION AND DEEPENING:

The induction and deepening stage introduce the "trance state." If you're unsure about what exactly trance state means, here's a common example of trance state that has been experienced by most people. If you've ever driven a car on a long trip and realized that you passed through some towns without realizing it, you were in a trance state. Some part of you was unconsciously taking care of the driving while your conscious mind was busy with other activities-- daydreaming, solving problems, or whatever. In such instances the trance state is something that just "happens" to us mechanically, but under hypnosis this same mental state is intentionally induced.

So, how do you go about intentionally inducing, then deepening the trance state? The first step is to relax completely.

This brief exercise will help you to relax. First, lie on the floor on your back, head and neck perfectly aligned with your spine, arms stretched out to the side of the body so that they are not touching the trunk, palms up. Now lift the left leg off the floor about 6 inches and tense every muscle in it all the way to the foot, even in your toes. Hold this tension for about 15 seconds. Lower that leg, and immediately do the same procedure with the other leg. Repeat this process with the left arm first, then the right arm. The whole time this process is being performed, rhythmically breathe using the diaphragm. If you still feel tense, continue the exercise by tensing the muscles of the trunk, then the neck and face. You can help the relaxation phase by imagining something pleasant and restful such as floating on a cloud or water.

#### DEEPENING STAGE:

When you feel relaxed, you are ready to deepen the state of relaxation and enter the trance stage. At this point, you will want to assume a position that is comfortable to you, but without getting so comfortable that you actually drift off to sleep. For example, you may decide to sit in a straight backed chair instead of assuming a traditional Eastern seated posture for meditation. It is important that you keep your head and neck aligned with your spine, and do not let your shoulders slump.

One method of trance induction frequently used by hypnotists is to have the subject imagine that he is descending an elevator, escalator or even stairway while the hypnotist counts backward from 10 to 0. To learn to use the Screen of the Mind effectively, you will find it helpful to practice a method of induction that relies on visualization of imagery. Instead of visualizing yourself descending an elevator, you might, for example, think of an image that corresponds with the seven colors of our culture that recognizes the color spectrum: red, orange, yellow, green, blue, purple and violet. A blooming poinsetta represents the color red; for orange, a sliced fruit and so on. Try to hold each image in your mind's eye for about 10 seconds, proceeding all the way through the color violet.

#### SUGGESTION STAGE:

After completing the relaxation and induction, you will be ready to enter the suggestion stage. For professional hypnotherapists, this is the crucial stage that requires extensive training. However, for a layman to use self-suggestion correctly, you need to remember only a few basic rules.

First, verbal suggestions are always stated in a positive manner, never negatively. If you want to eliminate stage fright you would say, "I will not be nervous." Your unconscious mind will fasten on the key word "nervous" and will dredge up all the negative connotations. Instead, you might say, "I am calm and confident."

Secondly, when you use a mental image to formulate a suggestion, always construct the image to represent the desired event as already a reality. For example, try to see your Karate stances as already perfect, and if your mind's eye blips through a difficult part in a Kata you are mentally practicing, "rewind" your imaginary reel and run it through again. Keep working until you have managed to construct a clear image of the movements as they should be performed.

Some people have difficulty seeing mental imagery, but find that they have a good sense of auditory images or sounds, or kinesthetic images that are taste or sense of body movement that can also be used effectively. Experiment to find out which type of image is your particular strength. Work with that skill to develop the other types of imagery.

A good way to begin is by construction of your own private screening room. Using the steps already described, enter a trance state and visualize the construction of an imaginary media room in any style that pleases you-- But be sure to include a screen on the wall that can be activated by fingertip control. This screen is the screen of your mind, and with practice, you will find that the images you project there will take on greater clarity and be easier to hold. If the images fade at first, don't be discouraged; just pull them back until they come easier and stay longer.

It takes work to develop this skill, but the reward is well worth the effort. You're going to be the producer, director and star of your own Internal Productions, but unlike daydreams and idle fantasy, projected imagination is not a waste of time.

Try it-- I think you will be surprised at the results. When you are ready to awaken, be sure to suggest to yourself that you will awaken feeling alert, refreshed, eager to work on your current goal. Then simply count from one to five and say to yourself silently, " I am awake now." You will be, and with practice, you'll find that you are more awake than you have ever been.

## OKINAWAN KARATE WEAPONS

by Candra Gill, 8 years old

I am a green belt in Jiu-jitsu. My name is Candra Gill. My father is a Black Belt in Jiu-jitsu and he also teaches a class. My brother is 4 and will be 5 in October. He thinks he's a ninja and will be joining the class soon. My mom once tried Taekwon-Do, but didn't like it. Now, let's get on to the weapons!

All of the Okinawans Karate weapons are also farm instruments. The reason for this is that the Japanese came and said, "No weapons for you guys!" So the Okinawans made up a system for using farm tools. The nun-chakus were tools that people used for separating rice ( there is a lot of rice on Okinawa). The tonfa was used for grinding the rice. If a Samurai happened to come, the person who was grinding the rice could defend himself. The sai was used for planting by putting holes in the ground for seeds. A very well trained man could take the sword out of a Samurai's hand with them. The staff could be used as a walking stick for the priests or older people and to carry water for the rice plants. So if a Samurai came along he could easily fight him. The kama was used for cutting down grain and rice. A real one would have a sharp blade and it would hurt to be attacked with one!

Karate Facts: The word Karate means "empty hand." Karate came from Okinawa and not Japan.

## MEDICINAL HERBS AND THE MARTIAL ARTS

by Sall Emen Azem

In tradition HERBAL MEDICINE is the forerunner of all forms of healing practiced today. Historically, the ancient art of Herbology has claimed to produce cleansing and healing activities which assist in normalizing body functions, thus resulting in a state of good health.

The Karate and Kung Fu masters of old were expected to be able to heal as well as to destroy. Herbal remedies and manipulative therapy played an important part in the training of a martial artist. He/she learned to be able to distinguish the unique and different properties of herbs found in the local country side and to use them appropriately.

### METHODS OF PREPARATION:

TEAS: Bring 10 oz. of water to a boil in an enamel pot. Turn off the heat and add 1 teaspoon to one teaspoon of herbs ( or pour the boiling water over the herbs). Cover the pot and let it steep for 5 to 15 minutes, then strain and use. Honey and lemon can be added.

OINTMENT/SALVES: To 4 parts fat add 1 part botanical. Stir and heat gently for 20 minutes. Cool slightly and strain. This works best if your have ground your herb to a powder or if you are using a powder to begin with. Also add 1 part of dry white wine while heating the fat. This keeps the resulting ointment from smelling burned.

HERB	PREPARATION	USAGE
Kings Fern	Ointment	lower back pain, sore joints and muscles.
Lavender and Olive Oil	Ointment	lower back and leg strain
Chamomile	Tea	calming stress, helps sleeplessness, also good for stomach disorder.
Fennel or Borage	Tea	antidote for minor depression, helps concentration
Hops or Skullcap	Tea	soothes stress, promotes sleep
Ginseng or Cayenne	Tea	builds energy, combat against stress, increase mental powers and physical as well.

These herbs are just a few of the most commonly used ones. Portions of these herbs can be found in a variety of modern medicines in use today for the same reasons listed above.

\*\*\*REMEMBER, THIS ARTICLE ON HERBAL MEDICINE IS FOR HISTORICAL INFORMATION AND AT NO TIME DOES THE AUTHOR MAKE CLAIM THAT THESE REMEDIES SHOULD BE USED IN LIEU OF EXPERT MEDICAL ATTENTION, AND AT NO TIME DOES THE AUTHOR MAKE GUARANTEE OF POSITIVE RESULTS\*\*\*

## PHILOSOPHY OF "GIRI"

by James H. Prouty

If one was to look in a Japanese-English Dictionary for the term GIRI, one would probably be unable to find it. This is understandable because in Japanese Dictionaries, they can not properly define its meaning. GIRI is best described as the "righteous way," and this includes many translations and a lengthy list of obligations. IE: Duty to one's teachers, respect for one's parents, grandparents, brothers and sisters; respect and allegiance to one's own personal beliefs and religion.

To know giri meant for a Samurai to be loyal to his lord and family members for life. The philosophy to repay giri is very serious indeed. Formerly, the Samurai had to repay giri with his life, if this was necessary. Today, perhaps, this is considered an extreme. But to the Samurai, his honor was extremely important, perhaps the most important and fundamental belief in his life. Today, the concept of repaying giri is still a serious consideration for the student of Karate-Do.

In Karate, and more specifically in my own Training Halls, I expect the concept of giri to be strictly adhered to at all times. Repayment of giri to me means that during classes, the student's entire involvement should be to the instruction being given, and this also includes helping fellow students, perhaps to such extremes as pushing them above and beyond their current capabilities.

Outside the school, giri includes loyalty and proper behavior towards Mother, Father and other family members. For junior students, this includes doing, without comment, your household chores, school work, and other duties to the best of one's ability.

The Instructor sees his students as his many sons and daughters, and during their training and development, a camaradery and feeling for each other is built. Perhaps to such a degree, it cannot be explained. Karate is a difficult undertaking, it should not be treated lightly, it should be respected and adored, for perhaps your knowledge may save your own life, if it has not already done so. Ahh! Perhaps some day, you will really understand Karate-Do!

## THE TEACHING CONCEPT OF THE "CODE OF BUSHIDO"

by Sali Azem

I would like to begin by stating that this is only a brief summary of the basic concepts of the "Code of Bushido," a very extensive and complex philosophy deeply rooted in the religions and social concepts of the Japanese peoples. In presenting the basic concepts of Bushido, I will discuss, in outline form, some of the basic terms synonymous with the teaching of Bushido as a fighting component.

GOKUI, also known as GOKUI-WAZA or GOKUHI-WAZA. The literal translation of these words implies a high level of secret technique. In essence, it refers to the use of the best technique for the specific attack (GOKUHI-WAZA). A very important aspect of GOKUI is the ability to be calm and relaxed, the ability to use your mind to the maximum in a confrontation.

SHINGI. The process of mental development is called SHINGI. The term implies that physical techniques are not enough. Mental awareness must be keenly tuned to pick up an opponent's body signals. The process of learning to think about techniques and maintaining the same emotional level is included in the concept of SHINGI.

MAAI and MA. MAAI is the actual distance between two people. MA is the distance needed for a martial artist to complete a technique. It is an individual's striking distance. There are two categories of MA: One is TO-MA or long distance technique, and the other is CHIKI-MA, or short distance technique. The CHIKI-MA techniques are considered to be more advanced. In Bushido, it is important to recognize an individual's MAAI and master both TO-MA and CHIKI-MA techniques.

SHU-HA-RI. This is the 3 fold meaning for the martial artist. SHU means that the student must listen, obey and learn. HA means that the student must try to do better than his teacher. RI completes the circle and states that the student must listen, obey, learn, and strive to be better than his master in technique and character development.

BUN BU-RYUDO. This term implies that there must be a balance between the mind and the body. BUN is mind, BU is body, and RYUDO means proper balance.

ZANSHIN. This term implies the proper ending of a technique in a form or Kata. It is a method that implies concentration on the completed movement.

ZEN-MONDO. This is the dialogue between instructor and student which is centered on the verbal exchange designed to develop the student's mental awareness.

In essence, the "Code of Bushido" stresses more than just physical training. It also teaches the concept of mental development.

" Bushido is based on chivalry, is a flower no less indigenous to the soil of Japan than its emblem, the Cherry Blossom, nor is it a dried-up specimen of virtue preserved in the History of Japan. "



Robert Conrad and Soke



Soke and Enos

## WHAT IS KARATE GI?

by Richard Campbell

The obvious meaning of "GI" is a simple loose fitting garment worn while practicing Karate. This is not the only meaning of the word, GI.

A gi is a common garment in parts of the Orient, especially in Japan. Master Hisataka teaches in his book, SCIENTIFIC KARATEDO that the gi was also worn beneath the robes of Buddhist Monks. This view is also supported in Doshin So's book, WHAT IS SHORINJI KEMPO? That book contains illustrations of Karateka in gi and also in robes worn over the gi. There is evidence, then, that the gi is a religious garment as well as an ordinary practical one.

A religious garment is frequently intended to be the outer manifestation of the wearer's inner spiritual state. A priest wears white during Mass to represent his inner purity while performing the Sacrament. The traditional Karate Gi is white for much the same reason. Its whiteness symbolizes "purity of spirit" at which Karate aims. Such purity comes from the conquest of one's selfishness and egotism. The Gi expresses that ideal of selflessness.

The whiteness of the gi also symbolizes an aspect of Zen that is essential in Karate-Do. White symbolizes both blankness and light. It conveys, therefore, the ideals of "nomindedness" and enlightenment. The ideal of "nomindedness" is frequently expressed in phrase like "mizu no kokoru" or mind like water, and "tsuki no kokoru" or mind like the moon. Such a mind focuses on nothing specific but is empty of self-concern and therefore able to reflect on all events in its environment. Such a mind is the goal of meditation. It is also thought to be desirable for effective combat. Kata, as "moving Zen," is the arena in which the gi clad warrior forges such a mind.

For the Japanese, white is also the color of revenge. When a warrior went out to avenge a wrong, especially one against his lord, he frequently wore a white sash or obi. Revenge of this kind was a type of justice. It was a way for a warrior to purify his spirit by doing what was right. In the white gi, the Karateka also works to purify his craft and his spirit.

Further, the Japanese see white as the color of death. When a warrior committed suicide by seppuku, or slitting his belly, in order to correct an error he had done, he wore an all white robe and seated himself on an all white mat or tatami. Death is also no stranger to Karate-Do. One trains hard to avoid death in a confrontation. But, one also trains hard to "kill" the worst sides of himself. The gi reminds us that death is our constant companion, a friend we must face as part of life itself. It reminds us to train seriously.

A karate gi is not a T-shirt with decorations. It is not mere clothing. It symbolizes that purity of spirit, that absence of self interest, that openness of mind, that hard effort, and that sense of our finitude that is the real goal of Karate training. Consequently, to mistreat one's gi, to permit it to become excessively dirty or ruffled, to use it as a towel, to spill coffee on it, is inconsistent with the ideals of Karate-Do. Similarly, to emblazon it with 17 patches, to encrust it with Stars and Stripes that show our victories, to embellish it with shoulder straps to show our rank, reeks of that egotism against which the gi itself emphatically stands.



Jay Semmes  
Renshi Yondan



Ronald Carter  
Nidan



Beni Bacon  
Shodan



Gene Murphy  
Nidan



Michael Nielsen  
Godan



Gary Glemboski  
Sandan



Bob Kelsey  
Nidan



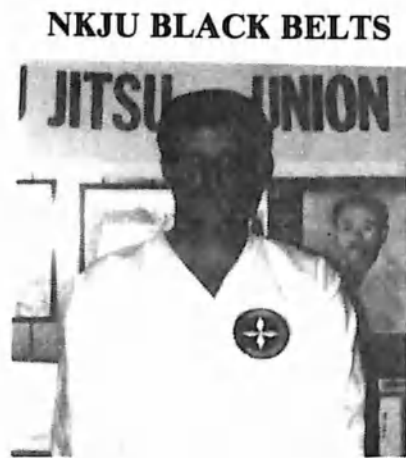
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Sandan



Ted Hines  
Shodan



James White  
Shodan



Kim Blue  
Nidan



Dan Pittman  
Nidan



Steve Barnard  
Nidan



Bill Courtright  
I-Dan



Kevin Tinsley  
Shodan



Kevin Carver  
Shodan



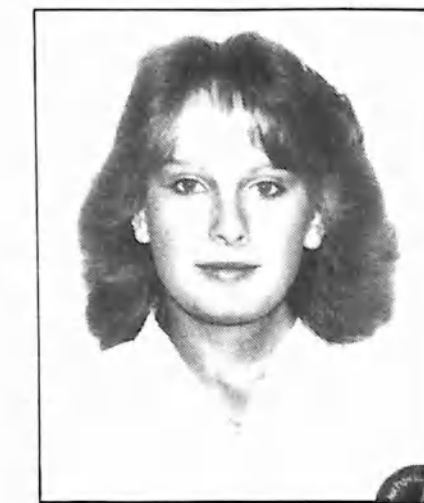
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Shodan



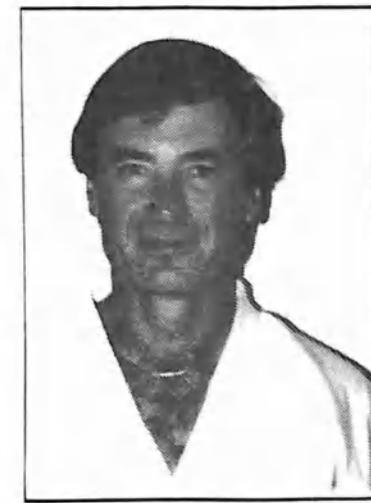
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Sandan



Ron Queen  
Sandan



Rhonda VanZant  
Shodan



Robert Leach  
Sandan



Les Lonsdale  
Nidan



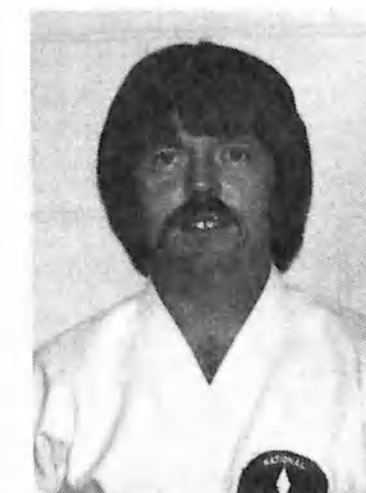
Terry Anderson  
Nidan



Geri Endrias  
Shodan



Tammie Pickard  
Shodan



John Pickard  
Nidan



Frank Endrias  
Shodan



Soke  
Sichidan



Odell Griffin  
Nidan



David Smithz  
Shodan



Mark Whitson  
Shodan



Keith Gullage  
Shodan



Tim Losik  
Shodan



Mary-Ellen Azem  
Nidan



Chris Strom  
Jr. Black Belt



Faye Hand  
Nidan



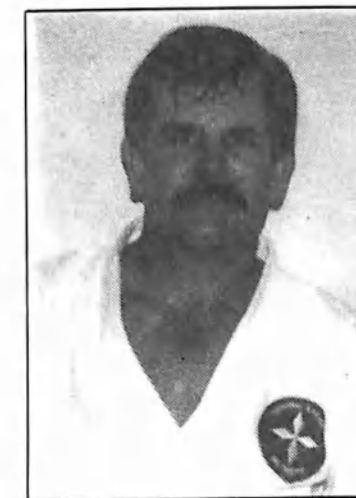
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I-Dan



George Strimenous  
Sandan



Steve Groves  
Nidan



Bulldog Kelly  
Godan/Renshi



Sali Azem  
Godan/Renshi



Jod Eidson  
Yondan



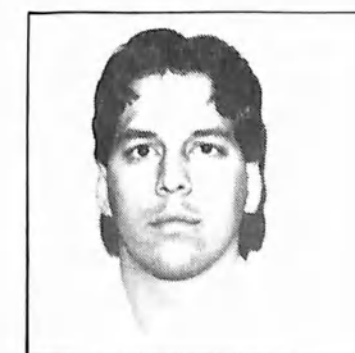
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Nidan



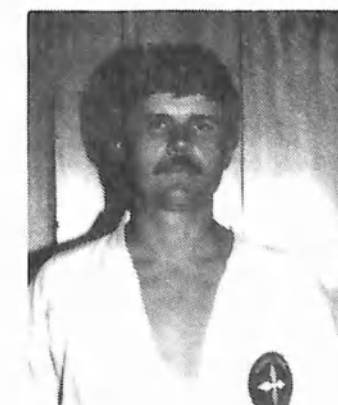
Greg Johnson  
Yondan



Grady Cannon  
Shodan



Nick Kass  
Nidan



Bobby Britton  
Nidan

**NKJU REGISTERED SCHOOLS**



**Southern Black Belt Academy**  
 Gary Glemboski  
 Sandan



**Valdosta Karate School**  
 Valdosta, Ga.  
 Soke  
 Sichidan



**Sylvester Karate Club**  
 Sylvester, Georgia  
 Gene Murphy  
 Nidan



**J.J. Karate**  
 Tifton, Georgia  
 Gene Murphy  
 Nidan

**Granite Karate School**  
 Brookline, N.H.  
 George Strimenous  
 Sandan



**Valdosta Institute of Taekwon Do**  
 Valdosta, Georgia  
 Jay Semmes Yondan  
 Ronald Carter Nidan



**Durkay Full Contact**  
 Reedsville, Pa.  
 Tom Durkey  
 Nidan



Summit Karate Club  
Old Forge, Pa.  
Bill Courtright  
I-Dan



Pease A.F.B. Karate Club  
Pease A.F.B., N.H.  
Tom Tillman - Sandan  
Terry Anderson - Nidan

Pickard's School  
of Karate  
Sorento, Fla.  
John K. Pichard  
Nidan



Bushi-Do Dojo  
Claremont, N.H.  
John Curtis Shodan  
Mike Delia - Shodan



Elizabeth City  
School of Karate  
Elizabeth City, N.C.  
Toby Lewis  
Yondan



Worms Karate Club  
Worms, Germany  
Johnny Dollar  
Ikkyu





Dublin Shotokan  
Karate School #1  
Dublin, Ga.  
Kim Blue  
Nidan



Knoblock's Gekisai Dojo  
Orlando, Fla.  
Bill Knoblock  
Godan

Dublin Shotokan  
Karate School #2  
Dublin, Ga.  
Kim Blue  
Nidan



Zen-Way Karate School  
Murfreesboro, N.C.  
Bobby Britton  
Nidan



Centrailla National  
Karate School  
Centrailla, Il.  
Felipe Villareal  
Sandan



