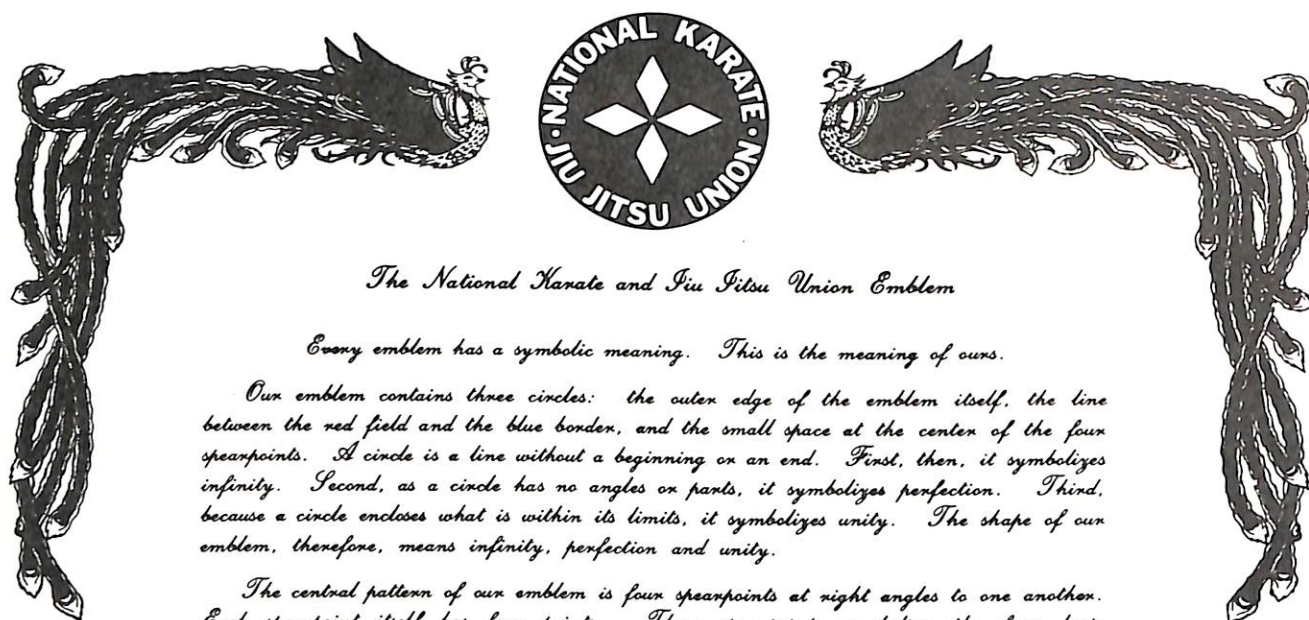


# *National Karate Encyclopedia*



1983





*The National Karate and Jiu Jitsu Union Emblem*

*Every emblem has a symbolic meaning. This is the meaning of ours.*

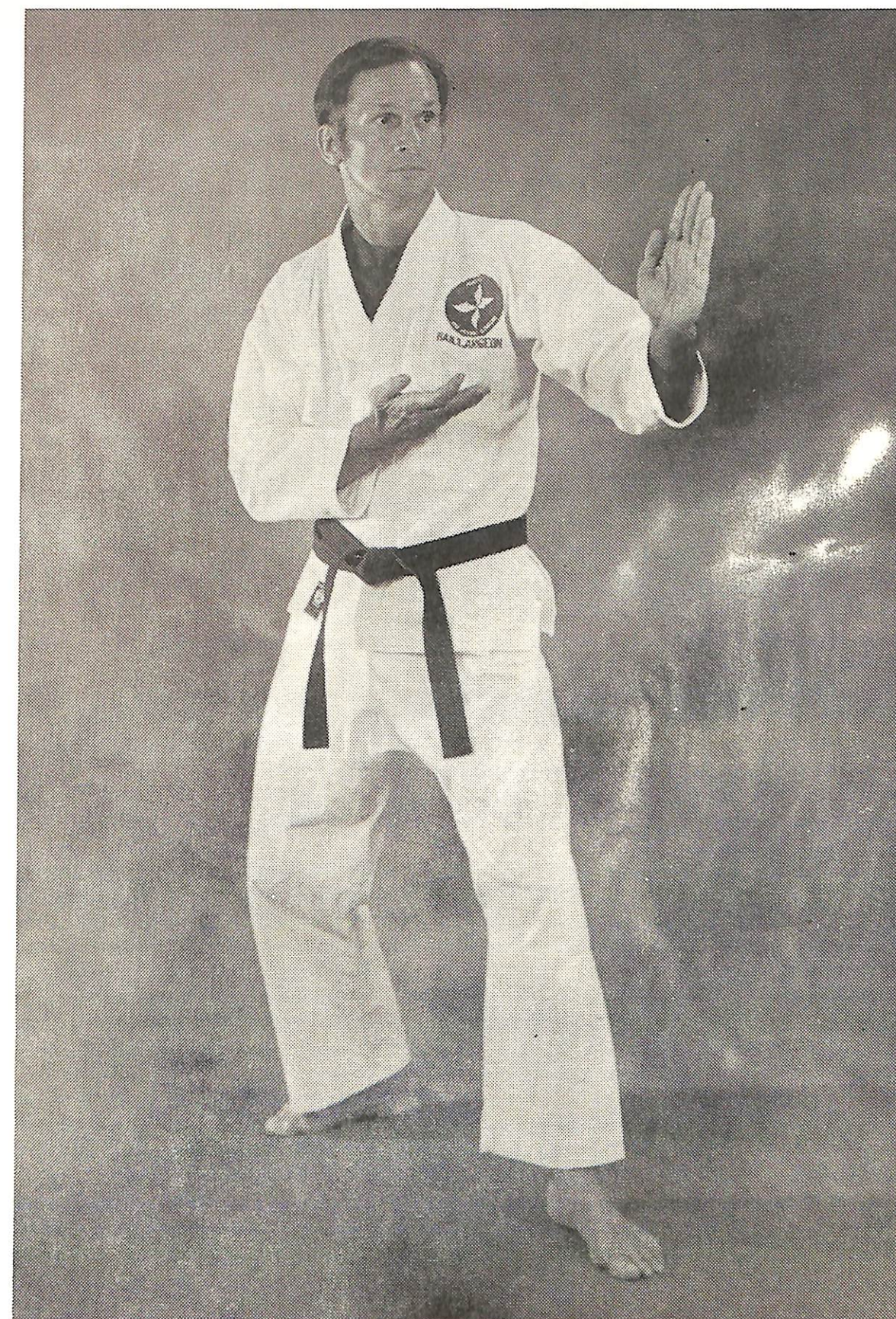
*Our emblem contains three circles: the outer edge of the emblem itself, the line between the red field and the blue border, and the small space at the center of the four spearpoints. A circle is a line without a beginning or an end. First, then, it symbolizes infinity. Second, as a circle has no angles or parts, it symbolizes perfection. Third, because a circle encloses what is within its limits, it symbolizes unity. The shape of our emblem, therefore, means infinity, perfection and unity.*

*The central pattern of our emblem is four spearpoints at right angles to one another. Each spearpoint itself has four points. These spearpoints symbolize the four basic directions: north, south, east and west. These are the fundamental directions of kata. They also symbolize the "weapons" of karate-do. It is in kata that we forge such weapons. Pishan Dai Niuy has taught us that kata is the essence of karate and hence the essence of self-defense. It is this that the spears convey. Further, the number four is central to Zen. Buddha taught Four Noble Truths and the Eightfold Path. The Four Noble Truths are that suffering is universal, that all suffering comes from selfishness, that the means to conquer suffering is thus to conquer oneself and that the way to conquer oneself is to follow the Eightfold Path. The points of the spears, of which there are eight, symbolize that Path: Right Intention, Right Speech, Right Knowledge, Right Conduct, Right Livelihood, Right Effort, Right Mindfulness and Right Concentration. Foke Baillargeon teaches that the "dot" at the center of the spears is the "self." The spears radiate outward, but they also point inward. They symbolize in that way how karate protects us from what is outside of us and how it also allows our self to flow to new discoveries. Lastly, the spears mark the route of ki as it flows from us, into us and through us. Ki is at both our center and the center of the universe.*

*In addition to the shape and pattern of the emblem, we must also consider its colors. These are our national colors. Ours is an American union. But these colors have a symbolic meaning agreed on by our Continental Congress in 1782. The red symbolizes hardiness and courage; the white symbolizes purity and innocence; the blue symbolizes vigilance, perseverance and justice.*

*Karate-do is not merely a martial art. It is a way of life. It demands going beyond punching a makiwara or doing Taikyoku kata 429 times. All of the discipline, sweat, pain and frustration of karate can lead us to better self-defense, but at its best it alters our character and gives us a new view of the cosmos. It is this higher ideal that our emblem symbolizes. The circularity of our emblem reminds us that our union is a unity, that our goal is perfection in both technique and character, that the way we tread is infinite, a road of endless labors. The pattern of our emblem reminds us that we are at the center of a great task, that the labor of kata and the truths of Zen can lead us to look outward with confidence and to inwardly discover that Ki that animates us and binds us to the universe. In that is our most profound "self-defense." The colors of our emblem remind us that ours is a national union that stands for courage, purity of spirit, knowledge, hard work, and fairness. What does our emblem mean? It means the way of the empty hand - karate-do.*

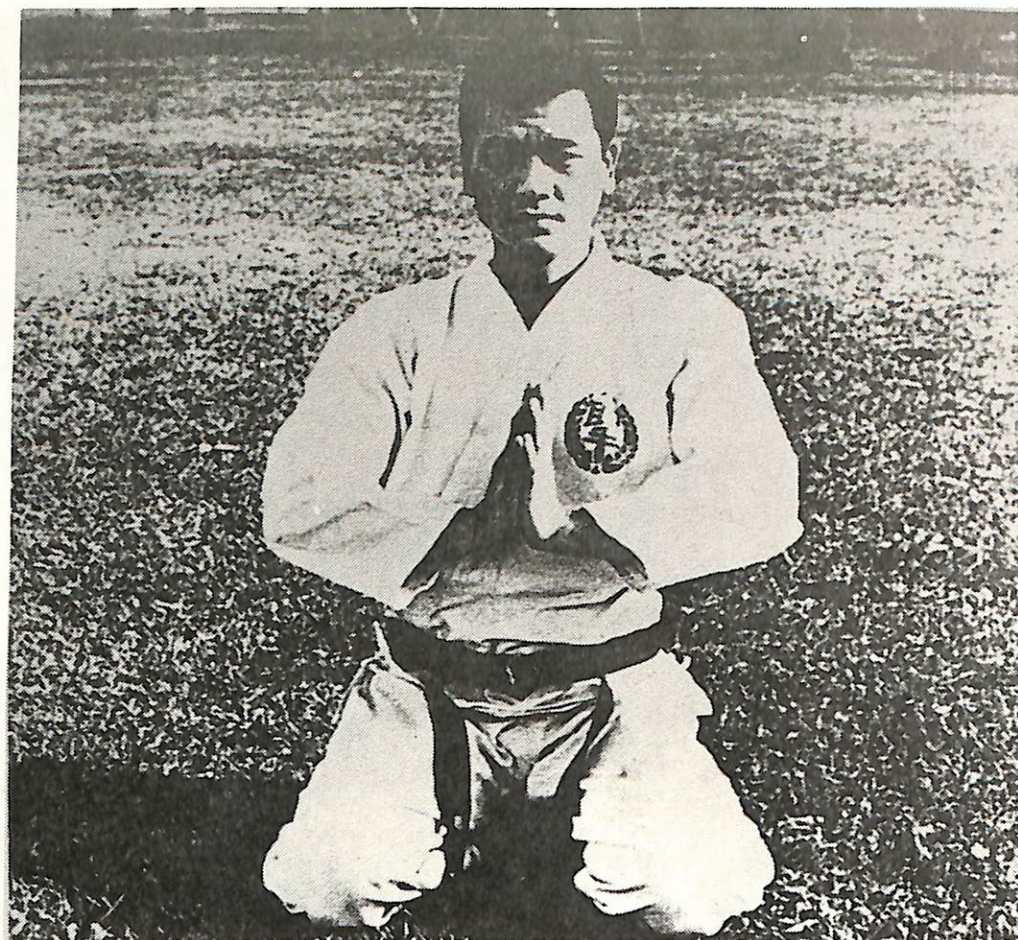
*Richard J. Campbell*



**RICHARD P. BAILLARGEON - Sichidan**

Mr. Richard P. Baillargeon, 7th dan, who is the director of the National Karate & Jiu Jitsu Weapons Union has over 25 years training in the martial arts and over 26 years military service USMC-USAF. He has served in China, Korea and Japan. Mr. Baillargeon learned his karate under the personal instructions of Master Shogo Kiniba Hachidan and Master Kishin Kayo Rokudan in Japan. Mr. Baillargeon was the U.S. Director of the Seishin Kai Union from June, 1964 to October, 1974.





**Soke Shogo Kuniba - 8th Degree Black Belt.**

#### ABOUT SOKE SHOGO KUNIBA

Soke Shogo Kuniba, 8th Dan, is the head of the Motobu Ha Shito Ryu, Seishin Kai Karate Union, headquartered in Osaka, Japan. Since the NKJU grew from Seishin Kai and since Soke Kuniba was sensei to our own Soke Baillargeon, it is important that we know something about him.

Shogo Kuniba was born at Fugi-Yoshida City, Yamanashi Prefecture, on February 5, 1935. His father was Kosei Kuniba, who had studied karate with Choki Motobu and others. In 1940, the older Kuniba opened a karate dojo in Osaka. It taught the Motobu Ha Karate Do and was called later, the Seishin Kan dojo. Shogo Kuniba began his karate study at his father's dojo that same year at the age of five. The dojo was joined by Kenwa Mabuni and Ryusei Tomoyori who taught there in return for room and board. Mabuni sensei is the founder of Shito Ryu karate.

By 1947, after the hardships of the World War, Shogo Kuniba achieved his black belt. He was awarded his shodan by Master Mabuni. After three more years of study, he earned his nidan from Masters Mabuni and Tomoyori. He was fifteen. In 1952, he was promoted to sandan by Master Mabuni and began to diversify his studies. He went to Sakai City where he began to study Mugai-Ryu Iaido with Soke Ishii Gogetsu.

In 1955, at the age of 20, Shogo Kuniba, already studying for fifteen years, earned his yondan from Master Mabuni. In that same year, he went to Naha City, Okinawa, where he began training at the Matsubayashi Shorin Ryu dojo of Master Shojin Nagamine. While in Okinawa, Sensei Kuniba undertook serious study of Kobudo. With Master Shojin Kosha, he studied the use of the bo and nunchaku. With Master Junko Yamaguchi, he studied the tonfa. By 1958, Shogo Kuniba had achieved 5th Dan in Motobu Ha Karate Do, 4th Dan in Iaido, 6th Dan in Kobudo and been awarded the position of first office manager for the Zippou Karate Do Rengokai. He was 23.

But not all went well for Master Kuniba. On October 17, 1959, his father, Kosei Kuniba, died. Shogo then became Soke for Motobu Ha Karate Do by succession. He still holds that position.

In 1962, Soke Kuniba was promoted 6th Dan in the Nippou Karate-Do Rengokai, 6th Dan in Iaido and 7th Dan in Kobudo. In 1966 he became 7th Dan in karate. In 1968, he relieved Shihan Teruo Hayashi as the head of Seishin Kai. By 1973, at the age of 38, Soke Shogo Kuniba had achieved 8th Dan in karate, Iaido and Kobudo. He was the youngest Master to have won such prestige. His career has also included many other achievements, including his 1978 appearance in a classic demonstration on Japanese martial arts. He is presently one of the most highly esteemed Masters of martial arts in the world.

#### A BRIEF HISTORY OF THE NATIONAL KARATE AND JIU JITSU UNION

The National Karate and Jiu Jitsu Union was founded in 1974. It's founder is Soke Richard P. Baillargeon, 7th Dan in Motobu Ha Shito Ryu Karate and 5th Dan in Goshin Budo Jiu Jitsu. The NKJU headquarters is in Valdosta, Georgia.

Soke Baillargeon began his martial arts training in Urmagawa, Japan in 1956. His first instructor was Sensei Kishan Kayo, who was then 4th Dan in Motobu Ha Shito Ryu and affiliated with the Seishin Kai Karate Union. Seishin Kai was then headed by Kosei Kuniba. In 1959, Soke Kosei Kuniba died. His son, Shogo Kuniba, became Soke of Motobu Ha Karate Do, Seishin Kai Karate Union. Master Baillargeon studied with Soke Shogo Kuniba until 1964. By then Master Baillargeon had earned the grade of Sandan. Soke Baillargeon returned to the United States and in June 1964 he became the United States representative for Seishin Kai. He served in that capacity for ten years. By 1974 he had been promoted to 6th Dan by Soke Kuniba.

In the summer of 1974, a controversy arose in Seishin Kai about its fee policies in America. Master Baillargeon could not in conscience follow the new policies, which he thought unfair and greedy. As a consequence, he was asked to resign from his position in Seishin Kai. Shortly thereafter, he was urged by several of the other dissatisfied schools in Seishin Kai to form his own association. He subsequently founded the NKJU. Many of the schools then in Seishin Kai left that association to join the new union.

Foremost among the instructors who left Seishin Kai was Sensei Joseph Ruiz. Sensei Ruiz was at that time 4th Dan in Zen Shoto Kai Karate Do, and he had been promoted to 4th Dan in Shito Ryu by Soke Kuniba. Sensei Ruiz had a knowledge of karate, kempo and weapons far in excess of a normal man. Once Soke Baillargeon learned of Sensei Ruiz's broad and deep knowledge, he appointed Mr. Ruiz Assistant Director of the NKJU and awarded him the title Shihan Dai. Soke Kuniba promoted Shihan Ruiz to 5th Dan in 1976.

Soke Baillargeon and Shihan Ruiz together set out to give scope and direction to their new federation. It was to be open to all styles. It was to insist on high standards for the certification of its new members. It was to emphasize the traditional martial values of courtesy, loyalty, respect, discipline and sweat that both men had experienced in their training in Japan and which both men had endured in their long tutelage under their own Japanese sensei. It was also to be fair in its policies.

The two men further determined that the style to be taught to interested members of the NKJU would be Shito Ryu. To distinguish Motobu Ha Shito Ryu, USA from the Shito Ryu taught in Seishin Kai, a strong influence from Zen Shoto Kai Karate Do was introduced into NKJU Shito Ryu. This is especially evident in the kata taught by the NKJU.

A third man of importance in the history of the NKJU is Sensei Lemuel Stroud, then 4th Dan in Hakku Ryu Jiu Jitsu. Sensei Stroud was crucial in helping the jiu jitsu program in the new union. He and Soke Baillargeon have worked together to strengthen that program. Sensei Stroud promoted to 5th Dan, Shihan in 1977. He is now in charge of the jiu jitsu program for the NKJU. Shihan Stroud was promoted to 6th Dan by the NKJU High Dan Board in July 1983.

Two other men were important in helping the new union to grow. Sensei Thomas Bently was appointed Dai Sempai, chief training instructor for the NKJU. Sensei William Knoblock was of special help in strengthening the kicking and fighting instruction in the union and by being its representative for TaeKwon-Do.

Since its foundation, the NKJU has gradually taken its present form. A High Dan Board was selected. State representatives in karate and jiu jitsu were appointed. Special NKJU appointments were made. Schedules for clinics and camps were established. In October of 1980, Soke Baillargeon was promoted to 7th Dan by Soke Kuniba. Shihan Dai Ruiz was promoted 6th Dan by Soke Kuniba at the same time. That same year Sensei Bentley resigned as Dai Sempai. In the summer of 1981, Shihan Roger Werhon, 5th Dan, was appointed the new Dai Sempai for our union.

In its present form, the National Karate and Jiu Jitsu Union is a federation of over 50 martial arts schools embracing a broad spectrum of styles. Although it is strongest in the east and south, it has schools as far away as Canada and Alaska. In 1983, it became an international federation with the addition of a dojo in Sweden. Ours is a diverse union that stands for quality and fairness.



# THE NEWEST MARTIAL ARTS UNION

## AND THE MEN WHO RUN IT

(SEPTEMBER 1974)

His students refer to him as "MR. B.", a rather unassuming name for a man who is, among other things, Director of the National Karate and Jiu-jitsu Union. "Mr. B" (Richard P. Baillargeon to those who know him only by reputation) is also rated "master" in one of the deadliest martial arts known to man: Indo-Pakistani Weapons.

Although we intend to cover the National Karate Union in some detail, it might be interesting to first take a look at the man behind the brainchild: "Mr. B". Many times the biography of a karateka tends to be dry; however, it is usually included simply because it is important to know something about the background of martial artists making the news. In the case of Richard Baillargeon, his previous experience would make exciting reading all alone. So first the bio, then the Union.

So far as we know, the first two men of other than Indian or Pakistani descent to achieve the rank of master in the deadly Eastern weapons martial art were Robert Zepecki and one Richard Baillargeon. The story of Baillargeon's achievement is intriguing for at least two reasons: he attained his rank under much duress, and he was violating Pakistani law in the process.

In order to reach master rating, Baillargeon had to show that he was proficient in the various weapons. The means by which you demonstrate your capabilities is really quite simple — you actually battle another man with the same weapons. The battle, of course, is controlled and designed to show proficiency. However, it is still dangerous, and as Mr. B says of his test. "...if either of us missed one block, (we could) be crippled for life."

On a hot, humid night somewhere in Pakistan, Baillargeon and Zepecki carefully demonstrated their techniques to Mr. John, their Eastern instructor. The testing was not open to the general public for the simple reason that technically, it was against the law. The governments of India and Pakistan forbid the manufacture of many of the weapons, even though it is impossible to enforce the law successfully.

The test itself was grueling, 3½-hour thorough examination of weapons exercises, individual combat, and combined combat against one or more of the examining masters. It was hard enough concentrating on the test, but everyone always has to be aware of what might happen if there was an injury and the police found out. A broken nose or bone from one of the weapons would not be so bad, but a serious slashing injury would not be looked on as a minor offense.

The weapons used are handed down from a long Indo-Pakistani tradition. For every weapon used today, many more are probably lost for all time, for the practice began thousands of years ago among the ancient Eastern tribes. Many old masters disagree as to the origins of various weapons.

During the testing, weapons such as the *lahti*, *gatka*, *nezah*, *cher-khi*, *tarwhal*, *gurkha*, *puttah* and *bonnetti* are handled. The *lahti* and the *gatka* are merely sticks or staffs, and as such are not easily distinguished from common walking sticks or shovel handles. But in the hands of a master they are as effective as any self-defense system for personal combat.

Another weapon included in the Indo-Pakistani armory of lethal instruments is the *nezah*, or long lance, made famous by the Bengal Lancers. Then there is the *cher-khi*, or honed-ring, worn in the turbans of Sikh warriors. The weapon is thrown, and in the hands of an expert will inflict grave injury on the intended victim. The *tarwhal*, or short sword (similar to the simitars of Arabia; is straight and somewhat like the short samurai sword. For close, hand-to-hand combat the *gurkha* knife, with the small double-knife sheath, is very effective. And finally, each man is tested on his adroitness with the *puttah*, or gauntlet sword, developed by the Daccan State of India.

The man who watched over Baillargeon and his friend, Mr. John, may well be the most qualified master in the East. Unlike some masters who are proficient in one or two weapons, Mr. John is qualified in *all* weapons.

To give some idea of the strain placed on the tested individual, Mr. Baillargeon recalls for us what it felt like towards the end of the required demonstration. "We were both tired to the point where concentration was difficult. Lungs gasped for oxygen that was not there. Blows were not as clean, but they found their mark more often. Weakened arms were unable to block with effect. The masters had to stop us by pulling us apart, for acknowledgement of the human voice had long ago been lost in clouds of exhaustion and sweat surrounding our minds and body."

With all the secrecy and with all the strain, Master Baillargeon has achieved a most honorable rank and a place in martial arts history. Of course, he may never have been introduced to the Eastern martial art at all were it not for his other martial arts abilities. Since he also had great proficiency in karate and jiu-jitsu, he was able to teach karate to Mr. John in exchange for lessons in weapons techniques.

Mr. B has over twenty-six years in karate and jiu-jitsu. His study of the martial arts began when he was in the Marines. During his tour of Japan he was able to further his study under Master Kuniba of Osaka from 1956 to 1960 and under Master Kishen Kayo of Irmagawa from 1960 to 1963. During this time he rose to the rank of godan in Shito-Ryu karate and yodan in jiu-jitsu. All of his formal martial arts training has been under Japanese instructors.

Master Baillargeon served as the United States representative for the Seishin-Kai Karate Union of Osaka, Japan. Besides making history as one of the first Westerners to achieve master rating in the Eastern martial arts, he has a couple of other outstanding credits. He made United States karate history in 1965 when he held the first *All Junior Karate Tournament*. On the other side of the globe, he made Japanese karate history by being the first American to be awarded a black belt by the Seishin-Kai Karate Union.

Today, Master Baillargeon is director of a project which was born out of his many years of martial arts experience. The National Karate and Jiu-jitsu Union, with headquarters in Valdosta, Georgia, is a nonprofit organization, carefully formed as "...strong American karate (union) by and for Americans without any foreign control."

The karate union is as American as apple pie right down to its emblem. The NKJU emblem is made up of red, white and blue. The design layout is of four spearheads centering at one point, symbolizing the four directional attack points of karate as demonstrated in all karate training and katas.

Although Master Baillargeon ranks highly in one style, he is not interested in promoting his own style. He is really interested in two things: promoting all styles of karate, and making sure that Americans have an opportunity to control their own karate unions.

It is important to remember that although there is an attempt to Americanize karate in terms of control, it doesn't mean that Oriental customs are to be simply discarded. If an individual is basically a Korean stylist, he doesn't have to give up his own custom in order to become a member of the union.

Whether it is actually true or not, Master Baillargeon is worried that too many "foreign nationals" (as he puts it) are "claiming numerous karate championships and high dan ranks and trying to take over karate in the United States." As he writes in his Union's handbook: "In order to really stop the takeover of karate by these people is for all head instructors to join a United States Organization ...Let Americans control karate in the United States."

Presumably the union Mr. Baillargeon would like to have people join is his own. "The basic objective of our Union has remained constant," he says in the handbook. "That is to provide through Strength and Unity, karate recognition and the enhancement of the image of the professional karate head instructor and accept different styles of karate."

Master Baillargeon would not like to see an individual limit himself to only one style of karate. He says, "A karateka must work very hard for his rank ... Do not limit your study for a karateka should be the one that is of easiest access, or the one style that appeals to him for some personal reason, but all karatekas should research as many other styles as he can."

To date, the National Karate and Jiu-Jitsu Union has over 5,000 members in more than 127 dojos throughout the United States. A rather unique feature of the NKJU is that it is not overloaded with high-ranking dans as many other unions are. According to the NKJU there is one Seventh Dan (Master Baillargeon), two Rokudans, Mr. Ruiz in Karate and Mr. Stroud in Jiu-Jitsu. For every fifty members there is one black belt.

At a time when self-promotion seems to be a major concern among serious martial artists, it is not tolerated by the NKJU. Baillargeon says, "I feel that a true black belt should know no less than 20 katas in order to definitely demonstrate his competence in the art. Kata is, in my opinion, 75% of present-day karate." He goes on to say that ability, time and character should be the prime reasons for promotion.

Whether the problem of promotion is resolved simply by someone "not tolerating it" is hard to say. If everyone was promoted through one union, it might not be difficult to resolve. However, that is part of the problem. A person who doesn't like a particular union or organization simply quits and announces that he is a higher degree black belt. Who is to stop him?

On the brighter things, Master Baillargeon is concerned with katas. He believes that knowing a kata, "...is not just a working knowledge" but the ability to "...make it flow and demonstrate evidence of well-based knowledge and long practice in the art."

Concerning the general character of a black belt, Baillargeon believes that he should be a model of karate skill and excellence in character to lower belts. "We have too many black belts that are simply con artists in gis and have little or no true ability to back up their grade and are certainly of poor character."

Baillargeon doesn't think a black belt should be looked upon as a perfect human being. Mistakes are simply a part of life and black belts make their share. However, a black belt still should be exemplary in terms of character.

The profit motive is certainly not part of the NKJU. As a nonprofit organization, students do not have to worry that they are simply being taken for a ride by someone who just wants to make out for himself. The



NKJU is run "...by and for the members." "My home dojo," says Baillargeon, "is a club type organization and nonprofit in nature. Monthly costs are prorated to the students, with dues never more than \$15.00 per month. I believe that a school should charge enough to pay expenses and also make a living for the sensei, but I am firmly opposed to contracts for student fees."

Every summer, NKJU Sponsors a summer Martial Arts Camp in North Carolina.

Recently a psychologist in New York said that he didn't think it was a good idea for children under the age of twelve or thirteen to become involved in the martial arts seriously. He said that a young child isn't ready to handle the mental stress or really able to understand much more than the "violent" aspect of karate. Master Baillargeon feels that "All children from 6 years old should be given at least some karate training." He also feels that schools and colleges should offer karate as part of their physical education program. Right now, Baillargeon and some of his instructors are teaching karate for Valdosta State College.

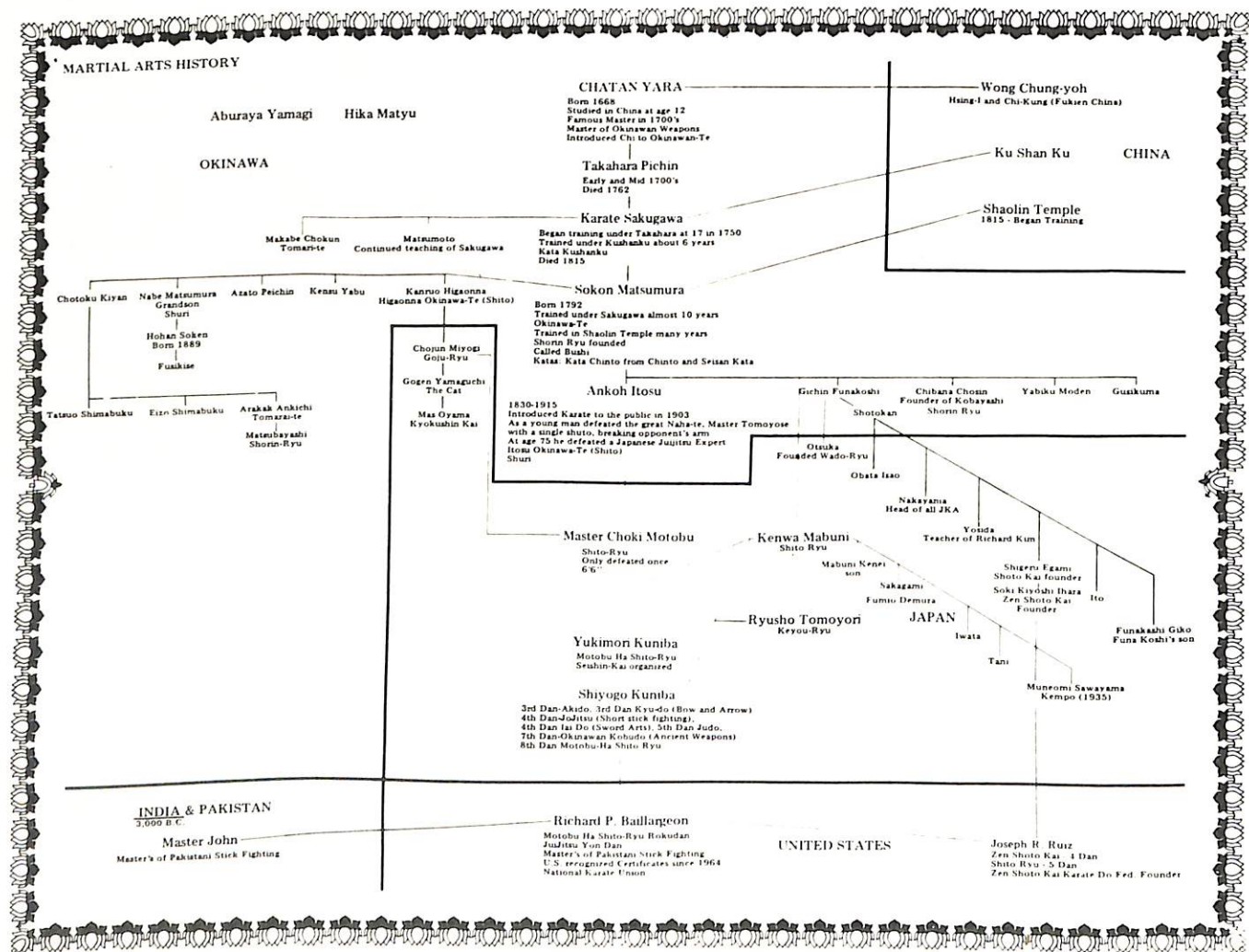
It is difficult to say whether the popularity of the NKJU will grow to the point where it encompasses the majority of martial artists around the country. This is not to cast aspersions on the NKJU. The problem with karate, in the United States at least, seems to be the inability of karateka to get together on much of anything.

How does Master Baillargeon intend to deal with stylists who practice contact and those who don't believe in contact? That is one of many hotly contested issues that might easily rip an organization apart.

Americans, by their nature, tend to be rather independent. It is likely that many of them would prefer strong evidence that it would be valuable for them to pledge their allegiance to the national organization.

The NKJU may be just the thing to keep the martial arts from splitting up in all directions. Then again, who is to say that we are really being taken over by "foreign nationals" where karate is concerned? This is a strong assertion, and in the eyes of some, it may not be totally accurate. Further, there may be some people who simply prefer to be affiliated with those groups they feel meet the needs of karate, no matter what nationality.

It must be said, however, that Master Baillargeon is a man of courage and conviction. He is interested in karate more than he is in filling his pockets. And as he says, his intention is to treat everyone fairly, no matter who they are and no matter what their style. "In the dojo," he says, "there are only karateka, not men, women or children."

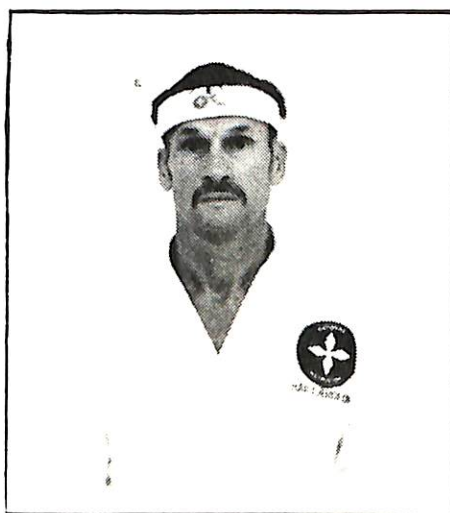


Soke Shogo Kuniba Seishin Kai Karate presents 7th Dan to R.P. Baillargeon and 6th Dan to Joseph Ruiz of N.K.J.U., October, 1980 Portsmouth, Virginia.

**DIRECTORS OF N.K.J.U. - JULY, 1983**

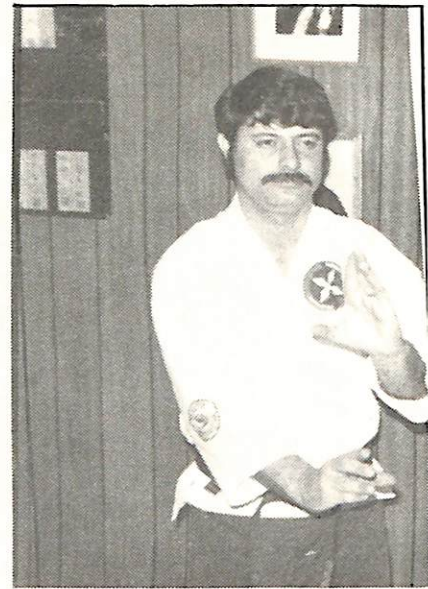


R. Werhon R.P. Baillargeon J.R. Ruiz L. Stroud



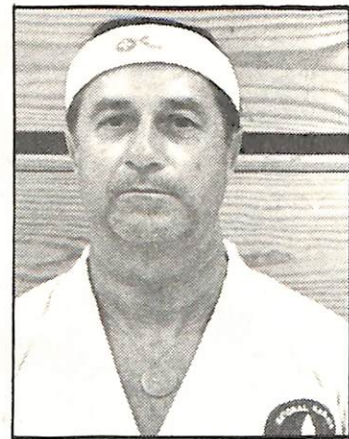
Soke Richard P. Baillargeon - 27 years Martial Arts experience, 7th Dan Shito Ryu Karate Doh, 5th Dan Goshin Budo Jiu Jitsu, Pakistani Weapons Master Valdosta, Georgia.





**DIRECTORS OF N.K.J.U.**

Shihan-Dai Joseph R. Ruiz, Asst. Director NKJU - 25 years Martial Arts Experience, 6th Dan Shito Ryu Karate-Doh, 5th Dan Kobudo, Koga Ryu, 4th Dan Zen Shoto Kai Ryu Karate Doh; Belevedere, S.C.

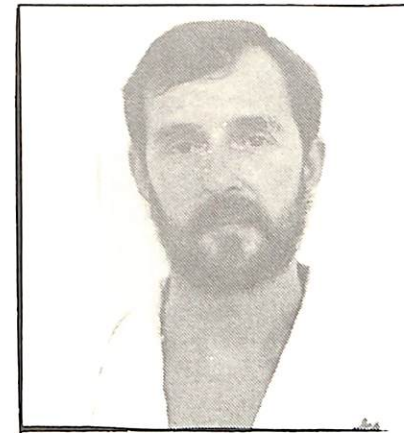


Shihan Lemuel Stroud, Director of Jiu Jitsu - 19 years Martial Arts Experience, 6th Degree Black Belt Goshin Budo Jiu Jitsu, 4th Dan Hakko Ryu Jiu Jitsu; Kinston, N.C.

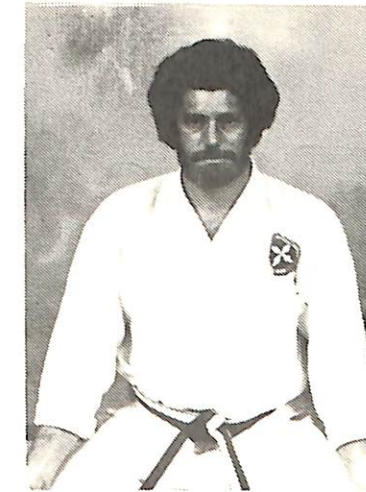


Dai Sempai Roger Werhon, Renshi Shihan - 12 years Martial Arts Experience, 5th Dan Goju Shorin-Ryu Kumiawaseru, 2nd Dan Kobayashi Shorin-Ryu, 2nd Dan Kobudo Weapons; Nutley, N.J.

