

Illustration by Dong Tran
Nutley, New Jersey

NKJU ENCYCLOPEDIA OF MARTIAL ARTS

1990



This Book Published By
National Karate and Jiu Jitsu Union (NKJU)
No reproduction is permitted without
expressed authorization.

NKJU
P.O. Box 1331
Elizabeth City, NC 27906-1331



October '90
Owensboro, KY Seminar



October '90 Seminar with
Tadashi Yamashita



Spring 1990
Seminar with Ozawa Sensei
8th Dan - Shotokan
at Soke Kuniba's dojo.



This Book Published By
National Karate and Jiu Jitsu Union (NKJU)
No reproduction is permitted without
expressed authorization.

NKJU
P.O. Box 1331
Elizabeth City, NC 27906-1331

RICHARD P. BAILLARGEON, affectionately called "Soke" by those in the union because of his father figure and guidance, originally founded NKJU in November of 1974 as an American martial arts organization. From 1964 to 1974 Mr. Baillargeon had been the U.S. Representative of Seishin Kai Federation of Japan (a federation housing only those practitioners of Motobu Ha Shito Ryu) during which time he built a membership in the U.S. to over five thousand strong. Upon his resignation from Seishin Kai, Mr. Baillargeon founded the National Karate and Jiu Jitsu Union in response to the needs of his fellow karate practitioners and his conviction that martial artists in the United States should have control over their own martial arts organization. Though created originally as an organization of American martial artists, NKJU has welcomed into its membership martial artists and schools from other countries who share its philosophy and dedication to the martial arts, thus becoming an international organization.

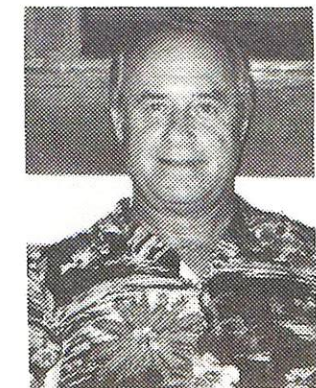
It was Mr. Baillargeon's intent when forming NKJU to create an organization which would be open to martial artists of all styles. It was Mr. Baillargeon's hope that through the strength and unity of the

NKJU, the image of the serious martial arts practitioner and instructor would be enhanced, the exchange of knowledge between differing arts and styles would be promoted, and harmonious relations and mutual respect among the various styles and organizations of martial artists would be developed. Under the auspices of NKJU, martial artists of various styles and arts may train and advance within their base system (retaining their own customs and styles) yet also freely exchange their art with others. They have access to and may train many differing styles or arts at their discretion.

"Soke" Baillargeon continued to lead NKJU until his untimely death on February 14, 1989, after a three year bout with cancer. During those fifteen (15) years, he opened the organization to all styles and arts of karate, tae kwon do, kobudo, and jiu jitsu. In June of 1988, he named Tola E. Lewis, Jr., a Shito Ryu stylist, as his successor. This selection was made as "Soke" Baillargeon felt Mr. Lewis would continue NKJU in the same spirit as when it was created. Today NKJU continues to grow under Mr. Lewis' direction, guided by the legacy of "Soke's" vision, and supported by the dedication of the NKJU family.

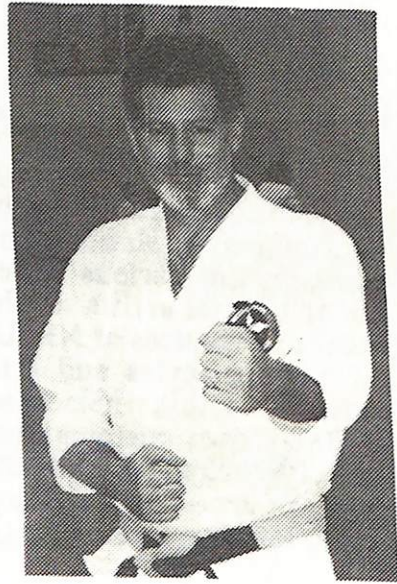


SHIHAN DAI TOLA E. LEWIS, JR.
Director, NKJU, Godan

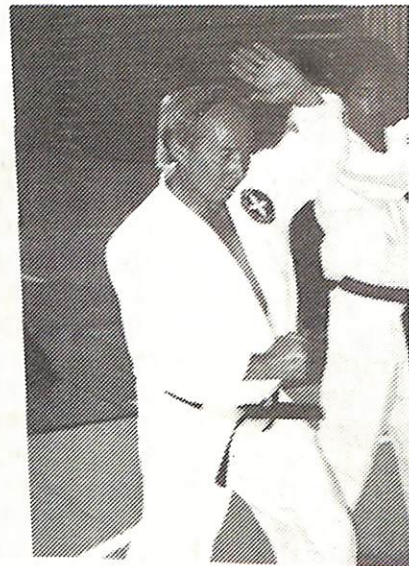


KYOSHI LEMUEL STROUD
Assistant director, NKJU, Schidan

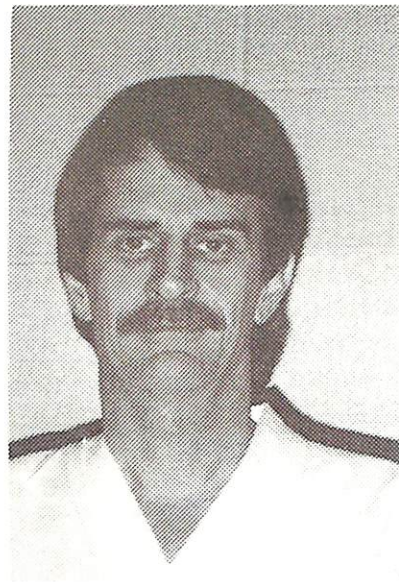
NKJU OFFICERS



SHIHAN
BILL KNOBLOCK
Chief Training Officer
Rokudan



SHIHAN
SERGIO DECASIEN
Director, Grappling Arts Division
Rokudan



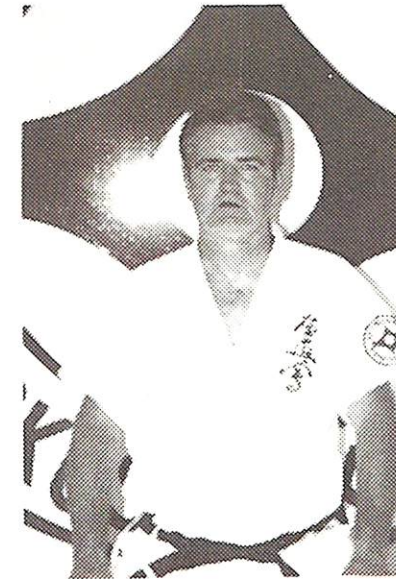
SHIHAN
JAMES "JAY" SEMMES
Director, Weapons Division
Rokudan

RENSHI BOBBY BRITTON
Training Officer in Training, Yondan

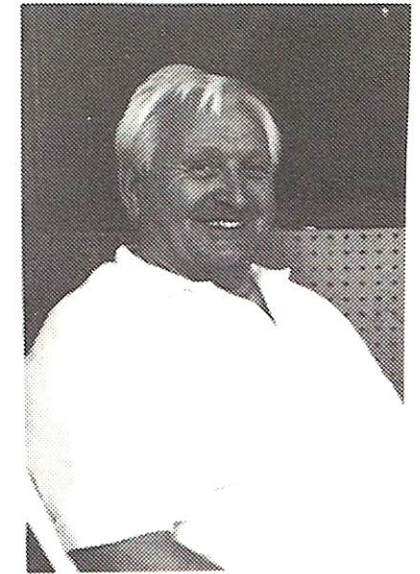
SEMPAI KEVIN GURGANUS
Yondan



NKJU REGIONAL & STATE REPRESENTATIVES



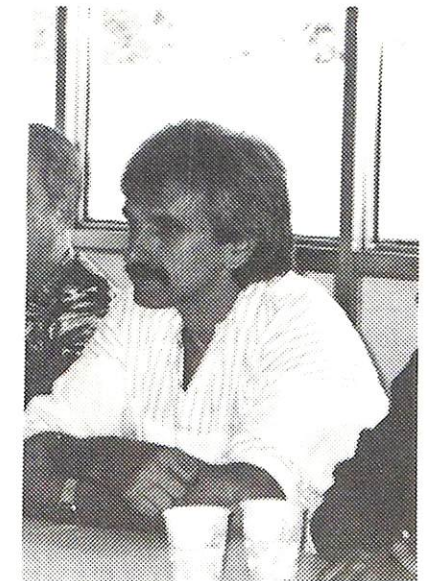
RENSHI GREG JOHNSON, YONDAN
Central U.S. Representative



SENSEI SANDOR NAGY, YONDAN
European Representative

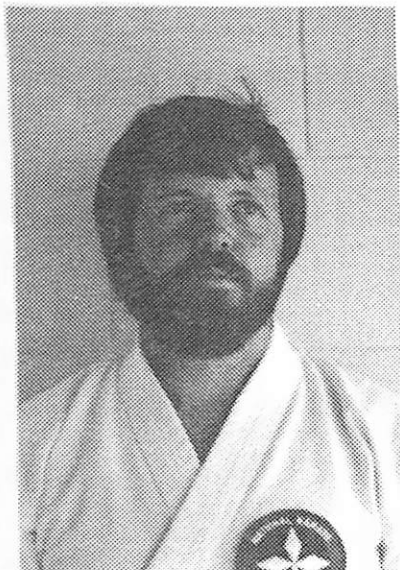


SHIHAN AL GARDNER, GODAN
New England Representative
Maine State Representative



SHIHAN CLAYTON TUCKER, GODAN
SE U.S. Representative

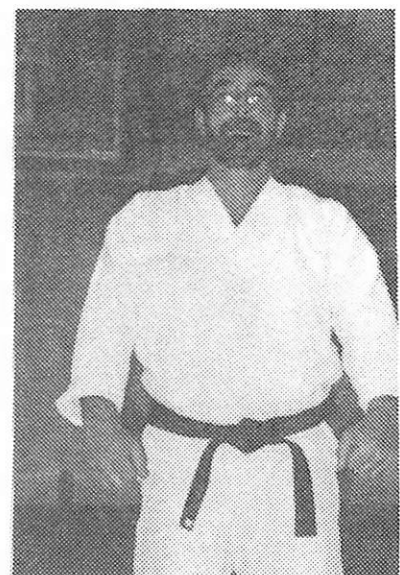
NKJU REGIONAL & STATE REPRESENTATIVES



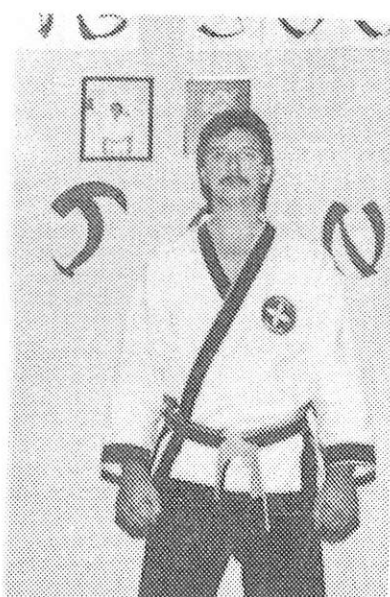
SENSEI JOHN K. PICKARD, SANDAN
Florida State Representative



SHIHAN ROBERT FISCHER, ROKUDAN
Georgia State Representative

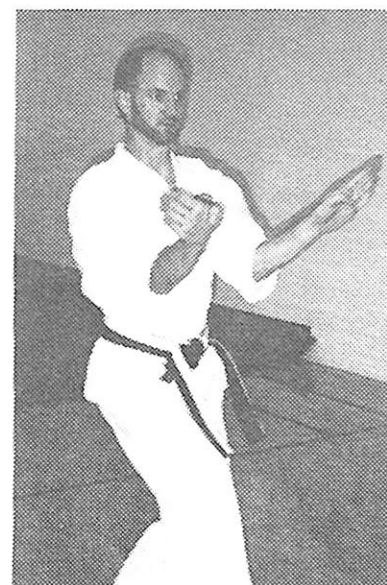


SENSEI L. D. TOMLINSON, SANDAN
North Carolina State Representative

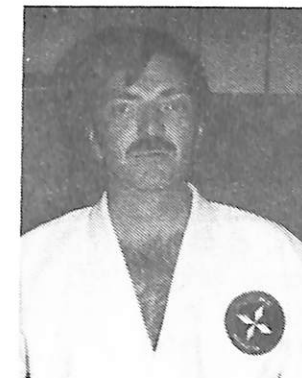


SENSEI BILL COURTRIGHT, YONDAN
Pennsylvania State Representative

NKJU REGIONAL & STATE REPRESENTATIVES



RENSHI DARREN MYERS, YONDAN
Virginia State Representative
Recording Sec., NKJU High Dan Board



SENSEI MIKE FLINN, NIDAN
NJ State Representative



FATHER JAMES CONNOLLY, SHODAN
NKJU Religious Leader

ADVISORS



SOKE SHOGO KUNIBA, KUDAN
Shito Ryu Advisor



SENSEI JOHN LAMONT, GODAN
Aikido Advisor & Camp Instructor



CHRISTIANITY AND THE MARTIAL ARTS

Parallels of Purpose

By Father Jim Connolly

How might a dedicated Christian practice a martial art in good conscience? While there are no easy answers, a study of the following parallels may prove helpful.

Jesus counsels prayer; authentic martial artists meditate.

Jesus recommends fasting and self denial to hone the skill of discipleship, (Take up your cross each day...). Martial artists train bodies, minds, and spirits through the many tests of technique.

Jesus calls for care for the poor, (parable of the sheep and goats); worthy martial artists have always defended the oppressed and downtrodden.

Jesus teaches a way to live; dedicated martial artists live their way.

At His Last Supper, Jesus prayed "that all may be one": respected martial artists foster harmony and understanding as the ultimate self defense.

Jesus faced suffering and death to offer new life; serious martial artists train for life and death with each technique.

Jesus promised happiness to the poor in spirit; authentic martial artists put devoted students and good training at a higher priority than large bank accounts.

Jesus promised consolation to the sorrowful; true martial artists face life's sorrow with resolution and compassion.

Jesus promised mercy to the merciful. Experienced martial artists channel their power with care for their opponents.

Jesus promised the vision of God to the single-hearted. True martial artists find an inner vision of the oneness of all things.

Jesus promised the peacemakers a special share in God's eternal kingdom. Dedicated martial artists seek to build a world in which fighting is unnecessary.

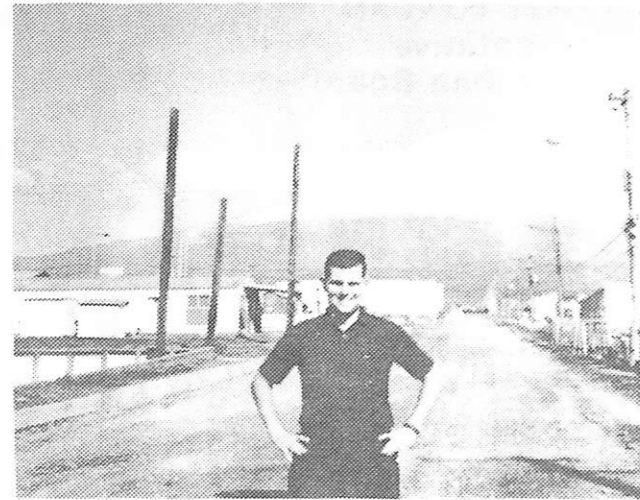
Jesus promised peace to those persecuted for holiness' sake. Motivated martial artists face misunderstanding with courtesy and conviction.

Jesus was tempted to compromise His art; martial artists are often tempted to be impressive, showy, or self-serving.

Jesus wouldn't compromise His principles, but He always put people first. Authentic martial artists train hard, but always with others' best interests at heart.

Viewed as a Way to a fullness of life, Christianity as we live it may be a martial art. It certainly engages us in spiritual warfare in a troubled and challenging world. Though its goals are far beyond

the stated purposes of martial arts devoted to self defense, Christianity draws heavily on common human resources. Offering a personal relationship with the living God (which is certainly beyond the scope of the commonly acknowledged martial arts!). Christianity still must challenge the same human will, expand the same human mind, and enlarge the same human heart. Rooted in the common human experience, Christianity and the martial arts have much to offer one another. as long aseach respects the unique provinces of the other.



