



The Canadian Isshinryu Way Everything Karate & Kobudo

Isshinryu.ca

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Summer Edition

Welcome to the first official summer issue of the Canadian Isshinryu Newsletter.

Summer is a time that most people change their Karate habits. Classes generally slow down in the summer running less often, this can be an advantage or disadvantage to both students and instructors depending on how you treat it. Personally, I prefer to take advantage of as many opportunities in life as I am allowed.

With classes running less often, Instructors are granted additional time to develop their own skills (which of course they work on throughout the year) but this extra time should be a stepping stone to fundamentally improving your skills. During the year, it is common to feel like you can't truly explore improving an aspect of your karate due to the demands of students and time. Improving your skills usually has a few components, it starts with

accepting you need to improve something and knowing what needs to improve, continues by getting much worse while you recondition yourself to move differently/think differently about the technique, and finishes with your skill being better and more refined.

Most of us usually have two or three skills stuck on the first point, but are reluctant to start the second. Use the summer, while you are teaching less often, it is fine for your technique to feel awkward as you do it the "old way". You'll have time to do the "new way" a lot more than the "old way" so even though you are still teaching (or not depending on your dojo) you can more easily reinforce the new behavior you desire.

And of course, who can forget the students. Students training over the summer with a little guidance can help their skills improve tenfold.

Thinking leads to understanding, students that take the time to think about their karate are the ones who truly understand what they are doing. With less classes and (for those of you lucky enough to have the summer off) lots more time available, the ratio of in class instruction to at home practice changes drastically.

So, for all students, I ask you to practice your karate, think about your karate, and when you aren't sure, ask questions. It's ok to make mistakes, try out things that you think might work better, if they don't at least you can cross that off the list of things that don't work (something every black belt has in the back of their head).

Instructors, you know what to do, now you just have to do it!

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Seventh Edition of new Canadian Isshinryu Newsletter!

- Valuable training information (2 EXTRA Pages)
- Important historical articles
- Promotion & Tournament Results
- Important details on upcoming events.

Upcoming Events

Seminars:

Weapons Connection Society 30th Annual Summer Weapons Camp Sept 8-10th. 10th Degree Grand Master Makamoto Kiichi Direct Student of Sosei Kina and Chojun Miyagi. Jackson Michigan.

Oceanside Enbukai Isshinryu Seminar with AJ Advincula

Sensei & Tokumura Kensho Oct 13-15th. Oceanside, California

Isshinryu Tournaments:

Isshinryu Hall of Fame Tournament August 4th & 5th. Gatlinburg, TN.

Open Tournaments:

Karate Camps

Weekend Adventure Camp—Susan Baldassi & Tim Leonard. Sept 22-24. Contact Susan Baldassi

Adventurers Camp—Canada Games Complex Thunder Bay. 3 Isshinryu classes available daily.

Wansu—Part I

By Mike Fenton

Isshinryu Karate Kata Background Part 7

Understanding the history of the Isshinryu kata can provide the Isshinryu Karateka with a greater knowledge of the kata and the techniques it employs. The origins of a kata can guide us toward understanding both the application of the technique as a student and a deeper respect for the evolution of the art as an instructor.

The information within this article is a result of research done as part of a book in progress. It is to represent a comprehensive resource of data concerning the art for all Karateka. While every effort has been taken to ensure accuracy of the information, any corrections or additional details are welcome from one and all.

Wansu Kata 汪楫

The Name

Wansu kata is one of the older kata's practiced on Okinawa. A staple of the arts originating within **Shuri**, like many other kata it is believed to have been named for a master of great skill.

Unlike many of the other kata's this belief appears to be based in fact. It may have been named after a martial artist with a name similar to Wansu. Alternatively, it may have been a confusing of a name and title. Instructors in Kung Fu and other Chinese martial arts are referred to as **Sifu**. Wang being a common name in China put together with **Sifu** becomes Wang **Sifu**. The Kanji for this is surprisingly similar to Wansu.

Wang Sifu:

汪師父

Alternates: The name can also be written as Wanshu however, Wansu is the accepted Romanization of the name.

Wansu also appears within the art of Shotokan as created by **Funakoshi Gichin**. When translating the forms to Japanese the name was changed to Enpi (Empi). The characters for which represent "Swallow" (The Bird) and "Fly". The common translations are "Flight of the Swallow" or "Flying Swallow" both artistic names meant to represent the quick yet flowing name of the kata.

The Myth's

Wansu has two myths associated with its name. Both are associated with translations of the name meant to indicate the application of the kata. The first with focused on the overall use of the kata.

"Excellent or Incredible Arms" focuses on the type of techniques in the kata. The quick powerful motions of the form could easily be translated into excellent hand techniques.

"Dumping Kata" references the throw in the kata. Many see this technique as the central point of the kata and as a result however, not the basis for the name.