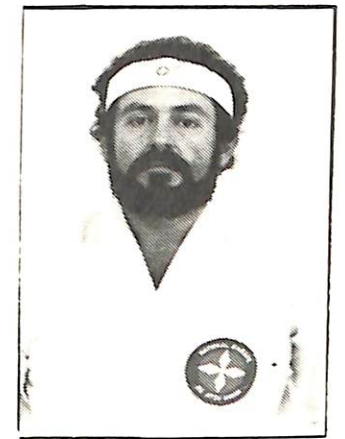
**N.K.J.U REPRESENTATIVES**



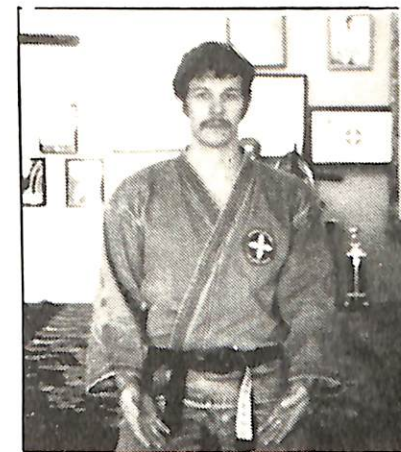
D.C. Cook  
Yondan  
European Representative



Bill Knoblock  
Yondan  
Florida Representative



Sali Azem  
Yondan  
New England Representative



Toby Lewis  
Sandan  
North Carolina Representative



Henry Jay  
Sandan  
Massachusetts Representative



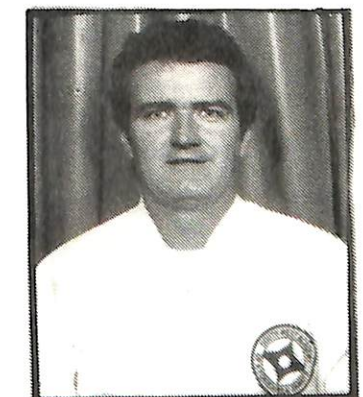
Roger Sparks  
Godan  
Pennsylvania Representative



Richard Campbell  
Nidan  
Historian



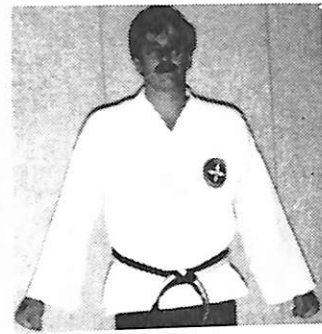
Richard Kelly  
Yondan  
Sgt. At Arms



Greg Johnson  
Yondan  
Illinois Representative



**N.K.J.U. REPRESENTATIVES**

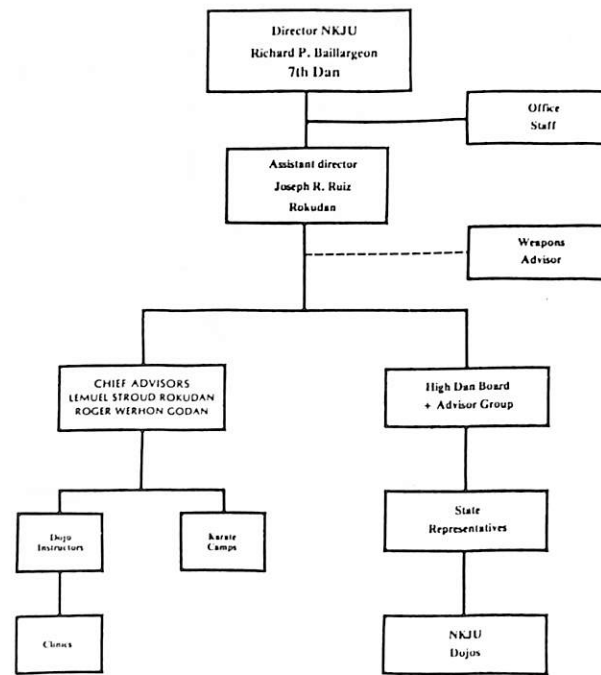


**Bob Fischer**  
Godan  
Georgia Representative



**Alan Kitay**  
Yondan  
Texas Representative

**NATIONAL KARATE AND JIU-JITSU UNION  
ORGANIZATION STRUCTURE**



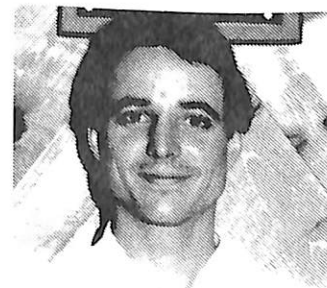
**CHIEF INSTRUCTORS**



**Dong Tran**  
Sandan  
Nutley, N.J.

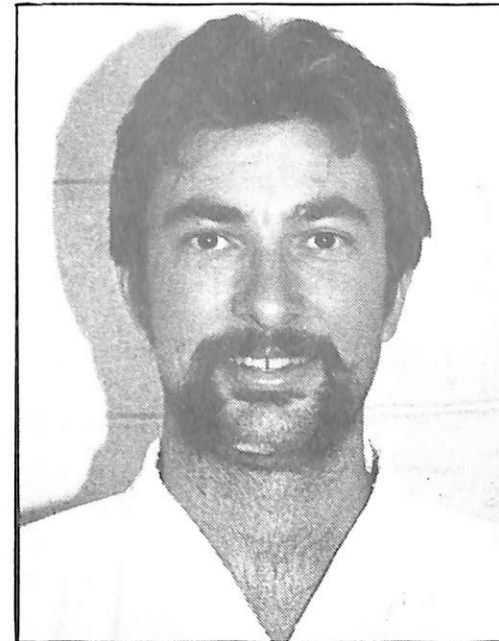


**Mike Melum**  
Nidan  
Houma, LA



**Jim Perlini**  
Shodan  
Pawtucket, RI

**CHIEF INSTRUCTORS**



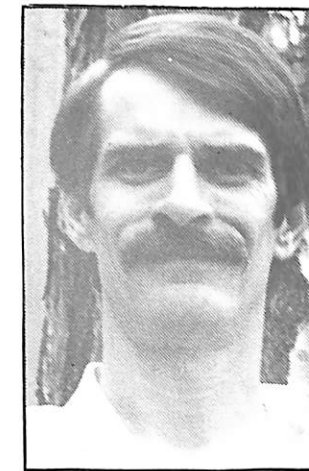
**L.D. Tomlinson**  
Shodan  
Kinston, N.C.



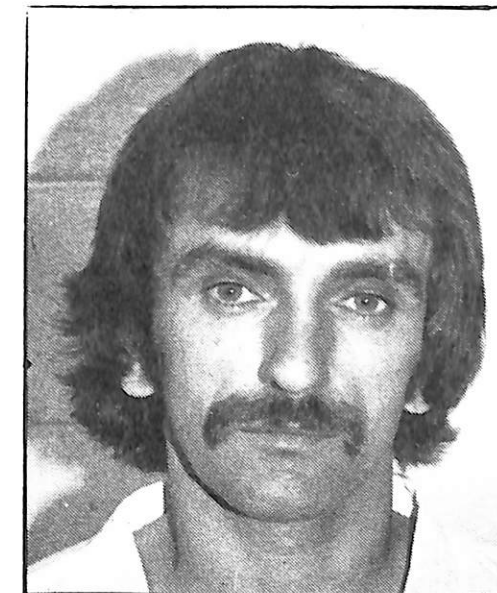
**Barbara Ruiz**  
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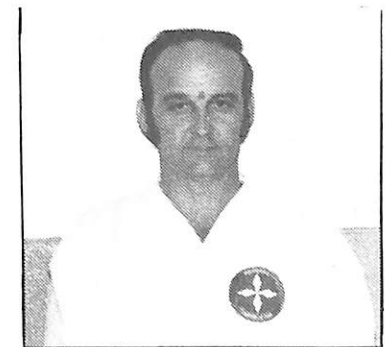
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**Joe Eidson**  
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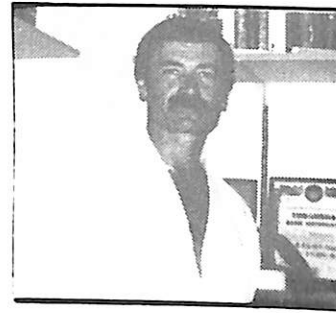
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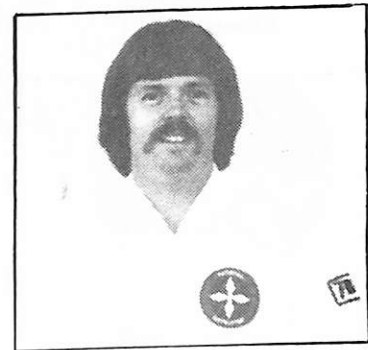
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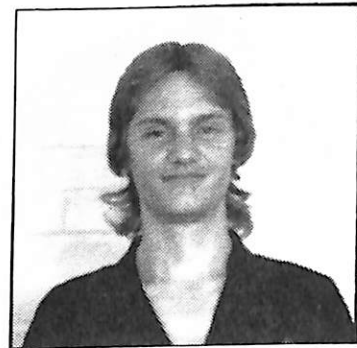
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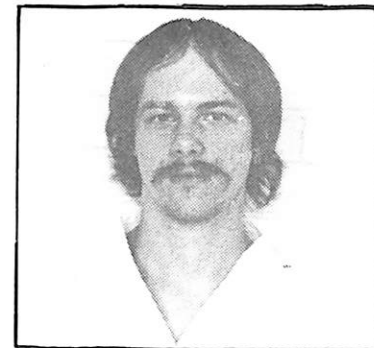
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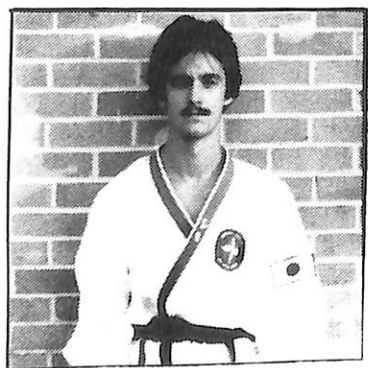
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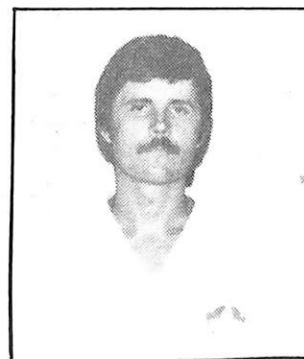
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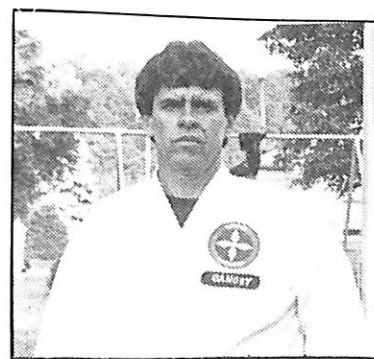
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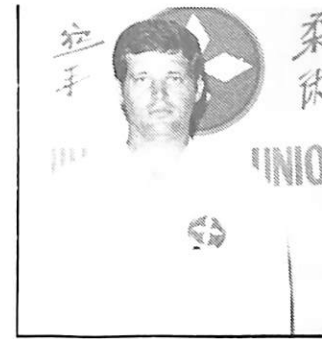


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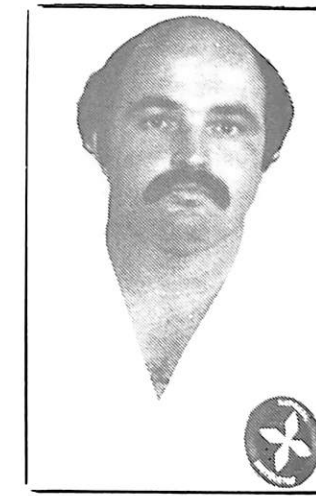


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**CHIEF INSTRUCTORS**



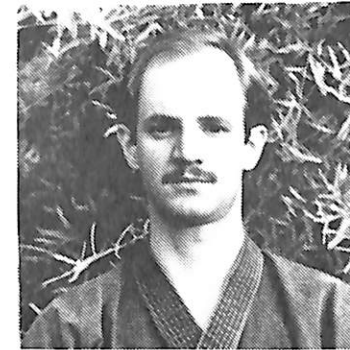
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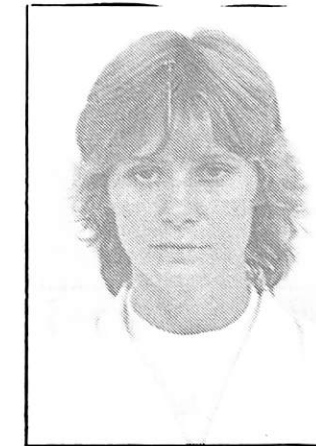
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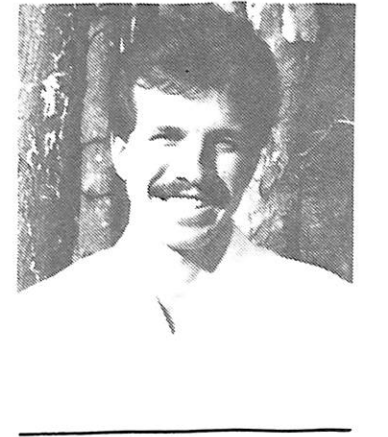
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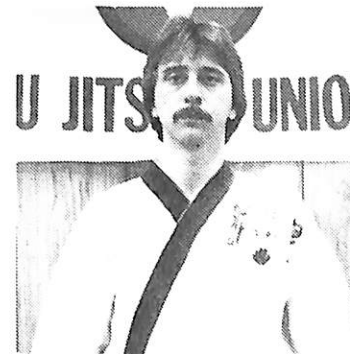
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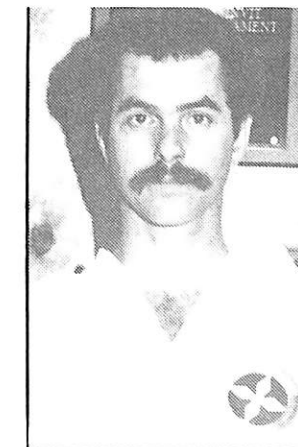
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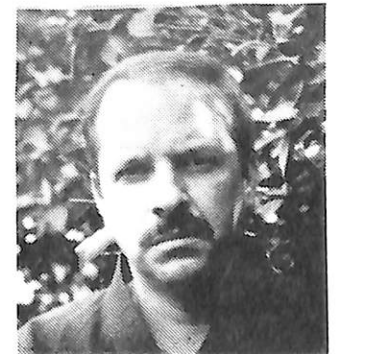
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William Courtright  
Shodan  
Scranton, Penn.



David Styles  
Shodan  
Pawtucket, R.I.



Ace Casaldi  
Nidan  
Berwick, Penn.



## KARATE AS A SELF DEFENSE

Originally Karate was a system of self-defense. In recent decades Karate has been transformed into a sport, but self-defense is still a vital part of Karate training. Unlike most other sports where students or practitioners are taught to compete entirely against opponents of identical or very similar training, karate-ka (players) are trained to fight against many other combative systems, including both defensive and direct tactics against weapons. For example, boxers are taught to fight boxers and wrestlers are trained for wrestling. What could they hope to do if attacked by some maniac wielding a broken bottle or a bicycle chain, find themselves confronted with a pistol thrust in their faces or a knife pressed against their throat from behind while they're being expert in the use of both the hands and feet in various and countless methods of striking, especially when coupled with the secret of "focused power" which is capable of penetrating and smashing concrete blocks.

## KARATE FOR CONDITIONING

A good karate instructor will always include a set of "Taiso," a form of oriental calisthenics, within each training session. The taiso are designed to make the muscles of the body flexible, lithe and agile rather than to develop large bulging muscles. Some muscle compounding exercise are practiced, however, mostly to strengthen or facilitate certain karate techniques. Repeated practice of the various karate blows, strikes and kicks are tremendous conditioning factors in themselves. That makes Karate practice considerably more interesting and exciting than most other means of conditioning. It also develops coordination and strength in all parts of the body.

## KARATE FOR RECREATION

Karate training consists of several different divisions which can be developed separately or combined according to the individual's preference and interest. "Kumite," or free sparring, practiced by intermediate or advanced students, requires the strategy of chess or poker. Many older players enjoy developing the ancient "Katas" or forms. Kobudo the use and handling of several ancient hand Weapons is a unique and fascinating facet of advanced Karate training. "Tamashi Wara" is the amazing art of breaking boards, tile, bricks, etc. which relates back to the time when the Karate-Ka had to penetrate his adversary's armor. "Shiai" or tournament contesting in either form and style or free sparring is the most rewarding of the numerous faces of Karate. The satisfaction of combat, the traveling to other cities and meeting contemporaries from other schools and systems, the recognition, prestige and the splendid trophies awarded to the victors—are just a few of the reasons that even karate-ka who may not wish to compete themselves or whom do not yet have permission from their instructors to compete, go along just to associate, observe and to encourage their friends or teammates at the tournaments. Karate offers recreation even to its spectators.

## KATA

Kata is the uniting of several singular offensive and defensive moves into a "dance like" form. When performed properly a kata represents the beauty and self-discipline of the art and its practitioner. Kata was designed by the masters of karate to enable a person to practice fighting up to eight opponents at one time without breaking the form and balance necessary to deliver "killing or crippling blows."

In competition in Karate one must realize that each movement, whether a strike, step, block, or breath, has a very particular meaning. The competitor's ability to convey this message to the judges determines how well he scores.

Kata begins with one's initial training in Karate. It is always, or should be, the largest single factor in determining the true skill of a karate-ka. To have students who perform kata at a high level is a reflection of a Sensei's ability to teach the Art in its truest form.

Karate-Ka: Why learn Kata?

Soldier: Why learn to march?

Instructor: Through learning you will come to know.

## KARATE GROUPS

Karate Instructors may be divided into three distinct groups.

1. The first consists of the die-hard enthusiasts who are often so archaic they cannot see the changing concepts of this world. The prototype of this group has his own garage dojo where he teaches without remuneration. He stays close to his own school and prefers not to associate with anyone outside his own style. In fact, he thinks that his style is the only pure art form and that every other style is inferior, at best. He condemns karate in the United States as rotten because the other styles do not conform to his own.

2. Then there is the other extremist. He learns his karate from a book. When he does receive instruction from a qualified sensei, it isn't for long. He wants to get out in the world and really "clean up" on all the unsuspecting, naive students hoping to profit from this fast-growing art. This instructor could care less about the philosophy of the martial arts. All he's interested in is money. He'll promote karate any way he can, whether he prostitutes the art or not. He doesn't care how he gets his students, as long as they bring money with them. If he can use gimmicks to entice prospective students to his dojo, he will. He doesn't know a thing about the philosophy of bushido and he doesn't care to learn about. He's satisfied with collecting the monthly dues and showing his students enough techniques to get them through tournaments. Discipline? What's that? Who cares, anyway? Let his students behave like animals as long as they can win tournaments and bring fame to his dojo - that is the important thing.

3. Then there's the middle-of-the-way instructor, the most frustrated of the three. He is quite sensitive about karate - skill in techniques as well as philosophy are equally important to him. His concern is to organize karate in the United States. He's practical, too. He likes to work with others and realizes that a person can acquire knowledge in techniques and philosophy from other styles if he opens his eyes. He likes to mingle with the other stylists to learn their techniques as well as their ideas. He is quite ashamed of karate as it is run in the U.S. today, but doesn't know what to do to correct it. Unfortunately, while he deeply believes in spreading the art and its philosophy, his efforts are being doused by the two extreme groups on either side of him. It is to help serve this last sort of instructor that the N.K.J.U. was formed.

## MASTER

IN "ART," ESPECIALLY IN MARTIAL ART, there is not a "TEACHER" and his "PUPILS" but a "MASTER," "SENIORS" AND "DISCIPLES." This point must be well understood.

In Karate more than in any other Martial Art, there can be no Teacher and pupils or a trainer and adepts, but a MASTER and disciples. This word will seem rather strong to some, for a Master is only a man and not necessarily a perfect model in all things, and yet there is nothing exaggerated about it. One can easily show an empty Karate, have the gestures of Karate executed, and satisfy the wishes of pupils with a false different reasons, selfishness, racial hatred or for profit. I have known that. Some Teachers of Karate have as their qualifications only the title they have given themselves, but others are true Master.

The Dojo is the place where one finds the "way," but in fact even more than this. It is the reason why you must salute your partners, those who are graded above you and the Master when you address yourself to them. In the Dojo, remember that you will learn nothing, or only a surface knowledge if you do not show yourself worthy of it, even if everyone tries to help you: worthy by your ardour, your perseverance, your kindness, your friendly respect to the "seniors," your deferences, your devotion, your absolute confidence in the Master. You are judged, put on trial, obstacles are placed in your way so as to help you to understand certain points in Karate and to force you to surpass yourself. Never forget that the Master cannot tell you what you must do, but can just about tell you what not to do. That is "teaching". The more the Master "gives" you, the further away you are from true Karate. It is not only a question of knowing and understanding but of doing with one's body. In choosing, it is even better to understand.

## A SENSEI

For every ten thousand students that join a karate class, half will drop out the first month. Of the five thousand, half will remain through the second month. Of those remaining students, one thousand will complete six months of training and then quit. Five hundred will study for a year, but only one hundred will see their second anniversary. Three will make first degree black belt, but only one shall go on to teach others what he has learned. For karate is now a part of his life, and he shall go on to share this life with others. This person is a Sensei! think about it; you are one in ten thousand.

## ON BECOMING SHODAN

By Richard P. Baillargeon

One becomes "dan" only once. To many people, those who do not fully understand karate-do, to achieve shodan is an end in itself. They desire merely "a black belt", merely a publicly recognizable symbol that they are, after a mere three or five years, an "expert." We must lament that such people have not acquired a more comprehensive attitude toward their art. Although they may "do" karate well, they have not trained their minds and understanding to the same degree as their body and technical skills. The point of karate is not to "do" karate "expertly", but to "be" karate. Becoming shodan is not at all becoming an "expert". We should consider what "dan" means.

The term "dan" has two important meanings that are frequently ignored in American dojos. First, dan means "student"; second, dan means "man". In this sense, to become shodan is to become "first student". Shodan means not that one is an expert, but that one has achieved a level at which he can at last begin to learn



karate. The use of "dan" in this sense occurs throughout the Japanese martial arts and in other arts in Japan as well. One becomes shodan in judo, jiu jitsu, kendo, kyudo, etc. But one also becomes dan in playing go (oriental chess) or in flower arranging. In all of these activities, to become shodan means being able to begin learning the art in question.

Becoming shodan is somewhat equivalent to graduating from an American high school. One still has college to endure if he wishes to learn more about his art. Two years of college would perhaps be like "nidan" or "second level student". If one completes college, he might be "sandan". With that level of skill and knowledge he can begin to teach, but there is still graduate school or professional school ahead if he means truly to master the art. If one goes on to earn a master's degree, he would be "yondan". And if one keeps studying until he earns a doctorate, he would be "godan". He would be a master of his art. Thus, yondan and godan are the "renshi" grades, those at which one finally becomes a teacher as well as a student. But there are those for whom even the doctorate is not the end of their studies. They serve internships, go on to post-doctoral studies, do research and make new discoveries about their art. They contribute to their art by their wisdom. These are the "kyoshi" grades, the grandmaster grades of rokudan and higher.

The second sense of dan is to become "first man". In this sense, all of the kyu grades are for "children". This must not be misunderstood. Dan and kyu are not chronological terms. The distinction between dan and kyu is not one of older person to younger person. The term kyu, when used to mean youth of child refers to one's level of skill and knowledge in an art, not to one's age. It means much the same as our use of "green" or "tenderfoot" to describe someone who is new and inexperienced at a given task. The recruit could be 17 or 36, but he would still be green. Similarly, it is not totally unusual to see a thirty-eight year old rokyu in a dojo.

If then, the kyu ranks mean those who are young in experience and knowledge, becoming shodan means that one has grown up. It means that one has matured enough in spirit and become competent enough in technique to associate with "adults". Again, it does not mean that one is an expert. It means only that one will now be expected to adopt a more serious attitude toward his studies. It also means that a shodan will be instructed as an adult by other adults. It is common in the traditional dojo, for example, for the sensei of the dojo (usually at least yondan in a traditional dojo) not to speak to a student, or not to instruct him, until he is shodan. The instruction of the kyu grades is normally done by the sempai, the lower dan grades. Further, errors that were perhaps tolerated when one was a "child" will not be tolerated now that one is an adult.

There is, however, another sense of dan that is too frequently ignored by the American dojo. To understand it we must attempt briefly to understand the importance of the family in Oriental life.

To the Oriental, the family is the source of life. There is the obvious sense of this in that without parents there can be no children. To be born means at once to owe a debt to one's parents. But a child is also dependent on parents for food, shelter, clothing, advice, support in times of distress, etc. Further, a child also owes much to aunts, uncles, grandparents, brothers, sisters, cousins, to all of his relatives, for all of them form his family, and the child is dependent on the family for nurture, security, well-being. This sense of the importance of the family is central to both Confucianism and Shinto, both of which, along with Buddhism, are the backbone of Japanese morality. These attitudes carry over into an Oriental dojo as well.

The term "sensei" does not simply mean "instructor". In Japan it is a term of honor for any older person of importance. For the Oriental, to be old means to be wise enough to have lived long. One might call his grandfather "sensei" or "honored person". That he is old is by itself a reason to respect his ability to survive and prevail. He obviously must have learned many lessons in such a long life. He has much to instruct youth. Similarly, the term "sempai" does not simply mean "senior in rank". Like "sensei", it is a term of honor for one of superior abilities who is not yet mature enough to be sensei. One might call his uncle "sensei" but he would call his older brother "sempai".

If we are to understand dan in the sense of "adult" or "man", we must view it in the context of this strong Oriental sense of the family. To become shodan is to, in a real way, be accepted as a mature member of a dojo family. It is a grade of recognition and of responsibility, but one that is not possible in isolation. That one has achieved any skill at all is because of one's dojo family. Without one's sensei and sempai, it would not be possible for one to learn one's art at all. It is for this reason that the Oriental so respects his sensei and sempai and is so loyal to his dojo. He sees them as his parents and brothers and the dojo as his home. Apart from them he would be completely lost, unable to find "the way".

It is clear, then, that there is far more to becoming shodan than becoming "a karate expert". To achieve shodan is to become a full student of one's art and a mature adult in his family. It is a beginning to grow in competence, understanding, responsibility, humility, courtesy, duty, loyalty and the other major ideals of bushido that for the Oriental are the basis of a strong character. Becoming shodan is the first major step in becoming a full human being.

## USING YOUR MARTIAL ART

By Bill Knoblock

When we talk about fighting, we are not talking about the fighting found nowadays in most dojos or in tournaments. We are talking about realism and street survival. After all, this was initially one of the main reasons most of us started in the Martial Arts that we now train in.

I consider a street fight like being in a three foot circle. You cannot run around like a rabbit in a twenty foot ring with five people to help pull your opponent off and there are no set rules to the fight. Believe it or not, it seems that most people who train in the Arts seem to have forgotten this, and thusly, do not properly prepare themselves for this situation. In order to survive in a street encounter, one should have four things: (1) long range technique (punching, blocking and kicking), (2) inside techniques (elbows, knees, etc.), (3) controlling type technique (locking and joint breaking), and (4) throwing and grabbing technique.

In a street encounter there are usually two techniques thrown before the two opponents are no longer in a position to be throwing long range technique. In other words, your opponent throws a technique and you counter. If neither technique has disposed of one of you, you both are not standing too close to each other to be using a long range technique again. So, because of this possible situation, it is vital that we understand the workings of our inside technique and/or our control or throwing technique. I have found that most people in the arts are a little weak in certain areas. Either they are weak on their control and throwing technique. The average karate person is usually weaker on their control and throwing technique, while the average Jiu Jitsu person is usually weaker on their long range and inside technique. I believe the reason for this is not because the affore mentioned technique is not within their system, but that the beginning of each system stresses different areas within their initial practice.

To further explain this, let us take a karate-ka. Up to shodan level, he or she basically concentrates on learning his basic striking, blocking and kicking technique which consist primarily of the affore mentioned long range and inside technique. The bunkai of his kata and his one-steps or self defense technique are usually geared toward this purpose. The Jiu Jitsuka initially concentrates on learning to parry techniques (in one manner or another) then learns to use control and throwing type technique. Most of his wazas and self defense technique are usually geared toward this purpose.

As I have said before, that both Jiu Jitsu and karate have all the technical areas necessary to survive street encounters. The main problem with most people within each system is that for one reason or another they do not stay with their respective systems long enough to pick up and develop these advanced areas of their systems.

For example, let us take a karate-ka. At the nidan or sandan level, he should have his basic long range and inside technique refined to the point that he is now ready to start concentrating on his control and throwing technique. He can do this by incorporating these techniques into self-defense repertoire and by breaking the bunkai of his kata down further. I believe he will find that the basic set ups for controlling and throwing technique are there, he just has to learn how to use them. This is vital to the karate-ka for many reasons, but primarily he or she needs to understand these techniques so when they encounter them in a real situation they are properly prepared both mentally and physically to handle them.

For the same reason that a karate-ka should start working on his control and throwing technique, a Jiu Jitsuka should, at nidan or sandan level, start concentrating on his or her long range and inside technique. By better understanding these techniques the Jiu Jitsuka will be more capable of using his control and throwing technique in a real street situation.

We have all heard the old saying that we all follow different paths to the top of the mountain, but that the view is still the same. Well to me, this not only means that we are within harmony with the universe and ourselves, but that we will be able to handle all situations in life the same. Now this covers a great deal, but just dealing with street, situations, this means that a senior student of the Arts, no matter what Art it be in, has the ability to produce total destruction of his or her opponent. This is done by having the ability to understand and perform in all four vital areas I have talked about. By having this knowledge he or she has a level of confidence so great that they will be in a position of controlling the street situation to the point that they will destroy only those who deserve it and able to have mercy on those who do not know any better.

## AT YOUR LEVEL

By Jon Bonner

As one approaches the rank of brown belt, many questions are posed, such as physical demands made upon the student for promotion, techniques needed for testing, length of test, etc.

Although a practical examination of Jiu Jitsu techniques is administered by the instructor, a student's test begins from the day he first entered the dojo. The practical examination may take two or three hours, but the actual test may have taken two or three years. The student is being evaluated for rank every time he ties his obi.



## USING YOUR MARTIAL ART

By Bill Knoblock

Jiu Jitsu only becomes easy when it ceases to be hard. With all of the principles that govern the art of Jiu Jitsu, along with what appears to be intricate movement, the student may find training in Jiu Jitsu more difficult (as far as coordination is concerned) than any other martial art. However, at a specific point in his training, understanding and complete body control is acquired and maintained, and thus the art becomes natural movement.

When attacked, never resist, but do so quickly and confidently with all your might. (These words seem contradictory until some light is placed on the explanation.) Jiu Jitsu involves the principles of momentum, leverage and balance. When attacked by an opponent, one should never exert force against force. Obviously, the larger and stronger person will win. But rather, he should use that person's momentum to his advantage, allowing a continued motion on the part of the aggressor, and working a technique off his motion. First of all, the opponent is not expecting you to move his force; secondly, he is immediately positioned off-balance; and third, he is in an awkward position to counter-attack any of your techniques. This is a great advantage of the art. It enables a smaller person to overcome a larger opponent.

Defeat is a state of mind, as is courage; if I am a defeatist, I can never win; if I have courage, I can never be defeated. This statement is not to imply that any martial artist is a "superman", but it rather stresses the importance and value of confidence in one's art and in one's own ability to perform the art. Confidence in one's technique and ability is essential for any move to be successful. The jujitsuka must develop a strong positive attitude about the effectiveness of his art and this only comes through rigid, repetitive practice.

It is in the brown belt ranks that a student actually realizes the potential of his acquired skill and has established a larger repertoire or techniques to choose from if a need arises. He also has attained a stronger ability to combine various techniques or make adjustments in his choice of techniques during an actual encounter.

Along with the advanced skill comes many responsibilities for the brown belt. There are other qualifications necessary besides mastery of certain technical skills. At brown belt level, one must develop the skill to teach the art effectively and with some degree of proficiency. A brown belt should strive for leadership in the dojo, setting example for lower ranks, and taking on part of the responsibility for the conduct and actions of those under him. As one progresses through the degree of brown belt, more emphasis is placed on control and restraint since greater exposure is given to techniques that can maim or kill an opponent quickly and easily.

At this point in time, the brown belt must earn the respect of the student below him as well as that of the higher ranks.

## WHAT IS KARATE?

By Toby Lewis

After asking the question "what is karate?" and analyzing same for quite sometime, it is doubtful if this student of the Art or any other can fully do so in the space of a lifetime. With 15 years of study in Karate-Do with a mild convergence with other martial arts, the best this writer can discern is that it is a "way", attitude or method of self-fulfillment and nothing more.

The problem of what it is, how it developed, and how executed, has created a multitude of controversy through the ages and will continue to exist primarily due to the fact that its purpose and substance is so abstract. Such controversy seems to predominantly occur between practitioner of various arts rather than among those of one house which is due to jealousies or misunderstandings of the other arts. However, the simple fact is that all the arts are equal in purpose and vary mostly in technique. Nagamine-Sensei said it best with the statement, "...the roads to the mountain peak are winding and varied; but, the view from the summit is the same." Careful examination of that statement will show a lot if some thought is properly applied.

Getting back to the main question at hand regarding karate, let's look at the art and training to help answer that question. A Karateka's early introduction to the art is a definite and complete culture shock in that the training is severely rigorous and demanding. Strenuous training has a two-fold purpose of conditioning the body and getting a better look at oneself. This is why the first drop-out rate among students during the first two months is so dramatic. Such physical demands causes a close examination of the self to determine if one's desires or motives for continuing are strong enough to continue the confrontation. Eventually, for those who succeed, the realization of self-development and success turns out to be their main goal.

There has been some thought by a few that Karate is a more physically demanding art both in training and in function which is still debatable due simply to the fact that there is no way of exactly measuring the energy expenditure for various techniques between the arts or rather there have been no such comparisons to date. However, the few times this individual has trained in other systems and styles, he left equally and probably more exhausted, than he would have from equal training time with his more familiar Karate-Do. The major point being pressed forward is that though the varied arts came from different places and eras, they are quite similar in that they possess similar techniques, training, and - above all - objectives.

When we talk about fighting, we are not talking about the fighting found nowadays in most dojos or in tournaments. We are talking about realism and street survival. After all, this was initially one of the main reasons most of us started in the Martial Arts that we now train in.

I consider a street fight like being in a three foot circle. You cannot run around like a rabbit in a twenty foot ring with five people to help pull your opponent off and there are no set rules to the fight. Believe it or not, it seems that most people who train in the Arts seem to have forgotten this, and thusly, do not properly prepare themselves for this situation. In order to survive in a street encounter, one should have four things: (1) long range technique (punching, blocking and kicking), (2) inside techniques (elbows, knees, etc.), (3) controlling type technique (locking and joint breaking), and (4) throwing and grabbing technique.

In a street encounter there are usually two techniques thrown before the two opponents are no longer in a position to be throwing long range technique. In other words, your opponent throws a technique and you counter. If neither technique has disposed of one of you, you both are not standing too close to each other to be using a long range technique again. So, because of this possible situation, it is vital that we understand the workings of our inside technique and/or our control or throwing technique. I have found that most people in the arts are a little weak in certain areas. Either they are weak on their control and throwing technique. The average karate person is usually weaker on their control and throwing technique, while the average Jiu Jitsu person is usually weaker on their long range and inside technique. I believe the reason for this is not because the afore mentioned technique is not within their system, but that the beginning of each system stresses different areas within their initial practice.

To further explain this, let us take a karate-ka. Up to shodan level, he or she basically concentrates on learning his basic striking, blocking and kicking technique which consist primarily of the afore mentioned long range and inside technique. The bunkai of his kata and his one-steps or self defense technique are usually geared toward this purpose. The Jiu Jitsuka initially concentrates on learning to parry techniques (in one manner or another) then learns to use control and throwing type technique. Most of his wzas and self defense technique are usually geared toward this purpose.

As I have said before, that both Jiu Jitsu and karate have all the technical areas necessary to survive street encounters. The main problem with most people within each system is that for one reason or another they do not stay with their respective systems long enough to pick up and develop these advanced areas of their systems.

For example, let us take a karate-ka. At the nidan or sandan level, he should have his basic long range and inside technique refined to the point that he is now ready to start concentrating on his control and throwing technique. He can do this by incorporating these techniques into self-defense repertoire and by breaking the bunkai of his kata down further. I believe he will find that the basic set ups for controlling and throwing technique are there, he just has to learn how to use them. This is vital to the karate-ka for many reasons, but primarily he or she needs to understand these techniques so when they encounter them in a real situation they are properly prepared both mentally and physically to handle them.

For the same reason that a karate-ka should start working on his control and throwing technique, a Jiu Jitsuka should, at nidan or sandan level, start concentrating on his or her long range and inside technique. By better understanding these techniques the Jiu Jitsuka will be more capable of using his control and throwing technique in a real street situation.

We have all heard the old saying that we all follow different paths to the top of the mountain, but that the view is still the same. Well to me, this not only means that we are within harmony with the universe and ourselves, but that we will be able to handle all situations in life the same. Now this covers a great deal, but just dealing with street, situations, this means that a senior student of the Arts, no matter what Art it be in, has the ability to produce total destruction of his or her opponent. This is done by having the ability to understand and perform in all four vital areas I have talked about. By having this knowledge he or she has a level of confidence so great that they will be in a position of controlling the street situation to the point that they will destroy only those who deserve it and able to have mercy on those who do not know any better.

## AT YOUR LEVEL

By Jon Bonner

As one approaches the rank of brown belt, many questions are posed, such as physical demands made upon the student for promotion, techniques needed for testing, length of test, etc.

Although a practical examination of Jiu Jitsu techniques is administered by the instructor, a student's test begins from the day he first entered the dojo. The practical examination may take two or three hours, but the actual test may have taken two or three years. The student is being evaluated for rank every time he ties his obi.



Jiu Jitsu only becomes easy when it ceases to be hard. With all of the principles that govern the art of Jiu Jitsu, along with what appears to be intricate movement, the student may find training in Jiu Jitsu more difficult (as far as coordination is concerned) than any other martial art. However, at a specific point in his training, understanding and complete body control is acquired and maintained, and thus the art becomes natural movement.

When attacked, never resist, but do so quickly and confidently with all your might. (These words seem contradictory until some light is placed on the explanation.) Jiu Jitsu involves the principles of momentum, leverage and balance. When attacked by an opponent, one should never exert force against force. Obviously, the larger and stronger person will win. But rather, he should use that person's momentum to his advantage, allowing a continued motion on the part of the aggressor, and working a technique off his motion. First of all, the opponent is not expecting you to move his force; secondly, he is immediately positioned off-balance; and third, he is in an awkward position to counter-attack any of your techniques. This is a great advantage of the art. It enables a smaller person to overcome a larger opponent.

Defeat is a state of mind, as is courage; if I am a defeatist, I can never win; if I have courage, I can never be defeated. This statement is not to imply that any martial artist is a "superman", but it rather stresses the importance and value of confidence in one's art and in one's own ability to perform the art. Confidence in one's technique and ability is essential for any move to be successful. The jujitsuka must develop a strong positive attitude about the effectiveness of his art and this only comes through rigid, repetitive practice.

It is in the brown belt ranks that a student actually realizes the potential of his acquired skill and has established a larger repertoire or techniques to choose from if a need arises. He also has attained a stronger ability to combine various techniques or make adjustments in his choice of techniques during an actual encounter.

Along with the advanced skill comes many responsibilities for the brown belt. There are other qualifications necessary besides mastery of certain technical skills. At brown belt level, one must develop the skill to teach the art effectively and with some degree of proficiency. A brown belt should strive for leadership in the dojo, setting example for lower ranks, and taking on part of the responsibility for the conduct and actions of those under him. As one progresses through the degree of brown belt, more emphasis is placed on control and restraint since greater exposure is given to techniques that can maim or kill an opponent quickly and easily.

At this point in time, the brown belt must earn the respect of the student below him as well as that of the higher ranks.

## WHAT IS KARATE?

By Toby Lewis

After asking the question "what is karate?" and analyzing same for quite sometime, it is doubtful if this student of the Art or any other can fully do so in the space of a lifetime. With 15 years of study in Karate-Do with a mild convergence with other martial arts, the best this writer can discern is that it is a "way", attitude or method of self-fulfillment and nothing more.

The problem of what it is, how it developed, and how executed, has created a multitude of controversy through the ages and will continue to exist primarily due to the fact that its purpose and substance is so abstract. Such controversy seems to predominantly occur between practitioner of various arts rather than among those of one house which is due to jealousies or misunderstandings of the other arts. However, the simple fact is that all the arts are equal in purpose and vary mostly in technique. Nagamine-Sensei said it best with the statement, "...the roads to the mountain peak are winding and varied; but, the view from the summit is the same." Careful examination of that statement will show a lot if some thought is properly applied.

Getting back to the main question at hand regarding karate, let's look at the art and training to help answer that question. A Karateka's early introduction to the art is a definite and complete culture shock in that the training is severely rigorous and demanding. Strenuous training has a two-fold purpose of conditioning the body and getting a better look at oneself. This is why the first drop-out rate among students during the first two months is so dramatic. Such physical demands causes a close examination of the self to determine if one's desires or motives for continuing are strong enough to continue the confrontation. Eventually, for those who succeed, the realization of self-development and success turns out to be their main goal.

