



100th Anniversary



12th Anniversary



National Karate Encyclopedia
1986

MY EARLY YEARS IN BUDO
by Soke Shogo Kuniba



When I began my study of the Martial Arts at 5 years of age, it was 1940 and Japan's war machine was building up what would be my country's greatest defeat. At that time, however, the Samurai Spirit of the country was very strong, and the Martial Arts training was very much a part of the spirit of the country.

My father had come from Okinawa in SHOWA 0 (1925) and by 1940, was the owner of a small furniture store in Osaka. During this time, he also had a small training Dojo in our house which was the usual custom in Japan in those days and is often the custom today. In 1940, most of the young and healthy men were in the Army so there were only a few students. My father was well known in the community and he was frequently asked to teach special classes for the local firemen and policemen who had not gone to the Army. During the war time, these groups of men were very much in need of the Budo spirit which my father was able to provide.

Every morning at 5:00 A.M., my father and I rose to begin our daily training. He had a boken which was very heavy and was especially hand-carved from a very sturdy type of oak. I had a small boken made just for me also. Every morning, my father performed 1,000 strikes with his boken. When I was 5, I was required to do 150 strikes and each year my father increased the number. We continued to do this every morning until my father became ill when I was 23 years old.

At the age of 7, I started to elementary school and my father required me to walk to school the long way which took almost 30 minutes. There was a 10 minute shortcut which other children used, but my travel to school and back each day was also a part of my training. Between our house and my school there is a mountain- Mt. Shoten - and on the top of the mountain there is a temple called Shoten-Ji. Leading up to the temple are 110 steps made from large stones. My father and I ran up and down those steps every day. When I was 8 years old, I began hopping up the steps on one foot. My father believed that Karate training had to be done every day and could be made a part of daily life.

When I became 10 years old, I began practicing in a Judo Dojo. That meant that I trained in Karate before school and went to the Judo Dojo after school. It was a 45 minute run from the Judo Dojo to my house and my father required me to run all the way. I was not allowed to have a bicycle. After I returned home each day, I had Karate training at home again. My life was Budo, and I had no time to play and have friends as did other children. If I tried to slip away or shirk my training, my father always knew just by looking at my face. He never scolded me, but my training would be harder.

With my father, my Karate training was mostly basic KIHON taught the traditional Okinawan way. Each day, 7 days a week, I had to punch 1,000 times; then I had to punch the Makiwara 200 times with my right hand and 400 times with my left. I had to do 300 right front kicks and 400 left front kicks every day. This type of training was special for me, and was not required of my father's other students.

When I was 11, my father's good friends Mabuni Kenwa and his student Tomoyori Ryusei began coming to my father's Dojo to teach 2 times a week. It was just after the end of the war, and times were very difficult in Japan. My father was not rich, but we had a house and food and my father shared all he had. There were always many Karate Sensei and Shihan at our house and we were a Budo family.

By the time I was 12, Mabuni Sensei and Tomoyori Sensei were teaching in their own Dojo. Three times a week I trained with Mabuni Sensei and once a week with Tomoyori Sensei. The other three days I trained at home. Also, I was still studying Judo, so I had a very busy life.

When I began junior high school, I started special training in Iaido and Jo. Two days a week an Iai and Jo Sensei came to my house and gave me special training.

My senior high school years were very enjoyable for me. I quit Judo classes because I was too small for the competition and I started a Karate club at my high school. The club I started is still there today, and is a branch of Seishin-Kai. By this time I was a Sandan, and beginning to be more sure of myself. I also played baseball and was in the school baseball club.

My training at the Dojo of Mabuni Sensei and Tomoyori Sensei was mostly kata training. Mabuni Sensei believed very strongly in the power of kata and I saw the truth in his beliefs. Therefore, I am also very dedicated to kata practice. I traveled all over Japan and Okinawa and observed many styles of kata. From my experience, I chose what I think are the best kata and technique and I adapted these in ways I think are better. Therefore, my style is a little different from all other styles. Mabuni Sensei and my other sensei taught kata only. No bunkai was taught. I developed the bunkai myself for all the kata in my style. I was the first Sensei to develop and teach bunkai. Today in Japan, a few Sensei teach bunkai, but it is not a widespread practice.

Looking back at my Sensei, I cannot say who was best. They were all excellent and all had different areas of skill. Tomoyori Sensei had a wonderful Okinawan Budo spirit. Mabuni Sensei did beautiful kata. My father had a strong teaching mind and he made strong people. Everybody loved my father. Even today, old men who knew my father say to me that my father was a wonderful man with an enormous heart. My father always helped others and made a big family of students and friends.

My father taught me many things, the most important of which was to have a peaceful heart. He believed strongly that Dojo Sensei should not fight among themselves and he never said a bad word about another Dojo Sensei. This style of gossip was not allowed.

Another thing my father taught me was that Karate teaching is not for one's own gain, but is to help other people. A good Sensei will receive many rewards from the spiritual growth of his students.

Finally, my father emphasized that Karate training is a long process. No one is able to learn everything quickly. He taught me you must train every day in order to master basics. The person who trains 10 hours one day and waits three days before training again does not learn as much as the one who trains 2 hours per day. If you have one square meter of space, you can practice all Karate technique, even kata.

Karate training is never finished regardless of high rank and titles. We are always a beginner and we always must think and study and train every day. As long as I have one student to teach, I must make new techniques and practice myself.

Technique is MUGEN, that is, endless. This is what I believe and I try to follow to DO that my father began for me.

Soke Shogo Kuniba

GROWING OLD IN THE MARTIAL ARTS
by Richard P. Baillargeon



When we are 16 years old, 35 seems old to us. When we reach 35, then 56 appears old. At 56, no age seems really old anymore. All our young lives, we fear growing old. When we have ourselves reached middle age, we are surprised to find that our aging does not concern us as we had expected. When we are old enough to no longer count the years, we become intensely aware of what the alternative to old age would have meant to us. We realize how thankful we should be. A world without older people is like a vegetable garden without ripe tomatoes or a rose garden of endless buds never to bloom. Our elderly are not more to life than our young; but, we must have a rose bush before having rose buds and buds before having mature roses.

We have heard it said that experience is the best teacher. How do we gain this much-needed source of wisdom? THE HARD WAY! NOTHING REALLY WORTH ACHIEVING IS EASY! Wisdom has its price. Experience provides us with lessons, but we can only profit from them if we learn from our blunders. Whatever the subject may be-- Karate, Jiu Jitsu, Kobudo or any other Martial Art-- if we are able to see just where we made a wrong turn, lost our way, broke under strain, we will be wiser and stronger for trying again. There are no substitutes for experience, no shortcuts to wisdom. No book ever written can teach the lessons one man can learn in a single day of living. Until we have risen from our defeats, we cannot know the wisdom in age. The fear of growing old, like so many fears, is born from inexperience, ignorance, a too easy youthful life. When we are ourselves older, and wiser, growing old has its own virtues.

As I look over my long and productive life in the Martial Arts, I well remember my successes and failures, triumphs and disasters. Never hesitate to admit a mistake. Never fail to grow from making one. MAKE NO ATTEMPT TO HIDE YOUR ERRORS, from others, or from yourself behind deceptive smiles and beaming optimism. Success in life may generate courage and confidence, but wisdom comes only from adjusting to the failures in our own experiences.

Confucius once wrote:

" He who claims to know all is a fool, for his learning has ceased. He who knows naught and knows he knows naught is the enlightened one, for his wisdom will be great. "

Believe it from one like me who has made many mistakes in his 56 years of life.

It's an odd and rather nice thing about aging: the closer we approach a particular age, the younger it seems to become.

In general, it can be noted that there are a number of excellent martial arts instructors in the United States. As good as they may be in their Art, a large number of them are lousy businessmen and women. They can teach Bushido very well, but demonstrate a lack of ability in retaining students and keeping their martial arts schools solvent.

This lack of business sense is a shame. If we were to look around, a number of very good martial arts masters have stopped teaching due to their inability to keep their heads above water financially. Therefore, the purpose of this article is to expose to NKJU members some basic business concepts for their respective schools. This article can only serve as an outline. A lot of the more finer and crucial points have to be taught to the dojo owner with the application of specific concepts being applied to specific situations.

I would be more than happy to help any dojo in the Union FREE of charge! The only cost to the dojo owner would be my plane fare, food and lodging. This cost could be covered by putting on a seminar for your students. I could teach katas from Uechi-Ryu Karate, Shorin-Ryu Karate, and/or Shorin-Ryu Kobudo as well as the concepts of Za-Zen. If you charged for the workshop, the money could go towards the expenses listed above.

OUTLINE OF THE CONTENTS:

1. THE ENVIRONMENT
2. THE PSYCHOLOGY OF NEEDS
3. ADVERTISEMENT
4. SUBLIMINAL ADVERTISEMENT
5. INTERVIEW
6. TRAINING PROGRAM
7. AGREEMENT
8. STRUCTURE
9. FOLLOW UP
10. SPECIALTIES

THE ENVIRONMENT OF THE MARTIAL ARTS SCHOOL

The environment that you teach the martial arts in is very important. It serves as the initial calling card for your clients. Marketing studies have shown that the appearance of your school sets the tone for the clients that interest you.

If its at all possible, it is important to establish a professional location. The local YMCAs, Recreation Departments, Community Centers and Church Basements are O.K. to get started, but are detrimental in the long run. These facilities have a reputation for programming that is appropriate for children and short-term course types of clients. Studies have shown that they carry a non-professional stigma, in general. The ideal location is one that is centrally located with HIGH VISIBILITY, and that is easily accessible to the general public. Also, and this is very important, your location should feature plenty of parking and ease of entry and exit. If your location does not have these listed qualities, a different advertising strategy will help. Once you find the appropriate location, the actual set-up becomes the crucial step.

The training area and overall room that you use should be of adequate size and shape to serve your purposes. It should be bright and airy, with adequate ventilation. If you are in a very hot and humid climate, air conditioning set at a comfortable setting may be appropriate.

The color of the school is important. It should be bright so that it is appealing psychologically. Colors like white, tan, light yellow with dark baseboard wood work are appropriate. The office can reflect the same colors with added blacks and reds- these are colors in general that people associate with the Orient, and with royalty. This color scheme should also be used in the sitting room to set the scene for your clients prior to the actual interview. Bamboo and Rice Paper shades are a nice accent as well as shades and plants in these and other areas. Do not get carried away with a lot of Oriental " Chinese Restaurant "

type of decorations. Use soft Oriental types of prints and hangings. Nicely done Kanji always looks good framed on the wall. The sitting area should have matted and framed copies of the instructor's ranks and title certifications (nice if you had a picture of Soke, Saiko Shihan Ruiz, Shihan Stroud giving you the certificate) on the wall. Try not to hang cheap items on the wall as these look "tacky." An NKJU History chart, framed, would be nice. If you have pictures on the wall, make sure they are attractive and in good taste. Make sure pictures are framed, and use the same type of frame throughout as this shows a great deal of uniformity. Contrary to popular belief, the main school area should not be visible to the general public. There are two reasons for this: First, to show respect for the privacy of your students, and the second is to allow you, the instructor, to control what the client sees so that you can explain what is going on, and so there is no mis-interpretation of what is occurring at any given time. If there is a window in the school at all, it should be in the office so the instructor can give an appropriate demonstration to the client. Having the client watch the class is not advisable; I will explain why in the section concerning the Introductory Program.

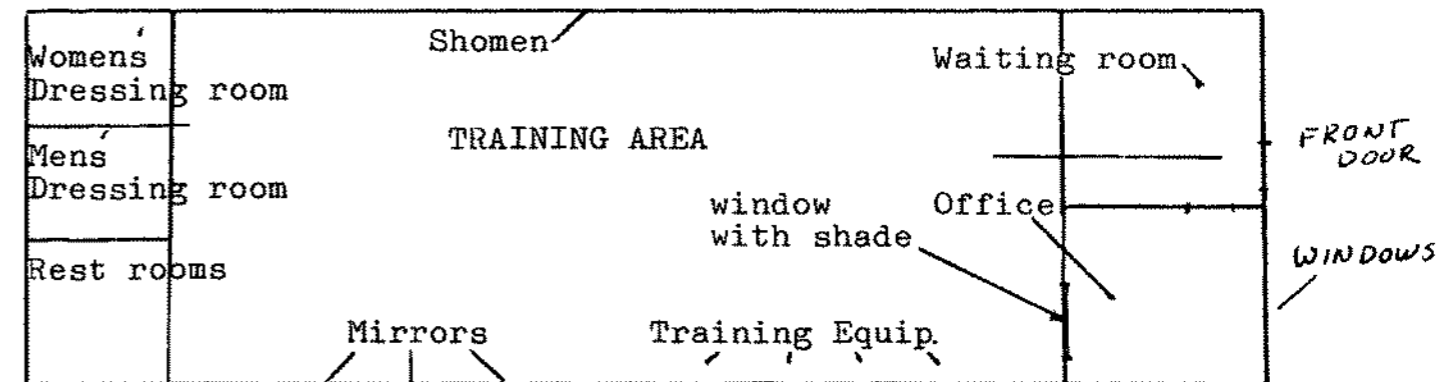
It is very important to stay away from the "clubhouse" look- NO BRUCE LEE POSTERS, party pictures, etc. The school wall should be clean and free of clutter. A kata list, or terminology chart for your school would be appropriate- making sure it is neat and framed would be nice.

In keeping with tradition, a nice SHOMEN shrine would be appropriate for your school. Have framed pictures of the founder of your style, as well as NKJU officials in the Shomen area. Try to refrain from painting a lot of things on the walls. You may like it, but it tends to have adverse psychological effects that are negative for your new clients.

Keep your school clean, and well-lighted; stay away from the dark, dingy look. Dressing rooms are very important- make sure they are adequate, and remain clean. School rules should be posted in the dressing rooms, along with weekly schedules. Keep your students informed at all times. Mirrors are good and are important for checking form, but studies have shown that it is best to put them on either a side wall or back wall- some students love to look at themselves while working out while others detest it. Think about it- if you are overweight or out of shape, uncoordinated, or feel that you look stupid in general, a mirror does not serve, as most people believe, as a motivator; it serves instead as a failure identity which can be emotionally defeating. If the mirrors are placed as described, the student has the option whether or not to look at the mirror when he/she is ready to. Remember that the new student has a mental image of looking like Bruce Lee in their headwhile doing basics, and a mirror can break their drive if they see an out of shape or clumsy individual in that mirror.

The floor is also important. A nice waxed hardwood or tile floor is appealing both traditionally and aesthetically to the new student. Wall-to-wall carpets are o.k., but they give rug burns and also hold a lot of body odor and sweat which can emit odors that are repulsive to new clients. If you teach a grappling art (Judo, Aikido, Jiu Jitsu, Hapkido), a wall-to-wall mat is the ultimate for appeal as well as for the safety of your students. Mats are expensive, but if you are running a good business, you can afford them for your students ultimate training. Showers and a water cooler are excellent to have, if at all possible. There are a variety of things to cover in this area; feel free to contact me by phone or by mail if you have more questions.

EXAMPLE OF A DOJO LAYOUT



EXAMPLE ONLY

In the layout of your school, it is important to have the OFFICE AREA in the front of the school by the door, if at all possible. This allows the client to be able to get to the instructor's office without having to wade through an army of kicking and punching students. Studies have shown that "walk-in" students will be reluctant to enter if they feel at all intimidated. Keep this in mind. Have your waiting room in some private, if possible. Some clients are prone to privacy, and may not want their friends to know that they are taking lessons.

The school uniform is also important. A lot of NKJU students and instructors look like SLOBS!!! Studies have shown that what you wear is important. WHITE UNIFORMS OF QUALITY IN EXCELLENT REPAIR WITH ONE "NEAT" PATCH SEEM TO BE THE MOST APPEALLING. It fits the mental image of what the Martial Arts instructor is supposed to look like, to most people. Therefore, it has the most draw and appeal. A traditionally cut uniform of quality material stands out well. A lot of instructors, including myself, like to wear old worn-out uniforms like an old pair of faded, comfortable jeans, but to the eyes of new clients, these look shabby. Another important thing centers around uniformity of rules concerning uniforms; ALL of your students should wear a STANDARD uniform. This gives a strong sense of unity to your school. That unity breeds psychological strength and a strong sense of family belonging over a period of time. This feeling helps to keep long-term students.

PSYCHOLOGY OF NEEDS:

This is a complex subject and requires classroom procedure and training in order to help the instructor develop interviewing skills, teaching rapport as well as how to deal with the client on the telephone. Again, I will be happy to help any NKJU member in building these skills.

What I will attempt to do now is to give an outline of A. Maslow's HIERARCHY OF HUMAN NEEDS, as well as F. Herzberg's MAINTAINANCE FACTOR AND GROWTH NEEDS.

HIERARCHY OF NEEDS:

<u>Growth Needs:</u>	Self-Actualization Vitality Individuality Perfection Completion Richness Self-sufficiency Relevance
<u>Deficiency Needs:</u>	Ego, Self-esteem Social Acceptance and Belonging Safety and Security Psychological Air, Water, Food, Shelter, Sleep, Sex, Survival

IDENTIFYING NEEDS:

Abraham Maslow conjectured that basic needs are the same for all human beings. He found that while different cultures satisfy these needs in different ways, the needs themselves remain the same. What are these basic needs or instincts that motivate people to act in the ways that they do?

Identifying needs in one's self and in others can be difficult for a variety of reasons. First of all, while five basic needs have been defined, they result in endlessly varying activities. The expression of these needs is influenced both by a person's present surroundings and past experiences, and is different in different individuals. To further complicate matters, basic needs are often more unconscious than conscious. How can the many and changing needs of individuals be made relevant in a working situation, and how, for instance, do they influence a large group of people in an organization?

Needs cannot always be matched to behavior, but observing the choices someone makes will often indicate which needs are operating. Needs often compete for attention and become mixed up with each other. For example, someone who feels hungry and eats to satisfy that "felt" hunger may actually be needing love or security.

PSYCHOLOGICAL NEEDS:

Not much can motivate a person who has not reasonably satisfied their basic psychological needs. As Dr. Maslow said, "For the man who is extremely and dangerously hungry, no other interest exists, but food. He dreams of food, he thinks about food, he emotes only about food, he perceives only food and wants only food." Gandhi put it another way; "Even God cannot talk to a hungry man except in terms of bread."

The psychological needs are for things that keep the body functioning in a healthy manner. They include such basics as food and drink, sleep, clean air, satisfactory temperature, and protection from the elements by clothing and shelter. When the primary physical needs are satisfied, other physical instincts may take their place, such as sexual desires and the sensual desires of taste, smell and touch. For most Americans, the physical needs are indirectly satisfied with the money earned from the work they do. Most people in the United States work to earn the money necessary to take care of the basic needs of adequate food, housing, and medical care.

SAFETY OR SECURITY NEEDS:

People also want to feel safe from harm. Civilized life and modern technology have all but eliminated the fear of untamed nature. The fears of being assaulted on the street, however, or having an automobile accident can be a potent threat to our sense of safety as the fear of wild animals used to be.

In most adults, the safety needs are expressed by the desire to be stable and secure. To prefer the familiar and the known to the unfamiliar and the unknown reflects the basic need for safety. Organizing one's life around a philosophical or religious system reflects the need to view the world from a stable, secure base.

In the business world, these needs can easily be seen in relation to job security and retirement benefits. The physical and economic safety advantages of these are obvious, especially as we grow older. But they do not tell the whole story. Economic reasons aside, most of us cringe at the possibility of losing our jobs. At such times, we feel vulnerable, afraid, and unsure of who we are.

The type of career we choose may reflect our need for security. Such careers might be teaching, accounting, or civil service. Are you thinking of working for a large stable company whose growth and future is predictable? Is your choice the changing field of aerospace, electronics, or a more stable area, such as food processing, or the fire department? Do you find in job descriptions you look for security phrases like tenure, retirement programs, seniority, promotion from within, and steady growth? If you find the above fits your outlook on a career, then your need for security is very strong. Even more subtle, more sophisticated threats to our security do exist. Consider the billions of words that are invested in discussing air pollution, cancer from smoking, and seat belts. Also, think of millions of dollars spent appealing to man's basic need for security in ads for life insurance, and car insurance programs, baby furniture, burglar alarms, and savings programs.

Market research people in the pharmaceutical field sometimes classify physicians into two categories. One is the "innovator." He is the doctor who is among the first to try a new drug, a new surgical technique, or buy a new piece of equipment. The second is the "conservative." He will not try something new until it has been around for 5 years, and has been very thoroughly proved. He will tell you that he does not want to subject his patients to unnecessary risks, or himself either. Because in this day when legal suits are common, he doesn't want to chance a malpractice charge or hurt his practice and prestige by resorting to what he may consider radical.

We all have a need for security, but some of us have a stronger desire for it than others. Many of our fears are a natural outgrowth of our need for safety. It can motivate us in the purchase of a seat belt, a bottle of vitamin pills, or even marriage.

Another reflection for a man's need to feel safe is his preference for the familiar rather than the unknown. "The tendency to have some religion or world philosophy that organized the Universe and the men in it into some sort of satisfactorily coherent, meaningful whole is also an example of safety-seeking," according to Dr. Maslow. Generally speaking, once people have satisfied basic psychological and safety needs, they can attend to their needs for group acceptance, affection, and mutual trust. These needs may be filled on the job as well as in private life.