Father Jim Connolly
Camp Fuji, Japan 1990

NKJU SCHOOLS



SANFORD TAE KWON DO

Larry Jackson, Nidan, Sanford, FL



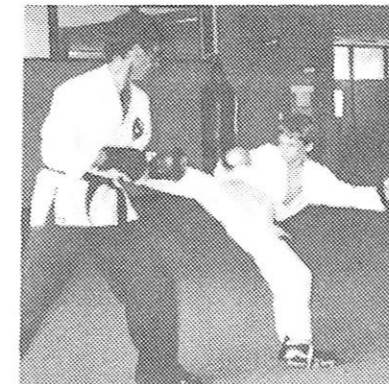
WILLIAM "CHUCK" LEY



ERIC JACKSON



CHRIS REYNOLDS



MIKE ARRINGTON JR & SR



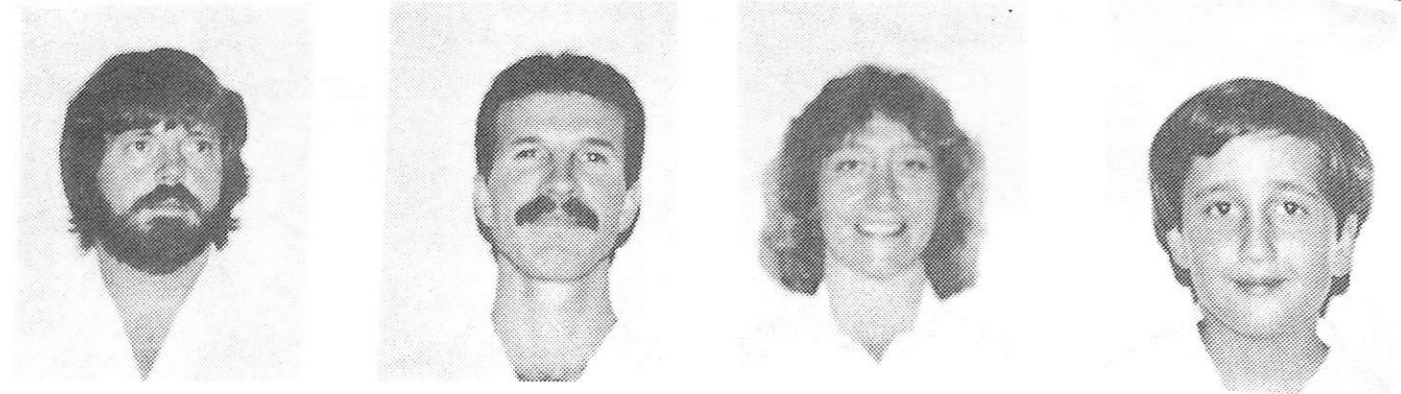
MIKE ARRINGTON, JR

NKJU SCHOOLS



PICKARD'S SCHOOL OF KARATE
John Pickard, Sandan, Sorrento, FL

PICKARD'S SCHOOL OF KARATE
BLACK BELT CLASS



JOHN PICKARD GEORGE STREMINOS KAREN LYNCH JOE VITRELLS

NKJU SCHOOLS



BOB FISCHER



BOB FISCHER KARATE
Bob Fischer, Rokudan, Marietta, GA



AL STILES



BOB MONCRIEF



ELOISE FLEMING



PAUL SMITH



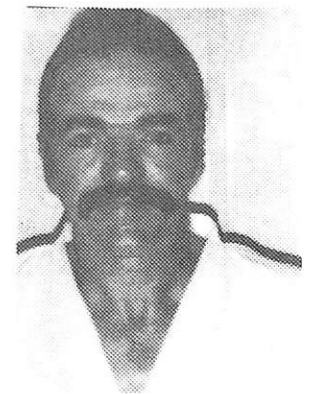
ELAINE FLEMING



KEVIN HARRISON



JOE DEAN



HAROLD CUNNINGHAM

NKJU SCHOOLS



GREG SMITH



TESSA SMITH



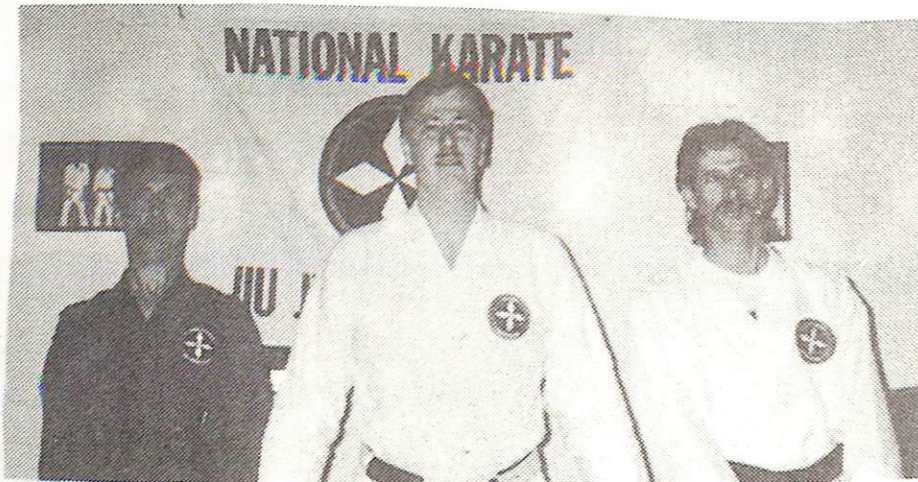
MATT SMITH



MATT STOCK



CARLY BLACKWELL

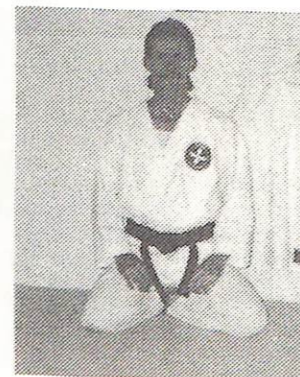


BOB MONCLIEF/BOBBY FISCHER/MICHAEL TUDOR



ANDY MAURER

ILA NATIONAL KARATE CLUB
Michael Tudor, Shodan, Ila, GA



MIKE TUDOR



MICHAEL LYDES

NKJU SCHOOLS

KARATE-DO ACADEMY
Donna Cradock, Nidan, Ventor, NJ



DONNA CRADOCK



MARSHAL CRADOCK



CASPER PARLAPIANO



DANIELLE GUORIGLIA



GARY CAPIZOLA



JOAN CRADOCK



GINA GUERRIER



MIMI MENEI



IYATA ANDERSON

NKJU SCHOOLS



LEN MINTZ



PAULA RICHARDS



J.J. ANDERSON

THE RELATIONSHIP BETWEEN TORI AND UKE By Mike Flinn

Tori is the person doing the technique. Uke is the receiver of the technique. Whether it is a demonstration or in class, the partners must be able to work with each other. Each has a different job that they must carry through if the technique is to be performed properly. If the technique is just for show at a demonstration, it should be performed so that the audience can see what you are doing and not be confused. The technique should be clear and simple if it is being demonstrated for the first time. The audience must be able to follow the technique to see what each member of the team wants them to see.

If the technique is done in class for the first time, the technique should be done slowly enough so that each partner knows exactly how they will have to act or react. Sloppy technique is never justified. Neither is hurting your uke.

Tori must always look after his partner. He must not use too much force, or allow his focus to be off. Tori must also allow his partner to be able to move or be able to tell if the technique is causing pain. As Tori you must take control of the situation. The mental attitude has got to be just right. When doing the technique at a demonstration, Tori should be in complete control of the technique. He should be able to explain the technique, and all the little things that make it work. This is like doing a karate kata; the movements must be precise and accurate. His posture must be right for the

technique, and he must be sure of his movements.

In class Tori has a little more leeway. When learning a technique, his posture will not be perfect on the first couple of tries. His movements are allowed to be slower than normal, but he should still try to stay in control and never hurt his partner. He should realize that only through practice will the technique eventually come to him.

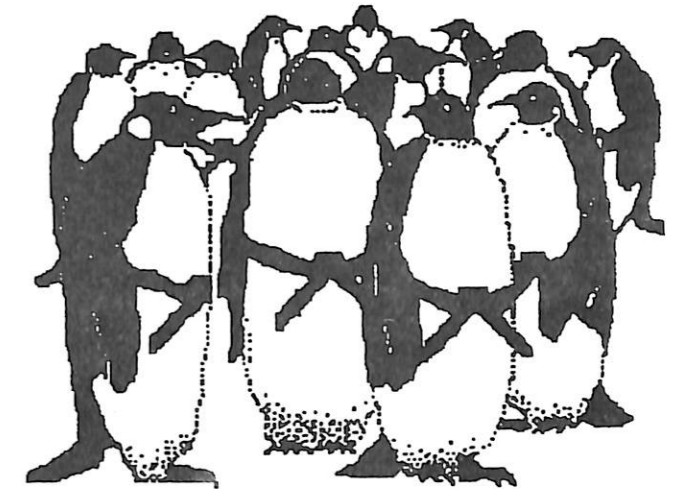
Uke has a very important job. He must allow a technique to be performed on him. This usually means a small amount of pain or discomfort. Uke's job is to make Tori look good at a demonstration. To do this he must not fight Tori's technique. Uke must learn to be in a certain position so that Tori can perform the technique properly. He should not react sharply and throw Tori's technique off. If Uke is supposed to throw a punch at Tori's stomach, the strike must be there and not at his head. If Tori is to throw Uke, Uke must not try to counter the technique unless it is called for. It is difficult to give up control of your motions, but to be an Uke you must. You also must know where your limit is. If you are in pain because of a technique that is done in class, tell Tori. He will not allow the pain to persist.

For any technique to look good, both partners must know what their job is. They must work hard to get both sides of the technique down so that it can be perfected. Once you have worked on a technique enough and think that you have it down, you change roles.

"The 'Union' of NKJU came through at the Spirit Camp. Everyone came to train hard, work together and enjoy new training experiences. Meeting new people — especially Henky! — made it a tremendous camp. Sharing kata and helping each other conquer the water and elements makes it so we want more. See you there next year!" --Tony Mabry

Awards were presented to: Kyoshi Lemuel Stroud, Most Outstanding Instructor; Carl "Henky" Wallmark, Spirit Award; Jim McKee, Farthest Traveler; Rick Holbrook, Second Farthest Traveler; and Barbara Myers, Frozen (prickley) Foot Award.

Winter Camp '91



Please Join Us

For those of you who didn't make it this year, we hope you won't let the opportunity pass you by again. This year's 1991 Winter Camp will be even better. The experience of those participating at the 1990 Winter Camp was exciting, spirit-oriented, and self-awakening; I think it gave us an extra "something" that no one can take away.

Barbara Myers, Nidan



NKJU SCHOOLS



STEVE WAGNER



SEIPAI DOJO

Steve Wagner, Nidan, Conyers, GA



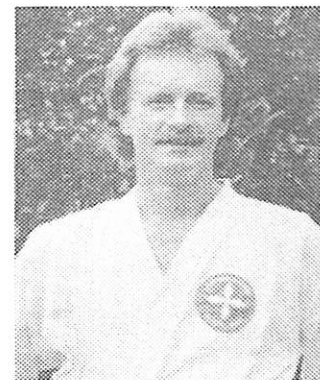
ISABEL WAGNER



RICKY WAGNER



COREY WAGNER



NATHAN SPEARS



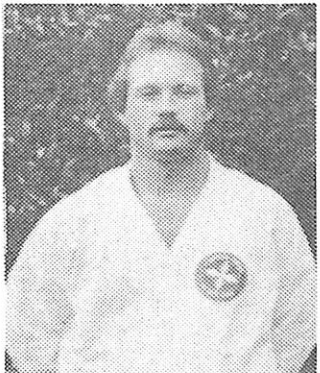
MIKE BARKER



CHRIS INGLE



GREG SMITH



KEN WHIELE

NKJU SCHOOLS



SOUTH WEST ACADEMY OF KARATE

Greg Johnson, Yondan, Palos Hills, ILL



THOMAS KLEKAMP



MATT MCCORMICK



BILL MCCORMICK



MARK DRURY



FRANK PENSA



WALTER SMART



PATRICK JOHNSON

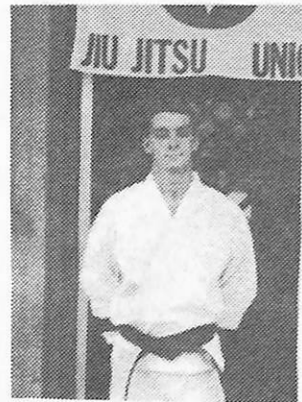
NKJU SCHOOLS

MARTIAL ARTS ACADEMY

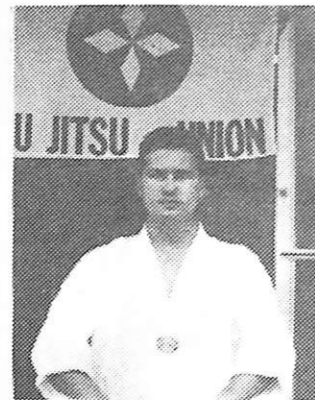
Mike Melum, Sandan Andre Melum, Nidan, Houma, LA



MIKE MELUM



ANDRE MELUM



DWIGHT RUSH



BOBBY FANGUY



NICHOLAS PARFAIT



JACOB PARFAIT



DAVID BABIN



BRYAN TILLMAN

NKJU SCHOOLS



HESTER ZORN



CHRISTOPHER
BRIEN



SCOTT
ROBICHAUX



MICHAEL FANGUY



JOE PIERCE



JEWEL BECNEL



BRYANT COLLIER



JOE PLOCHER



JERRY POIRRIER



BILL ZORN



PHILLIP BILLIOT

ONE STEP SPARRING

By Bill Kisby, Tae Kwon Do

One step sparring is the most important basic form of sparring. The primary objective of Tae Kwon Do is to win with one fast, accurate, decisive blow directed at the opponents vital area at the proper time with the proper weapon. If the execution of the technique is proper, the confrontation can possibly be terminated immediately without further risk of injury to yourself. The basic form of sparring is not only practiced by beginners, but also by those at the black belt level including Master Instructors.

Although there are many different styles of martial arts, one step sparring is one training method practiced by martial artists of various styles in one form or another. One step sparring is an essential training tool in familiarizing students with punching, kicking and blocking movements through practical well-controlled application. Since the application of these various counter techniques can also be applied in combinations, they permit the student to acquire fundamental sparring skills without danger of injury.

The development and application of one step sparring must be done in slow motion initially to enable the student to understand the importance of an accurate, well balanced, effective counter attack. In examining the goals of Tae Kwon Do training, one must realize the importance of effective counter attack training since Tae Kwon Do is for self defense, and should not be utilized to initiate aggression.

One step sparring can also teach the student to control his mind as well as his

body because the student must wait to be attacked before he can counter attack. This ability to control the mind, and in turn control the body in a hostile situation, further enhances the student's abilities in a real confrontation permitting him to demonstrate restraint and self confidence, which are also paramount principles in Tae Kwon Do Training.

The initial reaction by most animals as well as humans when they are attacked unexpectedly is to retreat or take a defensive posture, thereby giving the aggressor another opportunity to attack. If one step sparring is heavily emphasized in a student's training he will build up a mental toughness, and his reactions will be spontaneous if attacked, even if he is not aware of the attack until it is suddenly initiated by the aggressor.

One step sparring techniques should be taught in conjunction with the level consistent with the student's abilities but, once the student learns to demonstrate his ability to

retain a number of these techniques, he should be permitted to utilize those with which he feels comfortable in executing effectively. Although it is important that a student learn a variety of one step sparring techniques, it should also be kept in mind that in order for the student to effectively use these techniques they must be executed spontaneously without forethought. In order to perform techniques with such spontaneity, the student must enjoy and feel comfortable with the technique so he will devote the necessary time to have it become a reflex reaction.



One Step Sparring (continued)

This type of training also permits the student to use his mind to think about how and why the technique will or won't work effectively, instead of merely performing motions in a strictly regimented impersonal manner. The student should always be reminded that the applications of his one step sparring skills are readily adaptable to free style sparring both as counter and offense combination techniques.

It must be kept in mind that in a real street situation, your one step sparring skills will be your first initial reaction to an attack, and if applied effectively, through power, balance, and accuracy, they could end the confrontation. The

longer a confrontation continues, the more of a chance you have of losing the battle because your opponent can analyze your strengths and weakness and attack more effectively. Regardless of one's strength or determination, a powerfully accurate technique can kill or seriously injure anyone.

To adapt one step sparring methods to real life situations, one must always remember to utilize a half front stance protecting the groin, and never be close enough to the potential attacker that he can attack without taking a step. This added step increases his vulnerability and your time to react.

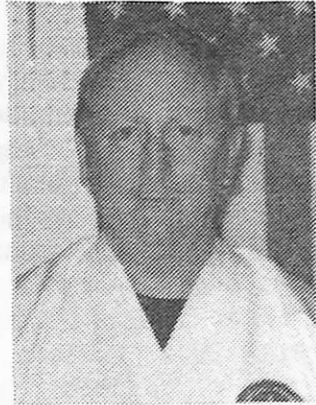
FUNDAMENTALS OF EXECUTION OF ONE STEP SPARRING

1. FACE EACH OTHER APPROXIMATELY ONE (1) STEP APART AND BOW.
2. ASSUME A READY POSITION GAZING INTO YOUR OPPONENT'S EYES.
3. THE ATTACKER THEN ASSUMES A LEFT WALKING STANCE, LEFT LOW FORM BLOCK WHILE STEPPING BACK WITH THE RIGHT FOOT AND SIMULTANEOUSLY KI UP.
4. THE INDIVIDUAL ON DEFENSE EXECUTES A KI UP AND THE ATTACKER EXECUTES HIS ATTACK.
5. THE INDIVIDUAL ON DEFENSE EXECUTES HIS COUNTER ATTACK AS THE ATTACK IS AT ITS MOST EXTENDED POINT, THEREBY EXPOSING THE ATTACKER FOR AN EFFECTIVE COUNTER ATTACK.
6. AS THE COUNTER ATTACK IS EXECUTED, A KI UP IS USED. GREAT CARE SHOULD BE GIVEN TO INSURE BALANCE, SPEED, ACCURACY, AND POWER IN YOUR COUNTER ATTACK.