Woodland Karate Club  
Woodland, Al.  
Dan Pittman  
Nidan



Bushido Dojo  
Concord, N.H.  
Sali Azem  
Godan/Renshi



Fat Mark Karate Club  
Lawrenceville, Ga.  
Fat Mark  
Nidan



Bushido Dojo  
Kobudo Class  
Concord, N.H.  
Sali Azem  
Godan/Renshi

Athens Street Karate  
Athens, Ga.  
Skinny Frank & Jeri Endrias  
Shodan



Plainfield Karate Academy  
Plainfield, In.  
David Johnson  
Shodan



Sumner Park Karate Club  
Sumner Park, Ga.  
Joe Eidson  
Yondan



**Bulldog's Karate Class**  
Orlando, Fla.  
Bulldog Kelly  
Godan/Renshi



**Bulldog's Advanced Seniors**  
Orlando, Fla.  
Bulldog Kelly  
Godan/Renshi



**Bulldog's Beginners Class**  
Orlando, Fla.  
Bulldog Kelly  
Godan/Renshi



**Bulldog's Junior Karate**  
Orlando, Fla.  
Bulldog Kelly  
Godan/Renshi



Robert Tomaino  
Nidan

Crosswinds Karate  
Kenai, Alaska

Robert Tomaino  
Nidan

Iron Dragon  
Martial Arts Club  
Rock Creek, Ohio  
Ted Hines  
Shodan



David Moeller  
7th Kyu



Amy Meinhardt  
6th Kyu



Kathy Doyle  
6th Kyu



Stanley Karella  
6th Kyu



John Pickard & Soke ready for Cat Stance Lessons



Kenna Meeks  
5th Kyu



David Meeks  
5th Kyu



James Salina  
7th Kyu



Michael Mooney  
4th Kyu



Lloyd Green  
Shodan



Jimmy Fischer  
Sankyu



Ron Downton  
Sandán



Jenny Downton  
Shodan

**NKJU MEMBERS**



James Sharpe Jr.  
1st Kup



Jamelia Sharpe Jr.  
Black Belt



Randall Carter  
9th Kup



Beth Semmes  
9th Kup



Jamie Semmes  
7th Kup



Rusty Hilton  
9th Kup



David Clarck  
9th Kup



Mark Schuering  
9th Kup



Heather Pickinson  
9th Kup



Sharon Hilton  
9th Kup



Jarret Carter  
9th Kup



Margaret Schufeldt  
5th Kup



Holly Dickinson  
9th Kup



Jennifer Williams  
9th Kup



Romain Spell  
7th Kup



Susan Semmes  
3rd Kup



Gil Morris  
8th Kup



Allen Mathis  
7th Kup



Brian Herring  
6th Kyu



Damon Crowder  
1st Kyu



Michael Bowen  
7th Kyu



Grady Sims  
6th Kyu



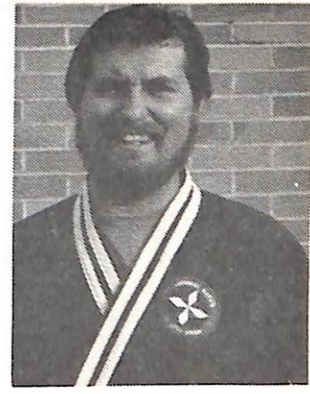
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Phillip McGhin  
5th Kyu



Jason McGhin  
5th Kyu



Jeff Godwin  
2nd Kyu



Adam McIntire  
3rd Kyu



Ricardo Arboleda  
4th Kyu



Stacy Irrgang  
Student



Michael Winship  
4th Kyu



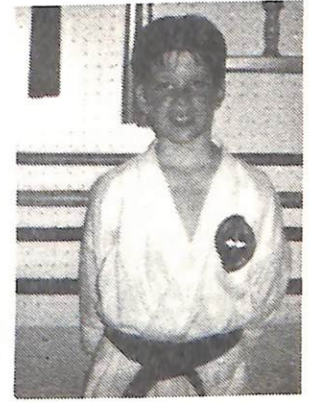
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Tim Crosswell  
Student



Brian Lawrance  
Student



Michael Shaw  
6th Kyu



Richard Blumenaser  
5th Kyu



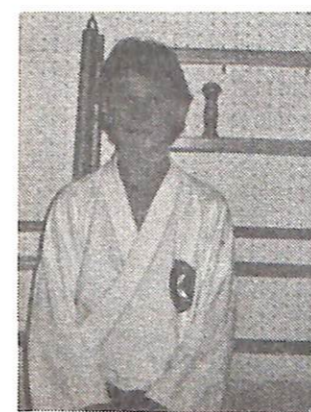
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4th Kyu



Richard Crandall  
7th Kyu



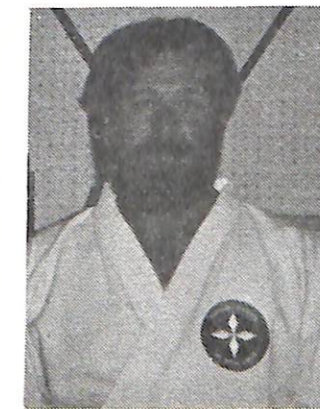
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Shane Day  
6th Kyu



Earl Sims  
6th Kyu



Mike Herring  
Student



Gerald Sims  
6th Kyu



Anthony Page  
7th Kyu



Sylvia Sparks  
3rd Kyu



Jim Sparks  
3rd Kyu



Dan Stallings  
10th Kyu



Ronnie Jo Miller  
7th Kyu



Rick Ball  
4th Kyu



Karrie Smith  
7th Kyu



Malcolm Gethers  
8th Kyu



Gwen Van Duyn  
3rd Kyu



Tim Kiser  
1st Kyu



Mark Hammer  
2nd Kyu



Nancy Hines  
7th Kyu



Steve Nagy  
7th Kyu



Harold Miller  
10th Kyu



John Burden  
1st Kyu



Edward "Butch" Bolling  
5th Kyu



Steve Pruitt  
1st Kyu



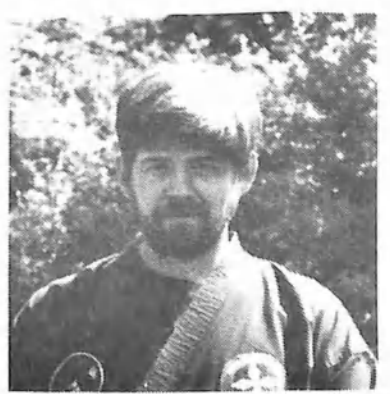
Georgia Gumboner  
4th Kyu



Rita Meigs  
8th Kyu



Rick Thomas  
6th Kyu



Dave Armstrong  
8th Kyu



Melinda Sheppard  
9th Kup



Ray Crompton Jr.  
8th Kyu



Yusuf Peebles  
8th Kyu



Joel Phillips  
6th Kyu



Tim Brown  
3rd Kyu



Oscar Prada  
2nd Kyu



Karen Lucas  
Student



Billy English  
6th Kyu



Jamie Poppell  
8th Kyu



Robert Rowland  
4th Kyu



Ed Lucas  
7th Kyu



Duane Terry  
Student



Ralph Bryant  
7th Kyu



Fran Harvell  
1st Kyu



Glenn Woodcock  
6th Kyu



Joel Hagin  
8th Kyu



Brady Jordan  
7th Kyu



Glen Wiggins  
7th Kyu



Kevin Almeroth  
6th Kyu



Ernie McElhannon  
7th Kyu



Spencer  
Student





Jennifer Kelly  
3rd Kyu



Vera Coletti  
3rd Kyu



Milton Jimenez  
3rd Kyu



Richard Wade  
3rd Kyu



David Johnson Jr.  
2nd Kyu



Jeff Randall  
5th Kyu



Chad Johnson  
2nd Kyu



Brenda Jarnol  
6th Kyu



Steve Endrias  
5th Kyu



Rod Grice  
Student



Ricky Ford  
Student



Stanley Hargrave Jr.  
1st Kyu



Freddie Cowan  
3rd Kyu



Shayne Britton  
5th Kyu



Larry Futrell  
2nd Kyu



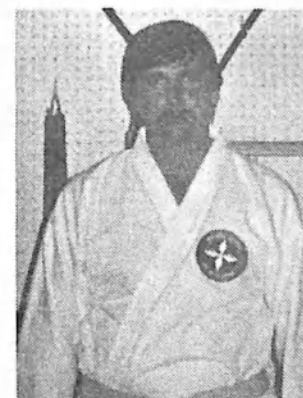
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Student



Mathew Helton  
7th Kyu



Diane Helton  
Student



Mike Page  
7th Kyu



Bob Fisher  
7th Kyu



W.C. Watkins  
Student



Ed Bouffard  
4th Kyu



Patrick Davis  
Student



Ben Smith  
Student



Jeff Williams  
7th Kyu



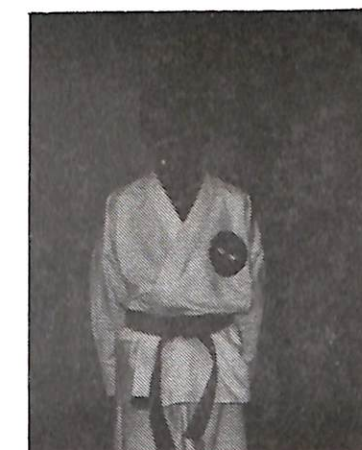
Urban Molter  
7th Kyu



Darrell Jerrigan  
9th Kyu



Bobbie Rowe  
3rd Kyu



Laren Hand  
7th Kyu



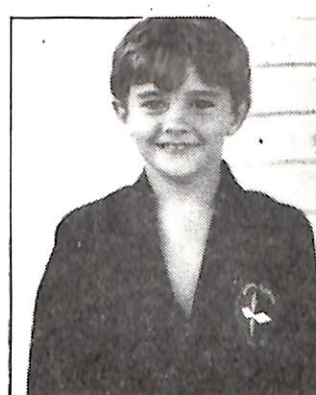
Angela Harper  
6th Kyu



Marshall Harper  
7th Kyu



Joel Harper  
6th Kyu



Johnny Register  
Student



Casey Sherrod  
7th Kyu



Shihan Stroud  
Rokudan



Ron Lane  
Student



J.B. Porter  
2nd Kyu



Stewart Harris  
7th Kyu



Tyrone Davis  
Student



Tell Mrs. Lewis I am going to Valdosta,  
to live with Soke.

## WHAT MAKES A LEADER: FROM NKJU BULLETIN

The most important attribute of a leader is Leadership. Everyone has their own idea of what a leader should be, but Soke Baillargeon has described the true meaning of leadership better than anyone else and this might well be due to his 26 year military service.

In part, this definition or philosophy might be described as follows:

" The person who runs an organization is responsible for that organization and how the members in it should feel and act. "

The key word is responsibility. Responsibility to make the organization better for all members concerned.

In our Martial Arts Organization of N.K.J.U., from headquarters down to the individual schools, responsibility is also a key factor in being a leader. Unless the school has been made to run better in visible ways, members of the Martial Arts Community will not be able to say, " We are better, we are number 1."

A leader makes things happen. This does not mean that he is a one man band; quite the reverse is true. He must delegate and foster great participation and initiative at all Karate and Taekwon-Do belt levels. He must be active, dynamic and involved.

A good NKJU Karate or Taekwon-Do school stands out clearly. The instructor is involved and he knows what is going on. He has a sense of total responsibility, and his footprints are everywhere. He sets high standards, he exemplifies good Martial Arts, and above all, he does not tolerate elective standards. A good leader has high standards, and he enforces them without fear or favor.

Finally, a good leader stands for absolute integrity and honesty, both with his students, and with members of his organization. If he maintains these standards, his ability as a good leader will become enhanced and he will eventually become a great leader.

## PART II: THE WATCH STORY

by Richard P. Baillargeon

Remember when I purchased that watch back in the "good old days" when watches had hands, and ticked instead of beeping and blinking? One day, that watch slowed down, and then stopped altogether. I decided to repair it. I removed the back case, and took out some springs and levers in order to see how the watch worked so I would know how to fix it. After examination and cleaning, I put the watch back together, but was left with one spring remaining. I took it apart again to find out where the spring went, but I was unable to do so. Ultimately, I had to take the watch to a jeweler for repair. That's how I learned its true value.

The experience with the watch taught me 2 important lessons that I have tried to use as guides to good management and leadership.

First, try to investigate the teachers, students, and training programs of all schools wishing to join NKJU. Which ones are in order, and which ones are not ticking as they should be? Set standards, then go to work to help those schools with missing springs to rise to those standards. Listen to the correct beeps of those schools keeping good time. Don't meddle for the sake of meddling.

Second, if a school has a problem, find an expert to fix it. Its true that I make the final decision on all problems and changes in NKJU, but I get expert advice from the High Dan Board to help me make the best choice. The Board members are experts in their fields, and their counsel is invaluable. I am not an expert in all of the Martial Arts, but I can tell you when a clock is not ticking properly. I can send Shihan Ruiz, Shihan Stroud or Shihan Werhan to check the clock. They can spot the misplaced spring and put it where it belongs so that the school can chime again.

## FLEXIBILITY

by Karen Pittman

Almost all athletes and sports doctors now recognize something that Martial Artists have known for some time-- that flexibility exercises are an important part of training for any sport, not only to enhance performance, but also to avoid injury. If you watched last Summer's Olympics, you probably saw athletes in many different sport-- from gymnasts to weight lifters-- stretching before their events. Let's look at the benefits of stretching and then compare some "old" and "new" methods of increasing flexibility.

Stretching provides three benefits to the Martial Artist; first, it prevents injury. Most injuries sustained by the student are caused by trauma ( a fall, collision, or blow during sparring, etc. ), or by over-extension of a muscle or joint. Regular progressive stretching can prevent an estimated 50% of the overextension injuries.

Second, stretching is a good warm up/cool down activity in conjunction with your Martial Arts workout. Pre-work stretching warms up and loosens cold muscles, improving neuromuscular coordination. Post-work stretching reduces the chance of soreness and speeds up the body's recovery from the workout-- lowering pulse rate, body temperature, etc. Finally, stretching allows you to master the movement skills necessary in Martial Arts by improving your kinesthetic awareness ( sensations of muscular actions ) . In other words, flexibility exercises put you in better touch with your body and its full range of motion.

The most ancient and beneficial system of stretching exercises ever devised is HATHA YOGA. Yoga involves the performance of a number of ASANAS or postures which are designed to release tension and to promote flexibility and health of body and clarity of mind. Yoga stretches are

gentle "static" stretches rather than bouncing or ballistic stretches and are more effective as a result. With Yoga, you always ease into the stretch, extending up to, but never beyond, the pain edge. Going beyond the "edge" can cause tiny muscle tears that cause you to miss weeks of training.

There is a type of nerve ending in muscle tissue that is especially designed to cause a resistant contraction against stretches that are performed too quickly. This contracting reaction occurs during ballistic stretching, halting the stretch before it is complete. To get the maximum stretch and gain increased flexibility, then, static stretches make more sense for Martial Artists.

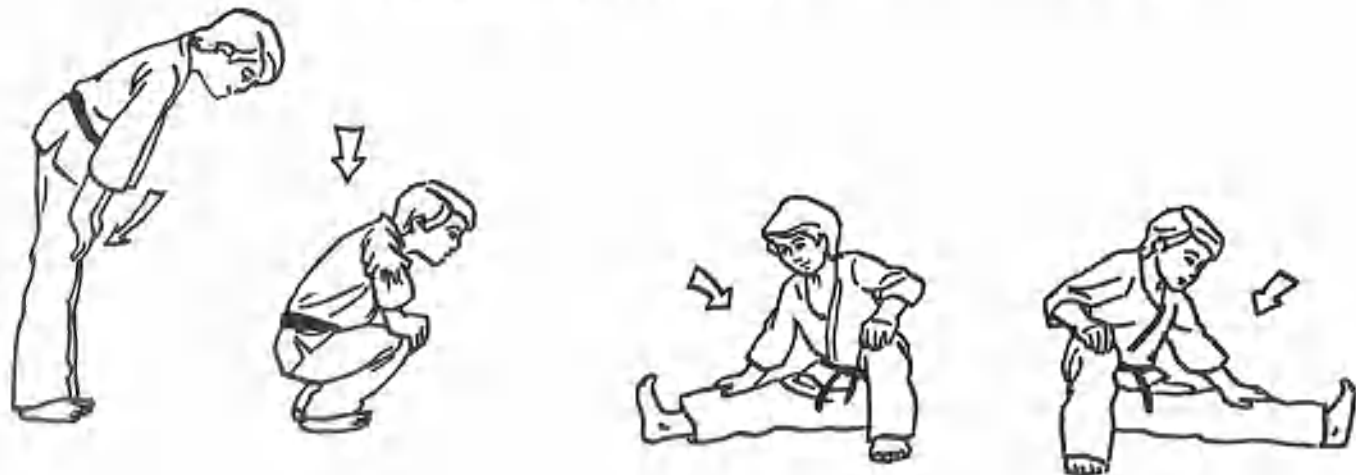
Another reason that Yoga is such an appropriate system for the Martial Artist is that it, like traditional Martial Arts, is a mind and body discipline. The word YOGA is derived from Sanscrit for "yoke" that signifies the "yoking" or union of mind and body. During the performance of Yoga Asanas, one is attempting to bring a quality of attention to his action that stretches the limits of both mind and body. It is this quality of awareness that we seek in our Martial Arts also, and by practicing being aware, or "attending to ourselves," we have an advantage when we begin trying to capture the same state with a moving body.

Master Yamaguchi Gogen, of Goju Ryu, teaches Yoga in his Dojo, stressing that the still meditation of Yoga is a helpful predecessor to the moving meditation of Kata.

The benefits of Yoga for lasting fitness and health are well-documented, but it is true that these benefits are attained gradually. With typical impatience coupled with the American flair for pragmatism, Western Science has looked for a way to duplicate the benefits of Yoga, at least the purely physical ones, in a compressed time frame. The resulting technique is called PNF, a hand term for the intimidating name of "proprioceptive neuromuscular facilitation." PNF is a very fast way to promote maximum flexibility by conditioning the nerves which govern flexibility.

Let's break down the words in PNF in an attempt to understand how PNF works. A proprioceptor is a nerve organ that detects muscular sensation and reports to the brain so that it can monitor and control activity. There is a proprioceptor at the juncture of each tendon and muscle which signals the brain to inhibit a stretch anytime the stretch goes too far. We feel this signal as pain.

The word NEUROMUSCULAR, of course, refers to the interplay between nerves and musculature. PNF techniques, then, attempt to facilitate the neuromusculature functioning of the proprioceptor, pushing back the inhibitory function of this organ and allowing you to stretch further. Although PNF techniques are used to primarily stretch glutes, hamstrings, quadriceps and hip flexors, they can be used and applied to almost any stretching position by using the guides below.



1. The student assumes the appropriate stretching position and stretches comfortably to a point just short of the "pain edge." This is demonstrated in the diagram at the right.

2. A partner holds the student's limb in the stretch position while the student applies force in the direction AWAY FROM the stretch for 6 seconds, exhaling as he exerts himself.

3. After relaxing for two seconds, the partner stretches the limbs a few inches further, but still just short of pain. There is a distinct difference between discomfort and pain, and this is to be remembered!!!

4. When the pain edge is reached, force again is applied against the direction of the stretch for six seconds, always exhaling with the exertion.

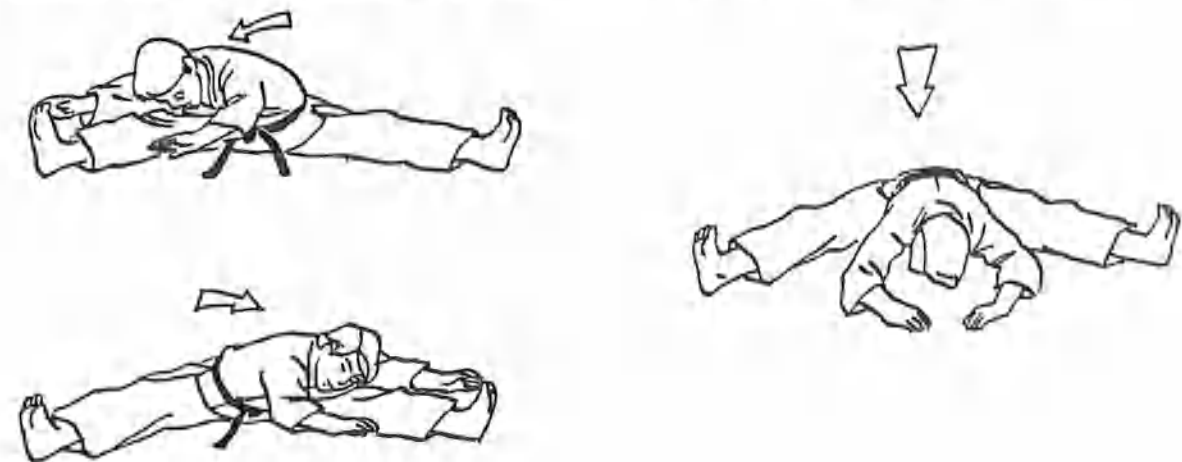
5. Repeat steps 3 and 4 once again.

As in Yoga, you should GENTLY ease into the stretch. Avoid pulling too hard or too suddenly, communicating with your partner to prevent overstretching.

The advantage of PNF will be obvious immediately when you try it. Significant gains in flexibility can be made in a short time. The disadvantage of this is that the mind-body aspect of Yoga is missing in this approach. Since the work is done with a partner, the student doesn't experience those quiet moments of self-awareness that are so valuable. The ideal solution is to include the old and the new-- Yoga and PNF in training to enjoy the benefits of both.

Most important, stretch FREQUENTLY. Always stretch at least briefly before and after your Martial Arts workout. If you can't take the time for a full workout, take the time for at least 15 minutes of stretching, preferably in Yoga. After all, if you are down on the floor anyway, you might as well give your mind a session also. Remember, in addition to its well-documented benefits to physical and mental health, Yoga can be used to improve your ability to perform Martial movements.

