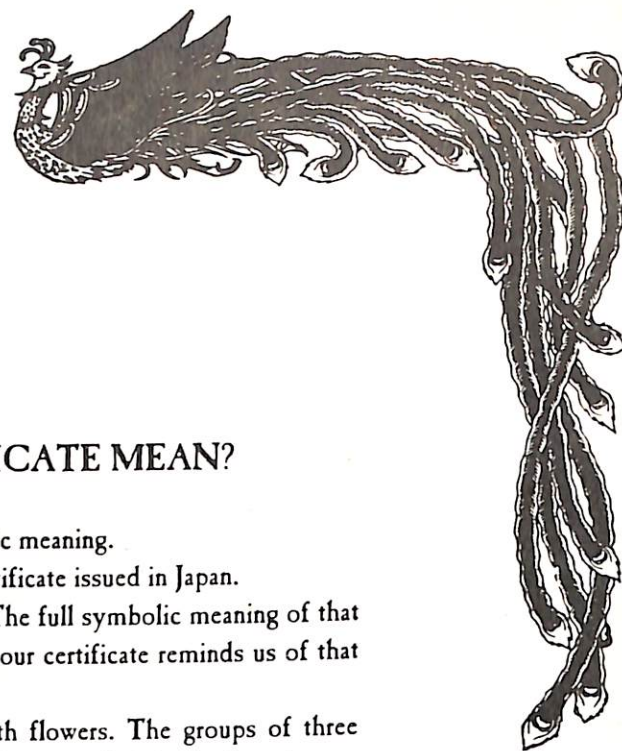
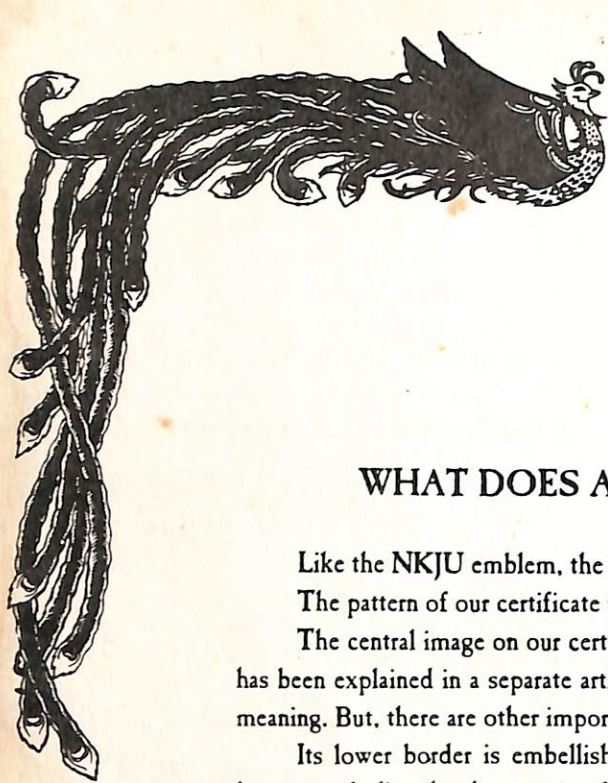




*NKJU 10th Anniversary
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National Karate Encyclopedia

1984



WHAT DOES AN NKJU RANK CERTIFICATE MEAN?

Like the NKJU emblem, the NKJU rank certificate has a symbolic meaning.

The pattern of our certificate is derived from the standard rank certificate issued in Japan.

The central image on our certificate is the NKJU emblem itself. The full symbolic meaning of that has been explained in a separate article. That it has the central place on our certificate reminds us of that meaning. But, there are other important symbols on our certificate.

Its lower border is embellished with leaf clusters interwoven with flowers. The groups of three leaves symbolize the three roots of karatedo—the body, the mind and the spirit. It is in the kata that we strive to weld these three into a single unit. That is the point of sanchin. It is by the level of performance of these kata that one's "grade" in karate is determined.

The three leaves also represent the three primary levels of karate achievement. Those levels are symbolized by the three traditional colors of the karate obi—white, brown and black.

The second major symbol on our certificate is found at its top and along its side borders. It is the image of a bird with an elaborate tail. That bird is the unique Phoenix. According to legend, the Phoenix is about the size of an eagle. It is said to be red and gold, the colors of fire. It lives about five hundred years. Only one Phoenix exists at a time. At the end of that time, the legend goes, the Phoenix consumes itself in fire and burns itself to ashes. From the ashes a worm grows. From that worm a new, radiant Phoenix is born.

In Chinese legend, the Phoenix is called FENG-HUANG. It is one of the four animals presiding over the national destiny. According to the Chinese, Feng-Huang is born in the halo of the sun and is made of fire. Its forepart is like a goose, its neck is like a snake, its forehead is like a fowl. Certain Mandarins had this fabulous creature embroidered on their silken robes. Further, Feng-Huang is the mythical counterpart of the Chinese Dragon. The Dragon symbolizes water; the Phoenix symbolizes fire. The Dragon is sometimes destructive; the Phoenix is always a symbol of some momentous event.

The Phoenix is a sign of death and resurrection, of the rising sun, and of immortality. It represents light, wisdom, new life and hope. These meanings relate directly to the spirit of martial arts as taught by the NKJU.

Our goals in budo is perfection of character. That task requires that we must overcome many obstacles. The feathers of the Phoenix represent the trials that must be endured on the way from kyu to dan. The child in us must perish if we are to reach our ultimate goal. The budoka, like the Phoenix, must be reborn from the ashes of immaturity, inadequate skills and ignorance. Each new kyu or dan grade achieved is a signpost that an old self has been surpassed, that a new or better self has been born from its ashes. The NKJU certificate symbolizes the knowledge and hope that comes from such an achievement.

Like the NKJU emblem, The NKJU rank certificate stands for more than the obvious. Its leaves remind us that to grow in skill is to conquer ourselves and to bring our body, mind and spirit into unison. Its Phoenix teaches us that we must be strengthened through our hardships and take hope in a rebirth from the ashes of our disappointments. Like the Phoenix, the way is endless. Like the Phoenix, we must be reborn through its hazards. The NKJU rank certificates marks the phases in that struggle.

Richard P. Baillargeon

WHAT IS KARATE?

Karate, which is the Japanese form of a method of combat known here under the name of "Chinese boxing" means "hand" (TE) "empty" (KATA). Empty of any weapon, empty of any evil intentions. In accordance with the Chinese Buddhist class who invented it a little more than 2,000 years ago to protect the monks for whom it was impossible to carry weapons and also to develop their physical condition, it gradually became richer and more varied to reach its zenith during the Shui and T'ang dynasties (581 to 922).

After the invasion of the Chinese island of Okinawa by the Japanese army, by imperial order the possession of weapons was forbidden on pain of death. Chinese boxing, known at time as TODE, was then changed into an Art of War (or Martial Art) destined to KILL the occupier so as to discourgae him. On the one hand they sought the best way of fortifying their natural weapons — hands, feet, elbows, knees, etc. (by training themselves in striking against different materials) and on the other hand perfected the most efficient ways of attacking the weak points of the human body (so as to bring about almost certainly and in one attack a fracture, internal hemorrhage, unconsciousness or death).

It was thus that a religious art, already very efficient in itself, but principally an art destined to improve the union of "body-spirit" by physical exercise accompanied by mental concentration, was transformed into an Art of War without weapon, the most deadly in the world. It can be understood that it was then kept secret and only taught to a privilege few.

It is difficult for a Western man to easily understand this method of physical education with its typically oriental pedagogic principles which always tend to develop simultaneously the intellectual and physical formation. At first sight we often wrongly understand how simple gestures of the hand or foot can have such mental importance. That is why some explanations, at the right time, are essential in this work, in spite of our desire to teach solely by pictures.

In spite of all the tricks used, it was only in 1922 that, for the first time, a Master of Okinawa agreed to forget the past and to show, then teach, Karate to the Japanese. This exceptional man was called Ginchin FUNAKOSHI (he died at the age of 88). Invited to Tokyo by the Minister of National Education, his demonstrations raised such enthusiasm that it was morally and practically impossible for him to return to the land of his birth. Master Kano himself who created Judo in about 1882 by expurgating the old Jiu-Jitsu, invited him to the Kodokan to give a demonstration of Karate to his best pupils, and at the end of this, he decided to create a Kata (the Kime-no-kata for 4th dan) re-introducing the striking blows (ate: to strike, mi: body) of the old Jiu-Jitsu but modified according to the advice of Master Funakoshi.

Present day Karate is therefore what has been revealed, transmitted and perfected by Master Funakoshi, considered a Karate "genius". Unfortunately many of his pupils — and not always the best — who, founding prematurely their own schools, drifted gradually away from the true technique and even from the profound meaning of Karate. As a result of this, of the some one million Japanese Karatemen (this Art is taught in the Universities, some schools, the army and the police) only a small group of about a hundred have stayed in the way of Master Funakoshi, practicing a Karate definitely nearer to the reality and with however a far more profound aim than the "street fight". This pure Karate is called "University Karate", because Master Funakoshi having taught mainly in the two universities of Tokyo, his best direct pupils were almost all University graduates (Waseda in particular). For that reason it is also sometimes called Karate-do (do: way). Karate places a great deal of importance in the Katas which are done by oneself. (Katas are done with a partner in Judo and Kendo) and which are a veritable source of physical, mental and intellectual development.

From a Warlike Art, how did Karate become also a method of perfecting the personality? At all times, in the martial arts, the union of body and spirit was the aim. And how can one reach "peace" when always thinking "kill or be killed"?

To explain this is extremely difficult, in the same way as it is impossible to explain the mysteries of Zen in writing. A great Master in a text of 1615 said "All the Martial Arts, including fencing and the spear, have their own secrets governed by the principle of the all-powerful unity which it is impossible to explain in words." Spirit represented by teh symbolical phrases well known in the East such as "Ju-Go-Ichinyo" "suppleness and firmness inseparably united as a body", or "Ten-Nin-Goitsu" "The Heavens and man made into one". In the same way one now knows well in the West the sign of duality the "Ying" and the "Yang", equilibrium between the positive and the negative, the body and the spirit, activity and rest, etc. But if what has to be "felt" cannot be explained in words on pain of obtaining opposite results to those desired, one can sometimes open the "way" by talking of other things directly connected with the Karate and nearer to our objective spirit.

LETTERS

Letters to the editor should be addressed to:
Letters
BLACK BELT Magazine
1845 W. Empire Avenue
Burbank, CA 91504
All correspondence should be accompanied by a self-addressed stamped envelope.

Paper Tiger

Since I first ran my advertisement for the National Karate and Jiu Jitsu Union in this magazine several months ago, I have received over 550 inquiries about our organization. I have been surprised and alarmed at some of those responses.

It is important that the martial arts world know a few startling facts about some of the applications I received from black belts. On an average, each black belt listed that he held high rank in from three to nine martial arts. One man listed 20 arts in which he held at least a first degree black belt. The average age of those responding to our ad was 27. Consider, if the average black belt holds dan rank in an average of six arts, and if he is only 27, he must either have started his studies at a very young age and practiced without sleep for many years, or else some of his "rank" is not legitimate. That is what startled and alarmed me: there are many black belts claiming rank for which they could not have properly studied. Several of them even put a "Doctor" before their names, but when I asked them what their doctorate was in, it usually turned out to be the kind one finds advertised in the *National Enquirer*, a mail order degree anyone can get for \$15-\$25.

It is also of interest that few of those who claim unduly high rank or who claim too many ranks have ever studied in the Orient or under an Oriental master. In Japan, at least, ranks are usually awarded after years of devoted study. For example, I am 51 years old and hold only two black belt grades: a seventh dan in karate and a fifth dan in jujitsu. I also hold a master grade in Pakistani weapons. It has taken me 26 years of serious training to achieve those grades, all under the traditional guidance of Oriental masters. I am still learning about these three arts, much less six or ten or 17 more. That

there now seems to be an overabundance of people holding many black belt grades, or holding high black belt ranks at too young an age, is a clear sign that the integrity of American martial arts is, like our currency, threatened by a serious inflation. "Rank inflation," giving undeserved rank too easily, threatens the lungs of American martial arts with a brand of hot air that reduces the value of legitimate martial credentials. It cheapens what we ought to treasure.

It is now commonplace to let organizational politics or greed color how ranks are awarded. A long glowing pedigree means more bucks. Many black belts with a zeal for cash and glory therefore seek to acquire as long a pedigree as possible. A frequent way to do this is to make a bargain with someone else who has an equally ulterior motive. For example, Joe Killer wants stars after his name, so he makes a deal with Fred Showman. Joe will make Fred a fifth degree in Joe's "Garbage ryu," if Fred will make Joe a fourth degree in Fred's "Toilet fu." Or else Joe may decide to invent his own Killer Ping Pong style, of which he, as its founder, is therefore "master," even if Joe is only 20. The result of this cross promoting and self promoting is an ever increasing number of people with long pedigrees but no corresponding *real* knowledge of the arts they proclaim, certainly not at a level equal to their professed rank.

Such people are Paper Tigers. Few of them have the skills and knowledge their credentials imply. Few of them test their real ability in demonstrations or competitions before their legitimate peers. I asked several such Tigers who responded to our ad whether they still competed. Many said no. They said they were too old, or too out of shape, or too inactive in recent years. Yet for all their own failure to practice or meet with their peers, they still gleefully take people's money and parade around in their pedigrees if not in their gi. Excuses are no substitute for devoted training, regardless of one's age. I still compete. I still risk the scrutiny of my peers. I still give public clinics regularly and visit with other instructors from whom I might learn new ideas. One is a dubious

marvel who at 27 thinks himself a master who knows everything.

In conclusion, this letter is not aimed at those real black belts who have trained hard for their legitimate rank. It is, however, aimed at those Paper Tigers who threaten to cheapen that for which the rest of us have sacrificed so much—martial arts itself. How can I prove I am not also a Paper Tiger? All my promotions from 1960 to 1981 have come from the same master: Shugo Kuniba, Soke of Seishin-Kai Karate Union, of Osaka, Japan; need I say more.

Richard P. Baillargeon
Director, National Karate
& Jiu Jitsu Union
Valdosta, GA

Your point is well-taken. Look for an article addressing the pros and cons of cross-certification in an upcoming issue of BLACK BELT. —Ed.

SOKE AWARD

This award is handed out each year to the NKJU Member who has contributed his time and effort to make the National Karate & Jiu Jitsu Union the best Martial Arts Organization in the USA. Without these members the NKJU would only be average.

- 1974 Joseph Ruiz
- 1975 Lemuel Stroud
- 1976 Bill Knoblock
- 1977 Bulldog Kelly
- 1978 Roger Wearhon
- 1979 Richard Campbell
- 1980 Jay Semmes
- 1981 Sali Azem
- 1982 Greg Johnson
- 1983 Toby Lewis
- 1984 Dong Tran

SOKE, IS IT SO?

In Japan there is a pun on the word "soke" so that the word may be interpreted as "is it so?". This pun is often used to make fun of people who claim the title of Soke without having actually earned it. A true Soke is not self-appointed and does not have to seek written recognition or confirmation of "soke-ship" from other Soke. Here at the Hombu we have received several letters from American "soke" (ah, is it so?) who want our Soke to recognize their "soke-ship" of such and such martial art. The very fact that they are writing such a request is indicative of ignorance of what "soke" means and proof that they are not "soke" in the true sense of the word. A true Soke is one who creates a style in whether it is a martial art or another art form such as flower arrangement or the tea ceremony or even a sect of religious belief. The word create here implies more than a simple combination of one idea or technique from one system with an idea or technique from another system. In other words a true Soke is not a person who takes one kata move from a Tae Kwon Do kata, one from a Kung Fu kata, and one from Shorin-Ryu and strings them together and says "this is my new, innovative style". A true Soke uses his knowledge of his art form to create innovate techniques or creeds. A true Soke is recognized by his peers as having creative genius above their own. In the Japanese culture, a soke is often considered to be "godlike" or to be a "kami" or special, revered and venerated by all. The only thing in our Western culture that is comparable to the concept of Soke is the hierarchy of the Roman Catholic Church. A Soke and a Pope are given the same kind of respect and veneration by their followers and by non-believers who respect their position of authority. Just as the Pope is considered infallible when speaking on Church doctrine so is the Soke infallible when speaking on the technique of his art form. Thus, it is obvious that most of our American "soke" (is it so?) have no idea of the true meaning of the word or of the contempt which Japanese feel for them. For a Japanese martial artist to hear an American call himself "Soke" is as sacreligious to him as it would be for a devout Catholic to hear a Southern Baptist call himself the Pope.

In Japan, a country with centuries of martial arts tradition, there are very few men considered as Karate Soke. These men are: Hayashi, Teruo of Hayashi-Ha Shito-Ryu; Mabuni, Kenji of Shito-Ryu; Otsuka of Wado-Ryu; Sakagami, Ryusho of Itosu Kai; and, the youngest Soke Shogo Kuniba of Motobu-Ha Shito-Ryu. Prominent styles such as Shotokan and Goju-Ryu have Head Instructors, but not a Soke. By comparison the USA, a country where karate is a relative newcomer to the combative arts, seems to have a "soke" lurking behind every bush. To these "soke", we must use the Osaka pun "soke, soke, is it so, is it so?". And, perhaps we should appreciate our genuine Soke more.

REPLY TO THE ABOVE ARTICLE

The above article on the real meaning of the Japanese term "Soke" appeared in the Seishin Kai Karate Union bulletin. The article was not directed at our Mr. Baillargeon personally, but it nevertheless deserves a reply.

Being called "Soke" is not an attempt by Mr. "B" to claim true Sokeship as the founder of a new martial art. He is called Soke as a nickname, not as a rank or honor. Americans like nicknames. They are given both to prominent people and to ordinary ones. We all know who "The Babe" was or perhaps "Slammin' Sammy", "Dr. J", "The Cat", "Juice" and so on. An American first called Yamaguchi Sensei "The Cat". Nicknames of this kind confer honor and respect. They are esteemed by the men who bear them. But they are not ranks or titles.

Mr. "B" is not called Soke because he founded the N.K.J.U. or created Goshin Budo Jiu Jitsu. After people saw how diligent he had been in his martial studies and that he was the U.S.A. director of Seishin Kai for ten years, they started calling him "Little Soke" as a sign of respect for the work he had done. That happened three years after he founded the N.K.J.U. Gradually, the "little" dropped out of use and he was called simply "Soke".

Mr. "B" never compared the nickname to a martial arts title. He certainly never meant it to imply that he thought of himself as a great martial arts master. Everyone just called him Soke, even his girlfriends who knew nothing about karate. He never makes formal use of that nickname, however. He never uses it on letterheads, in advertisements or in any other official communications. He refers to himself as the Director of the N.K.J.U. or by his legitimate martial art ranks. To Mr. Baillargeon, "Soke" is only a nickname. And that is so.

Samurai Swords



by Robert Hughes

Sculpture in Cutting Steel

One of the humiliations of Japanese history took place in September 1945, just after the start of the U.S. Occupation. General Douglas MacArthur decreed that every sword in Japan should be confiscated as a dangerous weapon. Out went the Jeeps, and thousands of blades, some dating back to the 10th century, were

rounded up from museums, private collections and shrines.

It was a moment of utter mutual incomprehension between two cultures. The Japanese felt that their principal art was being looted from them and they were right. Hundreds of ancient swords, including 42 documented National Treasures made between the 12th and 15th centuries, vanished as souvenirs and have never reappeared. The Americans thought they were guarding against insurgency, and they were wrong. The Nippon-to—"art swords"—were ritual and aesthetic objects, the core symbols of Shintoism, and would not have been used in combat.

Today an immense ignorance of Japanese swords prevails outside Japan. There is one great private collection of them in the U.S., gathered over 40 years by Dr. Walter Compton of Elkhart, Inc. Last week 46 of his classical blades—the *tachi* or long cavalry sword, the shorter *katana* and the dirks known as *tantos* and *wakizashis*—went on view at Manhattan's Japan Society. The show is a scholarly event of the first importance. And its catalogue—mainly written by Japan's leading student of blades, 29-year old Ogawa Morihiko—becomes at one stroke the standard text on its subject in English. But even for the non-expert the show is of overwhelming beauty.

Taxing Subtleties. The art of making steel reached its peak in Japan before the 16th century. Our present technology can dump men on the moon, but it cannot match the crystalline structure, hardness, flexibility and exquisite surface pattern of these ancient blades made in charcoal forges. Compared to *Nippon-to*, the swords of Europe are kitchen cutlery.

One can study a Renaissance bronze or a medieval ivory in a vitrine and appreciate it, though with some loss. But with a Japanese sword, appreciation is more difficult. The visual subtleties of a great blade are taxing. No gaze through a glass can substitute for the experience of holding and turning it under natural light, observing the grain of the steel surface, the contrasts of polish, the relentlessly delicate curves of ridge and back and the *hamon* or temper pattern—hard as diamonds and impalpable as blown frost—along its cutting edge.

The swords are, to Western eyes, paradoxical. At first, you cannot fail to respond to them as weapons, designed to cut and kill. But at the same time they are quite untactile. Bear down on the *ha*, the edge, and it will (to put it mildly) hurt you, being of surgical sharpness. Yet you hurt it. The skin of the steel can be ruined by the moisture and acids left by one fingerprint; breath on it and it will begin to rust in 30 minutes. The blades conjure up tension between one's senses of sight and touch—threat and seduction, attraction and recoil. In the end, sight wins. The blades envelop themselves in august distances, and are wholly visual sculpture.

For this reason, connoisseurs of *Nippon-to* are apt to regard the military uses of their swords as a distraction, even as an embarrassment. The annals of samurai conduct are filled with prodigies of sword wielding; as recently as the Russo-Japanese War of 1905, for instance, a Japanese officer charged a Russian machine gun, so the story goes, and cut clean through its barrel and water jacket with one swipe of his *tachi*. But the art swords in this show were not meant for such ends. Their unblemished state testifies that they can rarely, if ever have seen battle. Kept in a Shinto shrine or an armory, polished no more often than a Rembrandt is cleaned, they are among the best-preserved artifacts of their age.

One example is the glittering arc of *Kunimune*, a late 13th century blade that Dr. Compton bought from a job lot offered by a Midwestern gun dealer. The sword, which had been looted from its shrine in Kyushu by a G.I. and has since been restored to Japan as a gift, is considered by Ogawa Morihiko "perfect in every aspect among all the existing national treasure blades." At first sight, it is difficult to imagine that the sword was finished by a contemporary of Giotto, a quarter of a century before Dante began writing the *Divine Comedy*.

Bark and Catfish Skin. Japanese swords have virtually no parallels in Western art. Only one shape in our culture seems to rhyme with the strict parabolas of a *tachi*'s profile: Brancusi's *Bird in Flight*, with its soaring curvature, immaculate surface and absolute finality of line. The resemblance is not merely formal. Just as the abstract contour of the *Bird* is rich with allusions to nature, so the blade contains landscapes. The terms that describe the *ji-hada* or patterns left on the steel by repeated folding and hammering—pine tree bark, catfish skin, straight grain and *sugu-utsuri*, "a straight misty line of cloud"—are all derived from nature.

The edge pattern, made by painting a slurry of clay and steel filings along the blade just before its last firing and quenching, is even more pictorial. Its crystalline opacities resemble those of classical *sumi-e* ink painting, suggesting hills, river currents, islands or the wreathing of vapor. Dr. Compton likes to compare *Kunimune*'s *hamon* to "low-lying mist on a swamp, with searchlights playing over it." These configurations are not seen as decoration, like inlay work or chasing on a Western sword. They are in integral part of the blade's meaning, and their harmony with the larger forms, the curvature and taper, the size and type of the point, determines the significance of the work.

The idea that a sword could be valued as a manifestation of "nature" is peculiar to Japanese aesthetics. Without it, the blades would just be tools—ferally efficient but lacking the sublime distillation of will and spirit that, flowing in the austere metal, was once the essence of the smith's art.

MARTIAL ARTS IN THE MILITARY

by Ruhamah-Douglas L. Gill, Shodan

Soke Baillargeon, Dan Ivan, Chuck Norris, Steve Armstrong and Gary Alexander all have something in common. They are not only outstanding martial artists, but ex-servicemen as well. In fact, most of today's dojos and dojangs have some root in the military. After World War II, Americans stationed in Japan, Okinawa and Korea brought what they learned overseas back home. If they didn't start a school of their own, they sponsored their instructors to come to American to teach. Kwoons had already been established, but were usually open to Chinese only. More than few career servicemen returned overseas and continued their training or taught classes on base. This trend is still true today and on most military installations around the world one will find at least one martial arts class taught as a form of recreation. In the elite forces like the commandos, rangers and special forces, the martial arts are an important part of training. This is because the qualities promoted by the martial arts are compatible with the qualities desired by the military.

The opportunity to travel is both an advantage and disadvantage to a military martial artist. One can get the chance to study overseas or with a well known sensei in another part of America. Servicemembers know that some point in the future they are going to be reassigned. Many times this happens before testing. There are a number of people on my base that have moved just before shodan or ikkyu testing. And since there are so many organizations and styles and sub-styles, they may never make shodan or nidan. This problem can be handled in a number of ways. At my base, we have kung fu, shorinryu, tae kwon do, judo and jiu-jitsu stylists at the shodan level. Two have made arrangements to test for nidan if they can pass their requirements when they return home on leave (if they have enough time in grade). One is affiliated with an off base dojang and is progressing without problems. Another has gone independent and teaches without any affiliation. There are a few on base that have studied some style and are hoping to find a teacher in that particular style. The author is a jiu-jitsuka that's affiliated with the NKJU—and maybe someday, I'll be able to get leave and at least go to the summer camp. There are four different classes on base and most of the time we don't get a chance to stretch out or push ourselves. To compensate, we get together to work out and exchange ideas. We all learn something new and have a good work out. There is no thought of developing a new or superstyle, just learning. Situations like this is found on many bases that aren't near a large city or don't have a high dan sensei on the base.

Most servicemen started training on their own, however, the Strategic Air Command had a program in the 50's that brought leading martial artists stateside for a tour and encouraged Air Force personnel to take up karate, judo or aikido. In fact, some personnel were assigned to Japan to learn. The use of martial arts in the military can be traced back even farther than that. In the 30's, the U.S. Marines developed a hand to hand combat system based on Defendu. Defendu was an English Commando system of close quarter combat based on kung fu, jiu-jitsu, boxing, wrestling and fencing. It was a down and dirty style that is the basis of most close quarter combat systems in the Western world. The close quarter battle styles are interested only in winning an encounter with an enemy. Contemporary systems include the use of hwa rang do by the U.S. Special Forces, jiu-jitsu by the Royal Marine Commandos, and krav maga by the Israeli Self Defense Forces. The Japanese and Koreans both use modified forms of their traditional arts.

Even though modern warfare conjures visions of machine guns, high performance aircraft and particle beam weapons; there is still a place for the martial arts in the military. They will be used as a form of personal exercise and recreation or as a means of psychophysical conditioning and combat readiness. This shouldn't be surprising, after all, martial is another word for military.

BEING AN ANIMAL

by Richard Campbell, nidan

At camp last year there were frequent remarks about who was or wasn't an animal. That Floridian, what an animal, some said. Or that Joe Dynamite is a real animal when he fights. Such remarks were uttered in affection or respect, but they nevertheless provoke curiosity about the place of animals in the martial arts.

Americans have an ambivalence about animals. We seem unsure what to think of them or what relationship we ought to have with them. We bring cats, dogs, fish, turtles, birds, hamsters, snakes and even skunks into our homes. We pamper them. We spend hundreds of millions of dollars on pet food and care. We build pet cemeteries and protest the use of animals in medical research. On the other hand, we relentlessly hunted the bison to near extinction. We've erased the carrier pigeon, almost extinguished the wolf, sported after rabbits, muskrats, deer, bear, antelope. We've even brought our national symbol, the bald eagle, to its last stand by our careless pollution of its environment. Our children sometimes tie a cat by its tail to a car just for fun. An who hasn't squished a worm just for the heck of it?

Our perplexing attitude is reflected in our slang. We call someone who is ill mannered or gluttonous a pig, someone shabby or ugly a dog. A traitor we call a rat, a coward a mouse. Sneaky people are snakes, dumb ones are jackasses. One can be as clumsy as an ox, fat as a walrus, sly as a worm. You old snake in the grass.

But we call a pretty woman a fox. A macho man is a stud or stallion. An affectionate person is a teddy bear. We're cute as a puppy dog, playful as a kitten, gracious as a swan. How do we really feel toward animals?

The word "animal" comes from the Latin "anima" which means "soul". Like the Greeks before them, the Romans thought of a soul as that which "animates" a thing, brings it to life. Any creature capable of animation was thought to have a soul in that sense. Man was to the ancient Greeks "the rational animal". He was superior to other creatures because of his intellect, but as a "souled" being himself he remained "animal" in his basic kinship. This kinship was made even more emphatic by the modern theory of evolution. One strain of our culture emphasizes our intimacy with the kingdom of animals. Our religious heritage does not. In Genesis man is given dominion over the earth and its creatures. Creationism argues that evolutionary theory is an error, that man is unique, the image of God, above animals. With these conflicting traditions in our culture, it is not surprising that our attitude toward animals is unclear.

The martial arts come from a generally different tradition, however. Buddha never studied Plato. Lao Tsu was no disciple of Moses or Jesus. The oriental view of animals, especially in the martial arts, is benevolent. We share nature with all beings, great and small. We are all travelers on a common planet. The Chinese name their years after animals: rat, horse, snake, boar or monkey.

To them, the dragon is a friend. The phoenix is a symbol of renewal. Many of the Chinese martial arts find their roots in the close observation of animals. Praying Mantis style, White Crane style, Monkey style. Many Chinese arts incorporate movements of the eagle, bear or swan. Hsing I Kung Fu is based on twelve animals, as is our own Katsu Ryu Kempo. To the Chinese, animals are potential allies to be imitated if man is to prevail in combat or live long and well.

Those of us in Okinawan, Japanese or Korean style may think we have left that animal tradition behind. But even most non-Chinese styles have a horse stance, a cat stance or a crane stance. Such animals root us to the earth. Most styles have a closed fist punch (ram) or bear claw, tiger claw or eagle claw, although they may call it by some other name. They also may have camel kicks, stomp kicks, monkey kicks. In practicing almost any style we recreate the Chinese emphasis on our kinship with animals, however unwittingly.

The original drive of the Chinese emphasis on animal postures was practical. Animals in nature fight for survival daily. If one were to learn methods of combat survival, it made sense to study what combat techniques animals had developed to secure their own lives. Stances, blocks, strikes, kicks and patterns of movement were copied from them. There is, however, more to imitating animals than forming one's hand into a talon and standing on one leg. The study of animals also revealed fighting strategies that went beyond mere technique. Some animals are bold, others subtle. Some attack, others defend. Some run, others hold their ground. Some roar or howl or chirp. Others keep silent. To imitate animals means to imitate their timing, distancing, even their spirit, the spirit of nature itself. The universal spirit. Ki.

