

## Midori Yama Budokai

### Supplementary Spring Newsletter, 2007 written by Ron Rogers, Hanshi

“Learning has to be two way. If you do not learn from the student, he does not learn from you – he only mimics.” Andrew “Doc” Williamson, M.D.

The above quote is from one of Ken Baker *Hanshi*'s first instructors. Doc Williamson was Baker *Hanshi*'s first *Aikido* instructor. I was privileged to meet him and have him consider me a friend. Doc Williamson studied *Aikido* and *Kodenkan (Dan Zan Ryu) Jujutsu*. In addition to being a doctor and a *sensei*, Doc was also on the staff at Johns Hopkins Hospital – a very prestigious position. On the recommendation of Baker *Hanshi*, it was my great honor to promote Doc in *Midori Yama Aikido* and *Midori Yama Jujutsu*, officially recognizing what he had accomplished. Though I worked with him a very short time, I enjoyed his teaching and philosophy. He was very knowledgeable and willing to share his abilities in the martial arts.

Let's keep learning alive. Learn as you teach and continue to seek knowledge at the MYB clinics this year. MYB clinic is quickly approaching for Leavenworth, KS. Dates to remember are June 9 and 10th. June 9th at the University of St. Mary's and June 10th at the Sagasu School of Martial Arts at 322 Delaware. Starting to hit crunch time for the T-Shirt orders. Please mail in your checks and sizes to Ken Baker 2150 Shenandoah Dr. Leavenworth, Ks 66048-6533. We have a little longer time we can wait for final count for the banquet. If you can email me your order on the t-shirts even if the check isn't in the mail yet it would at least guarantee you a t-shirt from the clinic. The T-shirt will be in black.

### ***KIAI***

Taken from Rogers Hanshi's, *An Encyclopedia of Judo*: “In all forms of Japanese martial Arts, the term of ‘*kiai*’ is frequently mentioned. Outwardly, it is ‘simply a shout,’ but it has applications, physically and mentally, as well as spiritually, at higher levels of the art. *Kiai* is the art or science of using *ki*. *Kiai* is controlled by the *hara* with *fukushiki kokyū* or deep abdominal breathing. *Kiai* is the forceful inner and outer projection of *kokyū* (controlled breathing) and *ki ryoku* (*ki* power), indicating the level of one's coordination of body and mind. It is a perfectly concentrated burst of energy, only part of which is audible.

“*Kiaijutsu* may be divided into *mitsu no koe to iu koto*, or the three methods of shouting in close combat, and *toate jutsu*, or *kiai* from a distance. The *mitsu kiai* (three ‘basic’ *kiai*) are as follows:

- “*Sho kiai* or pre *kiai*. *Sho kiai* is given before an attack to startle the opponent and to ‘psych up’ oneself. The sound associated with *sho kiai* is ‘**Ei!**’
- “*Chu kiai* or ‘during’ *kiai*. *Chu kiai*, also called *kakegoe* or a *kiai* at the moment of impact, is given during the attack. This focuses all physical and mental powers. Physiologically, the body is tensed against impact (exhalation). The *kiai* tightens the lower abdomen, diaphragm and intercostal muscles. The actual moment of focus is called *kime* and the attack at this time is called *kimete*, or deciding blow. The sound associated with *chu kiai* is ‘**Sa!**’
- “*Go kiai* or post *kiai*. This *kiai* is given after a technique to signify the intention of continuing combat if necessary, as well as continued intimidation of an opponent. The sound associated with *go kiai* is ‘**To!**’

The pre *kiai* (*sho kiai*) and post *kiai* (*go kiai*) together are known as *seno no koe* or the before and after *kiai*.

*Kiai keiko* is a special training in which the force of the *kiai* tends to paralyze the opponent for a fraction of a second.”