There has been some thought by a few that Karate is a more physically demanding art both in training and in function which is still debatable due simply to the fact that there is no way of exactly measuring the energy expenditure for various techniques between the arts or rather there have been no such comparisons to date. However, the few times this individual has trained in other systems and styles, he left equally and probably more exhausted, than he would have from equal training time with his more familiar Karate-Do. The major point being pressed forward is that though the varied arts came from different places and eras, they are quite similar in that they possess similar techniques, training, and - above all - objectives.

Karate has an apparent aggressive and violent nature in that techniques are lined out for maximum effect. That effect has the ultimate capability of inflicting death and is achieved by a triple level of development.

The first level is what might be termed "primitive." It is within this stage that we all first enter. Energy is used at a tremendous rate due to awkwardness and tenseness of the individual.

The second state is "mechanical" and is probably one of the most dangerous levels since it is that state of development in which the Karateka has the basics and is subject to a false level of achievement. It is during the middle or upper stages of this level where we find most new black belts who have opened schools and left their instructors since they feel they have learned all possible within the Art. This is also the person who is subject to developing his own system for lack of knowledge about the one in which training was initiated.

Finally, the "responsive" stage is that at which techniques have become instinctive. The practitioner is now capable of maximum effect with the least amount of energy output. By observing the various levels side by side, it is most apparent that it is very hard at first and progresses to a point of refined softness. In fact, it might be more appropriate to add a fourth level since age and maturity in the Art produces a very serene level of total confidence and efficiency which is very difficult to depict verbally. It might be best analogous with the development of man himself, in that he struggles to crawl and walk in the early stages. Next, he charges and blunders ahead with breakneck speed in the teenage and early adulthood. At adulthood, the energy is relaxed and purposeful. Finally, at full maturity or senior adult stage, thought is the main state of accomplishment with minimal physical expenditure - in fact - he manages to get others to do his bidding.

As previously mentioned, the ability to terminate an individual is possessed by the first level Karateka which apparently re-enforces the violent aspects of the art. However, though the ability is there, neither the inclination nor necessity for force exists if the individual is a true master. His level of expertise is such that in a defensive situation, blocks may be used which can merely parry the blow or break it. Likewise, should the situation dictate a counter, then it may also stun, break, or kill - depending on the desires of the practitioner.

When fully evaluated, confirmation of the primacy that Karate-Do is a way, is satisfactorily rendered. It is basically seen in the fact that success in the Art gives the individual enough self-confidence for the Art to become part of that individual rather than a mere tool or weapon. Simply stated: Confidence in Knowing!

## A BRIEF HISTORY OF TAEKWON-DO, THE KOREAN ART OF SELF DEFENSE

By: James L. Semmes, Yondan Renshi

The origins of the Korean Martial Art, called TaeKwon-Do, are, like its Japanese and Okinawan counterparts in the Martial Arts Systems of Karate-Do, very obscure for the simple reason that much of the details of the Korean systems were not written down for posterity, or were destroyed in Wars or in Occupations by Foreign Armies.

Americans in general are confused by what is called TaeKwon-Do. Much of this confusion lies in the advertisement of some Korean Instructors who claim that TaeKwon-Do is some sort of "Super Karate." This statement itself is rather confusing since the Koreans themselves claim that TaeKwon-Do is NOT Karate, but rather a unique system of self-defense developed by Koreans over the centuries! Therefore, the purpose of this article is to relate a short History of TaeKwon-Do, and to explain exactly what this Korean system is, and what makes it unique in its own way from Japanese and Okinawan Karate-Do.

TaeKwon-Do, which can be translated to mean the Art of Kicking with the Feet and Punching with the Hands, is a GENERIC term for Korean Karate. Many Korean instructors will attempt to establish the fact that TaeKwon-Do is very much different from Japanese and Okinawan Karate, or from Chinese Martial Arts of all types, but the pure fact is that TaeKwon-Do is a very closely related kin to all of these types of Martial Arts. It is also a known fact that many of the older Korean Masters of various styles who are still alive today can trace their Black Belt rankings to various Japanese organizations in Karate-Do, or who studied the Chinese Martial Arts extensively while in College in Mainland China or while serving in the Japanese Army there as well. TaeKwon-Do, as we know it today, did not therefore develop until after 1945, with the defeat of the Japanese Army in Southeast Asia, and the withdrawal of their forces from the Korean mainland proper.

TaeKwon-Do, therefore, is a term that describes Korean Martial Arts of Empty or Open Hand fighting. From a purely clinical viewpoint, it varies from Chinese Systems in that it is a HARD system of Martial Arts as opposed to the softer and more flowing styles of Chinese Wu Shu or Kung Fu. It also varies from Japanese and Okinawan Karate in that it emphasizes more kicking attacks and use of the legs as offensive or defensive weapons, and it relies on more angular attacks as opposed to the linear or straight-line attacks of Karate-Do. TaeKwon-Do is NOT Super Karate, nor does it differ from its cousin, Karate-Do, in any aspect other than the aforementioned methods of usage.

Like Japanese and Okinawan Karate-Do, TaeKwon-Do in ancient usage does not have an abundance of published data. Martial Arts were generally taught in secret, to keep techniques from being utilized by enemies to the Martial Arts Schools. It also must be emphasized here that TAEKWON-DO is a modern term used after



1945, and that former nomenclature fell under a variety of names that described that type of fighting used by various schools or gymnasiums. These schools did keep some records that Scholars can utilize today, but vast amounts of information have not survived to modern times. We do know that the Koreans, like the Chinese, did keep accurate Historical records for posterity, but much of the Martial Arts data did not survive. What is left is sketchy in detail, and is coupled with the rigid posture of each school which can be described as "Ours is the best, none other can compare". This posture meant that schools or gymnasiums had virtually no contact with each other, and there is nothing left for our usage as a means of comparison.

Written records on Korean Martial Arts can be accurately traced back to the Silla Dynasty of the 6th Century A.D. Under various Generals, such as Kim Yoo Sin, and Rulers such as Moon Moon, an elite Corps of Officers was developed known as the Hwarang. This corps., similar in code of conduct and training to Japanese Samurai, became very powerful as soldiers and as a class in the social structure in later years. Many modern Korean families can trace their lineage back to Hwarang Officials. This warlike society of Hwarang studied the Empty Hand combat methods of Bak Soo Do and Tae Kyun, the forerunners or modern TaeKwon-Do, and the system know as Jeki Chagi, very similar to Japanese Jiu Jitsu. Also emphasized was Sword, Spear, Bow and Arrow and Halebard training. The military class was very powerful in Korea until the late 1800's, when Martial Arts training was discouraged by the Emperor of the Yi Dynasty; the end to all teaching of Bak Soo Do and Tae Kyun came with the Japanese Occupation of Korea from 1909 until 1945. Modern day TaeKwon-Do actually started in 1946, but was not formally announced until 1955 with the formation of the International TaeKwon-Do Federation.

As in Japan, Okinawa and China, there are many styles or methods of TaeKwon-Do. Throughout Korea today, a prospective student will run across names such as Bak Soo Do, Hwarang Do, Kong Soo Do, Hapkido, Song Mu Kwan, O Do Kwan, Chee Do Kwan, Chung Do Kwan, Moo Duk Kwan, Tang Soo Do and Moo Duk Kwan TaeKwon-Do among others. Each of these systems claims to be the one "Original" Korean Martial Arts of TaeKwon-Do, so trying to establish who did what, and when, is like trying to discover who invented the first wheel! Following, then, is a brief synopsis of some of the major Korean systems and general information regarding their methods.

#### **MOO DUK KWAN TANG SOO DO AND BAK SOO DO:**

This school is headed by Hwang Ki, 9th Degree Black Belt, who studied both Japanese ShindoKan Karate Do, and Chinese White Crane Kung Fu. He is director of both the Tang Soo Do and Bak Soo Do Organizations. This system traces its origins back to the Silla Dynasty and to the Tae Kyun system of Empty Hand Self Defense. Proponents of the style claim that Tang Soo Do is a Martial Art, while TaeKwon-Do is a sport!. Tang Soo Do is very similar to Okinawan Kobayashi Ryu Karate-Do in some aspects, and also resembles the Japanese system of Shotokan Karate-Do. Forms resemble Japanese Kata of the Hein series, Tekki Series and other advanced forms up to 3rd Degree Black Belt; after that rank, purely Korean forms are taught that emphasize kicking attacks. Korean Basic forms, called Kibon Hyungs, resemble Japanese Taikyoku Kata, but the Korean forms are more lengthy and feature more kicks. Tang Soo Do is a very traditional Martial Art, much like Japanese Karate, and Black Belts wear a dark Navy Blue Belt as opposed to the Black Belt of other styles.

#### **MOO DUK KWAN TAE KWON DO:**

This school is directed in Korea by Kim Chung Dae and in the U.S.A. by Kim Ki Whang, both 9th Degree Black Belts. This organization broke away from the Moo Duk Kwan Tang Soo Do in the mid 1950's due to political differences. Like Tang Soo Do, this style teaches a variety of the Japanese forms but with modifications that make the forms more Korean in nature. Forms above 1st Degree Black Belt are also purely Korean in nature, with no Japanese or Okinawan counterparts. Students of Japanese Karate would find virtually no difference in teaching methods or technique, outside of the differences in forms and the deletion of certain stances, such as SANCHIN.

#### **INTERNATIONAL TAEKWON-DO FEDERATION:**

This organization was founded in 1955 by General Choi Hong Hi and is known as the Chang Hun style of TaeKwon-Do. This is an extremely large organization and many current U.S. and Foreign instructors can trace their certifications back to the I.T.F. 24 forms or Hyungs are taught, and these have no counterpart in Japanese Karate. I.T.F. is a member of the Korean A.A.U. and its Board of Directors are composed largely of Government Officials. I.T.F. sanctions all of its schools in Korea and abroad, and all promotions come via their headquarters. Many existing Korean schools in the U.S. still maintain ties with this Organization.

#### **WORLD TAEKWON-DO FEDERATION:**

Headed by Kim Yun Yong, 9th Degree Black Belt. This Organization of thousands of members is also known as the Korean TaeKwon-Do Association. They utilize 8 forms known as Pal Gue, 7 intermediate forms, and 8 forms known as Tae Gyuk; there are no counterparts in Japanese Karate. W.T.F. is also a member of the Korean A.A.U., and differs from the I.T.F. in forms, teaching methods, colors of promotional belts and posture. W.T.F. forms look similar in stance to Okinawan Shorin Ryu, but the forms differ in execution.

As previously mentioned, there are many other styles of TaeKwon-Do. Many of these remain independents and many have been swallowed up by the W.T.F. or the I.T.F.; others loosely claim membership in these major Korean Organizations, but still teach their own styles and do not utilize the forms or promotional guidelines as set forth by the W.T.F. or the I.T.F.

TaeKwon-Do has received bad publicity in this country and abroad due to the fact that there has been a large influx of high-ranking Korean instructors over the past decade who seem more interested in grabbing dollars than they are in promulgating their art. Lots of High Dans from one Organization make it seem like a Black Belt is easy to get, and many Koreans have been guilty of passing out the rank for receipt of the dollars. While this is an accurate assessment in some cases, it must be remembered that not all Korean instructors fall into this category. MOST valid instructors do teach for a living, but most also require strict requirements from their students in return for belt rankings. It must be remembered, as with all Martial Arts, to judge the instructor by his actions and not the Organization to which he belongs. Prospective students of TaeKwon-Do must therefore study the instructor, watch how he teaches and make a decision prior to signing up for instruction.

The future of TaeKwon-Do rests on the shoulders of the Korean Instructor cadre in the U.S.A. and abroad. If the receipt of money takes priority over quality instruction, then the vast majority of students who seek serious instruction will seek other instructors. TaeKwon-Do will then be relegated to a few serious exponents who instruct in a serious manner and a large majority of existing schools will die off, victims of attrition and to Darwin's Law of the Survival of the Fittest. Korean instructors who realize their shortcomings will flourish and the flash-in-the-pans will die off.

TaeKwon-Do, then, is simply another method of Empty Hand Self-Defense much like Karate-Do, but called by a different name. In many ways, it is similar to its counterparts in Okinawa and Japan, and in some ways it is different. The most identifiable difference lies in philosophy: Karate-Do is a Way of Life, a Martial Art, while TaeKwon-Do, for the most part, has become an exciting sport that also features self-defense as part of its program. There lies the difference.

#### **GOJU-RYU KARATE-DO**

By Roger Werhon

In the 19th century a Chinese monk named GUSHIKEN came to Okinawa bringing with him a style of Te called KINGAI. Through him an Okinawan youth named KANRYO HIGAONNA became interested in Karate. Higaonna (also referred to as HIGASHIONA) became the highest authority on the style that was then referred to as Naha-Te, a combination of Okinawan Te and Kingai.

Late in the 19th century, Higaonna went abroad to the Chinese city of FUCHOU where he studied the art of CHI-CHI, or Chinese boxing. CHOJUN MIYAGI, his successor and the founder of GOJU-RYU, spent ten years in China in the early 20th century.

It is because of masters Higaonna and Miyagi studying in China that of all the various Okinawan and Japanese styles of Karate, Goju-Ryu has received the greatest amount of Chinese influence. It is believed that Master Higaonna studied the HUNG style of SHAOLIN CHUAN, one of the hard fist, or external, styles of CHI-CHI. Master Miyagi, on the other hand, studied not only SHAOLIN CHUAN, but also another style known as PA-KUA-CHANG, or Eight-Diagram-Palm. PA-KUA-CHANG, along with I-CHUEN and TAI-CHI-CHUAN, was among the most prevalent of the soft fist, or internal, systems. Having mastered these two styles in addition to the original combination of Okinawan Te and Kingai (NAHA-TE), Master Miyagi transformed Naha-Te into a system of Karate instruction which he named GOJU-RYU. It was the first organization to be considered a style. The meaning of GOJU is derived from two contrasting terms: GO (meaning hard) and JO (meaning soft). It is said that the concept of combining the two extremes originated in a Chinese martial arts doctrine known as WU-PEI-CHIH. It remained for Master Miyagi to combine the hard fist of SHAO-LIN-CHUAN with the soft fist of PA-KUA-CHANG.

#### **CHOJUN MIYAGI**

(1888-1953)

Chojun Miyagi began his studies under Higaonna and was destined to become Karate's greatest master. He



adopted Karate as a part of his life, devoting himself to its development and teaching select students. He also held classes for thirty-five years for the police and for students in Okinawan schools. He edited and compiled a system and named it GOJU-RYU.

GOJU-RYU is interpreted as "hard-soft style" or "powerful-gentleness". The name applies to the MENTAL ATTITUDE of the practitioner and in the secret of training THE BODY AND THE SPIRIT. One should not always be hard or always soft; be flexible and give, and use an opponent's strength when necessary to create an opening, then attack with POWER. Goju-Ryu through Master Miyagi's efforts has become among the more prominent styles of Karate on Okinawa and throughout the world. The late Miyagi had five prominent students on Okinawa. SEIKO HIGA who is deceased and former president of the Okinawa Karate Federation; MEITOKU YAGI; EIICHI MIYAZATO; KASAI AZAMA; and SEIKICHI TOGUCHI. These masters propagated the art of Goju-Ryu to the high level that it has attained on Okinawa.

Goju-Ryu entered Japan in the 1920's. Master Miyagi's top disciple in Japan was GOGEN YAMAGUCHI. Master Yamaguchi was president of the Goju Association in Japan. Under his guidance, the Goju style had maintained its integrity in Japan. There are two Goju groups now in Japan: one headed by Master Yamaguchi's son and the other by the late Miyagi's oldest son. At present, the Okinawa Goju is split into two factions: one headed by Master Yagi, the other headed by Master Miyazato.

Master Toguchi is teaching in Japan and Master Azama has retired from Karate. One of the younger masters now teaching on Okinawa is MASANOBU SHINJO (ARASHIRO). Master Shinjo studied under masters Higa and Toguchi. He ran Master Toguchi's Dojo at Nakonamachi in Koza city for many years after Toguchi went to Japan. Later he opened his own dojo (SHOBUKAN) in New Koza.

## HISTORY OF JIU JITSU

By Alan Kitay, Yondan

Under the Feudal system of ancient Japan, several military or martial arts flourished among the Samurai, or warrior class. First among them was Jiu Jitsu. Even the weapon arts included techniques of empty hand combat, for it was always possible that a warrior could drop his weapon or be attacked before drawing his weapon. However, because knowledge of these fighting arts meant survival to the warriors who used them, there was not much publicity or written documents given among the many different schools or styles. Techniques were passed down by word of mouth or written in a secret cipher so that the techniques could not be stolen by another school.

What few records there were of the origin and development of Jiu Jitsu were destroyed in 645 A.D. when the National Archives of the Regency of Taishi Shotoko was destroyed during the Taika takeover. However, although the specific documentations of Jiu Jitsu have been lost as a result of war and strife, other sources of a more general nature show that the development of Jiu Jitsu is definitely of Japanese origin. Perhaps the oldest evidence of Japanese development is clay figures of warriors in grappling postures from the Jomon Era (500 B.C.) which have been uncovered in neolithic tombs.

The first written reference of Japanese unarmed combat is in the "Kojiki" (Record of Ancient Matters, 711 A.D.) which tells how the champion of Amaterasu, combatting the rebellious warrior Takeminakata-no-Kami "defeated him by catching his arm, locking it and immobilizing him, and then throwing him aside."

In the Nihon Shoki (Japanese Chronicle, 720 A.D.) mention is made of Emperor Suinjin, who in 23 B.C. to commemorate the 7th year of his reign ordered a Bugei Chikara Kurabe (contest of martial prowess). It is recorded that during the unarmed contest, Nomino Sukune killed his opponent Tomatetsu Hayato by "first throwing him to the ground and delivering kicks to his trunk and vital organs."

It was Emperor Syomu (745-749 A.D.) who instituted the official rules of combat for future martial arts contests. His successor, Emperor Kammu (781-806 A.D.) built the Dai Nihon Butokukai, a training academy for the martial arts in Kyoto in 782. By the reign of Emperor Minmyo (833-856 A.D.) annual martial arts contests were being held and two distinctive martial arts forms were developed and refined. They were Combat arts and Sumo. The Sumo wrestler was bred to wrestle whereas the warrior employed kicking, punching and grappling techniques. From this period (850-880 A.D.) comes the first chronicled and systemized school of Jiu Jitsu. The sixth son of Emperor Fujiwara, Teijun Fujiwara, recorded the techniques he saw in the contests and passed these recordings to his son Tsunemoto, who passed it on until it reached General Shinra Minamoto. Here it took the name Daido-Ryu. His son Yoshikiyo further refined the techniques and called his system Daido Ryu Aiki Jiu Jitsu.

Although the art of Jiu Jitsu dates back thousands of years, the art actually began to blossom during the Edo and Tokugawa eras (1603-1867). With the increased popularity of martial arts tournaments and the many disputes between the Daimyos of Japan, techniques were developed and refined that would withstand the true test of a "no holds barred" tournament. Schools were founded with systematic training methods, techniques

Inside/Outside Block  
Outside/Inside Block  
Augmented Forearm Block  
Knife Hand Block  
"X" Fist Block  
Palm Heel Block  
Elbow Block  
Back Hand Block  
Bent Wrist Block

### KICKS:

Front Snap Kick  
Knee Kick  
Front Kick  
Outside/In Crescent  
Inside/Out Crescent  
Leg Check Side Kick  
Side Kick  
Round Kick  
Back Kick  
Front Heel Kick  
Front Jump Kick  
Twisting Kick  
Axe Kick  
Jump Side Kick  
Hook Kick

### STRIKES:

Frontal Hammer Fist  
Backfist Strike  
Hook Punch/Strike  
Spear Hand Thrust  
Palm Heel Strike  
Elbow Strike  
Knife Hand Strike  
Backhand Strike  
Ridge Hand Strike  
Chicken Beak Strike

Uchi Uke  
Soto Uke  
Morote Uchi Uke  
Shuto Uke  
Juji Uke  
Shotei Uke  
Hiza Uke  
Haishu Uke  
Koken Uke

Kin Keri  
Hiza Keri  
Mae Keri  
Teisoku Mawashi soto Keage  
Heisoku Mawashi Uchi Keage  
Kansetsu Keri  
Yoko Keri  
Dollyo Keri  
Mawashi Keri  
Ushiro Keri  
Mae Kakato Keri  
Tobi Mae Keri  
Uchi Haisoku Keri  
Oroshi Uchi Kakto Keri  
Tobi Yoko Keri  
Kake Kakato Keri

Tettsui Komi Kamae  
Uraken Sayu Ganmen Uchi  
Uraken Mawashi Uchi  
Yohon Nukite Uchi  
Shotei Uchi  
Hiji Ate Uchi  
Shuto Uchi  
Haishu Uchi  
Haito Uchi  
Keiko Uchi

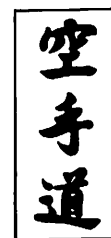
Pakuro Maki  
Anuro Maki  
Doo Palmok Maki  
Sudo Maki  
Kyocha Joomuk Maki  
Hallyo Maki  
Palkup Maki  
Songdung Maki  
Songmuk Dung Maki

Apcha Bisugi  
Moorup Chagi  
Ahp chagi  
Bandal Chagi  
Golcho Chagi  
Yopcha Momchigi  
Yop Chagi  
Dollyo Chagi  
Dwitcha Jirugi  
Cha Busugi  
Twimyo Ahp chagi  
Bituro chagi  
Naeryo Chagi  
Twimyo Yopcha Tulgi  
Bandae Dollyo Goro Chagi

Yop Joomuk Jirugi  
Bakuro Taerigi  
Bandal Jirugi  
Sun Sonkut Taerigi  
Pyun Joomuk Taerigi  
Dwit Palgun Jirugi  
Sudo Taerigi  
Songdung Taerigi  
Songkal Dung Taerigi  
Opun Songkut Taerigi



Jiu Jitsu



Karate Do



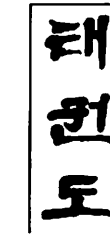
Kenpo



Shodokan



Tae Kwon Do (Taekwon)



Tae Kwon Do

## JAPANESE MARTIAL ARTS TITLES

1. Meijin — Expert: has surpassed physical, mental and spiritual abilities.
2. Soke — Founder of the Organization or Style.
3. Kancho — Master of the House.  
Hanshi-sei — Chief Grand Master. Rank Judan, 10th Degree Red Belt.
4. Hanshi — Master Teacher. Also called Shihan. Kudan, Ninth Degree Red Belt.
5. Kyoshi — Wizard Instructor, Rank Hachidan. Eighth Degree, Black Belt.
6. Kyoshi — Wizard Instructor, Rank Shichidan. Seventh Degree, Black Belt.
7. Shihan — Master Teacher. Rank Rokudan, Sixth Degree, Black Belt.



8. Shihan — Master Teacher. Rank Godan, Fifth Degree Black Belt.
9. Sensei — One who points the way. Yondan, Fourth Degree Black Belt.
10. Dai Sempai — Number One Older Brother. Sandan, Third Degree Black Belt.
11. Sempai — Older Brother. Nidan, Second Degree Black Belt.
12. Sensei — Teacher, First Man. Shodan, First Degree Black Belt.

KRUMPHA  
JEEN  
TOMARAI BASSAI  
SOSHIHO  
NINJUHO  
JIYU NO KATA  
SEIPAI  
YOSHIHO NO KATA

KATA FROM "SHO" DYNASTY  
TEMPLE  
THUNDER IN A FORTRESS  
UNITY  
TO ENDURE PAIN  
FREEDOM  
SPIRIT OF A DRAGON  
NAMED AFTER MASTER SOKI KIYOSHI IHARA  
(FOUNDER OF ZEN SHOTO KAI)

NATIONAL KARATE AND JIU-JITSU UNION

KATA

JAPANESE

ENGLISH

TAIKYOKU  
TEN NO  
HEIAN  
ONAKU  
SEIUCHIN  
TEKKI  
JUTTE  
MATSUKAZE  
ONUNCUE  
SEISAN  
SAIHA  
SOCHIN  
TENSHO  
JION  
SANCHIN  
BASSAI  
EMPI HA  
EMPI  
ROHAI  
SEIOSOCHIN  
KUSHANKU  
CHUNG JANG  
GUNKU  
GUNKU NIDAN  
ROHAI NIDAN  
GOPEI SHO  
HANGETSU  
BASSAI SHO  
BASSAI NI  
BASSAI SAN  
YANTSU  
SUANSU  
SHIROHAKU  
SANSERU  
NINJUOKI  
NIJU SHI HO  
KITAKAZE  
CHINTO  
SANSU  
JURO  
KENSEI  
KUMOTE  
NAGARI BOSHI  
UNSO  
GARYU  
WANKAN  
DENKO  
GOJUSHIHO  
SHINTARO  
KAZEKOZU  
KUSAN SHO  
KUSAN DAI  
JUNI  
NINJUKU  
SHIHONO  
CHINO

FIRST CAUSE  
KUMITE KATA  
PEACEFUL MIND  
SMALL BIRD  
SAINT  
IRON HORSE  
TEN HANDS  
WIND IN THE PINE TREES  
KATA OF SHORINJI KENPO ERA  
PURE SPIRIT  
TIME WAVE  
OLD FOUNDER  
KATA OF THE UNIVERSE  
BUDDHIST TEMPLE BELLS  
DYNAMIC  
TO PENETRATE A FORTRESS  
GROUP OF SWALLOWS  
FLYING SWALLOW  
CRANE STANDING ON A ROCK  
BIRTH OF A FOUNDER  
TO LOOK AT THE SKY  
THE INCOMPLETE KATA  
OBSERVATION OF THE SKY  
OBSERVATION OF THE SKY (2)  
CRANE STANDING ON A ROCK (2)  
STRONG DRAGON  
HALF MOON  
PENETRATE A SMALL FORTRESS  
PENETRATE A LARGE FORTRESS  
PENETRATE A MOUNTAIN FORTRESS  
EIGHT  
PROTECTOR OF THE DARK  
WHITE SWAN  
TO CONTROL  
26 POSITIONS  
24 POSITIONS  
NORTH WIND  
NIGHT CRANE  
CALCULATION  
PASSAGE  
FIST WAY  
SPIDER HANDS  
SHOOTING STAR  
CLOUD HANDS  
ONE'S OWN WAY  
KING'S CROWN  
LIGHTNING  
54 STEPS  
PURE MIND  
WIND GOD  
INFINITY  
INFINITY (2)  
PURITY  
BLOOD VESSEL  
FOUR DIRECTIONAL  
ABILITY

"A TOUCH OF HOME"

by Richard J. Campbell, NIDAN

The United States is the land of the new, the land of rapid change. When old buildings offend us, we tear them down and build bright new ones. In a nation so clearly committed to change, to "progress", it is frequently difficult to maintain an enduring sense of tradition.

What seems true of America as a whole is also increasingly true of American karate; we "innovate", and "progress" so rapidly that we forget our roots. Ours is becoming a culture in which commitment and perseverance are traded for a "Big Mac" or for "Dial-a-Prayer", that is, for something quick and easy. It is no wonder, then, that so many of us find that karateka are "in a hurry" for their black belt, impatient with discipline, or claiming "mastery" when still in their twenties.

One of the reasons for these phenomena is that too few American karateka have studied under Oriental culture. We seem to believe that our own innovations, because they are new and shiny, must be an improvement over what is traditional. We think that we can "Americanize" karate and forget its origin. But to attempt that would be like trying to understand the American Revolution without making any reference to England. To be an American means to "speak English" and to live under political institutions that are fundamentally British in origin; it means carrying part of our heritage with us, no matter how much we may modify it. Similarly, to be in a full sense of karateka means to carry part of China or Japan or Korea with us. If we forget that, we forget who, as budoka, we really are.

One of the reasons that we Americans so often thing that we can divorce our martial arts from their origins is our confusion of budo with "street-fighting". All of the martial arts were originally combat arts. In that sense, all of their techniques are potentially "street" techniques. Many techniques for self defense, or for winning trophies. We train the body, but not the spirit. It is not uncommon, therefore, for us to meet a fighter of skill who, as we say, "has a bad head" or "doesn't have his head together". We provide a person with deadly skills, but not always with the mental and spiritual training that in the Orient would go with them.

Not one of the major books currently in print and authored by an Oriental master of undoubted reputation teaches that the martial arts are merely "combat techniques." Not Funakoshi, not Nagamine, not Yamaguchi, not Oyama, not Nakayama, not Hiratake, not any of the Chinese or Korean masters either. Why not? No one would doubt the fighting ability of such men, yet they all teach that bujitsu is more than training to kill. They all emphasize that it is a way to train the mind and spirit as well. A warrior whose mind and spirit are not trained at a level with his technique is an inferior warrior. He is also a poor citizen, unable to properly serve his master, his family or his nation. At least that is what such men suggest. We can choose to ignore them, but what sort of American would it be who never heard of George Washington?

The Oriental "tradition" teaches that we must train the whole person, not just hands and feet. If we do not, that impatience that finds a TV dinner an improvement over a gourmet meal becomes the same impatience that causes us to attack an opponent prematurely; that ill discipline that rejects etiquette in the dojo becomes that ill discipline that gets us fired for talking back to the boss; that arrogance that thrives on glorious trophies becomes the same arrogance that leads us to provoke a fellow with a gun. In short, the attitudes that we learn from our culture carry over into the dojo. Many of them are incompatible with the mental and spiritual attitudes that budo requires. Only a firm commitment to the traditional Oriental values of budo can help to remedy this dangerous inconsistency.

This was all made clear to me on a recent trip to New York City. It was a special trip. Both Soke Baillargeon and Shihan Dai Ruiz were with me. They were spending a week at my dojo while visiting the other NKJU dojo in our region. That these men were with me, was special enough. What made the trip unique, however, was that we were all going to New York in order to pay our respects to Master Shoshin Nagamine, 10th Dan, the world wide head of Matsubayashi-Shorin-Ryu and author of the book The Essence of Okinawan Karate Do.

In several of my past visits to New York I had trained at the dojo of Sensei Mario Medious, 3rd Dan, Matsubayashi-Shorin-Ryu. On one of those visits, Sensei Medious mentioned that Master Nagamine would be visiting his dojo in September. He asked if I would like to meet him. I said I would, and asked if I could bring Soke, Shihan Dai and Sensei Werhon with me. He said I could.



When we arrived at the dojo, we removed our shoes before entering, as is traditional. We entered the dojo, which had been washed by hand. Class was already in progress. About ten dans were practicing kata to a cadence called by Shihan Hishiki, 5th dan, who was acting on behalf of the Master. A second high dan also assisted him. The Master sat quietly and watched the kata. Occasionally, he would gesture to Shihan Hishiki, and correct the kata, or explain a waza. He spoke quietly. Shihan Hishiki would then correct the class. We watched for about a half hour. The Master sat patiently. He never raised his voice. He never spoke needlessly.

When the lower dans had finished their kata, we were introduced to the Master. He is about 5'3" tall, with thick glasses, and a gentle face. He is 72 years old. He bowed politely to each of us, regardless of our rank and welcomed us to the dojo. He then sat down again to watch the higher dans, like Sensei Medious do their kata. He again showed his patience and calm.

When all of the kata were over, the Master autographed copies of his book for us. He asked each of us his name, then wrote out the date, our name, his name in both English and Japanese, and stamped the page with his hanko. He was extremely polite, patient and above all, humble.

He then went and spoke to the class, which had just finished training. Since he speaks no English, Shihan Hishiki translated for him. The Master said:

"You are all young. I am old. You must practice very hard. You must practice every day. When you reach my age, you will then be able to improve your karate even more."

He then thanked them all for their effort. The class then sat zazen (formal meditation) for about a half an hour. Once zazen was completed, everyone changed his clothes. Long, low banquet tables were set out, and set with flowers. Cushions were placed by the tables and finally, we all sat down-Japanese style. The tables were arranged like a square "U", that is, one table was at the front of the dojo, and tables ran down the dojo from the two ends of the main table and perpendicular to it. The Master sat at the center of the main table. On his left and right sat the higher dans from his own style, such as Shihan Hishiki. We sat at the table to his right. We sat in order of rank, with Soke closest to him, then Shihan Dai, etc. Once we were all seated, the food was served by the lower Kyu grades from Sensei Medious' dojo.

The scene reminded me of the many stories that Soke Baillargeon had told me about the banquets in Japan. I imagined Soke as a white belt, sitting at the end of the last table, "getting only the gravy" by the time the dishes reached him. Now he sat at the head of our table. I thought of Shihan Dai sitting quietly before Master Ihara, as he many times must have done. Suddenly, the stories I had been told became real. I felt as if I were in Japan. We all sat quietly, ate with patience and dignity, all of us one, all of us on the way, none of us alone. Tradition, in that brief moment, came alive. I saw in the face of Master Nagamine, the labor and sacrifice of centuries. Here, in him, were the samurai. Here, in him, was budo. And I, for a moment, was part of it. I had touched the source.

Then, in the quietude, the Master spoke. First, he expressed his deep appreciation to all that had come to see him. Then he gave special thanks to those of us from Motobu Ha Shito Ryu who, although from a different style, had travelled long distances in order to pay their respects. Then, Master Nagamine told a story:

"Karate Do is like a tall mountain. The mountain is steep. The way to its top is long and difficult. There are many paths up the mountain. The many paths are the many styles of karate. Each follows its own way, but all climb the same mountain. We all strive to see the same moon. We must remember that karate do has as its true aim the creation of a better world. It aims to make us better people so that we can all live together well. Thus, it is especially honorable that other styles should visit with us today. This is the way of karate. The many styles should remember that their goals are the same. Let us walk the paths together. Let us find the same moon. Let us seek through karate do the creation of a better world. That is all that I have to say now."

What more could he have said? I was crying. Shihan Dai had tears in his eyes too. Here was true eloquence. Here was dignity, patience, courtesy, humility, truth. Here, in an old man, was the way of karate itself. We all felt it. We all were moved by it. We, for an instant, were home.

I recount this event because I wish everyone serious about karate could have been with us. The Master is tradition. If only for two hours, I had touched the source of my art. What Soke and Shihan Dai had told me, ceased to be stories and became real. I lament now, as I lamented then, that so few Americans have an opportunity to be enriched by direct contact with the sources of our arts, however brief that contact may be. We are lucky in the NKJU that we have Soke and Shihan to show us "the right way". Many other budoka are not so fortunate. It is only through a fuller appreciation of the spiritual aspects of budo that it becomes "art". If we cannot again get in touch with the spiritual sources of our tradition, our dojo may become no more than

schools for muggers. They may become places of self-interest, arrogance, competitiveness, hostility, disrespect. None of those qualities makes for a better world.

## N.K.J.U. SUMMER TRAINING CAMP

By James L. Semmes, Jr.

Summer camp is a yearly fete for NKJU members who wish to attend. This week long training session, designed for the serious Martial Artist, convincingly meets the needs and expectations of all those who attend. It is a place where Bushido Spirit and traditional atmospheres prevail and an experience that should be attempted by all students, regardless of style of Martial Art.

Activities at this training camp are well designed and participants are guaranteed an excellent work-out, combined with excellent courses of instruction and superior training facilities. Classes begin at 6:00 A.M. with a brief session in physical fitness, and then a required morning "jog" to get the old heart pumping. Morning classes began promptly at 9:00 A.M. with a session in Basic Training that consisted of warm-ups, stretching and then rigorous training in basic punches, strikes, blocking and kicking routines. This morning session was really to remind Karateka of the true meaning of Karate Do, that all begins and ends with the basics of our individual styles.

Classes then began in earnest on a daily basis. Offerings were, classes in Jiu Jitsu, taught by Shihan Lemuel Stroud; Weapons of Classical Origin by Shihans Ruiz and Werhon; Self Defense by Soke Richard P. Baillargeon; Intensive drills in proper kicking attacks by Sensei Bill Knoblock, Yondan Renshi; and classes in Knife, Cane and Han Bo by Sensei "Bulldog" Kelly, Yondan Renshi. Many other instructors offered assistance and expertise in a number of areas that included Japanese Kata, Korean Hyungs, and weapons of all types and descriptions. Each and every student was allowed the opportunity to learn a specific Classical weapon, or an open hand form from a particular style of Karate, Kempo, or TaeKwon-Do.

Classes were also held in the evenings, with lectures and demonstrations filling some of the time. Demonstrations were offered in the use of various Japanese Kobudo Classical Weapons, such as Nunchaku, Sai, Kama, Bo, Tonfa, Eaku, and the Daito, or Long Sword. These demonstrations were well executed and showed serious students what a proficient Martial Artist could well do in an era that required the use of rather primitive weapons for self defense.

Other lectures included discussions of various "styles" of disciplines of the Martial Arts, including Kobudo weaponry, Goju Ryu Karate, Uechi Ryu Karate, Jiu Jitsu, Shito Ryu Karate, TaeKwon-Do, Kempo and many other "methods" or styles of empty hand Martial Arts. Students learned that there are many similarities between styles, and gained an insight into the functions of each.

Karate students came from all over the United States and even abroad for this Summer Camp. The roster included students and instructors from Canada, Sweden and all parts of the United States who came to watch, to understand, and to learn. Total attendance was 137 students.

Foreign visitors included D.C. Cook and his wife, "Kickan," from Uppsala, Sweden. Sensei Cook is a Yondan in Kyokushin style Karate-Do and Kickan is a Sandan. Both came out of curiosity, with a desire to learn, and NKJU is pleased to announce that these fine Karatekas are now members of our Karate Union. We welcome them with pleasure.

Closing days at Summer Camp included our yearly Awards Banquet. This year, Shihan Lemuel Stroud was elevated in rank, from 5th degree Black Belt to Rokudan 6th Degree Black Belt. Shihan Stroud is the Director of Jiu Jitsu in NKJU. Congratulations and Kudos to Shihan Stroud.

The last day of Camp is a Tournament for students of all ranks and styles. In the Kata or forms division, all participants MUST do a form (Weapon or Open Hand) that they learned at camp. This puts all entrants on an equal basis, and the results are sometimes rather amusing. Students only have 4 training days to perfect their forms, and slip ups are common.

Summer Camp is a remarkable experience that all students and instructors alike should undergo as often as possible. It gives a chance to learn and to share with all members of NKJU. The training is excellent, the facilities are quite above excellent and even the food is GOOD!! Nothing can be noted "poor" about this experience and I highly recommend this training for all students of all styles of the Martial Arts.

Plan to attend Summer Camp in 1984. It is an experience to be remembered. Oh, and by the way, bring PLENTY of Ben-Gay; you will need it!



贈  
バイライジヨン師範

忍  
耐

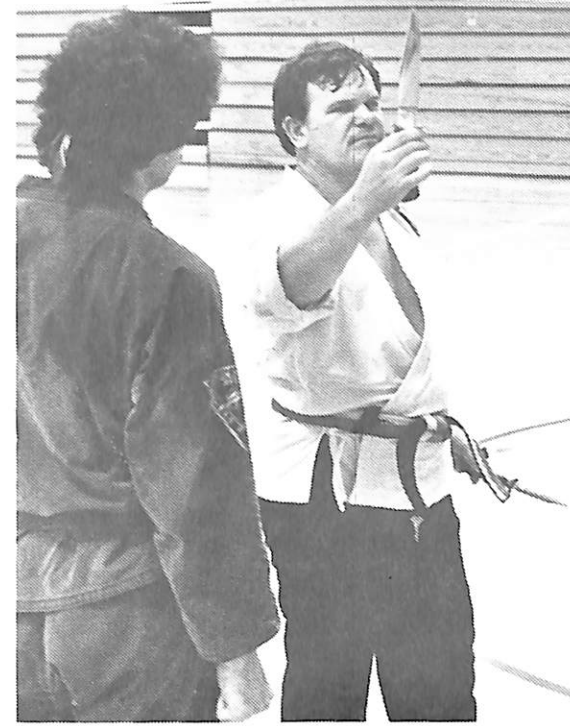
PATIENCE

日本空手道本部淑条系流聖心会

会長  
栄春

石塚将彦

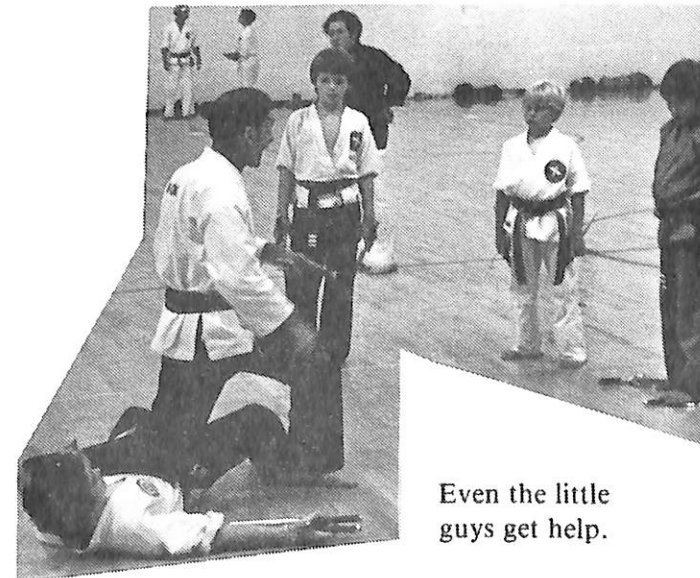
*Shunichi*



Knife Training  
"Yes, Bulldog, it's sharp!"