Just 15 minutes a day will help keep your body supple and your mind clear. Try it-- I think you will find that it is worth the effort!!



NKJU CAMP 1985



We finally made it?



This is where we Reside



Two persons to a room



Shihan Stroud in his room



David Smith moving in.



Registering for Rooms Ect.



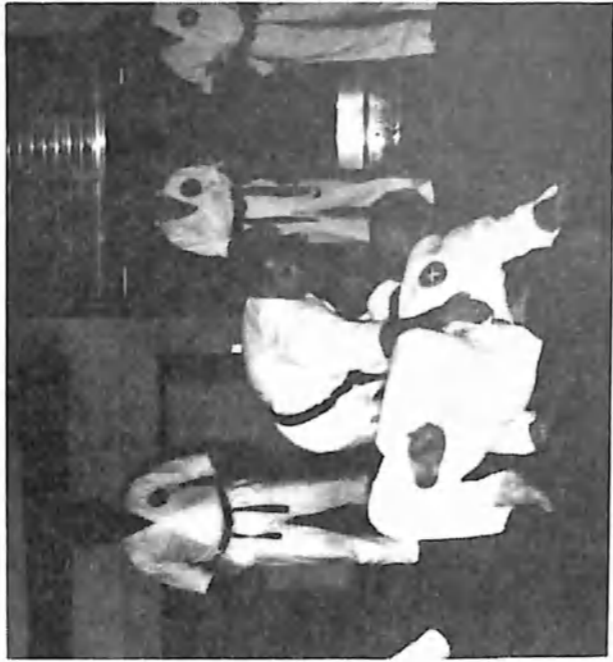
Camp Martial Art Store



On the way to the Dojo



Line up for training

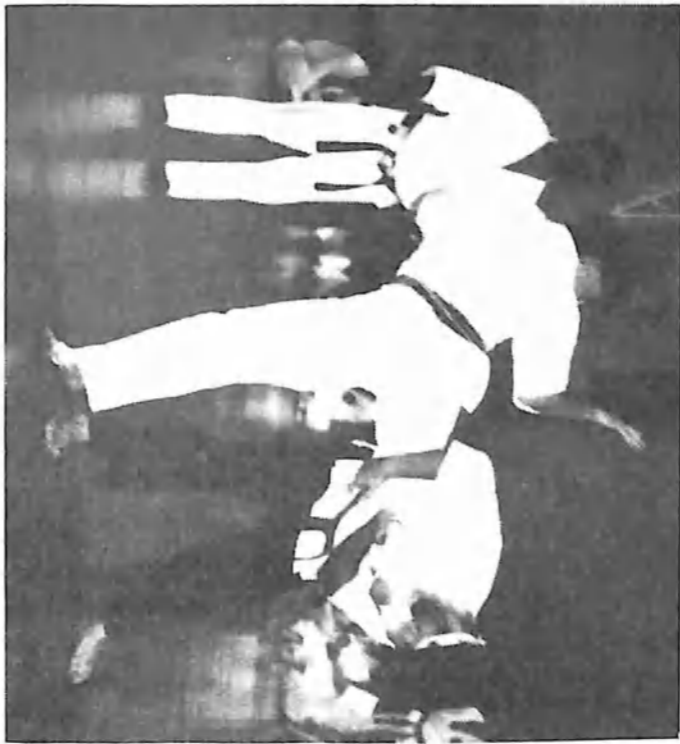


Shihan Stroud doing his thing

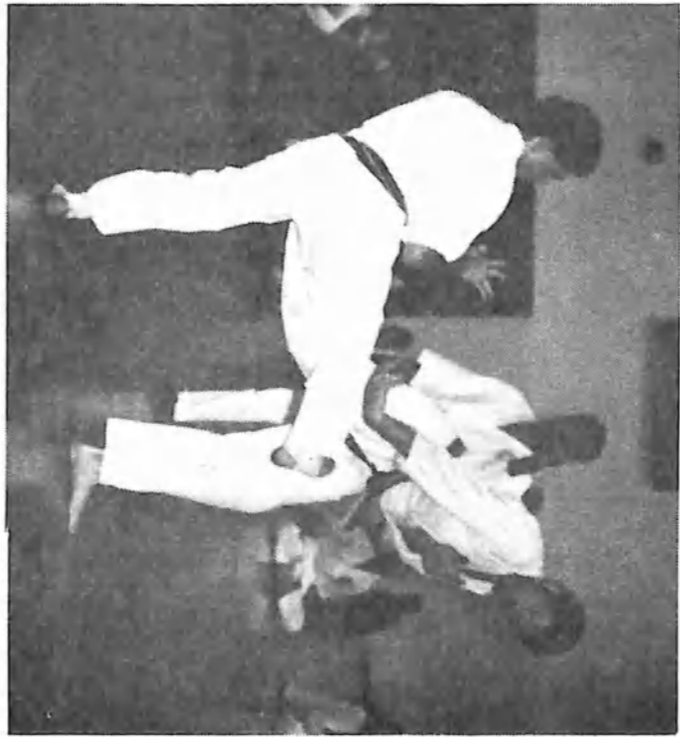


Jiu Jitsu Class

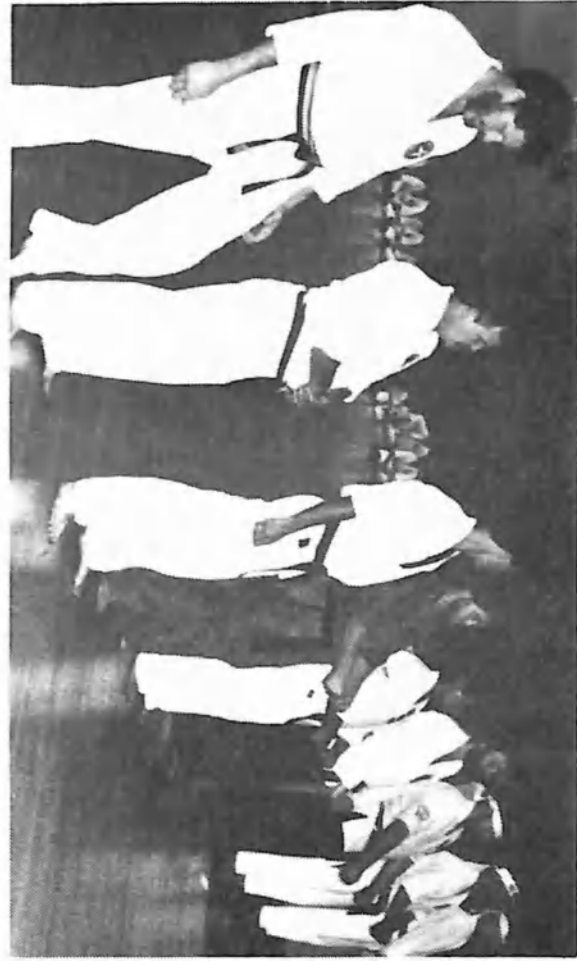
No you cannot Bite a foot



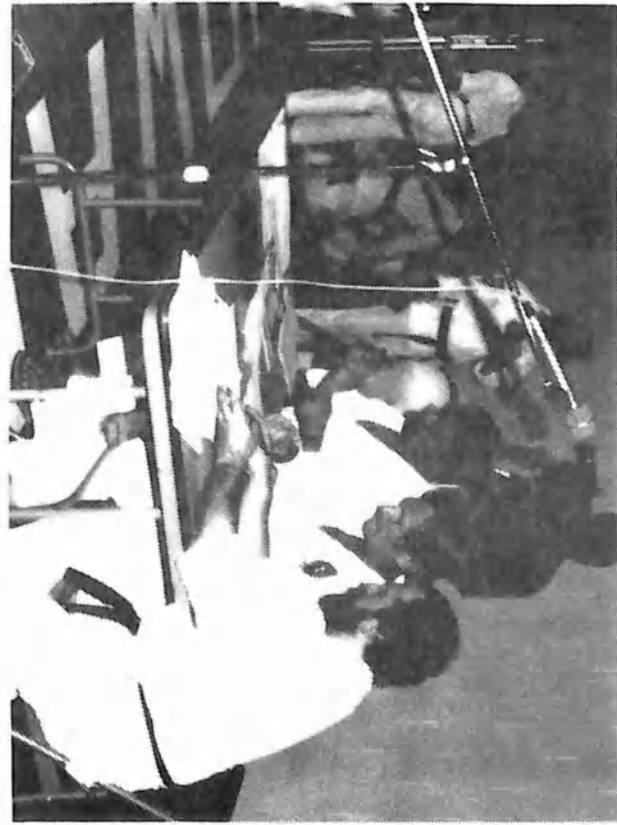
No fair kicking a one legged man.



Getting ready for Testing



High Dan Board Karate

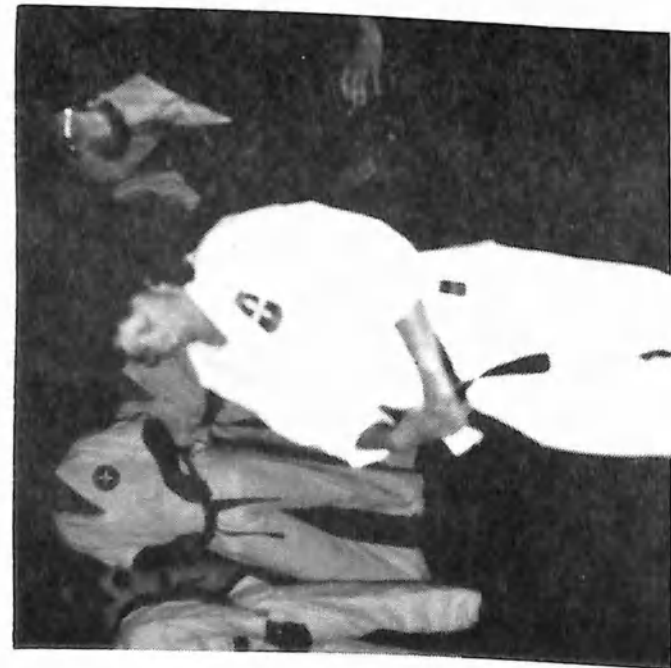




Sneak Attack 2 A.M.



Uncle Soke, this is all mine.



Why am I so Sleepy?



Glemboski, hows the food?

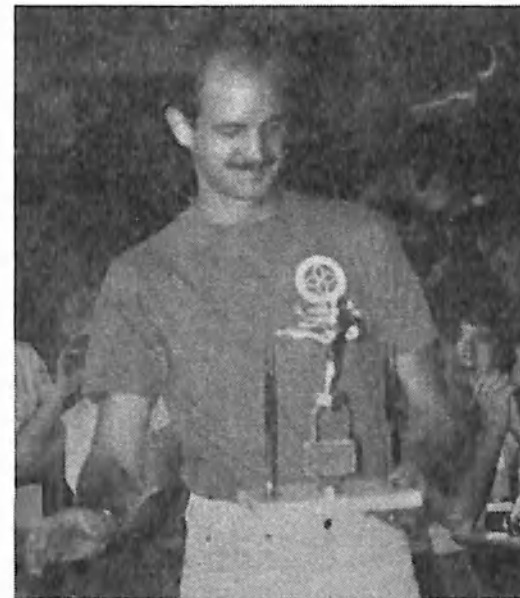
CAMPS AWARDS 1985



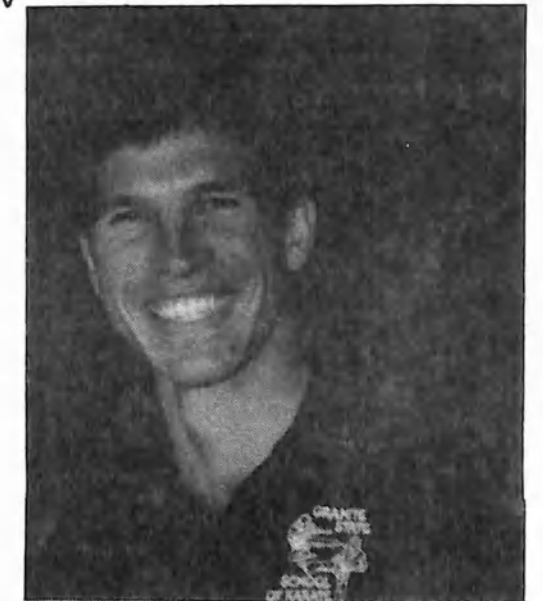
Student of the Year  
Shane Day



Dojo of the Year  
Frank & Geri Endrias



Soke Award  
Darren Myers



Outstanding Camp Student  
1986  
George Strimenos



Outstanding Camp Girl  
Dorrie Eldridge



Best Team  
Eagles, Monkey,  
Praying Mantis



Outstanding Black Belt  
Keith Gullage



Most Improved  
Ken "The Eyes" Ganocy



Bernie LaPierre  
Broken Foot



Will Hardin Picking  
Student of the Year



Outstanding Color Belt  
Vera Collett



Most Helpful Instructor  
Richie Green



X 9



Most Helpful Student  
Paul Toutaint

✓ 11



Outstanding Female  
Linda Strimenos

X 10



Outstanding Boy  
Tim Sparks

✓ 12



Outstanding Male  
Ken Monks

## HISTORY OF SHORIN RYU MATSUMURA SAITO KARATE AND MASTER HOHAN SOKEN

by Sali Emen Azem

Most modern styles of Karate can be traced back to the famous Satunuku Sakugawa (1733-1815) called Tude Sakagawa. Sakugawa first studied under Peichin Takahara of Shuri. Later, Sakugawa went to China to study under the famous Kushanku, who had been a military attache to Okinawa. Upon Kushanku's return to China, Sakugawa followed him and remained in China for 6 years. In 1762, he returned to Okinawa and introduced his Kempo; this resulted in the Karate we know today. Sakugawa became a famous Samurai. He was given the title of Satunuku or Satonushi: these were titles given to Samurais to service to the Okinawan King. Sakugawa had many famous students, and among them are:

1. Shikatosinunjo Sokon Matsumura
2. Satunuku Makabe ( nickname- Mabai Changwa)
3. Satunuku Ukuda ( Bushi Ukuda)
4. Shikuntonoshinunjo Matsumoto ( Bushi Matsumoto )
5. Kojo of Kememura (Kugushiku of Kunida)
6. Yamaguchi of the East (Bushi Sakumoto)
7. Usume (aged man) of Andaya (Iimundun)

Sakugawa contributed greatly to Okinawan Karate. We honor him today by continuing many of the concepts he introduced. Sakugawa's greatest contribution was in teaching the great Sokon "Bushi" Matsumura.

Bushi Matsumura (1797-1889) studied under Sakugawa for 4 years. He rapidly developed into a Samurai. He was recruited into service of the Sho family and was given the title of "Satunuku," later rising to "Chikutoshi." At some time during his career, Bushi Matsumura was sent to China to train in the famous Shaolin Temple. He is alleged to have remained in China for many years. Upon his return to Okinawa, Matsumura established the Shuri-Te or Suidi that later became known as Shorin-Ryu.

Shorin-Ryu is the Okinawan/Japanese pronunciation of the Chinese writing characters called Shaolin in China. In both languages, Shorin or Shaolin means "Pine Forest." Ryu simply means "Methods handed Down," or methods of learning such as those of a school.

Bushi Matsumura lived a long and colorful life. He fought many lethal contests and he was never defeated. He was the last great Okinawan warrior to be given the title "bushi." He contributed greatly to Okinawan Karate. He brought the White Crane (Hakutsuru) concept to Okinawa from the Shaolin in China. He passed on his Menkyo Kaiden (Certificate of Full Proficiency) to his grandson, Nabe Matsumura.

Nabe Matsumura brought the old Shorin Ryu secrets into the modern age. His name does not appear on many Karate lineage charts. He was alleged to be very strict and preferred to teach mainly family members. Not much information on him is available. His date of birth and death is unknown. He must have been born in the 1850's and died in the 1930's. He was called "Old Man Nabe," and is said to have been one of the top Karate men of his time. He passed on his Menkyo-Kaiden to his nephew, Hohhan Soken.

Hohan Soken was born in 1889. This was a time of great social changes in both Okinawa and Japan. The old feudal system was giving way to modernization. The aristocracy was forced to work beside the peasants. Hohan Soken was born into a Samurai family. At an early age, he chose to study his ancestor's art of Shorin-Ryu under his uncle, Nabe Matsumura. At the age of 13, Soken began his training, and he practiced the basics for 10 years. At 23, Soken began learning the secrets of Hakutsuru, and became so proficient that Nabe passed on the style of Shorin Ryu Matsumura Seito Karate-Do to him.

From sometime in the 1920's to 1945, Soken lived in Argentina. Upon his return to Okinawa, the Matsumura Seito Karate-Do style returned as well. Soken saw that Karate had changed; sport Karate had all but replaced the ancient methods. Soken did not change as he valued himself as the last of the old masters. He refused to join some of the more fashionable Karate associations. He stayed with the old ways and did much to cause a rebirth of interest in Kobudo and the old Shorin ways. Master Soken retired in 1978. For many years, he was the world's oldest living and active Karate masters.

One of Grandmaster Soken's top students is Master Fusei Kise. Kise was born on May 4th, 1935. He began his study of Karate in 1947 with his uncle, Master Makabe. In 1955, Kise became a student of Nobutake Shingake and received his Shodan. In 1958, he studied under Grand Master Zenryu Shimabuku and received his Nidan. In 1958, he also began studying under Hohan Soken, the 3rd Successor of Shorin Ryu Matsumura Seito Karate Do. In 1960, he was a student of Grand Master Shigeru Nakamura, Okinawan Kenpo Karate Do Federation and qualified for his 7th Degree Black Belt after 5 years of training. Master Kise became SHIHAN on January 1st, 1965, when he passed the 7th Dan examination under Nakamura. In January of 1967, Kise passed the examination for 7th Dan under Master Soken, Shorin Ryu Matsumura Seito Karate Do. Shortly after this, Kise completely switched over to the Matsumura Seito style of Karate Do. On January 3, 1972, Kise qualified for the Hanshi title by passing the 8th Dan examination held by Grandmaster Soken and Makabe. In 1977, Master Kise founded the Shorin Ryu Karate Kenshin Kan Karate and Kobudo Federation. The definition of Kenshin Kan is, as follows: KEN= empty hand or the Ryukyu art of self-defense; SHIN= the truth, reality, human nature, humanity; KAN= a place, mansion or palace. So, the translation of Kenshin Kan is-- a place in which to study the Karate-Do for the essence of human nature or humanity.

Thus we have the Shorin Ryu Karate Kenshin Kan Karate-Do, a Karate system that evolved from the ancient teachings of Sakugawa and Bushi Matsumura, a system that Fusei Kise enhanced and who is one of the very few Karateka to have been taught the complete secrets of Hakutsuru.



Ed Parker and Mr. Baillargeon

Shihan Ruiz teaching in Sweden July 1985



Zenkutsu dachi, en av de vanligaste ställningarna inom karate. Tv om amerikanen Joseph Ruiz, innehavare av svarta bältets sjunde grad, ser vi elvåriga Jens Kjerulf, Uppsala, och tolvåriga Germund Larsson, Alunda, två mycket lovande ungdomar inom Uppsala karateklubb.