NKJU SCHOOLS

JOLES SCHOOL OF AMERICAN COMBAT
& SELF DEFENSE

Jerald Joles, Nidan, Presque Isle, ME



JERALD JOLES



GINNY JOLES



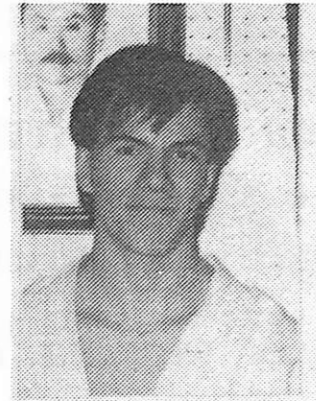
JOLEEN JOLES



ED MURNAN



RICK PAGE



SCOTT POMELOW



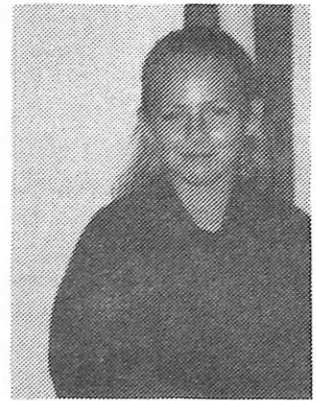
CHRIS POMELOW



TONY HANSON



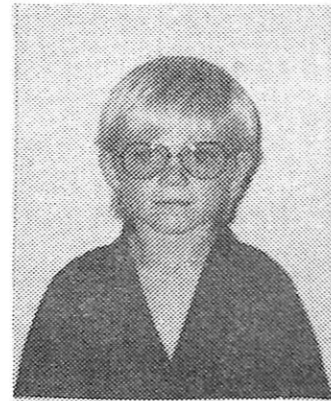
BILLY HANSON



ANGEL YORK



BUB YORK



GUTHREY YORK

NKJU SCHOOLS



MIKE KELLEY



MARK KELLEY



BEN GATES



JOSH GATES



JAMES BARBER



BRANDON DESSLER



JEFF HAUSER



JENNIFER HAUSER

WU HSING SHAN

Al Gardner, Godan, Bath, ME



AL S. GARDNER

NKJU SCHOOLS

WU HSING SHAN



ALBERT NELSON



LARRY INNES



KATHERINE ELLIS



DENNIS GORDON



RICK HOLBROOK



MARGARET ALLEN



DONNA KELLEY



LAURA DORSEY



JIM NICKERSON



BOGAN BROOKS



PRISCILLA SEIMER

USING YOUR MARTIAL ART

By Bill Knoblock

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

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

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

To further explain this, let us take a karate-ka. Up to shodan level, he or she

basically concentrates on learning his basic striking, blocking and kicking technique which consist primarily of the aforementioned long range and inside technique. The bunkai of his kata and his one-steps or self defense techniques are usually geared toward this purpose. The Jiu Jitsuka initially concentrates on learning to parry techniques (in one manner or another) then learns to use control and throwing type technique. Most of his wazas and self defense technique are usually geared toward this purpose.

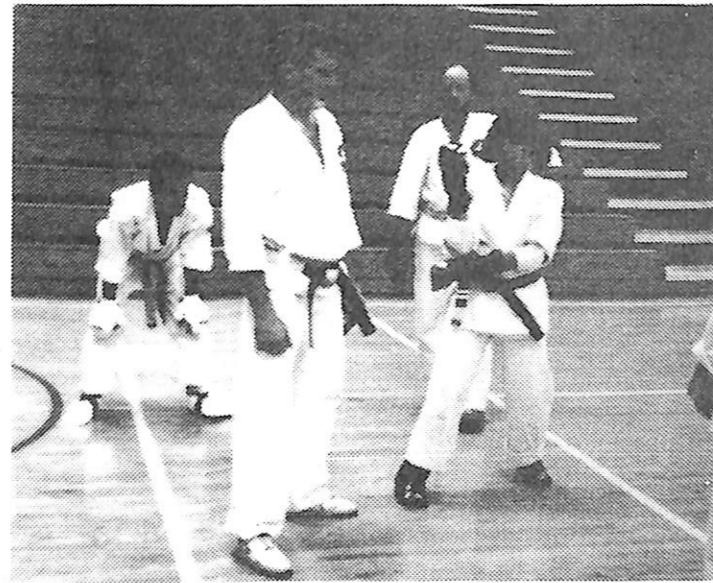
As I have said before, both Jiu Jitsu and karate have all the technical areas necessary to survive street encounters. The main problem with most people within each system is that for one reason or another they do not stay with their respective systems long enough to pick up and develop these advanced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

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

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

We have all heard the old saying that we all follow different paths to the top of the mountain, but that the view is still the same. Well to me, this not only means that we are within harmony with the universe and ourselves, but that we will be able to handle all situations in life the same. Now this covers a great deal, but just dealing with street situations, this means that a senior student of the arts, no matter what Art it be in, has the ability to produce total

destruction of his or her opponent. This is done by having the ability to understand and perform in all four vital areas I have talked about. By having this knowledge he or she has a level of confidence so great that they will be in a position of controlling the street situation to the point that they will destroy only those who deserve it and able to have mercy on those who do not know any better.



"You're going to fight like that?"

OUR ART -- A WAY OF LIFE

By Gary P. Franklin

Those of us who have been in the martial arts for any length of time - and who have a philosophical bent - may ask why we really got into the martial arts and why we stayed in them.

My original reason for joining KARATE was to take a self-defense course but, at the end of the six weeks, I found a sport that I could count as my own. A sport in which with an average ability and above average perseverance, I could find athletic fulfillment.

Why I stayed in is more elusive to answer. In truth, I've quit several times. I remember one particular occasion (after I was well bloodied) that I threw my gi into the closet with the intent of never picking it back up. I had had enough of the pain, sweat, training frustration plus the egos of other martial artists. I just did not need

KARATE and all that went with it. BUT I DID!

I needed the discipline of the workouts, the development of mental focus, the ability to suppress my fear and the comraderie of people who have paid the price of their achievement in the martial arts.

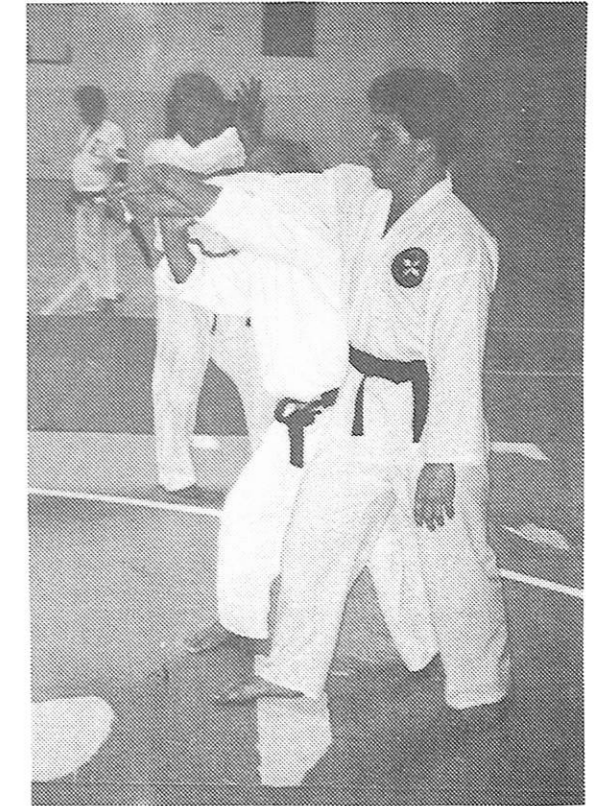
In short, I needed what my sensei called the three D's: Desire, Dedication, and Discipline. That special man gave me a key to KARATE and to life. Because of the three D's, KARATE slowly became a way of life with me. I went back to the closet and picked up my Gi to go out and "mix it up" again - and again.

After two decades in KARATE, it has become a comfortable way of life - I do it and it to me. After all that time I still pursue the three D's - the pursuit of them is the reason why I stay in! Why do you?

CAMP '90



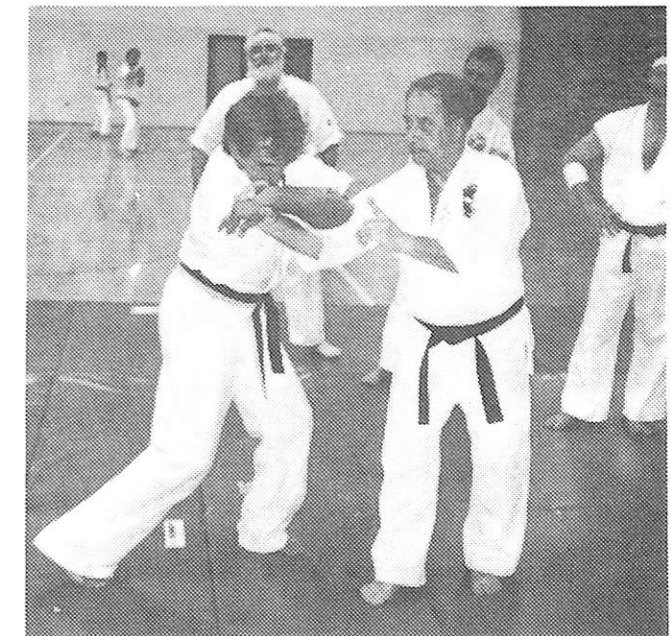
"Lord, help me help them!"



"Maybe if I sleep, it won't hurt as much!"

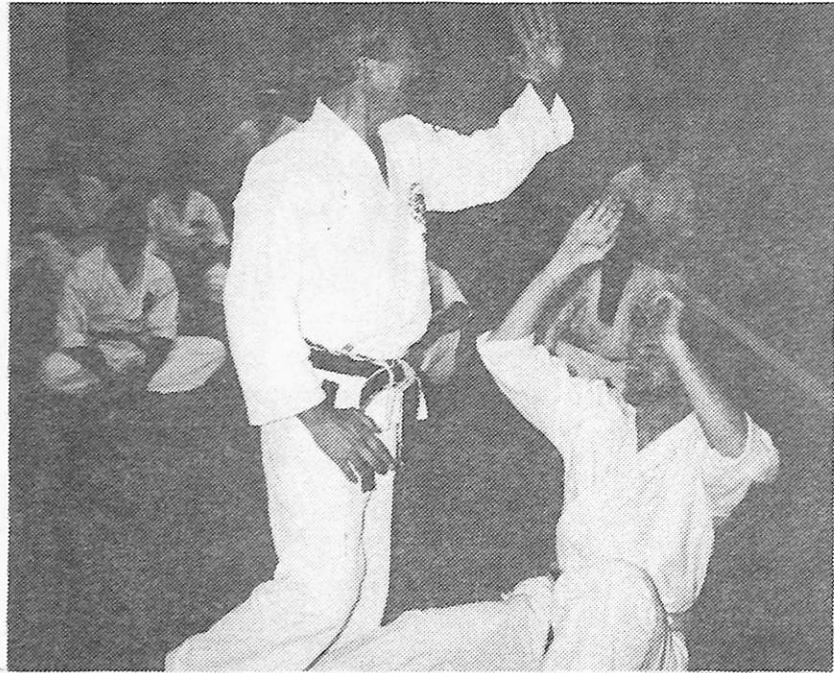


Camp Rule #1:
Grab a quick one whenever you can.

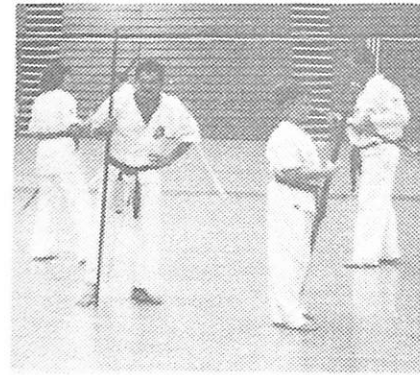


One more time! (Moichi-do)
Kyoshi Stroud gives finer points of Hakkoryu with Super Uke, Clayton Tucker.

CAMP '90



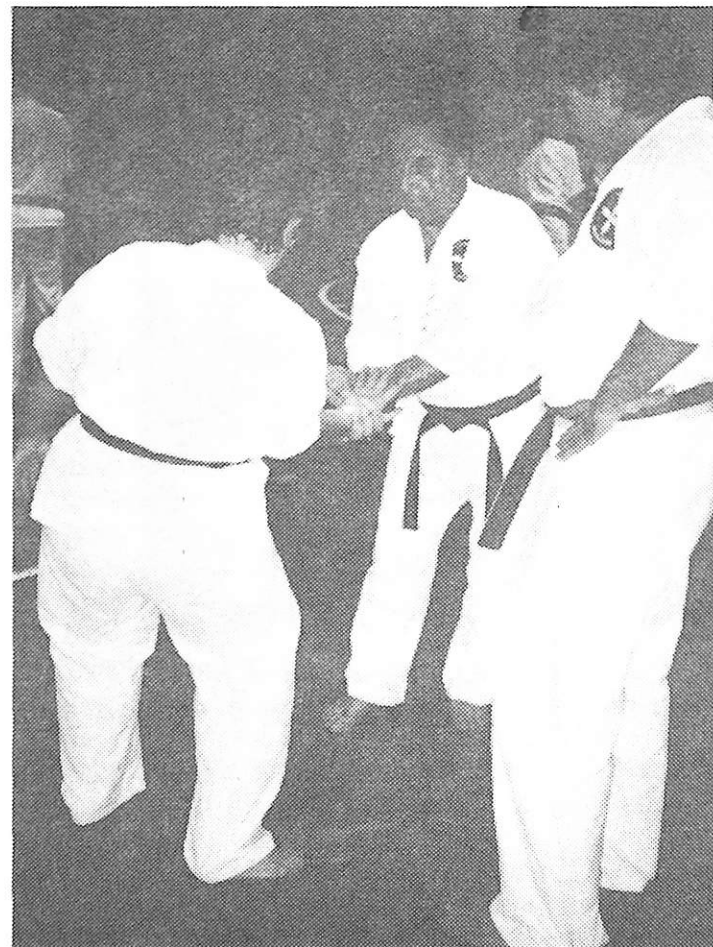
"Oh, how EZZ-ZEE"



"Are you Serious!?"



Thornton & Lewis working hard!

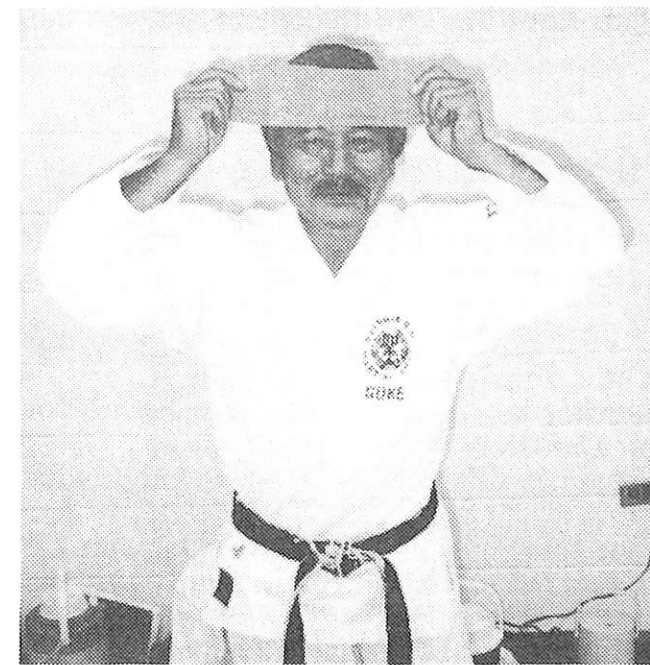
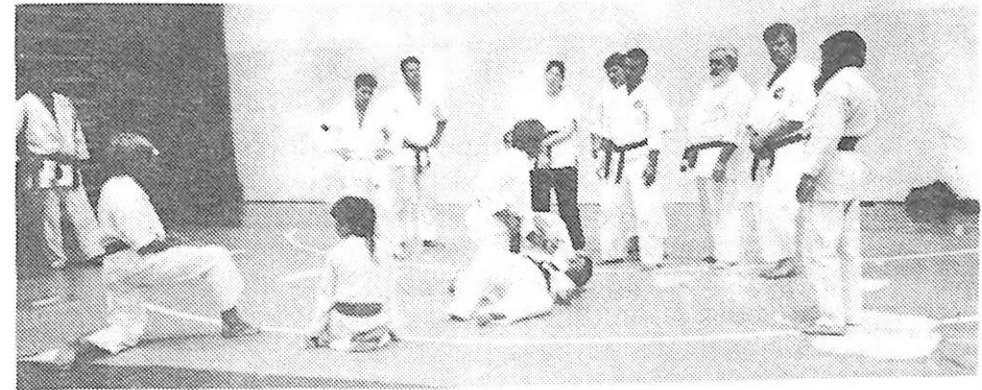


"Richy, we're really going to put the pressure on if you don't get us a Snoopy band-aid!"

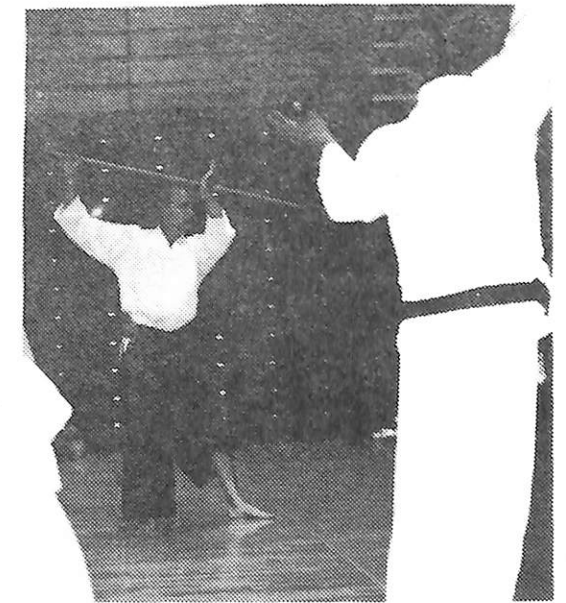
CAMP '90



"Take me back to Bath, Maine, Please!"



"Will it help a headache, soke?"



Jo class with Sensei LaMont.

DAN - JUN By Bill Courtright

Traditionally the word Dan-Jun means "a place where strength is stored." It contains great healing capabilities. There are three locations of Dan-Jun within the body: the upper Dan-Jun which is located between both eyes, the middle Dan-Jun which is located right under the heart at the center of the chest, and the lower Dan-Jun which is located two inches directly below the navel.

Dan-Jun breathing is controlled breathing that originates from the lower Dan-Jun. The lower Dan-Jun is the place where both strength and blood gather to be sent throughout the body. The energy

developed in the lower Dan-Jun is called "ki" (pronounced "key").

