

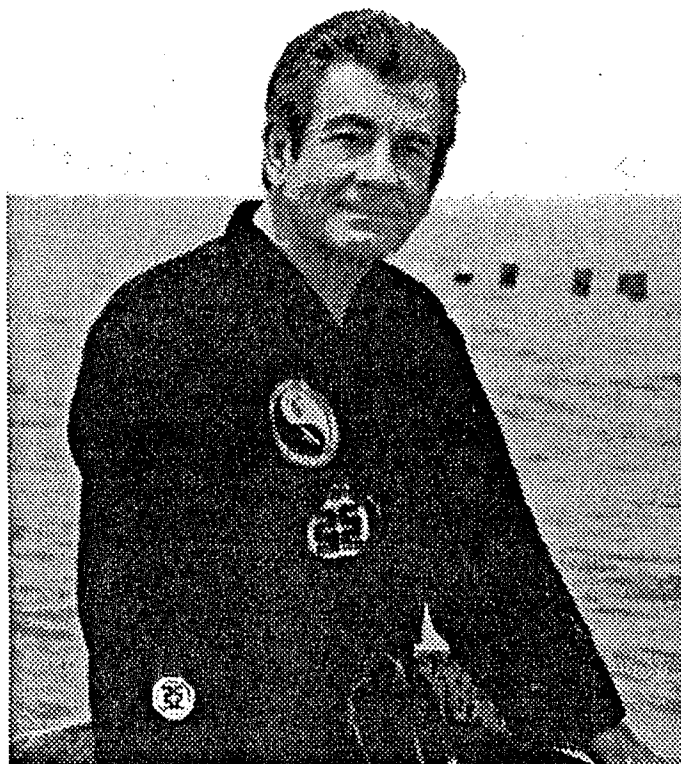


Newsletter

December 1993

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A Word From Shihan

Thank You!

At the time of my birthday celebration I was so surprised that I really didn't know what to say. I still am unable to express my appreciation in words. I'll try to show it as we continue with our January party.

If we could replace our government in Washington with the people who put together this program and book, I would have more hope for our nation. I expect a great future for us because of the Great American People.

Commitment

Master Koepfel has been a great inspiration to me because of his Commitment to "the art" and to his friends (students). Knowledge is often caught rather than taught. Some years ago Master Koepfel introduced me to a thirteen year old boy who wanted to study karate. This boys' right arm hung down, completely useless and his right leg was very weak. At the time the minimum age was fifteen. I agreed with the sensei that we should give him a head start. In time he taught kata that he could never perform, he won a match in kumite at our tournament. He have it his all, and will always remain one of my greatest inspirations, I am sure he is now an inspiration to many.

A person who gives all, will find power beyond his dreams. Such a person does not bluster, threaten, nor pose. He or she knows that he or she is a real man or women.

If you have never Committed all ("gone all out") you have never lived! This new birth awaits anyone who takes "the leap of faith".

Sayonara
Shihan Foster



Sports Medicine and Karate: Biceps Tendonitis

Dave Schani

Many of us over the years have heard the comment that in body building work the chest, back, abdominals and legs hard but the arms are just for show.

In karate the biceps are important in stopping a Seiken punch, rebounding a punch, or striking off a target. After doing thousands of Seiken punches over the years, a karateka can experience mild to acute symptoms of biceps tendonitis as a result of the over-use syndrome. Another common cause of biceps tendonitis in a karateka is punching the air with poor or no focus. If you do not focus your Seiken punches when you punch the air during various drills and katas it creates a jerking effect where the biceps tendons are attached to the shoulder scapula and forearm. This may cause inflammation and sharp pain in the shoulder joint or the lateral side of the upper forearm. Tendonitis is usually more painful after a workout than during a workout. It is important that biceps tendonitis be identified and treated when symptoms first begin. Biceps tendonitis left unattended will eventually cause shoulder pain in blocks as well as punches and could disable you for months.

Prevention: 1) Carefully monitor white, yellow and green belts for hyperextension of the arm and shoulder joint during Seiken punches to the air. 2) Emphasize focus and proper shoulder and bone alignment early on in a karatekas' training. 3) Avoid punching the air too forcefully when doing repetitions. 4) Concentrate on compressing the shoulder muscles downward at that instant of muscle tension with the imaginary target. 5) Do pull-ups on a chinning bar or dumbbell curls on a regular basis. Treatment: 1) Ice and compression on inside area of shoulder joint for 25 minutes on and 30 minutes with the ice off. Repeat as often as necessary. 2) Always ice interior area of shoulder joint after a workout. 3) Take up to the recommended daily adult dosage. 4) Do dumbbell curls each day with a light weight for 3 sets of 15 to 30 repetitions per set concentrating on full range of movement. 5) Reduce power and speed of Seiken punches during this inflammatory period. Remember the older we get the more aches and pains we are going to have. Let's try to keep them to a minimum.