Classical Weapons Training

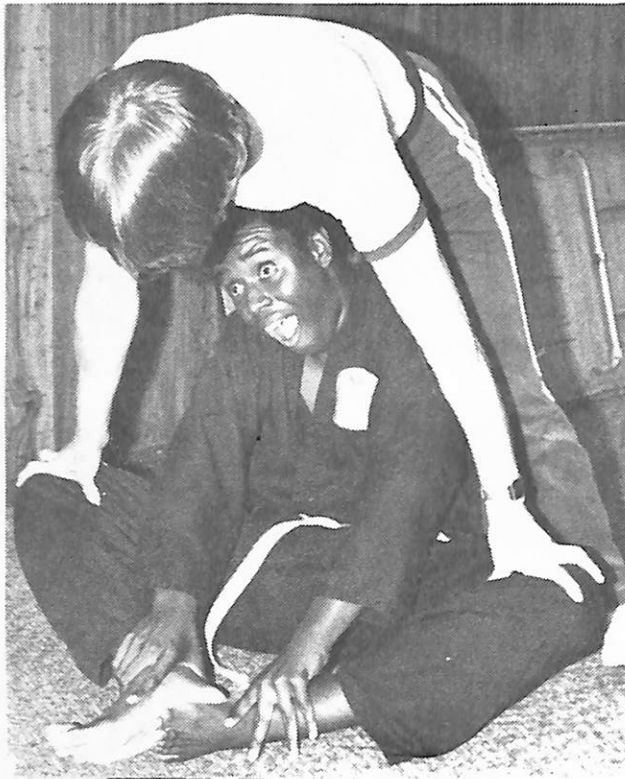


Even the little  
guys get help.

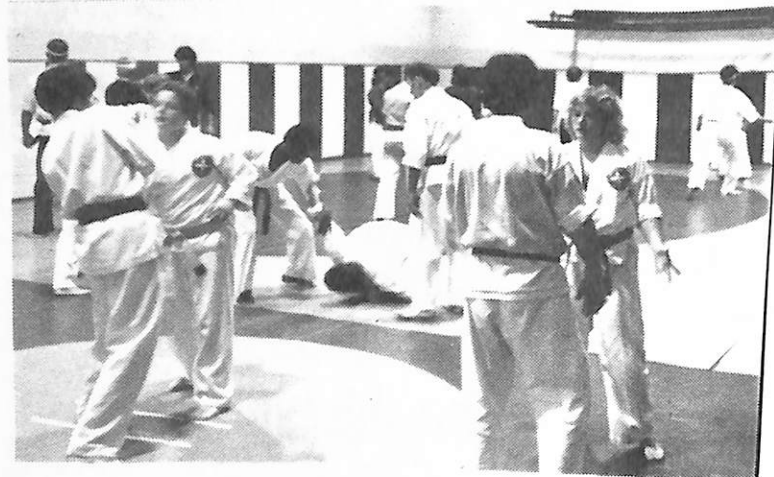
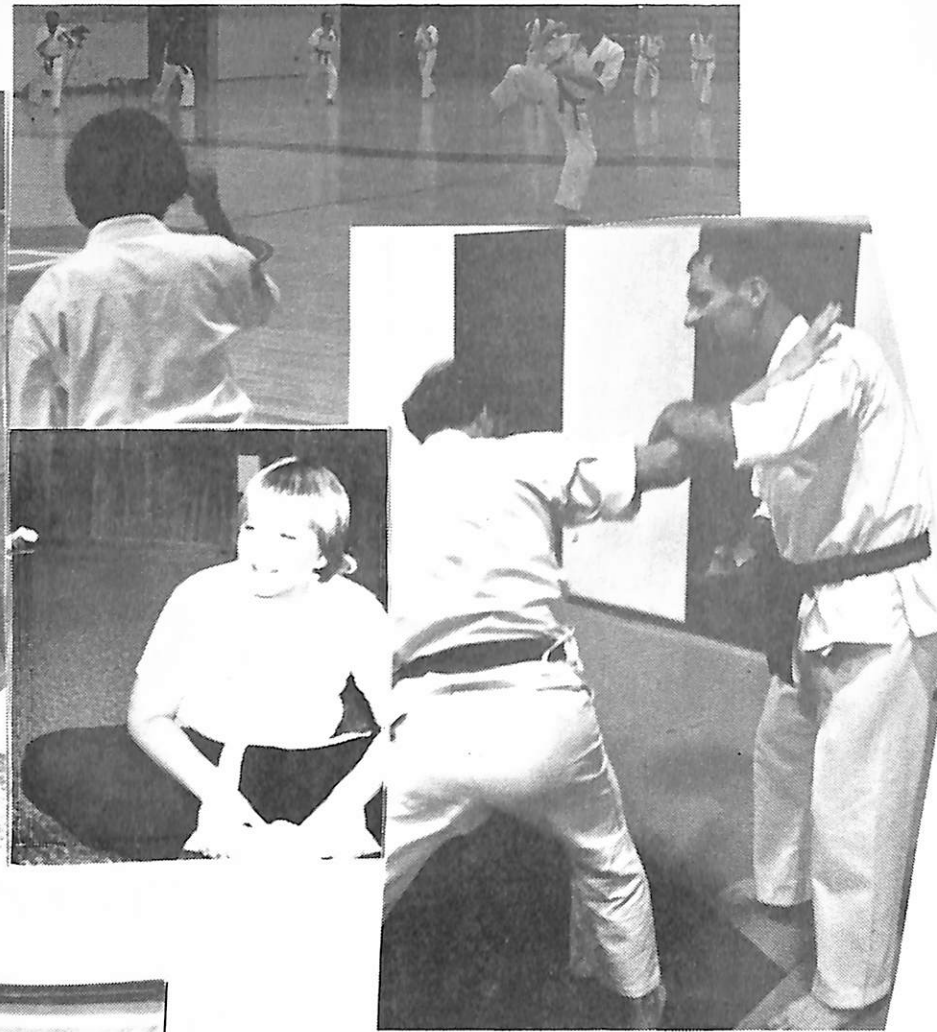


"Whatta Mug!"

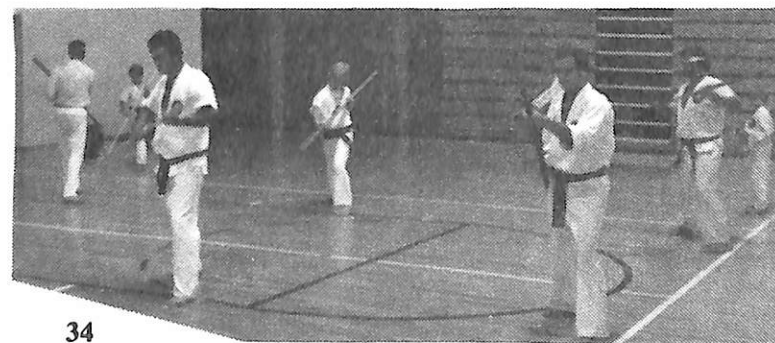




Stretching is Fun, Chuck!



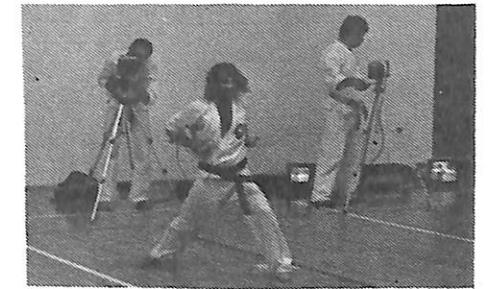
Self-Defense Class



Home Away From Home

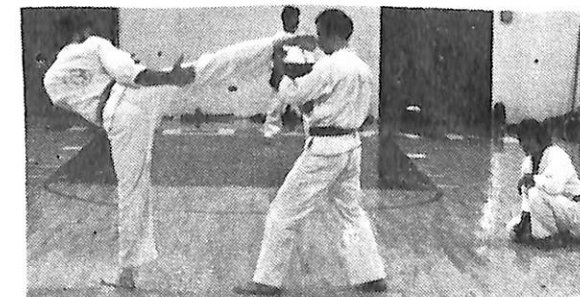


Training Center



Using Video T.V. for Future Reference

Start of the Day

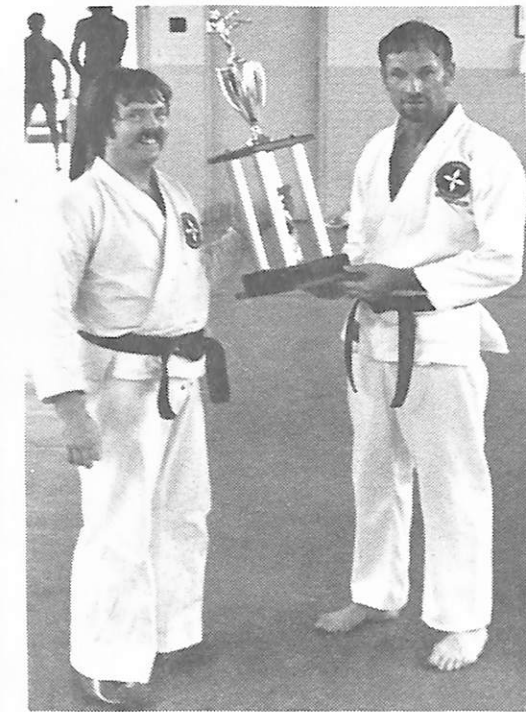


Explanation of Proper Kicking



**CAMP AWARDS**

**CAMP AWARDS**



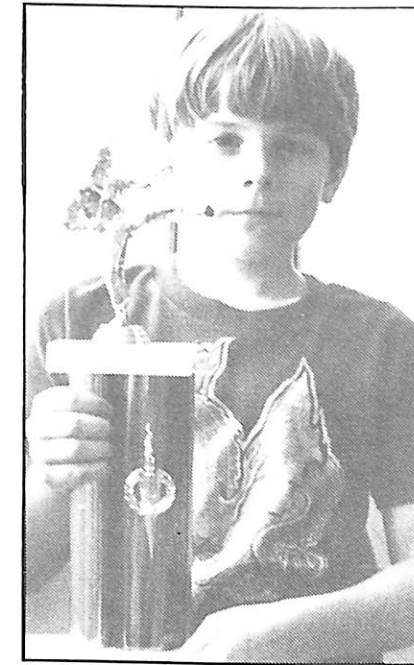
Dojo of the Year  
John Pickard  
Mt. Dora, Fla.



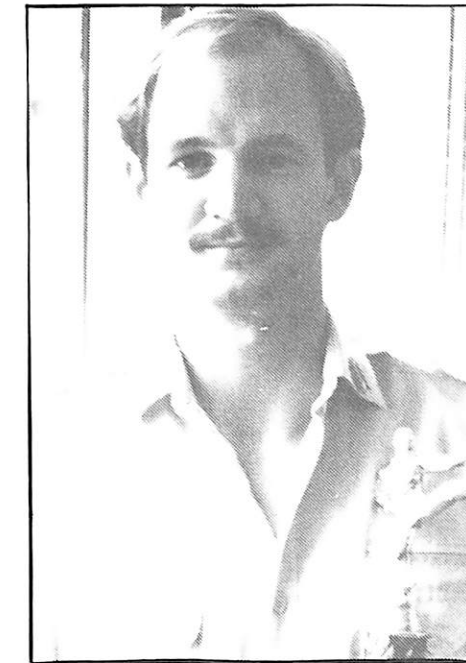
Student of Year  
Jerri Headlee  
Greensboro, Pa.



Runner-Up Student of Year  
Mindy Davison  
Valdosta, Ga.



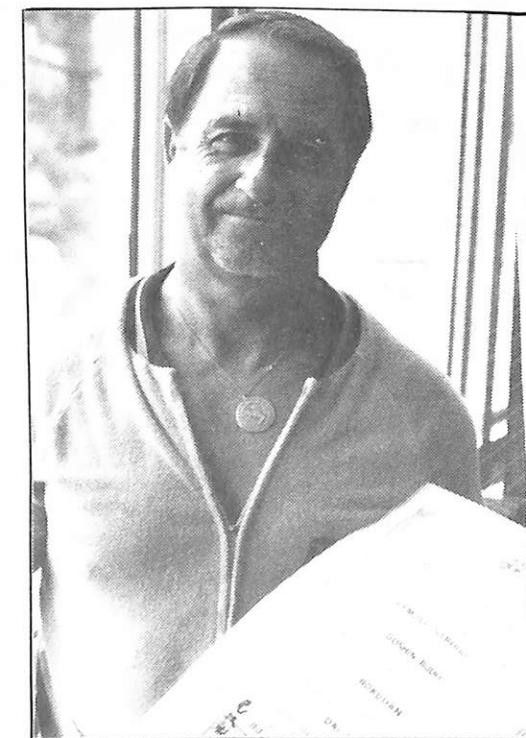
Outstanding Junior  
Keith Hyduke  
Hazelton, Penn.



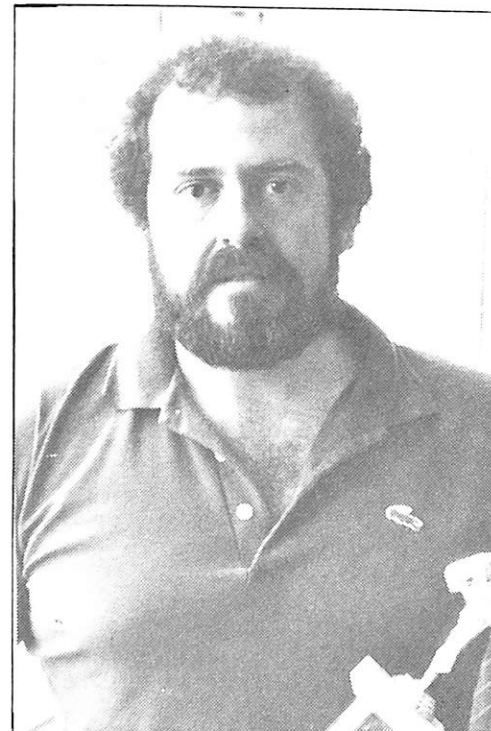
Best Helper  
Darren Myers  
Portsmouth, Va.



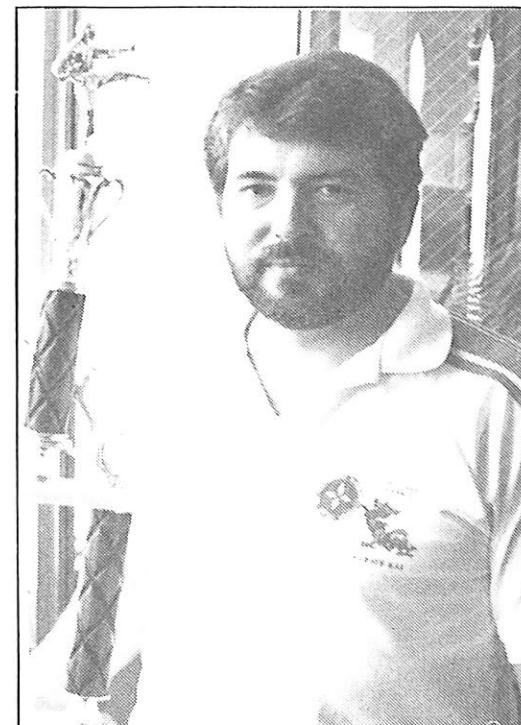
Outstanding Female  
Gina Monks  
Hazelton, Penn.



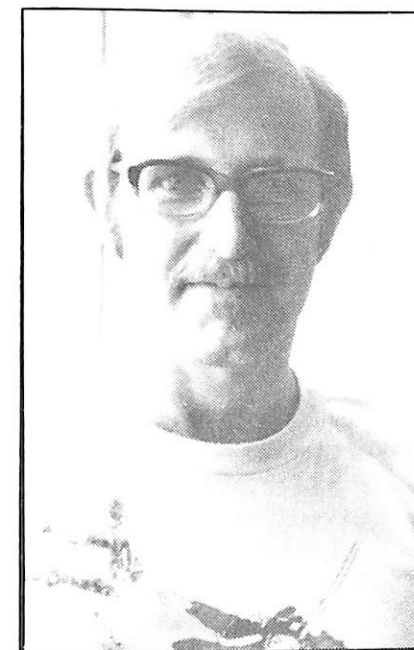
Instructor of Year  
Lemuel Stroud  
Kinston, N.C.



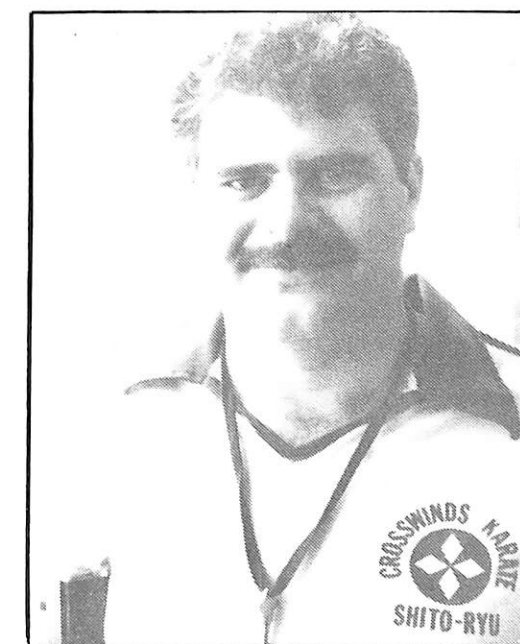
Shihan Award  
Sali Azem  
Concord, N.H.



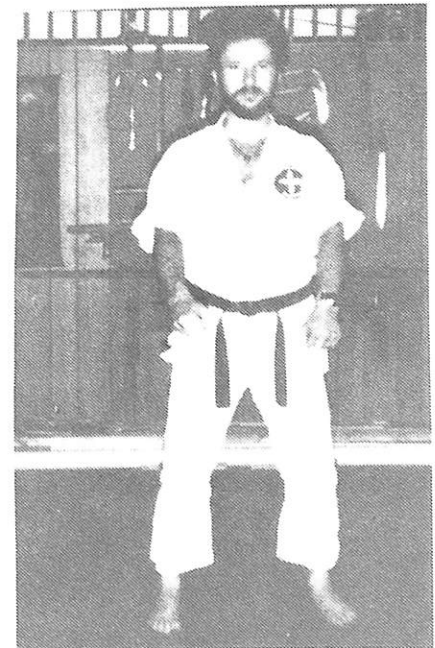
Camp Student of Year  
Richard Campbell  
Hazelton, Penn.



Most Improved  
Richard Korcynsky  
Nutley, N.J.



"Broken Foot"  
Rico Nuss  
Hazelton, Penn.



Outstanding Camp Black Belt  
Ron Queen  
Orlando, Fla.



## AN INTERVIEW WITH SHIHAN DAI JOSEPH R. RUIZ

ASSISTANT DIRECTOR NKJU, 6th DAN BLACK BELT

By James L. Semmes, Jr.

While attending Summer Camp, I had the opportunity and pleasure to conduct an interview with Shihan Dai Joseph R. Ruiz, Assistant Director of the N.K.J.U., on many observations of the Martial Arts. This interview was conducted during the evening hours after a hard day's training session, and reflects the thoughts and views of Shihan Dai on the status of the Martial Arts in the United States today. This following information was taken from my notes during this session, and any omissions or errors are totally my responsibility.

**JLS** — Shihan Dai, please relay your thoughts concerning the purpose of the National Karate Jiu Jitsu Union.

**SHIHAN DAI** - In Japan, there is an organization of many Martial Arts styles called the All Japan Karate Do Association. The purpose of this Organization is to regulate the Martial Arts so that there is International Recognition for its members. This group also sees to it that there are no "fly-by-night" instructors, thus giving veracity and authenticity to members to hold certified credentials.

I would like to see NKJU as a similar body in the United States, that is, an Organization that acts as a governing body for all styles of Karate, TaeKwon-Do, and even Kung-Fu. In my opinion, there is little structure in MOST United States schools, and NKJU can give a family type of organization that provides unity for the serious martial artist, regardless of style.

**JLS** — What sort of problems have we had in establishing this unity that you describe or envision?

**SHIHAN DAI** — Lots of prospective members are interested only in "quick" rank promotions, and are on personal ego trips. You see this quite a bit with a number of organizations that have self-promoted 8th, 9th and 10th Degree Black Belts. People who see our Karate see that it is good Karate, and want to be "joiners" rather than "doers." They are interested in fast membership and want our Certificates so that they can offer "good" Karate by paper membership and can, therefore, charge high fees to students on a commercial basis.

**JLS** — Are you saying that "Commercial Karate" is a bad thing?

**SHIHAN DAI** — Let's define "Commercial Karate". To me, it is the instructor who teaches his or her art STRICTLY for money, with no regard for the Art of Karate Do. This does not mean that to teach for money or for a livelihood is wrong; but, the instructor owes his students excellence and quality instruction for the fees he levies, plus a moral obligation to the ART of Karate and the Code of Bushido. In the United States today, it is my opinion that American Instructors are generally concerned with making a dollar as opposed to the fostering of good Karate and Bushido spirit.

**JLS** — Shihan Dai, why is it that after all these years of being exposed to the Martial Arts, American instructors still don't match their Asian counterparts?

**SHIHAN DAI** — That's a hard question to answer. Once again, I would have to say that Americans, in general, are more interested in making a dollar from the Martial Arts than they are in putting their hearts and soul into their discipline. Also, one might say that Americans want "instant" Karate, and have a lack of drive or burning ambition to succeed. Asians will bend over backwards to help students achieve their goal once the student has shown his desire to be the best he can be; Americans tend to "hold back" students for more money.

**JLS** — Are all Asian schools better than American schools, or is this just a generalization?

**SHIHAN DAI** — Oh, there are good and bad schools in Korea, Japan, and Okinawa to be sure. There are definitely Asian schools of the Martial Arts who have drifted away from the whole, enticed by the easy American dollar. Lots of them give easy promotions, as seen by the numbers of Americans who hold very high degrees of Black Belt from certain Asian Organizations. But generally, I would have to say that MOST Asian schools still teach the old ways, and are very traditional in structure.

**JLS** — What happens if NKJU receives inquiries from a bona fide Black Belt who wants to join our Organization, and after we see his technique, we feel he is just not up to our standards?

**SHIHAN DAI** — Please be more specific.

**JLS** — O.K., we see that the Black Belt KNOWS his stuff, but his technique is not quite so good as it should be because he had an instructor who was of inferior quality, or he had an instructor who took his money for a Belt.

**SHIHAN DAI** — I see what you are asking. Let's put it this way. We DO NOT want to tell this man that he is no good. We assume that he is dedicated to his Arts, wants to learn, has a driving ambition to be excellent. We HELP this man with his basic technique, to improve it; we do not attempt to change his style, just improve It is very easy for a serious person to improve, if he wants to. We do not force a man to learn, we just provide the means for him to get better if he wants to.

On the other hand, if we see that a man has no desire to learn or to improve, just "get" our set of papers, we can definitely withhold this from him. We have a probationary period, and do not get "paper" crazy with new or prospective members.

**JLS** — Another question along these lines. Do members who join NKJU have to study a specific style? You said that a man doesn't have to change his style, but do we encourage this?

**SHIHAN DAI** — Absolutely not. We have TaeKwon-Do people doing Weapons forms, something TaeKwon-Do does not teach! We have Goju Ryu style Karatekas who are learning to kick like Koreans. We do not force anyone to learn a new style; we merely provide instructional capabilities in a number of areas to AID serious instructors and students alike to improve upon their current wealth of knowledge.

**JLS** — Let's say I'm eager to join NKJU. How does NKJU go about screening its applicants?

**SHIHAN DAI** — We do have a screening process, to be sure. It goes sort of like this. Soke Baillargeon gets the papers from a prospective member, and I translate it. We have seen some real funny ones, rest assured! One outfit was using English on one side of a Certificate for promotions, and the other side was part of a Japanese Menu! At any rate, papers say nothing, but do verify reliable instruction; papers can't tell us how good a person is with their technique.

I also try to do background investigations whenever possible. Call the instructor or organization that promoted the applicant for information, etc. Once we see that a person DID INDEED get his/her papers from a reliable source we can say "yes" or "no" to membership.

We also make use of video films. Applicants can send us films or Video Tapes of their forms, techniques, weapons skills and fighting ability. It's very hard to "put on" fake displays using these tools.

**JLS** — Have we had trouble with "con artists" in the past?

**SHIHAN DAI** — We are very careful in our screening process. No, I can't say we have been fooled yet. We have rejected a number of applicants for a number of reasons. I want to point out that we in NKJU are not interested in growth for growth's sake; we want quality, and insist upon having it.

**JLS** — What is your opinion of Karate in the United States today?

**SHIHAN DAI** — I'll have to think about that for a moment. I think Karate, in the public eye, has been tarnished. People in general see Karate as a sport activity, or an art of violence, or "full contact" boxing that also uses the feet. We all know that Karate can be a killing art in the wrong hands. Promoters, fast-buck artists have all had a hand in Karate's lack of stature in the public eye. Karate and other Matial Arts used to be taught in secret and were well-protected; today, attitudes have changed, and the Arts have been more commercialized.

**JLS** — What is the future of U.S. Karate and other Martial Arts?

**SHIHAN DAI** — This again is hard to say. I would like to think it will return to the old ways, more secrecy and more traditional ways. I would like to see more of the old morality, the Code of Bushido being taught rather than "Sport Karate". All of "what happens" really is up to individual instructors.

**JLS** — What advice can you give to a serious student of Karate?

**SHIHAN DAI** — All serious students should be concerned with ART and KNOWLEDGE. The student must give to the Arts, give all of their body and soul into the activity. If we in NKJU can get this from each member, our Union will be without equal.

**JLS** — What closing statements would you like to make?

**SHIHAN DAI** — Students should strive for excellence, and not be concerned with making rank or the color of their belt. Black Belt instructors should teach well, have a controlled school, use caution and screen students.

NKJU is known in the Martial Arts world and word is getting out that our Karate is good Karate. Our people are good, and we are not confining their study. Other organizations know this, and are losing people to us. Our ethics and morals are high and we intend to keep them that way. We are not in existance to "take over" the U.S.A.; we try to unite styles, CONTROL the veracity of rank and its distribution. I personally see an exchange of ideas, open minded attitudes between instructors, and harmony in general, and that is good. I look for the continued growth of NKJU with pleasure and great expectancy.



**REGISTERED SCHOOLS N.K.J.U.**

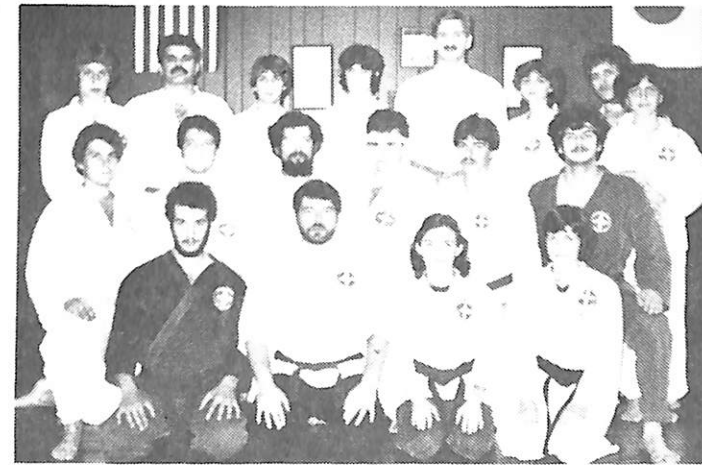


Valdosta State  
Ron Carter Nidan  
Jay Semmes Yondan  
Valdosta, Ga.



Stroud's Martial Arts Club  
Lemuel Stroud  
Rokudan  
Kinston, N.C.

Crosswinds Karate  
Richard Campbell Sandan  
Hazelton, Penn.



Summit Karate Club  
William Courtright  
Shodan  
Scranton, Penn.



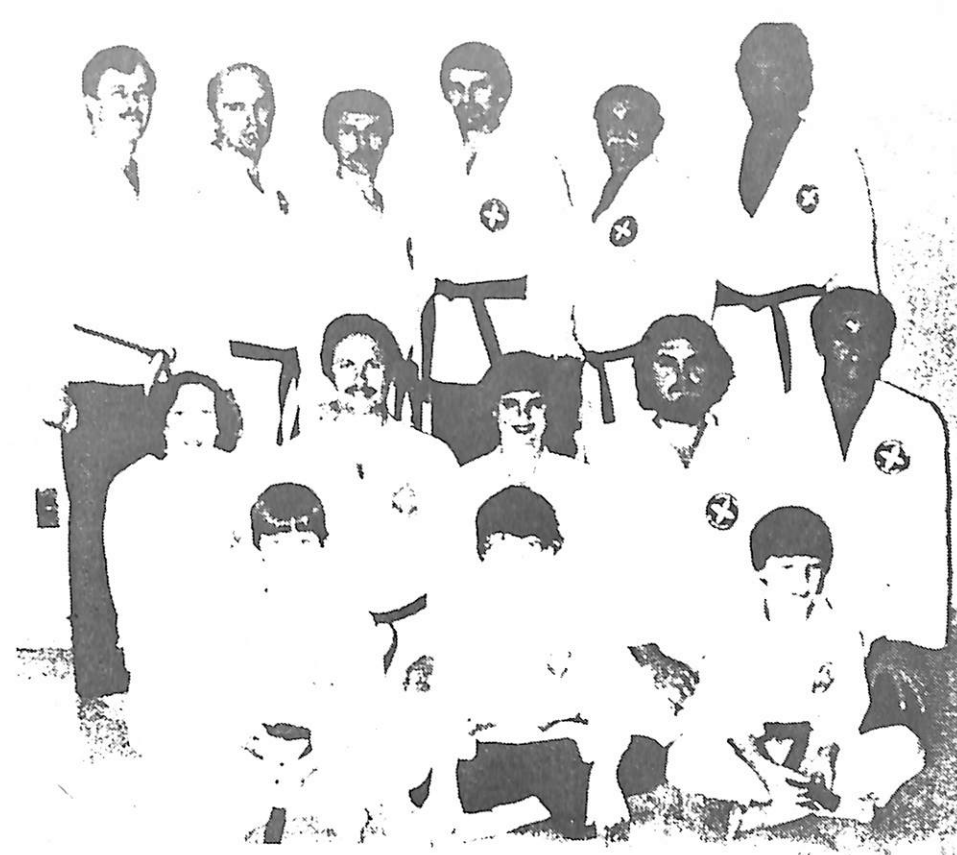
Leach School of Taekwon Do  
Robert Leach Sandan  
Bensalem, Penn.







Woodland Karate Club  
Dan Pittman Shodan  
Woodland, Ala.



Salvation Army Karate School  
Bob Fischer Godan  
Dallas, Ga.



Okinawa Martial Arts Association  
Sali Azem Yondan  
Concord, N.H.

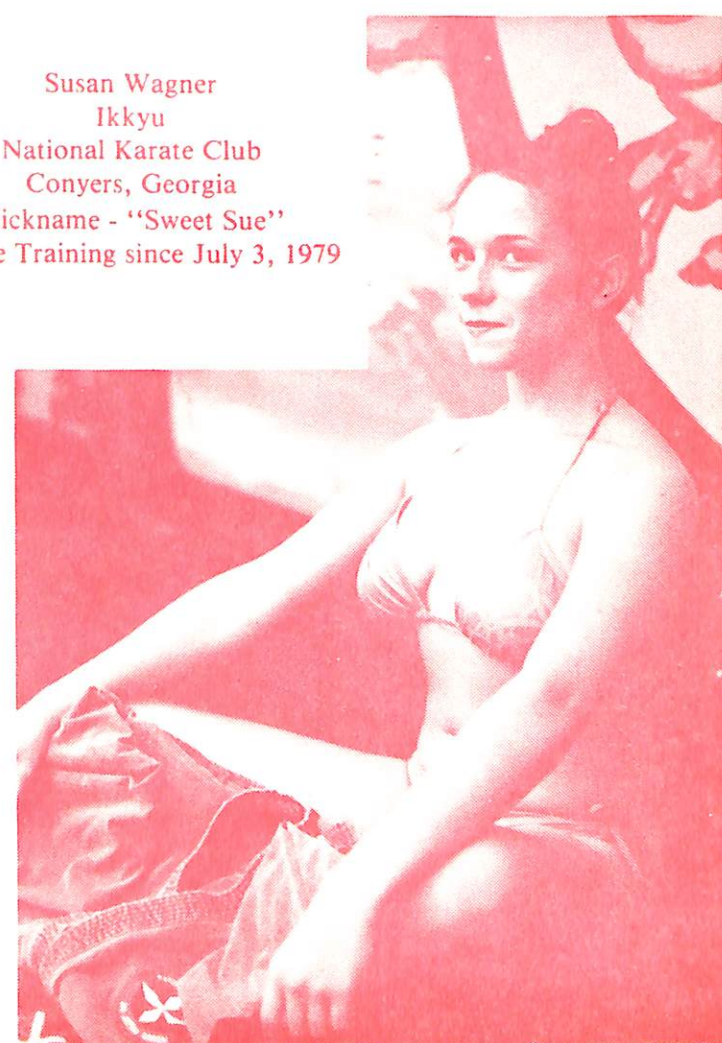
Universtiy of Central Florida Karate Club  
Bill Knoblock Yondan  
Orlando, Fla.





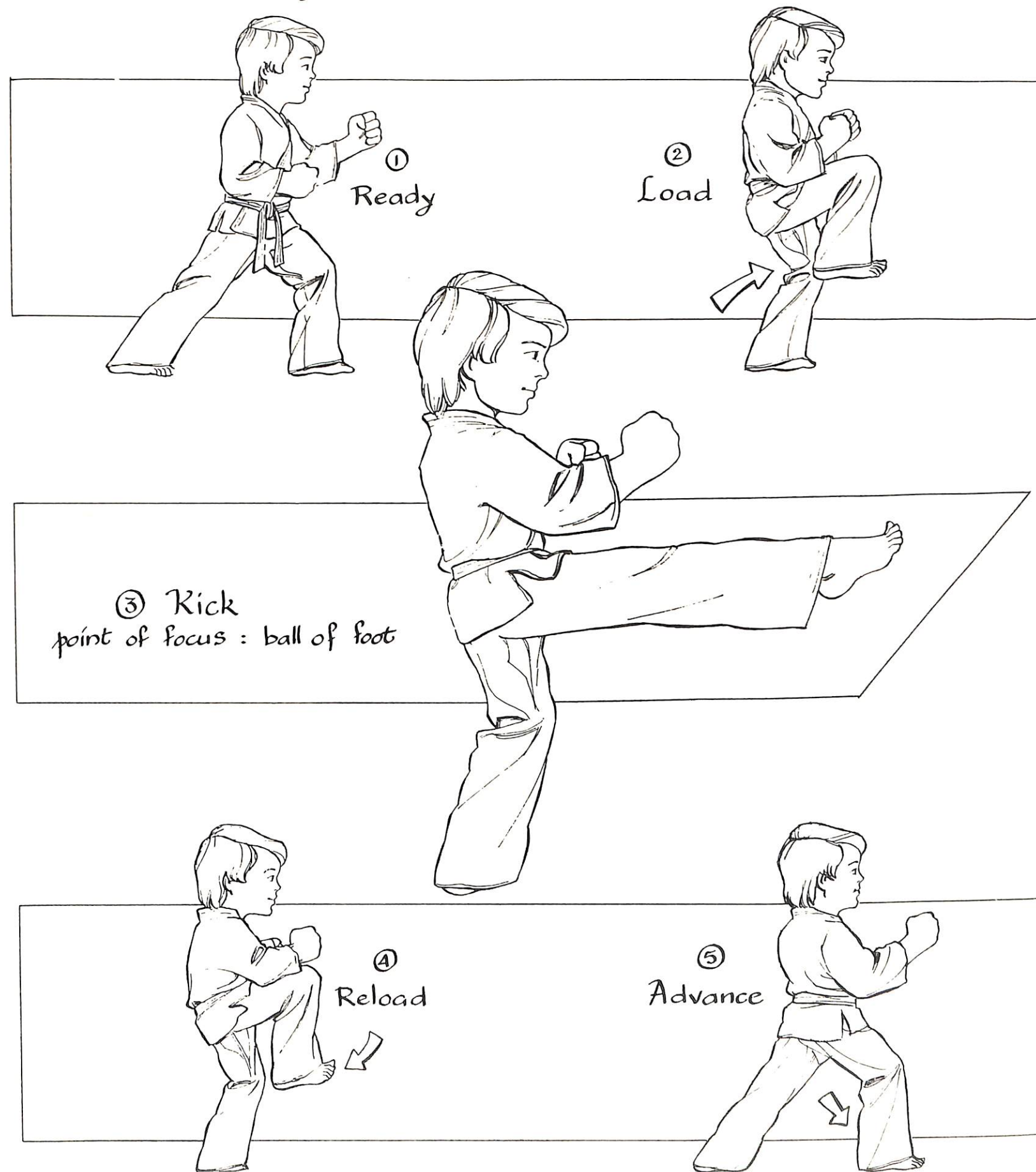


Susan Wagner  
Ikkyu  
National Karate Club  
Conyers, Georgia  
Nickname - "Sweet Sue"  
Karate Training since July 3, 1979