From the bear we learn power, but also power in repose as it lumbers along a train or hibernates in its den. From the tiger we learn ferocity in attack, but also perseverance from the many prey that escape. The snake reminds us to treasure closeness to the earth to which we are essentially bound and from which much of our power comes. The cat teaches quickness and independence. The eagle encourages our spirit to soar and our true slight to sharpen. The crane beckons that we keep balanced. From the monkey—dexterity, playfulness, sociability. From the leopard, stealth. The swan teaches us grace, composure. The ram illustrates singleness of purpose. And the mantis teaches patience.

Is that Floridian an animal? If so, which one? Does Joe Dynamite fight like an animal? If so, does he avoid a fight like one too? We imitate animals in every kata. We become them. We are them. Animals all. One. Being an animal has its virtues. Indeed, being an animal in the best sense is what the best in martial arts is about. To be at one with nature, at peace with ourselves and our fellow men. These are goals worthy of the Way.

HANBO

by Richard C. Kelley Jr., Yondan

An attack out of nowhere and the defense is muffed because of indecision. It can happen to anybody, you say. I agree but isn't it strange that it even happens to high ranking Dans?

We are supposed to be the ones with hair trigger reflexes and the ability to dish out punishment to any who attack us. The facts are that we are human and anyone that is human will take time to access a situation before acting. This will slow the body response time slightly and sometimes this can mean the difference between victory and defeat. We train to build our reflexes so that when the time comes we can react as fast as possible within any given situation. No matter how fast we become, the mind must still initiate the action and tell the body how and when to act.

What does all of this have to do with Hanbo? I hope to show in this article that one can blend the mind and body to such a strong degree that the assessment of a situation and the reaction can be speeded up so that it seems almost instantaneous.

The degree of reaction time will be governed by your perceptions. If your perception of a situation is wrong

or slow than your reactions start with the most basic of movements and work your way up to the more advanced movements? The body is at first a mass of untrained and ungoverned muscle, that needs to be trained along a certain line of action. It is quite possible to perceive an action with the mind and not be able to make the body perform it simply because the muscle has not been trained to work the motion. The basic moves of the art are designed to not only teach the mind the movements, but to train the muscle to work along a certain line.

This will enable the mind to work with the body, striving for coordination and strength. The more basic the move the more strength that will be built over a period of time. As a person leads into the more advanced movements than the more relaxed he will teach himself to be, because the harder the motion the less muscle that can be used. If the basics are worked properly than the mind will actually tell each and every muscle what direction to go and what to do, this may have to be done over and over again. Once the muscle learns the motion than all the mind will have to do is key a reaction along that particular line. From this step to the next is nothing more than understanding that movement minus perception time equals reaction time. Working along this premiss, one must first learn to perceive before learning to move. This puts us right back to the basics, and if we do them properly than our muscle will learn to work from repetition of motion, and the brain will only have to send a signal to the body to react. Thus you will be able to perceive stimulate, react, and flow into the next perceptual response area.

We have all heard the old saying, the hand is quicker than the eye. Why do we think that this is so? Possibly because the mind behind the action can be fooled into believing that a certain perception is different than it really is. The eye will register most any movement that it sees but the mind must interpret what it is the eye is seeing.

Let us suppose that the empty hand is capable of moving at 1/125 of a second. If that same hand were holding a three foot length of wood at about 5 lbs. would it move at the same speed? I think not. Perhaps, this is why unarmed men have had some degree of success over armed men. I realize that this is probably overly simplistic, but I do not want to become emersed in the area of body movement totally.

Overall, I tried to present a foundation for the type of Hanbo training that I do and now I will try to present my method in a logical order.

The basics should be limited to as few lines of motion as possible. This will make the keying by your mind as easy as possible. It is my belief that the more complicated the movement than the longer the perception time and the longer the response time by the body.

The stance should be the same for all actions and should be a 50/50 stance with the center of gravity as low as possible, and your center line, even between your feet. I prefer a Yoi Dachii type stance as it is easy to move out of and not hard to get into while walking along. Your hips provide most of the motive power, so they should be able to pivot independently of the stance line.

If you must pivot left or right keep the same even balance and pivot on the ball of your feet. It is alright to shift the weight from one side to the other as long as it is for transition and not to a permanent position. Try to begin in Yoi and finish in yoi. The intervening motion can be a head stand, for all I care, as long as it is a smooth one.

There are three positions to guard, first high, holding the Hanbo evenly with both hands or singly by one end with one hand. Second, middle guard, hold the Hanbo with either two or one hand with the end about chest level. Third, even guard, hold the Hanbo in a flat lateral plane about waist level with both hands. I prefer the third guard as it can be masked and will not look like an on guard position.

Blocking should follow the way of your Karate or Tae Kwon Do patterns, bearing in mind that the simpler the better.

Striking should be short and quick and aimed at the arms or legs of your opponent. Do not overreach the target as this will place a longer arc on the Hanbo and enable your opponent to intercept the weapon. Always remember that the simpler the technique the more effective that the technique will be. Learn to strike with the Hanbo by standing in front of a heavy bag in an even stance and even guard. Then start snapping the Hanbo to the target area by using the wrist and forearm group. Alternate the striking ends so that you will be able to use either hand with ease. THE TARGET SHOULD BE A VIABLE PAIN GIVING TARGET THAT WILL BRING MASSIVE PAIN IMMEDIATELY. The wrists, elbows, knees, ankles, or head are the easiest to hit at first.

Throwing, while using the Hanbo, is nothing more than knowing the natural fulcrums contained in the body and than using the proper leverage. Overly simplified I feel that all throwing should rotate around the hip area. Your opponent's center of gravity is contained in the hip area, and your own center is in the same place.

Unlike Judo, Hanbo throws do not rely on a lowering of the centre of gravity to enhance the throw but rather, a stabilizing of the center, and the use of a long lifting lever to throw. The throws should do three things, lift the body free, control the body while it is being thrown, and provide a motive force that will aid gravity, making the body hit harder.

Generally, it can be said that the throws should cover the principles of, the JUDO throws, O-Goshi and Tai-Otoshi. These throws work on the rotating wheel principal and if the Hanbo is used are enhanced by the longer

lever.

The individual principles contained within, stancing, guarding, blocking, striking and throwing are very easy to understand and perform. The combining of these principles are not so easy, I advise you to approach them with a relaxed attitude. To effectively combine the principles one must keep in mind that it is far easier to not resist than it is to resist and pressure points give massive pain with minimum effort.

Many schools practice using the Hanbo against only the empty hand or perhaps a knife. Try using the Hanbo against all weapons both traditional and non traditional. Try not to use the Hanbo as a club but make of it a fine tuned instrument of control.

Do not be closed minded. There are many different schools of thought on the use of the Hanbo. All have merit and only a fool thinks his is best. There is only one proper way, and that is all ways.

ARNIS

by Carson Hines and Steve Bergen

One of the key weapons of Filipino martial arts is the Arnis which is the Filipino art of stick fighting.

The Spanish influence on the terminology of this weapon merits certain awareness. The Filipino's identified this ancient open hand art originally as Kalis and later known as Kali. After the Spanish invasion of the Phillipines some new words were derived for the ancient weapon used in Kali. Two of these words are "escrima" and "arnis". Escrima comes from the Latin word meaning skirmish and its direct spanish translation is "pelear con la esgima" or "to fight with a stick or bladed weapon". The word arnis is derived from the spanish word "arnis", which translates to harness. It is believed to have come about from the Filipinos wearing a harness for spanish armor while they put on plays of the spanish invasions.

There are many styles of arnis in the Phillipines, but they can all be broken down into three basic methods of forms.

The first method uses one long stick and one short stick, both varying in size from 3 to 42 inches in length. This method is known as "espada y daga" or "sword and dagger".

The second method which uses a single stick is known as "solo baston".

The third and most difficult is the double stick method which uses two sticks, both equal in length, and it involves weaving and twisting movements. This method is known as Sinawali which is derived from Siwali, the Filipino word for the twisting and weaving of bamboo mattings.

The art of stick fighting in any of its three forms, can be learned by itself or can be incorporated into any of the many styles of martial arts. Arnis instruction however, is usually introduced in all styles of Filipino martial arts. One of these styles is Go-Sho-Kai, which is from Mindanao in the southern Phillipines. In Go-Sho-Kai, the Arnis methods of "Sinawali" and "espada y daga" are introduced at white belt. Instruction begins with basic strikes and blocks, progressing to twirling and weaving movements. These movements are later incorporated into forms

In conclusion, the art of Arnis is a style within itself which can be subjected to the creativity of the martial artist. It's popularity is increasing around the world today due to associations, book that introduce the basic techniques of Arnis, and the increasing availability of instructors.

MASUTATSU OYAMA

by David Cook, Yondan

Mas. Oyama 10th Dan, the founder of Kyokushin Karate, was born in 1923 in southwest Korea. He started training Chinese Kempo at the age of nine. When he was fifteen years old his father sent him to Japan to study at the Yamanashi Youth Aviation Institute. He trained Judo for a short while, before starting Karate under Gichin Funakoshi's tuition.

Mas. Oyama trained very hard under various teachers and made great progress becoming a 4th Dan at the age of twenty-two. Two years later, in 1947, he won the All Japan Karate Championship.

The period after the Second World War was a troubled time for Japan, and during this time Mas. Oyama was often in trouble with the occupying American forces. He decided that if anything was to become of his life he would have to change his ways. So it was in 1948 that Mas. Oyama decided to undergo the rigours of training alone in the mountains. This he did on Mt. Kiyosumi in the Chiba Prefecture, where he stayed for eighteen months training daily to strengthen his body and spirit.

It was in 1950, after returning from the mountains, that Mas. Oyama first started matching his strength against that of a bull. All in all he fought 52 bulls, killing 3 and breaking the horns off of 48.

In 1952 Mas. Oyama was invited to make a tour of the USA, where he gave thirty-two demonstrations, taught in various states, and participated in seven fights against boxers and wrestlers winning all of them.

He returned to the USA in 1953. This time he fought a bull in Chicago and became very famous by chopping off the bull's horns.

In 1954 he opened his first dojo in Mejiro, Tokyo. The instructors were K. Mizushima and E. Yasuda. In 1956 he opened another dojo, this time behind the Rikkyo University. The instructors were K. Mizushima, E.

Yasuda, M. Ishibashi and T. Minamimoto. This dojo was the beginning of the KYOKUSHINKAIKAN. In 1964 the Tokyo Honbu was officially opened and the International Karate Organization (I.K.O.) was established.

Kyokushin Karate is basically a mixture of Goju, Shotokan and Korean Kempo. All the Kata practised in the style would seem to originate from one of these three sources. Kancho Oyama has not introduced any Katas of his own. He has on the other hand changed the Katas to suit his own ideas.

Kata is not one of the main ingredients of Kyokushin Karate as practised in Japan. There is a set system of basics which is trained every session, but nobody bothers very much about the finer details of the techniques. One of the main differences between this and other Karate styles is the major use of low kicks, to the thighs and knee kicks to the whole body, in fighting. I would say that extremely hard physical training and full contact fighting are the cornerstones of Kyokushin Karate. The training sessions usually last 2½ hours and the tempo is really high. The last ½ hour is usually devoted to full contact fighting. Foreign Students are expected to train every day. Even if, as they usually are, they are injured.

Kancho Oyama is very critical of non-contact styles of Karate. Also the fact, that for many, Karate has become a competitive sport, and is no longer what he considers to be real Budo. Despite this, his own style is now dominated by tournaments. Training at the Honbu dojo is definitely geared to the anual All Japan "Knockdown" Championships, and to smaller local "Knockdown" Tournaments.

In the early years, these "Knockdown" Tournaments were very wild, rough, brawling affairs. During the years though, the rules have been changed and modified, so that now, although the fights are still very brutal, they are more sportsman like. The rules allow full contact punches, kicks, and knee kicks to the body and legs. Full contact kicks and knee kicks to the head. Punching to the head is not allowed. All protective equipment, except a groin protector, is prohibited. The idea is, of course, to try to knock your opponent out.

There have been 3 World Championships, which are 4 years apart, and 15 All Japan "Knockdown" Championships.

Outside of Japan the ingredients of Kyokushin Karate are more traditional. Kata and technique have a more prominent position, and full contact fighting of the Japanese style, is practiced by very few. I do not think that Kyokushin Karate, which is practiced in more than 120 countries, would be so popular, if the students were forced to train in the same manne as they do in Japan.

The meaning of the name Kyokushinkai is as follows:

KYOKU means ultimate.

SHIN means truth or reality.

KAI means to meet, join or associate.

Understanding of the deeper meaning of the name KYOKUSHINKAI requires contemplation.



The symbol of Kyokushinkai Karate is the KANKU (above), which originates from the Kanku Kata. In this kata the hands are raised into a sky scanning position, and the symbol is thereby formed. The points of the Kanku represent the fingers and imply ultimates or peaks. The wide sections represent the wrists and imply power. The center represents infinity, implying depth. The Kanku is enclosed in a circle representing continuity and circular motion.

NKJU SCHOOLS



National Karate Club
Conyers, Georgia
Ron Downton
Nidan



Tiger Den Club
Panama
Carson Hines
Yondan

Valdosta Karate Club
R. Baillargeon
7th Dan
Valdosta, Georgia



Fischer Karate Club
Dallas, Georgia
Bob Fischer
Godan



VSC Karate Club
Jay Semmes
Yondan
Valdosta, Georgia



Savannah Black Belt Academy
Savannah, Ga.
Gary Glemboski
Sandan



Goshin Jiu Jitsu School
Tamaqua, Penn.
John Bonner
Sandan



Granite State School
of Karate
Brookline, N.H.
George Strimenous
Sandan



Professional Karate Fitness Studio
Pawtucket, R.I.
David Stiles
Shodan

Zen Way School
of Karate
Murfreesboro, N.C.
Bobby Britton
Nidan



Villareal Karate
Centralia, Ill.
Felipe Villareal
Sandan





Oakland Karate
Academy
Oakland, N.J.
John Taggart
Nidan



Tomlinson's School of
Martial Arts
North Carolina
L.D. Tomlinson
Shodan



Summit Karate
Club
Scranton, PA.
William Courtwright
Nidan



Stroud's School
of Martial Arts
Kinston, N.C.
Doc Stroud
6th Dan





East Point Karate
Club
East Point, Ga.
Joe Eidson
Yondan



Woodland Karate Club
Woodland, Al.
Dan Pittman
Nidan

Plain Field Karate
Academy
Plainfield, Ind.
David Johnson
Shodan



ALE Karate Club



Kelly's School
of Karate
Orlando, Fla.
Bulldog Kelly
Yondan



Molndals Funakoshi
Karate Club



Katsu Ryu Kempo
Crosswinds Karate
Hazleton, Pa.



Karate Adults
Crosswinds Karate
Hazleton, Pa.

Tiger Den Academy
Panama



Karate Juniors
Crosswinds Karate
Hazleton, Pa.



Elizabeth City
School of Karate
Elizabeth City, N.C.



Hakku Ryu Jiu Jitsu
Crosswinds Karate
Hazleton, Pa.



Bevedere Karate School
 Bevedere, S.C.
 Shihan Ruiz
 Rokudan



Johnstown Vo-Tech
 Karate Club
 Johnstown, Pa.
 Ray Lombardi
 Nidan

CBA Karate
 Berwick, Pa.
 Jay Silvetti
 Shodan



Gekisai Dojo
 Orlando, Fla.
 Bill Knoblock
 Yondan



Bushido Dojo
 Concord, N.H.
 Sali Azem
 Yondan



Iron Dragon Academy
 Rock Creek, Ohio
 Ted Hines
 Shodan



Bushido Karate School
 Berwick, Pa.
 Ace Casaldi
 Nidan



Virginia Martial Arts
 Chesapeake, VA
 Darren Myers
 Sandan

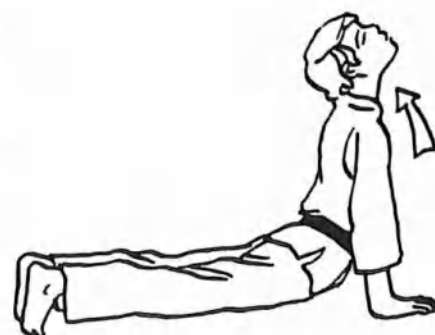
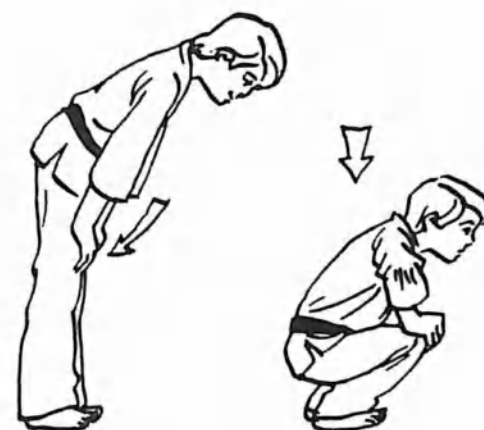
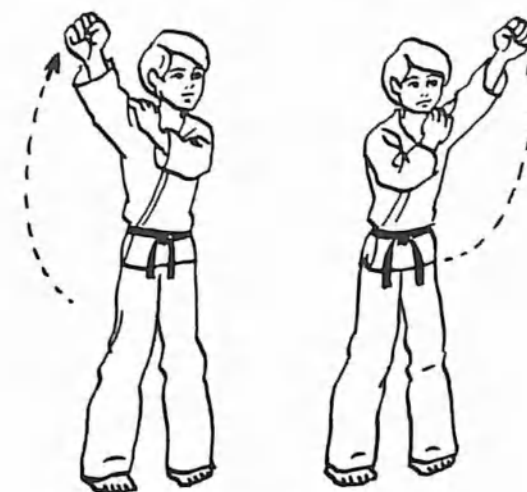




Martial Arts Institute
of Mahomey
Bob Kelsey Nidan



**WARMING UP EXERCISES
BEFORE AND AFTER KARATE CLASSES**



Drawings by Dong Tran

CAMP LETTERS

I came to camp this year very simply to learn more of the Arts and to experience and live in the brotherhood of the Arts. Each year camp has been a refueling of knowledge, spirit, and energy for me. It is my opportunity to be the student and follow in the footsteps of the masters. It shows me how I have progressed as a student and teacher, but primarily shows me how much harder I need to train and how much further I have to go.

I came to camp seeking certain specific technical knowledge. In particular, I needed more details on basics and kicking (which I have definitely received). I am also looking to learn the Katsu Ryu kata "Yon" and "Go", since I plan to expand our program in that area this coming year. I am also looking forward to learning an advanced Karate kata, such as Nijuoki (Ha! Ha!) and more of the weapons kata.

Most of all, I came to camp to learn from the best. I do not say that simply to flatter, for it is truly heart felt. This past year I studied a great deal with Soke Kuniba out of convenience. I learned a tremendous amount about kata, technique, Japan, traditions, etc. from one of the best in the world. Despite his vast knowledge and skills (and even the convenience of his dojo), I still wholeheartedly and proudly adhere to my loyalties to the National Karate Jiu Jitsu Union. Its instructors have truly shown me that there is more to the Martial Arts than punching and kicking. They have the knowledge and the spirit, and are always willing to share it. This is why I came to camp ... to train with the best — my friends.

Every year I go to camp to conquer my fears. The first camp taught me how much out of shape I was and how much I had to learn.

So I kept coming back to see if each year I was "man enough" to go through it. And each year I had new hang-ups to overcome.

Every year camp gets more organized and the training more controlled and systemized and that makes it even more enjoyable—along with the fine facilities.

The NKJU has become a true brotherhood where egos are not clashing and the training is standardized for the student. And that's the greatest pleasure at camp.

I come to camp the way a Moslem goes to Mecca, a Christian to the Holy Sepulchre or a Jew to the Waivering Wall. It was at camp that I first saw true karate. I return annually to see it again, to put myself again in touch with the roots that now sustain the leaves and branches of this "tall oak tree straight and strong" my Sensei would have me become. At camp I touch the source of what has become my way of life.

I most cherish at camp the high standards to which all students are encouraged to aspire. I like the personality, friendliness, patience and availability of the instructors. The program of instruction is varied enough, but also allows adequate concentration in a subject. The curriculum is now much superior to the earlier training schedules that were too exhausting and taught too much.

Even though this is my first camp, I feel as if I am among friends. I have known Sensei Knoblock, Soke, and Shihan Ruiz for many years but through this training this week all of us have been drawn closer together.

The training is excellent and the instructors are some of the finest I have seen in my 17 years in the Martial Arts. Sensei Werhon, Shihan and Sensei Knoblock all have contributed a great deal to my knowledge and in turn that of my students. These three people have demonstrated what, to my at least, the Martial Arts are all about.

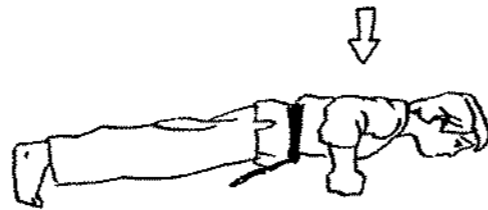
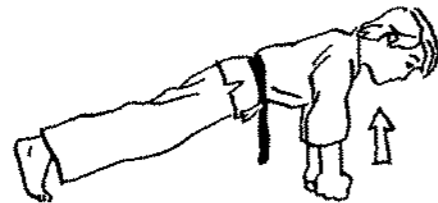
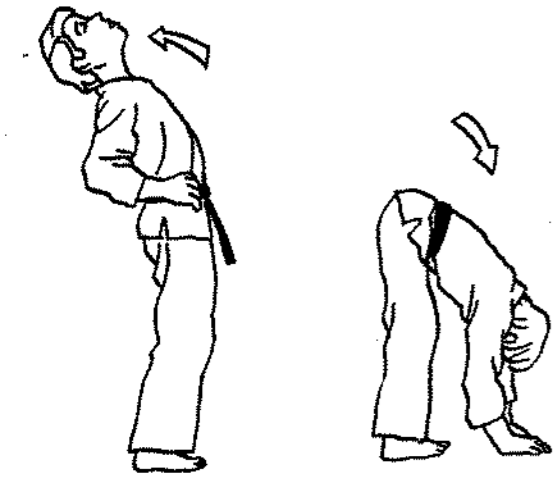
Let me say that all involved with the camp this year have done a truly outstanding job. I hope to be able to return next year, with some of my students.

This being my first year it camp, I didn't know quite what to expect. I came to learn techniques and kata from styles other than my own, but I had no idea I would find what I did. I found a "union" in the true sense of its meaning—fellowship, friendship, and a feeling of respect for everyone here.

I am not only learning Martial Arts, I am learning that this is the best group anyone could ever want to be with. Thank you for this opportunity, and I only hope I can gain knowledge so I can pass it on to others in the same way it was given to me.

The training is hard, the days are long — and I wouldn't want it any other way.

The positive aspects of camp go far beyond the training. Certainly the quality of the instructors and the



Drawings by Dong Tran



When Soke talks, everyone listens, even George.



Get Art Webster



Where are all the adults



The Animal and his Tamer



What are you crying for, he missed you this much.



"The Bear Team"
David Cook
Captain



No this is not a candy cane,
Fat Moore



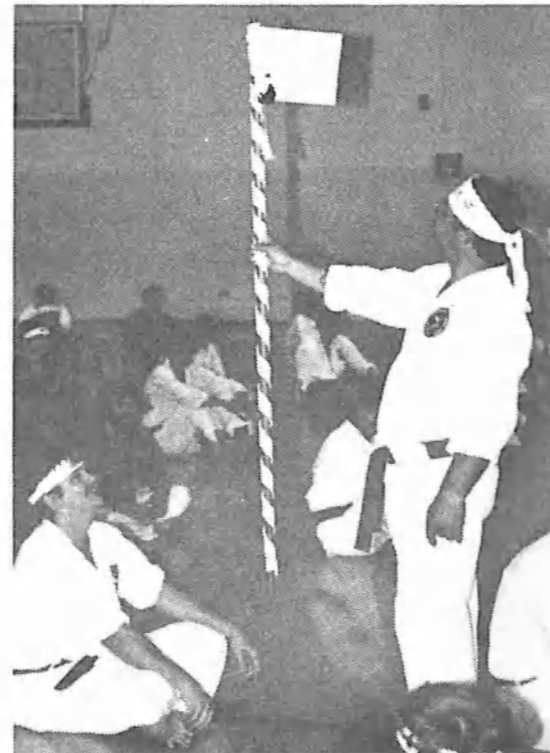
Happy Birthday, Richard



Wake me up when
my Dad makes Yondan.



What time is it?
NKJU Time.



Fat Moore you did it again.



Winners from
Sweden and Denmark



CAMP AWARDS 1984



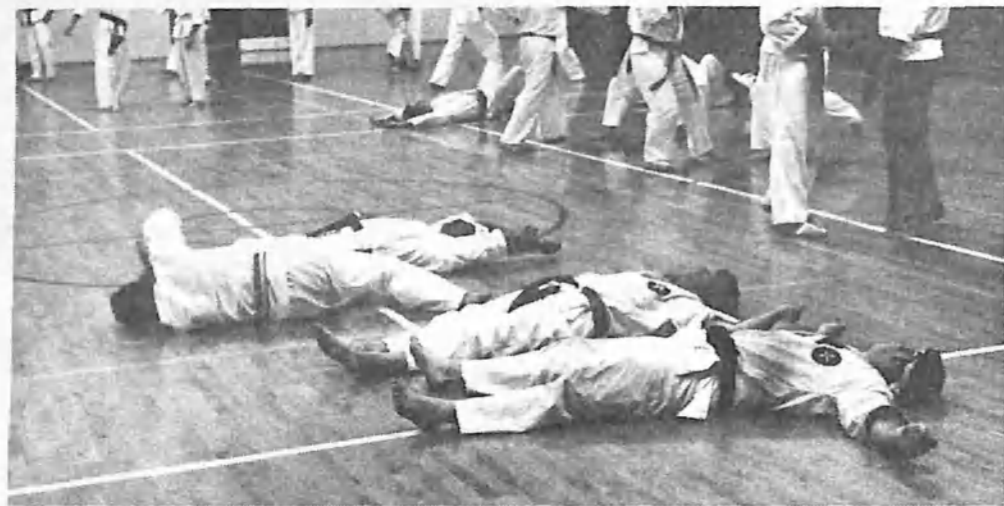
Fat Mark
Outstanding Camp Student



Michell Gamache
Outstanding Female



Janet Eldridge
Outstanding Kyu Grade



Who said Camp
was hard?



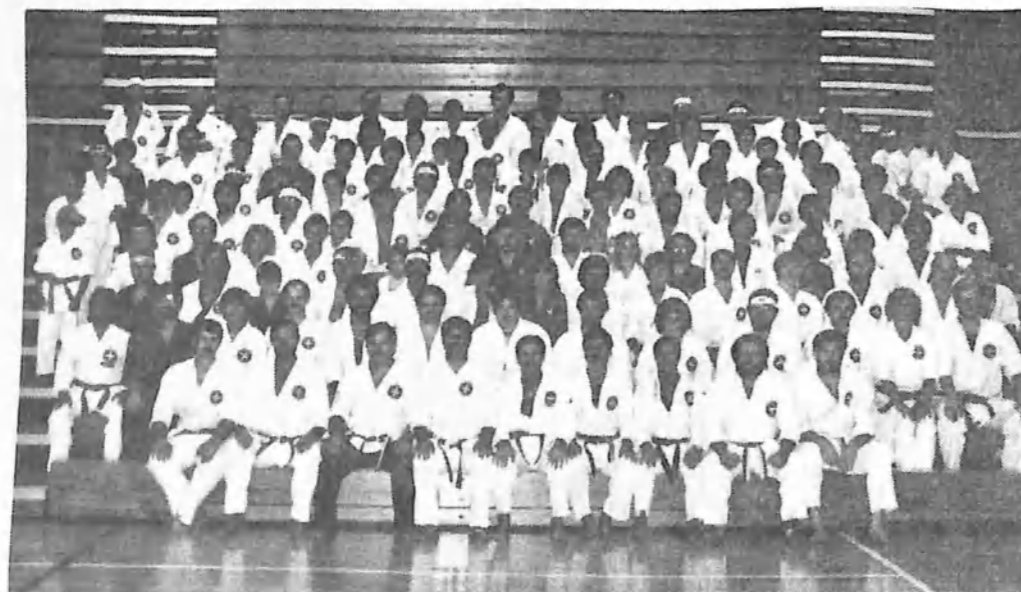
Dong Tran
Outstanding Instructor
Soke Award



Preston Ellis
Most Improved Camp Student



Mary Ellen Azem
Outstanding Black Belt



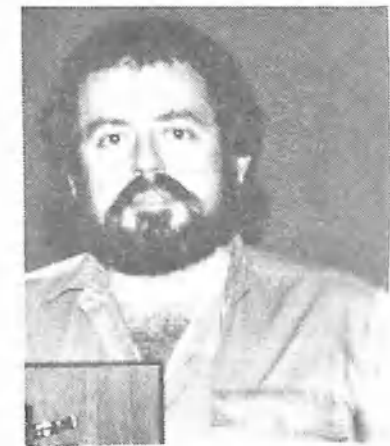
The End



William Geiger
Broken Foot Award



Toby Lewis, Jr.
Camp Mascot



Sali Azem
Shihan Award



Team Champion
Captain Steve Groves



NKJU Student of the Year
Kevin Pratt



Master Baillargeon

Soke Kuniba



Soke Kuniba
Shihan Ruiz

SUPER-ENERGY or KARATE SUPERMAN

There is an enormous difference between the Karatemens in the "way" and those who only imitate the gestures (beginners, imperfect schools, adepts having no Master). The Karatemens in the true way are then considered as unbeatable "supermen" and even nowadays this causes great wrong to Karate. Now if it is exact that a certain intelligence is necessary to be conscious of certain truths, some "stupefying" powers are within the reach of all those who really want them. Karate in this sense, is, without any doubt, the only way to develop to the utmost and in the shortest time — which remains relative — apparently supra-normal physical and mental qualities. Here is an example to think over.

There is in each of us, man, woman, and child, at least TWICE as much strength, resistance and will than one usually imagines. This "super-energy", if one can call it thus, only appears in the happily rare cases when life is in danger, in a fire for example, and even in certain other unusual cases, such as violent anger. Then an unsuspected, unbelievable strength pours out of us. It would seem that something in our brain blocks the liberation of all our human possibilities such as strength, will, memory, etc. A little woman, incapable of lifting a heavy suitcase — especially if she is elegantly dressed — caught in a fire, will take two suitcases, her child, and will cover 100 or 200 yards at a run. Why? Many theories have been raised by adepts, but the Masters are opposed to the loss of time brought about by the search for this "why". ONE thing is certain — there is nothing supernatural in it. Through training with a special state of mind one arrives perfectly at liberating at will a great part of or the whole of this super-energy. Of course, a "special" state of mind is necessary. The best, if not the only one, is to imagine that your life is at stake, directly menaced, and that the only solution is to put the aggressor out of action "at all costs" in one sole attack or counter-attack, even if this latter were to kill. One can now understand why in Karate beginners are told incessantly: "He wants to kill you, kill him at one attack", whilst in fact there is no evil aim in Karate.