Breath control is important in both defensive and offensive situations. By exhaling with each block, strike, or kick, the stomach is flattened so that if there is contact, the muscles are tensed to better absorb the blow.

Also, if one starts to breathe ineffectively while still fighting, the body panics and usually starts to overheat, begins to perspire profusely, and becomes lightheaded. When breathing improperly, not enough oxygen is going to where it is needed.

THE PURPOSE OF DAN-JUN BREATHING

By utilization of the abdominal breathing method, the following will be developed:

1. Concentration—One must be able to exclude all irrelevant thoughts and activity. Full concentration on a singular activity accelerates learning and muscle coordination and speed.
2. Patience—Due to the amount of time and practice necessary to properly develop techniques, one must have patience. Many repetitions of slow, deliberate abdominal breathing movements which are physically strenuous help one to develop this patience.
3. Blood Circulation—This exercise temporarily increases blood flow helping to cleanse the body and improve overall circulation.
4. Strength—All power is derived from the Dan-Jun. Knowing how to control and use this ki (energy), one can develop tremendous strength.

THE DAN-JUN BREATHING TECHNIQUE

1. Position—Sit in a crossed-leg position with your spine straight. Your palms should be placed on your knees, facing upwards, with your thumb and forefinger touching. Your eyes should remain closed.
2. Inhaling—Draw your breath in slowly through your nose, pushing it down below your navel (Dan-Jun). Be careful to keep your shoulders still. Inhale for seven seconds.
3. Holding your Breath—Don't exhale immediately after inhaling, but hold your breath for three seconds. Concentrate all your strength on your Dan-Jun.
4. Exhaling—After holding your breath for three seconds, slowly breathe out through your mouth for seven seconds.
5. Holding your Strength—After exhaling, retain one-third of your air in your Dan-Jun for three seconds before resuming your breathing. This saved strength will link up with the added strength from each new breath.
6. Regulating your Mind—Your awareness or counting of the abdominal movements during Dan-Jun breathing will gradually make your mind calm and clear. When thoughts distract you, don't worry. Simply notice them, and gently return your attention to your breathing.

NKJU SUMMER CAMP '90

DAILY PRAYERS

By Father Jim Connolly

NEW BEGINNINGS - MONDAY

Lord of Wisdom, we come to You at the beginning of our effort. Bless us as we seek to grow in our art. Expand our knowledge of ourselves and one another through the techniques and styles in which we come to grow. We ask this in your name.

Amen.

SETTLING DUST - WEDNESDAY

Lord of dawning awareness, we thank you today for all the patience our teachers have shown in bringing us to new levels of knowledge. Some of the dust of confusion has begun to settle in our minds. We ask Your continued guidance today. May we confirm the gains in knowledge we have made so far. Make us more fully one in Your love. We ask this in the power of Your Name.

Amen

SORE BODIES, - DIZZY MINDS

Lord of pain and confusion, we offer you all that we suffer today. Though we may be sore in places we forgot we had, we come to rededicate ourselves to growth in our art. Calm our minds. Heal our hurts. Give us patience in the face of our doubts and confusion. Continue to open us to new knowledge for the glory of Your Name.

Amen.

TUESDAY

FINAL QUESTIONS

Lord of growth unending, we have so little time to ask so many questions. New katas, updated drills, adapted techniques, more knowledge than we could "perfect" in a lifetime. Help us to ask thoughtfully, take notes skillfully, and practice diligently all that our teachers have shared with us this week. We ask this guidance for the glory of Your Holy Name.

Amen.

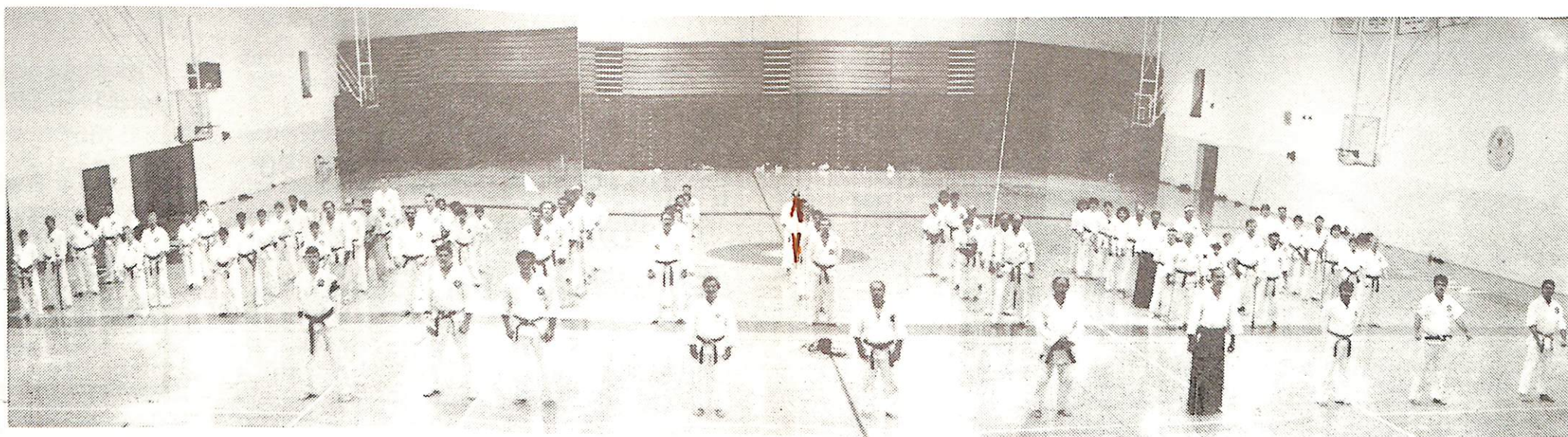
THURSDAY

COMPETITION - TEST OF KNOWLEDGE

Lord of every test, we put all our effort on the line today. You have gifted us with good knowledge and fine teachers and time in which to grow. We have fought through pain, confusion, and many questions to stand ready to measure our growth. Bless our effort. Give us a spirit of fun & good fellowship so that our competition may be a time of unity and joy, to the glory of Your Name.

Amen.

CAMP '90

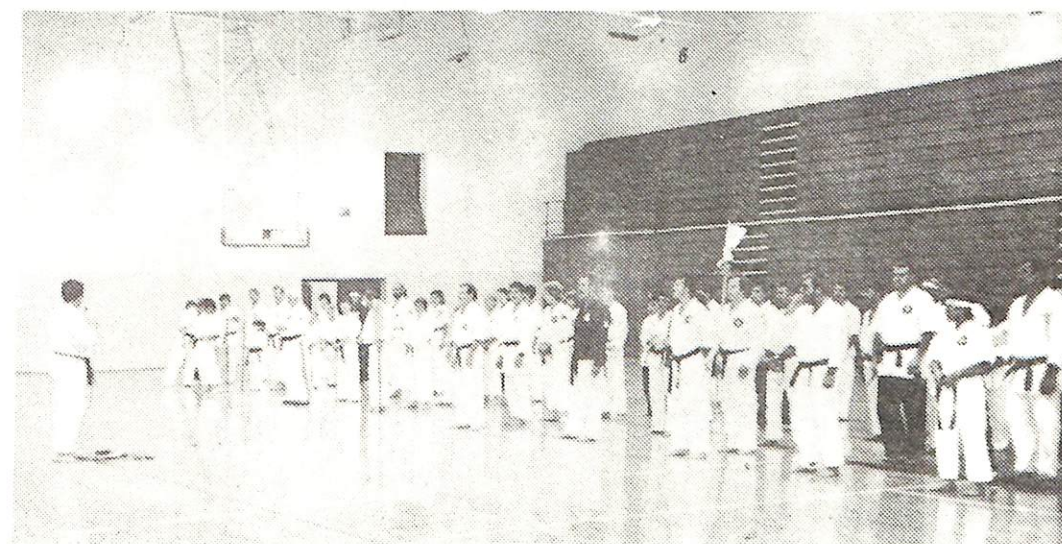


CAMP '90



Jody & Brandon Testing in Jlu Jitsu

Morning
pep talk



"The Nasty Boys" Camp '90
Johnson, Lewis, Kuniba, Knoblock, Nagy

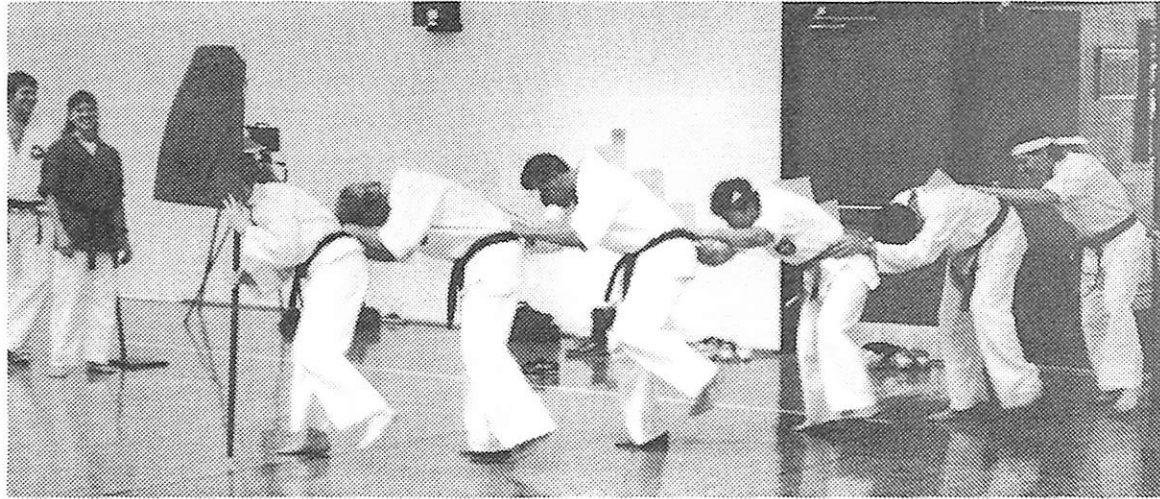


"Limber Legs"
Gurganus

"Here we go for
another one."



CAMP '90



Dragons will do anything for attention.



The Good, the Bad, and the Mouth!



Team competition day - Friday.
Andy Lewis, Russell Donham & Derek Donham

Father Connolly
Teenage Mutant
Ninja Turtle



THE NKJU EMBLEM

EVERY EMBLEM HAS A SYMBOLIC MEANING. OURS IS THIS:

Our emblem contains three circles: the outer edge of the emblem itself, the line between the red field and the blue border, and the small space at the center of the four spearheads. A circle is a line with neither beginning nor end. Second, as a circle has no parts or angles, it symbolizes perfection. Third, because a circle encloses what is within its limits, it symbolizes unity. The emblem therefore, represents infinity, perfection, and unity.

The central pattern of our emblem is four elongated diamonds at right angles to one another. The use of the diamonds represent the brilliant and hard character forged from a relatively soft material. Each of these diamonds has four points or facets. They point the way to the four basic directions of kata: north, south, east and west. It is in kata that we forge the "weapons" of DOH, or, "The Way". Furthermore, the number four is central to Zen. Buddha taught Four Noble Truths and the Eight-Fold Path: The Four Noble Truths are that (1) suffering is universal, (2) that all suffering comes from selfishness, (3) that the means to conquer suffering is thus to conquer oneself, and (4) that the way to conquer oneself is to follow The Eight-Fold Path. The facets of the diamonds, of which there are eight, symbolize that Path: Right Intention, Right Speech, Right Knowledge, Right Conduct, Right Livelihood, Right Effort, Right Mindfulness, and Right Concentration. Soke Baillergeon taught us that the "dot" at the center of the emblem is the "self". The diamonds radiate outward, they also point inward. They symbolize in that way how our martial arts protects us from what is outside of us and how it also allows our self to flow to new discoveries. Lastly, the diamonds mark the route of ki (or our God) as it flows from us, into us, and through us. Ki is both our center and the center of the universe.

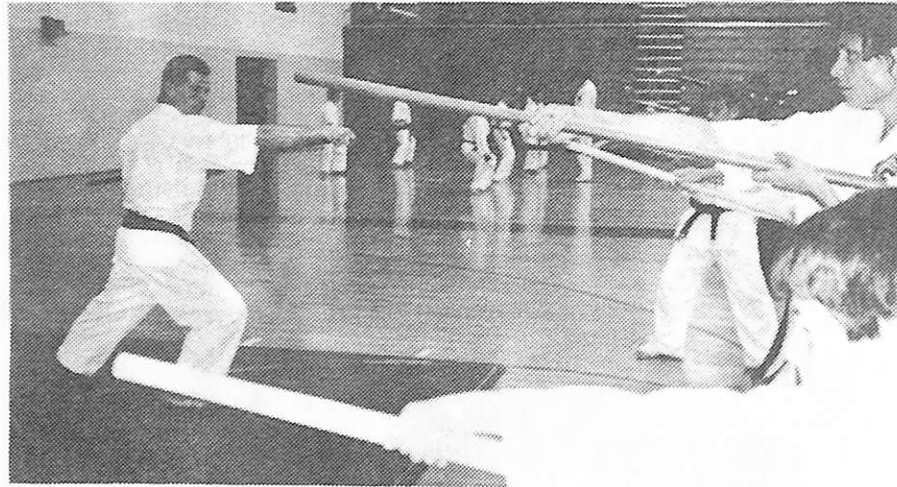
In addition to the shape and pattern of our emblem, we must also consider its colors. They are the same as the American flag and that symbolic meaning agreed upon by the Continental Congress in 1782. The red symbolizes courage; the white symbolizes purity and innocence; the blue symbolizes vigilance, perseverance, and justice.

Our art is not merely a martial art. It is a way of life. It demands going beyond punching a makiwara, doing kata, or doing break-falls 1,000 times. All of the discipline, sweat, frustration, and pain can lead us to better self-defense, but at its best it altars our character and gives us a better view of the cosmos. It is this higher meaning that our emblem symbolizes. The circularity reminds us that our union is a unity, that our goal is perfection in both technique and character, that the way is infinite, a road of endless labors. The pattern of our emblem reminds us that we are at the center of a great task, that the labor of kata and the truths of Zen can lead us to look outward with confidence and to inwardly discover that Ki animates us and binds us to the universe. In that is our profound "self-defense". The colors remind us that ours is a union that stands for courage, purity of spirit, knowledge, hard-work, and fairness. What does our emblem mean? it means the "WAY"!

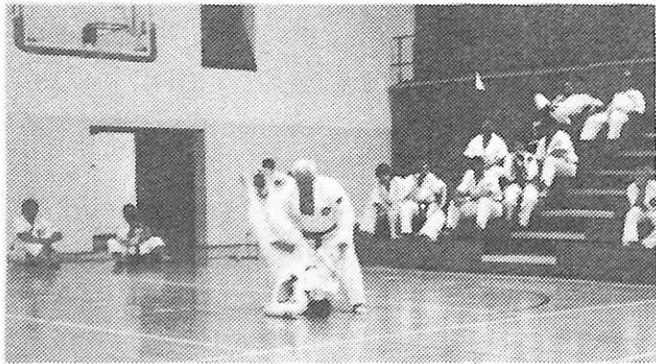
CAMP '90



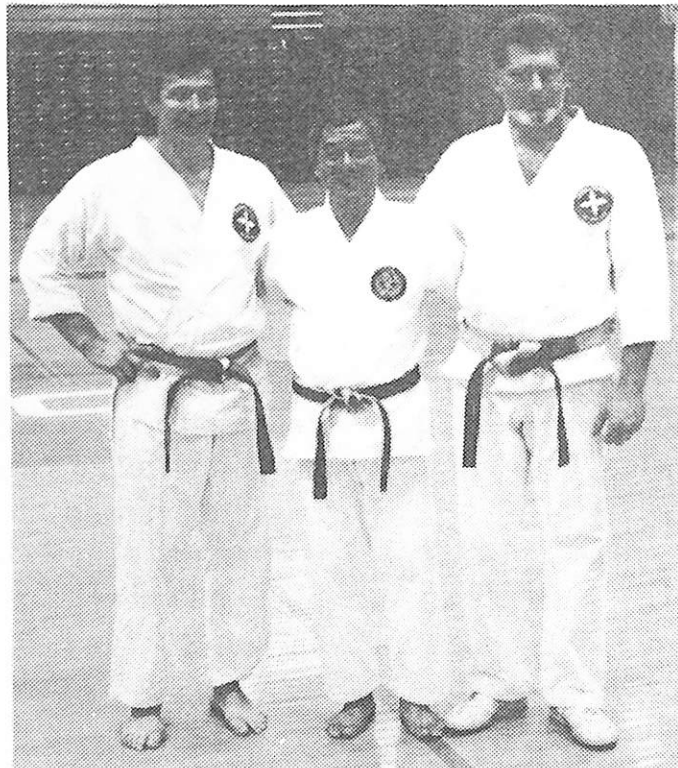
"Where did everyone go?
I was just talking to Unca Red for a minute!"



Bo class with Sensei Gurganus.



"Repeat after me,

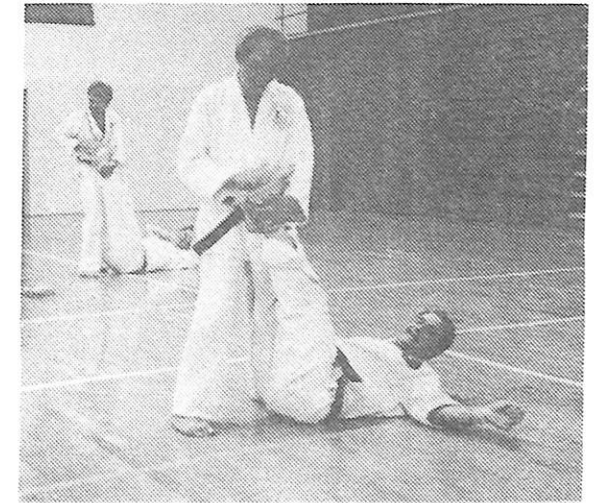


"We work together!"