I sincerely hope that you enjoyed reading this. The next article will continue the background of Wansu with the bulk of the article primarily on the kata's origins focusing specifically on the path the kata took on it's way to Shimabuku Tatsuo and it's incorporation into Isshinryu Kata. If you have corrections or comments regarding this article or any future article, please feel free to contact me directly.

Mike Fenton

mike@issheinryu.ca

This article represents part of an unfinished work by Trevor Warren and Mike Fenton. Nothing would have been possible without the many resources available both on the internet and via books currently available on Okinawan Karate. Additionally, special thanks must go out to Joe Swift, his research and willingness to share was an invaluable asset.

"Unlike many of the other kata's this belief appears to be based in fact. It may have been named after a martial artist with a name similar to Wansu"



Understanding Conditioning IV: The Legs

By Trevor Warren

There is an anecdote which makes its way through many karate circles: If you kick someone in the knee, he will go down. I remember watching UFC 2 a few years back where someone tried to put this idea into practice. The attacker was a Karateka fighting a very large sumo wrestler. While watching the fight you could almost see this guy's thoughts... If I kick the knee, he'll go down. The Karateka wound up with a POWERFUL round kick to the knee and... nothing. He did it again, still nothing. I could see the guy back up and almost here him think "Oh boy, what do I do now?"

The point is that a well conditioned leg is an extremely valuable asset. The lower body has two main striking surfaces (bottom of foot and shin) as well as two major targets (inside of leg, outside of leg). The other obvious target, the knee, is not condition-able (no joint is), so the Karateka must practice blocking the knee or maneuvering the leg to take the knee out of target range. This usually means taking a kick to another part of the leg, hence the need for conditioning.

It is common practice at many karate dojo (as well as tae kwon do, kickboxing, etc) to perform a round kick with the top part of the foot. The problem with this is that it is very easy to break the foot. There are many little bones in the foot and it is difficult to tighten the muscles in that area to avoid injury. Anyone who has ever had a round kick blocked with the elbow will understand this. A proper round kick should use either the ball of the foot or the shin. This as well as blocking such kicks is the main reason for conditioning the shin.

Start shin conditioning with a rolling pin or similar small, cylindrical object (an old glass coke bottle

works quite well!). Roll the pin up and down the shin, making sure to make contact with the sharp part of the bone at the front of the leg. After you are used to this, start tapping it with a wooden object (a bo works excellent for this). Once this feels good move on to a makiwara, again making sure to target the bone as opposed to the muscle. Make sure you condition the whole shin from just above the ankle to just below the knee.

The upper part of the leg is best conditioned with repeated strikes. Here are two of my personal favorite drills for working the inside and outside of the leg. You'll need a partner for these Kihon. These exercises will also teach to attack after or during a defense.

For the outer thigh: throw a Gedan Mewashi geri and have your partner block with his left leg. Your partner then returns the kick with his right leg and you let the kick land.

For the inner thigh: throw a Chudan or Jodan Mewashi geri. Your partner counters with a Gedan Mewashi geri to the inside of the thigh before your kick lands.

Both of these exercises should be performed with both sides 10-15 times. By the end your thighs should be quite sore.

Next newsletter – conditioning dos and don'ts.

"A proper round kick should use either the ball of the foot or the shin."

Seisan Kata Bunkai—Part I

By Shane Hale

This article assumes the reader is very familiar with Seisan Kata. The movements are initially described using a basic understanding of the kata simply so the reader can know what portion of the kata is being described. For this reason, a move may be described initially as a punch and then later as a grab or throw.

Throughout Seisan kata, the same series of movements is repeated two and sometimes three times.

While the movements always appear the same to the observer they can have vastly different applications in bunkai. For the purpose of this document, individual movements are grouped together into logical sections and multiple bunkai are not necessarily provided for series' of movements that are repeated more than once. Rather, if many possible bunkai are known for a given series of movements, these are all outlined under the single heading.

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Seisan Kata Bunkai—Part I Cont'd

By Shane Hale

(Continued from page 3)

Within each series, possible bunkai are provided under three headings.

Level 1

Level 1 is the most basic understanding of the movement and is normally taught to a student when initially learning the kata. At this level, things are often exactly as they appear. A punch is simply a punch and a block is a block. When exposing someone to this level of understanding of the kata, the goal is for them to begin to visualize an actual opponent.

Level 2

Level 2 bunkai covers a broad range of possible movement applications. Key concepts introduced in Level 2 bunkai are the concept of body mechanics, combining movements into a coherent flow, controlling your opponent, etc. Level 3 bunkai is the most advanced.

Level 3

In Level 3 bunkai students now concentrate on striking pressure points, taking their opponent to the ground, and controlling them. In Level 3 bunkai the objective is no longer to meet force with an equal or greater force, but rather to use your opponents force against them with minimal exertion by the defender. While Level 3 bunkai can be very impressive it takes a great deal of skill to reliably apply a Level 3 bunkai in a real world situation. As in all things, students are advised to focus on truly mastering Level 1 before attempting to use the more advanced techniques in a real life altercation.