To liberate a part of this super-energy is relatively easy when one knows the key I have just given you. One can attain this in a fairly short time. But that which requires long training and the mastery of certain "secrets" is keeping the mind lucid, clear and lively, also very keen during this "liberation". In anger, in danger of death, it is true that the body becomes abnormally powerful and resistant but the mind is almost always as mad. Now to reach human plenitude, aim of Karate, the mind must remain capable of judging, of adapting itself immediately to any variation in the situation (in the case of a fight for life: feints, change of movements, several opponents, etc.) whilst liberating the whole of the energy of which we are capable (strength and speed). A very difficult balance to attain. If you remain conscious of what surrounds you, the speed and physical force lessen, if you think of liberating all your energy, the mind loses its lucidity. The WHOLE of Karate training is based on and for this balance, and in particular the Katas. At this stage, the application of parades and attacks on a partner becomes extremely easy and rapid. Beginners (and especially Western people) want rapidly "to fight" or practice blockings, parades and kicks with a partner. If they do so too early, they delay considerably their physical and mental control. But very few understand this. The delicate role of the Master is then to force them to progress with severity whilst according them certain little satisfaction.

THE HISTORY OF UECHI-RYE KARATE

BY Mary-Ellen Azem, Shodan

In reporting the history of any of the Martial Arts, it is often difficult, due to poor documentation, to insure that the history contains purely factual material. Many stories and legends have been woven into history and have been excepted over the years as factual information. The following history of Uechi-Ryu Karate is based upon facts which are commonly accepted today by teachers and practitioners of the art.

Kanbun Uechi was born on May 5, 1877. As a young man, he left the island of Okinawa to journey to the Fukien Province of China where he studied at the Central Temple from 1897-1910. The Chinese name for the system that he studied was Pangai-Noon and his teacher was Cour-tzu-ho. It is believed that Uechi had a two fold reason for leaving Okinawa. At the time, all Okinawan youths were required to serve in the Japanese army and it is believed that Uechi was encouraged by his parents to leave the island in order to avoid this compulsory service. It is also believed that Uechi had a strong desire to learn the art of Chinese fighting.

Little is known of these years which Uechi spent in China. Although it is reported that Uechi occasionally told stories of his travels and study of Karate, details of this time period are sketchy, at best. Uechi's son, Kanei reported that his father studied Chinese medicine and the philosophy behind the arts as well as the physical aspects. It is the philosophy that is believed to have been of great interest to Uechi.

After ten years of study, Uechi was given permission to open a school, which he did in the province of Nansoue. Although Uechi was warned that others had tried to run a school in that area before, his perseverance paid off. Not only was his school successful, but he was the only Okinawan that was accepted as a teacher in China. Uechi was accepted in the village until one of his students as involved in a confrontation and killed a man. Because Uechi was the man's instructor, the people blamed him for the death and he was forced, due to their distrust and hatred, to leave the village. He returned to Okinawa, pledging to never again speak of or

practice his art.

In 1910, Uechi began farming in the northern part of Okinawa near Naha. About two years later, one of Uechi's former students from China came to Okinawa on business and urged Uechi to return to teaching. During his stay, he became involved in a series of fights, each time successfully defeating his opponent. When asked to teach, this student of Uechi directed people to Uechi, telling them of his knowledge and skill. Uechi continued to refuse to teach, telling them they were mistaking him for someone else. Even when confronted with his former student, Uechi refused to discuss or demonstrate his art.

However, at a celebration in the town, the mayor requested that Uechi perform a kata. He was unable to refuse, as it would have been an insult to the town. Uechi performed Seisan Kata and it is said that he performed it so well that no one wanted to follow him in the demonstration. Itosu Anko, who was a Karate professor at the teacher's college in Okinawa asked Uechi to accept a position there. Because of all the pressure on him, Uechi left for Japan in 1924.

While in Japan, Uechi lived near Osaka. There he met a young Okinawan named Ryuyu Tomoyose. He suspected that Uechi knew Karate and would ask him for solutions to possible fight situations. Each time, Uechi responded enthusiastically, telling Tomoyose what he should have done. Finally, Ryuyu confronted Uechi about his knowledge of Karate and asked him to be his teacher. At first, Uechi refused but eventually agreed to teach Tomoyose privately. After two years of this private instruction, Tomoyose asked Uechi to teach the public in order to preserve the art. Uechi agreed and taught in Wakiyama prefecture until 1947.

Kanbun's son, Kanei, began his study of Karate in 1927 and studied for 10 years with his father before opening his own school in Osaka. After two years of teaching there, he decided to return to Okinawa and settle down in Nago. Ryuko Tomoyose, son of Ryuyu, was living in near by Futenma and went to Kanei and convinced him to teach. Ryuko and a group of students built a dojo in Futenma and Kanei Uechi has continued to teach there.

On November 25, 1948, Kanbun Uechi died on Okinawa. The art which he had studied was renamed Uechi-Ryu in his honor.

OKINAWA TE

by Sali Emen Azem, Renshi

Due to the atmosphere of secrecy within which the arts of "te" were practiced on Okinawa, there exists no clear cut classification of the various styles of Karate practiced during the early, formative years. Eventually, systems developed according to the two major regions where the arts flourished. Shorin-Ryu or Shuri-te developed around the regions of Shuri and Tomari, while Shorei-ryu or Nahate came out of Naha. Eventually, the development of a third system began to take form and was known as Tomari-te. According to some Okinawa stylists, these systems were also classified further as an "Internal System" (Nahate), an "External System" (Shurite) and a "Middle Ground" system (Tomarite).

It was once believed that the systems developed out of differing physical make-ups. Master Funakoshi said that Shurite emphasized short, quick movements, making it applicable to men of small stature. Nahate, on the other hand, utilized slower, strong movements more suitable to large, heavy men. Although there exists no proof of this theory, it is commonly accepted as a possible explanation as to the varying approaches to Karate.

When observing the Nahate and Shurite systems, some differences are quite apparent. The stances of Shurite are straight and upright, with the objective to move back and forth on a straight line. The breathing follows a natural mode and is not overly emphasized. In Nahate, the stances are more rooted, with stepping patterns following a crescent pattern. There is a strong emphasis placed on breathing and movement coordination. Although different in appearance, the stance used in both systems are designed to be practical in combative situations.

Some of the major styles found in the area of Naha include Goju Ryu and Uechi Ryu. Shurite styles include a variety of Shorin Ryu systems such as Kobayashi Ryu, Shobyashi Ryu, Matsumura Orthodox and Matsubayashi Ryu. Examples of Tomarite styles would be Isshin Ryu. Though there are many more systems identified today, these are the major systems found in these areas of Okinawa. All systems shared the goals of the development of wisdom, knowledge and a sound *body and mind*.

In summary, there are many systems of Karate today that have come from these basic roots. Although some claim to be the best, the original, or the only true system, it is this author's belief that a study of these roots should serve to unite rather than divide us. By understanding the differences between the styles, we are able to enhance our own understanding, to incorporate into our own knowledge the skills and perspective of another. On many occasions I have had various instructors show me the difference of his orientation and why his way was the best. I have tried to approach these times as a learning experience, emptying my cup and filling it with this new knowledge. Later, I take the new and blend it with my understanding of Karate and therefore enhance my understanding. It is my hope to use all of the knowledge available, never throwing aside but rather constantly assessing and perfecting my art.

We in the NKJU are fortunate in that we realize, like the Okinawans of old that our arts share a common goal. Although our techniques may vary, we are open to learn from one another and share our knowledge. Through our guides, Soke, Shihan Dai, Shihan Stroud and Dai Sempai, we are able to travel the path. We gain strength from each other, drawing upon the knowledge available and contributing that which we have to share.

I would like to close with the words of the Okinawan scholar Teijunsoku (born 1663):

"No matter how you may excell in the art of te,
And in your scholastic endeavors,
Nothing is more important than your behavior
And your humanity as observed in daily life".

THE KARATE ATTITUDE

by James Prouty, Nidan

The proper attitude is essential for anyone who is studying karate. Without it, one can not truly learn the art.

In America, people have been generally unaware of Oriental customs and ideas. This makes it difficult for them at first to understand and adapt to the strict formalities and proper dojo etiquette. However, in all good dojo, whether in the orient or in America the proper attitude is taught and practiced at all times.

A karate student should always take his art seriously, and maintain this attitude during class. Concentration is essential to developing one's karate techniques. In order to develop oneself (both mentally and physically), and his techniques, a student should put his greatest effort into each and every training session. It should be remembered that if a student does not have a certain technique perfected, he will be unable to use it effectively in a self-defense encounter.

Respect is the key word in karate. Respect is held and displayed by all karate students to each other and to their instructors. This is shown by their courteous manner and consideration for others, and as well as by bowing. Whenever a student addresses his instructor he addresses him as "SENSEI" which means teacher or instructor. The student then bows to his instructor and politely asks his question. He politely and attentively awaits the answer. Upon receiving his answer the student then thanks his sensei, bows and then takes his leave.

While talking with the sensei, the student should be careful to stand with correct posture and not to slouch, or stand with his hands on his hips. Anyone who is a karate instructor has worked long and hard for his rank and deserves this respect.

It is also proper for the student to bow to his fellow students when he encounters them for the first time each class. (It is the equivalent of the western custom of shaking hands.) This is not mandatory and is left to the students choice.

At the beginning and end of each class there is meditation training and the formal bowing ceremony. At the end of the class, after the final bow the instructor may dismiss the class by saying, "GO KURO SAMMA DESHITA" or by simply saying, "GO KURO SAMMA". This is his way of thanking the class for doing their best, and by putting their all into the class workout. The students then reply "DOMO ARRIGATO SENSEI" which means thank you teacher. In this way the students are thanking their instructor for sharing his knowledge and experience with them. They then await the command "OWARI" which means the class is ended.

INTRODUCTION TO KATA AND JUYU KUMITE

by James H. Prouty, Nidan

A kata is a series of fighting movements combining breathing, striking, and other defensive and offensive techniques. these movements are combined into a dance-like form, in which the student can express speed, strength, and technique as well as beauty. Each kata has several imaginary opponents which the karate-ka, while doing a kata, can imagine himself fighting several opponents. Kata is the most important part of karate. It is a language in itself, and without it, karate would be just a lesson in fighting.

When performing kata, you will be doing the dance, until you start to understand in depth, the true meaning of the kata. Only then will you be able to express your true feelings. You will, in a sense, be lost in your own concentration. When you reach this level it is a great accomplishment and you should feel proud. The kata will enable you to meditate in motion and this is a very important part of karate. For then you will be able to sense your opponents movement before it is made. Thus enabling you to react with great strength and speed.

Many students when first approaching the kata will think it is boring, and would rather just learn fighting. If this done, however, the student would only learn the physical aspect of karate. Kata teaches you the mental and spiritual aspect of the art. This will enable you to have complete control over your body and it's every move.

Karate having originated with the monks in the Shaolin monastery, has many secrets. The kata is a good example of this. Many moves may look as if they have a certain meaning, but actually may have other meanings entirely.

A karate sensei takes great pride in knowing them and guarding them, and he will only teach them to truly dedicate students who have studied with him for many years.

Kata can also help you in sparring, or Juyu Kumite. However one thing you must always remember. The eyes and the genitals are often target areas in a kata, but should never be used as target areas in sparring with your fellow students.

It is the karate-ka's duty to defend himself to the utmost, but undo aggression will not be tolerated in the dojo. When the Sensei yells "YAME" this is the command to stop sparring immediately. The Sensei, usually has many years of fighting experience, can see the possibility of an injury occurring and is trying to stop it before it happens.

When two students are to spar together they will stand facing each other, with the Sensei between them, but off to one side. The fighters will bow first to their Sensei, then to each other. When they hear the command "HAJIME" they will begin sparring. Usually they will try to determine each others moves, before it happens. the end of the sparring match will come when one opponent will deliver a full attack on the other opponent which results in an overpowering termination. The final attack must always be sudden and fierce. There is never a loser in a sparring match. Each student always learns by their mistakes.

MEDICINAL HERBS AND THE MARTIAL ARTS

by Sali Emen Azem, Renshi
N.H. Certified Herbologist/Arborist

In tradition HERBAL MEDICINE is the forerunner for all forms of healing practiced today. Historically the ancient art of herbology has claimed to produce cleansing and healing activities which assist in normalizing body functions, thus resulting in a state of good health.

The KARATE and KUNG-FU MASTERS of old were expected to be able to heal as well as destroy. Herbal remedies and manipulative therapy played an important part in the training of martial artist. He/she learned to be able to distinguish the unique and different properties of herbs found in the local country side and use them appropriately.

METHODS OF PREPARATION:

1. INFUSION: Pour one pint of boiling water over one ounce of herb and let stand for ½ hour. Strain off the clear liquid and use.
2. DECOCTION: Pour 1½ pints of cold water over one ounce of herb and boil for 20-30 minutes. Strain off the clear liquid and use.
3. TINCTURE: 1 - 2 ounces of herb are steeped in one pint of alcohol (or vodka) for several days with frequent shaking of the ingredients daily. Use from the bottle.

HERB	PREPARATION	USAGE
RUE (HERB OF GRACE)	TINCTURE PREP.	STRAINS, TORN OR WRENCHED LIGAMENTS, BUNIONS RUE LEAVES CAN BE CHEWED FOR RELIEF OR HEADACHES.
MARIGOLD	TINCTURE PREP.	CUTS, BURNS, ULCERS OPEN WOUNDS, GRAZES.
ARNICA	TINCTURE PREP. DILUTED 1/4 WATER	BRUISES, SWELLING FOR HERBAL MASSAGE AND FOOT BATH.
ST. JOHN'S WORT	TINCTURE PREP.	DIRTY OPEN WOUNDS, SEPTIC WOUNDS CAUSED BY VENOMED WEAPONS CRUSHED LIMBS, BOILS, BAD INSECT STINGS.
ARNICA, LIME, GARLIC, ROSEMARY	DECOCTION	FATIGUE, DEPRESSION, IMPROVE CONCENTRATION.
COMFREY	INFUSION	TENNIS ELBOW, SWOLLEN JOINTS, STIFF NECK.

These herbs are just a few of the most commonly used ones. Portions of these herbs can be found in a variety of modern medicines in use today for the same reasons listed above.

****REMEMBER THIS ARTICLE ON HERBAL MEDICINE IS FOR HISTORICAL INFORMATION AND AT NO TIME DOES THE AUTHOR MAKE CLAIM THAT THESE REMEDIES SHOULD BE USED IN LIEU OF EXPERT MEDICAL ATTENTION, AND AT NO TIME DOES THE AUTHOR MAKE GUARANTEE OF POSITIVE RESULTS.**

TURN IN YOUR BLACK BELT

by Richard P. Baillargeon

In these days and times, too many martial arts organizations have become preoccupied with making money. They can only make money by increasing their membership and by retaining their present enrollment. In order to achieve both of these goals, they too frequently intimidate their member instructors with scare tactics.

Over the last several years, I have received many telephone calls and letters from black belt instructors who have asked my advice about what they should do now that their black belt has been taken away from them. Many of these instructors had been told by the martial arts organizations with which they were affiliated that they could not quit the organization. If they were to resign, they were told that they would lose their black belt and their right to teach the style of martial art governed by that organization. Their rank and teaching certification would be revoked.

Such a threat is nothing but a scare tactic employed to eliminate defections from such a martial arts style or federation. It is both demeaning and unjust. It is demeaning because it treats a member instructor more like a commodity than a human being. It is unjust because it violates the principles of courtesy and fairness that ought to govern the relationships among black belts. If an organization provides its members with what they need, treats them fairly, lives up to their expectations, its members will not want to quit. That a federation is led to intimidation as a means of dealing with its members is a sign that the federation is not performing as it should. Force is the last resort of a roque.

In general, there are only limited legitimate reasons why any master can "demote" only his black belts. Money is not one of them; nor is a decision to leave that master's organization. The only legitimate reasons for dismissing a black belt focuses on acts that violate the standards of earning and holding a black belt. Here are some such legitimate reasons for "demoting" a black belt.

- 1) If he shows crass disrespect by demanding a promotion he doesn't deserve or threaten to leave a master if he is not promoted.
- 2) If he maltreats or directly abuses his students.
- 3) If he issues his own dojo certificates in violation of the standards set by his organization.
- 4) If he shows poor sportsmanship at tournaments or sets a demeaning example.
- 5) If he claims higher rank at tournament or when a visiting other dojo than he really holds.
- 6) If he fails to keep in touch with his organizations' headquarters.
- 7) If he claims rank in arts in which he has inadequate training or certification.

But even in cases where such demotion is a temptation, an organization cannot revoke a black belt without risking a charge of injustice.

If a person has trained hard for years to earn a black belt, no one really has the right to take it away from him. A black belt certificate is not like a drivers license. It cannot be suspended or revoked. If an organization is displeased with its members, it can at most ask him to resign from the organization, and then only for reasons like those I have indicated. That is the only reasonable form of demotion. But, as I said earlier, too many masters become delighted in their power or hungry for more money, so they go beyond their legitimate rights in dealing with their subordinates. We would all be better off if we recultivated our sense of justice rather than our enticement with greed.

THE GENTLE ART

by Shihan Stroud

Ju Jitsu is the "art of gentleness". As you practice ju jitsu or watch it in action, you wonder how it can be called the art of gentleness. You can break bones, but this is not the purpose of ju jitsu. As a technique is applied, great pain is inflicted, but when the technique is completed, the pain leaves. No lasting harm is done and that is why the name "art of gentleness".

Hakko-ryu ju jitsu is the art of the eighth light. It was founded by Mr. Ryuho Okuyama on June 1, 1941. Tokyo was the original headquarters for Hakko-ryu, but since that time it has relocated in Omiya City, Japan. More than 700,000 students have trained in Hakko-ryu ju jitsu in Omiya City and various international branches. Millions have been exposed to the concepts of Hakko-ryu as a result of demonstrations and lectures world-wide.

“Hakko”, which means eighth light, was what Mr. Okuyama chose to call his school of ju jitsu. As used by Mr. Okuyama, the word “Hakko” demonstrates not only a central aspect of his self-defense style, but also a great sense of national pride. It is believed in Japan that there are nine bands of color in the color spectrum of the sun. The key to the power of Hakko-ryu ju jitsu lies in the eighth of the nine color bands. This eighth light, which is a shade of red, appears to be very weak in its composition but is, in actuality, quite powerful. The red, as conceived by Mr. Okuyama, also symbolizes Japan—the land of the rising sun. The ninth band of color, purple, helps to create and maintain the eighth light. In Japan, the color purple relates to both honor and royalty.

The art of ju jitsu is accomplished by abandoning all physical strength. This occurs simply through the process of relaxation. To use Hakko-ryu techniques in an effective manner does not require strength. They can be used by anyone; young or old, male or female. In developing Hakko-ryu, Mr. Okuyama desired to put together techniques that utilized natural movements of the body. As students work and practice in the dojo, relaxation is continually stressed, as in the abandoning of strength. This process is called instinctive relaxation and relates to all aspects of life—not just those involving self-defense or martial arts.

There are several other important concepts included in the Hakko-ryu methods. One central concern of Mr. Okuyama was to develop techniques that enabled a person to defend himself without injury to the attacker. The gentle, relaxed techniques are geared as attempts to discourage of capture attackers of assailants—not maim or injure them. A second major concept of Hakko-ryu ju jitsu is that the techniques and tactics employed are totally humanitarian and defensive in nature. Students do not learn to attack. Because of this the techniques of Hakko-ryu are not suited to competitive situations which require both offensive and defensive approaches.

Even after many years of practicing Hakko-ryu ju jitsu, I continue to be impressed with this most “gentle” of the arts of self-defense. The system devised by Mr. Okuyama teaches a very effective method of self-defense and at the same time emphasizes humility and gentleness.

The question is often asked, which is better ju jitsu or karate. This is really an ignorant question as any dedicated martial artist would realize. Many factors are involved in which “art” is superior—most important being the situation or location of the attack, who is defending themselves, and what the outcome needs to be. As previously stated Hakko-ryu ju jitsu methods are aimed at defending without inflicting injury and are probably best used in situations where space and freedom of movement are limited. Discouraging or capturing the attacker is the hoped-for outcome. Different situations may demand that different tactics be used. I feel that all the various martial arts can teach valuable and effective techniques. Take the best from each of the arts and incorporate it into your own training. It is a misguided person who is not willing to learn and grow in the martial arts.

I have always believed that martial arts is not only for learning self-defense, but also for promoting friendship and love. If all three of these are not included and encouraged in your training then, in my opinion, you are practicing the martial arts for the wrong reasons.

I have met so many good, even outstanding, people in martial arts. A lot of these superior martial artists possess the quality of humility. I feel that humbleness or humility is what distinguishes a good martial artist from a great martial artist. Soke Baillargeon is an excellent example of this. Not only is he humble, but he is also one of the most honest and honorable men I have ever met. It is a great honor to work with him and I feel very privileged to be considered worthy of the responsibilities of heading up the ju jitsu section of NKJU.

BUGEI AND BUDO: A SHORT COMPARISON

by Ruhamah-Douglas L. Gill, Shodan

The Japanese schools of combat are classified as either a bugei or a budo. The bugei, or martial arts, are those that were developed on the battlefields of feudal Japan. The practitioners were warriors; whether military (samurai), priest (sohei), peasant (ji-samurai) or espionage agent (ninja). These disciplines include combat techniques, strategy and tactics. The budo, or martial ways, are those that were developed to induce spiritual enlightenment. The practitioners came to include anyone who desired to learn. These disciplines include fighting techniques, philosophy and moral training. The bugei and budo schools share many weaponry, terminology and benefits - which is understandable since the budo ryus developed from the bugei ryus. It is also confusing, and many martial artists don't realize the fundamental difference between the two. Simply put, the bugei are schools of self protection, while the budo are schools of self perfection.

The bugei consist of military skill, in other words, techniques meant to be used in a kill or be killed situation. The budo schools adapted the fighting skills of the bugei to use as a form of moving meditation. The difference between the two is best exemplified by an examination of Nippon-to (Japanese Swordsmanship). Kenjutsu and Iaijutsu are bugei forms of Nippon-to, and, as all bugei ryu, practical above all else. In kenjutsu, the target areas are not only lethal, but areas where an enemy would not be protected by armor. They include the face, inside the wrist, arms and legs, and the waist. In iaijutsu, the sword is drawn in a strong, decisive manner to cut the enemy down in one stroke (preferably before he was!). The budo forms are kendo and iaido. In kendo, the target areas are armored to keep the opponent from getting seriously hurt. In iaido, the aim is not an

enemy, but the perfect cut. The bugeisha trained for practicality and the budoka for aestheticness. A modern parallel is karate. A karateka doing a traditional form like bassai displays power and practicality, however, one doing multiple high kicks to the William Tell Overture may be entertaining and aesthetic is not practical.

Because the bugei were meant to be used on the battlefields, they are multidimensional schools. A warrior was liable to encounter an enemy skilled in a number of weapons and strategies. In order to be ready to deal with any opponent the bugei schools taught a variety of combat skills (bujitsu). A typical bugei dojo would teach the following bujitsu: spear (sojitsu), sword (kenjitsu and iaijitsu), stick (bojitsu), horsemanship (bajitsu), swimming (suiejitsu), archery (kyujitsu), and tactics (senjojitsu) and the list goes on and on. The budo arts were meant to be a path to enlightenment, in fact, the suffix DO is a Japanese derivation of the Chinese TAO. TAO and DO mean the path in English. The budo schools tend to teach one skill. A typical budo dojo would teach naginatado, kendo, iaido, aikido or judo. Although many high ranking budokas in the past were well versed in more than one skill, that is now the exception rather than the rule. Masters Tomiki, Otsuka, and Mochizuki were all ranked in karate, aikido, judo, kendo or some other style in one combination or another.

Another difference between the bugei and budo schools is that of the ratio of students to the instructor. In the bugei schools, the ratio was small to insure the efficiency of the curriculum, effectiveness of the instruction and to maintain a degree of secrecy of the techniques. This increased the chances of the military man (bujin) to survive an encounter. Modern budo schools tend to have a large student to teacher ratio. The philosophy of the budo schools is that society as a whole benefits when an individual develops the mental and physical strength gained by training in the martial ways. Closely related to the student-teacher ratio is the student-teacher relationship. The bugei master is a mentor and the budo master a teacher. The difference between the two is the extent of influence each has on the student. One of the reasons for the difference is the number of students each has. The larger the class, the less time the master has to spend with each student. As a mentor, the bugei master is a counselor, teacher and guide. His influence extends beyond technical proficiency to how to live. He will show how to use the art in different situations and maintain a proper example at all times. This is not to say that a budo master doesn't because he does. However, not many budo masters have live in students. In the budo schools, most of the time is spent on the perfection of technique and development of the mind and spirit.

The final difference is that of progression. In the bugei schools students are given certificates when a certain level of training is attained. For example, the certificate for instructors is called a menkyo kaiden. In the budo schools, students are given belts to show progression. The advantage of this system is that a student is usually matched with someone of the same level of training. This is safer for the lower ranked student and gives students an idea of how they are developing. Higher ranked students can also help the chief instructor teach lower ranked students.

In closing, it is important to stress that the bugei and budo schools are different even though they share many things. There is also a great deal of overlapping - some bugei are aesthetic, some budo are practical. Some bugei concentrate on one skill, some budo teach more than one. The main thing is that one isn't better than the other. Both have a purpose and a place. It is the individual's choice as to which is best for his or herself.

“KARATE TECHNIQUES FOR ALL”

NKJU BULLETIN

The intelligent karateka recognizes the difference between Karate do and Karate Jitsu. He practices the “art” in the dojo to develop himself as a human being, but is aware of the techniques best suited to his abilities for an actual self defense situation.

What most karateka ignore, however, is the difference between dojo sparring and tournament sparring. Even an accomplished student spectating at a tournament sees the technique as the same but with increased intensity and the “desire to win”. This is where appearances have deceived so many good dojo fighters into being only average tournament fighters.

Tournament fighting is a game! It has a set of rules that are not the same used in the dojo. Therefore it is not necessarily the best or the toughest karateka who wins at tournaments. The person who wins is the one who prepared to play the rules the best.

There are many good strategies and attitudes regarding winning tournaments. I am going to give you two ideas that will enable you to put those strategies to their best use.

NO. 1 TUNING UP

It is best in the dojo to experiment with new techniques, in fact you are encouraged to practice them. But _____ 2 or 3 weeks prior to a tournament, do not spend time on new techniques when sparring! Instead concentrate on those that are consistent and work best for you. Pick out 5 or 6 techniques that encompass different fighting postures (ie: sparring with your right foot forward as well as when your left foot is forward, etc.). Refine these techniques until you can hit an opponent even though he knows what you are going to use.

You would be well consider including a few “point techniques”. These are not points in the true sense (a point being a maiming or killing blow) but are accepted as points in modern tournament karate. How many

times have you seen a fighter blitz over a "floppy backfist", drive his opponent to the ground and obviously beat him up?. The same bewildered fighter never understands why the judges awarded his opponent the point. He has not learned that the better fighting is not the tougher fighter but the intelligent karateka who took the time to tune up in order to beat the rules in the tournament game.

Practice not getting hit! It is easy in the dojo to rationalize getting hit, "I was simply trying that new technique but made a mistake". That is a good attitude to train with and learn from but it is a losing attitude for a tournament fighter. Once again, tune up 2 to 3 weeks prior to a tournament on not getting hit. Do not allow your fellow students to score on you, and get mad with your own stupidity when they do. In doing this you will sometimes miss a good opening but more often you will learn not to force an opening. You will learn to attack when you want to instead of when your opponent wants you to. Remember if you never get hit, you never lose.

NO. 2 SIZING UP

Our military would never attack an enemy without knowing what weapons or defense systems he will retaliate with. Do they have airplanes? How many ships, etc.?

You must do the same. It would be nice if you could ask your opponent before you stepped into the ring, but in reality you must "SIZE UP" what type fighter he is after you already engaged in combat. The key to "sizing up" is to do it without getting hit.

The brawler merely runs over his opponent praying he won't eat a sidekick on the way in. Sometimes he's lucky, but it's the sometimes he's not that makes him a loser.

If your defense is sound, you may decide to counter attack or jam his offense, but counter punchers and defensive fighters do not win as often as an offensive fighter. So you must discover how he will react when you are on offense, and do it without getting hit.

The safest means to attack is with a front leg kick. Whether it is a sidekick or round kick does not matter. It is difficult for him to score on you when using one of these weapons.

Repeat these techniques at the beginning of your match until you have determined whether he is a runner or a jammer. Once this is determined, use the techniques you have tuned up for, that best allow for that type of fighter. If you are not sure which techniques to use against a runner or jammer, ask your sensei prior to selecting your pet techniques you intend to tune up with.

Now you have prepared the proper attitude for training prior to a tournament and a means to guide you intelligently to which technique to use against a given opponent at a tournament. Give the tournament game a lot of study and you will be rewarded with a display case full of awards.

THE WRONG APPROACH

by Richard P. Baillargeon

You meet them every day, coming and going. They're the pleasers, people who try to make everybody happy and in the process make nobody happy.

In the martial arts, the pleaser is the one who can not make up their mind as to what style they should follow especially when it comes to kata, they find a kata that they like and do it at a tournament. When they see a different style with a different kata, one which scored high at the tournament. "Why, that Kata is fantastic!" The pleaser says, "What moves! I must learn that Kata". And they switch styles.

The pleaser has a mind that he can not call his own. In their eagerness to please, they find every new kata to be better than the last one. In the end they will announce that they have founded style that will embrace the best of all styles.

I grow weary of seeing people in tournaments simply go through the motions of what they call a kata. One of my students once asked another person what kind of kata they were doing. It is my own, the person replied. I made it up. The people like the fancy moves, and that's what counts. Traditional katas are for the birds.

That person will never be a meijin (expert). They have either missed or misunderstood the essence of karate.

That person reminds me of a story Soke Kuniba told me about a miller, his son and their jackass. The story goes something like this.

A miller and his son were driving their jackass to the local fair to sell him. They had not gone far when they met a group of girls traveling along the same road. Look there! Cried one of the girls. Did you ever see such fools, to be walking along on foot when they might be riding.

Hearing this, the old man quietly told his son to get on the jackass and then walked merrily beside him. Soon they came to a group of old men who were conversing together. There! Said one of the old men. It proves what I was saying. What respect is shown to old age these days? Do you see that idle young rogue riding whild his poor father has to walk.

