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Mr. Mook Jong
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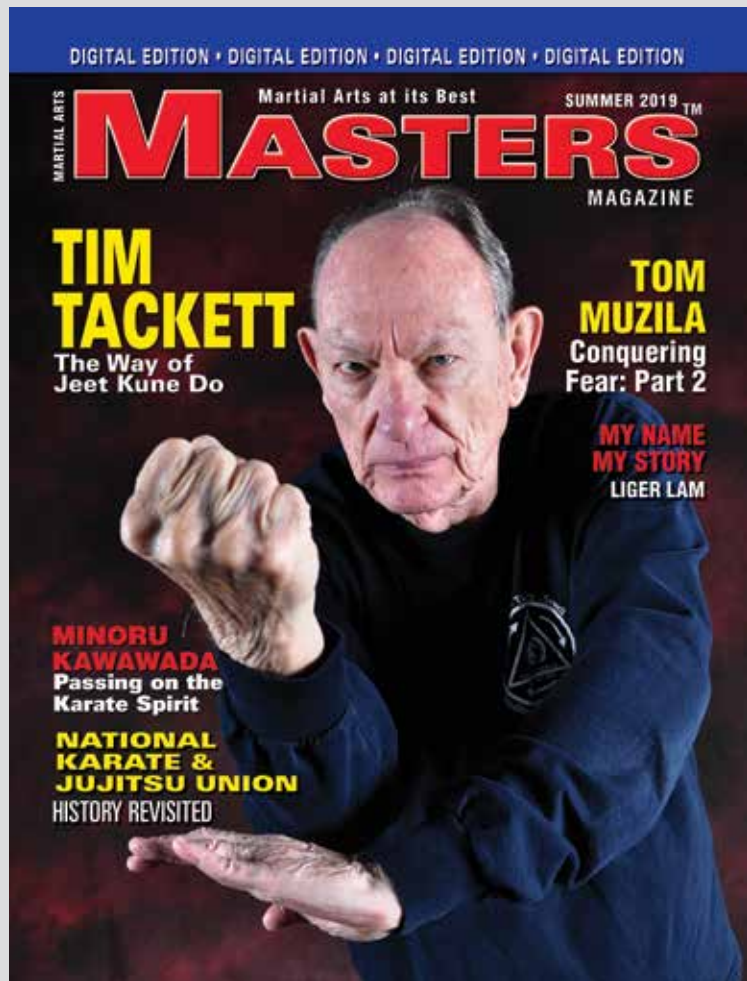
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COMBAT KARATE

By **Jose M. Fraguas**

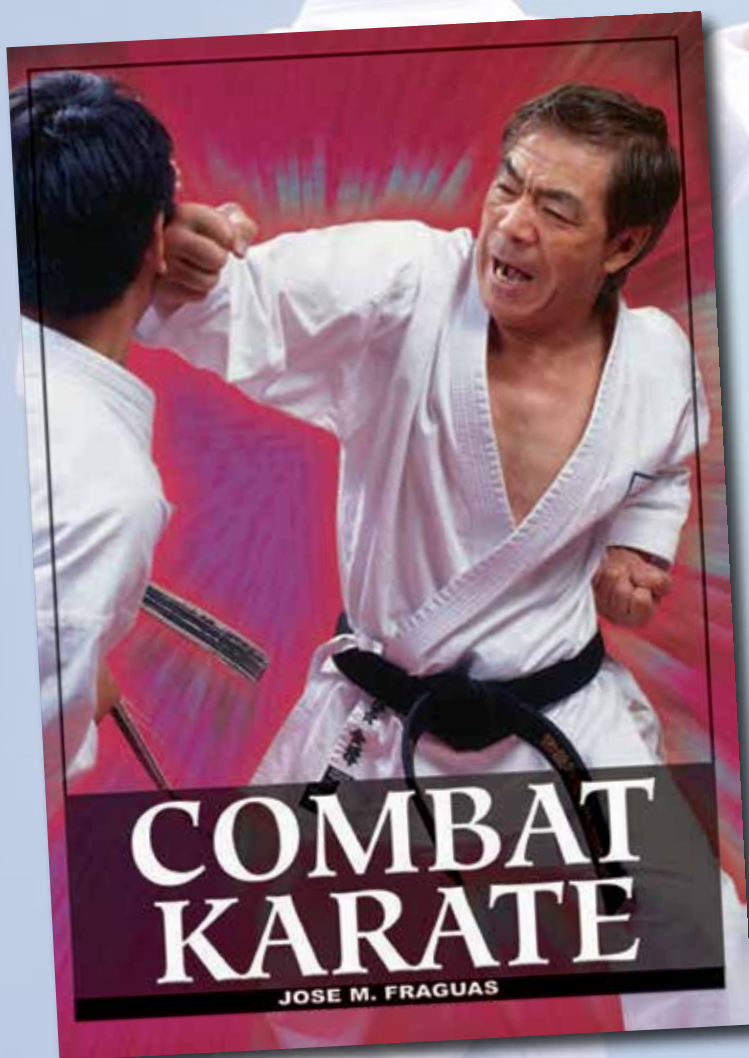
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Combat Karate is a must-have training aid for all those who wish to return to the true roots of karate and who desire to further their understanding of the practical applications of karate-do methods and techniques in both self-defense and competition. This book provides a greater understanding of karate's combat secrets and reveals its devastating fighting methods to the world.

Masters featured are: Fumio Demura, Morio Higashina, Hirokazu Kanazawa, Tak Kubota, Kunio Miyake, Patrick McCarthy, Hideharu Igaki, Kyoshi Yamazaki, Yoshiaki Ajari, Chuck Merriman, Minobu Miki, Eiichi Ota amongst many others...

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The Time for Action Is Now

Change never comes easily, and each day the influence of technology changes the way we do things. Today, society is driven by technology and the adaptation of this technology within the publishing business has become more relevant in the last few years. Therefore, **MASTERS** magazine has been working diligently to develop a digital platform that will better serve our readers worldwide. I pads, tablets [and other forms of digital communication] as methods of technology advancement in magazines are opening the door to a new vision of how we read and preserve our literature. At one time, digital printing was viewed as complementary to the screen-print method. However, the greater emphasis on sustainable manufacturing methods in the last two years required that the publishing industry completely change this model and switch to the digital format, which inevitably represents the future.

Publishing companies that resisted indefinitely have been surpassed by more agile organizations. The adaptation of technology within the publishing business has been faster than many other industries.

At **MASTERS MAGAZINE**, we are constantly looking for ways to build a better and more practical platform for our publication and advertisers. We have been preparing this change for more than a year in order to expand our circulation and reach more readers and martial artist around the world and finally ... **HERE IT IS!**

Readers and publishers have long enjoyed the craft of designing and printing, and have been somewhat resistant in acclimating to digital substitutes. In the past, this fueled the desire for printed collateral, but today it is no longer a valid justification. The vast majority of our readers around the world are now reliant on high-end computers running sophisticated software to purchase, subscribe to, and read any publication.

We are constantly looking for ways to build a better magazine and we believe that this modern technology furthers our ongoing mission to take advantage of the best methods available to publish and distribute **MASTERS MAGAZINE DIGITAL** as freely and widely as possible around the world.

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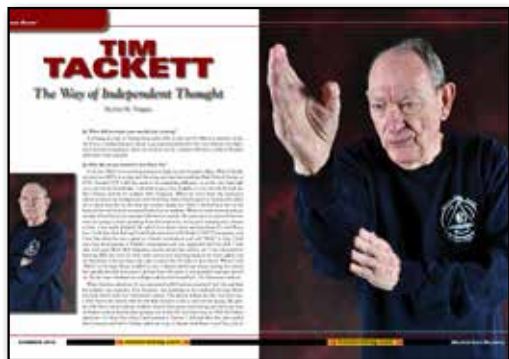
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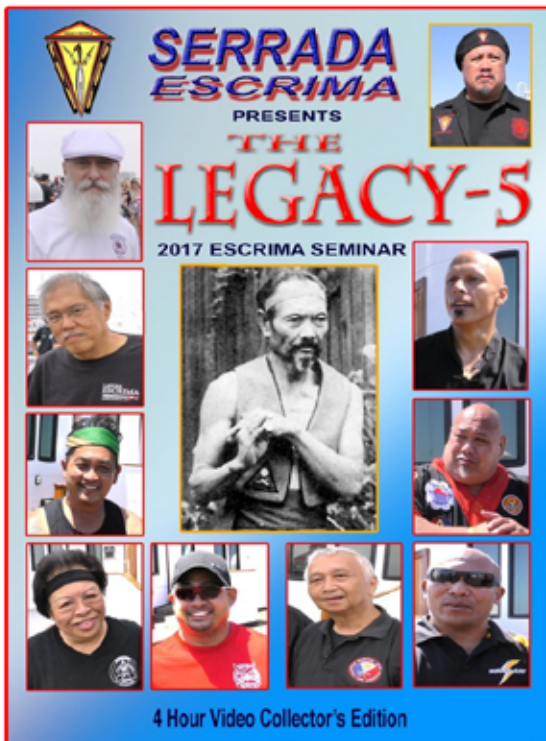


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Jeet Kune Do—it was
not called “Jun Fan
Gung Fu” or
“JKD Concepts.”**
-Tim Tackett

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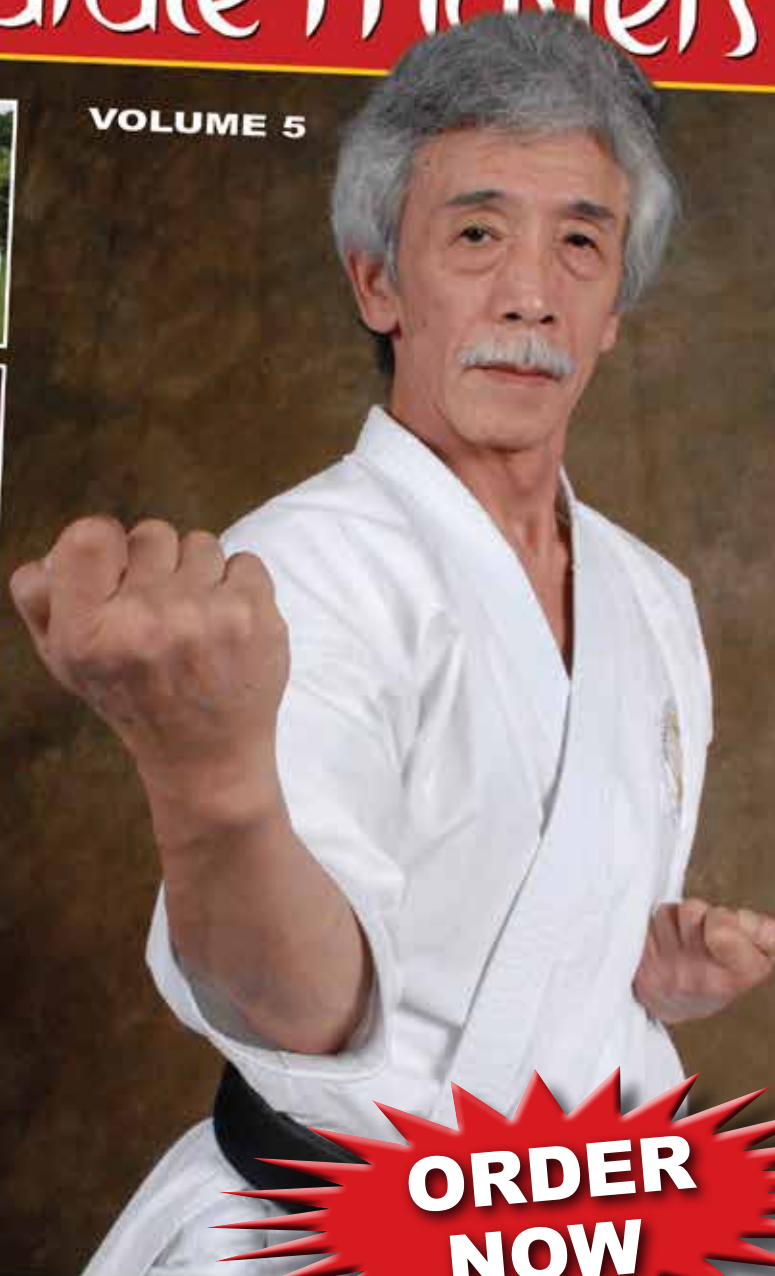
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VOLUME 5



JOSE M. FRAGUAS



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Pivotal Points

By Jerry Figgiani


As with most people starting out on their journey in the martial arts, my perception at the beginning stage was just purely physical. I was drawn to the Kumite aspect of the art. Kata, to me, was just a bunch of moves pieced together to make the movements look good. I had no understanding of the principles, theories, concepts and the history of the Kata. As any beginner, I just accepted what was taught to me with no questions.

As I progressed in my studies, I went through a stage where I started questioning more. Especially, viewing the differences in the way a Kata looked compared to how we did Kumite in class. There was definitely a difference in the approach to both of these. When it came to the Kata I couldn't understand and grasp some of the concepts that were taught to me. I would always say to myself, "I would never use that in a situation to protect myself." The one commonality between the two would be the Kihon (the basics). If your basic techniques are not strong, you're going to have difficulties executing the movements. You will have a slim chance of being effective in a self-defense situation.

I truly believe martial arts systems were created and set up to evolve into the future. In the system that I study, Matsubayashi Ryu, I have witnessed many adjustments in the way a Kata was performed or even taught. In order to make karate effective for you, I believe this is what has to take place. I am not talking about changing the Kata, but making it more efficient for practitioners. It comes down to one thing and that is to understand the principles. Is this right or wrong? Who is to say? Let's imagine a 1940's football team playing against a team of today.

Today's team would have an advantage because of how the game has evolved. From the size and speed of the players, to the offensive and defensive set ups and as well as the play calling. And so it is true with the martial arts. Today's instructors are constantly looking for ways to make their techniques and approach more efficient.

One of the pivotal points, as I progressed in my studies, is when I started studying Judo under my sensei Joe Turchiano. At this stage I started questioning and seeking more answers. I found similarities in the movements within my Matsubayashi Kata. I was applying techniques that I could clearly see, as well as feel, the connection to my karate training. It was definitely an eye opener and got me on the path to exploring similarities between the two arts. Another pivotal point was my studies in the art of Koryu Uchinadi, under the direction of Hanshi Patrick McCarthy. His concepts and techniques, again, gave me a better perspective of how to look and understand the lessons from within the Kata.

It is important for a martial artist to evolve and recognize these pivotal points that appear during the course of their study. Pivotal points do not only relate to a physical technique, but they can shift your mental approach in the never ending lessons of the martial arts. 



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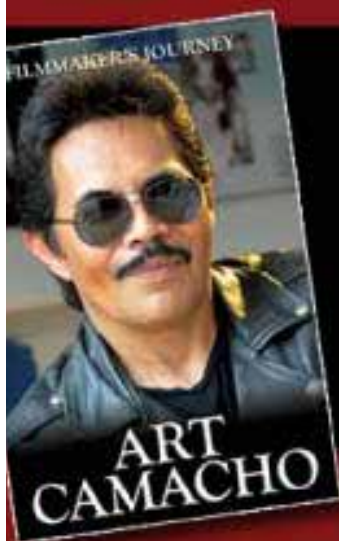


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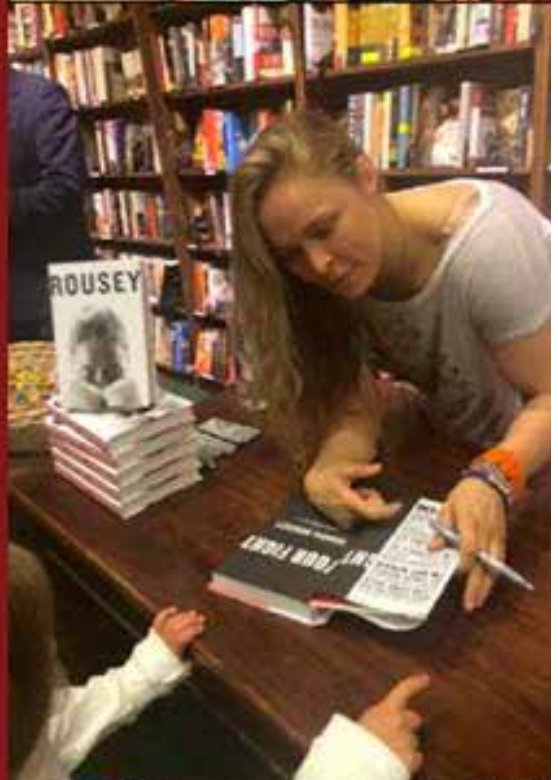
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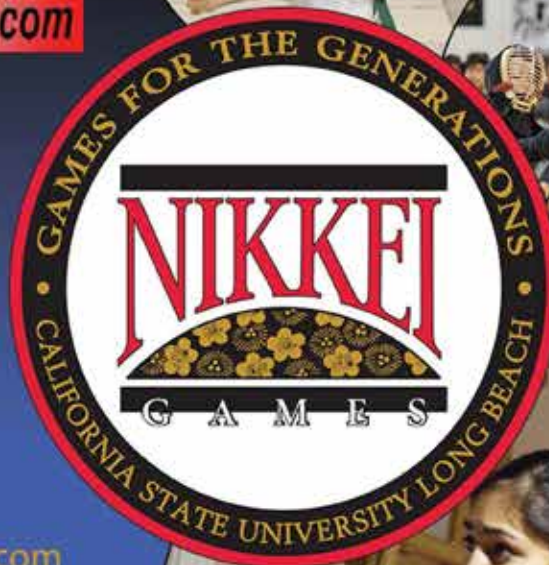
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SUCCESS: When Preparation Meets Demand!

By Rick Brewer

Skilled carpenters can build with knowledge, tools, and strategies; calmly adjusting as changes are needed, accomplishing goals and breeding successes. They begin with basic skills learned, perhaps through the more detailed preparation in technical schools and apprenticeships, have on-the-job training to apply these skills under the guidance of more seasoned craftspeople, until they become skilled problem solvers construction experts who can work wonders! Musashi often used similar analogies in his writings as “formulas” for success in life and mortal combat. The same is true with karate. We must learn all that is possible to learn, train correctly day after day, and use this preparation to guide our actions as the direct result of accumulated and dedicated training. We cannot become easily flustered by unsuspected twists and turns. We must work toward calmly perceiving threats, and accurately dealing with what comes our way. Granted, what comes our way can be in the form of life-challenges that we may dread, or in the form of sudden emergencies of the world we find ourselves, and of course, in the form of surprise physical assault that requires our direct applications of karate skill.

If you study famous warrior strategies throughout history, you find their ideas for confronting great challenges in other arenas like politics, business, and international relations, etc. I found Musashi’s Book of Five Rings for sale in the business section of a store on Michigan Avenue’s, Gold Coast, in Chicago. His strategies are respected in competitive business practices, just as in karate practices. They are applicable for armies, companies, and individuals alike. PREPARATION is a universal necessity for success.


The blunt old-fashioned samurai outlook comes from pretty much from one mindset: you live, or you die. Training, commitment, and an unassailable fighting spirit can determine outcomes.

Osamu Ozawa Sensei, a direct student of Gichin Funakoshi, often stressed that whether in dojo training,

or in tournament competition, we control our distance so that practice and competitions are safe. However, he adamantly stressed that in our practice, our spirit should show the strong “intent to hit them!” That way, students know what it feels like to be faced with a terrifying aggressor to prepare them to use their karate training to save their life on the street. Training is safe, but intensity is critical preparation!

Just this past summer we hosted a camp featuring Minoru Kawawada, the Chief Instructor of Nakayama’s famed Hoitsugan Dojo in Tokyo. Kawawada sensei warned us not to “kid ourselves” about our karate. He taught that, Karate is Budo, and said, “If you don’t practice your basics and kata like you are in a fight, it will not work when you need it!”

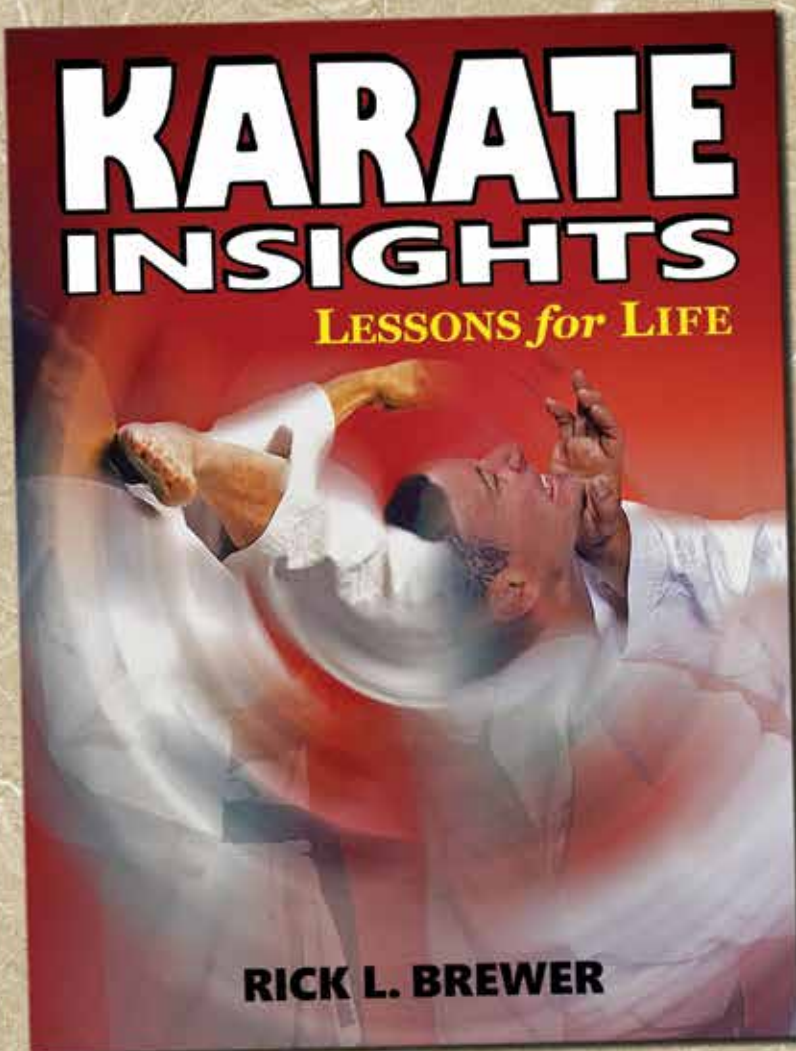
Correct preparation is critical, because you will get what you practice. In karate, we train the mind and body to work together. We do this, so we can direct our techniques and movements at will, with minimal hesitation, and to maximize our human potentials. Training poorly does not lead to success. Being diligent about teaching students to perform techniques appropriately must be a hallmark of our classes. Otherwise, misguided energy leads to wasted time, poor results, and ineffective skill sets that are not dependable when we need them the most. High quality training is the reliable path to effective actions. Literally, your life may depend on your preparation.

The importance of quality training is that the mind unconsciously directs the body to move in the manner we have trained to move. Training is like downloading software into your laptop. The better the input, the better output! Success is when preparation meets opportunity in a tournament. More importantly, in life threatening circumstances, success may be your preparation meeting demands that literally, your life may depend upon. 

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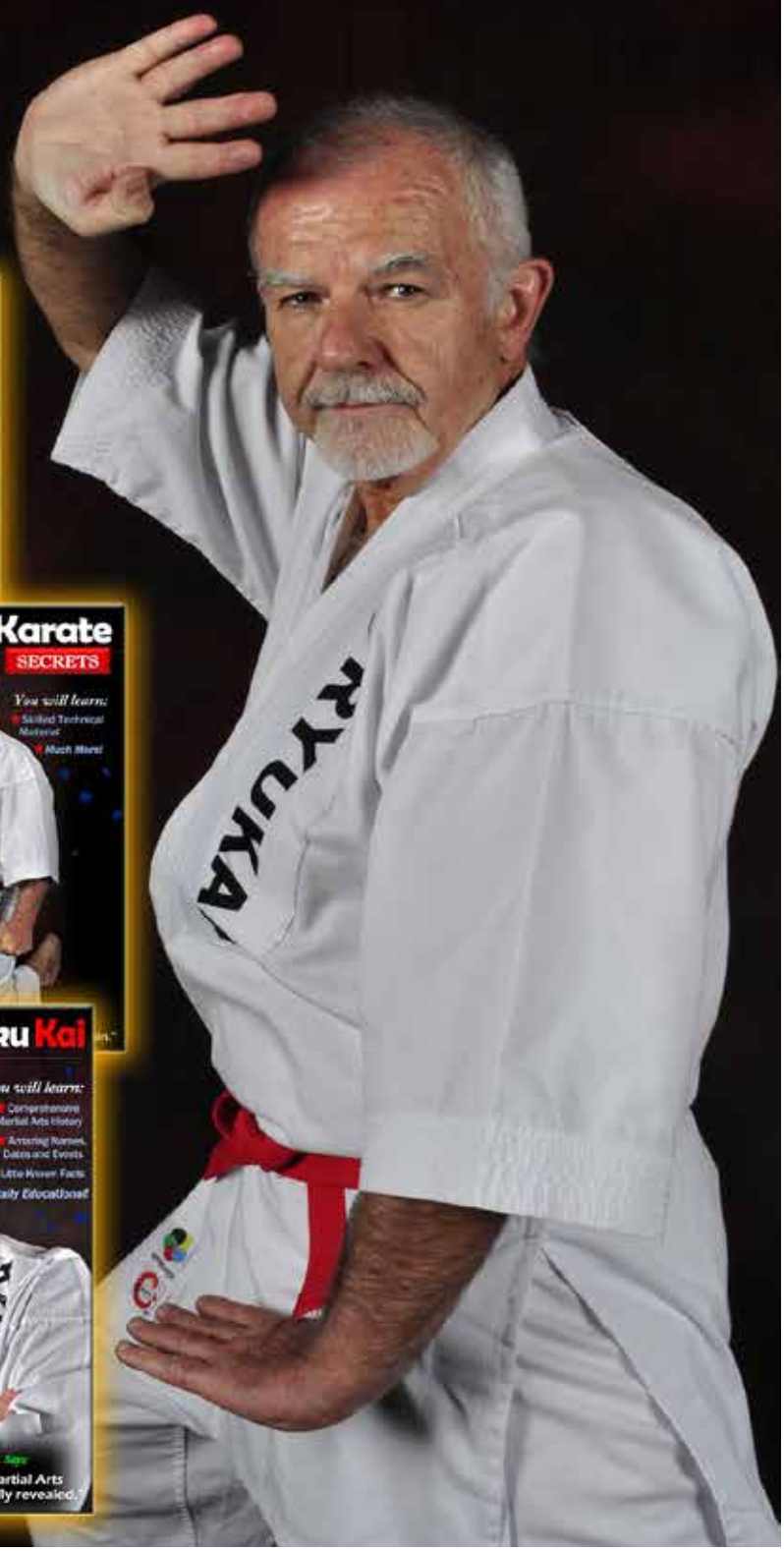
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TIM TACKETT

The Way of Independent Thought

By Jose M. Fraguas

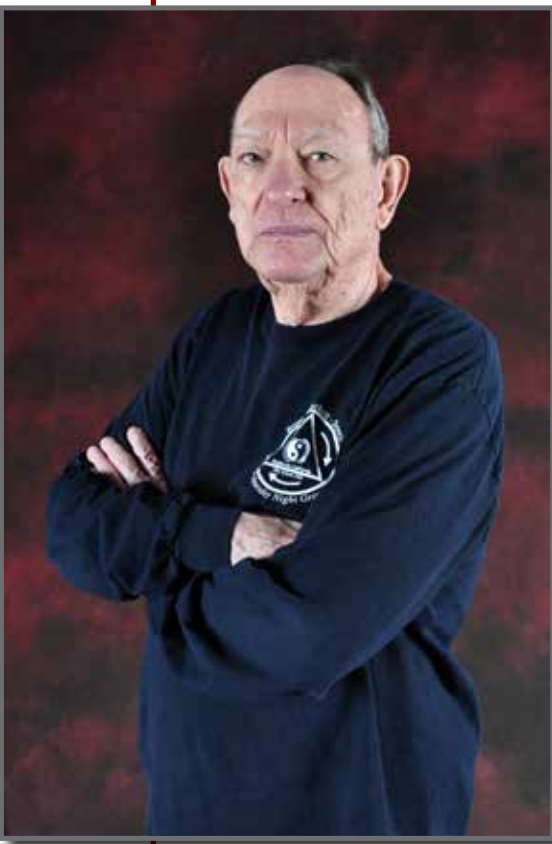
Q: When did you begin your martial arts training?

