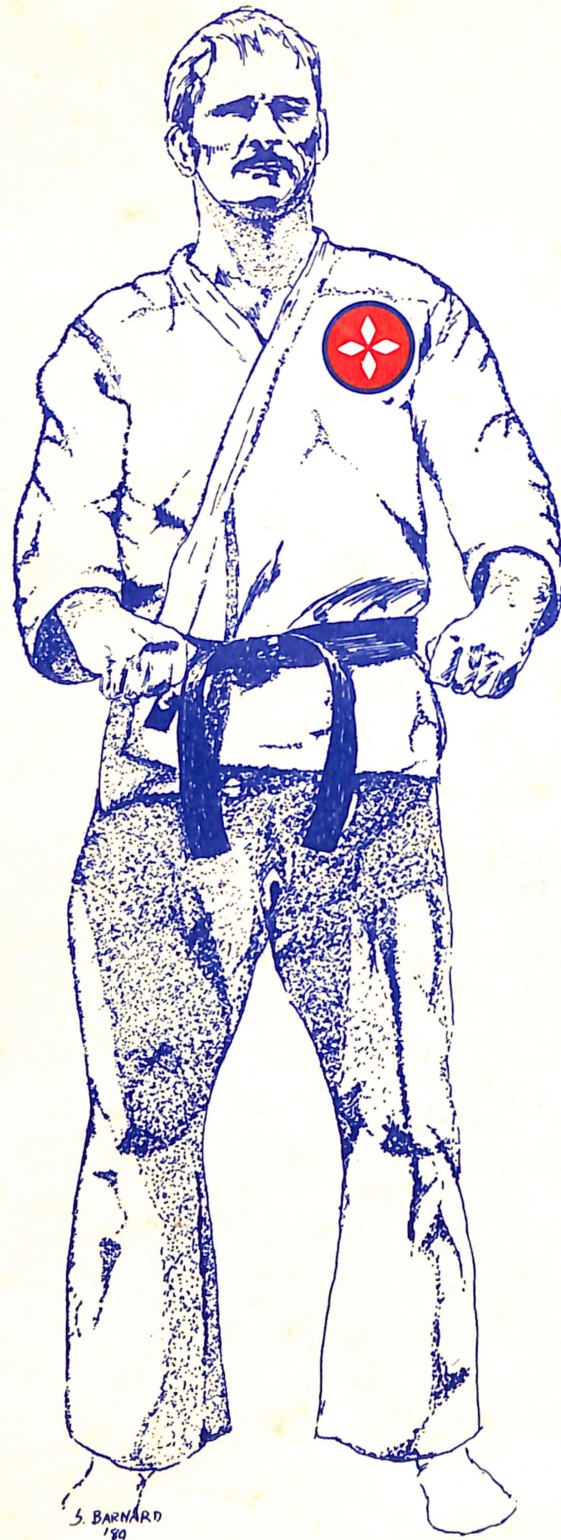
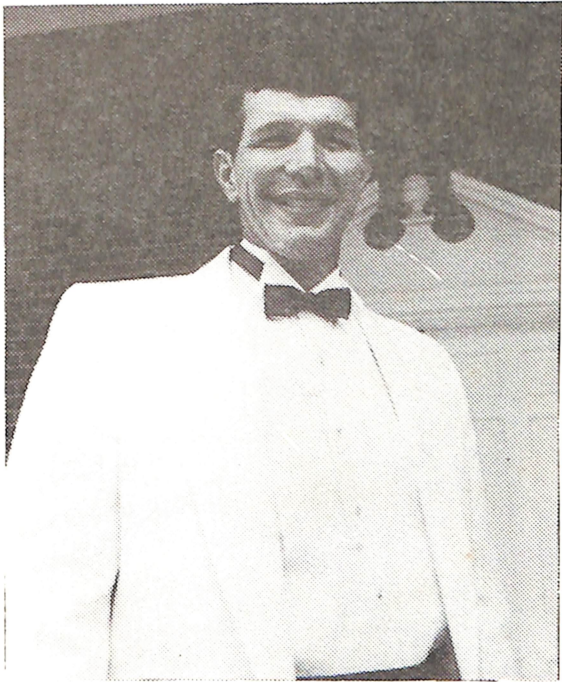


NKJU ANNUAL ENCYCLOPEDIA of MARTIAL ARTS

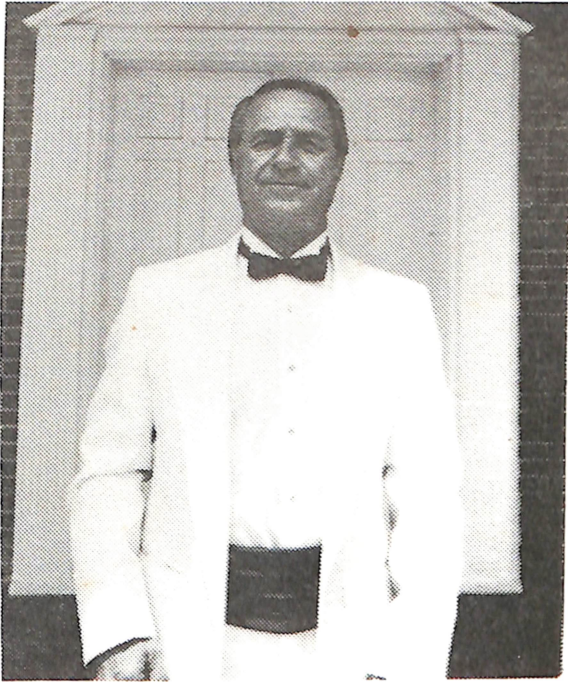


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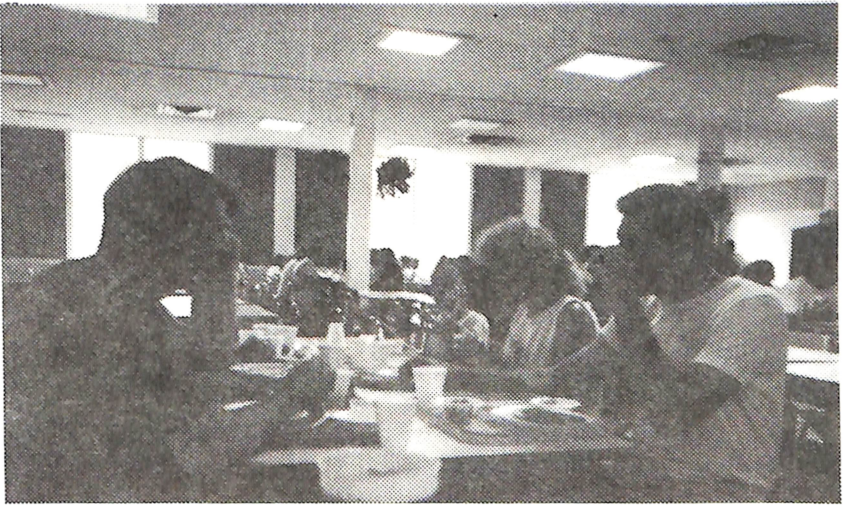
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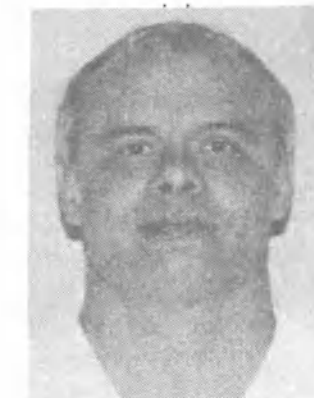


NOT PICTURED
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Regional Representative
O, ILL, WIS, MICH
Yondan

DARREN MYERS
VA State Representative
Recording Secretary, NKJU High Dan Board
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Mississippi Valley Representative
Sandán



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NKJU REGIONAL & STATE REPRESENTATIVES

SANDOR NAGY
European Representative
Sandan



FROM
FUNAKOSHI SCHOOL OF KARATE
Goteborg, Sweden
by Sandor Nagy, Sandan

In 1983 a dojo was opened on the west coast of Sweden that was named after one of the modern Karate's founder and greatest Karate-Kas ever, Gishin Funakoshi. I, who started and still am the dojo's head instructor have a twelve year long experience as instructor in Gothenburg Karate Club. During my 22 years of training I have trained for a lot of great teachers including Sensai Attila Meszaros, who founded the karate in Sweden, Shihan Jony Bloming, Shihan Steve Arneil, Sensai Artur Hizataki, Shihan Howard Collins,...the list is long.

