



国際大山空手道連盟総本部

**World Oyama Karate**

**Honbu Newsletter** Issue 7 - Winter, 2005

# 五輪書

## Book of Five Rings

By Miyamoto Musashi

Translated By Founder Saiko Shihan Y. Oyama

First, let me wish a successful new year to everyone. I hope you are healthy and training hard. Life is beautiful !

Sorry for the delay of the newsletter. The reason is I have been busy writing my new novel - "Uchi Deshi in America". It took me a long time to complete.

When I reached the level of Black Belt, I decided then that I would devote my entire life to teaching Karate. Ever since that time, I have carefully studied Miyamoto Musashi's, A Book of Five Rings. I promised myself at that young age that one day I would translate this ancient book for myself and my fellow students. Many other great books were written about the Samurai, and I carefully read them all. But I didn't believe what they had to say. Most were very philosophical in nature and relied heavily on the teachings of monks and preachers. These texts were foggy and unclear – not anything close to the reality I knew from actual fighting. Maybe their writings were true, but I just couldn't buy it. Then I read Musashi's A Book of Five Rings. It was so clean and simple. His writing was direct and straight forward. It was all about HEIHO which means "winning strategy". Musashi didn't need to make his subject complicated or complex. He just wanted to tell his readers how to win. Unfortunately, Musashi's



Miyamoto Musashi

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original text no longer exists. Ancient scholars transcribed Musashi's book before it was lost, though. Today we have interpretations of it written by renowned professors in modern Japanese. I have read many of these translations, but I have found that most of these scholars miss the point of Musashi's book. Some of these Japanese translators admit that they don't understand martial arts. They just translate from an academic or business perspective. Some of them are so bad! They make Musashi's writing seem very abstract. This is useless for martial artists. So what I want to do for you in this series is tell you what Musashi really meant and connect it to the world of Karate. Somebody's got to do it. If not me, then who? This is a very great challenge. I feel like I'm trying to climb up Mt. Everest barefooted, but it's something I really want to do.

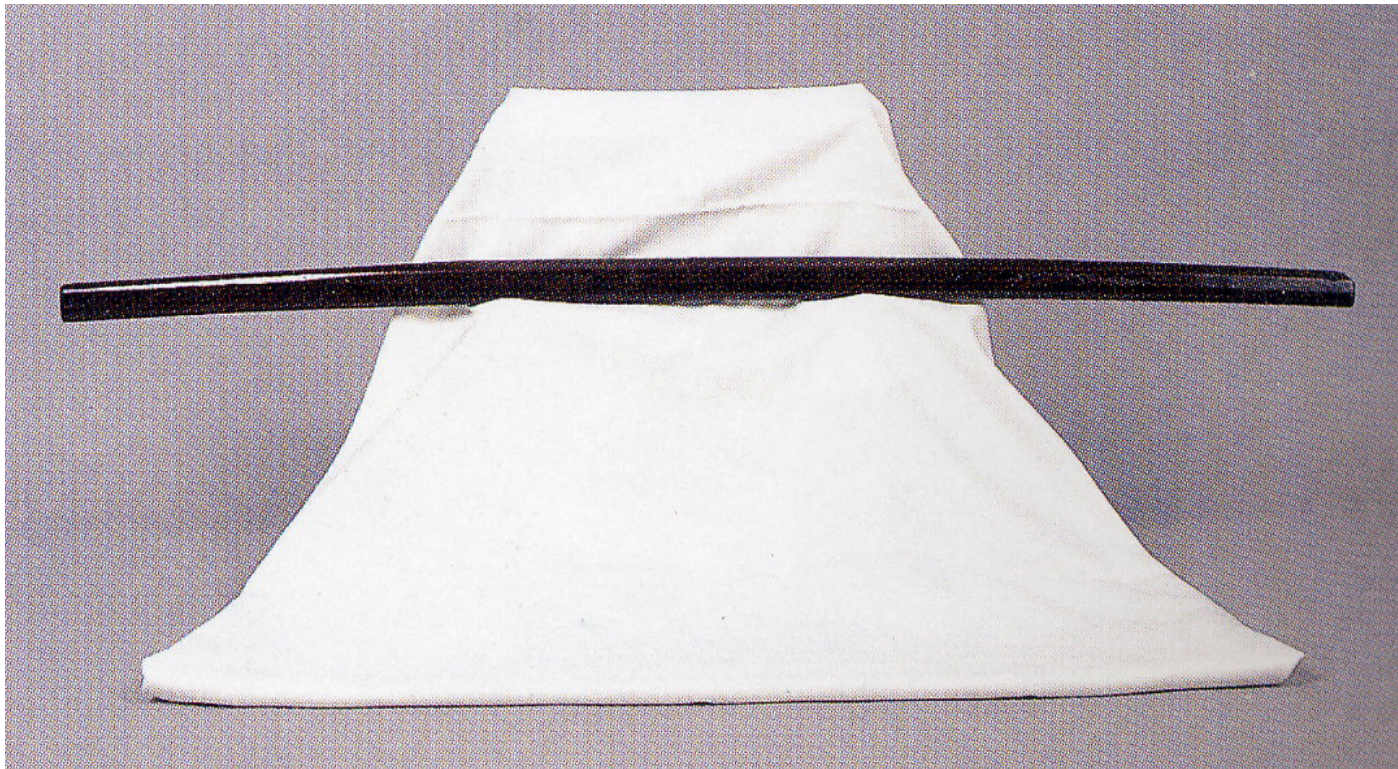
After I came to the United States as a young man, I began to appreciate the history of Japan in a way that I never could before. When I was living in Japan, I didn't care about any of that. But when I left, all of the history and traditions of Japan and Karate came alive for me. I