For the purpose of continuity, the reader may choose to read all of the Level 1 bunkai at once, followed by the Level 2 and then the Level 3.

SERIES 1

Basic Movements

- Step forward with the left foot
- Left-hand Chudan Uke
- Seiken Gyak Tsuki (x3)

Bunkai

Level 1

Level 1 can be explained as follows. An opponent is standing in front of you and they throw a mid-section strike, most likely a Seiken Oy Tsuki, at your solar plexus with their right hand. You block the strike with a left-hand Chudan Uke followed quickly by a Seiken Oy Tsuki. You then advance on your opponent, striking them two more times and driving them back. One somewhat advanced concept that appears even in level 1 bunkai is that you block by stepping

into your opponent's attack to prevent their attack from gaining full power, though some karateka prefer to think of the opening Chudan Uke as simply a kamae.

Level 2

Possible Level 2 bunkai explain the reason for three punches in rapid succession. It's entirely conceivable that your opponent will block one or more of your initial strikes. As in Gedan Barai Go den Juk Tsuki and Chudan Uke Go den Juk Tsuki, the concept is to be on the offensive and continue to attack your opponent until you are successful in penetrating their defenses. If a series of strikes is delivered to the same target there are two undesirable and possible results; one, the shock effect decreases with each successive blow to the same target; and two, your opponent's ability to block the technique increases with each successive blow.

Level 3

Level 3 bunkai explores some interesting possibilities with this series of movements. At this level, you are no longer simply concerned with blocking and punching, your strikes are focused on areas of the body where they can do the most damage. For example, the Chudan Uke maneuver can be modified slightly to become a strike to the inside of the bicep or, it can be brought higher and used as a strike to the temple/jaw or, it can be thrown preemptively before your opponent has the opportunity to fully complete their own strike. In addition, the three punches can simultaneously be blocks to a punch thrown by your opponent.

SERIES 2

Basic movements

- Double overhead block
- Spin counter-clockwise on the left foot
- Double open-handed down block

Bunkai

Level 1

In level 1 bunkai the opponent is now attempting to strike your neck using a double-shuto strike. Your defense is to bring both arms up over your head to intercept and deflect the attack. You then step through with your right leg to a position where you're standing immediately to your opponent's right side, facing the same way, and bring both hands down in an open-hand strike to your opponent's inner-thigh. The reason both hands strike downward

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“A punch is simply a punch and a block is a block. When exposing someone to this level of understanding of the kata, the goal is for them to begin to visualize an actual opponent.”

Seisan Kata Bunkai—Part I Cont'd

By Shane Hale

(Continued from page 4)

even though only the left hand hits the opponent is to put additional power into the technique. Another possible Level 1 interpretation is that the right hand is blocking a kick.

Level 2

The double overhead block could be interpreted as a two-fisted punch to the chin of your opponent, or it could be broken down into two separate overhead blocks to two different attacks, or one arm could be blocking while the other delivers a punch. After you spin to the left behind your opponent, the open-handed down block can easily be interpreted as a Shuto to the groin which is far more effective than a

strike to the leg.

Level 3

In level 3 bunkai the double block leads to grabbing your opponent's right hand in your left and opens up a nice opportunity for an arm bar over your shoulders with the spin. The key here is to switch your grip from using your left hand to your right in the spin. You can then hyper-extend your opponent's elbows over your shoulder. Alternatively, you can extend this technique or modify it to an arm break or a controlling / submission technique by locking your opponent's arm.

ISSHINKAI SHUNKI (SPRING) ENBUKAI ISSHIN-RYU KARATE DO SEMINAR

By Charles Boyd

On May 26th, 27th, and 28th, 2006, Mount Royal College was proud to host Sensei AJ Advincula of Ocean-side, California, and a first generation student of Shimabuku Tatsuo for a weekend seminar in Calgary, Alberta Canada. The Isshinkai Shunki Enbukai (Wholehearted Association Springtime Enbu (Demonstrating/Practicing Martial Arts) Kai (Gathering) has been an annual event for the past four years. It is always held around the end of May to commemorate the anniversary of Shimabuku Tatsuo Sensei's passing on May 30th, 1975. This year was extra special. 2006 is also the 50th anniversary of the naming of the style Isshin-Ryu. This year the focus was on Sanchin kata and Tatsuo's Kumite.

This year participants came from Calgary Alberta, Mission, British Columbia, Regina, Saskatchewan, and Cookstown, Ontario and although the turn out was quite a bit less than in other years, everyone seemed to enjoy themselves and hopefully walked away with much to practice.