This need reflects itself in a want for someone to love, and someone to love him. It is important to remember that a person needs to give, as well as to receive affection.

Man's need to satisfy this desire of being a member of many groups can be seen in the person who is a "joiner." He is the person who joins more than one of the college organizations such as Phi Beta Lambda, or the Young Democrats or Young Republicans. The community "joiner" is a member of the Lion's Club or the Rotary Club as well as an active member of welfare causes. The joiner may use the expression, "Associations such as these indirectly help my business," or "I believe in helping my fellow man." Both

statements may be true, but they are also helping basic instinctive needs, that of belonging and the need to give as well as to receive.

Consequently, the practice of restricting social interactions on the job may curtail the desire to work well. Consider the example of 100 clerks employed to sort and post bills. All 100 worked in one large room, seated in row after row of identical desks. The work was tedious and exacting. The mistakes were many and heavy absenteeism and fast turnover were generally the rule. Then the company changed the layout so that only 10 employees worked together in one room. No other aspects of the job were changed. The result? Mistakes, absenteeism and turnovers decreased. Before the change, employees found it difficult to interact socially and to feel themselves personally important to each other. But, as members of smaller work units, they began to associate socially and developed a sense of group identity and group loyalty. By providing the physical facilities for small groups to develop, the company also made provisions for greater satisfaction of the employees' needs for social interaction.

Other companies have experimented in this way and have found an improvement in employee attitudes and production. Certainly, such a method should be an important consideration in any management planning.

SELF-ACTUALIZATION NEEDS

The need for self-fulfillment, the realization of one's potentials to the fullest, is called self-actualization. Needs for self-fulfillment are demonstrated by doing a job well for the sake of doing it well and by striving toward a more creative endeavor of all kinds. Maslow distinguishes the needs concerned with physiology, safety, belonging, and esteem as "deficiency" needs- without their satisfaction, people lack the necessary components for developing healthy personalities. Self-actualization is a "growth" need. Healthy people are those who are free to concern themselves mainly with satisfying their needs for continual growth and fulfillment. And, as many businesses are now discovering, these needs cannot simply be relegated to leisure hours.

THE HIERARCHY OF NEEDS

Maslow explains the 5 categories of needs in terms of a hierarchy and says that one need must be satisfied before the next need in line can become a driving force. Although this description of a hierarchy of needs is convenient, it is slightly misleading. One need does not require full satisfaction before the next need on the hierarchical ladder makes itself felt.

People are constantly driven by internal forces- they are unceasingly motivated toward new goals. One of the pleasurable feelings accompanying the achievement of a goal are short-lived is that another goal, based on the same or a different need, soon takes its place. WHEN A NEED IS SATISFIED, IT NO LONGER MOTIVATES. The everchanging nature of needs plays an important role in the theory and practice of incentive systems and job development programs.

FREDRICK HERZBERG- HYGIENE FACTORS AND GROWTH NEEDS:

<u>Hygiene Maintenance Factors</u>	<u>Motivators and Growth Needs</u>
Improvement, status and security	Growth & Advancement to higher level tasks
Good factors keep one from being unhappy	Achievement
Dojo policies and administration	Recognition for achievement
Teaching and supervision	Interest in progress
Dojo environment for training and interpersonal relationships	Responsibility for enlarged task responsibility

THIS CHART HELPS THE INSTRUCTOR KEEP THE STUDENT MOTIVATED

ADVERTISEMENT

This is an area where a lot of Martial Arts instructors waste a lot of money. Studies have shown that advertising in the Yellow Pages of the phone book are your best bet. It is also a partial write-off for your income tax, and the telephone book is something that everyone uses in general. When you advertise in the phone book, DO IT RIGHT! Get the most for your money. Sit down and talk with one of the people in the ad department. Have them tell you about the different types of settings and line thicknesses. Put in the appropriate information.

USE: NATIONAL KARATE JIU JITSU UNION

OFFICIAL CHARTERED ORGANIZATION

LEGAL CORPORATION

AUTHENTIC- TRADITIONAL MARTIAL ARTS

PART OF AN ORGANIZATION WITH BRANCHES AROUND THE UNITED STATES AND CANADA

SCHOOL IS A LICENSED AND CHARTERED SCHOOL

YOU AND YOUR BLACK BELTS ARE REGISTERED AND CERTIFIED

QUALITY TRAINED INSTRUCTORS

LIST AWARDS WON BY YOU, SUCH AS:

SCHOOL OF THE YEAR
INSTRUCTOR OF THE YEAR
BLACK BELT OF THE YEAR

LIST YOUR TITLES OR POSITIONS, SUCH AS:

RENSHI
STATE REPRESENTATIVE

LIST SENIOR INSTRUCTOR'S RANKS:

SOKE BAILLARGEON, 8TH DEGREE BLACK BELT
SAIKO SHIHAN RUIZ, 7TH DEGREE BLACK BELT
SHIHAN STROUD, 6TH DEGREE BLACK BELT
RENSHI SENSEI KNOBLOCK, 5TH DEGREE BLACK BELT

ADVERTISE THAT YOU TEACH ALL FAMILY MEMBERS!!! WHOLISTIC APPROACH TO TEACHING.
STRESS SAFETY IN TRAINING

This approach adds validity to your program, and it adds credentials to your name. It helps people to make a choice in calling you for an appointment.

USE the NKJU Logo as a seal of approval. When people see the seal a lot it will add recognition to it subliminally.

Use the same approach when having posters and handouts printed.

HINTS ON SUBLIMINAL ADVERTISING:

One thing you do not want to do is to get into a situation where you begin to tear down the other Martial Arts schools in your area. The best way to go into competition with them is to DEMONSTRATE your SOLIDITY and COMPETENCE in your school or program. When you do this you are cutting your competition, but you are doing it in a subliminal way and are letting prospective clients make the choice.

HINTS: SCHOOL SET-UP, CLEAN AND PROFESSIONAL
STUDENT AND INSTRUCTOR APPEARANCE, CLEAN AND PROFESSIONAL CREDENTIALS
LOCAL INVOLVEMENT WITH THE COMMUNITY AND CHARITY ORGANIZATIONS
DEMONSTRATE COMPETENCE IN ABILITY
MEDIA COVERAGE
GOOD RAPPORT BUILDING SKILLS
ABILITY TO READ AND ADDRESS CLIENTS NEEDS
REFRAIN FROM GETTING INTO A CONVERSATION THAT HAS A NEGATIVE OPINION OF OTHER STYLES OR SCHOOLS IN YOUR AREA

Do not, if possible, use a recorder to answer your phone- people tend to hang up. But, if you have no choice, a recorder answering machine is better than nothing.

Try to get an answering service. A human voice on the line is a lot more effective in getting people to leave names, phone numbers etc.

Have brochures ready- it is important for people to go home with something after an interview. If a person does not show up for an interview, send them a brochure; this shows interest on your part.

AGAIN, DON'T FORGET A BROCHURE WITH THE NKJU LOGO!!! THIS WORKS WELL PSYCHOLOGICALLY.

- LOGO IN PHONE BOOK
- LOGO ON BROCHURE
- LOGO ON BUSINESS CARDS
- LOGO ON STATIONERY
- LOGO ON YOUR SIGN
- LOGO ON YOUR UNIFORM
- LOGO ON YOUR CERTIFICATES
- LOGO ON HANDOUTS AND POSTERS

VERY EFFECTIVE !!!!!!!!!!!!!!!!!!!!!

This is a very complex subject, and one that requires a lot of information and classroom work. If you are interested, please contact me for more information.

PRESENTATION BOOK:

This can be placed in your waiting room. It is a professional outline of you and your school.

A suggested format might be:

1. purchase a quality leather-bound photo album.
2. have an engraved metal plate attached with your school name on it.
3. have a copy of the meaning of the NKJU cert. as well as the meaning of the NKJU logo placed in the front of the book.
4. explain the philosophy and goals of NKJU.
5. explain the philosophy and goals of your school.
6. explain (briefly) the history of the martial arts and your's in the book.
7. add an ancestor chart.
8. briefly outline your curriculum.
9. show the chain of command in NKJU.
10. discuss the benefits of your program.
11. gather testimonials, letters, newspaper articles etc.
12. gather photos of you and famous karate masters.
13. have pictures of you helping teach children, women etc. at the school.
14. gather positive psychology statements throughout the book.

Leave this book in your waiting area and allow clients to look through it prior to the interview. It is good psychology and allows for a mind set.

THE INTERVIEW PROCESS:

Once you get the clients in the door, the interview Process begins to sign up the client into your program. This is the most important piece of the pie. It is very complicated to explain on paper. You must immediately start to build a rapport with the client. Be open, honest, warm and friendly, and focus in a neutral fashion on the quality and authenticity of your program. DO NOT ENGAGE IN CUTTING DOWN OTHER SCHOOLS IN YOUR AREA!! Be sure to touch on all of the benefits of martial arts training- physical fitness, strength, toning, agility, coordination, concentration, speed, self-defense, sport, group activity, culture etc. The difficult thing in discussing benefits is learning how to key in on the ones that are of the most benefit to the client. These techniques can be learned in a workshop format for those who are interested.

The interview is where you present your training programs to the client. The program should be broken up into specific rank divisions with the goals and objectives spelled out in black and white. I will explain this in more detail in the training program section.

What is most important in this interview is to sell your client the introductory program. This is an important piece in building up rapport with your client. This rapport must be lasting, and one that will lead to a long-time student. The introductory program gives your student the personal touch that will keep them coming back. Even if the client wants to purchase a "belt program," they can, but it is important to include the Introductory Program with the package due to the fact that the Into. is that personal touch that is given by the Head Instructor.

The interview should always be given by the Head Instructor as this is the person who has the knowledge and the answers. This is the person that the client is paying to see and work with. If you have someone

else do the interview, make sure this person is capable and will do it right. Learning how to build rapport with different types of clients will be an important exercise. It could well be the difference between making it or breaking it with prospective new students.

TRAINING PROGRAM

The Introductory Program:

This can be done in a private or semi-private group (no more than 4 people). It should be done by the Head Instructor whenever possible as he will have all of the answers. If the Head Instructor can't do the program, make sure the person doing it is trained and is a BLACK BELT.

Having a prospective student take the Intro. Program is a lot more effective than having them watch a class. When they watch a class, there is NO CONTROL over what they see. It is not that you are trying to hide anything; it is the fact that the prospective student may see something that is not a usual component to your class, such as a broken nose. You may have mentioned the fact in the interview that injuries do sometimes occur, as in all sport, but if the prospective student see a broken rib or someone screaming in pain, they will head right out of your door. Another problem is that your prospective student may see a student of yours who is exceptionally clumsy, and they may associate themselves with that person. A final reason is that your students may get exceptionally "fired up" with someone watching them, and may give a distorted view of a normal workout in your class.

The cost of the Introductory Program and the time span is up to you. Generally, it should be the cost of the first month's tuition at your school.

EXAMPLE: 1 month tuition, \$30.00; Intro. Program, \$29.95.
Time Span- 5 semi-private lessons, 1 hour each.

KARATE INTRO. PROGRAM EXAMPLE:

- 15 basic warm-up exercises
- 15 NKJU basics

Structure Nightly: 15 warm-ups, 1 block, 1 punch, 1 kick. 2 basic self-defense techniques using the block, punch and kick shown.

** Talk to the student and work them through the exercises. Discuss their strengths, and tell them how YOU CAN HELP THEIR WEAK AREAS.

JIU JITSU INTRO. PROGRAM: SAME PRICE AND SAME TIME FRAME

- 10 warm-up exercises
- 1 basic break fall
- 15 NKJU basics
- 4 basic releases

Structure Nightly: 10 warm-ups, 1 block/1 kick/ 1 punch
1 release technique. How to use the basic block, punch, kick.

** Teach the same way that you teach the Karate Program, BUT BE CAREFUL THAT YOUR STUDENTS DO NOT GET SORE WRISTS ON THE FIRST NIGHT!!!

IN ALL INTRO. PROGRAMS, HAVE YOUR STUDENT WEAR A NEW UNIFORM SO THAT THEY FEEL A PART OF THE SCHOOL.

ALL INTRO. LESSONS SHOULD BE FAIRLY EASY, BUT SHOULD ALSO POSE A CHALLENGE.

The actual Karate Program that you sell will be broken up into Kyu/Kup grades. For example, using a 10 grade system:

PROGRAM 1 COVERS 10TH TO 8TH KYU

A client would purchase this program and upon successfully completing it within an agreed upon time frame would have received all of the martial arts materials for those 3 grades as well as NKJU certificates for 9th-8th grade as well as the appropriate belts. If the student is not ready for 8th grade and has trained as promised, he/she will receive free training until ready for that test- that is the instructor's obligation.

PROGRAM 2 covers 8th-3rd kyu (5 grades) with the program the same as above.

PROGRAM 3 covers 3rd kyu to Shodan. The program is the same as above.

THE CURRICULUM FOR EACH PROGRAM MUST BE EXPLAINED IN BLACK AND WHITE WHEN THE AGREEMENT IS OFFERED. A PROGRAM SHEET SHOULD BE INCLUDED (SEE MY EXAMPLE).

**** BLACK BELT PROGRAMS:**

In the Black Belt stage, the programs are different. Some schools give free tuition to Black Belts, while others divide the programs, as follows:

1. Instructor's Program- the new Black Belt learns how to teach and is awarded an Instructor's Certificate. This program is free as long as the Black Belt teaches a scheduled class for you on a weekly basis.
2. 6 Month Contact Program- in this program, the Black Belt renews a contract to train every 6 months.

THE AGREEMENT (CONTRACT)

This piece of paper, like it or not, will keep you in business. You must look at it as the business component to your Martial Art. Even though it is a legal document, the agreement is a two-way legal document. It states what YOU have to give, as well as what the student has to give in return for your services. Remember that you are a professional, and that your time and services are worth compensation. If the student wants to spend many years training with you, they must do their part to keep the training facility alive and in good working order. In order to do that, monthly expenses must be met and paid. The student's responsibility is to train, and pay monthly tuition ON TIME; the instructor must be there to teach the vast knowledge that he/she possesses, and must also continue to train.

The fee in the agreement (do not use the word contract as it is negative) should be relative to your area as well as to your expenses. Fees in our area, charged by successful schools, range from \$30.00 to \$85.00 per month!! These are schools that have from 50 to 150 students.

The format for the agreement is simple (see a copy of mine). It clearly states all of the benefits that the client will receive from you and the school and clearly states what the client will pay for those benefits. If you don't keep your word, the client can come back on you- if the client does not keep their word, you can come back on the client. The difference between this system and what you may be now using is the FINANCIAL COMMITMENT by the client to pay for a period of time specified. He/she has a choice as to when they will train, but no choice to when the bills have to be paid. This helps you keep your expenses in place and helps the client get over the humps of training. Remember, money can be a great motivating factor sometimes as it will keep students from getting lazy. Studies have shown that a number of students have thanked their instructors for the agreement as it helped them to attend class when they were less motivated.

EXAMPLE OF COST:

GREEN BELT COURSE:	12 months	\$420.00 (\$35.00 per month)
	Uniform/Patch	\$40.00
	Registration	\$25.00
	Total.....	\$485.00

IF YOU HAVE CLASSES 5 NIGHTS PER WEEK, AND A STUDENT CAN ATTEND ALL CLASSES, THEY WILL PAY:

\$1.94 per class!!!!!!!
 .97¢ per hour for a two-hour class!!!!!!
THIS IS A DEAL !!!!!!!!!!!!!!!!!!!!!!!

If a student wishes to pay cash, you can give them 5-10% off on the spot for the course.

\$485.00
- 48.50 (10% discount)
\$436.50 cash price, if paid up front

National Karate and Jiu Jitsu Union



GREEN BELT PROGRAM
 (10th Kyu to 5th Kyu)

SAL I ENEN AZEN KENSHI
 BUSHIDO DOJO #32
 R.R. #4 BOX 307-1
 CONCORD, NEW HAMPSHIRE
 1-603-224-6951

Program Includes:

1. Traditional Okinawan Jubi-Udo, a series of warm up exercises that are a unique blend of ancient Hatha yoga stretching movements and traditional Okinawan Body conditioning techniques that combine effective principles of calisthenics, isometrics, isotonic, anerobic, and aerobic exercise. The Jubi Udo prepares the student's body for Karate training which allows the practitioner to learn in a safe and effective manner.
2. Traditional Okinawan Kihon, which is a series of carefully designed self defense techniques which teaches the student the Basic fundamentals which form the foundation for the advanced training in Karate. The Kihon techniques help the Karate practitioner develop strength, balance, speed and the coordination needed to maintain top physical condition as well as introduce the ground work for personal Self Defense development.
3. Sanchin Kata Training A 5,000 year old set of Chinese muscle change techniques which teach the student posture, correct bone alignment and synchronized movements which develop strength and a balanced muscle tone. Sanchin Kata allows the student to develop a strong immovable center while increasing the circulation of blood flow to the muscle tissue. Sanchin Kata teaches proper breathing and allows the student to study body tension and relaxation. The translation of the word Sanchin is "Three Conflicts"- referring to the battle between mind, body and spirit to develop and become one in harmony. Sanchin is looked upon by the Okinawan Karate practitioners as a unique form of moving meditation which when practiced religiously allows one to perform feats of mental and physical strength beyond basic human capabilities.
4. Kontitai a series of Okinawan exercises and techniques which strengthen and develop the student's arms, legs, hands, feet and abdominal region to a degree which allows the practitioner to practice Karate techniques with a minimum if any of bruising and bodily injury.
5. Kanshiwa kata, a series of Karate self defense movements developed by 10th degree grand master Uechi of the Okinawan Uechi Ryu system of Karate. This Kata is a combination of Blocking, Kicking and Punching techniques against imaginary opponents. Besides teaching the student advanced self defense techniques, Kanshiwa Kata helps the student develop speed, balance and coordination while incorporating the theory of Sanchin breathing and muscle contraction exercises.
6. Vakusoku Kumite Ichiban, A series of self defense movements and techniques taken from the Kihon exercise, Sanchin Kata and Kanshiwa Kata which are taught in a very unique format requiring the student to practice the movements with a partner. This format allows the student to see graphically the meaning of the Karate techniques while developing stamina and quick reflex action. The Vakusoku Kumite sets up the foundation for advanced sparring techniques. Another unique factor of this prearranged fighting exercise is that it allows the beginner to practice realistic self defense techniques in complete safety.
7. History of Karate, detailed explanation of the history and development of the martial arts tracing its origin from India through China, Okinawa, Japan, Korea to the U.S.

REMEMBER THAT KIDS NEED A LOT MORE ATTENTION AND REWARDS THAN ADULTS, SO TRY TO STRUCTURE YOUR CLASS APPROPRIATELY FOR THEM!!!

FOLLOW UP

At the end of each month, you should sit down and talk with each student privately for about 10-15 minutes. During this time, you should go over on paper the student's progress or lack of progress. This way, the student knows where he/she stands in the school. This is a time for positive strokes. If a student is not coming to class on a regular basis, or if their technique is sliding, you can remind them of the training agreement and their responsibility to train. If they are doing poorly and come to class often, then YOU better check your teaching technique and find out what this student needs to improve. This evaluation sheet should be signed by both parties, and placed in that student file for future reference.

SPECIALTIES:

As a positive component to your school, you can and should offer a variety of workshops to your students. The National Karate Union offers you a number of instructors for these events.

The unique piece of this offering is that you can honestly tell your student that while they are mastering their art (For example, in my school- UECHI RYU KARATE), they can also study the theory of Jiu Jitsu, Taekwon-Do, Kempo, Iaido, Kobudo etc.

Therefore, the advantage of training at your school gives them the benefit of also training in a variety of systems without leaving the comfort of your school.

I hope that this will be helpful. It by no means covers all of the research material that I have on this subject. But, remember that I would be more than happy to help you in any way I can. Just call or write to me!!!