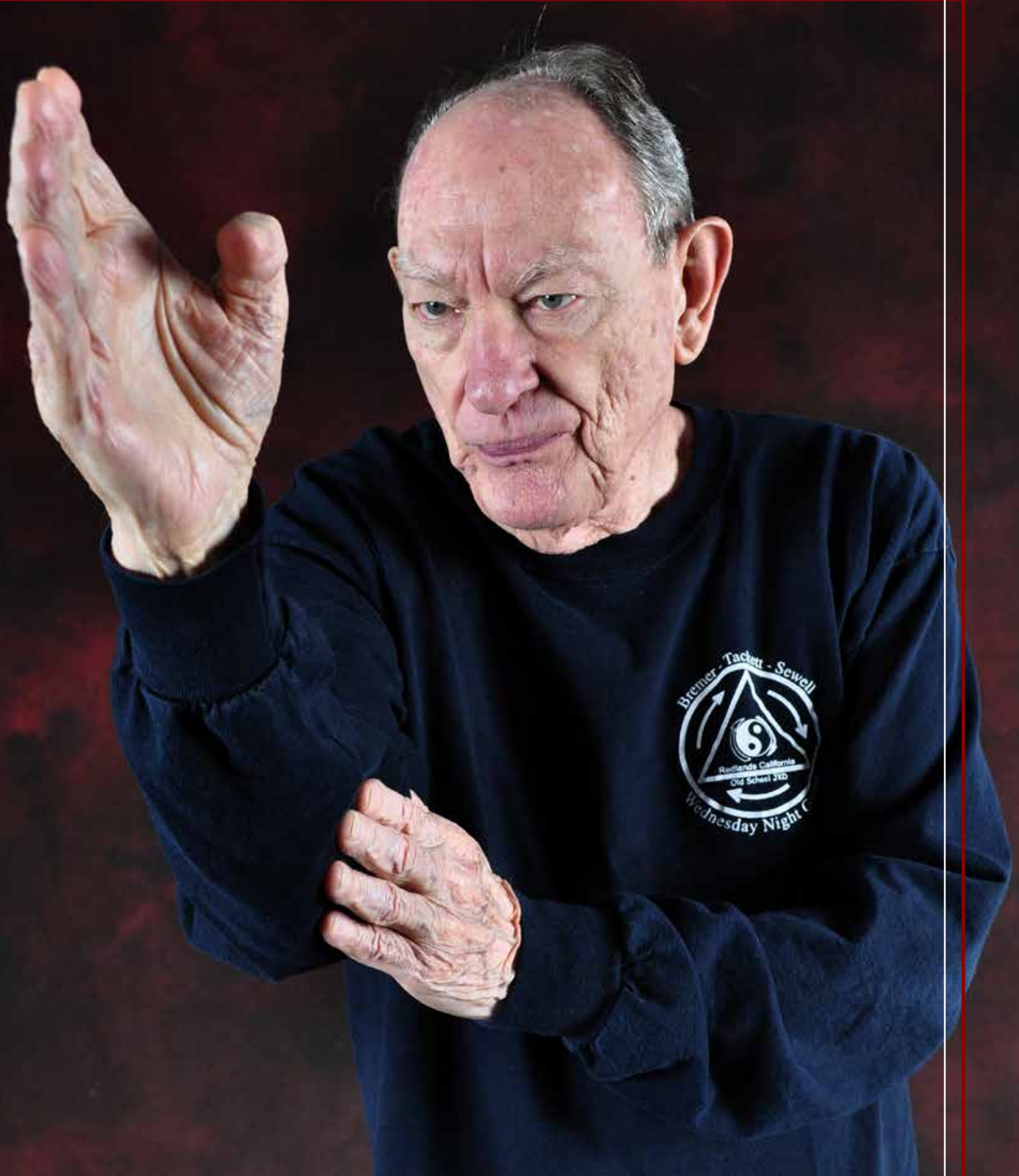
A: During my stay in Taiwan from early 1962 to the end of 1964 as a member of the Air Force, I studied hsing-I, which is an internal system but also very effective for fighting. I had also training in other arts such as tai chi, northern Shaolin, southern Shaolin and white crane gung-fu.

Q: How did you get started in Jeet Kune Do?

A: In the 1960's I was teaching kung fu to help me get through college. When I finally received my MFA in acting and directing and starting teaching High School Drama in 1970. Around 1971 I felt the need to do something different, or at the very least add on to my tai chi knowledge. I decided to go to Los Angeles to a tai chi school with my first Chinese martial art student, Bob Chapman. When we went there the instructor asked me about my background, and I told him what I had learned in Taiwan. He asked me to show him the tai chi that my teacher taught me. After I showed him the tai chi form, for he said that his accepted both of us as students. When we were leaving and got outside of his school, his assistant followed us outside. He came up to us and said that we were not going to learn anything from this instructor, as my prior training was a threat to him. I was really shocked. He asked if we knew about and Jeet Kune Do and Bruce Lee. I told him that Bob and I had both seen him at Ed Parker's 1967 Tournament, and I saw him when he was a guest at a karate tournament and said "Hello" to him. I had seen him demonstrate at Parker's tournament and was impressed with his skill. I had also read some Black Belt Magazine articles about him and his art. I was interested in learning JKD, but was too busy with school and teaching kung fu for most nights and on Saturdays, I did not have the time to drive the 70 miles to his school. When I said "Hello" to he him, Bruce nodded to me. I almost asked him about joining his school but quickly decided that since I did not have the time, it was pointless and just moved on. By the time I finished my college work he had closed his L. A. Chinatown School.

When Dan Lee asked me if I was interested in JKD and we answered "yes", he said that his number one assistant, Dan Inosanto, was teaching in his backyard because Bruce Lee had closed down his Chinatown school. The person telling me this was Dan Lee. I don't know the reason why he did that because it was a very private group. He gave me Sifu Dan's private phone number. I knew Dan pretty well having met him at Parker's school shortly after getting out of the US Air Force late in 1964. Ed Parker asked me to show him what I had learned in Taiwan. I did and after the class ended Dan Inosanto and Steve Golden asked me to go to dinner with them. I saw Dan a lot at





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various karate type tournaments, so I went ahead and called Dan Inosanto. He invited me to come to his backyard school and that I could bring Bob Chapman, and that's how I began training in Jeet Kune Do with my friend Bob Chapman.

“The training was in Jeet Kune Do—it was not called “Jun Fan Gung Fu” or “JKD Concepts.”

Q: Who was training in that group?

A: Some of the Bruce Lee students in Chinatown like Dan Lee, Bob Bremer, Richard Bustillo, Jerry Poteet, Pete Jacobs and Tony Luna were in the class. A few years later Sifu Inosanto opened another class with Ted Lucay Lucay, Jeff Amada and Chris Kent. Bob and I started on a Thursday night in 1972. The classes were Tuesday and Thursday night from 7 to 9 for Jeet Kune Do and 9 to 10 if you wanted to stay to learn escrima. Chapman would pick me up at five o'clock from where I was teaching high school and would drive for 90 minutes to Dan's house. We would stop and eat on the way home. I would not get home until around one o'clock in the morning. Then get up at six and drive 40 minutes to teach high school drama. That first night, Dan had told us to bring 16-ounce boxing gloves. I ended standing there with 16-ounce gloves and sparring with these guys with 12 and 14-ounce gloves. The first night I had to spar with Bob Bremer and Danny Lee. Sparring with them was a real eye opener. I quickly realized that while I knew a lot more techniques than they did, I was no match for them when to applying what I had learned. When we first got to class, Sifu Inosanto handed us some sheets of paper with some of Bruce Lee's philosophy. One of the saying was that it is not what you know that is important. It's what you can apply in combat that is counts. Instead of being discouraged, Chapman and I really were inspired to learn as much as we can. For us, JKD was love at first sight.



Q: What did the training focus on?

A: The training was in Jeet Kune Do—it was not called “Jun Fan Gung Fu” or “JKD Concepts.” My first certificate reads, “Jeet Kune Do.” The classes were two hours every Tuesday and Thursday, and we only practiced escrima after class for about an hour. Technique wise, we drilled JKD basics such as the straight lead punch, and footwork. We used different equipment like focus gloves, kicking shields, and heavy bags. We worked on trying to intercept the opponent’s action from the very beginning, which is the essential element of Jeet Kune Do. Which means “The Way Of The Intercepting Fist”

Q: What was Jeet Kune Do in 1971?

A: It was a system that had been developed a few years ago with just a bunch of students practicing. No seminars, no videotapes, no hundreds of instructors around the world—just Dan Inosanto in Los Angeles, Taky Kimura’s group which was mostly modified Wing Chun, the Oakland guys, Plus Larry Hartsell had a small group in North Carolina. That was it. Very few people in martial arts knew what is or much about it. Very people knew about the art. We felt privileged to be a part of this exclusive art. We were not encouraged to teach any of it outside of class.

Q: Are the terms “Jun Fan gung fu” and “Jeet Kune Do” two different things?”

A: The name of the school was The Jun Fan Gung Fu Institute, but the art of JKD was never named “Jun Fan Gung Fu” until Bruce Lee passed away. Inosanto promised Bruce Lee to never commercialize the art. When the seminars started around 1975, people who attended wanted to receive some kind of certificate of attendance. So the hosts were told to make the certificates read “Jun Fan Gung Fu. Later on, Inosanto opened the old Kali Academy in Torrance, California. He was into the Filipino arts and he didn’t want to push Jeet Kune Do too openly, so he began to call it Jun Fan gung fu. We just called it “Jeet Kune Do” like we did in the backyard classes, because that’s what it was—JKD. “Jun Fan” was the term Bruce used to describe his modified version of Wing



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Chun that included a few things from other Chinese systems. You can say that Jun Fan was the forerunner of Jeet Kune Do. Actually Jun Fan Gung Fu really means Bruce Lee's art, which was Jeet Kune Do. So in a way they are both really JKD.

Q: But what about the Jun Fan Gung Fu Institute in Chinatown?

A: It was the place where people practiced the gung-fu system developed by Jun Fan (Bruce Lee)—but Bruce's system was called "Jeet Kune Do." JKD is really mainly a mixture of three different elements— Western fencing, Western boxing and Wing Chun, plus a few techniques from a few other arts. On the other hand, if you look at his philosophical notes, Bruce was greatly influenced by Taoism, Zen, and Jiddu Krishnamurti but, interestingly enough, he was heavily influenced by Western philosophy also—which gave him pragmatism and the scientific method at the same time. I think this particular approach helped him to synthesize philosophy with physical combat.

Q: Why do some people call it "Jun Fan gung fu" instead of "Jeet Kune Do?"

A: Because the name "Jeet Kune Do" was directly related to Bruce Lee and neither one of us wanted to capitalize on Bruce's name to promote ourselves or the art. None of us really wanted to teach full time or advertise. In 1974 Sifu Inosanto gave me permission to teach a few people in my garage. So I started with a few guys on Wed night in my garage. Around that time Dan Inosanto was being constantly asked to teach Jeet Kune Do, but he was not really happy with that idea. Inosanto wanted the JKD to continue but he didn't want to teach JKD openly because he had made a promise to Bruce not to do so. So he decided that he would just call it "Jun Fan martial arts." When the summer seminars started Sifu Dan asked Larry Hartsell and me to teach. I think the major reason I was asked is that I, as a schoolteacher, I had summers off and was available. The more senior guys had full time regular jobs and couldn't get off of work as most the seminars lasted for 4 to 6 weeks.

Q: What about "JKD Concepts?"

A: This is a way of describing an attitude toward the martial arts—but unfortunately its use has caused many misunderstandings. You can use some of the Jeet Kune Do principles and concepts to analyze and improve other arts that you practice or teach, but that doesn't mean those arts are JKD. The name became an umbrella term to practice four or five different styles and relate them to Jeet Kune Do for commercial purposes. There's nothing wrong with using a training method from savate or Thai boxing to improve certain physical attributes very important in Jeet Kune Do—but it doesn't make savate or Thai boxing "Jeet Kune Do." You can "intercept" in Thai boxing, savate, or kali—but none of these arts is Jeet Kune Do. Some of these arts use things that break some of the basic principles and fundamental techniques of JKD: for example, leaving the groin open on entries, not trapping effectively, not having an airtight defense. I don't practice jiu-jitsu and call it JKD. It is not fair to the jiu-jitsu people to take their stuff and call it something else—that's not an honorable thing to do. You may train in jiu-jitsu, Thai boxing and pull out a few things because of the JKD principles—but they are still jiu-jitsu and Thai boxing, not JKD. Many instructors wrongly present a mish-mash of martial arts techniques and call it "Jeet Kune Do."

Q: Is JKD a style?

A: Bruce never wanted JKD to be a style. 30 years ago the term "style" was something very closed and had a negative connotation to Bruce. In the 1960's and 70's everyone





stuck to one style like Shotokan karate and didn't train outside of their particular style. Bruce Lee felt that that was too confining. Today the styles are much more open than before and usually adapted a lot of things from other arts. Bruce Lee never wanted JKD to be a closed system, but he had a JKD structure, a JKD base, and certain JKD techniques. JKD is not a do-whatever-you-want approach. You can't just put a little bit of this and a little bit of that together and magically end up with JKD. When he opened the Kali Academy, he brought to two backyard classes as a private group and continued learning JKD. He then started teaching Jun Fan that he had divided into 4 phases. Once a student learned all 4 phases, he would be voted into the closed door JKD group.

Q: *But haven't you added a few things to the fundamental JKD structure?*

A: Yes, but we don't call it "Jeet Kune Do." We use JKD as a base or a foundation—everything else has to fit onto that foundation. There are some good things that we use from other martial arts like Thai boxing, jiu-jitsu, or shoot wrestling—but we don't call them JKD—we call them Thai boxing, jiu-jitsu or shoot wrestling. I think it is important to give credit where credit is due. I think we added some very good things that I'm sure Bruce would have liked. JKD didn't end with Bruce Lee in Los Angeles, but JKD is not adding other disciplines to the art either. The key is having an understanding of how to stick to the principles.

You see, if you don't really understand JKD principles and techniques, you can't add anything want and call it JKD. Adding for the sake of adding is not a JKD attitude because you may be adding the things that go against the basic principles of JKD because you lack deep understanding of a basic JKD technique. For instance, according to Bruce's writings, "JKD has a tight structure in defense in attack." So why are some people adding to the JKD core entry techniques with the groin wide open, or passive

“If you don't really understand JKD principles and techniques, you can't add anything want and call it JKD. Without roots, people get confused and end up without a structure to grow from. No criteria and no guidelines equal no learning.”

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moves that rely on the student blocking and then hitting against a punch instead of using the leg obstruction or a stop hit? The answer is because they lack JKD understanding. You don't add something you don't need or something that goes against the basic principles of the art. You need the roots, period.

Without roots, people get confused and end up without a structure to grow from. No criteria and no guidelines equal no learning. You can't learn everything at the same time. You need a strong core of something to develop from. It's like having a bunch of branches with no trunk. You need the roots and you need the trunk—that's what Jeet Kune Do is for us. But it is true that JKD is a very individual thing and everybody is a bit different. There is a level in JKD where you can't teach the student any more. This is because JKD's highest level is about personal expression in combat. How are you going to teach somebody to express himself? You can help him and you can teach him how to get it, but his personal expression will come from him, not from you.

The problem is that many people think that they are capable of expressing themselves when they really don't understand what Jeet Kune Do is all about. You can't learn your "self-expression" through Jeet Kune Do without having a teacher who knows how to guide you from A to Z. You need the core understanding of how the philosophy works and how it affects the physical art. I really believe that JKD provides a way for everybody to create their own path, and not to just blindly follow another's.

Q: How good was Bruce Lee?

A: Ed Parker said to another karate legend that Bruce was "walking death." Enough said. He was living proof of the idea of "daily decrease." This means that you get a few things down so well that

you don't really need anything else. From what I understand, by the time of his death, Bruce didn't need to use anything other than a finger jab. That's what a JKD man looks for; to get something so everybody should learn it, but everybody has his or her personal preferences. Personally, I don't want to focus on grappling, I want to focus on defending against grappling. But in order to do that, I need to understand grappling. So you need to learn how to grapple, but you don't have to be fixated on grappling if you can train to avoid it. The art of JKD provides the freedom to not be bound by any technique—including the fundamentals if necessary—and to evolve and grow in your own process of existence. Since I am an educator by profession I've always believed that the purpose of teaching is to give people a "BS Detector," so they can look at something and see by themselves if it is good or not. They need to learn to ask themselves any time they are learning a new technique when I am attacking an opponent with this technique what am I leaving open to a counter-attack? You need to also ask yourself what is the best way to counter this attack. This is an important part of the learning process in JKD. Unfortunately this is seldom done in some JKD schools.



Q: How are you perpetuating Jeet Kune Do?

A: I'm teaching my group in Redlands, California. Bob Bremer used to help me teach, and he was very helpful by opening our eyes to how to see JKD in the reality of combat. Jeremy Lynch and Dennis Blue do most of the teaching now that I am retired.

Q: Some people say that because of Bruce Lee's sudden death, the art of Jeet Kune Do is incomplete.

A: I don't think so. I'm sure Bruce would have evolved and added some good things. Maybe grappling is the only aspect that wasn't stressed much then. If JKD had any one thing that it was not strong at, it would be the grappling. But these days, a lot of great grapplers are JKD people. Grappling is good and was teaching to my students and give his personal opinion about it. Because of Bob's JKD knowledge, I quickly found out that roughly 90 percent of all the things I was teaching years ago were inefficient. I had partially lost that "critical eye" that is JKD. I was exploring, researching, and trying many arts without using JKD as a filter to look at them. Combat is either efficient or inefficient and, in terms of efficiency Bob Bremer was at the top of the class.

Q: Why is it sometimes said that JKD is an art that can't be taught?

A: The JKD core can be taught. but the other side of the coin is that because JKD's highest level is self-expression, no teacher can teach you at a "postgraduate" level. In a sense, at that point, Jeet Kune Do cannot be taught. I remember Dan Inosanto telling us that going to your teacher and learning a technique is like going to a man every day for a fish. You become dependent on the man who gives you the fish. So the real challenge of a JKD teacher is to teach the student to fish for himself and to become an independent thinker. That's what I like to do with my students. 🐟



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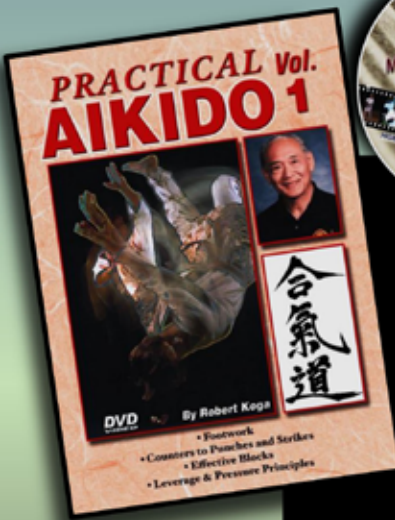
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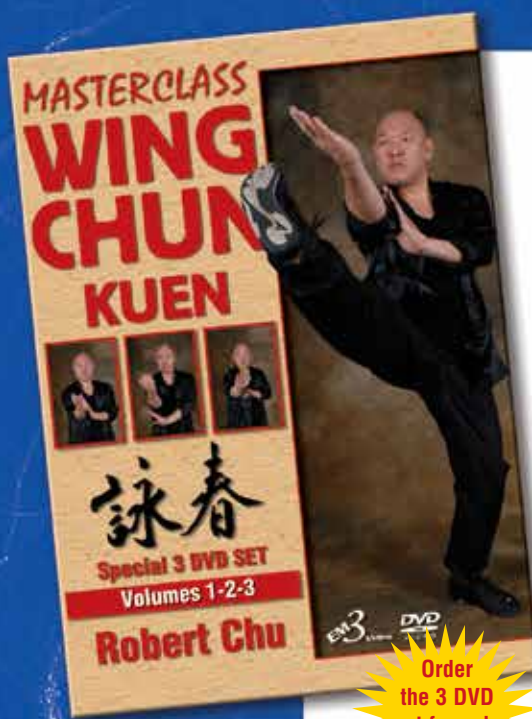
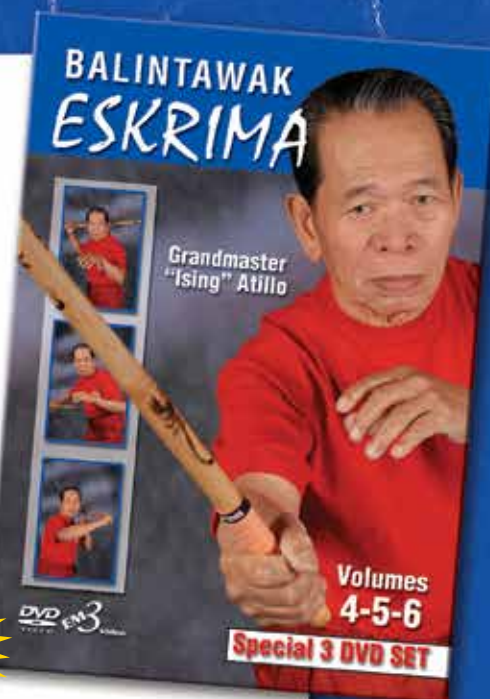
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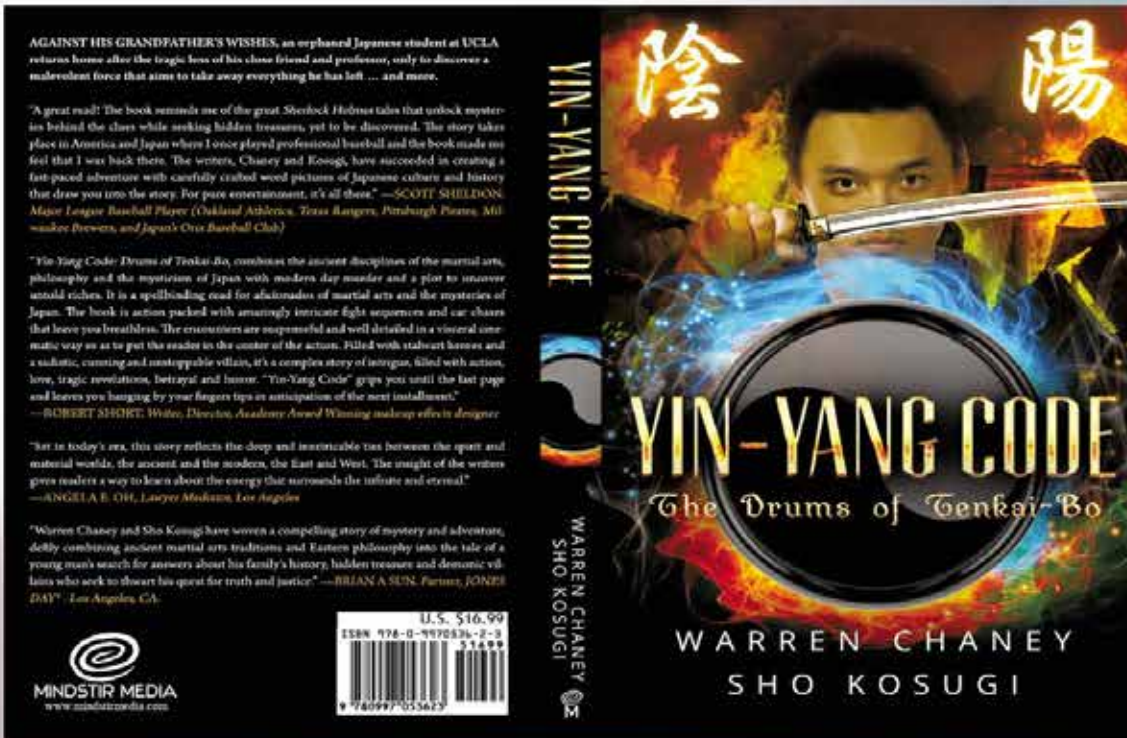
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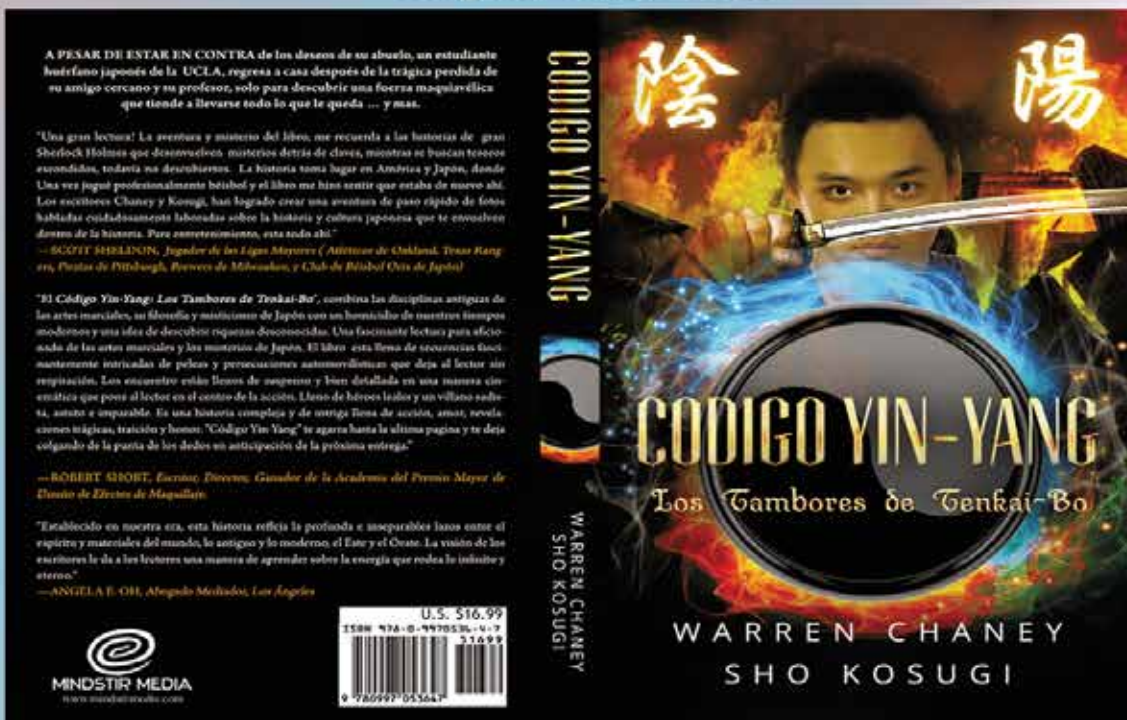
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NATIONAL KARATE AND JUJITSU UNION:

History Revisited

By James Herndon

There was a time, back in the day, when being a member of the United States military afforded the serviceman an opportunity to get training in the martial arts of Japan and Korea. Many of the leaders of U.S. martial arts in the 1960s, 1970s, and 1980s were veterans who returned home with considerable training and competence in karate, judo, kobudo, and jujitsu. One such person was Richard P. Baillargeon (1930-1989).

I met and trained with "Mr.B." from 1969 to 1971, when we were both members of the United States Air Force; he was stationed at Moody AFB, Valdosta, GA, and I was stationed at Robins AFB, Warner Robins, GA. We had both recently returned stateside from our overseas deployments. It was about a two-hour drive from my base to his; and I made frequent weekend drives to visit his dojo (actually run by Ben Mooney in downtown Valdosta, not on the base). Although I was a Shodan in Shorin-ryu, and he was a Godan in Shito-ryu, I felt it was worth my time and effort to get to know him and learn what I could. His reputation had spread throughout the Air Force and in martial arts media.

With firsthand knowledge, in this article I will review the background and context of the development of the National Karate and Jujitsu Union (NKJU), founded by Richard Baillargeon in 1974. My viewpoints may or may not be shared by others. That's OK. I only know what I know through my own eyes and experiences, and through conversations with many of the people whom I will name below. First, some background and context.