The dojo is managed in a good democratic way, which means that the members elect Board-Council-members among themselves, and at any time can express opinions and questions.

We have had some little success in competitions: 1st and 3rd place in Sweden Westcoast Championship 1983, 1984, and 1985. 2nd place in "SM" All Sweden Championship, 1987.

Our style Kyokushinkai was founded by Masutatsu Oyama born 1923 in Korea. Mas Oyama, 10th Dan, trained under various teachers but started under Gichin Funakoshi's tuition. He made great progress becoming 4th Dan at a age of 22. Two years later, in 1947, he won the All Japan Karate Championship.

What is Kyokushinkai? Kyoku means ultimate. Shin means truth or reality. Kai means to meet, join or associate.

The club now consists of me as Head Instructor, three instructors, and members.

At last we all Karate-Kas here in Sweden wish you good fortune, health, that you will grow in body and spirit and that you reach harmony and peace within yourselves.

AMERICAN KARATE ACADEMY
Jedan Figueroa, Yondan, Vega Alta, Puerto Rico



NKJU REGISTERED SCHOOLS

POCAHONTAS KARATE CLUB
Belinda Armstrong, Nidan, Pocahontas, AR



BELINDA ARMSTRONG
Nidan



DICKEY JOHNSON



BOB ARMSTRONG



DEBBIE ARMSTRONG

WU HSING SHAN SCHOOL OF MARTIAL ARTS
 Al S. Garnder, Godan



JIM NICKERSON



LAURA DORSEY



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LES LONSDALE



J. R. FREEMAN



VICKI GILES



GEORGE STRIMENOS
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DANNY BRIDGES
Junior Shodan



MICHELLE GARRISON



TONI CARVER



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MICHAEL TUDOR
Shodan



DAVID SENCLAIR



SYBIL BAXTER



TOMMY FLYNN



HEATH BAXTER

LARRY JACKSON TAE KWON DO
Larry Jackson, Shodan, Sanford, FL



MATT HELTON



BLAKE HELTON



LELAND SIMMONS



WILLIAM WHITAKER



ROYCE STOCKTON



SHERRY WISE



DIANE HELTON



CHRIS HELTON



MIKE ATCHLEY



JASON TILLMAN



JOHN PANCRANTZ

ELIZABETH CITY SCHOOL OF KARATE
Tola E. Lewis, Jr., Godan, Elizabeth City, NC



TOLA E. LEWIS, JR
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ANDY LEWIS



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GWEN VAN DUYN
Shodan



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VARNER STOREY



PRESTON BRADY



ROBERT ZEPECKI
Sandan



JERRY LADL

MAINE KARATE INSTITUTE
Loren Frost, Nidan, W. Southport, ME



LOREN FROST
Nidan



BEN RAND



TARRAH FROST



DANIEL CUSUMANO



DANIEL THOMSON



ERIC SCHWEIGHAUSER



TIM YOCUM



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LORA WOOTEN



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RALPH PENDEXTER



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TYLER BALSDON



CLINT LEWIS



MORGAN MAURER



MATTHEW THOMSON



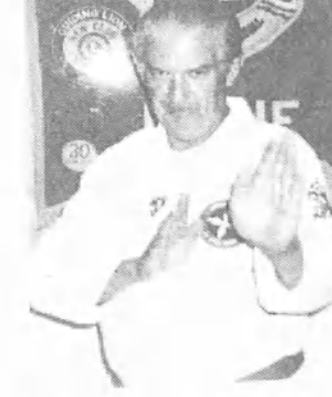
HEIDI STEVENS



CINDY SHARON



ANDREA ORNE



PHIL MCLELLAN



ERIN BARTER



ROBBIE WATTS



JARROD COSTOPOLOS



JIM GARDINER



MANLEY FROST



LORI LEWIS



BRANT PERKINS

SUMMIT KARATE CLUB
Bill Courtwright, Sandan, Scranton, PA

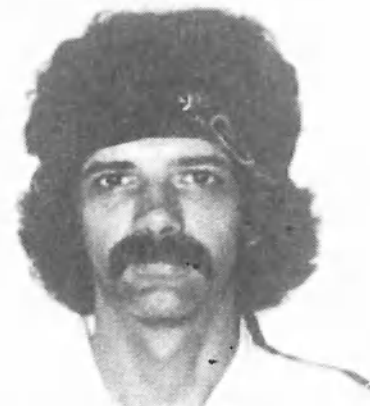


BILL COURTWRIGHT
Sandan

JOHNSTON'S KARATE
Chris Johnston, Nidan, Champaign, IL



CHRISTOPHER JOHNSTON
Nidan

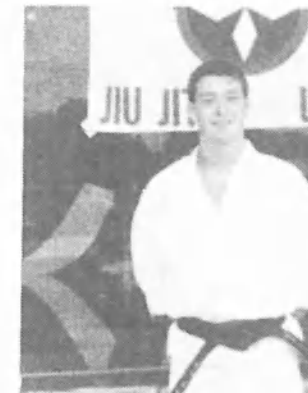


ERNEST CHILTON

HOMA MARTIAL ARTS ACADEMY
Mike Melum, Sandan, Homa LA



MIKE MELUM
Sandan



ANDRE MELUM
Nidan



BRENNAN BERGERON



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BRAD BROWN



RUSSEL & DEREK
DONHAM



ROBERT FLOYD



KIM HARRIS



DONALD & JOHN
CLARK



EVAN CLARK



WARREN CLARK



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MICHAEL HUNT



LEE MARCUM



DIANA RIDER



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KEVIN MAGILL



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EVAN BARNARD



DAVID FINK



TOMMY FINK



KELLY RIDER



JAMES BAZEMORE



JASON DUNKLEY



RASHON STANCILL



RAY STEPHENSON



DAVID WIMBISH



ROBERT KELSEY
Nidan

MARTIAL ARTS INSTITUTE
Robert Kelsey, Nidan, Mesa, AZ



KIHONE, KATA, KUMITE = ? by Kevin Gurganus

Let's look at the three main areas of karate training: kihon (basics), kata (forms), and kumite (sparring). All are related in some form and fashion (example: distance, timing, angle, etc.) To be more specific, let us say that it is the principle behind each of these areas that makes them interchangeable with each other. Now ask yourself, how do I apply these areas of training and principles of defense into an actual situation?

First, let us consider basics. Basics are the building blocks and foundation of an art. In an actual situation, basics are what you will rely on. Your basics, simply and directly are the most effective techniques you have if applied accurately and economically. Nothing fancy! Compare a flying side kick to a side kick to the knee. One is definitely more effective in a combative situation.

Kata is the heart of a system or style. Kata provides the opportunity to train in many different areas. It teaches unlimited combinations and to defend against multiple opponents. Kata contain and train blocking, punching, kicking, grappling, throwing, ground techniques, etc.. If kata is worked properly, including bunkai (application), its benefits can be limitless. Bunkai from any given kata can be infinite. A kata's bunkai is only limited to your imagination. Kata and bunkai are like a big puzzle waiting to be put together to see if the pieces fit in an actual situation.

What about kumite? Kumite is a testing ground for your

technique. Kumite develops reflexes and spontaneous reaction. Kumite may be prearranged or free-style. Kumite is an extension of your basics and kata. Kumite principles may be useful in a real situation. Point of origin, letting the weapon extend from whatever position it is in at the time. Independent motion (weapon first), letting the weapon move more independent from the rest of the body as the technique is thrown. In other words, don't telegraph your technique whether it be basics, kata, or kumite.

As Martial Artists, it is important to develop ourselves as much as possible. Kihon, kata, and kumite must be trained so that we might apply them in everyday life. Karate is much likened to a spare tire, it's there if needed but no good if there is no air in it. Likewise, if your karate is just technique with no understanding of usage, then it, too, is useless.

Kihon, Kata, and Kumite are not simply defense but applicable to all aspects of our life as well.

About the author: Born, Kevin Ross Gurganus 8/28/61 in Plymouth, NC. Ranked Yondan in Shito ryu under Tola Lewis. Shodan in Soryu Kan under Sherman Courtney. Training in Hakkoryu under Lemuel Stroud; Koga ryu under Joseph Ruiz; Okinawan kobudo under James Semmes.

