

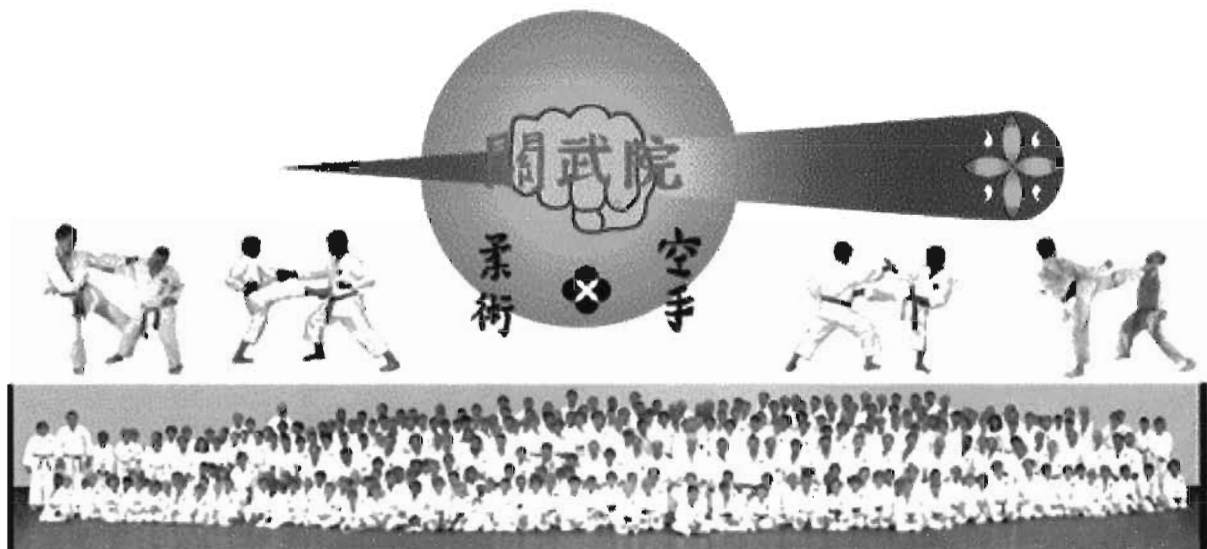
KWANMUKAN INTERNATIONAL

&

US JU-JITSU FEDERATION

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1 **GENERAL OVERVIEW OF THE ARTS**

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3 **THE LINEAGE AND BACKGROUND OF THE KWANUKAN**

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5 **THE IMPORTANCE OF THOUGHT.**

6 To study the way of fish – one must look into the water

7 To study the way of karate – one must look into the kata.

8 The beauty of the empty-hand practice is that it can be observed and guided. When we engage
9 in practice with a senior, he is not only able to correct the physical details of our practice, but also to
10 monitor the state of mind that governs how we flow from one technique to another, how we absorb,
11 borrow, and return a training partner's force, and how we are able to flow with our partner's
12 movements rather than struggle against them. Using the correct methods, we can cultivate the ability to
13 remain calm and dispassionate under pressure, to transcend fear, violence, and insecurity. Our physical
14 proficiency is a reflection of our state of mind and of our progress along the empty-hand way, a path
15 that goes much further than just the acquisition of fighting skills. In a sense, the empty-hand art is not
16 for fighting. The so-called fighting skills it encourages are by-products of the skills acquired in
17 mastering ourselves! Serious practitioners of the art obviously do not invest much time and energy
18 preparing for a fight they may never have. Besides, learning to fight is treating the symptom, not the
19 disease. Zen philosophy seeks to remove the fear and aggression in the individual, and thus treats the
20 disease directly. ----- You are not your thoughts, they are simply the by-products of your mind

21 *From Barefoot Zen by Nathan Johnson. Samuel Weiser, Inc. York Beach, Maine*

22 **PSYCHOLOGICAL philosophy**— The martial arts respond well to this style of
23 psychological philosophy. We analyze and synthesize the techniques that are within our
24 knowledge base. Students form the development of values and standards of behavior by
25 the proper practice of the General Kumite Standards, the Ippon Kumite Standards in
26 particular.

27 --Vincit qui patitur - he who endures conquers

28 --We are magnificent machines

29 --We are high performance human beings

30 --We can unlock unlimited potential

31 --Simulation - Story of prison camp practice

32 • Setting your goals too high leads to a permanent potential and never a win.

33 • Thoughts control everything

34 • I look forward to everything in a positive manner

35 • After every performance I make commentary

36 •It is me!

37 •That is not like me

38 --Rehearse continually

39 • I practice in my head - before getting out of bed, when going to bed, in the shower.

40 • Mind is open in a trance-like or relaxed state just like kata

41 • Brain develops to the age of ten and then the software comes on.

42 • Activities should be done with and eye to the inclusion of reflection

43 --And motivation always avoids exciting the “feed the Hog” syndrome and Mazel's Pyramid.

44 --Writing can be mysterious symbolisms only to be read by priest and shamans. Words and
45 letters have a cabalistic and secret symbology still within our minds Meaning is not
46 always confined to words (music) and in such cases gives exact sense to thoughts and
47 realities. Words have an embedded meaning derived from societal usage, pictures are
48 different. Thought pictures are better yet but senses and symbolism leading to
49 understanding or comprehension are superior.

50 --Discrimination is adjusted by more advanced learning which sets the direction on techniques.

51 With this new media age, reviews of martial arts history fix the accent on athleticism and
52 extraordinary kicking techniques. The basis of salubrious martial arts really lies with the
53 lower connection and hand techniques together with flexibility of the waist. Techniques
54 that cause particular physical problems or which unduly stress joints such as the hips -
55 should be restricted to those with adequate body abilities, those with the necessary
56 unusual range of motion. But, the martial arts are deficient in the practice of hand
57 techniques movement patterns and have given way to jumping and leaping techniques.
58 So, we have to go back and reset the lower section and connect it through the waist to the
59 upper section and twist and turn and pull and push.

60 1. We have provided real opportunities for our students to become “master or the arts.” Our
61 methods to date have defined a core knowledge base necessary for navigating through the
62 martial arts which we incorporate in the KMK. Karate, Judo, Taekwondo, Kung Fu, etc.
63 Navigation is not a particularly easy task as there are many serious contradictions found
64 in the different martial arts. Example: you would never have a baseball pitcher train by
65 rowing, pulling and throwing-in the extreme level-involve different kinds of
66 environments.