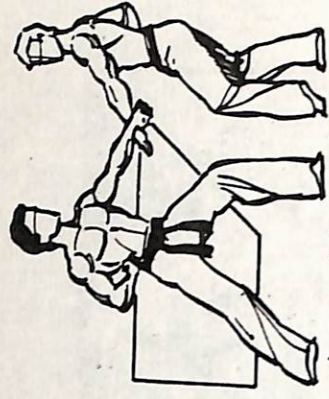
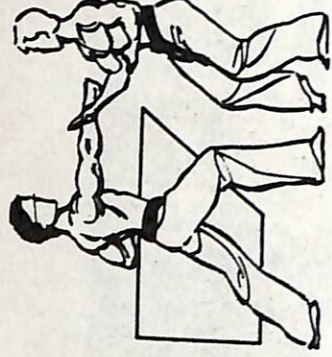
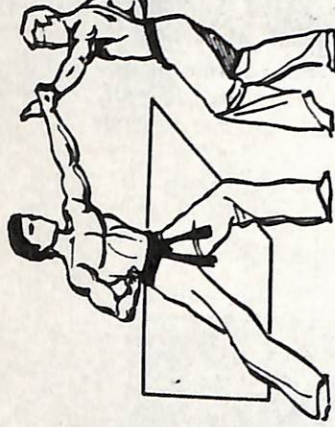
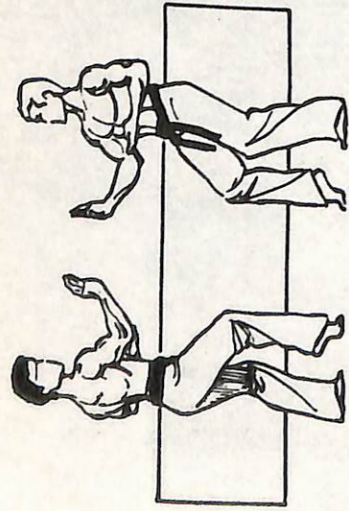
# YONHON KUMITE SET 2

SQUARE OFF IN CAT STANCE

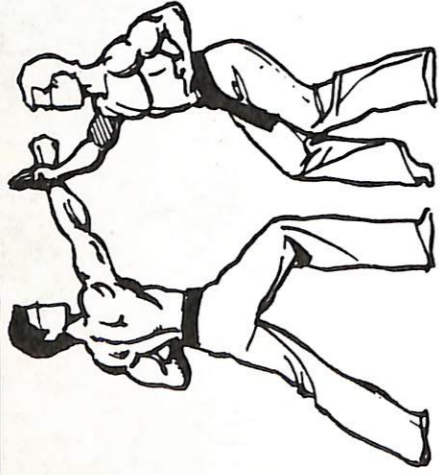
First attack: high punch

Second attack: body

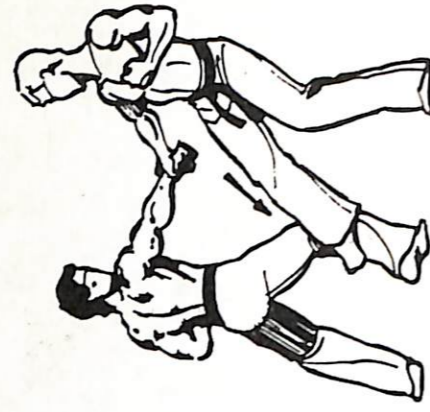
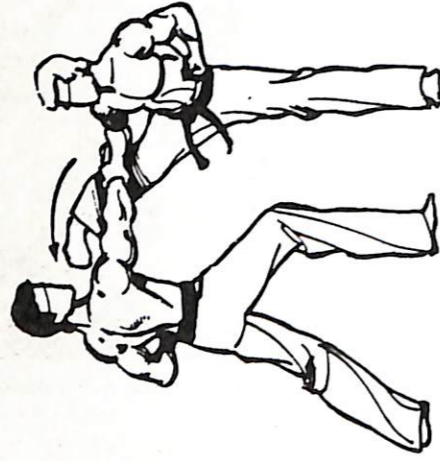
Third attack: low



(1) Fourth attack: high punch

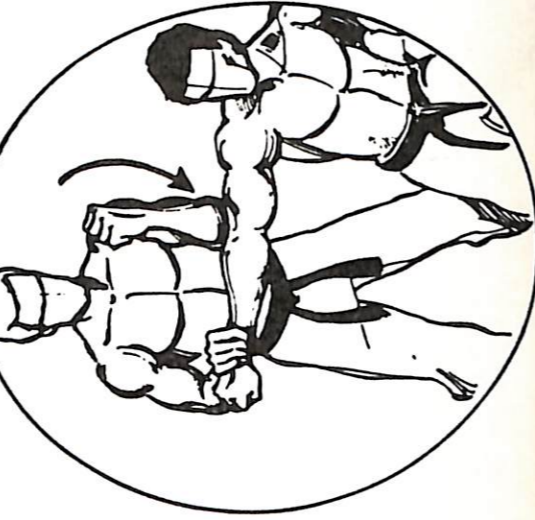
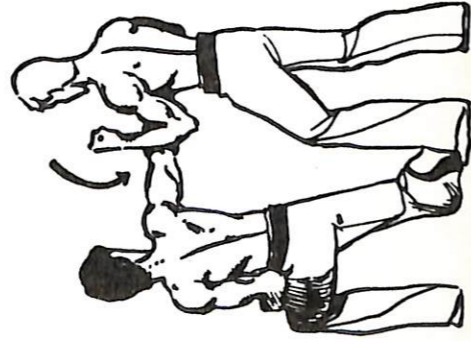


COUNTER: Roundhouse to face

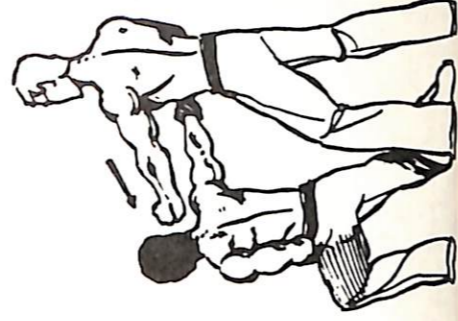


knee kick: take down

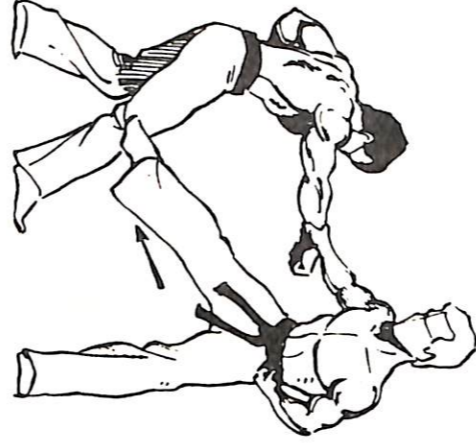
arm break



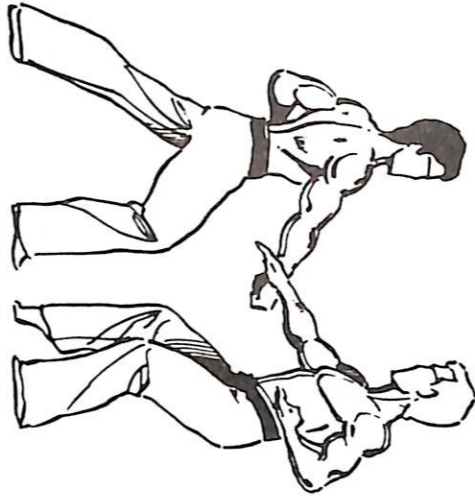
back fist



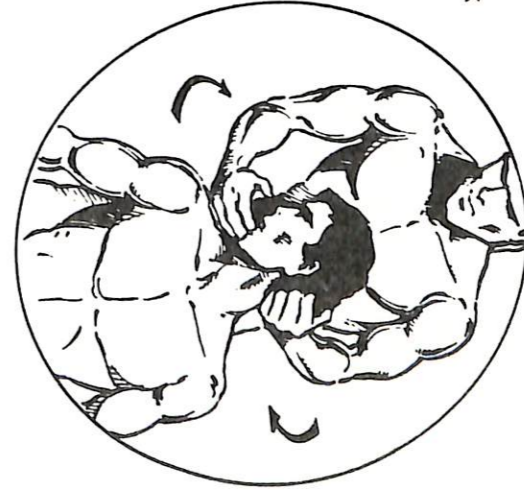
spinning back kick



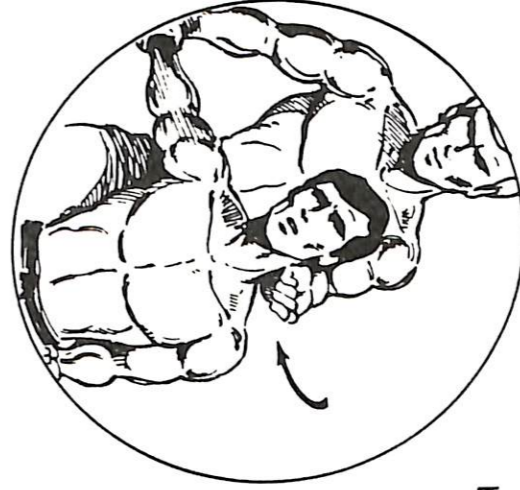
COUNTER: Knee break



(3) Fourth attack: low punch



break neck



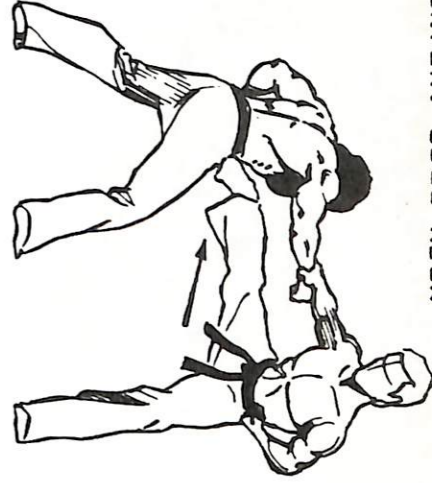
CLOSE UP  
front view



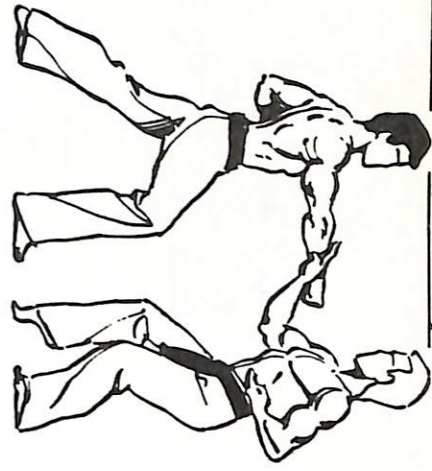
shuto to neck



Cross knee kick: take down

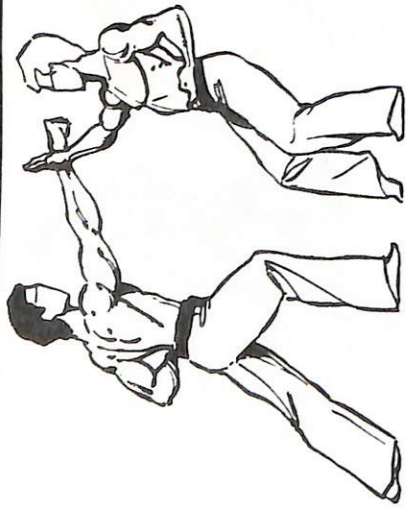


COUNTER: Side kick

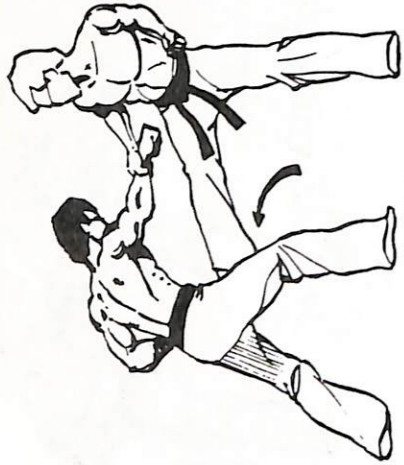


(2) Fourth attack: body

(4) Fourth attack : high punch



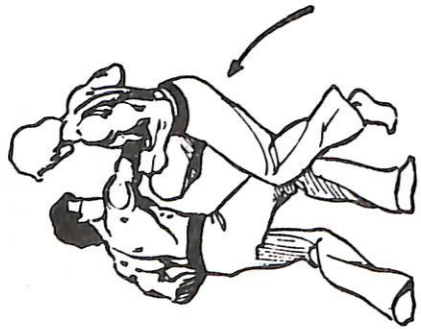
COUNTER: Roundhouse to groin



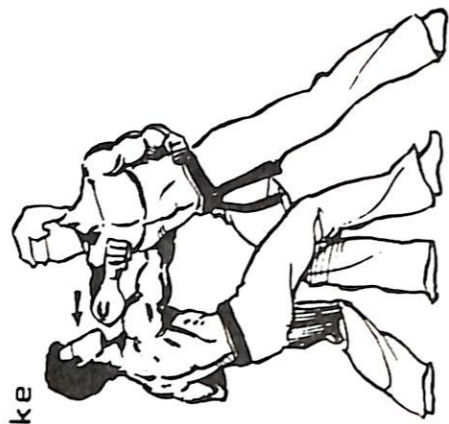
double knee kick



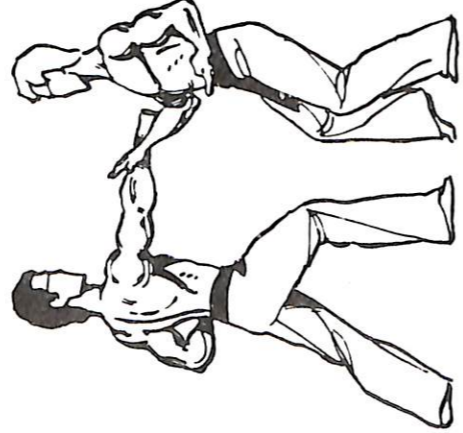
CLOSE UP  
front view



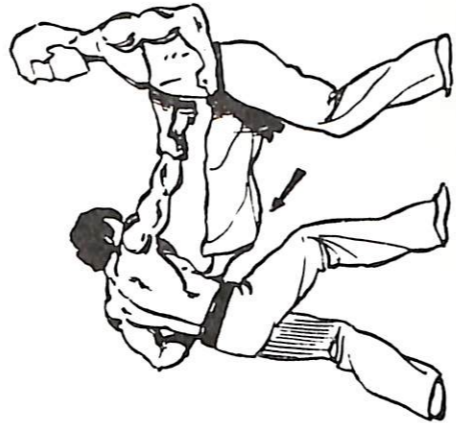
elbow strike



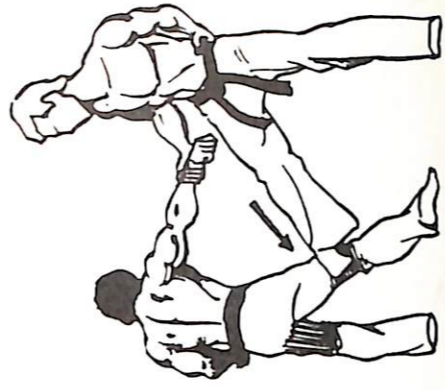
(5) Fourth attack : body



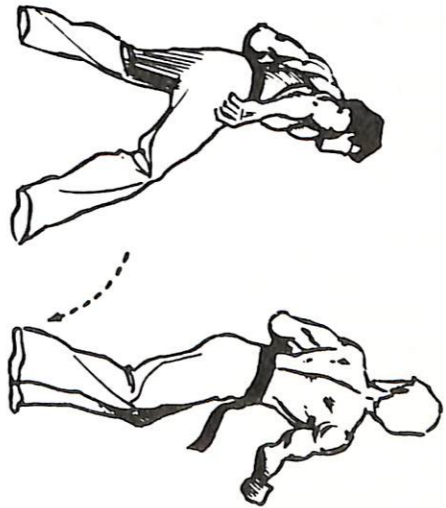
COUNTER: Front kick



knee kick; take down

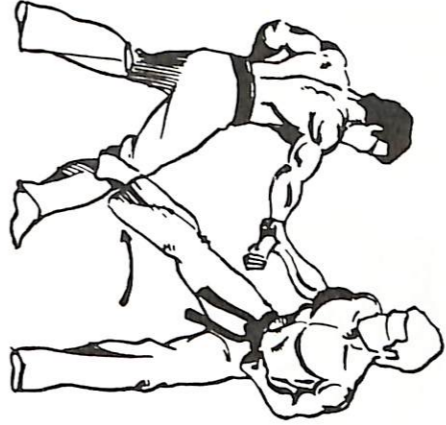
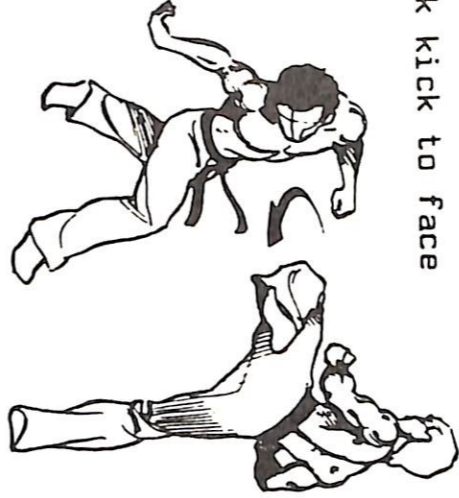


Dong Tran

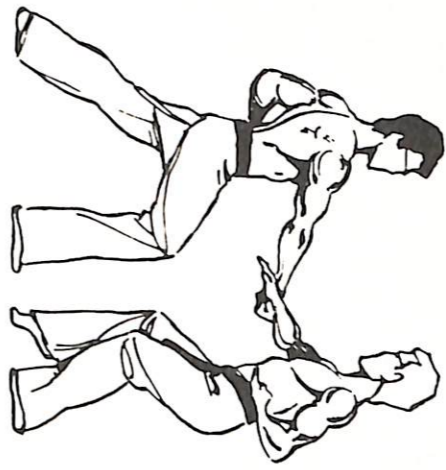


retract, turn

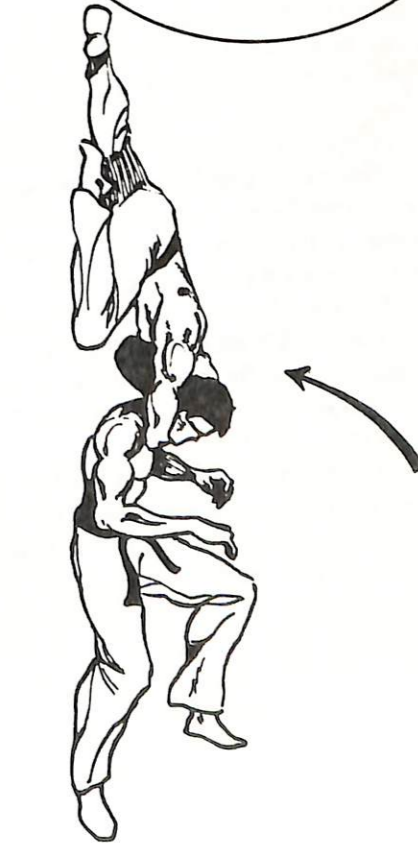
hook kick to face



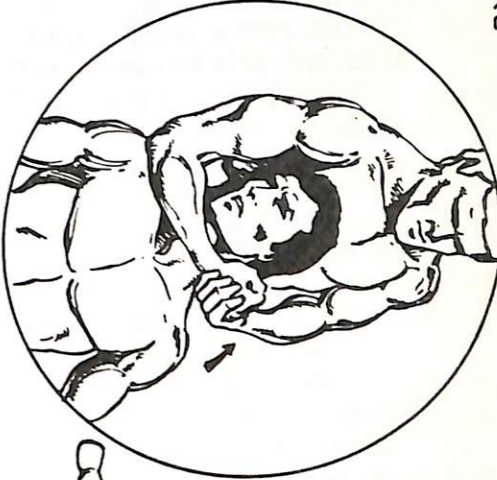
COUNTER : Hook kick to knee



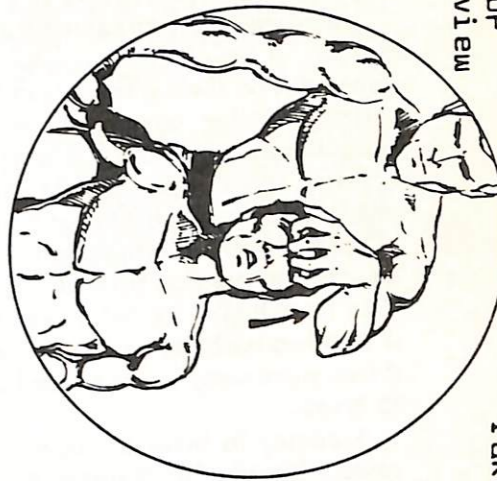
(6) Fourth attack : low punch



jump back, take down



take--choke



CLOSE UP  
front view

## TAMESHIWARI

Rocks, bricks, boards, glass bottles, and blocks of ice all have one thing in common, martial artists love to break them and people love to watch us do it.

Attend enough tournaments and martial arts demos and you'll see that many martial artists can break these objects. A lot of beginners can also perform some impressive breaks. But how and why. We will try to shed some light on these questions in the following text.

Before trying any break, a martial artist should condition his hands (or feet). Neglect proper hand conditioning and many ill effects are quite possible, crippling joints and blood clotting are only two.

Hand conditioning should only be undertaken under the instruction of an experienced instructor, as the proper amount of striking and rest and healing time vary with the individual.

With proper conditioning, callouses are built on the knuckles and blood vessels in the hands are broken down leaving crevices that fill with bone chips toughening the hands and making them devastating weapons.

In breaking, if we don't have the speed, we cannot break anything, no matter how hard you strike something, if it moves with the strike, it won't break. But if the strike moves the target past it's breaking point faster than it can move away (as in a speed break) or before it can spring back (as in a supported break) it has no choice but to break.

Accuracy in breaking must be exact, as hitting different objects in different places makes the break much easier. Boards, for example, break much easier if hit at the middle end of the board. One other reason we must be accurate is so there is less chance of injury to our hands or feet.

Without concentration, all of the above could still end in defeat. Any lingering doubt can cause hesitation that could cause an unsuccessful break. But once you can "see" the object break in your mind and merge this with the speed and accuracy that you have trained to achieve, the target falls at your feet in pieces.

CONCENTRATION, SPEED and ACCURACY are also needed to correctly perform all the kata and techniques of your style as well as in the street.

Breaking helps to build these as well as the confidence that if that brick had been an attacker's sternum, it would be broken. The knowledge that you can inflict such damage should help you to make the decision to avoid unnecessary violence, but not to hesitate when your skill is needed to protect others or yourself.



## KARATE AND THE HANDICAPPED

This society of ours is affected with an apathy where the handicapped are concerned. Too many times they are turned away because no one wants to take the time to help. It should never be this way in karate, or any other martial art. Karate is part of the martial arts brotherhood which can overcome this apathy and give the helping hand that is needed.

Karate, the way; of assisting all handicapped in renewing their spirits by giving each individual something worth working and striving for. Not only can it provide a real means of defending oneself against criminal assault, but for those who are severely afflicted, it is a very healthful form of physical therapy with one advantage that the conventional PT lacks; it is interesting enough to keep a depressed student involved in it long enough to do some good.

Every person has their own impressions toward the handicapped. To some, the handicapped are a different people or even second grade citizens. They act strange and they look "funny". To some family members, the handicapped may even be an embarrassment. Many people would just like to stay away from the handicapped, while others would want to put them back in a corner, "out of the way". Unfortunately, there are those who see a person in a wheelchair, for example; as a tiger would see a wounded lamb. If these statements are startling, they shouldn't be. If they seem like a misrepresentation of the visions many, including karate ke have, it's not, it's a fact, and one hard to overcome.

Our environment is the stimulus for the growth of our prejudices. From a very early age, the roots of prejudice start to grow. Nurtured and fed by our families, friends, schoolmates, and co-workers. Prejudice in human contacts can make the most simplest communication complex or maybe impossible. Prejudice in the martial arts can only destroy.