Training in Japan

While stationed at Johnson Air Force Base near Sayama, Saitama Prefecture, Japan, between 1956-1962, Richard Baillargeon had the opportunity to train under Kyoshin Kayo, who was affiliated with the Seishin Kai organization, headquartered in Osaka. Johnson AFB was formerly Iruma Air Base when it was under Japanese control during WWII. Kyoshin Kayo was a member of the Japan Self-Defense Forces, and was assigned to Iruma/Johnson. The style of karate they practiced was Shito-ryu, as being refined by

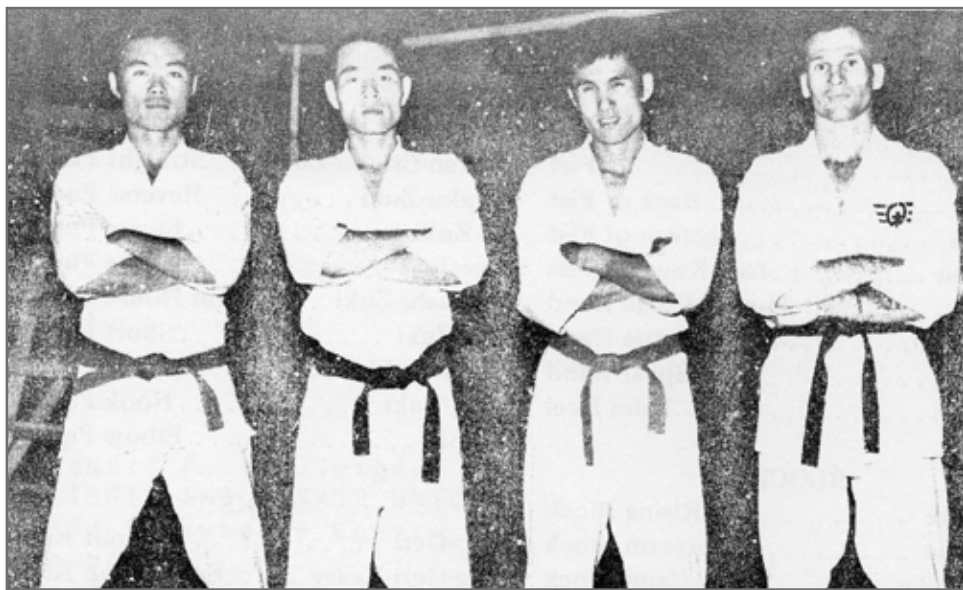
Soke Shogo Kuniba (Sandai Soke of Motobu-ha Ryukyu Karate, and Shodai Soke of Motobu-ha Shito-ryu Karate-do). Kuniba-soke occasionally visited the base, as he made rounds to the many dojo affiliated with Seishin Kai.



Kyoshin Kayo (in uniform) with Shogo Kuniba to his left Johnson Air Force Base c. 1958 See: https://en.wikipedia.org/wiki/Iruma_Air_Base

Young airman Baillargeon (age 26) arrived there and began his training under Kayo vigorously. Prior duty stations had exposed him to Pakistani martial arts, which no doubt primed his readiness to accept the Japanese approach to Budo.

Airman Baillargeon continued to train and advance in Shito-ryu Seishin Kai; it was Kayo who promoted him to Shodan in 1960 via Seishin Kai while in Japan. Rank promotions came periodically over the years, until Baillargeon was promoted to Rokudan by Kayo, this time in the U.S. during the 1971 visit by Kuniba and Kayo.



Kayo (second from left); Baillargeon, far right JASDF Yudansha 1960

Note: The Japan Air Self-Defense Force (Koku Jietai), or JASDF, is the aviation branch of the Japan Self-Defense Forces responsible for the defense of Japanese airspace and other aerospace operations.

History Revisited



Teruo Hayashi (L) with Kosei Kokuba
c. 1954



Teruo Hayashi



Richard Baillargeon
Official Photographs Offered to SKKU-
USA Dojo

Emergence of SKKU-USA

Seishin Kai, as an organization, grew out of the Seishin Kan Dojo founded by Kosei Kokuba (who was the brother of Shogo Kuniba's father, who died during WWII). [Kokuba, an Okinawan family name, is read as Kuniba in Japan.] When Kosei Kokuba became ill, he passed the Soke title to his adopted son Kosho (who took the nickname Shogo); but the Shihan Board determined that the next Kaicho of Seishin Kai should be Teruo Hayashi, who was senior in age to Shogo and more settled to lead the organization. This was 1959; Shogo was 24 years old, Teruo was 39.

Nearing the end of his Japan tour, Baillargeon was appointed by Kaicho Hayashi to found a U.S. branch of Seishin Kai. SKKU-USA was born, and as USA Honbucho, Baillargeon returned stateside to Seymour Johnson AFB (NC) and ultimately to Moody AFB, Valdosta, GA.

10 Years of Progress

SKKU-USA took off quickly, with member dojo and sensei joining steadily throughout the late 1960s and early 1970s. A series of summer camps and tournaments fueled the momentum. An instructor's manual was published and periodically updated, and a regular newsletter was issued. This growth and development largely went un-supervised by the Japan Hombu; Mr. Baillargeon was running things as he saw fit. Menjo were locally printed, and records were kept for SKKU-USA purposes only.

While SKKU-USA was commissioned under the authority of Teruo Hayashi in 1964, Shogo Kuniba became Seishin Kai Kaicho in 1968. Prior to that, his name only appeared as Soke on some Menjo. How much he knew about the operation of this branch is unknown. His first visit to the U.S. was in 1971; that was his first glimpse of SKKU-USA in person.



Kuniba & Kayo Mobilia, AL 1971

Fractured Relationship

After his first U.S. (mainland) visit, follow-up visits occurred in 1972 and 1974. The picture of SKKU-USA became clearer to Kaicho/Soke Kuniba. He was increasingly concerned about a couple of issues. Most shocking to him was the fact that SKKU-USA did not solely represent his style of Motobu-ha Shito-ryu Karate-do, which was his synthesis as far back as 1956 (when he published Karate-do Binran). What he saw in the U.S. was a smattering of Shito-ryu (not purely his variation), Goju-ryu, Shotokan, and even Tae Kwon Do. He was adamant: SKKU-USA must promulgate only his style! Menjo issued with his name on them were without value when the practitioner/rank holder did not know his style. And, what was "Krumpha?" It was supposed to be Kuru-run-fa. The subtleties of Motobu-ha Shito-ryu were replaced with hard style techniques looking more like Shotokan and/or Taekwon Do. The principles of Shito-ryu of Mabuni and the finesse of Kuniba's blended style were not apparent in most U.S. practitioners.

The second issue that bothered Kuniba-soke was that of Kai remuneration for the use of the name of the organization and the style. In his mind, the numbers just did not

add up. He heard of the boasts of a large membership. Yet, he stated that little promotion money ever found its way back to Japan (the Hombu should have been receiving a percentage of promotion fees for the past 10 years). Moreover, Kuniba-soke felt that local instructors should not have to pay for his visits to their dojo around the country; SKKU-USA should fully fund his travel.

After debate and discussions, in September 1974 Kuniba-soke decided to terminate his connection with SKKU-USA. Mr. Baillargeon left Seishin Kai, mainly because his organization had become so eclectic that one style would stifle its viability. Foreign control and what he believed to be excessive promotion fees were a secondary point of disagreement that led to a parting of the ways.

NKJU is Born

It did not take long for Mr. B and his organization to land on their feet. By Thanksgiving of 1974, a new National Karate and Jiu Jitsu Union (NKJU) (note spelling uniqueness of “Jiu” and separation of Jitsu) was operating, almost as if nothing had changed. Other founding members of the NKJU were Joseph Ruiz and Tom Bentley.

Most of the SKKU-USA members remained loyal to Mr. B. A few went their separate ways, and some stayed with the Kuniba organization. But, in time many drifted in other directions. It seems organizations spawn organizations, which in turn, spawn other organizations, ad infinitum. It's generally all about power, control, and money. Egos rule. The typical explanation is technical differences; some stubbornly stick to what they think they learned, others vainly think that they've created a new style.



Bentley, Baillargeon, & Ruiz

Surprisingly, since Mr. B. had trained in Japan for so many years and even married a Japanese woman, he erroneously began to refer to himself as “Soke.” The title stuck, and lingers to this day. Kaicho would have been the correct title. [It seems that many people got Soke-itis from contact with Shogo Kuniba during the 70s and 80s. That's another story to be told for another time.]

NKJU believed it adhered to Motobu-ha Shito-ryu, even though it never really resembled Kuniba's style in exact detail. The fundamental issue of style development, body type, seemed to be overlooked by most Americans. Kuniba's style was suited for small people (like him, 5'5", 125 lbs.). Big men move in different ways, and tend to rely on physical power, unlike Kuniba, whose mantra was “no power.” He was quick, light,

History Revisited

and seemingly effortless in his techniques. In defense of its array of techniques and teaching differences, NKJU maintained an eclectic view. While this allowed membership to grow, it watered down the style believed to be Motobu-ha Shito-ryu Karate-do. Perhaps, this was a strength of NKJU, and not a weakness: open to all styles, and free of Japanese control. At least, that's what NKJU believed.

Things continued along these lines with NKJU through the late 1970s and up to the late 1980s. It has been asserted by some that Mr. B. and Kuniba-soke rekindled their friendship eventually. This was evidently true because a working relationship between SKKU-USA (under new hands) and NKJU was better than an adversarial relationship. What ultimately changed was the death of Richard Baillargeon on February 14, 1989 after succumbing to stomach cancer. This was a great loss to NKJU in particular, and also to the martial arts scene in the U.S. Shogo Kuniba outlived him, and NKJU began a new chapter under new leadership.

Succession

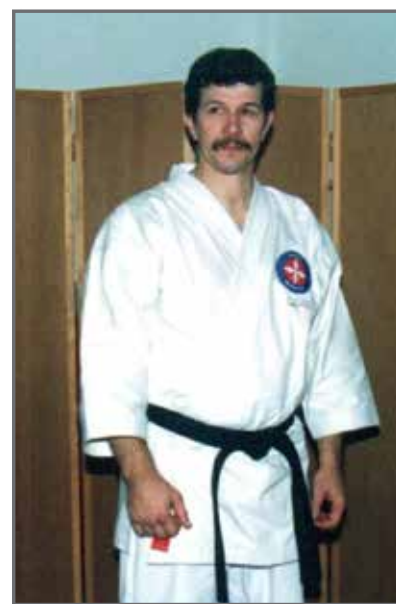
With the passing of Mr. B, there is ample documented evidence to confirm that the leadership of NKJU was passed on to Tola Lewis, who became the second director (Kaicho). He had been a long-time follower of Baillargeon, and distinguished himself at clinics, camps, and tournaments.

From 1989 until 2016, Lewis ran NKJU from his home and backyard dojo in North Carolina, until health issues influenced his decision to pass the reigns to his senior student, Steven Johnson.

Steven Johnson, the third director, has been with NKJU since its inception in 1974. He started as a student of Seishin Kai for a few months and then transitioned with Sensei Lewis under Baillargeon. In fact, he is Lewis' most senior yudansha. He earned his Shodan through Yondan rankings from Lewis/NKJU, and then progressed through Godan while in Japan (under Tatsuno), Rokudan from Bill Woodard's National Karate and Kobudo Federation (NKKF), and Nanadan from the International Society of Okinawa/Japanese Karate-do (ISOK). The NKJU awarded him Hachidan a couple of years after he took the helm, in recognition of his efforts. Over the years, he has trained with other yudansha in Seishin Kai and Kuniba Kai. Along his path of development was the opportunity to train in Motobu-ha Shito-ryu while in the U.S. Navy stationed in Yokosuka, Japan from 1997-2003.

Kaicho Johnson has appointed Mark Moore as Assistant Director, and William Hoehlein as Chief Administrator to assist him with future development of NKJU.

Mark R Moore, Kyoshi began karate training and joined the NKJU in 1975 at age 15 under the late Shihan Joe Eidson in East Point, Ga and earned his Shodan in 1979. At summer camp in 1976, he trained under Hanshi Lemuel Stroud in Ju Jitsu, but couldn't continue training regularly under him because of school. During college, Moore trained



Second NKJU Director, Tola Lewis

“After debate and discussions, in September 1974 Kuniba-soke decided to terminate his connection with SKKU-USA.”



Johnson Promoted to Hachidan by Lewis (2018)

with Soke Joe Ruiz. After college, Moore started full time study under Lemuel “Doc” Stroud in 1983 and earned his Shodan in Ju Jitsu in 1989. Kyoshi Moore is currently a 7th dan in Ju Jitsu under the late “Doc” Stroud and an 8th dan in Shito-ryu under the guidance of Hanshi Richard Kelley. Mr. Moore put his martial arts skills to work in 1984 teaching at the local and state police academies, and later becoming a defensive tactics instructor at the National Law Enforcement Training Center in Kansas City Mo. for 10 years. During part of this time he was also a police officer. Mr. Moore retired from The Coca-Cola Company after 24 years in 2015 with the last 15 years as the manager of the Computer Forensics Team in the Strategic Security Division. Kyoshi Moore is the assistant director of the NKJU.

William A. Hoehlein began his martial arts training in 1973 in a high school karate club. On July 30, 1979, was he promoted to Shodan in Shotokan. Also, in 1979 he joined the National Karate Jiu-Jitsu Union (NKJU) and converted his training

to Shito-ryu. For a time, he was a member of the American Martial Arts Association (AMAA). During that time, he trained with O’Sensei Jan Wellendorf (Judan), who was the Director. This led to opening a dojo full time as a business. In December of 1982 he began his career as a law enforcement officer. He had 30 years of distinguished service working for the Rocky Mount Police Department, the Roanoke Rapids Police Department and the New Hanover County Sheriff’s Office, during which time he received numerous commendations and promotions. During his law enforcement career, his real-world experiences caused him to re-evaluate how and what he was teaching in

to Shito-ryu. For a time, he was a member of the American Martial Arts Association (AMAA). During that time, he trained with O’Sensei Jan Wellendorf (Judan), who was the Director. This led to opening a dojo full time as a business. In December of 1982 he began his career as a law enforcement officer. He had 30 years of distinguished service working for the Rocky Mount Police Department, the Roanoke Rapids Police Department and the New Hanover County Sheriff’s Office, during which time he received numerous commendations and promotions. During his law enforcement career, his real-world experiences caused him to re-evaluate how and what he was teaching in



Moore, Johnson, and Hoehlein

History Revisited

the martial arts. This led him to develop Goshin-ha Shito-ryu. Goshin-ha Shito-ryu takes traditional precepts, principles, and techniques and applies them specifically to a defensive curriculum as a life protection art. He continued to train and teach the martial arts in various capacities during his law enforcement career and after his retirement, returned to the NKJU and opened a small private dojo (Mukashi-do Karate Kai) where he currently teaches. On May 27th, 2017 he was promoted to Nanadan and awarded the Kyoshi title by the NKJU. He serves as the Chief Administrator of the NKJU.

This team has put together a strong, revised organization structure, complete with an Advisory Board, Bylaws, and an active Facebook page: <https://www.facebook.com/nkju2016/> An active training calendar has been implemented.

Back to the Future

The NKJU is an organization for the advancement and promotion for all who study and practice the classical or traditional martial arts of Japan, Okinawa, China and Korea. With the regeneration of NKJU under Kaicho Johnson, we can expect to see the organization to take its vision into the future by going back to the fundamental principles of Baillargeon's NKJU: Those principles are summarized below.

National Karate Jujitsu Union

Whatever your style of karate, jujitsu or weaponry; whether it is Chinese, Korean, Okinawan or Japanese, this could be an important message for you.

1. Does your organization provide quality leadership?

- The Director of the National Karate Jujitsu Union (NKJU), Steven E. Johnson, is a legitimate leader. He has spent 43 years in the martial arts, including seven years in the orient, specifically, Yokosuka, Japan. Johnson Sensei holds the title of Kyoshi and bears the rank of 8th dan under the International Society of Okinawan/Japanese Karate-Do (ISOK) and further serves as the ISOK Senior Technical Committee Motobu-Ha Shito-ryu Karate-Do adviser. In March of 2016, Sensei Johnson became the third Director or Kaicho of the National Karate Jujitsu Union.

2. Does your organization provide you with the needed information?

- The NKJU issues a Chief Instructors Guide to all of its chief instructors.
- The NKJU circulates a quarterly newsletter that includes news, notices and other current information, as well as instructive articles by NKJU members.
- The NKJU is open to all classical styles, so its members can profit from an interchange of ideas.
- The NKJU provides regional training seminars, free friendship workouts, and more than one master level instructors to provide training.
- The NKJU offers a list and videos of its available kata to its instructors upon request.

3. Does your organization provide legitimate quality certification?

- The Director of the NKJU issues nationally and internationally recognized certificates.
- The NKJU provides a level-based instructor license.
- The NKJU issues certificates in all associated martial arts and weaponry.


4. Is your organization economical?

- The annual membership fee for the NKJU is \$35.00. No charge for Military, Law Enforcement, Fire & EMS.
- The cost of certificates ranges from \$35.00 to \$200.00 for black belt.

The NKJU promotes classical martial arts of all disciplines and encourages cross training and fellowship. So come join our association with an historical track record of success.

NATIONAL KARATE JUJITSU UNION – P.O. Box 87 Sedley, VA 23878

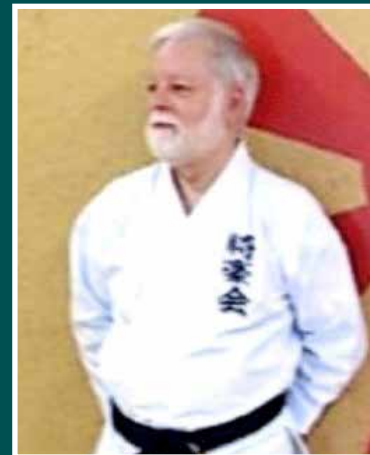
Hollow Challenges

The transition of NKJU leadership from Richard Baillargeon to Tola Lewis to Steven Johnson has not gone without opposition and challenge. In recent months, others have claimed rights to NKJU. Despite these claims, the evidence of documentation supports what I have discussed in this article. This reminds me of the never-ending debate over Seishin Kai and the legacy of Shogo Kuniba. Stay tuned; the journey continues.. 



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About the Author

James Herndon has been a martial artist for more than 50 years, having trained in the military and beyond in Fukuoka and Osaka, Japan in the 1970s, 1980s, 1990s, and 2000s. He holds a Godan/Shihan from Seishin Kai and Shogo Kuniba, and served as Seishin Kai USA Honbucho from 1980-1982. He published *A Primer of Kuniba-ha Karate-do* in 1984 (Revised 2009). Following Kuniba-socket's death in 1992, he served as an advisor to the newly formed Seishin Kai Martial Arts, Inc. (SKMA). When SKMA split from Seishin Kai of Japan and Chikubu Kai was formed under the leadership of Soke Bill Price, he balanced his support between the two streams of the Kuniba legacy. More recently, he received Hachidan/Hanshi from Kuniba Kai, serving as Kaicho Daiko; and, Hachidan/Hanshi from Chikubu Kai. He founded Shogo Kai in 2011 as a neutral venue for all Kuniba followers.

Professionally, Dr. Herndon is a Police Psychologist, retired from a law enforcement agency and now teaching police psychology at the graduate level, as well as chairing dissertations in forensic psychology. He holds double doctorates: a PhD in Industrial/Organizational Psychology; and, an EdD in Counseling Psychology. He is the Senior Consultant for Law Enforcement Behavioral Science Consultants, LLC; and, he is the Editor-in-Chief for the *Journal of Police and Criminal Psychology*.

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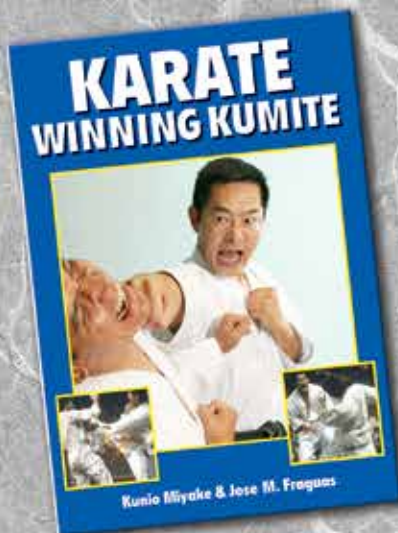
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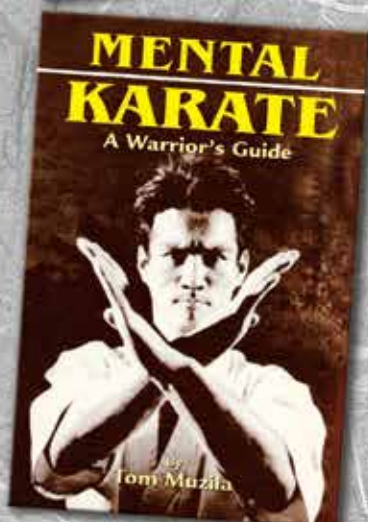


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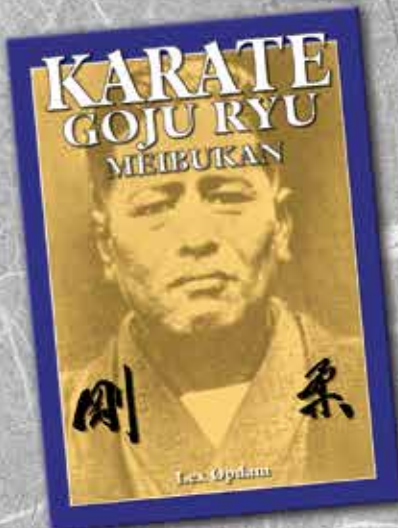


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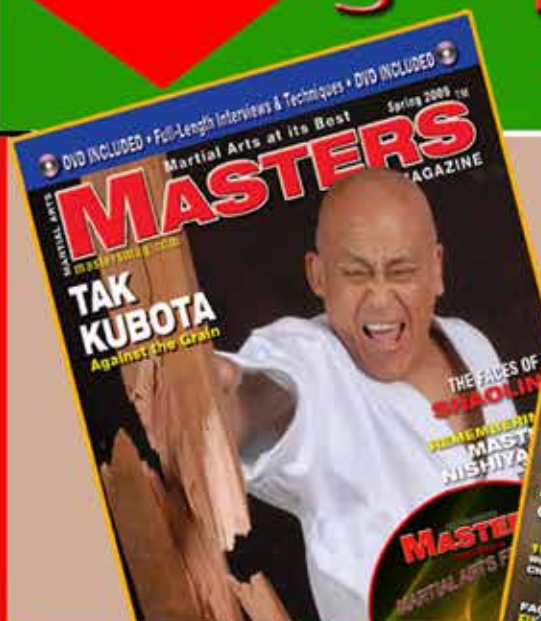
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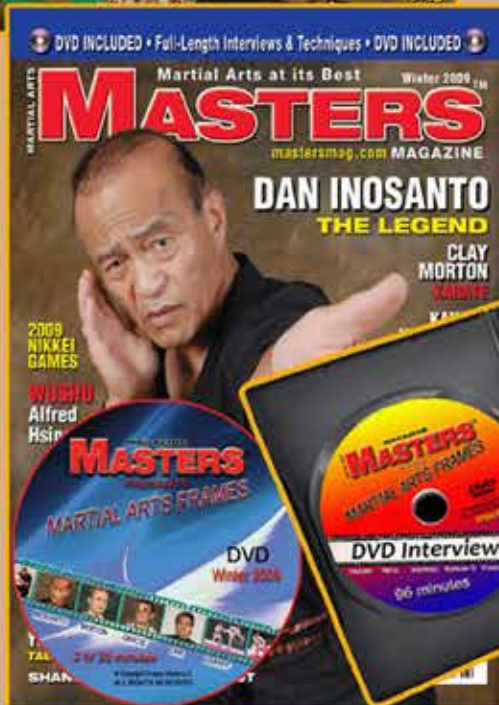
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MINORU KAWAWADA

Passing on the Spirit of Karate-do

By Rick L Brewer

Minoru Kawawada Sensei, always known as an astounding world class competitor, including one notable win as Grand Champion of the first World Shoto Cup Tournament with first place in both kata and kumite, is one of the superior Shotokan karate instructors of our day. Last summer we were so pleased to be able to host Kawawada Sensei in Illinois and California training camps, to many happy students, from numerous traditional karate organizations.



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We were so very happy to host him in Central Illinois and our five clinics were attended by dozens of traditional karate clubs of many different organizations and styles. I created a poster suitable for framing, that all participants could get autographed by Kawawada Sensei to display in their dojos. Karateka from ages eight to eighty seemed thrilled to get them signed, and able to exchange a few words with Sensei!

Minoru Kawawada Sensei is Chief Instructor of the world-famous Hoitsugan dojo in Ebisu, Japan. He continues the traditions of his teacher, and Hoitsugan dojo founder, Masatoshi Nakayama, as he warmly welcomes karateka worldwide to the Hoitsugan. Kawawada has a powerfully sentimental attachment to his own memories with Master Nakayama and his wife. In fact, Kawawada Sensei, before coming to America for our clinics, visited Mrs. Nakayama to inform her he was leaving. Because she and Master Nakayama were so important to him, he thinks of her with great fondness, much like a second mother. He said he had a great deal of respect for her, and he certainly would not just leave without telling her. Kawawada Sensei travels extensively cross-continent to pass on the true spirit of karate-do.



When you meet him, Kawawada Sensei's humility, friendliness, and knowledge of karate-do are immediately obvious. Thanks to the hard work of Dan Cook, who assists Sensei in the Hoitsugan, in cooperation with Silicon Valley Karate in California, and our Central Illinois Shotokan Karate clubs, we were all able to host camps last summer in the US featuring Kawawada Sensei. Admittedly in Central Illinois, after seeing him compete for years, pictured in magazines and on the cover of Nakayama's, Best Karate volumes, it was probably impossible to contain our hero-worship. He tried to adjust our perspectives immediately, waving his hand with an embarrassed smile saying, "I am just a man." His priorities were to teach karate and make warm friendships. His well-known axiom is, "Strive not to be a master, but to be a good teacher." In fact, he is clearly an extraordinary example of both; this message and mission are his hallmark.

During our instructor classes, his explanations were motivating, clear, and insightful. He explained that karate is Budo. To improve our own teaching, he stressed first teaching simpler applications that work in self-defense and to follow them up by repeated practice. He explained that while simpler hardcore applications were best, variations can be used on a "case by case" basis, depending on the age, abilities, and condition of karate students and the self-defense needs. Likewise, Sensei insisted that kata technique be done strongly, as if in fighting, and warned "not to kid ourselves about our karate" being dependable and life-saving unless we work on it with that intention. He cautioned that "if you don't train with seriousness, your karate will not work when you need it most."

During one of his lessons, I remembered the old "Karate Excuse"

T-shirts! These shirts were decorated with every excuse used for NOT training or skipping classes. On "not having time to train," Kawawada enthusiastically, hands waving with each word, offered perspective pointing out that one Heian kata containing combinations of strong basic techniques, takes only about one minute to perform. "Multiply the minutes in an hour, times hours a day." Then, with a big smile, "You don't have just one minute to train a day?" he asked.

Passing on the Spirit of Karate-do



One of our senior instructors, Michael Busha, who first trained in the Hoitsugan with Kawawada Sensei in the 1980s, relates a fond story of his own first “lesson” on this perspective of training-time priorities:

According to Michael, “It was 1985, and I had just arrived in Japan for the first time, and I had established a pattern of attending class in the early morning at the Hoitsugan, and then heading to the Honbu dojo for more classes. At that time, both dojos were a few blocks apart in Ebisu. One morning, as I was leaving the Honbu dojo, heading back toward the Hoitsugan, Nakayama Sensei approached!”

Nakayama smiled at Michael and said, “Good morning,” and headed up to the Honbu dojo. Immediately after, as Michael walked toward the Hoitsugan, he ran into Kawawada Sensei who had taught his Hoitsugan class earlier.



“Oh-where you go?” asked Kawawada.

“Hoitsugan Sensei” Michael replied, turning to reply and bowing. “I’m sorry but tomorrow I am going to Kyoto, so I won’t be able train.” (Thinking, of course, that a little heads-up would be the proper courteous protocol.)

“What? You said you would train every day! Why are you quitting now?” Kawawada asked him.

“Oh, not quitting, Sensei. I will train again on Monday” ...as he began feeling more than a little sheepish.

Kawawada didn’t miss a beat and scolded, “Training is serious! It is not just a hobby.” He was not smiling.

The next day, Michael was in class training. Kyoto sight-seeing would be left for another day.

A fun side note: Michael Busha, being new to Central Illinois a decade ago, randomly dropped into my dojo one evening to check us out as a possible credible group to train with. The very first wet, hard-training black belt he met, was Ted Quinn. By surprising coincidence, Quinn had trained in the Hoitsugan for years as a member the JKA, Japanese Defense-Force competition team in the 1980s, while serving in the USAF, at the Yokota AB. Quinn had been there when Nakayama passed away and attended his memorial workout. Both Busha and Quinn had trained during the same decade on different days in the Hoitsugan. These new-found dojo mates both speak fluent Japanese and had dedicated their lives to karate-do. And now in 2018, both were training with the one instructor that Nakayama had trained to be Chief Instructor of his own Hoitsugan dojo. Again, it seems, Karate has made the world smaller!