wanted to know everything and understand it deeply. You remember that I wrote the article "The Last Samurai". (See World Oyama Karate Newsletter, Fall 2003 issue.) When I first read that history, I really related to it, and it fired my passion for teaching Karate. I saw that modern Karate misses the point of this traditional Karate. Most Karate schools are images of the ancient way. They are just automated production lines that churn out advanced belts. I want to teach you the traditional way that does not allow for short cuts. For example, in KIHON training, you must train until contact. You cannot skip this fundamental basic training. That is why I wrote Perfect Karate and the Karate Kyoten series of books. By writing these books, I preserved the traditional way of World Oyama Karate for all time. To add to this body of work, I wanted to translate A Book of Five Rings in an organized way – straight through. But with the many other things I have to do – teach, write, direct the World Oyama Karate Organization – I've found that it is not possible to do this in a reasonable time. Time is moving on, and I fear that I will miss the opportunity to complete my translation of A Book



Musashi's The Book of Five Rings

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Musashi's hand made bokuto (wooden sword)

of Five Rings.

There are different opinions about when Musashi was born, but most likely it was in the year 1584. He started writing A Book of Five Rings when he was 60 years old. This was in October, 1643. When he finished the book in 1645, he was 62 years old. That same year, on May 19, 1645, Musashi died. My age is 62 years now. I am in good health, but I can't wait any longer, so I am going to begin – just do it. I don't have time to translate and organize each chapter straight through. So I will write about those parts of A Book of Five Rings that directly relate to World Oyama Karate. I think it will be of interest to others, too. So now I have started. I will try to do the best that I can to help you understand Musashi's work.

Musashi divided his book into five big chapters. The chapters of A Book of Five Rings are: Ground or Earth (CHI NO MAKI), Water (MIZU NO MAKI), Fire (HI NO MAKI), Wind (KAZE NO MAKI), and Void or Emptiness (KU NO MAKI). These are Buddhist concepts, but you must understand that Musashi's book is not about religion. He said so himself. Musashi just used these concepts to help his readers identify with

what he was teaching.

## 地の巻 CHI NO MAKI

In the first chapter, CHI NO MAKI, Musashi explains HEIHO NO HYOSHI NO KOTO. The literal translation of this is tempo, rhythm or timing. This is correct, and there's nothing wrong with that translation. This is how it is translated in all the books. However, it has a greater meaning than that, and I want to explain this more deeply. Musashi said that everything in the world, even everything in the universe, has timing or rhythm. He said this is especially true for HEIHO. You have to get the rhythm to win. To do this it takes a lot of continuous training.