Get down, you young upstart! Let the old man rest his weary limbs! Hearing this the father told his son to dismount and got up himself. A short while later, they met a company of women and children. Why, you lazy old fellow! Cried several women at once. How can you ride upon the beast while this poor little lad can hardly

keep pace beside you.

The good miller immediately took up his son behind him, and they road together on the jackass until they had almost reached town. Pray, honest friend, is that jackass yours? Yes, replied the old man. The way you load him, one would not have thought so, said a townsman. You two fellows are better able to carry the poor beast than he you.

If you think it is the right thing to do, said the old man, we can but try. They tied the poor animal's legs to a stout pole, which they shouldered, and began carrying him over a bridge that led into town. Their efforts were so entertaining. The people along the way ran out in crowds to laugh at them. The jackass, not liking either the noise of his situation, broke from the cords that bound him and tumbled off the pole into the river and drowned.

Vexed and ashamed, the old man sadly made his way home again, convinced that by trying to please everybody he had pleased nobody, and had lost his ass in the bargain.

For those of you that want to learn a new kata or fighting techniques, you do not have to switch styles. All you have to do is attend NKJU Clinics or summer camp. The National Karate Jui-Jitsu Union can teach you any kata, fighting techniques, weapons or any aspect of the martial arts you will need or want to know.

FRIEND SENSEI?

by Tola Lewis

Elizabeth City School of Karate

Quite often, one hears the comment that their Sensei has their students to use first names in personal references. Also, that Sensei is a friend to all. This is all well and good, but, not in accordance with traditional protocol. There are several distinct problems with this which should be brought to the fore. Students are not ready for this kind of familiarity since it may foreshadow Sensei's ability to properly guide students to their prospective goals.

A lot of students and instructors alike think the Traditional Japanese teaching methods are antiquated and definitely not in vogue. However, this writer feels that they are methods that have often worked very well and are still working exceptionally well now! How often has the statement been made that follows this strain? "Mrs. Boxburger is the toughest teacher I've ever had." And then, comes the comment immediately following or years later to the effect, "...but, Mrs. Boxburger taught me more than any teacher before of since." What the individual is saying is that the teacher in question made them work for what they got and would not accept anything but "...CAN DO!" Never, "I CAN'T." Such instructors or teachers are remembered much more intensely and for greater durations than the "Crip" teachers.

It is Sensei's task to first accept a prospective student on the basis that said student is ready to accept what that Sensei has to offer whether or not the student fully realizes what that might be. Most begin training with the concept that Self-defense is or that a Black Belt is their only objective. Such notions are short lived with a discerning instructor. What happens with the Americanized or "Good Buddy" instructor is that the student begins to skate or slide by on tests rather than meet and overcome the obstacles Sensei sets. Such is not the fault of the student since it is human nature to seek the easy way. The injustice is done by the Sensei who has overlooked the need of the student to be shown the Way or "Doh".

Do not misinterpret the foregoing to mean that Sensei should be an unsympathetic slave driver. The traditional Sensei actually cares very deeply for and even loves these individuals in much the same way parents care for their children.

In the realm of the Dojo, Sensei is ever present and watchful over the actions of the students. Not merely to discipline for the sake of punishment, but, for the purpose to train. Should an individual be allowed to work with no guidance or discipline, what emerges is a self centered ego that has no respect or appreciation for others and their efforts. In some situations, Sensei allows students to refer to him by the first name. What happens is that the students begin to feel on a personal basis and will assume that Sensei sees things "my way." It is usually a personal shock when that individual meets with a reprimand of any sort and usually takes it personally. Sometimes, to the point of terminating participation. That is when the situation becomes pathetic since the one who suffers is the student.

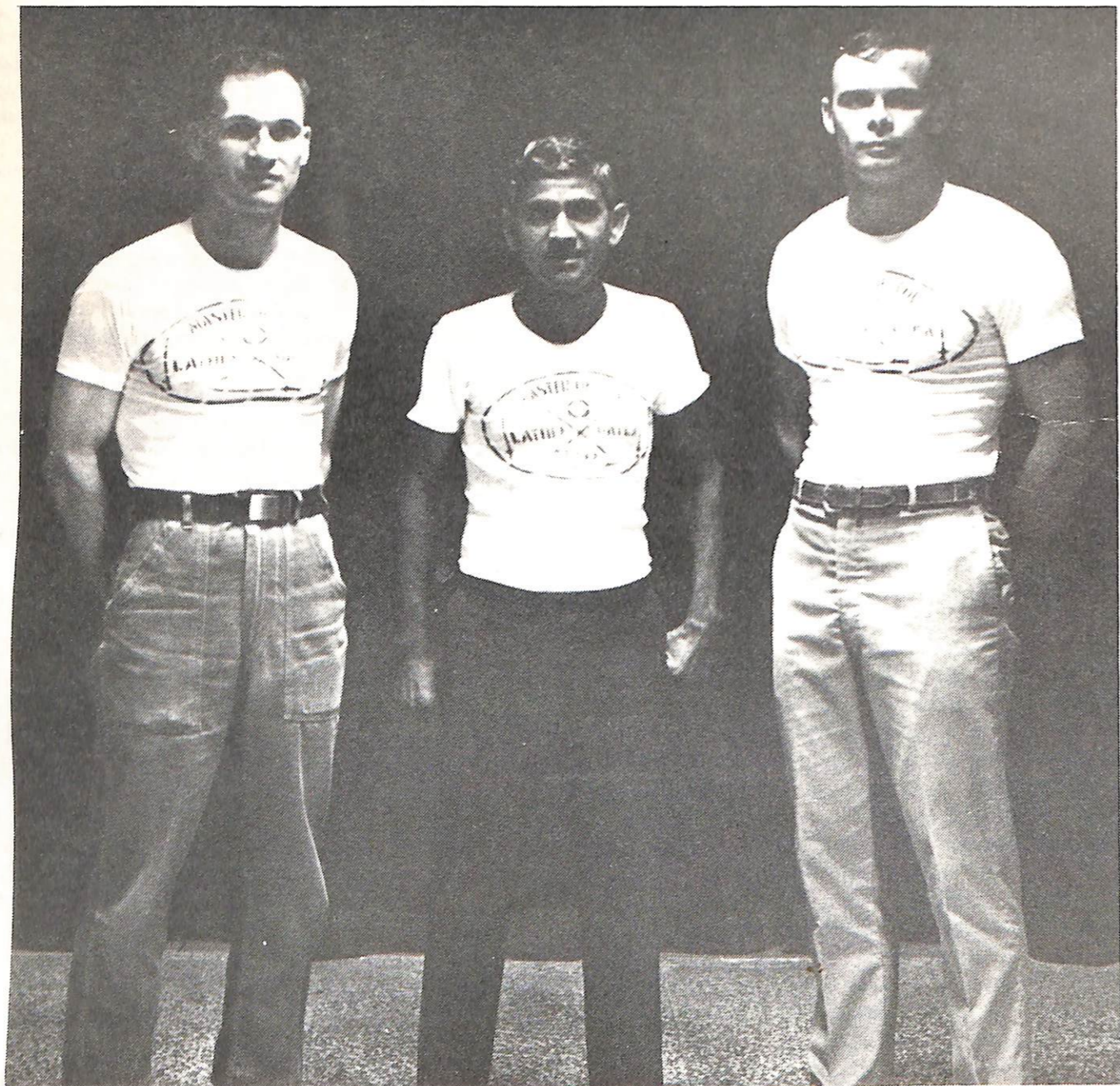
As a matter of recapping or pulling together what we have up to this point, let's redefine Sensei. He is first and foremost a teacher. More succinctly, he might be simply called a leader since he must show the "Way" and not merely tell. Example is the major teaching method in addition to repetition. Secondly, counselor might be another hat worn since he is called upon either overtly or covertly to help with a student's problem so that no obstacles will be in the way of training. Finally, the title of friend might be attached but, in a very different and more meaningful sense.

As an instructor or Sensei, the Karate teacher must keep strict discipline in the Dojo at all times. Should it slip at all; the result could most probably be the injury of someone. When there is close familiarity with the instructor, the temptation to cut in with interjections and other such disruptive actions is very tempting. In this sense, Sensei must be a true friend and keep to the strict rule common in the school environment.

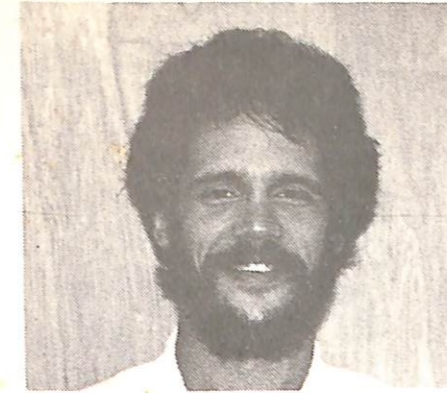
Finally, once a student has gotten close to Sensei for a while, he starts to notice the human side of this man and especially that he is fallible. It is good to notice and understand that this previously apparent Superman is made of blood and bone, but, again, can be dangerous. This brings to mind the experiences of one instructor who was very close to his student to the point that the student eventually felt he was better than Sensei in kumite. It was at this time he advised the instructor that he was leaving his tutelage, but wished a challenge match before he left. Needless to say, the student was taught a very valuable lesson before he made the mistake with a less compassionate individual. Whether an instructor's abilities are up to those of a student should not be the concern since it is the discerning eye of Sensei that brought the student to his current level. Sensei's experience and time in the art is what distinguishes him from the student ranks and no matter what they have seen, they (students) would never really know just what the capabilities of Sensei are.

There is an old saying reads, "Let no man know ye well, for man will attempt to ford where he sees the shallows." Even though that saying has a few holes in some thought, it still rings true in the nature of man. Senseis should have no fear when their sense of duty keeps their perspective correct in the class and doesn't allow for clouded interpretations of friend to cause any degeneration of teaching potential or skills.

Author's note: Please feel free to get in touch should any aspect of this dissertation be misunderstood or need clarification for your understanding.



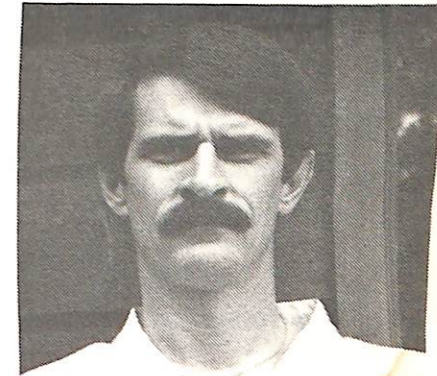
Master Baillargeon Master John Master Zepecki
Peshawar Pakistan 1977



Gary Glemboski
Sandan



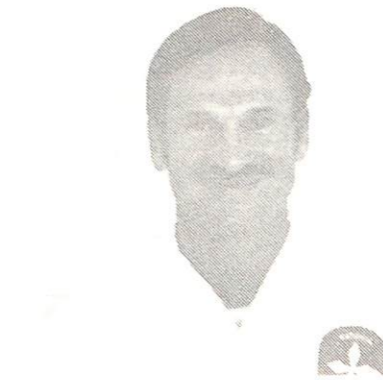
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Shodan



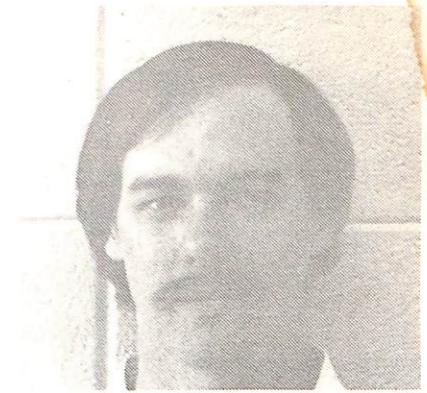
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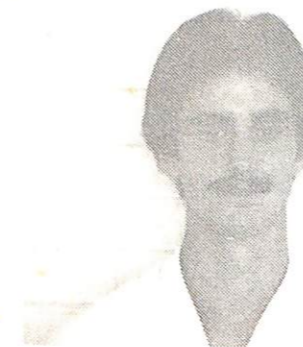
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9th Dan



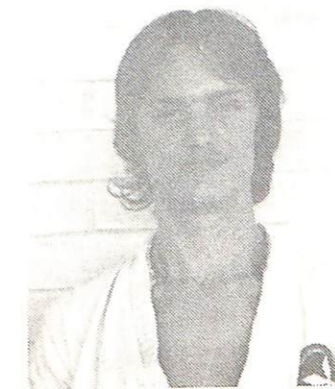
R.P. Baillargeon
7th Dan



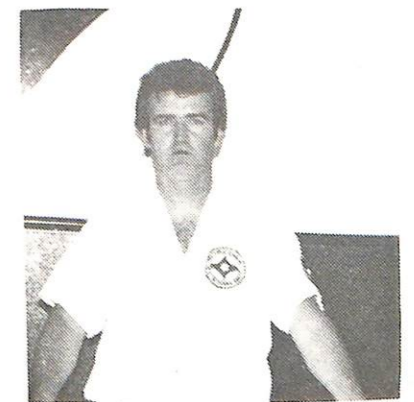
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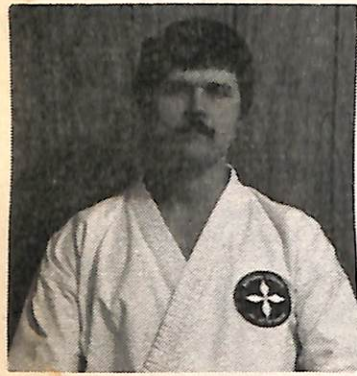
Lloyd Green
Shodan



David Smithz
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Greg Johnson
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Bobby Britton
Nidan



Fat Mark
Nidan



Les Lonsdale
Nidan



Sensei Groves
Nidan



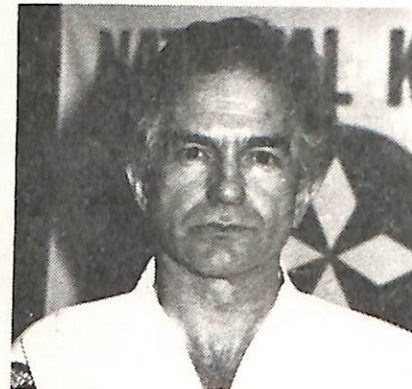
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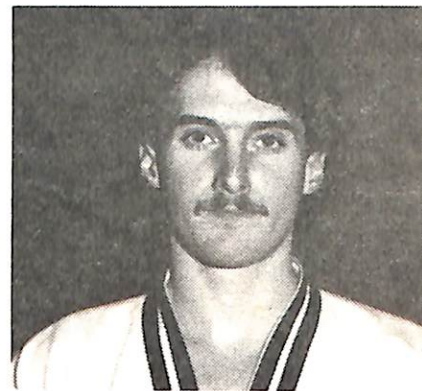
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Joe Eidson
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Bob Kelsey
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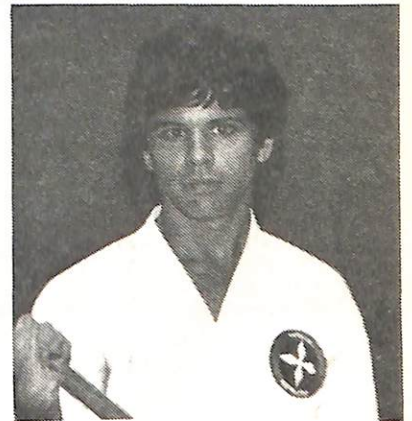
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Barbara Ruiz
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Mike Mellan
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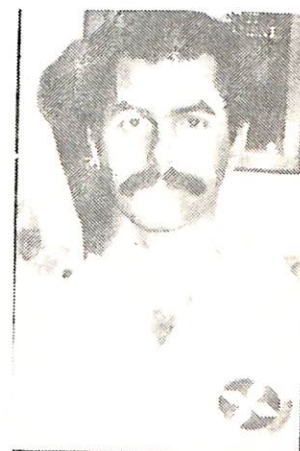
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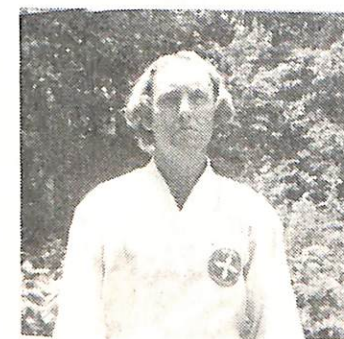
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Felipe Villareal
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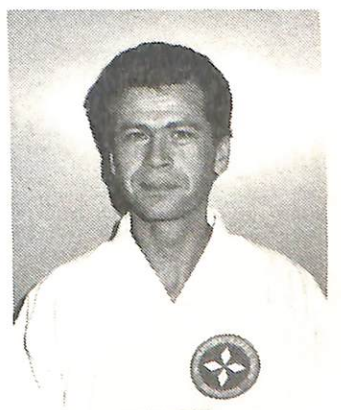
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Dan Pittman
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Sandoar Nagy
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Janos Czari
Shodan



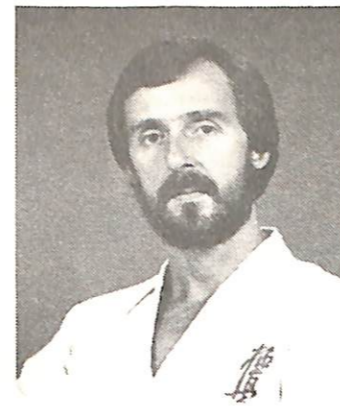
Richard Campbell
Nidan



Carol Covert
Shodan



Ralph DiBattista
Shodan



David Cook
Yondan



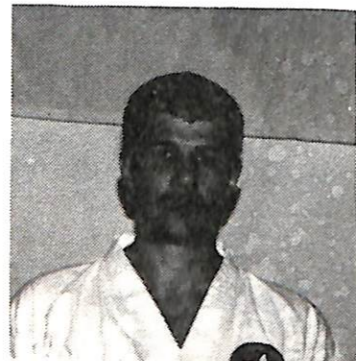
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Robert Shepherd
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Ann Campbell
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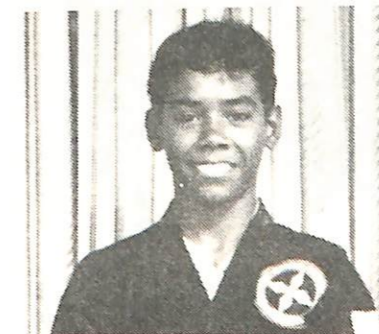
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Steve Barnard
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Thomas Melvin
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Hector Torrez
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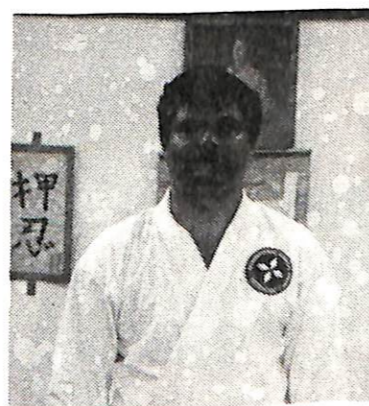
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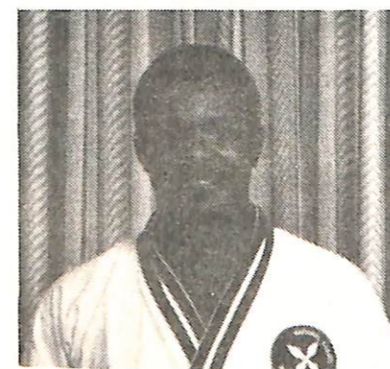
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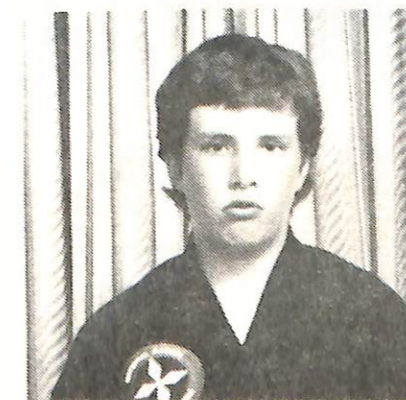
Jay Silveti
Shodan



Shihan Ruiz
Rokudan



Carson Hines
Yondan



Kyjell Werner
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Billy Wilder
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Bill Courtright
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John Taggart
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Douglas Gill
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Ace Casaldi
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Darren Myers
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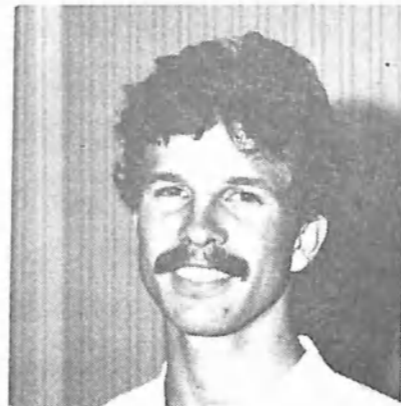
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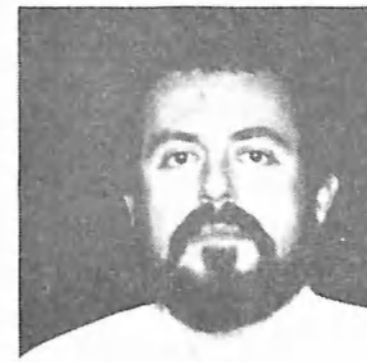
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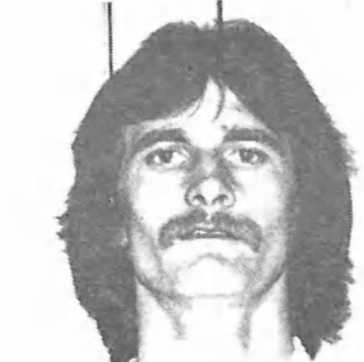
Mary-Ellen Azem
Shodan



George Strimenous
Sandan



Sali Azem
Yondan



Ted Hines
Shodan



Doc Stroud
6th Dan



Jim Prouty
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Dennis Daggett
Shodan



Terry Joyner
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Kay Lotterhos
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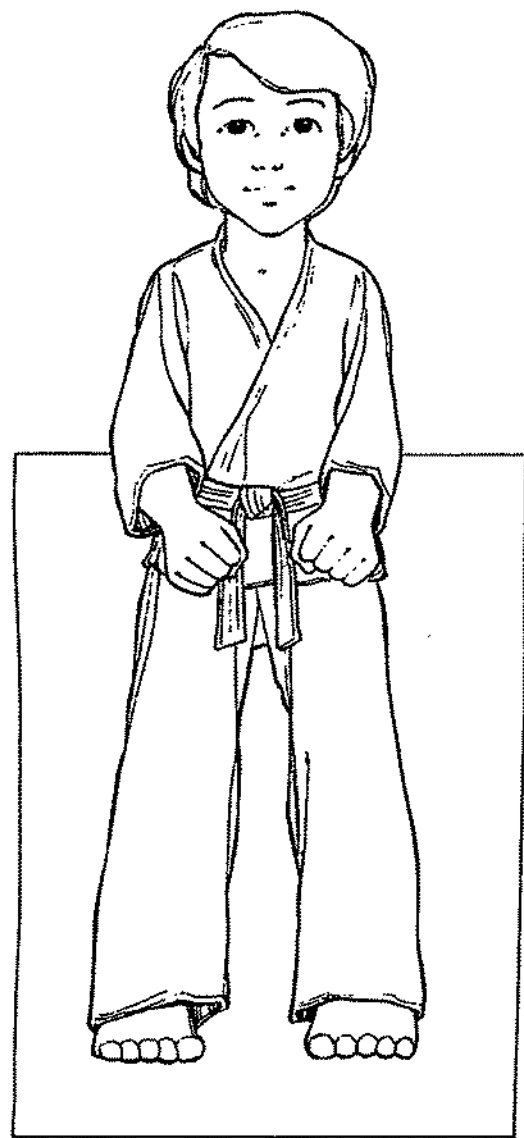


Clayton Tucker
Yondan

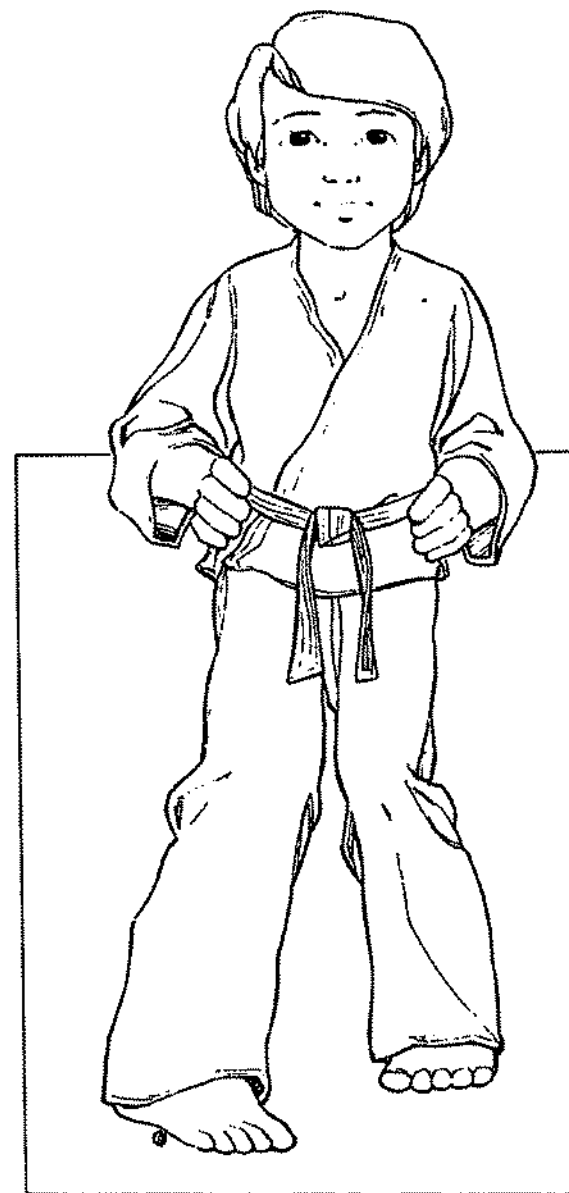
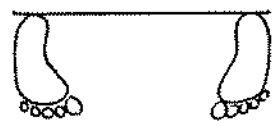


L.D. Tomlinson
Shodan

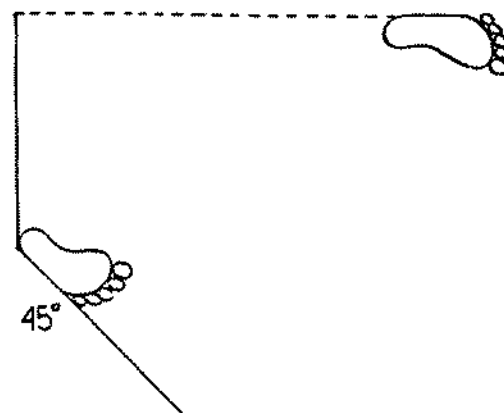
Basic stances



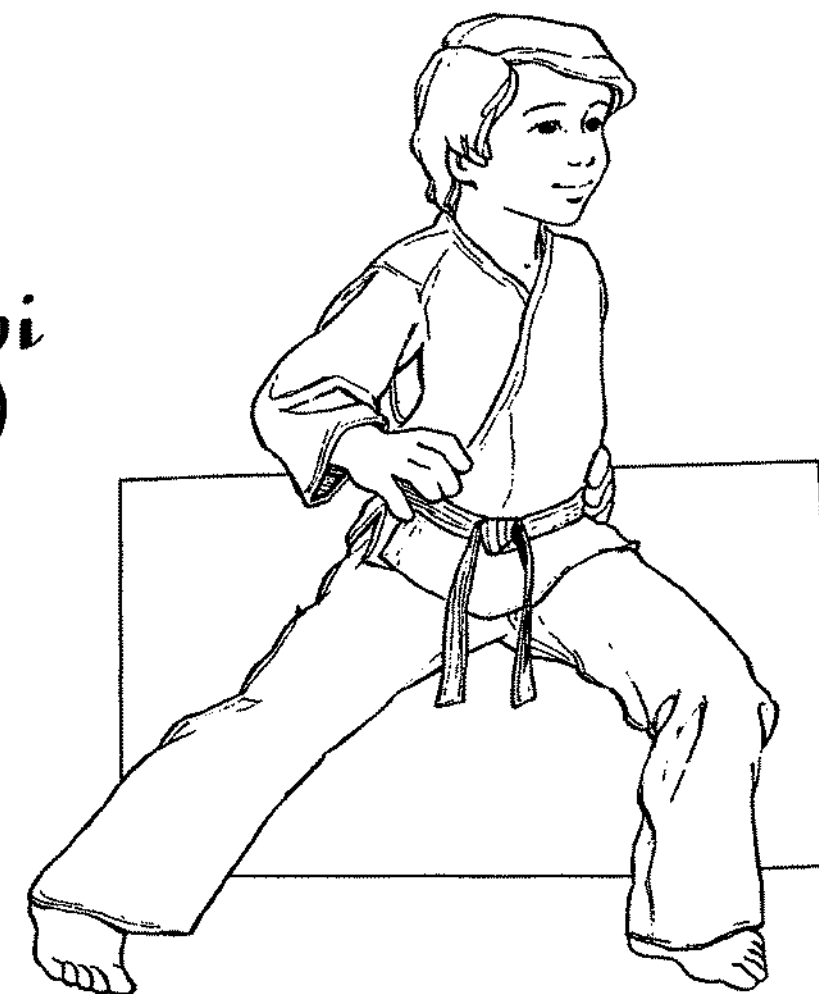
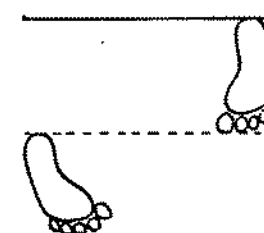
1. Heiko dachi
(Open-ready stance)
Feet pointed straight forward,
one shoulder-width apart.