The idea of a “cosmic essence of life” is known in virtually every culture except the West. For the Chinese, it is *chi* or *qi*, and for the Japanese and Korean martial arts as *ki*. The Japanese Shinto calls it *sakia-tundra*. In Sanskrit, the East Indian yogi refers to it as *prana* and the Tibetan lama as *lung-gom*. In Polynesian it is *mana*. In Hebrew it is *ruach*. Bushmen of Australia refer to it as *n/um* (the / represents a click). The Native American known as the Sioux (Lakota) know it as *wakan*, and the Comanche as *puha*. The Greeks referred to it as *pneuma*. In Latin, it is *esprit*, from which we get spirit, or the breath of life (which moved across the waters of the deep and gave life).

### ***Haragei, or Training [with] the Abdomen***

There are three levels associated with the *hara*, or abdomen, also known as *saika tanden*, “the Breath of the Void or Central Nothingness”:

- *Myojo*, which is one inch below the navel.
- *Tanden*, or “Field of Elixer,” which is three inches below the navel.
- *Kikai*, or “Sea of Ki,” which is four inches below the navel.

*Seika no itten* is the *hara* represented as a circle. The “one point” is the center of the circle. This is the point of gravity in the human body.

*Ki*, or energy, is concentrated in the lower abdomen (*hara*) until energy of centripetal force generates its own energy. This is called *yoriki*, or power of stability.

### ***Shikaku or Dead Angle***

This concept was one of Wilson *Shihan*’s major teachings. Entering from a 45o angle, or pivoting to a 45o degree angle in back of the opponent, was considered optimum. Wilson *Shihan* repeatedly stressed that this angle attacked the “blind spot.” It is a position from which the opponent finds it difficult to attack, or continue an attack. It is also a position from which it is (relatively) easy to control the opponent’s balance and movement. The first phase of technique is best used to establish *shikaku*.

### ***Shorin-ryu Karate-do***

One of our *Hanshi*, Larry Williams, is a practitioner of Nagamine Shoshin’s World *Shorin-ryu Karate-do* Federation. Before Nagamine’s passing, he awarded Williams *Hanshi* an 8<sup>th</sup> degree black belt in *Shorin-ryu*. This system has two branches in Okinawa and branches in Japan and the United States. It is also known as *Matsubayashi-ryu* (Pine Forest Style) *Karate-do*. There are three other major *Shorin-ryu* styles. They are *Kobayashi-ryu* (Young Forest Style), founded by Chibana Chosin, *Shobayashi-ryu* (Small Forest Style), founded by Kyan Chotoku and *Matsumura Seito* (Orthodox), founded by Soken Hohan. Its full name is *Shorin-ryu Matsumura Seito* (Orthodox) Okinawa *Kobudo* Association. This was named after Bushi Matsumura, and is his traditional family *ryu-ha*. One interesting development of this