Mr. Gurganus also has a B.S. in Health and Physical Education from Atlantic Christian College and Pre-Physical Therapy from East Carolina University. And, he also does custom hand printed silk screens.

HOT DAYS CAN BE A KILLER
by Jane E. Brody
Taken from "Grit", July/August, 1989

Unless you have a short memory or spent last summer abroad or in a meat cooler, you probably don't need to be reminded about the debilitating effects of day-after-sticky-day of temperatures over 90. And you may also think you don't need to be reminded about how best to cope with oppressive heat and humidity to enhance your comfort and preserve your health.

Alas, even those who should and do know better often ignore the warnings and fail to take even the simplest precautions to protect themselves against illness caused by overheating. Every summer tens of thousands end up in the hospital and many die after being overcome by the heat.

Appreciating the effects of heat on your body and knowing how best to mitigate them can increase your comfort and productivity. It may even save your life.

The human body is far better able to withstand extremes of cold than of heat. The body's core temperature, normally 98.6 degrees Fahrenheit; can drop to 60 degrees without fatal effects, but few if any would survive a rise above 110. In effect, proteins and enzymes throughout the body are destroyed by cooking, and organs suffer irreversible damage.

The heart pumps more blood to the outer reaches of the body, and surface blood vessels dilate so that heat can

dissipate. Heat is also lost through exhaled air. Both these mechanisms become ineffective at air temperatures above 92, the usual temperature of the skin. Sweating is another safeguard. Actually, it's not the sweat, but the evaporation from the skin surface. The heat needed to vaporize sweat is taken from the body.

When the humidity is high, meaning the air is laden with moisture, this method of body cooling becomes ineffective. Generally, at 60 percent humidity, sweat will not evaporate. But even in high humidity, the slightest breeze will cool you by lowering the temperature of the sweat and by increasing evaporation as a greater volume of air passes across your skin.

Official statistics, which reflect only those deaths indisputably caused by excess heat, belie the actual toll of hot weather. Figures for last summer have not yet been compiled, but the number of deaths attributed to the heat in an unusually hot season can reach 1,500.

In fact, the heat probably hastens or precipitates the deaths of more than 15,000 people in such a season. This would include many elderly people and infants who are less able to adapt to heat, people with chronic ailments like heart disease or diabetes that interfere with the body's ability to cool itself, and people taking certain medications.

KARATE KATA AND BUNKAI:
FOOD FOR THOUGHT
by James L. Semmes, Jr.

Remember asking your Sensei, "What is the meaning of this or that move in this Kata?" We have all asked this question many times, and generally, the answer we received dealt with an application against an empty-hand opponent. Historically, and in the case of Okinawan and Japanese Martial Arts, warriors received primary training in the use of weapons, and secondary training in the use of grappling techniques in case the weapons was lost.

There is a famous story in Japanese history in which Yagyu Muneyoshi demonstrated his **MUTO**, or without sword, techniques to the Warlord Tokugawa Iyasu, who would eventually become the Shogun of Japan after the Battle of Sekigahara in September of 1600 A.D. Muneyoshi was asked to demonstrate how his style would deal with an opponent armed with a sword, when he was himself unarmed. Tokugawa attacked with a wooden boken, and Muneyoshi calmly sidestepped and dumped the Warlord, and removed his boken from his grasp at the same time. Convinced that Muneyoshi was indeed a master of his RYU, Tokugawa appointed him as Instructor to the Tokugawa clan. As Muneyoshi was advanced in years, and to secure the fortunes of his family, he politely declined; instead, his son, Munenori, was appointed and he later developed the Yagyu Shinkage Ryu of swordsmanship, a style extant to this day.

History also points clearly to the fact that Japanese Karate-Do came from Okinawa. Unarmed and armed fighting arts were indeed a part of Okinawan History, and as far back as the 6th century A.D., the peoples of Okinawa were trading with other lands; it is clearly stated in Chinese documents of the period that passage from the Chinese port of Foochow to the Ryukyu Islands were possible in 6 days. Sea travel meant possible trouble with pirates, and the Okinawans took it

upon themselves to learn defensive arts with weapons that could protect them from such troubles at sea, or at home as well.

The Okinawan people adapted the use of weapons and empty-hand techniques through contact with the people of China. Ch'uan-Fa, or Kempo, was brought by Zen Buddhist monks, and other types of empty-hand methods as well. Also incorporated were weapons methods, both for the staff, boat oar, and other weapons as well. These implements used as weapons were generally, for the people of Okinawa, fishing and farming implements that were used in everyday life; in fact, the two oldest weapons in Okinawan recorded history are the staff and the boat oar.

As fighting methods grew in Okinawa, both with weapons and without, it was seen that the use of the weapons complimented and enhanced training with the empty-hand. As instructors started developing their styles, or RYU, many incorporated the use of the weapons and empty-hand training together, so that student would receive equal training in both.

200 years ago was the "birth" of what is now called Shorin-Ryu Karate-Do. Back in those times, it could have been called **TOMARI-TE**, **SHURI-TE**, or empty-hand methods from those provinces or geographic locations. Incorporated into the style was the use of weapons, and the use of empty-hand. Instructors trained students equally in the use of both, to fight weapon vs weapon, or weapon vs. empty hand. Students of the Arts had to be equally proficient in both arts because, if attacked, it could be with a weapon, or without; as those times dictated, generally an attack would come from someone with a weapon.

A major word of note must be made in understanding Okinawan Karate. Historically, the Okinawans were peace-loving people who were

interested in commerce, trade, fishing and farming to improve their quality in life. They were not warlike, and learned Martial Arts for the express purpose of defense. While there are cases in Okinawan History of brawlers who were Martial Artists, such as Choki Motobu, they were the exception rather than the rule.

In the **Old Style** of Shorin-Ryu, or that which was practiced prior to W.W. II, many of the applications, or **BUNKAI**, to Kata were actually defenses against weapons. Blocking motions were adapted that could parry a thrust from a staff as easily as a punch, and kicking attacks were generally snapping attacks to the groin area, or stomping attacks to the legs. Blocks could additionally turn into a parry, and a throw, which was meant to incapacitate an opponent with a weapon, and to take the weapon away. Jumping motions were used to evade slashing attacks from such weapons as the Kama (sickle), or Tonfa (Mill Handle). These jumps could also easily be made to evade kicks. Instructors of the old style of Shorin-Ryu were quite deliberate in their efforts to train students in these methods.

After W. W. II, the face of Karate training changed in Okinawa. When one asks modern day masters who trained

under the old masters why the difference in approach, or why Karate training features just the use of empty-hand, most will relate that W. .W. II devastated the Okinawan spirit, and that the training in the old ways could possibly rekindle the violence in man. Basically, one can draw the conclusion that the Okinawans seek to use the Martial Arts for other purposes rather than training for the purpose of self-defense, and that is, to train the spirit and the heart, mentally and physically, to make a better human being.

Advanced students of the Shori-Ruy styles are still taught the defenses against the weapons of classical times in the Kata of the system. Additionally, they are taught applications as empty-hand vs empty-hand, to pass on to future generation, as well as the use of pressure points to cause nausea, pain and discomfort through the use of these Kata. Instructors are most careful to screen their potential recipients of such information.

So, the next time you consider Bunkai in your empty-hand kata, think about using your knowledge against a weapon. It will broaden your understanding of history and application.



IN MEMORIUM



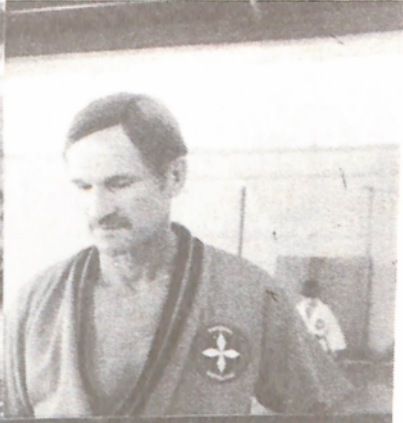
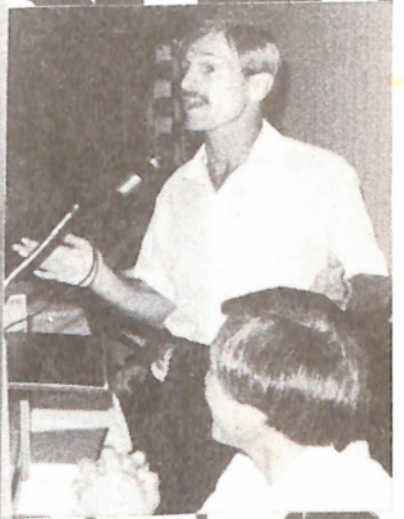
Richard P. Baillargeon
1930-1989

Retired, USAF

Director/Founder, NKJU
1974-1989

U.S. Representative
Seishin-Kai, 1964-1974

We loved him because he was unpretentious and simply cared. His only thought or concern was that we could get along and love each other as he loved us. Our one consolation is in the knowledge that he is now in God's care and is no longer in pain.