The sensei which has handicapped students has a great responsibility placed upon him. This sensei, not only must have the knowledge and understanding of his martial art, but must also establish his art in a systematic correlation with the limitations of the handicapped students. This does not mean that the martial art should be "watered down" for the student. The student, regardless of limitation, is still a student, and should be treated as such. A sensei should push the student to perform beyond their "normal" abilities. No requirements should be disregarded just because the student is "limited". Examine the requirement and the student, placing each in their proper frame.

My first student was legally blind, and although not able to obtain a driver's license, has attained Shodan rank. Eventhough it took him seven years to accomplish. A present green belt student has placed in the top 3 of kata competition in the last 3 tournaments he has entered. Though told that he would have only limited movement, even with the aid of crutches, he now performs the kata, Tekki sho, without any artificial aid. The handicapped can accomplish; in karate, and in life.

## GENERAL KARATE INFORMATION

By Soke

At one time, a man's power was only as good as the weapon he carried; but he has found the use of a new weapon that knows no limit, his own body. Now he can utilize almost every part of his body to block or thwart an attack and counter attack by punching, striking and kicking. Thus, Karate becomes man's weaponless weapon of combat.

The Art of Karate is both a science of fighting and a philosophy. Though Karate continues to grow and becomes more widespread in the western world regard this martial art only as a method or technique for fighting. The true purpose and ultimate goal of Karate is reached through rigorous training and discipline; that of building ones character. Karate is a way of life that must use the physical and mental (spiritual) being to reach total fulfillment. If one ignores the mental (spiritual) side of Karate he can not obtain the true meaning of this martial art.

Approaching Karate as a science of physical fighting, we find that the mysterious and unbelievable strength manifested by Karate is a direct result of effective application of scientific principles of movements and muscular control of the body. The human body's movements depend on the expansion and contraction of muscles. In order to exert the strength required in Karate, one must learn to control these contractions and expansions of muscle. However, control of muscles is not enough. There must be a total concentration of strength and proper use of breath control. The Karate, or self-defense of times past, did not know or use such sciences in fighting. The method of modern scientific Karate has been developed by men who have dedicated themselves to the mystery of this martial art. Unfortunately, these wise masters are few; some of the better known masters are: Funakoshi Gichin, considered by some to be the father of modern Karate; Mr. Gogen Yamaguchi, patriarch of Gojuryu Karate, and Soke Kuniba of the Shitoh-Ryu Style. Karate is an Art, and the would-be serious student of this Art must approach Karate as a science of fighting. He must learn that as he strikes, force is gathered in the form of velocity; and that this velocity is changed into power for the strike. In other words, the force created by a strike increases, as the time in which it is performed decreases. The student will also learn that the more muscles used while performing a technique, the greater the striking force. The student will learn more about force through Newton's Third Law of Motion: "To every action force there is an equal and opposite reaction force." The principle of action and reaction may be illustrated by punching out with one hand as the other hand is simultaneously withdrawn to the side. So, some of the mystery about the terrible striking power of the Karate punch is unveiled. The power comes from good strong stance, use of the turn of the hips, effective muscular control, proper thrust, twist of the arm, action and reaction, the sharp exhaling of breath to aid in contracting muscle and focus. To reach fulfillment in the way of Karate, the practitioner must have a unification of his mind and body. They must become "one", this oneness is reached through proper breathing methods.

The Karateka that possesses only great physical strength, actually has nothing more than violence. Once this physical strength has been exhausted, he will find himself in a state of fear, disorder, feelings of inferiority, and finally becoming coward-like. The Karateka that has "oneness" of mind and body walks with self-confidence, and is unafraid at all times. He remains calm while everyone else around him falls into a state of panic. Proper breath control is a must for body and mental unification, and, in turn, this unification brings about the concentration essential for the superhuman strength, displayed by Karate. Self-understanding comes with the oneness of mind and body; and with self-understanding comes humility. Thus, the Karateka reaches fulfillment through his art.

There are other aspects of Karate that should be noted; Kata, Kumite. The Kata or formal exercise, is the very heart of Karate. A Kata is prearranged series of movements, using defensive and offensive techniques. A Kata must show proper application of body strength, correct expansion, and contraction of muscles, and proper

application of speed and breath control. The Kata sharpens technique and gives a deeper understanding of Karate, itself. The Karateka that does not practice his Kata will find that he will only be able to reach a low-level of sparring, using poor techniques. The student that concentrates on developing his Kata, will find that sparring will come easily, and that there are no limits to his success in sparring.

Jiyu-Kumite, or free sparring, is the formal practice fighting of Karate. It is the mutual exchange of offensive and defensive techniques. Kumite is necessary in training, so that the Karateka can learn to "fight". If he does not spar, he will not have the speed or reactions, if faced with an actual combat situation. If one wishes to learn to swim, he must get in the water.

Thus, the way of Karate is reached through much discipline and training of the basic and advanced techniques. Through the learning to control the body and proper breathing. Further knowledge comes from the Kata, Kumite and the unification of mind and body.

The total of these methods equal the ultimate goal of Karate, building character where humility becomes the by-product of this martial art. Thus, we can see, that we are not to become trained "killers", but rather "gentlemen". To the outsider, the one who doesn't truly understand the way of "Empty Hands", this seem like a strange remark, and indeed it must. The Boaster, the Bragger, the Bully, the Show-off, has not learned the meaning of Karate-Do. Do not look to this type of person for Karate training; at most, he can only teach you techniques, but rather look to the quiet, gentle, patient, dedicated, understanding Instructor. More than likely here is the man that can teach you the real meaning of this fascinating, exciting, and often mysterious martial Art.

To build a strong organization, there must be a strong leader. This is one of the main reasons that the National Karate & Jui Jitsu has flourished for 11 years.

## NKJU BULLETIN

### THE TRUE MEANING OF "BLACK BELT" (as it should be and as it is)

In English history a man of valor and dignity who excelled in the arts of combat and social emenities was awarded with the title of Knighthood. A designation which let it be known to all that he was a man not only of honor, but also of great fighting ability. This was true in Japan where the same type of men were called Samurais. In neither country was the man nor his rank to be taken lightly. For the prowess and title of each commanded respect! At this time both of these counties consisted of feudal states in which men, like the knights and samurais, were a necessary product of the social conditions in which they lived. A situation which does not exist today. Yet the desire for a man to excell in a martial art, for discipline and self-defense, still exist.

Today a man strives initially in the martial arts to become a "Black Belt" in karate to learn to fight. But as his training progresses he should become aware of a stronger recalling, the molding of himself into a better person, not only in fighting ability but also in dignity and honor. This has traditionally been the goal of the martial arts student. The black belt is an award or honor given to the modern knight or samurai who has sacrificed many hours in disciplining and toning his body and mind to achieve the epitome of physical and mental attainment. The black belt is the symbol of an expert.

Originally, the ranking system was established to provide a series of levels by which students could measure their progress. The first black belt awarded a karate-ka is known as a "Sho-dan".

This means the student has mastered the basics of the art and is now ready for a more advanced form of training. The student who continues training will now receive "Dan" ranks or degrees of black belts as he progresses. This ranking system has worked very well in motivating the student, but it also has developed some problems.

First, there is a disparity of standards. A proper ranking system should remain universally constants; just as a ruler one inch is always equal to one inch, so should the standards of rank be equal. However, it must be remembered that the ranking in the martial arts consists of testing human reactions and because of the individuality of each person it is difficult to declare a definite set of standards. Yet this is what must be done if the rank of black belt is to have meaning. Judo and Kendo have one international standard of testing which prevails throughout the world. This is due in part to both of them having their origin in Japan where the rules of rank grew with the art. But with karate there were many different schools with each having it's own set of standards when it came to testing. So when karate was propogated internationally the various countries embraced each style and each set of standards. This made possible a situation in which unscrupulous individuals were able to set up their own organizations in which they handed out black belts to many unqualified students who in return decided to set up their own schools and hand out their black belts. Many of these same people also decided to promote themselves for financial gain. The end result is that many black belts are a disgrace to not only themselves but to the art of karate.

Someone once commented that just as there are international money exchange counters to re-evaluate foreign

money, there will have to be black belt re-evaluation centers also. To this another added, that if this ever came about, the exchange list would be as thick as a telephone book, but again why not.

Since the public is not aware of the differences in ranking and the ability of a true black belt they are easily lured into clubs which will award a black belt to a students after only a short period of training. This is not only dangerous to the student but degrades the quality of all karate. The public should be wary of those clubs which use the word black belt as a come on to cheat people out of their money.

In a respectable club a black belt can be earned in three to five years of hard work and only under competent instruction. It is for these reasons that karate should have a standard system of testing as soon as possible. It is also the responsibility for those of us in karate to educate the public as to the significance of the karate black belt. Likewise each karateka must realize that the black belt is not a gift, but a goal, a symbol of one's great effort.

The knights and samurais of old allowed nothing to tarnish their honor. Should the Senseis and black belts of today desire anything less?

## KATA AND THE WAY

by Gene Williams Nidan

"Kata is karate, karate is kata." How many hundreds of times have I heard this during my martial arts life? So it is, a student can never come to appreciate the art of karate if he does not come to live the art through kata. C.W. Nicol has called karate "moving zen." This means that one should, while performing kata, strive for the same emptiness of mind and flow of energy that the zen monks have striven for while sitting in zazen. The only difference in a karate ka doing kata and a zen student sitting is the fact that the karate ka is moving around a lot. I struggled with this for years as a student, and now I struggle with it as a student and as a sensei. How do I transmit this understanding to my students? I cannot do it - no one can. Karate is truly a solitary path that every student must travel and which never ends. I can teach kata, wear people out with repetition and fine points, make them run kata until they fall down - all of which I have done - but I cannot carry them across the bridge from ignorance to a beginning of awareness. At some point in a karate ka's life, for whatever reason more or less related to the brutality of the sensei, something happens whether it is called enlightenment, ki development, or whatever and after this point of awareness there is a noticeable difference in the student. A sensei can only be "one who has gone before," pointing the path, providing incentive, pushing, pushing, challenging. The sensei attempts to give birth to the ki that lies hidden within each person and kata is the pathway to this event.

In this article, I would like to share some things that have helped me on my journey. In doing so I hope to convey something of the depth and importance of kata. I am prejudiced in favor of traditional Japanese karate, but what I say should apply to any art that takes kata seriously. I have no interest in people who make up their own kata after five long years in the arts. Nothing irks me more than a 23 or 24 year old "Godan" who, from the pinnacle of his many years of wisdom, makes up "advanced form number eight" which includes flips with half twists, splits, a neon gi and the soundtrack from "Superman."

Kata is not merely an exercise in memorization, it must become a part of your mind and body. If you are performing kata with weapons, then the weapon must become an extension of you. Kata must flow with your own bodily rhythms and not move along machine-like, well-memorized but dead. My sensei once asked me, after I had finished a kata, "Do you remember making any errors?" I replied that I did not, to which he responded, "Good, then you probably did not." The point is that if the kata feels right and flows from your spirit freely, you will not even remember doing it! This does not mean you ran a perfect kata, it means that you and the kata belong to each other now. Remember also that this experience of free flowing energy and this integration of mind and movement does not occur every time you practice. For the beginner it may never happen; for the senior, once in a while; for the master, more often until, perhaps, it no longer happens but just is, all the time.

For those of us who are still struggling with basics, there are some things about kata that are important to remember from the practical side. First, you must run kata - over and over and over. Once you have the pattern, perfect the form - balance, stance, kicks, blocks, strikes, snap and focus. Never, never sacrifice form and definition to speed. Pay attention to minute detail. In Japanese karate, as well as in Japanese thought, everything has a place and every place and thing have a purpose. Practice economy of movement, do not do anything unnecessary. Think about the moves in the kata. What are you doing? Are there hidden moves? Sensei will not always explain a kata because, like a zen koan, there are things you must struggle with yourself. You must repeat it, ponder it, worry over it until you let it be; perhaps it will make itself clear one day. What is the name of the kata? What does it mean and why? I am increasingly disappointed in the number of yudansha I meet who do not know the meaning or the bunkai to their kata. I am not talking about flunkies, either. Why does Matsukaze mean "wind in the pines" of Gankaku mean "crane on a rock?" Bunkai the kata with a

partner. Does it work? If not, why not? Are there takedowns? Do them, hurt your partner.

If you cannot hurt your partner with a certain technique, find out what you are doing wrong. In kata with tension breathing, you should not fold up or fall down when kicked or punched. Why does the kata have such breathing? Be your worst critic. If sensei says "good," find something wrong anyway. End your workout with your worst kata to remind yourself how far you have to go. A kata can never be perfected, only repeated. If you judge tournaments and give scores consistently higher than six, you are not critical enough. If you like to run kata in tournaments, okay, but remember that kata is for you and no one else. If you place first, it is no big thing. You should be aware of many mistakes even in your best form. Perhaps you will perform your best kata and not place at all - you should be pleased with the integration of mind and body you feel, not with your score.

Finally, kata have a life of their own, from which the karate ka can draw energy, skill and peace. No two people run kata the same way, but the kata exists as a space waiting to be filled by each person's ki. Kata is beyond everyone's best, yet it calls our best from us. It is the essence of karate-do and the basis for the karate ka's life in the art.

### BASIC APPLICATIONS IN KATA AND KUMITE

by Mark Moore Nidan

Part of the art of Karate is being able to do something the same way everytime you do it. This is accomplished by knowing your basics. Basic training is what makes the difference between being in Karate and in the Art of Karate.

An architect would not attempt to build an elegant building on a weak foundation. Many times the foundation cost as much as the building that is above ground. The same is true with Karate. No one can learn a fancy technique and expect to work it properly without a good basic background.

Too many Karatekas forget their basics after they reach Shodan. This is a fatal error for as my senseis have told me many times, "Shodan only means that you have learned your basics, now you must master them". My sensei has often explained in the dojo, that training after black belt is perfecting the techniques that you have learned.

Shihan Ruiz has told all of us that you don't know a kata until you have done it at least a thousand times. I wonder how many dans have done their basic katas a thousand times. I'll bet you can put all of them in one room. Something else we should have learned from Shihan Ruiz is that Kata equals Kumite, but Kumite does not equal Kata. He has taught us that Kata is the way to perfection and developing Ki.

In doing katas over and over, and doing them the same way each time, you instill the technique of the kata in the back of your mind. When you can do a complete kata without thinking about it, the kata has become part of you. If you have trained well with basics, learning of longer and more advanced katas becomes easier. Each kata you work you should know the application of each move. If you know the application of a kata and live it as you perform the kata, then you have reached the level where kata is equal to if not better than kumite. This is where the mind and body work together in harmony as one.

When training with basics in every workout one should strive to be consistent with the different areas of attack with each different technique. That is, everytime you do a middle punch you should strike the same four square inches. By training to attack the same area each time you punch or kick, you will hit your target should you ever be forced to use your skill. The karateka is the most surprised of the two, in a fight because he hit his target with the first punch and ended the fight, that is if he knew his basics.

The best example of basic technique - be more consistent in winning than fancy ones is the bout in Valdosta between Bobby Fischer and Bill Knoblock. We are not talking about newcomers to tournament fighting by high ranked ring seasoned black belt. This had to have been one of the best and longest matches that I have ever seen. The techniques used were basic but you could feel the power that these men illuminated during the match. If you don't believe that basics are about the only thing that work against an experienced fighter just ask Sensei Fischer or Knoblock.

### BO KATA

### TEN-RYU-NO-KUN

By Dong Tran

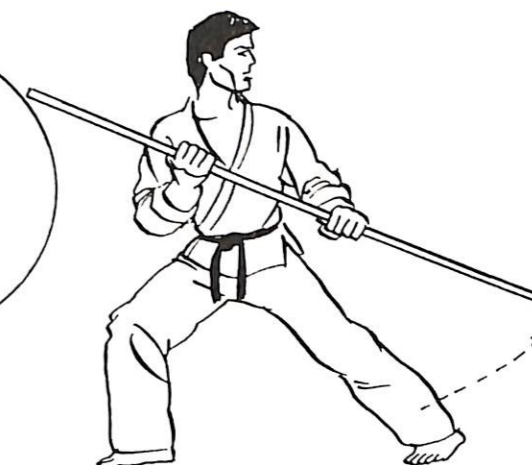


1. Ready : bend at the waist, slide the bo up into the left hand.

2. (Chamber) step forward into Zen-kutsu, perform "J" block (presentation.)



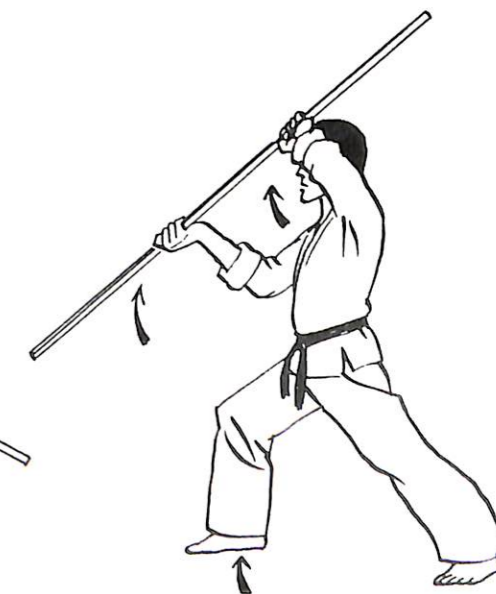
TOP VIEW



TOP VIEW

3. Left foot steps up on line with the right, low block at 45o (strong hip movement.)

4. Aim bo directly in line with the leg.



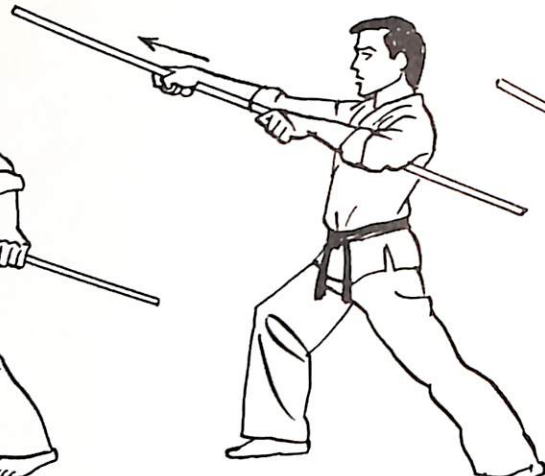
5. Slide the bo up and strike down "Q stick-fashion" at knee level; immediately shift right leg over and block across.



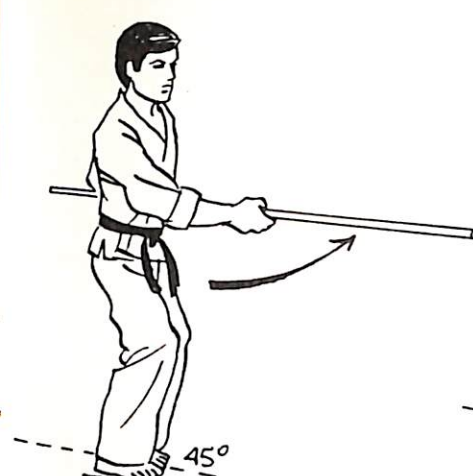
6. Do "J" block.



7. Chamber...



7a. Punch at face level... 7b. (return to kamae.)



14. Bring right foot to left, strike across with bo at hip level.



15. Step out with right foot, block across.



16. Do "J" block.



17. Punch at face level.



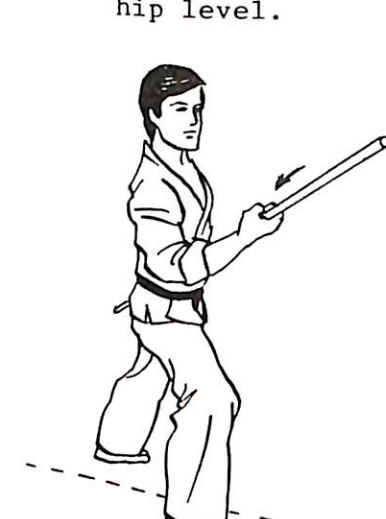
8. Bring right foot to left, strike across at hip level.



9. Step forward, block across and do "J" block in one continuous move.



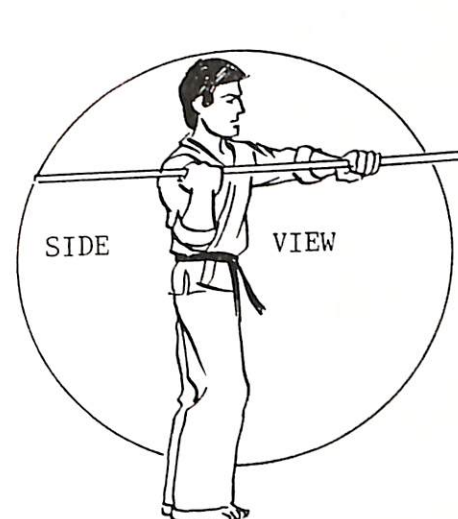
10. Pick right leg up and slide forward in high stance, thrusting at hip level; KIAI.



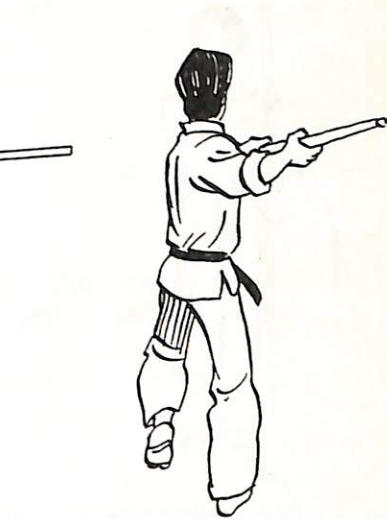
17a. (Return to kamae.)