school is that the student has a right to receive any kind of training based on his ability. It was one of the first to have a “no secrets” rule. William Thornton, *Sensei*, is a member of this organization. What is not well known is there are various other systems of *Shorin-ryu*. Below is a list of the most prominent. First is the *Shorin-ryu Kyudokan Shinko Kai*. The *Shorin-ryu Kudokan* (alternate spelling) Preservation Society (*Shinkokai*), and the *Ryukyuu Shorin-ryu Karate-do* Association/Society, is headed by Higa Yuchuku Hanshi, 10<sup>th</sup> *dan*, with five branches in Okinawa. Miyahira Katsuya, 10<sup>th</sup> *dan*, heads the Okinawa *Shorin-ryu Karate* Association with sixteen branches in Okinawa and the Philippines. Tenth *dan*, Nakazato Shugoro is head of the Okinawa *Karate-do Shorin-ryu Shorin-kan* Association with 21 branches in Okinawa, 46 in the United States and eight in Japan. Arakaki Seiki, 8<sup>th</sup> *dan*, is head of the *Matsumura Shorin-ryu Karate* Association. Arakaki Kyoshi studied with Soken Hohon, head of the white crane system. Soken Shihan was noted for his famous statement: “There are no blocks in karate.” Higa Seitoku, 10<sup>th</sup> *dan*, leads the All Okinawa *Karate Ancient Budo* United Association. Yoshizato Shintaro is head of the *Kushin-ryu Karate-do* Research Society. *Kushin* is an amalgamation of *ku* for karate (*ku* is another pronunciation of *kara*), learned from Chibana Choshin and *shin* from *Konshin ryu Jujutsu* taught by Ueshima. *Kushin* refers to the fact that *karate* and *jujutsu* have been combined. Nakazato Tsunenobu *Hanshi*, 10<sup>th</sup> *dan*, leads the All Okinawa *Shorinji-ryu Karate* Association, with three branches in Okinawa. Shimabuku Eizo is president of the *Chu Bu Shorin-ryu Karate-do*, a style devoted to traditional *karate*, with three branches in Okinawa and branches in the United States. This style believes that it is important to understand each *ryu* of *karate* as well as their own. Inamine Seijin, 6<sup>th</sup> *dan*, is president of the *Ryukyuu Shorin-ryu Karate-do* Association. It is their intent to preserve the original *kata* without change. This group actually is composed of six separate *dojo*. Uehara Seikichi *Hanshi*, 10<sup>th</sup> *dan*, is president of *Motobu Karate Kobujutsu* Association, with seven branches in Okinawa. He has been researching the relationship between the *Bujutsu* of *Motobu* and the dance of *Ryukyuu* (*Murasaki* [purple] *no kai*). He does not teach foreigners. Nakamura Yasukichi heads the Okinawa *Shuri-te Karate-do* Association, with six branches in Okinawa. Takamine Choboku is president of the All Okinawa *Shorin-ryu Karate Kobudo* Federation, with three branches in Okinawa. Shimabuku Zenryo is president of the All Japan-Okinawa *Shorin-ryu Karate-do* International Federation with three branches in Okinawa. Aragaki Seiki is president of the *Matsumura Shorin-ryu Karate Kobudo* Association, with three branches in Okinawa. Nakamura heads the Okinawa Kempo Karate-do Federation with three branches in Okinawa. Kinjo Takeyuki is president of the *Ryueikan Karate-do* Association, with three branches in Okinawa. Higa Seitoku *Hanshi*, 10<sup>th</sup> *dan*, leads the All Okinawa *Karate Kobudo* Association (*Rengokai*), with 11 branches in Okinawa. Kojo Katomi is president of *Kido-kai Kojo Ryu*. *Kojo ryu* does not perform in public and keeps their martial art within their family. Their *kata* are unique in that they come from the twelve animals of the Chinese zodiac.

### **Judo no Sanri or Three Principles of Judo**

Most *judoka*, and many *budoka* know two of Kano Jigoro’s three principles, but the third has fallen into desuetude. The three are as follows:

- *Jita kyoei*, which refers to mutual welfare and benefit. This relates directly to
- *Jiko no kansei* which is striving for perfection, the two leading to

• *Seiryoku zen'yo* which is maximum efficiency with minimum effort  
*Seiryoku* refers to one's mental and physical energy, and is best expressed as *seiryoku saizen katsuyo*, or the best use of one's energy. *Jita kyoei* is an abbreviation for *sojo sojo jita kyoei*, which translates to

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mutual prosperity through mutual assistance and concession. Kanō tells us (Mind Over Muscle) that “. . . if *seiryoku zen'yo* and *jita kyoei* are realized, social life will naturally continue to progress and develop. . .”

### For the judoka:

Traditionally:

Q soto gari -- *uke's* upper body is held in place and his leg reaped from under him -- usually calf-to-calf

Q soto gake -- *uke's* leg is held in place ("hooked"), and his upper body driven over it -- hollows of the knee locked

Q soto otoshi -- *tori* raises his leg as though to do a rear kick, knee up, then drives back, exactly as for a rear kick -- thigh to thigh

### Two Versions of The *Karate* Creed

“I come to you only with *karate*. My hands are empty, but I fear no man. Should I be forced to defend myself, my honor, or my principles; should it be a matter of right or wrong, life or death, then here are my weapons, my empty hands.” *Shorin-ryu*

“I come to with only *karate* –empty hands. I have no weapons; but should I be forced to defend myself, my principles or my honor; should it be a matter of life or death, or right or wrong; then here are my weapons – *karate* – my empty hands.” *Kenpo Karate*

### **KATA**

An individual *karate* master's training and life experience begin with:

Individual mastery and moves to

Transcendence (*Ri*), from which there is

Creation of *Kata*

There is transmission to the student (which is condensed knowledge)

Beginning by learning basic techniques of *kata* (*Shu*), moving on to

The understanding of *kata* and expanding knowledge (*Ha*), which leads to

Diversified technique and transcendence (*Ri*)

*Bunkai* or the basic interpretation of *kata* begins with

**Shu**: Direct study of the teacher's way. Learning basic techniques of *kata*.

*Shodan* study of *kata* should include

Omote waza or obvious techniques (lit. outer techniques), consisting of:

Goho waza – hard style techniques that are:

*Atemi waza* or striking techniques that consist of:

*Tsuki waza* or punching techniques

*Keri waza* or kicking techniques

*Uchi waza* or striking techniques

*Nidan* study should consist of

*Ura waza* or alternative application (lit. inner techniques), which include:

*Juho waza* – soft style techniques, consisting of:

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*Ude kansetsu waza* or arm locking techniques

*Shime waza* or strangulation techniques

*Nage waza* or throwing techniques

**Ha:** Experimentation and research. Understanding *kata* and expanding knowledge.

*Nidan* – *Yo(n)dan* ranks should be involved in the following areas:

*Kakushi waza* or concealed applications, consisting of:

*Gojuho waza* – hard and soft style techniques. Techniques from both *omote waza* and *ura waza*, and

*Henka waza* or evolving application (lit. variation techniques), which may include, but not be limited to

*Bukiho* or weapons methods at three ranges of combat

*Chika ma* or short-range weapons (i.e. the *sai*)

*Chu kan* or medium range weapons (i.e. the *katana*)

*To ma* or long-range weapons (i.e. the *bo*).

**Ri:** Going beyond the teachings and developing one's own "style within the style" lead to diversified technique and transcendence of those techniques.

*Godan* and above should be involved in this process, which includes

*Sutemi waza* or sacrificing application, which is the incorporation of all previous techniques to make the best of a bad situation in a confrontation.

Following are twenty oral transmissions for the understanding of *kata* as taught by Kubota Shozan, from his student, Higaki Gennosuke:

1. Countering: Motobu Choki commented that the blocking hand must immediately become the attacking hand. It is not a true martial technique to block with one hand and counter with another. When the block and counter-attack are simultaneous that is true martial technique. "There cannot be multiple attacks against true Okinawan *karate*, because if an attack is countered properly, there can be no further attack."
2. Immobilize the Opponent before Striking: The opponent must be rendered into such a state s/he cannot attack again, or even move, before executing a strike or kick.
3. The Names of Movements have been Disguised: Originally there were no names for the movements. It wasn't until about 1935 that *Shotokan* established the terminology to teach large groups. However the terminology hid the meaning of the techniques. Many "blocks" were actually attacks.
4. There are no Techniques that End with a Block: There is no combative movement that ends with a block; there is always a counteroffensive movement. Moves that are called blocks are really attacks.
5. Block with Both Hands: In reality it is difficult to block an attack with one hand. When the hands cross across the chest, it hides a double block, which holds the true meaning. This is based on the fact that it is a natural movement to raise both hands when something comes suddenly at you.
6. Grabbing Hand and Pulling Hand: You pull your hand to your hip because that pulls the opponent into position for attack. The opponent will be pulled off-balance, you double the speed and power and the grabbing and pulling can be used for the beginning of throws and joint techniques.
7. The Front Hand is the Attacking Hand: By attacking with the front hand you attack from the closest possible distance.
8. Perform a Movement that Consists of Two Counts in One Count: Many movements in *kata* that are shown as two-count are really one-count techniques, which can be explained by a switch step.
9. Switch Step (*Fumi kae*): Most of the movements in *kata* use a walking gait. To correctly use the movements, it is necessary to change to a switch step. When this is understood, the meaning of *kata* will deepen. More power can be applied to the punch when the feet slide and the distance can be adjusted between you and the opponent as well.