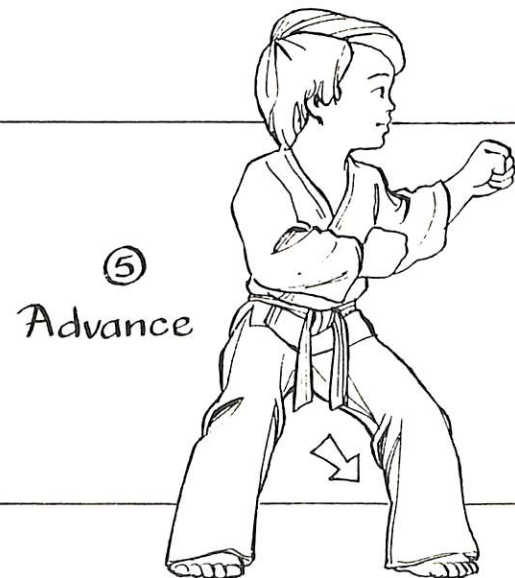
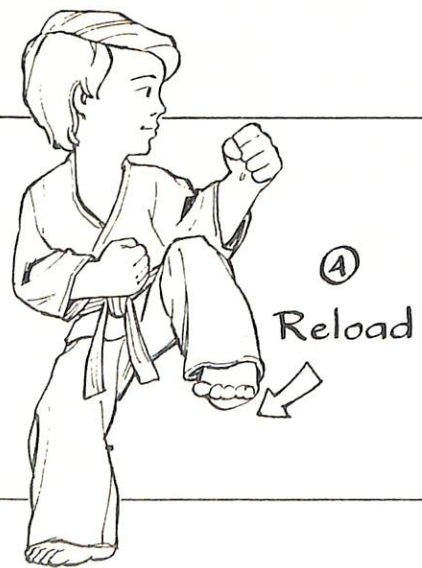
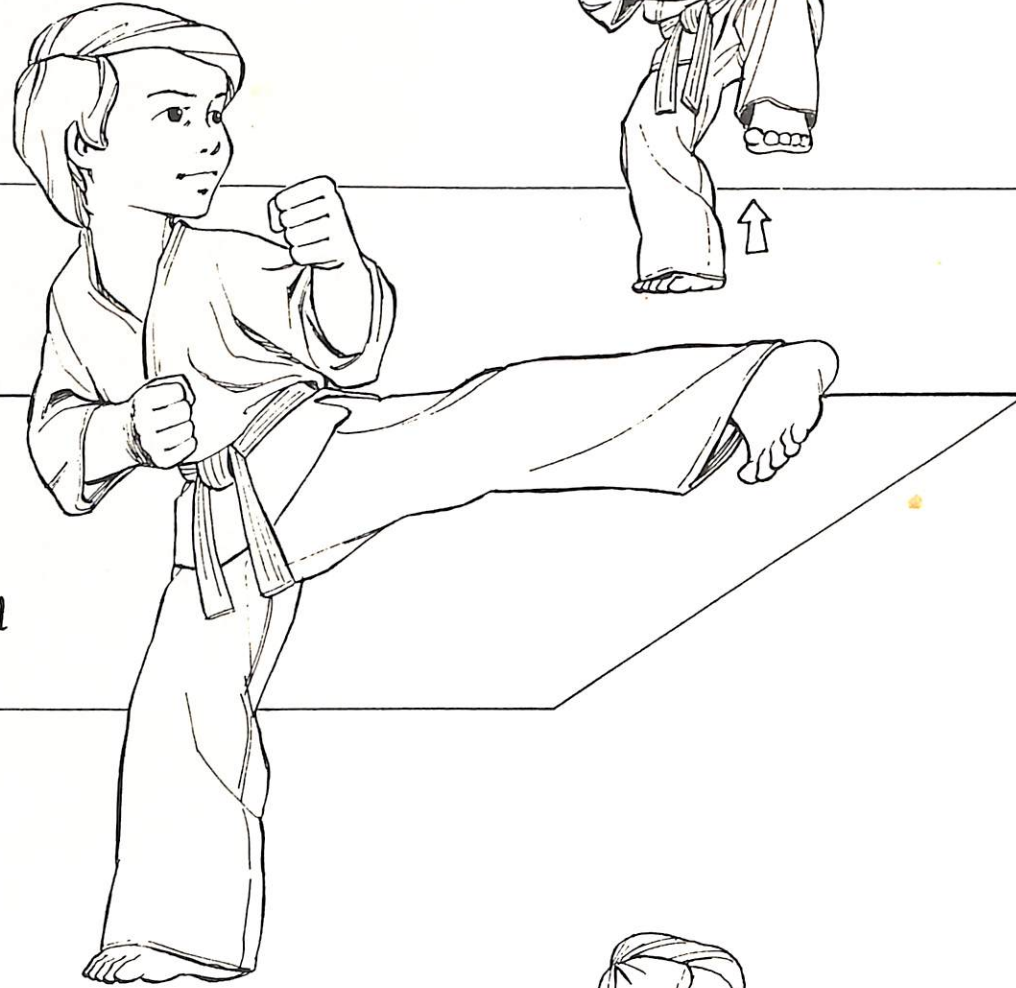
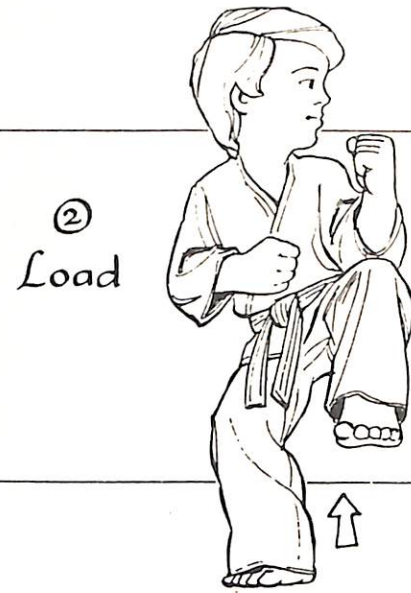
# Basic kicks

## 1. Mae geri (Front kick)

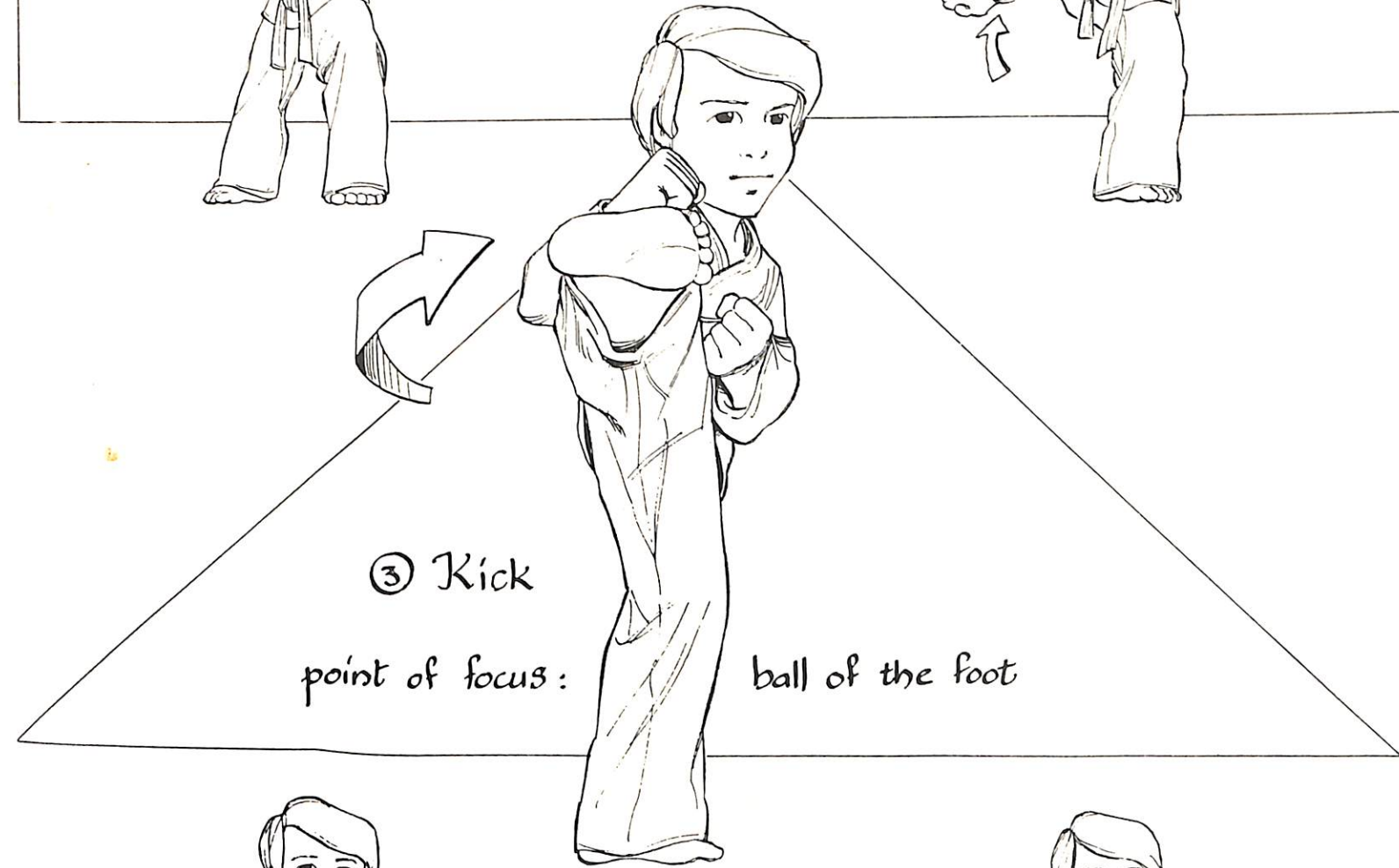
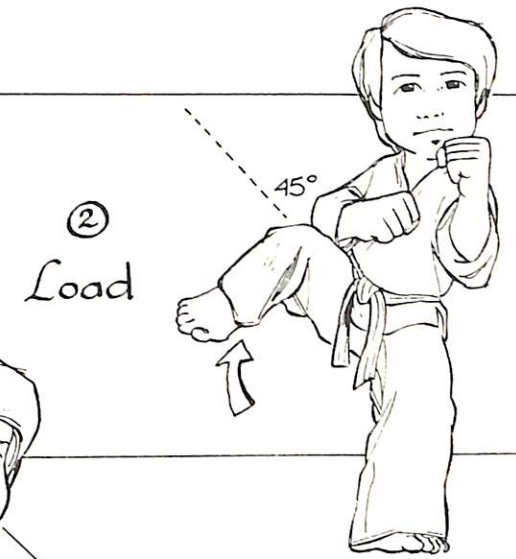




# Yoko geri (Side kick)



# Mawashi geri (Roundhouse kick)





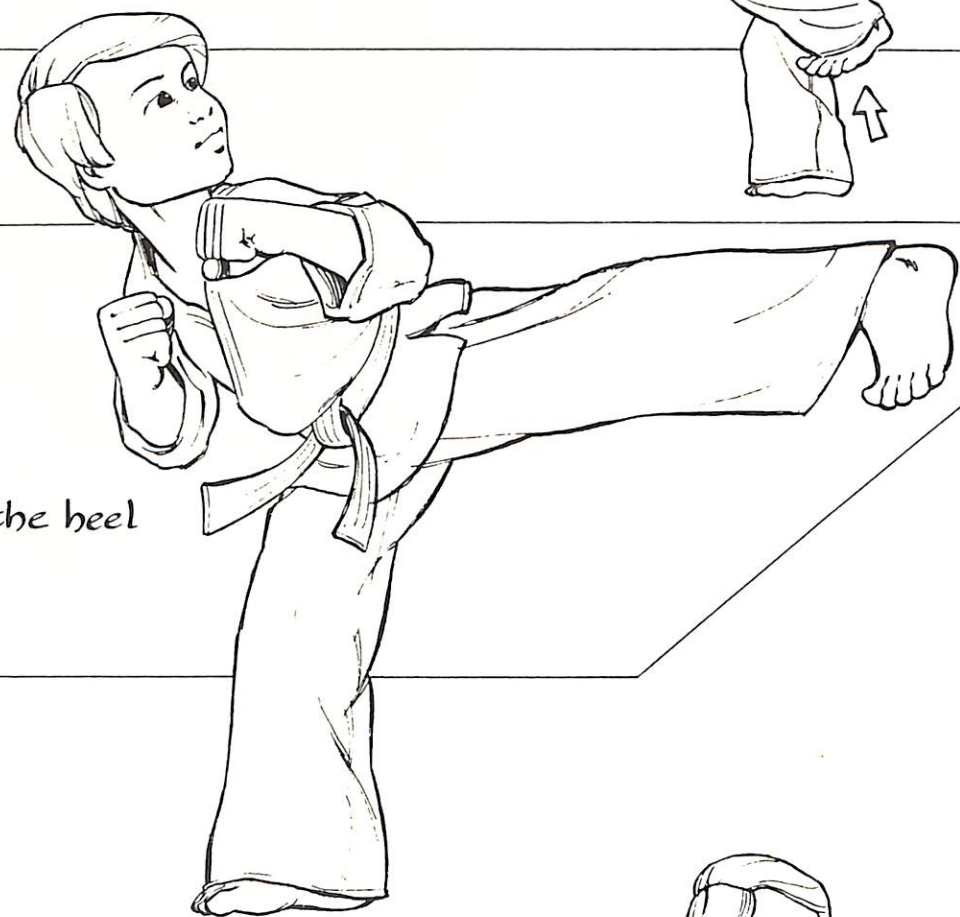
# Ushiro geri (Back kick)



① Ready



② Load



③ Kick  
point of focus : the heel



④ Reload



⑤ Ready

Master Shogo Kuniba and Master Richard P. Baillargeon playing Karate.



To: Richard P. Baillargeon





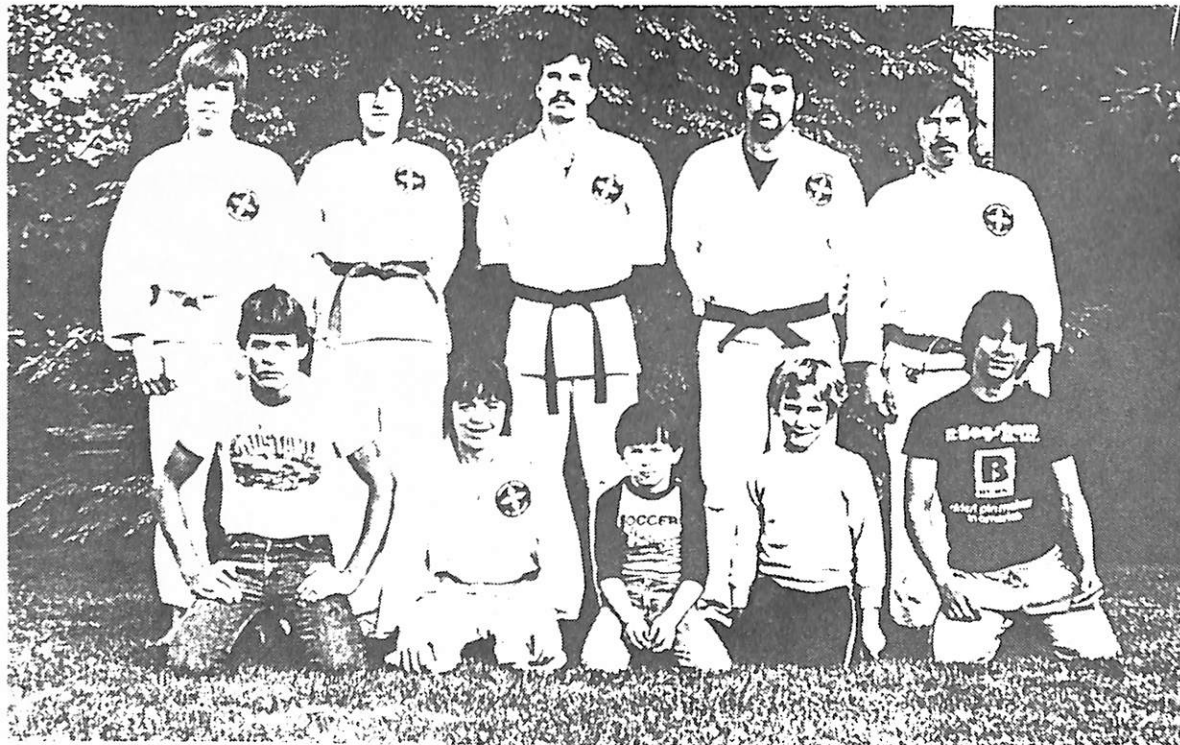
Pickard's Karate  
John Pickard Nidan  
Mt. Dora, Fla.



Uppsala Karate Club  
D.C. Cook Yondan  
Kickan Cook Sandan  
Uppsala, Sweden

Bushido Karate School  
Ace Casaldi Nidan  
Berwick, Penn.

Granite State Karate Club  
George Strimends Sandan  
Brookline, N.H.



Fire Dragon Kempo  
Darren Myers Sandan  
Portsmouth, Va.



Sylvester School of Karate  
Gene Murphy Nidan  
Sylvester, Ga.





Olympic Karate Winter Park  
Buddy Gerhart Shodan  
Winter Park, Fla.

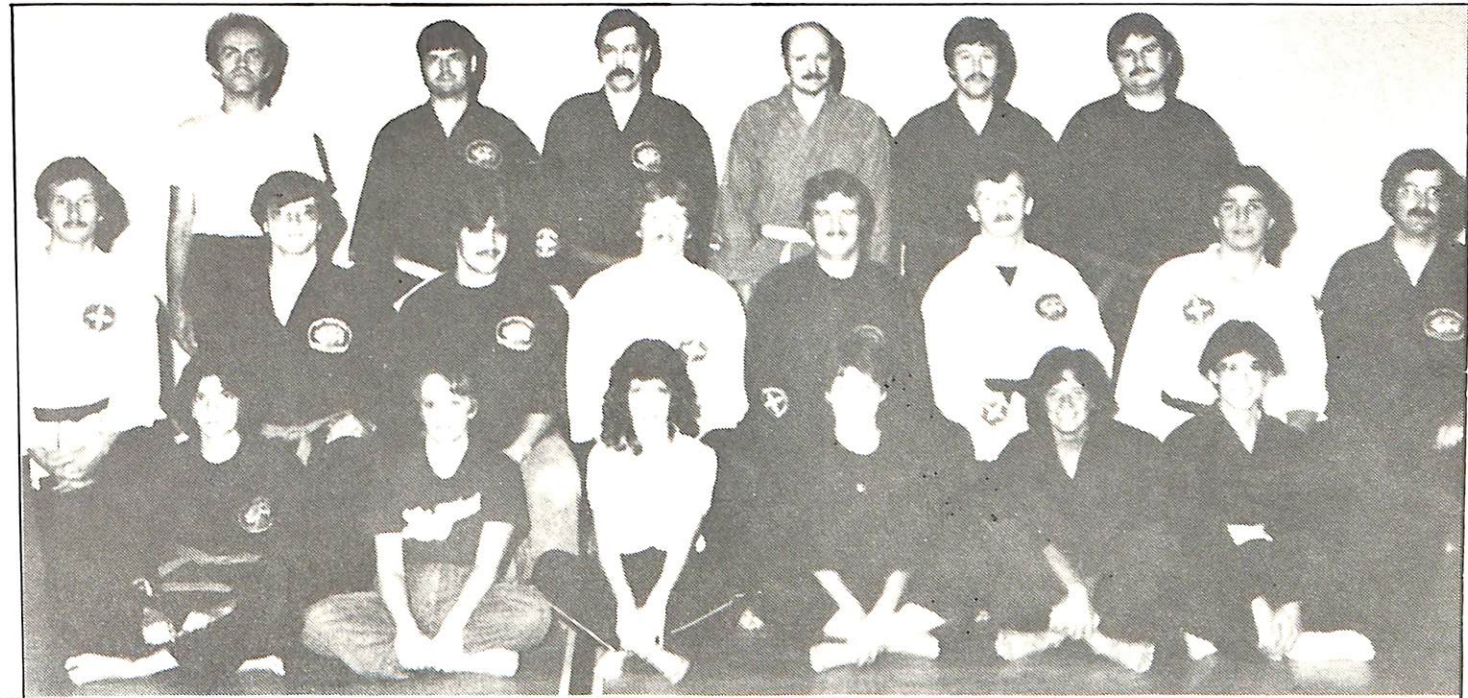


East Point Karate Club  
Joe Eidson Sandan  
Douglasville, Ga.



Dawson Karate Club  
Mike Harrell Shodan  
Dawson, Ga.

Johnstown Jiu Jitsu Club  
Ray Lombardi Shodan  
Johnstown, Pa.

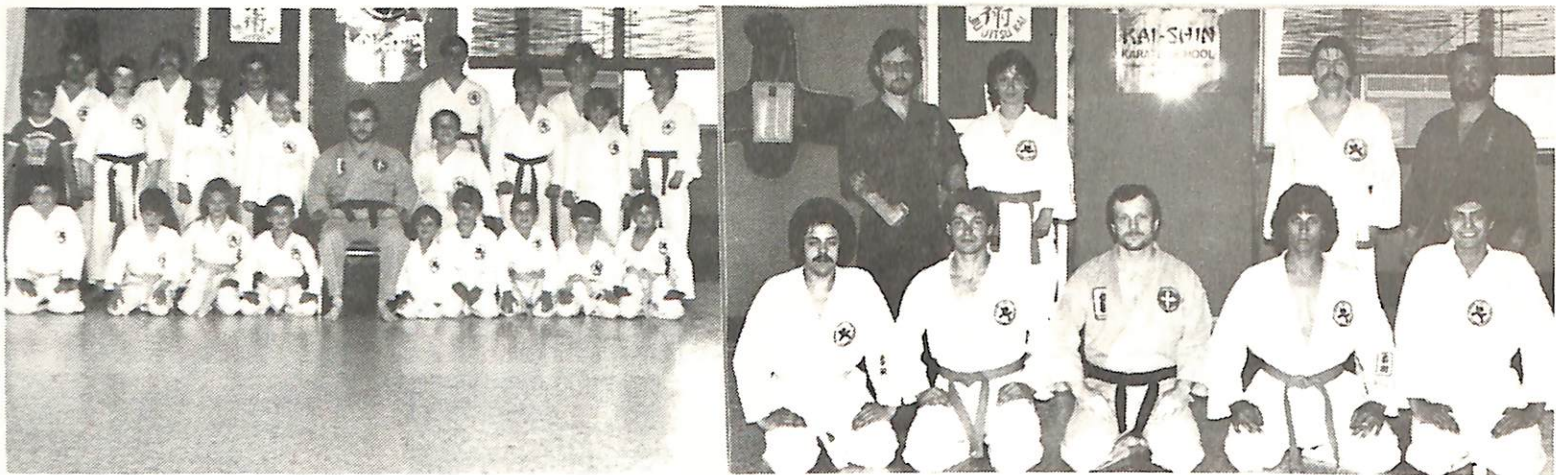


Queen, Groves and Kelley Karate School  
Bulldog Kelley Yondan  
Orlando, Fla.

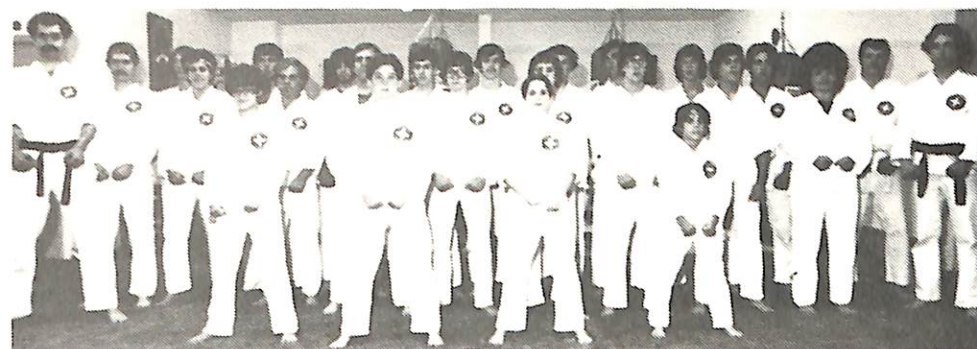


Moore's Karate  
Steve Moore Shodan  
Orlando, Fla.





Kai-Shin Karate  
Jack Kelley Nidan  
Rexdale, Canada



P.K.F. Studio  
David Styles Shodan  
Pawtucket, R.I.

Valdosta Karate Club  
Soke Baillargeon  
7th Black Belt  
Valdosta, Ga.



Zen Way Karate Club  
Bobby Britton Nidan  
Murfreesboro, N.C.



Kinsem Karate  
Ken Ganocy Shodan  
Carmichael, Penn.



Adel Karate Club  
Lloyd Green Ikkyu  
Adel, Ga.





**REGISTERED SCHOOLS N.K.J.U.**



Dublin Karate Club  
Kim Blue Nidan  
Dublin, Ga.



National Karate Club  
Ron Downton Nidan  
Conyers, Ga.

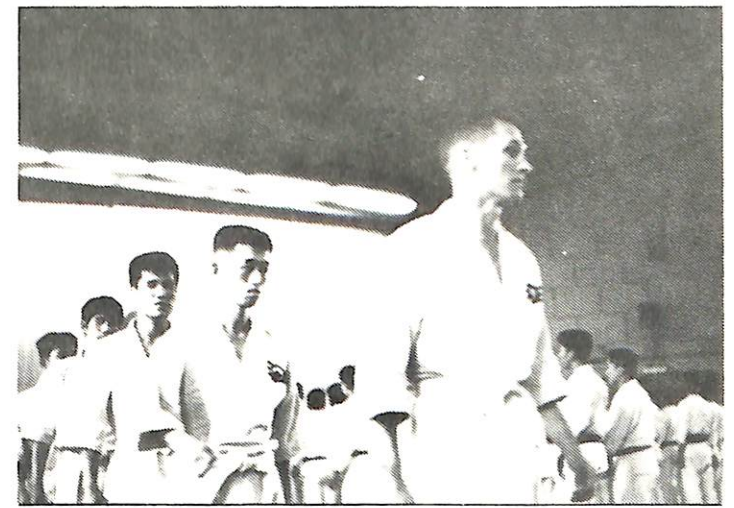
Elizabeth City Karate Club  
Toby Lewis Sandan  
Elizabeth City, N.C.



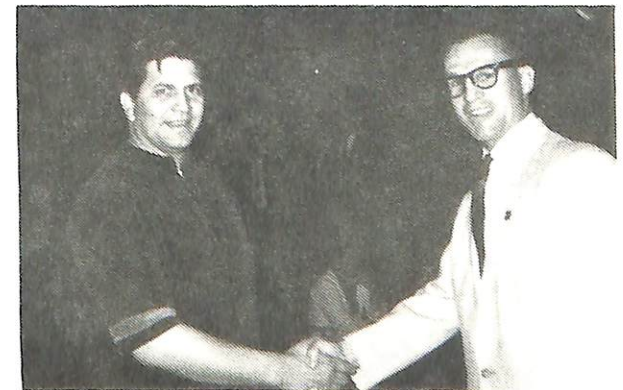
Centralia Karate Club  
Felipe Villarreal Nidan  
Centralia, Ill.



Kishin Kayo Rukudan Seishin-Kai  
Master Baillargeon's First Instructor



Richard P. Baillargeon White Belt



Ed Parker and Mr. Baillargeon



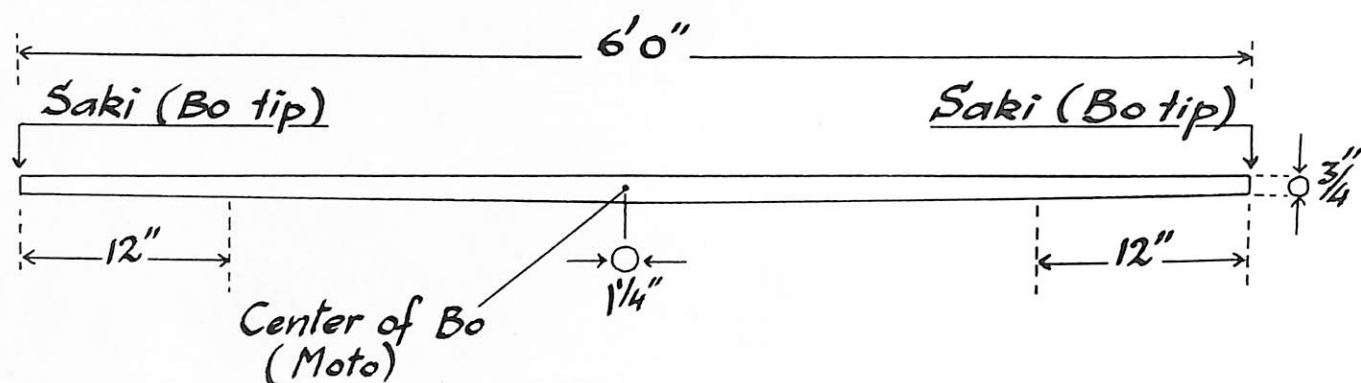


### ROKUSHAKUBO (BO)

The word means 6 foot-staff; approximately 1 foot and a bo is a staff. It is made of hardwood that tapers towards either end, about 1 inch to 2 inches.

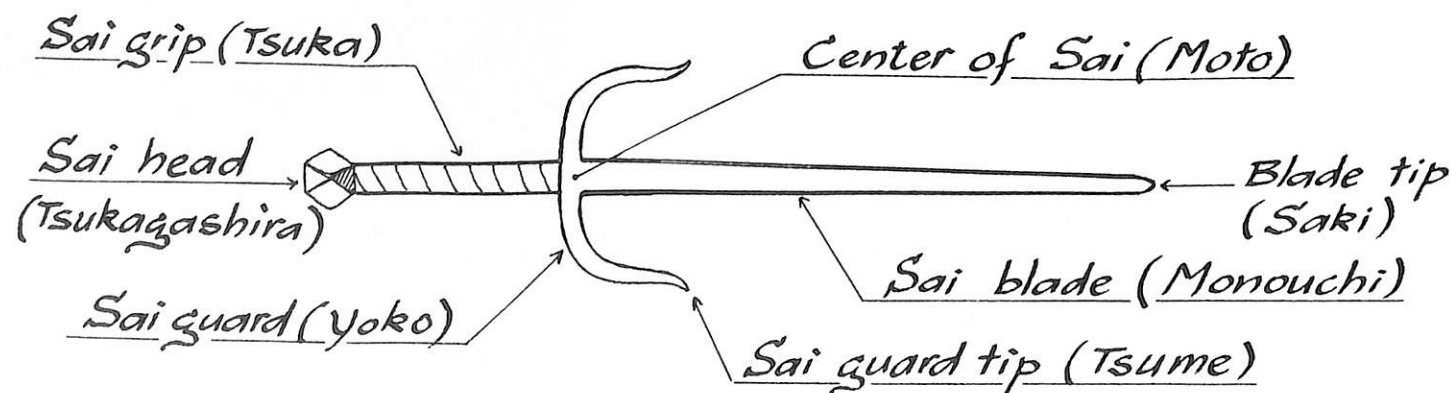
The weapon depends entirely on sound knowledge of Te-Techniques. Masters spent many years handling to Bo before attempting combat. It is best handled outside or external lines of attack in thrusting or striking.

Interior lines is not as efficient but can be used effectively in blocking or tying up the opponent when te-techniques are applied.



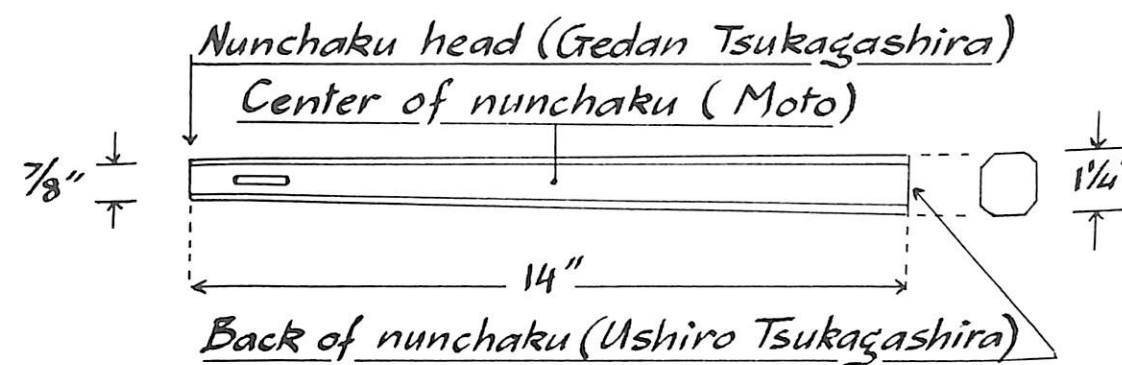
### THE SAI

It is sometimes known as a short sword, but is closely related to a Trident. It is a hand weapon with a blade between 15 and 20 inches in length with forward curved quillions, also with a hand grip and a butt. It is made from solid iron weighing up to 3 pounds. Often 2 or 3 Sai were carried, 1 in each hand and the third in his waistband in reserve. The Sai is restricted to the Okinawan Karate systems. Its points are sharp, blunted, and smoothed out, however, its manipulation requires a very high standard of training and skill. When we look at the use of the Sai, it immediately becomes apparent that this blocking cuts from a sword, polearms, or unarmed attacks, either by a normal grip with the quillions forward or by a "snap-back" action that reverses the central blade. Proper use of the Sai requires many years training and is based on Okinawan principles of Karate-Do.



### THE NUNCHAKU

The use of this innocuous-looking weapon made of two equal lengths of hardwood hinged by a short piece of silk cord or chain is typically Okinawan. Nunchaku are common as plain agricultural grain flails all over Southern Asia and larger versions used to be found in Europe, but under the severe dominance of the Japanese the islanders developed the weapon as subordinate branch of the te styles of combat. Here again, the size of the weapon dictates that it must be employed in close fighting, always from te postures. It is first whirled in a fast figure-of-eight or zigzag fashion before the opponent with the object of disturbing the composure and gaining the mental initiative. The free hand carries out the normal te movements of blocking or defending and, as the chances occur, the nunchaku delivers smashing blows to the face, the hands, the wrists, the knees, the shoulder-blades, or the ribs.



### Samurai Swords



**A SHORT HISTORY.** The sword of the feudal Japanese warrior, the famed **Samurai Sword**, is the best known of all Japanese weapons. These swords may be divided into three kinds, i.e., the long sword, **Katana**; a shorter version of the long sword, known as **Wakizashi**; and a short dagger-type sword, **Tanto**. Together the **Katana** and the **Wakizashi** comprise the **Daisho**, the distinctive badge of the Samurai, the only person privileged to wear the combination. The longer blade was reserved for combat. The shorter blade was intended for **Seppuku** or **Hara-Kiri** (belly cut), although it was sometimes used as a secondary weapon. The dagger-type sword, **Tanto**, was employed for beheading the defeated enemy. Credit for the kill being allowed only when the severed head was presented to a superior for identification.

The Japanese sword held a unique importance in both individual and national life, which is difficult for the occidental mind to grasp. National honors were heaped upon a master swordsmith and an incredible value was assigned to a good blade. The forging of the blades was attended by religious ceremony and the weapons were referred to as the soul of the warrior. Such items as the sword guard, **Tsuba**, are truly works of art upon which artists and craftsmen lavished their greatest skill. Upon this single item alone an entire legend or a philosophy of life was often expressed within the compass of the sword guard ornamentation.

Wrapped within the handle of the sword were the **Menuki**, small ornamental, highly decorative devices holding great ceremonial meaning for the sword's owner. Incorporated into the scabbard was the **Kozuka**, a small decorative knife which in the hands of an expert could be thrown with great precision. It was often used for striking through the eyeholes of the face mask and warriors were trained in its use from childhood. Samurai etiquette permitted its use against the forehead, eyes, throat or wrists only.

Quite naturally, an elaborate etiquette was built up around the sword. When not being worn, the sword or swords were placed on a special stand, **Katana Kate**, which was placed in a location of honor in the home. The sword in its scabbard was received in a wrapper of fine silk, for it was a serious breach of etiquette to receive it on the bare hands. Even to touch the scabbard of one's sword against that worn by another was considered enough of an insult to demand mortal combat. To turn one's scabbard around in one's belt or girdle, as if to draw it, was considered a challenge to a duel to the death. Indeed, the mere touching of another's sword in any manner whatsoever without permission was a most serious matter.

Rarely, except in combat, was a naked sword ever displayed. On very special occasions, if a sword were rare or famous, a request might be entertained to see the blade. Upon such occasions the owner elaborately asking the pardon of all present for unsheathing the blade. The owner, holding the back of the blade toward the onlookers, slowly, inch-by-inch, withdrew the blade for the admiring gaze of the audience. Hardly ever was the blade completely withdrawn except at the insistence of some extremely honored personage.



## HANBO

By Richard Kelley

A weapon is any implement used to defend or attack another person or animal. The effectiveness of that weapon will depend on a number of factors dealing with the type or weapon. I believe that there are three types of weapons in general. The first is a club or staff type weapon. This weapon is usually of a blunt variety made of wood without an edge or point. The second is an edged instrument made of steel with a point or point and edge. The third is an instrument that will project its weapon either a few feet to several hundred feet. The motive power of this type of weapon will vary greatly. An effective martial artist will try to learn as much as possible about each type.

For the remainder of this paper, I would like to examine the first type. Since man first learned that there were more effective ways to kill than with the hand, he used a pole or stick in various ways. The spear, cudgel and walking cane are but three examples of a blunt wooden instrument used to attack and defend with. Any weapon that man has used to attack and defend with. Any weapon that man has used has been, I believe, on a trial and error basis with the survivors passing on to their sons and followers the methods that they used. Today, we have the results of hundreds of years of survival. For the last two hundred years the Okinawan and Japanese made great strides in ordering their knowledge and organizing it in a teachable method. The Chinese had great influence on the Japanese and Okinawan cultures and many of the literary advances made were caused by the influence of China.

I have found that the staff is considered a peasant weapon in most cultures and was used primarily as a means for the peasant to defend himself from the warriors of the time.

Perhaps I have covered all the history and possibilities in any great depth, but you can plainly see that the staff has been around for many years. The staff is of various lengths and depending on the length is the method in which it is used.

I prefer the short staff anywhere from three to four feet in length because of the versatility of the shorter weapon. This "hanbo" can be used within the traditional stances, strikes and blocks that people are used to.

There is virtually no change in the hand or wrist position and only two small rules to remember. The first is that the hanbo be supported by using the weapon always in line with the forearm. This will enable the hanbo to be braces at all times whether striking, blocking or punching is being performed. The second rule is that the last two inches of the hanbo is the most devastating striking position. One must always strive to use this to advantage when attacking or defending.

There have been many "how to" books written about how to use a hanbo, but I feel that if one will merely put the weapon in his hand, then the basic moves will come automatically. Make use of stances, blocks and strikes as the hanbo is merely an extension of this.

To close, I would like to add that the hanbo is one weapon and that it will not replace both hands and feet. Use it instead with a blending of all parts of the body so that it will flow and move naturally.

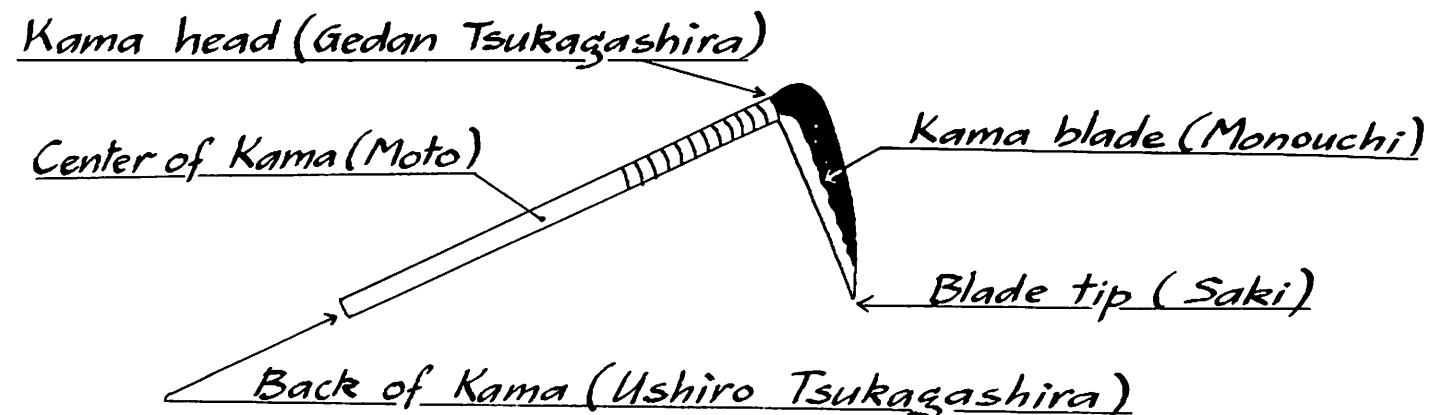
## THE KARATE EXPERT

Every once and a while I hear a story that is so sad I can hardly write it. The other day I heard one about a man named Jake. He took up the sport of karate about ten years ago. Let it be said that Jake was in the class with the experts. He was a black belt. While other husbands watched television or read Playboy, Jake used to spend his time in his cellar breaking blocks of wood with his hands. Jake's wife thought it was a lot of foolishness and a waste of money (he had invested \$3,000 in karate lessons). She complained all the time. "Someday, Mother," he said, "you're going to be happy I know Karate. It is the greatest self-defense ever devised by man." After ten years went by Jake started to doubt he would have a chance to use his karate skill. But then the big day came. He was driving along on a freeway on a Sunday afternoon with his wife when a sports car cut in front of Jake. He got mad and cut in front of Jake. Pretty soon they were shouting at each other and the man in the sports car yelled, "Pull off the freeway and I'll punch you in the nose." Jake was elated. All the years of practice and expenses were finally going to pay off. His wife begged him to ignore the other man, but Jake just rubbed his calluses hands against his chin and said, "Is he going to be in for a surprise!" Jake pulled off the freeway and parked. The sports car pulled up in front of his car and the driver jumped out and started walking towards Jake's car. Jake studied him calmly. He was of medium build, not particularly heave. It would probably take only one slash across the throat with his hand. Jake reached down to unfasten his car safety belt. It was stuck. He tried to unfasten it again. It was still stuck. The man reached Jake's car. Jake fought the belt desperately, but to no avail. The driver of the sports car reached into the car and hit Jake in the mouth, knocking out two teeth. As Jake continued trying to get his belt free, the man returned to his car, got back in and drove off. Jake's wife told us it took a week before Jake would even talk to her and a month before he got a new bridge for his mouth. He's given up karate now. Moral to this story - keep your big mouth shut and expect the un-expected as a true Bushido will always do.