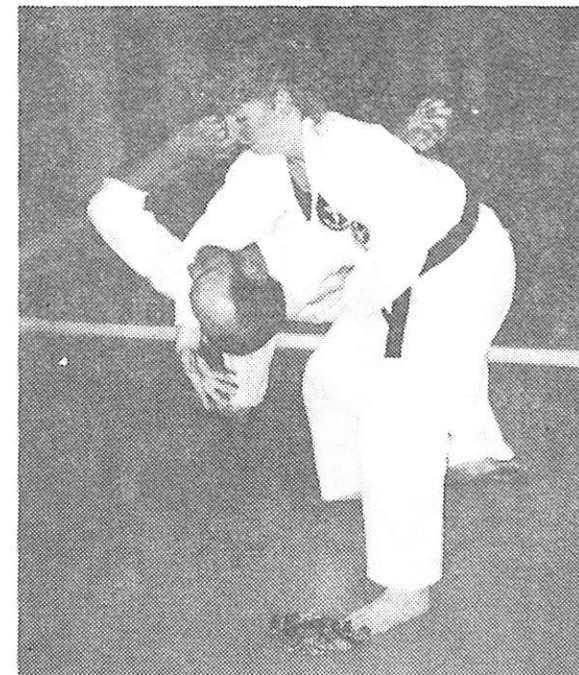
CAMP '90



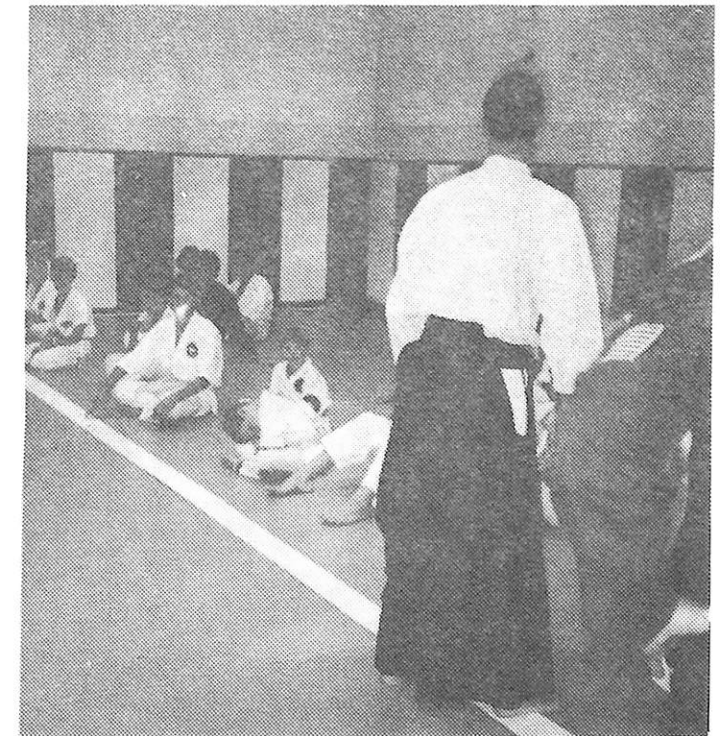
Sensei LaMont showing it can be simple.



"I've been waiting for this!"



"Here Honey. Lay your head down
right here and think about it."



I think you lost one in the middle, Sensei LaMont.

CAMP '90



The Firing Squad.



Awards time.



Master of Ceremonies.
Renshi Greg Johnson.

CAMP '90 AWARDS



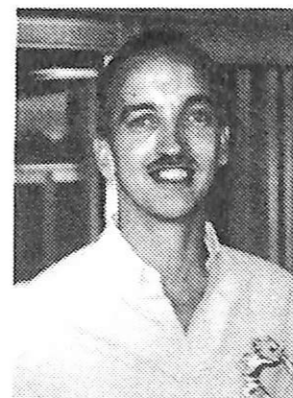
BEST TEAM AWARD - DRAGON TEAM
Bryant McKee, Nancy Galloway, Michael Hunt,
Roland Vaughn, Barbara Myers, & Tristin Heaton



SANDOR NAGY
Outstanding Camp Student
Outstanding Male Black Belt



DOROTHY WRIGHT
Outstanding Female Black Belt
Most Improved Student

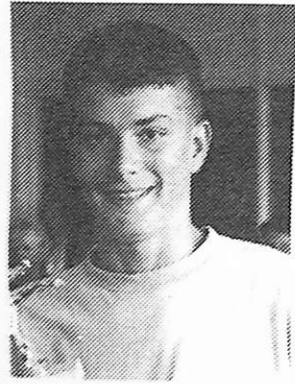


JOHN LAMONT
Best Instructor Award



MICHAEL HUNT
Broken Foot Award

CAMP '90 AWARDS



KEVIN CAULEY
Outstanding Male - Kyu Rank



DANIELLE GURIELLIO
Outstanding Female - Kyu Rank



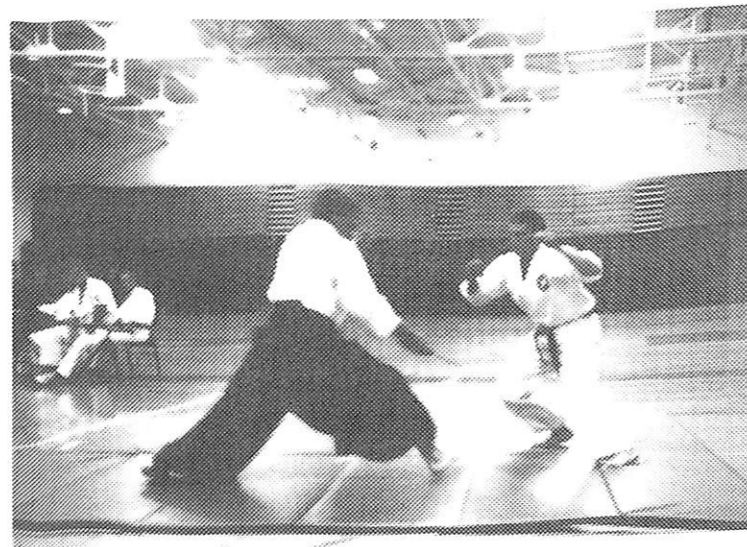
ELLEN BURROWS
Outstanding Junior Female



TOMMY THORNTON II
Outstanding Junior Male



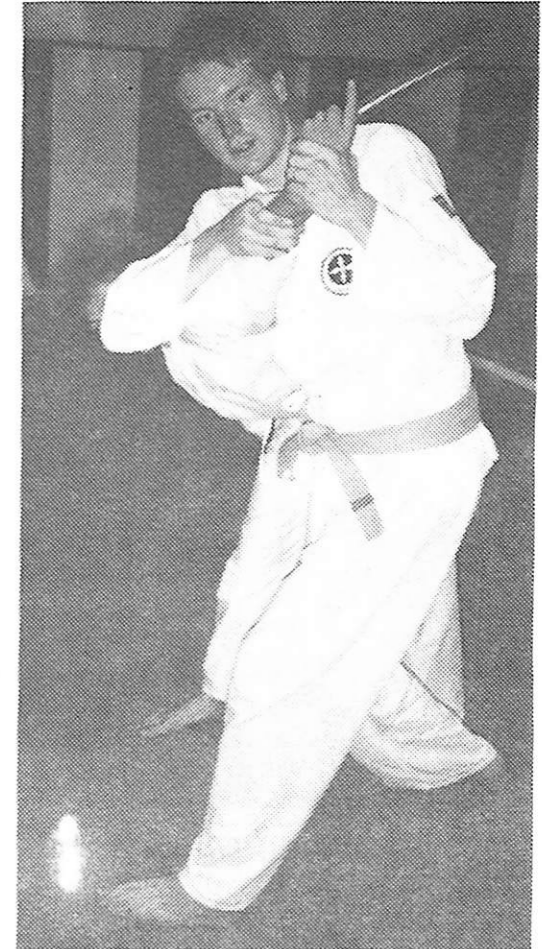
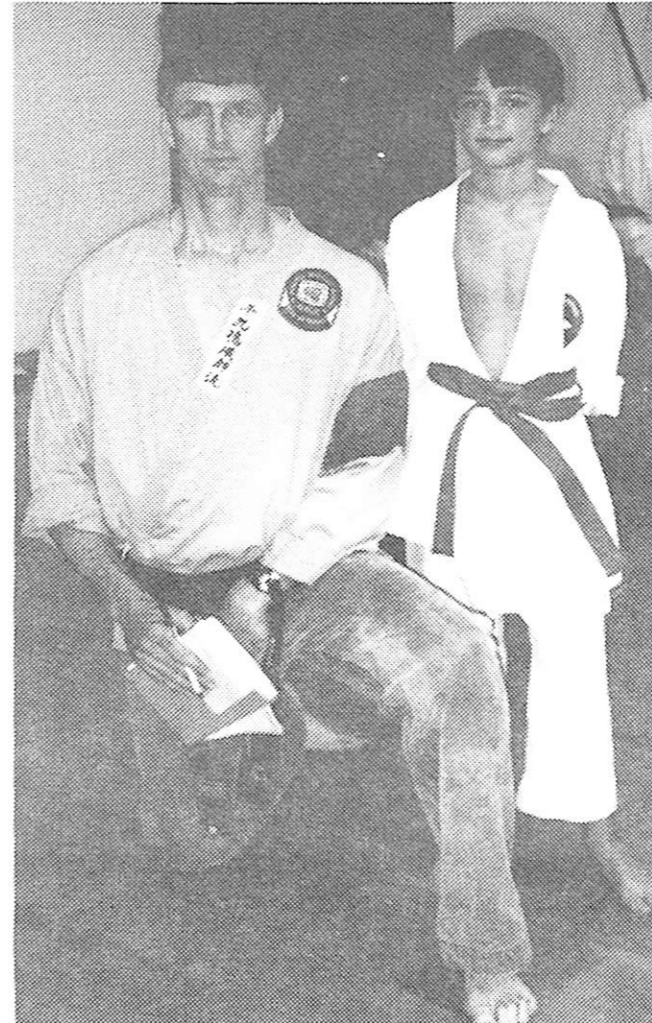
MARSHALL GRADOCK
Most Helpful Student



"I only said your skirt is cute!"

CAMP '90

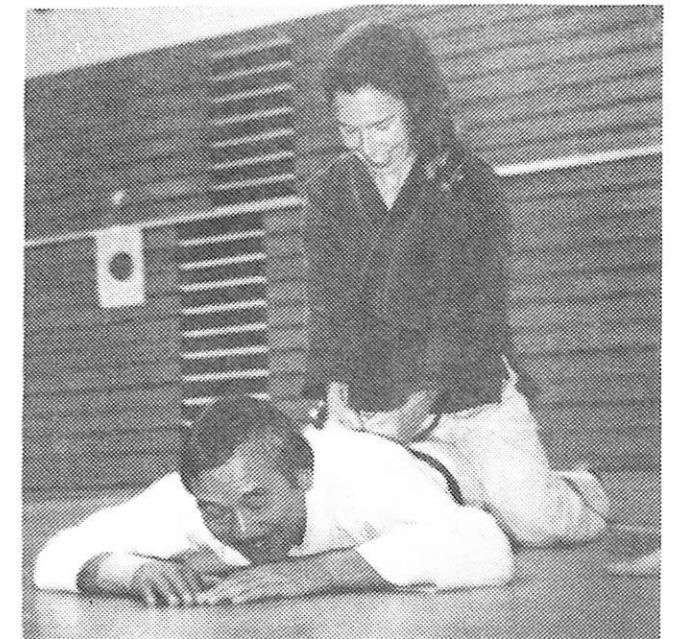
Gary Ring, camp guest instructor in Pasa Ryu
and Brandon



Sure wasn't like this in Sweden!



"What did we do wrong?"

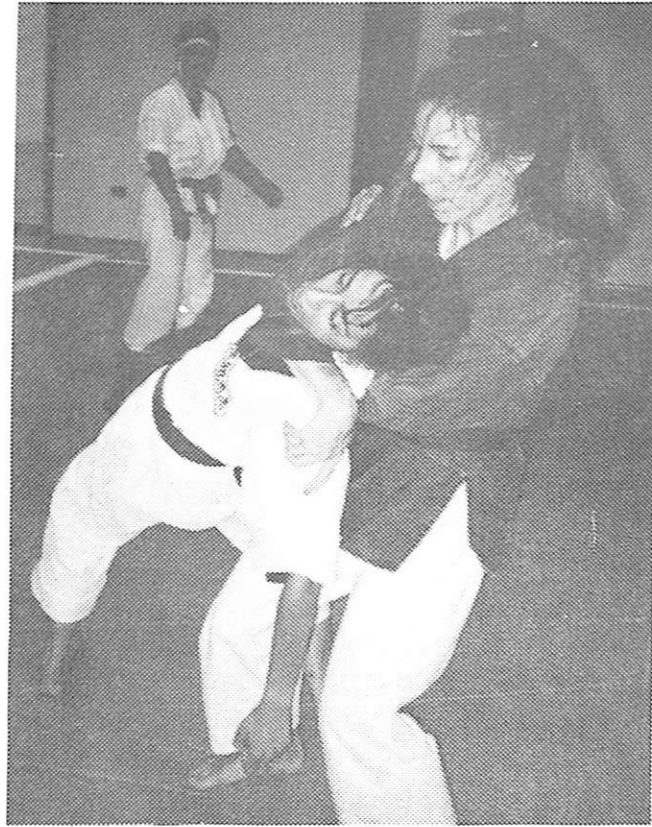


Soke likes this!

CAMP '90



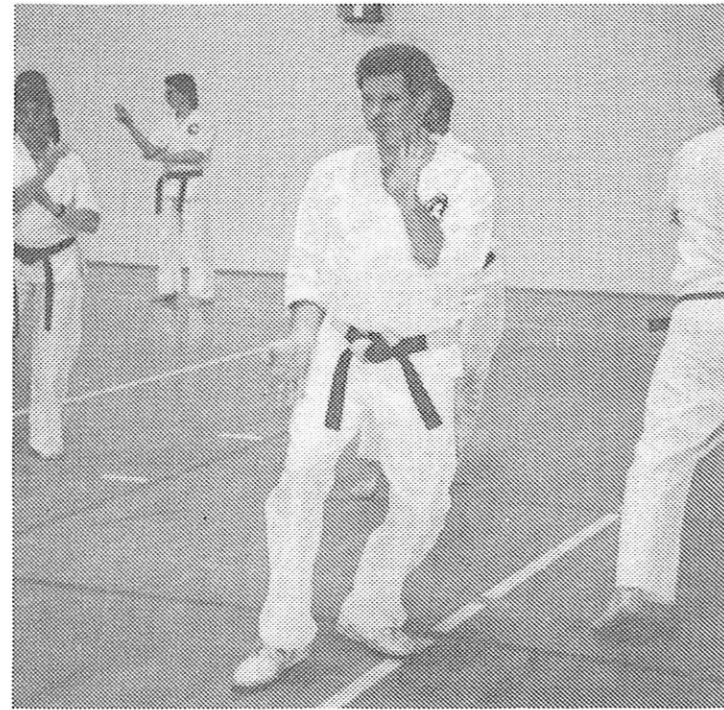
Punching Class



Admit it! You did hit Sensei Gurganus in the face.