Remember that HEIHO means winning strategy, literally how to win. This is a key point that you must keep in your head as you read this article. HYOSHI is literally rhythm, tempo, or timing. The very first point that Musashi makes regarding HYOSHI is that there are so many different HYOSHI for HEIHO, and that if you want to win, you have to train hard to build up all of

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Musashi's sword displayed at Shimada Museum

these different types of HYOSHI. Without a strong command of the different types of HYOSHI, you can not win. Musashi says that this is a most important point. In Musashi's time, learning HYOSHI was the same thing as learning to kill your enemy and not die yourself. And if you were going to kill your enemy, you had to learn how to use your weapons effectively. And in order to use your weapons effectively, you had to use correct HYOSHI. These concepts are inseparable. He described many different types of weapons, but he made it simple by telling you about only one weapon, the sword. Musashi used the sword to illustrate his point about HYOSHI, and he explained it in great detail.

I want to show you how to use HYOSHI for Karate. In Musashi's time, he used the sword as his weapon, but we use kick, punch, block, and control of distance and angle with footwork. These are our weapons. (Of course, we use weapons such as NUNCHUKA and BO, but I'm going to keep this simple so that we can move on through Musashi's work.) You can see that if you don't have good HYOSHI with your kick and punch, etc., then your opponent will knock you out. It's the same as with the sword in Musashi's time. You've got to build up your HYOSHI, your rhythm, if you're going to win.

I'm going to show you one other sports example to help you understand this concept. Think about a great, major league baseball pitcher. If he doesn't alternate his rhythm, that is, if he throws the ball the same way every time, then the batter will hit a home run every time – easy. So a good pitcher has to throw with different HYOSHI to be successful, and that means he has to practice, practice, practice.

O.K., back to Karate... I'm sure all of you remember that when you first started training, it was easy to get

out of breath. But after many months and even years of training, you began to understand how to control your breathing. If you control your breathing you also control your rhythm. The ability to maintain this control requires continuous training, day in and day out. Even advanced students lose this rhythm if, for some reason, they must miss training for an extended period of time. This is the same for all students, even Black Belts, Senseis, Shihans, Shihan-Dais, and Saiko Shihan. Yes, that's right. Even my HYOSHI fades away if I don't train regularly. So I think that Musashi was saying that you must train every day to get your breathing right. Not only that, but you must also control your eating and sleeping and every other aspect of your life if you want to control your rhythm. And in that day, if you didn't, you would die.

In the next paragraph Musashi explains that rhythm and timing are tied to the success of everything. It's just as necessary as it is for musicians and dancers. All musical instruments must be played with good rhythm. If not, the result is definitely not a thing of beauty. Do you remember Yule Brenner and Deborah Carr in "The King and I"? What if he had stepped on her foot during the dance scene? It would have been a comedy! But they danced gracefully in perfect rhythm, and the result was a thing of beauty.

Well, here I want to tell you a story from my childhood. I was in Junior High School, and we were all preparing for the great Fall Festival. This was a really big deal for all of us. Every class had to put on a performance of some kind. In my class there were about 30 students, boys and girls, and we had a singing chorus. We practiced so hard. Every day our music teacher would make us stay after school and practice, practice, practice! Even after all that, I and another boy just could not follow the music – the tune or the rhythm. Every time the music went up in tone, we went down. Every time the

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music went down, we went up. And we were always off-beat - sometimes behind, sometimes ahead. We were awful! The music teacher would hit us hard on the head and yell, "Do again!!" I had a headache every day for almost a month from all this. I was so sore, I couldn't even touch my head. Where was my big class action law suit? Anyway, the Fall Festival arrived, and it was our big day to perform. Everybody was all dressed up and hair neatly combed. There was a big audience. All the parents were there. Then, just before we began our performance, the teacher said to me and my buddy, "Don't sing! Just move your mouth, and don't make a sound!" My feelings were so hurt! That's a true story, and I remember how I felt to this day. It was a hard lesson, but because of it I can understand what Musashi was saying. I understand that rhythm is so very important. I have experience.