67 2. Advanced training operations refocus the student's awareness by pursuing the material in a
68 different environment and in a different context. This is not possible in the dojo because,
69 when things are said, in the same manner, by the same person learning and understanding
70 become selective -just as a wife and her husband.

71 3. It is also important that students learn to understand how to learn from the masters. Learning
72 is not only for the family but should reach outside the dojo. Also, the hierarchy should be
73 able to view the learning in process. The Shihan is often shocked by the ability or
74 inability of his students in relation to those of others.

75 4. Another purpose of advanced training is for the Shihans as a group team to have an unbiased
76 view of the results they have inculcated into their students. It is strange indeed that each
77 Shihan thinks their own students are the best.

78 5. The goal of all karate-ka should be to master the arts. Opportunities to do so are few and far
79 between. What has taken the place is a business venture dependent on parents and their
80 perception of what they feel their children like.

81 a) How does advanced training acquaint or irritate/conflict with in dojo normal training.
82 What can be taught that the Shihan doesn't teach? The idea is that within each
83 instruction method there lies a key that may awaken understanding. Oftentimes the
84 student does not understand the greater context (practical and historical) and the
85 reasons for inclusion and exclusion.

86 b) Memories are poor and must be reinforced

87 c) Interpretations differ at different levels of training

88 d) Understanding of purposes differs at different levels of training

89 e) Goals of practice change at different “passages” of one's life – levels of physical

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ability

f) Sometimes too much contact with lower grades distracts perception.

WHAT IT MEANS TO LEARN AT THE BLACK BELT LEVEL.

Serious students of the arts fully appreciate the standards used to instruct them when they were beginners but don't engrave them on stone and refuse to change them as more advance methods are introduced. New ways to present traditional material are continually being developed for this media age, ones that use our own culture and concepts.

Hold on to the methods and ideas that you already know but don't be tied down to anything that restricts your learning. Having a narrow mind is not all that difficult and rejecting those things that conflict with or are contrary to what you think you know is quite common these days. Maintaining ignorance has today risen to be some kind of virtue! It is unfortunate that new concepts are often down played even when shown to be of great use; old concepts are held onto even when shown to be less than desirable. Serious students keep open minds capable of critical analysis and embrace beneficial restructuring.

A story illustrating such case is told about the elephant who, when little, had a leg tied to a post by an ordinary rope and when, upon reaching full growth, believed the fragile rope unbreakable and could not understand that he now possessed the strength and power to break the puny tie.

Breaking ties to beginner learning habits directly conflicts with the necessity to imbed the intuitive response needed for advanced learning. Insisting on learning in the same old way even when new methods are presented can restrict perception and comprehension. I have a problem with this hardness to instruction in the structuring of today's educational systems, which teaches by a standard method, and seldom allow the flexibility necessary for achievement. I furthermore suspect that learning from books and video also is similarly restrictive because of the very nature of their orderly presentations. This is often the case in applied art; creative talent is often ruined by the method. I am not knocking aids to learning, but they should not always be used in the orderly manner in which they are presented. Going further, I do not believe that you must read a book from the beginning to the end to achieve the greatest value. How about listening to music and starting where you want in any major work? How about listening to opera arias out of order? It really bothers me when I hear karate instructors say that you should not do this or that kata until you reach a certain level or that you cannot practice kobudo until you reach a certain belt grade.

PIAGET'S DEVELOPMENTAL SCHEMA

Note: There are many ways to understand basic learning and among them, I think the theories of Jean Piaget stand out as fully fitting karate instruction.

- A. Pre-operational
- B. Post-operational
- C. Accommodation
- D. Assimilation

The brain develops to about the age of 10 and then the software comes on. From the radio

Our grasp of reality - the mind of no mind

A. Develop analytical abilities. See the individual parts as important but keep in mind the

135 greater truths. Do your activities with an eye to the inclusion of later reflection. The
136 consequence judgment centers of the brain do not generally develop until the early
137 twenties and younger students must be aided in their critical thinking. The brain develops
138 to about the age of 10 and then the software comes on. Help write these programs in
139 functional virtual reality. Don't implant bugs that can instigate later problems.

140 **B. Consciousness - future of imagination moves to the past of memory.**

- 141 1. The future is not real; nor is the past.
- 142 2. Reality is found in the now, but where can you find it?
- 143 3. Reality is born from a matrix of unreality.
- 144 4. Reality arises from a morphing of this existential unreality to cause a cognitive
145 structuring.
- 146 5. Virtual reality is what we have left.
- 147 6. We use the body to express the sight of the mind.
- 148 7. We don't really recall the past; we merely look at the pictures and muse.

149 **C. Deutch's comments in the appendix**

- 150 1. Lecture on reality
- 151 2. Low level complexity to high-level simplicity -- ippon kumite to action
- 152 3. Reductionism
- 153 4. Holism
- 154 5. Emergent phenomena

155 V. In our instruction we apply the principles of management as well stated by Covey in his
156 extensive works on time management

157 **A. Unifying Principles create karate ryus.** The World Union of Karatedo Organizations
158 (WUKO) established four styles based on the grand principle of quartering, but this
159 hedgehog principle does not present the facts. Reference "The Hedgehog and the Fox. "

- 160 1. If you truly want to distinguish between styles, then you must understand the
161 underlying principles, and why they developed as such.
- 162 2. Great masters have seldom been formed by eclectic practice. Master Mikami knows
163 Shotokan, Master Higaonna knows Goju but neither knows other styles well. What
164 master does? Masters are rare enough and the true ones must be encouraged to pass
165 on their views before they disappear from the scene. That means someone must
166 listen. I often go to seminars and the greatest are sitting in audience of the least.
167 The least consider themselves the great because they have popularity. I might ask,
168 would Beethoven have won a popularity contest? Other of that age would have but
169 today they are insignificant.

170 **B. In setting your practice you need to ascertain that you have considered:**

- 171 1. Congruity -- Balance, harmony, and appropriateness
- 172 2. Prioritizing -- how to achieve the highest payoff
 - 173 a) Make sure that our goals are completely integrated and in no way conflicting with
174 the principles that we hold.
 - 175 b) Set your goals for the week, month, year, 5 years, 10 years, 20 years, and lifetime
176 in the areas of
 - 177 (1) Personal life goals professional, spiritual, developmental, financial, family.