18. Bring right foot to left, strike across with left end (right end locked against deltoid.)



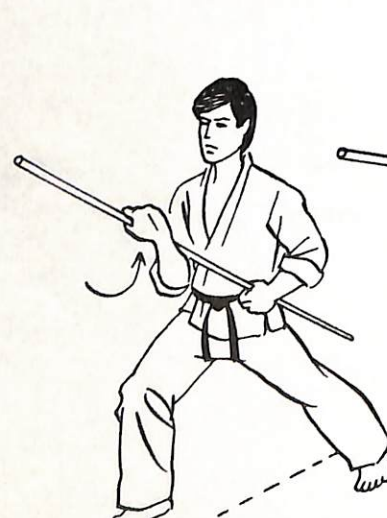
SIDE VIEW



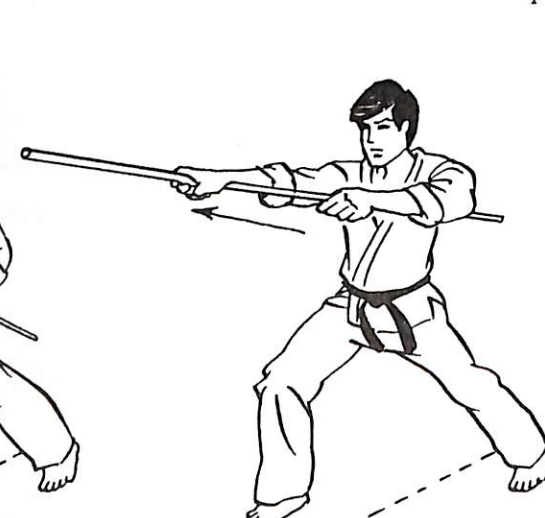
19. Step forward with left foot...



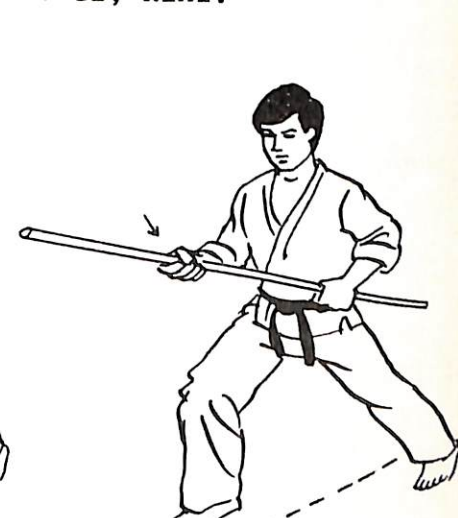
11. Shift at 45°, block across.



12. Do "J" block.



13. Punch at face level... (and return to kamae.)



19a...thrust across chest.



20. Step forward with right foot (high stance) and thrust again at chest level.



21. Turn around (180°) with right foot, kneeling on left knee, strike across with bo's left end.





21a. Strike back across with right end at face level.



22. Swing bo overhead...



22a. Strike across with right end (horizontally, below shoulder level.)



23. Step back with right foot, returning to yoi; lift left hand overhead to return to the side.



24. Bow; end kata.



## Jefferson's Hines sets karate record

By DON McCORMACK  
Gazette Staff

CLEVELAND — Jefferson has a bonafide world record holder. Ted Hines, who graduated from Jefferson Area High School in 1975, is now the owner of a world record in karate.

Hines set the new record in breaking one-inch boards as he broke a total of 177 in only 36 seconds. Hines accomplished this feat in a demonstration during a tournament held Sunday afternoon in Cleveland.

Not only did Hines set the new record, he obliterated the previous record of 100 boards in one minute, which was set by Canadian Don Warrener, in Canada back in 1981.

Hines was understandably happy with his remarkable record-breaking accomplishment.

"I'm very happy to have broken the world record and to have broken it by such a wide margin," he explained. "It does give me a feeling of satisfaction knowing that I have done something nobody else in the world has done."



## HARD OR SOFT STYLE KARATE

by Richard P. Baillargeon

Karate and similar bare-handed fighting styles can be broadly divided into 2 categories: soft style ( internal ) and hard style ( external ). Determining the actual differences is difficult and as with any generalization, subject to error and misrepresentation. To compound the difficulty, it is the exception rather than the rule that any one style will fall completely within the outline of any classification. Keeping the aforementioned in mind, an attempt to list some normally accepted differences follows.

### INTERNAL

Inner strength  
Continuous movement  
Circular motion  
Avoidance  
Open hand  
High center of gravity  
Multiple techniques

### EXTERNAL

Muscular strength  
Explosive action  
Linear movement  
Opposition  
Fist  
Low center of gravity  
Single blow theory

The inner school emphasizes fluidity and circular motions. The practitioner normally is constantly moving which avoids direct confrontation with an opponent. The theory is not to oppose strength with strength, but rather to redirect it. Since it requires little effort to turn aside most attacks, this system relies little on muscular strength and hence appears "soft."

The use of circular hand movements, because of the ongoing motion, has an inherent strength due to the existing acceleration that is present. The use of a simple formula demonstrates this hidden force:  $F$  ( force ) equals  $M$  ( mass ) multiplied by  $S$  ( speed ) which is squared yields:  $F=MS^2$ .

It is apparent that the amount of force rises dramatically with any increase in speed. The terminal speed of an object over any distance is increased if the object is already in motion. This is due to the time and distance required by a resting object to accelerate to the same speed as the one already in motion. However, this superiority of previous motion is only true if the distance traveled does not allow the resting object to achieve maximum velocity.

The internal method also allows a rapid transition from one technique to another because of the ongoing motion. This results in the capability to utilize several blows or blocks in a short period of time.

Due to the high center of gravity, hence an upright body posture, the internal school stresses kicking techniques usually to a high target area. Because of this, practitioners are required to spend a great deal of time developing agility and balance since they are compelled to be constantly moving and are often supported on one leg.

The external school is concerned with strength in all actions. A low, firm body posture is used resulting in a low center of gravity. From this

stable position, the practitioner is able to generate maximum power by utilizing the entire muscular strength of the body. The low body position aggravates rapid body movement but the inherent stillness conserves overall strength.

Movement is linear in nature utilizing the maximum that the shortest distance between two points is a straight line. These direct movements are explosive and powerful requiring exact timing and result in the application of the "one blow, one victory" theory; this implies that the practitioner should have the ability to deliver a single technique that either incapacitates or destroys an opponent.

The capability to exert total strength with any selected technique allows the defensive movements of the external school to be offensive in nature. The ability to render an attacking arm or leg further of action results in the capability to dissuade further violence by one defensive action.

A study of the basic theoretical differences of the internal and external schools will reveal the weaknesses and strengths therein. Neither is superior to the other since no one method is better in any single situation. Personal selection of the different modes of application has resulted in the stylization of the unarmed combat systems. This is due to the individual preference either on a theoretical level or because of physical limitations. These combinations of varying approaches to combat are of limited importance since the end product remains constant; an effective method of self-defense.

## THE MECHANICS

by Joseph Ruiz

There are 4 basic Karate technique groups: Punching, striking, kicking and blocking. These fundamentals are the beginning and, the perfection of same, the end of Karate. Proper performance of these techniques is the purpose of training. Exactly what is meant by proper is dependent upon style interpretation, but there are still certain principles which remain constant.

Balance is subject to the location and control of the center of gravity. This is especially true when a kicking technique is used which results in the body weight being supported by one leg. This action necessitates the ability to quickly shift the center of gravity from one point to another. The area behind the navel, which is the center of the body, is also the center of gravity. This region is called TANDEN in Japanese. With any movement or action, the center of gravity must remain in the TANDEN or else balance will be faulty.

In Karate and other martial arts, various stances and body postures are used. There are many such stances, the use of which is dependent upon circumstances. The varying methods of punching, blocking etc, requires selection of the correct stance from which the technique is most effective. A correct stance maintains the balance of both the upper and lower parts of the body, resulting in harmonious interplay of the muscles which effectuates the technique.

The TANDEN is also the location of the body's strength and power. This is evident when examining the areas surrounding the TANDEN. Here is the lower abdominal area, the hips and upper thighs, which are the largest and strongest muscles of the body. To achieve maximum power in any technique, this area must be utilized. This is accomplished by beginning all body movement with these muscles. This is commonly referred to as "getting the hips into" a movement.

Other principles of great importance are: speed, power concentration, and timing. All Karate principles are interrelated and undertraining in, or misunderstanding of any one will result in improper body dynamics.

The muscular strength required in the execution of Karate techniques is that which moves a light object with maximum speed rather than a heavy object slowly. This principle has been discussed previously in regard to force being relative to speed:  $F=MS^2$ . The punch of an advanced Karateka can reach the speed of 43 feet per second, and generate the power to destroy 1500 pounds! This tremendous power, attained only through correct training, is possible only if all the muscular strength available is concentrated at the moment of impact. Several factors are critical in the application of this total body power: the muscles must be relaxed during the movement, allowing the object I.E. arm, to achieve maximum speed, and the muscles are tensed ONLY upon contact. The speed of this muscular contraction is important since the faster the muscle is tensed, the greater will be the power produced. This is termed FOCUS.

Correct timing is also of the utmost importance. Beginning a technique either too early or too late will render it ineffective. Superior speed will prove beneficial only if the timing is correct. This principle is applicable in the execution of any technique. Though a technique may be perfectly performed, it is useless with faulty timing.

The previous dissertation on basic principles listed those which generally apply to all techniques. A separate treatment of the elements concerned in specific technique groups follows.

STANCE ( DACHI )- many of the key features required for a proper stance were covered in the section on balance and stability. The ability to defend against an attack under any circumstance depends largely upon the maintainance of correct form which consists of balance and stability. The stance is mainly concerned with the position of the lower part of the body. The upper body must be firmly settled on this base, and the back kept perpendicular to the ground. The body must be in such a position of balance to allow the muscles necessary to perform a particular technique to respond harmoniously. If the stance contains the required elements, the techniques will be powerful and smooth and will allow for the greatest speed possible.

STRIKING/PUNCHING/BLOCKING: Speed, power and timing are of utmost importance in the execution of these techniques. Other considerations include: the full relaxation of the muscles used for the movement and the contraction of the various muscle groups upon impact. Many muscles are used in arm movements and these must be relaxed and tensed accordingly. The muscles of the abdomen, chest, back, shoulder and arm are all used in these techniques. Failure to properly tense these large strong muscle groups will weaken the technique and cause the arm to rebound upon contact.

KICKING: mastering kicking techniques requires much time and effort, and balance is essential. The knee of the kicking leg is bent to its maximum extent. This allows for better balance because the weight is kept close to the supporting leg. Another reason for the knee position is to permit the leg to travel a longer distance to the target, thereby

increasing speed. The knee of the supporting leg is bent slightly to allow better body control and balance, and to absorb the shock from the target impact.

As with all muscles, they must be relaxed during the attack and tense upon the moment of impact. The hips must be brought fully into play and because the body is supported on a single leg, the abdomen must be strong for effective kicking techniques.

Following are excerpts from experimental analyses of Karate movements and muscle reactions obtained by NAKAYAMA MASATOSHI, Chief Instructor of the Japan Karate Association.

SPEED OF A STRAIGHT PUNCH:

PERFORMER	TIME REQUIRED	AVERAGE SPEED	MAXIMUM SPEED	TERMINAL SPEED
4th Dan	0.156	5.06m/sec	7.10m/sec	5.16m/sec
2nd Dan	0.219	3.25	6.71	4.48
8th Kyu	0.219	2.88	4.68	2.90

SPEED OF A LUNGE PUNCH:

4th Dan	5.52	12.64	8.21
2nd Dan	5.84	11.45	7.78
8th Kyu	3.35	7.10	4.56

The data obtained shows that the fist of an advanced practitioner travels to the target with a greater speed than that of a student who has not undergone as much training. The body movement when throwing a lunge punch showed the same phenomenon. The maximum speed was always recorded in the latter half of the entire movement. Setting the time required for the entire movement at "100," 20 examples of the 23 experiments made indicated that the maximum speed recorded was at a point between 70 and 80.

Checking the acceleration of the 2nd Dan's fist when throwing a straight punch, it was noted that a great acceleration occurred immediately after the movement started, followed immediately by a deceleration; then a second great acceleration started when the arm was extended, followed by another deceleration. The first acceleration was recorded at 74m/sec and the second at 37m/sec.

When throwing a straight punch, electric discharges were recorded from the extensor radiale in the forearm, the flexor radiale in the forearm, the triceps, and then the muscles on the side of the body, in that order. This means that movement starts with the clenching of the fist, continues to the extension of the arm, and then to the flexing of the body muscles.

When the fist traveling to the target attained its maximum speed, the electromyogram showed a silent period or a recording positive to the silent period. This could be interpreted to mean either that to attain further speed, the muscles would be in danger of injury, or that communication from the brain or the impulse to throw the punch is control-

lable only to a point before the punch reaches maximum speed.

The ordinary muscles contraction of the triceps in the upper arm shows a slow and gradual electric discharge when strength is exerted to pull or lift an object. In throwing a straight punch, however, the electric discharge recorded was abrupt and sudden, showing jagged oscillations. When the punch movement ceased, the discharge did not linger, but also stopped abruptly, showing that as soon as the silent period is attained, the contraction of the muscles instantly turns to relaxation, a well controlled function of the muscles. This indicates the result of the degree of training in Karate.

Though not purely mechanical in nature, proper breathing yields 3 major benefits: spiritual unity, health and strength concentration.

There are several methods of breathing, the proper one dependent upon the desired results. Normal, everyday breathing, is done quietly; inhaling and exhaling is done through the nose. The inhale should stretch the diaphragm in such a manner as to produce a protuberance of the abdomen. This increases the size of the chest cavity allowing the lungs to expand fully. The exhale should have the opposite effect. The diaphragm is forced up compressing the chest and ribs, which forces the lungs to empty properly. This same technique is used during seated meditation. Proper posture is also essential so the various muscles involved may act efficiently.

The breathing technique utilized in the performance of karate techniques differs from the normal in that the exhale is forced through the mouth. The air expelled forcefully and a yell or shout, KI-AI, is used at the final moment. This action tenses the chest and abdomen; this assists in the concentration of power at the time of focus.

An esoteric theory that applies to Karate and proper breathing is the force known as KI in Japanese. This universal principle of energy is termed CH'I in China or PRANA in India. This "Absolute Energy" is found everywhere in everything and is manifested in all living things as "life." Since KI is all pervading, it is present in the air we breathe and by all this method we receive a normal supply. However, by regulated controlled breathing, we are enabled to extract a greater supply, which may be stored in the solar plexus. The ability to store KI and direct it where needed results in added vitality and increased strength. This learnable ability is best practiced during meditation when one may concentrate upon the intake of KI while breathing, drawing it to the solar plexus and then throughout the body.

This capability to direct KI has been demonstrated by YOGIS and many Martial Artists alike. The feats these masters have performed seem beyond comprehension, but this ability is something that everyone may learn to perform.

**CONTINUING AS A BLACK BELT**

by James L. Semmes, Jr.

We all have seen the Black Belt at tournaments, or at other events, who is fat, overweight, out of condition, and who proclaims to be 5th, 6th, or higher degree of Black Belt, or he may even proclaim to be a Founder or "Soke," or other such overworked title. Is this person "really" a Black Belt, and should he, or others like him, claim the title?

We members of the National Karate Jiu Jitsu Union are members of what is a TRADITIONAL Karate and Taekwon-Do Union, meaning that we are supposed to teach, learn, and continue to teach what we have learned in a no-nonsense manner. Just because we have reached the august title of Black Belt DOES NOT mean that we stop learning, nor should we stop trying to reach greater levels of proficiency. If we should stop striving to better ourselves mentally and physically, we have "missed the boat" on what it means to be a Black Belt, and, in my opinion, we should not accept any further rank than that which we currently hold.

Is a Black Belt automatically an Instructor? In the strict sense of the traditional approach, NO!! Just because a man or woman has been granted a piece of paper, called credentials, does NOT give them the right to teach others. However, in 1985 U.S.A. standards, all Black Belts can hang out their shingle and call themselves an Instructor. This is definitely not the case in Japan, Okinawa, or Korea!

In Asian Countries, all Organizations have what is called a TRAINING PROGRAM to determine who does, and who does not, teach. A man who was selected to undergo such training could expect to spend anywhere from 1 to 3 years in training before he was granted an Instructor's Permit from his Organization. Even after receipt of such credentials, he was required to reaffirm his status by continued study from the Organization's Head Instructors. His classes were monitored, and spot-checked to insure that quality was maintained; a weak instructor meant a weak group of students. Over the span of time, if the weak link was not mended, the entire structure of the Organization would suffer.

It is also policy in Asian Countries, as a rule, for a man to test before a testing board up to and including the rank of 5th Degree Black Belt; additional ranks are awarded "after time and grade is established, and providing that the recipient is still actively involved in the practice of the Martial Arts." The key word here is ACTIVELY involved; this also applies up to and including the rank of 10th degree titles!

So, being an instructor is a lot more than just having a Black Belt tied around one's middle; it involves continued study and application of one's art, continued involvement in the learning process, and most of all, a continued physical practice on a frequent basis in order to improve.

In N.K.J.U., we are afforded many opportunities to "continue the learning process." Some of these are, as follows: Summer Camp, Clinics, and Group Workouts with Senior Belt holders. The question that we have to ask ourselves is simply this; are we, as a group of Black Belts, taking full advantage of the opportunities afforded us in order to progress? The answer, sadly enough is no.

I have been to a number of Clinics and other events offered by our Organization, and I find that the vast majority of Black Belts are only concerned with "when" they will get promoted to another grade INSTEAD of worrying about how proficient they are in their individual art. If a Clinic or Workshop is offered where the Black Belts have to exert themselves, there is an abundance of moaning and groaning about "how tough" or unfair that instructor who led the class was... What I hear is, "we don't need this hard, physical approach to the arts any more because we are Black Belts!" This is absolutely ludicrous to me because, frankly, most of the Black Belts I have seen could not punch their way out of a wet paper bag.

As was mentioned earlier, Karate-Do and Taekwon-Do were essentially "killing" arts in the old days when a man had to be proficient in combat in order to survive. Today, we do not learn the activity to kill unless we absolutely have to; rather, we learn in order to push our minds and our bodies to the maximum limit so that we can be as physically or

First of all, what is a Black Belt? According to popular definitions, this person should be regarded as "an expert in one of the many Oriental Martial Arts." This title is awarded to one, as a 1st Degree Black Belt, who has "mastered" the basics of the Martial Art he/she is studying, and really is the beginning of a journey that can last a lifetime; the receipt of the 1st Degree Black Belt IN NO WAY makes an individual a master of his art; such recognition is obtained only when the person has spent their whole life participating actively as a member of the Martial Arts Community.

The purpose of this article is to explore and explain what is meant by being a Black Belt, and what one needs to do in order to maintain their proficiency in this art, and finally, what one can expect to achieve if they continue to learn and explore the art in which they are participating.

All of the Oriental Martial Arts now award titular recognition in the form of the coveted Black Belt to those practitioners who reach a certain level of proficiency. This development is rather new, and has been in effect only in modern history; early practitioners of the Martial Arts did not wear belts, and as many noted Instructors will tell you, "we didn't need belts to know who was good, and who was not." The Martial Arts were all used, to one degree or another, as "killing" arts, and proficiency was determined by who were survivors, and who were the ones pushing up daisies in the cemeteries!

Americans who studied in Japan, Okinawa, and Korea became quickly enamored with the concept of the "Black Belt" status. In those early days of the late 1950's to the mid 1960's, Americans who trained under Oriental instructors found that the training was brutal, difficult mentally and physically, and that when they finally were awarded the title of Black Belt, they felt that they had earned this recognition from the "school of hard knocks." In those days, an Oriental Instructor did not delve into the mysteries and concepts of "ki," or theory too much with his round-eyed disciples; essentially, most instructors ran their American students through a grist mill, hoping that they would quit. The Americans who stuck it out became the bulwark of Karate and Taekwon-Do instructors in this country in those early days, and they usually taught with an equal degree of toughness to their students because it was what they were taught to do.

Since those days of the '50's and 60's, Karate and Taekwon-Do has undergone tremendous transitions. In the early days, Kata or Forms were terribly important to training methods, and a person who taught in this fashion was termed a TRADITIONALIST; he applied sound methods of instruction to his students, and usually spent a great deal of his time with either his Oriental instructor, if that was possible, or with another higher ranked American so that he could continue to learn, and in this process, what he learned can be passed on to his students; it is only a matter of logic that determines that IF the instructor is good in his path of knowledge, then the student will also be good, as so on...

Today, we have a myriad of Karate, Taekwon-Do, Kung-Fu and other arts on American soil, and we also have an equal number of American and Asian instructors as well. A lot of Americans have "poo-pooed" the idea of the traditional approach saying that it does not apply to them-- they are now teaching what is known as "American" or "Open Style" Karate or Taekwon-Do. This is fine, if they belong to an organization that endorses this sort of approach; however, if they belong to an organization that sanctions the traditional approach, they must learn to continue on the path of the "Old Ways" in order to reach an understanding of "what" it means to be a Black Belt and an Instructor.

mentally tough as we care to become. While it is to our advantage to learn as much about the philosophical approaches to the Martial Arts as possible, we must first master the physical side of the arts. Even if we follow the tenets as set forth by the old masters, Such as FUNAKOSHI and his peers, they FIRST, as young men, mastered the physical aspects of their arts, and then, as they grew older and understood this mastery, they delved into the philosophical or mental approach to the art of Karate-Do. If a man is attacking you with a knife, and is bent on killing you, all the brotherly love in the world will not save you; a good hard kick to the groin might!

We Black Belts in NKJU are members of an excellent Organization, and we are also members of the Black Belt fraternity, having gained our titles generally through hard work. We need to return to the old ways, and to hone our bodies hard, instead of letting the fat accumulate around our middles. Just because you are a 4th, 5th, or 6th degree Black Belt does not mean you stop training; in my opinion, if you do, then you should be content to stay at that level, and not "want" anything more, because you are not doing anything to earn it. You must set the sterling examples for your students to follow if you want them to be proficient; we learn by example, and if a Black Belt is fat and overweight, and is not prone to exert himself, so will the student follow.