In the next line, Musashi says that timing is important in the use of military weapons. The Samurai had to have the correct timing to win. Think about it. When a soldier fires his weapon, whether it's a bow and arrow or a gun, he must be in rhythm with the moving target, or he will miss every time. A cavalryman is thrown to the ground if he doesn't stay in rhythm with his horse. In other words, Musashi was again saying that rhythm is important in everything. Without it, you cannot win.

In the next paragraphs, Musashi describes KU NO HYOSHI. This is the rhythm of the SAMURAI'S life. Sometimes he rises up in his position. This is when everything is going smoothly, and he is advancing in his status as a warrior. At other times he encounters many difficulties. He hits the wall. Everything seems to go wrong, and he falls down in his position. It's the same today for a businessman. Sometimes he advances successfully in his business and makes lots of money. At other times his business goes on the rocks - business stinks and he loses money. You cannot see this HYOSHI of life. It's like a wave. But you need to know about it and the forces that move it. You need to understand politics, history, culture, the economy, etc. You must know all of this to get the rhythm of life so that you can see into the future. This is not something that you physically see, but it is critical that you know and feel this KU rhythm if you are to be successful. That means that you have to study hard and open your mind. Don't isolate yourself from the world. You need to "see" your future and whether it is rising up or falling down, going right or going left. This rhythm is

called KU NO HYOSHI. And if you miss this unseen rhythm, you will fail in whatever you are trying to accomplish in life.

I want to explain HYOSHI in one more simple way. When you are born, you're a baby and dependent for everything. Then you're a toddler and everything is so interesting. Then comes older childhood and fundamen-



Founder Saiko Shihan Y. Oyama

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tal education. Then come the teenage years and young adulthood. At this stage of life, you have so much energy and enthusiasm! You want to act and do! Then comes middle age, and you enjoy your accomplishments. Then finally you reach old age. You sit and receive, dependent in the end as you were as a baby. You can see the rhythm of human life in this cycle. This is HYOSHI, too. The point is that whatever your time in life, you should try to build yourself up. If you don't, you will miss your timing and miss your chance for success. Ride the top of your wave by working hard and having ambition. That way you can be successful no matter what your stage in life, and you will stay forever young. (By the way, we have a Senior Division in the Ultimate Challenge Tournament on April 16. Here's your chance to build up your rhythm!)

In the next paragraph, Musashi really describes HEIHO NO HYOSHI in detail. He says that there are many different kinds of HEIHO NO HYOSHI. But, he says, you will see that some HYOSHI fit you and some HYOSHI do not fit you. You have to recognize this if you want successful HEIHO. So let me explain this point as it relates to Karate. Think about a big guy who is very powerful, but he's stiff. So his JODAN MAWASHI GERI lands waist high. For this guy, high kick techniques make him lose his rhythm. So it's best for him to come in close and in-fight. This is the strategy that fits his HYOSHI. This is one example of what HYOSHI fits and what does not.

Then Musashi describes in more detail in the next sentence about HYOSHI. When he describes HYOSHI, he talks about large and small movements and slow and fast movements. When he describes large movements, I believe he means powerful, more dynamic movements. When he describes small movements, I believe he's really talking about holding the power or saving the power. Of course, slow means slow, and fast means fast.

Next, Musashi goes even deeper to describe the three different timings that can be used for each of those four HYOSHI. These are A TARU HYOSHI, MA NO HYOSHI, and SOMUKU HYOSHI.

The first timing, A TARU, means simply to engage your opponent. In the Karate world, this does not necessarily mean that you make contact. It means that you

take action. You engage according to your rhythm - the rhythm that fits you. This might mean that you simply use your step work to get good distance and angle.

The next timing Musashi describes is MANU HYOSHI. In this HYOSHI, you break off from your opponent. For example, if you feel that your opponent is reading your rhythm and he knows your next technique, then break away from him. Also, if his spirit is very strong and you feel that he intends to crush you, then you should break away and make him cool down.