Last summer while we had Kawawada Sensei in our clutches, we were so fortunate to have opportunities for many candid relaxed moments. When asked why he started karate in the first place, Kawawada said that when he “was in middle school he watched a TV series called Karate Fu Un Ji (Karate Adventurer) about a karateka in early Meiji era in Okinawa.” He was inspired by the “main character who challenged bujutsu masters while traveling throughout Okinawa. This character learned not only the essence of karate, but also developed as a human being.” That inspiration has been a fortunate event for thousands of karateka, who have learned and benefited from Minoru Kawawada Sensei over his valuable training, competitive, and teaching years. He is an incredibly unique and personable gentleman.

Kawawada requested that our big welcoming dinner be very informal, with as many students as possible. Not only did Kawawada Sensei visit with all near him, but he walked around all the tables to greet everyone. His warmth was genuine and contagious!

We took him out to my favorite outdoor target shooting range. We had discovered he enjoyed target shooting, had done it in other countries on occasion, and he was quite good! My friend and another senior instructor, Jim Hartman, is also a police fire arm tactics instructor, and gave an official lesson in safety and marksmanship. Then along with Sensei, we enjoyed firing a wide assortment of “hardware.” Hartman awarded Kawawada Sensei with an official police medal for his excellent shooting performance! He really did quite well!

In our general Karate sessions, Kawawada Sensei declared that there is far “too much violence” world-over and emphasized that true karate is “violence prevention.” In a practical and insightful insightful context, he said “we must learn to feel some pain and discomfort in our training, so that we will be more reluctant to inflict pain onto others.”



“In our general Karate sessions, Kawawada Sensei declared that there is far “too much violence” world-over and emphasized that true karate is “violence prevention.”

Passing on the Spirit of Karate-do

I observed Kawawada teaching all ages and ranks. He taught children's defense against much bigger adult attackers, and for older adults, he stressed relaxing and stretching at the end of practice.

He undoubtedly loved teaching and telling stories, that to us were historic lessons, told first-hand, from his personal experiences. These were things we could otherwise only read about; they were treasures. Kawawada equates karate-do to Budo: survival, health, and high-quality character. He high-lighted benefits of karate as our life-journey. In the tradition of Nakayama, he advocated using the Dojo Kun: an outline of personal conduct to act in a constructive, polite manner, to be a better human being. He stressed that the Dojo Kun should be posted prominently in the dojo, so students would realize how important they were to their training in karate-do.

“Kawawada Sensei stressed that the Dojo Kun should be posted prominently in the dojo, so students would realize how important they were to their training in karate-do.”

We couldn't just let him leave without a little more Midwest culture. Michael and Tomoko Busha were often Sensei's charming "frequent escorts." In fact, Tomoko Busha was frequently Sensei's immediate English-Japanese interpreter in and out of class. On the way to his next day departure, we sent Sensei with them on Amtrak to downtown Chicago. They arrived in the Chicago Union Station where scenes from the movie "Untouchables" were filmed. While staying overnight in Chicago, before his next-day flight to Silicon Valley, Sensei, with Michael and Tomoko as his personal tour guides, took a train tour of The Windy City.



Minoru Kawawada Sensei teaches karate-do to build peace and friendships worldwide. He reflects the influences of his sensei, Masatoshi Nakayama, and teaches his very own interpretation and variations that all students need. He is a great example of technical skill, power, and strength of character in genuine warmth. Kawawada is an international karate ambassador for the ages.

From O'Hare Airport, Kawawada Sensei was off to Jon Keeling's Silicon Valley Karate in California. Jon Keeling is a veteran of many years of training in the Hoitsugan and is even helping organize trips to the Hoitsugan now as well. He was instrumental in helping facilitate our 2018 Kawawada Summer Camps trip for the enrichment of karateka in the US.

In Jon Keeling's own words:

Kawawada Sensei's visit to California was for me, personally, a wonderful reunion. I hadn't seen him since my last visit to Japan at the end of 2011. He was my main instructor during the eight years I resided in Tokyo, starting in 1985.

Although he had been to the US for competitions twice, this was only his third trip to the US for teaching. He taught at Mori Sensei's camp on the east coast in 1987. Then in 1991, my friend and fellow instructor, Jeremy Peck and I, brought him over to California to teach. It seems quite amazing that one of the best Shotokan instructors in the world hadn't been to the US to teach in 27 years. But we now intend on making up for some valuable lost time!

I strongly think that Kawawada Sensei continues to teach in a way that would make Nakayama Sensei proud. Kawawada was one of Nakayama Sensei's most personal students, and the one he trusted to teach classes at his personal dojo, the Hoitsugan.

After Nakayama Sensei's passing in 1987, Mrs. Nakayama turned over the dojo to Kawawada Sensei as its new Chief Instructor. He frequently quotes Nakayama and gives him credit for introducing Shotokan Karate to the world.

During Kawawada Sensei's 2018 California visit, we had many seminars attended by students from a large variety of organizations. It was gratifying to see so many people training together; all excited to further their knowledge and ability. Kawawada Sensei did a fantastic job teaching to all levels; simultaneously impressing us with both his blend of tradition and innovation, and his abilities as a superb instructor. Frequently during our camp, he explained his understanding of Nakayama Sensei's goals and vision, while he further clarified that there are acceptable variations, depending on preferences or body type.

In addition to classes, we took Sensei on some sight-seeing, including driving down historic Lombard Street ("the world's crookedest street"), eating in San Francisco's Chinatown, driving over the Golden Gate Bridge, visiting wineries in the Napa area, and driving down to Monterey and Carmel to see the beaches and shops.

I am already starting to prepare for Kawawada Sensei's next visit to the US for 2019. In addition, I am considering arranging a trip for interested parties to visit the Hoitsugan Dojo in the summer. Please feel free to contact me at Silicon Valley Karate, California, if interested.

Daily, at the Hoitsugan dojo in Japan, Sensei Dan Cook works closely with Kawawada Sensei, assisting with him many things: teaching, and hosting clubs and students visiting, as well as scheduling and working with instructors from around the world for his travels. Cook has trained and learned from Kawawada Sensei for decades.



Passing on the Spirit of Karate-do

“Karate is for your whole life, so your karate must evolve and match who you are today.”

According to Dan Cook, from his years of observations and experiences:

Kawawada Sensei's instruction is 'special' for a multitude of reasons. The variety, depth, intensity of his instruction, and Sensei's deep knowledge of technique, history, and his own experiences are extraordinary. But what I find most exciting is seeing him correct and improve each student's karate. Kawawada Sensei can look at any individual and know exactly what to do or say to produce dramatic improvement. This is easily obvious on the outside, on a technical level. But more importantly, it often goes deeper, changing a student's outlook, manner, or their way of thinking about training. That type of instruction is truly difficult to find, and I enjoy watching the students who receive it and then understand and benefit from it.

Over the past 20 years at the Hoitsugan, I have seen the focus of Kawawada Sensei's classes changing. 'I am sorry, this is not so spectacular. I am sure you are a little bored' is what Kawawada Sensei has been saying recently about his instruction. But I think I can better appreciate what he is concentrating on now. Maybe it is because I am not in my 20s, 30s, or even 40s anymore, but his instruction suits me just fine.

“Karate is for your whole life, so your karate must evolve and match who you are today” is Sensei's point. Did I believe that also in my 20s? I can't remember, but when I focus on this point, at this moment, I can enjoy karate the way I did when I first started. Thanks again Kawawada Sensei for reminding me why I like this and why I keep on doing it!



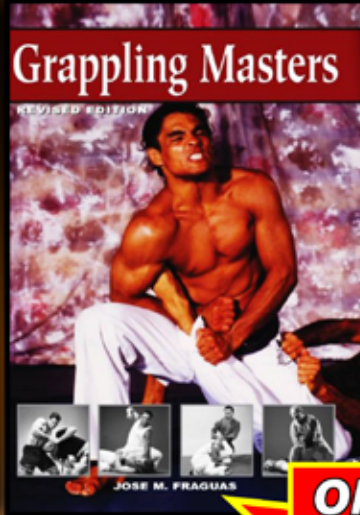
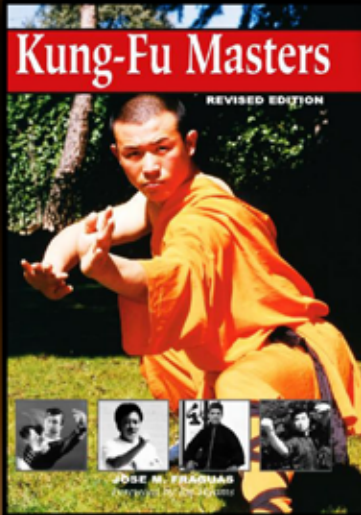


Karate is for all aspects of our life and our training must benefit us in all ages and conditions we become; is an important message Minoru Kawawada Sensei carries. We must be life-time learners in all things. And with “the beginner’s mind,” there is always more room to learn. Kawawada has a gift of looking at students and recognizing immediately what they need to do or think in order to improve. As karate training to benefit our lives the way Funakoshi insisted, he teaches and advises students to adapt their own karate to changing conditions and situations around them, and to changing physical conditions in themselves. I started training as a 17-year-old in college, and now 50 years later am still a work in progress. I’m know I am able to teach and help others of all ages and circumstance through karate-do. Kawawada Sensei reinforced all my thinking, helped me examine my own efforts and methods, and he truly inspired instructors and students; we all learned together. Kawawada’s priorities are clearly to teach superior karate and to make warm friendships. From the USA Midwest, to California, the Hoitsugan in Japan, and other continents that he visits around the world, Kawawada Sensei passes along the karate way of his teacher, Masatoshi Nakayama, through his own voice, experiences and perceptions. He has taken the best from his own teacher and in new light, offers it to others. He passes karate along “straight and well.”

Kawawada Sensei is an international karate treasure. As Jon Keeling said, “We intend to make up for some valuable lost time!” If interested, feel free to get in touch with Jon Keeling, Silicon Valley Karate, or at the Hoitsugan in Japan, contact Dan Cook. 🐼

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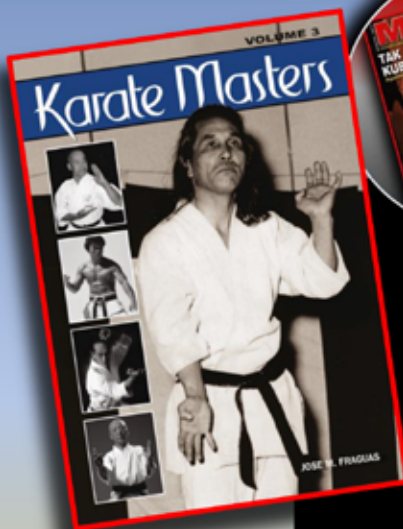
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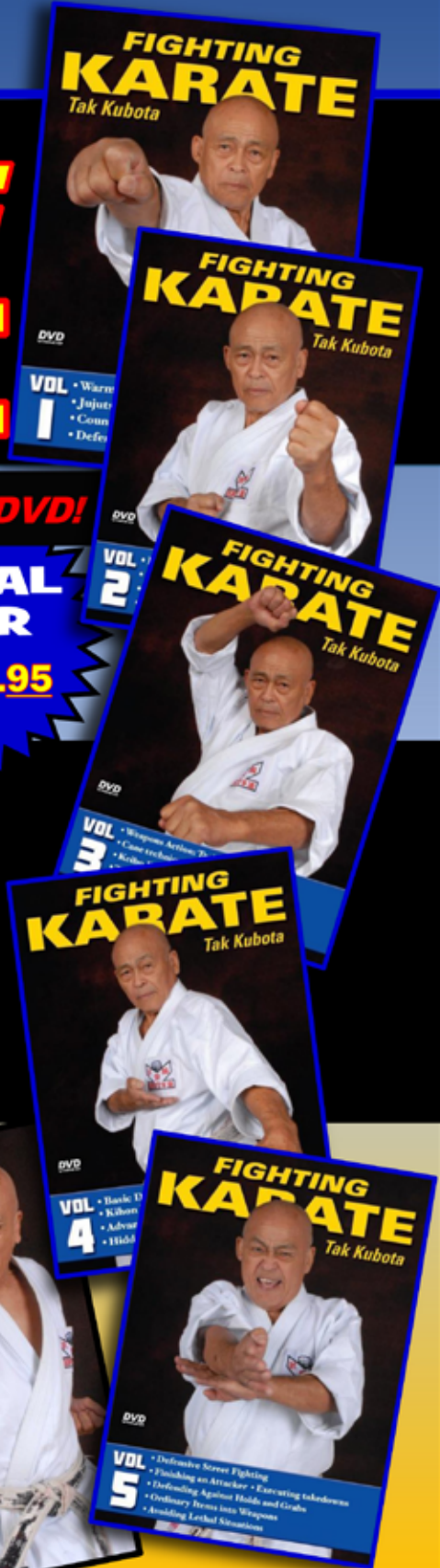
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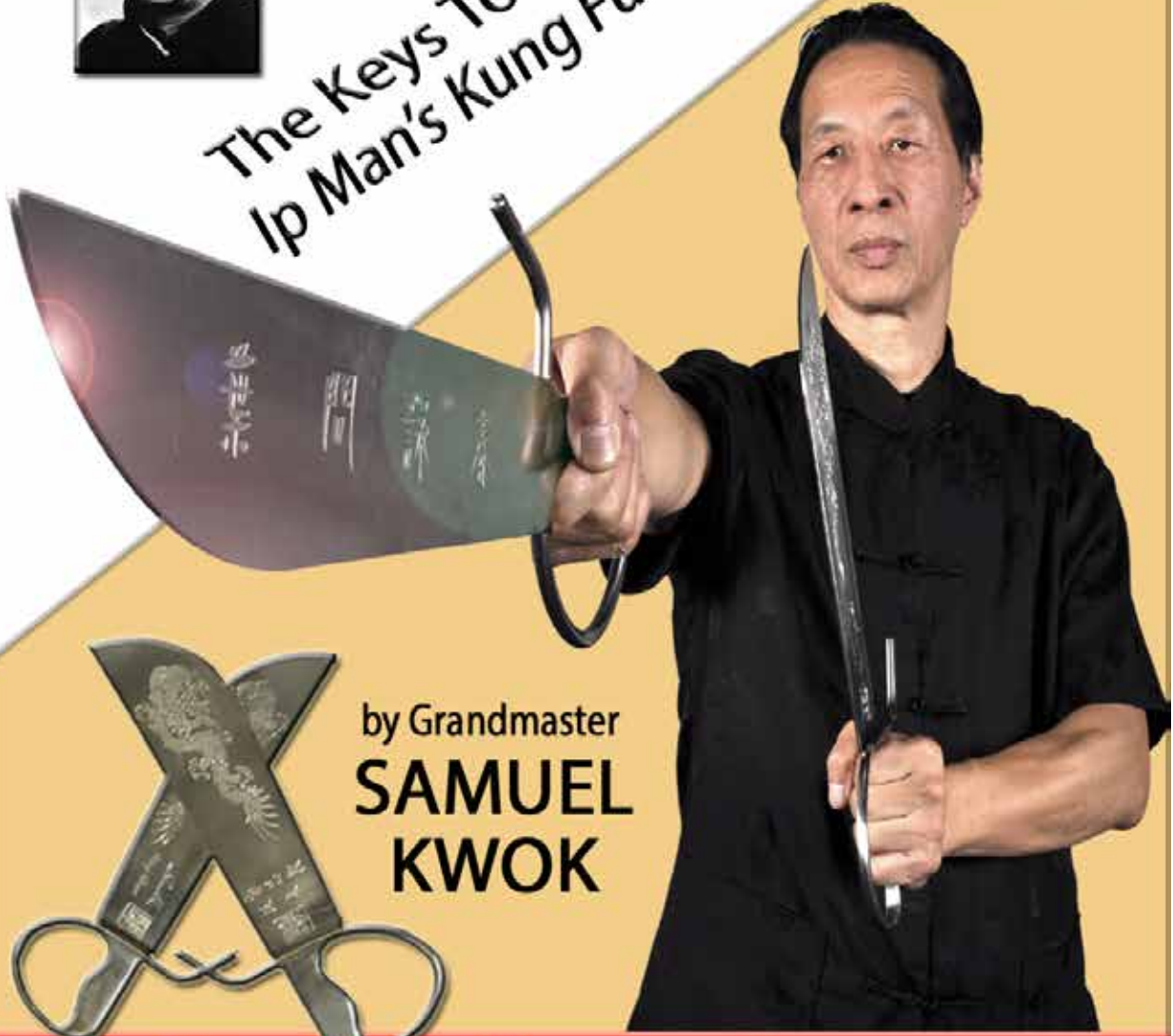
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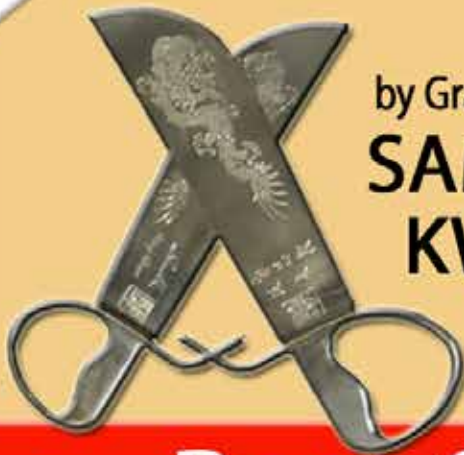


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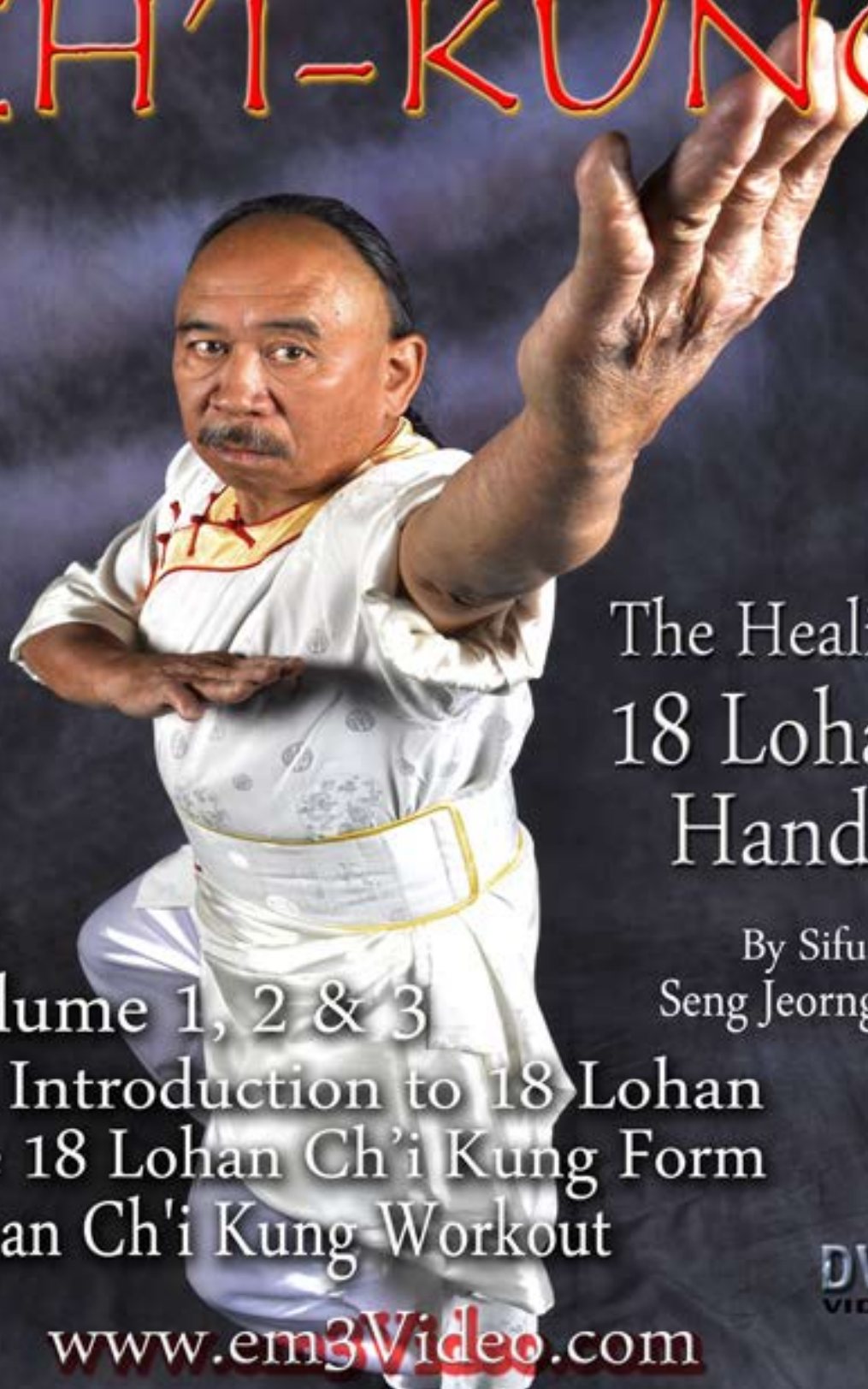
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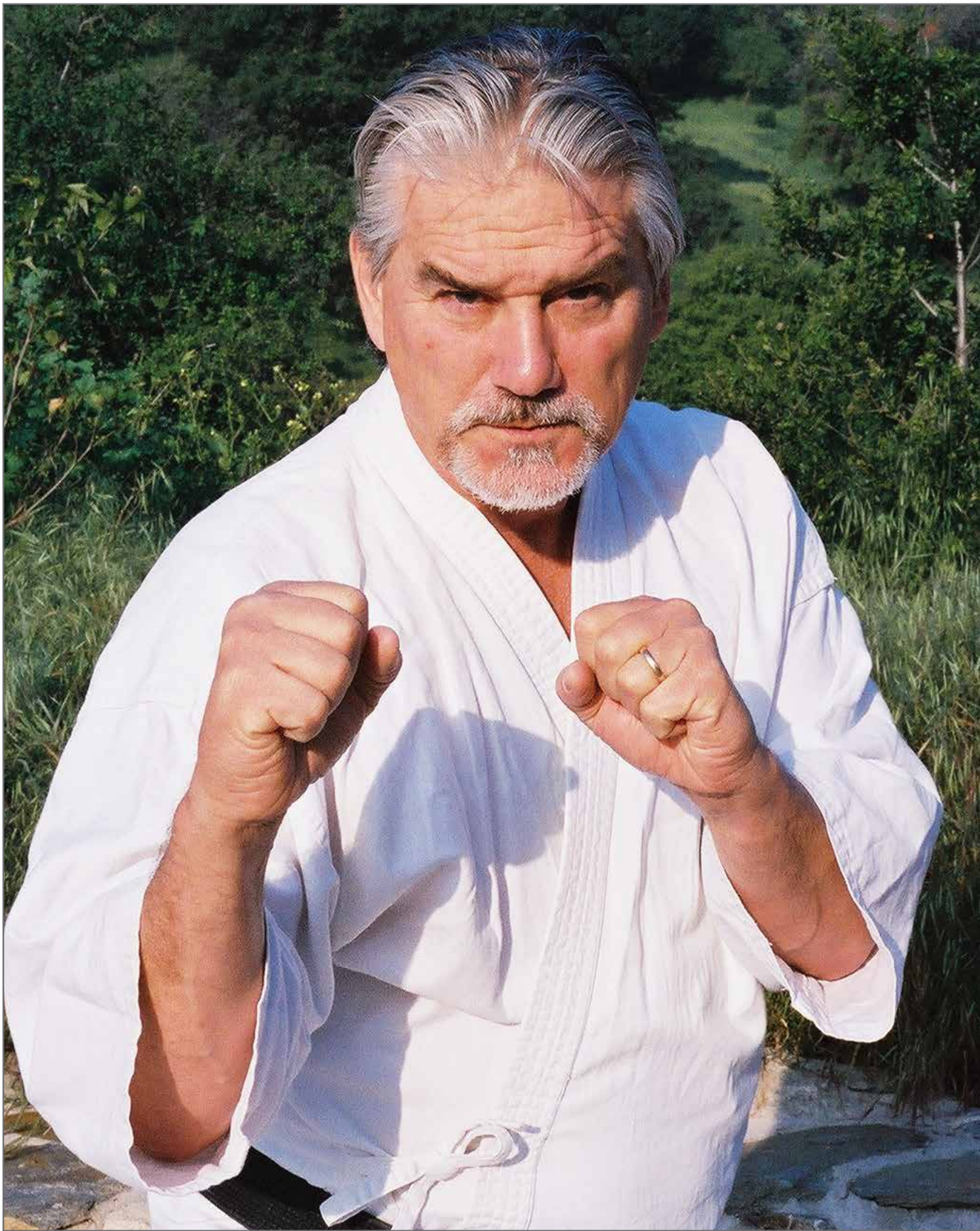
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TOM MUZILA

Conquering Fear

By Jose Fraguas

He stands in the world today as one of a handful of privileged students of the great karate master Tsutomu Os-hima – a direct disciple of Gichin Funakoshi and one of those talented few who have become living legends. Muzila stands apart from the rest because his unique character, intellect and personality. From his early days he has been a man of conviction and discipline. Known among his peers for being an innovator and a well-respected writer, Tom Muzila had the opportunity of testing his bushido spirit as a former Green Beret, skydiver, firewalking and mountain climber besides all the long-distance marathon training sessions whose exemplify the mental discipline and self-effacement necessary in the samurai culture of feudal Japan.

This philosophical approach still holds true for Muzila sensei, who makes it the basis not only for his martial arts teachings and work but also for his own life. Fortunate enough to work with some of the most recognized action movie stars in Hollywood, he has always used his karate-do training to keep his feet on the ground. As an artist of life who strives to adhere to the traditional values, the philosophy of budo is an integral part of Muzila's life. He has firms believes and applies them to contemporary matters in an endless journey of conquering and confronting fear and pain, not only as a karate-ka but as a human being as well.

Conquering Fear

Q: How important is mental attitude in karate training?

A: A certain mental attitude and spirit must supplement technical skill before you can persevere in realistic combat. It is sometimes very hard to acquire this combat instinct, unless you were naturally born with it, but it's not impossible. You must train intensely until your mind becomes much stronger than your body. Your mind must be tempered – do not give in to pain or discomfort. You must face your fears, weaknesses, inhibitions and insecurities so they won't get in the way of a confrontation. Your technical training must emphasize what is realistic and effective in combat. This will help give you technical confidence. The practice of concentrating and focusing your mind in every activity you participate in will greatly enhance your mental attitude in the martial arts. Remember, attitude is the one thing we always are in control of. No one can take it away from us, unless we decide to give it away. If we change our attitude, we did it. You can always blame or make excuses why you changed your attitude, but when it comes down to it, you made the choice and did it.

Q: Can karate training sometimes give individuals too much self-confidence?

A: There are many benefits of the martial arts and a primary one is to develop selfconfidence and a strong mind. When this is achieved a student can utilize that development to help others do the same. A martial artist must first set a good example for others to follow. Many times, we must sacrifice unselfishly for others. Accordingly, the stronger you mentally become, the greater the potential to help those around you. For ones own practice, the stronger you are, the more humble you must practice to be. This keeps a good balance in our mentality. Sometimes it can sound, as though you still have the attitude that you must prove yourself. But you first need to prove yourself to you, not to others. Don't take advantage of someone, even if they are wrong and you have the ability to dominate them. Only do what is absolutely necessary to handle the situation. Don't seek situations where you have an advantage simply to prove yourself. Rather, look for situations where you can assist others with your new selfconfidence.

Q: Why is the meditation ritual before and after a training session so important?

A: There are many groups which practice the rei and mokuso meditation before and after practice. Most, however, do not know what these rituals and practices are for. The primary purpose of mokuso meditation before practice is to prepare the mind and clear it for disciplined, rigorous martial arts practice. An individual should throw everything out of their mind before training or practice may be drastically impaired. First, one concentrates on breathing in the lower abdomen. Later, one practices as if the mind has stopped. One must empty the mind and keep it totally clear. The mind does not think – a condition called “no mind” or mushin. This is an ideal state of mind in which to face your opponent. So in mokuso meditation, you are preparing your mind for practice, for opponents, and for life. Of course, there are many different levels of mushin, and it takes years of practice to use effectively. At the end of practice an individual is usually very tired. Therefore, they should clear the mind once more. Although tired, they will then feel very clean and mentally clear. The karateka should try to integrate this mentality and keep it in their daily life. One eventually learns how to instantly develop this mentality and use it such as in a combat situation. After a good strong practice, you should try to hold this mentality and apply it to life's situations, the rest of the day.