10. Kicks are Performed Low While Grabbing the Opponent: “Kicks are meant to be delivered below the belt.” In most of *kata bunkai*, kicks are executed when grabbing the opponent. This helps stabilize a person when “standing on one leg.” Also, in close fighting where one can grab an opponent, the field of vision is limited, so it is difficult to defend against a low kick.

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11. There is One Opponent to the Front: Do not be fooled by the *embusen* (performance line). As a rule, there is only one opponent to the front. S/he is actually being dragged to the front and rear and to the left and right in a Copernican change.
12. Hang the Opponent to Sky: This is the same as a forearm twist (*yuki chigai*) in *Aikido*. It is represented in between techniques in *kata*.
13. Re-block and Re-grip: This refers to controlling the opponent by shutting down the attack by using both hands. The first three blocks of *Heian Sandan* cross the opponent’s arms (*fushu* in Chinese; *juji garami* in *Aikido*).
14. Take the Opponent’s Back: This is the most difficult position for an opponent to counter attack from.
15. Crossed Leg Stance Signifies Body Rotation or a Joint Kick
16. Jumps and Body Shifts Represent Throws
17. Break the Balance in a Triangle Whose Base is the Base of the Opponent’s Feet
18. *Meoto Te* (The Use of Both Hands Together): An example would be *morote uke*. The supporting hand (against the elbow) is the grabbing and pulling hand. The “blocking” hand makes the attack.
19. Cut the Forearm: Try to use a technique similar to *kendō* in which the forearm is “Chopped.”
20. The *Kamae* is an Invitation: When you know where the attack will occur, it is easier to defend against it.

### Translation of Japanese & Chinese Ranks Compiled by Ron Rogers Hanshi

JAPANESE RANK	CHINESE RANK	JAPANESE TITLE	CHINESE TITLE
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**Chi Shih, or Technician, refers to those who have learned the techniques (Chi), and are able to use them, though not necessarily well enough to apply them freely. The title Chi Shih would include four ranks: Ch’u Chi, Erh Chi, San Chi and Ssu Chi.**

<b>Shodan</b> Beginning Rank	<b>Ch’u Chi</b> Beginning Rank Beginning Trainee	<b>Shogo</b> Elementary Rank	<b>Chi Shih (Gi Shi)</b> Technician
<b>Nidan</b> Second Rank	<b>Erh Chi</b> Second Rank Greater Beginning Trainee	<b>Shogo (Dai)</b> Greater Elementary Rank	<b>Chi Shih</b> Technician
<b>Sandan</b> Third Rank	<b>San Chi</b> Third Rank Expert Master	<b>Tashi</b> Multi-talented Person (Expert)	<b>Chi Shih</b> Technician
<b>Yodan</b> Fourth Rank	<b>Ssu Chi</b> Fourth Rank Lesser Polished Master	<b>Renshi (Sho)</b> Lesser Polished Person	<b>Chi Shih</b> Technician

**Tuan Shih, or Practician, refers to those who are able to understand the theories of styles other than their own, and by comparison, better understand their style, and improve their technique. The title, Tuan Shih, would also include four ranks: Wu Chi, Lu Chi, Ch’i Chi and Pa Chi.**

<b>Godan</b> Fifth Rank	<b>Wu Chi</b> Fifth Rank Greater Polished Master	<b>Renshi (Dai)</b> Middle Polished Person	<b>Tuan Shih (Tan Shi)</b> Practician
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<b>Rokudan</b> <b>Sixth Rank</b>	<b>Lu Chi</b> <b>Sixth Rank</b> <b>Lesser Doctrinal Master</b>	<b>Renshi (Sho)</b> <b>Lesser Polished Person</b>	<b>Tuan Shih</b> <b>Practician</b>
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<b>Shichidan</b> <b>Seventh Rank</b>	<b>Chi Chi</b> <b>Seventh Rank</b> <b>Mid-level Doctrinal</b> <b>Master</b>	<b>Kyoshi (Naka)</b> <b>Mid-level Faithful Person</b>	<b>Tuan Shih</b> <b>Practician</b>
<b>Hachidan</b> <b>Eighth Rank</b>	<b>Pa Chi</b> <b>Eighth Rank</b> <b>Greater Doctrinal Master</b>	<b>Kyoshi (Dai)</b> <b>Greater Faithful Person</b>	<b>Tuan Shih</b> <b>Practician</b>

Levels nine through twelve reflect a person who has a thorough understanding of the theories of their style to such a degree that they will be able to explain any theoretical problems, and to research into the strong and weak points of the theories, and to put the theories into a scientific and rational basis.