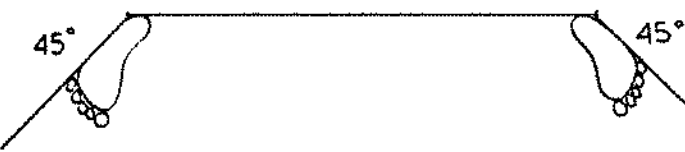
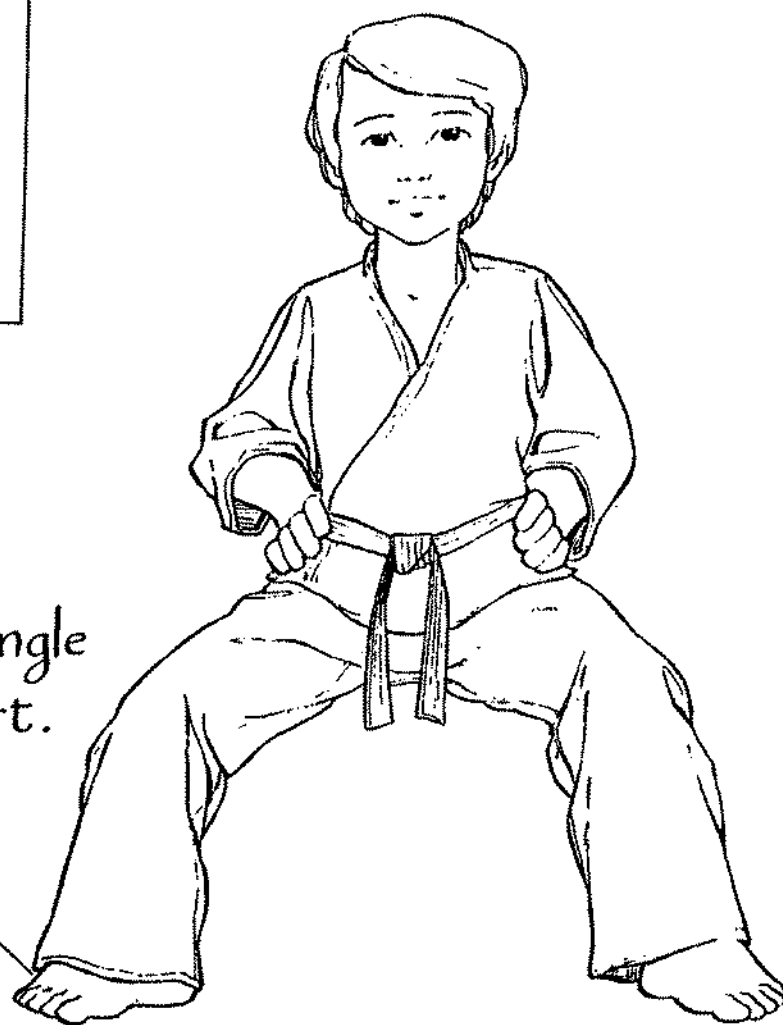
4. Zenkutsu dachi
(Forward stance)

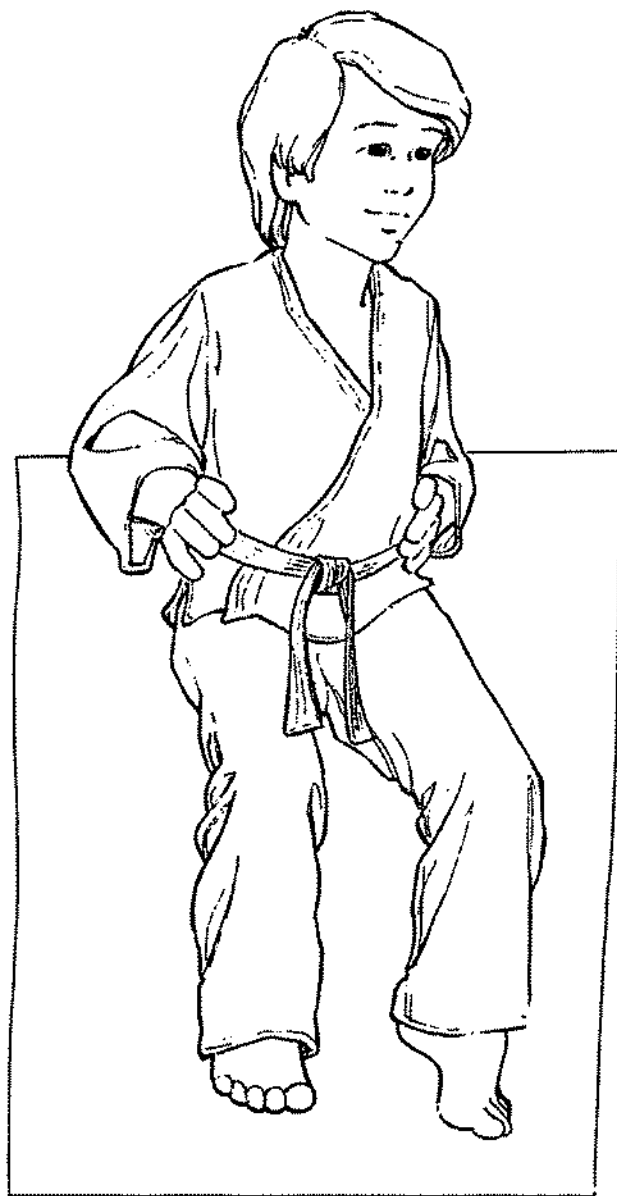


3. Sanchin dachi
(Hour-glass stance)

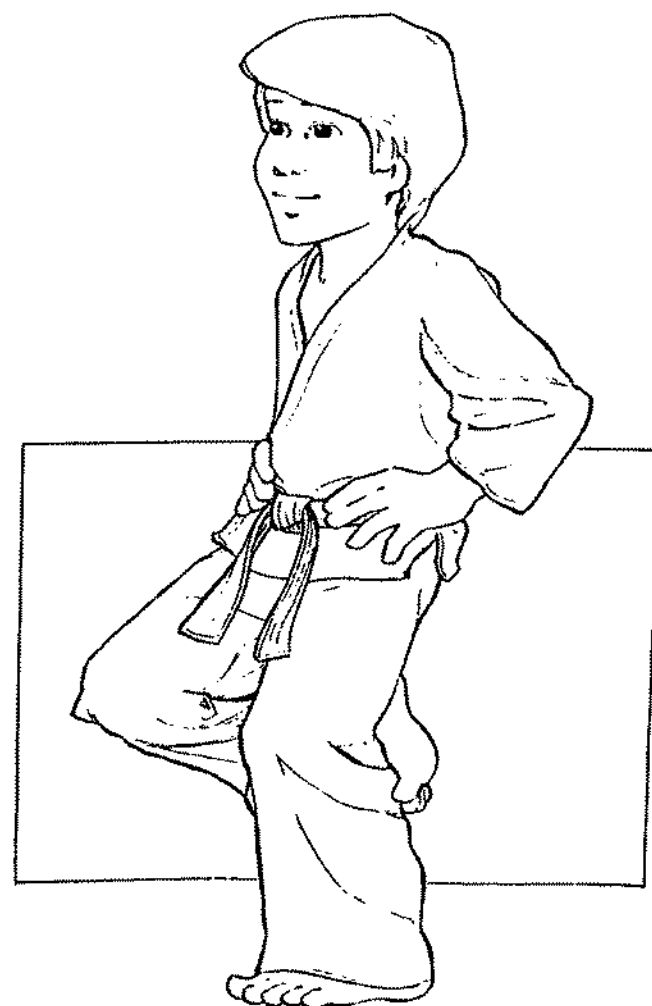
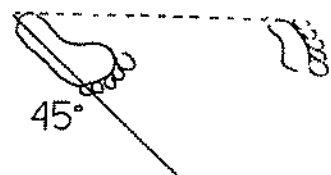


2. Shiko dachi
(Straddle stance)
Feet pointed out at 45° angle
double shoulder-width apart.

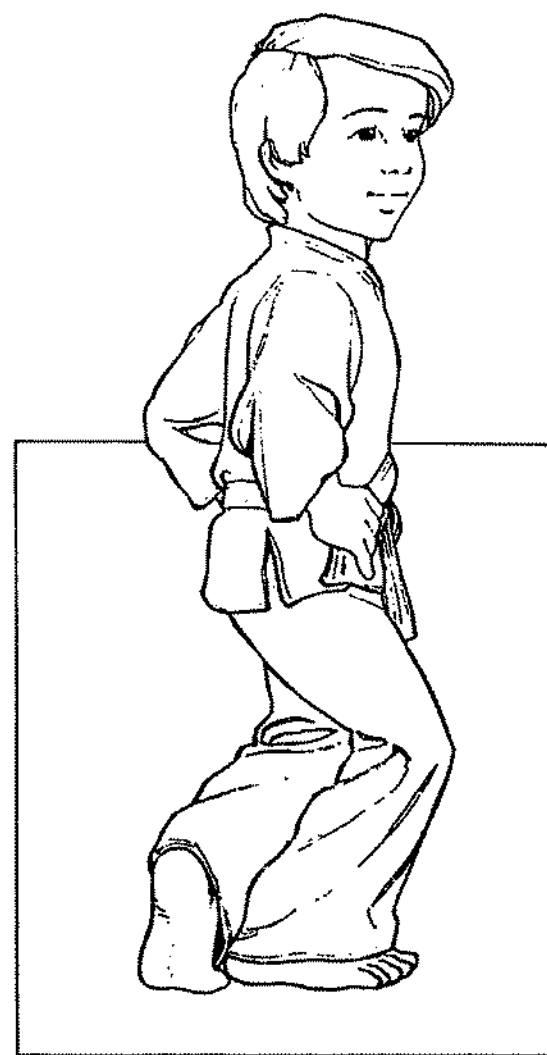




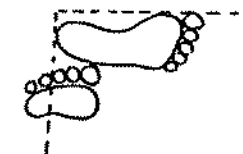
5. Neko-ashi dachi
(Cat stance)
(90% of the weight on rear leg)



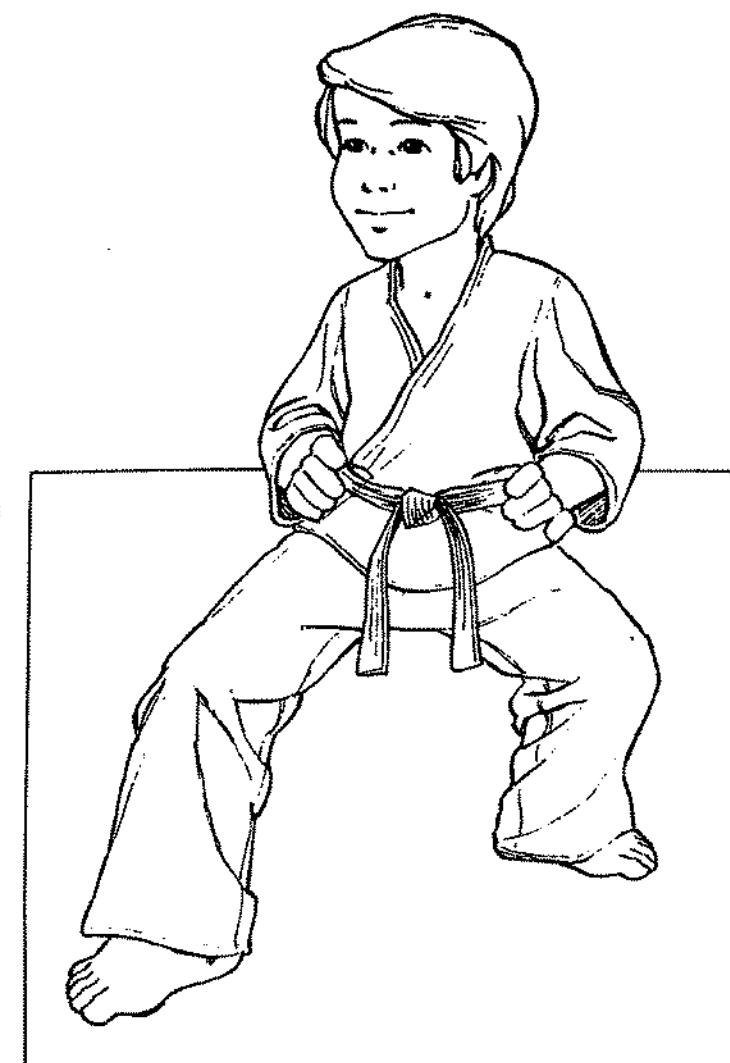
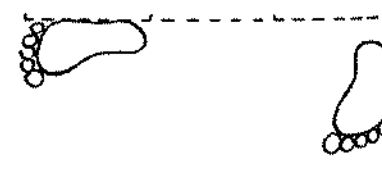
6. Sagi-ashi dachi
(Crane stance)



7. Kosa-ashi dachi
(Crossed-legged stance)



8. Kokutsu-dachi
(Back stance)
(70% of the weight on rear leg)



NKJU COLORED BELTS



Ed Bouffard
5th Kyu



George Cox
8th Kyu



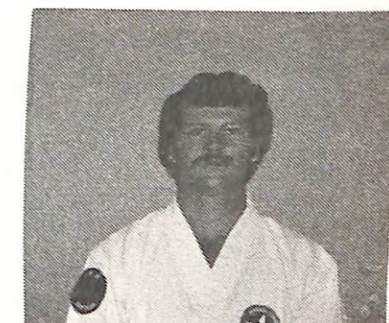
Pat Noe
6th Kyu



Rob Noe
4th Kyu



Kevin Carver
1st Kyu



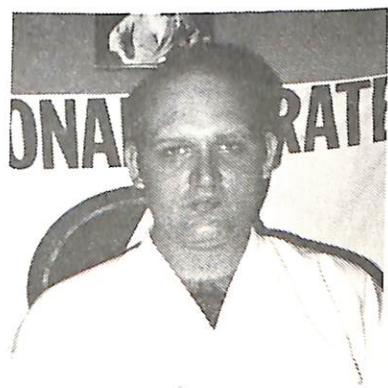
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1st Kyu



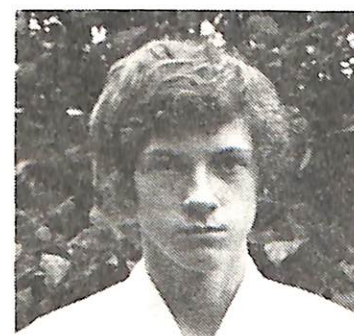
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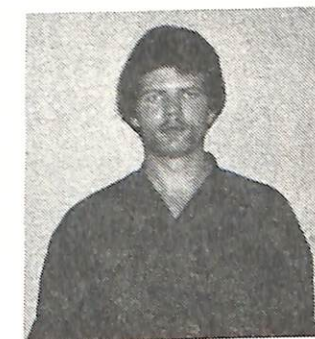
Johnny Howard
7th Kyu



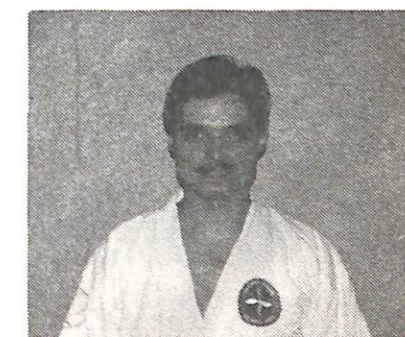
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Wade Casaldi
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Tim Kiser
2nd Kyu



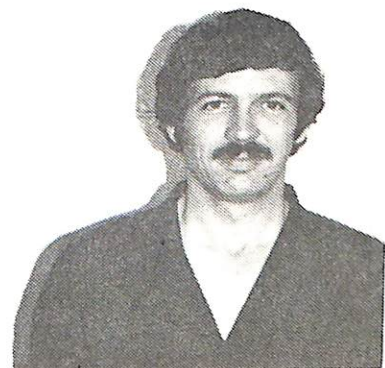
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Thomas Capps
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Greg Lanier
8th Kyu



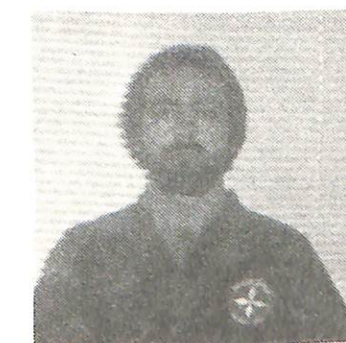
James Cullen
8th Kyu



Brent Richards
6th Kyu



Annie Meske
4th Kyu



Rich Sopko
1st Kyu



Lonnie Niepoetter
3rd Kyu



Ray Niepoetter
2nd Kyu



James Reed
5th Kyu



Terry Heflin
8th Kyu



Aaron Tate
8th Kyu



Mike Tate
7th Kyu



Brad Garren
5th Kyu



Heidi Long
6th Kyu



Mike Viola
4th Kyu



Georgia Bumgarner
8th Kyu



Ralph Bumgarner
5th Kyu



Danny Fischer
5th Kyu



Vera Collet
4th Kyu



Bruce Wurtz
4th Kyu



Scott Taber
7th Kyu



Brian Jones
7th Kyu



David Kritzmacher
8th Kyu



Mike Tucker
6th Kyu



Shon Irick
Gokyu



Sergio Castillo
7th Kyu



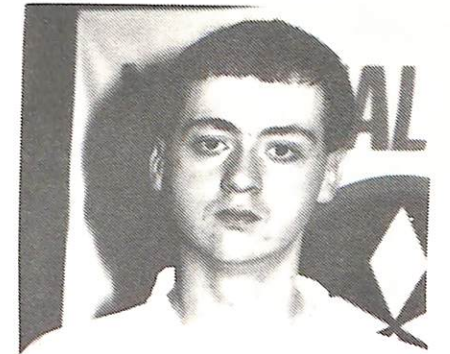
Rich Mullins
Brown



Shaine Chilton
7th Kyu



Danny Monella
Brown Belt



Charles Friedmann
4th Kyu



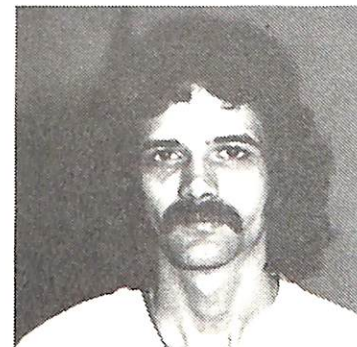
William Mosley
Sichikyu



Jaime Steven
White



Brandy Huff
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Ernest Chilton
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Sylvia Sparks
Gokyu



Tony Badamo
Ikkyu



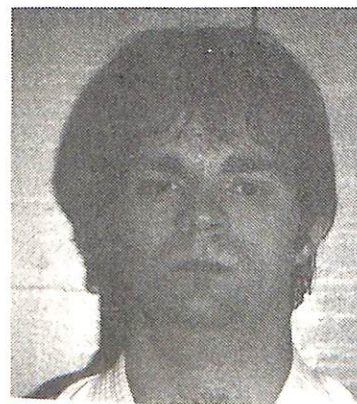
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Green



Jackie Vera
Green



Bryan Frey
Sichikyu



John Clark
Gokyu



Farn Madrey
Hachikyu



Gerret VanDyun
Sichikyu



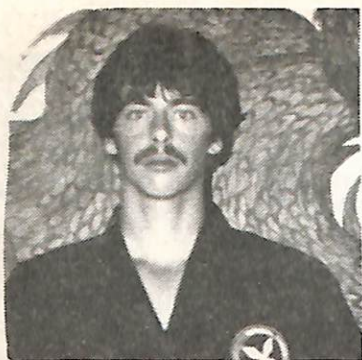
Daniel Baltzegar
Yellow



William Huff
Orange



Timothy
Witwer
Hatchikyu



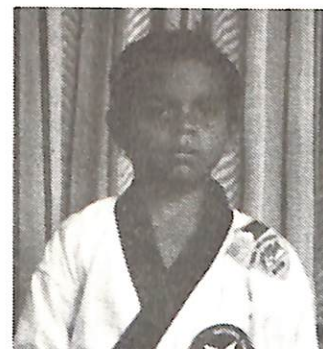
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Nikyu



Jesse Stevens
Yellow



Michell Estrada
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John Okeefe
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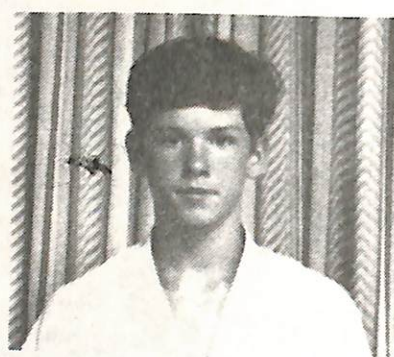
Scott Leflar
Green



Wayne Oliver
Yellow



Marisela Urrunaga
Orange



Robert McElroy
Green



Nick Strinert
Rokyu



Amilcar English
White



Paul Fisschbach
Yellow



Charles Slover
Yellow



Jonny Slover
Yellow



Philip Brady
Yellow



Garret Powers
7th Kyu



Kwan Gray
Ikkyu



Chris Cosik
Rokyu



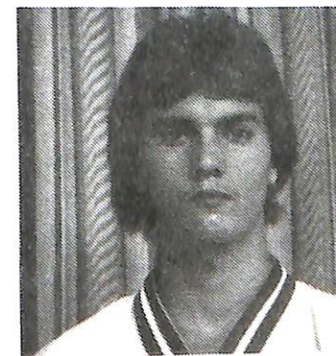
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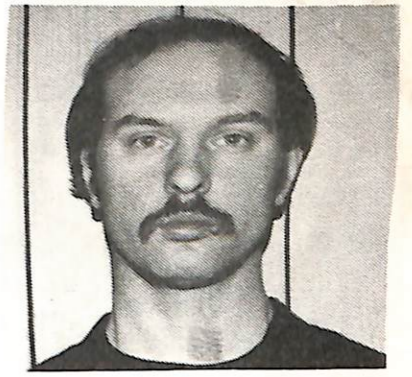
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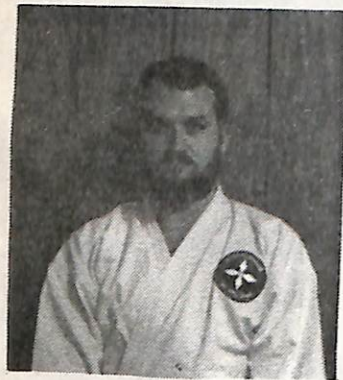
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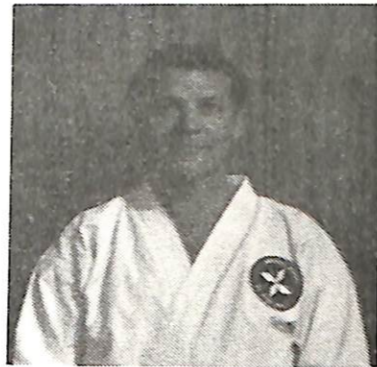
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Stanley Hargrave
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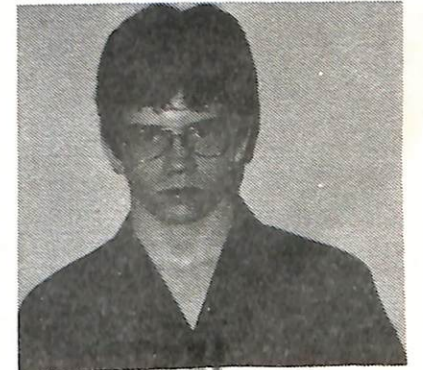
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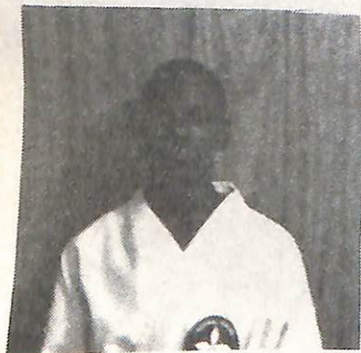
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Ray Dean
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Glenn Whited
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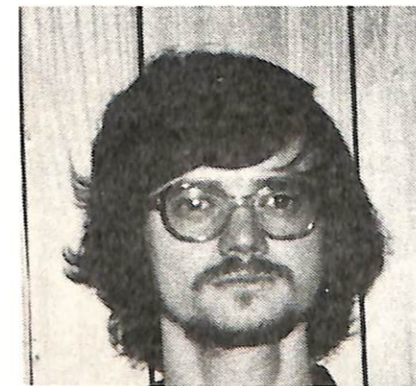
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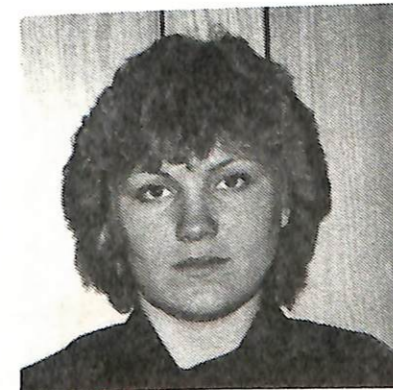
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8th Kyu



Bumper Ferguson
Brown Belt



Rick Ball
5th Kyu



Kathy Hines
8th Kyu



Rusty McDowell
7th Kyu



Dennis Decara
7th Kyu



Duane Decara
8th Kyu



Jim Ryder
6th Kyu



Joseph Little
8th Kyu



Richy Green
2nd Kyu



Woody Lewis
2nd Kyu



Karrie Smith
6th Kyu



Melissa Hines
8th Kyu



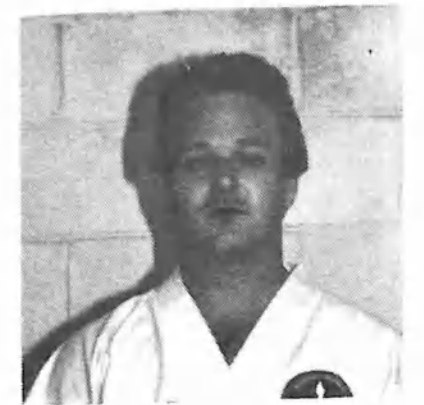
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Gary Green
3rd Kyu



Barbara Tyndall
3rd Kyu



Preston Ellis
3rd Kyu



Eric Myers
7th Kyu



Debbie Baird
7th Kyu



Pam Geran
5th Kyu



John Sullivan
3rd Kyu



Polly Colvin
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Chris Grubbs
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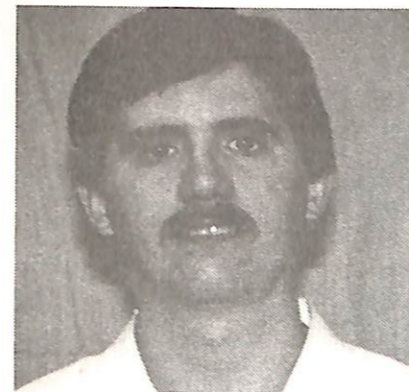
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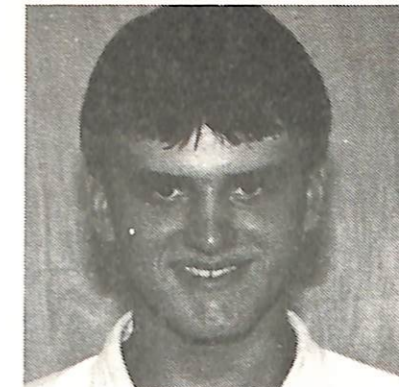
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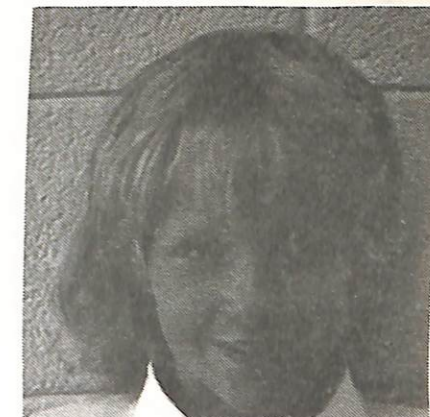
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Jimmy Cavarah
Nikyu



Todd Holloway
6th Kyu



Mindy Davidson
4th Kup



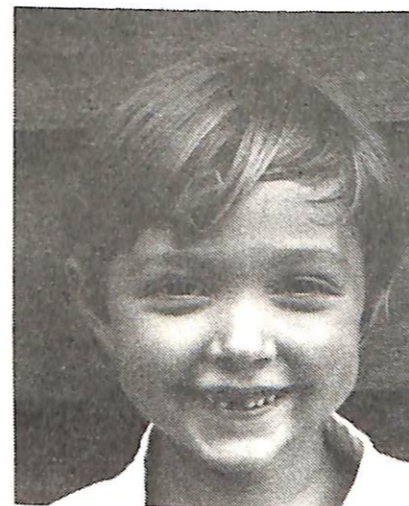
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Orange



Shawn Mckeever
Green



Judith Vera
Orange



Jamie Semmes
8th Kup



Margaret Schufeldt
6th Kup



Cyndi Schufeldt
8th Kup



Jim Sparks
Yonkyu



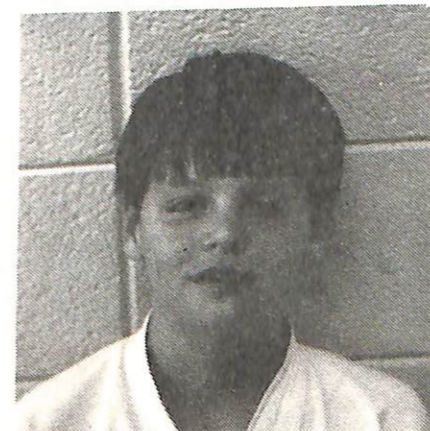
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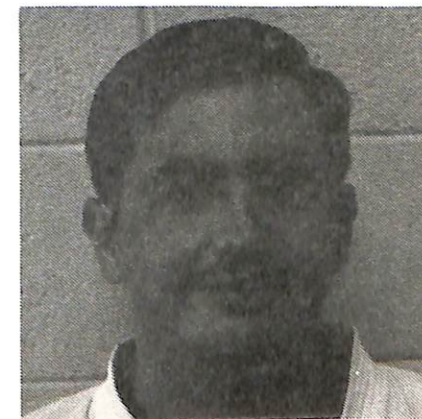
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Green



John Leonard
4th Kup



Michael Quaranta
5th Kup



Edward Quaranta
8th Kup



Antonio Dinzey
White



Gilbert Cooksey
White



Gwen VanDuyn
Gokyu



Cynthia Almonte
Brown



Sharedia Bryant
4th Kyu



Billy Robertson
Sankyu



John Bethea
7th Kyu



Robert Meyers
7th Kyu



Shane Hughes
7th Kyu



Chris Capeless
7th Kyu



Kevin Harper
7th Kyu



Izzy Stewart
Nikyu



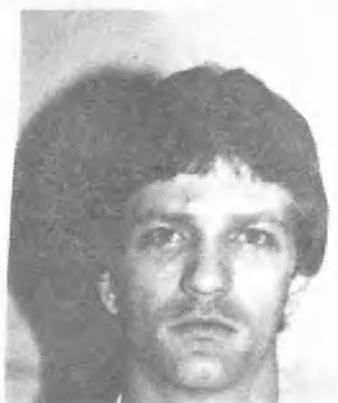
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Gokyu



Mike Fox
6th Kyu



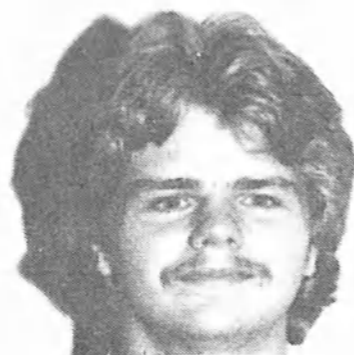
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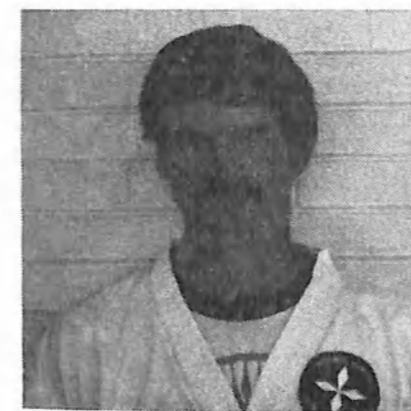
Johnny Demos
Ikkyu



Kin Doster
Sankyu



Mike Travis
Nikyu



Mark Whitson
Ikkyu



Brenda Jarnol
Student



Michael Tudor
Sankyu



Anthony Cooksey
8th Kyu



Al Stiles
Nidan

THE KATAS OR "FORMS"

by Richard P. Baillargeon

For a spectator, a Kata of Karate is a dance, or a rhythmic exercise. For a Karateman, it is the best way of judging the level attained. It is another way of progressing if he is training himself. Katas are done alone in Karate. It is therefore not always easy to see and correct one's own faults, thus the control of a Master now and then, is necessary.