Q: *How important is bowing to the Japanese culture?*

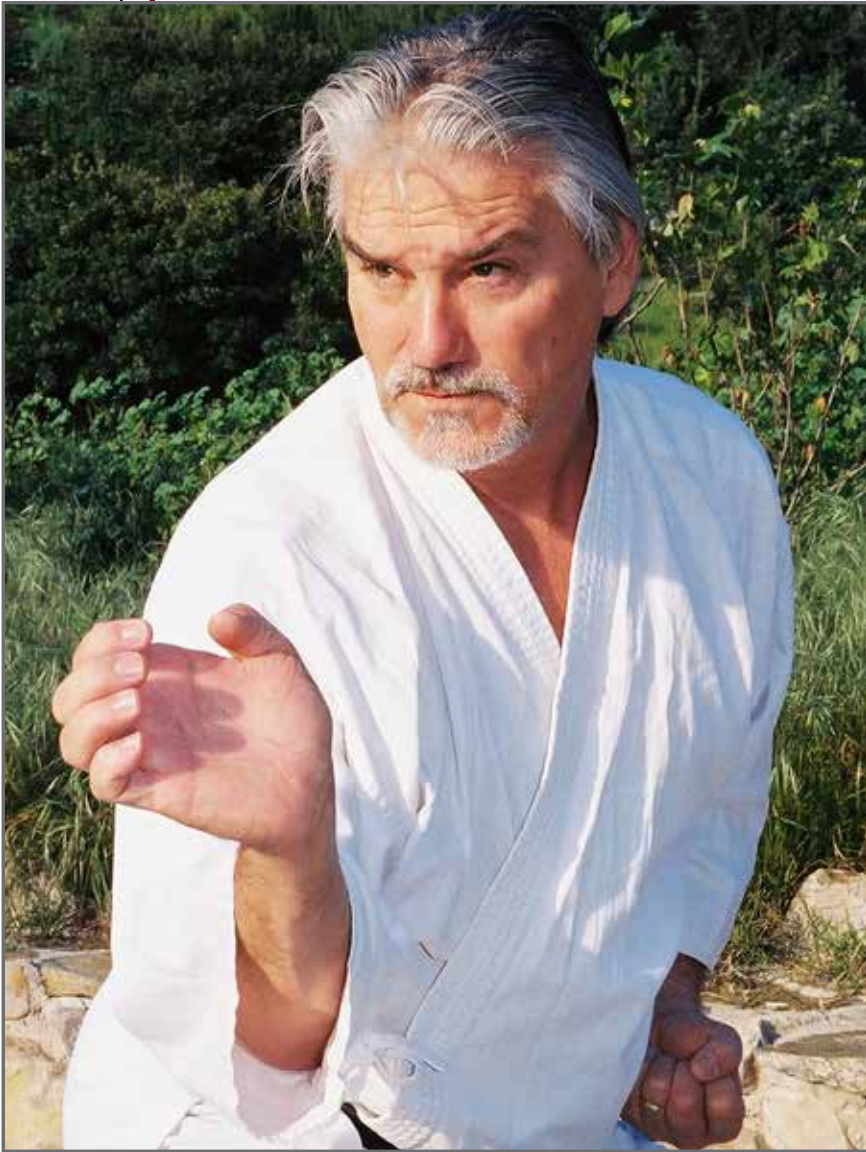
A: Many different states of mind are integrated into bowing. It goes deeply into the culture and heritage of the Eastern world. A bow can be a simple greeting, or it can be a very perfected as an art form in itself. Martial artists stick more to the definition of bowing taught within the training hall. The junior/senior relationship is very important there. We bow to our seniors in respect for what they have learned and for what they are going to teach us. The senior is supposed to be an example whom we follow mentally, technically, physically and spiritually. The bow is also an expression trust and humility. We not only bow to our seniors, training hall, and martial arts' heritage, we also bow to our higher selves. In yoga, certain body forms and positions create a specific mentality. Bowing creates a humble mind. It naturally balances our egos. Even if an individual does not understand humility, by practicing the bow with the right state of mind, the will eventually become humble to a certain degree. There are many levels of the bow. An true sensei can watch ten different martial artists bow and immediately know what kind of mental and technical level each person has. He can see all of this in their form, breathing, eyes, state of mind and mannerisms.

Q: *What is the right way to tie the belt?*

A: Proper belt tying has been lost in modernday society. So has the belt's meaning. All groups, styles and organizations have their own methods for tying belts. Many do not even care how the belt is tied. Technically, the belt should go around the lower hips and abdomen twice, without any twists in it. A neat overhand knot should be tied in front around both belt lengths so that the ends come out on the upper side of the knot and hang down. It should look like a blooming flower with its lilies hanging down. One meaning of this method dates back to the famous lotus sutra in Buddhism, whereby a belt tied in this fashion expresses that this energy center is open and flowing in this individual. Always wear the belt low on the hips and abdomen. If a martial artist wears his belt tight around the waist, he likely does not understand correct breathing. After years of breathing practice, the lower abdomen will protrude slightly outward. The belt must go around the lower portion of the abdomen so it does not restrict breathing.



Conquering Fear



Q: Describe kime.

A: One word in Japanese often takes an entire English paragraph to explain. These words generally represent a specific mental state, experience, or feeling. In English, no specific words exist to describe some of these one-word meanings. Americans would have to compile a number of closely related words and descriptions to get a true meaning of certain words. Kime is one of these words and it means more than just “focus.” There are four major elements which are a part of kime. The first is size, which is the fundamental element that makes a technique work against a smaller person. The second element is strength void – a karateka’s strength will fill-in where another person’s void is created. The third element is to attack an individual’s vital point. The fourth kime element is a big category that basically includes assignments, connection, focus, spirit and penetration. Any one of these categories can make your technique effective. If you can effectively apply one of the elements against your opponent, it will make your technique work reasonably well. If you can apply two elements, your technique will definitely work. If you can activate three or all four elements, it will probably be overkill. There are many other elements which can contribute to creating a kime-type technique. They include timing, distance, rhythm, and strategy. The more elements you can integrate within one technique, the more effective it will be.

Q: What is your opinion on awarding black belts to children and teenagers?

A: Children have many advantages and disadvantages in the martial arts, just as with any other sport. Some of their advantages are flexibility, stamina, energy and youth. They naturally have clearer, uninhibited minds. Some of their disadvantages are immaturity, small size, lack of concentration and attention, and emotional sensitivity. Every child is different and needs to be taught in a specific way to bring out his or her potential and capacity. Children training in the

martial arts can build a strong foundation in many elements of their life. One example of this is Tsutomu Ohshima, Head Instructor of Shotokan Karate of America (SKA). Ohshima started practicing judo, kendo and sumo when he was 5 years old and trained in these arts until he was 16. It was not until then that he started practicing karate and eventually received his black belt. Can you imagine the incredible foundation he had already built up in all aspects of his life by starting martial arts training at such an early age? The worst disadvantage a child black belt faces is mental immaturity. A young practitioner needs to digest his mental training experiences and let them develop and evolve naturally. This is why Ohshima has a rule in the SKA that no matter how technically skilled a child is, they had to be at least 16 years of age to receive a black belt.

Q: What are the mental and physical levels a person goes through in regards to fighting ability?

A: This is a very broad topic. There are so many facets that can make a difference in one's fighting ability. Many people get stuck at one level and tend to rely on their favorite technique. There are numerous ways you can beat your opponent. The two most important elements are your mental and technical level, and your opponent's. At this point we can start to activate some of the other elements which can contribute to beating an opponent. You must keep in mind that one level is not necessarily higher than another. You may simply decide that one concept would be best used against a specific opponent, while another concept is best against another type of opponent. The first level is to beat and overwhelm your opponent with continuous attacks and combinations. The second level is to catch or attack your opponent the moment they move or attack. A third level is to be so powerful in spirit and mind that your opponent cannot move. The last level is to be so highly trained that you do not reveal anything mental or technical to your adversary. In this instance, you draw your opponent in with 100 percent commitment and use their strength against them.

Q: What are the most important elements a good teacher should provide?

A: A good karate teacher has an excellent balance in their personality and their mentality. They first, actually live what they are teaching and preaching is very important. A good teacher must be able to jump in the fire during practice and show the students they it can be done and be a good positive example for the students. The teacher must know how to inspire and motivate every student in the class to their fullest capacity. He or she must know how to get the best out of everyone. It is similar to that of a great film director, getting the most out of his actors. Then if he or she sacrifices him or herself appropriately for the students and the school, the students will be more apt to do the same, not just for themselves, but also for the teacher and the school. You need their consistent mental and financial support. If you truly have that, you can move to the next issue, to analyze the town or city you live in by looking at its population and potential for growth. If you need to have 30 active, practicing and paying members to financially support a dojo, a city must have enough people interested in attending. Various styles attract different types of individuals, depending on what concepts are stressed in the training. Promotion of the dojo is very important, too. What colleges, high schools and elementary schools are near you? Will the dojo have a children's class? A children's class can be very successful and supportive for the dojo. Some of the most successful dojos are promoted only by word of mouth. A dojo can be compared to fish. Depending upon location, size of building and type of facilities, the dojo can only grow so big, like a fish in a small aquarium. You must strive to acquire a certain mix of elements if you want to create a successful dojo.

Q: What is the best way to train to cope with a life-threatening situation?

A: You must prepare for this possibility or your hesitation could cost you your life or that of an innocent companion. You have chosen a profession, which is very honorable, with the appropriate mentality. When you put yourself near the fire, you have to be prepared for the possibility that you may get burned. In most cases, your opponents are mentally prepared for this situation. You must be mentally ready and not hesitate when the time is appropriate. Even traumatic professions become routine for people after a while. In an emergency ward, doctors get used to working on people who have been mangled in car accidents. They become very objective and learn to keep their emotions separate from their work. You must train yourself to act instinctively. Remember, the true samurai would never draw his sword until he was ready to take a life for honor and justice. In

“A good karate teacher has an excellent balance in their personality and their mentality. He must be able to jump in the fire during practice and show the students they it can be done and be a good positive example for the students. The teacher must know how to inspire and motivate every student in the class to their fullest capacity.”

Conquering Fear

Japanese, there is a word referred to, as kokoro. It is one of those words that would take a whole paragraph in English to explain properly. Basically, it sounds like to contradict elements, but they are very integrated together. The first is to not except or give in to surrender in real combat, under any circumstances. The other is to be able to completely throw your life away and not be concerned about living or dying. Then you can really express yourself in battle from the deepest levels.

Q: Which is more efficient, Japanese karate straightline attacks or Chinese circular motions?

A: Circular and straightline styles evolved in different ways but eventually achieved similar results. Each has its advantages and disadvantages. The ultimate technical level is to integrate the concepts. Circular attacks are more fluid, efficient, and economical in many situations, but generally the straight approach is more direct and strong if aligned properly. The straightline attack can be rigid, but so too can the circular. If an individual trains diligently, a straightline puncher will integrate more circular attacks and become more fluid. And a circular stylist will adopt more straightline attacks when appropriate to generate more power.

Q: Should karate be taught in an aerobic-class fashion to improve cardiovascular conditioning?

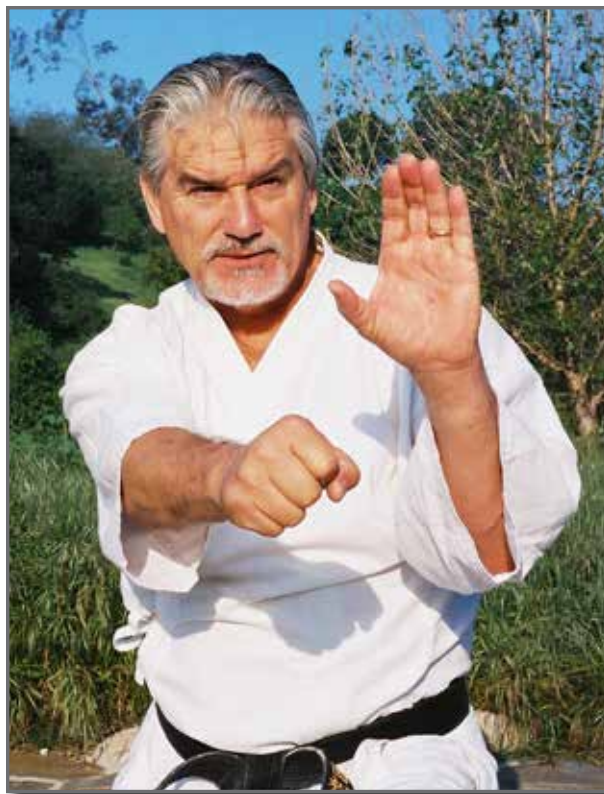
A: Aerobics are some of the best exercises for the cardiovascular system. Still, like any other physical activity, it is only as good as the quality of the instructors, the concepts and the classes. A talented instructor should be well-versed in many areas, from biomechanics and anatomy, to nutrition and diet. There are many karate schools that practice the basics in an extremely monorhythmic manner. Thus, the student ends up resting more than they should between repetitions and doesn't achieve a heart rate equal to an aerobics workout. If a karate practice is well-balanced, it will start out slow to correct form and technique. The pace will increase for a time, and then be brought into a "cool-down" phase. In an intermediate karate practice, the aerobics phase of the practice is maintained longer than in a beginner's practice. The aerobics state is achieved in many different ways: combination repetitions, sparring drills, and shuffling and moving drills. For six years, your body has been conditioned to move certain muscles in a specific way and from specific angles. In aerobics, your body may be asked to move in ways different than karate, the result being that you'll move differently than the economical ways you were trained in. This causes you to expend more physical and mental energy. Breathing is also different in the martial arts. Karate has trained you to breathe a certain way. Aerobics employs an opposite way of breathing. The result is the expenditure of more energy, both physically and mentally. The body and mind need time to adjust to the different training movements. I started a concept and teaching program in the area of aerobic self-defense. I teach many women's self-defense and rape prevention classes and noticed many of my students had profound reservations about enrolling in a traditional self-defense class. The feeling was that traditional self-defense might be too strict and serious. People felt it wouldn't be enjoyable. A few years ago when aerobics became popular, I saw an opportunity to integrate aerobics with self-defense. To date, there are only a few karate instructors doing this. As always, there are good and bad systems being taught. My students have been able to utilize the self-defense aspect of the workout. The

workout in self-defense is done in an aerobics fashion. The program is planned as an aerobics routine. There is a good warm-up, a cardiovascular and aerobics portion, a muscle portion, a stretching portion, and a cool-down period. The difference is the self-defense techniques are performed in the aerobics state. The student must mentally create a real situation to achieve the full self-defense benefit. The self-defense techniques must be learned in good form and alignment to maximize power. The conclusion of each technique must be focused and concentrated. Also, the breathing must be changed from an aerobics style to a karate style. There are other elements that should be integrated, such as bag work and sparring, to gain full self-defense benefits.

Q: What are the main benefits a person gets from martial arts training?

A: One major goal of the martial artist is to be mentally strong and therefore live as an independent human being. In our world there are followers and leaders. However, martial artists should train themselves to be strong leaders in all facets of life. Of course, first you have to learn to be a humble follower. Yet martial artists should not immediately buckle to the criticism of the masses or even small groups. While you must be open to productive and positive criticism, many times you must go deep within your consciousness in order to make the most appropriate decisions. What is really the best thing to do? Many times you may not like the obvious answer to any dilemma and others may not either. Your mind may find every excuse to discredit the best solution, but you shouldn't let that be an influence. Thus, instead of looking for support from others, you should look for support from the deeper self. You may have to face many mental blocks to achieve this, but that is part of the process. If a strongminded person finds his decision within and feels it is the right thing to do, nothing will change his mind – not embarrassment, criticism, nor even the possibility of death. In this state of mind, problems only belong to the critics. Of course, if a person is practicing a bogus style with a phony instructor, and the criticism comes from a knowledgeable source, then it should be heeded. Additionally, under certain circumstances, no one including friends really needs to know that you're practicing a martial art. It's something personal for your own fulfillment. Later, you can reflect developments to others as a mentally strong human being.

Ultimately, you want to be able to train to connect your mind, body and spirit with also your technical level. Where everything is working in accordance to one unit. If you apply the karate philosophy of facing yourself as your worse opponent, you will make yourself a better and more positive individual for others to learn from and follow. This doesn't only have to be at the dojo, it can be at your job, position, related to any business or organization and what those responsibilities are? Again, you must continually look at yourself with very strict eyes. Judge and criticize yourself first, before you judge others. If any individual cheats others, they are only really cheating themselves in the long run. A strong individual will not look for excuses, but focus on ways something can be accomplished, when he or she has a goal or has to solve a problem. A weak mentality individual will always look for excuses and never take responsibility for themselves. It is an endless cycle for them. Once you take responsibility for something, you then have the power to change it. As Mr. Ohshima says, "You should eventually be able to look at yourself and your life and see no shame." 🐉



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by
Sueyoshi Akeshi



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Sensei Ota is the highest ranking Matsubayashi Shorin Ryu practitioner outside of Okinawa. Sensei Ota started his training in Matsubayashi Shorin Ryu in high school with a close friend of his, he was invited by his friend to train at his school under Sensei Shima Masao and trained at the Hombu Dojo on weekends under O'Sensei Nagamine. Sensei Shima was one of the most important students of O'Sensei Nagamine. Sensei Ota was known to train 365 days a year, often three times a day, it did not matter what the weather was like he never stopped training. Sensei Ota moved to US in 1969. In 1973 he opened his first Dojo and has been teaching Matsubayashi Shorin Ryu in Los Angeles for over 40 years, for last several years he moved and opened his school in Gardena California.

Guest Instructors from Okinawa:
Sensei Kazuo Tajima, 8th Dan, Matsubayashi Shorin Ryu & Kishaba Juku. Sensei Tajima is the highest senior student at Kishaba Juku under sensei Katsuhiko Shinzato. Sensei Tajima started karate when he was in high school, he was classmates with son of the founder of Matsubayashi Ryu, Takayoshi Nagamine. Sensei Tajima joined the Hombu Dojo because of Sensei Takayoshi. Sensei Tajima has also trained in Tomari Te from Sensei Selyu Nakasone, a well known master in Okinawa. At O'Sensei Nagamine school Sensei Tajima trained under the master and Sensei Nakamura, Sensei Ahagon, Sensei Makishi & Kishaba, these are all well known top students at O'Sensei Nagamine's Dojo. At age 35 Sensei Tajima started training under Sensei Kishaba, Kishaba, founder of Kishaba Juku and after his passing he trained with the well known Katsuhiko Shinzato who translated Sensei Nagamine's Book to English "The Essence of Karate Do". Sensei Tajima has been teaching at the American Army base in Okinawa for many years. Sensei Tajima is known for his power and hip development that generate tremendous power.

Sensei Noriaki Ikehara, A student of Kensei Taba, Sensei Taba was one of the top senior students of O'Sensei Nagamine and former World Matsubayashi Shorin Ryu President. Sensei Taba started his own organization called Shogen Ryu to compliment Sensei Nagamine's Matsubayashi Shorin Ryu. Sensei Ikehara currently teaches at his school Shorin Ikehara Karate Dojo.


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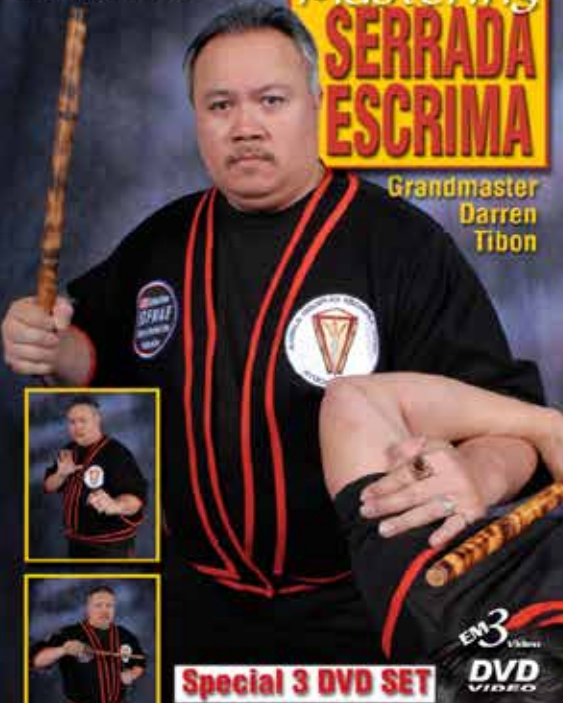
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REMEMBERING CAYLOR ADKINS

By Ken Osborne & Tom Muzila



One of the giants of the martial arts world passed away recently. Many of you may be unaware of this esteemed pioneer of karate in America. At a time when there were very few practitioners in the country, Caylor Adkins was one of six original black belts who trained in the Shotokan Japanese style, under the tutelage and principles of Tsutomu Ohshima, who brought karate to America in 1955. Ohshima Shihan had trained under Mr. Gichen Funakoshi, the originator of karate in Japan in 1916.

Alongside Mr. Tsutomu Ohshima, Adkins was able to introduce to America, this original Japanese style, thereby forming the Southern California Karate Association (SCKA) and later known as Shotokan Karate of America (SKA).

Adkins, who lived in Long Beach, California at the time, was at the core of the creation of the California State University at Long Beach Karate Club. In addition, he started the first karate dojo in Long Beach in the early 1960s. Under the guidance of Mr. Ohshima, Caylor developed one of the most intense winter special trainings. These training sessions were patterned after the renowned Samurai Kendo discipline. During this time, Adkins was one of three highest ranking traditional Japanese style black belts in America. The two others were Sadahura Honda from Japan and Daniel Chemla from France.

In the 1970s, Adkins was actively involved in uniting the many different styles of karate in America which originated in other countries like Japan, Okinawa and Korea, who each had their own organization and their own style. He was instrumental in the Amateur Athletic Union (AAU) agreeing to add karate as one of their represented sports. Not only that, Caylor became its president and later, President of Shotokan Karate of America!

Adkins was forever testing, investigating and experimenting in various concepts of karate and integrating them into our karate principles. Known for leading some of the toughest karate practices, he developed and made popular the ancient Chinese tradition of training with the Chinese iron ball to develop more punching power.

TOM MUZILA: Caylor Adkins was my main instructor during my early years of training. I was tremendously influenced by him, mentally, physically and technically. He was



the ultimate example of pushing yourself beyond all limits and unmistakably knew how to motivate the students in his classes.

While still a brown belt, I remember sitting in my car for twenty minutes or so before Caylor's practice to prepare for his tough and demanding training. I questioned how I could survive without getting knocked out or punched. Afterwards I'd just sit there and think, "I made it!"

Once I became a black belt, when I faced Caylor he could be six feet or so away and before I realized it, his head would be right in my face..... and I never saw it coming! Whenever I'd go to his house in Long Beach I'd see him in the garage punching a heavy bag. His punches were smooth, fast and powerful. In fact he'd hit it so hard the garage would shake. It felt like an earthquake. I said to him, "If your punches get any more powerful, your garage will collapse on you!"

KEN OSBORNE: Everyone practicing today has a bit of Caylor Adkins within. Caylor touched thousands throughout his martial arts journey. For me personally, he was my mentor, my best friend. Had it not been for Caylor opening many doors for me, I would not have been able to join SCKA/SKA. Not only was he at the highest level, he was one of the smartest men I've ever known.

It was in 1963 the first time I ever laid eyes on Caylor. Chuck Norris and I were attending a Nisei Week Tournament. They were all scurrying around to get everything set up in time and here was this very young American kid running around telling all these Japanese Black Belts how to do it. "Who's that kid?" I asked Norris. He replied "That is Mr. Ohshima's top black belt!"

Caylor Adkins passed away at the age of 84 at his home in Pittsburgh, Pennsylvania with his wife, Carol, son Steven, and daughter, Kristen at his side, as well as his brother-in-law, Sada Honda and sister-in-law, Betty Honda.

A memorial and special practice is being planned for January 2019 at California State University Long Beach, led by Godan Ken Osborne. More details to come. 🐉

Karate Masters

Volume 4

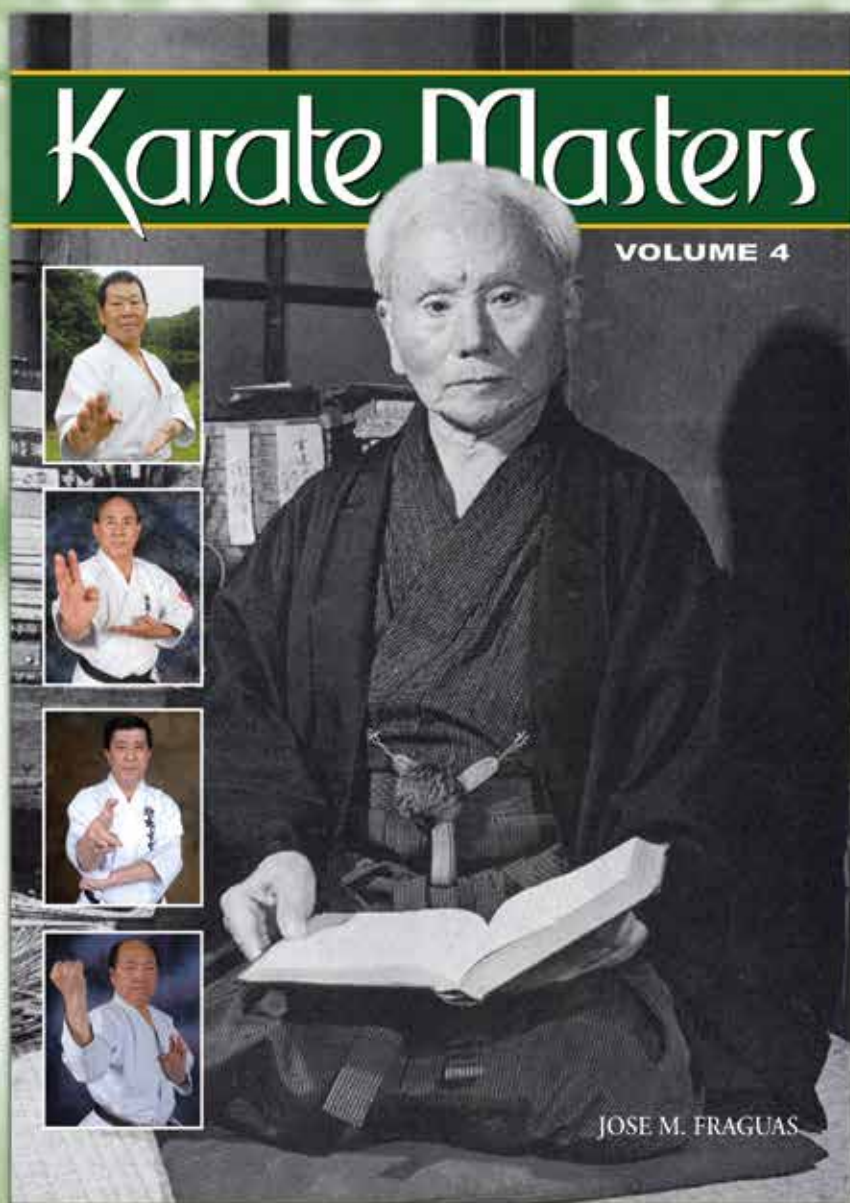
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REGARDS FROM THE DRAGON - Oakland

FULL COLOR!

**By George Lee
Compiled by David
Tadman**

Throughout their friendship, Bruce Lee wrote George Lee letters on a regular basis. Those letters touched on everything from Martial Arts philosophy and the development of Jeet Kune Do to George's creation of workout equipment for Bruce's private and personal training.



These letters express friendship and appreciation for a man Bruce Lee called 'my friend.' Periodically, George would take the letters out of a box, read them, and then reflect on the moments he and Bruce shared as close friends.

We've heard of Bruce Lee the man and legend. Until now, however, we did not know Bruce Lee, the friend. The letters and photographs in this book document the close friendship that George Lee and Bruce Lee had. This book is for everyone who wants to know more about Bruce Lee behind the scenes and the friendship only a few knew about.

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By Jose M. Fraguas

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REGARDS FROM THE DRAGON - Seattle

FULL COLOR!

**By Taky Kimura
Compiled by
David Tadman**

It was in Seattle, Washington, where Bruce Lee met a man by the name of Taky Kimura. Taky would not only become one of Bruce's top instructors in the Jun Fan method of Martial Arts, but he would also become Bruce's closest friend and confidant.