- 178 3. Examples of prioritizing work out procedures.
179 a) Example of the 6-week side-kick planning
180 b) 1. Movement -3 weeks
181 2. Targeting -2 weeks
182 3. Tactics and strategy -1 weeks
183 b) Example of the 6-week kata training planning
184 1. Out of context -3 weeks
185 2. Four methods of practice -2 weeks
186 3. Under observation for critique -1 weeks

187 **Academics**

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189 **A. Understand of common terms if you are to them**

- 190 1. Example of unreadable kanji on belts
191 2. Zanshin

192 **B. Historic eras in which the martial arts word connotations have different content**

193 1. Identifiable eras of martial development

- 194 a) In our discussion of karate we allude to historical concepts or events, the
195 understanding of which depends on the comprehension of the frame of time to
196 which they are applicable. The separation of karate from the reference to the
197 Chinese hand to the concept of the empty-hand is one such occurrence.
- 198 b) To facilitate the understanding of information referred to and enhance learning, we
199 have identified four major eras of what I recognize as "changes of connotation
200 in the martial arts." You can simply call them eras of martial arts development.
201 These eras are not universally fixed but their determination is the studied
202 opinions of many eminent scholars of the arts.
- 203 c) The four eras are:
- 204 (1) The modern era (1970 - present)
- 205 (a) Defined by the presence of the media: television and cinema, advertising,
206 trophies, money, media coverage.
- 207 (2) The traditional era (1946-1970)
- 208 (a) Extends from the end of WW II to the Modern Era, when the values of other
209 Japanese martial arts entered into karate. Sports competition catches on, and
210 style organizations and national federations come into existence. Originating
211 masters of the styles become difficult to access.
- 212 (3) The old martial arts era (1890-1946)
- 213 (a) The arts moved to Japan and assumed different values, sports entered the arts,
214 katas changed, regular class teaching began, and students could readily access
215 the masters for instruction.
- 216 (4) The historical era (1890-back)
- 217 (a) In this era, the separate and distinct characters of the various disciplines were not
218 clear, combat utility was stressed, and transfer of information from one group
219 to another was difficult, limiting shared knowledge.

220 **C. The four categories are: Temple Arts, Military Arts, Family Arts, and Tribal Arts.**

221 **From the www**

- 222 1. The temple arts all have a historical connection to the famous Buddhist temples of the
223 Orient and are often called soft styles because of their circular movements and
224 flowing forms.
- 225 2. Military arts were much more dynamic with powerful linear movements and strong
226 stances developed and taught by the armies of the Orient.
- 227 3. Family Arts were developed and passed from father to son, generation to generation
228 within that family. Normally the founder of that family style had originally
229 received his training at a temple or from his military service. Family arts often
230 appear as a blend of temple and military arts.
- 231 4. Tribal arts were similar to military arts in that they were developed by the tribal leaders
232 to train the villagers to protect their farmlands and hunting grounds from
233 neighboring tribes.
- 234 5. Over the centuries, a few main styles may have developed a thousand different names
235 to reflect the history and traditions of the people that taught and practiced the
236 martial arts.

237 **Overview of the relationships between the Korean, Japanese-Okinawan, and Chinese**
238 **styles.**

- 239 1. Integration of karate, jujitsu, weapons, and Chinese systems within the Kwanmukan
240 2. Circle and point vs. linear techniques. Draw on board
241 3. Circle and point directed to dan grade understandings Draw on board

242
243 **Conceptual framework**

244 Note: Conceptual Frameworks arise from the understanding of the style, not the reverse.

- 245 1. We employ the following terms, gene-form, schema-form, meme-form. The “—form” is
246 used as a combining device meaning “having the form of.”
- 247 a) Gene: a definition — We use the word gene when we actually mean the complete body
248 system. We could substitute the words: physical, body, or corporeal, which mean
249 the same, but for our esoterics, we feel the usage of the term gene-form is more
250 appropriate. The word itself was introduced by the Danish biologist Willhelm L.
251 Johannson in 1911, and refers to the basic physical unit of heredity. We use it here
252 it to describe the entire physical system resulting from the synergy of products of
253 our genome, our comprehensive genetic structure.
- 254 b) Meme: a definition — "Meme" is defined by Webster's Dictionary "as a cultural item
255 that is transmitted by replication in a manner analogous to the biological
256 transmission of Genes." The Oxford Dictionary describes it as: "[an] element of
257 culture or system of behavior that may be considered to be passed from one
258 individual to another by non-genetic means, i.e. esp. Imitation." Kenneth Dawkins,
259 a US Biologist, who referred to the Greek word mienisthal, meaning to imitate, to
260 copy, coined the word.
- 261 c) Indicators: a definition — In testing for qualifications, it is these indicators that must
262 be examined. If they are not present or illuminate flaws that contravene the
263 required concepts, then the proper corrections must be made. Pinning down the
264 deficiencies demonstrated by the indicators is complex and is subjected to intense

265 study by our technical councils. To overvalue the performance of the standards
266 while minimizing the exploration for what they might have created (the indicators),
267 is, simply put, stupid — or, in a kinder sense, ignorant. In *Understanding Stupidity*,
268 James F. Welles, Ph.D., writes:

269 (1) “In an epistemological context, stupidity is the failure to gather and use
270 information efficiently. Traditionally, self-deception has been considered only
271 in terms of the use or abuse of information present within a cognitive
272 system—that is, a person would have to “Know” something in order to deceive
273 himself about it. However, we must acknowledge it is also self-deceptive (i.e.,
274 misleading) and usually stupid for one to refuse to gather new, relevant
275 information about matters of importance.”

276 (2) “Thus, when considering stupidity in relation to knowledge and data processing,
277 it is imperative to distinguish between the related phenomena of “Agnosticism”
278 and “Ignorance.” Both words may be used to indicate the condition of “Not
279 knowing,” but they describe different ways of maintaining that condition. Pure,
280 innocent agnosticism is not really stupid, in that it does not indicate an inability
281 or unwillingness to learn. Agnosticism is the cognitive state when (unavailable)
282 to an individual or not present in the environment in a form discernible to the
283 sensory apparatus of the living system (person, group, etc.).”

284 (3) The over-emphasis on testing to the standards and the real lack of ability to read
285 the clues or indicators that the system requires; those, which were to be created
286 by the standards, is a common error of many examination systems. The failure
287 to display the esoteric indicators of the Kwanmukan, and the collateral failure
288 to recognize their absence must be directly addressed by the Shihan-in-charge.
289 If not, then the end result is that we have presented the method and ignored the
290 results, which were the *raison d’être* for the method.