CAMP '89



CAMP '89



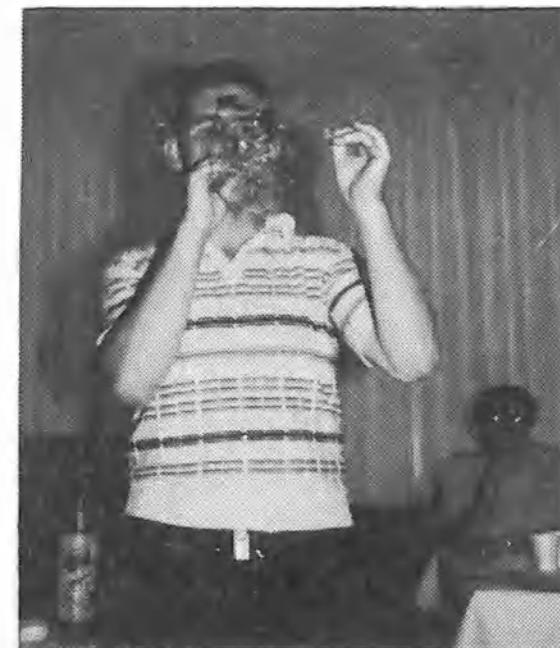
'May I go to NKJU camp?
I got a hat!'



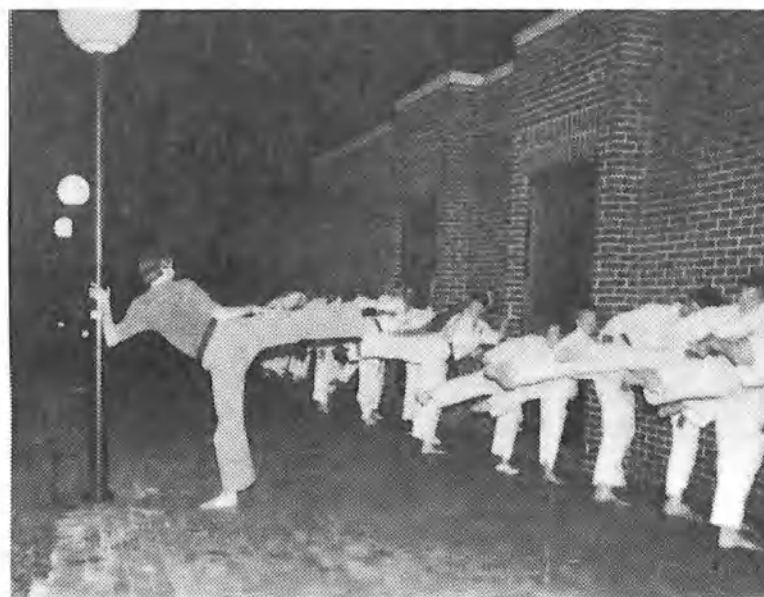
This is a crazy dance step!



Renshi DeCasien,
"You're always on my back
about something."



"Square Bubbles"



"Okay guys, see how
easy it is."

CAMP '89



"Gee Angie, Do you think this qualifies me for Broken Foot Award?"



The Swinging Swedes, "Hans", "Fritz", and "What's his name"

"They're invisible shuriken, watch out!"



New Shodan Awards
David Bennett, Roland Jernigan,
Larry Futrell, & Karl Corey

CAMP '89



John Lamont--one with dress
Renshi Lewis--good looking one
with smile



"Stretchn' with Kevin"
Feels sooo good--when it stops!

Young Jiu Jitsu Team Competitors
George Cook & Mark Stallings



Foot Inspection.

CAMP '89



John Lamont-The Hat Award



All right Garrison,
I heard that!



"Joking Josh"



Karate defense against
Ninja frisbee attack!

CAMP '89 AWARDS



DOJO OF THE YEAR
VA Martial Arts, Darren Myers



DOROTHY WRIGHT
Outstanding Camp '89 Student



SHARON LEONARD
Best Black Belt--Female



KEVIN GURGANUS
Best Black Belt-Male

CAMP '89 AWARDS



GRADY BURCHETT
Outstanding Kyu-Male



MARY SMITH
Outstanding Kyu-Female



JOHN LAMONT
Best Instructor



JIM GREGORY
Most Helpful Student



SUSAN BOGDON
Outstanding Kyu-Jr. Female



ROY KAUFMAN
Outstanding Kyu-Jr. Male



MICHAEL HUNT
Most Improved



GWEN VAN DUYN
Broken Foot Award

CAMP '89 AWARDS



BOB TOMAINO
Best Team--Tigers

CAMP '89



Aikido class with
Bobby "Iron Bar" Britton

CAMP '89

Chris Johnston getting ready
to "run" with Nidan award.



Shihan Tucker
Awarded title of Shihan.



Sneak Attack Drills
Lead by "Smiling Semmes"

"I'm doing musical ninja bo katal
Ain't that legal?"



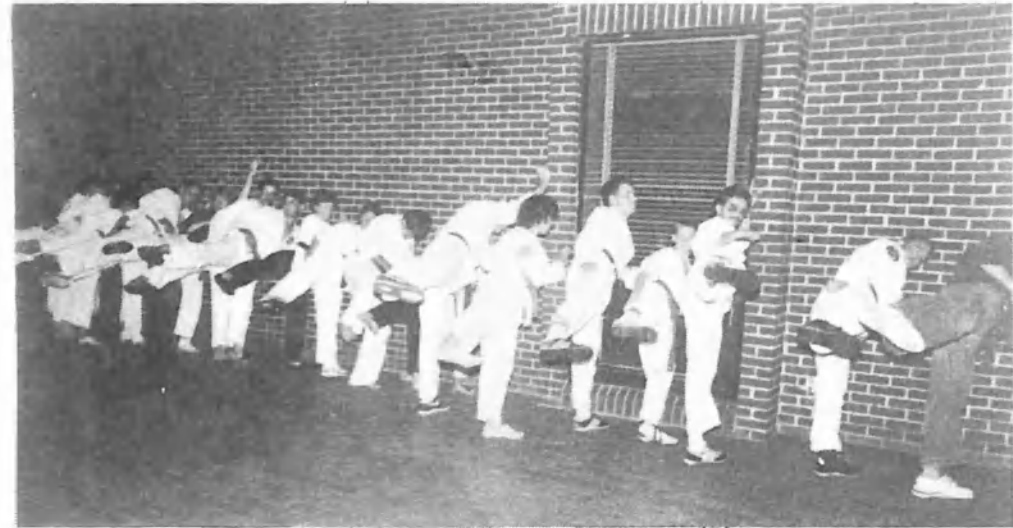
CAMP '89



"Ouch!! Now Clayton, is that any way to treat your Director?"



Your muscles are sagging!



Only 10 more minutes-- hold them up there!



Sneak Attack Stretching.