Ta Shih, or Person of Arrival, is the next title, its rank referring to one who is judged by his or her teaching ability, writings and /or publications. To the person of this level, all martial arts theories are but a unification of science and arts theories.

<b>Kudan</b>	<b>Chiu Chi</b>	<b>Hanshi</b>	<b>Ta Shih (Tatsu – Shi)</b>
<b>Ninth Rank</b> <b>Exemplary Master</b>	<b>Ninth Rank</b>	<b>Exemplary Person</b>	<b>Person of Arrival</b>

Hua Shih, or Master of Comprehension, refers to someone who is regarded as having a comprehension of martial arts theories of other styles to a depth that will enable the practitioner to readily point out the strong and weak points of all styles.

<b>Judan</b> <b>Tenth Rank</b>	<b>Shih Chi</b> <b>Tenth Rank</b>	<b>Hanshi (Shihan)</b> <b>Exemplary Person</b> <b>(Person of Example)</b>	<b>Hua Shih (Ka Shi)</b> <b>Master of Comprehension</b> <b>(Master Example)</b>
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T'ung Shih, or Master of Almightyness, is, in fact the highest obtainable level. A holder of this rank is regarded as having a purely philosophical concept of martial arts. To this person, martial arts are but a kind of formless and boundless philosophical theory. This person is regarded by all persons in the martial arts as having a distinctive theory of their own towards the martial arts, and having contributed something of importance towards their own style.

<b>Juichidan</b> <b>Eleventh Rank</b> <b>Character</b>	<b>Shih I Chi</b> <b>Eleventh Rank</b> <b>Master of Almightyness</b>	<b>Seiko Hanshi (Seiko Shihan)</b> <b>Exemplary Man of</b>	<b>T'ung Shih (To Shi)</b> <b>Chief Grand Master</b>
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Hsuan Shih, or Sage of Philosophy does not usually exist in physical reality. It denotes an ultimate stage of ideal proficiency to all martial artists. This is usually a posthumous award, due to the fact that all kinds of theories, no matter how proficient the founders are, will never reach the ultimate stage of perfection on this plane. Those living who receive this award are considered to be *Meijin*, or “living saints.”

<b>Junidan</b>	<b>Shih Erh Chi</b>	<b>Kaiden Hanshi (Kaiden</b>	<b>Hsuan Shih (Gen Shi)</b>
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Twelfth Rank	Twelfth Rank	Shihan)	
Character with Complete	Sage of Philosophy	Exemplary Man of	Fully Proficient Master
	Example	Transmission of Art	

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When awarded Junidan by his organization, Leo D. Wilson, Shihan, showed true humility twice. Upon being presented with his award, he stated, "I can't accept this." Although those present were upset they understood he believed himself to be unworthy of being designated a "living saint." After a considerable period of reflection, he announced, "I will accept this. If I cannot accept the decision of those I have chosen to carry on with Midori Yama Budokai, then I have chosen wrong." With these words, he placed the decision of others before his own, again, a true mark of humility.

Before his passing, Wilson Shihan awarded two individuals with the rank of Juichidan. The first being his son and successor, and the second your present Hanshi, Ron Rogers. At the time of Cary Wilson Hanshi's succession, he and I agreed that only Wilson Shihan possessed the knowledge to be Junidan, and the rank of Junidan was retired. In addition, we acknowledged the ranks we had received, but retired them as unawardable at the present time as it would take a Junidan to award them.

The parenthetical words after the Chinese titles are their Japanese pronunciation.

One more point needs to be addressed. The "Chi," as in "ch'u chi," is pronounced "kyu" in Japanese. That is, "Shodan would actually be "Shokyu," if transliterated. I have used the recognized equivalent of "dan," as that is its meant equivalent.