As usual, the first night was devoted to a free open workout. Teaching is a good way of fine-tuning what you are doing. This year at the open workout, I had every black belt in attendance present/show/or teach something to the entire group. In the past, I have usually used the open workout on the Friday before the official seminar starts as a means for my teacher to see me teach, but this time I cruelly took the opportunity to put all the others on the spot for once.



No red pencil for me that I know of.

Advincula Sensei officially started everything on Saturday morning by performing the purification ritual that Shimabuku Tatsuo performed at all of his events and demonstrations on Okinawa.

Saturday was devoted working on Sanchin kata, keeping with the concept of covering the entire system in a se-

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ISSHINKAI SHUNKI (SPRING) ENBUKAI ISSHIN-RYU KARATE DO
SEMINAR—Cont'd
By Charles Boyd



**AJ Advincula teaching Tatsuo's Kumite
May 2006 Calgary, Alberta**

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ries of seminars. In 2003, we covered body mechanics and Kihon, 2004 was devoted to Seisan kata and Seiunchin kata, and 2005 covered Naihanchi kata and Wansu kata. Next year will be Chinto kata, Kusanku kata and Bo Kihon.

We spent the entire day on Sanchin kata, covering performance, stance, body mechanics, breath and the concept of chinkuchi within the kata.

Near the end of the day, a friend of mine, Kinjo Nori arrived to say hello and pay his respects to Advincula Sensei.

I have known Mr. Kinjo for several years and he comes out and trains with my students from time to time. He is from Shuri, Okinawa and was a student of Nakama Chozo in the early 1960's.

Sensei and I had the opportunity to ask him several questions about his training on Okinawa, which he was glad to answer. One of the most interesting things he said was:

"You may know kata, you may know waza but if you can't adapt those movements and make them your own, you know nothing about karate."

We did sort of put him on the spot right at the beginning with everyone gathered around while questioned were fired at him. I owe him, but I don't feel quite so bad as he got the opportunity to demonstrate on me...several times...gamaku, chinkuchi,

koshi...they seem to all hurt the same way...badly.

One of the things that we really wanted to discuss with him was how Nakama taught Kusanku kata. In the past there has been much discussion and debate concerning the "night fighting" concepts in Kusanku kata and I really wanted to take the opportunity to clarify something Mr. Kinjo said way back in 2003.

We were at the dojo and I asked him if he had learned Kusanku kata from Nakama and whether there was any mention of "night fighting". Can't remember if he said he had learned it and forgot it or if he never got the chance to learn it but he knew the interpretations from his time with Nakama. I showed him the Isshin-Ryu version and he picked out all the same moves interpreting them for "night fighting" the same as what Sensei says. The hands at the beginning shading the eyes from the moon (light) so your pupils stay dilated, The "searching hands" and the "drop" to scan the horizon or remove your own silhouette from sight.



Kinjo Nori, AJ Advincula, Charles Boyd – Calgary 2003

These are the same interpretations that Shimabuku taught to Advincula Sensei but coming from a completely different source. We know Shimabuku Tatsuo knew of Nakama Chozo as we a picture of them together but what the relationship was other than that we don't know. More research is being done, but that's for another article.

We ended the day with more stance work on Sanchin and adjourned to a nice dinner at Nick's, the place where I backed into the No Parking sign the first year I brought Sensei to Calgary. We try to at least drive past it every year to see if it's been fixed.

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ISSHINKAI SHUNKI (SPRING) ENBUKAI ISSHIN-RYU KARATE DO SEMINAR—Cont'd By Charles Boyd



Group photo with Shimabuku Tatsuo and Nakama Chozo fourth from left

It hasn't.

After dinner some of us ended up at Lorne and Kathleen Grundmann's (nee Bradford, some of you might know her, she's from Brandon) house and watched videos for the rest of the evening.

That was the first two days

Sunday was devoted to Tatsuo's Kumite. The infamous "Secret Scrolls of Kumite". Not really that secret as Advincula Sensei has been teaching them for over forty years. He was Shimabuku Tatsuo's designated demonstrator for many events and demonstrations on Okinawa.

There aren't any scrolls either. They are a set of techniques said to be the favorites of Shimabuku Tatsuo. Some come from Kihon, some from Isshin-Ryu kata and some possibly from kata that was learned by Shimabuku but not kept in the system. There has even been speculation that they are based on Motobu Choki's set of Kumite but so far no conclusive evidence has been found.



Advincula practicing a knife defense using sai from Tatsuo's Kumite, Aena, Okinawa, late 50's early 60's

Many of Shimabuku's students didn't get a chance to learn them all, as their tours were too short so there are a number of groups that don't even teach them. Maybe a "lost" part of Isshin-Ryu for some, but we were fortunate to be able to cover all of the techniques, including all of the knife defenses during the day.