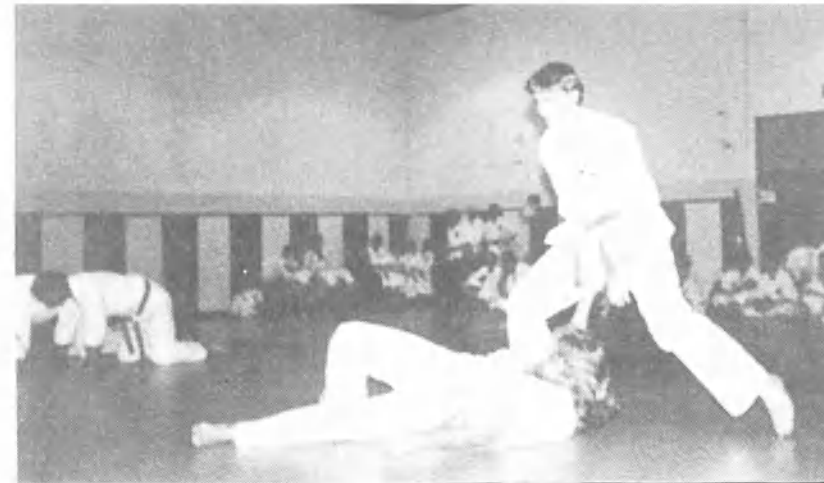
CAMP '89



It's all in the attitude-- or was that ALTITUDE?



Masters of the "gentle" art and uke.



"Watch that, Sean!"



The Tire is back!

CAMP '89



Shihan Semmes
"Don't you ever gain weight?"



Aikido Training
"Getting up drills"

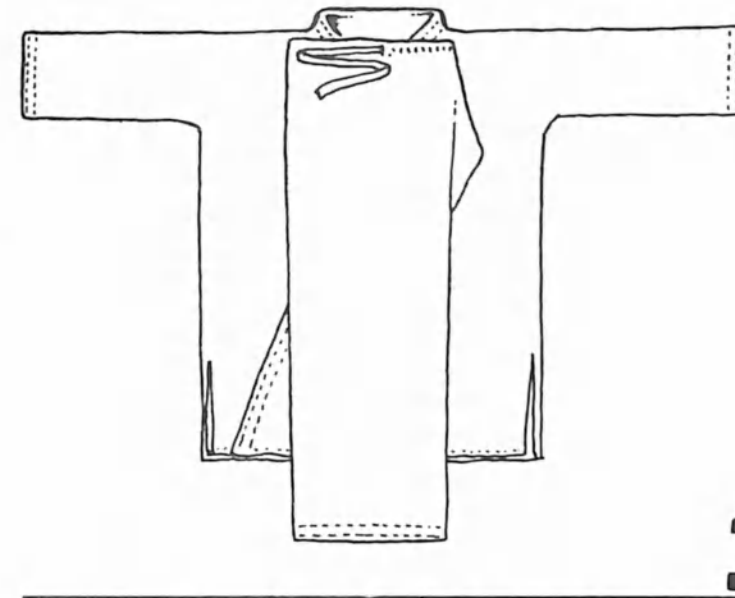
"Darren!
Your wrist is bent!"



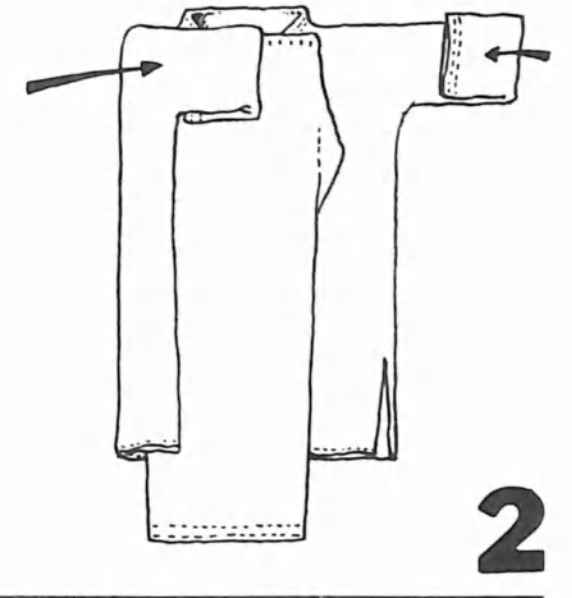
"I forgot my money"



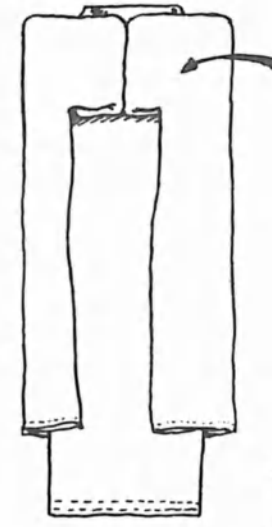
Kata Class
"Run that by me again!"



1



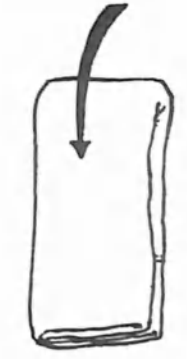
2



3



4



5



6

FOLDING THE GI

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

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

PARENTS AGAINST COUNTERFEIT KARATE

"Legal" and "Ethical" are not the same thing. By seeking to codify ethical katas or forms, large interstate and national Karate tournaments have inadvertently encouraged katas that border on what is legally permissible.

NASKA rules state that gymnastics are not a martial art. Why, then, is this counterfeit in Karate tournaments? Shouldn't Black Belt judges know the difference between Karate and gymnastics? Will Karate become just a side show?

Enough is enough! How many times does the Karate student need to be defamed by this counterfeit? Our youngsters pour their heart into their work with the hope of showing their art in proper rings, such as the Black Belts have done, only to be clumped together in one common ring, and have their art soiled by gymnastics. Gymnastics are great to improve ones strength, control, and agility but they do not belong in Karate tournaments.

Karate is becoming a big money-making game. Examples of this are large expensive buses with signs that read "Look at me. Can you top this!", gis of assorted colors branded with team names and all sorts of advertisements, and big time Karate news magazines that read, "Pay me, I'll make you a star!"

Will Karate continue to suffer from the bad hype associated with this big time publicity jargon? Politics in our tournaments today are like

a prima-donna basking in applause. Our children need good tournaments!

PACK (Parents Against Counterfeit Karate) are asking each of you to join us to make this a mega, nationwide crusade to stop this prima-donna that is threatening to destroy Karate and is ripping at the pockets and hearts of each of us.

Even though PACK may be new in your area, thousands are joining this crusade to save Karate. You may join simply by making a few copies of this flyer and mailing them to schools and parents across the country. Hand them out at tournaments and encourage others to join our crusade. Parents can make shirts with logo's that read "Parents Against Counterfeit Karate." Instructors and students may do the same only substituting "Parents" for their school names. Wear your shirts to all tournaments both large and small. Another idea is to place signs in your cars.

A time of reckoning has come. Karate in the U.S. had been in muddy waters much too long and there is quicksand in those waters! Together we can make this crusade the best one ever and save Karate for our children. Please join PACK!

DIRECTOR'S NOTE: The preceeding information on "PACK" is printed at the request of a small group wishing to have their feelings known about the way they perceive the management of tournaments.

WHY STUDY MORE THAN ONE ART?

by Roy Englert

The Samurai--the greatest individual fighters the world has ever known. Their program of instruction included many arts--yarijutsu (spear), kenjutsu (sword), kyujutsu (archery), naginata (halbert) as well as jujutsu, yawara, shinobi, etc. (unarmed combat). If the clan could afford it, there was a sensei (teacher) for each specialty. In addition, many samurai sought out other instructors to further refine their arts.

In today's martial arts world, we find that the majority of practitioners are specialists. Karateka study only their particular type--be it goju, shotokan, wado-ryu or whatever. Judoka and aikido followers do the same.

But one exception is Minoru Mochizuki. Mochizuki is considered by many knowledgeable experts to be one of the greatest martial artists alive today. He holds ranks in aikido (judan) nichon jujutsu (kudan), judo (hachidan) and other arts. His rankings and titles would be an article by themselves. In fact, Mochizuki is divisional head of jujutsu for the International Martial Arts Federation (IMAF)--Japan's most prestigious martial arts organization. While a judo student, he was sent by Dr. Jigoro Kano (founder of judo) to study aikido under Morihei Ueshiba (founder of aikido). In fact, when Dr. Kano first founded the Kodokan, he included all the martial arts, not just judo, and encouraged study under masters of each. Sadly, this has been discontinued at the Kodokan due to the emphasis on the sport aspect of judo. But Mochizuki still requires his

students to study at least three major arts to receive a black belt from him.

Rare indeed would be the American instructor who would send a student to another school. In fact, most students would have their ranks revoked if they dared to go to another ryu. Many times I have had students of other styles watch a class and then say, "I'd love to join, but sensei wouldn't allow it."