Sali E. Azem
12 Pitman Court
Laconia, New Hampshire 03246
TELEPHONE 1-603-524-0933

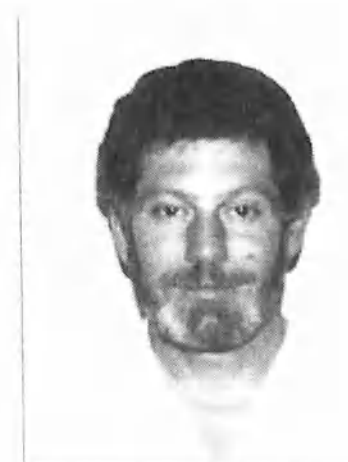


NATIONAL KARATE & JIU JITSU HEAD INSTRUCTORS



Richard P. Baillargeon, 8th Dan Kyoshi
Valdosta Karate Club
Valdosta, Georgia
(912) 242-9955
30 years active training; 1956-1986
Director of NKJU

Joseph R. Ruiz, 7th Dan Saiko Shihan
Belevedere Karate School
Belevedere, S.C.
(803) 593-8195
31 years active training; 1955-1986
Assistant Director of NKJU
President, High Dan Board NKJU



Bill Knoblock, 5th Dan Renshi Sensei
Knoblock's Gekisai Karate
Orlando, Florida
(305) 677-1789
20 years active training; 1966-1986
Chief Training Director, NKJU
Florida State Representative NKJU
Dai Sempai



Lemuel Stroud, 6th Dan, Shihan
Stroud's School of Jiu Jitsu
Kinston, S.C.
21 years active training; 1965-1986
Jiu Jitsu Director, NKJU

NATIONAL KARATE & JIU JITSU HEAD INSTRUCTORS



*Sali Emen Azem, 5th Dan Renshi Sensei
Bushido Dojo
Concord, New Hampshire
(603) 524-0933
20 years active training; 1966-1986
NKJU Summer Camp Sempai
New England Representative NKJU*



*Richard C. Kelly, Jr., 5th Dan Renshi Sensei
Bulldog's School of Martial Arts
Orlando, Florida
(305) 279-7309
25 years active training; 1961-1986
Member, High Dan Board*



*Bob Fischer, 5th Dan Shihan
Fischer's Karate School
Dallas, Georgia
(404) 445-1043
22 years active training; 1963-1986*



*Michael Nielson, 5th Dan
Kar-To-Bu-Kai
Laconia, New Hampshire
(603) 524-5858
12 years active training; 1974-1986
Member High Dan Board*



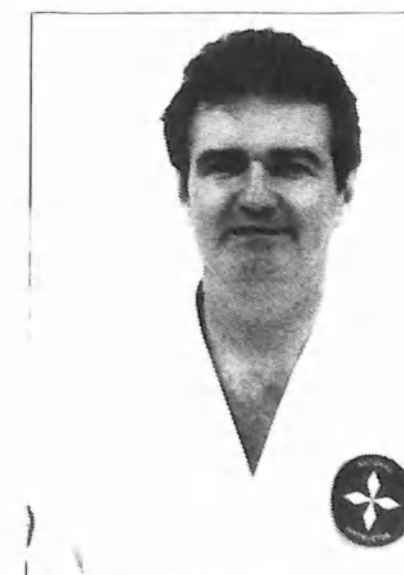
*James L. Semmes, Jr., 4th Dan Renshi Sensei
Valdosta Institute of Taekwon-Do
Valdosta, Georgia
(912) 244-5973
30 years active training; 1956-1986
Georgia State Representative NKJU
Member, High Dan Board
Taekwon-Do Advisor, NKJU*



*Gary J. Glemboski, 4th Dan
Southern Black Belt Academy
Savannah, Georgia
(912) 925-0357
18 years active training; 1968-1986
Member High Dan Board*



*Tola E. Lewis, Jr., 4th Dan Renshi Sensei
Elizabeth City School of Karate
Elizabeth City, N.C.
(919) 338-2404
NKJU Camp Director
NKJU High Dan Board Secretary
19 years active training; 1967-1986*



*Gregory T. Johnson, 4th Dan
Kyokushinkai-Kan
Palas Hills, Ill.
(312) 598-4022
High Dan Board Member
Midwest Representative NKJU
23 years active training; 1963-1986*

NATIONAL KARATE & JIU JITSU HEAD INSTRUCTORS

NATIONAL KARATE & JIU JITSU HEAD INSTRUCTORS



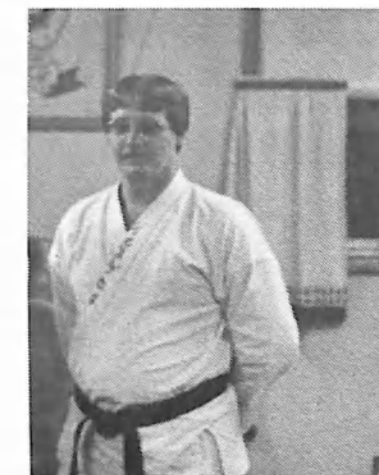
Ronald L. Carter, 2nd Degree Black Belt
 Valdosta Institute of Taekwon-Do
 Valdosta, Georgia
 (912) 244-5973
 11 years active training; 1975-1986
 NKJU Student of Year 1979
 Editorial Staff, NKJU Yearbook



Jim Gregory, 3rd Degree Black Belt
 Knobloch's Gekisai Karate
 Orlando, Florida
 (305) 677-1789
 10 years active training; 1976-1986



Bill Courtright, 2nd Degree Black Belt
 Summit Karate Club
 Scranton, Penn.
 (412) 344-9471
 16 years active training; 1970-1986



James H. Prouty, 3rd Degree Black Belt
 Maine Karate Academy
 Boothbay Harbor, Maine
 (207) 633-2655
 14 years active training; 1972-1986
 Member Japanese Sword Society



Richie Bernard, Yondan Renshi Sensei
 House of the Samurai
 Londonderry, New Hampshire
 (603) 434-1445
 14 years active training; 1972-1986



John K. Pickard, 2nd Degree Black Belt
 Pickard's School of Karate
 Mt. Dora, Florida
 (904) 383-8007
 13 years active training; 1973-1986
 NKJU "Keeper of the Points"



Felipe M. Villarreal, 3rd Degree Black Belt
 Villarreal Karate Club
 Centralia, ILL.
 (618) 532-8212
 16 years active training; 1970-1986



Ken Ganocy, 2nd Degree Black Belt
 Kinsem Karate
 Greensboro, Penn.
 19 years active training; 1967-1986
 "Most Improved Student" 1985 NKJU Camp

NATIONAL KARATE & JIU JITSU UNION SCHOOLS

NATIONAL KARATE & JIU JITSU HEAD INSTRUCTORS

NATIONAL KARATE & JIU JITSU HEAD INSTRUCTORS



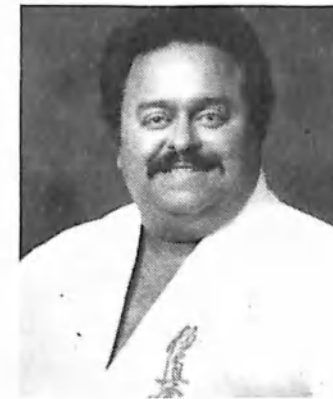
Ted A. Hines, 2nd Degree Black Belt
Iron Dragon School of Martial Arts
Rock Creek, Ohio
(216) 474-4671
12 years active training; 1974-1986
World Speed Breaking Record
(177 boards in 36 seconds)



Dan C. Pittman, 2nd Degree Black Belt
Woodland Karate Club
Woodland, Alabama
(205) 449-6506
11 years active training; 1975-1986



Mike Mellum, 2nd Degree Black Belt
Houma Martial Arts Academy
Houma, Louisiana
11 years active training; 1975-1986



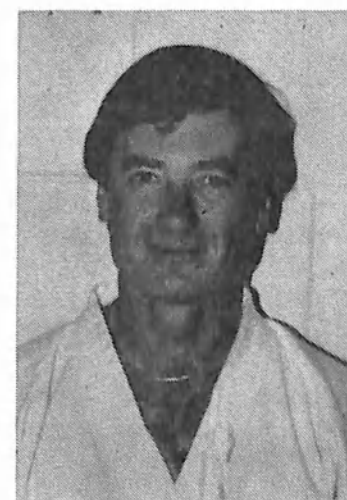
Carlos Salvador Velez, III; 1st Degree Black Belt
Mas Oyama's Karate Kyokushinkai
Canyon, Texas
(806) 655-0578
11 years active training; 1975-1986



L.D. Tomlinson III, 2nd Degree Black Belt
Tomlinson Jiu Jitsu School
Black Creek, North Carolina
16 years active training; 1970-1986



Ronald D. Queen, 3rd Degree Black Belt
Bulldog's School of Martial Arts
Orlando, Florida
(305) 299-1362
22 years active training; 1964-1986



Robert T. Leach, 3rd Degree Black Belt
National Karate Institute, Ltd.
Philadelphia, Penn.
(215) 331-3518
15 years active training; 1971-1986
Pennsylvania State Representative NKJU

NATIONAL KARATE & JIU JITSU HEAD INSTRUCTORS



*Henry Jay, 3rd Degree Black Belt
Henry Jay's School of Karate
Holyoke, Mass.
19 years active training; 1967-1986*



*Joe Eidson, 4th Degree Renshi Sensei
Summer Park Karate Club
East Point, Georgia
(404) 949-6001
27 years active training; 1959-1986*



*Darren M. Myers, 1st Degree Black Belt
Virginia Martial Arts
Chesapeake, Virginia
(804) 487-8622
12 years active training; 1974-1986
1985 Soke Award*



*Frank Endrias, 1st Degree Black Belt
Athens Street Karate
Winder, Georgia
(404) 867-8536
15 years active training; 1971-1986*



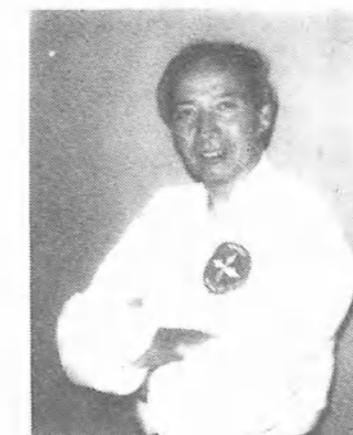
*Mark R. Moore, 2nd Degree Black Belt
Moore's School of Martial Arts
Lawrenceville, Georgia
(404) 963-6315
11 years active training; 1975-1986*



*Michael D. Hoffman, 3rd Degree Black Belt
Okinawan Karate Academy
Duluth, Georgia
(404) 476-9689
19 years active training; 1967-1986*



*Geri T. Endrias, 2nd Degree Black Belt
Athens Street Karate
Winder, Georgia
(404) 867-8536
7 years active training; 1979-1986*



*Sergio L. DeCasien, 5th Degree Black Belt
Mainland Jiu Jitsu Society
Linwood, New Jersey
(609) 927-5388
44 years active training; 1942-1986*

NATIONAL KARATE & JIU JITSU HEAD INSTRUCTORS



Roger G. Houai, 2nd Degree Black Belt
Houai Jiu Jitsu School
San Juan, Trinidad, West Indies
674-2844
16 years active training; 1970-1986



Jane Van Paepgham, 5th Degree Black Belt
Shukokai Kempo Karate Academy
Worthington, Ohio
20 years active training; 1966-1986



Robert Gardner, 2nd Degree Black Belt
New Life School of Self Defense
Freeland, Maryland
(301) 343-0008
7 years active training; 1979-1986



Bobby Earl Britton, 2nd Degree Black Belt
Zen Way Karate School
Murfreesboro, North Carolina
(919) 398-5318
12 years active training; 1974-1986

NATIONAL KARATE & JIU JITSU HEAD INSTRUCTORS



George Strimenos, 3rd Degree Black Belt
Granite State School of Karate
Brookline, New Hampshire
(603) 673-9267
16 years active training; 1970-1986
NKJU Outstanding Camp Student 1985



Gene Murphy, 2nd Degree Black Belt
Sylvester Karate Club
Sylvester, Georgia
(912) 888-1150
13 years active training; 1973-1986



Kim T. Blue, 2nd Degree Black Belt
Dublin Shotokan Karate
Dublin, Georgia
(912) 275-2903
13 years active training; 1973-1986



Michael Harrell, 2nd Degree Black Belt
Dawson Martial Arts
Dawson, Georgia
13 years active training; 1973-1986

Sylvester Karate Club
Sylvester, Georgia



Valdosta Institute of Taekwondo
Valdosta, Georgia



Valdosta Institute of Taekwondo
Valdosta, Georgia



Summit Karate Club
Scranton, Pennsylvania

Kinsem Karate #1
Greensboro, Pennsylvania



Kinsem Karate #2
Greensboro, Pennsylvania



Kinsem Karate #3
Carmichaels, Pennsylvania



NATIONAL KARATE & JIU JITSU UNION SCHOOLS



Iron Dragon Martial Arts #1
Orwell, Ohio



Iron Dragon Martial Arts #2
Ashtabula, Ohio



Iron Dragon Martial Arts #3
Geneva, Ohio

NATIONAL KARATE & JIU JITSU UNION SCHOOLS



Granite State School of Karate
Brookline, New Hampshire



Houma Karate Club
Houma, Louisiana

NATIONAL KARATE & JIU JITSU UNION SCHOOLS



Virginia Martial Arts
Chesapeake, Virginia



Sorento Karate Club
Sorento, Florida

NATIONAL KARATE & JIU JITSU UNION SCHOOLS



National Karate Club
Conyers, Georgia



National Karate Club #2
Monroe, Georgia



NATIONAL KARATE & JIU JITSU UNION SCHOOLS



Sumner Park Karate Club
East Point, Georgia



Maine Karate Academy
Boothbay Harbor, Maine



Kan-To Bu Kai Club
Laconia, New Hampshire



Tomlinson School of Martial Arts
Black Creek, North Carolina



Roanoke Valley Karate School
Roanoke Rapids, North Carolina



Valdosta Karate Club
Valdosta, Georgia



Zen Way Karate School
Murfreesboro, North Carolina

NATIONAL KARATE & JIU JITSU UNION SCHOOLS

Little Dragon School of Martial Arts
Trinidad, West Indies



Woodland Karate Club
Woodland, Alabama

Bushido Dojo Dojo's 1 - 2
Concord, New Hampshire



Bulldog's Karate Club
Orlando, Florida

NATIONAL KARATE & JIU JITSU UNION SCHOOLS



Johnstown Kenpo & Jiu Kitsu Club
Johnstown, Pennsylvania

NATIONAL SCHOOLS 1986



Elizabeth City School of Karate
Elizabeth City, North Carolina



Villarreal School of Karate
Centralia, Illinois



Corning Karate Club
Corning, Arkansas



South West Academy
Palos Hills, Illinois



Fischer's Karate Club
Powder Springs, Georgia

KARATE: THE EFFICIENT USE OF SELF

by Karen Pittman

At one time or another, almost every Black Belt I know has been asked by someone, "Did you ever have to use your Karate?"

What people really mean by this question is, of course, "Have you ever defended yourself physically using your Martial Arts training?" Often the questioner seems surprised to hear of Master Funakoshi's belief that the Karate-ka who truly trains in the DO and actually understands Karate-Do is never easily drawn into a fight. Instead, the Karate-ka seeks to remain "centered" and in control of his environment by always being aware.

However, the question can be answered on another level by saying, "Yes, I often use my Karate." In fact, I use it everyday...In playing the guitar, in gardening, in chopping wood, or in any other task where I can manage to remember myself, and therefore, use my "self" in an efficient manner. I believe that one of the most important benefits Karate offers is this teaching of the efficient use of "self," and recognition of that fact can help me improve my own art, as well as to be a better teacher of the art.

I watched a Karate student splitting some wood one day. A young man of 16, he is very intelligent and approaches life in general with a quiet kind of intensity—he tries "really hard" at every activity and as he split the firewood he was, as usual, trying hard. So hard, in fact, that each time the maul fell, he forgot to exhale (to *kiai*, in effect), and held his breath. By intensely seeking to grasp power, it was eluding him.

I realized as I watched him that I was seeing habit—long ingrained patterns of habitual misuse in spite of the principles of efficiency that he applied two nights a week in the dojo.

It seems to me that what we want to do as students and teachers of the art is to make sure that patterns of habitual misuse are corrected both inside and outside of the dojo so that we are truly "doing karate" at all times and constantly practicing the "efficient use of self."

I have borrowed this term from the famous teacher of human movement, F.M. Alexander. Alexander points out that a student of movement's patterns of habitual misuse of himself will continue as long as he is dominated by the habit of 'end-gaining.' End-gaining is a term he uses to describe the student's tendency to work directly towards a desired end without giving due consideration to the means whereby that end should be gained.

For example, often when I teach a karate student an *ippon* that requires stepping into a square stance, execution of a forearm block to defend against a middle punch, and sliding in to execute an elbow smash to the ribs, the student becomes focused entirely on his intent to place his elbow in the ribs of his opponent. Never mind how he got close enough to do it, whether his body is centered, torso erect, etc. The usual approach is to lean way off center and sort of stick the elbow tentatively towards the target area.

This tendency to work directly towards a desired end without due consideration to how that end is being attained is analogous to a child whose ball has rolled into the street. The child knows he wants the ball, and so he runs into the street to get it with no consideration to traffic—or the 'meanswhereby' his end is being attained. We see examples of this repeatedly in teaching the martial arts, and it seems to me to be a worthwhile question to ask ourselves how we can help students overcome this tendency, and progress faster than we did ourselves. Alexander, I think, had a few hints that can really help us break some of our own undesirable habits of inefficient use of self, and help students recognize and break their own.

Often, in the early stages of a student's karate training, the kata very quickly reveal the student's propensity towards specific types of postural deficiencies. For example, a student in a cat stance may be noticed to be a severe 'leaner,' either leaning too far forward or too far backward, depending on his particular psychological type. The teacher's early efforts to correct this generally result in the student's trying even harder to perform the action correctly, but falling into his lifelong habitual patterns of misuse of his mechanism and repeating the error, perhaps even more severely.

Alexander points out, for example, that the leisure time golfer coached by the golf pro to "keep his eye on the ball" generally simply cannot keep his eye on the ball despite his intent to follow the instructions of the pro charging high fees for his advice. The reason for this is that the golfer is continuing his habitual use of mechanisms in a way that has always been accompanied by sensory experiences (feelings) which, because of their lifelong association and familiarity, feel right to him. To do the movement right, as the pro suggests, would involve the use of his mechanism in a manner totally contrary to his habitual use and would, therefore, feel wrong to him. His stimulus is to repeat the familiar sensory experience which accompany the faulty use of his organism.

The golfer wants to feel right in gaining his end, even if he is gaining it in an inefficient manner, just as the karate student wanted to feel right by straining intensely in his swings of the wood-maul, or by leaning into his elbow strike.

Basically, then, the student of movement often finds himself with three desires: the desire to employ his habitual use of himself at all costs; the desire to feel right in the gaining of his end; and the desire to carry out his teacher's instructions.

Since the latter desire is the newest desire present, it naturally suffers in intensity when compared with the other two, and furthermore, the stimulus that gives rise to it comes not from within (like the other two), but from without—from the teacher. So what we can do to help ourselves overcome our own faulty habits, and to help students overcome theirs?

The answer that Alexander gives to this question is far too lengthy for a brief article like this one to cover. But there are some basic steps that can help us to begin to move in the right direction.

First, the teacher must help the student to see what is essential in changing the habitual misuse of the self involves prevention. I.e., the student must practice suppressing any immediate reaction to a stimulus to perform a specific type of movement "correctly." The student should understand that by preventing this immediate reaction, he will be preventing the habitual misdirection of his use of self which is the obstacle to the proper gaining of his end.

This act of prevention is the primary activity because by the inhibition of the misdirected habitual use, the teacher is left free to build up in his pupil new direction of the use of the mechanism. In effect, the student must be made to understand that the entire action taking place—an *ippon*, a kata, a basic movement—does not involve preliminary acts to attain a single, but specific end. Rather, all of his actions are themselves also ends, but not isolated ends, for they all form a chain of acts to be carried out with maintenance of the unity involved with this connected series of acts. As the pupil projects his efforts to activity based on this understanding, the teacher may with his hands help to direct the student to the new experience of use of the self that is desired.

By following this procedure, a gradual improvement will be made in the student's ability to 'sense' his own body, and he will become increasingly aware of patterns of faults in his usual way of using himself. At the same time the sensory experiences gained by proper performance of an activity will become a new standard within the self and will themselves come to feel 'right.'

It seems obvious that Alexander's approach to teaching human movement used a procedure that deals with control of a human being's manner of reacting to stimuli, and, therefore, has implications for the control of habit generally. My feeling is that this sort of conscious direction of the use of the self is what makes karate-do worthy of consideration of adaptation into educational systems in the widest sense. It is the qualities of awareness and development of conscious use of ourselves that make karate-do a discipline of the mind, body and spirit.

— Karen Pittman —



TAKING IT TO THE STREETS

by William Hoehlein

Although my rank is in Karate, I have been able to blend in other Martial Arts such as Jiu Jitsu and Kempo as many of you have. There are many theories, pro and con, about the technical blending of the Martial Arts. As for my theory, I prefer to think of it as adding to my technical knowledge instead of blending it. I can tell you from personal experience that it is a definite plus. As a Police Officer for the City of Rocky Mount, North Carolina, I have had numerous occasions to test my technical skill. And the effectiveness of various techniques on a wide variety of subjects have proven to be very interesting and educating and I'd like to share a few examples of these experiences in hope that you too might benefit from them.

One incident happened one night while arresting a suspect for assault and trespassing. I had the subject handcuffed and was assisting him into the back seat of my patrol car. As I was bent over seatbelting the subject, I heard another officer shout, "Look Out!" As I looked over my shoulder, I saw a man coming towards me (and by now was very close) holding high in the air an uprooted steel fence post with a large hunk of concrete still attached to the end of it. And it was rather obvious that he was not coming to thank me for arresting the other guy. So out of true instinct, I thrust a firm back kick into his chest which sent him reeling back across the street and sprawling on the front lawn gasping for air.

Another incident involved a quick mart cashier who was being assaulted by a 6'5" man who was stopped at the door for shoplifting. The large man and the cashier were rolling around on the parking lot in

quite a fight. When I attempted to separate them, the large man struck me in the chest, knocking me to the ground. So I took advantage of being on the ground and slid up behind the subject and applied a Jiu Jitsu head-lock and with firm, progressive pressure, forced the man to let the cashier go and enabled us to handcuff him without further struggle.