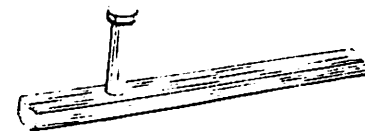
## THE KAMA

This is a hand-sickle which was used for rice harvesting, which has a short blade at right angles to a hardwood handle. It can be found in Southern Asia and Japan. It sometimes took an upgrade form of a Kama-Yari, (spear with a hook blade) and also related to a Kusari-Gama (sickle and chain).

It can be used either singularly or in pairs, at close range either for slashing, hooking, raking, chopping, deflecting, or blocking in wide range combination tactics.

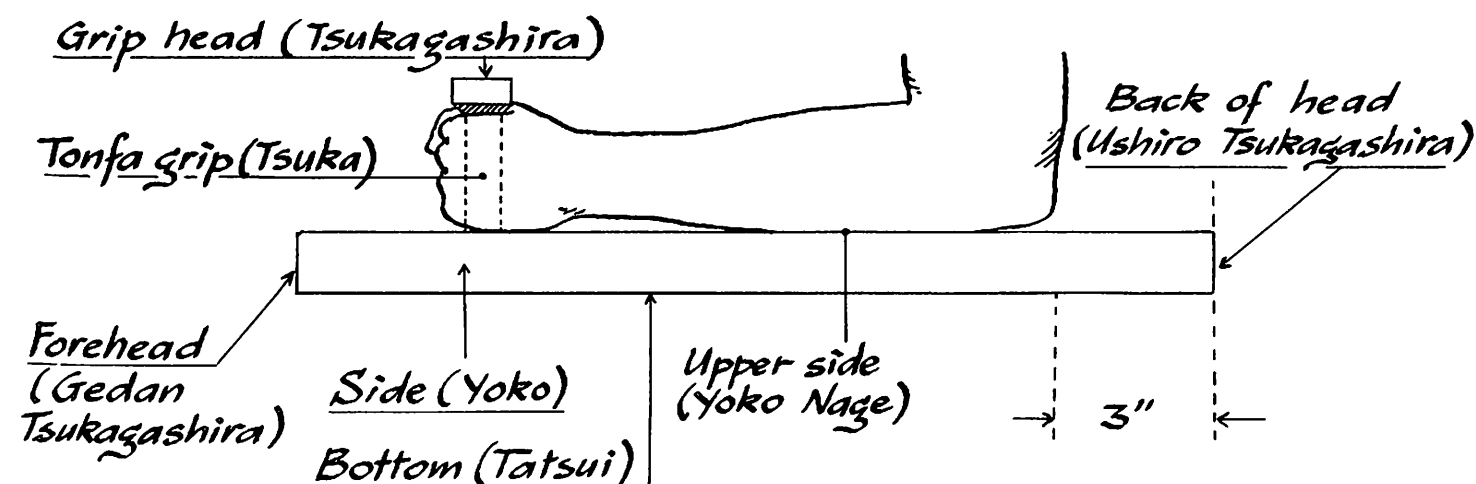


## THE TONFA



This weapon was used as a handle to turn a hand-operated millstone when grinding rice. It can be 15 or 20 inches in length with a projecting side-handle about 6 inches down from the thicker end.

This weapon is used by holding the handle loosely but firmly to allow manipulation of both ends. It is used for punching or striking and the opposite end is used to jab with great force at vital points. Also it can be used for blocking blows in a manner dictated by the Te-Techniques. It is effectively used in pairs.





## WE ARE ... ONE!

By Richard Campbell

We always open class the same. We fall in, sit, meditate, bow, recite our dojo morals and pledge, bow, stand and do our warm up exercises. Then we do sanchin kata. Just before the kata begins, the instructor says, "We are...", and the students answer in spirited unison, "One!"

Many martial arts schools make it a regular practice to perform their basics and kata in groups responding to an instructor's cadence. There are those who object to such practice because they think it robotic. They think it better that each person "Do his own thing." They see, in a regimented movement to a controlling cadence, a sort of slavery. The point of such regimentation is, however, just the reverse of slavery. Its goal is to get the whole class to move as a single unit — to move as one person, not as 17 or 52 different ones. First in basics, then in kata, then in combat, and ultimately in our dealings with our social and natural environment, our goal as martial artists is not to contest against what surrounds us, but to move in harmony with it. Practice in simultaneous group movement is meant to increase our awareness of moving with our environment instead of against it.

When a beginning student shouts "We are One!" he usually, at first, takes this utterance to mean merely that he and his classmates are going to move at the same time. He may later take that phrase to mean that we are all one team or a single Dojo. But such novice responses miss the point.

In watching Kata, some masters look to see if the Karateka is "in the dance" or out of it. Does he labor at the movements or do they seem to be part of him? Does he grunt, growl, make faces or does he perform naturally without self conscious embellishment? If he is in the dance, it will seem more that the Kata does him than that he labors through it. He does not dance to the kata's rhythm and form; he becomes its music. He has harmonized its techniques in such a way that he becomes the technique and himself almost disappears. Group training is a first step in teaching a novice how to enter the dance by forcing him to "lose himself" in the rigor and sweat of a class practice in which he must be least as aware of those around him as he is or himself. That is not slavery, but an attempt to increase awareness.

A student who is "on the team" and "moving with the class on time" has only learned to box step, not to do ballet. He is still self conscious. Combat is a way to destroy that self consciousness. Again, there are those who think "fighting" exists so that they can "kick ass" and win trophies. Certainly victory was and still is an important goal in combat. A paradox is, however, that the macho, "I'm number one" syndrome, is exactly opposite or what combat truly requires. Fighting requires not that we move against our opponent, but that we move with him. To fight means to dance with. Any combatant who self consciously calculates the trajectory and speed of an incoming attack will be hit by it before his thinking is done. Combat requires an instantaneous, correct, thoughtless response. It demands that we not think about ourselves at all. It requires instead, that we be able to see our partner's intention almost before he moves. We must dance with Him, feeling his rhythm more than our own, if we are to achieve that goal.

Group training, then, is intended to encourage an expansion of awareness from ourselves to our surroundings. We lose ourselves in the movements and demands of the group so that we can remove self consciousness and eventually enter the dance of an increasing harmony with our technique, our kata and our environment. Fighting encourages the same goal, although that goal is sometimes lost in our eagerness to win. Combat demands that we forget ourselves and work in harmony with our partner. In both modes of training our aim is to become one with our activity, with our companions and with our environment. Such harmony is the real key to living well.

But such unison as we have described requires a still deeper kind. To be at one with all we have discussed, demands that we become one. It demands our own integrity. That is why we at Crosswinds say "We are One!" It is through kata that we begin to conquer our physical ineptitude, our mental sloth and our spiritual diffusion. "Sanchin" is sometimes translated as "three unities" or "three battles." In this kata, above all, we deliberately try to forge a unity from our own uncoordinated body, our inept concentration, and our spiritual breath. Sanchin is taught first not because it is the "easiest" kata, the one we must "get through" so we can go on to those "advanced" kata where we can roll and fly, but because it is the most important lesson for life itself. Its relative seeming simplicity is exactly its point — a person who cannot "simply" unify himself into a spontaneous harmonious whole human being, will never live well.

It is held by some, that karate is "moving zen." The kata are the koans of karate, the riddles of hidden meaning that must be studied and "solved" if we are to reach "enlightenment." At first this riddle is physical: we must conquer our bodies so we can properly perform the movements of the form. Kata is also a mental exercise which requires analysis and memory. But we must learn proper timing, proper breathing and proper kiai, too, if we are to enter the dance. Physical technique, even bunkai, are not the "meaning" of the kata. It may take us only a few months to learn the movements and applications of a form, yet we are told that they are Karate-Do, the way of the empty hand, so surely there must be more to their study than just learning

where to place our feet. Why else would the masters teach us that kata study takes a life time? These riddles, then, these kata/koans are not merely physical tasks. They are also spiritual ones. They bring us face-to-face with our worst enemy — ourselves. They show us our confidence or lack of it, our impatience, our sloth or wrath, our courage, our embarrassment, our unending battle with our own body, mind and spirit.

Some of us are taught to imagine an opponent as we perform our kata. But who could that opponent be, except our own vision of what we find fearsome or loathsome in our own world? Is it a mugger we choose to fight? A parent with whom we are angry? An unfaithful lover? Whomever we place there, is our own spiritual content made objective. And when we fight hard in the kata, and win, have we not simply beaten another side of ourselves? In such a war against ourselves there can only be victory over our own fears and limitations. As we repeat the kata often over the years, the victory ceases to matter. We simply dance. And through that dance we transform one character.

To say "We are One" is to aspire to become closer to who we are and closer to those in the world around us. It is to seek inner and outer harmony through the rigors of kihon through the riddles of kata, and through the hazards of kumite. There are too many people for whom this ideal is too abstract, or perhaps too difficult. They say "I am Number One." They spread their glory in brawls measured by the pain they cause. They walk against the way not with it. To be sure, it is accomplishment to be feared and respected because one has a lethal kick. But is a greater prize to have become a person whom no one wants to kick in the first place. To conquer is a feat, but to be loved is a marvel. Love requires that we dance with our world as one person.

## THE KARATE OBI

By Richard P. Baillargeon

The karate obi is a belt or sash that serves to hold the karate gi closed. To anyone who is familiar with the martial arts, however, the significance of the obi is greater than that of a clasp. It has, like the gi itself, a symbolic meaning.

The first way in which the symbolic meaning of the obi is manifest is in its color. There were originally only three obi colors: white, brown, and black. When one began his study of karate he was given a white obi. After several years of rigorous practice that belt would brown from use. As one studied further, it would gradually turn black. Thus, the "black belt" meant that one had been training diligently at karate for many years. As a karateka devoted his life to karatedo, his obi would continue to darken, but it would also begin to fray. It would begin to show spots of white again. It would also have become stained with blood from the many ordeals that karate forces on its student; it would begin to show red as well as white. After several decades of karatedo, the obi of a true master would have become white with red stains, or perhaps entirely red. This "simple" system of obi colors is still practiced by several styles of karate.

The idea of different obi colors for each specific kyu or dan grade is a relatively new one. Master Hisitaka writes in his Scientific Karatedo that the present system of special colors of obi for the different "ranks" is derived from the practice of Buddhist monks. In some sects these monks wear colored obi to reflect their level of spiritual attainment. This spiritual origin of the obi colors is important. It means that they show not merely the level of one's technical skill but the degree of one's mental and emotional development as well. This point is clearly emphasized in the "N.K.J.U. Chief Instructor's Guide".

Some of the more important ways of ranking a person are not based only on his proficiency in technique. There are people who are very proficient in techniques, but this is all they are good for...The rankings are not based strictly on proficiency in technique, but on character as well as your way of promoting the art ...(p. 31)

As a way of further understanding the sense in which the obi colors are meant to reflect growth in character as much as growth in technique, let us consider one possible way of interpreting the symbolism of the obi colors suggested in the "N.K.J.U. Chief Instructor's Guide" -- white, gold, orange, green, blue, brown, black.

White is the color of innocence. It indicates one whose mind and spirit are "blank", one who is naive about the spiritual aspects of karatedo. It also shows that one knows little of karate technique. It is the color of the beginner.

Gold is the color of the sun, the color of light, the color of new found riches. The gold or yellow obi indicates one for whom the light of a new day has begun to shine. It is the color for one whose spirit, understanding and skill is dawning.

Orange too is the color of the sun, but the sun as its day begins to set. The orange obi indicates one for whom the first flash of day has begun to mellow, one whose skill and understanding has begun to grow toward new horizons.

Green is the color of growth, the color of the grass and of the forests. The green obi reflects one who has begun to absorb the light, one whose skill and spirit has started to blossom and bear fruit.



Blue is the color of the sky and of the ocean. The blue obi shows one whose aspirations have begun to expand to the horizon, one whose spirit is beginning to have the depth of the sea but one yet resists his resolve to explore that depth.

Brown is the color of the earth, the color of solidity. The brown obi expresses one whose technique has become competent, whose mind is fertile, and whose spirit is firm.

Black is the fusion of all colors. It indicates one who has gained all of the traits of character and skill necessary to surpass the obstacles encountered in the first years of the "way". But black is not the color of victory; it is the color of night. It shows that the first "day" that began with the gold obi is over, that a new day is coming. It shows not that the karateka's journey had ended but that it is only about to begin.

The higher dan grades, then the renshi and kyoshi grades, also have their colored obi. At nidan one may begin to wear "red" lettering on the obi. At sandan the obi is black and white. For yondan and godan the obi is red and white. These colors follow the symbolism already discussed in the teachings of the National Karate Union about the traditional Japanese obi colors. The red symbolizes that purity of spirit and absence of egotism that is the ultimate goal of karatedo.

The color of the obi is not its only symbolic importance. An aspect of the obi that is too frequently forgotten is the significance of how it is worn.

The obi encircles its wearer. In Buddhism the "circle" symbolizes the "center" and totality of the universe. The properly worn obi encircles the "hara" or "tanden", the center or the navel of a person. The hara, a point about three inches below the navel, is thought by the orient to be the center of the self. Symbolically it is also the center of the cosmos, the source of ki. The knot of the obi usually touches the hara. The obi then is a symbolic reminder of our own ki, the source of life itself, and hence the source of all spiritual or technical power. The importance of the hara is commonly reflected in ibuki and in the importance given to the hips and lower abdomen in all true karate movements.

What, then, is the karate obi? At its least important level, it a sign of mere technical competence. More importantly, it is also an indicator of karateka's spiritual character. Further, the knot of the obi reminds a karateka of his personal center and of its connection to the center of the universe, the source of ki, of power. The circularity of the obi embodies the long cycle of the way itself, the labor from white to black to white again, the lifelong task of decades. Like the gi, the obi is the outward expression of the karateka's inner level of skill and wisdom. It is the symbolic expression of karatedo itself.

**NKJU BELT COLORS**

Tenth Degree — Red Belt.

Ninth Degree — Red Belt.

Eighth Degree — Red Belt with 1/2 in. Black Stripe length of Belt.

Seventh Degree — Black Belt with 1/2 in. Red stripe length of Belt.

Sixth Degree — Red/White checkered Belt.

Fifth Degree — Red over White Belt.

Fourth Degree — White over Red Belt.

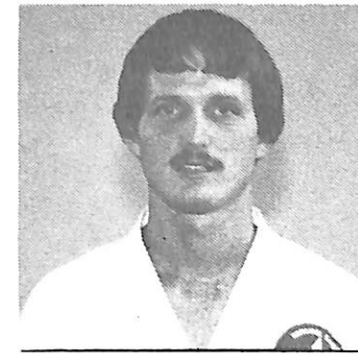
Third Degree — Three Stripes on tip of Belt. Right side only.

Second Degree — Two Stripes on tip of Belt. Right side only.

First Degree — One Stripe on tip of Belt. Right side only.

NOTE: A solid Black Belt may be worn in place of the Renshi colored Belts.

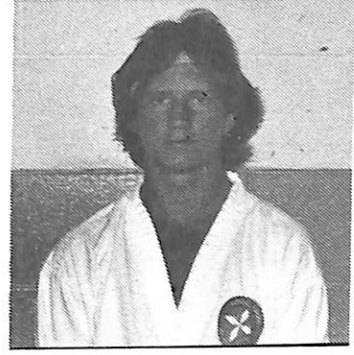
A certificate must be issued by NKJU in order to wear a Renshi color Belt.



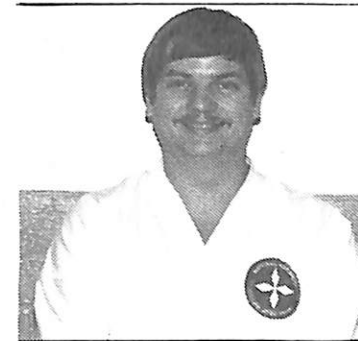
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Sankyu  
Sylvester, Ga.



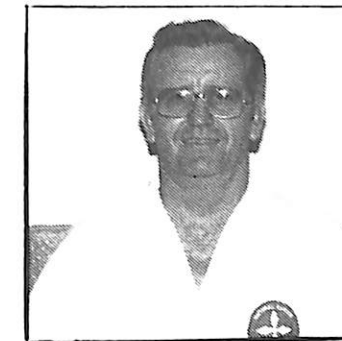
Les Lonsdale  
Nidan  
East Point, Ga.



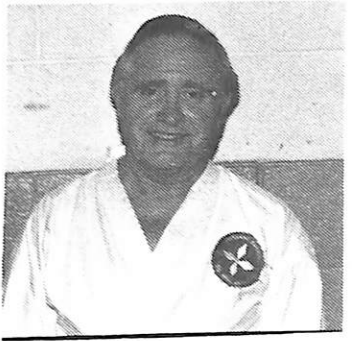
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East Point, Ga.



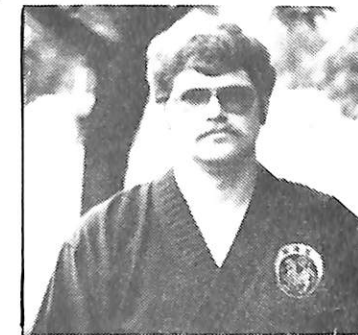
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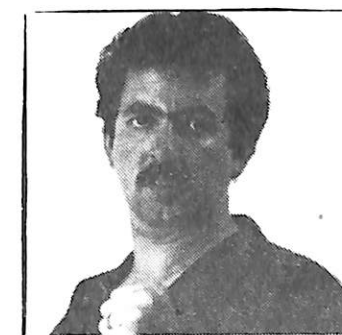
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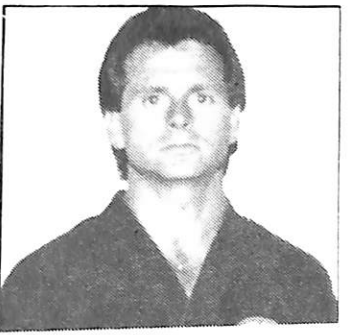
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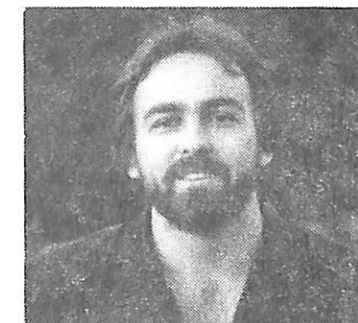
Edward Folk  
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Bradley LeVan  
Shodan  
Norristown, Penn.



Jay Silveti  
Shodan  
Berwick, Penn.



Richard Sopko  
Nikyu  
Berwick, Penn.



Jolene Folk  
Sankyu  
Berwick, Penn.

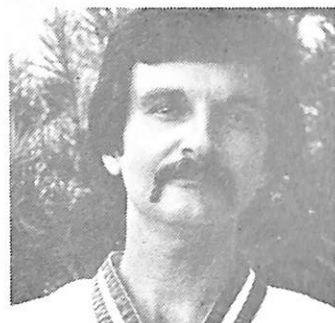


Tammie Pickard  
Ikkyu  
Mt. Dora, Fla.





Charles Ramer  
Shodan  
Valdosta, Ga.



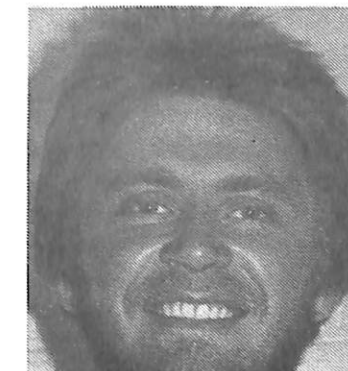
Al Battistune  
Shodan  
Winter Springs, Fla.



Mike Harrell  
Nidan  
Dawson, Ga.



Richy Green  
Nikkyu  
Kinston, N.C.



Jeff Sumner  
Shodan  
Kinston, N.C.



Mike Houchens  
Shodan  
Orlando, Fla.



Jim Gregory  
Nidan  
Orlando, Fla.



Steve Groves  
Nidan  
Orlando, Fla.



Preston Ellis  
Sankyu  
Kinston, N.C.



Gary Green  
Sankyu  
Kinston, N.C.



Nancy Sokol  
Shodan  
Orlando, Fla.



Buddy Gerhart  
Shodan  
Orlando, Fla.



Kevin Tinsley  
Shodan  
Orlando, Fla.



Barbara Tyndall  
Sankyu  
Kinston, N.C.



Cathy Hall  
Sankyu  
Portsmouth, Va.



Steve Pruett  
Nikyu  
Orlando, Fla.



Betty Grier  
Nikyu  
Goldenrod, Fla.



Lynn Grier  
Shodan  
Goldenrod, Fla.





**Carol Covert**  
Shodan  
Hazelton, Penn.



**Ann Campbell**  
Shodan  
Drums, Penn.



**Ralph DiBatista**  
Shodan  
Berwick, Penn.



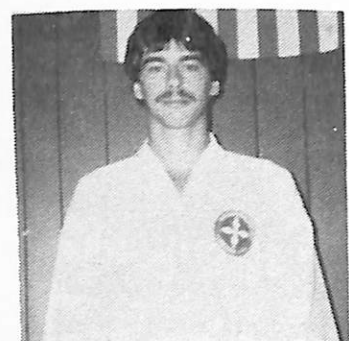
**Ken Shackelford**  
Nikyu  
Dublin, Ga.



**Dave Robinson**  
Nidan  
Bensalem, Penn.



**Steve Davis**  
Shodan  
Bensalem, Penn.



**Emil Butala**  
Sankyu  
Hazelton, Penn.



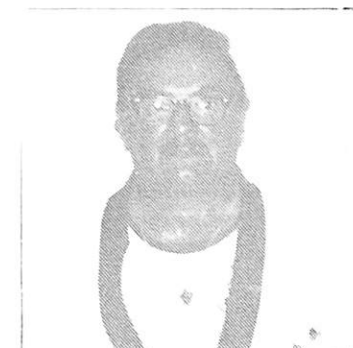
**Johnny Dollar**  
Ikkyu  
Tucson, Ariz.



**Beth Moore**  
Ikkyu  
Valdosta, Ga.



**Don Mayer**  
Shodan  
Bensalem, Penn.



**Phil Musscella**  
Sandan  
Bensalem, Penn.



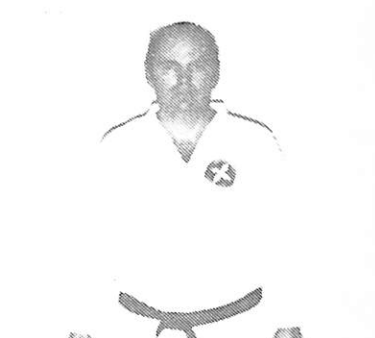
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Poomse Chodan  
Bensalem, Penn.



**Mike Sheehan**  
Sankyu  
Longwood, Fla.



**Tim Clarke**  
Shodan  
Dallas, Ga.



**Al Stiles**  
Nidan  
Dallas, Ga.



**Donna Bridges**  
Sankyu  
Valdosta, Ga.



**Chris Strom**  
Sankyu  
Valdosta, Ga.



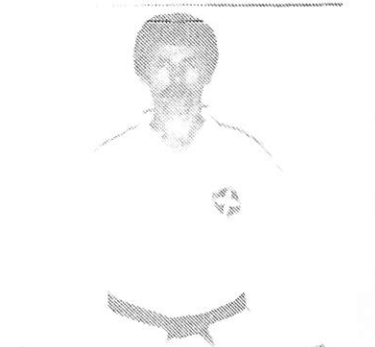
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Sankyu  
Nashville, Ga.



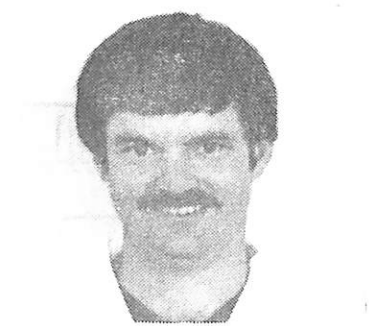
**Luther Randall**  
Shodan  
Dallas, Ga.



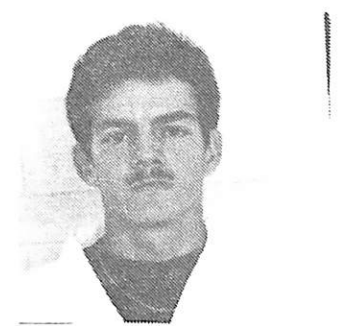
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Dallas, Ga.



**Bob Moncrief**  
Nidan  
Dallas, Ga.



**Mark Whetson**  
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**Eddie Lord**  
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Valdosta, Ga.

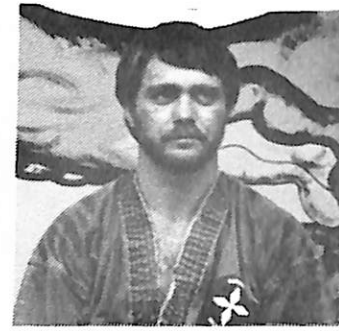


**Robert Tomaino**  
Shodan  
Kenai, Alaska





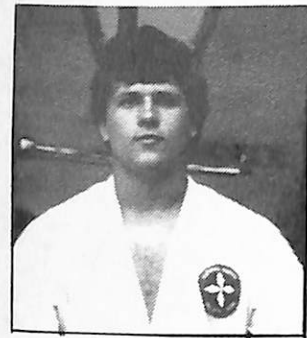
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Ikkyu  
Winter Springs, Fla.



Ron Downton  
Nidan  
Conyers, Ga.



Johnny Demos  
Nikyu  
Conyers, Ga.



Steve Wagner  
Ikkyu  
Conyers, Ga.



Damon Crowder  
Sankyu  
Conyers, Ga.



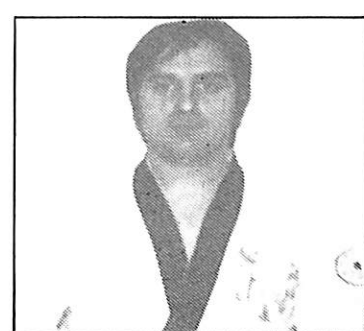
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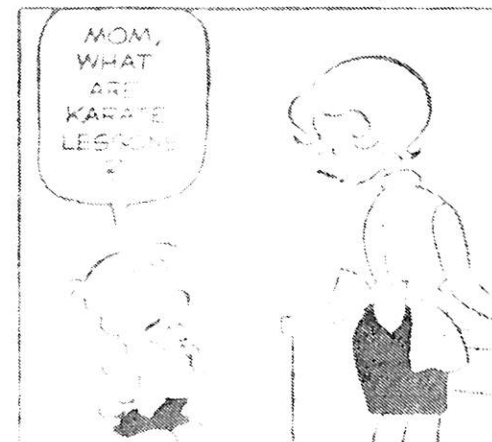
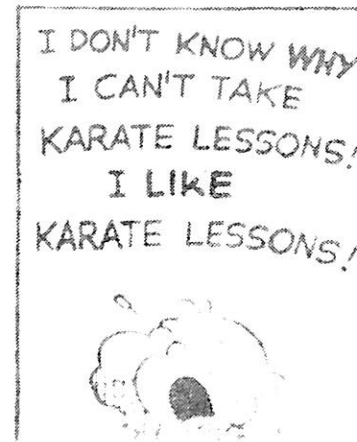
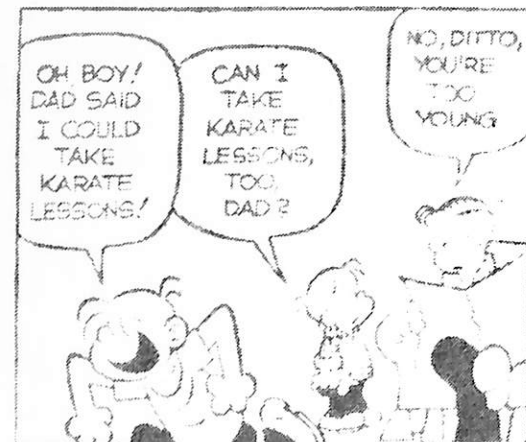
Tarita Spruell  
Sankyu  
Conyers, Ga.



Jenny Downton  
Ikkyu  
Conyers, Ga.



Robert Charette  
Nidan  
Scranton, Penn.



When I was young and naive, I bought a watch from a man I met in the street. The watch looked like a million dollars. I paid several dollars for it. When the watch had broken and I had taken it to a jeweler, I learned that it had no real value. I had been taken to the cleaners by a con artist. Con artists are all around us. But I learned my lesson. Now I am adept at picking them out.

The equivalent of that watch salesman can be found in the martial arts. He is the "instant black belt master". Such a one is he who after only a few years in the arts breaks away from his own organization and proclaims himself a master of his own style. He usually claims that he has at least ten years in the arts, but that is rarely the case. Instead, he seems to have only one year or so of true training, but he multiplies that year by several more of barnyard training, practicing in a kind of farm fertilizer made from animal waste. He then opens up his own school and dupes the innocent public about the true way of martial arts. Like the con man, he sells the naive a cheap product without real value. When that product is put to the test by a true trial, such a test, like the jeweler, will find it wanting. The student will have been had. But the "master" can laugh all the way to the bank.

The public can not be deceived forever. People may sign up for a school of the kind I described like it was the best thing since peanut butter. They are charmed by the promise of a black belt in only a year, or maybe even six months. Because their sham "master" has not himself fully understood the arts, he leads his students to believe, as he does, that mastery is easy to attain. But the day comes when the new "black belt" must visit a non-commercial dojo, or when he meets a real black belt. He sees then that his blocks fail, that his punches have no power, that his stance is weak, that he knows little, that he cannot endure hard training, that, in short, he is a shabby watch that has no sense of the real time. He sees that his "black belt" is really no more than a green belt in a true school. Hopefully, this enlightens him. Hopefully he sees then that he has been ripped off. His "master" was a sham; so therefore must his students be. Going through the motions of training does not really get us anywhere.

Real mastery is more than learning technique. Consider, for example, how many of us are fully mature black belts with a sound character as well as good technique? How many of us are capable of running a dojo that could teach the real values of the arts? How many of us have really mastered the technique of our art so that we would never fail in a hold or throw or block? How many of us have come to see that even lower ranks do 5th Dan Kata in tournaments, usually badly? Are we real masters teaching a true art?

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SEISHIN KAI KARATE UNION  
Soke SHOGO KUNIBA  
3171 Reese Drive, Portsmouth, VA 23703

Translation of Japanese letter

Dear Soke Baillargeon:

Thank you for visiting with me in Atlanta and Florence this summer. Your NKJU and my SKMA are different organizations but the BUDO way is the same. You were the first USA President of SKU and my good student and friend. I hope that we can work together as friends and that our unions can share activities such as tournaments and camps. I am looking forward to seeing you again in September.

Thank you.

Sincerely,  
Shogo Kuniba Soke

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Soke SHOGO KUNIBA  
3171 Reese Drive, Portsmouth, VA 23703

August 3, 1983

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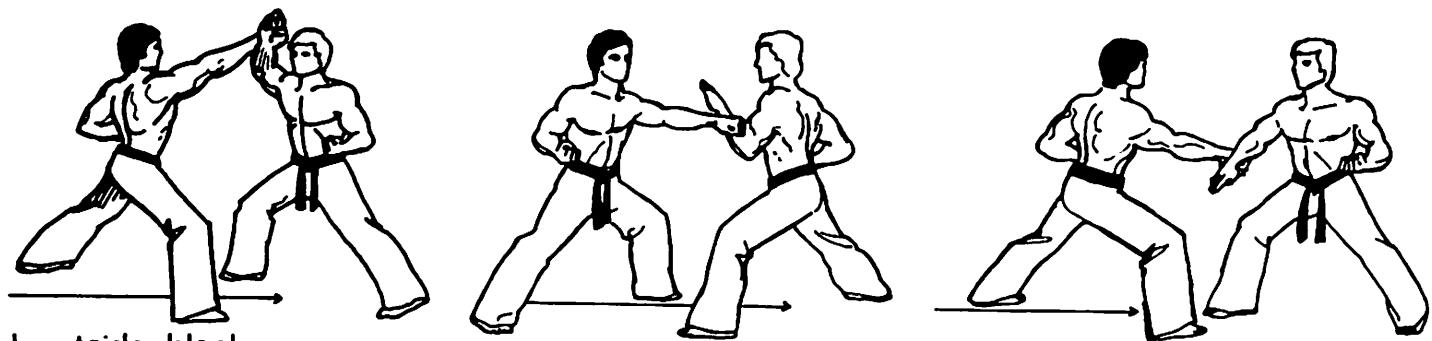


# YONHON KUMITE SET 1

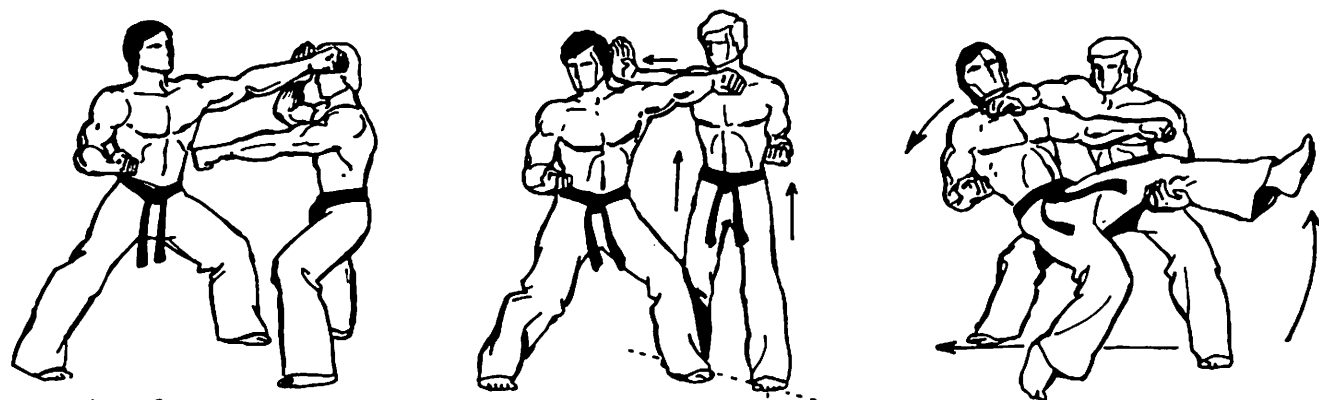
## (4-STEP SPARRING DRILL)

Richard P. Baillargeon

1

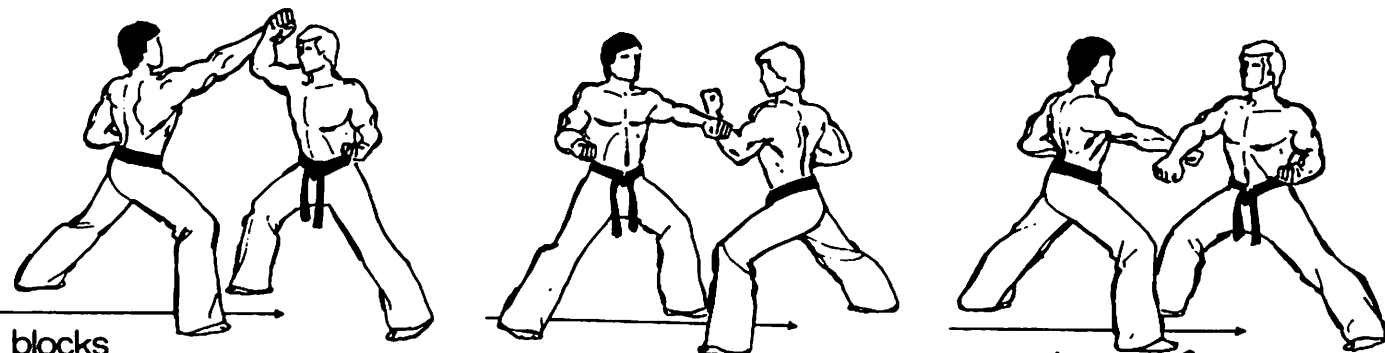


Open-handed outside blocks

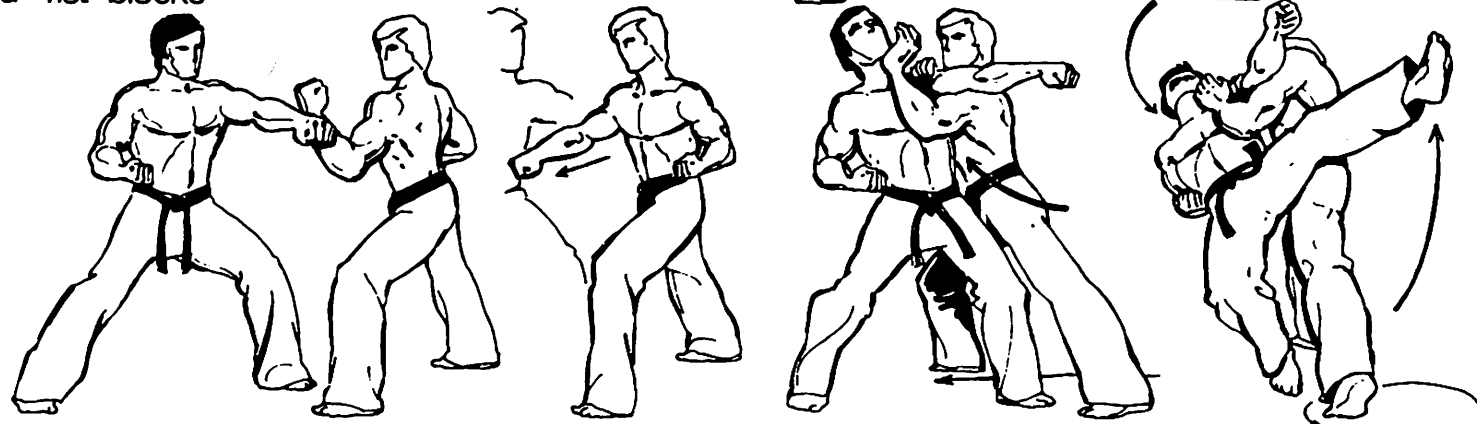


4th attack - face

2



Closed fist blocks



4th attack - body

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 Soke SHOGO KUNIBA  
 3171 Reese Drive, Portsmouth, VA 23703

Handwritten Japanese text (Kuzushiji) follows, including the name 'Shogun' and other characters.

SEISHIN KAI KARATE UNION  
 Soke SHOGO KUNIBA  
 3171 Reese Drive, Portsmouth, VA 23703

August 3, 1983

Dear Soke Baillargeon:

Thank you for visiting with me in Atlanta and Florence this summer. Your BKU and my SKA are different organizations; but the BUDO way is the same. You were the first USA President of SKU and my good student and friend. I hope that we can work together as friends and that our unions can share activities such as tournaments and camps. I am looking forward to seeing you again in September.

Thank you.