The last timing is SOMUKU. This means that you use opposite or different rhythm than your opponent. If he's not expecting a face kick, then that is the time to use a face kick. If he's not expecting you to come straight, then do come straight at him. So whatever your opponent is expecting, you do something different. The point is to confuse your opponent so that you control the rhythm, the HYOSHI, of the fight. This makes good HEIHO, winning strategy.

At the end of this chapter, Musashi says again that if you want to make strong HEIHO (winning strategy), then you have to have a strong SOMUKU HYOSHI. This is such an important point that Musashi closes the chapter with that point alone. He says in the final two lines that in a real fight as in war, you must know your enemy's HYOSHI. You must read your enemy's rhythm. You must read his HYOSHI or he will kill you. Your HYOSHI should always be whatever HYOSHI your enemy is not expecting. That's how you should decide what HYOSHI to use for the fight. Whatever HYOSHI you use, apply KU NO HYOSHI, too. Remember that this is the "unseen rhythm". In the fighting situation, this means that you should use psychology to confuse your enemy mentally. Make your opponent uptight, mad, confused and emotional.

Then at the very end of this first chapter, Musashi reminds us that there are five big chapters in his book, and in each chapter he always ties back to HYOSHI. The theme of every chapter is connected to HYOSHI in some way. That's how important rhythm is. And how do you build up HYOSHI? By training, training, training! OSU!

*Dictated to Senpai Jean Johnson*



# Visiting Greece - Director Saiko Shihan

## (ζισιτινγ Γρεεξε – Διρεχτορ Σαικο Σηιαν)



Saiko Shihan, Shihan Nikolas, and students from Greece

Funny things do happen. In the last newsletter I wrote an article about the Greek Olympics and the Japanese runner that won the marathon. I had planned a trip to Greece to visit Shihan Nikolas and the Greek World Oyama Karate organization in the future. This trip occurred sooner than I planned. Last fall Shihan Nikolas came to the Honbu Dojo to train with me. He asked that I come to Greece in January 2005 to conduct a Black Belt Promotion and a training clinic.

In January 2005 Senpai Hans Paul and I departed for Greece. The travel can best be described as, change flight! Change flight! I have traveled all over the world, but this was my first time going through the airport in Paris, France. Before we arrived, I had heard rumors about how arrogant the French airport workers were. When we arrived at the Paris airport I discovered that the airport workers were more arrogant than rumors had indicated! I wanted to practice Shi Ho Sono Ni on these workers. I have nothing against the French people, but the attitude of the Paris airport workers, toward international travelers, reflect poorly on the French people. To make a long story short, we arrived in Greece and were meet by Shihan Nikolas and his brother Nikoli. We had a great **Clinic** and a hard **Black Belt Promotion**. All of Shihan Nikolas's Black Belts and other students showed great spirit.

Normally I don't teach the day I traveled, but Shihan Nikolas picked me up at the hotel that evening and I taught a class that night. I also taught twice the next day and twice the day after. I enjoyed my trip to Greece. Shihan Nikolas and his Black Belts showed great hospitality to me and Senpai Hans. They were eager to learn and showed great enthusiasm. After the clinic Shihan Nikolas and I had a great discussion; I feel strongly about the future growth of World Oyama Karate in Greece.



## 2005 Summer Camp

Location: Gulf Shore, AL  
 Date: July 22nd - July 23rd  
 (Friday - Saturday)  
 For more information,  
 please check with your senseis  
 or  
 go to [www.worldoyama.com](http://www.worldoyama.com)

Accommodation: The Island House Hotel  
 26650 Perdido Beach Boulevard  
 Orange Beach, AL 36561  
 (251) 981-6100 or 1-800-264-2642  
 or  
 go to [www.islandhousehotel.com](http://www.islandhousehotel.com)

# The Road to Japan by Shihan Dai Perry Burnett



Shihan Dai Perry demonstrates Nunchuka

## Surviving Japan- Part 3

In the last newsletter I mentioned patience bring results. That statement was very true for me. Naturally, while in Japan teaching, challenges continued to show up but with patience I found my rhythm and things began to work out.