291 (4) The understanding of schema is necessary for the development of conceptual
292 framework, although schema itself can be called a conceptual framework. But
293 here we use the term schema in the micro sense— the information gained from
294 perception, a “percept,” which is defined as the mental result or product of
295 perceiving. This is to be distinguished from the act of perception. Some
296 psychologists propose that perception creates factoids, bits of unsubstantiated
297 information that trigger the search of the schema base for a recognizable
298 pattern to which they can refer. It is widely held that if the schema is not
299 present to support that which is perceived, then the perceiver is functionally
300 blind to the thought or event. The same is true for the recognition of word
301 meanings, “connotation.” Connotation refers to a set of attributes constituting
302 meaning and necessary for determining the applicable patterns of
303 comprehension. (“Denotation” is the definition as written in a dictionary).

304 (5) In the process of decoding that which is perceived, the mind searches for patterns,
305 and if it cannot find one to which it can connect, it creates one of its own,
306 which then becomes an unsupported reality, or a factoid. The factoids are
307 normally held in short term memory but sometimes become a part of the
308 general schema and create troublesome unsupported realities.

309 **III. Academics with some practice**

310 **A. Philosophical concepts embedded in our system**

311 1. We encourage arguing minds through the media presentation of two sides to the

312 matter, both over-talking and not listening to the other. When listening to others
313 way things theist you do not agree with, listen and don't make note only the points
314 that you will rebut. Listen also to the find out if there is something you did not
315 think of and maybe could use in your own arguments.

316 **B. Important concepts of Kwanmukan technique**

- 317 1. Why we use karate-training methods for our body systems instead of, say, the methods
318 used in judo.
- 319 2. Why older karate-ka do not practice in clinics of others and why they do normally do
320 much sparring.
- 321 3. Importance of side kick for functionality and for fantasy.

322 **C. Contrasting differences of standards applicable for young people, athletes, and more**
323 **mature adult practitioners.**

- 324 1. Relationships in types of kata practice
- 325 a) Competition
- 326 b) Developmental
- 327 c) Instructional

328 **E. Polishing Techniques. One way to do this is:**

- 329 1. Each student should have at least 2 defends in each section, both rising and
330 descending. Also, there should be a clear understanding of opposition blocks,
331 guiding blocks, and in passing blocks.
- 332 2. They must be perfect when done in a simple context, that is one punch and one block.
333 A full step into the punch is not necessary.
- 334 3. After polishing the high defends the next step is to walk up and down in a front
335 walking stance.
- 336 a) Then move into Taegu one.
- 337 b) Then move into Heian 1.
- 338 c) Then move into punch-block jam
- 339 d) Then punch block and hand counters.
- 340 e) Then punch-block, hand counters and then kick.

341 **F. Variations in stances used for elite competition and for masters practice and why.**

342 **G. Masters methods for gaining the most advantageous movement.**

343 **H. Some considerations for training are**

- 344 1. If you have bad knees or hips all wrestling techniques and gripping and turning
345 techniques should be avoided.
- 346 2. The use of the knees in driving into the thigh, hips, or lower side is important but for
347 people with certain types of inherent instability these are to be avoided.
- 348 3. Stances are not really important, except that they must permit easy movement in all the
349 normal positions and not restrict the flexibility of the waist. (Some really deep front
350 stances restrict the full turning of the waist.)
- 351 4. Familiarization with the use of small hand weapons is a prime consideration. Yawara
352 sticks, ice picks, small knives, scissors, etc. can all be aids to survival.

- 354 5. Because of the injuries resulting from "whacking," senior martial artists should
 355 understand how to apply emergency treatment for trauma, both delivered and self-
 356 inflicted.
- 357 6. Morning drills, yoga and weights provide protection against basic imbalance and
 358 inherent weakness and are mandatory for every advanced student.
- 359 7. Auxiliary aids such as the proper use of weight training and yoga provide corrective
 360 body balance

361 **I. Standard work out procedures**

- 362 1. Most people have some part of their body that is not equal to or out of balance with
 363 the general muscle group in that area.
- 364 2. Once an inconsistency, weakness, or fundamental imbalance has been determined, the
 365 martial artist should have a plan in place to correct it, and when it is corrected, a
 366 further plan to prevent a reoccurrence.
- 367 3. Any inherent muscular imbalance is detrimental to the quick and powerful application
 368 of martial art techniques. Strong and stable physical structures are the foundation of
 369 power and speed.
- 370 4. Basic drills stabilize the body and help avoid training injuries. Repetitive low, middle,
 371 and high section blocking actions, punches, and kicking drills are important and
 372 necessary stabilization exercises. The morning drills are not! They are simply a
 373 way to tune the body-mind for a beneficial and enjoyable day, and are a bit of
 374 insurance against untimely strains.
- 375 5. Furthermore, high-level techniques do not provide much exercise and some type of
 376 aerobic system must be set in place. For many, this is the point of free sparring.
- 377 6. Most senior or advanced martial artists do not stabilize their bodies through basic
 378 drills. This is especially true for those of us that depend a great deal of time on the
 379 floor as an "instructor."
- 380 7. Kata is not really a good stabilizer because of the lack of connected repetitions. Black
 381 belts must move forward in their applications and understanding of theoretical and
 382 applied techniques. Concentration on development sometimes is put on the back
 383 burner because of instructional duties. In such cases, the shihan must push the
 384 instructor to attend all Kwanmukan training sessions. The student must be
 385 encouraged to use weights and yoga for body conditioning. Inherent muscular
 386 imbalance is the primary cause of practice injuries with martial arts. Morning drills
 387 and the proper basic start-of-class protect the body somewhat, but the body is
 388 capable of being developed to the extent that it can support powerful and dangerous
 389 techniques. The body must be capable of performing techniques without sustaining
 390 injury.
- 391 8. For those martial artists who do not train intensively in the basic techniques of their
 392 arts, weights and yoga are considered mandatory.
- 393 9. A problem in planning arises if the majority of time spent in training time spent on
 394 basic drills. Stabilization is accomplished but what time is left for the learning of
 395 advanced techniques. If advanced techniques are the point of concentration, there
 396 goes the body conditioning.
- 397 10. The solution to this problem is to have a short and standard warm up work out, and