From the President

As we look back these last 25 years in the association, we have much to reflect upon. I watched a tape of our association's 25th silver anniversary which was given to me by one of our friends' of the art - Pete Schwab. This was also my senseis' 55th year in the martial arts - Sensei William P. Foster. I'm always happy at birthday parties - especially our dear beloved senseis. I wished I were there to enjoy and benefit from the friendships that have developed over those 25 years that I have been with the association. No one person could have done this alone. This was the cooperation and effort of many people that I have to thank for the success of the anniversary and the stability of these 25 years. Although we have had some problems in the past and will probably develop some in the future we know that our most important asset is attitude. We also know how important the concept of "attitude" in the art affects people. Probably the sole factor that has given us this perseverance is attitude. Attitude is so important because it affects us both in and out of the dojo. This outstanding trait was illustrated at a very important promotion on October 26, 1993. This was the promotion of Elio Covelli and Rudy Butteri to Godan (5th degree black belt). These two men along with Lynn Philyaw (6th degree black belt) and Billy Foster (7th degree black belt) have been with the association since September 1968 when it was founded at the K.Y.F. in Kenosha, WI. Congratulations to Elio and Rudy on their promotion and a sincere thank you to our chief instructors - Billy Foster and Lynn Philyaw. I would like to congratulate Stephanie Weyers, Dave Schani, and Mike Thomey on their promotion to Shodan this past year.

We know the association would not have existed for anyone of us if it wasn't for one man. This man is Shihan Foster, director of the association. Our thanks goes out to Shihan and his good wife Donna who has supported him for the last 25 years. May God bless their family.

Respectfully,

Dick Bruno



The "Art" and Performance of the Martial Arts

Joe Ferraro

In reading some recent articles in our newsletter and listening to certain ideas expounded at our social gatherings, I can't help but feel that many of our students, people who are very important to me, have lost the true meaning of karate and the martial arts. To me, the true "art" of the martial system lies quite explicitly in its performance. The measure of that performance in the real world is in one's ability to avoid a conflict; but failing this, to deal with the enemy in a way that precludes his doing injury to you.

This generally means dropping the "gauntlet" to the pavement. But if a martial artist's skill and his particular craft are so strong that they can avoid injury without the necessity of doing serious injury to the attacker, then this would indeed represent the superior craft and the superior artist.

My objection to those that crowd the dojo to study karate only for its own sake, for exercise or its accompanying philosophy, is that they dilute the wine. They clutter the path and can obscure the true way with a false image. It is only one's complete and total certainty in his ability to physically defend himself that brings us to true self confidence. There is no other way. Karate philosophy without this is empty and will let you down when you most need it. False confidence in your karate training is an enormous disservice to yourself. Memorizing some katas, displaying some techniques, playing at sparring and breaking a few boards will not work. Yes, you need to train hard in all these aspects, and more; but you must absolutely KNOW that you will survive in a full-on pedal-to-the-metal alley altercation.

This does not mean that you will never lose a fight. There is always a faster gun. And there are odds which are humanly insurmountable, be it superior weapons or hoards of opponents. But if you have attained true self confidence, you will be able to fight with undiminished dignity against any odds. You may lose the fight; but, as long as your reason for engaging in the conflict is beyond reproach, you will never be disgraced. Mastery of the self is at the heart of all victory.

Once this is mastered, then we can accept death; and inevitability for us all. We must absolutely KNOW that God will be there for us when we die. The great warrior David said "Even though I walk through the valley of the

shadow of death, I will fear no evil, for thou art with me." Knowing this alleviates the fear and pain of death. There is no place left for fright, hesitation, indecision, or any false vision of things. This is true karate spirit. Our Zen poem applies: "Victory is for the one, Even before the combat, Who has no thought of himself."

With the ability to physically defend ourselves, possess true self-confidence, fight with dignity against all odds and accept death, we attain serenity. This is the ultimate goal of karate. This tranquillity is our anchor in the storms of life. Therefore, our peace of mind does not depend upon circumstances but rather upon our internal spirit with which we direct our life. This is where Zen philosophy comes in. We become able to live every minute of our lives to the fullest, without distraction, because we have the personal serenity to be able to open the doors of life without worrying about what may come next. We can remain "clear-headed" and detached during combat or crises. We can meet life with calmness, assurity and dignity whether it brings us death or continued prosperity. This is the reason karateka devote their lives to their art; simple self-defense would generally not hold this degree of prolonged incentive.

Can these goals be achieved without the foundation of confidence built from being mentally and physically prepared for a combat situation? I do not know. Perhaps it can be accomplished through study, faith and a relationship with God. I suspect most of us must follow the natural progression our art offers.

Playing at the art dilutes the art. The shame of this is, when something is diluted, even if little by little, ultimately that something is lost. Without true self-confidence, you will "fold" against the predators of life; disease, criminals, fear, accidents, etc. Train as if your life depends on the practicality and excellence of your work. It may. The quality of your life and death certainly will. Digression, to a point, is fun and healthy; but, do not depart from the true way. Now it should be clear why Shihan Foster concludes each and every class by saying, "May the eternal spirit grant you peace and power."



