



OKINAWA BUDO NEWS

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Special points of interest:

- Black Belt Karate promotions Saturday, December 16, 2006 Begins 11:00 am
- Promotion & Christmas Party, Saturday December 16, 2006 7p till ?
- Sensei Roy Osborne Nitan Bo Seminar January 2007
- Black Belt Kobudo promotions March 2007
- Okinawa trip April 2007



THE PASSING OF SENSEI STEVE ARMSTRONG - AMERICAN ISSHINRYU PIONEER 1931-2006

On November 15, 2006 Sensei Steve Armstrong, an American Isshinryu pioneer passed away.

Sensei Armstrong was born in Guymon, Oklahoma on September 22, 1931. He grew up in Texas where he studied Karate and boxing. He entered the U. S. Marine Corp. spending time on the Japan mainland where he furthered his knowledge of Karate. After serving in Korea, he was stationed in Washington D.C. attached to the Presidential Honor Guard. Sensei Armstrong left the Marine Corp to attend college then re-enlisted in 1959. It was at this time he met and trained with Isshinryu's founder, Master Tatsuo Shimabuku in the Agena Isshinryu Dojo. Discussing his training on Okinawa with Master Shimabuku, Sensei Armstrong is quoted as saying, "This is

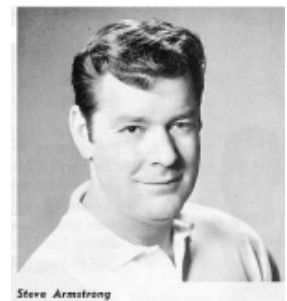
where I started learning Karate and what it is all about. My other instructors were good, but I wasn't a good student. Karate was only a method of fighting for me until I met Master Shimabuku."

In 1960 he was part of forming the American Okinawan Karate Association and served as one of it's officers on Okinawa.

In 1961 he returned to the U.S. and established an Isshinryu dojo in Tacoma, Washington.



Steve Armstrong



Steve Armstrong

DOJO NEWS - BLACK BELT PROMOTION *CHANGE*

The Black Belt Karate promotions, promotion party and Christmas party scheduled for Saturday December 23rd has been changed to a week earlier on **Saturday December 16, 2006**. This was done to accommodate the many

family gatherings that occur as we get closer to Christmas. Hopefully, this new date will allow more people to attend the festivities as well as putting abit more pressure on the Black Belt candidates ;-)

Hope to see you there !



School of Karate & Kobudo

SENSEI ROY OSBORNE - MODERN DAY WARRIOR

Sensei Roy Osborne III started his martial arts career studying Judo in 1952 while his father was stationed in Kyushu, Japan. Roy's father was Army Special Forces and in 1955 was assigned to duty in Okinawa. Sensei Osborne's teenage years were spent "mixing it up" with the Okinawan youth where he found out that his Judo didn't work too well against Karate's kicks and punches. In 1958 his father returned to the U.S. where Roy began his karate training under Sensei Henry Slymanski, an Army Ranger Master Sergeant and close friend of his father's. His family moved back to Okinawa and in 1960, Sensei Osborne began his Okinawa Karate studies with Kise Fusei Sensei of Shorinjiryu. He trained in Kise Sensei's dojo through 1967 where he also trained

occasionally in Matsumura Shorinryu under Soken Hohan Sensei, a direct descendant of famed martial artist, Sokon "Bushi" Matsumura. Roy also trained under Oyata Seiyu Sensei in RyuKyu Kenpo. According to Sensei Osborne, the old training was grueling on Okinawa. His Okinawan teachers were "not fond" of Americans so, when techniques were shown, they were applied with little mercy. Sensei Osborne says that often, in the dojos he trained, the Okinawan Sensei would ask the Americans to leave so the Okinawans could be shown "special technique". Being a teenager, he would occasionally be allowed to stay and watch the training. He would later mimic what he had seen and would get correction from the teacher. Sensei

Osborne continued these relationships with his teachers through adulthood and his own service in the U.S. Army. Sensei Osborne states:

"The main difference I see in the old way and the new is Shorinji used an offensive defense (attacking an attack with a more violent attack) while the new system of Matsumura Seito and Kenshin Kan use rather a defensive offense. Both systems are excellent and what Kise Sensei teaches today still surpasses most all other systems still taught openly on Okinawa and abroad. Kise Sensei will always be the father of my Karate ways of Shorinji and nothing can change the love and respect I have for my Sensei-O Sensei Fusie Kise."



Sensei Osborne & Kise Sensei



Sensei Osborne & Oyata Sensei

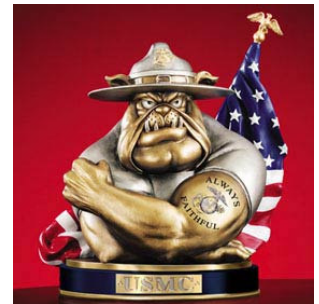
LET US NOT FORGET.....