But before the day started, Sensei wanted to take care of some business. Advincula Sensei promoted Sean Wadelius of Regina, Saskatchewan to the rank of Godan and I promoted Chris Koppenhaver of Calgary, Alberta to the rank of Nidan. Congratulations to both of them. If you happen to have their email address, drop them a line.



**Charles Boyd and Chris Koppenhaver
May 2006 Calgary, Alberta**

Today was also the day that my wife, Atsuko, brought lunch for the whole group. She also brought my two daughters, Misa, four and Saya, one, for a visit. That's the two of them in the group picture.

At the end of the day, I presented Sensei with a presento, actually a gift for his wife Michie, who has put up with him for over forty years and a framed print of a "Ichi en So" by Tanaka Shingai. A circle painted with a single brush stroke in the sumie style. On the back of the print I put a paragraph describing how mastery is viewed within the art of calligraphy. I thought it was quite similar to what Mr. Kinjo said concerning Karate.

"Sunday was devoted to Tatsuo's Kumite. The infamous "Secret Scrolls of Kumite". Not really that secret as Advincula Sensei has been teaching them for over forty years. "

ISSHINKAI SHUNKI (SPRING) ENBUKAI ISSHIN-RYU KARATE DO SEMINAR—Cont'd By Charles Boyd

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www.okinawabtv.com/culture/karate/index.htm

“The inner power of mind is indispensable, but this is not visible. He has to develop himself.”

When asked how long it takes to master calligraphy, Tanaka Shingai, President of Sho International, describes the first step of mastering the brush and the three forms of characters (shu stage) as taking as much as 10 years, but this could take as little as five years if the student is very motivated and practices continually. The second stage (ha stage) involves developing a personal style with the three forms, and typically would take 20 years. The third stage, the most difficult, is to couple "genuine originality with a driving spiritual force." This can take an additional 20 years, but many cannot reach this stage in a lifetime. "The inner power of mind is indispensable, but this is not visible. He has to develop himself. In a sense, the more he can improve himself, the better work he can make... this may be called the third step, but very very few calligraphers can reach this level.

In all, 30 years are required to reach a moderate level of mastery, and over all 50 may be required to distinguish oneself, if that is possible at all.

As at past seminars, we held our wrap up party at the Liberty Lounge in Mount Royal College. We screen various videos of other Enbukai and documentaries on the Martial Arts. Of particular interest is a program produced by OkinawaBBTV that I was able to transfer to DVD that is very good. Mostly Matsubayashi Shorin-Ryu. If you would like to check it out, it can be found here: <http://>

Another enjoyable weekend of Isshin-Ryu Karate training with one of the premier Isshin-Ryu Sensei in North America. Next it's off to Oceanside, California in October for Advincula Sensei's Enbukai. Tokumura Kensho, a first generation student of Shimabuku Tatsuo is coming again from Okinawa to teach Kobudo. If you have the opportunity to go to an Enbukai, this is one you don't want to miss.



Ichi en So Tanaka Shingai

Improve your karate— Stances

As evident by past newsletters, I believe that stances are the foundation that all Karate is built upon. Rather than continue to lecture on the importance of stances, instead I will provide a simple method for verifying your stance is correct as well as a drill to help place the focus on the stances rather than the strikes (of which we are all so fond).

The proper way to move from a Seisan stance to a horse stance is to rotate the feet, the feet should not leave the ground while moving between stances. If that is true, then at any time we should also be

able to go from a horse stance BACK into a Seisan stance. Using this method, go through your Kata's stopping at various stances and make sure that your stances are inline. If your feet are too far apart, it will become apparent. This same rotation method can be used to test Cross Stance (Kosa Dachi), Cat Stance (Neko Ashi Dachi), Iron Horse Stance (Uchi Hachi Dachi) and Leaning forward stance (Zenkutsu Dachi). Try all the varieties and most importantly, think about the stance, don't let your Seisan stance change to make the other stances "work".



Improve your karate— Stances—Cont'd

How to practice—Beginner: At the beginner level, students are regularly made to perform the kata without using their hands to develop the stance in parts or the whole of the kata. This is a very effective drill and should be used not only with beginners but will everyone. The advanced kata like Chinto and Kusanku offer very dynamic stances that should flow smoothly from one stance to the next. If your footwork is choppy and contains extra shuffling and steps the power is dissipated very quickly.

How to practice—Advanced: So, when you think you are good at doing your kata without using your hands, do all the kata going forwards and backwards. Our context of the strikes makes the stances seem directional, but we should be equally prepared to step forward or backward from any stance to any other stance as the situation requires (Code #5: The body should be able to change direction at any time.).

If you perfect this, I guarantee you a better, stronger, cleaner kata.

“The advanced kata like Chinto and Kusanku offer very dynamic stances that should flow smoothly from one stance to the next. “

Improve your Kobudo—Sai Versatility

The sai is a very powerful and effective weapon. The trapping ability of the prongs makes it particularly useful against longer weapons but frequently, this obvious use causes us to overlook other very useful aspect of it.