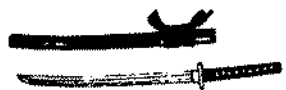
The incident that got my attention more than any other happened on the day shift at a local community center. I was attempting to arrest a man for the larceny of a pair of sun glasses. With the suspect, the victim and myself in the office, I began to question the suspect about the crime, at which time he blew up and pulled what looked like a folding butcher knife out of his pocket and began shouting that he was not going to jail and for me to move away from the door. I realized that I could not let the suspect go, and if I did not move, he was going to go through me with the knife on the way to the door. I couldn't shoot the suspect as there were spectators in the hallway, which was now crowded with people looking in the window of the office. My police baton was in the car, and my only option was to GO FOR IT and defend myself. I could only hope that my technical skills, and the grace of God, would keep me from getting cut. I studied my target, and kicked him in the stomach, full power, with no results. I kicked him in the groin full power, lifting him off the ground, with also no result. I figured (promptly) that the suspect was loaded with drugs, and force required to stop him would have to be extreme.

In the struggle, we fell to the ground. He cut my uniform shirt with the knife. I managed to get him off me, but he stood and tried to slash me from the standing position. I evaded the cuts, and kicked him repeatedly in the groin, still with no effect. He flipped the knife over and tried to stab me, ice-pick style.

The victim, who had remained neutral, now grabbed the man's arm, and I was able to wrestle him to the ground, putting handcuffs on him. We received information that he had a history of drugs and mental illness, and he was sent to a mental hospital for evaluation. Two days later, I found out that the suspect has two broken ribs and internal injuries. The reason he "felt" nothing was that he was pumped up on drugs.

The incidents that I have relayed were true tests of my martial arts abilities. The point I want to make is that through my real experiences, I have proved to myself that you should take advantage of all types of training offered at camps, seminars etc. You should strive to perfect your techniques. It is this additional training that has saved my skin many times. I hope that none of you are ever faced with situations like I have described to you, but if you are, I hope you can pool your resources and utilize any technique or knowledge that you have. On the street, you are NOT fighting for points or trophies; you are going for your life.

- William Hoehlein -



WEAPONS AND JIU JITSU
(A FORGOTTEN OPTION)
by Douglas L. Gill

Jiu Jitsu is a Japanese Martial Art that can be traced back more than 2,000 years. It is an effective and comprehensive style of combat that includes karate-like strikes, judo-like throws and chokes, and aikido-like joint locks and projections. Most martial artists picture a jiujitsuka parrying an attack; then, striking to set up a joint lock, throw or choke; and, finally, forcing a submission or utilizing a more lethal means of termination if the situation dictates. What many people fail to realize is that the jiujitsuka has yet another option in his bag of tricks. That option is the use of weapons.

This shouldn't be surprising if one remembers that jiujitsu is a classical bugei. The bugei are schools (ryu) of military skills that were developed on the battlefields of feudal Japan. These disciplines included combatives tactics, strategy, horsemanship and a number of other skills that enabled a warrior to defeat an enemy. In order to fully understand the relationship between weapons and jiu-jitsu, one must first look at the historical development of the bugei.

Although the roots of the Japanese martial arts go back for hundreds of years, the methods weren't always systematized. In the pre-Tokugawa period, the bushi (military men) fought each other by first using the bow and arrow. When he ran out of arrows, or when the enemy closed in on him, the bushi would then rely on the sword, spear or naginata. If the enemy closed in even more, or if the bushi lost his hand-held weapon, then the hand-to-hand methods of jiu-jitsu would be used. After the battle, the bushi

would exchange war stories, as have all military men throughout history. These stories included demonstrations of techniques that had saved their own lives or that of a compatriot. These techniques were shown to their peers and lords, and no doubt practiced between battles. As time went on, they were goup-ed into either weapons kata, or jiu-jitsu waza by various system. A number of outstanding warriors formed schools during this period. For example, Takeuchi Ryu Jiu Jitsu was founded by a nobleman of the same name that was known as a skilled swordsman. His school also included the use of the naginata and the bow. The Shinkage Ryu Jiu-jitsu system was founded by another skilled swordsman named Hidetsuma Kamizumi.

The majority of jiu-jitsu systems were developed during the Tokugawa Period (1603-1867). The successful systems were those that met the test of combat. Those that did not, disappeared. During intermittent periods of peace, systems became more refined and stylized. Founders and masters became more concerned with good yukei (form) and successful masters were retained by lords to teach their families and samurai. Some of the schools that developed during this period were the Ryoi Shinto Ryu system (which included the use of the sword, rope, weighted chain, and sickle with weighted chain), the Seikiguchi Ryu system (which included the use of sword, spear, tactics and horsemanship), and the Tenshin Ryu system (which included use of the sword, spear and naginata). Why were so many jiu-jitsu systems founded by bugeisha who were noted weapons experts? According to James G. Shortt, a Yondan in the Ryoi Shinto Ryu Jiu-jitsu and Secretary of the British Jiu-jitsu Association: "... although the samurai learned many effective grappling techniques, no warrior in his right mind would purposely confront an armed opponent."

By the end of the Tokugawa Period, the bushi began to develop ways of maintaining their proficiency without killing each other. This was because there were no great wars and because personal duels were to all purposes and extents, outlawed. This was when many of the bujitsu (martial arts) became budo (martial ways). Kyujitsu became kyudo, iaijitsu became iaido, etc. Perfection of self instead of protection of self became the goal of new systems. In addition, the new systems began to specialize and many dropped jiu-jitsu instruction from their curriculum.

With the coming of the Meiji Era in 1867, the samurai were disbanded as a social class. In order to support themselves, some of the bugeisha joined the ranks of the yakuza. Others began to put on public demonstrations (which were similar to the street fights in the movie HARD TIMES). A third group opened up formal training halls and taught a form of budo. Although a few schools continued to teach pure bugei, (The Tenshi Katori Shinto Ryu still teaches jiu-jitsu, kenjitsu, iaijitsu and other traditional arts), for the most part the dojos taught only one or two budo.

Besides establishing that the empty hand aspect of jiu-jitsu has been stressed only recently, the historical review helps to explain why weapons were used. Jiu-jitsu was developed as a military skill and its weapons were used to strike an enemy at a distance. The Ryoi Shinto system teaches two concepts that helps to explain how weapons were used. The first is gomawai (the 5 ranges of combat) and the second is kakushijitsu (the art of hidden weapons).

The concept of gomawai is that there are 5 ranges of personal combat. The first three include the ranges of striking with the leg (from the knee to the toes), striking with the arm (from the elbows to the fingers), and grappling. The other two ranges deal with weapons. The fourth range is that of hand-held weapons. It includes a six inch stick to a 9 foot spear. The final range is that of projectiles like a throwing star or arrow. By using a long range weapon, a naginata for example, to strike an opponent from a distance, a warrior could limit the use of a short-range weapon, legs, arms, and grappling techniques by his adversary. In a kill or be killed situation, the advantage of limiting the enemy's options are obvious.

The concept of kakushijitsu is similar to ninjitsu's use of tonki. An apparently unarmed opponent was liable to pull out a knife, brass knuckles or a weighted chain which are easily concealed. A second aspect of this art was the use of personal items as weapons. To quote James G. Shortt again: "... a weapon is either crude or refined. A refined weapon, like the manriki, was a tool used primarily against an enemy. A crude weapon, like a belt, could be used against an enemy, although its primary use is to hold up a pair of trousers." Kakushijitsu not only taught the classical jiu-jitsuka a valuable lesson, but gave him another tool for his bag of tricks.

The weapons available to the classical warrior were many and diverse. Most systems and warriors specialized in a few, but were familiar with the strengths and weaknesses of many. These weapons ranged from a type of brass knuckles to the bow and arrow. Some were developed specifically for combat and others were common items that were adapted for combat.

- Douglas L. Gill -

KYUSHO (Japanese) is the study of the vital points of the human body. A vital point is a point where a blow is comparatively effective. The effectiveness of a blow is not solely due to the power of the blow itself; effectiveness will vary according to the condition of the person at the moment he is struck and how he is trained.

The following classification of vital points is taken from the KARATE DO KYOHAN, by Funakoshi Gichen.

SUTURE, CORONAL (TENDO); line of juncture of the frontal bone and the parietal bones. Cause of death is severe trauma to the cerebrum and disruptive stimulation of the cranial nerves.

FRONTAL FONTANEL (TENTO); the region of the head between the forehead and the coronal suture that is exposed and seen to pulsate in a newborn infant. Cause of death is a concussion and trauma to cranial nerves.

TEMPLE (KASUMI); especially suture of cheekbone and frontal bone. Loss of consciousness is due to trauma to cranial nerves resulting in loss of sensory and motor function.

CIRCUMORBITAL REGION (SEIDON); upper and lower parts of eye sockets. Loss of consciousness results from cerebral trauma and resulting loss of nervous control.

EYEBALL (GANSEI); loss of consciousness produced by severe trauma to cerebrum resulting in disruptive stimulation of cranial nerves and loss of sensory and motor function.

GLABELLA (UTO); the point at the base of the nose between the eyes. Loss of consciousness results from severe trauma to cerebrum leading to disruptive stimulation of cranial nerves and loss of sensory and motor function.

SUTURE, INTERMAXILLARY (JINCHU); juncture of left and right upper jawbones below nose. Loss of consciousness results from trauma to cranial nerves and loss of sensory and motor function.

LOWER JAW, CENTER (GEKON); $\frac{1}{2}$ inch below lower lip. Loss of consciousness results from trauma to cranial nerves and loss of sensory and motor function.

MANDIBLE, BASE (MIKAZUKI); lower ridge of lower jaw, also the articulation below and in front of the ears. Loss of consciousness results from concussion and loss of nervous coordination.

NECK, SIDE (MATSUKAZE); the length of the sternocleidomastoid muscle covered by the platysma. Cause of loss of consciousness is trauma to the carotid artery and the pneumogastric nerve leading to shock and to loss of sensory and motor function.

SUPRACLAVICULAR FOSSA (MURASAME); front portion of the throat on either side, just above the collar bone at the origin of the lateral head of the sternocleidomastoid muscle. Cause of loss of consciousness is trauma to the artery located below the collar bone and to the sublingual nerve, producing shock and loss of motor function.

SUPRASTERNAL NOTCH (HICHU); the concavity on the ventral surface of the neck between the sternum below the hyoid bone above. Cause of loss of consciousness is blocking of the windpipe.

STERNAL ANGLE (TANCHU); just below the junction of the manubrium and the sternum. Cause of loss of consciousness is trauma to the heart, bronchus, arteries supplying the upper part of the body, and the pulmonary artery, leading to malfunction of the respiratory system and shock.

XIPHOID PROCESS (KYOSEN); lowest part of the sternum. Cause of loss of consciousness is severe trauma to the liver, stomach and heart, leading to shock and to disturbance of the nervous system followed by loss of motor function.

SOLAR PLEXUS (SUIGETSU); concavity just below the sternum. Loss of consciousness is caused by trauma to the stomach and liver, leading to damage to adjacent regions above and below and in turn to effects on the nerves that produce loss of function of internal organs.

POINT ABOUT 1" BELOW THE UMBILICUS (MYOJO, TANDEN); loss of consciousness is caused by trauma to the small intestine and bladder and in turn to the large blood vessels and nerves in the abdomen, producing shock and loss of motor function.

SUBAXILLARY REGION (KYOEI); fourth intercostal space. Loss of consciousness results from severe trauma to the lungs and associated nerves, leading to loss of lung function and stoppage of breathing and circulatory failure.

REGION BELOW THE NIPPLES (GANKA); between the 5th and 6th ribs on either side. Cause of loss of consciousness is similar to that of the preceding.

ABDOMEN, HYPOCHONDRIAC REGION (DENKO); 7th intercostal space. Cause of loss of consciousness is different for the left and right sides. On the right side, it is severe trauma to the liver leading to loss of nervous function associated with the liver and lungs. On the left side, it is severe trauma to the stomach and spleen with effects on the heart and lungs, producing loss of nervous function associated with the heart and lungs.

ABDOMEN, LUMBAR REGION (INAZUMA); 11th intercostal space. Cause of loss of consciousness is different for the left and right sides and is nearly the same as that for the hypochondriac region.

Attacks to the vital points mentioned up to this point, which are located in the chest and abdominal regions, all result in primary trauma to internal organs with disruptive effects on the spinal chord and sympathetic nervous system. This in turn effects cranial nerves, leading to loss of consciousness caused by shock and by loss of sensory and motor function and consequent stoppage of breathing. It is noteworthy in this connection that attacks to vital points located in the head do not always lead to loss of breathing in spite of loss of sensory and motor function.

WRIST, INSIDE (UCHI SHAKUTAKU); between brachioradialis and flexor muscles of the fingers. An attack to this point produces trauma to the underlying nerve and artery, leading to an unusual type of pain affecting the chest and throat regions and causing loss of motor function and in turn, loss of consciousness.

HAND, BACK (SHUKO); especially the points between thumb and index finger and ring finger. Cause of loss of consciousness is shock to the median nerve leading to an unusual type of pain in the chest and throat regions that produces loss of motor functions. A similar result is to be expected from striking any one of the bones located at the back of the hand.

INGUINAL REGION (YAKO); inner region of the upper thigh, part of the musculature of the pubic bones. Cause of loss of consciousness is trauma to underlying artery and nerve, as well as to the closing nerve, causing an unusual type of pain in the hip and abdomen that produces loss of motor function.

THIGH, LOWER, LATERAL PART (FUKUTO); middle part of lateral vastus muscle. Cause of loss of consciousness is cramping of the muscle in the thigh leading to pain in the lower abdomen and loss of motor function in the leg.

MEDIAL MALLEOLUS (NAIKE, UCHIKURUBUSHI, UCHIKUROBUSHI); the point just below the medial tuberosity of the tibia. Although this term usually indicates the lowest part of the shinbone, i.e., the inside surface of the ankle, uchikurobushi as used to identify a point of attack denotes a point on the ankle. Cause of loss of consciousness is trauma to the tibial artery, leading to an unusual type of pain in the hip area that leads to loss of motor function.

INSTEP (KORI); medial portion of top of foot. The point of attack is slightly to the inside of the medial line between the tendons of the big toe and the second toe. Cause of loss of consciousness is trauma to the nerve located in the inside portion of the sole, the tibial artery, and the deep fibular nerve, causing an unusual type of pain in the leg, hip, and abdomen and leading to loss of motor function.

FOOT, TOP, LATERAL PART (SOIN, KUSAGAKURE); just below the heads of the 4th and 5th metatarsals. Cause of loss of consciousness is similar to that in the preceding case.

FIBULA, MIDDLE (KOKOTSU, MUKOZUNE); an attack to this point produces trauma to the fibular nerve, leading to severe pain and loss of upright posture.

TESTES (KINTEKI); cause of loss of consciousness is trauma to nerves and arteries of the testicles and groin, inducing the testicles to rise and in turn producing loss of motor function and inability to breathe.

CONCAVITY BEHIND THE EAR (DOKKO); between the mastoid process and the lower jaw. Cause of loss of consciousness is trauma to cranial nerves and spinal chord, resulting in loss of sensory and motor function.

NECK, BACK (KEICHU); 3rd intervertebral space. Cause of loss of consciousness is severe trauma to cerebrum, cranial nerves, and spinal chord, producing loss of sensory and motor function.

SCAPULAR RIDGE, MIDDLE (HAYAUCHI); the level of the 3rd intercostal space. Cause of loss of consciousness is severe trauma to lungs and spinal chord, producing difficulty in breathing and blood circulation, combined with loss of motor function.

SPACE BETWEEN 5TH AND 6TH THORACIC VERTEBRAE (KASSATSU); cause of loss of consciousness is trauma to the spinal chord, aorta, heart and lungs, leading to sensory loss and motor function loss and in turn to stoppage of breathing.



KARATE THROUGH THE EYES OF A 13 YEAR OLD
by Caleb Boyd

Karate is a much misunderstood word. Karate to most people I know means a form of fighting where you can perform ninja movie stunts or maybe even pick fights. Many of the "American" karate schools seem to teach a mixture of Oriental karate and boxing, or kick-boxing. These schools seem to emphasize the need to fight, while a traditional school emphasizes basics, karate form, and the need to understand things like YIN and YANG.

When I started karate three years ago, it was on a college campus where people would come and go each quarter, mostly go. Only a few stuck it through and boy, am I glad I did! My motives at the beginning were as many American kids would have been-- I wanted to be able to fight, maybe get revenge if I had to, and be able to do ninja movie stunts. My motives have changed over the years.

At the beginning of my study of karate, I really didn't enjoy it and didn't really work very hard, but now I have a goal and I will reach it. I now know that Karate is fun, and I have an inspiration to go on, to be the best I can be.

My Sensei is the best teacher I could ask for. He has taught me to enjoy kata and yoga stretching. Maybe he'll work you to death one day, but you'll turn around and thank him for it the next. We don't do a lot of fighting in my class, but emphasize more on kata, ippons, basics, and stretching. We are also learning a TAI CHI form, and basic exercises called 'karategrams.' Karategrams are basic exercises that teach you how to shift your body in different directions. Karate has affected my life in so many ways. I am more aware of my surroundings, able to focus my attention better, and am in much better shape.

I feel that karate could be beneficial to anyone and that if they knew the true meaning of karate, the world would be a better place to live and be happy with yourself. I'm glad I stuck with karate and feel it has helped me in my whole life, in everything that I do.

MARTIAL ARTS ATTENTION
by Charles Daniel

Anyone who has ever tried to teach a child knows just how important proper attention is. In the case of beginning martial artists, wandering attention is often just as big an obstacle as physical conditioning. While it is true that consistent attention can be developed in fairly new students, the training for attention for advanced practitioners is often overlooked. Why? Because the type and quality of attention an instructor level martial artist needs is radically different from that of a beginner.

In the beginning, a student must learn to focus totally on the words and actions of their teacher and training partner. In addition to regular training such as actual technique studies, the student is often taught simple mental technique such as concentrating on their breathing, following their thoughts or basic visualizations. The importance of this type of training lies in its ability to stabilize one's mental and emotional processes. Oddly enough, many instructors believe that once they have established a fairly stable character, they "have arrived." This is understandable because once one develops some degree of control of their attention, a great increase in confidence is only natural. However, in the martial arts, as in everything else that lives according to the laws of nature, there is no "have arrived," only "arriving."

Thus, in reality, once one has developed a fairly stable attention, then and only then can they begin to even try to approach the real study of attention.

Unlike the stable, well-focused attention mentioned earlier, and advanced martial artist must work so that his attention is diffused a full 360° around him. This is necessary because of the weak point caused by concentrating on one opponent or even in one direction. Unlike sporting contests that are fought in the arena, real life attacks can and usually do come from either the side or the back.

THE KARATE MOUNTAIN
by James H. Prouty

For many years I have heard many different karate instructors liken their training to climbing a great mountain. Some of us who hear this, look upon the person who said it with a great deal of pity, the same look you would perhaps give someone who is mentally ill. But still others, who have been training in Karate

for a few years, smile, not the type of pitiful smile, but the one of acknowledgement and respect.

When someone first views a mountain, everyone's reaction is different. Some are awed, some humbled, and some are even afraid. But why the different reactions to one object? Why? Because often times we forget that each person is different, we have different thoughts, fears, ambitions and needs.

The same should occur in karate-do. As we stand at the bottom of the mountain, we all have different fears, thoughts and apprehensions. We are all trying to choose the correct path; will we stumble and fall? Will I get hurt, will I be afraid of heights, can I continue..? But most of all, can I find a way over the obstacles that will be in my way? Do I have the correct equipment to climb this mountain?

We all experience these fears, and many others, in our karate training. Some who experience these problems leave without ever trying to confront them or find ways of getting around the problems. Still others continue in their training, looking and finding the little answers that come to their problems.

Perhaps a little suggestion is in order, for those of you who are at this stage. Let's back up and learn a new word... "SENSEI ...". We all know that this word, Sensei, means "teacher." This is the basic interpretation of the word. But, the word Sensei is actually made up of two words; First, "SEN" which means previous, or ahead... Second, "SEI," which means life, birth, to be born or to live. If we combine these two words, and their meanings, we get an actual interpretation meaning, "One who was born before you or one who has lived or experienced something previous to you..."

Perhaps as we stumble and fall, or cannot find a way to get over that steep cliff, we should not wallow over the fact that no one can help us, or that no one can understand our feelings. Perhaps we should ask the person who has walked the same path before you.

I would like to conclude with the words of NAGAMINE SHOSHIN, 10th Dan, founder of Matsubayashi Shorin-Ryu...:

" Karate-Do is like a tall mountain. The mountain is steep and rigorous. The way to the top is long and difficult. There are many paths to the top. These many paths are the different styles (of karate do). Each follows its own way. But, we all climb the same mountain. We all strive to see the same moon. The view from the top can be very beautiful..."

This is an aspect of karate-do that we often forget or we fail to point out to students. Karate-Do is life under the microscope. None-the-less, this is life. We cannot give up when the going gets tough. We must seek the advice of those who know and continue our trek up the mountain with the goal that perhaps some day the view will be very beautiful.

Remember, when you see a man on top of the mountain — he didn't fall there.



PRECEPTS FOR THE SAMURAI OF ALL RANKS ACCORDING
TO THE GREAT SAMURAI KATO KIYOMOSA (1562- 1611)

by Sali Emen Azem

Kato Kiyomosa was from the province of Owari. At the age of 18, he joined the side of a rising military leader named Toyotomi Hideyoshi. In battle under the eyes of Hideyoshi, he fought with great courage and was named the Lordship of Kumamoto Castle in Kyushu on his 26th birthday. In 1602, he was in partial command of the vanguard attacking Korea. Kato demonstrated ferocious intensity in battle in Korea and was nicknamed by the Koreans as the "KISHOKAN" or Devil General.

Kato's ability and courage were legendary. He was a military man first and last, and put the martial arts above all else. His attitude was simply to grab the sword and die. He was an awe-inspiring leader. He always said that there must be no slack— the mind of one superior is passed on to 10,000 subordinates, and therefore it must reflect the strict Code of Bushido.

Following is a list of precepts that Kiyomosa demanded that his Samurai follow. As a modern martial artist, I think it is interesting and useful to look at the ancient training precepts for Samurai and ideas developed by the masters of old.

PRECEPTS FOR SAMURAI:

One should not be negligent in the ways of the retainer. One should rise at four in the morning, practice sword technique, eat one's meal, and train with the bow, the gun, and the horse. For a well-developed retainer, he should become even more so.

If one should want diversions, he should make them such outdoor pastimes as falconing, deer hunting

and wrestling.

For clothing, anything between cotton and silk will do. A man who squanders money for clothing should not do so, and if he brings his household finances into disorder, he is fit for punishment. Generally, one should furnish himself with armour that is appropriate to his social position, sustain his retainers, and use his money for martial affairs.

When associating with one's ordinary companions, one should limit the meeting to one host and one guest, and the meal should consist of plain brown rice. When practicing the martial arts, however, one may meet with many people.

As for the decorum at the time of a campaign, one must be mindful that he is a Samurai. A person who loves beautification where it is unnecessary is fit for punishment.

The practice of NOH dancing is absolutely forbidden. When one unsheathes his sword, he has cutting down a person in his mind. Thus, as all things are born from being placed in one's heart, a Samurai who practices dancing— which is outside of the martial arts — should be ordered to commit seppuku (disembowelment).

One should put forth efforts in matters of Learning. One should read books concerning military matters, and direct his attention exclusively to the virtues of loyalty and filial piety. Reading Chinese poetry, linked verse, and "waka" is forbidden. One will surely become womanized if he gives his heart knowledge of such elegant, refined learnings. Having been born into the house of a warrior, one's intentions should be to grasp the long and short swords and to die. If a man does not investigate into the matter of Bushido daily, it will be difficult for him to die a brave and manly death. Thus, it is essential to engrave this business of the warrior into one's mind well.

The above conditions should be adhered to night and day. If there is anyone who finds these conditions difficult to fulfill, he should be dismissed, an investigation should be quickly carried out, it should be signed and sealed that he was unable to mature into the Way of Manhood, and he should be driven out.

TO ALL SAMURAI,
Kato Kazuenokami Kiyomosa



CONCLUSION OF SATORI, FROM 1986 YEARBOOK
by Richard P. Baillargeon

To achieve direct knowledge of the precepts of Buddhism is the problem which Zen approaches differently than any other sect of religion. Zen represents a discipline that is direct, profound, and practical. It is the art of seeing into the nature of one's own being and there finding the harmony and naturalness alluded to in the teachings of TAO.

Zen's standpoint is that we have been led astray by the intellect to find a split in our own being and that from the beginning there was no need for this inner struggle which the intellect has caused us to experience. Our "tru" nature must be grasped by a higher faculty than the intellect, and once realized will make us feel infinitely blessed and content. Enlightenment will allow us to know life as it truly is, and not as the intellect conceives it. Life flows and is complete in itself. When hungry, we eat; when, sleepy, we sleep. Are we not then complete in ourselves and each in himself? Life itself is simple enough, but when it is surveyed by analyzing intellect it presents unparalleled intricacies which Science has yet to unravel.

The peach of us seeks has always been within us, but yet we search in vain outside ourselves searching for this peace, freedom and harmony. We are all finite, we cannot live out of time and space. Inasmuch as we are earth-created, there is no way to grasp the infinite. Salvation must be sought in the finite, in our existence, there is nothing infinite aside from finite things. To seek something transcendental will cut you off from this world of relativity, which is the same as annihilation of self. None can escape the so-called laws of nature. The finite is the infinite, and vice-versa. These are not two separate things though we are intellectually compelled to conceive them as so.

The Ultimate Truth that Zen tries to illustrate is, itself, ungraspable and indefinable in nature. "To define" means to settle or declare the exact meaning of something and this intellectual act by its very nature is confining and dualistic. To define something places limits on it. It must by definition be one and not another. The truth is something universal, and having no boundary, and is all inclusive. The intellect is unable to grasp such an "ism." It must be approached from another plane of consciousness. The

truth of Zen must be experienced. Zen never explains, but indicates. It always deals with concrete tangible facts. Logically considered, Zen may be full of contradictions and repetitions, but as it stands above all things, it remains undisturbed by logical arguments. Zen is not necessarily against words but is aware that they are always liable to detach themselves from realities and turn into conceptions.

All of Zen's outward manifestations or demonstrations should never be regarded as final. They just indicate where to look for the facts. No amount of wordy explanations will ever lead us to the nature of ourselves. The more explanations, the further away it is. Its like trying to describe the taste of vinegar or, must one actually taste to know? Dependence upon words to show the way to truth is like mistaking a finger pointing to the moon for the moon itself.

In China, Zen Buddhism is also known as "THE MIND DOCTRINE," suggesting that Zen also teaches full realization of the mind. The aim of Zen is to enable one to understand, realize, and perfect his own mind. The nature of mind is self-awareness; to be conscious of consciousness, which is an absolute experience, in which there is no subject or object and therefore, no dualism. Self-awareness is not the function of knowing, but the knowing itself in its most intrinsic form. However, enlightenment transcends even this self-awareness since one must also overcome any attachment to this consciousness and come to the core of the Mind— the perfectly free and thoroughly illuminating Voidness, the Essence of the Mind.

Voidness is simply a term denoting the non-substantial and non-self nature of being and indicates a state of absolute nonattachment and freedom. Form is voidness, and voidness is form and because of voidness, things can exist, and because things do exist, they must be void. The Essence of Mind is this illuminating-void suchness.

To quote the 6th Patriarch of Zen, HIU NENG: " From the Beginning, not a thing exists..."

Without Satori, there is no Zen. As noted, Zen approaches Satori in a unique manner. It is of central importance to recall that Satori must be the outgrowth of one's inner life and is not something found in concepts, which are only about the truth of things. Satori is intuitive understanding.

The methodology of Zen is to directly assault the intellect until it is defeated, thereby opening the mind to experience its original self, which results in an absolute knowledge of life. This transmission of Satori is accomplished by the use of KOANS, which are seemingly unsolvable riddles defying logical solution. One very familiar koan used by Zen Masters is, " WHAT IS THE SOUND OF ONE HAND CLAPPING?" Attempting to answer this question in a fashion that is acceptable to a Zen Master is impossible without an in-depth knowledge of Zen. An intellectual answer will be rebuffed repeatedly until the intellect is defeated and the questioning mind exhausted. This is a critical stage in one attempting Satori, and a point which reached, is recognized by a Zen Master. Through some action or word, the Master will release the Zen student from his mental- despair, and the Koan will be understood.

Some Koans are more difficult than others and understanding one does not always indicate total enlightenment. A person may spend years solving a Koan, and remain only partially enlightened. To achieve Satori, this can be a life-long struggle and only the most persistent endure. However, it is the Buddhist belief that all of mankind will eventually reach Satori, either in this life or the future life.

- Richard P. Baillargeon -



PRACTICE IN BODY SHIFTING: KARATEGRAMS
by Dan C. Pittman

As a beginning Karate student, one of the most difficult aspects of karate practice for me involved the concept of body shifting (tai sabaki), which is much more dramatic in karate than any other sports I had practiced. As both a student and instructor of karate, I have been interested in developing a systematic approach to the practice of basics that would better incorporate the multidirectional flow of action that occurs in kata and in kumite.

As I looked for better ways to practice karate basics and to introduce students to efficient methods of practicing body shifting, I gradually became aware that much of the performance of basics I had been exposed to involved either practice in place while attempting to perfect a specific stance and technique, or simple linear movements up and down the classroom floor.

A couple of years ago, however, I was introduced 'secondhand' to an approach to basics that I was told is used by Renshi Sensei Bill Knoblock, 5th Dan, an approach that requires more body shifting and results in an effective emphasis on hip focus. Since that introduction, which admittedly was skimpy and superficial because of limited time with Sensei Knoblock's student, I have attempted to learn more about that type of approach to basics to help me and my students improve performance in body shifting.

In his book, THE TEXTBOOK OF MODERN KARATE, Master Teruyuki Okazaki classifies body shifting in Karate into 3 distinct categories:

1. Body shifting in basic technique (Kihon Tai Sabaki).
2. Body shifting in kata (Kata Tai Sabaki).
3. Body shifting in sparring (Kumite Tai Sabaki).

I have found Master Okazaki's book to be very helpful in filling the gaps that result from my relative inexperience and lack of frequent exposure to senior members of NKJU.

The purpose of this article is to introduce concepts I have learned from several sources that facilitate standardization of terminology, allowing class practice of body shifts in basics to proceed faster and intensifying training while maximizing efficient use of floor space.

The various stances in karate are used to maneuver around real or imagined opponents: to close the gap and to move away from an opponent, or to establish the desirable distance when performing either blocking or attacking actions. Appropriate stance combinations must be used to accomplish each one of these objectives. Since such a variety of combinations are possible, the karateka must give as much attention to this factor as he does to speed of movement. In addition to a discussion of body shifting in basics, Master Okazaki provides an extensive discussion of simple, complex, and non-complex body shifting that occurs in kata and in kumite (forms and fighting). While I found this discussion to be very helpful, because of space, this article will focus upon body shifting in basic technique.

To help my students develop comprehension of the relationship between surrounding space and technique, the "karategram" is used. The karategram of basic directions is essentially a circle with numbers placed similarly to a clock face, beginning with 6 positions, as shown below.



Once students have become familiar with the positions and actions, the instructor may simply call out a stance and technique that are to be used, such as a downblock in a front stance followed by a lunge punch. Positions on the karategram may be followed in an assigned sequence, or they may be called at random. At the completion of each technique, the student returns to the starting position at the center of the karategram, or the instructor may elect to continue movement from the various randomly called positions.

After some basic practice with the basic karategram and attainment of a satisfactory level of skill, students should be ready to perform movements with additional numbers (directions) on the karategram's "clockface," i.e., numbers 3 and 9, as shown below:



Practice of body shifting in basics helps develop a number of important skills, including coordination and balance, good judgement of distance, and the ability to move in multi-directions. By practice of this approach to basics, the student will gradually prepare himself for the use of the karategram as a training device in both kata and kumite.



THE MODERN DAY SAMURAI
by Robert Stawiecki

Welcome, Shodan, to the ranks of the Samurai. You have achieved a goal sought after by many, but gained by few. You have been tested time and time again. Your Sensei has looked into, and pierced your very soul. In it, he has found the "ki" or the spirit which is in few men. It is the Yin and Yang, the spirit of truth, the spirit of grace, and also the spirit of rightful vengeance. Your Sensei has found that your heart is pure and without malice.

True Black Belts are humble in stature and respect all living things. Shodan, you have proven that you will protect those weaker than yourself and never bend to those that oppose you. For in your blood runs the life force of your ancestors and all those that have tested before you. The Samurai spirit is common to all who enter its ranks. We are bound by a union greater than blood relationships. The force of our spirit is welded by common knowledge, years of training and meditation, and a lifelong dedication to our art.

As you begin life at this new plateau, you will find that you have only begun to learn. Remember the Yin and Yang, keep an open mind but never compromise your values and remain strong in your convictions. Let all those who dare to cross your path know of your Samurai heritage, not through your words, but thorough your actions.

Remember the Karateka's Creed: " I come to you with empty hands. If I should be forced to defend myself, my honor, or my family, whether it is a question of right or wrong, good or bad, then these are my weapons..."

- Robert Stawiecki -



THE KATA OF GOJU RYU KARATE DO
by James H. Prouty

A simple description of the kata practiced by Goju Ryu could be "choreographed combat." This description implies something more than just a practice of fighting techniques. This is especially true in the Goju school of Karate-Do.

The original purpose of Kata was to have a means of recording the techniques of a particular karate style for future generations. What could be a better method of making certain that nothing is lost over the years?

When the kata of all karate schools were originated, there were 3 basic rules that were adhered to in their design:

1. Always begin and end facing front.
2. Always start and finish in the same place.
3. Always begin and finish with a block.

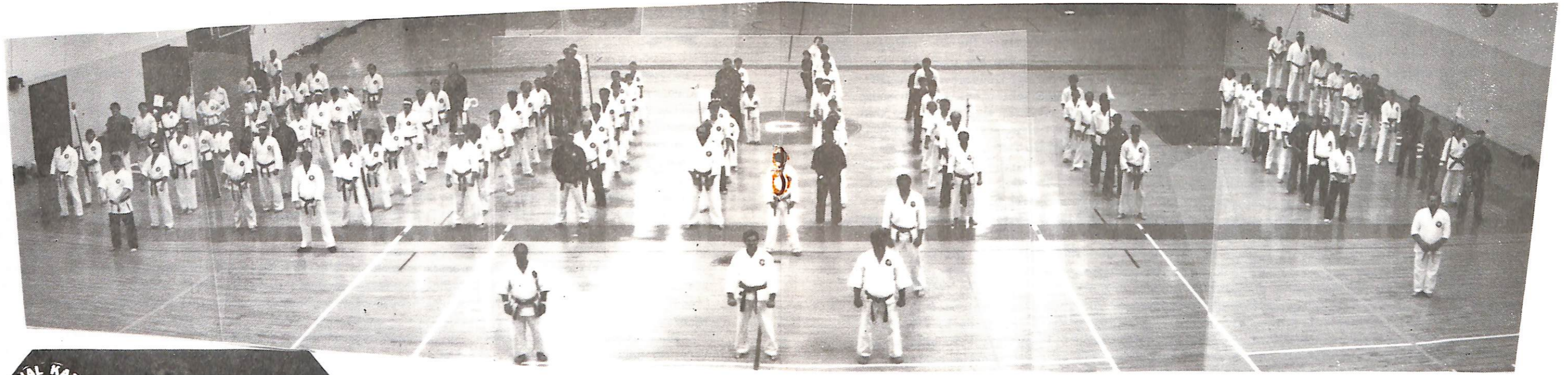
When a kata is taught, it is done so on 2 levels. These are (1) the physical level, and (2) the intellectual level. The different levels of kata can also tell a Goju student at what point he is in his practice of a particular kata. There is a constant evolution going on in the practice of Goju kata.

THE TWO LEVELS OF TEACHING AND PRACTICING GOJU RYU KATA:

1. Physical Level
 - a. movement
 - b. strength of movement
 - c. thytm (or timing).
2. Intellectual Level
 - a. geometry (angles and distance).
 - b. interpretation, "bunkai" (what the movements mean).
 - c. history (origin of a particular kata).
 - d. creative tool (kata as an art, aesthetic sense and value).

SANCHIN KATA:

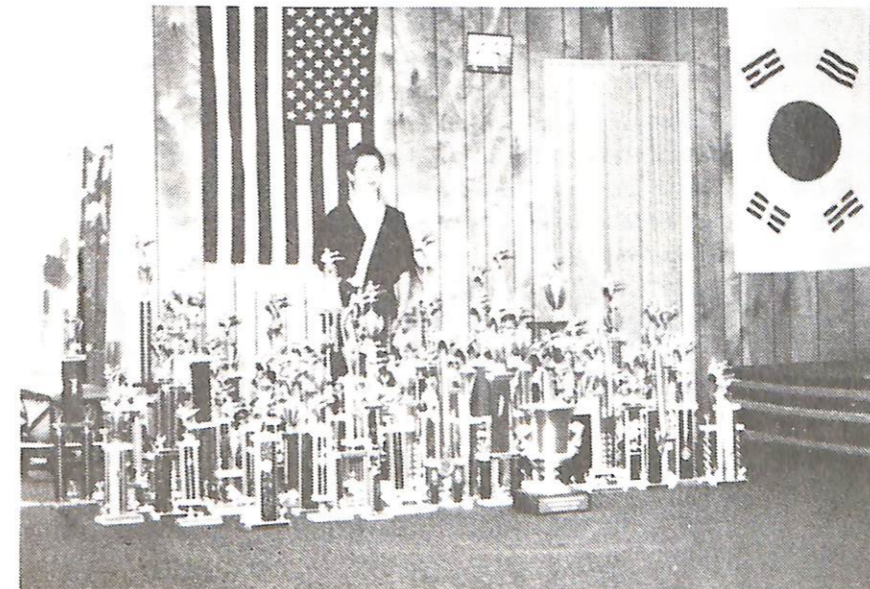
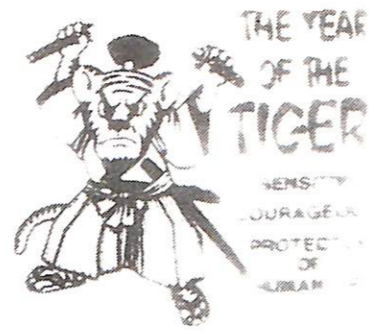
The meaning of the word " SANCHIN " is three conflicts. The relationship between the word and the kata is unclear.



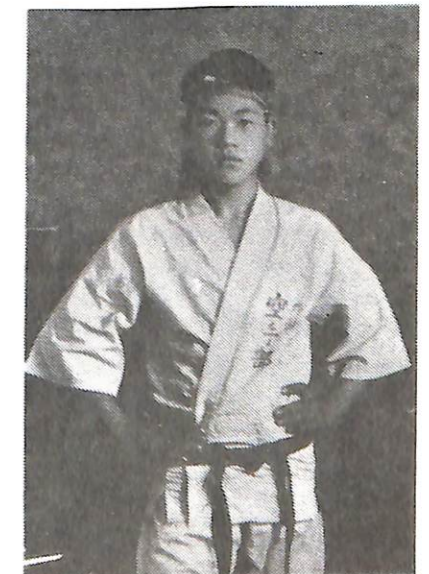
National Karate Camp 1986
Chowan College Murfreesboro, N.C.



MISS NKJU 1986
Shannon Ganocy Shodan



Bobby Leach Black Belt Junior
Some of his 300 Trophies



Soke Shogo Kuniba 9th Dan
Fifteen Years Old



Sanchin kata is said to be the most important kata in Goju Ryu karate, and certainly the most unique. Each and every Goju kata has a theme, and teaches us certain important elements of the art over and above the physical techniques of the form. From some kata, we learn self defense techniques, we strengthen our balance; from others we develop speed, and others still teach us coordination, concentration and speed of eye movement. These elements of Sanchin, over and above the obvious physical techniques are what makes Sanchin an important kata to the Goju Ryu system. Most of these important elements that we learn from Sanchin are found in no other kata in Goju Ryu, and this is what makes Sanchin such a unique form.

The rate of progression a Goju student experiences with Sanchin is probably slower than with any other kata that he is taught. The reason for this is the many phases of the kata that must be developed. Sanchin by far is the most complex Goju kata, although the complexities of the kata are well hidden within the kata itself. Even the novice thinks that Sanchin looks too simple, and he always has the feeling that there is more to it than meets the eye, and he is right. The following paragraphs are a very basic explanation of the Sanchin Kata, its purposes, and what is learned and developed from the practice of the kata.

To understand Sanchin, I believe you must first look at the kata in a very basic way, because it is both simple and complex. What is the purpose of Sanchin? It doesn't teach us fancy fighting techniques. The most elementary answer is that it teaches us to make the body hard for both offensive and defensive purposes. To develop the ability to hit, and to be hit effectively. Along with these purposes, there are many secondary reasons for practicing Sanchin kata. Sanchin increases our breathing in a way no other kata can. There is a spiritual side to Sanchin that one realizes after he breaks through the beginner's level that there is a form of active meditation, or TAIZEN, in the kata. Sanchin is the initial and most important exercise in Goju for developing the mysterious item called "KI," or "CHI." NO OTHER Goju exercise develops Ki in the same manner.

There are 3 elements to the Sanchin Kata, as follows:

<u>BREATHING</u>	<u>MUSCULAR</u>	<u>SPIRITUAL</u>
Breathing capacity	Strong body	Concentration
Breathing technique	Balance	Ki flow
Oxygen to blood transfer	Blood	Taizen

Of the three elements in the sanchin kata, breathing would probably be called the catalyst. It aids in the other two elements of the kata. Breathing aids the muscular or physical elements of sanchin by supplying the blood with oxygen. Breathing is also the first step in KI development.

One of the key words in describing sanchin would be balance. There must be a balance between dynamic tension and dynamic breathing. When we flood the blood with oxygenated blood from the dynamic breathing, this oxygen must be burned up through a balance of dynamic tension. In normal breathing, inspired and expired air is balanced or equal, and this must be true in sanchin breathing. When we do a dynamic tension exercise, the capillaries in the involved muscle open up to aid in the exchange of oxygen to the involved muscle, again showing a balance.

If sanchin kata is practiced in the required two minute time period, everything balances out in a most favorable way. If we follow through a cycle of sanchin, we can see a balance. Sanchin uses forceful breathing, and the reason for wanting forceful breathing or a high volume of oxygen is to develop air pressure on the exhale. The high volume of oxygen that is exchanged also develops breathing capacity, breathing strength, muscular strength, and is utilized for spiritual reasons.

Sanchin develops extremely strong balance in an individual after a period of time. This is partly due to the concentration of forces at the point located 1 inch below the navel. This is called SEIKKEN NO ITTEN, or the point of origin for KI forces. The flow of KI begins at the Seikken no Itten. The person who is strong in the sanchin kata is very difficult to move from his stance. And we all know that good technique begins with a good stance.

When we practice sanchin correctly, it focuses all the available sources of strength within our body. We have muscular strength, there is strength in our breathing, we have psychological strength and we have internal strength (KI). Sanchin channels all of these into one force-- sanchin is a very complex kata.

- James H. Prouty -

Some time ago, I came across a religious pamphlet which listed all the activities of this group that was considered "occult." Among the long list, I found the following:

KARATE AND JUDO: - derived from a revelation given to the heathen priests and guards of Tibetan and other heathen temples to ward off attackers. Since they serve demon gods, the revelation is demon inspired. The hands of a man are soft even though he supposedly strikes through items that a steel hammer could bounce off of. The hand never touches the item. He utters a demonic scream as he strikes it..."

" GREATER LOVE MINISTRIES ", Falls Church, Virginia-

Need I go on?

I've met people who didn't understand how a Christian could be involved in such an aggressive activity as Karate. Others think that the art offers mere physical training with no spiritual benefits whatsoever. The purpose of this article is to refute these unfounded ideas. Also, I'll share some parallels I've noticed between Karate and Christianity. However, I mostly want to show that a Christian can be a karateka without compromising the beliefs of either discipline. I've been actively involved in the martial arts for 13 years, and I have been a Christian for 6 years. During this period, I've noticed the following similarities between Karate and Christianity.

One of the first things I noticed in the Karate/Christianity similarity thesis was the large number of denominations in the Churches equates with the large number of Karate styles. Some of the splits in the Churches AND Karate styles developed because people differ in their beliefs, attitudes, interpretations, body styles, etc. However, basic concepts remain the same in both disciplines. The minor variations in Church denominations and martial arts styles can accommodate many different types of people.

In both disciplines of Christianity and Karate, the beginner is in most danger. In Christianity, Satan already has the unsaved, while the mature Christian has learned how to overcome his temptations. It is the new convert which is Satan's prime target. He is the most susceptible to falling back into his old ways of life: (See Matthew 13:20-21, I Timothy 3:6)...In the same way, new karateka are most likely to "fall away." They are frustrated with trying to coordinate the body with the mind. Then can come disillusionment when the newness and "mystery" of the art wears off and they find themselves repeating the same drills constantly. The dangerous stage of false confidence comes later. This is when they only know enough Karate to get themselves hurt if they try to use their abilities in a fight. Master Funakoshi Gichen, the "Father" of modern-day karate, put it well into his book KARATE-DŌ KYOHAN when he wrote:

" Many people weary after training half a year or a year. This state of weariness, which is common, and is not restricted to the study of Karate, is a critical one, and a student may succeed or fail depending upon his attitude during this period. If he allows himself to become discouraged and quits at this point, his entire previous effort will be lost... it can properly be said of him that a little knowledge is a dangerous thing..."

An extremely high turnover rate is another similarity. In my Bible Study group, for instance, 8 or 9 out of every 10 who begin study will drop out after 6 months or less. Its the same with karate. It is hard to find students who are willing to dedicate themselves to a task for several years. Our society has become conditioned to expect instant results. This can make both disciplines very frustrating at times for both students and teachers.

Christians and karateka both need to learn mind-over-body control. Christians are instructed to practice self control and to keep their bodies in subjection to their wills. The Apostle Paul said in ROMANS 12:1, " Offer your bodies as living sacrifices holy and pleasing to God..." And wise Solomon said, " Like a city whose walls are broken down is a man who lacks self-control...(PROVERBS 25:28)." To overcome sinful desires, a Christian must yield to God's spirit which lives inside of him. Karateka practice mind over body control by learning how to block out pain and continuing to train when the body is ready to quit. Also, through relaxation, centering on mental energy, and focused concentration, the mind can be used to develop superior strength that can be developed through muscle alone.

Both disciplines develop spiritual traits. Patience, self-control, humility and gentleness are the fruits of many years of training in the martial arts. Learning self defense brings inner peace and confidence. The release of nervous energy and built-up stress during work outs leads to a more calm and gentle attitude in daily life. The sensei and student both learn patience. The sensei, by spending months and years training students only to feel his efforts are wasted when a student gives up and quits. The student puts in long hours practicing one technique over and over until its right and learns patience through the time and effort required to achieve the coordination of mind and body. The Holy Spirit develops the same attitudes in the Child of God. Among the spiritual fruit listed in GALATIANS 5:22 is peace, patience, gentleness, and self-control. The inner peace of Christians, however, comes from the knowledge that they have been given eternal life with God (See JOHN 5:24). The other fruit mentioned are not just given magically to Christians either. They are developed through training and by God's discipline. The development of a child of God can be compared to the creation of a Samurai sword: This is pounded into shape slowly and skillfully and forged in fire until it is transformed from a chunk of metal into a fine tempered piece of weaponry. Its maker can then use it to defend himself against all who would come against him. God also refines His children through fiery trials until the imperfections are stripped away, and the likeness of Christ shows through. This takes, like the martial arts, years of training. (I PETER 1:6-7, ROMANS 4:3-4).

Again, Master Funakoshi adds insight into the spiritual aspect of karate-do when he wrote:

" This flexibility of training also makes possible great strides in spiritual training. For if training in any Martial Art is discontinued after half a year or year, it can hardly be expected to lead to any degree of spiritual training. An insight into this art, a mastery of its technique, a polishing of the virtues of its courage, courtesy, integrity, humility, and self-control to make them the inner light to guide one's daily actions; these require at least 10 or 20 years; if possible, a lifetime of devotion to the study of this art. In view of its adaptability to continued training, consider Karate to be the most suitable of the Martial Arts in leading to fulfillment of the need for training of the spirit."

- THE KARATE-DŌ KYOHAN -

In these two disciplines, you will only benefit when you become dedicated enough to make them part of your life. If you work out regularly, you'll harvest the fruits of increasing strengths, stamina, focus, flow, and knowledge, as well as the other benefits mentioned above. Likewise, in Christianity, only through time and dedication to Christ, can one receive the fruits of the Spirit and the gift of Eternal Life. " Only those who endure to the end will be saved." (MATTHEW 10:22, II PETER 2:21).

In these two disciplines, you will only benefit when you become dedicated enough to make them a part of your life. If you work-out regularly, you'll harvest the fruits of increasing strength, stamina, focus, flow, and knowledge, as well as the other benefits mentioned above. Likewise, in Christianity, only through time and dedication to Christ, can one receive the fruits of the Spirit, and the gift of eternal life. " Only those who endure to the end will be saved." MATTHEW 10:22, II PETER 2:21).

Also, the longer you "backside," in either discipline, the harder it is to come back. Though some Karatekas do make remarkable come-backs after an extended interruption of their training, they tend to be the exception rather than the rule. Most have a rough time trying to come-back after laying out several months or years, and many never do. "Backsliding" in Christianity occurs slowly and subtly. That is why the Bible warns against it so frequently. If not checked, it can lead to a "shipwrecked faith" as mentioned in I TIMOTHY 1:19 and II PETER 2:15-20, and other passages as well.

In response to the charge that karate is "too aggressive" for a Christian to be involved in, I believe that the true spirit of karate-do is one of peacefulness, not aggression; of humility, not arrogance. Unfortunately, some have exploited the art, making it an aggressive "sport" for money and for entertainment. Also the foreign film industry has done an injustice to the true spirit of the martial arts with its low budget "Kung-Fu" type movies. These, along with schools that over-emphasize fighting to fill their windows with trophies, give karate an aggressive appearance to the uninformed. On the other hand, those

who seek will find that the true art of karate do fosters traits such as tranquility, gentleness, patience, and self-control.

I do not want to be misunderstood, however, as implying that being a dedicated martial artist makes or qualifies one as being a Christian. Only faith and the dedication to the following of Christ can do this; but, I do believe that being a dedicated martial artist can make one a better person to be around. Once more, I would quote Funakosi because he expressed so well what I am trying to say here. He wrote,

"In fact true Karate-Do places weight on spiritual rather than physical matters. True Karate-Do is this: that in daily life one's mind and body be trained and developed in a spirit of humility; and that in critical times, one be utterly devoted to the cause of justice."

But even if one is not interested in the spiritual aspects of Karate, it is still Biblical to strive for physical health. The Bible encourages it. (I TIMOTHY 4:8, III John 2.

Therefore, whether for purely physical reasons, or for the development of character and self-confidence, Karate training can fit the bill and provide a good release for stress as well. But most of all, I hope that it is clear that a Christian can be involved in the Martial Arts and still remain faithful to the Lord without conflict.



- 1974 Joseph R. Ruiz
- 1975 Lemuel Stroud
- 1976 Bill Knoblock
- 1977 Richard Kelly
- 1978 Roger Werhann
- 1979 Richard Campbell
- 1980 Jay Semmes
- 1981 Sali Azem
- 1982 Greg Johnson
- 1983 Toby Lewis
- 1984 Dong Tran
- 1985 Darren Myers
- 1986 Bobby Britton

Sanctioning Bodies

Sanctioning bodies offer several benefits to instructors. Teachers receive new ideas, techniques and motivation which is often conveyed to students. Furthermore, the body's legitimacy and recognition of rank are important in marketing the instructor's services. The unity afforded by identification with a national or regional body stimulates student interest (and instructor's interest, too). The training camps, seminars or tournaments offered by the sanctioning body serve the same purposes. Finally, sanctioning bodies often help instructors with insurance and marketing services.

But instructors shouldn't just join a group at random. Instead, they should examine the goals and purposes of the organization. To assist instructors in examining sanctioning bodies, these organizations can be classified into the following nine categories:

1. Large national/international amateur competition sanctioning bodies
2. Large national/international professional competition sanctioning bodies
3. Large national/international rank-conferring bodies
4. Large national rank-conferring bodies
5. Large national information clearing houses
6. Small national rank-conferring bodies
7. Regional rank-conferring bodies
8. State/local rank-conferring bodies
9. Independent instructors

Here are some examples of each cate-

gory, beginning with the first. The prototypical category one body is the Amateur Athletic Union (AAU) with its direct link to the Olympics. Perhaps no other organization in the martial arts can claim an equally prestigious amateur status. As for category two bodies, the Professional Karate Association (PKA) and the World Karate Association (WKA) are perhaps the best-known and most successful promoters of professional martial arts events.

Category three organizations might be best typified by the Japan Karate Association (JKA), which can trace its heritage back to the father of modern karate, Gichin Funakoshi. Its exponents are known for powerful stances and techniques, with well-mastered basics. In the case of the JKA, the central headquarters and chief instructor are in Japan, with national branches and subdivisions throughout the U.S.

Category four organizations are based in the U.S. and do not necessarily consider themselves governed by some home country of the art or arts they teach. One example of this type of organization is the National Karate and JuJitsu Union.

Category five bodies don't necessarily provide rank certificates to instructors. Instead, they may act as a clearinghouse of information vis-a-vis techniques or business practices for commercial martial arts schools. As such, they may be very eclectic, with practitioners from many styles. One example of such an organization is the American Independent Karate Instructor's Association (AIKIA).

SEPTEMBER 1986/KARATE/KUNG-FU ILLUSTRATED

Introduction to Running

Knowing the Basics

Physical fitness is most easily understood by examining its components, or "parts". There is widespread agreement that these components are basic:

The Reasons for Running

Health clearly is the No. 1 reason why so many Americans are running. Studies have shown that regular, vigorous exercise can improve the body's ability to consume oxygen during exertion, lower the resting heart rate, reduce blood pressure, and increase the efficiency of the heart and lungs. It also helps burn excess calories.

Since obesity and high blood pressure are among the leading risk factors for heart attack and stroke, exercise offers protection against two of our major killers.

Possibly more important for motivational purposes are the immediate benefits that beginning runners experience. They almost invariably report that they feel better, tire less easily, and have fewer illnesses.

Running also exerts a favorable influence on personal habits. For example, smokers who begin running often cut down or quit. There appear to be two reasons for this. One, it's difficult to run if you smoke, and two, improved physical condition encourages a desire to improve other aspects of your life.

Running Style

In most sports we are taught to run for speed and power. In running for fitness the objectives are different and so is the form. Here are some suggestions to help you develop a comfortable, economical running style:

- Run in an upright position, avoiding excessive forward lean. Keep back as straight as you comfortably can and keep head up. Don't look at your feet.
- Carry arms slightly away from the body, with elbows bent so that forearms are roughly parallel to the ground. Occasionally shake and relax arms to prevent tightness in shoulders.
- Land on the heel of the foot and rock forward to drive off the ball of the foot. If this proves difficult, try a more flat-footed style. Running only on the balls of your feet will tire you quickly and make the legs sore.
- Keep stride relatively short. Don't force your pace by reaching for extra distance.
- Breathe deeply with mouth open.

What to Wear

The most important item of apparel for the runner is a pair of sturdy, properly-fitting running shoes. Training shoes with heavy, cushioned soles and arch supports are preferable to flimsy sneakers and racing flats. (Several running magazines annually rate the major brands and popular models.)

Weather will dictate the rest of your attire. As a general rule, you will want to wear lighter clothing than temperatures might seem to indicate. Running generates lots of body heat.

Light-colored clothing that reflects the sun's rays is cooler in the summer, and dark clothes are warmer in the winter. When the weather is very cold, it's better to wear several layers of light clothing than one or two heavy layers. The extra layers help trap heat, and it's easy to shed one of them if you become too warm.

You should wear something on your head when it's cold,

or when it's hot and sunny. Wool watch caps or ski caps are recommended for winter wear, and some form of tennis or sailor's hat that provides shade and can be soaked in water is good for summer.

Don't wear rubberized or plastic clothing. Such garments interfere with the evaporation of perspiration and cause body temperature to rise to dangerous levels.

If you dress properly, you can run in almost any weather, but it's advisable not to run when it's extremely hot and humid. On such days, plan to run early in the morning or in the evening.

'Warming Up' and 'Cooling Down'

Now you're ready to begin running-or almost. Stretching exercises should **always** be done before running. They will stretch the muscles you use in running and prepare the joints for movement through a full range of motion.

Stretching exercises should be repeated during a "cooling down" period following each run. When you have finished running, walk until breathing returns to pre-exercise levels and then do the exercises. This will help prevent muscle soreness and also aid the return of the blood from the extremities to the heart.

Running

Now that you really are ready to run, you may find that you have to begin by walking. If so, don't be discouraged. Few beginners are capable of running continuously for any distance. It probably took you several years to get in the shape you're in, and it will take awhile to repair the neglect. Patience is the key to success.

The "walk test" will help you determine where to begin. If you can comfortably walk three miles in 45 minutes, it's okay to start running. Or, more precisely, alternately running and walking. If you can't pass the test, walk three miles a day until you can.

In the beginning you should alternately run and walk continuously for 20 minutes. Speed is not important, but the amount of time is. It takes about 20 minutes for your body to begin realizing the "training effects" of sustained, vigorous exercise.

No one can tell you exactly how far you should run/walk at the beginning. Exercise capacity varies widely, even in individuals of similar age and build. Here's a rule of thumb to follow:

After your warmup, walk briskly until you are moving easily. Run at a comfortable pace until you begin to become winded or tired or both. Walk until you're ready to run again. Repeat the cycle until your 20 minutes are up.

The more often you run, the faster you will improve. At least five workouts a week are recommended for persons trying to raise their level of fitness. Three workouts a week generally are considered to be the minimum number to maintain a desirable state of fitness.

The "talk test" can help you find the right pace. You should be able to talk while running, or while alternately running and walking. If you're too breathless to talk, you're going too fast.

When you first begin running, progress will seem slow, but gradually in the weeks ahead you will become aware that your strength and staying power are increasing. After eight or 10 weeks, if you work out faithfully, you should be able to run the full 20 minutes at a reasonable pace, although this process may take somewhat longer for older persons.

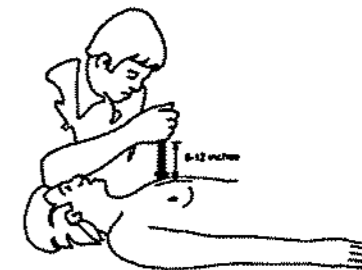
After you have completed the reconditioning phase, you should extend your run to 30 minutes. Remember, the amount of time you invest is more important than your time for a specific distance.

R.P. BAILLARGEON

"The Thump of Life" The Precordial Thump

If you see victim collapse and get to him at once, check for breathing and carotid pulse. If victim is unconscious, motionless, pulseless, use bottom of your fist to deliver a powerful thump in middle of chest; strike breastbone directly over the heart.

Do this only once. [This technique is useless 60 seconds after a heart attack.] If this fails, begin CPR technique immediately while emergency help is on the way.



"The Hug of Life" The Heimlich Maneuver

The choking victim cannot speak or breathe, turns blue and collapses. You have only four minutes to dislodge food or objects from the throat or windpipe before irreversible damage is done.

1 If victim is standing

- [1] Stand behind victim, wrap your arms around his waist.
- [2] Allow his head, arms and upper torso to hang forward.
- [3] Make a fist with one hand, grab it with the other; place fist against victim's abdomen, slightly above navel and below rib cage.
- [4] Press your fist into victim's abdomen with quick upward thrust. Repeat if necessary.



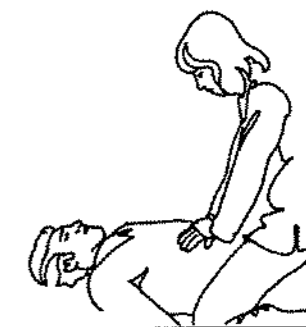
If victim is sitting

Rescuer stands behind victim's chair and performs the maneuver the same way. Repeat several times if necessary.



2 If victim is lying down

- [1] Place victim on his back.
- [2] Face victim, kneel astride his hips.
- [3] With one of your hands on top of other, place heel of bottom hand on abdomen above the navel and below his rib cage.
- [4] Press into abdomen with quick upward thrust.



3 If you are alone and choking

Try anything that applies force just below your diaphragm [abdomen]. Press into a table or sink, or use your own fist.



IMPORTANT Contact a physician as soon as possible when one of these medical emergencies occurs

THIS IS THE CHART USED TO WRITE AMERICAN NAMES IN JAPANESE

THE NAMES HAVE TO BE SOUNDED OUT IN ORDER TO WRITE THEM IN JAPANESE

NKJU AWARDS 1986

Katakana
of STROKES

ア	フア
イ	ノイ
ウ	バウ
エ	ーエ
オ	ーオ
カ	フカ
キ	ーキ
ク	ノク
ケ	ノケ
コ	ノコ
ワ	ノワ
ヲ	ーヲ
ン	ン

コ ko	# of STROKES フコ	ナ na	一ナ # of STROKES	ミ mi	一ミ # of STROKES
サ sa	一ナサ	ニ ni	一ニ	ム mu	ムム
シ shi	一ミシ	ヌ nu	フヌ	メ me	ノメ
ス su	フス	ネ ne	一ネネ	モ mo	一ニモ
セ se	フセ	ノ no	ノ	ヤ ya	フヤ
ソ so	一ソ	ハ ha	ノハ	ユ yu	フユ
タ ta	ノクタ	ヒ hi	一ヒ	ヨ yo	フヨ
チ chi	一ニチ	フ fu	フ	ラ ra	ーラ
ツ tsu	一ツツ	ヘ he	ヘ	リ ri	ノリ
テ te	ーニテ	ホ ho	ーオホ	ル ru	ノル
ト to	ト	マ ma	フマ	レ re	レ

Sound Changes and Kana Combinations

ガ	ga	ギ	gi	グ	gu	ゲ	ge	ゴ	go
ザ	za	ジ	ji	ズ	zu	ゼ	ze	ゾ	zo
ダ	da	ヂ	ji	ヅ	zu	デ	de	ド	do
バ	ba	ビ	bi	ブ	bu	ベ	be	ボ	bo
パ	pa	ピ	pi	プ	pu	ペ	pe	ポ	po
キャ	kya	キュ	kyu	キョ	kyo	シャ	sha	シュ	shu
ショ	sho	チャ	cha	チュ	chu	チョ	cho	ニャ	nya
ニユ	nyu	ニョ	nyo	ヒャ	hya	ヒュ	hyu	ヒョ	hyo
ミャ	mya	ミュ	myu	ミョ	myo	リャ	rya	リュ	ryu
リョ	ryo	ギャ	gya	ギユ	gyu	ギョ	gyo	ジャ	ja
ジュ	ju	ジョ	jo	ビャ	bya	ビュ	byu	ビョ	byo
ピャ	pya	ピユ	pyu	ピョ	pyo				

EXAMPLE
MY NAME
"SALI"
↓
サ = Sa
リ = ri



NKJU Student of the Year
Fred Howell



Outstanding Female
Geri Endrias



Outstanding Color Belt
Claude Hogan



Outstanding Young Man
Matthew Kerley



Outstanding Instructor
Clayton Tucker



Outstanding Male
Kevin Gurganus



Outstanding Girl
Ashley Cole



Most Improved Student
Father Jim Connoly

1. Outstanding Camp Student; 2. Outstanding Black Belt; 3. Soke Award
Bobby Britton



Best Camp Team (Tigers)



NKJU Outstanding Dojo
Bill (Animal) Knoblock



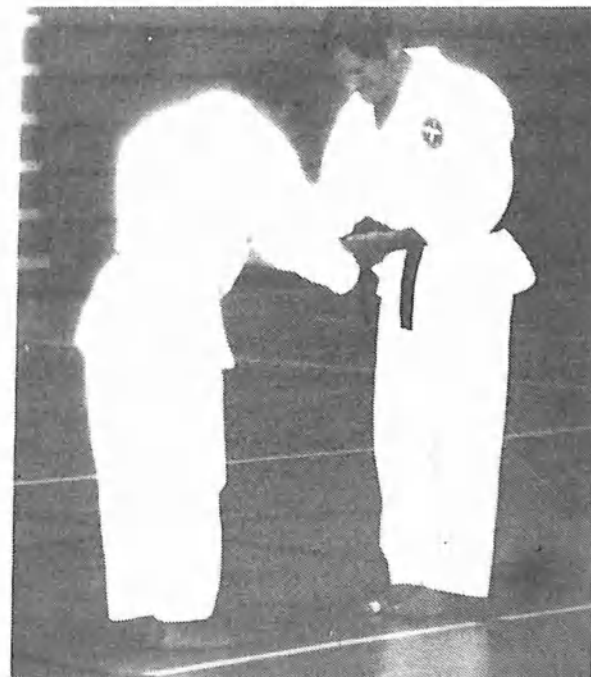
Three (3) Biggest Men at Camp



Eight (8) Months Pregnant, Guess Who?



"Soke, let me lead this Dance."



NKJU Presents Soke Kuniba his Renshi Belt.



Don't let that smile fool you.



This is my Third Camp and I am only three.



The Gentleman of NKJU making his twentieth year in the Martial Arts Speech.



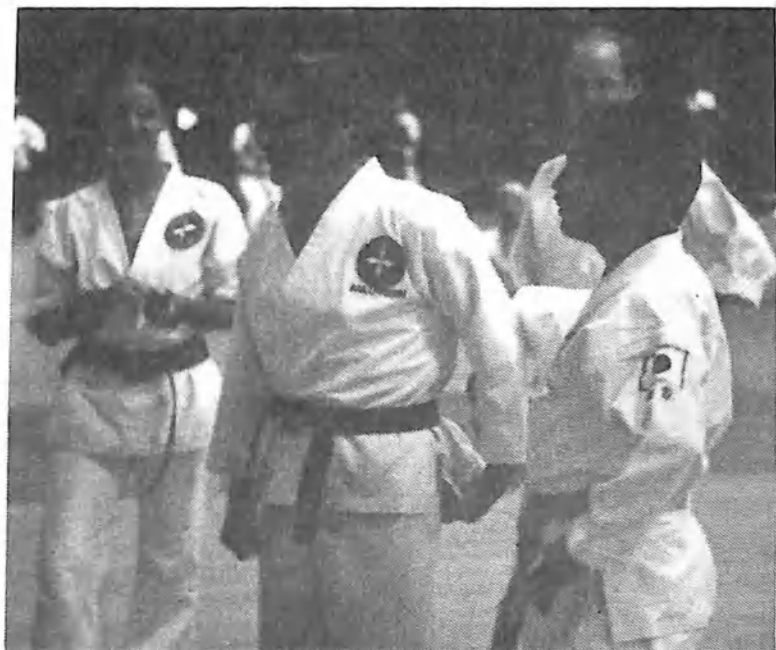
Ganocy, you're as ugly as the day I met you in 1967.



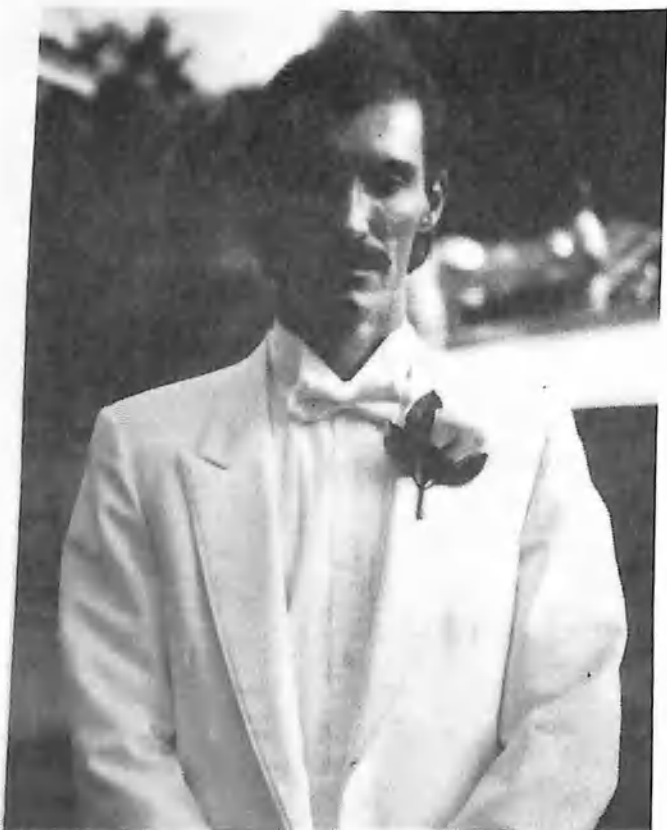
Toby Lewis and his Students



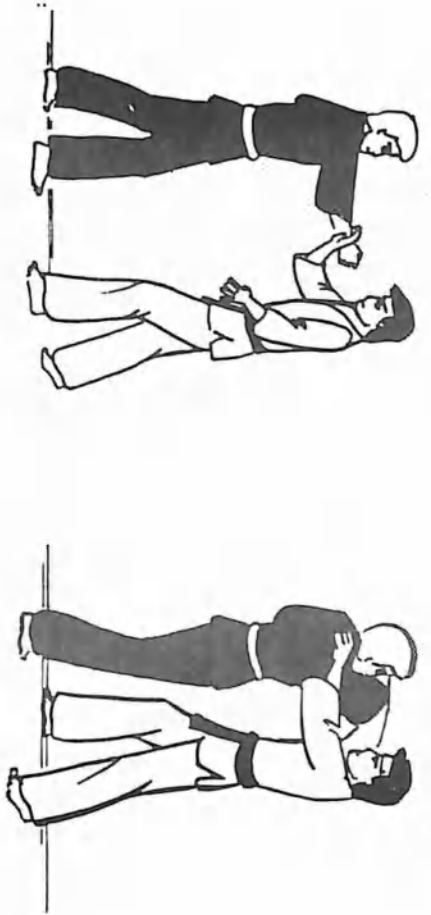
I'm going on a picnic. Why?



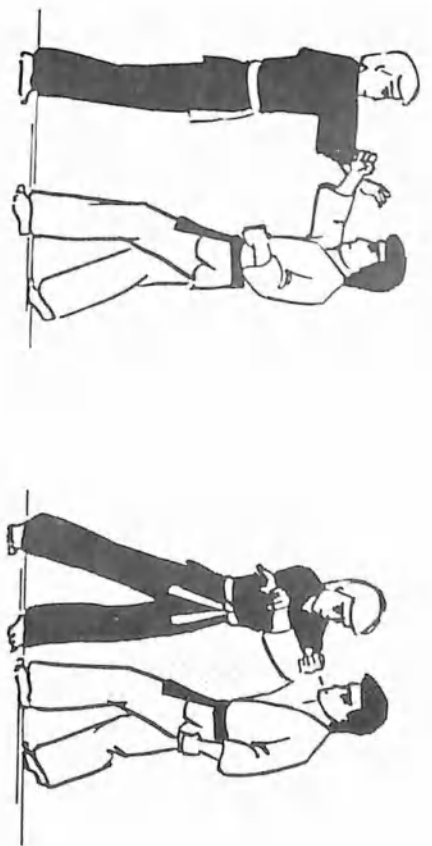
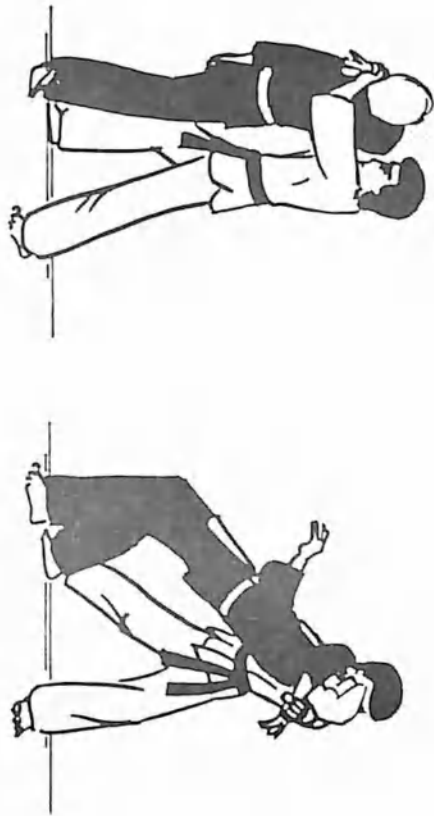
Don't look now, her comes trouble.



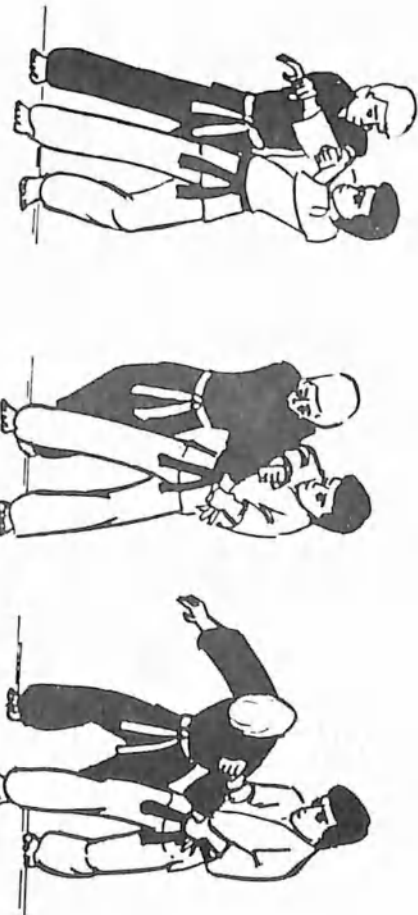
Nice Gi Ellis



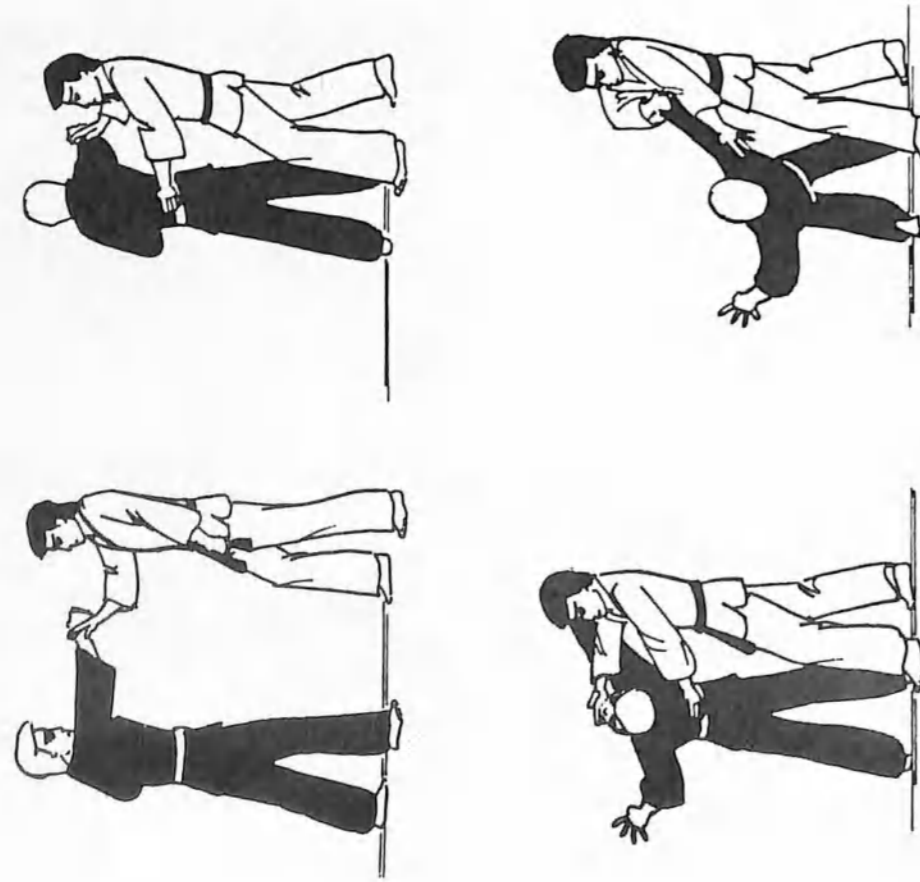
- 1-2. Parry opponent's right punch with your right hand and guide his punch around his neck. This will turn opponent slightly.
- 3-4. Reach behind his neck with your left hand and grab his right wrist. Pull his wrist against his neck and down. Opponent will fall.



- 1-2. Opponent parries and grabs your hand and begins to apply a Bow and Arrow Hold.
3. Reach up with your left hand and grab his left wrist.
4. Circle your right hand down under his arm to break his grip on your right hand.
5. Strike his elbow and apply your Outside Arm Bar.

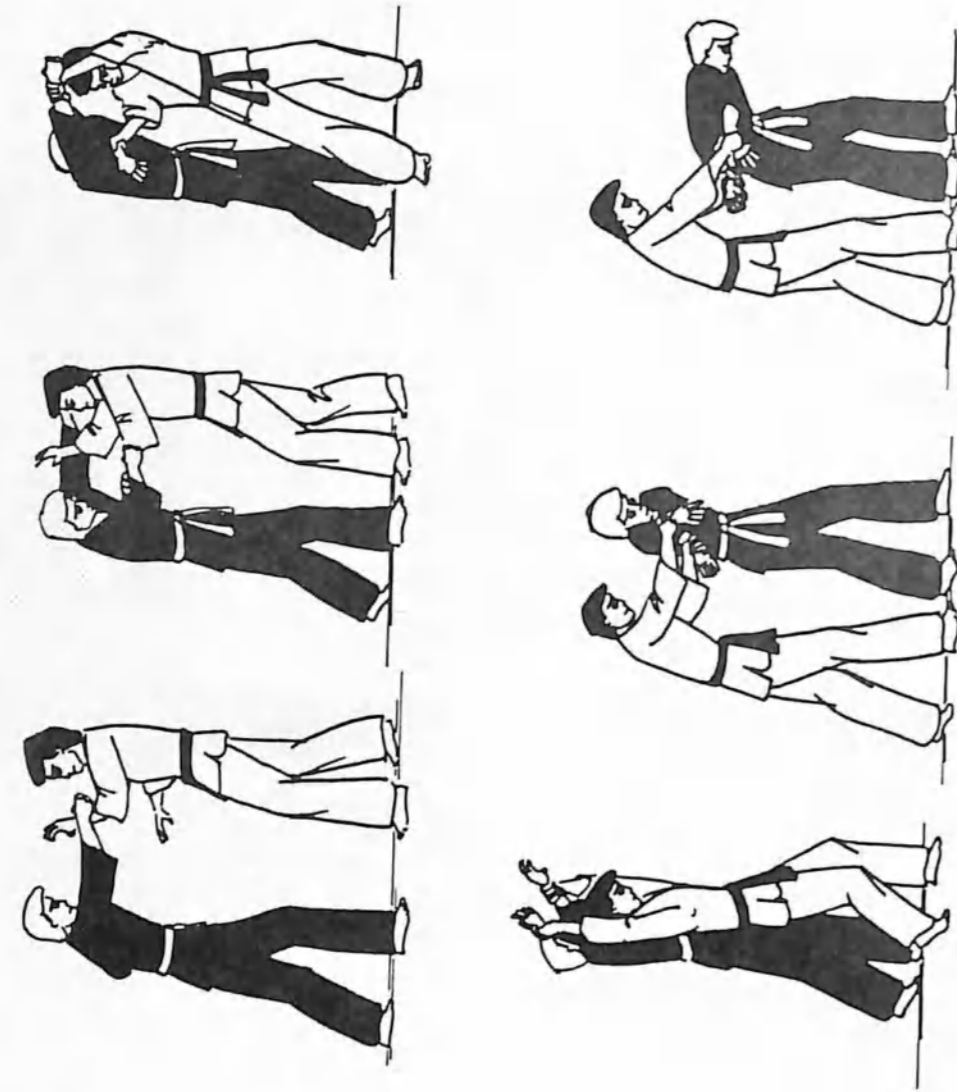


CHIN & SPINE TAKE DOWN



1. Parry opponent's right hand strike to the inside with your right hand.
2. Step forward with your left foot, maintaining control of his arm with your right hand, and place your left hand on the small of his back.
3. Push his back forward with your left hand while pushing his chin up and back with your right hand. (This can be done hard or soft.)
4. Opponent will fall. Grab his outstretched arm if further control is wished.

CROSS UNDER ARM LOCK



- 1-4. Parry and cross step as in Figures 1-4 of the previous technique.
5. However, instead of throwing the opponent, step to the right with your right foot and step to the rear slightly with your left foot. Push down with your right hand, pull up with your left hand to control opponent, or throw him, if you wish.



Cathy Hall Shodan



Monica Mann Rokyu



Rod Grice 7th Kyu



Claude Hogan Rokyu



Erin Mann Rokyu



Chris Cauthan 7th Kyu



Paul Warrick 10th Kyu



Darin Myers Sandan



Dale Wilson Student



Russell Welsh 7th Kyu



Richard Crandal Rokyū



Gene Tate Yonkyū



Christy Wilson 8th Kyu



Misty Wilson 8th Kyu



John Pickard Nidan



Brae McIntire Ikkyū



Stephen Ulmer Yonkyū



Chris Wherrell Nikyū



Tammie Pickard Shodan



Karen Lynch Shodan



Keith Pickard 1/4 Kyu



D.J. Wherrell Yonkyū



Michael Winship Sankyū



Adam McIntire Ikkyū



Cindy Cioci Student



Christy Cioci 7th Kyu



Cassie Cioci Sankyū



Milly Jones 8th Kyu



Billy Jordan 8th Kyu



Bobby Marable I 8th Kyu



Isabel Wagner Shodan



Susan Wagner Nidan



Jenny Downtown Nidan



Bobby Marable II 8th Kyu



Phil Morris 8th Kyu



Charles Smith Sankyu



Steve Wagner Nidan



Ron Downton Sandan



Steven Wagner 1/2 Kyu



Michael Starnes 8th Kyu



Scot Tolbert 8th Kyu



Jack Walton 8th Kyu



Arlene Adams 8th Kyu



David Callaway 7th Kyu



Destiny Garrett 8th Kyu



Jo Ann Johnson Yonkyu



Mary Callaway Yonkyu



Ron Wiley Sankyu



Lisa LaScala Rokyu



John Kitchens Gokyu



Elaine Greene Rokyu



Mike Hall Sankyu



Mike Downtown Ikkyu



Matt Downtown Ikkyu



Scott Plunk Yonkyu



Chris Parker Gokyu



Kenneth McGee Yonkyu



Kim Doster Ikkyu



Johnny Demos Shodan



Mike Travis Shodan



Adam McGee Gokyu



Richard Keith Yonkyu



Lorrie Keith Yonkyu



Troy Lee 7th Kyu



Gareth Heeps 7th Kyu



Russell Hagy 7th Kyu



Bill Short Shodan



Terry Joyner Nidan



Tony Wall 8th Kyu



Deberah Greene 7th Kyu



Cantry Greene 7th Kyu



Adam Green 7th



Jo Anna Wall 8th Kyu



Jason Wall 8th Kyu



Michael Thornton 8th Kyu



Brian Doyle 7th Kyu



Antonio Thornton Rokyu



Mary McGee Rokyu



Mark Englebracht 8th Kyu



Michelle Parker 7th Kyu



Terry Owens 7th Kyu



John Anderson Rokyu



Jimmy Freeman 7th Kyu



Les Lonsdale Nidan



Dwane Soule Sankyu



Ben Murray Shodan



Oren Murphy Sankyu



Jeannie Terhune Gokyu



Ray Terhune Gokyu



John Barden Shodan



Krishe Clapman 9th Kyu



Ralph Pendexter 8th Kyu



B.J. Carter Rokyu



Kevin Carver Shodan



Mark Hammer Ikkyu



Grady Cannon Shodan



Jay Piercy 8th Kyu



Dave Jones Rokyu



Bruce Barton 7th Kyu



Carter Kennemur 7th Kyu



Mike Faison 7th Kyu



Michelle Harper Shodan



Jason Vinson Student



Ben Ricks 7th Kyu



David White 9th Kyu



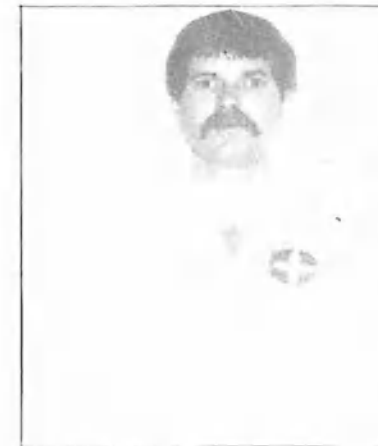
Mark Lewis Jr. Black



Tyler Blake Rokyū



Jim Prouty Sandan



Karl Corey 7th Kyu



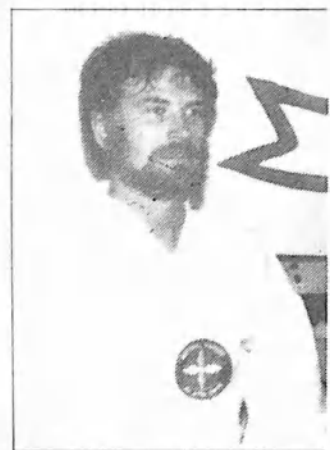
Roland Jernigan Student



Jammie Joyner 9th Kyu



Ben Cade Sankyu



John Christensen Ikkyū



Tom Murphy



Stacy Floyd 7th Kyu



Andrea Lynch 7th Kyu



Jami Burrough 7th Kyu



David Smithz Nidan



Odell Griffin Nidan



Chris Strom Shodan



Al Styles Nidan



Phillip McGhin Sankyu



Jason McGhin Sankyu



Jeff Godwin Ikkyu



Angela Harper Gokyu



Eric Hoopes Yonkyu



Bobby Britton Sandan



Theresa Henderson Student



Marshall Harper 8th Kyu



Joel Harper Gokyu



Jeff Williams Gokyu



Ron Lane 7th Kyu



W.C. Watkins Gokyu



Steve Parker 7th Kyu



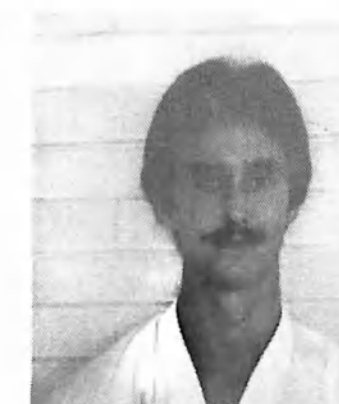
Fran Harvell Shodan



J.B. Porter Ikkyu



Stewart Harris Rokyu



Lloyd Green Shodan



Mark Witson Ikkyu



Kevin Harrison 7th Kyu



Shane King 7th Kyu



Carry Clayton Student



Dan Kolig Nikyu



Brent Bressner Student



Jason Corruth Student



Keith Smith Yonkyu



Jason Fischer Gokyu



Gary McKibben Ikkyu



Michael Dale Student



Harold Hulsey Student



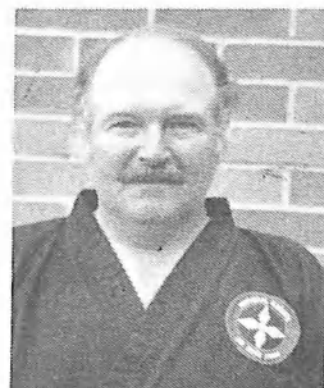
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Eloise Fleming Sankyu



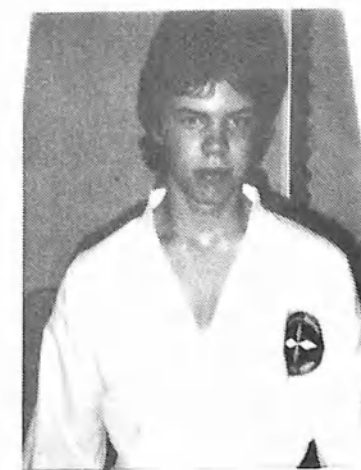
Elaine Fleming Yonkyu



Walt McGhin Rokyu



Aaron Hammonds Student



Michael Alexander Student



Phillip Harrison Student



Kevin Tinsley Nidan



Dr. Steve Mardjecko 7th Kyu



Matt McCormick 7th Kyu



Ron Queen Sandan



Pat Woideck Yonkyu



Ernest Sowards 7th Kyu



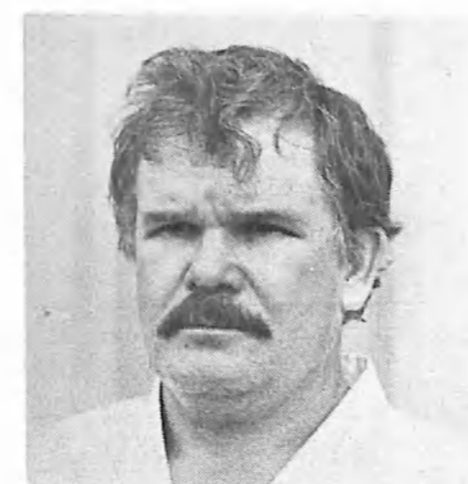
John Fritz 7th Kyu



Bill McCormick 7th Kyu



Frank Pehsa 7th Kyu



Richard Kelley Godan



Joe Alonso Gokyu



Danny Irizasry 7th Kyu



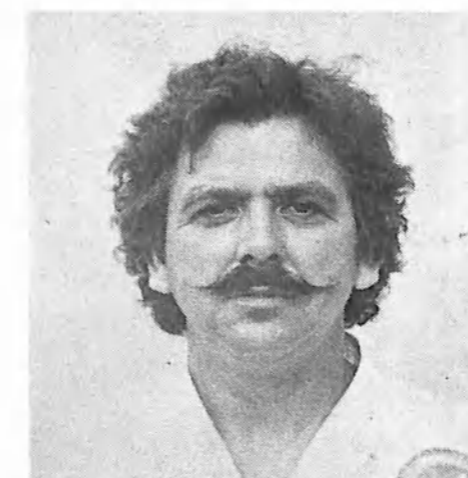
Jim Collins 7th Kyu



Bill Sorenson 7th Kyu



Scott Cochran Yonkyu



Bruce Wurtz Ikkyu



Shane Vetter Gokyu



Jennifer Kelly Sankyu



Jimmy Lester Student



Casey Vetter Student



Robert Connelly Student



Brian Armstrong 7th Kyu



James Harrison Rokyu



Sylvia Sparks Ikkyu



Jeff Hoops Student



Lisa Jester Student



Steve Pruett Shodan



Jim Sparks Ikkyu



David Condrey 7th Kyu



Michael Connelly Yonkyu



Vera Collette Nikyu



Richard Wade Nikyu



John Alonso 7th Kyu



Greg Pruett Sankyu



Todd Wells Rokyu



Dorinda Queen Ikkyu



Neil Ware 7th Kyu



Chris Ware 7th Kyu



Steve Thompson 7th Kyu



Bryan Davis 8th Kyu



Ken Jones 8th Kyu



Gerrad Billetz Rokyu



Susan Witwer Rokyu



Calvin Griffin 7th Rku



Charles Melton 7th Kyu



Fred Oravets Rokyu



Jason Dulaney 7th Kyu



Charles Wood Rokyu



Kwan Gray Shodan



Tim Wilson 7th Kyu



Gwen VanDuyn Ikkyu



Jennifer Walters 7th Kyu



Jerod Andrews Sankyu



Frank Walters, Jr. Gokyu



Jim Rice Student



Monica Ozohonish Student



Kari Homistek Student



Lori Brown Roky



Terica King Gokyu



Tracy Hulderman Roky



Michael Metz Student



Mike Eitner 7th Kyu



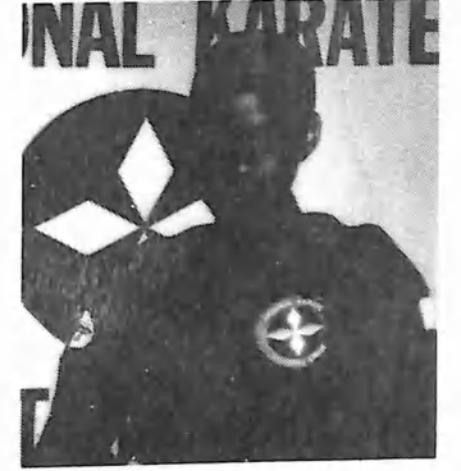
David Eitner Jr. Roky



Cecil Raber Roky



Javon Davis Roky



Dorval Davis Roky



Stephen McCann Yonky



Blossom McIntire Sanky



Coleman Brumley Sanky



Mark Haynie Roky



Angela Marie Oravets Student



G.W. Burris Gokyu



Marcie Lynn Hegedis 8th Kyu



Jimmy Yakubec 8th Kyu



Jack Yakubec 8th Kyu



Sean Holland Shodan



Jerry Ford Student



Vic Parker 7th Kyu



Sheldon Raber Rokyū



Denny Chipps Gokyu



Rob Robson Rokyū



P.J. Ranew Student



Patsy Rowan 7th Kyu



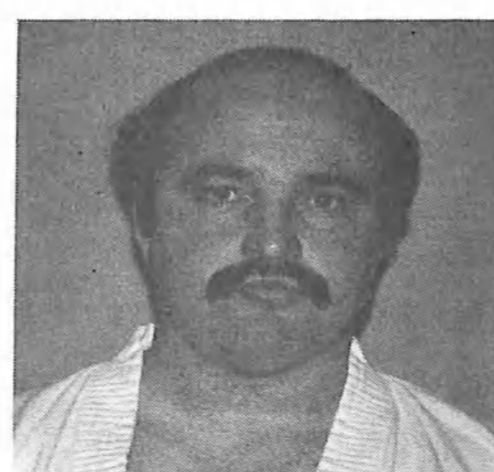
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Rebecca Robson 7th Kyu



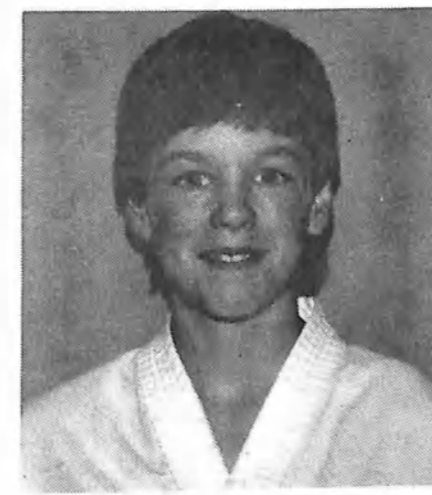
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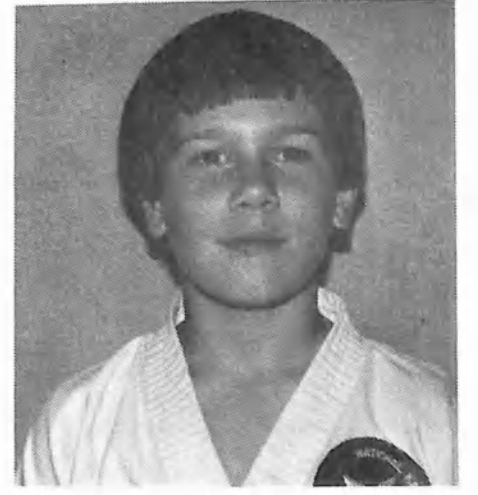
Gene Murphy Nidan



Catherine Moll Rokyū



Danny Yoder Gokyu



Casey Sherrod Gokyu



Jody Seagraves Rokyu



Brian Springs Student



Larry Griffin Ikkyu



Richard Kahn Yonkyu



Dan Bolduc Student



David Bennett 7th Kyu



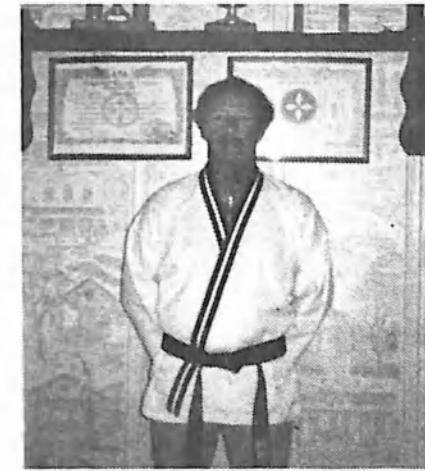
Scott Goodwin Yonkyu



James Holcomb Sankyu



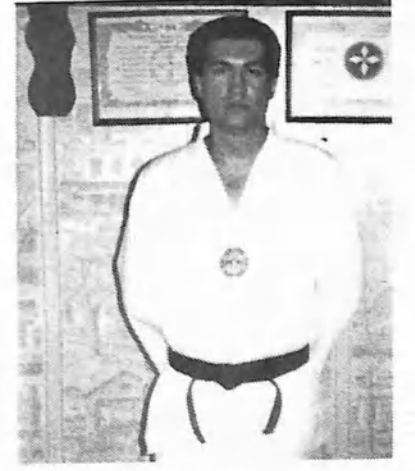
Richard Carter Student



Mike Melum Nidan



Andre Melum Shodan



Dwight Rush Sankyu



Kevin Parker 7th Kyu



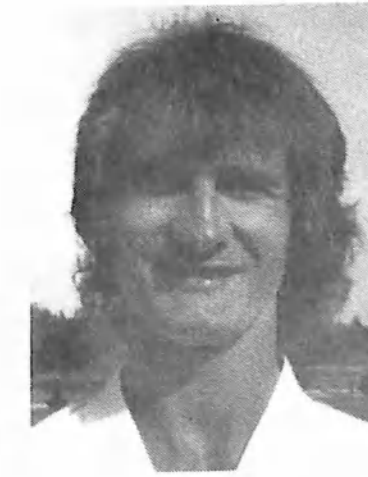
Steve Gannon 7th Kyu



Alan Venus Yonkyu



Chris Niller 7th Kyu



Ted Hines Nidan



Nancy Hines Gokyu



Rick Ball Sankyu



Tim Gran Gokyu



Rick Thomas Sankyu



Myron Hines Gokyu



Ronnie Jo Miller Gokyu



Lail Melton 7th Kyu



Chris Oliver 9th Kyu



Marie Lowell 9th Kyu



Tom Lampros 9th Kyu



Joe Turano 10th Kyu



Billy Miller 10th Kyu



Ray Casari 10th Kyu



Joe Martello 9th Kyu



Daniel Ruck 8th Kyu



Jenny Borzaga 8th Kyu



Steve Levis 10th Kyu



Jimmy Castile 10th Kyu



Jeremy Braden



Larry Johnson 7th Kyu



Steve Tsetsos 9th Kyu



John Bush 7th Kup



Ron Carter Nidan



Susan Semes 1st Kup



Brenda Jarnol 5th Kup



Beth Semmes 6th Kup



Aaron Okuma 5th Kup



Paul Kirkland 9th Kup



Crystal Sirmans 8th Kup



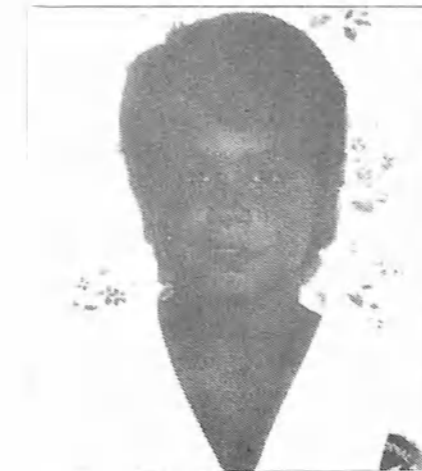
Jason Gay 3rd Kup



Dayna Gorbin 7th Kup



Gorman Jenkins Shodan



Chatwic Duboise 7th Kup



Staci Gadsby Student



Kevin Brown 8th Kup



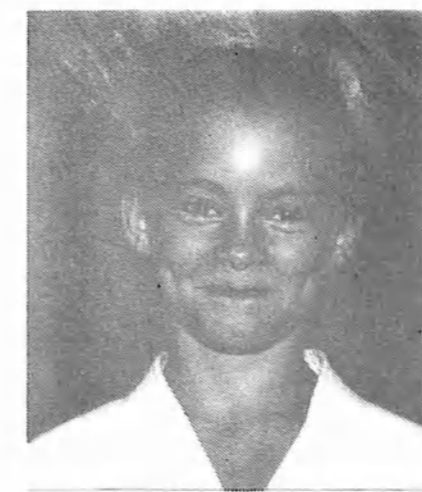
Pehn Fender 8th Kup



Justin Moore 7th Kup



Jamie Semmes 4th Kup



Claudia Eye 8th Kup



Sarah Duboise 7th Kup



Sydney Mayes 8th Kup



Leon McConnehead 9th Kup



Michael Buffaloe Student



Will Harden Ikkyu



Milton Jimenez Ikkyu



Jim Gregory Sandan



Aaron Thames 8th Kup



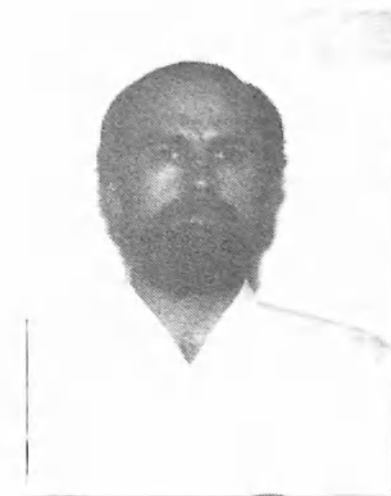
Jessica Woodson 9th Kup



Tim Simmons Shodan



Jeff Keith Ikkyu



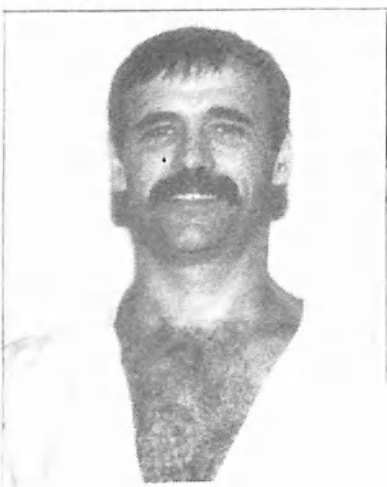
Steve Bowman Sandan



Tracy Ganocy Shodan



Frank Jackson Nikyu



Paul Zamaites Shodan



Carl Paglione Shodan



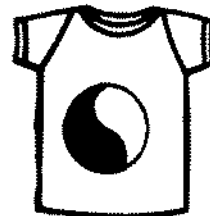
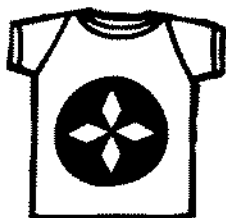
Russell Viall 10th Kyu

Soke Kuniba presenting Mr. Baillargeon his renshi Belt, July 1986



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 - All designs have brilliant color - machine washable and dryable with less than 1% color loss after 50 washings.
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 - 7 "custom fit" sizes available: Adult's Small (34-36), Medium (38-40), Large (42-44), X-Large (46-48), Children's Small (6-8), Medium (10-12), Large (14-16).
- (For Children's X-Large order Adult's Small and for Adult's X-Small, order Children's Large.)



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A Sore Knee?

Free Yourself From Pain

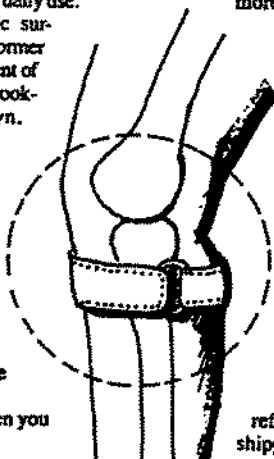
If you suffer from knee pain, we don't have to tell you how distressing it can be. Even the simplest, every-day activities such as walking or climbing stairs can cause severe discomfort.

But now a revolutionary new knee strap offers genuine relief, whether you need it for sports or for ordinary, daily use.

Designed by orthopedic surgeon Dr. Jack Levine, Former Director of the Department of Orthopedic Surgery, Brookdale Hospital, Brooklyn, N.Y., it has been discussed in leading medical journals. More importantly, thousands of people have actually tried it and liked it—The strap relieves pain and lets you move freely again.

Who needs the Levine Knee Strap?

If your knee hurts when you climb stairs...



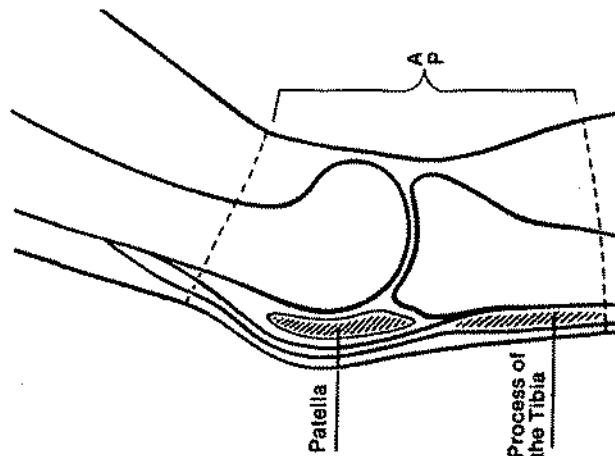
If you have pain in your knee when sitting in one position for any length of time—and even worse pain when you get up...

If you have pain when playing tennis, when jogging, when engaging in any form of physical exercise—and even more pain after exercise...

If you occasionally feel your knee buckling when you're walking or running or dancing...

You need the Levine Knee Strap.

This method really works, even where ordinary elastic supports and traditional treatments have failed. The strap fits comfortably below the knee—weighs only one ounce—and will not be visible under your clothing. We guarantee you'll be thoroughly pleased—or return it for full refund of purchase price, except shipping charges of course.



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1. The PATELLA or Knee Cap is an oval shaped bone enclosed in a sheath of ligaments. Injury occurs when a blow of sufficient strength is received on this bone, either directly or at an angle.

2. The PROCESS OF THE TIBIA is the bony prominence below the knee cap. It is more prominent and subject to injury when the knee is flexed, and injuries occur to this part of the knee more often than to the Patella. Injury occurs when falling or being thrown to the floor or ground with the knees bent into a kneeling position.

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