- 398 don't put it aside in the rush to learn newer and more exotic techniques.
- 399 11. The basic drill for all karateka might proceed as outlined below. The general
400 repetition order is three forward in a front stances and three backwards in back
401 stances.
- 402 a) A brief warm up exercise (such as jumping jacks)
- 403 12. Standard for maintenance-generally 3 up and 3 back
- 404 a) Morning exercises when applicable
- 405 b) Rises and toe wiggles
- 406 c) Leg swings
- 407 d) Squat extensions
- 408 e) Toe walks
- 409 f) Different defends done individually while stepping forward
- 410 g) Different defends followed by attacks
- 411 h) Front leg lifts while stepping forward
- 412 i) Various kicks done individually while stepping forward
- 413 j) Side leg lifts while stepping sideways
- 414 k) Side kicks while stepping sideways
- 415 l) Side or round jump kicks skipping to the side
- 416 m) Two of the relationships
- 417 n) One lightly done Pinan kata
- 418 o) Weapon training - makiwara use
- 419 (1) Harden your body weapons on the training equipment. Advanced use and
420 beginning use are different.
- 421 (2) The advanced methods are preferred because they use the same concepts
422 applied in high form, those of throwing the technique and having it stopped
423 by the target. Fixed stopping initiates a potentially harmful action, both in
424 the mechanical sense and in technical applications.

425 **J. Study of the relativity of kata bunkai to self-defense**

- 426 1. The recurring theme of these special training camps is the application of destructive
427 technique -- pop, snap, poke, whack, and stomp. Speed, accuracy, and continued
428 actions are stressed.
- 429 2. Advanced practitioners must know how to defend themselves. They must be able to
430 apply destructive force. In other words, advanced practitioners must be experts in
431 "finger" atemi, back hand slaps, ridgehand - shudo - single-knuckle fists, etc., any
432 of which can induce serious injury.
- 433 3. General training stresses safety and self-control and dangerous departure from standard
434 techniques is discouraged. Advanced practice should stress the ability to stun, stop,
435 or destroy the opponent's ability to continue the attack. When faced with potential
436 threats to life, the higher aspects of the martial arts must come forth. Surprise,
437 quickness, and violence of action are the supreme directives. Ethical considerations
438 are brought to the forefront and context of the resulting mess must be understood.

- 439 4. Serious training of this kind is available at our special training camps. Because of the
440 dangerous nature of the techniques, instruction is always accompanied by close
441 inspection, character investigation, with extensive academic instruction, and with
442 appropriate lecture on civil and vicarious liability.
- 443 5. Advanced training does not include those mind numbing repetitions found in beginner
444 training. High-level courses are more complex and require a different kind of
445 study: even the concepts of kata change. Yudansha should spend plenty of time
446 studying the differences between standard kata and high form. Each method
447 introduces some interesting opportunities but the study of those found in the high
448 form contains the most revealing techniques.
- 449 6. At the beginner level the context of applications is narrow. At the senior level the
450 context is broad. At the beginner level the choice of techniques is broad but at the
451 advanced level the choice of techniques is narrow. The use of weapons and the
452 current craze for grappling options also muddy understanding.
- 453 7. Traditionally, the problem of how to accommodate novice and expert training groups
454 within the same training session has been dealt with by ignoring the matter. It has
455 simply becomes a question of who does the teaching and who does the training.
- 456 8. Who knows what to teach? Who understands the ethics and morality of physical
457 confrontations? Who is experienced in combat? Who has really fought? What is
458 their experience? Where does this experience lie, in memory, in imagination? How
459 was it obtained - books, stories, and movies? Who qualified you? Who qualified
460 your qualifier and who approved that person? Students expect their senseis to keep
461 them upgraded on kata performances and techniques. If the sensei doesn't know, it
462 is a truism that the student also will not know.
- 463 9. We value peace, tranquility and the rule of law. Most citizens would rather go to court
464 than fight. Accordingly, our karate classes must teach accepted values and provide
465 a safe environment, avoiding unnecessary physical stress. But that is not the way of
466 the Oriental arts. The way is what it is and should not be altered to fit any instructor
467 needs.
- 468 10. Who wants to be a real martial artist? Good loose legs and high stretch abilities create
469 pseudo karateka who may find a home in teaching and demonstrations. We all
470 understand that lack of muscular development often allows the performance of high
471 kicks and who doesn't want to be admired for their abilities?
- 472 11. General class does not really strengthen black belts because of the mind numbing
473 repetitions. Mind numbing repetitions are important for body development and to
474 inculcate concepts such as patterned breathing, but it is not the essence of the arts.
- 475 12. Understanding how we get our karate knowledge and the accuracy of that information
476 is a real problem for advanced karate practitioners. We often justify the presence of
477 some particular knowledge just because we have it on hand and really cannot show
478 that information's accuracy. If we have time talk about the question to ask for
479 grouping and use Shotokan as an example.
- 480 13. We understand the need to defend current information but we should try to identify
481 the source, and be wary of implanting of that knowledge as gospel. The mind must
482 remain open to further learning, including the possibilities of changing closely held
483 concepts whenever further study may show them to not be the best.
- 484 14. For the Kwanmukan, we try to integrate the learning methods with our conceptual
485 framework. Our study of the ideas of schema, memes, and the body sets the base

486 for our study. This sharply contrasts with those groups who have read or heard
487 something and then go searching for pieces of information that justify or support
488 that something. We understand why, how, and when we include ideas into our
489 practice.

490 15. Let's take the study of kata and its corresponding bunkai as an example.

491 a) How in the world did we get the idea that what is presented as meaning in kata
492 contains any degree of such? How in the world do we get the idea that what we
493 learn in basic training will ensure our survival in serious conflicts? How in the
494 world do we learn otherwise? How in the world can we recognize what we
495 have to do to learn otherwise? We all went through basic training and what
496 unfunctional information was implanted? How do we the root it out and replace
497 it with fully functional habits?

498 b) We know that basic training and basic kata are often incorrectly presented as high
499 form and advanced bunkai. The strongest clue is the unimportance of the
500 selected targets for the applied atemi and the weak selection of control
501 techniques. Controlling actions and maintaining peace and tranquility are, of
502 course, high principles, but self-preservation trumps all. And, if the concept of
503 control is to be the applied, the techniques must indeed control. Punching the
504 body with your first and grasping with both hands while the opponent's other
505 hand is left free is definitely not a good example of control.