Annual Yin Yang Do Association Christmas Party



Date: January 22, 1993

Where: Danish Brotherhood Lodge
2206 - 63 street
Kenosha, Wisconsin
(414) 657-9781

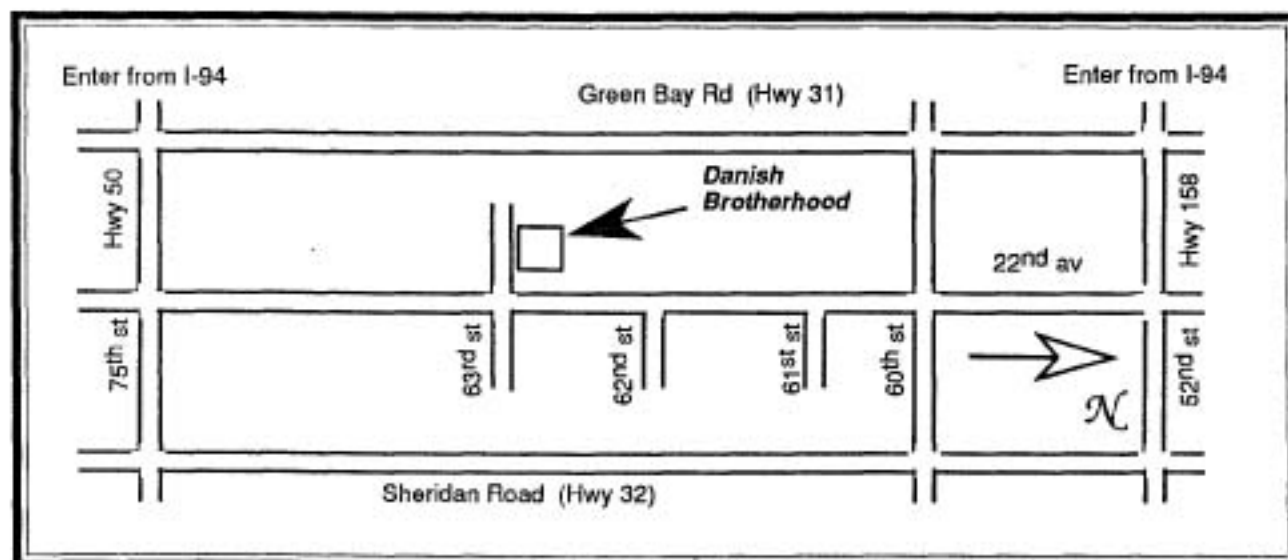
Time: 5:30 Cocktails
6:30 Dinner

Cost: \$15

Menu: Sliced Italian roast beef, sliced roast pork loin, hand carved smoked ham, mashed potatoes & gravy, baked beans, lettuce salad, tuna salad, fruit salad, cottage cheese, roll, butter, relish tray, coffee, and dessert.

Music: "The Kid Productions" Todd Burnhart

Please send or call by January 16, 1994 with the number of people attending to: Ron Zeith, 11725 - 45 av, Kenosha, WI 53142, Include your name, number of people attending and a phone number.



Experiencing Kata

Mark Algiers

Experiencing kata can be felt in many different ways depending on what rank or level you may be at. To better explain what we experience while doing kata, I've thought up five different classification levels we pass through on our way to a much clearer and deeper understanding of what experiencing kata is all about.

1. The first stage is the beginning. Here the kata is all physical with lots of thinking. You must be aware of your form, stance and technique breaking down the movements one at a time. Everything is still new.
2. At this level we still work on form and technique, but the karateka must start putting combinations together with breath and getting a feel for the movements.
3. Here the form is good with more emphasis on combinations from the hip. As the movements in the kata becomes more fluid we start to be aware of focus and interpretation on the technique.
4. The form and breath comes naturally the combinations come from the hip with power. The flow becomes smoother and stronger. Slight signs of Chi flow from within. The advanced karateka also works for a precise technique and an overall understanding of interpretation.
5. This is the level when everything flows together precisely and naturally. All the principles of power are obvious. There is a good sense of harmony with very strong Chi flow.

Keeping these guidelines in mind there are also three very important ideas to keep in mind to enhance your mental aspect of kata. They are:

1. Orei - the purpose of the Orei is to relax the mind and sink the Chi to the Tan Tien point.

The mind mobilizes the Chi.

2. Flow - The body must flow like water. It must move fast yet calm, hard yet soft, ever so unpredictable as you perceive the kata to be. This must be done with mushin (no mind).

The Chi mobilizes the body.

3. Ending - The kata must end with Zanshin when the body has ceased to move, but the energy is still flowing.

The Spiritual mind is serene.

Remember every individual Karateka is different from beginner all the way to master ranking. But by keeping these guidelines in mind, we will all exercise the mind by using Mushin (no mind). We will get a good physical exercise through the flowing movements of the kata. Our Spirit will be stimulated as the Chi flows. So the kata experience (as in Karate itself) must be the total understanding of harmony between the mind, body and spirit as one.