Ideally, one should study a "hard" art and a "soft" art. While no art is totally "hard" or "soft", one or the other dominates.

Some may say, "But my style has everything: punching, kicking, joint locks, body throws, weapons, etc." This may be true, but to what extent does your style practice these techniques? In a "typical" 2-3 hour karate class, for example, perhaps only half an hour will be spent on joint locks and body throws. While one can gain a certain amount of grappling proficiency studying this way, it is far different from studying an art that has as its mainstay locks and throwing techniques.

Such was the case with my introduction to classical (not sport) judo. While I had used body throws for a number of years as part of my karate art, my throwing techniques were much inferior to those generated by classical judoka. A fact of which I was made painfully aware of after 2-3 hours of "hitting the mat."

Likewise was my introduction to aiki-jujutsu. Although I had used joint-locking and throwing techniques before, the intricate, flowing

projections of aiki were totally different.

Other benefits besides increasing the number and effectiveness of your techniques are:

--The opportunity to meet other sensei and see how each class differs and what is stressed as important.

-- The ability to develop myu-sanshin or "lack of hardness," to the dictates of the headmaster.

--The chance to cultivate a sense of martial arts history. Example: If one studies Tenshin

Shin 'Yo ryu aiki jujutsu, one will learn techniques from judo and aikido (since the founders of each of these arts studied this style).

If we as martial artists pride ourselves on our historical link with the samurai, then should we not also imitate him in his study of many arts.

About the Author: Mr. Englert holds black belt rank in Okinawan karate--certified by IMAF, and is a former student of judo and aiki-jujutsu.

RULES AND IDEAS OF ATTACK PREVENTION

by A. D. "Ace" Casaldi

1. Never display large amounts of money when shopping or socializing.
2. Keep identification and credit cards separate from your money.
3. Never walk or stand with your hands in your pockets.
4. Avoid doorways and walk the center of the sidewalk.
5. Always look ahead of you so you can spot potential danger.
6. Always walk a zig-zag course from one side of the street to the other to make it easy to see if you are being followed.
7. Never walk to a vehicle to give directions.
8. Never change money in the street.
9. Never admit that you are waiting for a bus.
10. If you are waiting for a bus, taxi, car, etc., always keep you back to the wall and try to face people approaching.
11. Use your eyes and ears to your advantage.
12. If you walk through a parking lot, walk with the lights behind you and:
 - A. Look ahead of you for people sitting in cars,
 - B. Have your keys ready,
 - C. Glance in the cars as you go by,
 - D. Always look in the back seat before you enter your car, and
 - E. Get in the vehicle, lock the doors, and start engine immediately.
13. Don't daydream, be aware.
14. Never tell anyone on the telephone that you are alone.
15. Don't invite or allow anyone into your home if you are alone.
16. Remember:
 - A. Most store fronts have alarms, break the window, "The expense is small."
 - B. Throw an object through the window of a private home.
 - C. There are fire alarms on almost every street corner.
17. When entering your home, check your door first. If you locked it when you left home, it should be locked when you return.
18. When driving into your driveway, use your highbeams.

19. If you hear a noise in your home don't:
 - A. Turn on the lights. It takes awhile for your eyes to adjust.
 - B. Wear slippers. You could slip and fall.
20. Potential weapons:
 - A. Change in your pockets,
 - B. Hair spray,
 - C. Pen, pencil, keys, comb, brush, belt, umbrella, hat, lit cigarette, rolled newspaper or magazine.
 - D. Debris on the street--bottle, stones, cans, stick.
21. If you have trained in the martial arts:
 - A. You know your limitations.
 - B. Your attacker doesn't

- C. Surprise is on your side.
- D. You can outdistance your attacker, run.
- E. You can keep your head, don't panic.
- F. Don't be a head hunter, most people can sustain blows to the head and face--attack vital areas such as eyes, groin, throat, knees, soft stomach, kidneys, and spine.

REMEMBER

Screaming works 50% of the time--think before using it as your first line of defense. Hitting is a definite show of aggression and violence--If you are going to fight back, make sure it counts.

TANG SOO DO by William Courtright

The martial art of Tang Soo Do is relatively modern. Its basis is the Korean art of Soo Bahk Do which dates back centuries. Tang Soo Do is composed of 60% Soo Bahk Do, 30% Northern Chinese and 10% Southern Chinese.

The kicking techniques of Tang Soo Do are based on Soo Bahk Do.

The hard style of Tang Soo Do is based on Soo Bahk Do while the soft style is from the Northern Chinese systems.

The Hyungs (forms) get their origin from We Ka Ryu (Southern China) and Ne Ga Ryu (Northern China).

The developer of Tang Soo Do is Grand Master Hwang Kee. He mastered Tae Kyun. (a Korean art not related to Tae Kwon Do), and Soo Bahk Do, at the age of 22.

In 1936, he went to China and combined the Tang method with Soo Bahk Do to form Tang Soo Do.

Master Hwang Kee is the Founder of the Tang Soo Do Moo Duk Kwan Federation.

There are many schools practicing in the art of Tang Soo Do which also belong to other organizations such as NKJU.

It seems safe to say that the most famous of the Tang Soo Do practitioners is Chuck Norris.

Tang Soo Do is not a sport. It is a classical MARTIAL ART with the purpose to develop oneself mentally, physically, and spiritually!

About the author: William Courtright, Sabom in Tang Soo Do is owner and operator of Summit Karate in Scranton, PA.

RYUKYU KOBUDO--ANCIENT CLASSICAL WEAPONS: PURPOSE AND MEANING by James L. Semmes, Jr.

Ryukyu Kobudo is the study of the ancient classical weapons of Okinawa. These weapons are actually fishing and farming implements that are used in everyday life for commercial purposes and only became weapons for self protection and survival. Since the Okinawans were a peace loving people who were more interested in commerce, trading, fishing and farming as a means of gaining prosperity, they did not cultivate the use of weapons for war as did their neighbors in China, Japan, and Korea. The Okinawans did not really have a standing army, nor did they ever invade other territories for the purpose of occupation; they chose to do business with Chinese merchants, and they were occupied by Japanese forces of the Shimazu clan of Kyushu. Yet, they chose not to resist such an occupation. It has been suggested that the wealth of materials obtained by the people of Okinawa through agricultural and commercial pursuits created a high level of cultural and political society in Okinawa that existed without a need or desire for weapons. In short, weapons were used in Okinawa for self-defense from bandits, pirates, or other bad elements of society.

Classical Ryukyu Kobudo utilizes weapons that are not characteristic of any other part of the world. Among these implements are the Staff (Bo or Kon), the Trident Knife (Sai), the Boat Oar (Eaku), the Fishing Gaff (Nunti-Bo), the Flail (Nunchaku), the Sickles (Nichougama) and the Short Spear and Shield (Timbe). Other weapons exist, such as the

garden hoe, that are not commonly practiced today. Taira Kenshin, who cataloged many of the ancient classical Kobudo Kata found that there were 1,500 Kata practiced at one time in Okinawa using a variety of classical weapons! The majority of these have been lost due to the passage of time and the lack of qualified instructors to pass along the teachings.

For those who practice traditional Japanese and/or Okinawan Karate-Do, it must be understood that in order to understand clearly the meaning within elements of Karate-do training, the study of weapons is essential. From the standpoint of obvious reason, and from indications derived from the study of history, man first learned to use a weapon, and then he learned to use his bare hands to protect himself. Few documents survive today on Okinawa that document Martial Arts traditions, but, those that do, classify Okinawan Martial Arts as being "...those that study the use of weapons, and those that study the use of the empty hand." In ancient times, it is believed that students first learned the use of the weapon, and then the empty hands; today, with the advent of firearms and other sophisticated weapons, the Martial Arts teach empty-hand first, and the classical weapons later.

In Okinawa today, Classical Weapons training is divided into those schools, or Ryu, that teach classical Karate-Do and combine weapons training later on, and those schools that teach classical weapons exclusively. Okinawan Shorin-Ryu Karate-Do is one such Karate system that

selectively teaches the use of weapons as part of their advanced training at Black Belt level. Other karate styles, such as Goju-Ryu as promulgated by several instructors, also offers training in weapons aside and apart from their standard curriculum of Karate-Do training.