Sincerely,  
  
 Shogo Kuniba Soke

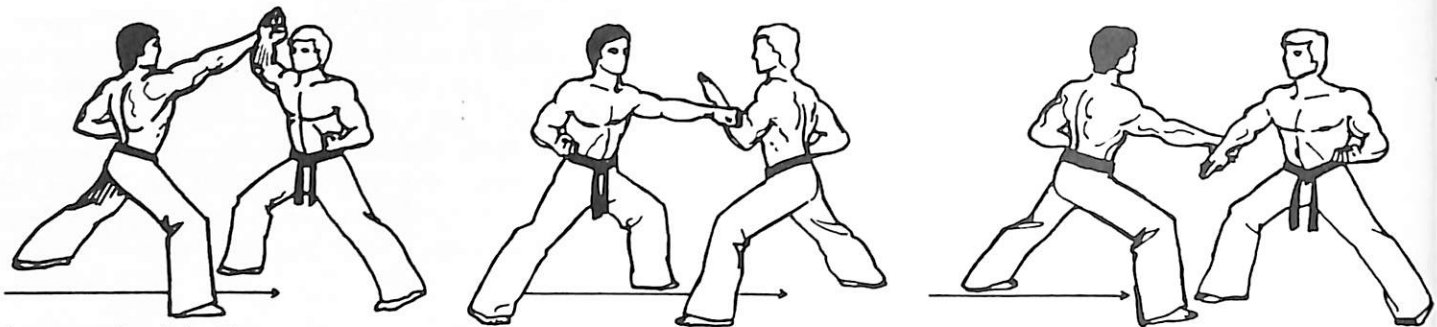
Translation of Japanese letter



# YONHON KUMITE SET 1

(4-STEP SPARRING DRILL)

1

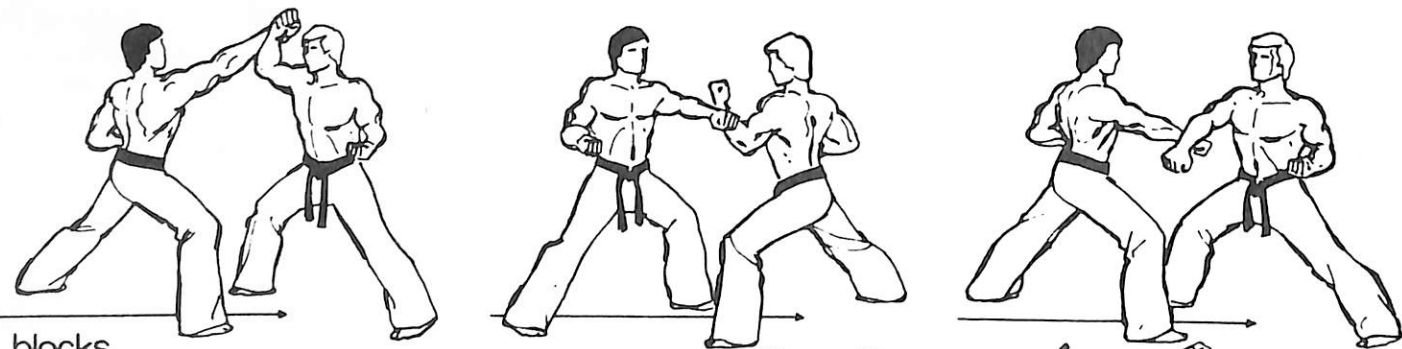


Open-handed outside blocks

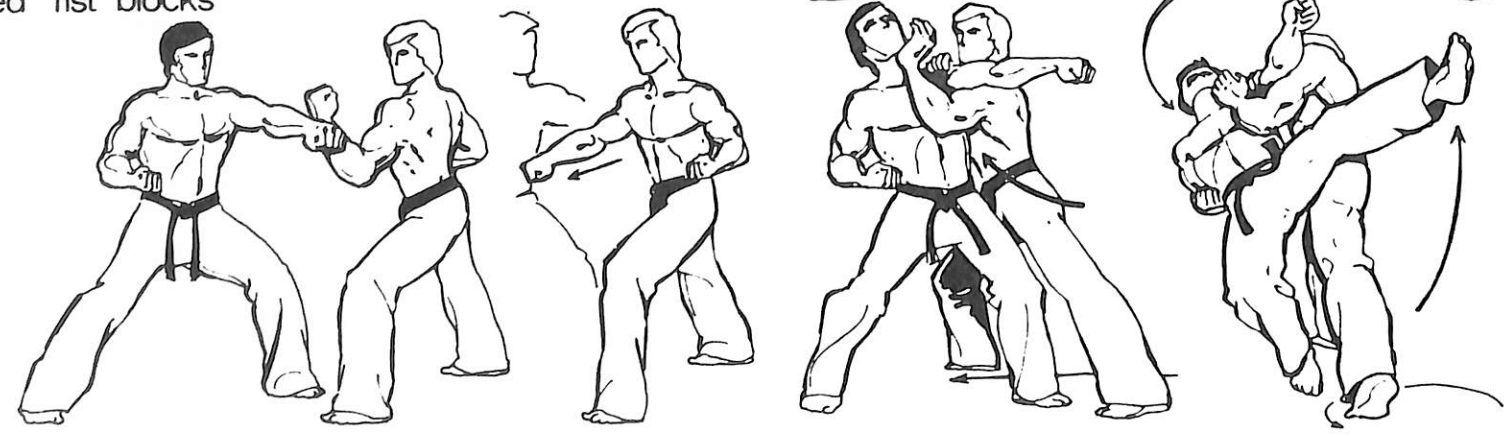


4th attack - face

2

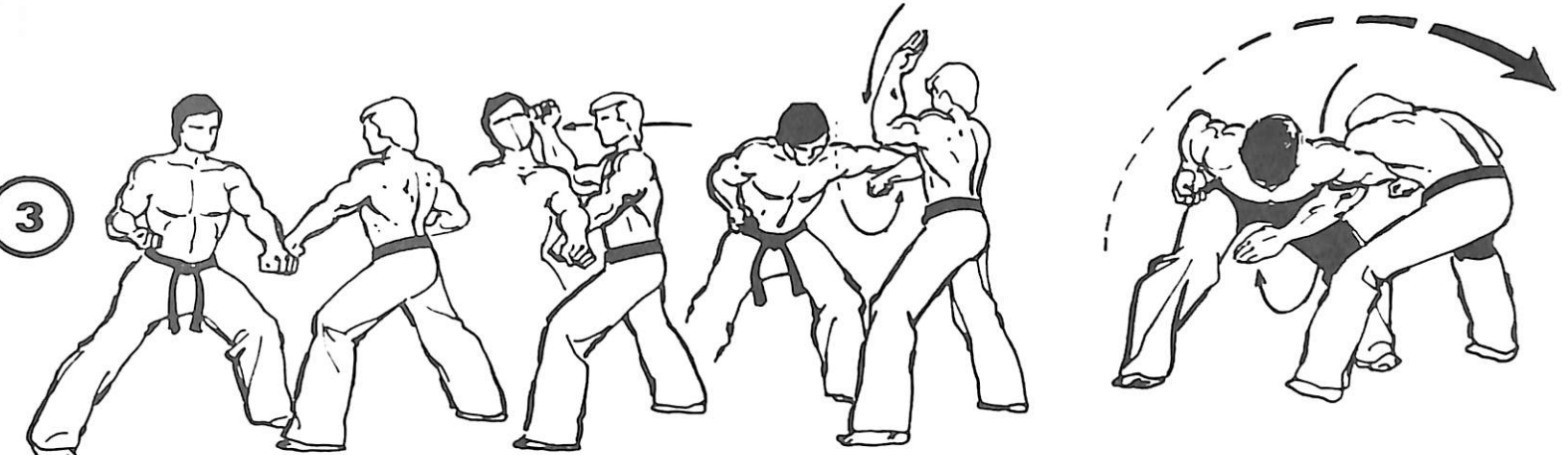


Closed fist blocks



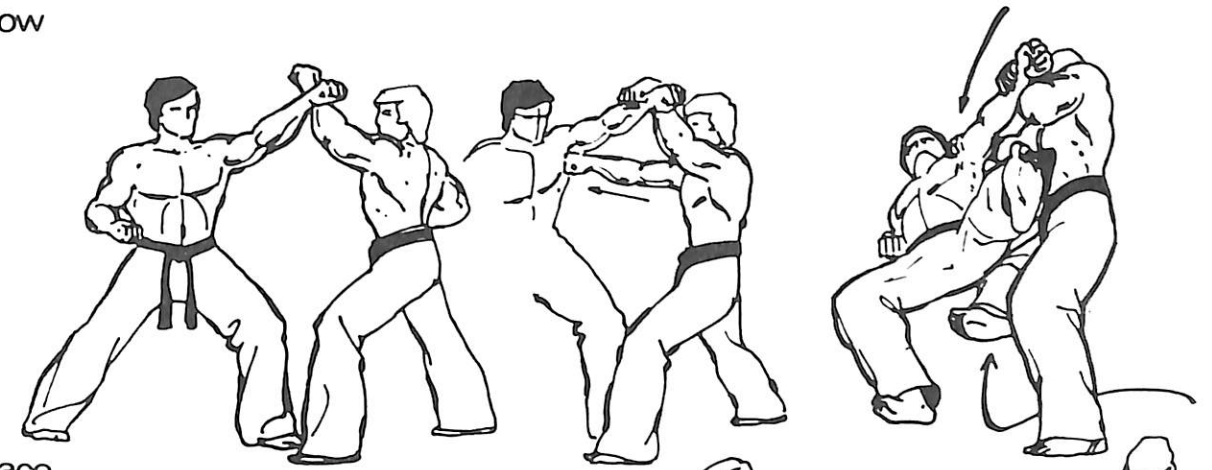
4th attack - body

3



4th attack - low

4



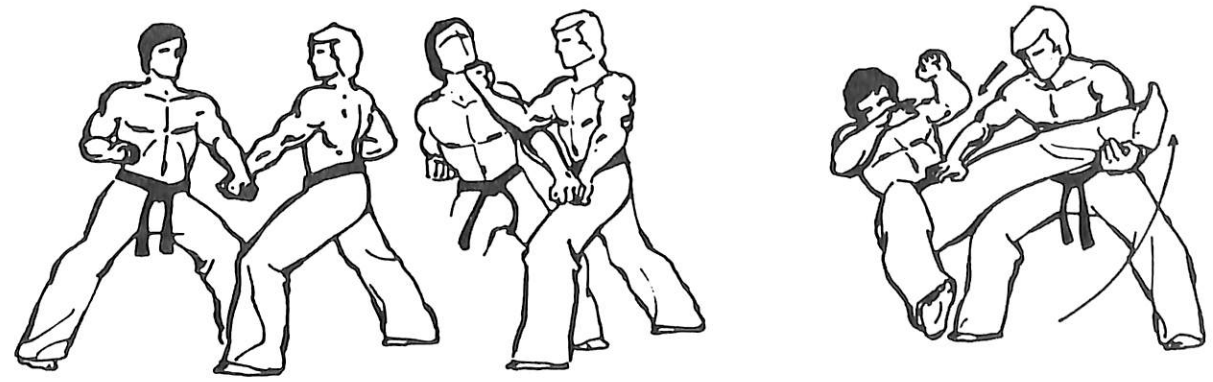
4th attack - face

5



4th attack - body

6



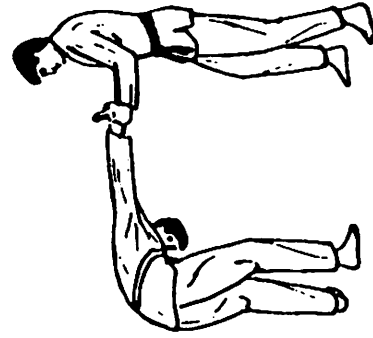
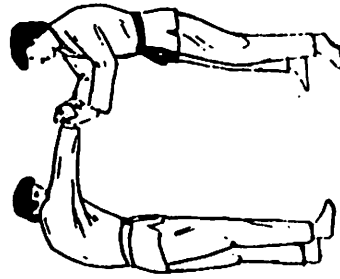
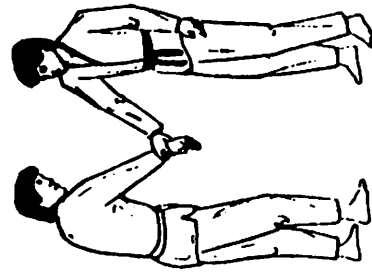
4th attack - low



# JIU JITSU

## THE GENTLE ART

### Inside Wrist Turn

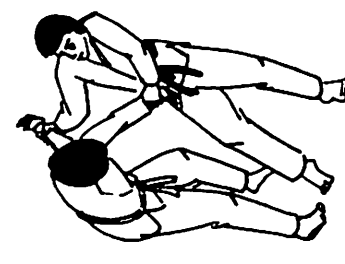
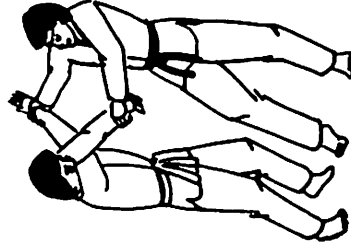
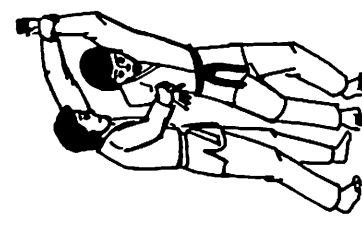
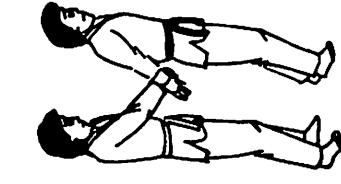


1. Parry his strike to the outside with your right hand, and force his arm down. Grab his wrist with your right hand, placing your thumb on the back of his hand in the center. Begin turning his wrist to the inside, to his left, until his fingers are straight up.

2. Place your left hand over your right thumb and push his wrist into him. While pushing the wrist toward him, pull the arm straight.

3. Maintain pressure to hold opponent.

### Rear Wrist Grab Defense



1. Opponent has grabbed you from the rear, trapping both of your wrists.

2. Immediately pivot backwards on your left foot bringing your left hand over your head and your right arm under your left. (This will "wind" his arms.)

3. Switch your hands so that you now are gripping his wrists, and before he can react.

4. Continue the twisting motion and throw opponent to the ground.

### Rear Wrist Grab Defense

1. Parry his strike to the outside with your right hand, and force his arm down. Grab his wrist with your right hand, placing your thumb on the back of his hand in the center. Begin turning his wrist to the inside, to his left, until his fingers are straight up.

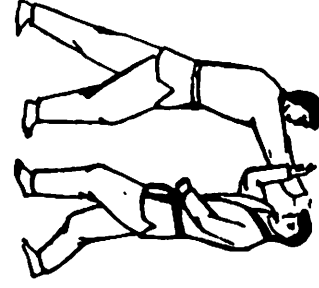
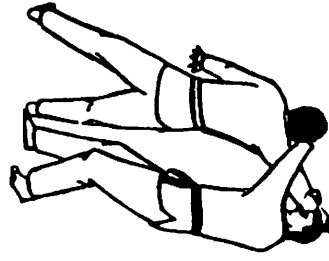
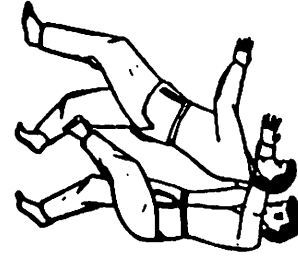
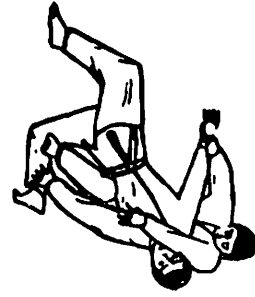
2. Place your left hand over your right thumb and push his wrist into him. While pushing the wrist toward him, pull the arm straight.

3. Maintain pressure to hold opponent.

3-4. Step hard on the back of his knee with your left leg while sweeping the top half of his body over your knee. Opponent will fall and be held in place by your left foot and right hand across his neck.

2. Grasp his right arm with your right hand and place your left hand in front of his face (or on it). Shift your weight to your right leg.

1. From a left foot forward stance, parry opponent's strike to the inside.

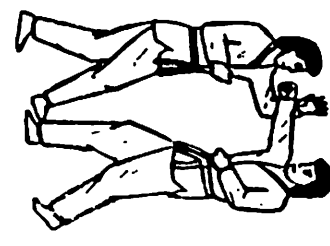
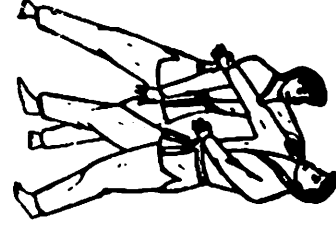
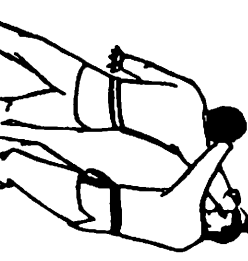
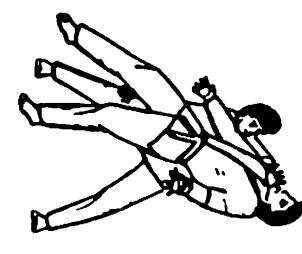
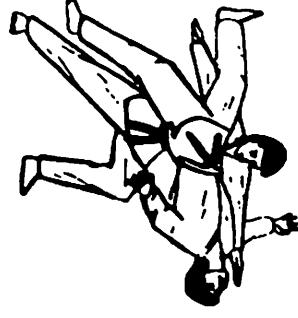


4. To add force to the take down, while pushing in opposite directions with your arms, shift your weight to your left side by bending the left knee and straightening your right leg. Opponent will fall.

3. Push his right leg forward and his head backward at the same time.

2. Assume a side stance perpendicular to his right side and reach for his right knee with your right hand while sliding your left hand up his arm toward his neck.

1. Parry opponent's strike to the inside while cross stepping with your right foot to his right outside.



### Rear Leg Breakdown

### Parallel Arm Throw



# Emergency consent form helps Karate students get medical care

John Bright Cage  
Texas City, Texas  
Richard P. Baillargeon  
Valdosta, Georgia

In times of emergency or serious injury, the Karate Instructor is faced with many decisions which can increase or decrease the opportunity of providing prompt medical care for the injured Karate student.

One of our most important functions is to safely get the injured Karate student to the nearest medical facilities which can provide the needed care. However, in most, if not all situations, once the Karate student is admitted to the emergency room, treatment cannot be initiated without the approval of the parents or guardian.

In The National Karate Union we have found a way to alleviate this complication. Before a new student under eighteen (18) can participate in our program, he or she must return our school's medical consent form with the appropriate signatures and information. This form is then added with the new student's application form and carried to all Karate Tournaments. In the event that an injury dictates the need for medical attention at other facilities, this form is carried along by the Karate Instructor.

## Hospitals can proceed with necessary treatment

In every case when this form has been needed, no problems have arisen from its use—either by the parents or the hospital personnel. In most instances the hospital will make a copy of the form and proceed with the necessary treatment.

In designing this form we felt that there were four critical items that should be included:

1. The wording should be designed so that the **attending** physician and not necessarily the **team** or **family** physician be given the permission to provide medical care. In some instances the family physician may not be able to provide the expertise needed to evaluate and care for a particular injury (an example might be neurological or internal complications).
2. The phone numbers of both parents at work, as well as the home phone number had to be included. We also added the space for a close friend or relative's name. This provides us with the greatest chance of finding the Karate student's parents or another rela-

tive in case they are not at the Karate Tournament.

3. In situations where there is more than one general practitioner, it is important for the Karate Instructor to know which doctor to locate in case the Karate student is unconscious. We always try to locate the family physician because of his knowledge of the Karate student's previous medical history.
4. The signature of the parent or guardian is of utmost importance. This is the cornerstone of the whole form. Lawyers may debate its validity since it is not notarized but, nevertheless, we have never had treatment delayed once this form has been presented.

In most instances the parents are fairly easy to find but, in those times when you cannot locate them, this form can make a crucial difference. This past spring we had to use this medical consent form twice.

## Two cases when form helped

The first case involved a player who had sustained a moderate concussion and became delirious with virtually no recall. He could not remember his own phone number or his street address. From the consent form we obtained that information, but as it turned out, his parents had gone out for the evening; thus no one could assume the necessary responsibility. However the use of the consent form enabled the emergency room physician to go ahead with the needed X-rays and neurological tests.

The second involved a player who had received a blow to the neck and was suspected of having a fracture to the spinous process of the fifth cervical vertebra. We immobilized the football player with a cervical collar on a spine-board and transported him carefully by ambulance to the hospital. Once again we were unable to locate this athlete's parents. Yet the medical consent form allowed the orthopedic surgeon to proceed with the needed treatment.

The parents have gone along with our using this form 100%. It gives them a greater peace of mind knowing that their child will receive prompt medical attention in case they cannot be located at the time of the injury.

## NATIONAL KARATE UNION MEDICAL CONSENT FORM



NAME: \_\_\_\_\_

Permission is hereby granted to the attending physician to proceed with any medical or minor surgical treatment, X-ray examinations and immunizations for the above named student. In the event of serious illness, the need for major surgery, or significant accidental injury, I understand that an attempt will be made by the attending physician to contact me in the most expeditious way possible. If said physician is not able to communicate with me, the treatment necessary for the best interest of the above named student may be given.

In the event that an emergency arises during a practice session, an effort will be made to contact the parents or guardians as soon as possible. Permission is also granted to the EMT (Emergency Medical Technician) to provide the needed emergency treatment to the Karate student prior to his admission to the medical facilities.

Signature of Parent or Guardian \_\_\_\_\_ Date \_\_\_\_\_

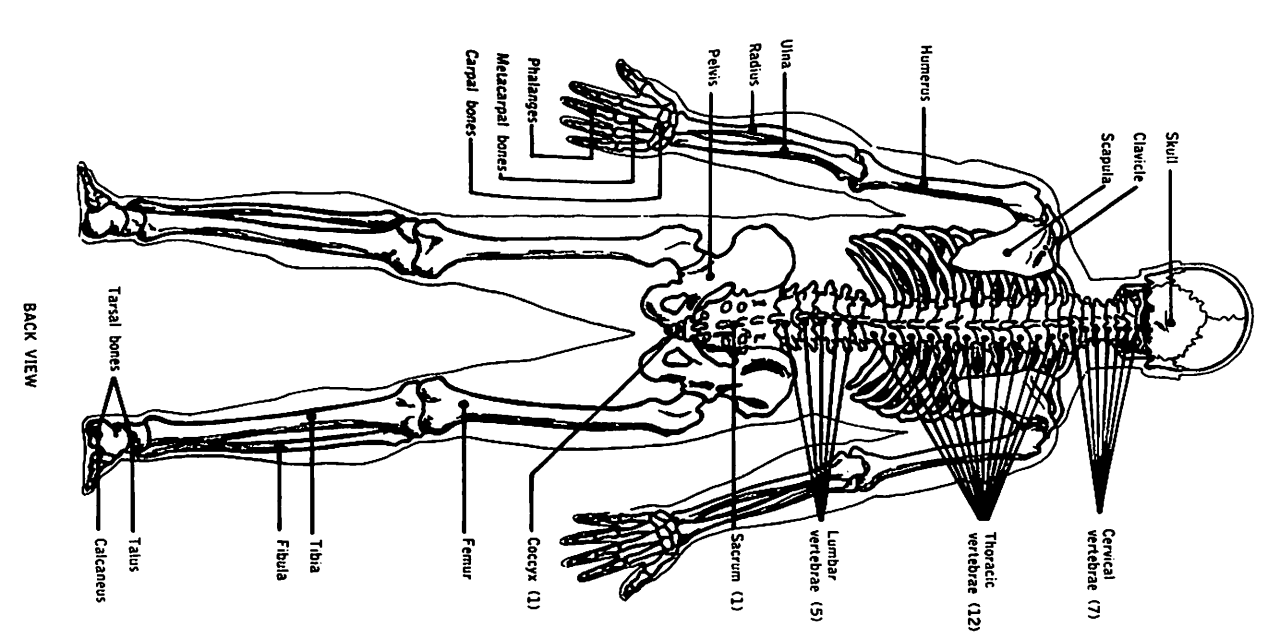
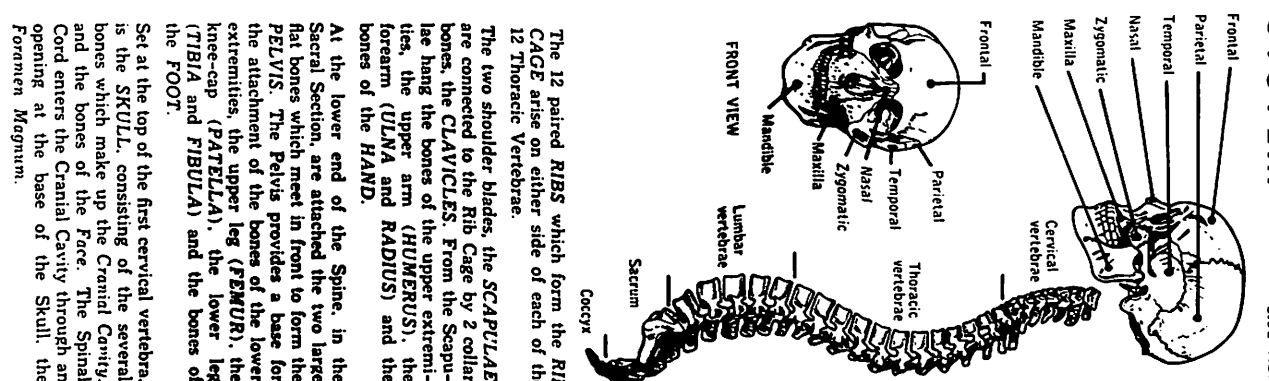
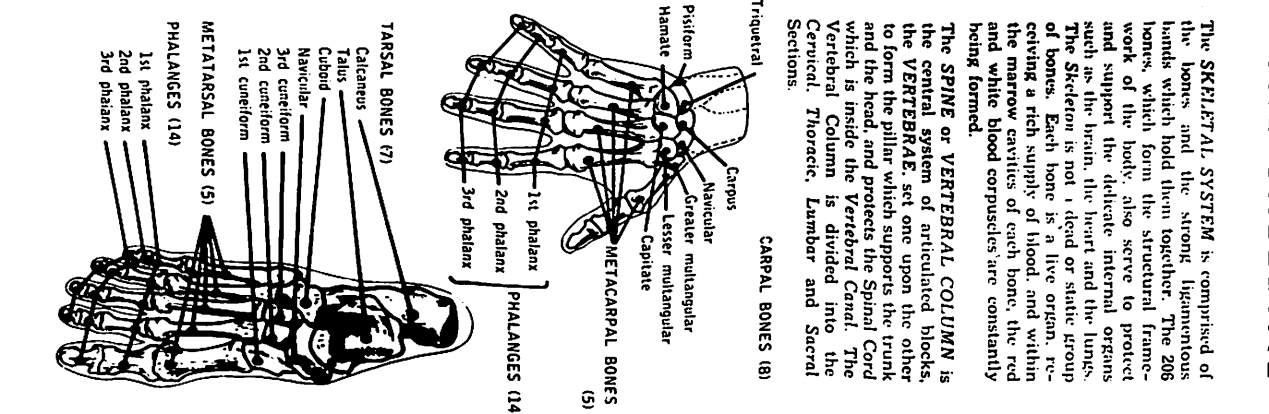
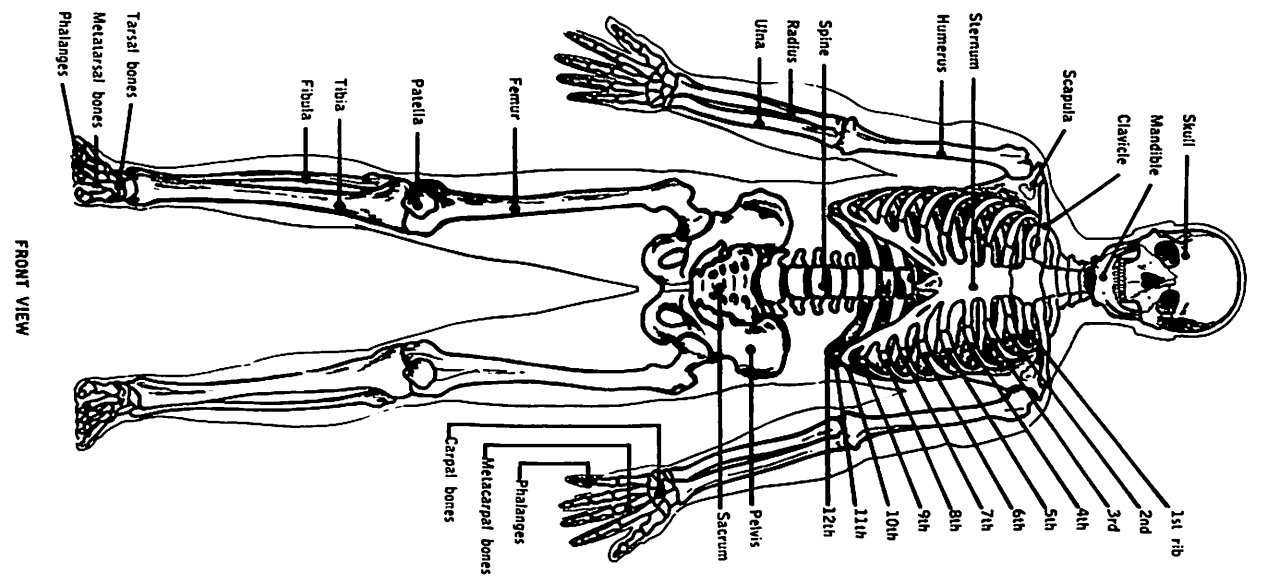
Phone numbers where parents can be reached:

Office \_\_\_\_\_ Name of Family Physician \_\_\_\_\_

Home \_\_\_\_\_

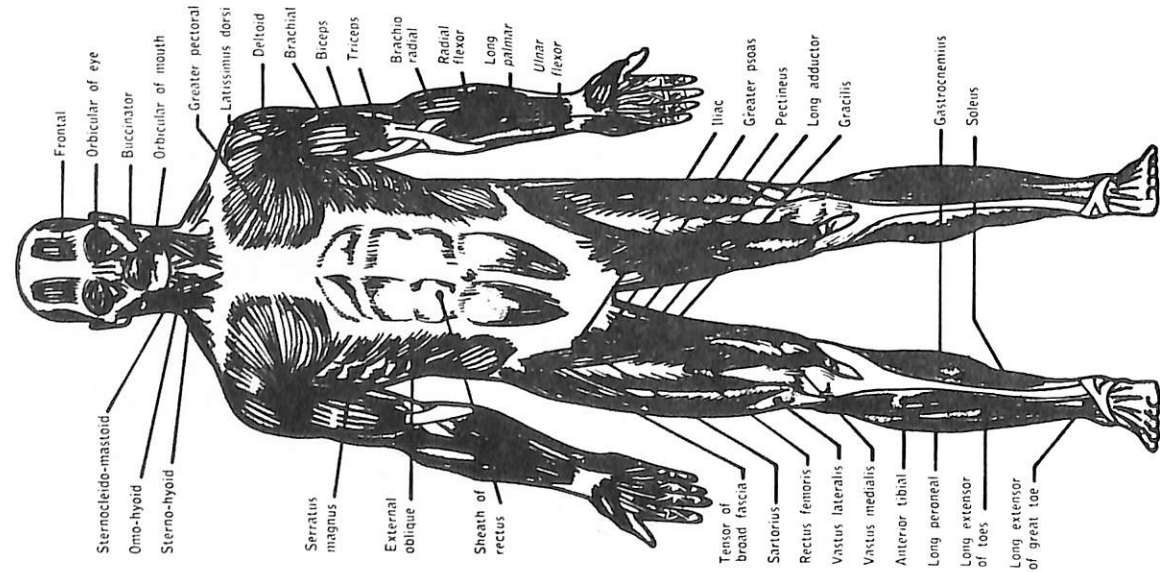
Other \_\_\_\_\_ Phone Number \_\_\_\_\_

## THE SKELETAL SYSTEM





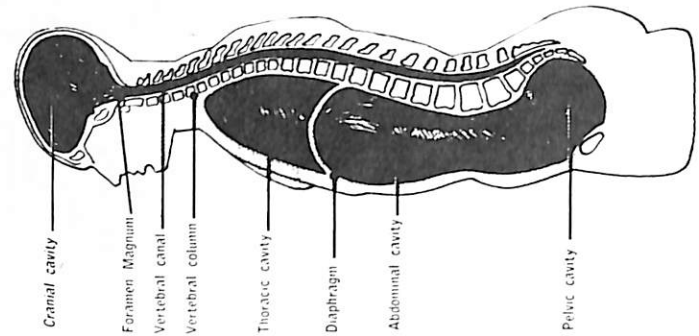
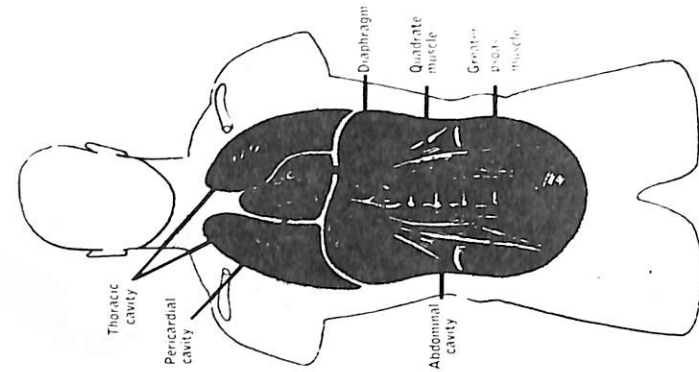
## THE MUSCULAR SYSTEM



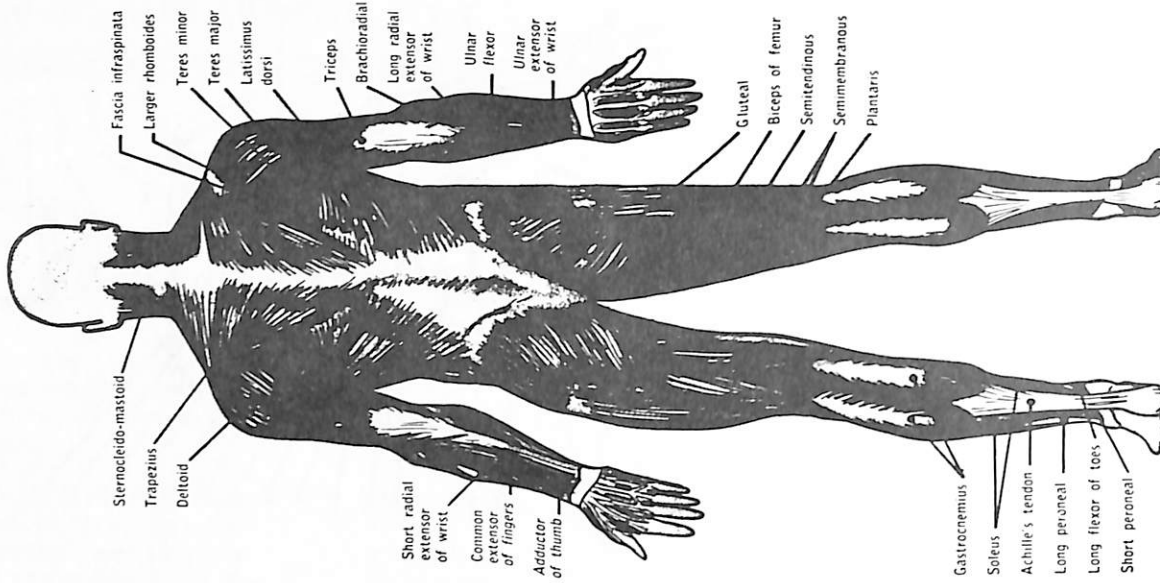
FRONT VIEW

The muscles of the body are of three types: the VOLUNTARY or STRIATED MUSCLES, including those which control the movements of the face, the trunk and the extremities; the INVOLUNTARY or SMOOTH MUSCLES such as those which control the movements of the Alimentary Tract; and the specialized CARDIAC MUSCLE, which produces the contraction of the heart.

The VOLUNTARY STRIATED MUSCLES cover the skeletal framework. They may either be attached directly to the bones or prolonged through strong, fibrous bands, the TENDONS, which greatly influence the efficiency of the system. Many of the Voluntary Muscles are arranged in opposite pairs, so that one relaxes as the other contracts. This paired arrangement greatly improves the control and coordination of

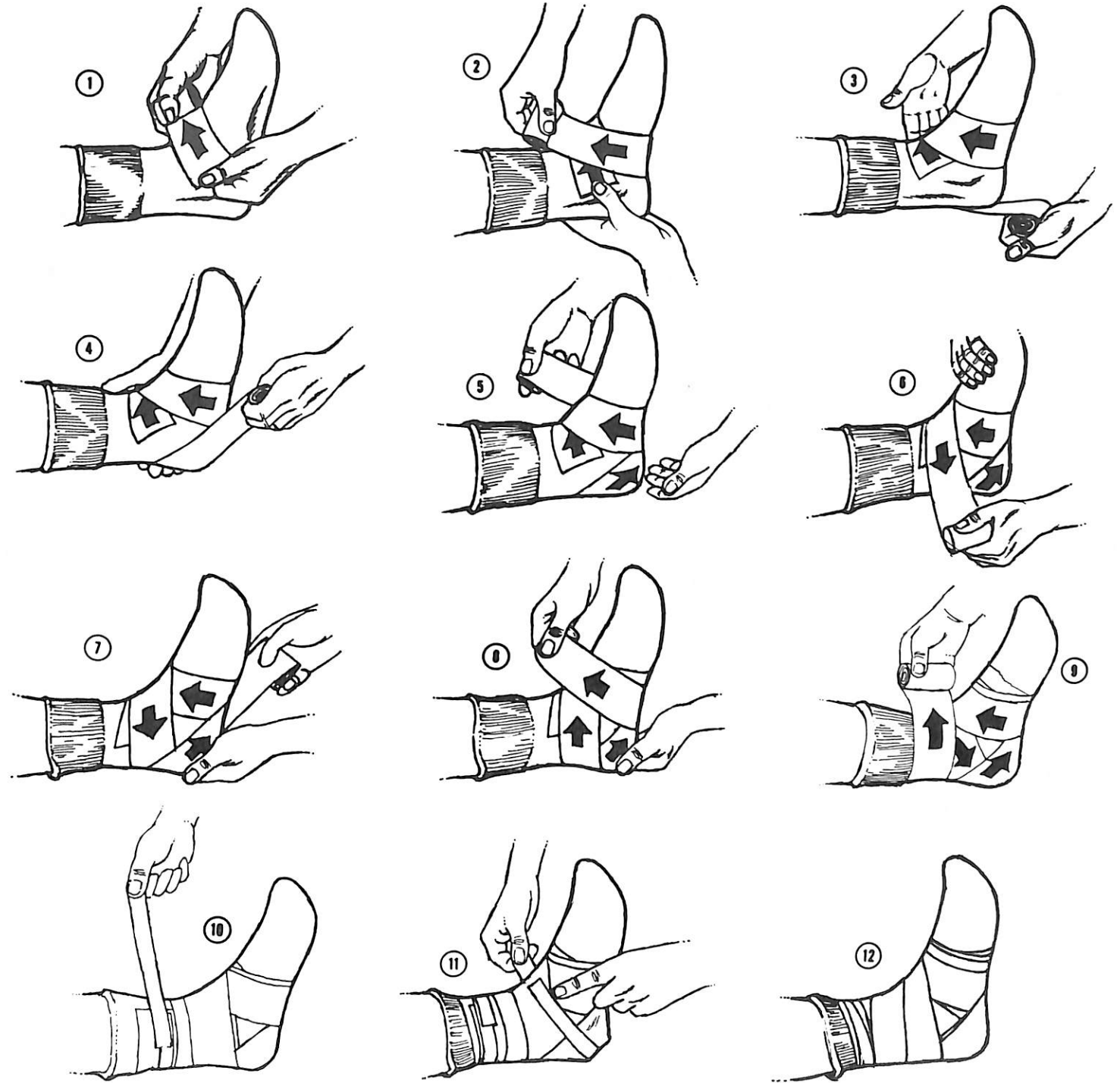


BACK VIEW



Each Voluntary muscle is supplied by one or more nerves which not only stimulate the muscles to contract or relax, but also carry impulses from the brain to the Spinal Cord and Brain, which are correlated and coordinated in the performance of all skilled motions. The INVOLUNTARY SMOOTH MUSCLES carry out the wave-like contractions called peristaltic movements, which propel food through the Alimentary Tract. Involuntary Smooth Muscles also control the caliber of the blood vessels of the circulatory system and the bronchial tubes of the lungs. A circular Involuntary Muscle, the Iris Diaphragm, controls the amount of light which is permitted to enter the eye, contracting automatically when the light is intense, and relaxing when light is dim.

## THE LOUISIANA WRAP How to Wrap Ankles for Tape-Saving Support



These drawings illustrate the application of the "Louisiana type ankle wrapping" over a sock. Some trainers call it "The Heel-lock method."

Figures from 1 to, and including 8, illustrate the application. Steps 3, 4, 5, 6, 7, and 8, are repeated to provide two lifts on each side of the heel. For this double lock a 96" wrap is required.