From the Forth Coming Novel "Corporate Medicine"

Al Ferguson

It seemed to be another ordinary day for Diedre. Breakfast with the paper in the morning, struggle through countless authorization requests all day, followed by a burner of a workout chaser in the evening. As Diedre began to load her briefcase with the shackles of her profession and head for the door, she sensed something, something that said all was not right. A moment ago everything was normal, the kids across the street were laughing and yelling, the birds were chirping but as she reached the door it became oddly quiet. She took a few steps toward her smog generator when the quiet turned to terror. The kids weren't quiet, they were stunned, some started crying, others began screaming. What started out as a quiet day was about to end up on the Evening News as another senseless tragedy. A senseless tragedy that should never have happened. A senseless tragedy that wouldn't have happened if only someone would have been there to do something about it. Not this time! To Diedre's astonishment and in broad daylight, two dumbwads masquerading as men were abducting the two little crossing guards and heading toward a beat up junker with license plates that usually spelled tourists. The little blond Diedre called "Peanut" was crying helplessly as she was being carried like a football, the other girl while fighting bravely, was no match for the grownup who was dragging her like so much trash in a bag. They almost reached their car when they met Hurricane Diedre.

Twenty Five years of sleeping rage had been awoken by this scene. Flashes of her own abused childhood filled her consciousness. Pain turned to rage as she raced into the street and put a front Mai Gerri through the first sleaze bag's groin and into his spine, he was crushed like an accordion played by a jackhammer, scrotum split like a tomato as a lone testicle popped out. The man crumbled in pain dropping "Peanut" on the pavement. Diedre didn't give him a chance to go for any weapon, she hit him flush in the temple with a straight thrust Saiken Zuki. Instantly his skull imploded with shrapnel like bone splinters squering his brain like sizzled shish kabob. The man was dead before he hit the ground. The second reached the car door about the time Diedre caught him. Sensing that he was reaching for a weapon, she snapped a Nuki Tei strike to his eyes blinding him, then grabbed his larynx and esophagus with her other hand and crushed them. Diedre held her death grip as his life flickered out, slumping to the ground. A sudden calm passed over her as all she could hear was the whimpering from the children around her. The screaming has stopped. The evil had passed. Diedre would spend the rest of the day retelling what she could remember to police and press alike. The demons exorcised, all that remained was the altruistic feeling inside, magnified by the sight of the children's parents hugging each other through tears of joy and gratitude. Diedre didn't know it then but she was the Six O' Clock news that day, local and national.



Dojo Rules and Etiquette

To clarify matters of protocol for new students, I recently wrote out a list of guidelines. The Shihan suggested I submit it to the latest newsletter. If you are a sensei and find this useful, please feel free to revise it to suite your own needs. -- Lynn Philyaw

I. Bowing:

1. On entering or leaving the dojo work-out area.
2. To your sensei, sempai and other high ranking karateka -- upon greeting or being introduced to in a social situation; after having received instructive comments; upon issuing a request.
3. To an opponent before and after sparring
4. When bowing, keep your eyes down to your sensei (and there is only one) and up to all others except a very venerable person, such as a respected master.
5. Bowing is the key symbol we have for indicating respect to others. When in doubt, always err on the side of showing too much respect than not enough. You can never lose thereby and risk offense by offering too little respect.

II. Requesting Instruction:

1. Always raise your hand to be recognized when in a group instructional situation; this is common courtesy that also maintains class efficiency.
2. Try to go to someone a rank or two above you if you think they can help you, rather than automatically going to the highest ranking person present. They can then determine if someone of higher rank should be consulted.
3. Don't treat kumite lightly. If two lower ranks (below blue belt) would like to spar, ask a higher rank to serve as sempai.

III. Behavior Toward a Sempai or Guest Instructor:

1. In the dojo, treat them with the same degree of respect that you would accord your regular sensei.
2. If they ask you to do something -- a kata or a technique -- in a manner different from what you're accustomed to, adapt yourself without questioning them.
3. Make every effort to make a guest instructor or a visiting karateka feel welcome.

IV. The Privileges and Duties of Rank:

1. The student of highest rank is responsible for the class or their portion of the class when it is separated during a work-out. In the first instance, he/she is to run the class, in the absence of specific instructions, as they would assume the sensei would want. In the latter, they are to follow the sensei's or sempai's instructions faithfully.
2. Due respect is to be paid to the highest rank present, as they are the sempai in that situation.
3. The attitude of a lower to a significantly higher rank (two or three above) should be one of respect.
4. Lower ranks are to assume cleaning chores and other miscellaneous duties.

5. You are to address your sensei at all times, in and out of the dojo, as "sensei."

6. Address, especially within and preferably without the dojo, black belts as "sensei" or instructor and those of third degree and above as "o sensei" if they are the head of their dojo. The term "Shihan", while it means grand master, should be used to recognize an official position, such as the head of an association.