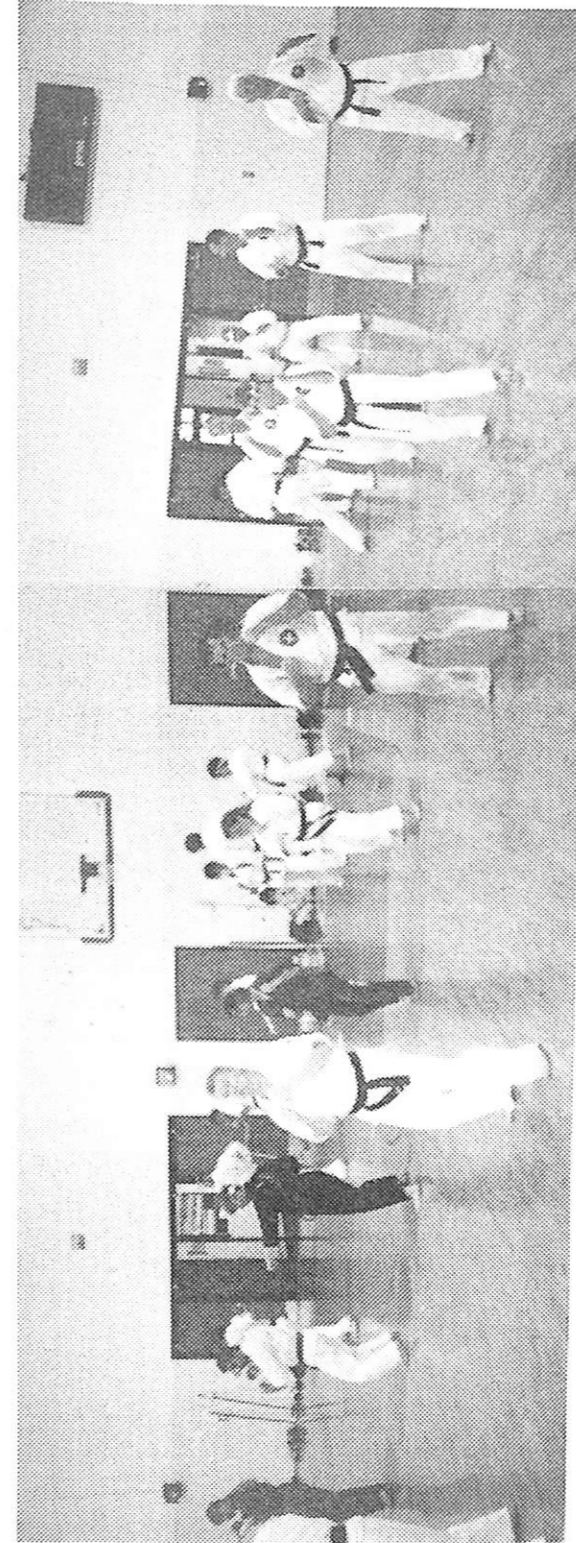


Robo Cop Myers

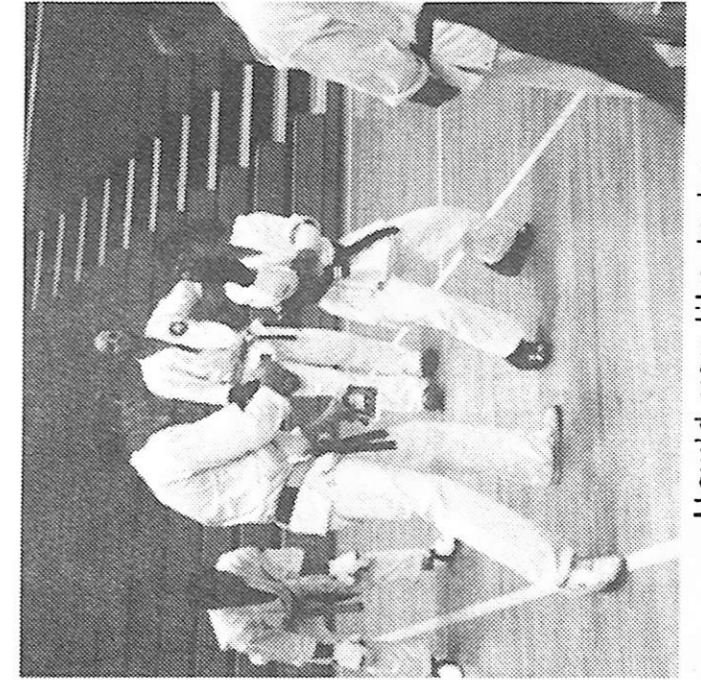


Shihan Knoblock
Goju Ryu kata class

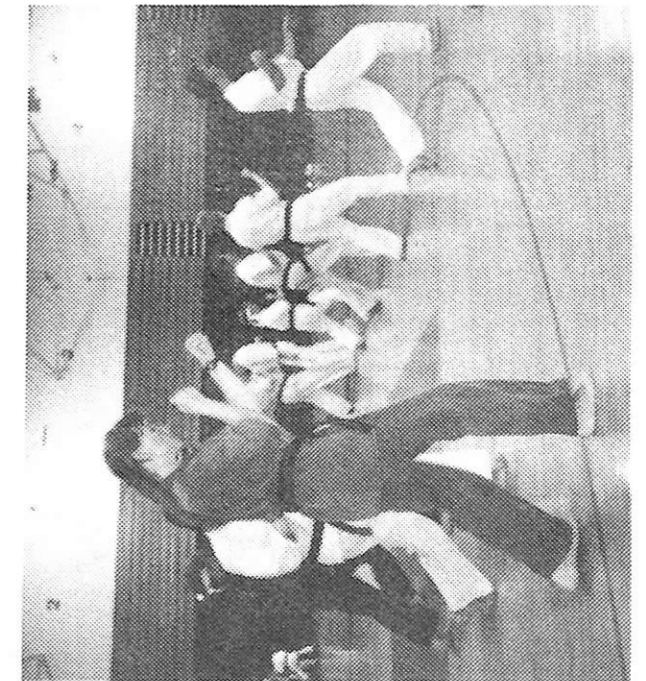
CAMP '90



Fighting Class Drills



How'd you like to be in Imira's fighting shoes?!



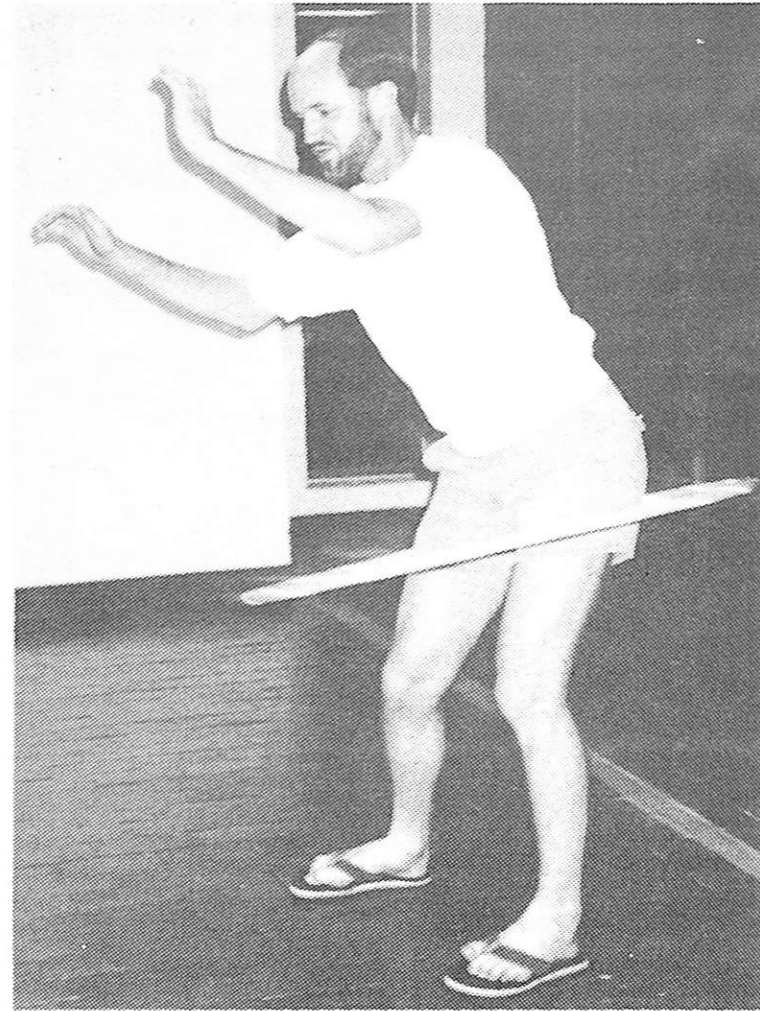
"Is this my left, or is this?"

CAMP '90

AND THEN THERE WERE FRIDAY NIGHT HIP DRILLS!



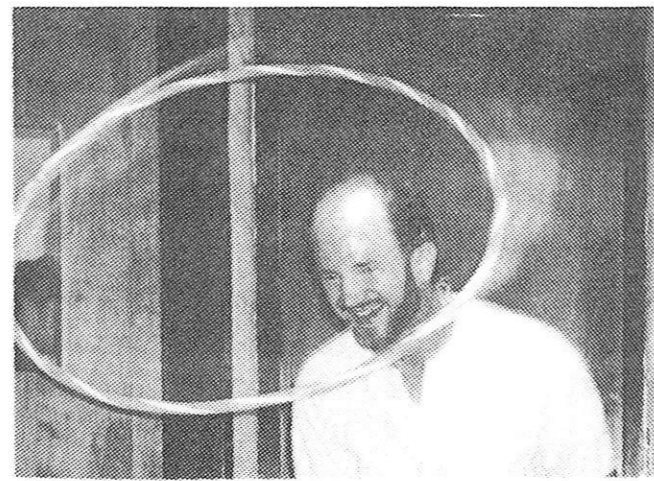
"Do you got hips?"



Nope he don't got hips.



"Look Shihan Knoblock, I got HIPSI!"



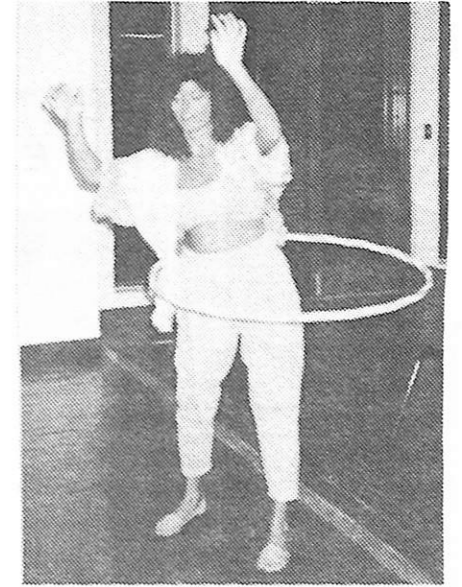
He's got neck.

CAMP '90

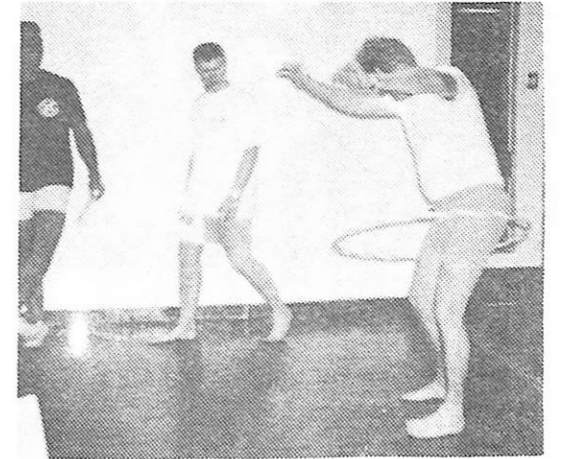
"So, this is why we do all those hip drills."



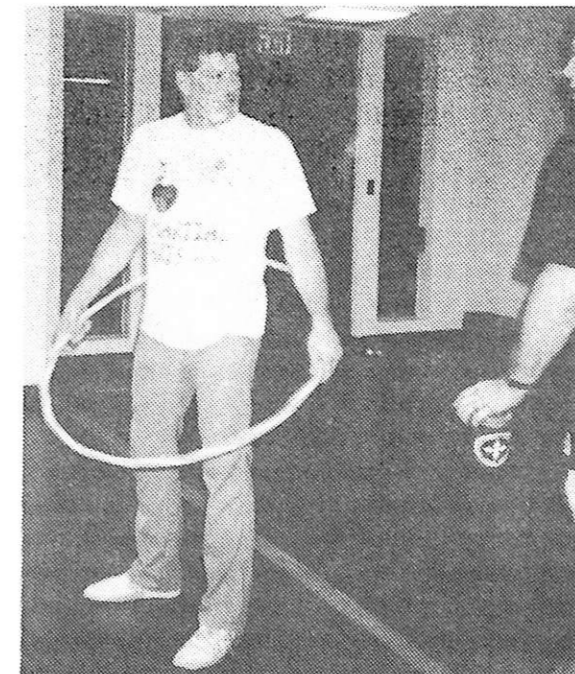
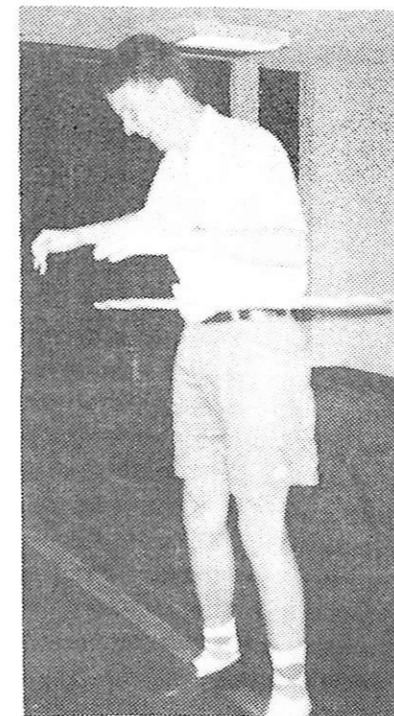
John LaMont. It's sort of like Aikido.



"I like it,
I like it!"



The hips. Greg. the hips!



"Say what!?"

NKJU SCHOOLS
 ELIZABETH CITY SCHOOL OF KARATE
 Tola E. Lewis, Godan, Eliz. City, NC



Tola E. Lewis



ANDY LEWIS



DAVEY SWINDELL



ROBBY WILLIAMS



DAVID RYAN



DAVID MENAKER



TOM OLIVER



JERRY COY



JEREMY COY

NKJU SCHOOLS



RICHARD KING



KATHY MEADS



TOM RYAN



J.D. RUSSELL



ANDY RUTSCH



TOBY LEWIS



JOE RODRIGUEZ



LARRY NICHOLSON



BRYAN ARMSTRONG



DAVID LOWE

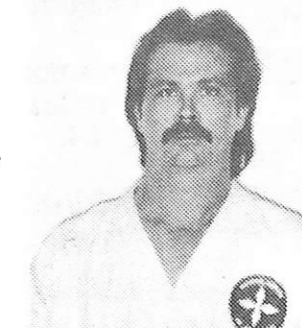


CHARLES LOWE



GWEN VAN DUYN

ROBERT HAMBY



A LITTLE ABOUT SWORDS

By Donna Cradock

The swords used in ancient times were made of stone, bone, or wood. The bronze swords which were known to the Egyptians approximately 2000 B.C. were the first metal swords. The sword has always been a hand-to-hand combat weapon and has many times been associated with military leaders, nobles, and superior warriors. Thus, the swords of exceptional men were very often elegantly decorated with jewels or gold inlaid blades.

The first Japanese swords were designed with great skill and the forging of these weapons was not taken lightly. It was believed if the blade was not forged with the cooperation of the swordsmith's spirit, it was totally worthless and would never be used by a true swordsman. Thus the day before the forging was to begin, the swordsmith would purify himself with water and harsh discipline. He would shun all pleasures and eat only enough to sustain life (boiled rice or millet which is a small seeded cereal) and never eat anything of animal origin. Once the swordsmith has purified his mind, spirit, and body, he would then put on his ceremonial hakama and his varnished hat which symbolized his trade, and then sit before his deity's shrine and pray. Before beginning the forging, the swordsmith would speak whatever verbal incantation or charm that his deity saw fit to cut away the four poisons of doubt, fear, greed, and lust. The swordsmith prayed for the deity to guide his hand.

Since the forging of the first iron swords, there have been many variations. The Tsurugi or Ken was a straight edge sword with a sharp point and was used between the 7th and 9th century. The Tachi was a slung sword tied to the side of a warrior and was very useful when on horseback. The Tachi was used mainly in the 10th century during calvary

engagements. The Katana is the so-called "Samurai Sword" and was used during the period between 1392-1572. The Handachi in shape was a cross between the Tachi and the Katana. The Wakizashi was a short blade in a long scabbard (saya), appearing to be a samurai sword but just a smaller version. The Tanto was basically referred to as any blade under 12 inches long and was often carried by the women to protect their honor.

Although modern day warfare has made the use of the sword just about obsolete as a combat weapon, swordsmanship is still very popular. Kendo, is the art of Japanese fencing and is one of the most popular sports in Japan as well as around the world. Another popular form of swordsmanship is Iai-do. Iai-do is the non-combat art of gracefully drawing the blade, striking down the enemy with a single blow, cleaning the blade, and returning it to its sheath (saya). Iai-do also stresses intellectual and spiritual attainment.

Through Iai-do, one may experience the strength, guidance and wisdom of the spirit within each of us. To feel the sword as an extension of your being and wield it as if it were one of your own limbs is the ultimate goal. Training by the hours is the only way to obtain the sweetness of Iai-do's flowers. Who knows what ancient samurai spirit may be lurking in you.

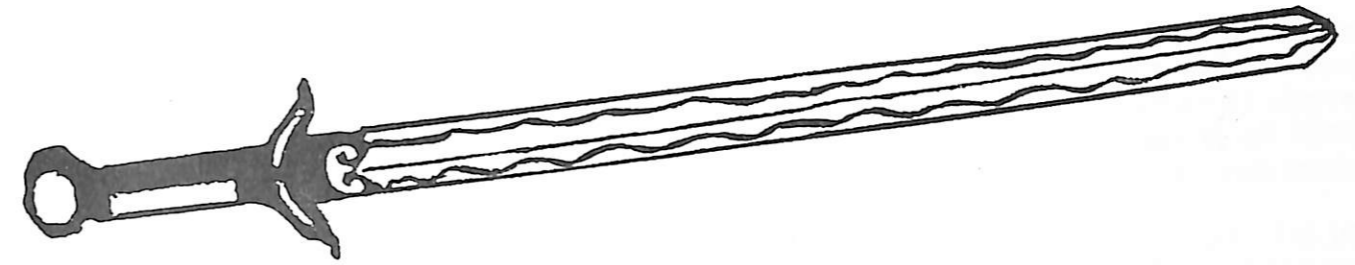
Bibliography:

Katsumi Toda. "The Ninja Sword". Dragon Books, California, 1986.

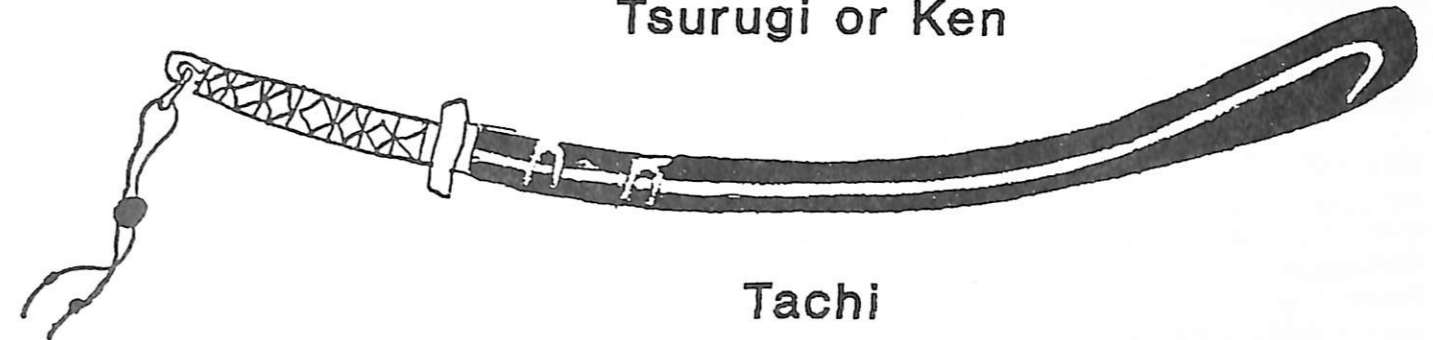
Sasamori and Warner. "This is Kendo". Charles E. Tuttle Company, Vermont, 1964.