506 16. Kata practice and related bunkai do not show vulnerabilities from different angles of
507 attack or consider the entrance of other combatants. If ground fighting occurs,
508 problems arise from narrowly focusing on a single opponent. Failure to recognize
509 the possibility of weapons is a similar error.

510 17. Advanced techniques of a serious nature are multipurpose and must be able to be
511 redirected to another angle of attack. Weapons can be used to great advantage in
512 multiple opponent attacks or when time is of the essence. In sound actions,
513 defenses can be turned into attacks and vice-versa.

514 18. Embedded techniques must be compatible with hand held weapons such as the club,
515 knife, and cane. It is also a good idea to consider the movements used in fencing.

516 19. Vital atemi starts with the choice of target areas and sound training should not offer
517 bad choices. Vital targets such as the eyes, throat, and groin should always be the
518 primary choice at times when your survival is in the balance. These vulnerable
519 points must be defended in all cases, and must be exposed to attack. In less that
520 dangerous situation, feigned or light attacks to the eyes, throat, and groin may
521 provide an important distraction necessary to the application of some vital strikes.

522 20. The vital strike capacity stressed in hard bunkai minimizes the need to consider
523 weather related factors such as heavy coat, because you are poking is uncovered
524 areas. Protection given the eyes by glasses should considered.

525 21. Vital atemi must conform to the operational maxim:

526 a) Success and survival depend on:

527 (1) Surprise, Quickness and Speed, and Violence of the Attack

528 (2) The destruction of an attackers ability to continue an attack it the idea. You
529 must stun, stop, and destroy the ability of your opponent to continue
530 attacking.

- 531 22. Control techniques are not usually life-threatening and should only be applied in
532 situations that clearly will not turn life threatening. Destructive techniques are not
533 necessarily vital techniques. A humorous example of this might be when a person
534 is strangling someone whom you don't want strangled and you have a hammer
535 available. Just go up and hammer the strangler really hard on the instep two or
536 three times. I am sure that you can see the destructive side of that and the fact that
537 you have gained a measure of control over the strangler's action without applying
538 vital atemi.
- 539 23. Ordinary karate practice is for the physical health of ordinary people and in the
540 normal sense is not lethal. Healthy and alert people can be formidable foes but
541 usually do not possess the self-defense capacities that are available from advanced
542 martial arts training.
- 543 24. Knockout quality karate possibly could be considered as vital karate but is really a
544 sporting game with rules that ignore possibilities of multiple opponents or
545 weapons. Remember: truly deadly techniques are designed not to deter, but to stop,
546 stun, or destroy the ability of the attacker to continue the attack.
- 547 25. Many potentially good martial artists train in a manner that confounds reality. We
548 teach our serious students serious techniques. For example, one of the greatest
549 aides in a serious fight is a hard wall behind the attacker. Think carefully before
550 you put your back to the wall. If you are body slammed into the wall, your head
551 will probably slam into the wall also. The results are similar to falling to the floor
552 and bumping you head on the floor. There have been several tournament deaths
553 from just such an occurrence.
- 554 26. Making assumptions about an encounter can display another kind of lack of reality.
555 You should read the situation and understand what plays are possible, but to
556 assume the actuality is just plain wrong.
- 557 27. For example, many teachers of the arts direct their student to do thus or thus in a
558 given situation: if a person strikes at you, do a defend and counter type of thing.
559 That's all well and good sometimes but it is ill advised as a broad mandate. I have
560 often said that in a tricky situation, I really would like a sock full of rocks and ice
561 pick. The sock is a good blackjack, the rock can be thrown, and the ice pick sticks.
562 Of course, I don't want my attacker to have the same. How do I know the attacker
563 doesn't?
- 564 28. It is similar to the fellow teaching knife defense with a slip, block, and control. For
565 me, as an attacker, I could attack with the sheath and then stab with the knife. As a
566 matter of fact, one time an instructor was teaching how to disarm a knife-wielding
567 attacker when I stepped in to see how he would do with my ideas and me. I started
568 the Kwanmukan knife pattern and when he appeared about to interrupt, I threw the
569 knife, hitting him in the chest, and then slit his throat with the other knife
570 (figuratively speaking of course).
- 571 29. In the past bunkai was considered to fall into four categories, followed the traditional
572 four categorize of Bunkai (SD - SD Counter- Vital)
- 573 a) Salient or ordinary interpretations
- 574 b) Self-defense interpretations
- 575 c) Counters to the self-defense techniques
- 576 d) Vital interpretation, Kata mate - Kenka

577 30. With more advanced study and proper due consideration, I have decided to change
578 our standards to indicate only three categories. This is in keeping with our standard
579 categorization of most - least - and the middle ground. In my thinking, this is more
580 exact and easier to follow. I believe that SD and SD counters are sections of the
581 same category. All manuals should be annotated to reflect this change.

582 **FUNCTIONALITY "**

583 It is an axiom that "The best self-defense is avoidance." However, avoidance is not
584 always possible. In some situations you might actually be able to discourage further approaches,
585 but in most dangerous situations, you must stun, stop, or destroy the ability of the attacker to
586 continue the attack. In the martial arts, we spend a lot of time learning many different techniques
587 and inculcate them through years of dedicated practice. However, in this course we will learn a
588 small number of key techniques and practice them many times. We will place these techniques in
589 various contexts so they can be set in your mind and become natural actions. In serious situations,
590 they **MUST** work for you.

591 In the Taiho Jitsu course you learn techniques approved for police, military, and civilian
592 use by the PSDI International Law Enforcement Institute. These techniques have a base in the
593 martial arts, but they are not chosen from any one discipline. Committees of high-level
594 practitioners, law-enforcement officers, government agency representatives, and judicial advisors
595 have selected them. The techniques have been approved for non-athletic use by the USA Karate
596 Federation, the US Ju-Jitsu Federation, the Central Taekwondo Association, and the International
597 Okinawan Kobudo Federation, all recognized and important national federations of the United
598 States who support Tai-ho Jitsu, the general discipline for civilian, law-enforcement, and military
599 survival training.

600 The idea is to develop personal self-defense skills and understandings that will provide
601 safety and survival in the streets and in the courts.