Training under Shihan Goda was great. Even though he is the top man in a very strong world organization, he has a kind and gentle nature. He commands respect from powerful people from all over the world. From time to time, some of these people would visit Shihan Goda. His visitors came from other parts of Japan and Asia, Europe, South America and other regions from around the world. Many people flew long distances just to have a short face to face meeting, seeking advice from Shihan Goda. Some of the visitors were famous

in the world of karate. They were national or international champions. Some of the visitors were well known for operating large karate organizations of their own with connections to Japan. One thing that all of Shihan Goda's visitors had in common was that they all knew and respected Saiko Shihan Y. Oyama. Because of their admiration and respect for Saiko Shihan, I had the opportunity to train with and teach some of the highest ranking figures in the karate culture at that time. Many of these people are still active in karate today.

Saiko Shihan has always been known as being a prolific karate technician. When associates of Shihan Goda found out that I was a student of Saiko Shihan and that I was teaching in a way that was representative of Oyama Karate, they would take my class or send their top black belts to train with me. Some of the well known Shihans would come to watch and take notes of my classes. I taught a class once a month for senior ranking black belts that came to the Goda dojo from the international headquarters in Tokyo. During the All Japan Tournament, which is a huge annual event held each fall in Tokyo, we had students from many different countries all together in the same class. The diversity of the students with the different languages and cultures made these classes exciting and especially challenging. The funny thing for me was I had the most trouble communicating with the people that spoke English from countries like England and Australia. By the time these classes were held, I had not taught a class using English phrases for nine or ten months. Therefore, I had to stop and think about what to say to these English speaking students. This part of my Japan experience, interacting with different cultures, was probably the best part of my stay. The fact that we came from all corners of the world, spoke different languages and had karate in common was truly an experience I will always cherish. It certainly was the most educational and enlightening aspect of the trip.

The fact that I was the minority everywhere I went for an entire year was not lost on me. This is not and was not the case in my hometown. It made me have a new appreciation for the unique challenges that people of different ethnic backgrounds must go through. I sometimes felt overwhelmed. I was being forced to learn Japanese as fast as possible. (I had a working use of the language in about three months.) This was a lot of information to process in a short time; and I was not an observer but a participant. To really get the full benefit



## The Road to Japan ... Continue

of being an Uchi-Deshi I actually needed three to five years in Japan; this was the general length of time most of the Uchi-Deshi spent here in the states. It takes that much time to blossom into your best form as a fighter and instructor. Uchi-Deshi starts at a young age; generally late teen's early twenty's. But I was already twenty-five years old and I had to get back home, get a job and start working. So, Saiko Shihan and Shihan Goda allowed me a one year stay. Most Uchi-Deshi are not allowed any freedom from the dojo for at least a year and longer in some causes depending on their character. Shihan Goda made an exception in my case and gave me the opportunity to experience as much culture as time would allow. But this was only after a few intense weeks of orientation. He made sure that I understood that karate always came first. Allowing me to explore the Japanese and international culture, is an example of Shihan Goda's generosity and big heart. He arranged several adventures for me outside the dojo.

You can be certain that life was not all fun and games. There was still the day-to-day life in the dojo. We might go to a fantastic restaurant and have a wonderful exotic meal one night, but the next morning it was back to the dojo. There was one other full time Uchi-Deshi and he and I did not always see eye to eye. We had a lot of tough fights, not all of them were supervised either. There was the three mile run every morning before training and after that we started our long day that lasted twelve to thirteen hours. I made a lot of good friends in both dojos. Most of these friendships came after a lot of blood and sweat. For people who don't train in karate, it can seem strange that sometimes two people can only become friends after they beat the crap out of each other six or seven times. But until I got some hold on the language, hitting each other was the only thing we had to say.