V. Attitudes and Behaviors During Class:

1. All students are to follow the instructions of the sensei without question. Unless specifically called for, this is a time to turn off your critical faculties and merely respond. You will progress further this way, and it is training for the rigors of combat.
2. Avoid developing idiosyncrasies as a result of "doing it [your] way"! There is only one way -- that of the sensei, unless otherwise suggested by the same source. These techniques are the result of hundreds of years of study and use, often in hard combat. They are not to be altered arbitrarily by students of less experience.
3. Put forth your full effort at all times. You cannot expect a technique to work on the street if you have not put your heart into the simulated experience of combat during a drill or during kata. If you have a physical limitation or injury, tell the sensei before class begins.
4. Never complain -- by word, sound or gesture -- about being tired, about pain (unless you're concerned about your physical well-fare).
5. Do not verbalize unnecessarily during the work-out. This is not a social situation.
6. Never "loungue" during class, e.g., recline casually or lean comfortably against a wall. This shows disrespect for the dojo and for the art, and it is not good for you.

VI. Behavior Outside the Dojo:

1. Remember that, for those who know of your involvement, you represent the art and your dojo. Be sure you represent them as well as you can, that you bring honor to the martial arts.
2. Do not boast of or needlessly display your technique. Others will not take the art more seriously than you do. While we may want to draw others to our "cause," we must be careful how we present ourselves. If given the choice, sin on the side of silence and anonymity rather than excessive display.
3. Do not demonstrate karate or teach others without the express consent of your sensei.
4. Avoid getting into discussions with other karateka about the superiority of one style (e.g., yours vs. theirs) over another. The world is far too full of such pettiness without our contributing more to it.
5. Avoid criticizing another martial art or , especially, another sensei. Put yourself in their position. If someone does this to you, bow out of the "discussion" as gracefully as possible.
6. A karateka is never to use his art to impress or intimidate others. Furthermore, he/she is never to be the aggressor in a violent situation. The art is to be used to defend yourself, loved ones and those under attack by villainous and superior forces.



Injuries in the Dojo

Dan Hagengruber

By their history and nature, the martial arts are injury-prone. In the dojo, we are taught ways to injure, disable, or kill opponents in self-defense. Because we practice these dangerous techniques on each other, at some point in our training we are all likely to suffer some form of accidental injury. It is imperative that as we progress in our knowledge of how to do bodily harm, that we also learn how to provide first aid to the injured opponent or fellow karateka. As with any article offering medical advice, I would add a warning: this information is in no way intended to replace a formal course in first aid and basic life support (i.e., CPR). The following information may help reduce your potential for injury and speed your recovery should injury occur. Because of the wide diversity of movements seen in the martial arts, practitioners are at risk for almost all types of musculoskeletal injuries. Sudden start-stop movements, overextension of joints and the potential for massive blunt trauma all predispose to injury. Overuse or injury to a muscle body is classified as a strain, while overextension of the connective tissue joining bone to bone (ligaments) results in a sprain. Bones can also be broken (fractures) as well as bruised (contusions). Understanding the mechanics by which injury to a tissue results in symptoms can help you understand better ways to prevent and treat these same symptoms. An injured tissue releases chemical substances which result in the classic signs of inflammation (redness, swelling, warmth, and pain). A common group of these mediators are known as prostaglandins. The majority of non-narcotic painkillers act by preventing the formation of prostaglandins. All inflammation leads to some degree of scar formation within the injured tissue, and enough scar tissue formation (either through repeated injuries or a prolonged injury) will result in decreased mobility and loss of function. One of the goals of properly applied first-aid - in addition to reducing the symptoms of inflammation - is to help preserve long-term use of the injured area. The old adage "an ounce of prevention is worth a pound of cure" holds especially true for musculoskeletal injuries. The importance of a slow warm-up which includes adequate stretching as well as a comfortable cool-down cannot be overemphasized. A previously injured area deserves special attention. Pain in this area will alert you to the need for extra warm-up and cool-down, as well as to remind you during your workout not to severely reinjure this area. In fact, some physicians recommend the avoidance of complete pain relief with medications prior

to a workout, as the absence of pain may predispose you to overexert and further injure yourself. An injury can be treated both medically and non-medically. Non-medical treatments consist of the RICE treatment - Rest, Ice, Compression, and Elevation. In general, it is best to apply heat to an injured area prior to exercising to improve blood flow to the area and speed stretching during warm-up. In the first 24 hours following a workout ice is better than heat in that it slows formation of the inflammation-promoting prostaglandins in injured tissue. After 24 to 48 hours heat (hot soaks or warm compresses) will flush blood to injured tissue and help carry away inflammatory mediators. Heat applied to an injury in the first 24 hours will generally worsen long-term inflammation, pain, and swelling. Over-the-counter medications commonly used for pain relief include Tylenol (acetaminophen), aspirin (salicylic acid derivatives), and Motrin (ibuprofen). Tylenol is a pain-reliever (analgesic) only and possesses no anti-inflammatory properties. The usual adult dose is one or two 325 mg tablets every 4-6 hours. Tylenol should be avoided if you have any liver disease. Aspirin and ibuprofen are classified as non-steroidal anti-inflammatories (NSAIDs), and they possess both anti-inflammatory as well as analgesic properties. In low doses (typical adult - one or two 325 mg tablets every 4-6 hours) aspirin possesses the ability to relieve fever and pain. In higher doses it is also an anti-inflammatory. A "high" dose of aspirin is dependent on the tolerance of each person, as some patients with severe arthritis can tolerate up to 20 -30 325 mg tablets per day without problems. A general rule for aspirin is to start at a low dose and slowly work up as needed. If your ears start to ring, this will inform you that you've taken too much. Also aspirin should not be used if you have a bleeding tendency or a history of stomach or duodenal ulcers.