In this special book, you get a rare insight into the close friendship Bruce and Taky shared through their letters. These letters touched on everything from Martial Arts technique and philosophy, to Bruce's accomplishments within the world of television and film industry.

Above all, the letters in this book express the care and appreciation for a man Bruce Lee called his "best friend."

Throughout the years, Taky would take these letters out, read them and reflect on the special moments he shared with the "Little Dragon," letters that until now, have never been shown to the public.

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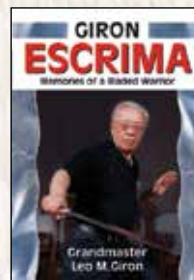
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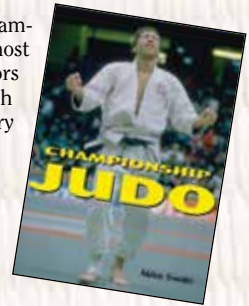


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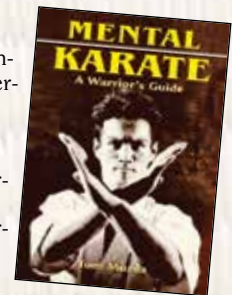
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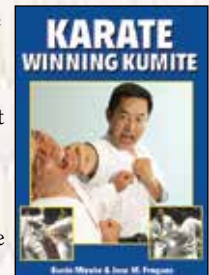


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This is the perfect guide to understand offensive and defensive tactics as used in elite competition, making it the most authoritative handbook of its kind about the subject of Kumite. This book is for all students attempting to bridge the gap between Karate basics and winning tournament competition.



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**MARTIAL ARTS LEGENDS:
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**GIRON ESCRIMA
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Estilo De fondo

Estilo De Fondo: *estilo* is style, *fondo* is anchor. In Filipino terminology, Estilo De Fondo means to hold your ground or anchor yourself in a solid position. This may be called a blocked or closed style, like when a door is closed, one must either use force to break in or look for other openings.



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Macabebe is the name of a town in the province of Pampanga. These men from Macabebe introduced an art of self-defense using two long sticks; this style is characterized by the interweaving motions of the sticks and is also known as *sinawali*, the weaving style.



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Estilo de sonkete is a thrusting and poking style using such rigid weapons as a bolo, panabas, or baston (stick). In this style, the escrimador thrusts his weapon into an opening in the opponent's guard.



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In the art of Giron Arnis Escrima, estilo de abanico refers to a bolo knife defense that—with the flick of the wrist—wards off strikes or thrusts coming from the front. This is one of the fastest motions used to deflect an attack, allowing the defender time to reposition himself in a more favorable location or posture.



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Larga Mano

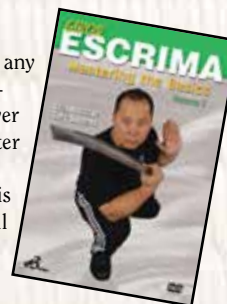
The term *larga mano* literally means “long hand” and implies the ability to extend one's reach. Reaching your opponent without jeopardizing safety is foremost because one can disable his enemy with less chance of getting hurt or killed. To employ this style, a practitioner must know how to systematically use a longer weapon.



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The purpose of this training DVD is to illustrate blade and stick disarms against an armed opponent. In the Giron system, we are taught to direct hit the target with the blade, but in some encounters it may be necessary to apply disarming techniques or pass the attacker to engage oncoming attackers.



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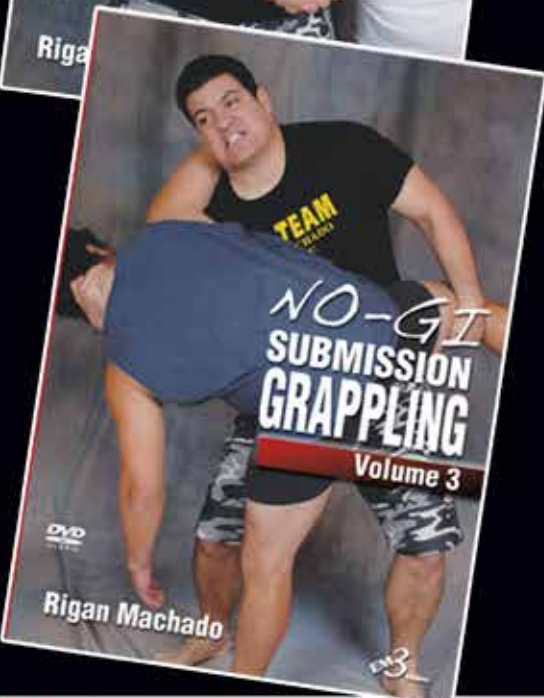
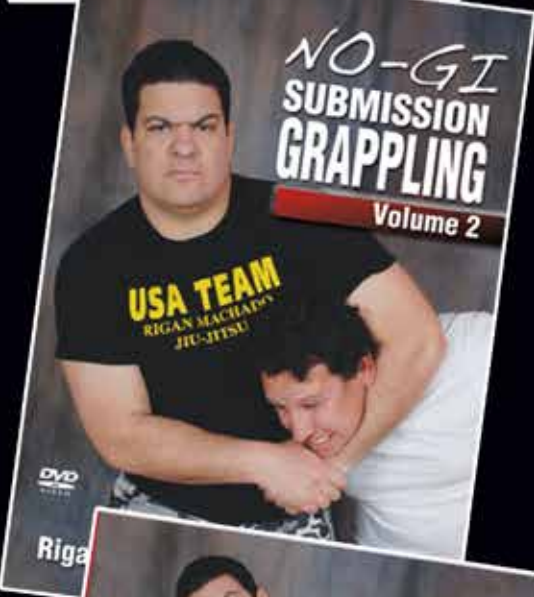
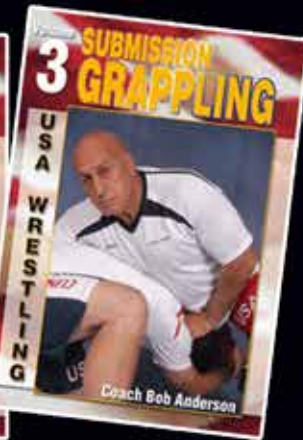
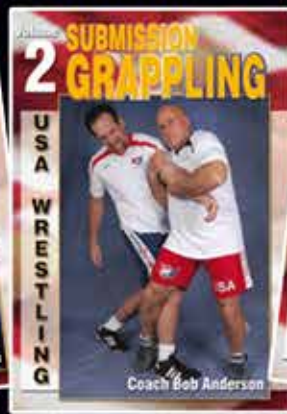
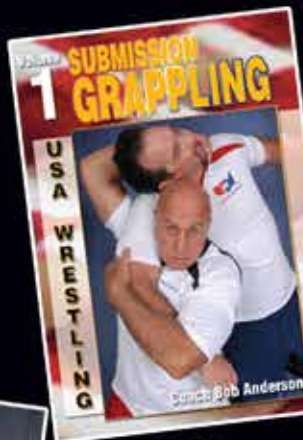
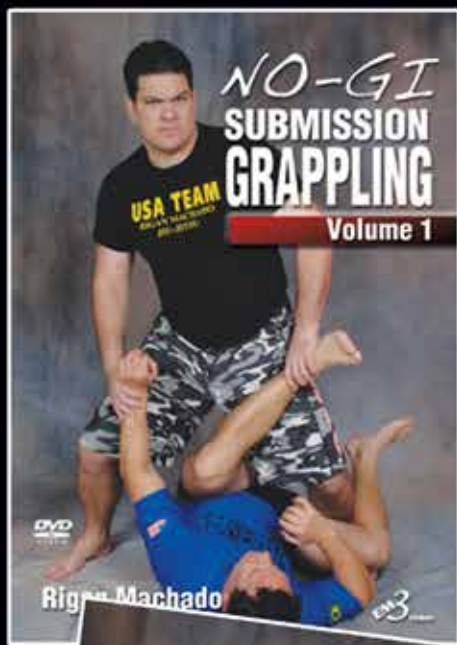
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The De Fondo style encompasses blocking, parrying, deflecting, and evading techniques. In this De Fondo series #2 training DVD, we will illustrate and defend from the number 6 to number 12 angles of attack. The angles of attack are related to the areas of the body toward which the attack is delivered. The De Fondo style is the foundation of Giron Arnis Escrima/Bahala Na Martial Arts.



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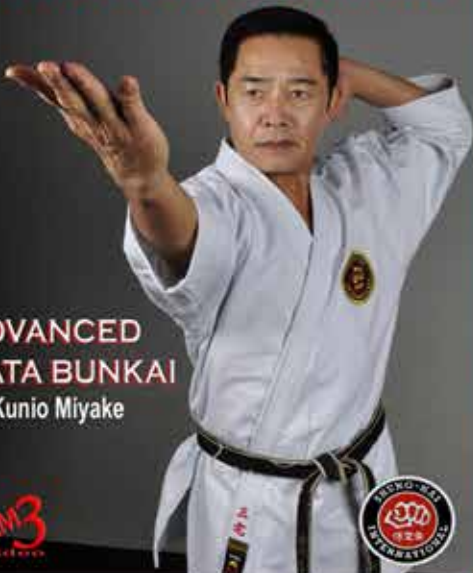


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Vol. 1 - Classic Judo Masters (103 minutes), includes 47 senseis and shows the great Judo legends like Kotani, Ishikawa, Mifune and many others. These are the men who were considered the "protégés" of Grandmaster Kano. This footage has never seen by the public since it was shot over 60 years ago in Japan. Author Hal Sharp recounts stories of each master from his own experience.

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CLASSIC JUDO Vol. 4-5-6 • # 233 - \$69.95 - ISBN: 978-1-60661-002-2

Vol. 4, Classic Judo Competition Techniques (63 minutes), shows masters Osawa, Matsushita, Asahi, Hattori, Shibayama, Miura, Ikeda, Yoshiaki and Mizutani explaining their favorite techniques. They show the timing, the control, the combinations, and the applications of each technique plus the ground work and counter-throws for which the masters became famous.

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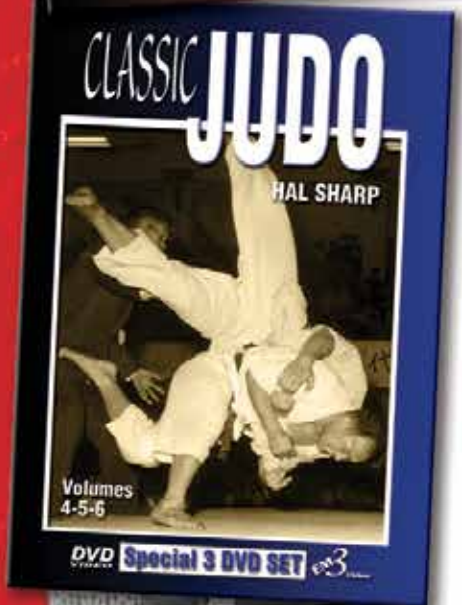
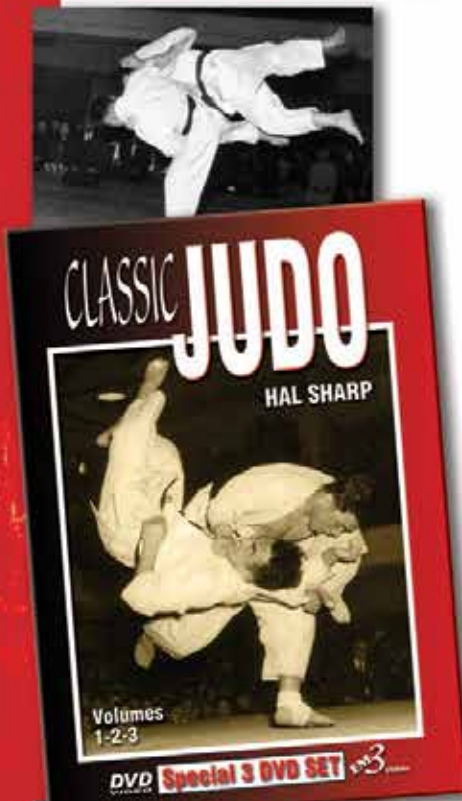
Vol. 5, Favorite Judo Techniques Of The Masters (64 minutes), brings the Judo's top masters that Jigoro Kano himself trained. The great masters at their best! Shot in the early 1950's at the Kodokan and in village dojos in Japan by Hal Sharp. This is the way Judo is! Author also uses little yellow filters to isolate the exact nuances in many of the techniques.

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Vol. 6, Tsukamoto's Judo & Self Defense (48 minutes), shows Master Tsukamoto's practical Judo method against strikes and knives attacks. Master Tsukamoto created this method based on his practical experience in combat. This DVD includes a 'bonus' section with Hosogawa's "Taiho Jutsu", the method used in the Tokyo Police Department.

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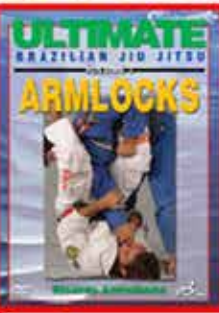
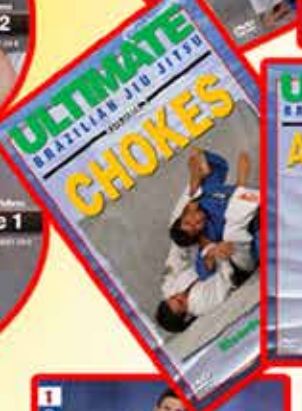
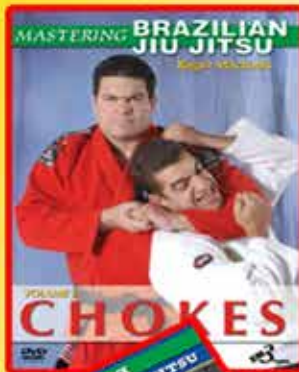
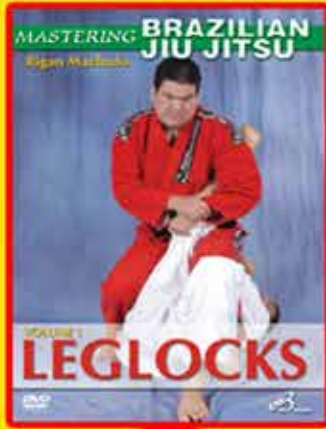
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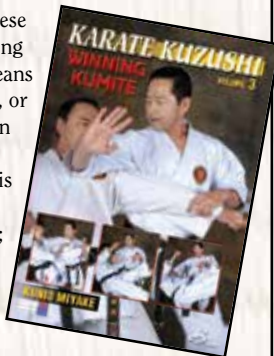
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 By Kunio Miyake

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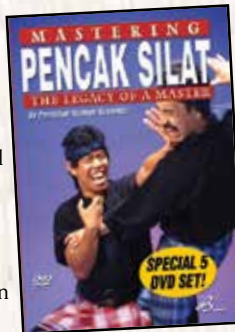
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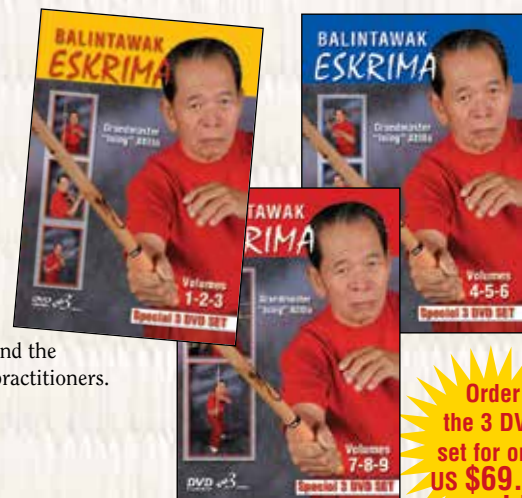
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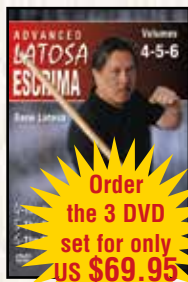
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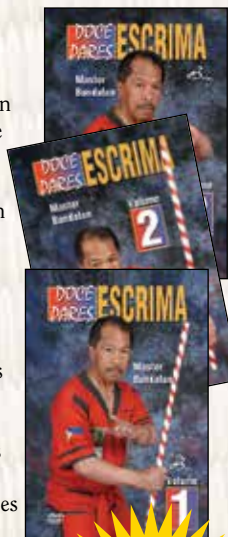
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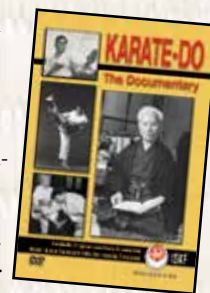
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MY NAME, MY STORY

By Liger Lam

To explain who I am I must begin at the most logical place—the beginning—and state my name. I am Tiger. I was born a Tiger. My mom named me Tiger because she liked the idea of naming me after the year I was born, something powerful and unforgettable, and in doing so, thrust upon me the same characteristics.

My grandmother did not share the same belief. Voicing her deeply held Chinese superstitions in her reproachful tone, she said, “You don’t name a baby girl Tiger! What if she turns out soft and meek, like a rabbit?”

But I do not see it this way. My name propelled me through the gates of my Kung Fu school when I was four years old. I was decidedly set on becoming a Shaolin Kung Fu warrior, a conviction I reached at a movie theater. The film depicted a princess who, by day, resided in an elaborate palace, and by night transformed into a deadly martial artist. She was not only beautiful and soft, but also strong and dangerous—a Crouching Tiger, Hidden Dragon. Sitting in my seat, eyes fixated on the screen, I saw myself staring back.

The following surrounding my introduction into the Kung Fu world that I have heard reiterated to me countless times is truly a testament to persistence and fierce determination. My Caucasian mother knew nothing at all about Chinese fighting but at my insistence sought out every Kung Fu school on the island, only to be automatically rejected by each one. When she finally called my Sifu Seng Jeong Au, although he was equally apprehensive about accepting a four-year-old, he decided to take a chance and opened his doors to me after hearing my name.

If one believes that everything in life happens for a reason, then it follows that I arrived at his studio in Chinatown by a kind of self-fulfilling prophecy. I found that within the world of Kung Fu coexisted the two worlds that I yearned to belong to at such a young age: the hard and the soft, the warrior and the princess, yin and yang—an iron fist cloaked by a velvet glove. I became disciplined in the force of the tiger claw and the ferocity of the tiger eye. I remember that on the wall of the original Kung Fu school hung a scroll painting of a crouched tiger in profile, teeth bared and claws curled, eyes focused on a point past the edges of the frame, like it was looking right at you. My Sifu Seng Au would point to this painting and tell me, “This is the tiger eye. This should be the level of your intensity.”

Though my journey in Kung Fu traces back to my early toddler days, I took up ballet only about one year earlier. Beginning first with ballet, I danced for many years alongside my Kung Fu training. I still have photographs of me practicing where I’ll be wielding a staff or a sword and wearing my Kung Fu sash tied over my ballet tutu. As both studios were in downtown Honolulu, my mom or dad would often pick me up directly from ballet and I would go straight to Kung Fu, without even sparing a minute to change clothes. As the intersection between my two arguably diverging interests became more prominent, my dance teachers repeatedly would express their disdain for anything that drew their





My Name, My Story

students' attention away from dance, threatened by students' involvement in other sports or activities. And, above all, academics came first. However, my Sifu embraced my love and passion for dance, telling me that my ballet would only help my Kung Fu, and vice versa. Perhaps this attitude is the reason I still to this day am dedicated to my martial arts career. It has never been about a race to the finish.

To add another layer to the story, it is worth mentioning the terms of the contract forged between my mom and my Sifu upon his acceptance of me as his student: I could only join on the condition that I did not quit from that point on until I was eighteen, the age at which I would be free to make my own decisions. While I still can't comprehend how this could even be guaranteed, nor do I think that any sane person would have agreed, this was the deal.

Thus, the question at hand and one question I get quite often is whether I've ever wanted to quit. The short answer is, yes. At a certain point, around thirteen or fourteen years old, and I was at the age where I felt like I was just going through the motions. My attention was focused on getting good grades in school and I had begun to take up other sports on the side. I just wanted to hang out with my friends, and was starting to lose interest in that which was so engrained in my life from practically the start. From my experience, motivation will come and go, which is why dedication must always precede. One of my favorite quotes that reminds me of this goes something like, "what separates successful people from those who are not, is that successful people work hard when they don't want to." Obviously, I did not quit, and I am glad I didn't. Above all, Kung Fu teaches discipline, a form a discipline that can be applied to all aspects of life. Any activity, especially self-defense training, demands a high level of physical discipline and years of conditioning one's body. In Kung Fu, one must have discipline to stay low in the stances, to keep one's eyes trained on the hands, and to build a level muscular strength and development required to properly execute the moves and techniques. This does not need much further explanation. But the driving factor that gets me to train day in and day out is a result of mental discipline.

From my experience telling others what I do, when people hear Kung Fu, they immediately think of Bruce Lee, Jackie Chan and the choreographed fight sequences straight out of Kung Fu movies. Indeed, they are not wrong, as honing one's self defense skills is a major component of Kung Fu. But beyond that, there is a strong creative and spiritual element of Kung Fu, which broadens, yet is crucial for the development of the fighting technique. I also feel like after years of training I finally see the spiritual essence of Kung Fu in play, often what one refers to as the martial energy. I used to want to learn how to fight and did not see that only until I was a skilled martial artist could I become a skilled fighter.

I credit the discipline and maturity I gained through doing Kung Fu with my success in academics. Though I've always been an ambitious and conscientious student, I believed Kung Fu sharpened my awareness and my approach to schoolwork, so that I could better engage with the specific material and approach challenges with a cool and calculated demeanor. Though I didn't think about or understand the connection at the time, I realized I applied the same focus and concentration that I used in my training to schoolwork. I felt confident in engaging with complex material rather than intimidated, and I believe that the dedication I had to Kung Fu and the responsibility I took of my growth in martial



arts transferred over to my endeavors in school. Kung Fu also taught me patience, another highly important value that benefitted my growth academically. Though I see extreme value in goal setting, for me Kung Fu was never about instant gratification, or like I said, a race to the finish line. Every critique of my forms, for example how I sit in my stance, my weight distribution, or how I should integrate my hip movement to generate momentum, my Sifu Seng Jeorng Au directed to me at a precise time when I could properly absorb it; it was fed to me only when I was ready receive it. It is one thing to be a great martial artist, but another to be a great Sifu, something that I aspire to be. I am extremely grateful that I have spent enough time in Kung Fu to where I am starting to see what it means to be a great teacher, and I have learned as well from my own trial and error as an instructor. Knowledge is power, and there is a certain responsibility to give the right critiques and share one's knowledge at the right time, when that student is ready. It is meaningless to share with someone who cannot yet grasp a concept or has not hit that stage in their own personal development. But the beauty of this, is that there is no finish line; I can always learn something new—even from myself. What I mean by this is that a better understanding of a movement or technique can sprout in one's own mind through consistent practice and “play” with the set. I trained alongside other students, adults and adolescents, that would come in and train hours per week, sometimes double as me, to progress as rapidly as possible through the testing requirements. I've seen people speed through relentlessly for three or four years only to quit after earning black sash. Maybe it's because I was so familiar with my Kung Fu and my family there, that training felt like I was home, something so natural and routine, not something I needed to race through. But a part of me thinks that it's something more than this—that maybe it is the nature of the art itself that keeps attracts patient and dedicated practitioners around.

Beyond wanting to become a martial artist, seeing *Crouching Tiger, Hidden Dragon* inspired me to use my Kung Fu as a career in film. Indeed it is with the same intensity and determination that got me started that I plan to use in becoming a Kung Fu actress. In one of the most dynamic scenes from *Crouching Tiger*, Michelle Yeoh faces off against Zhang Ziyi, fighting with multiple weapons one after the other. She attacks with a spear, double daggers, broad swords, and attempts to swing an immensely heavy tiger fork, which immediately topples over. When I train with these same weapons, I envision myself acting in front of a camera and flying through the air on an invisible wire. Each move feels like a snapshot from a choreographed Kung Fu movie that remains unbeknownst to the rest of the world.

Myself, I don't think I ever will have the perspective to truly see my own full potential, but I believe in it because of the growth I have made thus far. For most of my time in Kung Fu, I was very skinny and slight of frame, relying on my speed and smoothness of motion to produce power and beauty in my forms. Though I never questioned, I thought it strange that my Sifu spent so much time with me drilling technique, rarely feeling the need to emphasize sparring or one-on-one combat, which is that everyone instantly associates with martial arts. And only recently have I understood the necessity of my fifteen plus years of this pursuit towards a mastery of technique. Perhaps I was mentally ready long ago, but now I have matured enough in my physical strength and muscle development to take what I know and begin to apply it towards combat. I have found it myself difficult, if not almost impossible, to see immediate progress. But there is a certain level of trust that I chose to place in my journey as a martial artist, and a conscious decision to appreciate of the little achievements and improvements that all come together and foster a greater whole. I believe the intensity and determination that got me in Kung Fu in the first place will continue to be my foundation towards becoming a talented martial artist in real life and in my career, and one day a respected Sifu. 🐅



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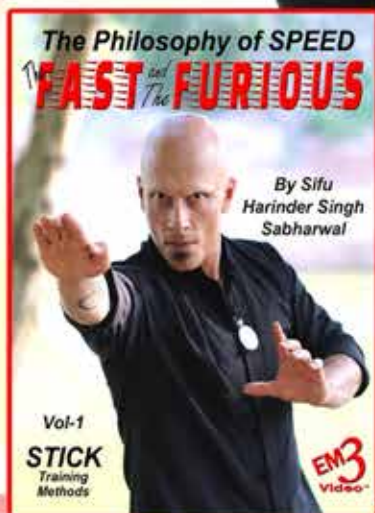
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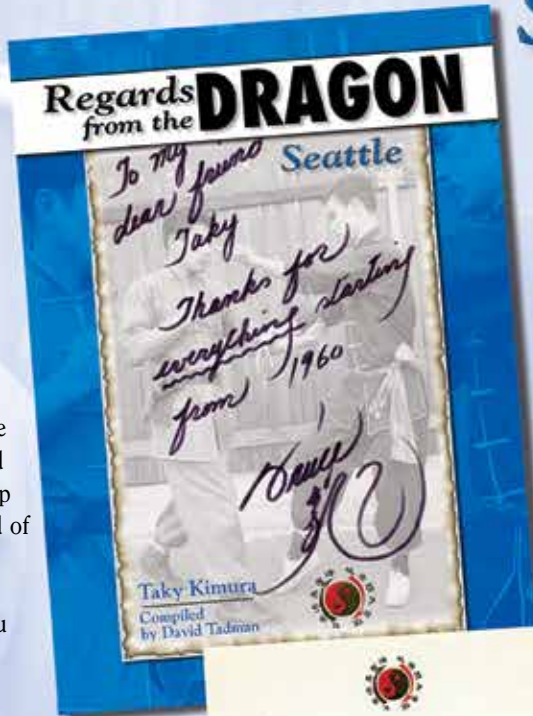
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Regards from the DRAGON Seattle

By Taky Kimura
Compiled by
David Tadman

It was in Seattle, Washington, where Bruce Lee met a man by the name of Taky Kimura. Taky would not only become one of Bruce's top instructors in the Jun Fan method of Martial Arts, but he would also become Bruce's closest friend and confidant. In this special book, you get a rare insight into the close friendship Bruce and Taky shared through their letters. These letters touched on everything from Martial Arts technique and philosophy, to Bruce's accomplishments within the world of television and film industry. Above all, the letters in this book express the care and appreciation for a man Bruce Lee called his "best friend." Throughout the years, Taky would take these letters out, read them and reflect on the special moments he shared with the "Little Dragon," letters that until now, have never been shown to the public.