Black Belts who are weak in technique should seek out, on their own volition, instructors who will help them progress. It is only in this process that they will become better themselves, and be able to pass on their improvements to their students.

Instructors who are turning out weak students should immediately start to "lower the boom" and make their students try harder. Progress in rank starts with progress in learning. I have tested many students who look no better as Black Belts than they did as Green Belts, and they wonder why I fail them on tests. I can't blame the students 100%; it is the fault of their instructor, but he is not the one being tested!

So, wake up out there. You Instructors who feel you are weak, get some help. Set standards, and stick with them. Insist on perfection, and make your students work for what they get; THEN, a Black Belt will mean a great deal. You Senior Instructors, insist on effort on the part of those who are underneath you in rank; if a man is fat, trim him down, or do NOT test him-- how can such a person be looked at with regard if he has 6 inches of belly rolling over his belt? Let's make NKJU an Organization of practitioners of the Martial Arts again, not just a group of people waiting ( and eating ) their way to a higher degree.

### LETTERS FROM SUMMER CAMP

" I feel that the way Sensei Lewis cooperated with everyone was great! All the instructors were great, and helped in any way that they could. Its a great time being around good people, and this is what makes our Union so good. The food was good, and the team competition was a good idea. I especially liked the Kata review; we needed this badly; consistency is so very important..."

" Every Renshi Instructor made us certainly feel as a team. The workouts have been very disciplined, tough, and full of new Katas, drills and self-defense techniques... Never, before the NKJU, have I seen so many senior instructors working WITH the students, and showing a real concern for their welfare. I know all my students will go back and tell others..."

"... Personally, I have gained a real appreciation for the talent that exists in the NKJU and certainly will continue to support all of its activities. My own training has improved because of my association with NKJU, and my school has grown because of it."

"...All are students really enjoyed the training and camaraderie. Its a mixed blessing having them here with us. They are receiving great instruction, but we have to keep an eye on them. Also, I have to train harder because I have to set a good example."

" Dear Camp Officials: This year's camp has been the greatest inspiration as well as the most fantastic learning experience that I could ever experience. It has renewed a great driving force, as well as indicates in what direction I should travel to develop properly."

" Dear Camp Officials: Camp has been a most wonderful learning experience of my life. Being surrounded by such knowledgeable, loving, compassionate people willing to give all their wisdom to help make us all better people. Teaching us how to protect our mind, body, and heart. Thank you from the bottom of my heart. I feel so lucky to be a part of the NKJU."

"...I feel truly honored to have received this vast amount of knowledge from such fine people. Being with these masters has filled me with the desire to improve my body, mind and spirit, as they have done. I have never known such truly beautiful people. Thank you for caring about me and improving my life."

"...I feel I must point out one person and his classes as being particularly good. I enjoyed Shihan Stroud's Jiu Jitsu classes most of all. His kindness and patience were in my mind, an example of the true spirit of these arts. I will make it a point to visit his Dojo in Kinston during the next year..."

" Camp was a lot more than I thought it would be. This was my first camp, and my idea of camp could only be of what others had told me. Once I got here, I found that camp was more work, more sweat, and more pain than I thought, but on the other hand, I also learned more, met more good people, and got more of a feeling of Karate-Do than I could ever expect from one week at camp."

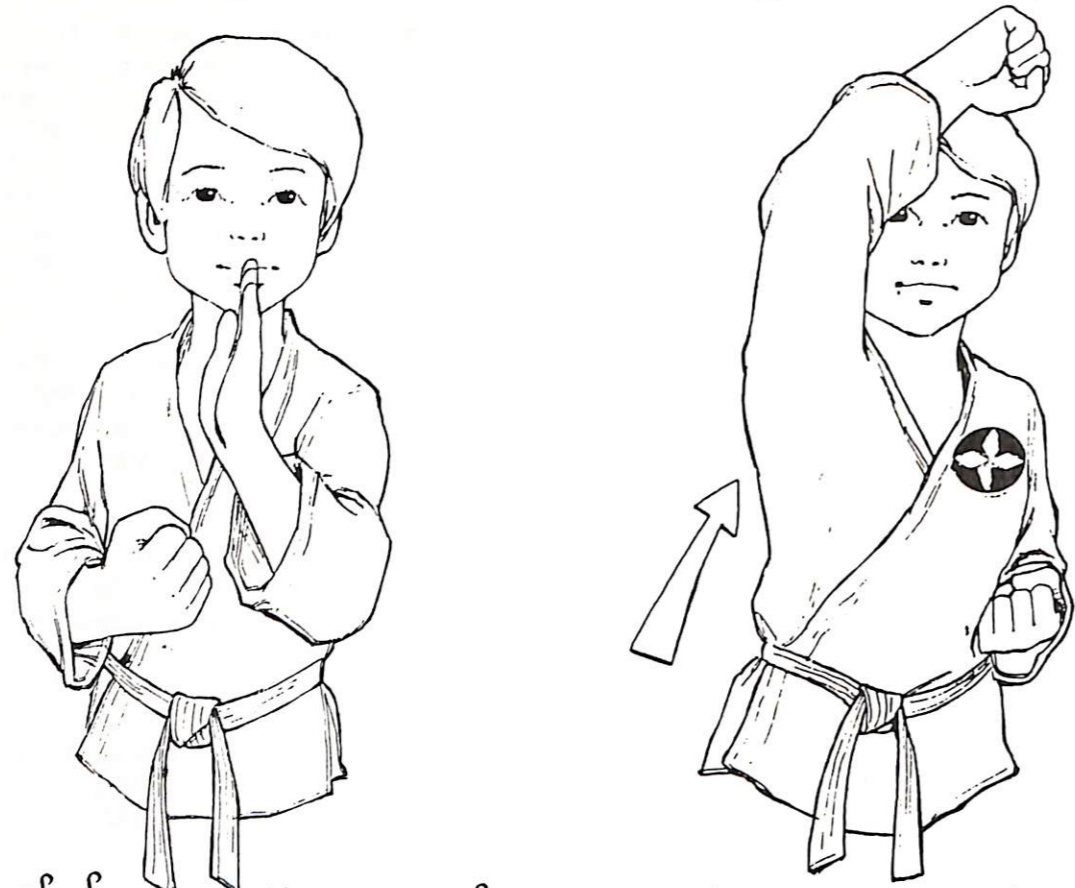
" We're a varied group-- from munchkins to middle age, from students to professionals, from novice to masters, from those who need the exercise to those who need a spirit boost. Outside of Karate, we would have little in common. Yet, for one week each year, we come together and show that we are a Union, a group with a common bond that binds us in fellowship. Camp tests our endurance. It is a time for reflection. It is often that jolt of energy we need to return home with a renewed faith in our art... In a few months, we will forget the heat and the sore feet, but we will not forget those warm feelings of belonging that we find each year at camp."



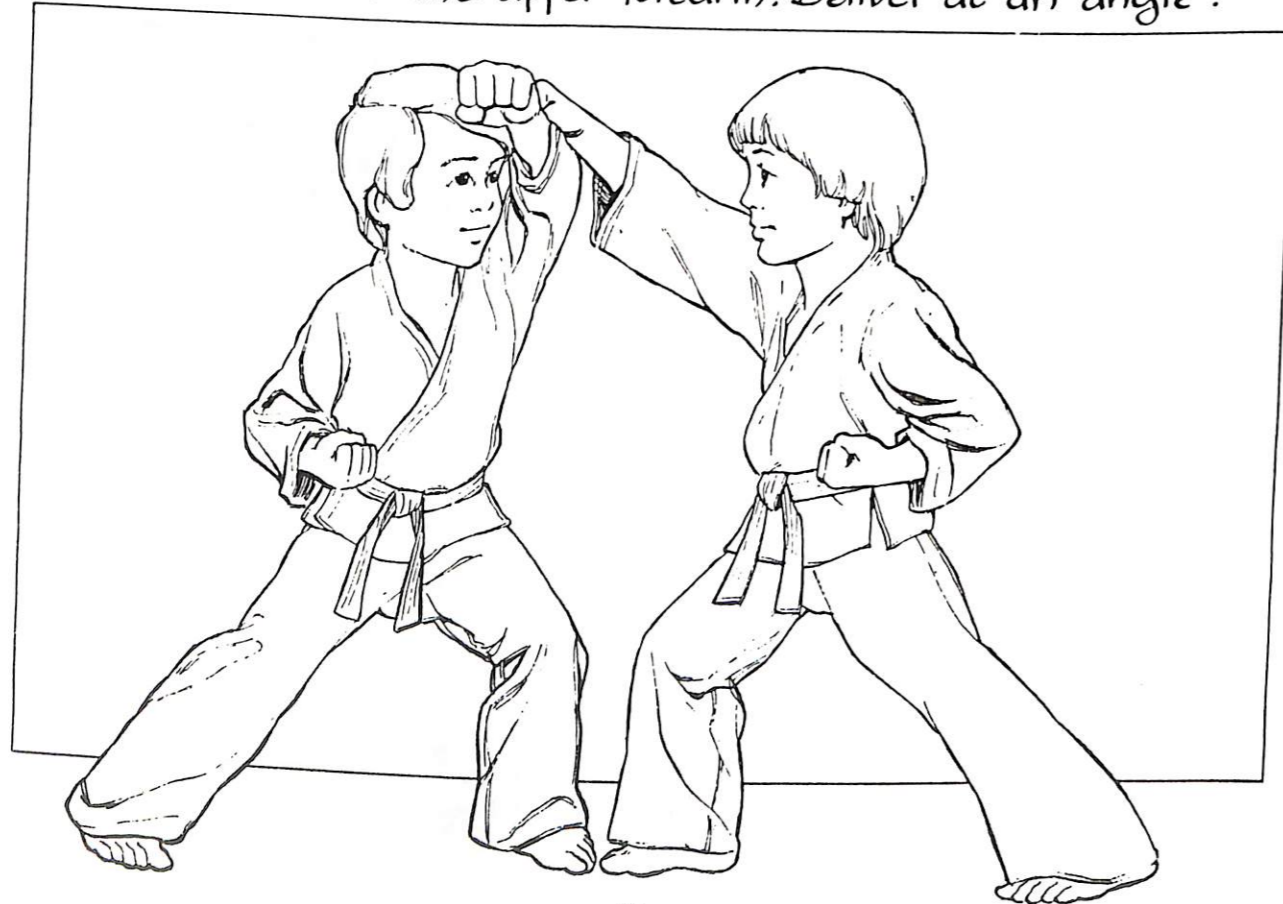
# Basic blocks

By Dong Tran

## 1. Jodan age uke (Rising block)

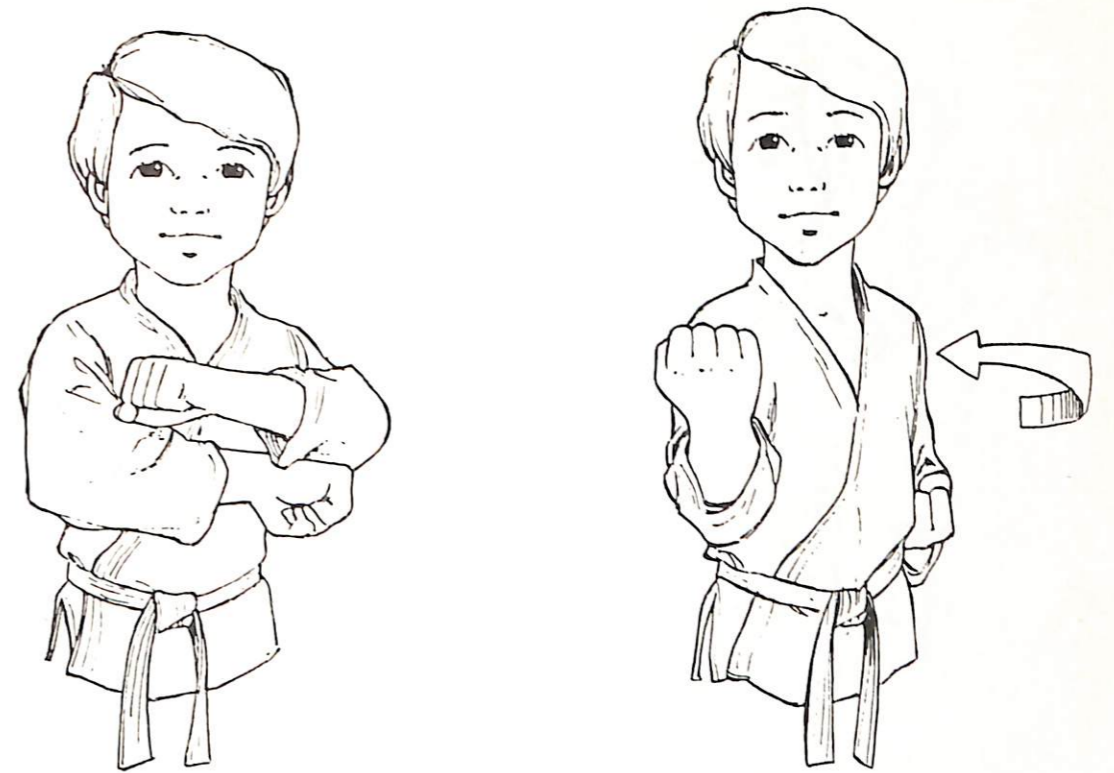


point of focus : the upper forearm. Deliver at an angle.

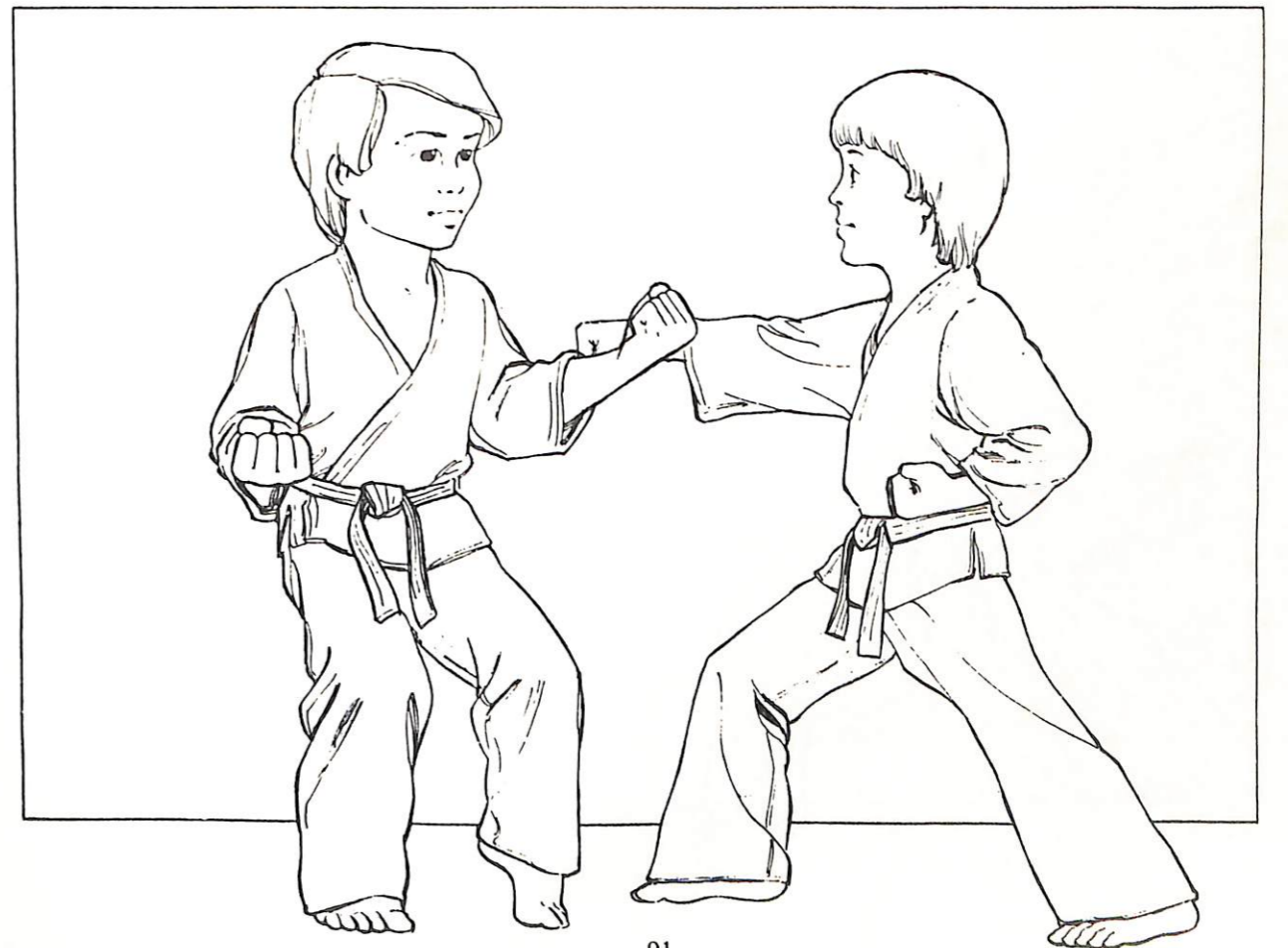


## 2. Chudan uke (Middle inside block)

Deliver in a fanning, circular motion as the fist twists out.

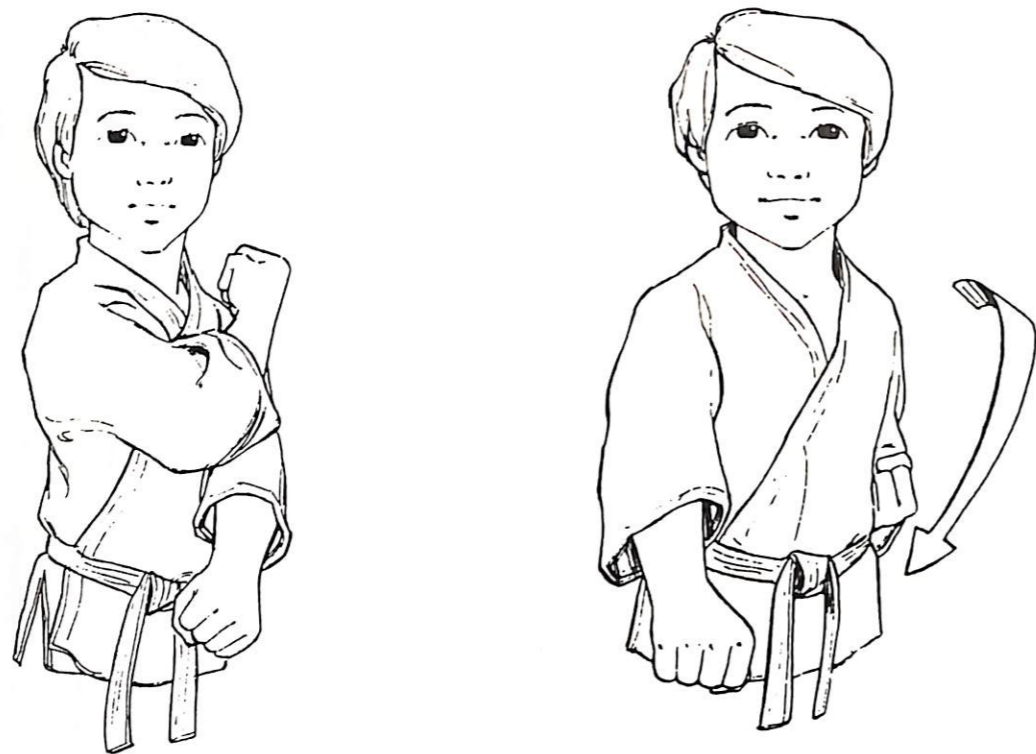


point of focus : the upper inside of the forearm.

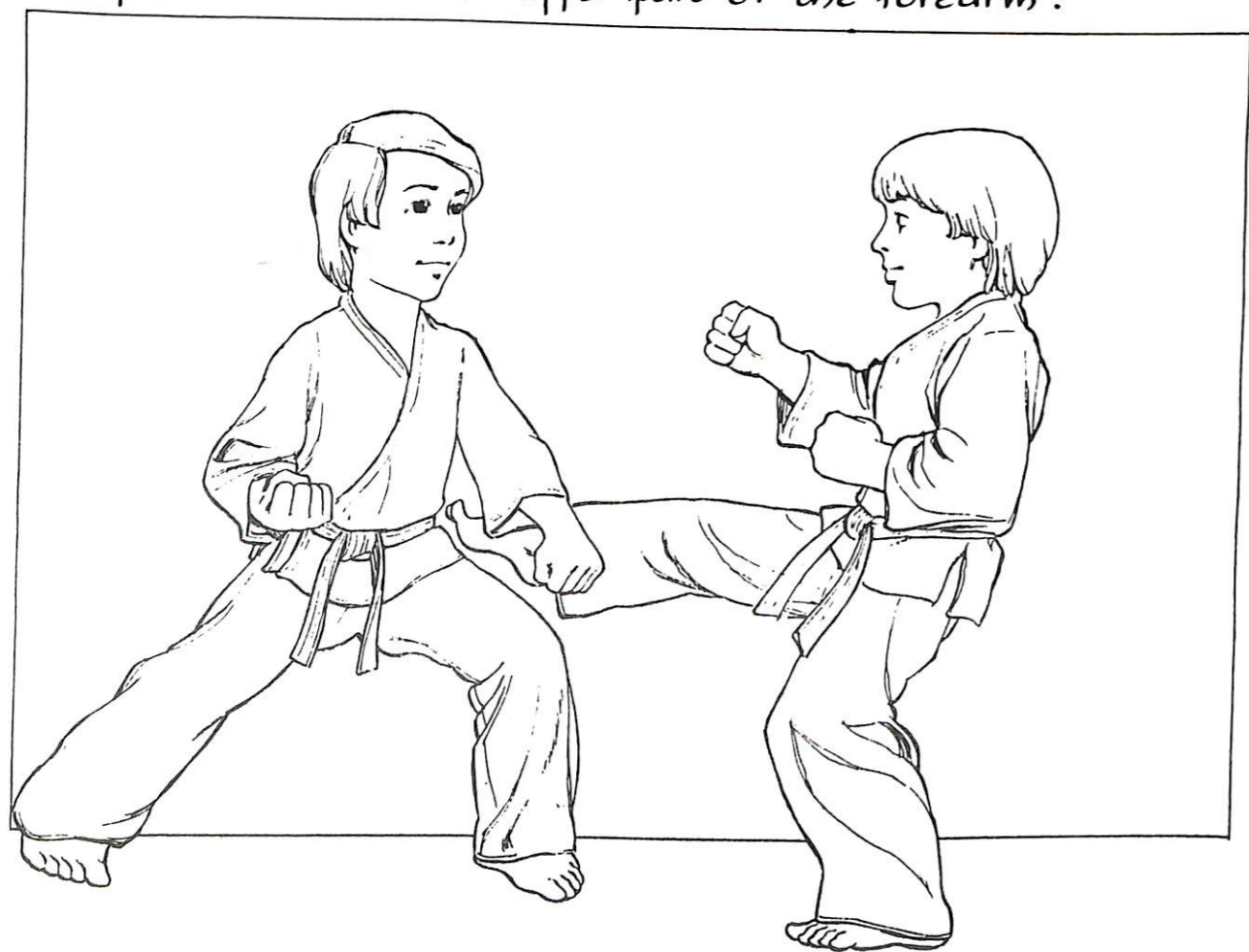


### 3. Gedan barai (Downward block)

Deliver in a sweeping, downward motion from the shoulder.