On Okinawa, weapons training is taught for three primary reasons. First, to preserve the cultural heritage of the Ryukyu Martial Arts tradition. Second, to create a better understanding of Karate-Do techniques as many Kata of empty hand origin feature techniques that are used against an opponent with a weapon. Third, to supplement and enhance Karate-Do training with a systemized method that will make Karate-Do practitioners stronger in their discipline. And finally, many Okinawan instructors have found that their students, as are Americans, are fascinated with weapons and offer them as an endeavor to keep students interested.

As modern-day practitioners of Karate-Do, Taekwon-Do, Kempo, and other Martial Arts traditions, the practice with weapons should be considered for a variety of reasons. The major reason that can be offered for consideration is that training in Orthodox Ryukyu Kobudo will aid and assist a student of the empty-hand martial arts to become physically stronger and more fluid in his/her execution of techniques that are performed without the use of a weapon. If an instructor of Karate-Do, for example, will do some research, they will find that many of the old masters of Karate-Do trained in the use of weapons along with their training in Karate-Do. Funakoshi Gichin, the founder of what is today called Shotokan Karate-Do, trained in the use of the Bo and Sai and was

considered proficient. Mabuni Kenwa, the founder of Shito-Ryu Karate-Do, also trained with weapons. Many other Okinawan instructors also trained with weapons. It can be pointed out that, without a doubt, their strengths were derived from a combination of training with weapons which supplemented their empty-hand methods as well.

Many systems of Karate-Do have dropped their study of classical weapons simply because instructors who developed these systems felt that the mastery of the system depended upon exclusive dedication to the empty-hand method. As was stated by Toyama Kanken, a modern day exponent of Shudokan Karate-Do, "Karate-Do means empty-hand, not weapon." He feels, therefore, that training should deal with that which is taught within the system, and not to deal with that which is outside the system.

Americans are a curious and impatient people who want to learn everything. Many students want to learn Karate-Do, Jiu Jitsu, Weapons, Aikido, and anything else they can pick-up along the way. Unfortunately, life is too short to learn everything, so, we, as a people, tend to pick up this and that along the way. Rarely do we devote our attention to excellence in one discipline, but, rather create a hodge-podge system of training that we can call "our own". Additionally, we sometimes learn things merely so that we can use what we have learned for the sake of competition in tournaments for the small rewards that may be obtained from brief and intermittent study.

The study of Ancient Classical Weapons should be considered for several reasons as follows: To make training in empty-hand martial arts more meaningful and productive

thereby allowing the student to become stronger through the use of training aids that improve balance, coordination, strength, and an understanding of the "hidden" meanings of movements within selected kata; To assist and develop stances and movements of students of empty-hand martial arts by explaining the use of such movements through the use of weapons training; To offer supplemental training to students which will keep interest alive in martial arts traditions, and allow for

RIGHT SIDE OF KARATE by Danny Bridges

Karate is my life. I go to as many tournaments as possible, both traditional and open and I love them. I visit many different schools and also work-out in my school and from video tapes.

I have heard many people grumble about biased judges and discrimination. This is sad. When I started karate and going to tournaments about three and a half years ago, I felt that all karate people were as one big happy family. There is nothing wrong with tournaments. There are a few people that try to spoil it for all. I feel that all of us should get on the right side of karate. What do you think?

Gymnastics is a problem in tournaments, especially for traditional kids. You will not find a dictionary that will say that gymnastics are a martial art. I believe that that rating organization should correct their rules. It doesn't matter what style of karate you practice, karate is still self-defense or fighting. Gymnastics is exercise. It's like mixing water and oil, don't you think? Many of us traditional kids would be asked

long-term retention of students.

Training in Ancient Classical Weapons is not for everyone, because a dedicated instructor will require that the student demonstrate proficiency in the use of the weapon as a skill and not just teach kata to do in tournaments. Also, Ryukyu Kobudo Kata are not "flashy", as there are no pole-vault jump side kicks or barrel rolls performed in Orthodox Kata. Training can be difficult, painful, and exacting, but, the rewards that can be obtained long term are well worth the effort expended!

to leave our schools if we did gymnastics in tournaments.

I once heard a kid (who did a very neat kata) ask a well known traditional center judge why he got low scores. The judge said, "your heel was off the floor." He was right, in one of the moves, his heel did come slightly off the floor, but, this same judge gave a certain promoter's student high scores to make him win. This kid did what looks like an Indian Rain Dance, on his toes, and with gymnastics. Was this judge on the right side of karate, or was he biased? If he was biased here, will he also be biased in his school? What do you think?

I heard it through the grape-vine that in the Olympics, karate will be karate and gymnastics will be gymnastics. My advice to all traditional kids, "keep working hard on your katas and techniques, and, if you're dreaming of being in the Olympics as I am, then stay traditional." You're on the right side of karate!

About the author: Danny Bridges is 13 years of age and trains with Sensei John Pickard of Sorrento, FL.

BAD ATTITUDE by John Pickard

Attitude and character are often neglected in martial arts training. We often see this when visiting other dojos or attending martial arts tournaments. Many competent martial artists no longer venture outside their own dojo because of what they run into in the way of the so called, "bad attitude". When you see a student with a bad attitude, you will usually find that it stems from an example set by their instructor. Take a look and you'll find that an egotistical student has an egotistical instructor, an argumentative instructor, and so on.

Correction of the problem is hard because the senior black belts have trouble teaching anything to the egotistical instructors because they get angry and protest. Therefore, you must examine your dojo and see if you have a problem. Ask outsiders if they perceive an attitude problem in your dojo. If you do, then you should get to work turning the problem around. If you don't have an attitude problem in your dojo, then take steps to insure you don't have one sneak up on you. The easiest way to stop the problem is not to promote students or black belts that have attitude problems. Work on the problem with exercise and counsel. We can't be afraid of losing instructors or students if the problem of "bad attitude in the martial arts" is to be corrected.

One thing I do regularly in my dojo to help students is to end class with words of wisdom collected from everywhere. There is a lot of wisdom out there if you look for it and not think you already possess it. Below is

a list of some of my favorite words of wisdom which encourage thought, build character, and encourage stronger martial arts training.

-The heart of the fool is in his mouth, but the mouth of the wise man is in his heart.

-A man who has attained mastery of an art reveals it in his every action.

-Control your emotion or it will control you.

-Learning never ends until you close your mind to new things.

-One of the biggest failures in life is reach your goal, because you did not set it high enough.

-An expert is one who knows more and more about less and less.

-Those who bring sunshine to the lives of others cannot keep it from themselves.

-The greatest of faults is to be conscious of none.

-Better by far you forget should and smile than that you should remember and be sad.

-Don't judge a man by what he says, judge a man by what he does.

-Failure is frequently the path of least persistence.

-When you try to make an impression, that is the impression you make.

-To be satisfied with yourself is a sure sign that your forward motion is about to stop.

-The bigger a man's head gets, the easier it is to fill his shoes.

-A man is as little as the things that annoy him.

-Be nice to the fellows you meet on the way up, they are the same fellows you will meet on the way down.

-The reason that a dog has so many friends is that his tail wags instead of his tongue.

-Swallowing angry words is much

easier than having to eat them.
 -Great minds discuss ideas,
 average minds discuss events,
 small minds discuss people.
 -When a person is always right,
 there is something wrong.
 -He climbs the highest who helps
 another up.

John Pickard is a Sandan and
 teaches at his dojo in Sorrento,
 FL. In addition to karate, one
 of John's interests and hobbies
 is a Mountain Lion he has
 raised.



Steve Barnard, Sandan

Kwan Grey, Nidan

THE BO - CLASSICAL OKINAWAN WEAPON by James L. Semmes, Jr.

In Okinawan history, the Bo or Kon as it is also called, was one of the earliest implements used for self-defense purposes. Used by farmers or travelers, it was a tool that had many varied uses, and was something that could be relied upon for defense, should the need arise.

Most staffs in ancient times were of varied lengths, but the common length was approximately 8 feet, with the diameter shaped to fit the hand of the user. Early staffs were roundish, or 6 to 8 sided, and were straight, not tapered as are modern staffs; technology did not allow for such sophisticated shaping in those times. Woods used were those that were available, such as varieties of oak, teak, or even bamboo.

In modern times, technology has advanced to allow a variety of shapes, and the number of woods available for the manufacture of Bo staffs allow for greater variety and choice. The purpose of this article is to explore these woods, and pass on useful information that will allow for the selection and care of a Bo staff.