As a general guide, the following may be useful in using the Honorary Ranks of Professorship above. Wilson Shihan modified time in grade considerably for MYB, believing the person so honored should be of an age to actively pass on the knowledge, for which s/he was so honored. Traditionally, Judo ranks were first given more leniently, and became stricter later on.

Tashi (Expert) referred to a 3<sup>rd</sup> or 4<sup>th</sup> Degree Black Belt.

Renshi could be 4<sup>th</sup>, 5<sup>th</sup> or 6<sup>th</sup> Degree, and were considered persons who had mastered themselves. They were generally assistant to a kyoshi and could receive Renshi three years after achieving Godan. If the budoka were 30 when s/he received Godan, s/he would be a minimum of 33 when s/he received Renshi. This is presuming the person were twelve when they began and made every promotion on time.

Kyoshi could be a 6<sup>th</sup> or 7<sup>th</sup> Degree with no less than seven years as Renshi. They should be a minimum of 31 years of age. The title refers to a degree of inward perfection. If the budoka received Renshi at age 33,

s/he would be a minimum age of 40 when s/he received Kyoshi. Again, this is presuming the person to have been 12 years of age when they began and having received each promotion on time.

Hanshi was reserved for the highest black belt grades of 8<sup>th</sup> to 10<sup>th</sup>, and signifies an understanding (kokoro) of the art/s. It was given a minimum of twenty years from Kyoshi, and the recipient had to be a minimum of 55 years of age. If a budoka were 40 when s/he received Kyoshi, s/he would be a minimum age of 60 when s/he received Hanshi. This is assuming the person were twelve years of age when s/he began and received each promotion on time.

### **"Jan – Ken – Pon: Scissors, Stone, Paper"**

**Jan – Ken – Pon literally means Two (scissors), Fist (stone) and Open Hand (paper)**

Chinese Martial Arts have the adage: "Soft beats hard; hard-soft beats soft; hard beats hard-soft." Although thought of as Japanese, the 'children's game' of "paper, scissors, stone," originated in China and reflects this adage. A soft deflection or parry will "beat" the straight linear attack; this is "paper wraps stone." The circular block of Goju-ryu (meaning hard soft style) will intercept a push or grab; this is "scissors cuts paper." Finally, a hard block, as in Shotokan, may break, or at least bruise (hurt) a roundhouse or snapping movement; this is, of course, "stone dulls (breaks) scissors." A budoka should be aware of all cultural potentialities. The method of dancing called break-dancing is a component of

Capoeira, as is the so-called “popping,” which was popular some years ago. The former uses very efficacious attacks with the feet and the latter uses movements to facilitate escape. Nothing is meaningless, only unknown.

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### “Ask *Hanshi*”

**Jeb Chiles** writes: I was also wondering what style of *karate Hanshi* Rogers does? Are the grappling techniques that he teaches at the MYB clinics *tuite* or *tegumi* from his *karate* system or are they grappling movements from another system that are similar to movements found in many *karate kata*?

My first instructor, Franklin T. Booth, was a 2nd degree black belt in *Shotokan Karate* and a 4th degree black belt in *Kodokan Judo*. This was in 1961, when such ranks (for a non-Asian) were exceptional. In addition, we learned a (very) few *kata* from *Goju ryu*. Booth Sensei was a stickler for *judo* and *karate* being combat arts -- not sports. Consequently, what we learned were oriented toward street fights, up-close and personal. Booth taught the following: 1. You were not a black belt until you could provide at least four applications for each move in the *kata*. 2. If two hands were used in “blocking,” it was usually a throw; 3. There were no blocks in *karate*; 4. The intermediate moves were the technique, and the endings (final positions) were the follow through; 5. Any technique worked on the inside or outside of either arm; 6. Any time the hand pulled back to the hip, something was in it; 7. Every time you took hold, you immobilized the opponent so he could not fight back; 8. Each technique should have the potential to end the fight.