There was one black belt in the main dojo that spoke good English. But, he did not train very often. Whenever he was around I would ask him a lot of questions. He quickly tired of my questions. Two weeks after my arrival he told me that since I was in Japan I needed to learn Japanese now. When something like that would happen I would wonder if everyone else felt the same way. Ninety-nine percent of everyone else was a lot more patient with me but I didn't know that at first. All I knew was that I was hearing Japanese night and day. On the streets, in the dojo, on television and radio; nothing but Japanese and I didn't have a clue what they

were saying. I decided the only way to get by was not to be shy. So, I started using any Japanese words I thought I knew along with hand signals and any English words I thought they might know. I did not hold back, I was communicating everywhere I went; even if Shihan Goda's dog was the only one who could understand me. Shihan Goda noticed my efforts and my frustration. And, being the kind man that he is, he ordered a newspaper written in English to be delivered to the dojo everyday. The Japan Times saved my sanity. On the language front, my Japanese dictionary and crazy communication skills kept me moving forward while the Japan Times kept me grounded. I made so many mistakes trying to talk, I got laughed at everyday. But, I was going to get a grip on the language thing and that was all there was to it. After about three months I was taking a slow walk from the apartment to the dojo. It was a beautiful day and I was trying to enjoy it. As I passed the open shops and homes with windows and doors opened it hit me, nothing but Japanese. I thought I was going to snap if I heard one more Japanese conversation. I was thinking that if I didn't find some quiet place with no talking I was going to loose it. That day the weirdest thing happened. A couple of hours into my routine I suddenly noticed I could understand what people were saying. I was able to put Japanese sentences together and people understood me. Now this was not high level conversation yet but it was a huge break through for me. It was a real light-bulb moment. All that day I was extremely happy. I had an inner knowing that I would not only survive Japan but that my trip would be a success.

*To be continued....*



Shihan Dai Perry having dinner with New Zealand Branch Chief (right)

# Champion's Road 空手物語 "Karate Monogatari"

by 拳気 一  
ken ki hajime

## Chapter 12

*Continue ...*

The next morning, I got out of bed fully realizing that I hadn't had enough sleep. But my excitement got me moving. I didn't feel one bit tired. I felt ready, energized.

Toby had told me that he wanted to come to the promotion, so I knocked on his door. Nobody came to open it, so I walked back to my room, picked up my cellular phone, and dialed the number to our apartment. After several rings, a groggy voice answered the phone. "Hello?"

"You coming to the promotion?"

"Yeah ... but when does it start?"

"Eleven."

"What time is it now?"

"7:30"

"What's the matter with you?" He wasn't so pleased to be woken up I guess.

"I'm ready *now!*" I said. "I'm going to get some breakfast. You want to come?"

"It's so early ..." were his last words as he hung up the phone. I guess wasn't quite as excited as I was.

I got to the dojo not too long after ten. There were already several black belts there, and a few brown belts as well. Rachel was standing behind the desk in her uniform. "Hey!" she said when she saw me. "How are you doing?"



"I'm okay," I said. "Just a little bit nervous."

"Don't worry," she said. "You're going to do fine. Just relax."

"I'm trying."

"Do a *ki ai* sometime before you begin," she said. "That will help you to relax." I told her I will and went up to the dressing room to get ready. As I was walking up the stairs, I thought away from the promotion for the first time since last night. "She's really pretty." I thought, but then snapped out of it: "Focus ... focus!"

When I came back down from the dressing room, the dojo had become more crowded than I've ever seen it before. Little kids were everywhere, wearing their uniforms and differently colored belts. There were

## Champion's Road “Karate Monogatari” 空手物語 ... Continue

moms, dads, brothers, sisters, grandparents, cameras, camcorders: it was like a big party down there! I went to a corner of the carpet to stand with the rest of the adult white belts, who were all huddled together.

Everyone seemed to try and make idle conversation, but it was not working. Everyone must have been as nervous as I was. I tried to say “hi” or “osu” whenever someone talked to me, but it never really connected. Nobody was completely confident, I could tell.

At about 10:40, the kids’ paper test began. I managed to laugh a little bit to myself watching five or six-year old kids looking down at the papers. The adults tried to help out. I could see them reading the test to themselves and asking the kids to demonstrate what it says. Seems like a good approach.