But even absolutely alone, if one concentrates on attacks, blocks and counter-attack as close to reality as possible by doing the Katas, one will finish up by reaching the true Kata. For a true Kata is a real Kata. There are not two Karates, that of Katas and that of free combat. Perhaps in 15 or 20 years time you will find an original technique which will make progress in Karate, but do not try to do so yet. Do the Katas, striving to fight truly, with all your energy.

A Kata is a fight against 4 imaginary opponents who surround you or attack you simultaneously, according to an ideal order to give you certain notions of great importance. To know one's own human limits brings many surprises and often shows to what point one can be mistaken about oneself. This is most vexing, for the older "seniors" can do 20 to 30, proof of acquisition of muscular coordination, respiratory control and of a concentration that cannot be obtained in a day nor without forcing from time to time beyond the limits of one's supposed strength.

There are many Katas in Karate. The Karate experts call them more often "forms". They announce, for example, that they are going to show you "their form" that is to say their conception of the Kata, the level of comprehension to which they have reached, just as an artist speaks of his "conception" or of his interpretation of a musical score. A 1st Dan knows 15 to 20, a 2nd Dan 15 to 25, a 3rd Dan 15 to 30. It being understood that Master Fumakoshi esteemed that 3 years' work was necessary on a Kata before being able to pass to the next one. At a certain level all the Katas become easy because they are made up of the same elements.

The simplest are the Katas of Heians (Pin-An in the old Karate of Okinawa). Master Fumakoshi had a predilection for these Katas which contain all that is essential in Karate. To describe them would render our efforts as useless as to reproduce a picture of iridescent colors by words alone. Moreover the order (the only thing to describe) is learnt in one training session. Consider them therefore more as a memorandum and a source of observation.

1. Know your Kata.
2. Getting Prepared.
3. The Best Place in Lining Up.
4. Proper Bowing.
5. Eye Contact.
6. Live your Kata.

You can not even begin to think of placing if you are not doing the physical or technique part of your Kata properly. You must understand each movement, maintain the proper tempo and execute each technique correctly. If you're not doing this, then you do not have a chance, no matter what else you do.

To get prepared, go thru your kata, before your Division is called. This helps mental preparation and helps to prevent the jitters.

Most often, the first few contestants are judged the strictest. After that the caller of the competition will generally determine how the judges will score. Let the trend be established before you perform. I have found that it is generally best to perform about last so when the contestants are lining up, take your place in line accordingly.

When your name is called, act as if you are being judged from that point on. Start with your appearance. Your uniform should be clean and neatly ironed. Also, a well starched gi will give more of a snapping sound when you execute your power techniques, bringing more attention to your performance. Step sharply to the starting line and bow respectfully to the chief judge. Do not take time to bow to each one individually, include them with your eyes. When you give your name, style and name of your Kata, do so in a loud clear voice. Jar them out of their relaxed state, make them aware of you. When you have finished your kata, you should be standing on the line where you began. (If you are not doing this, then you should practice Kata in your dojo by marking a spot on the floor and adjusting your movements so you start and finish close to the spot.) Upon completion of your Kata, bow respectfully to the chief judge. Remember what a Kata is: a simulated fight between you and a number of imaginary opponents. The look on your face must tell that you are in a fight right from the beginning. Always look your imaginary opponent straight in the eye. Eye contact is very important, you must make the officials believe that you are living this Kata, not just going through a series of movements like a robot with an expressionless face. When you come to a point of Kiai, do so as loudly and sharply as you can. You must go all out to defeat those imaginary foes. If you do not place, it means those imaginary foes won the fight because you did not fight them hard enough. If you have been judged by officials



Eddie Pauley
7th Kyu



Gary McKibben
Nikyu



Jimmy Fischer
Gokyu



Kertis Bramlett
Ikkyu



Beth Moore
Shodan



Ed Lord
Sankyu

of another style who did not understand some of your movements on the Kata, they will judge you by your attitude, spirit, and such mechanics as the recoil of kicks, focus of blocks and strikes, balance, eye contact, proper stances and temps. If you have done these things and done them well and correctly, you will find yourself standing in the select circle of winners.

THE SPECTATOR'S VIEW POINT

by Richard P. Baillargeon

The Spectator at the Karate tournament is the most forgotten person there. With at least some level of interest, he arrives, purchases his ticket, finds his seat. While he waits patiently until 7:30 P.M. for the finals that were scheduled for 6:30 P.M., HE HOPES AND EXPECTS TO LEARN SOMETHING ABOUT THIS Karate "thing" he has heard about, read about, but really doesn't know about. He stands for the star spangled banner. All right so far, he knows what is happening.

Next, the announcer calls on a couple of Black Belts to demonstrate the point system. The spectator watches the delivery of one face punch, one body punch, one face kick, one body kick. He sits back contented, confident the announcer will continue to inform him of what's happening. However, this token explanation is probably all the explanation our "forgotten" man will hear throughout the tournament finals.

The spectator who has already attended a tournament or two realizes that there is a red sash looped around Fighter A's belt and that there is no red sash on Fighter B's belt. The spectator, naturally enough, understands the significance of the red and white flags held by the four corner judges, even the one corner judge who is falling asleep.

The bout begins with the two fighters carefully stalking each other... Then, charging into each other with a barrage of techniques, most of which are too fast for the spectator to follow, flags go up. Red and white... Judge number one raises his red flag to acknowledge Fighter A's face punch. Judge number two saw the same face punch, points his red flag toward Fighter A, but in his excitement, accidentally raises his white flag. Judge number three also saw Fighter A's face punch (or believed he saw it). He may be seeing what he needs to see or wants to see. Judge number four is still asleep, but he will go along with the majority.

Our forgotten spectator is lost, unless the head referee asks for each judge's call, states audibly who got the point (and for what technique), otherwise, the spectator, bewildered, sits back and waits to be confused further.

Many spectators are regular Karate followers, Karate students. However, a significant number of spectators are potential Martial Arts fans and may even be potential Martial Arts students. These people are all too frequently turned off and ultimately turned away from Karate... simply because they are not extended the courtesy of being adequately informed about what's happening.

SECRETS OF KATA

by Dan Pittman

The media have colored the public's perception of karate by enveloping the martial arts in general in clouds of mysticism. Blind old men with staffs dispense fortune-cookie wisdom and demonstrate superman prowess when villains must be dispatched, and magical "Bruce Lee" type antics abound.

The serious karate student, struggling and sweating from the effort to master basic skills and further develop his kata, may laugh at the image of the martial arts often projected by the media. And yet there remains considerable recognition—even in the Western world with its emphasis on logic and the "hard" sciences—that there are in fact hidden reasons underlying many of the practices of martial arts tradition. From the first bow that introduces Dojo etiquette to the last drop of sweat from his workout, the student of a traditional martial art is studying a discipline that has many meanings hidden beneath its surface. It is in this sense that martial arts are mystical.

The Greeks coined the word for mysticism with the sign "Mu", which meant literally "to stop talking". That certainly coincides with Lao Tzu's insistence that the Tao which can be spoken is not the Tao. "To know," he said, "you must undergo."

But what is it that the martial arts student must undergo if he wants to know? Basically he knows that he wants his skills to be equivalent to those white-gi clad traditionalists he follows and will therefore follow instructions virtually blindly up to a point. But the Western mind is taught to appreciate practicality, with much less reverence for tradition than the Oriental cultures typically have, and so the student may naturally begin to question certain facets of karate practice. One question often asked these days is, "Is it really practical to study kata in contemporary circumstances?"

Karate students are told from the beginning of their study that kata contains many secrets. Any student of karate who has watched a Shihan (literally "a master worthy of imitation") demonstrate bunkai, the meaning of each movement in kata, has probably come away from the experience convinced that many more demonstrations will be necessary before the secrets are in any danger of being revealed.

When a "Shihan" performs bunkai, we can easily see hidden techniques of the type that Sensei Knoblock

discussed in his article in the 1983 NKJU Yearbook. But serious students must spend years trying to claim those secrets as their own, working many years first to uncover and then to develop the techniques that are hidden in the kata. Many of us never progress beyond the kata's more obvious techniques. We rely on basic blocks and punches, strikes, and kicks. As Sensei Knoblock's article pointed out, as student has usually reached the nidan level before he even starts to grasp the kata's subtler aspects that involve such areas as grappling with and controlling an opponent.

Since such sustained effort is required to understand kata, it should be no surprise that American karate students have in droves turned away from traditional kata to study kickboxing. We are a people known for our impatience, and our major contribution to philosophy is pragmatism, which has been simplistically defined as "if it works, do it; if it doesn't, change it." For many students "nidan" is too far off, too long to wait for the promised glimmer of understanding that will come after years of the practice of kata. Also, of course, many simply ignore the reality that actual combat is very different from "sport" fighting in a ring with rules, officials, and protective equipment. Such students feel that kata has no practical value. Kata, they often say, "won't work on the street."

Such a limited view overlooks some major benefits kata offers. Although only indirectly related to combat on the surface, their importance includes yet transcends the physical skills of combat, and these secrets of kata are hidden away just as deeply as the fighting techniques revealed in the bunkai. Perhaps, in fact, the most important "secret" of kata involves the Masters' insistence that karate is a "Do," a Way to find physical and mental harmony.

In other times and places Masters could simply insist that a student do as he was told without asking questions. But this another time, place, and circumstance. Bombarded with paperback books written by various living masters who represent numerous styles, Western students want to know "why and how", and are little inclined to accept unquestioningly the mystical vagaries that swirl about much of martial arts tradition. Students want to know: why is karate called a "Do," a way to established physical, mental and spiritual harmony? What makes it so special?

Kata is one major aspect that makes karate special. To express it simply, the performance of kata makes us "feel good." When we look for explanations that will tell us why this occurs, we must admit that many other forms of physical exercise may also make us "feel good." There is, for example, the runner's "high", which results from the brain's manufacture of beta-endorphins and is even mildly addictive. But the serious karate player has learned from his own experience that sustained practice of kata is a special type of exercise that seems to go beyond this particular type of "high".

Often writers grasping for a metaphor to describe the karateka's feeling when he is totally immersed in his kata have spoken of "being in the dance". This phrase provides a hint of where to look for scientific explanations that address the effects of sustained kata practice.

In his book *The Psychology of Consciousness*, Robert Ornstein, a research psychologist at the Langley Porter Neuropsychiatric Institute, described the implications of this major psychological discovery of the 60's: in the human brain the left and right hemispheres function independently, and specific mental states produce characteristic brain waves. For his book he chose a cover design that graphically illustrate this condition.

The cover portrays a human head split in two equal parts. In the left half of the head is a scaled-down photograph of the dictionary's definition of the word *dance*, while on the right half a ballerina performs her dance. On the brain's right side, then, the ballerina is "in the dance," as opposed to the left side, which only "talks about the dance".

Ornstein's book discusses several methods that have been used by other cultures and times to integrate the human brain's split consciousnesses; among these methods are hatha yoga, meditation, and the martial arts. Certain forms of ancient Eastern temple dances are also described, and they are remarkably similar in some ways to the forms found in karate, kung fu, and tai chi, i.e., they are balanced, symmetrical choreography that makes ritualistic use of both sides of the body, and hence both sides of the brain. (Master Nagamine has also noted the similarities between the movements of Okinawan folkdance with traditional kata. He contrasts the two by remarking the dance fills man's need to express emotion, but the kata expresses this basic instinct to survive.)

So what does the student of traditional forms gain by practicing these activities that can integrate split consciousnesses? What does sustained practice of kata offer other than simply development of fighting skill, which might be attained by a more direct approach?

When performed with the proper mental attitude, kata is a form of "moving meditation" the Masters tell us. And laboratory research established over ten years that a subject who has learned to enter deep meditation activates what scientists term "hypersynchrony", i.e., the electrical waves of the usually split hemisphere shift into an alternating harmoniously rhythm. Considerable laboratory evidence suggests that such mental states encourage creativity, enhance learning, reduce pain and speed the body's healing processes. Some researchers even argue that these mental states increase both memory and general intelligence.

This alleged smorgasbord of benefits that are available to us brings us full circle back to the words of Lao

Tzu, "To know, you must undergo." But being told that you must relax and practice moving meditation is kind of like being told you can catch a bird if you can put salt on his tail. How do you get close enough to do it? How do you sustain your efforts long enough to experience the first real glimmer of reward?

There are many possible responses to that question, but one of the most important and basic answers involves an area often ignored by most karateka: the insistence of various masters that the serious student should begin and end his karate practice with meditation. Funakoshi, for example, emphasized the need to "meditate the kata." But many Western minds balk at the practice of seated meditation and often seem to associate this practice with Buddhism or some other Eastern religion.

Actually the benefit of sitting, stilling the mind, and then visualizing the kata in the mind is well supported by contemporary scientific research. Experiments with different types of athletes—including basketball players, golfers, etc.—have shown repeatedly that visualization or mental practice of a motor skill results in improved physical performance. Use of sophisticated instruments to measure the brain's response indicates the same sort of wave activity goes on in the brain whether the motor skill is actually being informed or simply practiced in the mind.

From simple curiosity one can't help but wonder how various masters of martial arts long ago knew things that eluded our own science until recent years. From a purely practical viewpoint, we should recognize that it's possible to get much more work done in a shorter time if we're willing to make the effort to learn to "meditate kata." If you think about how quickly you can run a two hour movie through your mind, you will have some idea of how much work can be done through the use of the mental imagery to practice physical skills.

Mental practice does not, of course, replace physical practice. On the contrary, visualization of positive types of images has the effect of reinforcing and encouraging intense physical practice. The catch is that visualization is not easy to do, particularly in a culture so oriented to the "hot media," electronic communication devices that produce their own images, such as television. But if we've been practicing our kata as we should—visualizing our opponent and the bunkai clearly—then we should have avoided letting our powers of imaging atrophy.

There are many "secrets" of kata, far too many for a short article like this to cover. But several well-respected researchers in sports psychology are now using modern methods of research to delve deeply into such "secrets"—for an example see Jean Houston's *Listening to Your Body*. Houston and quite a few other respected scholars and scientists often use martial arts masters as advisers to help relate ancient knowledge of mind-body disciplines to modern understanding, including corroboration in laboratory.

Obviously a person can become an efficient "gladiator" and ignore kata. But he is ignoring much more than "just a dance." To ignore kata is to ignore a goldmine that offers nuggets of knowledge, valuable "secrets" that help us to understand ourselves.

PROSPECTIVE STUDENTS

by Hugh Kelley

Who are your best prospective students?

1. Children, ages 6-12, wants self-defense, increased coordination or needs discipline (self control). Always remain "IN CHARGE" of your classes and students. Do not hesitate to correct a child or anyone that is a member just because a parent is present.
2. Males, ages 12-20, wants to be tough (self defense) and cool (Status and Sex appeal). Some will look at the social aspect.
3. Males, ages 20-35, wants body condition, self defense and/or competition.
4. Males, ages 35-up, wants body conditioning, philosophical approach and self respect.
5. Females, ages 12-up, wants self defense and/or body conditioning. Some will join for the social aspects.

DO NOT NEGLECT CHILDREN STUDENTS. They are the Martial Arts Leaders of tomorrow. Some of NKJU's highest ranked and most knowledgeable Black Belts, began training when they were only 6 or 7 years old. Train the children hard and well, but play with them, too. For example, have parties just for your juniors (children) and have special workouts for them. Perhaps ever-so-often, on a Saturday, have a couple of hours of workout and then play 'tug-of-war', touch football, etc. and have hot dogs and soft drinks afterward. Tell each student to bring a friend to 'watch' (no non members can take part in club or organizational activities unless they sign a waiver). That friend could become one of your next students. The parents of your junior students can be of great help to you by spreading the word about your sincere desire to help the children, **IF YOU ARE THE KIND OF LEADER EVERYONE LOOKS UP TO.**

REMEMBER, MOST OF YOUR STUDENTS WILL COME TO YOUR CLUB BECAUSE OF YOU AND NOT YOUR PARTICULAR STYLE OF MARTIAL ART. Take time with the children, be more than their "Instructor," be their friend. This should hold true for all your students as they will look to you for leadership. **BE FIRM AND USE GOOD DISCIPLINE BUT DON'T BE A BULLY.**

You cannot expect your students to be LOYAL to you and your club, if you are not LOYAL to your organization. Your students will be the mirror image of you and what you teach them and that, my friend is a

very great responsibility. You must not only expand the ideals of NKJU but you must live them each day.

It is your duty to yourself and your students, to stay in top physical condition, to keep your knowledge of techniques and abilities up, and to continue your Martial Arts education through constant study and advice from the High Dan Board.

NEVER BUT NEVER, ALLOW ANYONE TO TRAIN, WORKOUT, "TRY OUT" OR DO ANY TYPE OF ACTIVITY WITH YOUR CLUB, INCLUDING PLAY TIMES OR OUTINGS, UNLESS THEY OR THEIR PARENT IF UNDER AGE, HAVE SIGNED A WAIVER HOLDING YOU HARMLESS FOR AN ACCIDENT, ETC. THIS MEANS ANYONE!!!

REACHING THE PROSPECTIVE STUDENTS

How should you reach new prospective students? Well, think.....who are they and why do they want to train in the Martial Arts and why should they pick your club?

Here are some ways to reach them:

1. **DEMONSTRATIONS**, reach some people. Therefore, give them at schools, churches, shopping centers, organizations (Lions Club, Kiwanis, etc.) and hand out printed matter about your club to the on-lookers.
2. **RADIO**, most young people, 12-20 years of age listen to AM and FM Rock and the Top 40. Get some spots on the most listened to station or swap some free lessons to a D.J. for ads.
3. **Yellow pages**, your ad must be larger than the next guy, state all your credentials, the organization you belong to and what your club has to offer. **YOU MUST HAVE A PHONE.**
4. **SIGN**, you need to let them know that your club is located there or they may pass it by. Also put a small sign on the front door that gives the time lessons are given.
5. **HANDOUTS**, have some on hand for visitors and some to put in stores, gas stations, cafes, etc. in your community.
6. **BILLBOARDS**, are very good because many people see them and with frequency. However, production cost is high.
6. **TELEVISION**, Is very expensive but 10 second spots are a very good value. Perhaps you can appear on a Public Service show or contact the Sports Department and see if they will come out and interview you at your club.
8. **NEWSPAPER**, is probably the weakest mode of Martial Arts advertising but if you do use the paper, use the "Movie page" to place your ad. More people see that page than any other.
9. **FREE LESSONS**, give free lessons to a special group (Police or Sheriff Departments) and thus you can receive some good publicity from this, plus serve your community.
10. **TRADE LESSONS**, for free radio or TV time or space in papers.
11. **WORD OF MOUTH**, will always be your best bet, therefore, do your very best to maintain a good reputation.
12. **NATIONAL ADVERTISING**, from time to time, NKJU will advertise on a national or international level urging people to join.

Advertising is good, but it only brings the people to you. It's up to you to keep them there. Be honest and

- A. Keep your advertising short, "TRAIN YOUR MIND AND BODY WITH KARATE." Be creative and maintain continuity.
- B. Carry your advertising theme from one medium to another. Have materials look alike, contain your control idea and same color design.
- C. Have Tee Shirts with your club name and phone number on them. That's a walking advertisement.
- D. **REMEMBER, TRUE MERCHANDISING HELPS YOU, BUT IT HELPS SOMEONE ELSE BOOST THEIR BUSINESS.** Example: Give cards out at Karate/Kung Fu oriented movies. The cards could offer two weeks "trial membership."

PROMOTIONAL HINTS

From time to time, every club or Martial Arts School needs some assistance or new ideas on the **SELLING FEATURES** Of that particular club and its particular Martial Art. Rule number one for all NKJU Member clubs is "DO NOT HARD SELL". There is nothing worse than being "talked" into buying some goods or service you really don't want. Be honest and truthful in all matters and do not promise something that you cannot deliver. Present what you have to offer and let the prospective student decide for themselves. The "hard sell" school may get more students but they won't stay long nor will they be dedicated.

Ask yourself, why would anyone want to take the Martial Arts? Well, many take it for the following reasons:

1. **SELF DEFENSE**, to overcome the fear of being attacked.
2. **MENTAL/EMOTIONAL** approach, to gain control of mind and body.
3. **SEX APPEAL**, studying a Martial Art is alluring to some members of the opposite sex.

**SAMPLE OF STUDENT ROSTER
USED BY MASTER BAILLARGEON**

National Karate Valdosta, Ga.

ATTENDANCE ROSTER

No. _____ Name _____ Date of Birth _____ Age _____ Bus. Phone _____ Res. Phone _____

Address _____

Date	Month												Total	Hours Trained	Present Grade	Testing Grade	Date Done Paid														
	1	2	3	4	5	6	7	8	9	10	11	12						13	14	15	16	17	18	19	20	21	22	23	24	25	26
JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.	Total Year Attendance																			

4. SELF RESPECT, a weak person will thing more of himself by beoming stronger and more in "control".
5. BODY CONDITIONING, getting into shape appeals to many. With a Martial Art, unlike going a Spa, you can get into shape, learn and Art and a means of self defense at the same time.
6. COMPETITION, this aspect of the Martial Arts appeals to a number of people that were into competitive sports in school.
7. SOCIAL or GROUP ACTIVITY, many people are lonely and appreciate the company of their fellow Martial Artists, as they now share a common interest. Do not neglect holding parties, outings, etc. for your members but make it a family thing. The members can bring their wives and husbands and juniors can bring a friend.
8. STATUS, many will seek the Martial Arts so they can say, "I have a Brown Belt (or whatever) in such-and such."
9. CONTROL AND COORDINATION, these aspects will appeal to many.
10. MYSTERY, many want to learn the "secrets" of the Martial Arts.

No matter why a person wants to take a particular Martial Arts, there are some negative images of each Art, therefore, always speak very positively and **KNOW WHAT YOU ARE TALKING ABOUT**. Never talk "down" some other "style", Art of Instructor. Be sure to point out that all Martial Art styles serve a good purpose if it helps the individual and that there is no such thing as **THE BEST STYLE**. **THE INDIVIDUAL MAKES THE DIFFERENCE AND NOT THE STYLE**. NEVER, NEVER CLAIM THAT THE STYLE YOU TEACH IS THE BEST OR IS BETTER THAN ANOTHER. It just ain't so and you know it!

No matter why a person wants to learn, be aware of each student's needs and help that student explore every avenue to reach and satisfy his or her need to fulfill that goal. Keep an Evaluation sheet on each student and go over this sheet with each student on a regular basis. This will not only show you how the student is progressing and where his interest lies, but it will make the student aware that you, his/her Instructor, are personally interested in him/her.

A quick and easy method for controlling nosebleeds

Thomas E. Baker, ATC
Peru Senior High School
Peru, Indiana

During the four years I have been an athletic trainer, I repeatedly witnessed episodes such as the following:

The wrestling match is spirited, with both contestants evenly matched. During an attempted takedown, there is an unexpected meeting of one wrestler's nose and the opponent's elbow, which causes a nosebleed. The match is stopped, and the referee escorts the injured wrestler to his coach. Immediately, the coach tells the athlete to lie on his back, and holds a towel over the injured nose, discussing strategy until the bleeding stops. If it doesn't, he inserts a cotton ball into the bleeding nostril and sends the athlete back into the match. Often this works, but sometimes the match must be stopped again, occasionally several times, before the bleeding is finally controlled.

This method of treating the injury just described includes several potentially hazardous practices. There is a safer and more efficient way to manage nosebleeds, for wrestling and any other sport! Following these steps will control the bleeding immediately, and, except in extreme cases, stop it entirely. This procedure will also minimize the chance of any complications.

1. Have the athlete sit or kneel in front of you with his head leaning forward slightly. Lying on the back or tilting the head backwards increases the chance of

swallowing blood, which can cause nausea and vomiting in some individuals. Also, the sitting or kneeling position keeps the head above the heart, which helps minimize the bleeding.

2. Quickly look for any obvious displacement. If any is noticed, splint the nose with rolled gauze pads or other suitable material, control the bleeding with pressure, and get the athlete to a hospital.

3. If there is no visible fracture, have him gently blow his nose to clear both nostrils of any clots or foreign matter. Emphasize restraint, as too much force might worsen the injury.

4. Using a sterile gauze pad or towel, pinch the nose gently but firmly shut. To do this, place your thumb alongside and extend it up the outside of the bleeding nostril, with the index finger on the opposite side. This will insure that pressure is put on the bleeding capillary, and will also compress the other nostril in the event that it also is bleeding. Make sure that you apply equal pressure to both sides and that you don't push the nose to one side or the other.

5. If there is a physician present, have him examine the athlete to eliminate the possibility of a hidden fracture. If no doctor is available, check for symptoms yourself. Look for deformity (make sure that you know your athletes — some have irregularly shaped noses before the season starts!) and feel gently for any bumps. Cautiously wiggle the nose both at the cartilage line and above it on the bone to detect any pain or grating sounds. Use your other hand to check the bony area under the eyes. If a fracture is suspected, remove the athlete

from the contest. Make sure that he sees a doctor before he goes home.

6. After applying pressure for one minute, release the nose slowly to see if the bleeding has stopped. If it has, have the athlete blow his nose gently to remove any remaining clots. This will also determine if the bleeding has completely stopped. If it hasn't, apply pressure for several more minutes, and repeat this step.

7. If the nose shows no signs of being broken and the bleeding has stopped, return the athlete to the match.

8. In rare cases, the bleeding either will not stop or it recurs soon after the match resumes. In such cases, pack the nose to control the bleeding. Cotton balls are unsafe to use for this because there is danger of inhaling either all or portions of the cotton. A safer and more effective material to use is a tampon. The regular size works best, but you must cut it to fit the individual. Remove the string, and cut it in half across the width. This will fit some athletes, but will be too large for many, so cut it again along its length. When the size is right, insert the tampon into the nostril. The material will then expand and conform to the nostril, which will put pressure on the damaged capillary and stop the bleeding. The match can be resumed with the tampon left in place, as it is too large to be inhaled, and will not shred. Later, it can be removed in one piece.

(I have two tips, however, for the use of this material: pre-cutting the tampons into various sizes has obvious advantages. Also, don't tell the athlete what you are putting into his nose! I always just call it a nose plug.)

I have never had any trouble controlling nosebleeds with this method. If you find that the nose continues to bleed after the match, pack it again with another nose plug, and get the athlete to his physician or the emergency room of a hospital for further treatment.

MASTERS UNLIMITED, The Budo Business

by Dave Lowry

A Quick Course in Marketing for the Add Water and Stir Expert

Looking back on my early days in the martial arts with the hindsight gained from viewing then the way they're commonly practiced now, I sense that my instructors were way out of touch. Of course, they were foreigners and this may have accounted for some of their offbeat ideas, but still, they lacked a good deal of what we've come to think of as business savvy. First of all, instead of advertising their skills, they made me beg them to teach. Once they did, they didn't get me to sign a contract, nor did they promise me a rank or cosmic consciousness or the ability to take on the entire Saturday night clientele of the Wahoo Bar and Grill and emerge unscathed. They just put me in a plain white gi and taught me, hour after hour, year after year, expecting nothing in return but loyalty and respect and a lifetime of hard work.

I thought it was great stuff, but after several years of reading and writing for BLACK BELT and KI, I've been indirectly exposed to a lot of martial art outside my instructor's dojo and as I said, they got it all wrong. It's too late for them and all the other budoka of the past, but there's no need for future teachers to be schlepping around in the same prehistoric way when they can be following in the footsteps of some crafty entrepreneurs who've made karate in America every bit as successful and honorable a profession as, say, the used car business. It is in that spirit that I contribute some personal observations on how to make it really big in the budo biz.

My initial piece of advice is obviously concerned with **Finding a Name for Your Art**. This is a necessity for getting set up in the game, but don't be tempted to take one that's already in use. Now I know karate schools are as plentiful here as Methodist churches on the Kansas plains, but real practitioners of the real thing are few and far between, and they generally know or know of each other, or they're able to establish their identity with little trouble. Name your art shotokan or Shito-ryu and before the black dye's dried on your belt, someone who's from one of those styles will be pestering you to find out when you or your teacher trained with Nishiyama or Demura. (It's best, incidentally, if this master is dead now, after having imparted to you everything he knew.)

Some neophytes have chosen Western titles for their art, with a marked preference for the cutie, like Thropunkit, Inc. (Get it? "Throw, punch, kick.") Overall, this lacks the element of Oriental mystery, however, that draws students like country music draws pickup trucks. My recommendation is to pick a couple of syllables and tack on "ryu" or "do" at the end. My own favorite? How about "Katman-do, the heretofore hidden fighting art of Tibetan yak herders." Stuff like this has the appropriate Orientalism, as well as a nice sound, and unless you've got a Nepalese yak fancier living

on your block, no one's going to call you on it.

Once you've gotten yourself a name, the next step is to **Create a Lineage**. Another near-necessity, this, though it's not all that tough. Pick a name you like and think you'll remember. Something like Cat Clung Lung or Hajime Seiko, for example, and you're taken care of. Naturally, however, you'll want a certificate from Cat or Haj, acknowledging you as his disciple. This might seem difficult until you realize that on the basis of Oriental characters, most students couldn't distinguish between "karate" and "moo goo gai pan." A couple of on-the-ball guys in New England recently needed rank certificates to hang on their dojo wall, so they peeled the labels off some crates of Taiwan made fireworks, framed them, and nailed 'em up. Problem solved. Another erstwhile operator, the author of a string of bestselling paperbacks on martial arts and self-defense, included an illustration of his Japanese written fifth dan certificate on one of his book jackets. He didn't bother to mention that the certificate was an honorary one, granted by a fledgling organization desperate for membership, but who worries about every little detail?

A note here. The term, "grandmaster" is okay for press releases and such, but it's advisable to insist that your students refer to you merely as "master."