This discussion is the result of an excellent seminar by Sensei Heidi Gautner where she included the use of the prongs for striking in her Sai application. Using the prongs to strike provides both another attack, but a new angle of attack. A turn of the wrist allows the prong to be used both if the distance has become too close or if the angle of strike is too close to properly use the sai as a bludgeoning tool.

As a way to introduce alternative striking methods I will provide three specific striking types, it is then up to the reader to apply this to their bunkai practice.

Case 1: Sai Closed - Tip strike. With the sai closed the tip should extend just beyond the end of the elbow. Any block where the elbow leads the movement can be used to strike with the tip by allowing the Sai to extend out slightly from the arm and then the weapon can also be trapped from this position. Practice this against a bo grabbing your partners front hand.

Case 2: Sai Closed - Prong strike. Any closed block with the sai can also be a strike with the prong. This is obvious in Kusanku no Sai where it is used, but changing the distance the prong can be used directly as a strike, or as a block and then strike to the hand of the attacker during the draw back.

Case 3: Sai Open - Prong strike. Turning the wrist while striking will present the prong for a strike. This can be a very effective strike giving the small size of the prong. It can have all the speed of a swinging strike with a focus point as small as the tip of the sai. This can be done on almost any open sai strike, try a few and see which ones feel best for you.

Keeping an open mind to the many ways the sai can be used will allow you to adapt your own usage of the sai to work in any situation you find yourself. Try these new ways out and then work on some of your own.

Training Tips

Make Working Out Fun

How that it's summer, workouts become easier, no longer do you have to find an open spot in the house or go to a gym, the outdoors provide plenty of opportunities to work out.

Summer workouts should be fun. They will help you be motivated to work out and you will get a much better workout as a result. Workouts do not have to be regimented to be useful, variety of workout can provide a much better workout as the muscles are forced to adapt to new types of workouts. Karate is about balance in all things, keep that in mind when working out. The ability to run 5 miles is great, but if you can only do 10 pushups and your blocks are soft and ineffective, you can't defend yourself. Your only hope left would be to run away from the situation and hope you are the faster runner.

Summer Workout Tip 1: Workout with friends. Find other people to join you. They can be other martial artists, or just other people interested in working out, or... See Tip 2 for a suggestion on finding people.

Summer Workout Tip 2: Working out isn't just running, pushups, situps, etc. You can get a great workout in many ways. Try playing other sports, it's

easier to find people who would like to join you for a game of soccer or basketball than to go for a long fun.

Summer Workout Tip 3: Be creative, make up new games and drills for yourself. Modifications to other sports to make them more "Karate" are fun and definitely make them more interesting... I can't count the number of games that we have include "Full Contact" and made them far more interesting.

Summer Workout Tip 4: Relax your training and try new things. In class, activities tend to be precise and goal orientated. Use the summer to try new things, this can be tailored to any level, whether you want to try new ways of fighting, new types of techniques (Finally a change to master a jump kick, or spin kick). Or even just try your skills in new surroundings, even just fighting on uneven ground is a new experience.

Try out these Tips to make this summer one in which your training advances rather than falls behind. Great martial artists do NOT rely on their instructors to push them, but find ways to improve themselves allowing their Sensei's to help navigate the path rather than carry them along it.

“Summer workouts should be fun. They will help you be motivated to work out and you will get a much better workout as a result“

Special Awards

AOKA Award Winners

Lauri Challans - Chikara Dojo—Windsor, ON—Outstanding Female Instructor of the year

Amanda Findlay - Chitora Dojo—Thunder Bay, ON—Outstanding Female Student under 18 of the year

Jeff Long - Chitora Dojo—Thunder Bay, ON—Outstanding Male Black Belt under 18 of the year

Rachel McGovern - Chitora Dojo—Thunder Bay, ON—Outstanding Female Black Belt of the year

Kaitlan Brown - Chikara Dojo—Windsor, ON—Outstanding Female Black Belt under 18 of the year.

AOKA Award Finalists

John Naimian - Chitora Dojo—Thunder Bay, ON—Adult Male Student

Chucky Mady - Chikara Dojo—Windsor, ON—Male Black Belt under 18

Simeon Ostap - Chitora Dojo—Thunder Bay, ON—Adult Male Black Belt

Jesse Hill - Chitora Dojo—Thunder Bay, ON—Adult Male Black Belt

Mike Fenton - Chitora Dojo—Thunder Bay, ON—Adult Male Instructor

IKKF Hall of Fame Inductee—Albert Mady
Isshinryu Hall of Fame Inductee—Albert Mady



News—Promotions

Coloured Belt Promotions

Thunder Bay:

June 17th—Chibushi Dojo—

Yellow Stripes - Jonah Mikkola & Brandon Mikkola

Yellow Belt - Keira Purdon & Peter

June 22nd—Chitora Dojo—Thunder Bay

Brown Belts (Nikyu) -

Sara Naimian and David Naimian

Purple Belts (Sankyu) -

Travis Spivak, Amanda Findlay and Mitchell Watt

Green Belts (Yonkyu) -

Adam Kok, Paige Kok, Justin Johnson and Mitchell Lambert

Yellow Stripe - Rodney Arbouw

Continue training and practicing at home to improve your standings and to help ready yourself for promotion.