Following Step 8 the wrap is spiraled up over the ankle as shown in 9, 10, and 11. Two pieces of tape are used to secure, one around the top (10) and one across the heel (11). For added strength and support the whole job can be covered with a heel

lock with 1½" tape (12) and then followed with anchor strips.

### COMMENT:

Most trainers consider this the best method of wrapping an ankle for protection. It takes practice to perfect it and extreme care must be taken to prevent wrinkles which could cause blisters.



# Evaluating and treating jammed finger injuries:

The most common fingers subjected to athletic injuries are the third phalanx (middle finger) and the fifth phalanx (little finger). The third, being the longest, usually receives the majority of force from a ball, collision or a fall.

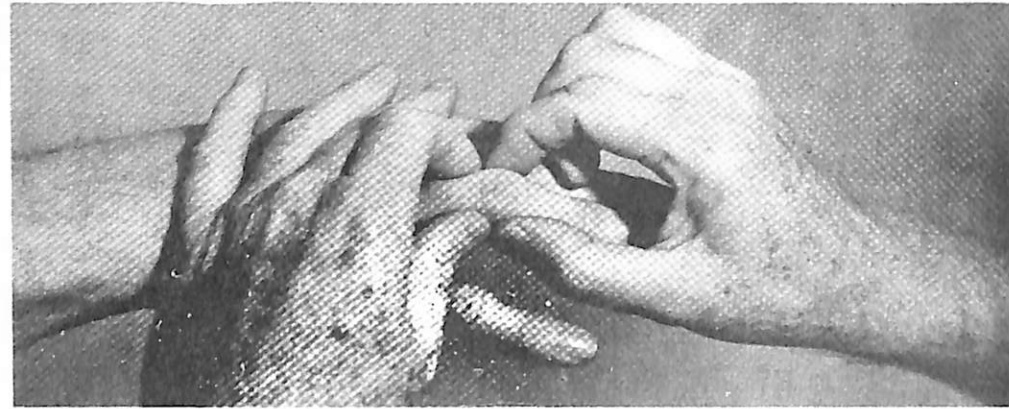
The injury or jamming effect occurs mostly to the middle joint, the second joint from the fingertip. This type of injury is predominate among ball handlers: quarterbacks, backs, receivers and, of course, all basketball players.

When an athlete is hurt, the first and most important step for the Trainer is to evaluate the extent of injury. An examination must be completed as quickly as possible, since the rapid swelling that accompanies this type of injury tends to stiffen the joint, making an accurate diagnosis difficult.

The ligaments and bone structure of the injured finger should be checked out thoroughly. To do this, submerge the finger in an ice slush or other cold therapy until it is numb. Then gently manipulate and palpate the finger and joint (Fig. 1). Sometimes, loose bodies such as bone chips from the shaft of the finger can be felt. Often, there will be a sliding effect at the joint . . . a sign of a compression fracture.

*Note: An injured finger may appear to be a simple jam, but there could be torn*

*ligaments or a fracture present. If there are any signs of a fracture, or if the Trainer suspects a fracture, the finger should be splinted and the athlete referred to a physician at once. Don't gamble on this being a minor injury, for the athlete could have difficulty the rest of his life due to an improper mending of a fractured finger!*



**Fig. 1—Evaluating a finger injury involves manipulation of the finger. Holding the injured finger as shown here, apply gentle force with both hands in opposite directions. If there is substantial sliding effect, there is a possibility of ligament damage (Fig. 2) or an evulsion fracture (Fig. 4). Next, palpate the finger up and down, with fingers placed above and below the joint line. Finally, gently palpate (examine by touch) the finger in search of bone chips that would indicate a compression fracture (Fig. 5).**

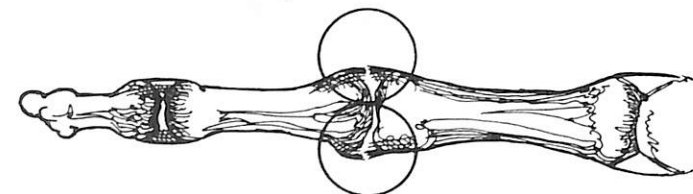
If the joint is found to be stable and intact, submit the finger to cold therapy once again until it is anesthetized.

After applying the tape one turn around the injured joint, splint the finger to another finger

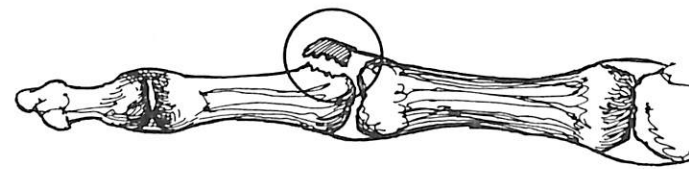
Have the athlete move his finger and start flexion and extension exercises until pain returns to the joint.

Repeat this "in and out" process five or six times. Afterwards, apply pressure to the jammed joint by wrapping two-inch elastic tape around the injured area. The tape will provide pressure, while allowing a limited range of flexion for the finger.

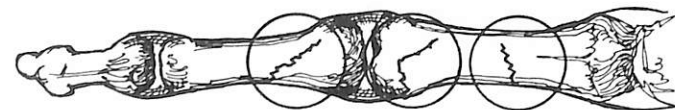
Be sure that the application of tape is not too tight because the finger will swell some and circulation can be impaired, causing other problems to develop.



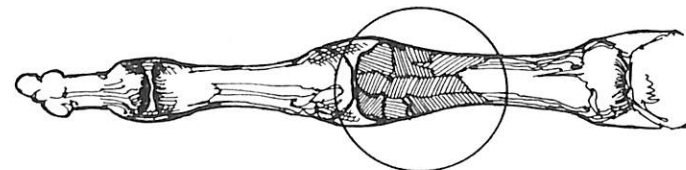
**Fig. 2**



**Fig. 4**



**Fig. 3**



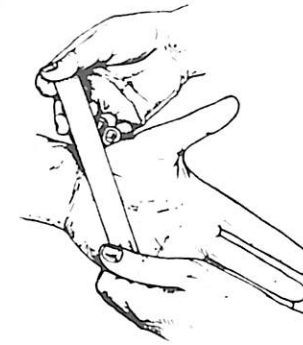
**Fig. 5**

**Figs. 2-5—The four most common types of finger injuries are (Fig. 2) Torn Ligaments, (Fig. 3) Hair-Line Fracture, (Fig. 4) Evulsion Fracture, and (Fig. 5) Compression Fracture. Although external appearances might seem similar, a prompt**

**and thorough evaluation can save an athlete a long period of incapacitation. If there is evidence of a fracture of any kind, the Trainer should refer the athlete to a physician immediately for X-rays, diagnosis and treatment.**

## A TAPING FOR SPRAINED THUMB

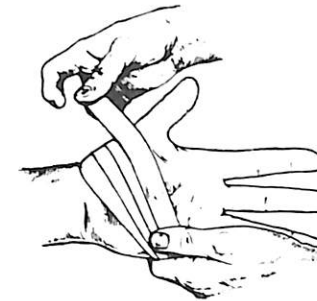
1. Cover area to be taped with new tape



Place a strip of ½" tape directly over the joint where the thumb connects with the wrist, as illustrated. Apply strip with considerable pressure.

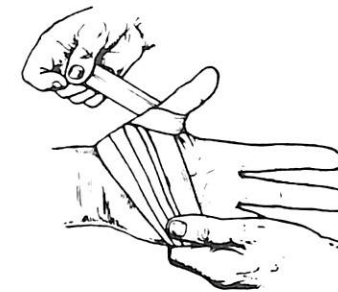
*It is important to place this first strip of tape correctly so that the junction between the thumb and wrist is properly secured.*

2. Additional ½" strips are added. The strips are overlapped and applied with pressure.



The pressure applied to these strips depends upon the degree of sprain and the amount of immobility desired.

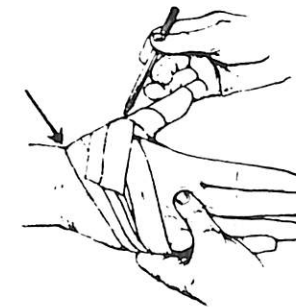
3. Two strips of tape are applied around the thumb. Both circle the joint and are carried down on the front and back.



These two strips are applied firmly, but without excessive pressure.

**Circulation must not be restricted.**

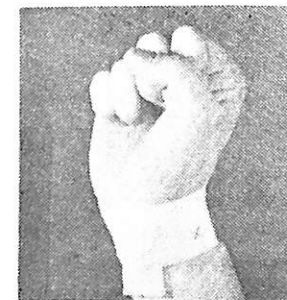
4. Very few realize that with a sprained thumb, the connection between the thumb and wrist (arrow) is injured in addition to the joint indicated by the pencil.



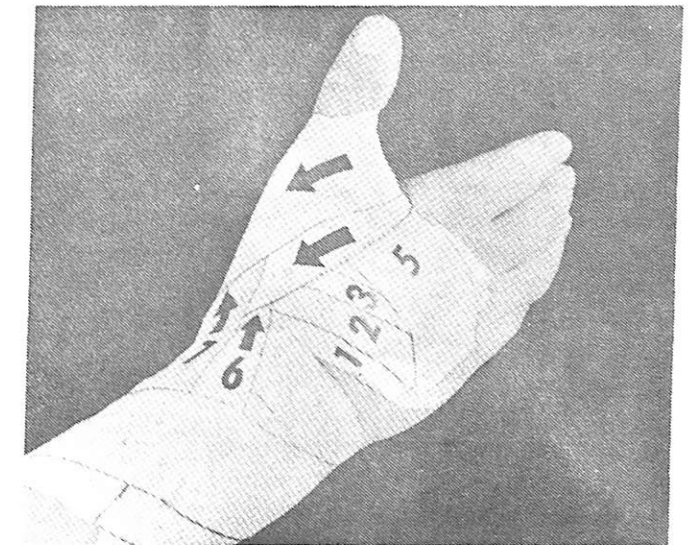
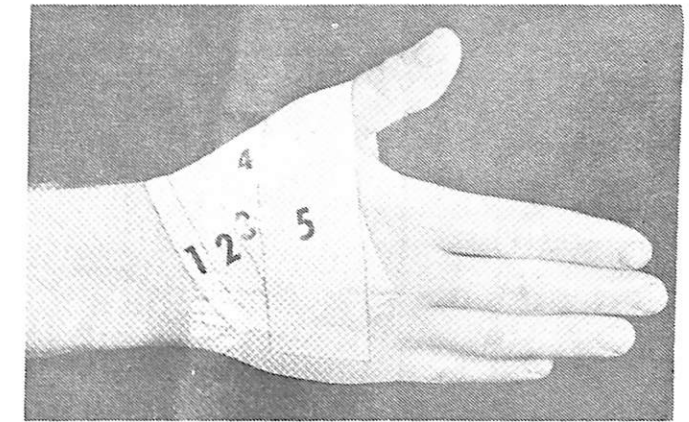
**This method of taping protects both points of injury, allowing limited mobility with safety.**

### WRIST

Many trainers find it helpful to tape the wrists. When this is done, it is important to expand the wrist as much as possible to prevent cutting off blood circulation to the hand. This is done by spreading the fingers or making a fist when the tape is applied (Fig. 4).

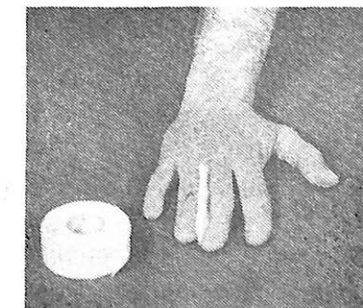


**FIGURE 4**



1. Remove all the oil and grease from your hands.
2. Back cloth of the tape should face the trainer.
3. Thumbs close together on back cloth, index finger directly under the thumbs.
4. Quick snap
  - (a) right hand snaps away and left hand snaps toward the body or vice versa;
  - (b) or, hold firm with the left hand and snap with the right hand or vice versa.
5. Secret—break the first thread.
6. If you bruise the tape, move to another spot on the roll and start all over.

### FINGERS



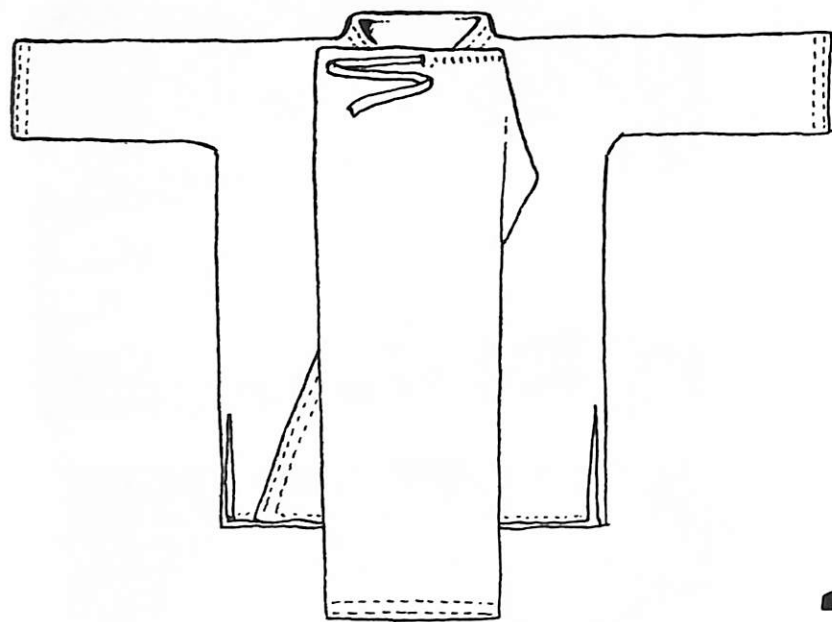
**FIGURE 5**



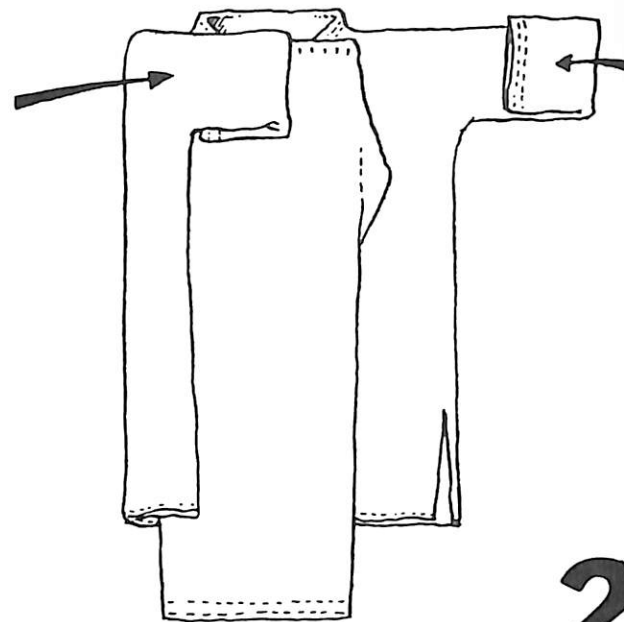
**FIGURE 6**

Figures 5 and 6 show how bruised and sprained knuckles need to be braced, and protected by taping the injured finger to the next longer one. A felt pad for splinting is placed between the two fingers. This injury is more common

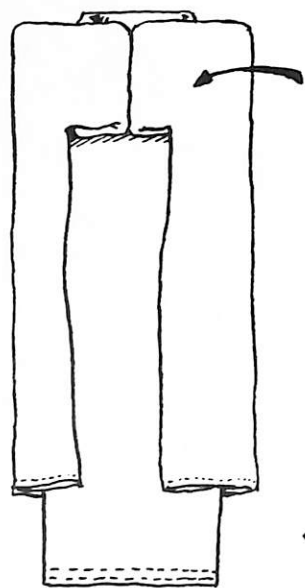




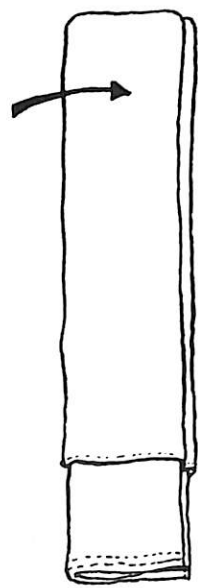
**1**



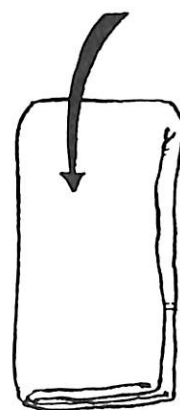
**2**



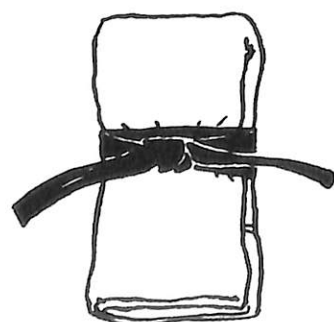
**3**



**4**



**5**



**6**

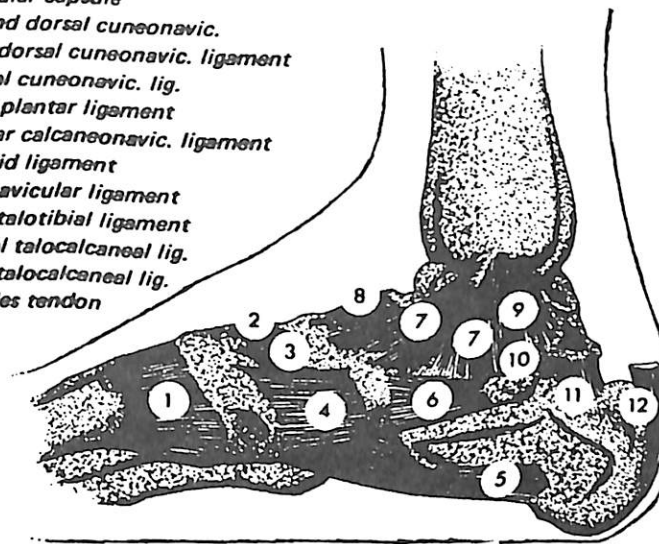
**FOLDING THE GI**

1. Place the folded pants on the Jacket which should be lying flat with the lapels crossed.
2. Fold in the sleeves, left first.
3. Fold right sleeve.
4. Fold left over right side of Jacket.
5. Fold Jacket in half.
6. Tie Belt (obi) around gi.

NOTE: There are several ways to fold the gi. Roll the gi from the bottom to the top (diagram 4) and then tie the belt around it.

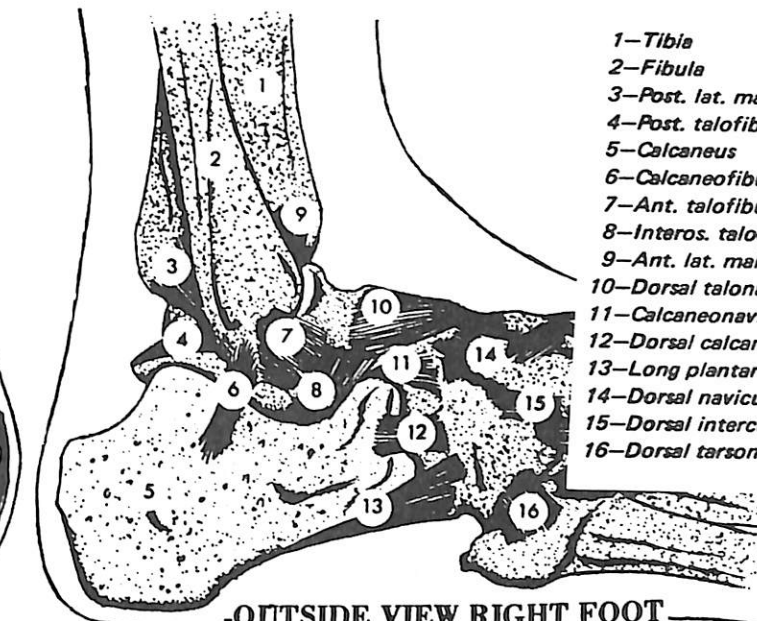
**A brief anatomy of the foot**

- 1—Articular capsule
- 2—Second dorsal cuneonavic.
- 3—First dorsal cuneonavic. ligament
- 4—Medial cuneonavic. lig.
- 5—Long plantar ligament
- 6—Plantar calcaneonavic. ligament
- 7—Deltoid ligament
- 8—Talonavicular ligament
- 9—Post. talotibial ligament
- 10—Medial talocalcaneal lig.
- 11—Post. talocalcaneal lig.
- 12—Achilles tendon



-INSIDE VIEW RIGHT FOOT

- 1—Tibia
- 2—Fibula
- 3—Post. lat. malleol. lig.
- 4—Post. talofibular lig.
- 5—Calcaneus
- 6—Calcaneofibular lig.
- 7—Ant. talofibular lig.
- 8—Interos. talocalcan. lig.
- 9—Ant. lat. malleol. lig.
- 10—Dorsal talonavic. lig.
- 11—Calcaneonavic. lig.
- 12—Dorsal calcaneocub. lig.
- 13—Long plantar lig.
- 14—Dorsal navicular cuneif.
- 15—Dorsal intercuneif. lig.
- 16—Dorsal tarsomet. lig.



-OUTSIDE VIEW RIGHT FOOT

The chart at right shows some of the major Shiatsu points found on the foot. (Similar charts may be found in the Kundalini Yoga System and in a Western development called Reflexology.) It shows parts of the body which may be treated with direct massage on the corresponding area of the foot. When one of the parts of the body is injured or ailing, a sore spot may be found on the bottom of the foot. Gently pressing the thumb over the bottom of the foot will help locate the sore spot. By using the massage techniques described below, the sore spot will disappear, and the disorder/discomfort of the body part will be eliminated.

Technique No. 1: Using the thumbs or fingertips, massage in small circles over the sore spot. Press lightly at first, gradually increasing the pressure as you go, 15 to 25 pounds is maximum, depending on the size of the person, condition of the feet, and personal comfort of the individual. (Some practice on the bathroom scale will help in learning how much 15 pounds of pressure is when massaging with the fingers or thumb.)

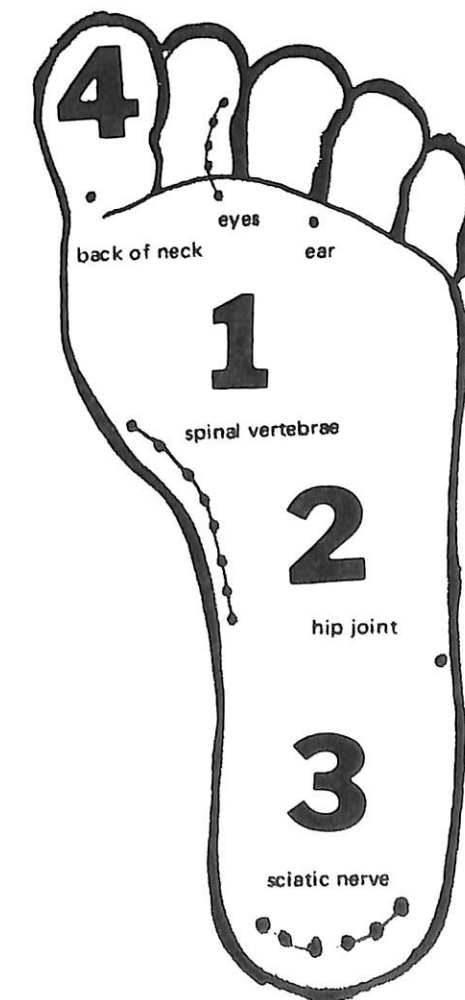
Technique No. 2: Make a fist, and with twisting movements knead the knuckles gently into the sole of the foot.

Technique No. 3: Cup the hand, using the outside edge to gently scoop along the bottom of the foot.

Technique No. 4: Pull gently on each toe and twist it back and forth between the thumb and forefingers.

For general relaxation and well being, wash your feet in cold water and then firmly but gently massage your feet all over. Be careful! A rough massage can leave you feeling terrible the next morning. A gentle massage, and you will sleep better-waking feeling very good.

One further note: notice that the areas on the foot follow the same general arrangement of the organs within the body. That is, the head and chest areas on the foot are above the mid line; the waist and abdominal areas are on the mid line; and the legs and lower back are below the mid line. This makes it easier to remember the different areas, because we are already familiar with the basic layout of the human body. ●







THE YEAR OF THE RAT

- CHARMING
- HONEST
- THRIFTY



THE YEAR OF THE DOG

- LOYAL
- EXTREMELY HONEST
- CHAMPION OF JUSTICE



THE YEAR OF THE BOAR

- GALLANT
- STUDIOUS
- LOYAL TO FRIENDS



THE YEAR OF THE TIGER

- SENSITIVE
- COURAGEOUS
- PROTECTOR OF HUMAN LIFE



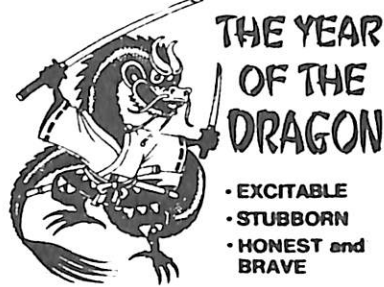
THE YEAR OF THE RABBIT

- SMOOTH TALKER
- AMBITIOUS
- FINANCIALLY LUCKY



THE YEAR OF THE OX

- PATIENT • ELOQUENT • SUCCESSFUL



THE YEAR OF THE DRAGON

- EXCITABLE
- STUBBORN
- HONEST and BRAVE



THE YEAR OF THE SHEEP

- ARTISTIC
- GENTLE
- WISE
- ALWAYS BE WEALTHY



THE YEAR OF THE COCK

- DEEP THINKER
- AMBITIOUS
- INDEPENDENT



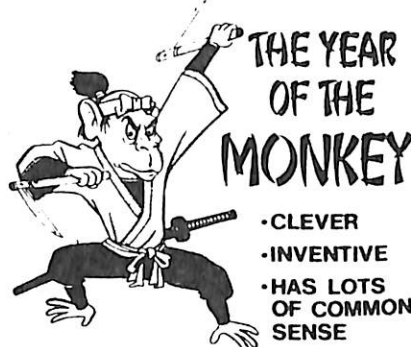
THE YEAR OF THE HORSE

- CHEERFUL
- WISE
- INDEPENDENT



THE YEAR OF THE SNAKE

- GREAT WISDOM
- PASSIONATE
- HANDSOME



THE YEAR OF THE MONKEY

- CLEVER
- INVENTIVE
- HAS LOTS OF COMMON SENSE

YEAR OF THE RAT	1924	1936	1948	1960	1972	...
YEAR OF THE OX	1925	1937	1949	1961	1973	...
YEAR OF THE TIGER	1926	1938	1950	1962	1974	...
YEAR OF THE RABBIT	1927	1939	1951	1963	1975	...
YEAR OF THE DRAGON	1916	1928	1940	1952	1964	...1976
YEAR OF THE SNAKE	1917	1929	1941	1953	1965	...1977
YEAR OF THE HORSE	1918	1930	1942	1954	1966	...1978
YEAR OF THE SHEEP	1919	1931	1943	1955	1967	...1979
YEAR OF THE MONKEY	1920	1932	1944	1956	1968	...1980
YEAR OF THE DOG	1921	1933	1945	1957	1969	...1981
YEAR OF THE BOAR	1922	1934	1946	1958	1970	...1982
YEAR OF THE BOAR	1923	1935	1947	1959	1971	...1983

The Chinese Zodiac consists of a 12 year cycle, each year of which is named after a different animal that impacts distinct characteristics to its year. Many Chinese believe that the year of a person's birth is the primary factor in determining that person's personality traits, physical and mental attributes and degree of success and happiness throughout his lifetime.

## "UNDERSTANDING THE EFFECTS OF ADVERTISING"

Richard P. Baillargeon

Advertising plays an important role from the standpoint of both business and karate to inform the public. Advertising can be both offensive and defensive. It can be used to win karate students from other dojos and help keep the students you already have.

It's hard to ignore advertising. We find it everywhere. So when you make up an ad, mention the basic facts. Do not use deceptive information and claim, ie, "Kung Fu Master", "Rice Krispie Grand Champion" seven years in a row. If you have won a few titles in Kata or Kumite, mention it: Black Belt Champion, National Karate Open Tournament 1977. Let the public know without bragging.

Karate instructors have not tried to control deceptive claims in the past. However, I think that is now starting to change, now that the karate boom is starting to decline. The fly-by-nite dojos are feeling hard times and closing now that the students are finding the so-called Masters are self made 15th Dans or Polka-dot belts in Kung-Fu.

What we need to do is find some way to keep our dojo in operation and still make a profit and keep getting new students regularly.

Here are a few ideas I have, concerning advertising and suggestions to lure new members:

To make your ad more effective, here are some general ideas to use:

1. Registered Black Belt Instructors.
2. Licensed Instructors, Male and Female.  
(They are registered and licensed with NKJU).
3. Chartered School.
4. Special Instruction.
5. Private Lessons Available.
6. Family Rates.
7. Ten Years Experience.
8. Six Years located here.
9. Safety Equipment used in practice.
10. Children progress at their own rate.

These are just a few I use in my ads.

Here are some of the tricks of the trade to lure new members. Once you get them, it's up to you to keep them longer than the first month.

1. Run a special 1/2 price for new members during the month of ?.
2. Give special rates to families.
3. Give handicapped free lessons. (We register and promote them free in NKJU). They have friends who are not handicapped, that will join with them.
4. First 10 ladies to sign up, half price for the month.
5. Special prices for females.
6. Special prices for males over 40.
7. Any old member bringing a new student will get a discount on dues.
8. If you use contracts, cut the time in half, or no contracts after 6 months.
9. Give free demonstrations in front of new businesses opening up. Ask the manager if you can give a demo at the grand opening and hand out flyers at this time. I was never turned down by local new business opening.
10. Donate your old karate magazines to barber shops. Put some sort home-made ad glued to the inside page of the cover. Everyone reads while waiting for their turn. Barbers will be happy to receive free magazines.
11. Offer half price lessons to anyone who has a birthday during a certain month.
12. First week free to new members.
13. Have your members work out in the city park or tennis court areas, softball or football field, where lots of people pass. Get permission first to use the area.
14. Pass our flyers on Fridays and Saturdays at local shopping centers. (Check on local city ordinances first.)
15. During the month of December, have a 3-month gift certificate for Christmas gifts. This must be advertised in the local paper to be effective.
16. Hold a small tournament, give medals instead of trophies. Charge a low entrance fee to enter and low admission to spectators.

There is no guarantee you will increase your membership by using these ideas, but if you are going to survive in the Martial Arts, you will have to have some sort of plan to use. "Man who has no plan ends up in frying pan."

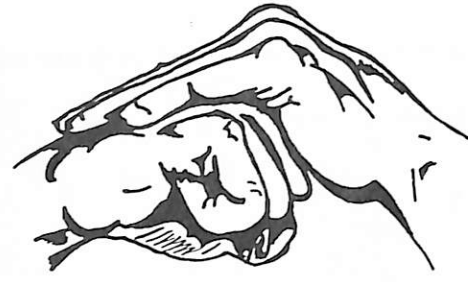


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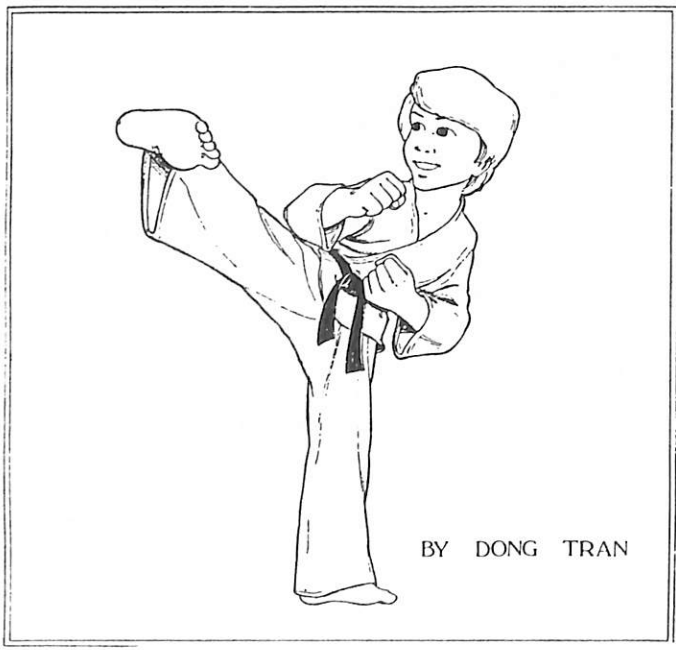
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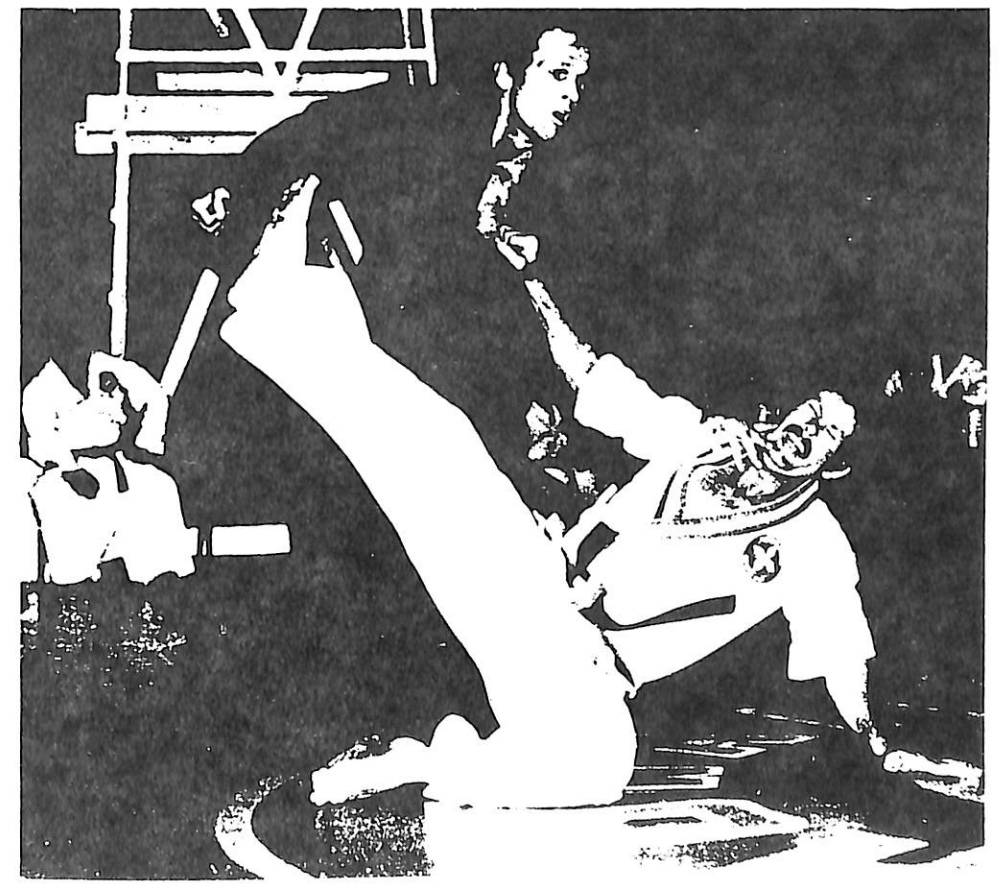


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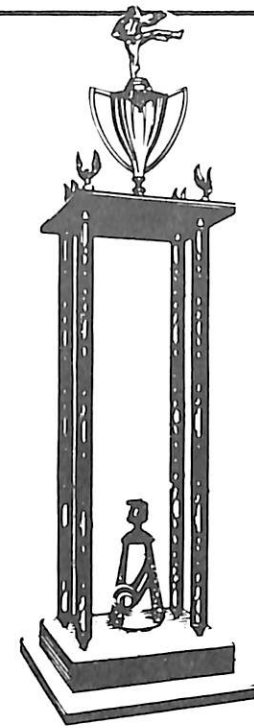
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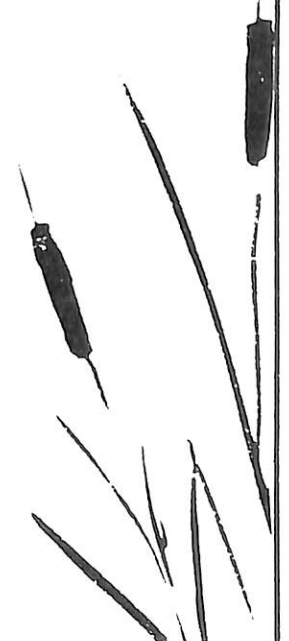


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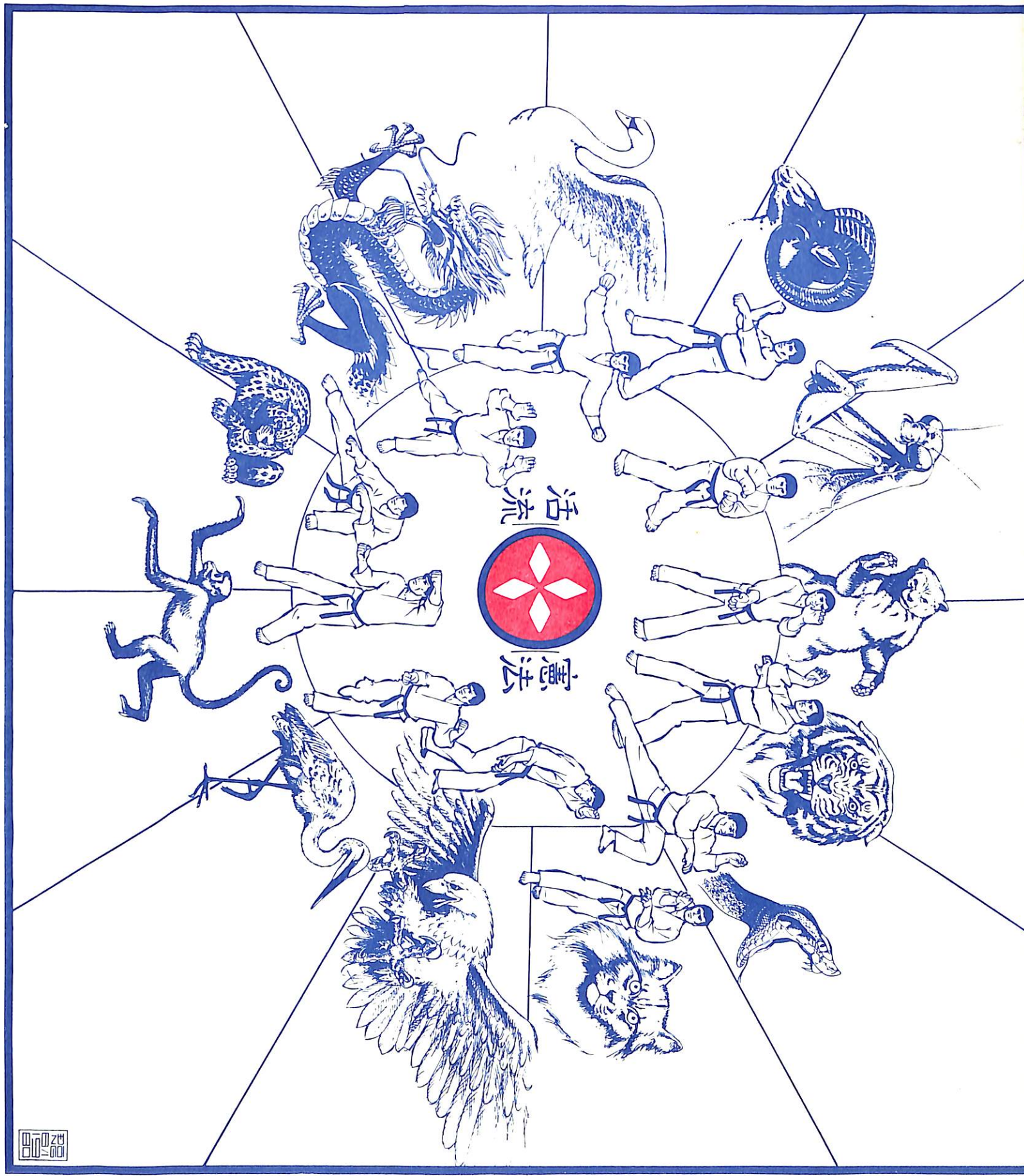
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