Much of the Karate and Kobudo we practice today was brought to the U.S. by American military service people. This holiday season let's not only thank them for bringing us our martial arts, but

also give thanks and prayers for those currently serving our great country in these dangerous times. Without their sacrifice, practicing our martial art and enjoying the many freedoms that we

take for granted would be in severe jeopardy.

"Semper Fi"



The Mythical Creation of the RyuKyus

On the Chinen Peninsula of Southern Okinawa Island, a stone incense burner sits in a narrow opening overlooking Kudaka Island. This is *Seefa Utaki*, a place of thanksgiving for the blessings brought by the land. According to legend, the divine ancestors of modern Okinawans brought five fruits and grains to their prosperity through Kudaka Island. The two springs south of Seefa Utaki near

Hyakuna are where the Ryukyans supposedly first cultivated rice.

The goddess Amamikyo came forth to the Yaharachikasa area near Hyakuna and Seefa Utaki. Her husband, the god Shinerikyo, accompanied Amamikyo. They descended from heaven to an island drifting on the waves, planted a tree and claimed the land. Later, Amamikyo conceived children through the wind.

She bore a son who would become the first sovereign, a second son who would become the first aristocrat (Aji), a daughter who would become the first Noro priestess, and a third boy, who would become the patriarch of the common folk.



Kakushi Buki - The Hidden Weapons of Okinawa

Many of the larger fam tools and fishing implements of RyuKyu Kobudo are well known. The Bo, Sai, Tuifa, and Eku are common in most Kobudo systems. But, there is a group of weapons called "Kakushi Buki" or hidden weapons that were utilized by even the common person in Okinawa.

During one trip to Okinawa, Carol Womack purchased an oldstyle ladies hairpin called *Kanzashi* in



Japanese or *Jifa* in Okinawa Hogen. The long metal hairpin sported a sharp point at one end and a small spoon at the other. At the hotel, the mama san owner was

showing Carol that the spoon was used for oiling the hair. She then placed the hairpin through her hair and suddenly pulled it out aggressively with her thumb over the spoon and the spike poised in a striking fashion. She explained to Carol that while in the hair, the jifa can be pulled out for self defense, "Kakushi Buki".

The jifa as an emergency weapon has developed into Ryukyukobudo's Tichu.

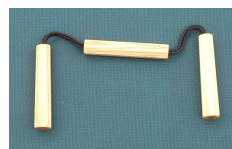


Another "Kakushi Buki" of Okinawa is the Tijikun Bo. "Tijikun" is Okinawa dialect for fist. These small "Fist Bo's" originated as floats on fishing nets. Concealed in the hand, it's tapered

ends are used for focused punches and strikes while the sides of the weapons work well on hard bone targets.



The Nunchaku, a well known weapon of Ryukyukobudo is also minaturized in Okinawa for better concealment. The San Setsu or three sectional Nunchaku is easily hidden on the body and becomes a formidable weapon when needed.



琉球古武道

RYUKYU KOBUDO—TINBE & ROCHIN

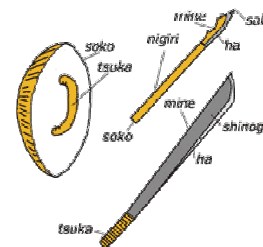
The **Tinbe-Rochin** weapon combination is one of the least known Okinawan weapon systems, however its use is more reminiscent of Zulu fighting and European sword and small shield fighting. Weapons of this nature can be found in most cultures throughout the world. The **tinbe** (shield) can be made of various materials but is

commonly found in vine or cane, metal, or turtle shell. The shield size is generally about 45 cm long and 38 cm wide. The length of the **rochin** (short spear) is usually equivalent to the length of the forearm and can be found in many differing designs varying from spears to short swords and machete-style implements.

In use, the techniques tend to

be circular in order to avoid excessive contact with the shield. The short spear is predominantly used in an upward stabbing motion, piercing armor under the rib cage, armpits, and throat although dependent upon the type of Rochin used, slashing motions can also be employed.

<http://en.wikipedia.org/>



BUSAGANASHI—DIETY OF THE MARTIAL ARTS

Busaganashi is a Chinese White Crane martial arts deity. It is most commonly associated with Okinawa Gojuryu Karate and is used in many Gojuryu dojo logos.

The founder of Gojuryu, Miyagi Chojun, traveled to China with his friend and White Crane teacher Gokenki. There he acquired a scroll of Busaganashi and

brought it back to Okinawa. The scroll was eventually destroyed during WW II. A student of Miyagi's had a photo of Busaganashi and, while visiting the Philippines, contracted a local sculptor to carve a statue of the deity. It was given as a gift to Miyagi Sensei and today sits within the Jundokan Dojo, in Naha, Okinawa.