Ibuprofen is anti-inflammatory and analgesic at all dose levels. It typically comes in 200, 400, and 800 mg tablets, with the usual adult dose being 800 mg every eight hours, not to exceed 2400 mg total per day. In severe inflammation, brief doses up to 3200 mg per day may be tolerated. This drug should not be used if you have kidney disease. Doses are different for children and the elderly. If you have other medical problems or are concerned about interaction with other medications you are taking, please consult your physician or pharmacist.



Board of Review/Tests

George Zimmer

Seated firmly in the tradition of Martial Arts study is the notion of testing for rank. There is much support for this type of thinking in psychology, history, politics, and education.

For those who subscribe to stage theories of human development and/or "Rights of Passage," formal and regimented performance reviews are a must. In fact, one of the criticisms focused at our girls and boys pass into womanhood or manhood. Even some of the most ancient cultures have formally designed stages that individuals must pass through in order to reach a position of maturity and authority. In education, many support the concept of "Mastery Learning." Disciplines that require specific knowledge of content or concepts that must be sequenced in order to reach higher skill levels, utilize mastery learning. For example, one must learn multiplication and addition prior to learning algebra or trigonometry.

Historically and politically, both in our culture and others, governmental leaders present their views to people to be voted on, or, they may be placed in a position of power as a result of decisions made by those who believe in their ability to govern. Formal and informal tests accompany most of those decisions. Debates and elections serve as tests in which grades are given.

Finally, accredited universities and colleges throughout the world utilized tests for students receiving masters degrees and doctoral degrees. Those tests consist of field practicum, written exams, and oral exams. Students are required to demonstrate their understanding of concepts in the field prior to taking written exams. Written exams are reviewed by several members from a testing board followed by hours of oral exams.

The perceived need for testing is embedded in our tradition, our cultures, our psychology, and our understanding of teaching.

Thoughts about tests

Many people display negative thoughts about tests. Students dislike taking them and teachers complain that they do not provide accurate information. In the field of education, a growing population feels that standardized tests, like the Iowa Tests of Basic Skills, are virtually worthless. Many states have discontinued using them. IQ tests were once used to place individuals in courses, colleges, and jobs. They are no longer believed to be of significant importance. Once again, reliable and accurate information is a central issue. Further, few people are

trained in developing, implementing, and evaluating tests. Some people feel that testing is a time in which we drill candidates, trying to confuse them with questions that result in embarrassment. Some use tests as an opportunity to present their personal view and agendas to a captive audience.

Others feel it is a time in which students should be allowed to demonstrate their knowledge of concepts and skills. We would probably agree that it would be inappropriate to test a sixty year old black belt candidate on flying-spinning back kicks. Likewise, it would be inappropriate to believe that a 20 year old black belt candidate would be able to demonstrate the maturity and understanding of life that the 60 year old would.

What then, constitutes a good test? The characteristics of a good test, like the characteristics of a good teacher are hard to define. I have a student named Rick Cesario who has no formal training in education. However, I frequently observe teachers and administrators employed by school districts and universities in Southern Wisconsin and Northern Illinois seek his instruction. They tell me, "He understands." In order to further develop our understanding of teaching Karate and testing students, perhaps it would be appropriate to identify, through interviews, the outstanding qualities, abilities, and characteristics of our leading black belts. With that information, we could develop teaching strategies that support the development of those characteristics and test the student's acquisition of knowledge related to those characteristics and qualities.

Things to Remember

As we look to the turn of the century, and the continued growth of the Yin Yang Do Karate Organization, it is important to plan for the future. There are several things we need to remember. First, the students who come to us for instruction are honorable people who are willing to dedicate their time, their efforts, their blood, their sweat, and possibly their lives to what we teach. Is it not right to include them in decisions that affect their lives? Specifically, is it not appropriate to ask a white belt how he or she feels about their first Board of Review and what specific knowledge/skills they would like to demonstrate? This process could be added to our format resulting in a decision shared by all involved. Shared decision making results in long term ownership.

Secondly, is it possible that a student fail a test or board of review? I have heard my colleagues vehemently state,

"No." However, is there not room for failure as long as it is coupled with a specific plan to provide tutoring, outlining areas in need of improvement, and retesting in a prescribed period of time? Consider the student who feels there is no risk in a right of passage. What message does that send? Is this a true Yin Yang relationship?