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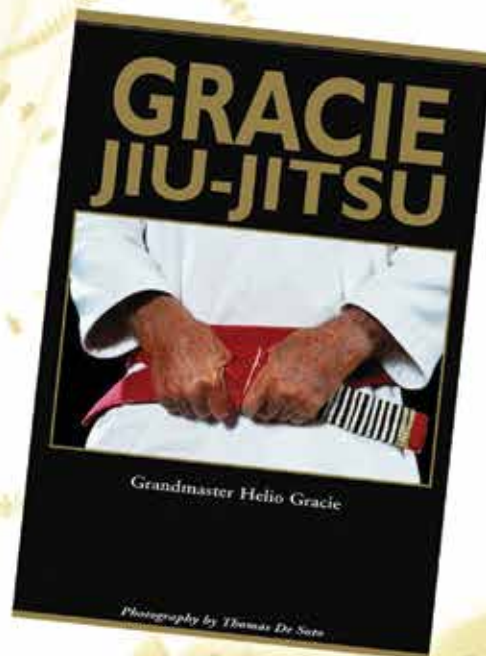
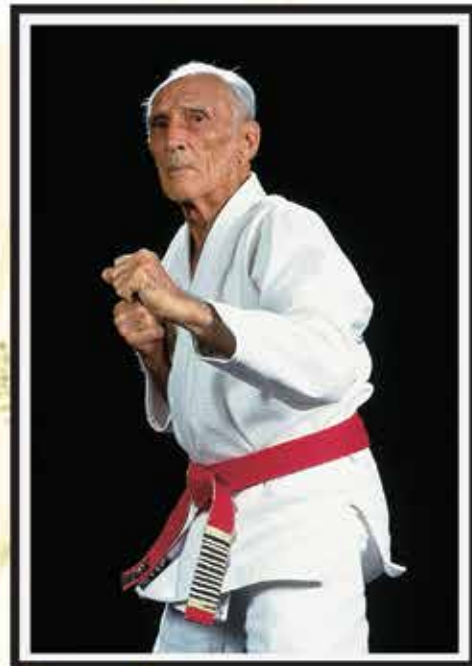
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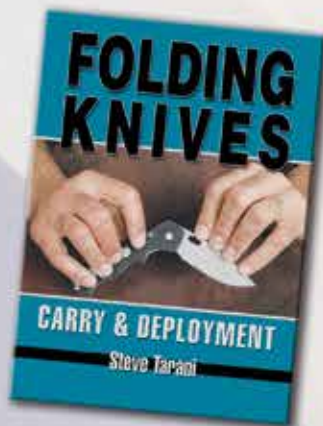
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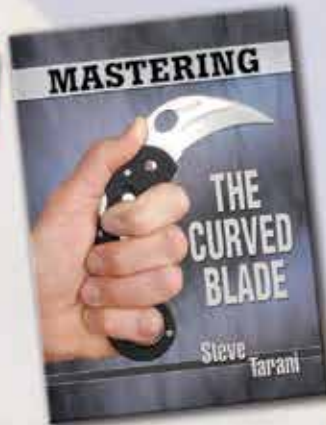


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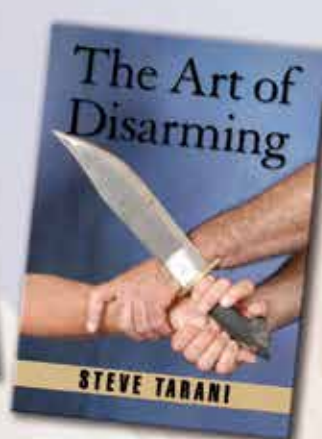


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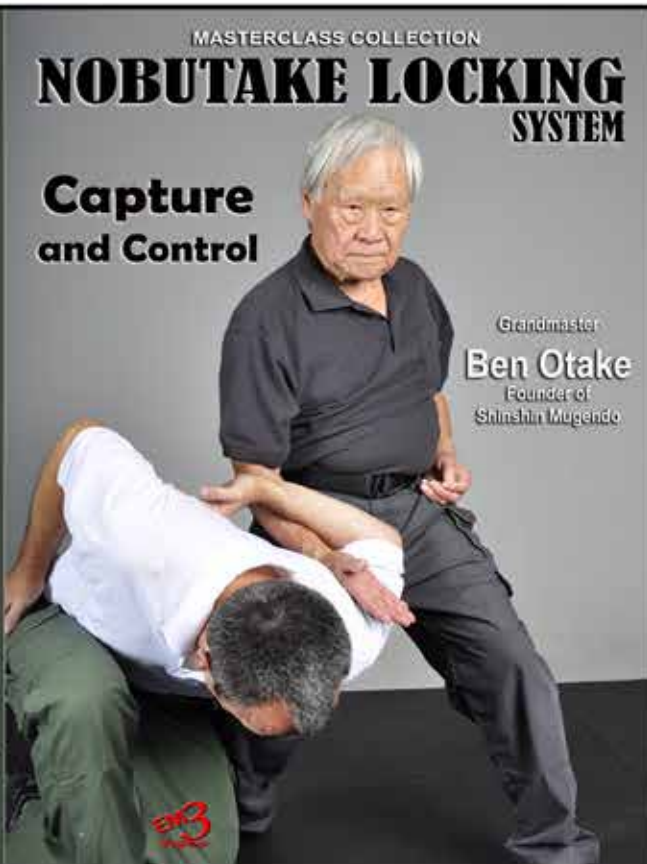


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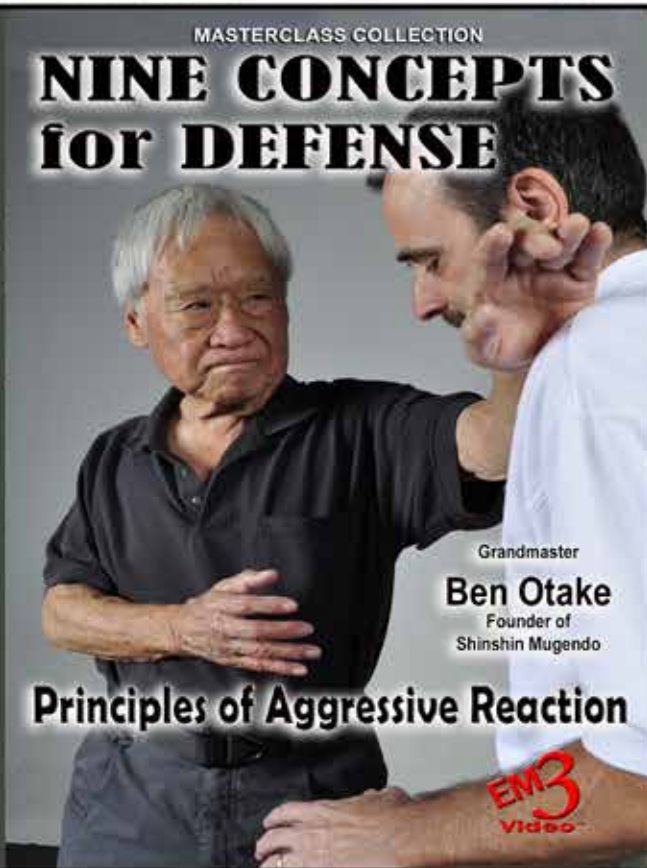


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He rampaged through the world, monopolizing the high rankings in many tournaments, establishing legendary fame. Known for his leopard-like carriage, beautiful jumping techniques and adaptations, his unique karate style fascinated karateka all over the world.

He met Yohji Yamamoto, an admirer of his "killing blow" karate, and in April 2000 he established the Karatenomichi World Federation to develop further his idea of karate. The concept behind the Karatenomichi World Federation is that the essence of karate is technical, and that exactly this is where karate starts.

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- MALCOLM DORFMAN SHIRAN 9TH DAN**
- Deputy Director of Karate-do Association of South Africa (KASA)
 - Chief Instructor - Karate-do Association of South Africa (KASA)
 - Africa & Asia Continental Director - Karate-do Association of Africa (KAA)
 - Founder and Chief Instructor - Budo Karate International

Member of the "Spartan" South African national team from 1972, commencing in 1970 and "Springbok" again in 1975.
 Referee
 Chief Referee in South Africa for 23 years, commencing 1988.
 International Referee in several international organizations.
 Coach;
 National Coach of the national "Proton" South African National Team) in 1991.
 International Championships development.
 Winner of several International titles in a competition career that spanned 27 years (1967 - 1993)
 South African All-ages Karate.
 Founder member of Karate-do Association of South Africa (KASA) in 1993.
 Awarded 5th Dan by KASA for valuable assistance to the development of karate in South Africa.
 Former National Technical Monitor for 10 years in 3 decades.
 Former Chief Referee - Awarded 6th Dan in 2002.
 Status in Japan - 9th Dan.
 Deputy Grandmaster of Karatenomichi World Federation (KWF).
 Member of the Karatenomichi World Federation 'Kata-Technical' (Supreme Master Panel) - one of the original three members.
 Holds the highest rank ever awarded to a Western member of a Japanese Shotokan mainline association.
 Awarded the rank of 4th class Instructor, A-class Expertise in Karate-do by the Japan Karate Association (JKA Association) in 1994.
 Re-awarded to the rank of A-class Instructor, A-class Expertise in Karate-do by the KWF on its inception in 2002.
 World Champion (Shotokan) of the KWF World Cup from 2002-2007.
 Appointed by the World Shotokan Karate-do Association (WSKA) as the continent Director in 2001 and re-appointed as the Continent Director in 2015.
 Member of the WSKA Referee Qualifications Panel for the World Championships since 2005.
 Appointed by the World Shotokan Karate-do Association (WSKA) to the newly formed 3-man Referee Commission in 2013.
 Founder and World Chief Instructor of Budo Karate International.



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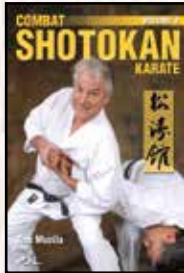
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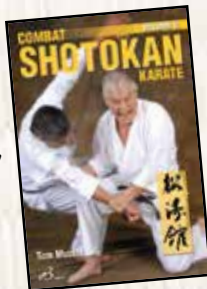
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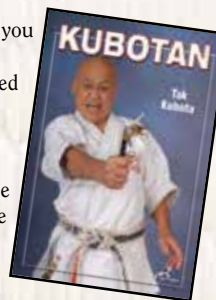


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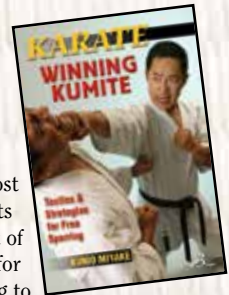
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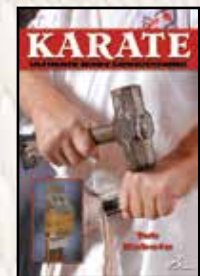
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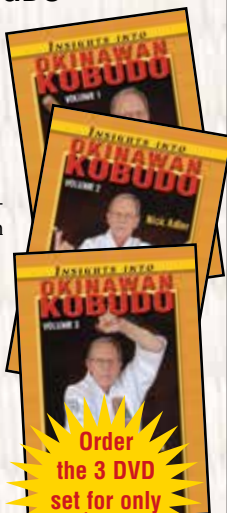
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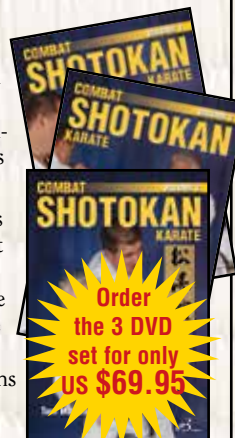
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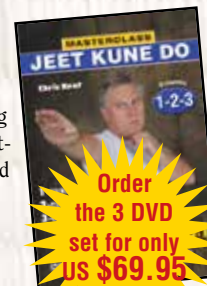
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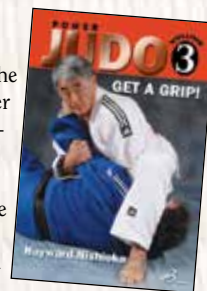


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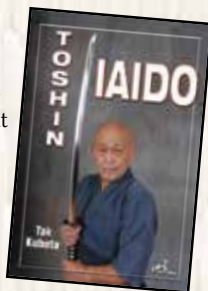


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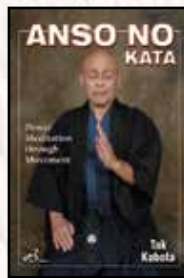
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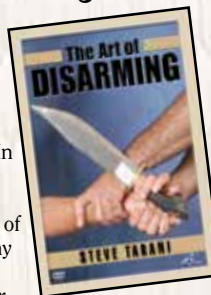


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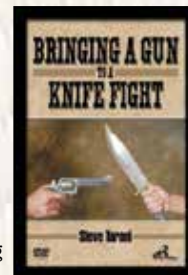


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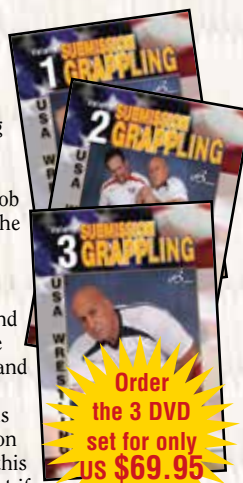
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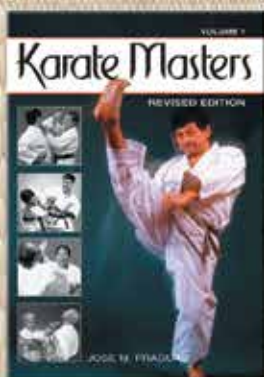
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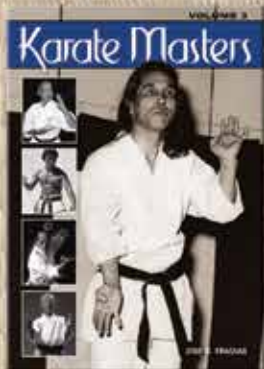
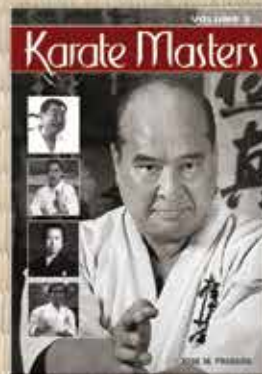
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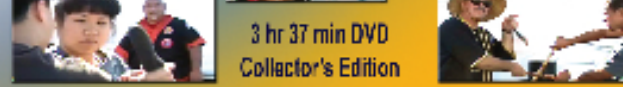
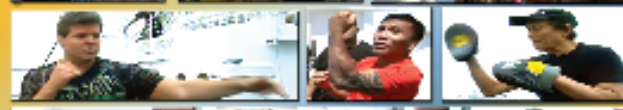


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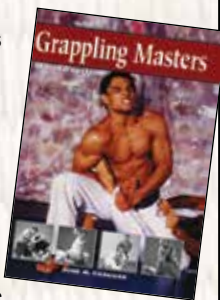
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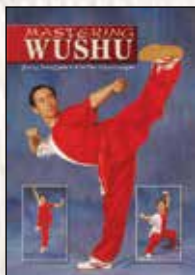


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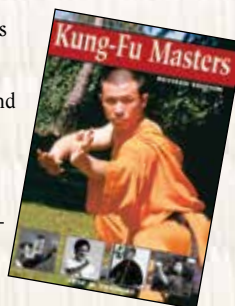
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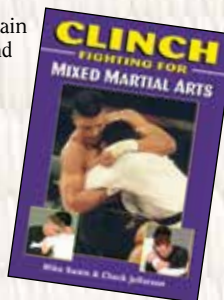


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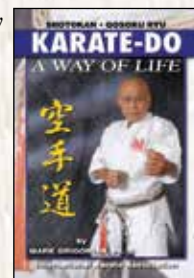


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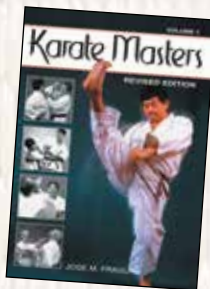
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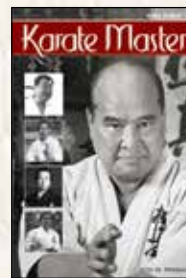


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Sifu Francis Fong - has over 50 years of experience in Wing Chun Kung Fu, and is recognized as one of the top Wing Chun instructors and martial artists in the world. In addition to actively teaching students at his academy, Sifu Fong has trained both amateur and professional fighters for competitions, appeared in movies and television, and traveled both internationally and throughout the U.S. to teach his highly regarded martial arts seminars, as well as conducting innovative business leadership and motivational seminars for major corporations. Sifu Francis is an honorable member of the Defensive Tactics Instructor Association of the state of Georgia, and has been a certified "Head Police Defensive Tactics Instructor", whom has trained police officers, S.W.A.T. teams, and "Fort Benning Rangers" in close quarters tactics. Due to his diverse background and experience, the U.S. Army sought his help in updating Army training manuals to include principles in the arts of Wing Chun, Muay Thai and Filipino Kali. He maintains "Special Deputy Sheriff" classification in the Training/Special Operations Division in the state of South Carolina.

Sifu Allan Lee (Lee Che Kong) - In 1967, Sifu Lee began learning Wing Chun from Sifu Lok Yiu, the second disciple of the late Grandmaster Yip Man. In time, Sifu Lee became an assistant instructor for Sifu Lok Yiu's schools. As a result of his good character, talent and dedication to the Wing Chun style, Grandmaster Yip Man chose Sifu Lee as a private student. This great honor allowed Sifu Lee to train intensively and complete the Wing Chun curriculum under the expert tutelage of Grandmaster Yip Man. In honor of the Late Grandmaster, Sifu Lee donated his residence in Hong Kong to establish the chief school and office of the Yip Man Wing Chun Martial Art Association. After leaving Hong Kong and arriving in New York City in 1974, Sifu Lee had the great fortune and honor of meeting Sifu Duncan S. H. Leung, another private disciple of the late Grandmaster Yip Man. Sifu Leung furthered Sifu Lee's knowledge of the art and together they ran a Wing Chun Kung Fu school in New York City. Sifu Lee has always maintained the utmost respect for, and an open approach to other martial arts and artists. In 1978 Sifu Lee was appointed Chairman and Director of the Yip Man Wing Chun Martial Arts Association, United States Chapter by Sifu Yip Chun, the older son of Grandmaster Yip Man.

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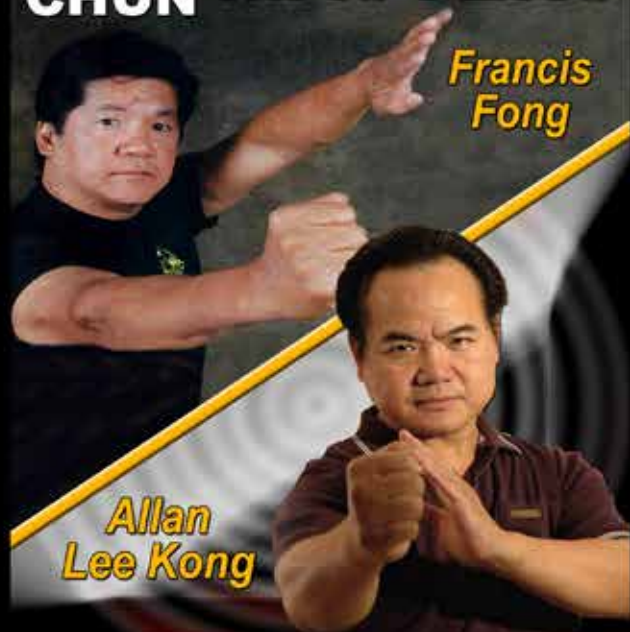
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Sifu Gary Lam (Lam Man Hog). Sifu Lam trained with Wong Shun Leung for over 15 years and was his head coach for 6 years. Sifu Lam distinguished himself by winning the Hong Kong full contact elimination tournament in 1978, defeating all challengers in three elimination fights. This fighting victory resulted in being awarded the coveted champions gold coin medallion, and gained him the respect and admiration of his fellow practitioners from all styles.

Sifu Lam has also been a competitive Hong Kong Thai boxer, and in the early nineties often served as a judge for Thai boxing matches in Hong Kong. Sifu Lam has been teaching Wing Chun Kung Fu and training Thai Boxers for over 20 years. He also had the honor and distinction of serving as the 1991 President of the Hong Kong Wing Chun Society.

Sifu Alan Lamb is from England. He is a Hong Kong trained master of Wing Chun and Chi Gung energy healing, with over 30 years of teaching experience under his belt.

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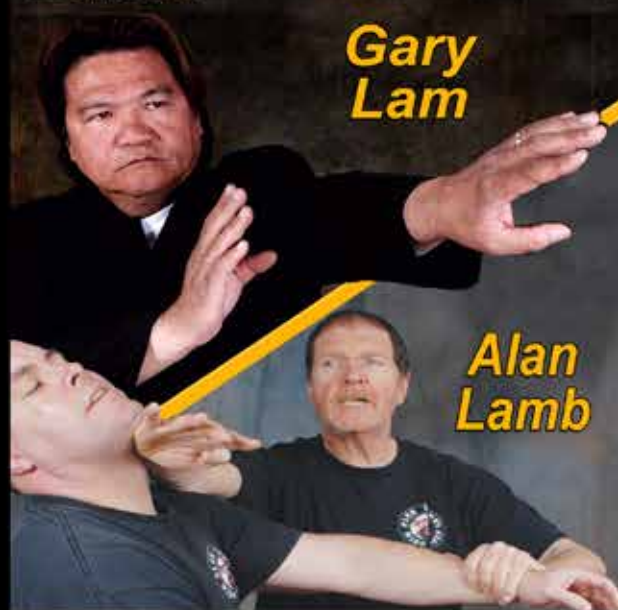
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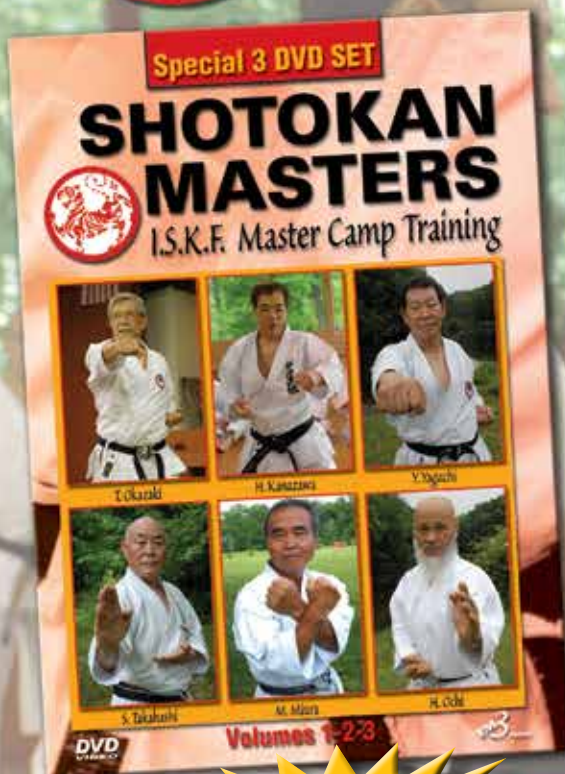
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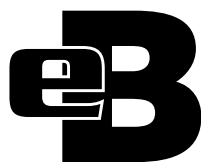
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STAY ALERT, STAY ALIVE

A Practical Guide to Counterterrorism for Everyday Life

By Jim C. Blount

Contained in this book is not the way, but simply a way to detect, defeat and disrupt a terrorist attack against yourself and your family. There is no magic bullet that will protect you in any and all circumstances. There are no guarantees that following this book to the letter will prevent your becoming the target of a terrorist group. There is no doubt, however, that by following these time-honored and tested principles you will be safer and better prepared than most citizens.

The tactics and techniques in this book have been practiced by U.S. Government employees who live, work and serve in dangerous environments. We have a phrase that we use – “written in blood”, and these techniques have truly been “written in blood”. Simply stated, we learn through the failures and experiences of others. In the world of counter terrorism it is often through the shed blood and sacrifice of innocent lives that we learn our most valuable lessons.

There is no doubt that the world has changed in the last few years and we must be prepared for the worst, even as we hope for the best. The information contained in this book should be considered an essential guide in your quest for personal safety.

Today's terrorist makes no distinction between soldier and businessman, man or woman, child or adult, student or missionary. To the terrorist we are all targets of opportunity – we are fair game. When they are faced, however, with an adversary who is well trained and versed in the terrorists' own tactics, and most importantly is willing to fight, most of these “bullies” will retreat and seek out an easier target. The techniques provided in this book are the “tools” that will help you to:

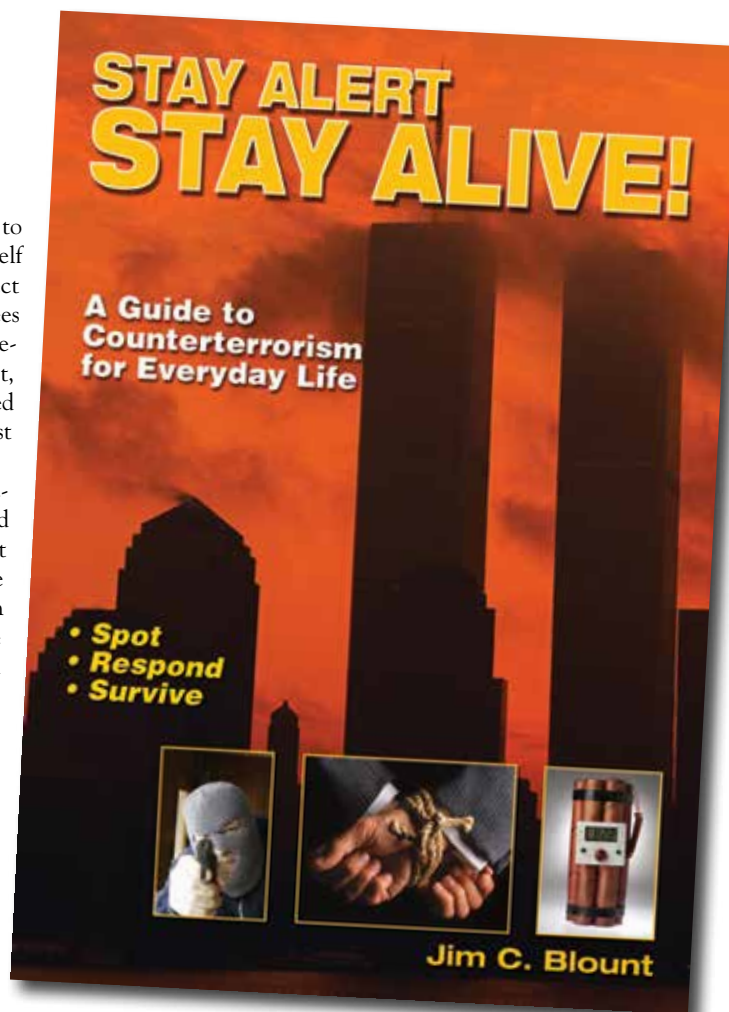
- Spot a terrorist incident before it occurs
- Respond quickly to a terrorist incident
- Survive an attack

As a society, we must become better prepared to detect and defeat terrorism, wherever and whenever it rears its ugly head. This book will help you to stay alert and stay alive through the diligent practice and incorporation of those techniques in your daily life.

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About the Author

Jim Blount is a retired 28-year veteran of the Central Intelligence Agency. His tenure in the CIA included assignments in the Office of Counterterrorism and the Office of Security. Additionally, he served as a senior instructor of firearms, defensive tactics and law enforcement special operations. Prior to joining the CIA in 1982, he was a local police officer and had served in the US Navy.

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Jeet Kune Do MASTERS



Sifu/Guro Dan Inosanto & Sifu Steve Grody

JEET KUNE DO MASTERS Vol-1

Sifu/Guro Dan Inosanto - Started his Martial Arts training as a child growing up in Stockton, California. As one of the top black belts in Ed Parker's Kenpo System, Inosanto was asked by Master Parker to escort Bruce Lee during the 1964 International Karate Championships. An immediate bond was formed between the two martial artists and Inosanto quickly became Bruce Lee's top student and loyal "point man". He can best be described as a man who seeks to transcend styles or systems in pursuit of the universal truths in Martial Arts.

Sifu Steve Grody - Considered to be one of the true "strategians" in the Martial Arts community, Steve Grody was responsible for educating many people in the early 90s with his videos on the empty hand aspects of Kali and Jeet Kune Do Trapping. Sifu Grody initially started his studies in the Southern Chinese Daoist system of Dao Dan Pai under the famous Share K. Lew, proceeded to spend thirteen non-stop years studying under Dan Inosanto, and then spent seven years studying privately with Edgar Sulte in Lameco Escrima. He also is noted for having his own cable access TV show teaching "Practical Self Defense" over the course of 15 years. He has continued to teach Jeet Kune Do, Filipino Martial Arts, Blade Combatives, and Nui Gung in his Downtown Los Angeles Studio.

TRT: 81 minutes - Item: 063-1 mm
ISBN/EAN- 8526684220654

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Jeet Kune Do MASTERS - Inosanto & Grody

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Jeet Kune Do MASTERS



Sifu Taky Kimura & Sifu Leo T. Fong

JEET KUNE DO MASTERS Vol-2

Sifu Taky Kimura - is the senior member of the JKD family and one of the Bruce Lee's closest friends. Bruce took him under his wing and made him his assistant in the Jun Fan Gung Fu Institute in Seattle. During the years following Bruce's death, Taky Kimura decided to be silent about his training and relationship with the founder of Jeet Kune Do. As a human being, Taky Kimura is extremely humble and respectful to his teacher and to the art that he received. For almost four decades, Taky Kimura have been teaching the Jun Fan method of gung-fu in his basement. He doesn't advertise for students and he likes to walk softly. As a teacher, he understands his students and supports them in any direction they decide to go. Since 1973 he has taken care of his sifu's grave and keeps it clean by visiting several times a week. "It's not a chore. It's an honor and a privilege. It's a humble way of paying back everything Bruce did for me."