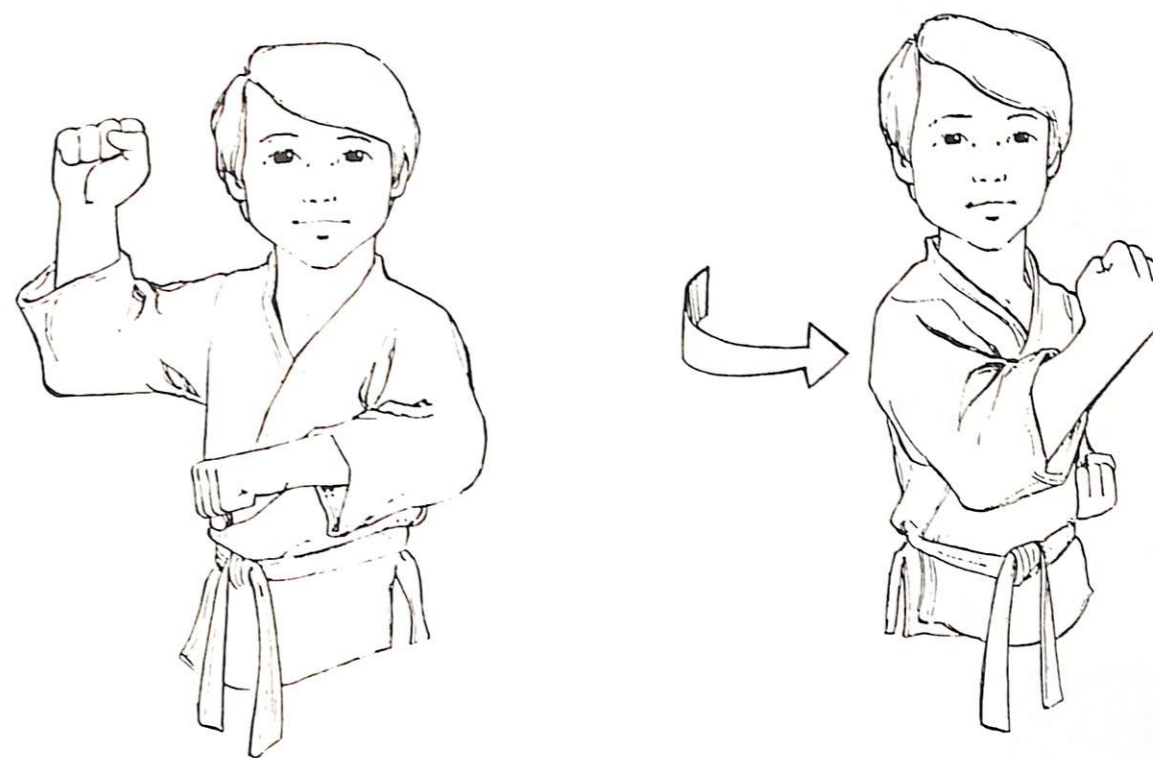


the point of focus is the upper part of the forearm.

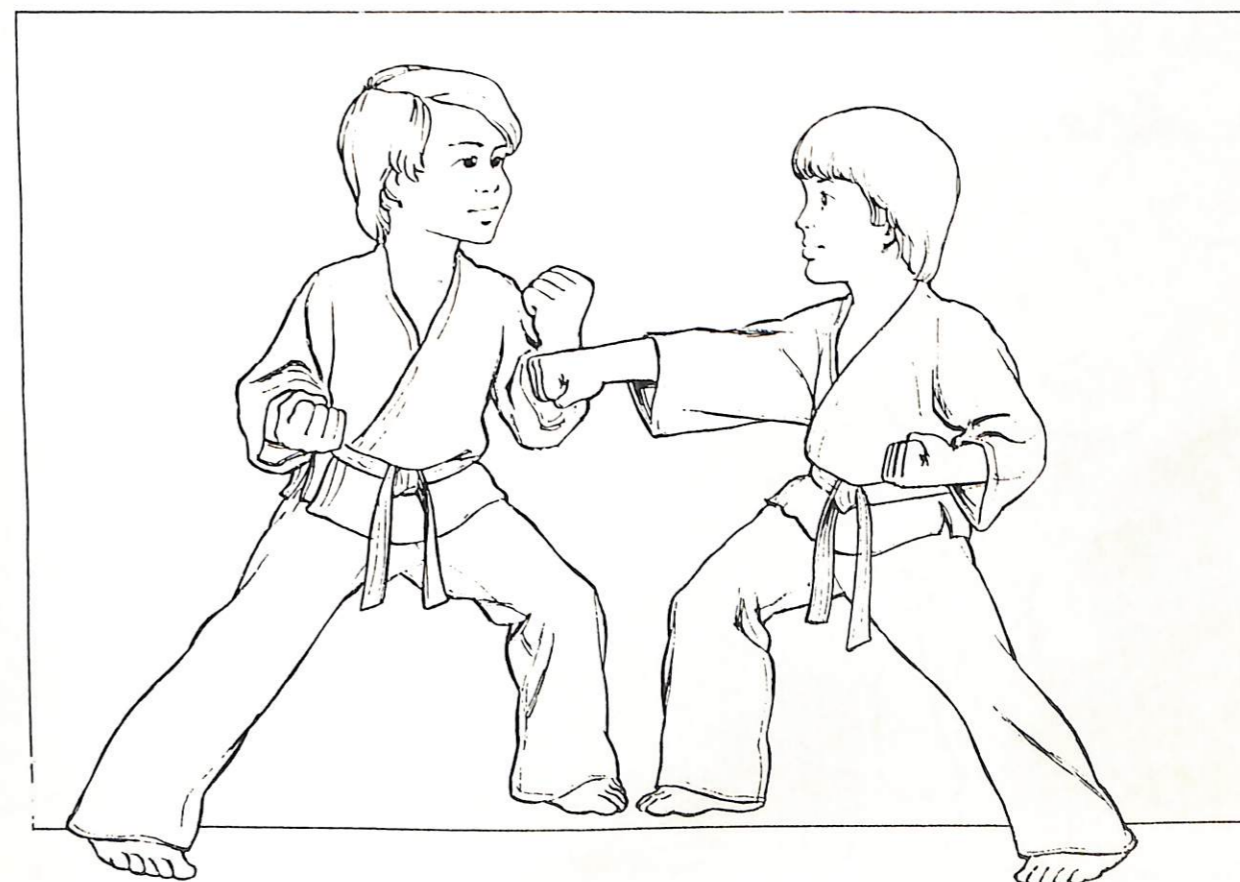


### 4. Soto uchi (Cross block)

Deliver in a short, circular motion.



point of focus : the upper part of the forearm.

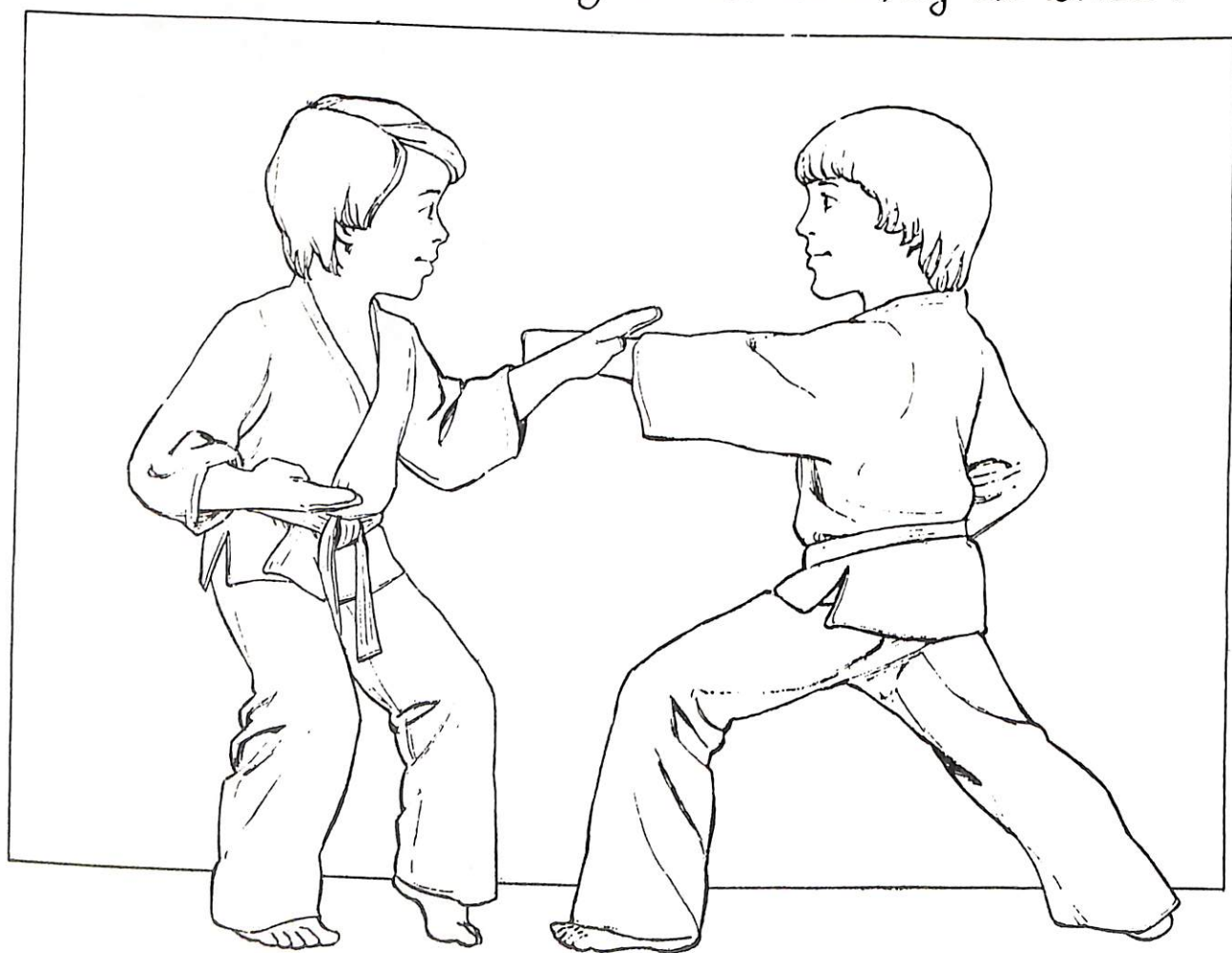


# 5. Shuto uke (Knife-hand block)

Deliver in a fanning, circular motion.



the point of focus is the edge of the hand, by the wrist.



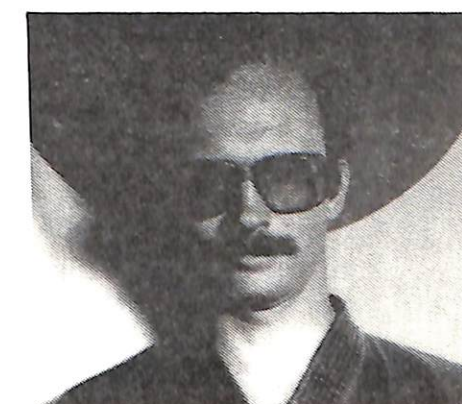
Virginia Martial Arts  
Chesapeake, Virginia  
Sensei Darren Myers  
Sensei Cathy Hall



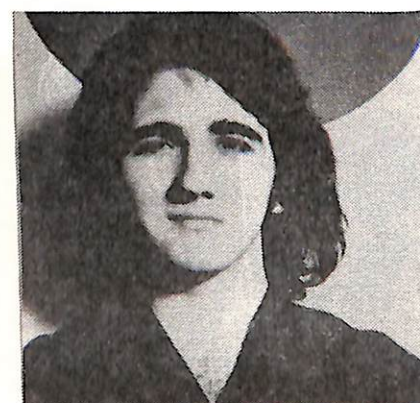
Darren Myers  
Sandan



Cathy Hall  
Shodan



Jeff Keith  
Nikyu



Rob Floyd  
Gokyu



Martin Hager  
Kykyu



Thomas Malatesta  
8th Kyu





David Salsgiver  
7th Kyu



Heather Salsgiver  
8th Kyu



Kay Lotterhos  
Shodan



Soke Kuniba  
Shihan Werhahn  
Shihan Ruiz



## PHYSICIANS FEDERATION ON MARTIAL ARTS

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### UNDERSTANDING FRACTURES

by Dr. L. Bruce Holbrook

A fracture is a break in the continuity of a bone or a separation of a bone into two or more parts. A great amount of soft tissue damage may accompany this type of injury.

Fractures are classified as open and closed. An open fracture is one in which there is a break in the skin that is contiguous with the fracture. A closed fracture is not complicated by a break in the skin, but there is usually soft tissue damage beneath the intact skin.

#### Symptoms of Fractures

1. Tenderness over the site of injury. Tenderness or pain upon slight pressure on the injured part may indicate a fracture.
2. Swelling and discoloration. these signs at the site of injury increase with time and may show fracture. The swelling is due to the accumulation of tissue fluid and blood. When blood collects near the surface of the skin, a bluish discoloration may be seen.
3. Abnormalities with movement. Deep, sharp pain upon an attempt to move the bone is presumptive evidence of fracture. Grating of bone ends against each other indicates fracture. Movement however, should rarely be attempted to see if crepitation is present as it causes further damage to the surrounding tissue and promotes shock.
4. Deformity of the part. Protrusion of a bone segment through the skin, unnatural depression, or abnormal flexion may indicate fracture.

#### Treatment of Fracture

1. If fracture is suspected immobilize.
2. "Splint them where they lie".
3. Handle as gently as possible. This work should be done in pairs, one person to immobilize the limb and one to apply the splint.
4. Place a fracture in as near normal position as possible by applying slight traction. This is maintained until the splint is secured in place.

**CAUTION:** Never try to straighten if a joint of the spine is involved.

I certainly hope this information gives you a better understanding of fractures. When a martial artist is injured and fracture is suspected, you must exercise the proper first aid to insure the safety of the athlete. Fractures in the martial arts are more commonly seen than many instructors and students think. Be aware at all times for the health of your students.

*"Dedicated to the health and safety in the martial arts"*

## Sculpture in Cutting Steel

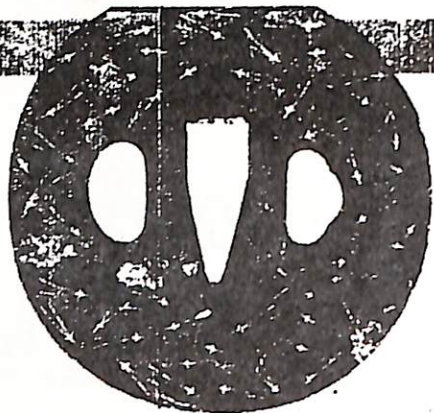
One of the humiliations of Japanese history took place in September 1945, just after the start of the U.S. Occupation. General Douglas MacArthur decreed that every sword in Japan should be confiscated as a dangerous weapon. Out went the Jeeps, and thousands of blades, some dating back to the 10th century, were rounded up from museums, private collections and shrines.

It was a moment of utter mutual incomprehension between two cultures. The Japanese felt that their principal art was being looted from them, and they were right. Hundreds of ancient swords, including 42 documented National Treasures made between the 12th and 15th centuries, vanished as souvenirs and have never reappeared. The Americans thought they were guarding against insurgency, and they were wrong. The *Nippon-to*—"art swords"—were ritual and aesthetic objects, the core symbols of Shintoism, and would not have been used in combat.

Today an immense ignorance of Japanese swords prevails outside Japan. There is one great private collection of them in the U.S., gathered over 40 years by Dr. Walter Compton of Elkhart, Ind. Last week 46 of his classical blades—the *tachi* or long cavalry sword, the shorter *katana* and the dirks known as *tantos* and *wakizashis*—went on view at Manhattan's Japan Society. The show is a scholarly event of the first importance, and its catalogue—mainly written by Japan's leading student of blades, 29-year-old Ogawa Morihiro—becomes at one stroke the standard text on its subject in English. But even for the non-expert the show is of overwhelming beauty.

**Taxing Subtleties.** The art of making steel reached its peak in Japan before the 16th century. Our present technology can dump men on the moon, but it cannot match the crystalline structure, hardness, flexibility and exquisite surface pattern of these ancient blades made in charcoal forges. Compared to *Nippon-to*, the swords of Europe are kitchen cutlery.

One can study a Renaissance bronze or a medieval ivory in a vitrine and appreciate it, though with some loss. But with a Japanese sword, appreciation is more difficult. The visual subtleties of a great blade are taxing. No gaze through a glass case can substitute for the experience of holding and turning it under natural light, observing the grain of the steel surface, the contrasts of polish, the



THE WALTER A. COMPTON COLLECTION—COURTESY OF JAPAN HOUSE GALLERY

JAPAN'S 13TH CENTURY NATIONAL TREASURE "PERFECT" BLADE KUNIMUNE (TOP) WITH GOLD-ENLAINED & PLAIN IRON SWORDGUARDS

relentlessly delicate curves of ridge and back and the *hamon* or temper pattern—hard as diamonds and impalpable as blown frost—along its cutting edge.

The swords are, to Western eyes, paradoxical. At first, you cannot fail to respond to them as weapons, designed to cut and kill. But at the same time they are quite untactile. Bear down on the *ha*, the edge, and it will (to put it mildly) hurt you, being of surgical sharpness. You hurt it. The skin of the steel is ruined by the moisture and acids left by one fingerprint; breathe on it and it will begin to rust in 30 minutes. The blades conjure up tension between one's senses of sight and touch—threat and seduction, attraction and recoil. In the end, sight wins. The blades envelop themselves in august distances, and are wholly visual sculpture.

For this reason, connoisseurs of *Nippon-to* are apt to regard the military uses of their swords as a distraction, even as an embarrassment. The annals of samurai conduct are filled with prodigies of sword wielding: as recently as the Russo-Japanese War of 1905, for instance, a Japanese officer charged a Russian machine gun, so the story goes, and cut clean through its barrel and water jacket with one swipe of his *tachi*. But the

art swords in this show were meant for such ends. Their unblemished state testifies that they can rarely, if ever, have seen battle. Kept in a Shinto shrine or an armory, polished no more often than a Rembrandt is cleaned, they are among the best-preserved artifacts of their age.

One example is the glittering arc of *Kunimune*, a late 13th century blade that Dr. Compton bought from a job lot offered by a Midwestern gun dealer. The sword, which had been looted from its shrine in Kyushu by a G.I. and has since been restored to Japan as a gift, is considered by Ogawa Morihiro "perfect in every aspect among all the existing national treasure blades." At first sight, it is difficult to imagine that the sword was finished by a contemporary of Giotto, a quarter of a century before Dante began writing the *Divine Comedy*.

**Bark and Catfish Skin.** Japanese swords have virtually no parallels in Western art. Only one shape in our culture seems to rhyme with the strict parabolas of a *tachi's* profile: Brancusi's *Bird in Flight*, with its soaring curvature, immaculate surface and absolute finality of line. The resemblance is not merely formal. Just as the abstract contour of the *Bird* is rich with allusions to nature, so the blade contains landscapes. The terms that describe the *ji-hada* or patterns left on the steel by repeated folding and hammering—pine tree bark, catfish skin, straight grain and *sugu-ut-suri*, "a straight misty line of cloud"—are all derived from nature.

The edge pattern, made by painting a slurry of clay and steel filings along the blade just before its last firing and quenching, is even more pictorial. Its crystalline opacities resemble those of classical *sumi-e* ink painting, suggesting hills, river currents, islands or the wreathing of vapor. Dr. Compton likes to compare *Kunimune's hamon* to "low-lying mist on a swamp, with searchlights playing over it." These configurations are not seen as decoration, like inlay work or chasing on a Western sword. They are an integral part of the blade's meaning, and their harmony with the larger forms, the curvature and taper, the size and type of the point, determines the significance of the work.

The idea that a sword could be valued as a manifestation of "nature" is peculiar to Japanese aesthetics. Without it, the blades would just be tools—ferally efficient but lacking the sublime distillation of will and spirit that, flowing in the austere metal, was once the essence of the smith's art. *Robert Hughes*



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Angela Harper