Michael Finn. "Iaido the Way of the Sword". Paladin Press, Colorado, 1985.

SWORD VARIATIONS



Tsurugi or Ken



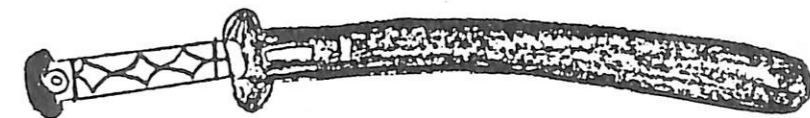
Tachi



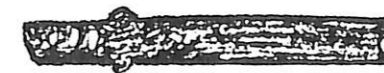
Handachi



Katana

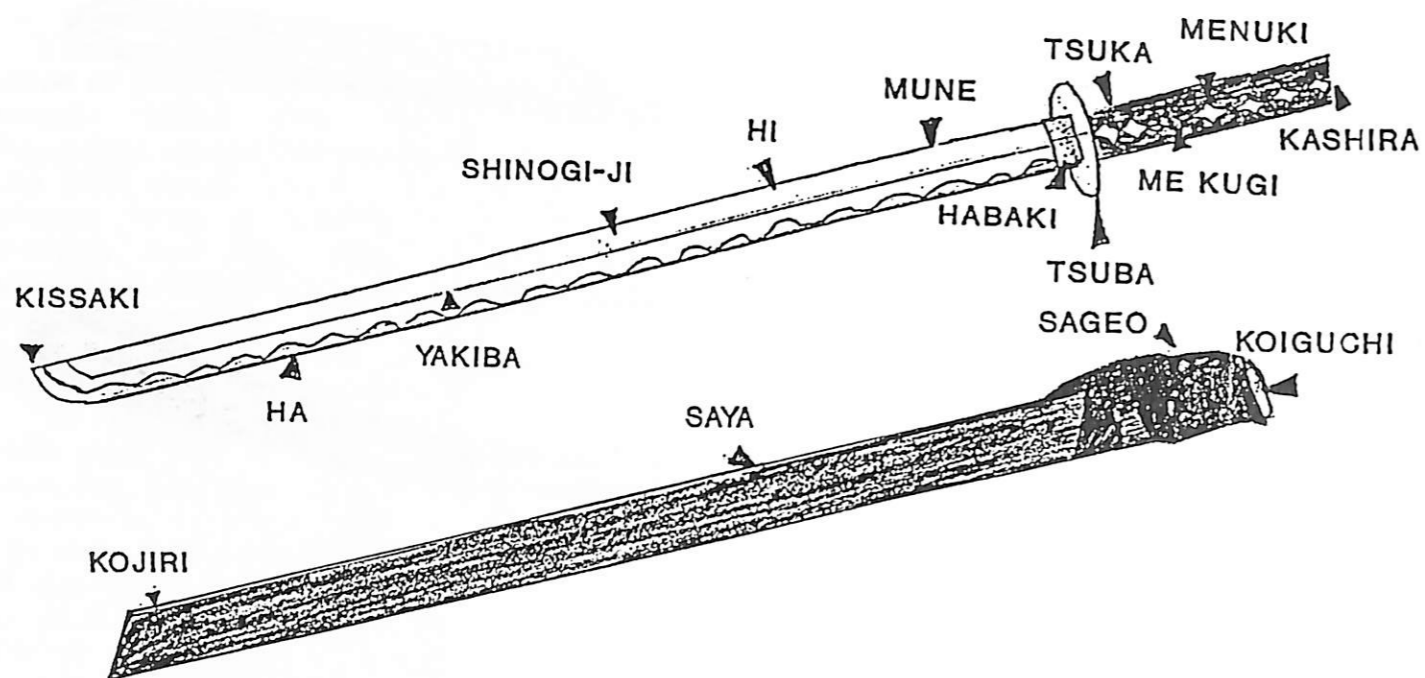


Wakizashi



Tanto

SWORD DIAGRAM



Sword Terminology

| | |
|---------------------------|-------------------------------|
| Ha - sword edge | Menuki - ornament |
| Habaki - collar | Mune - back section |
| Hi - blood groove | Sageo - cord |
| Kashira - end pommel | Saya - scabbard |
| Koiguchi - scabbard mouth | Shinogi-Ji - blocking surface |
| Kojiri - scabbard tip | Tsuba - handguard |
| Mekugi - retaining peg | Tsuka - hilt |
| | Yakiba - temperline |

CHRISTIAN MARTIAL ARTISTS

What Would Jesus Say?

By Father Jim Connolly

Martial arts and Christianity? Kihon and kindness? Kata and concern? Kumite and compassion? When did Jesus of Nazareth train his disciples in Matsukaze or Kushanku? If we could ask Him about our interest in the martial arts, what would He say? Could you imagine Him walking into your dojo some evening, just to spend some time watching you train? "Do you remember," He might ask, "what drew you to the way you've chosen to walk? Your friends? Movies you saw? Did you know you'd be embracing a new vision of yourself and your world? Can you see me drawing you to a deeper kind of love in the training you share? Do you hear me calling you to the deep wisdom that lies beneath your art?"

"When you gi up, do you clothe yourself in a spirit of readiness to learn and grow? When you tie your obi at you waist, do you wrap a spirit of effort around your readiness? If you need a sweatband, will you make enthusiasm the sweatband of your soul?"

"I watch you come to order and kneel in meditation. Do you remember how I taught my disciples to pray? Do you ask my Father's blessing on your training? Do you ask to train with the courtesy that honors His Name?...with the patience that brings His Kingdom to this place?...with the dedication that nourishes your daily effort?...with the forgiveness that heals conflict and misunderstanding?"

"I watch you rise to do warm-ups and basic drills. Do you remember the times I had to remind my disciples about the need

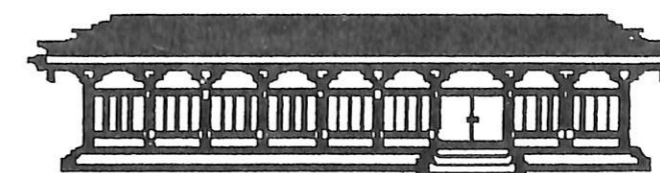
for simplicity of mind and heart? Unless you become like little children, I told them, you will not enter the kingdom of Heaven. Unless you master your basics of stance and breath and concentration, you cannot live what you practice here."

"I see you train in your katas. Do you remember the parable I told about the seed that sprouts, grows, and even bears fruit silently, almost secretly? Your katas may not always look exciting or feel impressive, but each time you give your best, your kata makes you stronger."

"I see you study bunkai. Do you remember the times I had to explain to my disciples the purpose of my parables...the meaning of my miracles? How important it is that you understand the inner meaning of your art! You can study techniques for years and never touch the heart of the art. Only love will do that."

"I watch over you and your fellow students in your kumite drills. Do you remember my agony in the garden the night before I died? I too had to 'spar' with the inner enemies', fear and weakness. I had to lay aside my own expectations, hopes, and dreams to carry out my Father's plan. Your kumite can also be an invitation to expand vision, wider skill, and smoother technique."

"I am with you as you close your class. I salute your effort. Do you remember My parting promise, 'I give you My peace..I am with you always...?' Live your art as a way of peace and may it always be a blessing to you."



WINTER CAMP 1990 By Barbara Myers

In January 1990 some of us were fortunate enough, and brave enough, to try out the "Winter Camp" experience!

For those of you who were not with us, approximately 40 martial artists gathered at the Armada Inn, Nags Head, North Carolina, for a weekend workout.

Myself and my husband, Darren, sponsored the camp (little did we know the work involved!) along with help from instructors Kyoshi "Shihan" Lemuel Stroud, Shihan Kurt Woodlon (Goju ryu), Shihan-Dai Tola Lewis, Sensei Kevin Gurganus (NC), Sensei Burt Spry (VA) and Sensei L.D. Tomlinson (NC). Although a lot of the group were NKJU members, about one-third were martial artists from other organizations with the same mental attitude, "Train with Spirit!"

The weekend started Friday with a warm-up, Shodan/Nidan test and workout from 8 p.m. until 12:30 a.m. (by the way, we were supposed to stop at 10 but we were having sooooo much fun!), followed by an early morning wakeup at 1:30 a.m. We prespired until 2 a.m. when we were led outside by Sensei Darren Myers to greet the waves of the blue-green Atlantic Ocean at the front of the Armada. Despite a "few" sandspurs, everyone made it to the beach to punch, kick, and block, with spirited shouts to the stars, conquering mind over body by becoming one with earth, air and water. There was a oneness we all felt that night shouting together, working together, struggling to meet our challenge together while clad in soggy gi.

That night ended with wet, sandy gi being thrown to the side in sandier-by-the-minute hotel rooms as each exhausted person flopped into bed. We were roused again, two and one-half hours later, at 5:30 a.m. This vigorous workout ended with all of us linked arm-to-arm at the bottom of Jockey's Ridge. Broken up into teams of four, each team crawled up the mountainous ridge to the top. It wasn't so much getting to the top as it was believing you could do it with maybe a

little help from your friends. Once to the top, it was like owning a piece of sky to train on. The Atlantic Ocean was behind us and the Sound in front of us. Dunes surrounded the bottom of the ridge. Our spirits, together, soared upward, downward and outward. You may have felt us in your heart.

After breakfast, our next spirited training session was from 9 a.m. to 12, then another session from 2-5 p.m., followed by yet another workout from 7-9 p.m. Sensei "Rubberband" Gurganus kept us all flexible during the weekend with his "before and after" training stretch sessions. Shihan-Dai Lewis taught Shito ryu basics and kata; Kyoshi Stroud taught Jiu Jitsu basics, variations and throws; Shihan Woodlon educated all with his Bando classes; Sensei L.D. Tomlinson taught throws, throw reversals and combination techniques; Sensei Darren Myers gave a "smacking good" class of Kendo and also taught Iaido; Sensei Barbara Myers taught what some termed a "gory but good" knife kata class.

Saturday night was party nite for one and all. Some people didn't make it, while some others partied until they almost fell asleep on their feet!

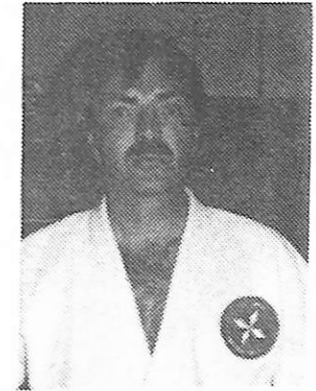
Sunday morning workout from 9 a.m. to 12 included a brief warmup, an announcement of test results (everyone passed!) followed by initiation punches to the gut of those who acquired new rank, review, and finally, and thankfully, a Shiatsu session led by Kyoshi Stroud.

A luncheon banquet was held at the close of winter Camp '90. Everyone was tired but happy. Two students from Virginia Martial Arts Center who survived the weekend commented as follows:

"I though winter camp was great. I hope to attend next year. What I liked the best was climbing and punching at the sun on Jockey's Ridge. P.S. (But I didn't like the sandspurs)." - David Ray

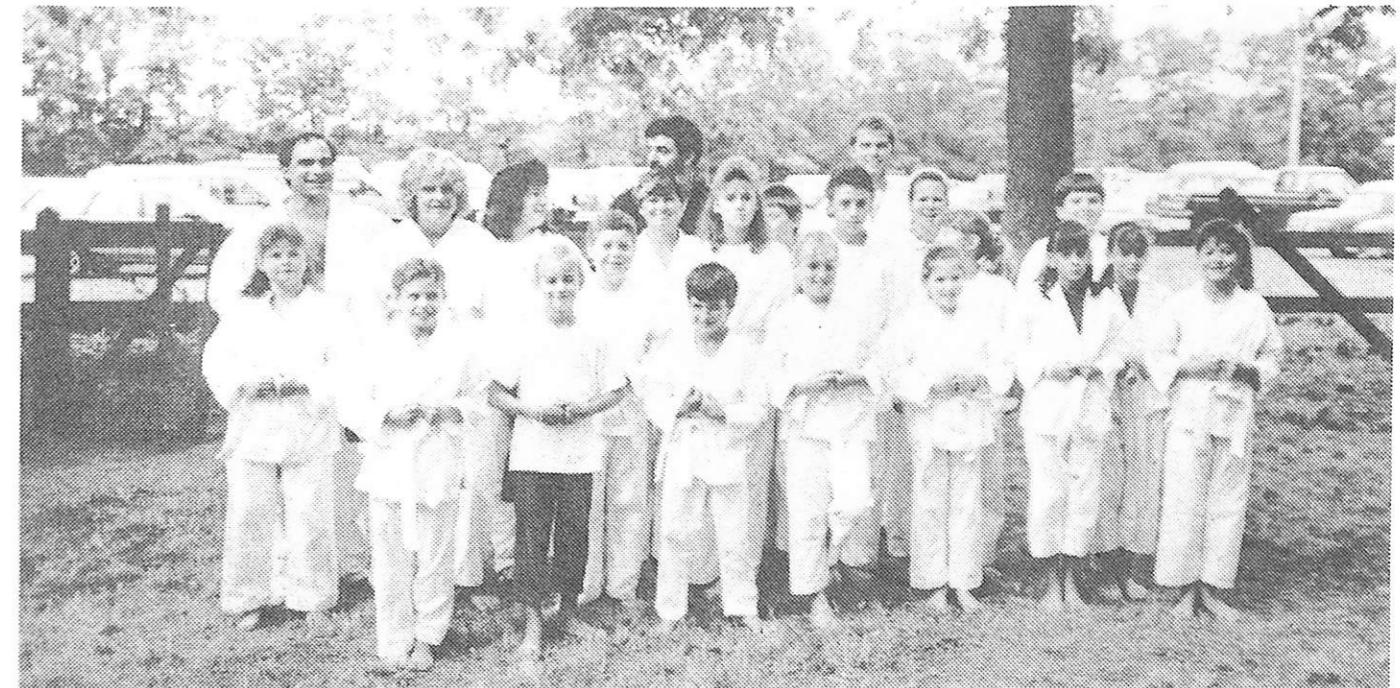
NKJU SCHOOLS

MAINLAND DOJO 2 Michael D. Flinn, Nidan, Cape May, NJ



MIKE FLINN

4-H KARATE CLUB Gary Franklin, Godan, Hammonton, NJ



NKJU SCHOOLS

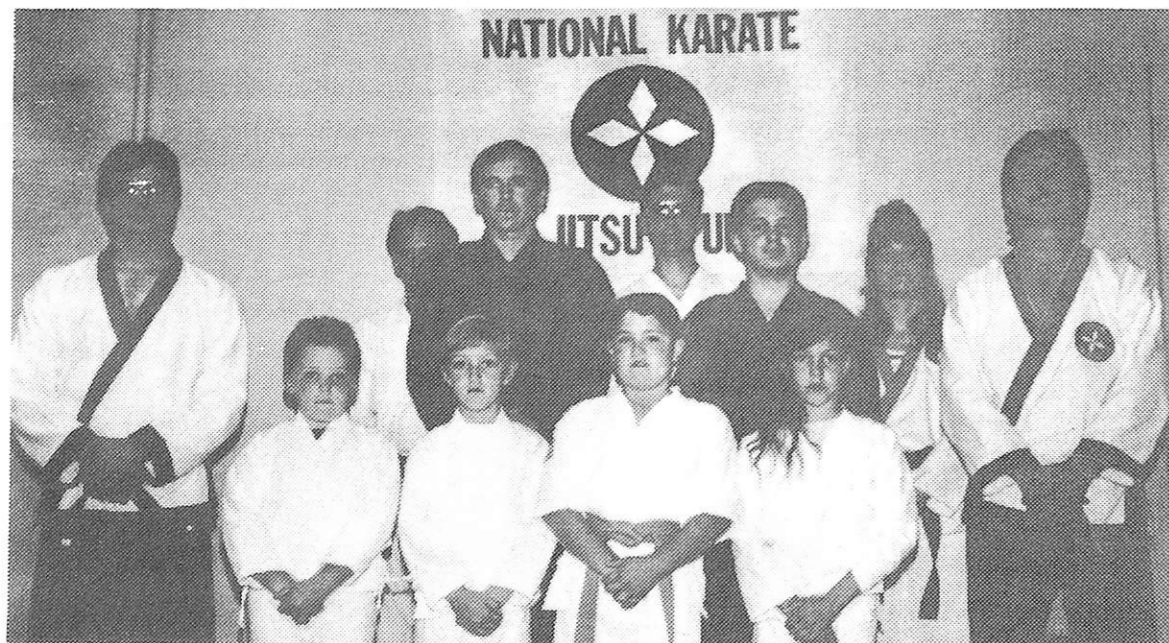
SUMMIT KARATE CLUB

Bill Courtright, Yondan, Scranton, PA



HIGH KICK KARATE

Frank Conserette, Chodan, Dunmore, PA



THE DISABLED AND KARATE

By Larry Jackson

I would like to comment on disabled people in the Martial Arts and people making comments behind their backs. Everyone should have the opportunity to practice Martial Arts regardless of their ability. Martial Arts is not just fighting ability, however, there are mental and spiritual aspects to be considered.