602 Tried and true methods of dealing with assault by avoidance and/or nullification are
603 presented. The techniques taught do not require that you have strength that you do not have, or
604 that you twist or crank your attacker to the extent that he falls down and writhes with pain. That is
605 unrealistic. The techniques taught are functional and easily learnable by ordinary people and
606 really do not depend on pain. Because of the interrelation of the techniques taught in the course
607 you can truly develop the conditioned reflexes and psychomotor techniques that will enable your
608 survival in most difficult situations. And - these are police techniques that are nearly mandatory if
609 you wish to teach in that venue.

610 Tai-ho Jitsu practitioners must know how to defend themselves and their families. They
611 must be able to create destructive force and have the wisdom to comprehend the context in which
612 it is to be applied. In other words, they must be experts in "finger" atemi, back hand slaps,
613 ridgehand - shudo - single-knuckle fists, etc., any of which can simply shock or produce life
614 threatening trauma.

615 Training situations should be as real as possible. Your goal should be realistic actions
616 with awareness of safety and mind control. (This is also applicable to animal control.)

617 When situations worsen, departures from ordinary defenses should be instinctive. For
618 drastic situations you must stun-stop-or destroy the ability to continue the attack. In devastating
619 situations that include potential threats to life, surprise, quickness, and violence of action are the
620 supreme directives. Ethical consideration is brought to the forefront and context of the resulting
621 mess must be understood.

622 For a level of high functionality, few techniques are taught; but they are taught over and
623 over and in different contexts. This contrasts to the usual methods of the martial arts of teaching

624 many techniques and then letting time sort out the personal favorites. The use of weapons and the
625 current craze for grappling options also demand simple but effective techniques.

626 Techniques used in sport martial arts are nearly useless in serious confrontations except
627 for the ability to apply power, to breath correctly, move the body, focus the mind, and to apply
628 strong kicks, strikes, and blocks. Techniques must be compatible with hard held weapons such as
629 the club, knife, and cane.

630 Control and the destruction of an attackers ability to continue an attack is the idea. You
631 must stun, stop, and destroy the ability of your opponent to continue attacking. Vital atemi must
632 conform to the operational maxim for success and survival: Surprise, Quickness and Speed, and
633 Violence of the Attack

634 There is a need to consider weather related factors such as heavy overcoats-jackets,
635 gloves, scarves, hats, and boots, because you are poking in areas not fully protected by clothing.
636 The protection given by wearing eyeglasses should also be taken into consideration.

637 The ability to move in street clothes and the ability to move on one's normal shoes is vial
638 to reality why bare fee and why special clothes - is this an athletic thing?

639 Control techniques are not fantastic protection against vital or life-threatening attacks and
640 must only be applied to situation that clearly will not turn extremely dangerous.

641 Destructive techniques are not always or necessarily vital techniques. A humorous
642 example of this might be when a person is strangling someone you don't want strangled and you
643 have a hammer available and want to do something about it. Just go up and hammer the strangler
644 really hard on the instep two or three time. I am sure that you can see the destructive side of that
645 and the fact that you have gained a measure of control over the strangler's action, but without
646 applying vital atemi.

647 Making assumptions about an encounter can display another kind of lack of reality. You
648 should read the situation and understand what plays are possible, but to assume the actuality is
649 just plain wrong.

650 In situation where words have an impact, you should be aware that words often have
651 different meanings to different classes of people and you many not really be communicating
652 properly. Note the Rodney King affair when he was told to flatten out but would not do so
653 because of deeply hidden inborn reactions. Some persons will just not lie down and die but will
654 struggle to their feet with their last breath and will die on their feet.

655 ***RULES OF COMBAT-from Rules of Combat, Vince Morris 7th Dan, The development***
656 ***of Warrior Tactics PBS Nottingham, England 2000***

657 •Don't just read through this list. It is here to provoke thought. Analyze what each dictum
658 implies, think carefully and perhaps use them as meditational vehicles (Koans -Rinzai
659 Zen)--Remember - 'How you train will be how you will act under press --Another little
660 maxim that is much beloved of the US Navy SEALS: "Train hard -Fight easy!" It is not
661 surprising,... that men began the study of tactics to gain an advantage or to even up an
662 imbalance in power.

663 •If all battles - either between nations or individuals - were totally haphazard affairs of no
664 particular form or structure, and then there could never be any point in analyzing them or
665 trying to extrapolate logical conclusions from them.

666 •As, however, the battles are instigated by men and fought by men, they are never indefinable
667 or ad hoc in nature, they always have, and always will, proceed according to discernible
668 patterns from which it is possible to determine sets of rules; rules which can later be
669 studied and from which sets of tactical Procedures can be formulated.

- 670 •An understanding of these rules or tactics can then be utilized by the warrior to gain an
671 advantage in forthcoming encounters.
- 672 •If this supposition is correct, then if these 'Rules of Combat' exist how may they be helpful to a
673 martial artist or anyone attempting to further their understanding and expertise in the
674 areas of the martial arts or self-defense?
- 675 •Well, of course they do exist, and have done since warriors existed and man's combative
676 history was recorded.
- 677 •"There are a number of fundamental principles in hand-to-hand combat
- 678 •Some must be observed at all times, others are used in special circumstances. Where the use of
679 one begins and the other leaves off is difficult to define and can only be determined by
680 the user. Often their application is separated only by a second!"
- 681 •The words of Col. Rex Applegate, who in World War 2 served in Military Intelligence, the
682 Counter Intelligence Corps, and during the latter part of the war was in charge of special
683 training in close combat at camp Ritchie, in Maryland, USA.
- 684 •A renowned expert, he trained with W.E Fairbairn and E.A. Sykes (inventors of the famous
685 commando dagger bearing their name) and at one time was assigned as bodyguard to
686 President Roosevelt
- 687 ...He continues: (from 'Col. Rex Applegate. Kill or Get Killed. Paladin Press. 1979 PA)
- 688 •"Military experience, in combat and training centers throughout the world, has shown that the
689 average man can quickly be turned into a dangerous, offensive fighter by concentrating
690 on a few basic principles of combat and by advocating principally the use of blows
691 executed by the hands, feet and other parts of the body." (Op. cit. P 4.)
- 692 •The savage violence of a sudden street attack, the unexpected and vicious sexual assault, the
693 premeditated and cold-blooded terrorist bloodbath - surely these are moments of such
694 utter madness and fear that they are by their very nature beyond all understanding and all
695 'rules'?
- 696 •No.
- 697 •Violent and instantaneous as these terrifying moments might be, they work according to fairly
698 well-defined sets of rules, and it is through an understanding of these that it may be
699 possible to survive them and to some extent understand both the mechanics of such
700 moments of violence and the pressures which evolved and produced them.
- 701 •However, it is apparent that it is impossible to consider this subject confining it only to those
702 'rules' that appertain to the immediate event of specific personal physical confrontation,
703 as there are other major influencing factors with their own particular sets of rules which
704 have a defining or limiting effect upon the former.
- 705 •By this I refer to the sets of values inherent in any society at any one particular moment
706 (cultural, religious and ethical) and in addition the regulation of combat decided upon,
707 imposed and conditioned by the current militaristic or pacifistic ethos.
- 708 •These factors have an enormous influence upon the actual methods of combat, both personal
709 and national, (i.e. in civilian self-defense and in military operations) which are by these
710 ideals considered as either acceptable or not acceptable.
- 711 •The 'rules' as they apply to the technical aspects of personal combat are perhaps more easy to
712 define, as they (and their changing considerations) are fairly well recorded and there are
713 historical sources which are available for study.

