



# Orange Belt Manual



(2018 Edition)

Written By  
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# Chapter 2



## Orange Belt

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The information herein contained has the potential to produce complete martial arts practitioners with extreme lethal skills. Each participant is personally responsible for their actions when applying Kenjute.

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# In Chapter 2

## Goals:

- ✓ Continue to increase strength
- ✓ Continue to increase cardio
- ✓ Continue to increase balance
- ✓ Continue to increase coordination
- ✓ Continue to increase flexibility
- ✓ To teach additional basic fundamentals
- ✓ To teach additional control self-defence techniques
- ✓ To increase awareness about Kenjute development and founder
- ✓ To learn about martial arts history and trends in systems
- ✓ To examine concepts and principles about self-defence
- ✓ To examine desired behaviours for Kenjute students.

## FUKU COMBAT SECTION:

### Body Section

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### Mind Section

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| Trends In Systems                | Page 284 |
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### Spirit Section

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### Online Learning Students

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**KENJIN WARRIOR SECTION & BONUS MATERIAL SECTION:** (Not Applicable At This Level)

# Material & Equipment Requirements For Orange Belt



In order to experience the maximum benefits of Kenjute training, students must acquire certain training materials and equipment at each belt level. All materials and equipment must be purchased through Kenjute International (KI), via their instructor, for two reasons. KI screens all equipment for standardization, effectiveness, and safety. Further, all purchases support the success of Kenjute and the school where you train.

- KI Sanctioned Bag Gloves



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### NOTE:

FUKU: Individual skills in black – formally taught and required for testing. FUKU: Individual skills in red – formally taught and not required for testing.  
KENJIN: Individual skills in blue – taught and tested in Kenjin format. BONUS: Individual skills in green – available and not required for testing.

## SECTION 1: FUNDAMENTALS

**Stances:** S7.Side Horse, S8.Cat (90°, Slip), S9.One Leg (90°, Slip), S10.Twist, S11.Wide Kneel, S12.Close Kneel **Lesson 1**  
**Blocks:** B5.Outward Ext., B6.Push Down, B7.Outward Hooking Parry, B8.Knee, B9.Inside Downward **Lesson 3**  
**Upper Limb Strikes:** ULS5.Ridge Hand, ULS6.Inward Hammer Fist, ULS7.Upward Lifting Back Knuckle, ULS8.Horizontal Back Knuckle, ULS9.Vertical Back Knuckle, ULS10.Half Fist, ULS11.Uppercut, ULS12.Inward Horizontal Elbow **Lesson 5**  
**Lower Limb Strikes:** LLS6.Classic Roundhouse Instep, LLS7.Classic Roundhouse Ball, LLS8.Hook, LLS9.Inner Crescent, LLS10.Outer Crescent, LLS11.Axe, LLS12.Front Knee **Lesson 7**  
**Chokes:** C7.Fr. Single Lapel Choke, C8.Rr. Single Lapel Choke, C9.Fr. Double Lapels Choke, C10.Rr. Double Lapels Choke, C11.Fr. Double Cross Lapels Choke, C12.Rr. Double Cross Lapels Choke + **L13**  
**Locks: (Head)**-L4.Side Headlock, L5.Fr. Headlock, L6.Full Nelson. **(Nose)**-L7.Index Finger Nose Hook, L8.Hand Sword Nose Hook; **(Combination Arresting Walk-Outs)** L9.Rear Hammerlock / Hair Pull, L10.Rear Hammerlock / Nose Hook **Lesson 13**  
**Body Maneuvers:** BM7.Twisting (Front) BM8.Spinning (Rear), BM9.Jump Switches, BM10.In Place Switches, BM11.Cover Step **Lesson 15**