When we had tournaments within our *dojo*, to break a tie, each person had to demonstrate *bunkai* (*oyo*, etc) for the techniques. Booth never gave names for what he taught, other than “*bunkai*,” so I have no idea what the technical nomenclature was for what he taught. As a caveat, I have reason to believe he actually took Tang Soo Do, which was accepted by *Shotokan*, and that his *Kodokan* rank was achieved through Yudo. These are inferred from what I found out later, so I could be wrong. Proper alignment of the body increased the power of the technique and helped in general health. Booth also taught *shiatsu* (a form of healing massage), meditation and herbs.

Wilson *Shihan* was also a black belt in *Shotokan* and *Kodokan Judo*. He also stressed combat efficiency, but was also strongly oriented toward competition, having been All Navy *judo* champion. He was also a master in Ying Jow Pai Ch’uan Fa (Eagle Claw “Kung Fu”). In addition to his martial prowess, he taught meditation, massage and defense against weapons, both traditional and modern.

As an aside, both instructors (Booth and Wilson) also studied savate and both had training in special operations.

During my stint in the Army, I was stationed in Okinawa, where I studied *judo* and *karate* with Tamanaha Sensei, but it was for a very short period.

Recognizing that different persons learn in different ways, your *hanshi* recommends that, with whomever you study, you keep a notebook or journal. In years to come, you will see how far you have traveled on the path. Also, you will have a record of all the things you believe you will remember, but will forget – and you will have them as taught, not as you think you remember them being taught.

**Charley Porter** asks: Why is it that when we are talking to someone we say “Sensei Rogers,” but when we are writing something we write “Rogers Sensei”? The reason is cultural – mixed in this instance. In the West we refer to “Mr. Rogers”; in Japan (Nippon) one is referred to as Rogers san (Rogers Mr.). To be “correct” at all times (written and spoken), we should say or write Rogers Sensei. Incidentally, one should never refer to oneself as sensei, shihan, renshi, kyoshi, hanshi or any other title. I sign most of my e-mails “Ron,” though I have slipped and put Rogers Hanshi. It is appropriate if others refer to you by your title, but never yourself. There is nothing in “sensei,” (or any other title) that even implies

“teaching.” The implication is of wisdom received and passed on. Most persons would not refer to themselves as “wise,” even if they were.

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**Kim Morey** has multiple questions within questions: When teaching self defense/personal safety, what are the top three ideas/techniques you hope, if nothing else, the participants take away with them? Why?

1. Avoidance. One should stay away, as much as possible, from persons, places and/or situations that may lead to confrontation. Obviously, if there is no confrontation, there is less likelihood of being hurt.
2. Be prepared! Use your imagination to prepare (imagine) before the incident. “What would I do if?”
3. One should develop of one strong technique that one can actually use in a stressful situation, and a back-up technique as a follow-up.

The second part of **Kim**’s question is: What, in your opinion, are the top three ideas/techniques taught in self-defense/personal safety classes you consider to ineffective or just plain folly?

1. High kicks for self-defense, including any spinning technique. What if you are sitting down, are in a ‘phone booth, or on ice?
2. The idea that one punch/kick will stop the fight. This may be the ideal, and what one strives for, but it is not realistic. This is especially true if you are out-weighted or if the person is stronger, faster or in better condition.
3. The myth that size is unimportant. All other things being equal (or even close) the larger, stronger person will win. Martial arts were originally based on the fact that the martial artist knew more than the opponent; therefore, things were not equal!

**Kim**’s second multiple question is: I frequently talk to my students about the need to execute their techniques properly since they are building muscle memory. During sparring sessions, I remind them not to strike/kick/etc their partners harder than they wish to be struck/kicked/etc. This being said, if they do find themselves in a self-defense situation will they not fall back into the habit of pulling their punches? How can they train, realistically, to defend themselves while not hurting themselves and others in class?

Short of having at least one full “Redman” suit, you are left with three methods. First, kata, in which no contact is made, so no techniques have to be “pulled” (other than not locking out joints). Second, bag work. Use the heavy bag for power and focus pads in the correct position for the strike intended, and for timing. The third, and most realistic method is moderate contact with protective gear. Moderate has to be stressed, but it should also be noted that part of real self-defense is being able to take punishment as well as give it!