Black Belt Level Promotions

Each newsletter, we will attempt to recognize all Black Belt level promotions that have occurred since the previous newsletter.

Again like everything else in this newsletter, there is no guarantee of absolute completeness. If you know of someone I missed, please let me know and I will include it for the next newsletter.

Completed Promotions

Don't stop training now! There's always more to learn and improve upon.

Two sets of promotions to report.

AOKA Promotions—Windsor, ON July 8th, 2006

Shane Hale (Nidan) - Toshikai Dojo—Ottawa, ON

Arthur Yee Fung Ramsay (Sandan)—Chikara Dojo—Windsor, ON

Richard Wharf (Yondan)—West-Man Isshin-

ryu—Brandon, MB

Mike Fenton (Yondan) - Chitora Dojo—Thunder Bay, ON

Tim Leonard (Godan) - Toshikai Dojo—Ottawa, ON

Aldo Panazzola (Rokudan) - Chikara Dojo—Windsor, ON

Albert Mady (Kudan) - Chikara Dojo—Windsor, ON

AJ Advincula & Charles Boyd Promotions—Calgary, AB

Chris Koppenhaver (Nidan) - Calgary, ON

Sean Wadelius (Godan) - Regina, SK

Upcoming Promotions

None Announced as of yet.

News

Tournament Results

32nd Annual AOKA Isshinryu World Championship Results—Windsor, ON—July 8th, 2006

Under Black Belt Results

Thunder Bay, ON

Amanda Findlay - 2nd in Fighting, 2nd in Kata
Gord Findlay - 3rd in Weapons
Vlad Serenko - 3rd in Fighting, 1st in Kata
Alexander Serenko - 3rd in Kata
Hailey Tennier - 1st in Fighting

Ottawa, ON

Rod Berek - 2nd in Kata, 2nd in Fighting
Pat Couperus - 4th in Weapons, 3rd in Kata
Jack Lafleur - 1st in Weapons, 4th in Kata
JF Sauriol - 1st in Kata, 1st in Fighting

Cookstown, ON

Ashley Aman - 1st in Fighting, 3rd in Kata
Mark Amen - 3rd in Fighting
Sam Bottrell - 1st in Fighting, 1st in Kata
Shannon Bottrell - 1st in fighting, 5th in Kata
Brandon Carman - 1st in Fighting
Peter Elines - 1st in Fighting
Jamie Ferguson - 5th in Fighting
Riley McColl - 5th in Fighting, 5th in Kata
Adam Mollica - 2nd in Fighting, 2nd in Kata
Scott Pharand - 3rd in Fighting
Tyler Pharand - 2nd in Fighting
Brandon Ringhofer - 1st in Kumite, 2nd in Kata
Kyle Ringhofer - 5th in Fighting, 5th in Kata
Daniel Smith - 2nd in Fighting
Aaron Stevens - 5th in Fighting

Windsor, ON

Nicholas Bondar - 2nd in Fighting
Emily Carter - 1st in Kata, 1st in Fighting
Tiffany Duffy - 1st in Fighting
Kyle Durham - 1st in Fighting
Kyle Falk - 3rd in Kata, 2nd in Fighting
Casey Froese - 3rd in Fighting
Glenn Froese - 1st in Kata, 3rd in Fighting
Samantha Froese - 1st in Fighting
Dalton Gilmore - 1st in Fighting
Brian Harvey - 4th in Fighting
Afnane Kraba - 2nd in Fighting
Shaimea Kraba - 3rd in Kata, 2nd in Fighting
Sohaib Kraba - 4th in Fighting
Mat Halls - 1st in Kata, 3rd in Fighting
Cyndy Marlein - 3rd in Kata, 3rd in Fighting

Jordan Marlein - 2nd in Fighting
Kyle Marlein - 1st in Weapons, 2nd in Kata, 2nd in Fighting
Nicholas Mihall - 1st in Fighting
Nicholas Miharo - 4th in Kata
Frank Murgic - 1st in Fighting
Danielle Oliverio - 1st in Fighting
Christian Pagan - 4th in Fighting
Juan Parachini - 2nd in Kata, 1st in Fighting
Tatum Parent - 2nd in Kata, 3rd in Fighting
Tiara Parent - 1st in Fighting
Tirene Parent - 3rd in Fighting
Anthony Piruzza - 4th in Fighting
Ken Steele - 2nd in Weapons, 2nd in Kata
Natan Veinberg - 3rd in Weapons, 3rd in Kata, 2nd in Fighting

Black Belt Results

Brandon, MB

LeeAnn Gloor - 1st in Fighting
Yvonne Riesmeyer - 2nd in Fighting
Catherine Tsagarakis - 3rd in Fighting

Ottawa, ON

Shane Hale - 3rd in Weapons
Tim Leonard - 4th in Kata, 1st in Fighting,
GRAND CHAMPION FIGHTING!