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*"We bring Okinawa
to our students."*



Comments from Nakazato Joen Sensei, Judan Okinawa Shorinjiryu

When directly asked about this punch (vertical & 3/4 twist) in my 2005 interview in Chinen (i.e. what Kyan sensei actually taught, and about the origin of the Seibukan 3/4 punch, etc) Joen sensei immediately and spontaneously demonstrated this punch from his chair (as seen in Bishop and in Nagamine books) to demonstrate the punch Kyan used when punching jodan, but he was categorical that this was not what was specifically taught or transmitted to any student, including Zenryo and Tatsuo. He said he knew this because he would see Tatsuo there at Kyans training, and occasionally partner him..and Zenryo too, but Zenryo was there less often as "he was always so busy with his business" He said Kyan sensei stated clearly that this was his OWN punch and that as such this was a personal variation and should not (was not and according to Joen sensei Kyan said specifically SHOULD not) be directly transmitted through the kata and that all protagonists, Zenryo, Tatsuo plus Nakazato, Okuhara, etc ALL did the full rotation in kata and exclusively so, as this was the way taught by Kyan sensei. The point made was a matter of broad principle when teaching kata: that personal variations (although permitted in individual kata performance as part of a shou-sho (sp?) development out of kaisho kata, the analogy being of first block printing through cursive to personal handwriting or calligraphy) should not be transmitted directly, and that personal variations were just that: personal variations. This was the problem of trying to imitate or copy someone's "shou-sho kata" He dedicated his 2003 seminar at the tournament at Budokan Naha to this issue. He says you should always learn the way of the kaisho kata from seniors and develop your own kata from there, not try to imitate a "shousho" version (he spelled it shosho in his notes handed out) This was due to the fact that if you are imitating a senior's kata from a junior perspective, you would in the process miss the mechanics that have to be learned from the kihon as taught in the kaisho version. In other words you cannot take a short cut kaisho to shousho because you don't understand exactly what that short cut is! It was these personal variations of punch and emphasis on stance or stylistic interpretation that appear to serve (deliberately?) to distinguish the post war Kyan schools from, say Chibana-ha, and, in the process, distinguishes them from each other. Having said that, Nakazato sensei maintains "I am confident I have the kata of Kyan sensei" on the basis that he did not introduce or transmit any personal variations, but teaches the kata he remembers being taught in the way taught, according to this principle of teaching kaisho for the individual to subsequently develop their own "shousho". In this come the notion of cultural transmission of "Show me the first two steps and (having been shown the path) I will be able to show you the tenth" The variations you see in Shorinji are I believe as a result of varying success in developing shousho versions of kata and the deliberate absence of enforced standardization found in a 'modern' approach whereby everyone has to look the same. It is, after all, a personal journey for us all.

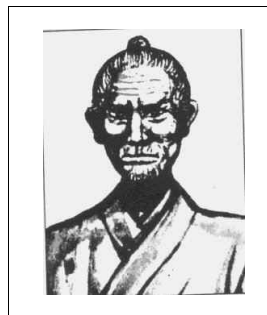
From the notes of Sensei D.J. Davis, Shorinjiryu

Comments on Karate Training by Sokoun "Bushi" Matsumura 1809-1899

"Make a firm resolution to master the secrets of martial arts, otherwise go away. You must have the firm determination to accomplish the resolution.

The sword and the pen are but one. Literature consists of poetry, exegetics, and Confucianism. A student of poetry works at words and produces sentences in order to seek fame, peerage and fief. A student of exegetics studies Chinese classics to instruct people. He may make a scholar but ignorant of the world. Poetry and exegetics only make people woo fame, thus they are not the true art. Confucianism, however, makes us understand the nature of things. By the teachings on knowledge, honesty, and righteousness one may not only be able to manage a household but govern a country. Thus peace will reign over the land. These are Confucian ideas, the true art. In the case of martial arts, there are three kinds of pursuers. A scholar pictures many ways of training in his mind so that his moves become

like movements of dance; superficial and of no practical use for offense and defense. A



"Bushi" Matsumura

normal student of martial arts is a good promiser of victory, but a bad performer. A dispute caused by such a man will harm people as well as himself. It will even bring disgrace upon his parents, brothers and sisters. The true pursuer of martial arts, however, does not idle away his time but accomplishes his talk ingeniously. He controls his mind and watches for a chance. His calm arouses a disturbance among enemies. He then grabs

this chance and defeats the enemy. Everything ripens and the mystery of nature shows its secret to the master of martial arts, who has no hesitation or disturbance in his mind even in case of emergency. The power of a tiger and the swiftness of an eagle dwell within him. he defeats enemies completely and shows his loyalty and filial piety. There are seven virtues in martial arts: the prohibition of violence, the control of soldiers, the support for people's need, the establishment of distinguished services, the relief of the poor, the settlement of disputes among people and the enrichment of assets. As seen in his teachings, Confucius also praised these virtues. Thus the sword and the pen are but one, whereas the scholar's martial arts and the ostensible martial arts are useless. Therefore study the true literary and martial arts. Be sure to watch for a chance and then strike into the enemy. Keep the above words in mind and practice hard. I wish you understand my unreserved words."

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