And now, with a name and a game, you're all set to **Find and Furnish Your Dojo**. Again, this is where my instructors fouled up royally. Their dojo was just a plain wooden-floored room. Nothing on the walls, no dragons on the floor, no knickknacks—boring, boring, boring. Actually, storefronts in shopping centers are the best bets for your place, for many reasons. They're near suburban neighborhoods with lots of wealthy kids who make for excellent students by always paying their dues on time. They usually have large plate glass windows on which to paint your art's name and yours, as well as your hours, rates, accomplishments, and assorted symbols—yin and yang circles and figures leaping and kicking. And let's not forget the dragons, the tigers with drops of blood falling from their open jaws.

Once you've got your claim the work begins, for you've got to turn it into a real dojo and unless you've developed a refined taste for decor highlighted by lava lamps and paintings on black velvet, the effect is tricky to come by. I've included a list of things I consider to help you get started:

1. **Ceramic animals.** Cobras and tigers are the preference here, the former being the kind with rhinestone eyes. Both are available all summer long from those trucks that stop in shopping center parking lots, and if you have followed my advice as to location, they'll be close at hand. If you can't get them in the gaudy hues approximating their real life counterparts, go for the spray paint gold versions. They look great as a sort of dojo shrine.

2. **Posters.** Recommended: Bruce Lee. Acceptable: kata charts and young women in gi that are two sizes too small. Unacceptable: Miss Piggy a la black belt.

3. **Hardware.** Lots of it. If there's a weapon in a martial arts supply catalog that you don't have hanging on your dojo wall, get it. Get two of them. The same applies for bells and sparring gear.

Remember, the aesthetic effect you're after is an amalgam of Polynesian restaurant, Hari Krishna temple, and boxing gym. Restraint is not a key element here.

And now to the meat and potatoes of your new career **Teaching**. This is pretty basic. Dad was in the Marines and he showed you a few things they learned in hand-to-hand. Then there was the guy you practiced with in college, the 20-year old sixth degree, and you hardly missed a session with him for four semesters. The full-contact stuff's on television and the bookstore's full of titles. All of this qualifies you for something for heaven's sake. Just go in there and teach. Really, the only thing you have to watch for is kata. The well-worn dodge about kata being old fashioned and unrealistic for combat in the street was a stroke of genius, but it's wearing thin and besides, you will surely have some students with a penchant for the theatric who'll want to enter kata competition. So here's a couple of pointers for your Katman-do kata.

1. Avoid a lot of body movement. It's tiring and it increases the possibility of losing your balance half-way through the thing or ending up five feet from where you began. Instead concentrate on a lot of fast waving of your arms, featuring clawing, ripping actions with your hands. You can attribute these to the animal origins of your style.

2. This doesn't apply if one of your students is female,

reasonably attractive, and with enough gymnastic experience to contort herself into a full splits. If you have such a disciple, have her dress in silk of a color not found in nature and a layer of makeup—if you've ever seen one of the twilight daughters of Shanghai you'll have no trouble recognizing the look—and encourage her to head for the nearest kata competition. You will be delighted with the increase in enrollments of young men at your dojo.

3. Name all your kata after animals. Animals to use: tigers, snakes, eagles, dragons and monkeys. Animals not to use: armadillos, goats, poodles and Bambi.

Now that you've gotten your act underway, it's vital you **Get Publicity**. This is as important as anything else you do. Among the classiest publicity stunts are the smashing of huge chunks of ice stacked at least to the height of a second story building, awarding a black belt to your star six-year old student (newspapers love a shot of the little fella cracking boards), or declaring yourself champion of the universe. One enterprising master put a new wrinkle in this scam not too long ago, when he revealed modestly that he was the winner/survivor of an international contest that pitted martial exponents of every art and ethnic origin in a free-for-all with rules and fighting areas like something out of a James Bond fantasy. He even had a trophy to prove it. Why didn't the competition make the pages of BB, KI or any other similar publications? Well, it was *secret*, silly!

A final word. You've got your title, your dojo, and more cheap publicity than Liz and Dick's next nuptials and you are ready for your stock portfolio to blossom. Very little can go wrong. In fact, the worst you can imagine will be that a real karateka will stumble into your dojo by mistake. If that

TRADITIONS

happens, you've got to be careful. Some of those guys have a chip on their shoulder the size of a Louisville Slugger because they resent others using karate to get rich. Also, some of them have actually trained under Oriental masters and they might really know something about the way the art's practiced. Finally, some of them have been at it for a long time, before the advent of bell bottom gi, even before you saw *Fists of Fury*, and they can be surprisingly skilled. In short, they're a real pain.

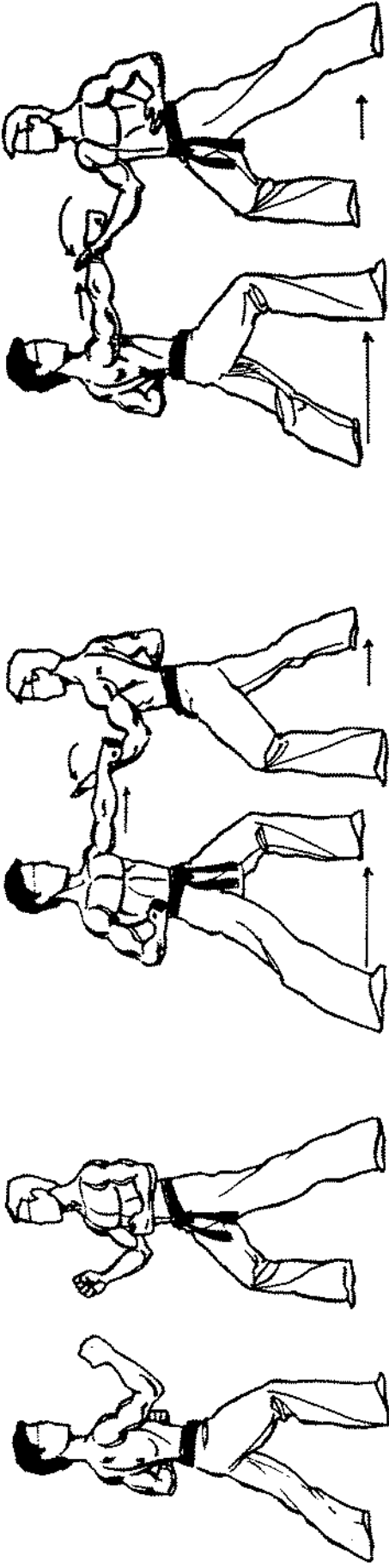
If one of these people does pay you a visit, try to stall him. Do not allow him to perform his kata in front of your students and above all, don't let him participate in free sparring. He may not be up on the finer points of the Descending Eagle Claw or the Jumping Turning Reverse Spin Kick, but he may perform what he'll call *gyakuzuki* or *maegeri* that will put an opponent through the wall of your place and into the discount shoe store next door. Should one of these kind drop in and all of your excuses fail, you're still not totally lost. There's one final spiel you can fall back on, which I've included here *verbatim*. Just say "We practice the budo here. We're not interested in showing how well we can fight or in how impressive our kata look. The important thing in the budo is in making better human beings through constant practice, respect for our art and our seniors, and the development of humility, and therefore we haven't anything to prove."

It's a crock of course, but you'd be amazed at how many people fall for it.

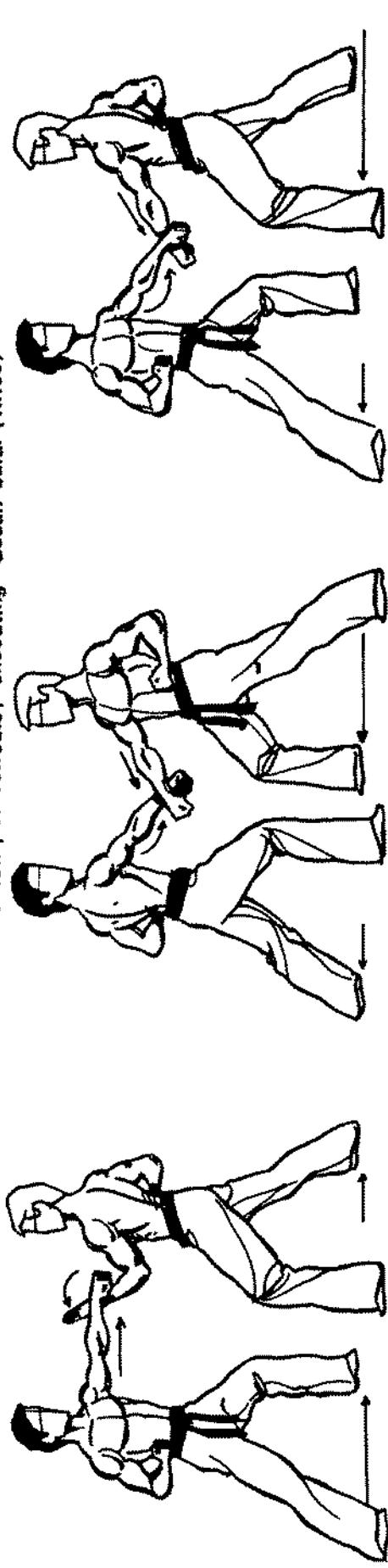
Gekisai Kumite

Kamae

A attacks chest; B retreats, executing Shuto-uke (3 times)



B counters low; A retreats, executing Gedan-barai (twice)

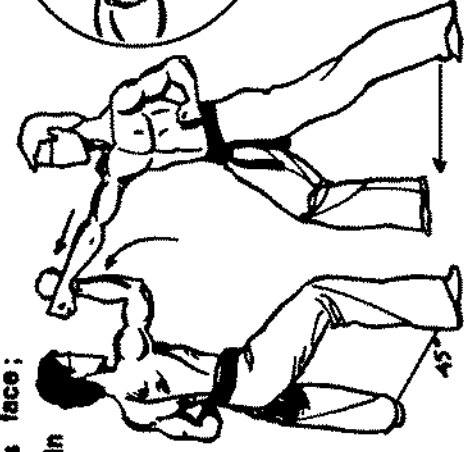


B punches face;

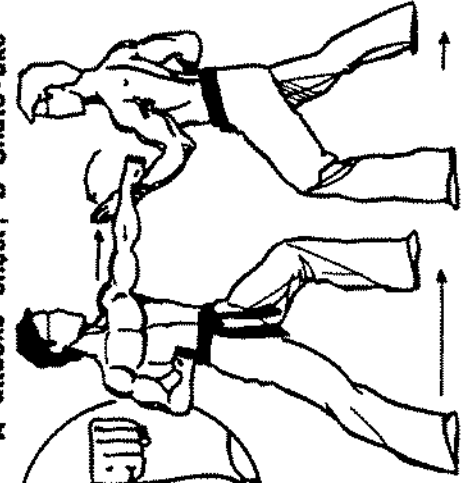
A shifts back in

Shiko-dachi,

wrist block

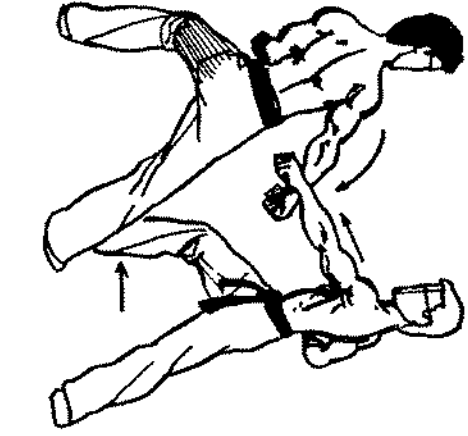
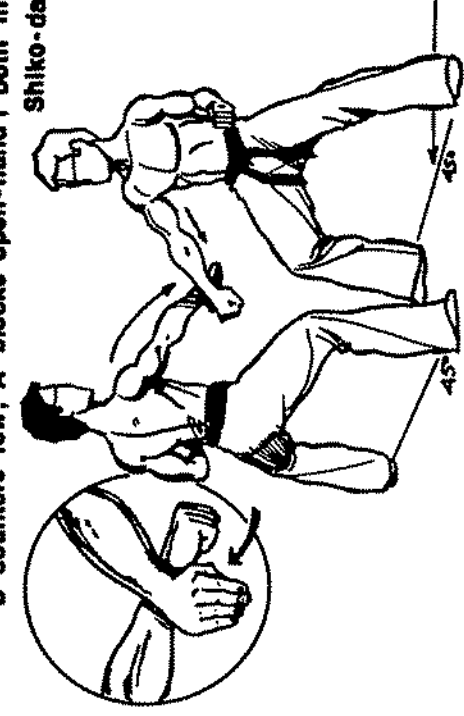


A attacks chest; B Shuto-uke

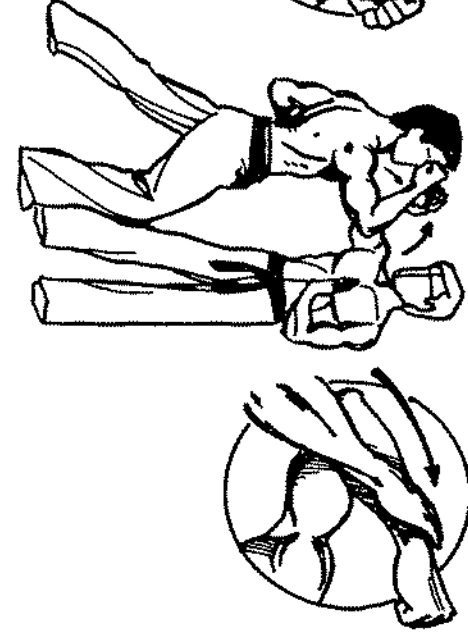


B counters low; A blocks open-hand, both in

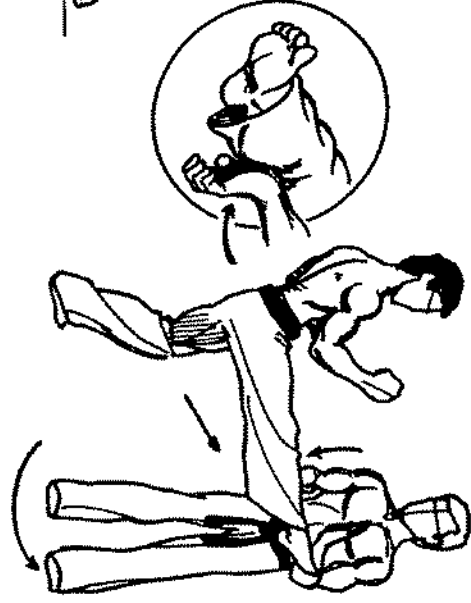
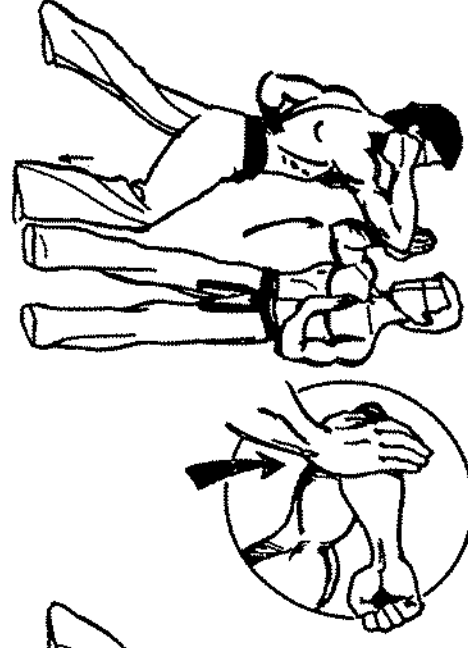
Shiko-dachi!



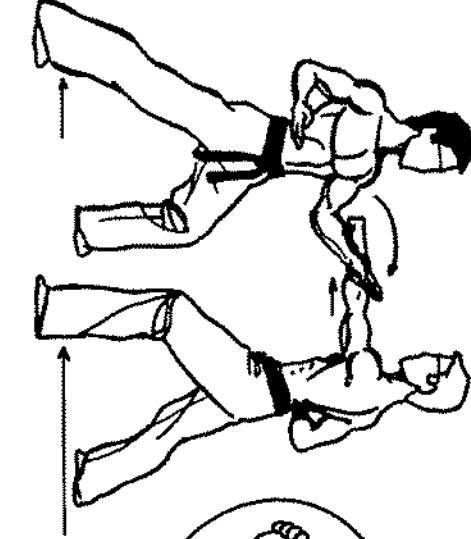
A leans away, Gedan-barai.



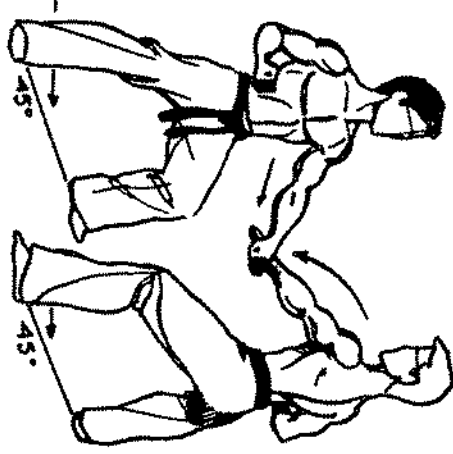
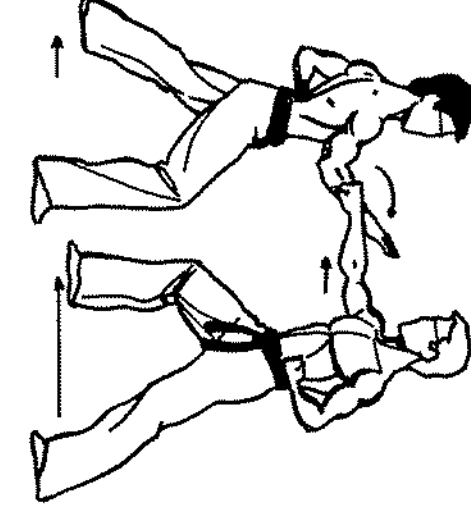
(staying in place) B blocks elbow, Jans backfist, and shifts in for reverse punch



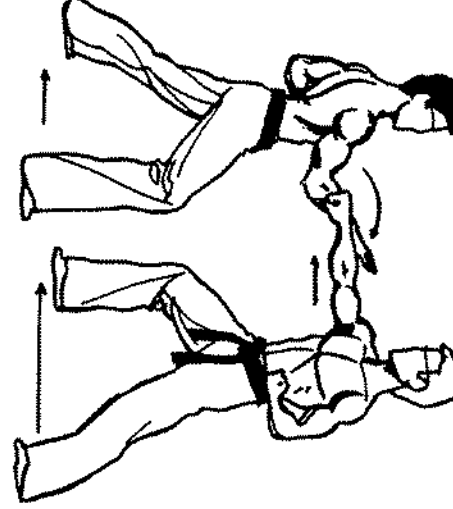
A attacks with Mae-geri. B shifts back in Heiko-dachi, palm heel block to calf.



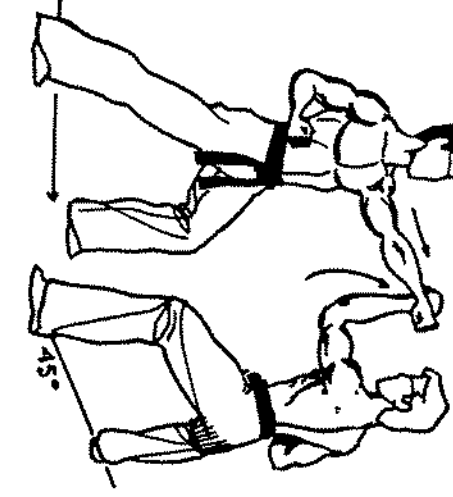
3 counters chest! A retreats, executing Shuto-uke (twice).



(both in Shiko-dachi).

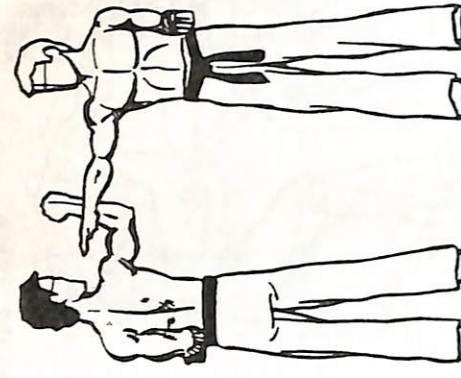
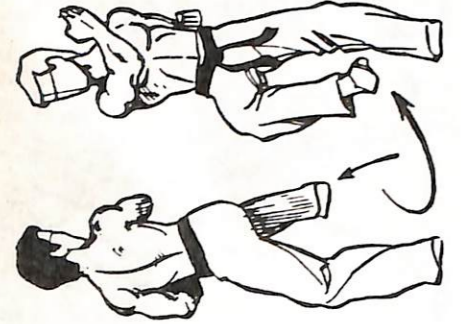
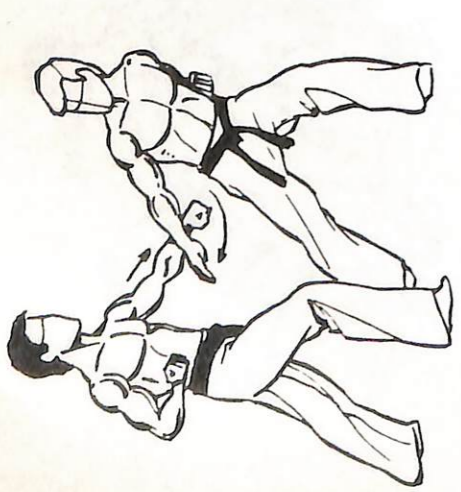


B counters chest! A retreats, executing Shuto-uke.

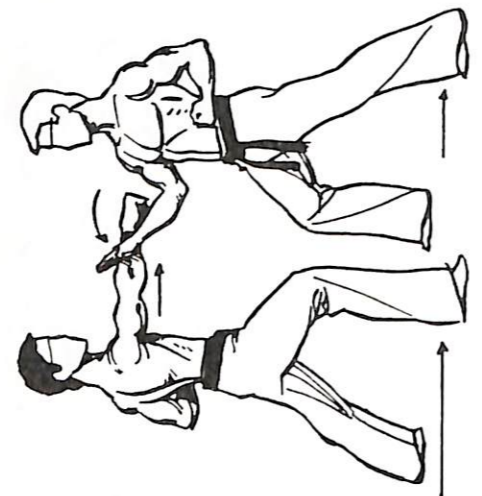


A attacks face! B shifts back in Shiko-dachi, wrist block.

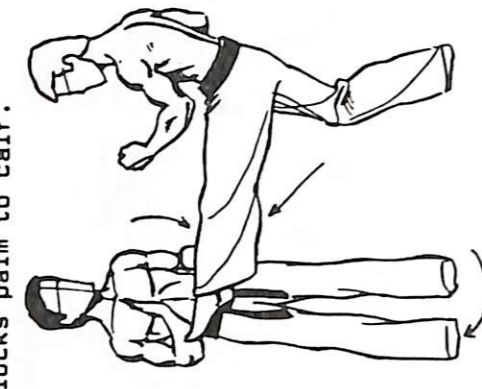
A reverse punch, B leans away, Gedan-barai open hand. B sweeps, A retracts front leg. B attacks with Shuto to neck, A blocks.



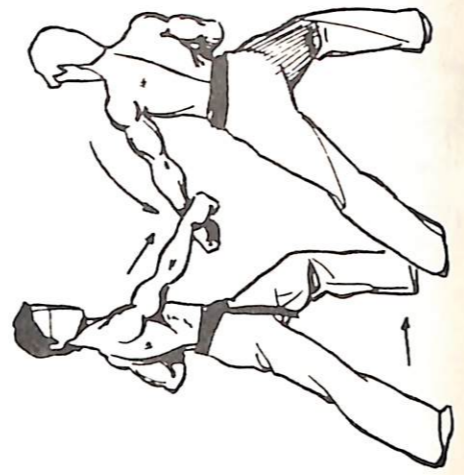
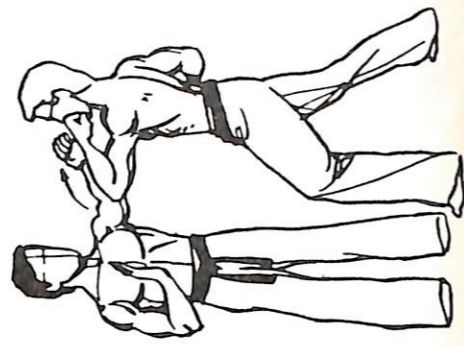
A attacks chest; B retreats, executing Shuto-uke (twice).



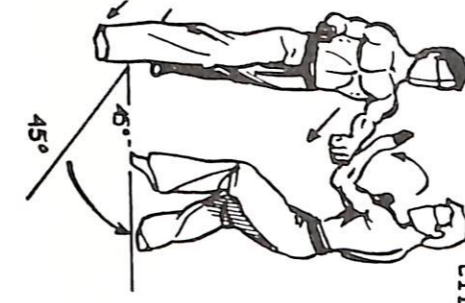
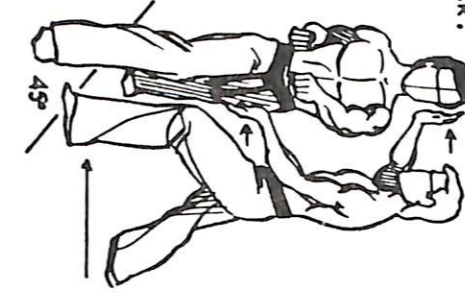
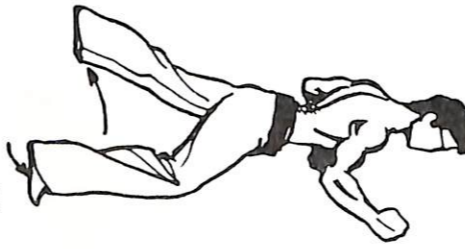
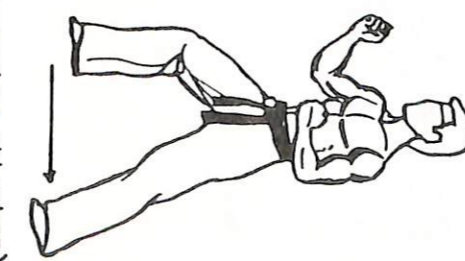
B counters with Mae-geri; A shifts back in Heiko-dachi, blocks palm to calf.



A blocks elbow, jams backfist, and shifts in for reverse punch. B leans away, Gedan-barai.

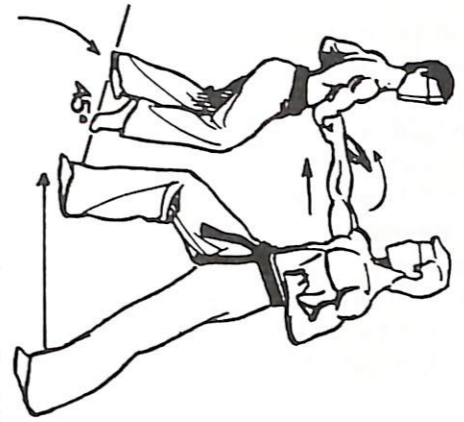
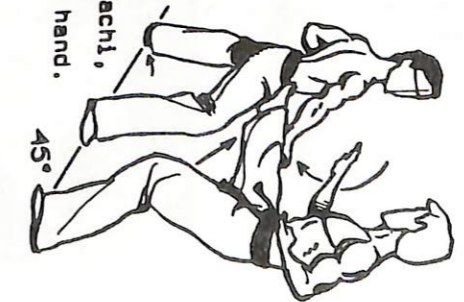


(then reverse action, B becoming attacker).

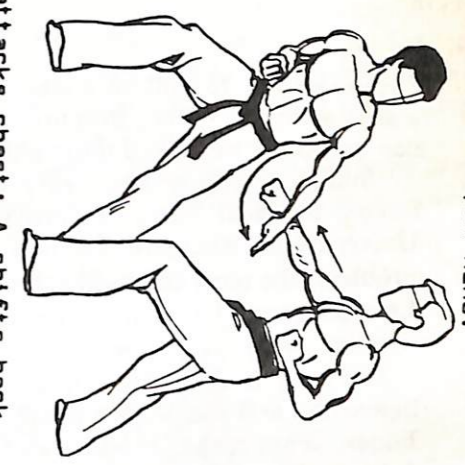
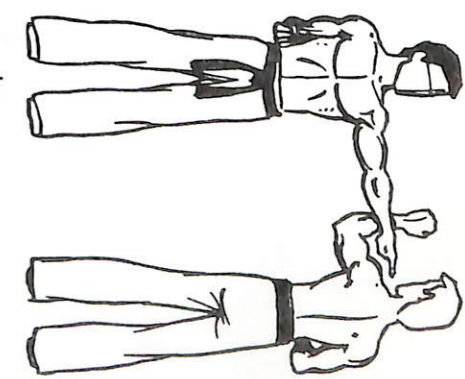


3 follows with reverse punch; A shifts in, attacks with reverse punch; B shifts in front stance, double palm-heel strike.

both return to Kamae.



B counters with Mae-ger



B attacks chest; A shifts back at 45° Cat stance, Shuto-uke. B sits in Shiko-dachi, blocks low open hand. B pulls back in Cat stance, A follows with reverse punch; B counters with Mae-ger

A Mae-geri front leg; A follows with reverse punch;

B counters with reverse punch, A leans away, Gedan-barai open hand. A sweeps, B retracts front leg. A attacks with Shuto to neck, B blocks.

GETTING A LEG UP ON KNEE INJURIES

By Jill H. Andresky

Many of the 75 million Americans who exercise daily face the risk of painful knee injuries and, later in life, related arthritis. Once primarily a male complaint, knee injuries now all-too-commonly affect women who are also becoming more and more physically active.

"Start-and-stop sports, heavy contact games, even a sharp twisting movement or jump can tear the bone-linking ligament fibers or cartilage," reports Dr. Kenneth E. DeHaven, director of athletic medicine at the University of Rochester Medical Center. Besides arthritis, which can result from an earlier untreated knee problem, the most common injuries are sprains, severe contusions, tendonitis, torn cartilage and torn ligaments. Less common, but just as serious, are kneecap problems, such as inflammation, caused by heavy stress or overuse. Very rarely does the knee joint itself become injured.

The knee is basically constructed of two parts: the joint (two parallel hinges held in place by crisscrossing ligaments) and the bony kneecap (patella), attached by tendons to muscles in the thigh. Cartilage cushions the bones. What makes it vulnerable is that unlike the elbow, which also angles and rotates, the knee hinge must bear, body weight, gravity pressures and repeated pounding with each step we take.

By flexing and warming up all the muscle groups in the legs before starting to play, the risk of injury can be reduced. Also essential: gradually stepped-up endurance exercises to keep knees strong for running and jumping. Dr. DeHaven cautions against wearing improper athletic shoes and running or playing on concrete.

Orthopedists agree that there is no foolproof way to prevent knee injuries, as even a fall or misstep can result in a torn ligament or pinched cartilage. Fortunately, the vast majority — 90 percent or so — of knee injuries heal with rest, protection, rehabilitation and a gradual return to exercise. In most cases, minor tears in the ligaments will knit themselves together and thicken as the muscles surrounding them strengthen through physical therapy.