Sifu Leo T. Fong - Long before people thought of the name Mixed Martial Arts, one man already was mastering the total approach to free fighting. There were others who combined techniques and created eclectic styles, but no one had integrated the basic fighting tools into one combat strategy that allows the fighter to move effortlessly and respond like a sound and an echo. In the early 1970s, Leo Fong created "Wei Kuen Do", which literally means the "Way of the Integrated Fist". He was inspired by his friend and colleague Bruce Lee to create his own fighting system based on his unique knowledge and skills in the martial arts. Leo had been living in the Bay Area and training in a variety of Kung Fu systems and other Martial Arts but he always had been a boxer at heart. Whenever he was asked to spar, he would forget about whatever particular style he was supposed to be training in that day and instead would fight like a boxer, but with the additional skills of kicking and grappling.

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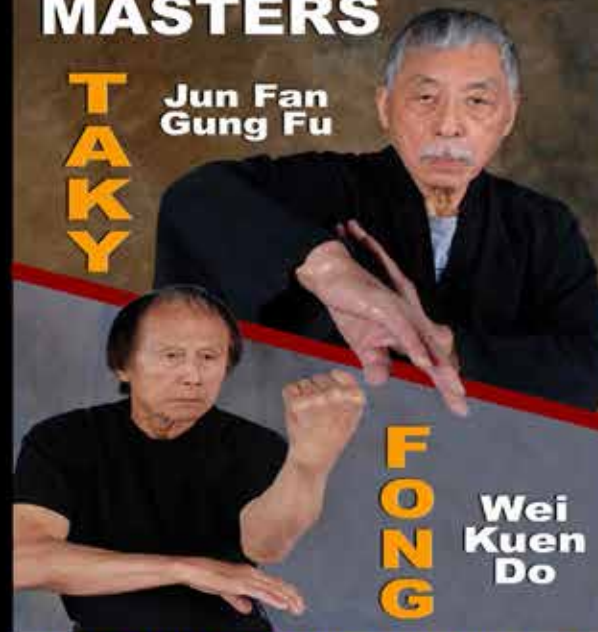
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Jeet Kune Do MASTERS - Sifu Taky Kimura & Sifu Leo T. Fong

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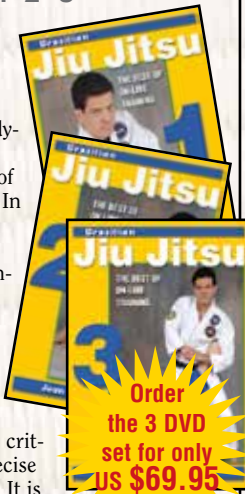
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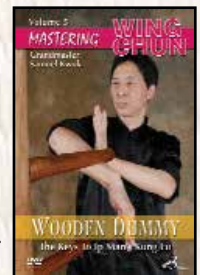
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Vol.5 - WOODEN DUMMY

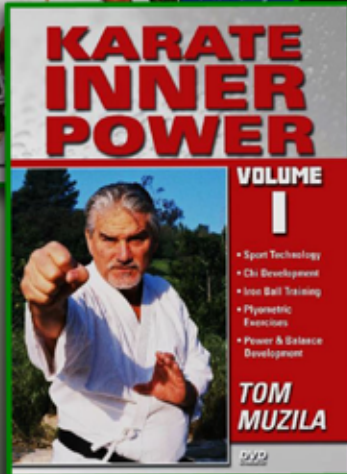
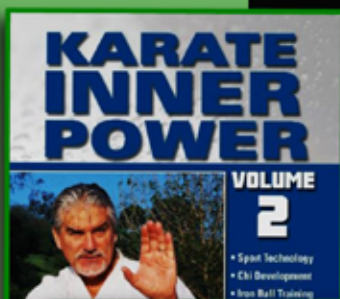
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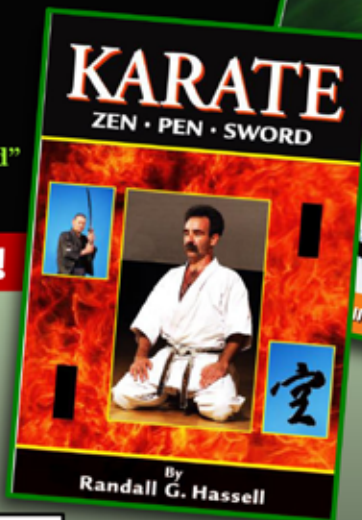
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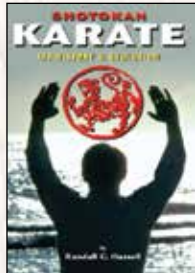


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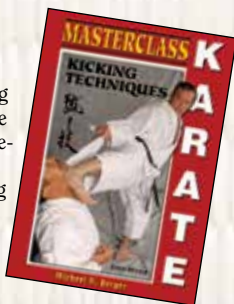


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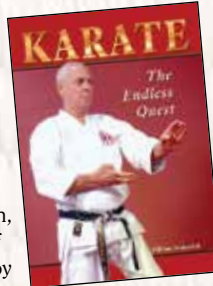


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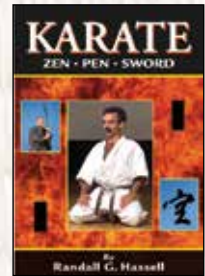
This book examines each of these aspects and explains why educators and parents are becoming interested in karate as an educational tool. It is a quiet but powerful work that is one of the best ever written about the philosophical aspects of Karate.



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**KARATE
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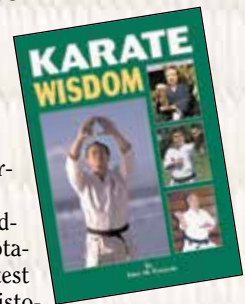
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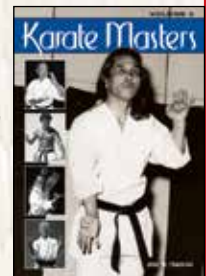
Drawing from his personal experience with legendary karate masters, the author presents for the first time in martial arts literature a single volume providing hundreds of quotations from the greatest Karate masters in history. Divided into eight chapters for easier comprehension, this work will give you many insightful words of help and wisdom for your martial arts journey.



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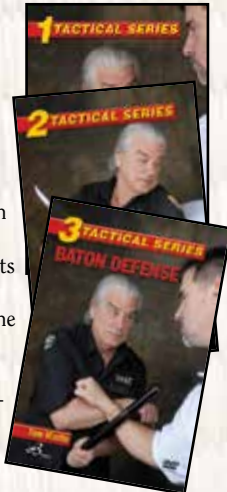
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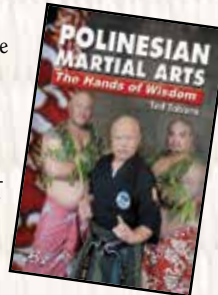
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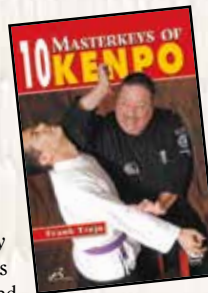


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What is a curved blade? Why would I want to carry one? What are the differences between a curved blade and a straight edge? Are they legal to own? How are they used? Although its origin can be traced to before the-middle ages, the production curved blade is a recent arrival to the modern knife community. In this volume, scope of study includes: Brief history, features, grips, stances, carry, deployment and usage of the curved blade in personal safety and defense.



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KAJUKENBO MASTERS



KAJUKENBO MASTERS Vol-1 with Clarence Emperado Luna & Chuck Turner

Clarence Emperado Luna

Kajukenbo is a hybrid martial art from Hawaii. The name Kajukenbo is a portmanteau of the various arts from which its style is derived: KA for Karate, JU for Judo and Jujutsu, KEN for Kenpo and BO for Boxing. It was developed in the late 1940s and founded in 1947 in the Palama Settlement of Oahu, Hawaii. The art was created through the cooperative efforts of five martial artists, each with a different specialty: Peter Choo, Frank Ordonez, Joe Holck, George Chang and Adriano Emperado. Kajukenbo training incorporates a blend of striking, kicking, throwing, takedowns, joint locks and weapon disarmament. Today, Kajukenbo is practiced all over the world in many different branches. In contrast to many traditional martial arts, students are not required to mimic their teacher, but are encouraged to develop their own "expression" of the art.

Chuck E. Turner

It is unique when a man develops a philosophy he can live and work by – but it is a much greater accomplishment when those around him choose to follow that philosophy. Grandmaster Chuck Turner was just such a man. He belonged to a group of martial artist who broke rules, developed new ways, and found hidden avenues for a higher level of knowledge when their fellow practitioners were stuck in old concepts and primitive training methods. As a leader, GM Turner's path was the solitary road of a personal quest. The road to a find a better way of doing things was never was an intent to gain independence from any teacher or system – or the result of a maverick attitude – but the fruit of an endless search for a more effective martial art.

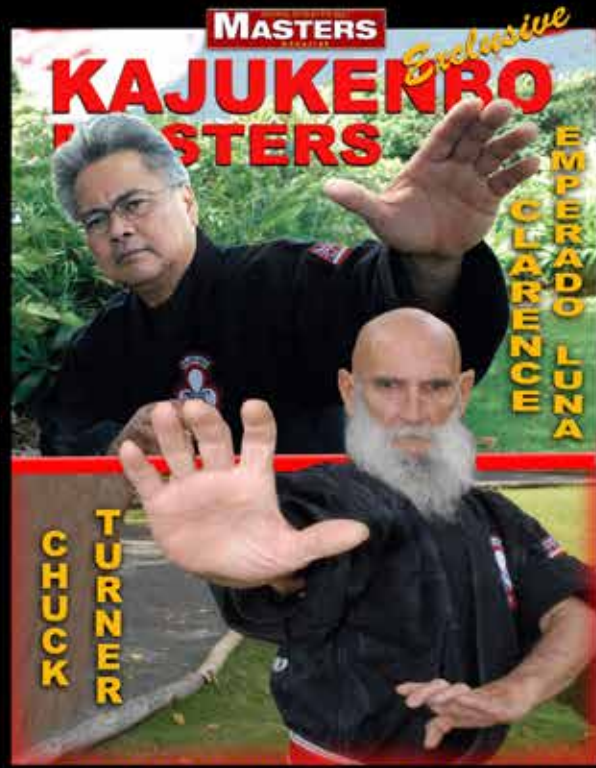
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KAJUKENBO MASTERS Vol-1 with Clarence Emperado Luna & Chuck Turner

065-1
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Vol. 1



THE DVD SERIES - Volume 1

KENPO MASTERS



KENPO MASTERS with Frank Trejo and Larry Tatum

KENPO MASTERS Vol-3

Mr. Frank Trejo's first experience with fighting began at the age of 7, when he started boxing with the instruction of his grandfather, Tony Dean Pina Jr. Grandpa Tony had two other brothers, Ray and Joe who were also very acclaimed to the art of pugilism back in the 1920's and 1930's. His formal martial arts training began with Shotokan Karate in 1966. Three years later he met and started training with the legendary Ed Parker. Being born and raised in a family of fighters Mr. Trejo was privy to many of the concepts and precepts that Mr. Parker created and devised. It was during the late 70's and through the 80's that Ed Parker would pick Frank Trejo to travel with him for demonstrations, seminars and world tours.

Larry Tatum began his study of Kenpo Karate in Pasadena, CA in 1966, and has become one of this style's most prominent figures. Recognized for his captivating seminars and articulate explanations of his art. Tatum enjoys a reputation as a gifted instructor and "teacher of Black Belts." Browse the site for info regarding Master Tatum's array of products to help your Kenpo grow to new heights, as well as information to his school in Sierra Madre, CA.

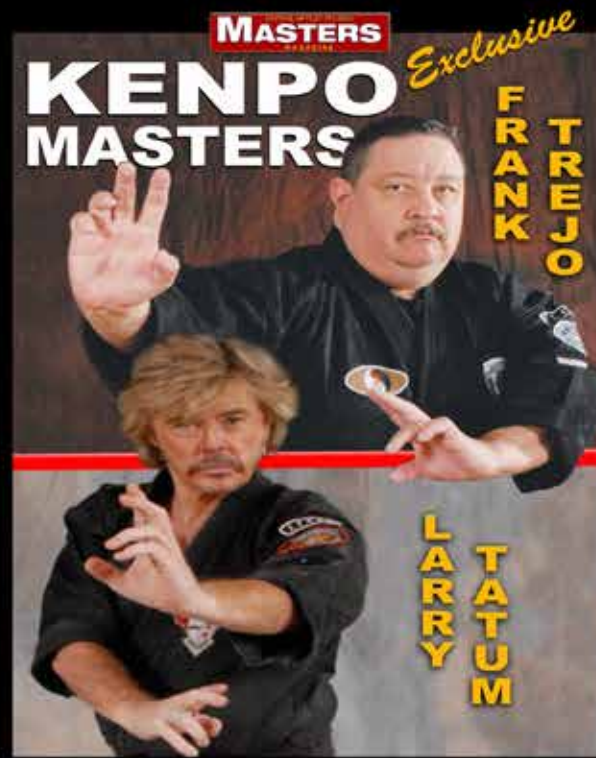
TRT: 71 minutes - Item: 064-3 mm
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KENPO MASTERS - with Frank Trejo and Larry Tatum

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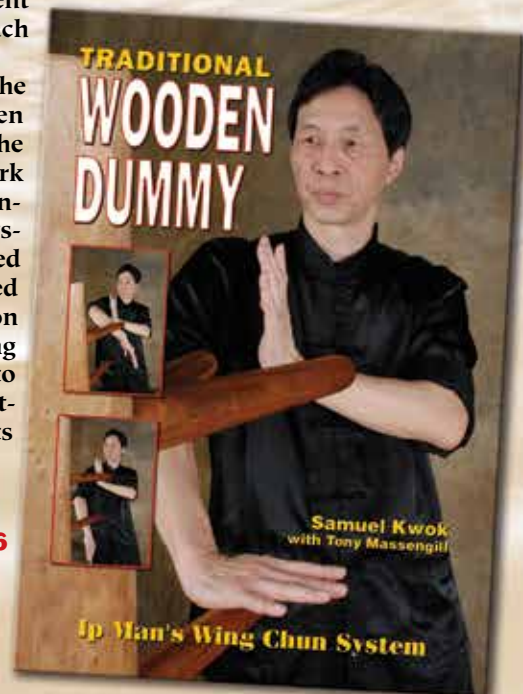
By Samuel Kwok & Tony Massengill

The Wing Chun Wooden Dummy is a training device designed to correct technique and structure as well as increase power, speed, accuracy, and conditioning. Learn the true Original Ip Man's Wing Chun Wooden Dummy form from Grandmaster Samuel Kwok. This book is a complete step-by-step guide to the Wooden Dummy hands techniques, legs application, and footwork. All the original sections are demonstrated clearly from start to finish, in different camera angles to facilitate easy and accurate learning. There also is a description of each segment and its most common training mistakes to improve not only your technique, but your level of understanding. In addition to teaching the skills on the Mook Yan Jong, Grandmaster Samuel Kwok demonstrates the combat applications on a partner, giving an excellent idea of the effectiveness of each movement.

While this book is about the Ip Man's method of Wooden Dummy training, many of the elements described in this work can be adapted in order to enhance the training of other systems as well. Those interested can use the methods presented here as a conceptual foundation to guide them in incorporating Wooden Dummy training into their personal training no matter what system of Martial Arts they follow.

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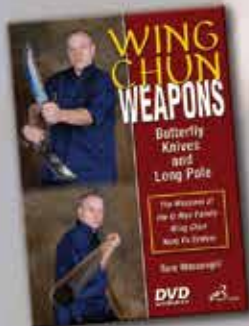


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NEW DVD RELEASES! NEW DVD RELEASES!

WING CHUN

Tony Massengill brings Wing Chun to life!



WING CHUN WEAPONS Butterfly Knives & Long Pole

Ip Man Wing Chun Kung Fu is quickly becoming one of the world's most popular systems! While much has been written and filmed about this method, little has been released on the Weapons training. Traditionally the weapons of the Wing Chun system are only introduced after mastery of the empty hand forms and Wooden Dummy training. It is said that Ip Man taught the knife form to only seven students. So this training has not been readily available, even up to our current generation!

The Long Pole teaches principles of long range weapons use and single weapon use. The Wing Chun Double Knives teach principles of close-range weapons and double weapon use. Also covered in this DVD is how the weapon training relates to empty hand use! In this DVD, 3rd Generation Ip Man Family Wing Chun Lineage Master Instructor Tony Massengill presents the weapons training and forms which have been passed to him in the direct lineage of the Ip Family. Material covered includes the traditional pole and knife forms, along with fighting applications and training methods.

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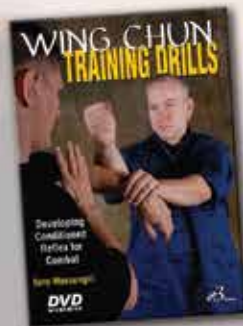


COMBAT CHIN NA The Art of Capture and Control

In this DVD, Master Tony Massengill presents a practical, application based examination of the principles and techniques of Combat Chin Na. The techniques of Chin Na are not for the squeamish. Applied correctly, Chin Na is designed to destroy the opponent's ability to attack or defend, through twisting, locking, and breaking the limbs of the opponent. The author explains the linking or bridging concept which is the key to practical application of the locking techniques of Chin Na. Methods of finger, wrist, elbow, and leg Chin Na are covered teaching both the mechanical and application aspects of the technique.

Master Massengill's background spanning 25 years working as a Police Officer, Firefighter and Paramedic in addition to over 43 years of Martial Arts study give him a very unique, practical and frightfully realistic approach to teaching. This is practical experience from the street, not theory based only from Dojo training and sport martial arts.

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Sifu Tony Massengill brings his unique blend of over 43 years in the Martial Arts combined with 25 years working as a Police Officer, Firefighter and Paramedic, to his teaching style. This is practical experience from the street, not theory based only from Dojo training and sport martial arts.

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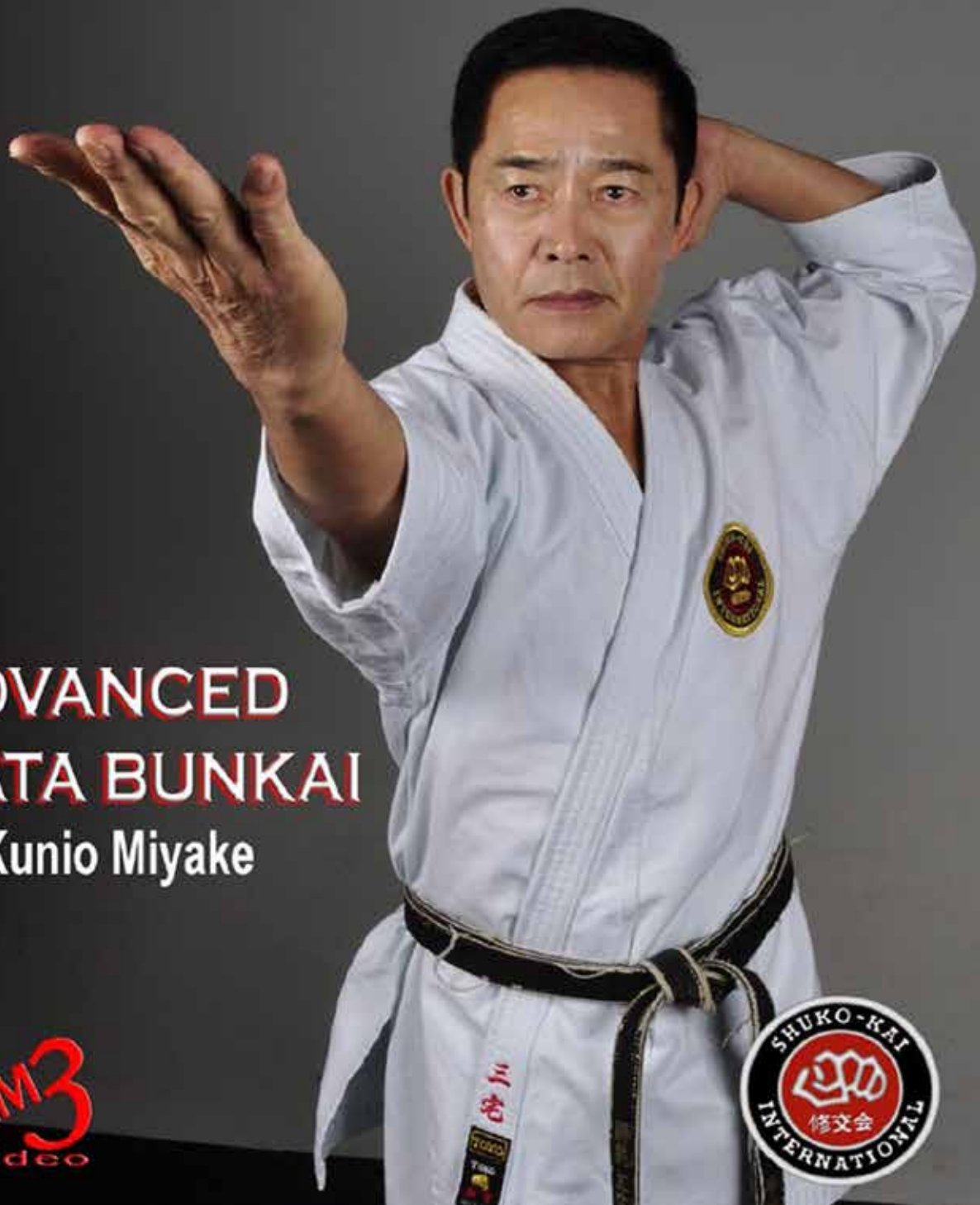
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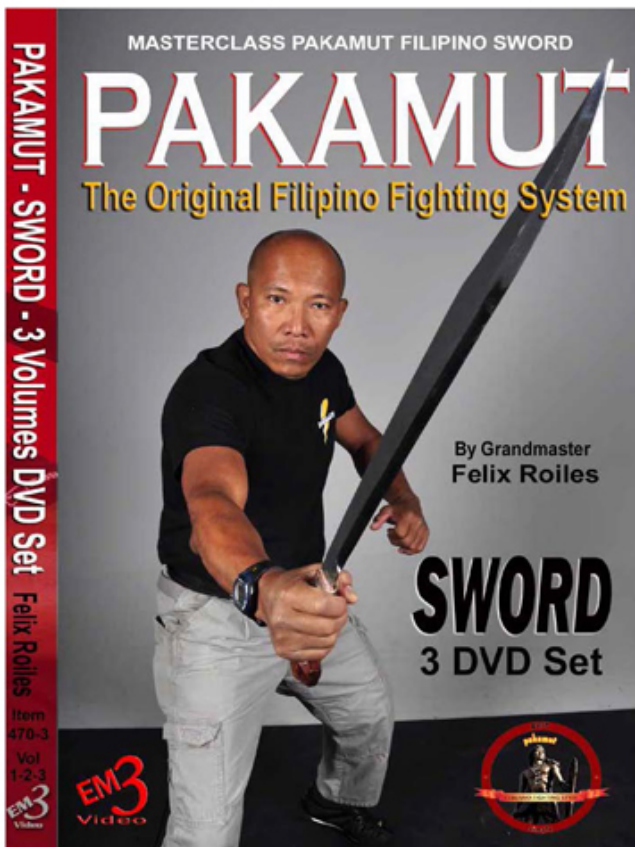
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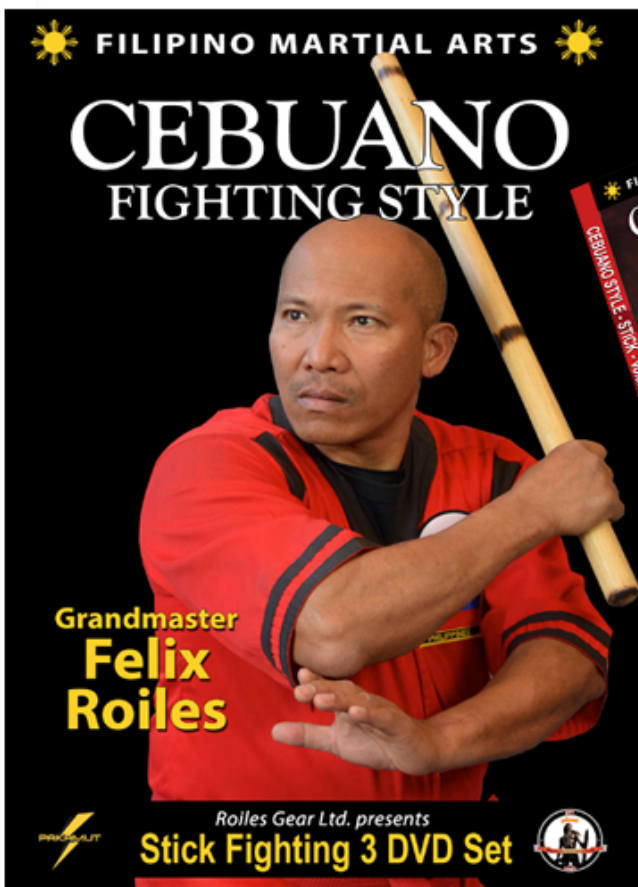
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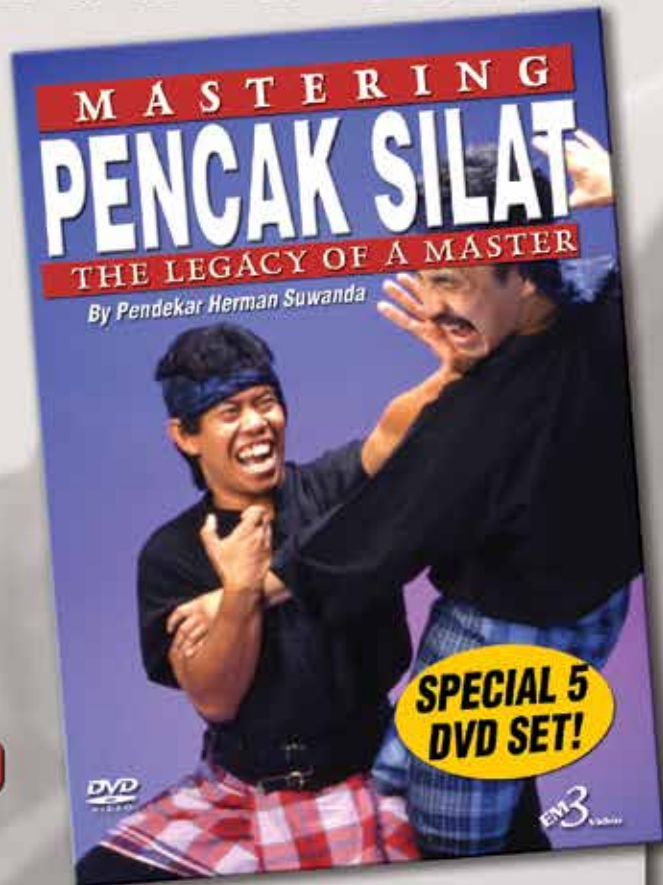
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By Kunio Miyake

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Demonstrated by Sensei Kunio Miyake, this 5 DVD set explores the Kata and the "bunkai" principles of the style, including hundreds of applications for all the forms of the system. This is definitely a master-class piece of valuable information. This series has a great deal to offer to all Karate-do students, from beginner to black belt level, as well as being a unique and enjoyable way to learn the

from the basic kata *Pin An (Heian)* to the more advanced forms of the Shito Ryu style. It is a true gem by one of the best Shito Ryu masters of our time. It includes many detailed techniques and comprehensive information that will vastly improve the practitioner's ability to perform and understand the traditional kata of the Shito Ryu style.

Some of the Kata featured in the 5 DVD set of this series are: *Pinan Shodan, Pinan Nidan, Pinan Sandan Pinan Yondan, Pman Godan, Matsumura No Bassai, Seipai, Seiru (Juroku), Matsumura No Rohai, Bassai Dai, Bassai Sho, Matsukade, Seienchin, Kururunfa, Wanshu, Jitte, Niseshi, Seisan, Tomari No Bassai*, etc.

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