Thirdly, we know that if an individual can teach something, s/he must know it. An appropriate test activity would include observing our students teach Karate. If key concepts, dynamics, and principles are missed in the presentation of a lesson, senior instructors would be able to coach the student in the deficient area(s). Keep in mind, the future strength of our organization depends on the quality of our instruction at the beginning levels. There is no such thing as unteaching, if something is learned wrong, it will be imprinted and stored in long term memory the same way as if it were learned correctly.

Fourth, when testing for black belt, is it feasible that a formal team of Yudanshakai with specific criteria review the candidates skill development for at least six months prior to testing? Following the physical testing, is it possible that we utilize a written exam modeled after the one used by Chuck St. Pierre? It is an excellent example of a well developed and well thought out method for soliciting insights and understanding of complex philosophies. It requires that our students reflect on and place in writing, comments regarding their understanding and application of Karate Do in contemporary America. Further, it allows senseis an opportunity to provide students with another medium to express themselves who may otherwise find difficulty with verbal presentations. We could file those written exams for future reference and further testing in the Dan ranks. Finally, and perhaps testing our flexibility and understanding of this issue, is it possible that the culminating activity at a black belt board of review not include a physical demonstration, rather, a ceremony similar to the Japanese tea ceremony in which wisdom is exchanged between the sensei and his or her student?

Lastly, it is important to remember that we will honor our sensei by honoring those we teach. Instructional and testing practices should support our beliefs. It is important that our students see us practice what we believe to be of value.



Yin Yang Do Karate Organization Guiding Questions George Zimmer

Guiding questions are used in various endeavors to provide students, teachers, and managers with thought provoking insights and direction. These questions are intended to provoke inquiry and self study, not to be asked of others.

- What type of things do you value? How has Karate Do enhanced your appreciation of those items?
- Who have you healed, recently?
- What is the greatest debilitating obstacle you have found in your studies? Ego.
- What is the value of your opinion?
- Do you have a vision?
- Do you have a mission in life?
- Why do we talk so much?
- Why don't we listen more?
- When is the last time you allowed someone to embarrass you without having to reciprocate or win?
- Do you Dream? What do your dreams tell you?
- What is the reality of the moment?
- How do you achieve harmony?
- What exercises do you do to train the mind?
- What exercises do you do to build spirit?
- Do you have spirit guides?
- How do you develop Chi? List five strategies.
- Have you read the books, Illusions, or Seth Speaks?
(Suggested reading for advanced spirits.)
- What has suffering taught you?
- If actions speak louder than words, what is your track record like?
- What is the greatest force in the universe? Love
- When is the last time you purposefully allowed a younger rank or a higher rank to score a point on you in kumite?
- When does a karateka have wisdom?
- What does your future hold?
- Why do some black belts turn their backs on other yudanshakai or the Shihan or refuse to bow appropriately at formal functions?
- If Karate has taught you to fight who or what are you fighting?

Yin Yang Do Newsletter Book Review

Al Reingold

A Book of Five Rings (Go Rin No Sho)

by Miyamoto Musashi

The principle of strategy is having one thing, to know ten thousand things.

the Water book

Although A Book of Five Rings can now be found under the "Business" section in major stores, it remains in its pure state one of the founding philosophies of the Japanese martial arts and the warrior etiquette we practice today. Like The Art of War, Musashi's work is as relevant to us now as it was to his followers in 1645, when he was imparting the culmination of his wisdom and knowledge of strategy to his disciples. In May of that year he wrote the last chapter, "The Book of the Void," a week before he died at sixty-one years of age.

Throughout his teenage years, Musashi survived by his impressive brute force alone, and did not approach fighting with strategy, art, or education until he was nearly twenty. In his youth, Musashi led a battle-scarred life, his numerous brawls unerringly victorious. He had been friends since childhood with Takuan Soho, later a renowned zen philosopher and advisor to the Tokugawa Shoguns, and Soho arranged for Musashi to study the ancient philosophies (including Sun Tzu) and to finally become an educated man and bushi, or warrior, dedicated now to the searching for more than mere physical warfare. After three years of studying the written texts, Musashi returned to the streets and learned all he could from the various schools of Kendo and hand to hand combat that were flourishing throughout Japan. He became a legendary and unbeatable strategic fighter, and eventually retired to the mountains to commit his lifelong pursuit to the chapters of the Five Rings.*

The first chapter is the Ground book, beginning with "Strategy is the craft of the warrior...the Way of the warrior is resolute acceptance of death." Musashi neatly ties his booklong theme of the strategy of warfare, specifically discussing weaponry, timing and training, to crafts of livelihood, such as carpentry, farming, and, in a glint of Confucianism, the Way of the Gentleman. It is here that Musashi makes his purpose known -- the ingraining of strategy above all else -- through his "Ichi School," the roadmap to his Way, "As if it were a straight road mapped out on the ground, the first book is called the Ground book."