714 •Historically often found as combative techniques drawn in scrolls or painted on the side of
715 ancient temple walls, later codified and systematized by the military on the one hand and
716 private martial arts schools on the other, these 'rules' form the foundation of combat
717 wisdom studied and modified by teachers...

718 **A List of just some of the 'Rules of Combat'--**

- 719 •Always use methods of distraction.
- 720 •Control the ma-ai (fighting distance).
- 721 •Never retreat. (Unless it is safe to do so, or as a tactic)
- 722 •Never stop until It Is over.
- 723 •Tal-sabaki and Ashi-sabaki. Always move to a position of advantage. Do not simply rely
724 upon blocking an attack, but move at the same time. Then if the block is not completely
725 successful you will be better able to avoid a direct blow.
- 726 •Use the attacker's strength against him (unbalance, deflect). It is also easier to accomplish if
727 you have moved your position as advised above.
- 728 •Use the attacker's strength against him (unbalance, deflect). It is also easier to accomplish if
729 you have moved your position as advised above.
- 730 •Never fight at the same speed as the assailant. Usually be much faster (to avoid playing
731 'catch-up'- sometimes be slower (to use deception). '
- 732 •Show no fear (unless as a tactic).
- 733 •Control your own breathing (in any situation you can regain control of your physiological
734 responses this way).
- 735 •Do not rely upon any one technique or blow to win the fight.
- 736 •Do not fixate upon one attacker, there may be more.
- 737 •Remember that a hold or a lock is often only a prelude to counter or finish, not the control or
738 finish itself.
- 739 •Prepare a psychological 'switch' in your head and be prepared use it.
- 740 •Maintain a 'stone' face. In other words do not telegraph either your intentions or the
741 condition of your psychological state to your enemy. This is especially Important when
742 disarming an attacker with a weapon.
- 743 •Do not give way to anger, which is as much an enemy to fluid natural movement as fear.
- 744 •Do not fix your attention on any one particular aspect of your opponent. You will have what
745 the Japanese masters would call "a stopping mind." With your attention fixed in any one
746 area or upon any one weapon you may be easily distracted from the real danger.
- 747 •Train to combat the most likely forms of attack first.
- 748 •Action beats Reaction.
- 749 •Hands do only two things in a fight - they protect you and harm your enemy.

750 **YAWARA JITSU**

751 •_Yawara is an ancient martial arts that originated in ancient China and evolved to the
752 Shaolin Temple and much later to the warriors of Japan, the Bushi --When unseated from
753 his house or in situations where he might have lost his weapon, he would have to resort to
754 hand to hand combat. The term used for the form of combat without weapons was called

755 Kumi-Uchi" - "To Grapple" With the need to perfect hand to hand techniques in battle,
756 Kumi-Uchi training was stressed and the group of schools so specializing became known
757 as teachers of YAWARA.

- 758 • _These schools revived the ancient Chinese fist-load weapon of the hand held hammer and
759 thus came the term Yawara (stick). In the 1800 s the systems were revitalized and formed
760 the basis for modern Jujitsu.
- 761 • _The modern use of the fist-load weapons called the yawara stick is derived from the use of
762 a bladed weapon in a sheath or a bladed folder knife closed. The techniques are
763 practically interchangeable and the goals of applications similar
- 764 • _Yawaras are compact and easy to carry. They may be concealed in a pocket of a shirt or
765 jacket, hip pocket of pants, or in a purse or briefcase. Sometimes spikes are added to the
766 weapon to make it more difficult to take wrestle away. This weapon is easier to use than
767 almost any other, is simpler to learn and remember, and is applicable to both law-
768 enforcement and civilian self-protection. The techniques of this system are direct and
769 powerful attacks on the pressure points of the human body. Tak Kubota who markets a
770 plastic version of this ancient weapon as the Kobutotan has today popularized the yawara.
- 771 • _The understanding of the use of weapons does not promise any spectacular insight or
772 overwhelming wisdom in their use. There are many ideas of what to do and when to do it,
773 and all the ethical considerations found therein and that all ideas of equally worthy. How
774 democracy and equality find their way into the martial arts is a mystery and fills me with
775 awe that the idea has survived. It is said that contrary opinions find their home in
776 democracy, and that may all be, but in the use of weapons, contrary opinions are not
777 always debatable; in many cases they often fully tested and the poorly held ones cut to
778 pieces with their proponents—literally.
- 779 • _Making assumptions about an encounter can display another kind of lack of reality. You
780 should read the situation and understand what plays are possible, but to assume the
781 actuality is just plain wrong. Remember that I have said many times: "In a tricky situation,
782 I really would like to have a sock full of rocks and ice pick." The sock is a good
783 blackjack, the rock can be thrown, and the ice pick sticks. Of course, I don't want my
784 attacker to have the same: How do I know the attacker doesn't?
- 785 • _It is similar to the fellow teaching knife defense with a slip, block, and control. For me, as
786 an attacker, I could attack with the sheath and then stab with the knife. As a matter of
787 fact, one time an instructor was teaching how to disarm a knife-wielding attacker when I
788 stepped in to see how he would do with my ideas and me. I started the Kwanmukan knife
789 pattern and when he appeared about to interrupt, I threw the knife, hitting him in the
790 chest, and then slit his throat with the other knife (figuratively speaking of course).