KINDS and TYPES of BO STAFF

LENGTHS and DESCRIPTIONS:

1. San Shaku Bo- also called a Han Bo, or half stick literally, this weapon measures approximately 3 feet in length.

2. Yon Shaku Bo- also called a Jo, this weapon measures approximately 4 feet in length to a maximum of 50 inches long.

3. Go Shaku Bo- a 5 foot staff.

4. Roku Shaku Bo- a 6 foot staff, the most common length for Kobudo practitioners.

5. Kyu Shaku Bo- a 9 foot staff, very infrequently used, but Kata can be found from ancient times that prescribe the use of this weapon.

SHAPES of STAFFS

1. Maru Bo- a round staff with or without taper. In ancient times, the round without taper was one of the most common of shapes, although the staffs were not precision turned as they are today. A "roundish" shape would be more descriptive. I have seen Bo Staffs of this type that were said to be over 200 years old and they were still being used!

2. Rokkaku Bo- a 6-sided staff. This was the first attempt to turn a staff with edges used for cutting, and was quite effective in this regard.

3. Hakkaku Bo- an 8-sided staff. As technology improved, 8 sides were developed on a straight staff. Used for cutting actions, this was an improvement on the 6-sided staff.

4. Eaku or Eaku Bo- this is a boat paddle, common to Okinawa. Although in use, the function of the weapon differs slightly from the classical Bo, it is still classified as a staff-type weapon.

5. Nunti-Bo- this is a staff with a sal or manji-sal affixed to the end, as was used as a gaff in fishing. Generally, the staff portion was the round, untapered variety, and the gaff

was fixed in place with heavy cord. Today, a manji-sai is used, and is held into the body of the weapon with metal pins.

ANATOMY OF THE STANDARD BO STAFF:

_____ |
Kontel CHUKOH-BU Kontel
(end) (center) (end)

In modern times, the TAPERED STAFF of 6 foot is what is made commonly available to practitioners of Kobudo. This staff is properly called a Maru Roku Shaku Bo, and tapers from an approximate 1 1/4" center to an approximate 3/4" end. It was developed early in the 18th century as technology allowed for easy manufacture; it can be produced faster than the 6 or 8 sided weapons, has tensile strength when used with a good hardwood, and is easier to finish in the manufacturing process.

The 8-SIDED STAFF of 6 foot length is called a Hakkaku Roku Shaku Bo, and generally is straight, without taper, with 8 sides to form an octagon. When made with a quality hardwood, this staff provides excellent combative applications as it serves to harm opponents with its cutting actions, and when used against staffs of less hardness, will slice them to ribbons. This staff also provides for more "flex" or whipping actions in its use.

SELECTION OF A WOOD:

There are many woods available for the manufacturer of Bo Staffs, and a brief analysis will be made of these woods to clear the air. Bigger and heavier are NOT the best choices for woods as they become difficult to manipulate properly, and, this added weight

can also serve to damage to shoulder joints and ligaments of practitioners.

In tournament usage, many practitioners are seen to use staffs made of soft woods, such as fir or pine, and these staffs are reduced in thickness to allow for rapid manipulations that have very little combative applications. If these tools are struck with a hardwood staff, they will scar or break, making them useless!

There are several hardwoods that are worthy of consideration for the use of staffs. Pricing of these depends upon the quality of the wood and the fineness of manufacture.

OAK, found in a variety of regions is a fine wood for staff manufacture. It is found in the United States in Northern and Southern regions and there are definite differences in the quality of the wood!

NORTHERN OAK- can be reddish or white in color, grows in abundance in northern forests and can be obtained fairly easily, but, is expensive. Northern Oak of U.S. domestic type should only be used from the Oak family as it does not warp or twist easily.

SOUTHERN OAK- generally red in color, inexpensive, but warps and twists as well as cracks easily. Should not be considered for purchase as it will not bear up under usage unless the wood is cared for very well.

JAPANESE WHITE OAK- same as American Northern White Oak, but a lot more expensive! It is harder than domestic oak but a big import duty is fixed upon entry, causing you to pay more for a wood with a nifty name!

MAPLE- there are 2 distinct types of maple; Hard or "Rock Maple" and Soft Maple. The difference is mainly in the grain of the wood. Rock Maple is not, as the name implies, "hard as a rock." It is harder than

soft maple with little grain, is smooth, and has good flex. When struck by Oak, it will dent easily and can literally be destroyed by Oak. It is somewhat lighter than Oak which makes it a good practice Bo as well as tournament Bo and will hold up well with proper care.

Maple is usually sold by Martial Arts Supply Companies as a hardwood weapon. It is less expensive than Oak, and what you will be buying is a tool that is good for practice, but not for practical application.

ASH- from this wood, baseball bats are made. Ash looks a lot like Oak, and is tougher than Maple, but not as tough as Oak. It has a fine grain and looks good when finished, and will last a long time with care and attention. Ash is also a more expensive wood, so it is not commonly provided by suppliers.

Ash has excellent flex, and makes a wonderful weapon for Kobudo use. It will bear up well in practice, and will also stand rugged use over time.

HICKORY- a very tough, resilient wood, but harder to obtain. Hickory is excellent for use as a Kobudo tool but is moderately expensive. It has excellent flex, can be used for practice and for all overall uses in the practice of Kobudo. Grain is nice, weight is good and not too heavy. An excellent wood.

CALIFORNIA REDWOOD- a good wood, harder than maple but softer than ash. This wood also tends to be a little brittle, and can disfigure if used against a harder wood such as Oak. Is red in color, and is generally stained red as well. Moderately expensive, but comes straight and is cared for easily.

ROSEWOOD- a beautiful wood, fairly hard and tough, but expensive. Rosewood is also fairly heavy but makes an

excellent staff. Should only be purchased by the very serious practitioner as its cost is prohibitive.

MAHOGANY- another heavy hardwood, tight grain, and tough. Mahogany makes an excellent weapon, but is expensive.

PURPLEWOOD- an exotic wood from Africa, very expensive, and very tough, almost like ironwood, but a bit lighter. This is a heavy wood and staffs are generally straight. 7/8" diameter to allow for manipulation. A 6 foot long staff can WHOLESALE for around \$50-60, so only for the very, very serious!

EBONY- a dark, tough and heavy wood, also expensive. Only for the most serious practitioners.

CHERRY- another beautiful wood, excellent for practice, and holds up well in use, although the beauty of the wood and the cost would make it a tool that is best used for practice only. Not easily obtained for 6 foot lengths, and expensive.

There are other exotic woods but cost and other factors restrict their consideration.

Generally speaking, one should select a staff of the wood type for what THEY WISH TO DO with the weapon. If one wishes a good practice/tournament weapon, Maple is a good choice as it is inexpensive. One wants an all around weapon, Ash, Hickory, Oak is advised as these will hold up well over the long term. I would recommend Oak, Ash, and Maple in that order for selection as a weapon.

CARE of the BO STAFF

It is recommended that you purchase a staff that is free of any varnish as this will create blisters when the staff is used.

If your staff is varnished, take it off with a varnish remover, and stain it only.

Your staff should be stored either flat, or in vertical standing position only to prevent warping.

TWICE PER MONTH, you would wish to apply a quality varnish-free Tung Oil to your staff. Allow it to remain on the staff for approximately 2 minutes before wiping dry. If seepage occurs, wipe dry again.

ONCE PER WEEK, you should apply a quality lemon oil to your staff. Allow it to remain wet on the staff and wipe dry before using it. This will allow for the wood to soak up oils and not dry out, which could cause warping or breaking of the wood while in use.

Staffs should be selected that will fit your height and your hand size. If you are 5'3" tall, select a staff that is around 5'10" for your use; if you are 6'4", a 6'8" staff is better for you.

The staff should fit your hand easily, and should be comfortable. Most tapered staffs are 1 1/4" in the center, so,

there is not much option here; however, a straight staff can be made to fit you in every way. Generally speaking, a straight staff should be 1" to 7/8" diameter; smaller staffs can be manufactured for children.

Whatever staff you select, take care of it, and consider all factors before purchase. Remember, you GET WHAT YOU PAY FOR, and YOU PAY FOR WHAT YOU GET!! If you intend to practice Kobudo seriously, purchase a quality item that will last you a lifetime.

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