Following this roadmap, the Water book lends insight through clarity of vision and adaptability to the strategist and warrior. Musashi uses water here to represent at least two attributes: First, as water adopts the contours of the container, so must the strategist master adaptability. Second, Musashi invites the reader to not

merely "read" the book, but moreso to "absorb" it, or risk losing the meaning. Intuitive learning beyond the memorization and mimicry of the text will provide the potential for realization of Musashi's lesson of strategy. It is in this book where we find the famous "...drive the enemy together, as if tying a line of fishes, and...cut them down strongly without giving them room to move" strategy of dealing with multiple opponents. Here is also the notion of fluidity -- to learn our own techniques to the point where each movement, whether martial or secular, physical or psychological, is natural and flowing, rather than rigid and clumsy. Our own maxim of "water around a rock" finds a harbor in Musashi's text.

Next Musashi brings us to the Fire book, where every second in a fire -- as in a fight -- is completely unpredictable, everchanging, perilous, quick to inflame and potentially difficult to extinguish. Musashi recites that the spirit of the warrior must remain strong, unchanging, and purposeful in training. The majority of this chapter, as in the Water book, involves brief paragraphs, each depicting one single tactic or technique, much as our art involves the learning of one single technique at a time. Musashi here directly references Sun Tzu's "If you know the enemy and know yourself you need not fear the result of a hundred battles," as he, too, cautions: "...you must put yourself in the enemy's position. If you think, 'Here is a master of the Way, who knows the principles of strategy,' then you will surely lose."

In keeping with our Sensei and Karate histories, Miyamoto Musashi transcends beyond his own teachings in the fourth chapter, the Wind (Tradition) book. Here he capitalizes on the strengths and traditions of other schools, both from a practical vantage point; i.e., to educate his students in the potential dangers of other arts, and from a philosophical perspective, namely, that there should be no artificial limitations on experience, nor close-mindedness regarding the arts. There is always more to learn, both from the world around us, and from our own histories and traditions. In his words, which also calls to the same Sun Tzu quote mentioned above, "It is difficult to know yourself if you do not know others."

Musashi closes his teachings in the the book of the Void, "that which has no beginning and no end," a chapter that will reveal more with each reading.

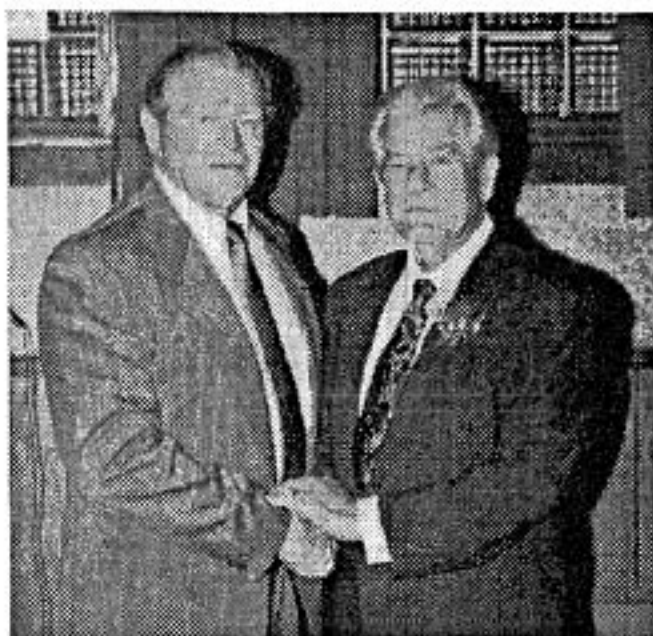
While it is unfortunate that the public views this work as a manual to win wars in the boardroom, it is reassuring to think that perhaps some of Musashi's teachings will manage to find their way into our culture, which cries for the honor, tradition, and purpose that Musashi personifies, and has provided in this legendary work.

* For more background on Musashi himself, read the Musashi series by Eiji Yoshikawa. It is interesting to note that this series itself, written years ago in Japan, consists of five books.



Photographs From Shihan's Birthday Party, July 10, 1993

Al Gomez



SHIHAN FOSTER AND MASTER KOEPEL



WORKING OUT AT KEMPER CENTER PRIOR TO SHIHAN'S BIRTHDAY PARTY

Editors Note:

Thank you to all the authors in this edition of the Yin Yang Do Newsletter. We certainly appreciate your time, effort and insight!

The next Newsletter will be out during the month of June. Please have your articles to me no later than May 18, 1994. If possible please type your article. For those of you who have a computer, you can send me your article in Microsoft Word or Word Perfect and submit on a 3 1/2 disk. I have a Macintosh but can also read IBM disks. Please send to Al Gomez,

Anyone on America Online can reach me via modem at AlGomez.

If you would like to purchase any of the following, please contact Al Ferguson, :

Patches \$5, Double axe - \$3, Kyu Certificates - \$5, Dan Certificates - \$10, and
Lifetime memberships are \$25 (includes a patch)

Hope to see you at the January Party!

Al