The source of concern is largely based on the misconception arising from instructors' poor character, who thoughtlessly place the emphasis of training on the techniques rather than on the spiritual aspects of the DO and from the misbehavior and poor attitudes of karate students who are learning this art solely as a technique of fighting. There are even extreme cases in which students are actually encouraged to employ their karate in brawls. Such admonitions as "You can never improve or polish your techniques without some actual application in fights" or "If you cannot beat so-and-so, then perhaps you had better quit karate training altogether" are truly grievous for the reputation of Karate-do. However, such talk only shows the lack of sense of those who know nothing at all about Karate-do. Properly conceived and taught and practiced in the true spirit of Karate-do, this art is not only the antithesis of a present danger but it, in fact, admits few equals as a thoroughly noble art.

Students of any art, clearly including Karate-do, must never forget the cultivation of the mind and body. One's individual goal might be improvement of his health or training of his body to function efficiently. He might wish to develop the strength of his arms or legs or body, or to attain poise and spiritual fortitude. One could wish to learn

Karate-do to become humble. All such goals have to do with self-development. In the moment that one misuses the techniques, for example, in fighting in such a way that he injures another or himself, or brings dishonor upon himself, he nullifies any of these benefits and merits of Karate-do. Such misuse is in fact self-defeating.

People want to belong and want to feel that they are welcomed for what they can contribute and learn from Martial Arts. A person in a wheel chair or disabled with other impairments should and can work out because it helps them physically, mentally and spiritually. They work harder to reach their goals and have something to offer the non-handicapped practitioners by giving them the

extra incentive to work harder and not to give up because something is difficult. Just because a person is disabled does not mean that they are stupid or cannot learn.

A front kick is a kick -- low, medium, or high; if a person can only kick low, it is still a front kick as long as it is delivered with clean technique.

If you have a disability, do your best. Karate is something that you can do for the rest of your life, either perfecting technique to the best of your ability or by doing the best you can in every day life. Just remember, the only one you have to please is yourself. Just keep a positive attitude and keep practicing and you will be able to find the true meaning of the Martial Arts.



FRANK CONSERETTE

LETS TALK ABOUT AGE

By Barbara Myers

The martial arts present constant challenges. These challenges are self-challenges where you learn how to meet fears head-on and conquer them, or, how to win or excel without becoming egotistical. Each martial artist has his or her own particular fear whether it be tumbling, punching a makiwara, facing the extremes of nature, conditioning of hands, feet and legs with tires or just taking a punch to the mid-section.

It seems some of us think we are too "old" to do certain things anymore. Like a child who turns 10 and suddenly thinks they are too grown to play with dolls; some think as we get older and wiser we should cease doing what they term "ridiculous" things. However, if one adopts the frame of mind to stop meeting physical or mental challenges because age is catching up, is this realistic or an excuse to justify a fear of not being our best?

Age is relative, is it not? "You are as young/old as you feel" is a common comment. Many of us set no limit on what age a student should enter into training; thus there are students at the beginning level from ages five to fifty-five.

Why, then, with no limitations on others do we have a tendency to limit ourselves? Maybe it is fear of failure. Maybe it is laziness. Maybe it is losing sight of our goals in the martial arts or in our personal lives. If you set your mind to do something, the only limitation is the one in your head. Accepting the challenge is the easy part, following through is the test. For example, we all accept the challenge of

black belt, but how many students who started at the same time as you will persevere? Some tend to make this excuse, then, to justify their self-made limitation about martial arts; "I'm too old to be doing that anymore."

The martial arts are ageless. Those "ridiculous" challenges force you to grow in areas you probably need the most growth. Challenges teach you, no matter what age, to strive on and never give up. Things, physically, probably will not get any easier with age, but this does not mean you should content yourself to be a couch potato. Martial art challenges also show you how to accept challenges in life; no matter what age you are, the world will always present obstacles you must persevere over. Admitting defeat and giving up is like pronouncing your own death sentence.

NKJU has excellent martial artists like Soke Kuniba, Kyoshi Stroud and Shihan DeCasien, men in their 50's, who show us age has no limitations. We also know of martial artists with physical limitations who still continue to persevere. These martial artists participate at camps, continually condition their bodies, and train vigorously. They are unlimited, healthy and ageless. They are special, not only in their art, but in persevering. All of us can follow in their footsteps by practicing patience with ourselves, effort in our martial art endeavors and undying energy through positive thinking.

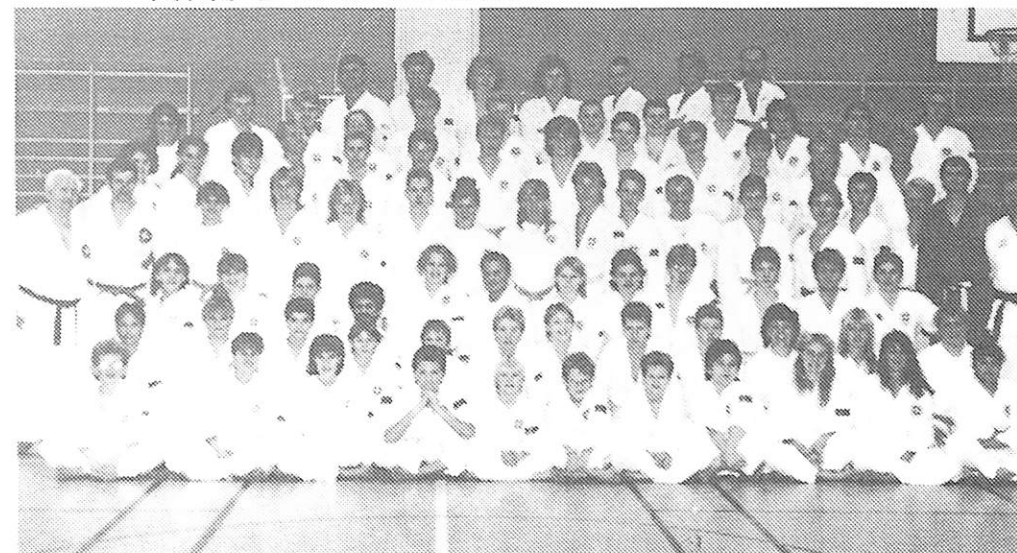
Face your challenges, don't use your age as an excuse.

From 'The Book of the Void' in "A Book of Five Rings"
by Miyamoto Musashi

"To attain the Way of strategy as a warrior, you must study fully other martial arts and not deviate even a little from the Way of the Warrior. With your spirit settled, accumulate practice day by day, and hour by hour. Polish the twofold spirit heart and mind, and sharpen the twofold gaze perception and sight. When your spirit is not in the least clouded, when the clouds of bewilderment clear away, there is the true Void."

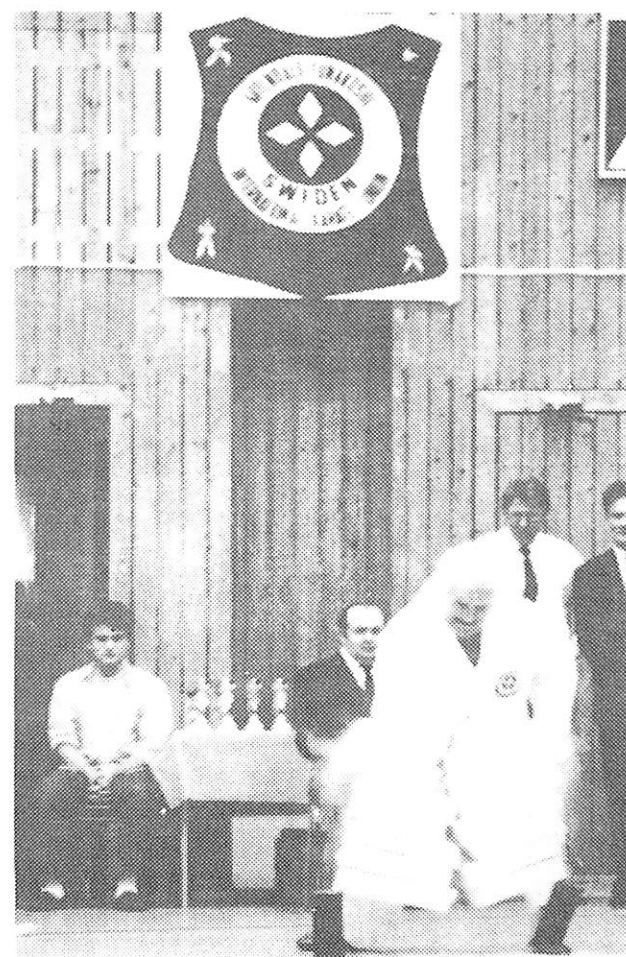
NKJU SCHOOLS

Students
of Janos Czari
and Sandor Nagy



MOLNDALS FUNAKOSHI KARATE CLUB

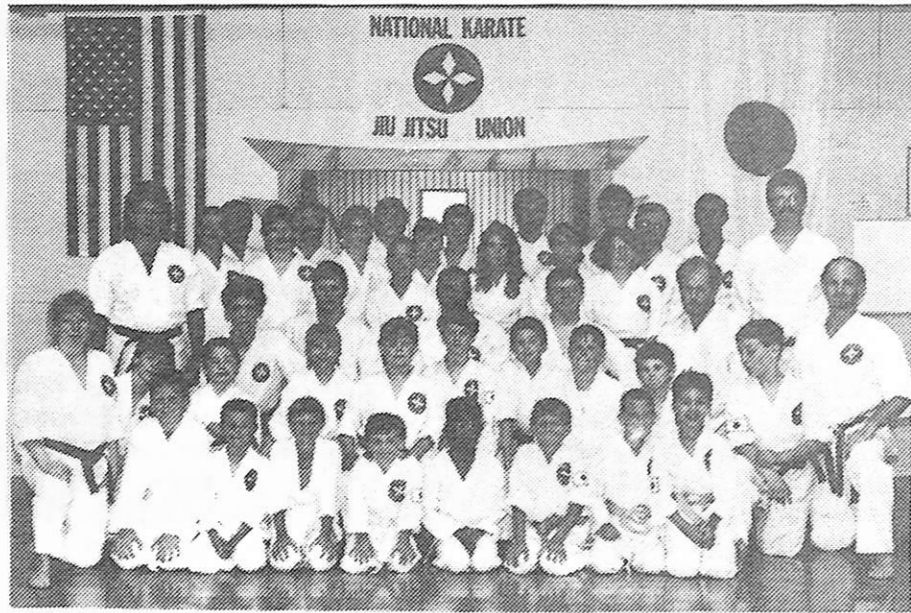
Sandor Nagy, Yondan, Goteborg, Sweden



THANK YOU NOTE
From Sensei Sandor Nagy
Goteborg, Sweden

"I wish to give you all a big
THANK YOU for your help
and friendship at my first
NKJU summer '90 in U.S.A."

NKJU SCHOOLS

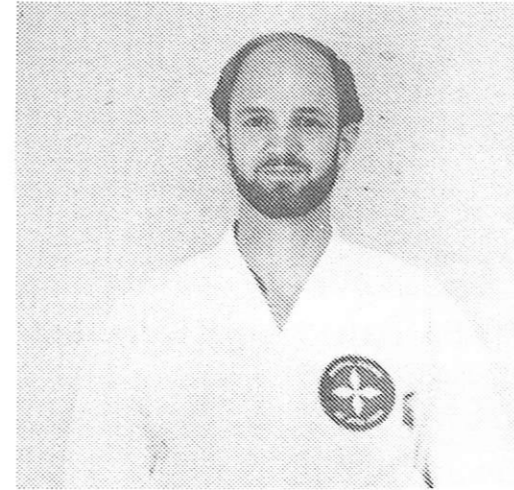


VIRGINIA MARTIAL ARTS

Darren Myers, Yondan Barbara Myers, Nidan
Chesapeake, VA



NKJU SCHOOLS



DARREN MYERS



BARBARA MYERS



MICHAEL NAHL



TOBIN PAULK

VIRGINIA MARTIAL ARTS

Halloween Ghouls
& Goblins



NKJU SCHOOLS



JAMES, SYLVIA, & THOMAS MILLS



MARK DURICA



MICHAEL HUNT



KEVIN MAGILL



LEE MARCUM



WARREN MORGAN
CHARLES MORGAN



FRED FARINA



DIANA RIDER



BRYANT MCKEE



CRAIG KIRBY



THOMAS
JURGENSEN



BRANDON MARCUM



MICHAEL WILLIAMS



BETH AMATO



MICHAEL BARCARSE



JOEL "SCOTT"
CADWELL

NKJU SCHOOLS



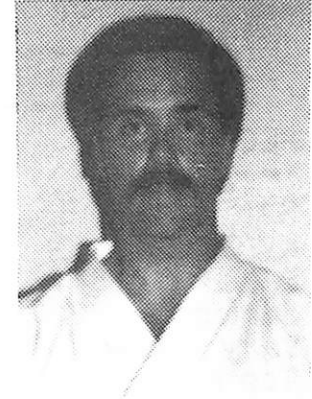
NANCY EDWARDS



SAMMIE EDWARDS



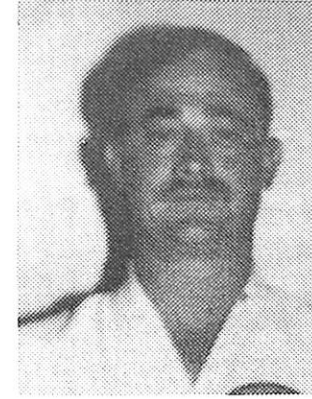
BRADLEY GALLUP



JOHN GARCIA



MATTHEW HAHNE



ELDON JACKSON



MIKE MCCORMICK



JIM OLD



SCOTT PUFFER



RANDALL PULLEY



SHAWN ROBERTS



RAY STEPHENSON



DAVID & JUSTIN
VANN



ROBIN ANDERSON



THOMAS BROWN



JAMES SAWYER

1990 NKJU DIRECTORY

FLORIDA

SANFORD TAE
KWON DO
P.O. Box 4084
Sanford, FL 32772
Larry Jackson, Nidan
Tae Kwon Do
(407) 321-4982

PICKARD'S SCHOOL
OF KARATE
P.O. Box 819
Sorrento, Florida 32776
John K. Pickard, Sandan
Shito Ryu
(407) 886-4771

GEORGIA

BOB FISCHER KARATE
1464 Benjamin Ct.
Marietta, GA 30064
Bob Fischer, Rokudan
Kang Soo Do
(404) 421-8753

ILA NATIONAL KARATE
CLUB
P.O. Box 201
Ila, GA 30647
Michael Tudor, Shodan
Shito Ryu
(404) 354-6720

SEIPAI DOJO
1864 Christian Drive
Conyers, GA 30208
Steve Wagner, Nidan
Shito Ryu
(404) 929-8190

ILLINOIS

SOUTH WEST ACADEMY
OF KARATE
7926 W. 103rd Street
Palos Hills, ILL 60465
Greg Johnson, Yondan
Kyokushin
(708) 598-7650

LOUISIANA

MARTIAL ARTS
ACADEMY
1021 W. Tunnel Blvd.
Houma, LA 90360
Mike Melum, Sandan
Andre Melum, Nidan
Tae Kwon Do/ Jiu Jitsu
(504) 879-3324

MAINE

JOLES SCHOOL OF
AMERICAN COMBAT
SELF DEFENSE
P.O. Box 931
Presque Isle, ME
04769
Jerald Joles, Nidan
Shotokan
(207) 762-8461

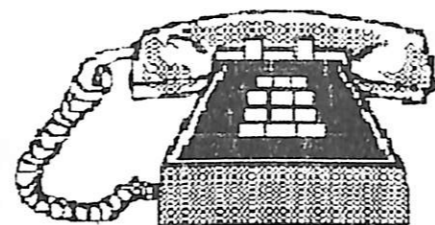
WU HSING SHAN
172 Front Street
Bath, ME 04530
Al Gardner, Godan
Shotokan / Tai Chi /
Hsing I / Pa Kua
(207) 443-2893

NORTH CAROLINA

ELIZABETH CITY
SCHOOL OF KARATE
P.O. Box 1331
Eliz. City, NC 28906
Tola E. Lewis, Godan
Shito Ryu
(919) 338-2404

NEW JERSEY

KARATE-DO
ACADEMY
5 S. Victoria Avenue
Ventor, NJ 08406
Donna Cradock, Nidan
Tae Kwon Do
(609) 823-2232



MAINLAND DOJO 2
233 Lennox Avenue
Cape May, NJ 08204
Michael D. Flinn, Nidan
Nisei Kito Ryu Jiu Jitsu
(609) 886-8694

4-H KARATE CLUB
Box 359, RFD 1
Hammonton, NJ 08037
Gary Franklin, Godan
(609) 567-1995

PENNSYLVANIA

HIGH KICK KARATE
640 Cooney Street
Dunmore, PA 18512
F. Conserette, Chodan
Tang Soo Do
(717) 341-9833

SUMMIT KARATE CLUB
1315 Watson Street
Scranton, PA 18504
Bill Courtright, Yondan
Tang Soo Do
717 348-0342

VIRGINIA

VA. MARTIALARTS
937 Canal Drive
Chesapeake, VA 23323
Darren Myers, Yondan
Barbara Myers, Nidan
Shito Ryu/ Hakko Ryu
(804) 487-8622

SWEDEN

MOLNDALS FUNAKOSHI
KARATE CLUB
Kaptensgatan/15A 45814
Goteborg, Sweden
Sandor Nagy, Yondan
Kyokushin
031 143073



Clinic - May 1990
Bath, ME



NKJU seminar, October 6, 1990, Wilson, N.C.
Lewis & Tomlinson instructing.



November '89. Dinner with Sandor Nagy in Sweden.
Left to right: Jay Semmes, Joe Rodriguez,
Mikael Stenham, Martha Lewis, Tola Lewis