Thunder Bay, ON

Simeon Ostap - 3rd in Fighting
Jesse Hill - 4th in Weapons, 3rd in Fighting
Mike Fenton - 4th in Weapons, 4th in Kata, 1st in Fighting
Jeff Long - 4th in Weapons, 4th in Kata, 4th in Fighting
Trevor Warren - 4th in Fighting

Windsor, ON

Anna Falk - 3rd in Weapons, 1st in Kata, 1st in Fighting
Chuck Mady - 1st in Fighting, **Junior Black Belt Grand Champion Fighting**
Melissa Pinazza - 2nd in Weapons, 3rd in Kata
Arthur Ramsay - 3rd in Weapons, 2nd in Kata, 2nd in Fighting
Greg St. Louis - 3rd in Kata, 3rd in Fighting
Stanislov Veinberg - 2nd in Weapons, 3rd in Kata, 3rd in Fighting

Contributors



Editor & Author—Chitora Dojo

Mike Fenton—Thunder Bay, Ontario

Mike lives with his wife Kyla and has been training in Isshinryu karate for 20 years, and has been an instructor for the past 15 years. He is currently head instructor of Chitora Dojo in Thunder Bay, Ontario.



Author—Chitora Dojo

Trevor Warren—Thunder Bay, Ontario

Trevor lives in Thunder Bay with his wife Maria. He has dedicated a great deal of his time to teaching and his own training with the realization that hard work is the key to success.



Author—Mount Royal College Isshin-Ryu Karate and Kobudo

Charles Boyd—Calgary, AB



Author—Toshikai Dojo

Shane Hale—Ottawa, Ontario

Shane is the first Black Belt student of Tim Leonard in Ottawa Ontario. He is also the president of the Ottawa Flying Club and the recipient of the 2004 Chief Flying Instructor's award.

Author

Requested—Anywhere in Canada

It is important to familiarize yourself with commonly learned Japanese words. Try to memorize all the words each time and you will soon have a large “karate” vocabulary.

Karate Terms in this Newsletter

Barai—Sweep

Bunkai—Application of Move

Chikara—Strength

Chitora—Essence of the Tiger

Dachi—Stance

Dojo—School

Funakoshi Gichin—Founder of Shotokan

Geri—Kick

Gojuryu—Hard / Soft Way

Isshinryu—One Heart Way

Kanji—Japanese Writing

Karate—Empty Hands

Karateka—A person who trains in karate

Kata—Prearranged training techniques

Kobudo—Ancient Martial Way

Okinawa—Japanese Island where all karate began

Shimabuku Tatsuo—Okinawan Master who created Isshinryu. Extra Note: Japanese names are written Family Name, Given Name. We use this format when mentioning Okina-

wan Master out of respect for their traditions.

Sandan—3rd Level (Black Belt)

Sensei Level. This rank denotes instructor level as such the title Sensei becomes the appropriate title for the individual at this rank.

Shodan—1st Level (Black Belt)

Shuri—Capital City on Okinawa

Sifu—Instructor (Chinese)

Uchi—Strike

Visit Isshinryu.ca for an archive of our newsletters and must more information about Isshinryu.

Photography by : Kyla Bass

Story Submission

Stories are welcome from anyone and everyone. They can be about anything related to the Martial Arts, a technique you think is just great; A better way to do a technique; History of a Karate Master; a tournament trick that works well; ANYTHING!

All stories are appreciated as e-mail. You can send it to your instructor to proof read and send in, or directly to me. (Mike (at) Isshinryu.ca) or (newsletter (at) Isshinryu.ca)

You can even include pictures if it helps your article!

Dojo Directory:

Any student is welcome at anytime to visit any dojo. Before class, always introduce yourself to the Sensei of the dojo and tell them who your current Sensei is.

For a full dojo list visit www.issheinryu.ca We are getting too many to list here.

Affiliate Cities!

Brandon, MB

Contact: Richard Wharf

Calgary, AB

Contact: Charles Boyd

Cookstown, ON

Contact: Harri T. Makivirta

Kenora, ON

Contact: Steve Davis

Ottawa, ON

Contact: Tim Leonard

Thunder Bay, ON

Contact: Mike Fenton & Trevor Warren

Windsor, ON

Contact: Albert Mady

Canadian Isshinryu Abroad

Berlin, Germany

Contact: Ryan Boesche