With severe tears, however, ligament fibers or cartilage can shrivel and form scar tissue rather than grow back together, and sometimes tissue fragments stay loose in the knee. These problems require surgery to reattach the pieces, often within the first few days after injury. If left alone, these can cause instability in the knee ("trick knee," for example). If they go more than two weeks without medical attention, it can be difficult to correct the problem properly.

"Because it's sometimes difficult to tell the difference between a minor or major injury, it's safest to see an orthopedist as soon as possible," warns Dr. Nirschl, medical director at the Virginia Sports Medicine Institute in Arlington.

Recent medical advances, particularly the invention of a small, lighted periscope called the arthroscope, have greatly improved the diagnosis and treatment of knee injuries. With this device, orthopedists can peek directly into the knee and check for damage. X-rays, previously relied on for diagnosis, are considered less reliable.

The arthroscope also has improved surgical techniques. Using the periscope, surgeons can perform microsurgery if serious cartilage damage occurs but no need for major reconstruction exists. (Ligaments must be repaired through major surgery.) Surgeons make a small incision, remove torn cartilage pieces and then smooth or suture damaged tissues. The extent of the recovery depends on the injury's severity, but microsurgery reduces surgery aftereffects and scars.

Such operations should reduce the likelihood of arthritis occurring later in the damaged area. But for men and women already debilitated by arthritis in the knee, there's another hope — the artificial knee. Although far from perfected, these do provide relief from pain and freedom of movement.

For most knee-injury sufferers, prospects for a return to normal activity are excellent. Dr. DeHaven expects to see more and more microsurgeries because, "People aren't willing anymore to accept living with a 'trick knee.' If the medical options work, they want to try them."

A KNEE STRAPPING WITH ELASTIC TAPE

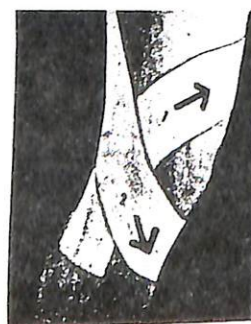


FIG. 1

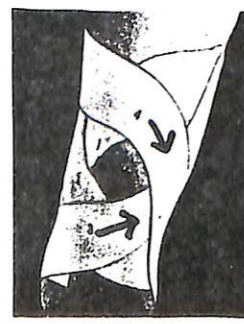


FIG. 2

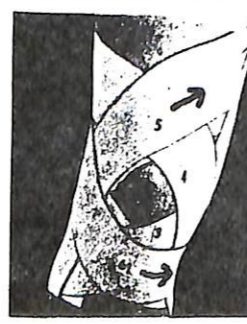


FIG. 3

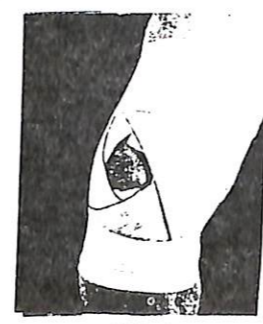


FIG. 4

SOME KNEE ANATOMY

The knee remains king of athletic injury problems. After you have studied how this knee joint is built, you will see why damage can become quite involved. It is difficult to tape satisfactorily and even more difficult to protect with today's knee braces. However, this is not a problem that can be neglected or forgotten because recovery is slow.

The knee joint is the largest joint in the body, and from the architectural point of view, one of the weakest. Its architectural

weakness is due to the fact that in no position of flexion or extension are the bones involved in the joint ever in more than partial contact. There is no ball and socket as in the hip-joint or shoulder. Neither is there any special arrangement of bones to give strength to the joint as in the elbow.

In the knee joint, the rather markedly convex surfaces of the femoral condyles merely rest upon the slightly concave surfaces of the head of the tibia.

FOR CLARITY ALL ILLUSTRATIONS WILL BE OF THE RIGHT KNEE

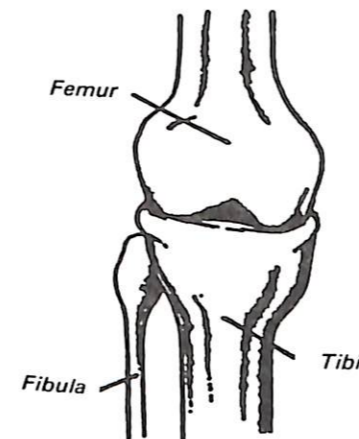


FIGURE 1

This drawing illustrates the normal position of the bones of the right knee. It is a front view, with leg extended. The femur, above, rests on the tibia, below. The fibula, at right, helps stabilize and support the knee and ankle joints.

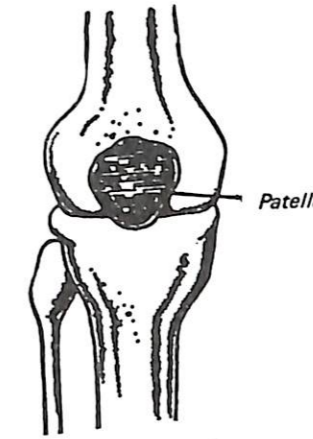


FIGURE 2

The patella (knee cap) is a flat, semi-triangular, movable bone. Its functions are to protect the front of the joint, and increase the power of the quadriceps. When the knee is bent, as in sitting, the patella holds its position in front of the articulating surface of the femur.

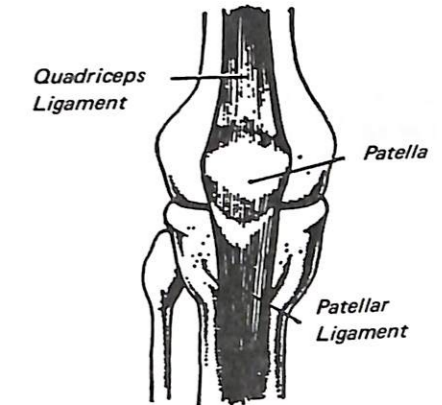


FIGURE 3

There are four big muscles on the front of the thigh. They are called the quadriceps. At their lower end they unite into a single ligament, which enfolds the patella, becoming the patellar ligament. It attaches to the tibia.

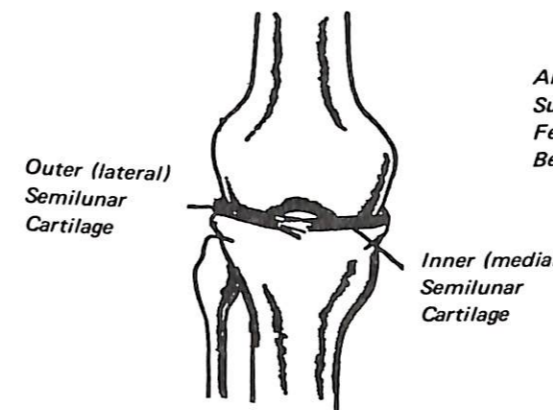


FIGURE 4

Lying on top of the tibia are the semilunar fibrocartilages. They are crescent in shape and dished out in the center. At the edges they are thick. They form shallow cups in which the two condyles of the femur rest.

The cartilages function as bearings in the knee where the two large bones of the leg hinge.

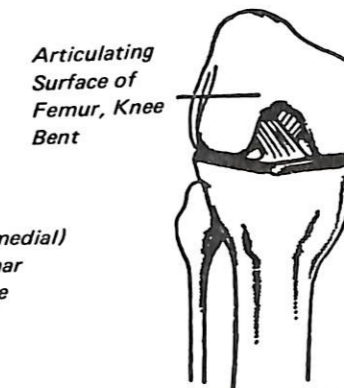


FIGURE 5

This drawing shows the articulating surfaces of the femur with the knee bent. As the leg raises and lowers, they slide back and forth on the tibia, within the crescent shaped semilunar cartilages.

The main area of injury to the knee is with these cartilages and ligaments holding a knee together. In this drawing the cruciates are shown.

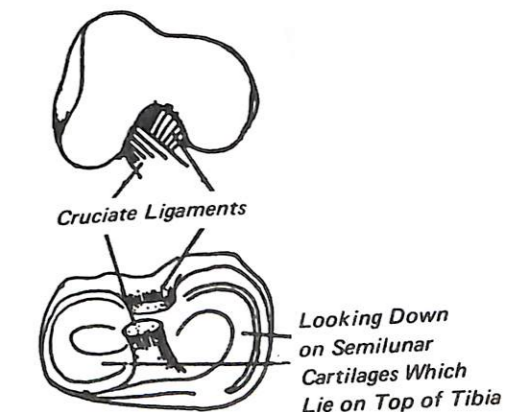


FIGURE 6

In the hollow between the condyles of the femur are the two cruciate (cross) ligaments. They cross each other from the femur to the tibia. Their job is to stabilize the joint and hold the two bones in exact position at all times.

The construction of the ligaments allows a certain amount of stretch in case of external force.

KNEE ANATOMY CONTINUED

THE CARTILAGE IS A BEARING

The knee is definitely, though not exclusively, a hinge joint (ginglymus), intended principally for flexion and extension. There is, however, considerable sliding backward and forward of the tibia upon the condyles of the femur, and there is a slight allowance for rotation, and for abduction and adduction. These extremely important facts are plainly evident in Figure 1.

If we study the lateral condyle, we observe that the articulating surface is longer from the front to back as compared to the medial condyle. As the knee joint goes into complete flexion, the tibia is carried outward, which means that the lower leg is abducted slightly or carried away from the middle line of the body. It will also be observed that the articular surface of the medial condyle (Fig. 1) is broader, and actually larger than that of the lateral condyle. Therefore, as flexion begins, the lateral condyle rolls backward considerably farther than the medial condyle and the lower leg is rotated or turned slightly inward.

The knee joint owes its strength to the arrangement and number of ligaments and powerful muscles passing over it or involved in its articulations. There are actually three articulations in the joint, one between the patella and the femur, and two between the femoral condyles and the tibia. These articulations are well shown in Figure 1.

RIGHT KNEE—FRONT VIEW

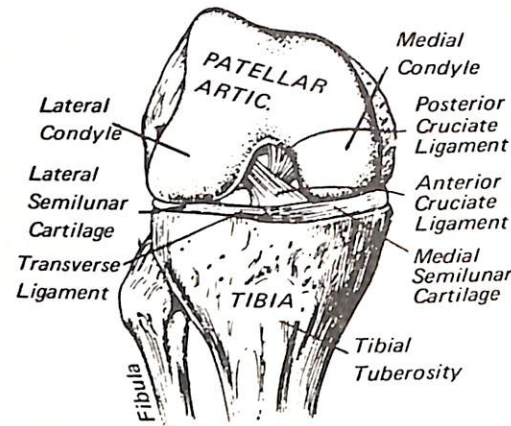


FIGURE 1

RIGHT KNEE — FRONT VIEW

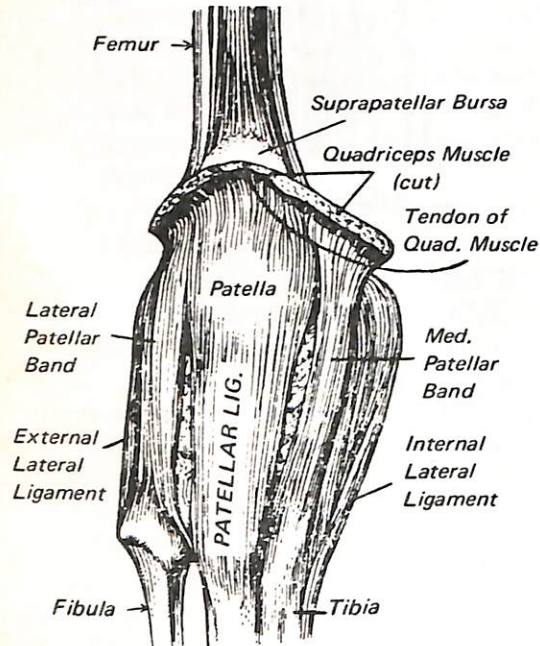


FIGURE 2

FUNCTION OF CRUCIATE LIGAMENTS

We have called attention to the fact that the femur merely stands on top of the tibia, much like a post with a rounded end on top of another with a shallow depression. We have also seen that these two "posts" are firmly held together by the external ligaments and capsule. The Lateral Ligaments, especially, are taut when the leg is extended and hold the joint together, and serve admirably to prevent side slip.

However, as the joint starts into flexion, these powerful Lateral Ligaments are partially relaxed for the simple reason that the distance between their respective attachments is lessened. Also, in the fully extended position, there is nothing in the external arrangement, or in the configuration of the bones of the joint, to prevent overextension. The extremely important Cruciate, or Crucial, Ligaments fill in these important gaps.

The Cruciate Ligaments are extremely strong and cord like, the posterior being much the stronger of the two.

The Anterior Cruciate Ligament is attached below to the front of the tibia. It runs upward, backward and laterally to the inner surface of lateral condyle of the femur.

The Posterior Cruciate Ligament crosses the fossa in much the opposite direction. It, however, runs a more direct, less oblique, course between the back of the head of the tibia and the front of the lateral surface of the medial condyle of the femur.

OUTSIDE LIGAMENTS SUBJECT TO INJURY

The external ligaments for the front of the knee are shown in Figure 2.

Note the apparent strength of the Patellar Ligament and the supporting patellar bands or retacula on either side. The front of the knee joint is covered almost completely by the tendon of the powerful quadriceps muscle and the patella, for the bands and the Patellar Ligament itself are actually extensions of the quadriceps tendon. The latter is attached to the base of the patella, but the flat, very strong Patellar Ligament is a continuation of the quadriceps tendon which passes from the apex of the patella to the tuberosity of the tibia.

This, again, is one of the strongest ligaments of the body, just as the quadriceps femoris is among the most powerful of muscles. The quadriceps is actually made up of four muscles on the front of the thigh, arising from the ilium and from the front and side of the femur. They all converge by a common tendon upon the patella and through it, are attached to the tibial tuberosity below. These muscles extend the lower leg upon the thigh, and flex the thigh at the hip as well.

Of the internal ligaments, the Cruciates are undoubtedly the most important. They are called cruciate because of the fact that they cross each other in the fossa between the condyles of the femur and the tibia. They are called Anterior and Posterior because of their attachments, fore and aft, on the tibia as we look at it from the front.

RIGHT KNEE — REAR VIEW

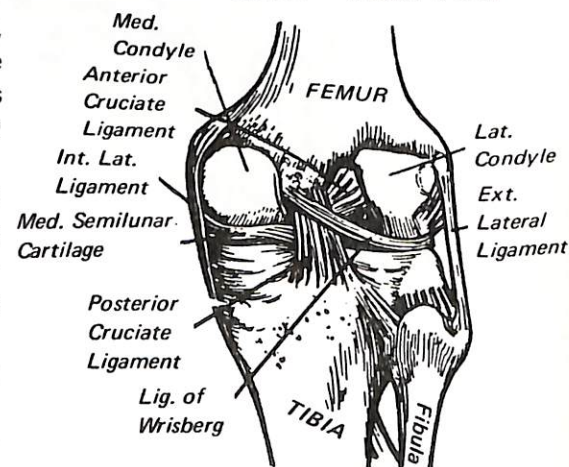


FIGURE 3

RIGHT LEG — FRONT VIEW

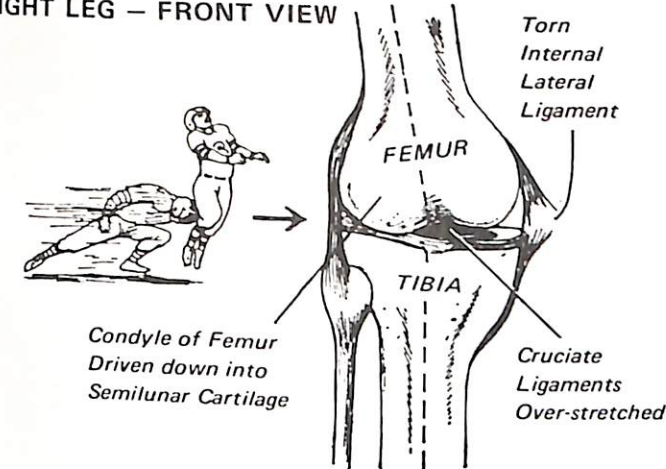


FIGURE 1

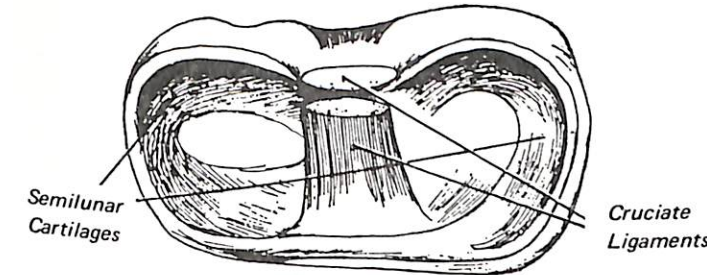


FIGURE 2

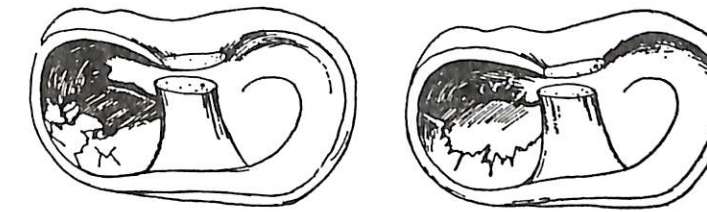


FIGURE 3

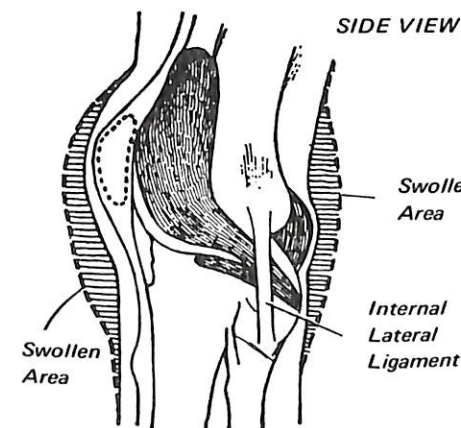


FIGURE 4

THE INJURY

The most frequently injured ligaments of the knee, from the point of view of athletics, at least, are the internal lateral ligament and the anterior cruciate ligament.

This drawing illustrates possible injuries to the knee area. With the foot planted firmly, the athlete is hit on the outer side. The condyle of the femur is driven into the semilunar cartilage, the cruciate ligaments are over-stretched and the internal lateral ligament is torn to some degree. Several of the bursae are ruptured, blood vessels are severed, and nerves are crushed and torn. There is immediate swelling. These multiple injuries could range from slight to severe, and with many complicating factors.

A VARIATION IN SEVERITY

The amount of injury to this ligament will depend upon the severity and direction of the blow, the position of the knee, and the degree of fixation of the foot of the leg receiving the blow to the ground. The latter factor is extremely important. The type of cleat now used in football has been developed to insure traction. That it does the job well is evidenced by the marked increase in knee injuries during recent years. The shoe grips the ground firmly and the internal lateral ligament must give as a result. The condition of the turf is also a factor, for very few knee injuries of this type occur on a muddy or soft field.

THE CARTILAGE WILL NOT REPAIR ITSELF

Semilunar cartilage injuries may be rather definitely credited to a compression or grinding action of the femur on the tibia, with a portion of the cartilage interposed between.

Many different types of lesions may occur in the semilunar cartilages as a result of the distortion illustrated and described.

The normal cartilages are pictured in Fig. 2, at left, and two types of tears in Fig. 3.

SWELLING IS SYNOVIAL FLUID AND BLOOD

Shaded areas at left illustrate portions of some of the 13 bursae in and about the knee joint. They secrete fluid, and lubricate the joint, absorb shock and prevent wear by friction. They change shape with movement. They are filled with a watery liquid called synovial fluid.

The shaded external areas show the swelling caused by injury. Synovial fluid has seeped out of damaged bursae.

Chips of cartilage may float loosely in the joint and cause a wedging action which will lock the joint in a certain position. A severe tear of the ligament can prevent the leg from supporting weight.

Every effort should be made to have exacting first aid and medical assistance in evaluating the damage of this injury.

Most surgeons do not want to operate on these knee injuries unless it is quite necessary. If it is necessary, they want it done immediately so that there will be little or no scar tissue to lessen the benefits of surgery.

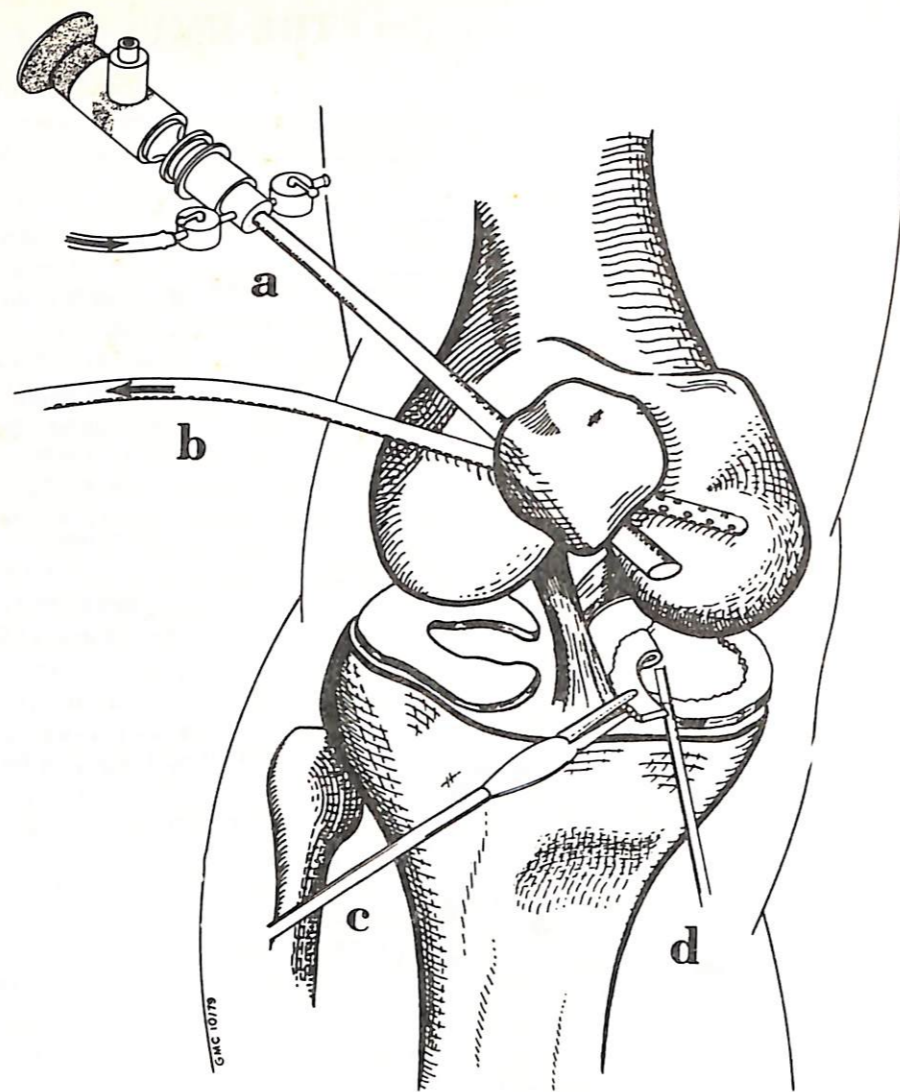
In the past, when a sports lover injured his or her knee cartilage, it often meant a serious operation in which all the cartilage in the joint was removed. Afterward, the patient would hobble about for months on crutches and canes—and, finally, if the fibrocartilage that developed in the knee to replace the original cartilage wasn't adequate, the athlete might be benched forever. So how is it that recently one knee-injured patient returned to the racquet-ball court in four days, another to the ski slopes in ten days, and a third to the marathon road in a couple of weeks?

The hero: arthroscopic surgery.

The innovative technique works like this: Instead of making a large opening in the knee, the surgeon makes a tiny incision, only one-fourth of an inch long. Into it he inserts a slender arthroscope—a miniature, lighted viewer that permits him to see the inside of the knee joint. After examining the interior carefully, he makes another small incision to accommodate his surgical instruments. Peering directly into the arthroscope—or using a small camera attached to the scope's eyepiece to produce an enlarged view on a nearby television screen—the doctor is able to remove only the damaged cartilage, leaving the rest in place.

The operation can be performed so efficiently that a patient who checks into the hospital at 9 AM is on his way home by 4 PM, and exercising the repaired knee by 10 PM!

—Suzanne Wymelenberg



Arthroscopic surgery for removal of torn knee cartilage may require up to four tiny incisions to accommodate (a) arthroscope, (b) tube for irrigation, (c) a "grabber," and (d) a knife.

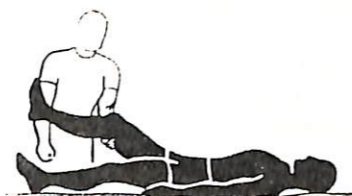
REHABILITATIVE KNEE EXERCISES



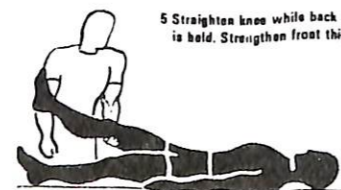
1 With athlete sitting, forcibly contract the front of thigh (quadriceps) and relax ... repeat 50-100 times per day.



3 Sitting, force toes against wall, isometric exercise to strengthen front of thigh.



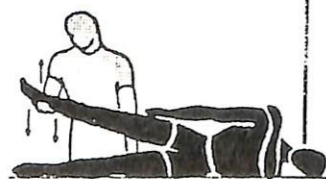
5 Straighten knee while back of thigh is held. Strengthen front thigh muscle.



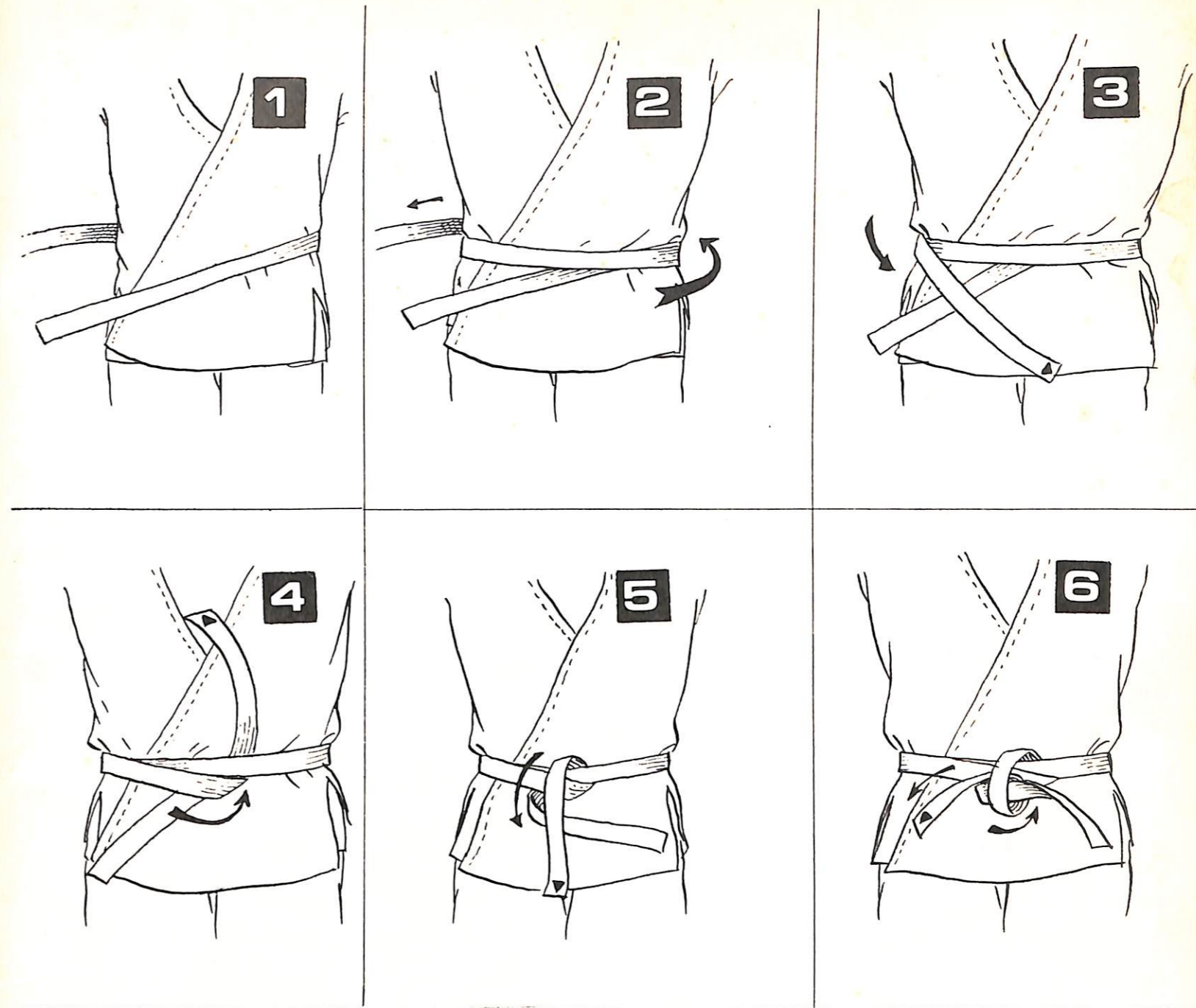
6 Toe touching with legs straight in sitting position to stretch back of thigh (hamstrings).



2 Sitting, straighten knee and allow to bend slowly, improves strength and movement.



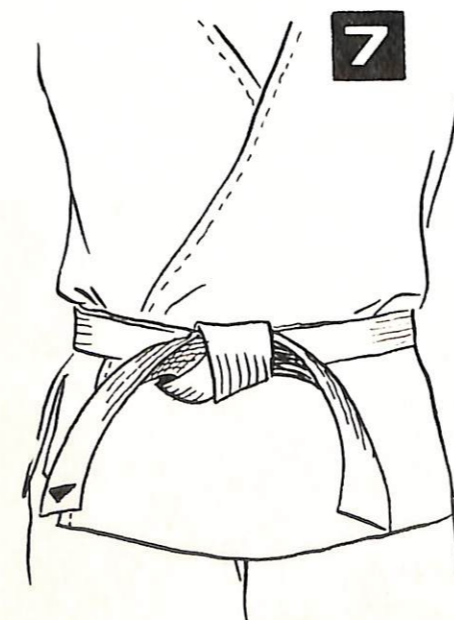
4 Side lying, bring knees together. Coach or trainer can resist movement to strengthen inside of thigh (adductor muscles).



THE KARATE BELT (obi)

We have illustrated one of the several ways the Belt (obi) can be tied.

Notice the direction of the Diamond on the tip of the right side.





July 1984

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全日本空手組合副会長

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