After they were done, it was time for the adult white belts’ test. Everyone got a board, like the ones I’d seen people break before, I think, a pencil, and a test. “Ten minutes!” someone yelled to us. That seemed short to me, but I said “osu!” and looked down at the page. It wasn’t so long. It wasn’t too hard either. I guess the focus was on our technique.

At eleven o’clock sharp, the kids’ skill test began. Almost all of them are trying hard, except for a few who seemed not to care so much. They were all so cute though. I looked over at the crowd of parents, and could tell that each of them was far more nervous than the kids were. With every punch, every kick, some parents are wincing or gasping. Several fathers got excited every time their son or daughter finished a *kata*. This was really funny to me, and thankfully it made me feel calm for a little while.

At 11:40, the kids were finished, and we were all called onto the mat. About 25 or 30 white belts went onto the mat with me. Five or six of them are women. There were a couple of older men, too. One of the Senseis from another dojo directed us onto the mat. He was about the size of Sensei Ken, but has a mustache and was wearing glasses. He had small, narrow eyes, but each of them was centered by a sharp, black point. He shouted in his strong voice “Hurry up!” and we moved into three lines on the mat while he commanded us through stretches.

Someone who I’d never seen before sat at a table facing the lines of students. I was pretty sure that this was the *Shihan*, the owner of the dojo and the highest ranking of all the instructors. He looked young, but I had heard that he was well-passed middle age. He was smiling the time, even as he issued orders to the black belts. But they took him very seriously. They were always quick to hop up and do anything he said. His smile made him seem easy to communicate with, though, easy to approach. If I ever saw him in the street, I thought, I’d never think that he might be a grand-master of karate. He looked like just a normal guy.

Sensei Ken has always had an intimidating look to me, but *Shihan* seemed very reserved, very natural. I had seen his picture before in the textbook, demonstrating techniques and wearing a mean expression. This didn’t even look like the same person to me. He seemed nice, but whenever he pointed a finger, the black belts were quick to obey.

I heard him call the black belt with glasses Sensei Riki, a Japanese name that learned mean “power.” He seemed powerful. He ordered us to do basic stances: San Chin Da Chi, the fighting stances. Upper ranked students stood in front of us with pads to receive our kicks: roundhouse, knee kick, front snap kick.

Then it came time for *kata*. Sensei Riki ordered three groups to form, based on the places where we stood in line. I was in the third group. I watched the first and second groups go through the motions of *kata*. Some people moved in the wrong direction, turning left instead of right, back instead of forward. They almost ran into each other at times. Finally, it was my group’s turn. The first time we did the *kata*, Sensei Riki counted “*Ich Ni San.*” The second time, though, he had us move at our own pace. I felt like I did well.

Shihan called to Mike, and pulled him out of the group of white belts. He told Sensei Riki something in Japanese. Sensei Rike said “Osu!” and told Mike to demonstrate a more advanced *kata*. Some of the black belts cheered him on. He did a really good job with a technique that seemed very difficult and complicated to me. He wasn’t even short of breath when he finished.

*To be continued.....*



*New ! Last Samurai Fight (Senior Division)...Exciting !!!*

# ULTIMATE CHALLENGE

**Saturday, April 16, 2005  
Samford University Gym**

**Barehand-Barefoot  
KNOCKDOWN  
CHAMPIONSHIP**

**Morning Competition  
10:00 AM  
KNOCKDOWN CHAMPIONSHIP  
5:30 PM**



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**DIRECTOR: Saiko Shihan Y. Oyama**  
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WORLD OYAMA KARATE presents  
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# 2005 FIGHTERS CUP

**Sunday, June 12**  
11am (Registration at 10am)



**Featuring  
Bare hands - Bare feet  
Men's Knockdown  
Competition**

Also  
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and  
Special Demonstration

Special Guest  
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\$15 Adults, \$10 Kids, \$20 on day of event  
**DIRECTOR: SENSEI TAKESHI SAITO**



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