### Additional Fundamentals In Orange Belt Self-Defence Applications (Not Yet Learned):

17. Back Of Neck Headlock, Quadriceps Arm Bar. 18. Double Rear Anchoring Chin Lock, Rear Palms Chin Pull Throw. 19. Front Crane Anchored Shoulder Lock, Front Anchoring Crane Neck Lock, Leaning Shoulder Press Arm Bar. 20. Inverted Hand Sword, "L" Choke, Downward Inner Crescent Kick. 21. Sliding Wrist Check. 22. Outside Ankle Throw. 23. Wing Press (To Your Body). 24. Wrapping Wing Lock, Uppercut Arm Bar. 25. Hooking Parry Gravitational Check. 26. Bite. 27. Snake To Quad Hyper-Extension 28. Driving Double Block (Inward – Closed, Outward Extended – Open). 29. Flapping Elbow, Pulling Supinated Wrist Lock Takedown. 30. Rear Anchoring Chin Lock, Foot Sweep. 31. Hooking Outside Downward Block, Inner Leg Hook Trip, Pressing Leg Extension. 32. Universal Block, Forearms Scissors Block, Toe-Heel Lock & Flip.

### Arresting & Control Positions In This Belt (Not Yet Learned):

ACP11.Ground-Foot Pinning Check (Throat) / Supinating Wrist Twist Lock, ACP12.Ground-Double Rear Anchoring Chin Lock / Knee Pinning Check, ACP13.Ground-Shoulder Press Arm Bar / Knee Pinning Check, ACP14.Ground-Uppercut Arm Bar / Knees Pinning Check, ACP15.Shuffling-Full Choke Drag, ACP16.Ground-Hammerlock / Snake Choke / Knee Pining Check (Neck), ACP17-Ground-Shin Arm Bar, ACP18.Ground-Elevated Knee Arm Bar, ACP19.Ground-Shoulder Press Reverse Leg Bar / Snake Choke / Knee Pinning Check, ACP20-Ground-Reverse Gravitational Foot Check / Foot Pinning Check (Neck)

## SECTION 2: STATIC COMBAT

### (Mid-Threat Level) Manipulation Self-Defence (Controls & Arresting Techniques):

|                                |                                     |                  |
|--------------------------------|-------------------------------------|------------------|
| MS13.Handshake (Face Up)       | MS14.Handshake (Face Down)          | <b>Lesson 2</b>  |
| MS15.Cross Push                | MS16.Front Push (Same Side)         | <b>Lesson 4</b>  |
| MS17.Double Push               | MS18.Side Push                      | <b>Lesson 6</b>  |
| MS19.Rear Belt Grab            | MS20.Rear Hair Grab                 | <b>Lesson 8</b>  |
| MS21.Rear Double Shoulder Grab | MS22.Full Nelson                    | <b>Lesson 10</b> |
| MS23.Rear Hammerlock           | MS24.Side Shoulder Grab (Same Side) | <b>Lesson 12</b> |

### (Higher Threat Level) Introductory Striking Responses:

|   |                  |
|---|------------------|
| ISR5.Right Back Swing Punch , ISR6.Low (Front or Roundhouse) Groin Kick | <b>Lesson 14</b> |
| ISR7.Flank Punch, ISR8.Blind Punch                                      | <b>Lesson 16</b> |

(Not Applicable)

## SECTION 3: WEAPONS

## SECTION 4: SPECIAL SKILLS

|   |                  |
|---|------------------|
| <b>Shield Work:</b> SH1.Punches On Shield, SH2.Kicks On Shield                  | <b>Lesson 9</b>  |
| <b>Bag Work:</b> BW1.Punches (With Gloves) on Heavy Bag, BW2.Kicks on Heavy Bag | <b>Lesson 11</b> |

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# Orange Belt

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## SECTION 5: ANCILLARY SKILLS

### Strength: (2 Sets Of 10 Reps Each For SB – 20 Reps For Others )

- (Chest/Triceps) CT7. Elbows In Push Ups, CT8. Four Direction Push Ups, CT9. Clapping Push Ups, CT10. Knuckle Push Ups, CT5.(SB) Flys, CT6.(SB) Triceps Extensions
- (Back/Biceps) BB1.(SB) Hammer Rows, BB2.(SB) Rear Chambered Elbows, BB3.(SB) Rear High Elbows, BB4.(SB) Bent Rear Pull Downs, BB5.(SB) Tension Shrugs, BB6.(SB) Tension Dead Lifts, BB7.(SB) Curls
- (Shoulders) SH1.(SB) Side Laterals, SH2. (SB) Front Raises, SH3.(SB) Press, SH4.(SB) Upright Rows, SH5.(SB) