



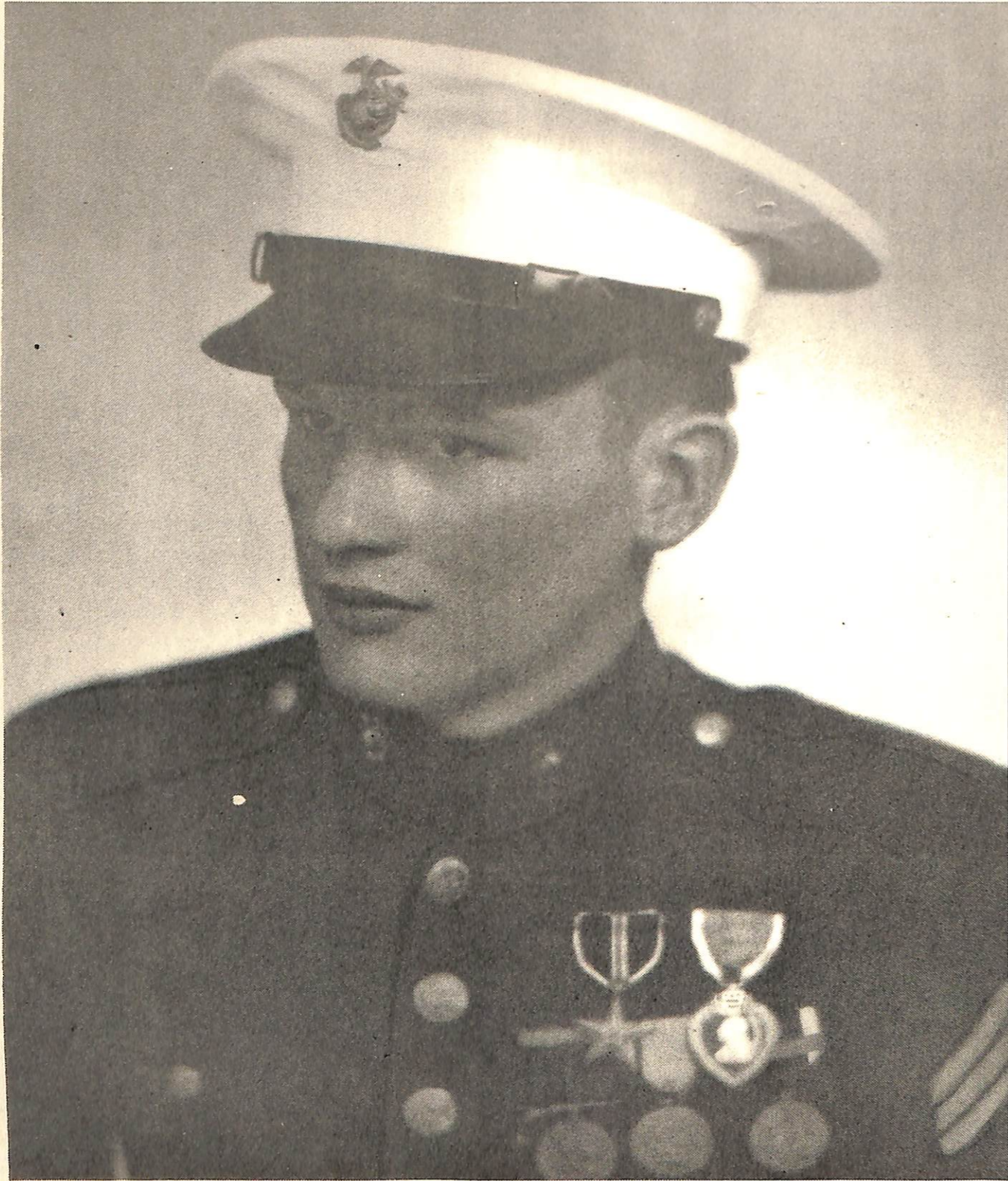
**Fourteenth  
Anniversary**



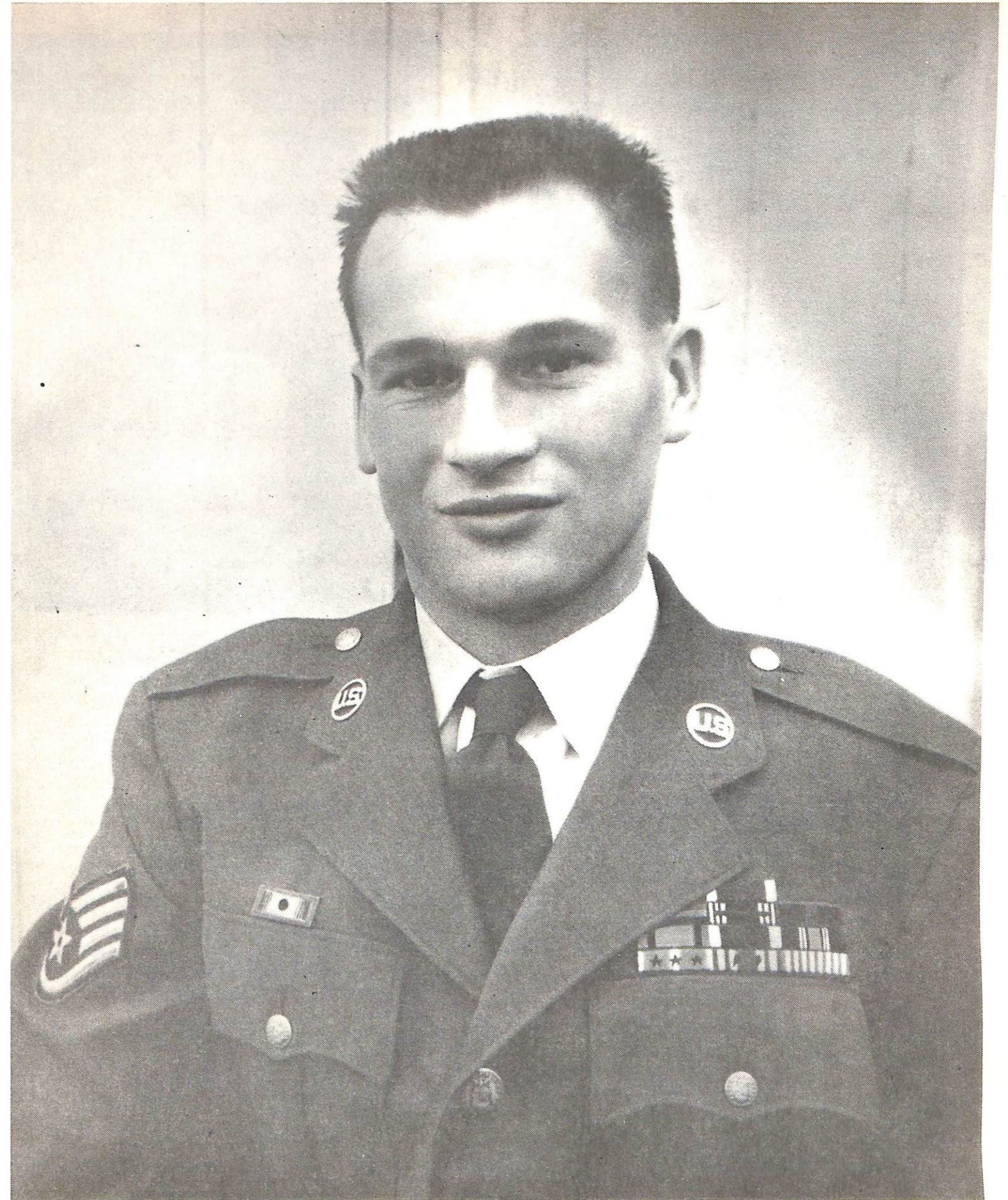
***National Karate Year Book***

***1988***



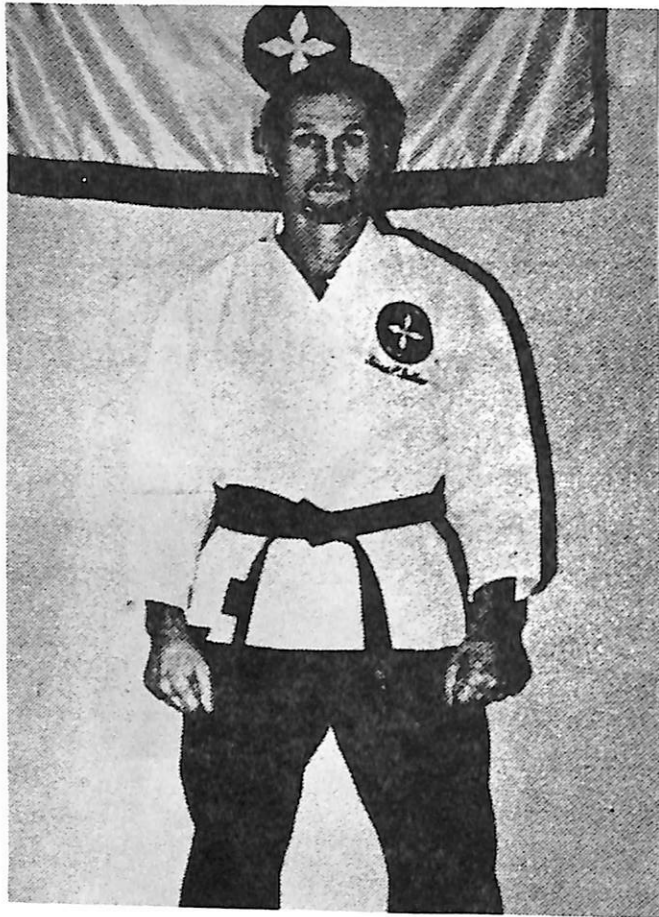


Richard P. Baillargeon CIRCA 1950

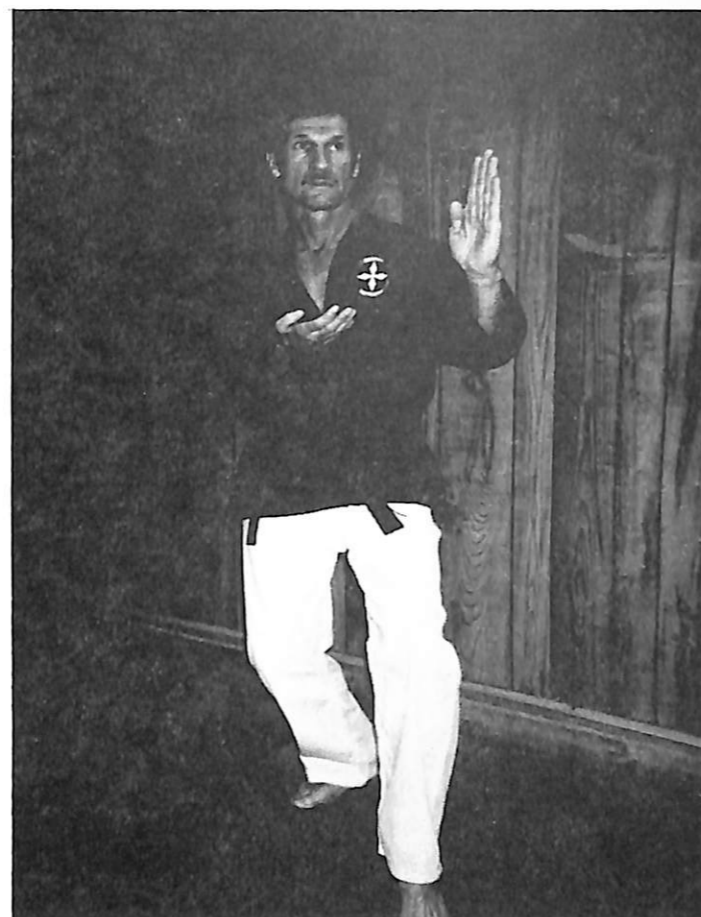


Richard P. Baillargeon CIRCA 1960





Richard P. Baillargeon  
CIRCA 1970



Richard P. Baillargeon  
Circa 1980

### When Heat's On

## Caution Urged in Exercising

STATE COLLEGE, Pa. (AP) — Just can't seem to jog that one extra mile? Will another aerobic workout put you down for the count? Sounds like you might be a victim of the dog days of summer.

Scorching temperatures and high humidity create uncomfortable conditions for conducting even daily routines, let alone strenuous physical activity. During heat waves, many serious exercisers feel like they just are not performing up to par.

Well, rest easy. There are some tried and true tricks to beating the heat while staying in shape, according to a Penn State University physiologist. And the longer it stays hot, the more you will find yourself adjusting to the heat.

Dr. W. Larry Kenney, assistant professor of applied physiology in Penn State's Noll Laboratory for Human Performance Research, said it is essential to pace an exercise regimen to allow for "acclimatization" to heat and high humidity.

"On really hot and humid days, or after days away from exercising, it pays to consciously slow down your exercise routine," Kenney said. "If you

jog, either run fewer miles than normal or take longer to run the same number of miles.

"You just cannot do the same amount of running in the summer as you do in the winter without acclimatizing," he said.

"A good plan to follow is if you run an average of one hour each day in comfortable weather conditions, then only run about 20 minutes on an 80-degree, humid summer day. The next day, run 30 minutes. Gradually increase the time so that within a week or so, you will get back up to an hour of jogging."

Acclimatization, according to Kenney, is the gradual, "natural" adjustment of the body to heat. Acclimation, on the other hand, describes the process of "artificially induced" heat tolerance. Both terms describe how the body adapts to exercising in the heat, or how we regulate our internal thermostats.

After acclimatization, the body generally maintains a lower temperature. The heart rate lowers and the body sweats more during exertion, which keeps the body cooler.

Heat cramps also are reduced after

acclimatization. They often occur when the body loses too much fluid, which prevents muscles from contracting normally.

"Humidity generally plays a larger role than heat does in making the environment uncomfortable," Kenney said. "On humid days, the body feels hotter because sweat doesn't have an opportunity to evaporate from the skin. Sweating helps to keep the body cooler, especially on dry, hot days when perspiration evaporates more easily."

"Even if you are accustomed to exercising in high heat or humidity, but occasionally skip your routine for three or four days, or if you go away to a cooler climate for a few days, only perform up to 80 to 90 percent of your ability the next time that you exercise. This gives your body time to readjust."

Kenney said it takes most people approximately four to seven days to acclimatize to hotter, more humid climates if they continue their normal physical activity each day. If normal routines are limited, complete acclimatization should be reached in about 12 to 14 days.

## BURN OUT

by Richard P. Baillargeon

Many of us in the Martial Arts, myself included, at times feel physically drained, emotionally exhausted and spiritually empty about our Martial Arts training. We get "fed up" with the rigors of regular training and the demands of repetitious teaching. We get "Martial Arts Burn Out". There are many symptoms of this burn out. Ask yourself these questions.

Do you only want to teach advanced belts? Are you tired of teaching five days a week? Are you letting your other belt grades do most of the teaching? Do you get impatient or angry when your students do not learn quickly enough? Are you more interested in your profits and losses than in the history and meaning of your art?

If you answered "yes" to several of the above, you've already got the beginning symptoms of burn out. When you opened your Martial Arts school, you were enthusiastic. You were enthralled in your art and in conveying it to your students. But after several years of teaching, many black belts become bored with basics and kata. Their attitude turns negative. Their negativity affects the students. Enrollment drops. Conflicts increase. The school may even perish. To avoid such an outcome, instructors must be on guard for the symptoms of burn out. They must work to correct them before they destroy a school and then diminish our art.

Burn out can affect anyone in our society, even children. Its usual cause is too great a regular emphasis placed on any single activity in our lives without adequate relief. Our jobs are a frequent cause of it. But too much Little League, piano lessons or kite flying can provoke it too. Further symptoms of burn out are lassitude, irrational anger, excessive tension, grouchiness, a general loss of caring and a decreased interest in ones responsibilities. The best antidote to burn out is a variety of refreshing activities in our lives.

We all need to vary our forms of living. To avoid the draining of burn out, take up a hobby. Learn a new sport. Become involved in Community activities. Make a serious effort to get away from the burdens of your training for a while. Make time for your mental health. It isn't easy for all of us to find many activities or the time for them. We lock ourselves in a rut of unalterable routines. In some cases, it may require professional help, counseling, to set us free again. Because burn out affects the whole of our lives, it can lead to general depression, alcohol abuse, drug dependency and tragedies like divorce. Burn out is no wimp. It destroys. It should be taken seriously and be dealt with urgently.

For most of us, it's a matter of taking time out to gain perspective on our lives, to be grateful for what we have. It is important to find a rejuvenating activity outside our Martial Arts. With a richer variety of activities in our lives, our training and teaching will be less of a burden. We can even learn to appreciate their joys all over again. Avoid burn out. Take a break. Gain the distance to fall in love with your Martial Art all over again. Have a positive attitude at all times, and you will be emotionally and spiritually rewarded.

## HAKKORYU JIU JITSU

by Clayton Tucker

One of the most significant qualities of martial arts is the interrelationship of different arts. There are perhaps several common bonds, but the two that often come to my mind in teaching are repetition and organization.

Repetition goes hand in hand with the organization of thought and technique. As a student and instructor of martial arts, I have come to realize the importance of both and how easy it is for many students and perhaps some instructors to forget.

As other instructors, I teach classes where new students learn and demonstrate a technique once or twice and they feel they have in some respects mastered it. It becomes frustrating and difficult to impress upon students the importance of practicing or rather repetition.

One of the first techniques and perhaps one of the simplest in the Shodan basics in Hakkoryu Jiu Jitsu is still one I and my students practice every class. The technique, as most, is deceiving. There is something to learn everytime the basic technique is executed. What may seem easy and unassuming, may prove to be one of the more effective techniques.

Constant repetition is often grueling. To some it is boring. If a student merely goes through the motions of the moves, he or she might as well not be practicing at all. Practicing must be done seriously regardless of the reason one is studying the martial arts. The old saying of the mind and the heart must be in tune is true to get the maximum benefit from repetition.

In Jiu Jitsu, a beginner learns between 100 and 200 Hakkoryu techniques. The student lays a foundation upon which he or she builds and adds hundreds of new techniques. By the time a student achieves Shodan, if he has practiced seriously, he is capable of performing thousands of techniques from different attacks. Yet we still consider the Shodan student as one who is just beginning to learn and understand.

Although the advanced student has gained much in knowledge, he or she has still performed that first Shodan basic they learned as a beginner. Thus signifying the importance of repetition as well as organization.

The mind can only comprehend so much at one time. It is important to write things down in an order and practice them in the same order each time so recall in time of need will be as natural as blinking an eye.

In Hakkoryu Jiu Jitsu there are four sets of basics with hundreds of variations to each group. So the basic and the variation will not get confused as it is handed from generation to generation, the student must not only write the techniques down as learned, but should practice them in the appropriate grouping in order to keep the art pure.

There is nothing magical about martial arts. It takes dedication, heart if you will. It takes repetition, organization and conditioning to achieve acts that others see as extraordinary or magical when in reality it is the result of hard work and a lot of sweat.

It was Master Gichin Funakoshi who told the story of practicing a kata numerous times, day in and day out while his master watched. After many months, he looked at his teacher for approval as he had done many times before and finally the teacher acknowledged his kata by a simple nod of the head.

We as martial artists are more fortunate. We praise our students more readily to encourage them as well as ourselves to be the best we can be.

There is no set rule for organizing techniques. It is up to the technician, but it is the wise student who learns this lesson early so as he progresses he can build not only a stronger base but a stronger art.

Once a student completely understands a technique, he will realize its close relationship to other techniques. There may be hundreds of techniques or katas, but after learning and practicing them, the student will find that each refers back to the basics.

Again it was Master Funakoshi who said, "Try to see yourself as you truly are and try to adopt what is meritorious in the works of others. Incorporate the good qualities of others in your own technique."

Each art has something to offer. The important part to remember is that daily practice in any of the martial arts will prove to be invaluable.

## SMILE! IT'S NKJU CAMP WEEK 1988

by Barbara Tyndall

(AUTHOR'S NOTE: This year made my 7th camp. Although there has been some shifting around of instructors, the instruction has not changed ... it has remained as thorough and demanding as always. The week served as a type of revitalization for myself and this thought was reiterated by many others in the group who considered the six days of workout a "vacation.")

During the second week of July this year, over 100 National Karate and Jiu Jitsu Union members, including outside participants, at the 16th annual NKJU camp in Murfreesboro, North Carolina, demonstrated that to become good at something, one has to sweat for it.

And mastery doesn't come overnight.

According to NKJU campers, one has to work hard just to be an adequate martial artist. One has to dedicate himself or herself to it, realize the pain involved, and put forth the effort and patience necessary to touch on the path which leads to further enlightenment of an art.

"When a student tests and doesn't pass that test, then it's the instructor who fails, not the student," commented Shihan William Knoblock, one of the several high dan present at this year's camp.



This is the attitude adopted by instructors in our union who feel it is their responsibility to produce martial artists who can actually protect themselves in a reality situation.

Male or female, a person does not practice martial arts to be pretty; one practices to protect oneself. Sweat, bruises, and even a few tears we don't want to admit, hopefully, will ultimately lead to protection of self.

Basics were stressed above all at NKJU camp. One hour every morning (after the 6 a.m. run and breakfast) was dedicated to basics: punches, blocks and kicks, including combinations. The next two hours consisted of empty hand kata and weapon kata, again, emphasizing the basics of each. From 2 p.m. until four, more sweat and effort in kobudo, kumite, and jiu jitsu classes were exhibited by students who wanted to better themselves.

Maybe the secret to any martial art is constantly striving to better oneself.

"Once you become satisfied with your basics," commented Renshi Sensei Tola Lewis, "you discontinue to learn."

A good example of this was shown Tuesday morning when special guest and ninth degree black belt Soke Shogo Kuniba of Seishin Kai Martial Arts, led the group in basics. Soke Kuniba is living proof of Shito Ryu style developing. In the morning basics, he emphasized twisting one's arm into the blocking technique using the torque to deflect the punch, striking one's opponent simultaneously. The fluidity of Kuniba's basics made his movements look easy, effortless, but as his uke for the morning will testify, along with increased knowledge, Soke Kuniba also left some bruises.

Another guest for three evenings was Bill "Superfoot" Wallace who stressed flexibility to the group. During the first night of his seminar, after exercises for everyone to stretch out, all quickly found out just how "un-loose" they were. For the next two days, everyone walked around in a manner dubbed the "Wallace Waddle."

Highlights during the week included promotion of Kyoshi Lemuel Stroud to Schichidan and Shihan William Knoblock to Rokyudan. Renshi Sensei Tola Lewis, who has been named as successor to Soke Baillargeon upon Soke's future retirement, was dubbed the title Soke Daiko. Soke Baillargeon was unable to attend this year's camp (and was greatly missed) for health reasons.

Two campers were surprise-tested during camp week. The High Dan Board observed as the two men went through basic after basic, moving up and down the gym floor. Each technician powerfully executed what seemed an endless number of kata and a few times lost their footing from their own sweat on the floor. After a conference among themselves, the Dan Board decided both men should advance in rank. Sensei Bobby Britton was awarded Yondan in Shito Ryu karate along with a renshi belt, making him the newest member of the Dan Board. Sensei Kevin Gurganus was promoted as well to Yondan.

Although the week was hard, hot and hectic, everyone left having learned something. Friday afternoon was dedicated to three members of each spirit team (designated at the beginning of the week) competing in a fun competition of kobudo, jiu jitsu and karate, demonstrating not only what was learned, but what was taught. In this way, the instructors and High Dan not only checked what the students had learned during the week, but also checked the instruction.

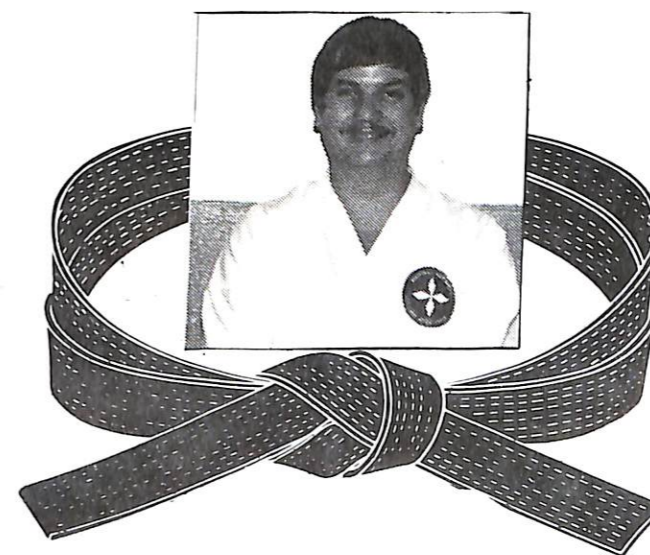
However, as Renshi Sensei Jay Semmes pointed out during a brief history lesson based on his experience in Okinawa, today's martial artists need to take a hard look at exactly what they are learning.

"You don't have to break somebody's chest when you train," Semmes commented. "If you want to understand the martial arts, ... you have to take the time to do some investigating on your own ... and see if what you're doing is going to help you or is not doing you any good. It's a harsh reality when you find yourself stuffed in a trash can ... imagine how disillusioned you'll be when you find your pretty little black belt means nothing."

Semmes added to look at instructors who work with their class, commenting not to focus in on what rank they are, but what they do as far as their martial art. Summed up, Semmes said martial arts equals commitment and repetition.

And anyone present at this year's camp can vouch for the commitment and repetition which took place throughout the week.

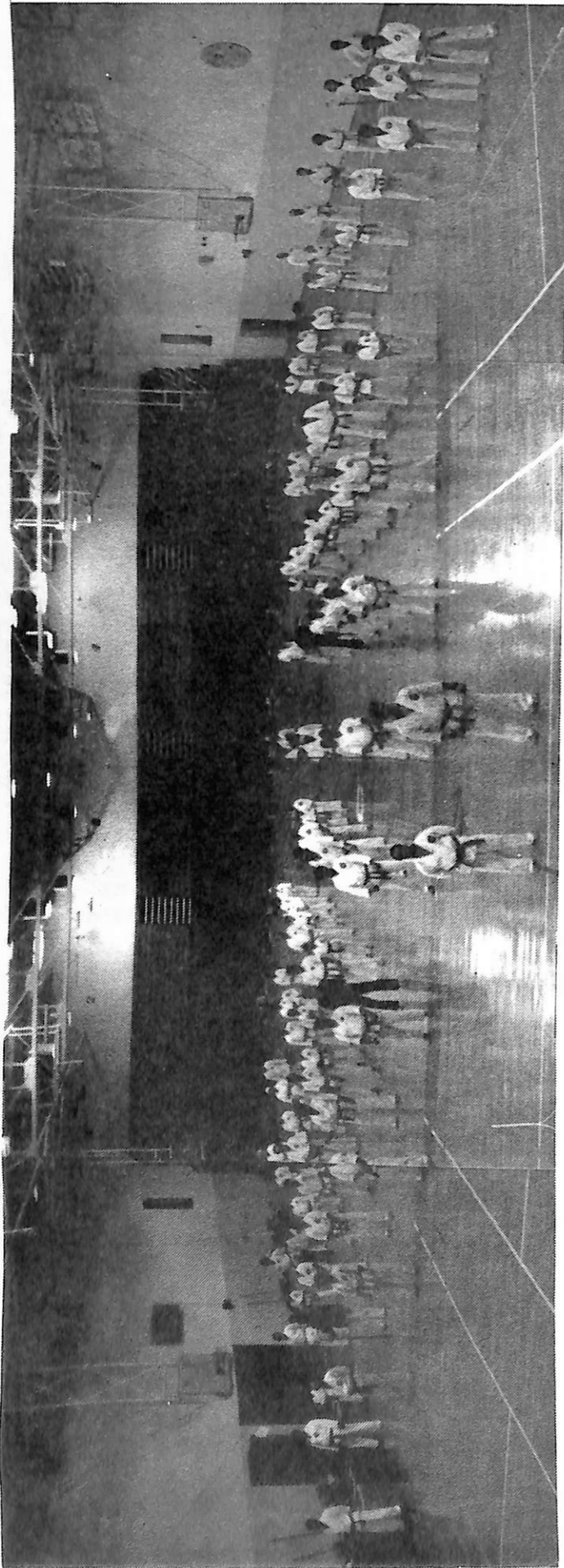
Although a lot of NKJU members left camp a little sorer, a little lighter and a little tired, they took a lot with them when they left: A lot of knowledge, a lot of rejuvenated spirits, and most of all, a lot of positive influence to incorporate into their own training halls.



NKJU Black Belt of the Year

Mark Moore Sandan

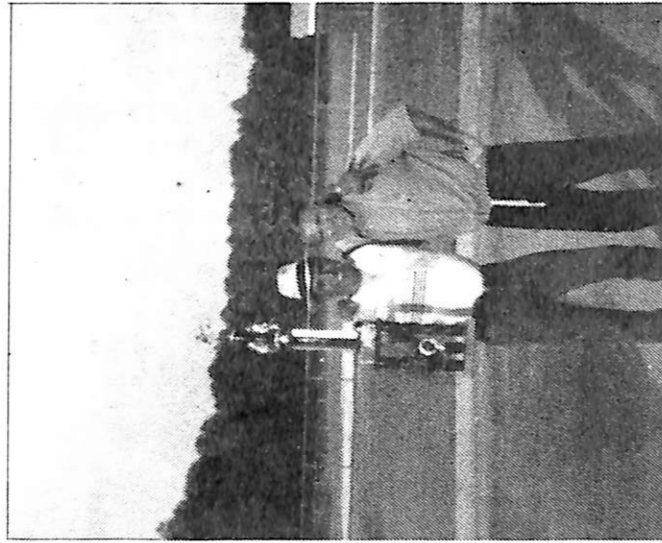




Morning line up at 1988 National Karate Camp.



Dojo of the Year  
Belinda Armstrong



Soke Award - Filipe Villareal



First Place Team Award (Cats)



Student of the Year  
Sylvia Sparks



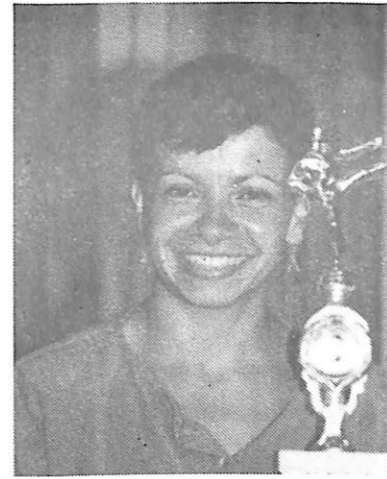
Runner-up S.O.Y.  
Joel Harper



Outstanding Young Lady  
Pat Walters



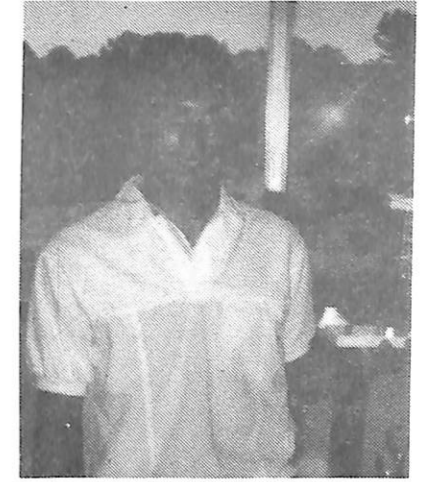
Outstanding Black Belt  
Barbara Tyndall



Outstanding Kyu Grade  
Carmenza Salgado



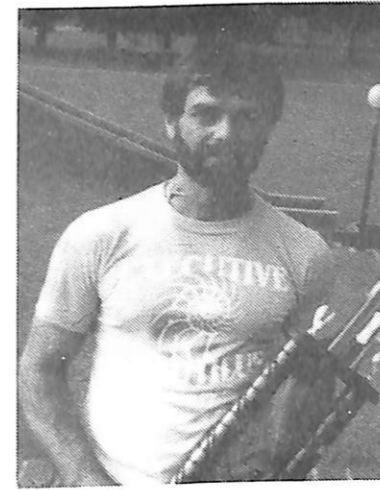
Broken Foot Award  
Richy Green



Outstanding Young Man  
David Bennett



Outstanding Instructor  
Bill Knoblock

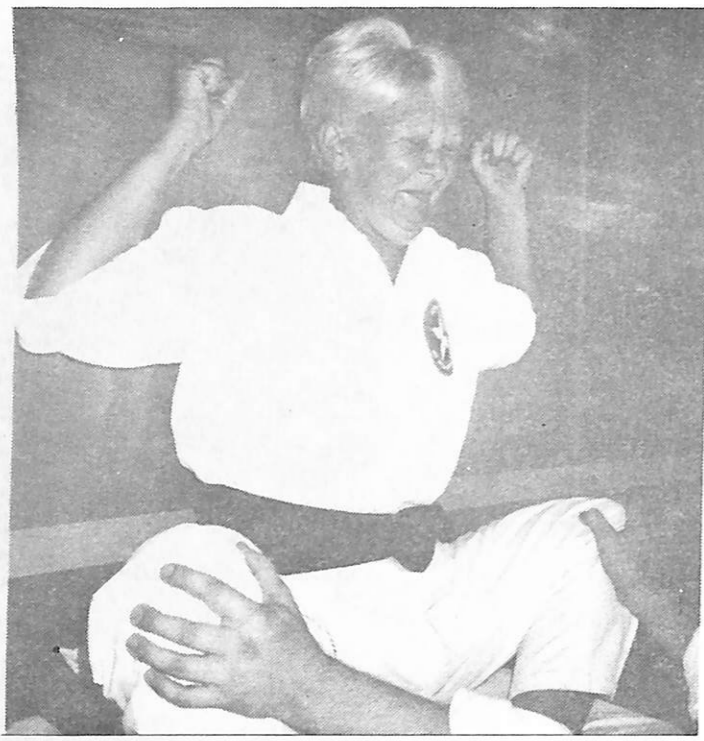


Outstanding Camp Student  
Art Webster



Most Improved Student  
Lara Smith

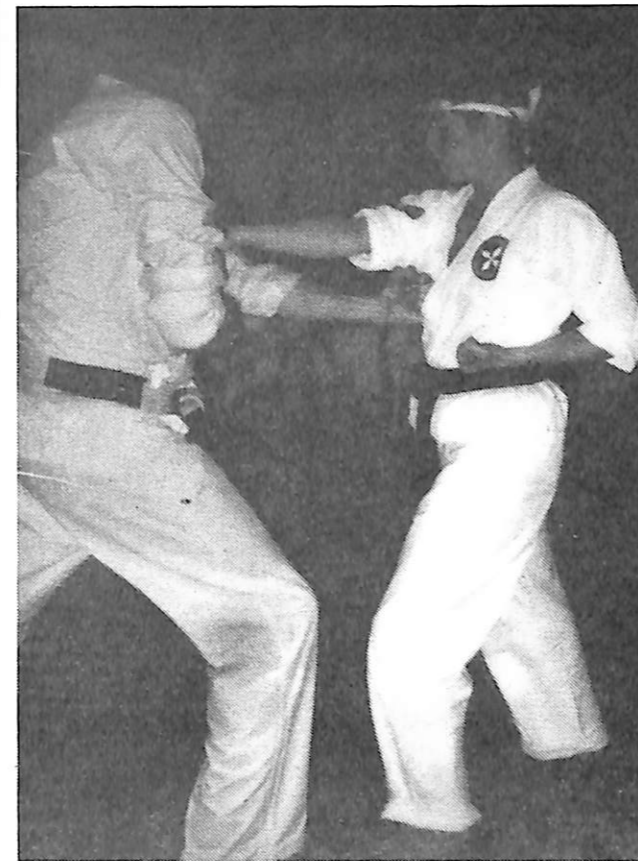




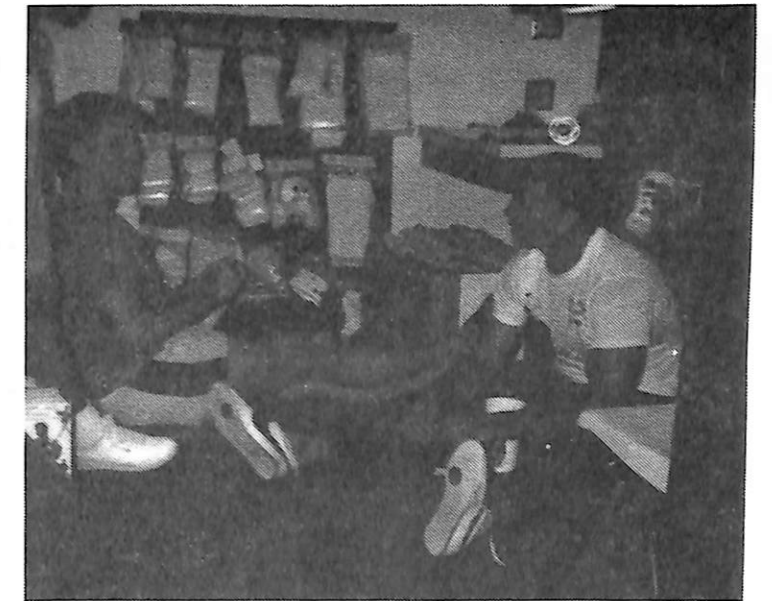
I love the pain.



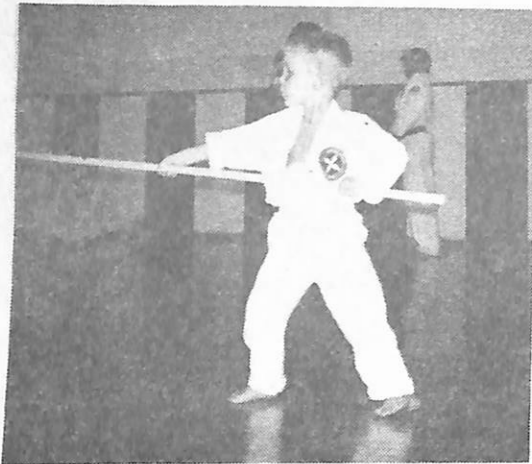
This will be the last time I teach you to tie your Belt.



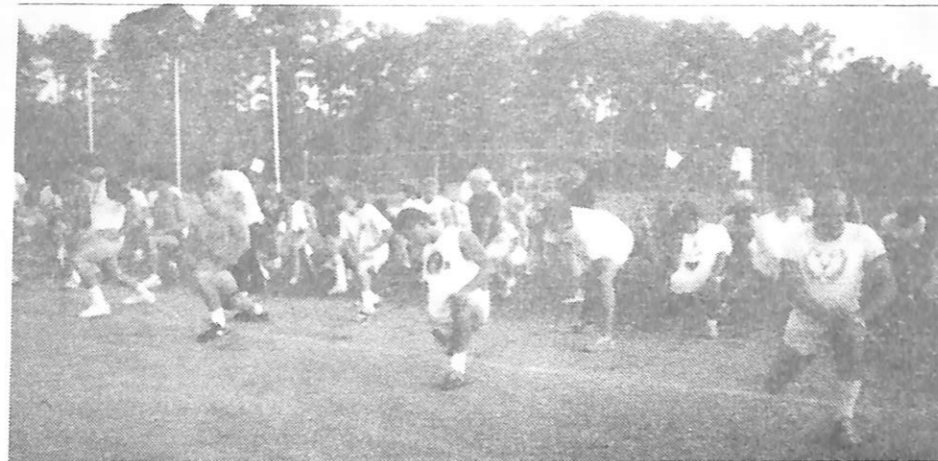
Watch where you punch buddy!



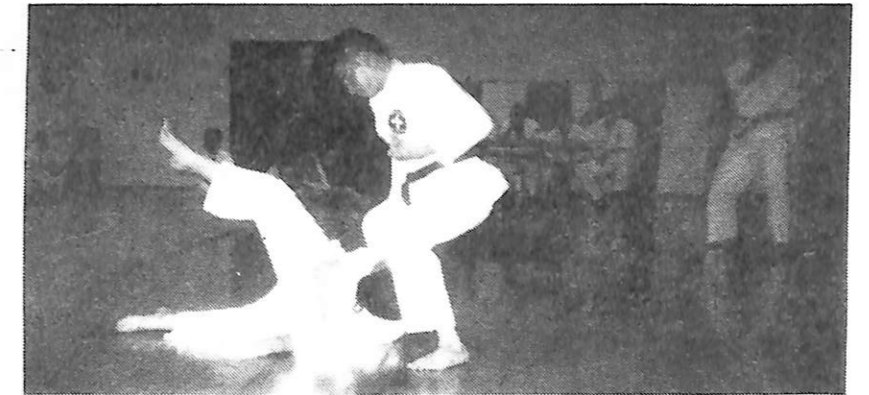
Father Jim, I would like to get the Pope's opinion about this.



I better get a seven.



Is this really necessary?



You told me we were going to do this on the Mats.

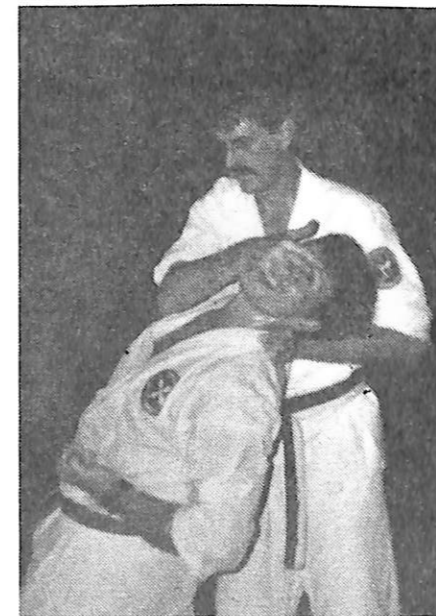


Make like you're crushing a bug with you right foot.

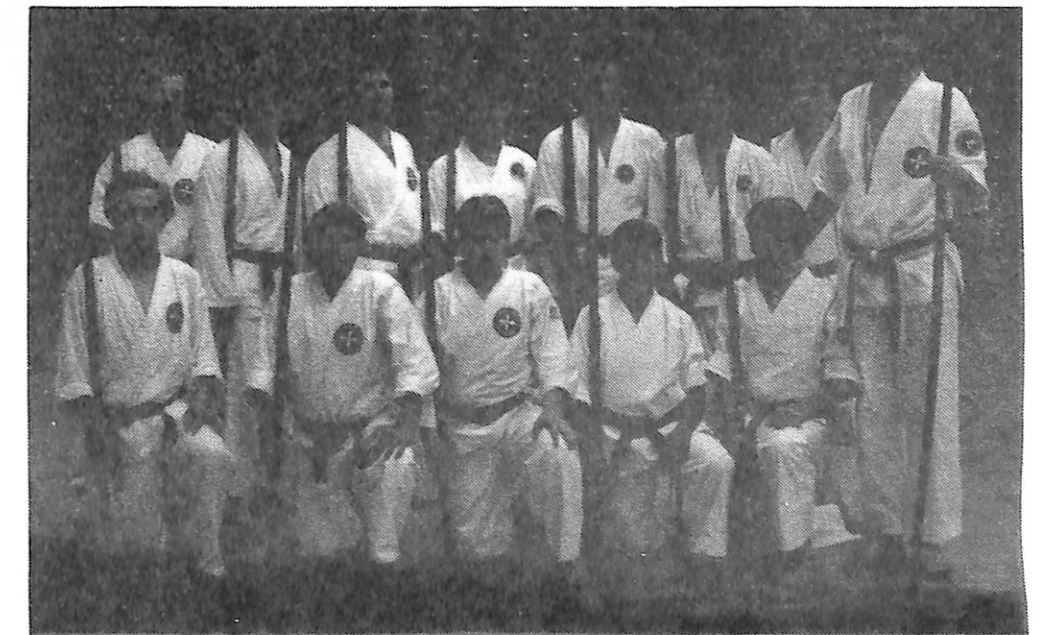
### Friend or Foe?

The man who does not conceal my smallest faults, warns me kindly and reproves me affectionately when I have not performed my duty — he is my friend, however little he may appear so. Again, if a man flatteringly praises me never reproves me, overlooks my faults and forgives them before I have repented — he is my enemy, however much he may appear my friend.

— Johann Gottfried von Herder



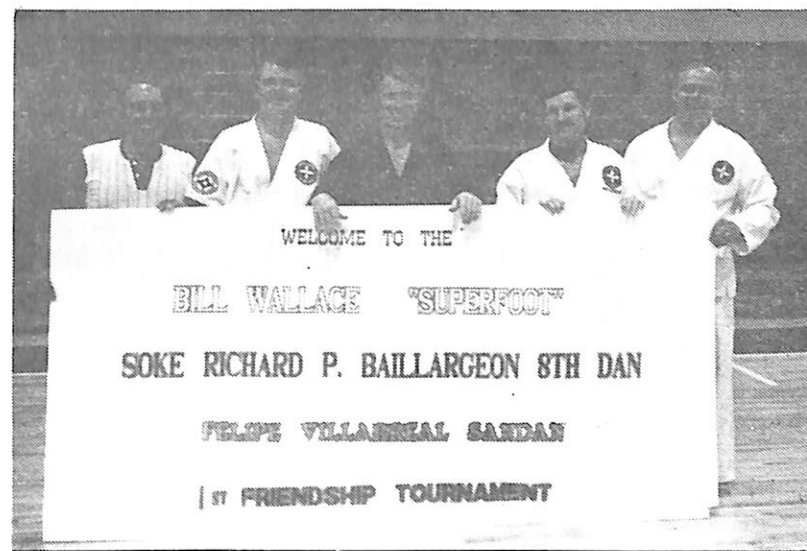
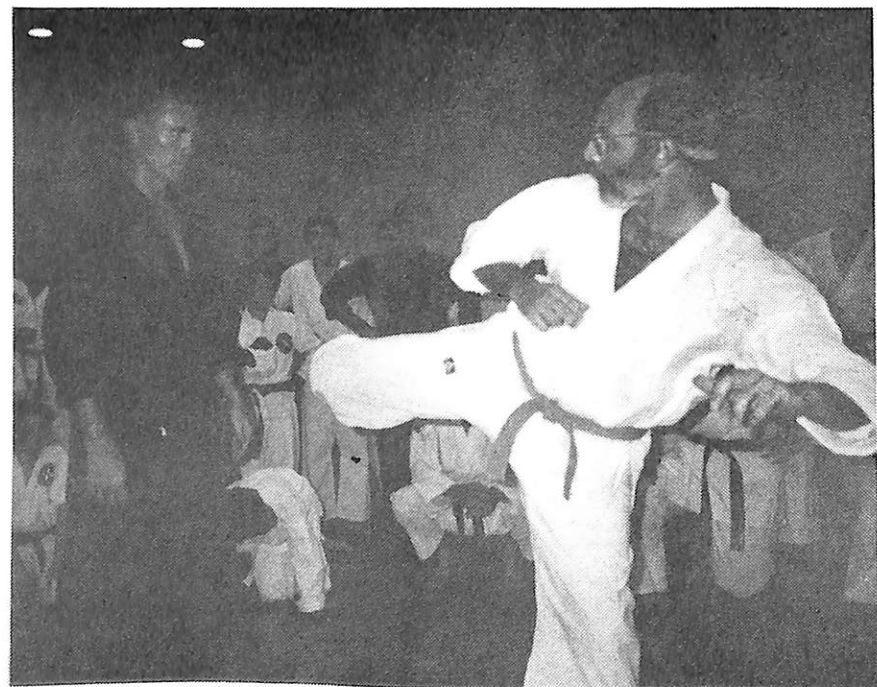
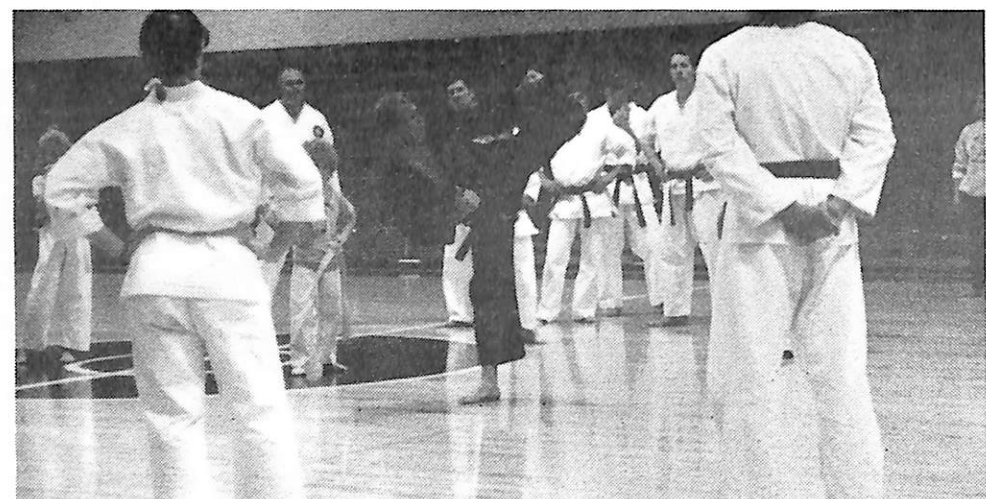
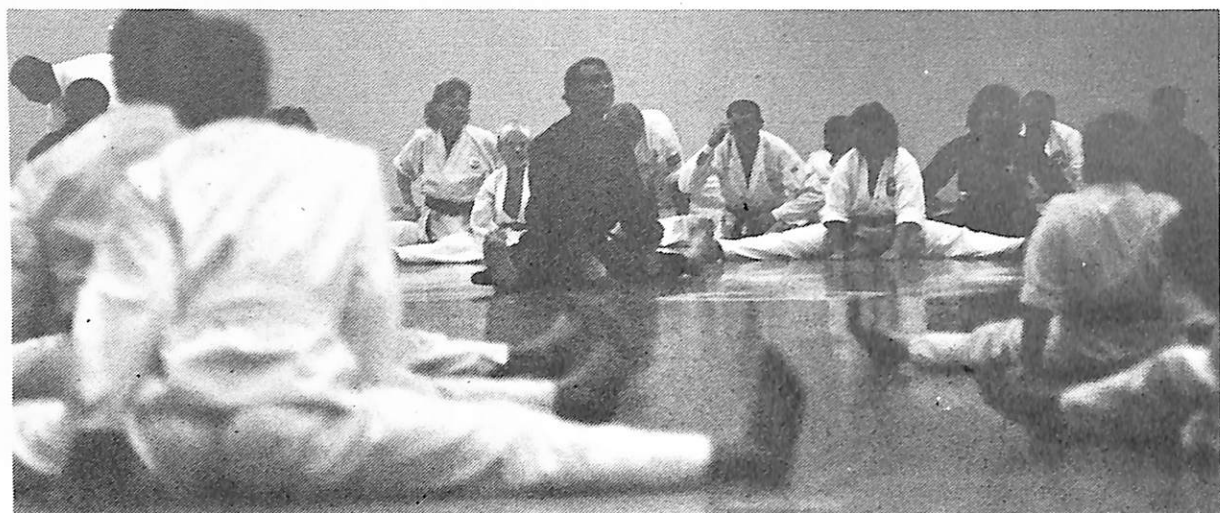
This is how I wrestle Gators.



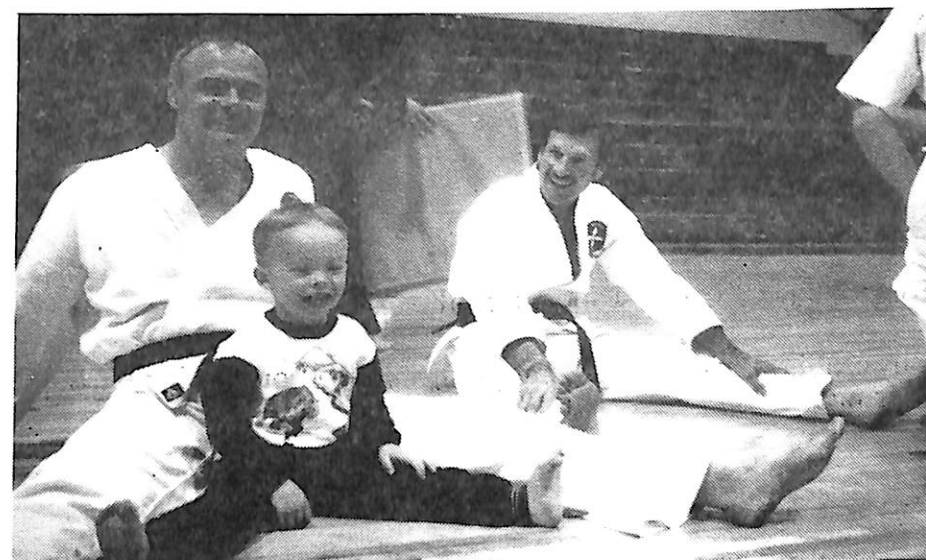
The good, the bad and the Ugliers.



Bill "Super Foot" Wallace teaching at 1988 National Martial Arts Camp



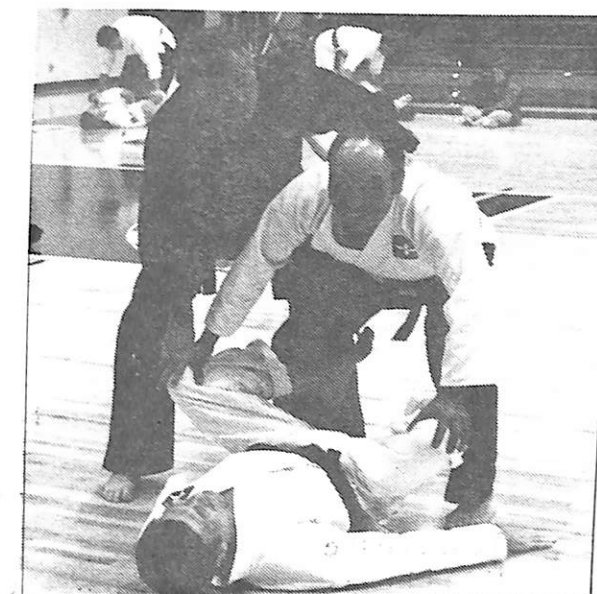
Philippe Villerreal, Greg Johnson, Bill Wallace  
Soke Baillargeon, Dr. Zepecki



How about this Mr. Wallace



St. Louis, MO Airport



No pain, no gain



Bill quit leading



I can golf as well as kick.



Anyone who claims you can magically learn to defend yourself without working hard is lying to you and could be playing games with your life. Rape, purse snatching, physical abuse, fight back, escape, or submit--as trained martial artists, we tend to forget the simpler effective things that can be used by people not trained in the arts. You must condition yourself physically and mentally so you will be able to access your situation and determine your best course of action. In this article we will try to explain:

**Awareness-To avoid a bad situation**

**Evasion-To escape rather than to conquer or confront**

**Conditioning-Physical and mental**

To make the best and immediate reaction to the situation, we will try to cover the most common confrontations or attacks and how to deal with them with specific techniques. First awareness the good common sense. Do's and Don'ts of Personal Safety.

**Do not provoke danger by dress, speech, or action.**

**Do not walk in dark, dangerous areas.**

**Do not flash money or jewelry.**

**Do not drive with doors unlocked.**

**Do not leave a party or lounge unescorted, have a friend walk you to the car.**

**Do not carry purse where it can be easily grabbed, unattended in shopping cart, on counter in restroom, on floor at bowling alley or large gathering.**

**Do go with a friend when possible.**

**Do park in well lighted areas.**

**Do carry telephone change.**

**Do know emergency numbers.**

Personal safety requires that you inventory your habits and change them to good safety common sense.

**Evasion-If you have been unable to avoid a bad situation, you must now remain calm, do not panic, and access the situation. Don't be afraid to be afraid, Don't try to be a hero, try to escape rather than to confront and conquer. Admit you were wrong even if you weren't. Lie if you have to, remember you are trying to avoid physical abuse or even death. If you have to let them have your money or your jewelry it can be replaced; your life cannot. Most weapons are illegal or not handy at the moment you need them. You may not have a chance to get to a gun or spray protection, So you must use your natural and personal weapons. That's where conditioning comes in. You must be in reasonable physical condition to try to protect yourself, whether it be fight or flight. Most people if they run 1/2 block are exhausted. You may have to struggle for a couple of minutes and then run to save yourself so you must do some type of exercise to keep yourself physically fit. Aerobics, stretching, karate, swimming,**

jumping rope are all good. Next mental conditioning, what is the best move to make under the given conditions? Know your natural weapons and how and where to use them best keys, brush, comb, nail file, purse, umbrella, or personal weapons hands, feet, knees, elbows, head, voice, and them direct them at the vulnerable target areas of the body. Most of your attackers will be larger and stronger than you and remember they intend to hurt you, but you have the element of surprise, so don't hesitate, react instantly. Be quick and accurate. Study the chart indicating the most effective target areas on the body.

Natural Weapons	Personal Weapons
Keys	Elbows
Pen	Knees
Pin	Kicks
Comb	Palm Heel
Brush	Heel Stomp
Purse	Hammer Fist
Umbrella	Shuto
Shoe	Back Fist
Heel	Neck Strike
Nail File	Ridge Hand
Fingers	Head Butt
Bite	



**Focus** is having the ability to put all your hand and feet movements to the exact spot you want them to hit and then for it to penetrate as deep or as little as you command. Focus comes with lots of practice.

**Vital spots:** Each technique that you learn can be used to different areas of the body, but each technique has a vital spot that works best. Study the chart on vital spots and be able to do the techniques to the right parts of the body.

**EYES**--If hit directly, great injury may result. good target due to difficulty of protecting it from your attack. Any strike in immediate areas causes partial vision loss and moderate pain. It also causes reflexive motions to protect the eyes, and the assailant will stop everything else momentarily.

**NOSE**--If struck directly causes severe pain without any severe injuries. Possibly resulting in bleeding or broken nose - Can cause partial loss of vision. Target requires a substantially hard blow for technique to be effective. Throat--Adams Apple is center of throat excellent target plus the blood veins on both sides of the neck - Can cause death, unconsciousness, or convulsions.

**TEMPLES OF HEAD**--Can cause unconsciousness, usually will cause opponent to lose his equilibrium momentarily.

**GROIN**--A target naturally protected by assailant; he will be anticipating attack. Always causes severe pain. With severe blow, nausea and unconsciousness can result.

In conclusion; vulnerable points and personal weapons must be studied and practiced. Only with practice will you acquire the confidence that is necessary to surprise and incapacitate your assailant.

Magic no - hard work yes, but if you learn one thing that can save your life, your money, or physical harm, it has been well worth your time.

Author: Mike Melum

Som Dan - Tae Kwon Do

Sho Dan - Goshin Budo Jiu Jitsu

National Karate and Jiu Jitsu Union

We will now list some of the probable types of attacks and some of the escapes and counter attacks.

### Grabs & Chokes

**Hair** - Wrist or arm pressure - turn and strike or kick

**Front Choke** - Tuck and peel - knee groin - and strike or kick

**Shoulder** - Raise hand and turn knee groin

**Lapel** - Diversion, groin face peel to arm bar or under arm to armlock

**Wrist** - Misdirection, twist pull strike

**Double Wrist** - Reverse peel, knockoff, double fist, elbows, turn under

**Front Bear Over Arms** - Lockout-forehead to face, knee groin 1/4" pinch

**Front Bear Under Arms** - Eye poke, ear slap palm heel nose

**Rear Bear Over Arms** - Lockout-heel stomp 1/4" pinch sit down, groin shuto

**Rear Bear Under Arms** - Lockout-elbow slams

**Rear choke** - Tuck, go to head lock and get out or reach for face or ear pressure point

**Garrot Choke** - Turn, wedge, and strike

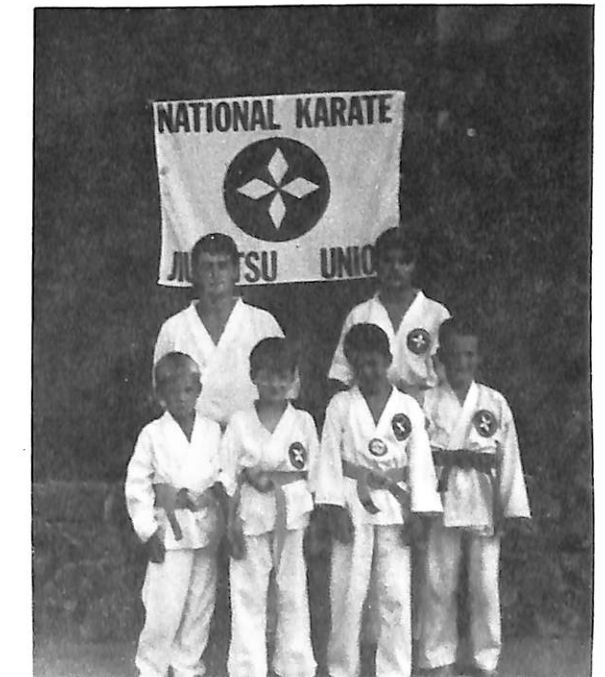
**Front Garrot** - Arm brace to block rope

**Full Nelson** - Drop into front roll or hip throw

**Lying Down Choke** - Palm heel strike, hair grabs and twist

**Double Wrist Back** - Misdirection and back out

**High Double Wrist** - Down and out quick



**Houma Karate Club**

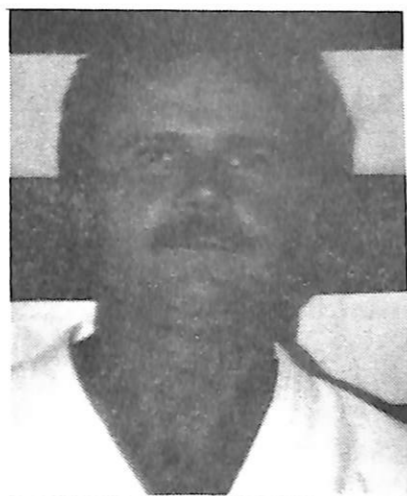
Instructor Mike Melum

Tel. 504-879-3324

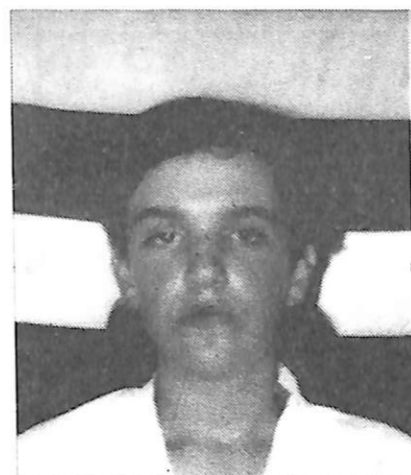




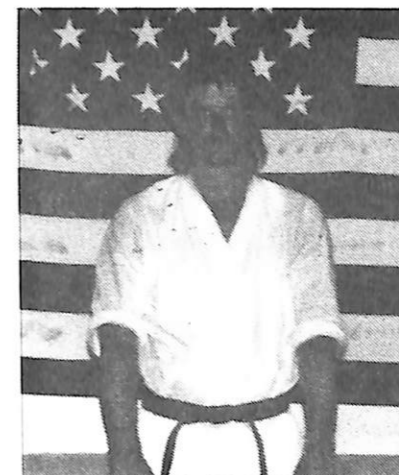
**Zen-Way Karate School**  
Murfreesboro, NC Tel. 919-398-5318



**Bobby Britton 4th Degree**



**Varner Story 6th Kyu**



**Chris Corey 7th Kyu**



**William Lowe 7th Kyu**



**Fran Harvell 2nd Degree**



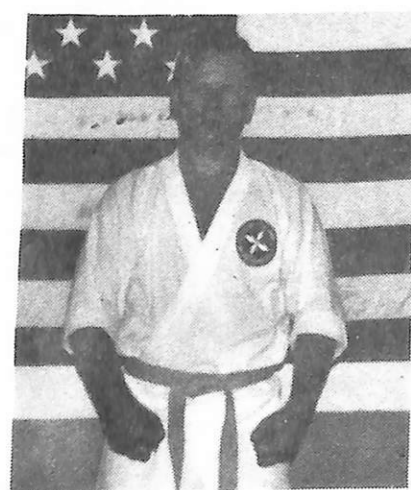
**Freddie Cowan 1st Degree**



**Jeff LlyEllan 1st Degree**



**Maine Karate Institute**  
Waldoboro, ME - Tel. 207-633-3922



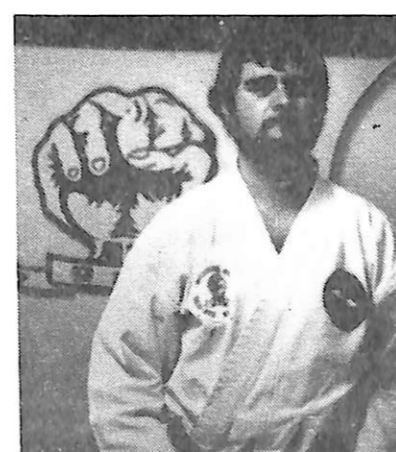
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**Robbie Taylor 5th Kyu**



**Chad Whitley 5th Kyu**



**Loren Frost 2nd Degree**



**Benny Cade 1st Kyu**

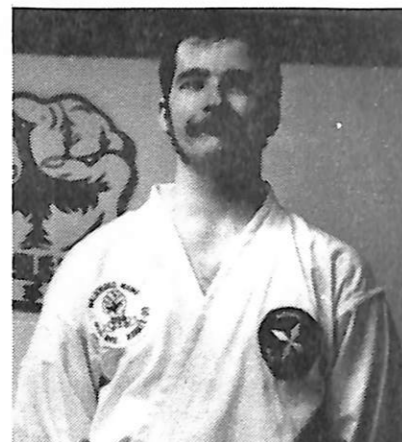


**Andrew Seaver 1st Kyu**





Jim Allen 2nd Kyu



Ralph Pendarter 2nd Kyu



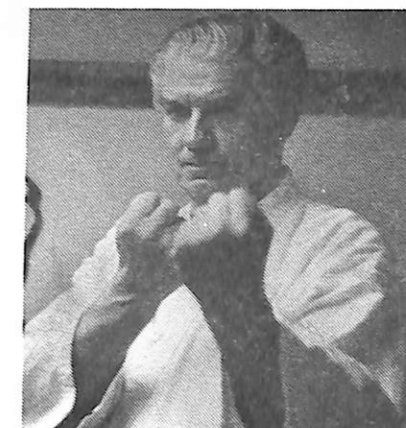
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John Swec 6th Kyu



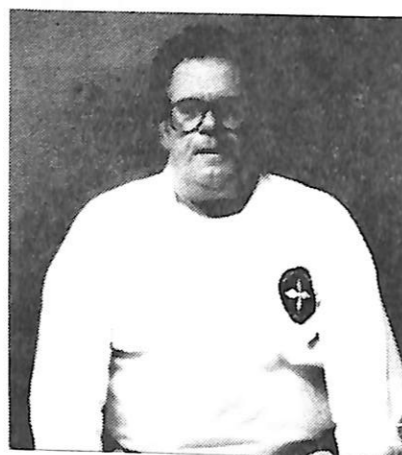
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Phil McLellon



Will Poore 5th Kyu



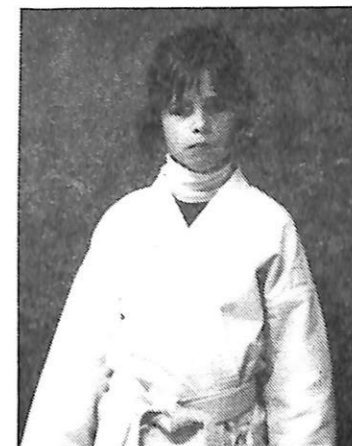
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Mark Hind 5th Kyu



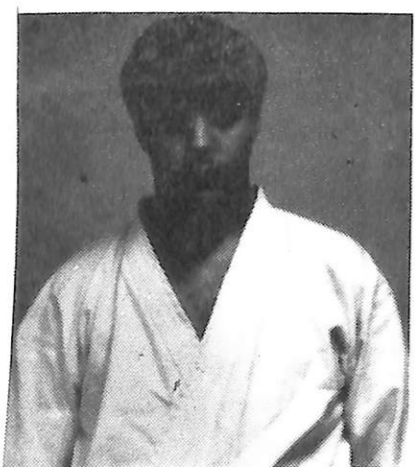
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Tarrah Frost 7th Kyu



Daniel Thompson 7th Kyu



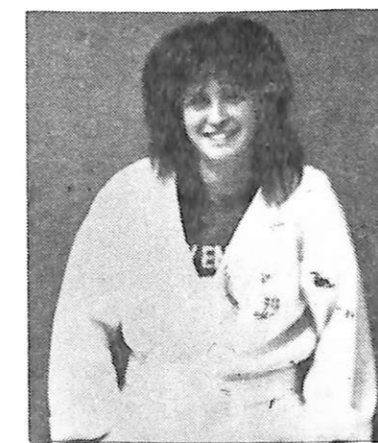
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Eric MacNicholas 6th Kyu



Mike Szvec 6th Kyu



Andrea Orne 8th Kyu



Tony Serina 8th Kyu



Luke Gardner 8th Kyu

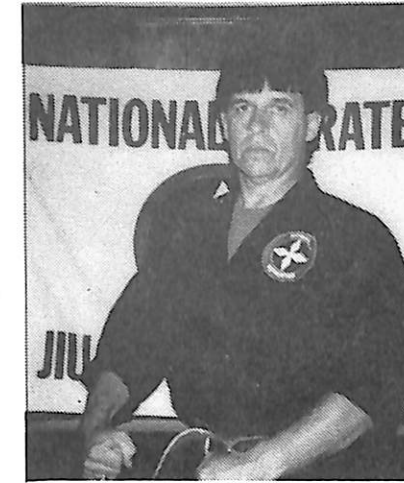




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Heidi Stevens 4th Kyu



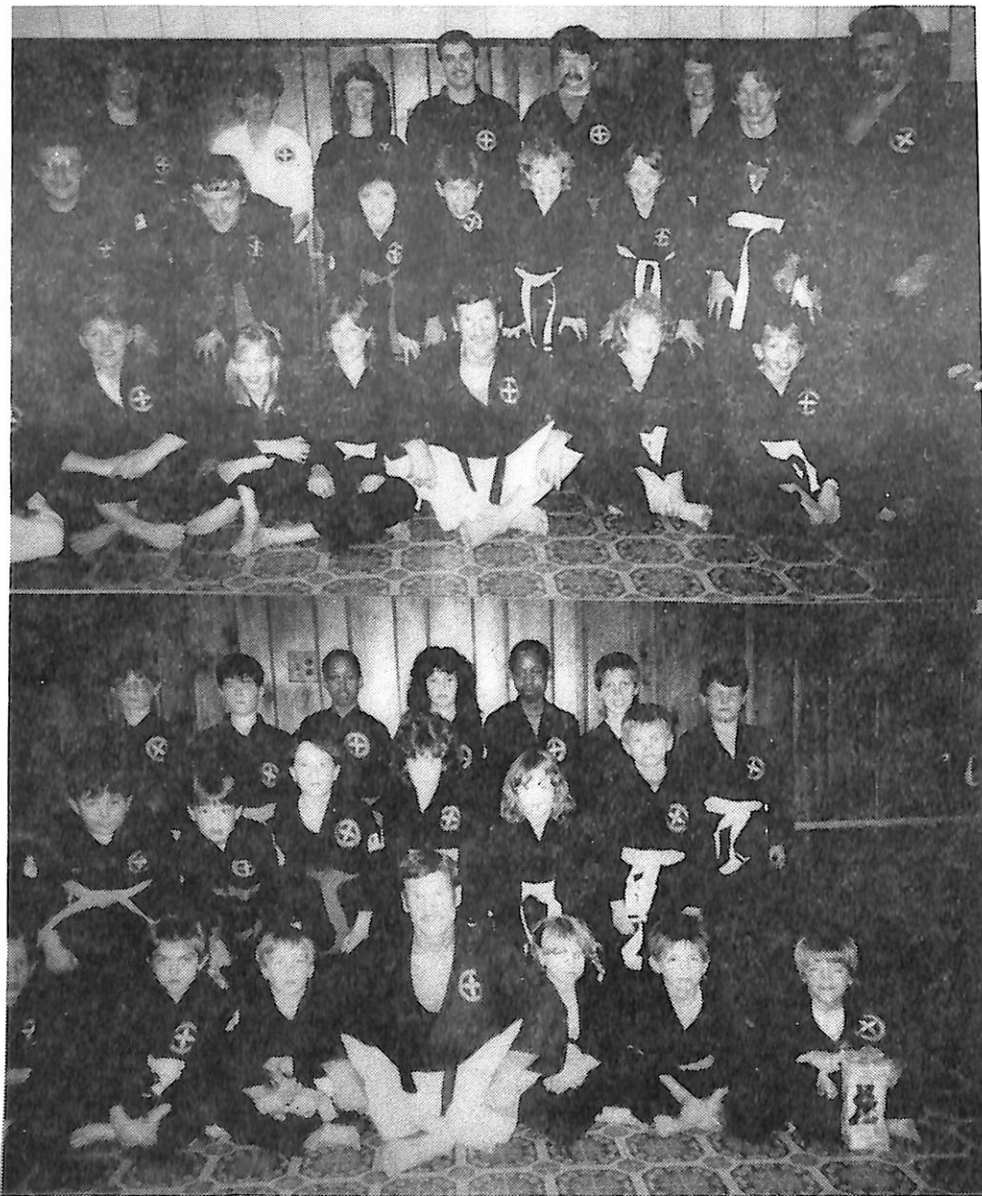
Ken Ganocy 3rd Degree



Shannon Ganocy 1st Degree



Tracy Ganocy 1st Degree



**Kinsen Karate Clubs**  
Carmichaels, PA - Tel. 412-966-2569



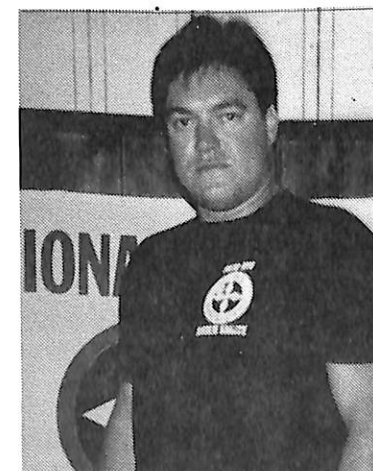
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Dave DuCarne 1st Degree



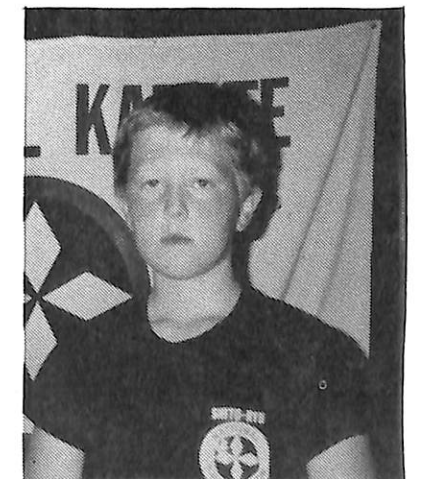
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John Kushner 2nd Kyu



Steve McCann 4th Kyu



Gavin Burris 4th Kyu





Jack Yakubec 5th Kyu



Peter Dandrere 5th Kyu



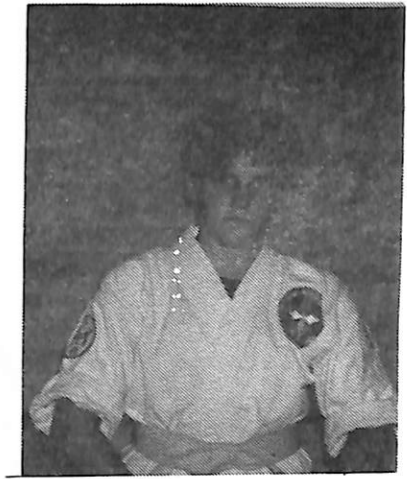
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Bret Peruzzi 7th Kyu



Jeremy Rafferty 7th Kyu



Shari Eddy 7th Kyu



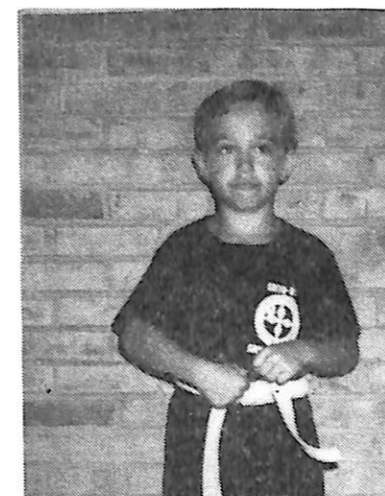
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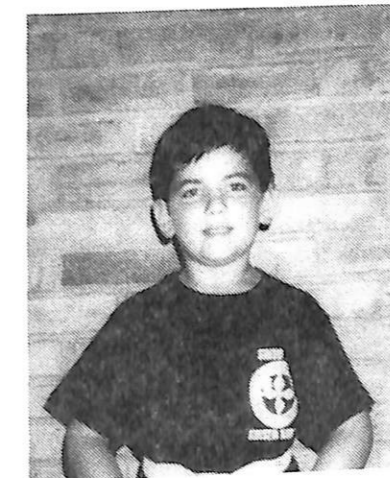
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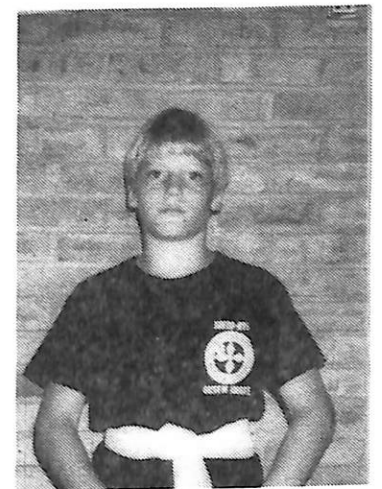
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Justin Dubois Student



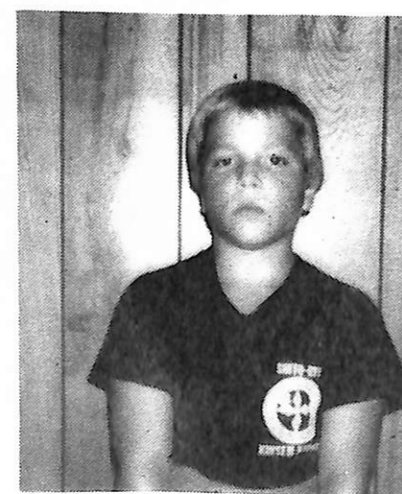
Jimmy Romonus Student



Mike Kervaski Student



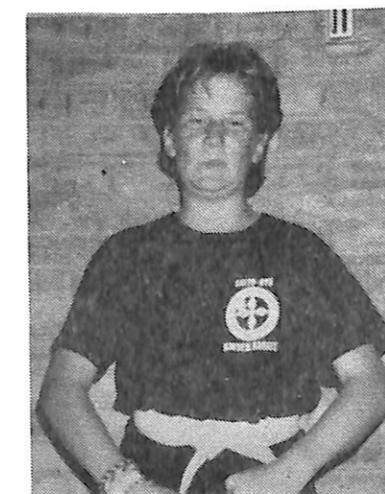
Jimmy Rice 6th Kyu



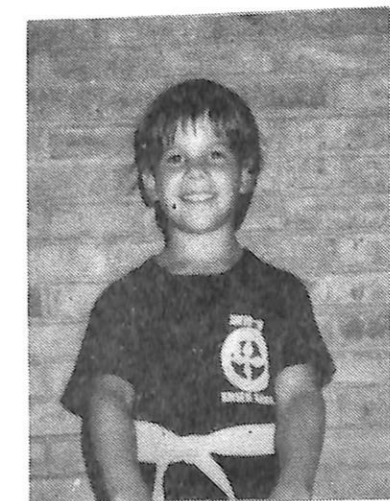
Jason Swinschok 6th Kyu



Donnie Grim 7th Kyu



Christine Kervaski Student

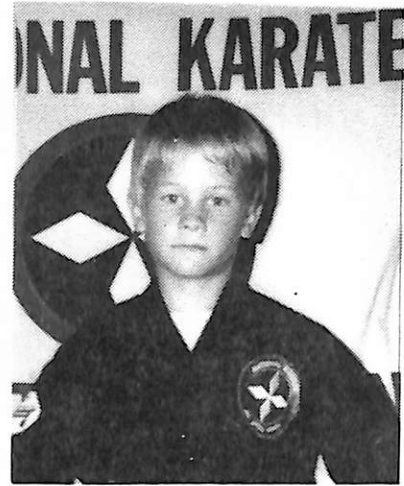


Jason Levine Student

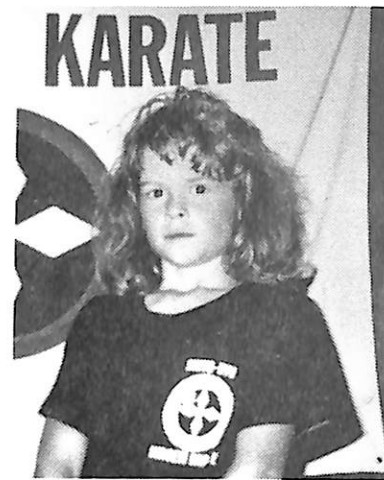


Michael Teets Student





Jason Foster Student



Stephanie Rafferty Student



David Whitmer 3rd Kyu



Charles Melton 3rd Kyu



Tristen Heaton 3rd Kyu



Elizabeth City School of Karate  
Elizabeth City, NC - Tel. 919-338-3478



Brian Armstrong 4th Kyu



Wayne Cottrell 4th Kyu



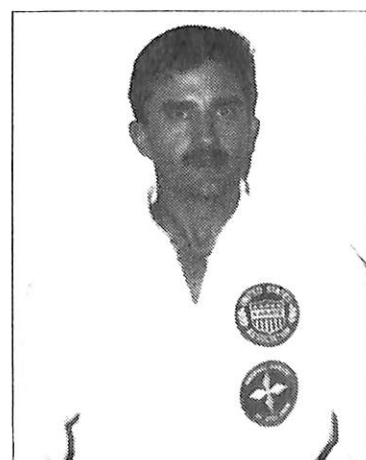
John Twiford 5th Kyu



Tola Lewis 5th Degree



Gwen Van Duyn 1st Degree



Jose Rodriguez 3rd Kyu



Charles Lowe 5th Kyu



Rod Stroud 5th Kyu



David Lowe 7th Kyu





Rodriquez Cowell 7th Kyu



Toby Lever 7th Kyu



Mark Stallings 8th Kyu



Andy Lewis 9th Kyu



Jim Sparks Jr. Black Belt



Bobby Rhea 4th Kyu



Shilli Swift 5th Kyu



Island Martial Arts Center  
Kill Devil Hills, NC  
Tel. 919-338-3478



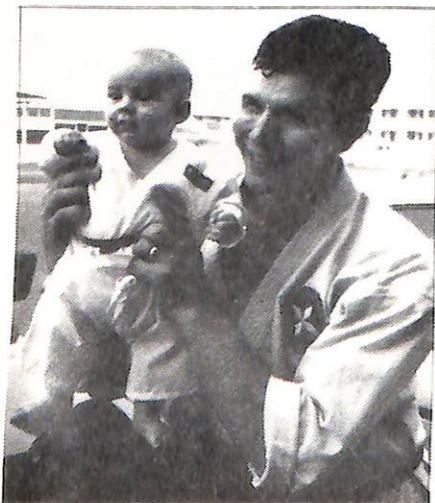
Shane Ambrose 6th Kyu



Brian Christiansen 6th Kyu



Katherine Hall 7th Kyu



Tola Lewis 5th Degree



Sylvia Sparks 1st Degree



Deborah Rhea 1st Degree



David Menaker 5th Kyu



Skip Jones 7th Kyu



Daniel Sparks 10th Kyu



## BREAST CONTUSION

### GENERAL INFORMATION

**DEFINITION**—Bruising of skin and underlying tissues of the breast or nipple. Contusions cause bleeding from ruptured small capillaries that allow blood to infiltrate fatty tissue, muscles, tendons, nerves or other soft tissue.

#### BODY PARTS INVOLVED

- Skin, nipple, subcutaneous fatty tissue, blood vessels (both large vessels and capillaries), muscles and connective tissue.

#### SIGNS & SYMPTOMS

- Local swelling of the breast—either superficial or deep.
- Pain in the breast or nipple.
- Feeling of firmness when pressure is exerted on the injury area.
- Tenderness.
- Discoloration under the skin, beginning with redness and progressing to the characteristic "black and blue" bruise.

**CAUSES**—Direct blow to the breast, usually by a blunt object.

#### RISK INCREASES WITH

- Contact sports such as wrestling, baseball, softball or boxing, especially if the breast area has inadequate protection.
- Medical history of any bleeding disorder such as hemophilia.
- Poor nutrition.
- Obesity.

#### HOW TO PREVENT

- Wear appropriate protective gear for the chest during competition or other athletic activity if there is risk of contusion.
- Women should wear breast support—a sport brassiere, elasticized binder or both—for participation in contact sports.

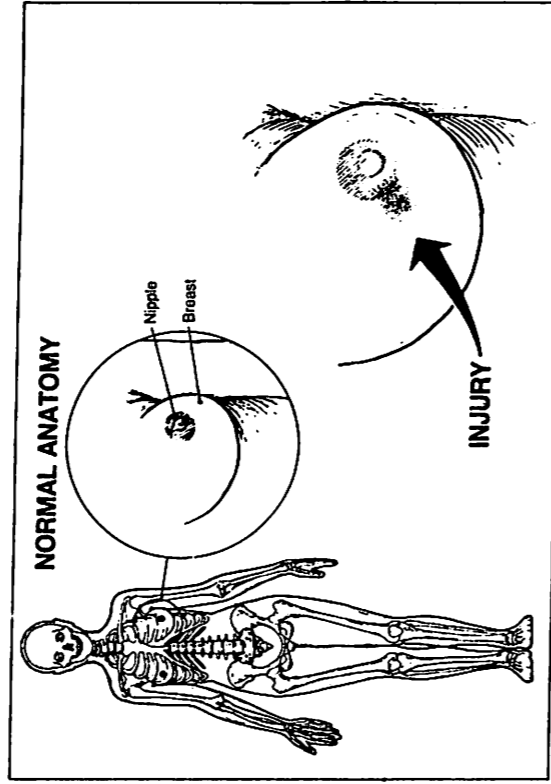
#### WHAT TO EXPECT

**APPROPRIATE HEALTH CARE**

- Doctor's care unless the contusion is quite small.

#### DIAGNOSTIC MEASURES

- Your own observation of symptoms.
- Physical exam and medical history by a doctor for all except minor injuries. Total extent of the injury may not be apparent for 48 to 72 hours following injury.



- X-rays of injured area to assess total injury to soft tissue and to rule out the possibility of underlying fracture.
- Follow-up exam to make sure that any lumps remaining 3 months after injury do not represent possible malignancy.

#### POSSIBLE COMPLICATIONS

- Excessive bleeding leading to disability. Infiltrative-type bleeding can (rarely) lead to calcification.
- Prolonged healing time if usual activities are resumed too soon.
- Infection if skin over the injury is broken.

**PROBABLE OUTCOME**—Healing time varies from 2 to 6 weeks, depending on the extent of injury.

#### HOW TO TREAT

**NOTE**—Follow your doctor's instructions. These instructions are supplemental.

**FIRST AID**—Use instructions for R.I.C.E., the first letters of *rest, ice, compression and elevation*. See Appendix 1 for details.

#### CONTINUING CARE

- Continue to use ice massage. Fill a large Styrofoam cup with water and freeze. Tear a small amount of foam from the top so ice protrudes. Massage firmly over the injured area in a circle about the size of a softball. Do this for 15 minutes at a time, 3 or 4 times a day, and before workouts or competition.
- After 48 hours, apply heat instead of ice if it feels better. Use heat lamps, hot soaks, hot

showers, heating pads, or heat liniments or ointments.

- Take whirlpool treatments, if available.
- Protect the injured area with pads or an elasticized-bandage wrap between treatments.

#### MEDICATIONS

- For minor discomfort, you may use non-prescription medicines such as acetaminophen or ibuprofen (available under many different brand names). Do not use aspirin for injuries involving bleeding.
- Your doctor may prescribe stronger medicine for pain, if needed.

**ACTIVITY**—Begin activities slowly and stop exercise as soon as pain begins. Increase activity as healing progresses.

**DIET**—Eat a well-balanced diet that includes extra protein, such as meat, fish, poultry, cheese, milk and eggs. Increase fiber and fluid intake to prevent constipation that may result from decreased activity.

#### REHABILITATION—None.



#### CALL YOUR DOCTOR IF

- A breast contusion doesn't improve within a day or two.
- Signs of infection (drainage from skin, headache, muscle aches, dizziness, fever or a general ill feeling) occur if skin was broken.
- Firm nodules that appear following injury do not disappear in 3 months.

## GENITAL CONTUSION

### GENERAL INFORMATION

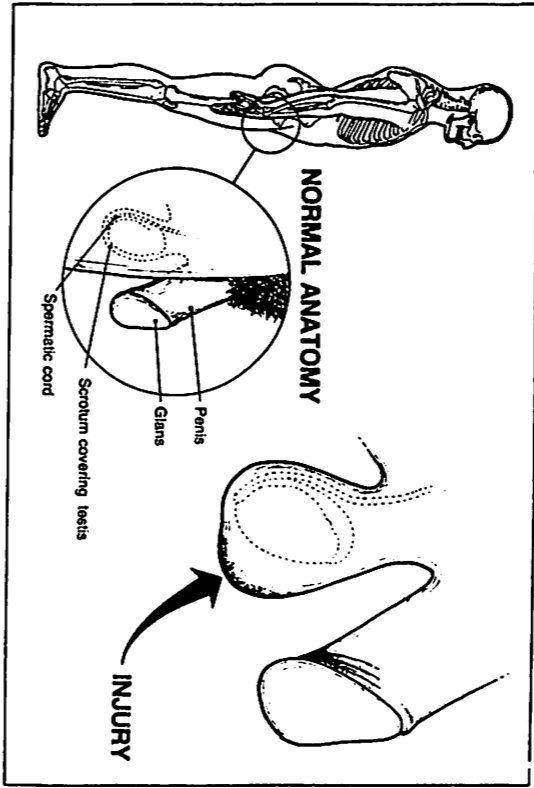
**DEFINITION**—Bruising of the skin and underlying tissues of the external genitals of the male or female due to a direct blow. Contusions cause bleeding from ruptured small capillaries that allow blood to infiltrate skin, scrotum, vaginal lips or other soft tissue.

**BODY PARTS INVOLVED**—Genitals, including penis, scrotum, spermatic cord and testicles, or vaginal lips and clitoris, urethra, blood vessels and covering to bones (peritosteum) in the pelvis.

#### SIGNS & SYMPTOMS

- Local swelling in the genital area—either superficial or deep.
- Pain and tenderness over the injury.
- Feeling of firmness when pressure is exerted at the injury site.
- Discoloration under the skin, beginning with redness and progressing to the characteristic "black and blue" bruise.
- Restricted activity in the genital area in proportion to the extent of injury.

**CAUSES**—Direct blow to the genitals, usually from a blunt object.



#### RISK INCREASES WITH

- Contact sports.
- Gymnastics.
- Bicycling.
- Horseback riding.
- Medical history of any bleeding disorder such as hemophilia.

**HOW TO PREVENT**—Wear appropriate protective gear, such as a padded athletic supporter, during competition or other athletic activity if there is risk of a genital contusion.

#### WHAT TO EXPECT

##### APPROPRIATE HEALTH CARE

- Doctor's care unless the contusion is quite small. A doctor should evaluate any testicle injury.

• Self-care for minor contusions.

• Ultrasound studies to evaluate testicle injuries.

#### DIAGNOSTIC MEASURES

- Your own observation of symptoms.
- Medical history and physical exam by a doctor for all except minor injuries.
- X-rays of injured area to assess total injury to soft tissue and to rule out the possibility of

underlying fractures. The total extent of injury may not be apparent for 48 to 72 hours.

#### POSSIBLE COMPLICATIONS

- Excessive internal bleeding.
- Loss of testicle from injury.
- Prolonged healing time if usual activities are resumed too soon.
- Infection if skin over the contusion is broken.

**PROBABLE OUTCOME**—Despite severe pain at the time of injury, most genital contusions heal without complications. Reproductive capacity is rarely affected. Healing time varies with the extent of injury from 3 to 14 days.

#### HOW TO TREAT

**NOTE**—Follow your doctor's instructions. These instructions are supplemental.

**FIRST AID**—Use instructions for R.I.C.E., the first letters of *rest, ice, compression and elevation* (if possible). See Appendix 1 for details.

#### CONTINUING CARE

- Keep the area compressed for 72 hours. Use an athletic supporter for compression for males and sanitary pads for females.
- Use an ice pack 3 or 4 times a day. Wrap ice chips or cubes in a plastic bag, and wrap the bag in a moist towel. Place it over the injured area for 20 minutes at a time.
- After 72 hours, apply heat instead of ice if it feels better. Use heat lamps, hot soaks, hot showers, heating pads, heat liniments or ointments, or whirlpool treatments.

- Use crutches for a few days to avoid weight-bearing if the contusion is severe and hurts worse when walking.

#### MEDICATION

- For minor discomfort, you may use: Acetaminophen or ibuprofen.
- Topical liniments and ointments.
- Your doctor may prescribe stronger medicine for pain.

#### ACTIVITY

- Avoid sexual intercourse and sexual excitement until healing is complete.
- Begin activities slowly and stop exercise as soon as pain begins. Increase activity as healing progresses.
- Avoid contact sports if the function of one testicle is lost.

**DIET**—During recovery, eat a well-balanced diet that includes extra protein, such as meat, fish, poultry, cheese, milk and eggs. Your doctor may prescribe vitamin and mineral supplements to promote healing.

#### REHABILITATION—None.

#### CALL YOUR DOCTOR IF

- You have a genital contusion that doesn't improve in 1 or 2 days.
- Skin is broken and signs of infection (drainage, increasing pain, fever, headache, muscle aches, dizziness or a general ill feeling) occur.



## HAND CONTUSION



### GENERAL INFORMATION

**DEFINITION**—Bruising of the skin and underlying tissues of the hand due to a direct blow. Contusions cause bleeding from ruptured small capillaries that allow blood to infiltrate muscles, tendons or other soft tissue. The hand is especially vulnerable to contusions because of its exposure and use in almost all sports.

**BODY PARTS INVOLVED**—Hand tissues, including blood vessels, muscles, tendons, nerves, covering to bones (periosteum) and connective tissue.

### SIGNS & SYMPTOMS

- Swelling on the back or in the palm of the hand. Swelling may be superficial or deep.
- Pain and tenderness over the injury.
- Feeling of firmness when pressure is exerted on the injured area.
- Discoloration under the skin, beginning with redness and progressing to the characteristic "black and blue" bruise.
- Restricted hand motion proportional to the extent of injury.

**CAUSES**—Direct blow to the hand, usually from a blunt object.

### RISK INCREASES WITH

- Contact sports, especially when the hands are not adequately protected.

- Medical history of any bleeding disorder such as hemophilia.
- Poor nutrition, including vitamin deficiency.
- Use of anticoagulants or aspirin.

**HOW TO PREVENT**—If possible, wear appropriate protective padding during competition or other athletic activity. If you must compete before a hand contusion heals, use padding, tape or a cast.

### WHAT TO EXPECT

#### APPROPRIATE HEALTH CARE

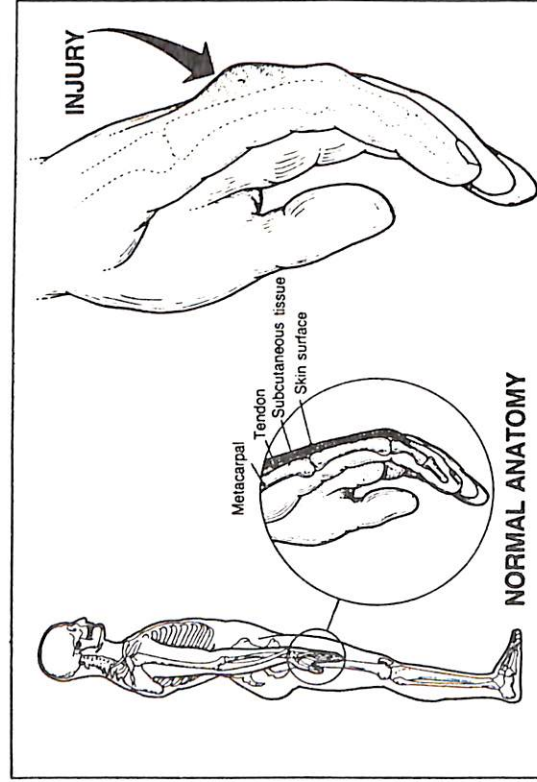
- Doctor's care, unless the injury is quite small, contusions during the rehabilitation phase.
- Physical therapy for serious contusions.

#### DIAGNOSTIC MEASURES

- Your own observation of symptoms.
- Medical history and physical exam by a doctor for all except minor injuries.
- X-rays of the hand and wrist to assess total injury to soft tissue and to rule out the possibility of underlying fractures. The total extent of injury may not be apparent for 48 to 72 hours.

#### POSSIBLE COMPLICATIONS

- Excessive bleeding leading to disability.
- Infiltrative-type bleeding can (rarely) lead to calcification and impaired function of injured muscles or tendons.



- Infection if skin over the contusion is broken.
- Infection of the tendon sheaths.
- Tendon rupture.

**PROBABLE OUTCOME**—Healing time varies with the extent of injury, but average healing time for hand contusions is 1 to 3 weeks.



### HOW TO TREAT

**NOTE**—Follow your doctor's instructions. These instructions are supplemental.

**FIRST AID**—Use instructions for R.I.C.E., the first letters of *rest, ice, compression and elevation*. See Appendix 1 for details.

#### CONTINUING CARE

- Wrap an elasticized bandage over a felt pad on the injured area. Keep the area compressed for about 72 hours.
- After 72 hours, apply heat. Instead of ice if it feels better. Use heat lamps, hot soaks, hot showers, heating pads, heat liniments or ointments, or whirlpool treatments.
- Massage gently and often with light lubricating oil to provide comfort and decrease swelling. Stroke from the fingers toward the shoulder.

#### MEDICATION

- For minor discomfort, you may use: Acetaminophen or Ibuprofen.
- Topical liniments and ointments.

- Your doctor may prescribe stronger medication for pain.
- ACTIVITY**—Begin activities slowly and stop exercise as soon as pain begins. Increase activity as healing progresses.

**DIET**—During recovery, eat a well-balanced diet that includes extra protein, such as meat, fish, poultry, cheese, milk and eggs. Your doctor may prescribe vitamin and mineral supplements to promote healing.

#### REHABILITATION

- Begin daily rehabilitation exercises when supportive wrapping is no longer needed.
- Use ice massage for 10 minutes before and after workouts. Fill a large Styrofoam cup with water and freeze. Tear a small amount of foam from the top so ice protrudes. Massage firmly over the injured area in a circle about the size of a softball.
- See pages 457 and 474 for rehabilitation exercises.



### CALL YOUR DOCTOR IF

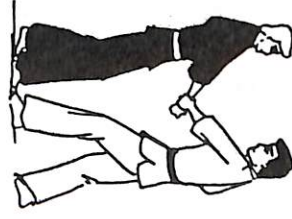
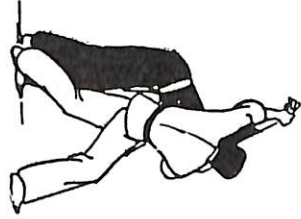
- You have a hand contusion that doesn't improve in 1 or 2 days.
- Skin is broken and signs of infection (drainage, increasing pain, fever, headache, muscle aches, dizziness or a general ill feeling) occur.

## FORWARD ROTARY THROW

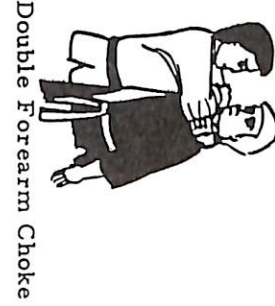


3-4. Pivot on your left foot, moving your right foot, so that you also face forward along with your opponent. Continue pushing his arm backward and up while pushing down on his head with your right hand. Drop to your left knee and opponent will fall.

1-2. Against a low punch yield slightly and palm block and grab his low punch with your left hand. Immediately shift forward, pushing his hand backwards, and strike at his face.



## CHOKES (Shime-Waza)



Double Forearm Choke



Single Wing Choke



Reverse Hold Choke



Vise Grip Choke



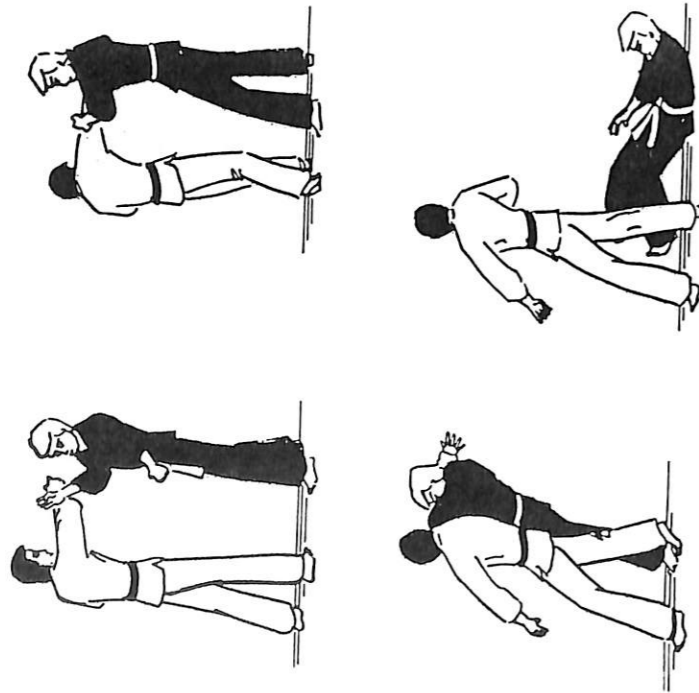
Reinforced Strangle



Forearm Strangle

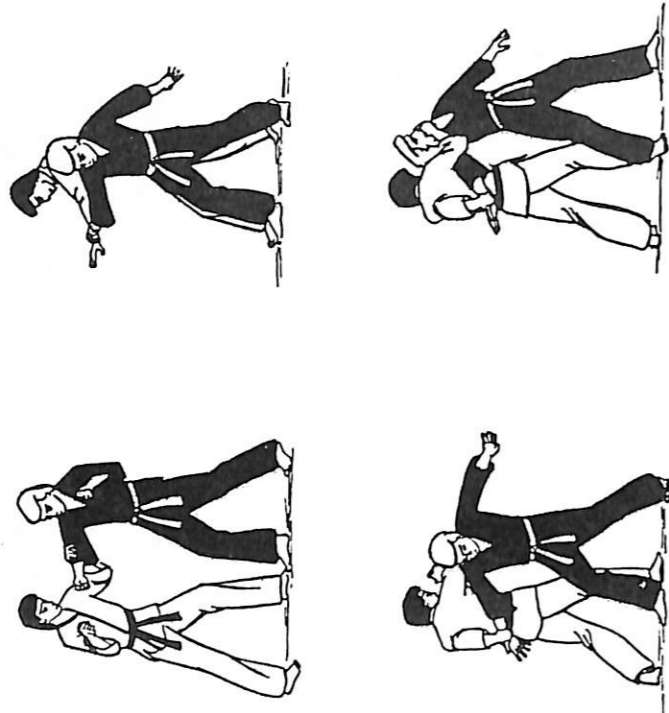


ARM BAR COUNTER



1. Opponent begins to apply an Outside Arm Bar to your right arm.
2. Immediately step behind him with your right foot and sweep your arm into him, forcing him over your leg. (Push Drop)

SPINNING BOW & ARROW



1. Parry and grab opponent's strike with your left hand.
- 2-3. Extend his punch while you pivot behind him and strike him with your right elbow.
4. Cup his chin with your right hand, maintaining your grip on his right arm. Push his chin to exert pressure and control him.

## MIAMI KARATE SHOW HITS NEW LOW

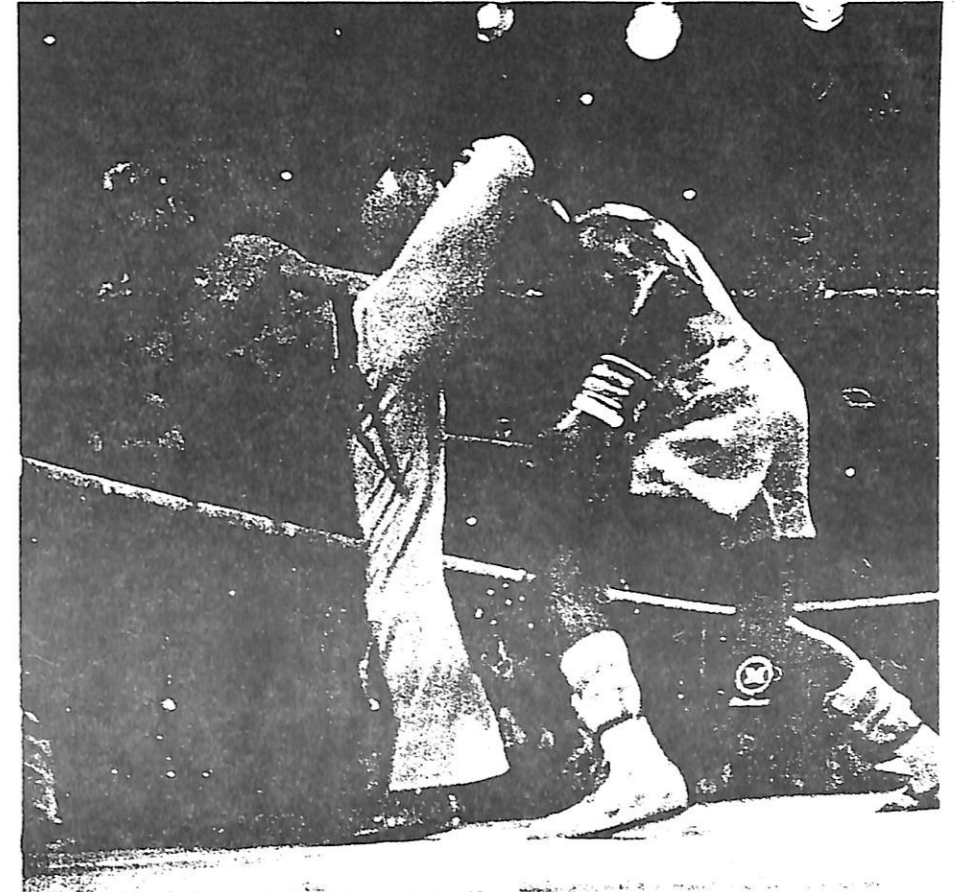
The World Cup Classic in Miami, Florida offered and unprecedented \$82,975 in cash prizes and an exhibition bout between kickboxing legend Bill "Superfoot" Wallace and boxing king Thomas "Hit Man" Hearns. While the exhibition materialized, the prize money did not. Promoter John Pachivas, Jr. wrote \$87,000 in bad checks, and demonstrated perfectly how not to conduct a tournament.

Perhaps the writing on the wall was included in the first flyer touting the World Cup Classic of August 16, 1987, a Miami karate tournament run by John Pachivas, Jr. under a company name of J.P. Productions. The flyer offered cash prizes in every division, black belt and under, but in small print noted: "If under 4,000 competitors, prize money subject to decrease in half for black belt competitors only."

Really, who gets 4,000 competitors at a tournament these days? No one, of course, but then Pachivas, Jr. must have mistaken the cash incentive for a magic wand. Even with the prize money halved, black belts were supposed to get an overall \$33,625; those under black an overall \$15,725. Instead, no one got anything but burned: \$87,000 in post-dated checks were dispensed by the promoter and all of them bounced after being deposited one week later. It represented the biggest karate tournament rip-off in recent history.

The World Cup Classic is a sterling example of how not to throw a karate tournament. The list of mistakes is long and sad. Consider this:

- \* Only about 400 competitors showed up.
- \* The Sunday evening finals coincided with the opening game of the Miami Dolphins; so only 2-300 spectators showed up.
- \* Hearns was offered a reputed \$40,000 for the three-round exhibition, while Wallace was offered \$8,000 plus expenses. To offset the huge cost, Pachivas, Jr. set ringside seats at \$100 and general admission at \$50!
- \* Pachivas, Jr. treated all members of the press, including reporters from the *Miami Herald*, like second-class citizens. To add injury to insult, he charged the press admission to cover his tournament.



There was just one knockout blow when Bill "Superfoot" Wallace fought an exhibition bout with boxing's Thomas "Hit Man"

Hearns -- and it landed squarely on the promoter of the Miami fiasco, John Pachivas, Jr.

- \* Pachivas, Jr. promised the Adam Walsh Child Resource Center \$5,000 so the Walsh name could be used to tout the tournament as a charity event. He never paid them.

- \* J.P. Productions received a \$5,000 grant from the Miami Beach Visitor and Convention Authority, which was to be paid back and wasn't. After receiving the grant, Pachivas, Jr. refused to give free passes to the Authority's commissioners.

- \* Pachivas, Jr. also made the fatal mistake of counting on competitor entrance fees to pay the bills.

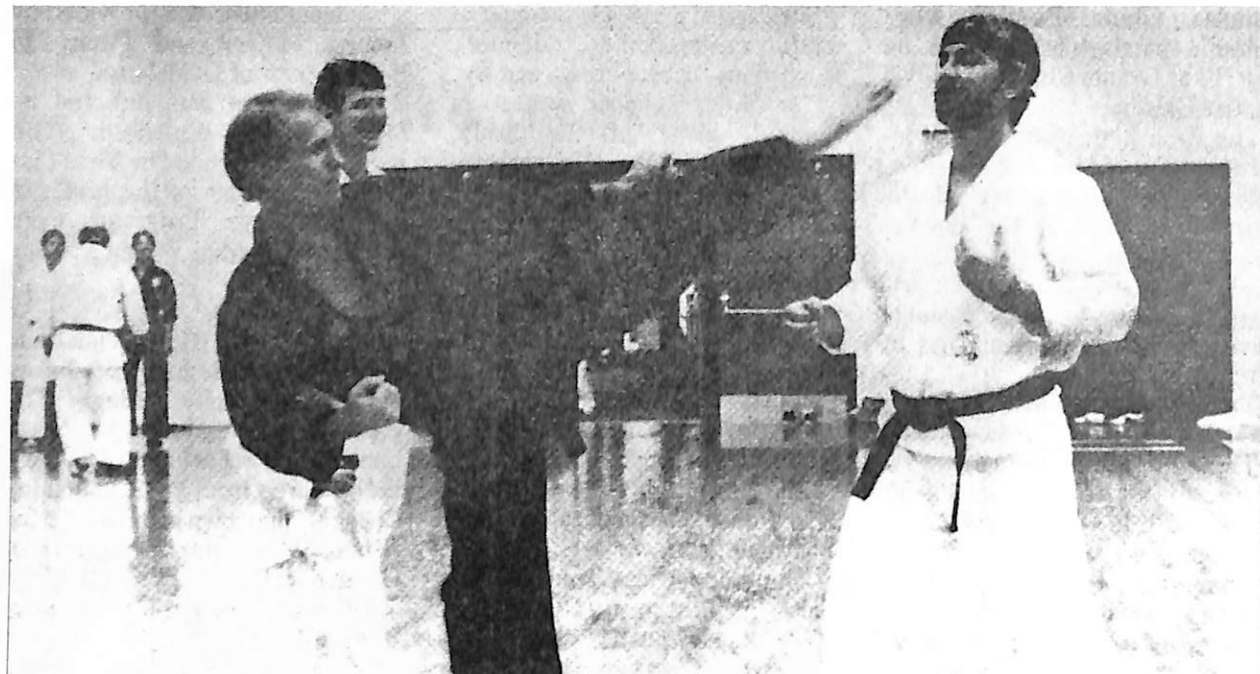
- \* Hearns was the only one who got paid, at least in part. He reportedly got half of his reputed \$40,000 purse in advance, but only after threatening a no-show a half-hour before the exhibition. It's not known whether or not he received the balance.

- \* The checks for Wallace, as well as World Champion Don Wilson, who also fought an exhibition bout for \$2,000, were not honored.

Wallace and Hearns took a light-hearted approach toward the exhibition bout. Actually, the three-minute rounds were spiced with smiles and playful gestures. There was no score kept. Referee Robert Heale thought the fight was a draw.

The Fighter withheld this report two extra months in the event that Pachivas, Jr. made good on his huge debt. At press time, in December, he had not. In summarizing the Pachivas fiasco, two old proverbs come to mind. First, "money isn't everything" -- no matter how much you offer, it doesn't guarantee success. Second, and most appropriately for John Pachivas, Jr., "you don't send in a boy to do a man's job."





## Put your foot where you want to

By **RICHY GREEN**

As most camps, the routine is structured so the participant can learn a variety of things. At a martial arts camp, there is not much difference. Not just my birthday, but every day began at 6 a.m. with exercise on a field and a daily run by which laps were increased each day. I am beginning to think that the fields where we run grow a little larger each year.

After a hearty jog, campers make their way to breakfast which seems to be another mile walk, followed by classes until noon. Lunch is a welcomed treat only to be followed by more classes until 4 p.m. At that point campers could head to the pool, the laundromat, the bed or to the gym for more work.

The pool and getting more rest were the top two vote-getters among most who attended although there was still that dedicated handful who seemed to live in the gymnasium.

Everyone knows the type, the kind of person who is there when everyone else arrives and is the last one to leave at night. I won't divulge which category I fell into.

Ben Gay was a regular participant at the camp. **Everyone** who was **anyone** wore the fragrance. After the first two days of working

out on a varnished gymnasium floor, my toes were taped up with Looney Tunes bandaids just so they could make it through the week. I like to be fashionable even when I'm in pain.

My hard work and bandaids earned the Broken Foot Award for the week. The award is traditionally given to someone who breaks something at camp; however, this year everyone remained injury free so my Daffy Duck and Bugs Bunny bandaids won the award hands down. Ms. Tyndall received the Outstanding Black Belt award for her hard work and was recognized at a banquet at the end of the week along with myself and others from different schools.

By Thursday of the week, camp participants began to see the light at the end of the tunnel.

There had been no "sneak attack" yet and camp would not be complete without it. The maneuver is just what one would think. Sometime during the week campers are rustled out of their beds at an ungodly hour to work out in the middle of the night.

In years past, we have been getting up at 2 a.m., running a little bit (any amount of running is too much to me) and going through basics.

This year the hour was a little more reasonable...midnight.

Like a fire drill, someone blew a whistle which was echoed on every hall of the dormitory and out ran 100 plus people, adults and children.

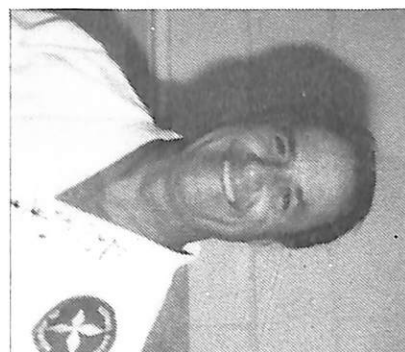
After approximately 20 minutes of punching, blocking and kicking, just enough to wake everyone up, we were allowed to go back to bed.

Kyoshi Stroud decided the workout was just too short for him and it just wasn't worth getting out of bed for so we piled back out on the field for one of his jiu jitsu workouts, an added treat to some very sleepy heads. Rejuvenated and wide awake by that time, we were again sent back to bed to try and get some much needed rest for the next day.

What most thought was an eternity of sweat and sore muscles, quickly came to an end.

All of us who attended the camp left with much more than we came with...new techniques, new katas, new aches and pains, new stretching exercises and of course, new friendships.

In Kinston we're still working on those stretching exercises so we can all become Bill Wallace lookalikes. Just wait till next year...I'll be the short one.



Lemuel Stroud 7th Degree



Richy Green 2nd Degree



Barbara Tyndal 1st Degree



Megan Betts 3rd Kyu

Stroud's School of Martial Arts  
Kinston, NC — Tel. 919-522-4184







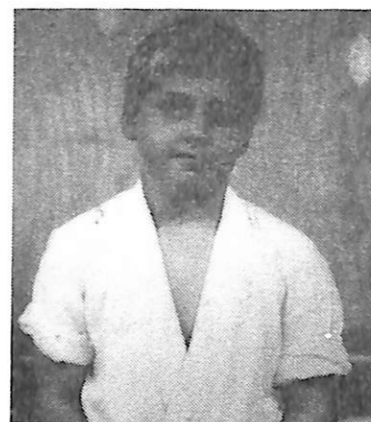
**Stroud School of Martial Arts**



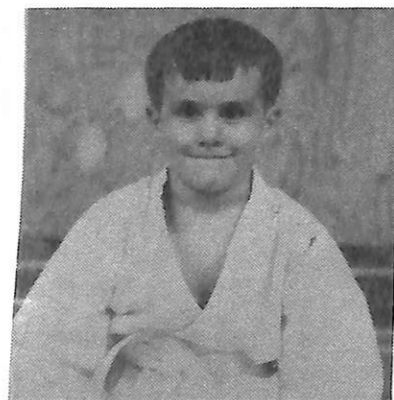
**Shaun Reece 6th Kyu**



**Steven Reece 6th Kyu**



**Allen Stadren Student**



**Mathew Brooks Student**



**John Brooks Student**



**Johnnie Lyles Student**



**Joel Stedem Student**



**David Hooks Student**

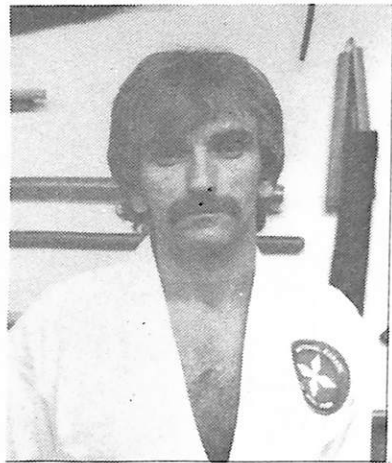


**Kyoshi Stroud, I see where you get your business from now.**



**Tucker's School of Martial Arts  
Wilson, N.C.**

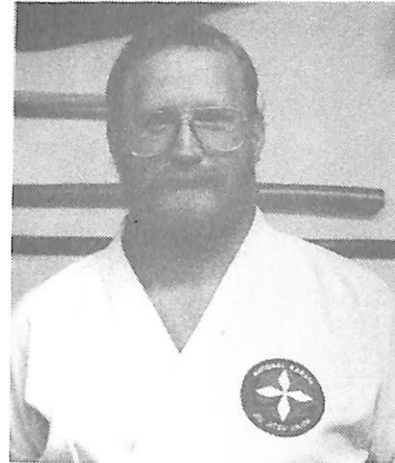




Clayton Tucker 5th Degree



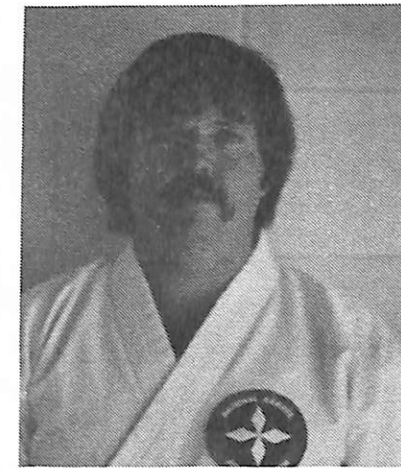
17. Bruce Pike 1st Degree



Mike Wiesphal 5th Kyu



Pickard's School of Karate  
Sorrento, Florida  
Tel. 407-886-4771



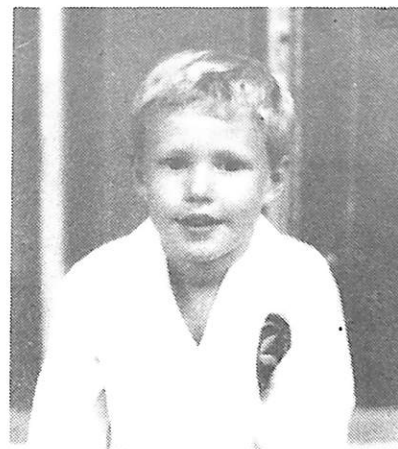
John Pickard 3rd Degree



Robert Lane 6th Kyu



Ronnie Evans Student



Clint O'Hara Student



Tammy Pickard 1st Degree



Adam McIntire Jr. Black Belt



Danny Bridges Jr. Black Belt



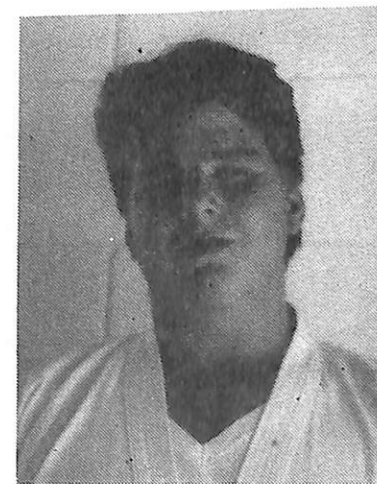
Andrew Evans Student



Bill Wallace and Clayton Tucker  
having a serious talk at 1:30 A.M.



Cassie Cioci Jr. Black Belt



Robert Hogan 4th Kyu



Christy Cioci 5th Kyu





Cindy Cioci 6th Kyu



David Pickard 6th Kyu



Jeff Keith 1st Brown



Jim Harris 7th Kyu



Derek Donhan 7th Kyu



Darren Myers 3rd Degree



Russel Donhan 7th Kyu



Sara Land 9th Kyu



Dale Land 9th Kyu



Steve Barnard 3rd Degree



Paul Jackson 9th Kyu



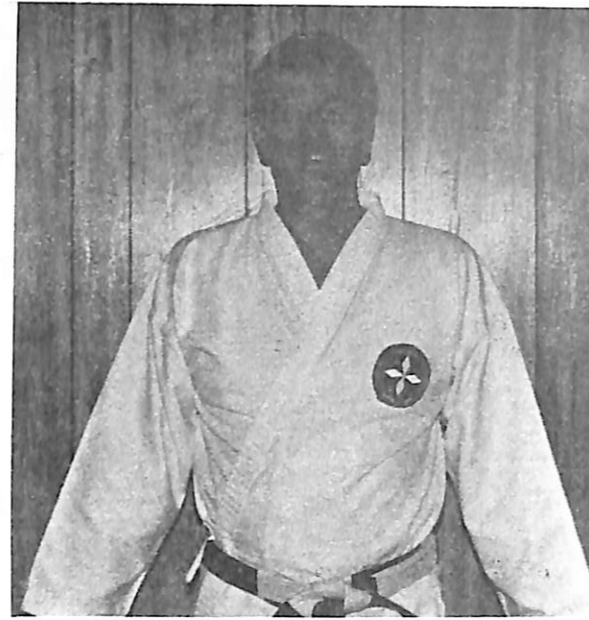
Bill Wallace & Darren Myers

Virginia Martial Arts  
Chesapeake, Virginia  
Tel. 804-487-8622

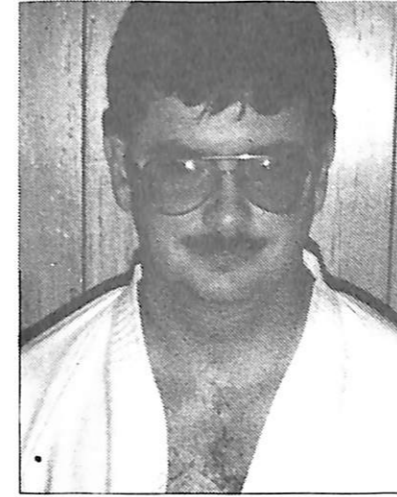




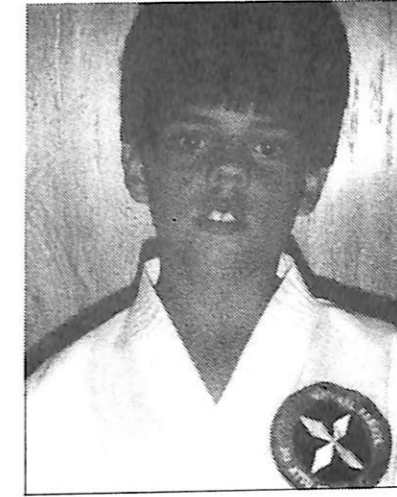
Fischers School of Karate - Marietta, Georgia  
Tel. 404-421-8753



James Fischer 6th Degree



David Morgan 7th Kyu



Phillip Harrison 7th Kyu



Marcella Maloy Student



Kert Bramlett 1st Degree



Elios Fleming 1st Brown



Jimmy Fischer 2nd Brown



Janice Maloy Student



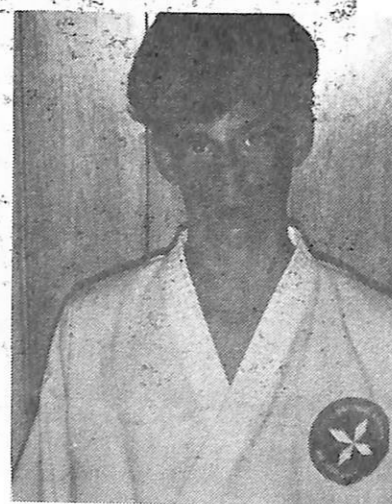
Tina Hill Student



Linda Hill Student



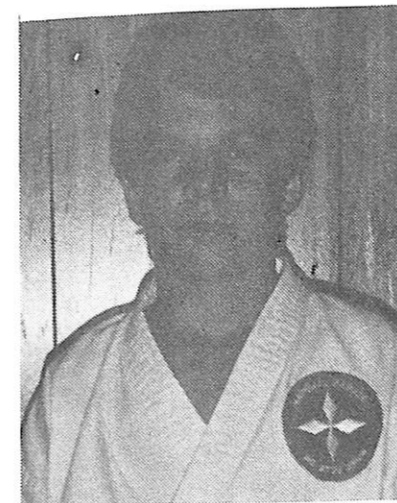
Elaine Fleming 2nd Brown



Kevin Harrison 3rd Brown



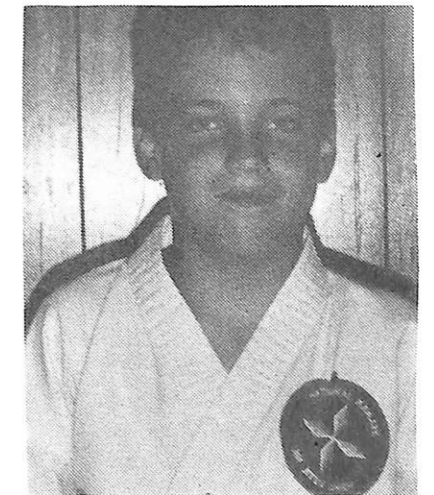
Paul Little 7th Kyu



Chuck Hill Student



Robert Hill Student



Jason Dobbs Student



# This 'hard-core traditionalist' mixes martial arts and music

BATH — Al Gardner is making music, intricate, delicate, melancholy. Cradling the fragile oud in his massive arms, he picks out an Armenian folk song of lost love and distant homeland. The large hand flies. The mournful music soars.

**Abby Zimet**



martial arts, wherein each generation passes from the other. Thus his insistence on the Japanese "oos" at each entrance to school. The gesture of courtesy represents "reishiki," or respect for the ways of the school and masters who have come before.

Done, he smiles at the sadness of it: "It's a rough one." But there is rough, and there is rough. Moments later, he is at his school.

dichotomy" of his life.

His young students stop at the door to remove their shoes. Each bows deep and murmurs a low "oos," their sign of respect to the school and their elders.

Now 38, Gardner grew up outside Boston, the grandchild of Armenian emigres. Almost from the start, there was music and martial arts in his life.

They change into their gis — cotton pants and jackets — and in tidy lines begin to lunge, kick, block, punch. After a while, they start to spar. They circle warily, small fists up, small feet ready. Gardner towers over them, coaxing.

He grew up hearing Armenian music, played trumpet in the fourth grade, and by high school played — not necessarily well, he insists — saxophone, clarinet, keyboards, bass, and oud. At 13, he also began studying martial arts.

"Good control, now... That's it, push her back... Get those kicks up... Clean techniques, now, clean techniques..."

He went on to Bates, then moved to Brunswick to study music and teach martial arts in a room with a cement floor and no heat. He has been here since 1984, teaching in a far spiffier space, thanks to the students who watch over him.

Control, discipline, technique. Gardner is a self-described "hard-core traditionalist," whether playing Middle Eastern music or teaching at his Wu Hsing Shan School of Martial Arts here.

"My students made me put up a sign," he says. "To say I'm not a businessman would be an understatement. I teach them, they take care of me. You know, they make sure I have my socks on."

The two passions, it's true, are an odd mix. But he insists they complement each other, forming what he happily calls "the perfect

At that moment, he doesn't. Still, Gardner says such give-and-take is the way of traditional

The traditional mode of martial arts also stresses a holistic approach. In history and ethics lessons, Gardner emphasizes control, mental discipline, the Confucian ideal of the well-rounded and contributing member of society.

"This isn't about kicking and punching and beating up your friends," he says. "It's about competition with yourself, not somebody else."

Gardner's students range from welders to lawyers, from 8-to-60-year-olds. He has given out seven high-ranking black belts, two of them to women.

He didn't teach kids until a couple of years ago because he wanted to be sure they'd come for the right reasons. Now, they have to produce acceptable report cards and like the adults, to not fight out in the world.

"We don't have cocky kids," he says. "If they start out that way we change them real fast."

He cites an ancient Japanese saying: "The nail that sticks out the furthest gets pounded down the hardest." Gardner himself has known



Al Gardner coaxes a tune from his oud in his Bath studio.

some pounding. At 300-pounds-plus, he has reached the highest rank of the four "systems" he teaches — karate, tai chi, pa kua, hsing i — and has the training injuries to remind him.

He offers another saying, Kung Fu this time: "If you want to find a teacher who's good, find someone who limps."

Don't, though, forget the music. The limps and aches and kicks cease when the music starts,

and the music, at some point, always starts.

Gardner is what one colleague calls "a musician's musician," a master of Armenian and Turkish classical and folk who began learning the music of his own people "to understand my roots, my heritage" and grew to love it.

The music of the oud, dating to biblical times, is distinctive and complex. It uses a 53-note octave in a minor key; hence, its haunting, melancholy sound.

Gardner says Middle E music's basic structures are passed down without a tr He likens it to jazz, another improvisational form in wh performer is often the cor as well.

After playing for years . gigs, restaurants, and wes Gardner has tired of maki rounds and now limits hin the occasional ethnic musi val. Today, he says, "I'm happy playing in my living In music as in martial , thus cites mostly private ures. Despite their discrey he sees both arts as ying-y complements: "Each one fies a different part of y both have elements o other."

Both, he says, are eas internal and improviss Both entail endless practic rules, and attention to det are, practically speaking, useless." And both consun "I have no other ski

"This is what I am." Back at the school, th begin class. Eyes strait: they kick, punch, block their cotton gis whooshing move.

Behind them, the kid They have just heard a r ture from Gardner on res the door, they bow very Humble "oos" fill the air

Staff photo by Gordon Chabroski



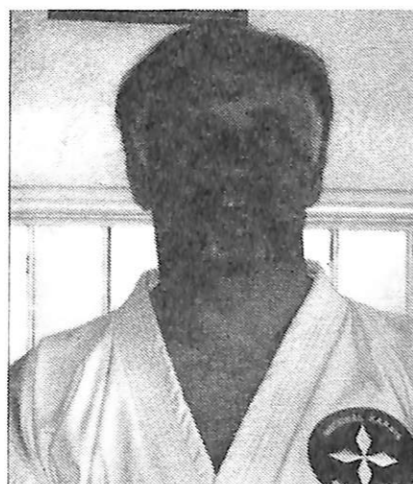
Wu Hsing Shan School of Martial Arts  
Instructor Al Gardner Godan Tel. 207-443-5014



Al Gardner Godan



Albert Nelson Sandan



Ron Lupton Nidan



Greg Siska Shodan



Rick Holbrook Shodan



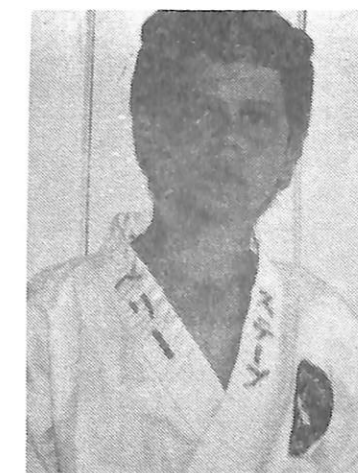
Deniss Gordon Shodan



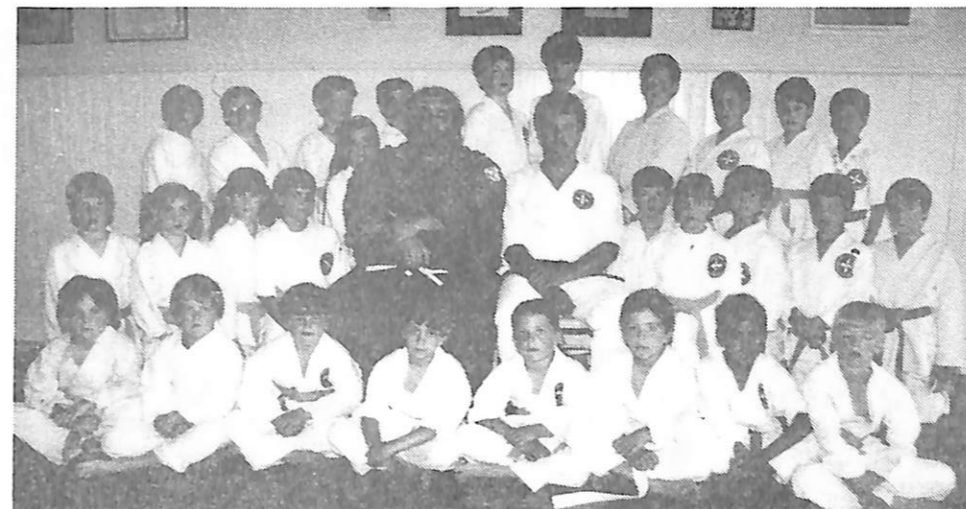
Joey Fisher Yonkyu



Ronald Perry Rokyu



Steven Perry Rokyu



Wu Hsing Shan Children's Class



Kathy Ellis Nidan

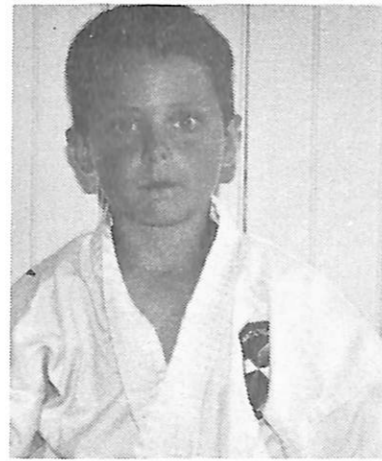




Jimmy Fischer Rokyū



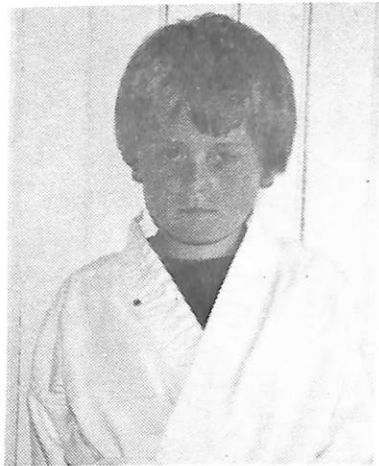
George Bisias 7th Kyū



John Perry 8th Kyū



**Valdosta Karate Club**  
Valdosta, GA - Tel: 912-242-9955  
Instructor Soke Baillargeon



Matt Belanger 8th Kyū



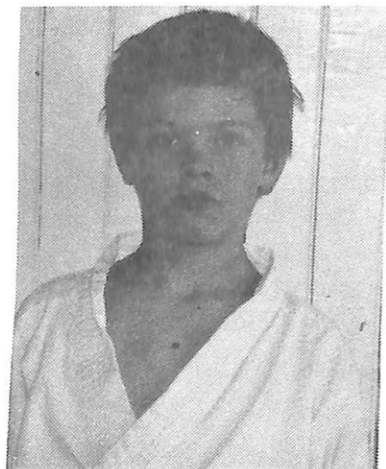
Greg Tremblay 8th Kyū



Jesse Carney 8th Kyū



**Tomlinson School of Martial Arts**  
Black Creek, NC - Tel: 919-291-4198



Jeremy Knee 8th Kyū



Jewel Beznz 5th Kup



Kyle Keneker 8th Kup



**Villarreal School of Karate**  
Centralia, IL - Tel: 618-532-8212



## MARTIAL ARTS: COMMUNICATION FACTORS

by Clifton B. Paul  
Little Dragon School of Martial Arts  
Trinidad, West Indies

I have found that communication plays an important part in the Martial Arts. Therefore, I have divided communication into four factors. A Sensei's success or failure in teaching may depend on how well these factors are put forward to his students.

### FACTOR ONE: The Impression of a Dojo.

On my first day of training in a Dojo (A place where the Martial Arts is taught.), the place was no more than a community center hall. I had the feeling that the whole village was peeping at me through the vent bricks. Fortunately it seldom happened. There was always a sense of privacy due to the fact that the doors were kept closed. A Dojo's impression however humble or sophisticated must be one of privacy. There was also an impression of respect for the higher ranks which I clearly observed. These are the visual impressions that are constantly projected in a Dojo.

### FACTOR TWO: Communication between Instructor and Student.

An instructor must command the respect of his students, through his vast knowledge and know how. It's his duty to impart to his class the do and the don't. It's the Sensei's job to lead the beginner into the basic. He'll motivate, encourage and maneuver the students into getting their grades. An instructor's task is made simpler when he discovers ways to deal with students. However, this is easier said than done. The best way to do that is to find a point of communication between the student and yourself. When this is achieved, the student will feel the personalized attention of the Sensei and feel free to converse with the instructor.

### FACTOR THREE: Communication of Student to Instructor.

The thought that comes to mind is the N.K.J.U.'s Motto, "Mastering the positive as well as the negative." In my early training my first feelings towards my instructor were negative ones. Out of a class of thirteen students, Sensei singled me out for reproof. Well, needless to say I picked up quickly that I must pay close attention, I must be disciplined, obedient, dedicated, respectful, and that I must go over forms at home. I was angered into learning and I pushed myself to get my belts or Obi. After a while I mastered some positives and negatives, but before that I did not understand or like my Sensei. I was afraid and unwilling to discuss anything with him. My teacher knew I needed to be pushed. I didn't know that because I didn't stop to ask. Establishing a positive line of communication is important for a student. In doing so, discourse can be had and together each goal can be met.

### FACTOR FOUR: Communication of Technique Principles.

If the three factors in communication have been carefully applied during training, an instructor will have no problems when teaching technique to his student. The student would have acquired discipline in the basic and trust in the teacher's vast knowledge would have already been installed. Therefore the

trainee will feel secure when told that in keeping "chin to chest he will not hide his head." Also in communicating the technique of Armbar takedown, a trainee should be instructed as to how much pressure could be applied to take down an opponent without injury. However, in applying the Armbar Takedown on the streets the students will know to break the opponent's arm. Techniques properly applied could mean the difference between the win or lose of a fight. For example, a technique such as the front kick, properly executed on the streets in an opponent's mid-section ends a fight in seconds. Therefore correct communication of techniques in training is very important, in order to be effectively applied in combat situations.

In applying these four communication factors, I can safely say that as a Sensei I feel honored to know that students have profited and are capable of defending themselves and others.

## MURKAN KRADY

by Marshall R. Tist

Contributed by Darren Myers  
Written by an Anonymous Source

You've probably heard of Murkan Krady. But do you really know what it's all about. Being a master myself, I thought I'd just take the time to explain to you everything Murkan Krady is to me.

First of all, it ain't no oriental trash! It's pure Murkan. All of that fortune cookie philosophy has been thrown out. It's motherhood, apple pie, and the ole red, white, and blue all the way. If a Murkan didn't say it, we don't teach it.

Second, we don't do none of them ridiculus kata. Who wants to dance when there's fighting to do? Murkan Krady doesn't waste time doing the same thing over and over again. We masters take pride in inventing new things all the time. And that's the way we teach it. Something different each class. Variety, you know, being the spice that it is.

Third, we ain't in to that humility ego trip. You won't catch us wearing them boring, dull, and unnoticeable white krady suits. We like to show our colors. The louder, the better! And, of course, we like to have our name in big letters on our back. The world should know who us bad dudes are.

But most of all, Murkan Krady is the best in the world. Because of our unlimited number of totally awesome techniques, and our freedom from that stupid pointless stuff like kata (and, what the heck is bunkai? Sounds like a disease.), we can out smart any oriental any time we choose. Murkan ingenuity always puts us on top. Murkan Krady is number one. Only winners practice it. So, if you ain't in to Murkan Krady, you're a self admitted loser. That's downright un-Murkan.

I guess you can tell I really know my stuff. I should; it took me nearly two years to master it. Maybe I'll tell you some more later. Right now I've got to go vacuum the carpet in my studio so the parents will be impressed.



## HAKKORYU JIU JITSU

by Richy Green

Two of my favorite subjects are the comic strip Peanuts and martial arts. I hope these two subjects are ones as readers you are familiar with and can relate to.

Charles Shultz's Peanut characters are a lot like the martial arts. Shultz's Snoopy is constantly preparing to take on his opponent, the Red Baron. He practices his maneuvers and techniques on the other characters preparing himself for great feats with his only incentive being a chocolate chip cookie from his master Charlie Brown.

Shultz's Charlie Brown is always trying to kick a football that his friend Lucy always pulls away from him at the last minute.

And too Brown is famous for trying to fly a kite, a simple pleasure in life he hasn't seemed to master. But no matter how many times his kite gets tangled in a tree, he always makes the attempt. He hopes his dedication will pay off and one day Shultz's imagination will allow Charlie Brown to persevere.

Then there's the loudmouth, all knowing Lucy who in the best way she knows how befriends Charlie Brown and keeps him on his toes. She is constantly challenging his talents and his mind and is forever giving advice to all the characters.

And don't forget Shroeder with his talent of music. The beautiful notes he strikes upon his play piano is the result of many hours of serious training.

Two of my favorites are Linus with his security blanket and Sally with her undying affection and faith in Linus. There are many other characters created by Shultz. The rest may seem inconsequential, but they play an important part in making the more familiar characters lovable and acceptable, a lot like martial arts.

No matter what the season or the storyline, the characters carry one basic theme. They are family and they accept each other for their differences. No matter what, they try over and over to overcome life's little road blocks.

They are a lot like martial arts and its practitioners. Each of us are different in our arts, the way we practice as well as the way we teach, but each having something to offer.

As family we practice as well as the way we teach, but each having something to offer.

As family we are willing to accept others differences and use the qualities we like to our benefit. As a student and instructor in Hakkoryu Jiu Jitsu, I was always taught that a beginner can have something to offer as well as the most advanced student in class. My master, Kyoshi Lemuel Stroud, instills in his students that it doesn't matter what the color of cloth is worn around one's waist, but what one has to offer in his heart and mind. Martial arts can only be pure if it is taught in a true and pure spirit.

Like Snoopy, we practice our maneuvers, our techniques and katas. No matter what the obstacle, there is always another way, perhaps a more efficient way. Not that the other was wrong, but only different.

We as instructors take the time with our kyu grade students and our children because through our experiences we can offer them perhaps a better road to travel as our teachers have before us.

I constantly recall my days as an awkward beginning student with a true desire to learn, somewhat like Charlie Brown. My acceptance by others made me decide no matter where I went in martial arts, I would never forget my beginnings. I can not imagine studying one art. It is not just karate that trains a person to the point where he may perform extraordinary feats. The other martial arts, like Peanut characters, have much to offer. Judo practitioners for example learn to take falls in such a way that they can escape injury. Jiu Jitsu technicians have the ability to control an opponent without destroying. The Hakkoryu practitioner places a high value on life. He or she is conscious of his or her ability and does not regard it lightly. Although some may feel it is an aggressive art, it is just the opposite.

As students we have those we look up to just as Sally does to Linus and Lucy does to Shroeder. It is sad to think because one has obtained so much rank that he or she cannot learn from someone less than his or her own peers.

Like all comic strip characters, we should be constantly challenged by something although not everyone can have a Lucy around. The next time someone places an obstacle in your way or challenges you in life, remember Charlie Brown. Don't give up, try to kick that football and meet the challenge.

As martial artists, we are like Shultz's characters in many ways. We all have common bonds, learning and sharing our knowledge.

We must remember we are family bringing our differences together to make us unique. When we stop we will cease to grow not just as martial artists but as people.

## ENERGY

From various Karate Publications

Energy is the ability of a body to do work and the kinetic energy (KE) of a moving body is one half the product of the body's mass and its velocity squared.

$$KE = (mv^2) / 2 = (wv^2) / 2g \quad (3)$$

Energy has units of ft lb. The squared term is important because as an object is accelerated, its momentum will increase directly with the increase in its velocity but its kinetic energy will increase much more rapidly. If two moving objects have the same momentum, the faster (and lighter) one will have more kinetic energy than the slower moving, heavier one. Thus the punch from the planted stance may be much faster and have more kinetic energy than a punch



from a flying body even though the weight behind the punch is greater when the entire body is in motion.

Additional advantages may accrue from planting the stance prior to the punch. The planted stance may allow the puncher to lock the joints involved in the punch prior to impact and this may allow more of the available, kinetic energy to be transmitted to the target. An engineering analysis of a skilled karateka performing a breaking technique on cinder blocks (Feld, McNair and Wilk, 1979) employed the idea that each tissue contained elastic material that could be approximated as a spring. Throughout impact, the springs were elastically compressed, absorbing the energy to be passed to the target. If this analogy is used in the above example, then the action of locking the joints is to stiffen the springs which results in more energy being transmitted through the joints to the target. Less experienced karateka, who do not tighten their joints as much as advanced karateka, may absorb a greater proportion of the energy of impact within their own body thereby transmitting less energy to the target. Observing wrist joints folding and back legs bending while punching a makiwara are indications that during impact, energy is being lost within the body.

Even an experienced karateka will absorb some energy of impact within his joints. Again considering the analogy between the joints and springs, the compression of the springs absorb part of the energy. Then as the pressure eases, the springs again expand. This results in recoil of the punching arm. In Figure 3d, the recoil is used to reposition the body for defense or another attack. Experience suggests that rapid recoil develops a more explosive effect in a punch. I suggest that this effect may be explained in part by the rate of delivery of the energy in the punch to the target. Power (P in units of (ft lb./sec) is the time rate of delivery or use of energy,

$$P = KE / t, \quad (4)$$

where this time of contact of the punch with the target in seconds. A faster punch with a shorter impact time will result in more power being delivered, that is the energy will be concentrated in a shorter time interval. A simple analogy is the difference between a hypothetical light bulb and laser which use the same energy. The light bulb will give out its light over a longer period of time so that its power output is low. The laser releases its energy in fractions of a second concentrating its energy in a more powerful output. The feeling of being punched by a faster punch is one of a shock wave traveling through the body. During the impact, the energy within the fist can be transformed into a shock wave, slower speed deformation of the target, motion of the target as a whole, and eventually heat. A slower speed impact with slower recoil may allow a greater proportion of the energy to be transformed into deformation and momentum. The target tends to move backward. A faster impact will condense the energy transfer into a shorter time interval (more power applied to the target area in that fraction of a second) which may generate a more intense shock wave rather than deforming the target area or developing movement of the target as a whole.

The result of the consideration of the power transmission is that a slower punch (i.e. a flying punch) may generate more deformation and momentum within the target. This may be an ideal tactic when one wishes to move an object out of the way. A faster punch, as would be developed from a stable stance, may tend to develop a shock wave within the target rather than deformation and momentum. This might be manifested as more internal destruction.

## Conclusions

The concept of haragei, that of focusing on one's center and releasing additional energy available in that center, permeates eastern culture. Spiritual masters of the martial arts suggest that use of haragei can lead to impressive and perhaps unbelievable improvements in the application of martial techniques. On the lowest level of application, the correct positioning and motion of the center of gravity within the body can have important effects on the practical application of karate techniques. Some of these effects can be evaluated and explained by consideration of the physics of motion. However, karate techniques were developed by real-life practice, experimentation, and testing, over hundreds of years. For the individual, the correct application of haragei within karate appears to be developed by improving balance based on correct positioning of one's center of gravity and by focusing one's energy through both concentration and correct motion of the center of gravity. It is perhaps possible that after years of practice at using this basic level of haragei, additional benefits may be derived.

## DOUBLE STANDARD

by Richard P. Baillargeon

In the last issue of the National Year Book I discussed my views about how karate tournaments have turned into a three ring circus. This article will deal with how most promoters of karate tournaments offering cash and trophies inevitably wind up with a double standard.

As is the case with all things in life, karate has changed with the times. When I competed in the early 1960's, tournaments entry fees were only \$3.00 to \$5.00. All winners were given only a small loving cup, and the competition was mean and fierce as could be. There was no safety gear in those days and contact was the norm, not because competitors had no control, but because they had to make their opponent a believer.

Certainly times have changed in the 1980's, much for the better, but along with the improvements have come some undesirable changes. Specifically, the trophy situation has worsened instead of getting better. Here is an example of the type of flyers hyped up for mail-out solicitation by tournament sponsors. (Remember: the word "hype" comes from hyperbole, which means to exaggerate, and boy, do they!) 90% of the flyers read something like this:

- 1.) Georgia Karate Championship  
Place Date Fee
- 2.) Names of Karate VIP's who will be present
- 3.) \$8,000.00 worth of trophies
- 4.) \$5,000.00 in cash prizes for black belts



5.) Black Belt trophies Six Feet Tall

Let's examine this flyer from the point of view of a karate instructor. The use of the word "Champion" has become so commonplace that it has spawned the necessity for tournaments billing themselves as "Champion of Champions" competition. In Georgia alone there is the Georgia Championship, the Black Belt Georgia Championship, the Peach State Championship, and so on ad nauseum.

Those who fall for such blatant flattery are opting for an ego massage from a karate snakeoil salesman. Does not the word "Friendship" Tournament better project what the true aim of a struggling karateka is when he joins with others for an opportunity to test his progress and spirit?

Furthermore, have you ever seen \$8,000.00 worth of trophies except in a trophy shop? I have personally attended over 460 tournaments, and I've never seen more than approximately \$3,000.00 in trophies. Again this is hype to get more attendance.

And it seems to go beyond hype and double standards when promoters claim to be offering \$5,000.00 in cash to black belts. When did you ever see a promoter actually hand out that much cash? The question comes to my mind as to why black belts, who presumably have begun to learn something about the nature of the ego, require six foot trophies. Those karateka who have not yet attained

the black belt are charged the same registration fees, usually have more matches in which to compete in order to win as a result of the ratio (often as great as 15 under black belt to one black belt), and what do they get for their efforts? A "Championship" trophy worth maybe \$10.00.

Is this sort of double standard fair? Counting entrance fees, travel expenses, lodging costs and meals, it may well cost the competitor \$80.00, and that doesn't even count the possibility of lost wages. The under black belt works hard, practices diligently, undergoes the fires of competition, and for his efforts is rewarded with a \$10.00 wholesale trophy, while the black belt competes for cash or a Six Foot trophy for the same fee.

Tournament Directors should consider these kinds of inequities and set a standard where all competitors receive a chance at cash awards and trophies. The age of today is called the Information Age, and it is certainly true that competitors of today are more educated and better informed about martial arts than competitors of yesteryear -- if for no other reason than the plethora of videos, movies, and television shows about the arts. The fact is that without the lower grade belts, tournaments would all lose money. Let us start treating lower belts as equals to black belts at all our tournaments.

BYE CHART		Number of Byes	
Number of Competitors	Number of First-Round Matches	Number of Byes	Number of Byes
54	1	3	0
63	2	2	1
62	3	1	2
61	4	0	3
60	5	0	4
59	6	0	5
58	7	0	6
57	8	0	7
56	9	0	8
55	10	0	9
54	11	0	10
53	12	0	11
52	13	0	12
51	14	0	13
50	15	0	14
49	16	0	15
48	17	0	16
47	18	0	17
46	19	0	18
45	20	0	19
44	21	0	20
43	22	0	21
42	23	0	22
41	24	0	23
40	25	0	24
39	26	0	25
38	27	0	26
37	28	0	27
36	29	0	28
35	30	0	29
34	31	0	30
33	32	0	31
32	33	0	32
31	34	1	1
30	35	2	0
29	36	3	0
28	37	4	0
27	38	5	0
26	39	6	0
25	40	7	0
24	41	8	0
23	42	9	0
22	43	10	0
21	44	11	0
20	45	12	0
19	46	13	0
18	47	14	0
17	48	15	0
16	49	16	0
15	50	17	0
14	51	18	0
13	52	19	0
12	53	20	0
11	54	21	0
10	55	22	0
9	56	23	0
8	57	24	0
7	58	25	0
6	59	26	0
5	60	27	0
4	61	28	0
3	62	29	0
2	63	30	0
1	64	31	0



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**THE YEAR OF THE RAT**

- CHARMING
- HONEST
- THRIFTY

**THE YEAR OF THE DOG**

- LOYAL
- EXTREMELY HONEST
- CHAMPION OF JUSTICE

**THE YEAR OF THE BOAR**

- GALLANT
- STUDIOUS
- LOYAL TO FRIENDS

**THE YEAR OF THE TIGER**

- SENSITIVE
- COURAGEOUS
- PROTECTOR OF HUMAN LIFE

**THE YEAR OF THE RABBIT**

- SMOOTH TALKER
- AMBITIOUS
- FINANCIALLY LUCKY

**THE YEAR OF THE OX**

PATIENT • ELOQUENT • SUCCESSFUL

**THE YEAR OF THE DRAGON**

- EXCITABLE
- STUBBORN
- HONEST and BRAVE

**THE YEAR OF THE SHEEP**

- ARTISTIC
- GENTLE
- WISE
- ALWAYS BE WEALTHY

**THE YEAR OF THE COCK**

- DEEP THINKER
- AMBITIOUS
- INDEPENDENT

**THE YEAR OF THE HORSE**

- CHEERFUL
- WISE
- INDEPENDENT

**THE YEAR OF THE SNAKE**

- GREAT WISDOM
- PASSIONATE
- HANDSOME

**THE YEAR OF THE MONKEY**

- CLEVER
- INVENTIVE
- HAS LOTS OF COMMON SENSE

	DATE OF BIRTH													
YEAR OF THE RAT	1924	1936	1948	1960	1972	...	1984	1924	1936	1948	1960	1972	...	1984
YEAR OF THE OX	1925	1937	1949	1961	1973	...	1985	1925	1937	1949	1961	1973	...	1985
YEAR OF THE TIGER	1926	1938	1950	1962	1974	...	1986	1926	1938	1950	1962	1974	...	1986
YEAR OF THE RABBIT	1927	1939	1951	1963	1975	...	1987	1927	1939	1951	1963	1975	...	1987
YEAR OF THE DRAGON	1916	1928	1940	1952	1964	...	1976-1988	1916	1928	1940	1952	1964	...	1976-1988
YEAR OF THE SNAKE	1917	1929	1941	1953	1965	...	1977-1989	1917	1929	1941	1953	1965	...	1977-1989
YEAR OF THE HORSE	1918	1930	1942	1954	1966	...	1978-1990	1918	1930	1942	1954	1966	...	1978-1990
YEAR OF THE SHEEP	1919	1931	1943	1955	1967	...	1979-1991	1919	1931	1943	1955	1967	...	1979-1991
YEAR OF THE MONKEY	1920	1932	1944	1956	1968	...	1980	1920	1932	1944	1956	1968	...	1980
YEAR OF THE COCK	1921	1933	1945	1957	1969	...	1981	1921	1933	1945	1957	1969	...	1981
YEAR OF THE DOG	1922	1934	1946	1958	1970	...	1982	1922	1934	1946	1958	1970	...	1982
YEAR OF THE BOAR	1923	1935	1947	1959	1971	...	1983	1923	1935	1947	1959	1971	...	1983

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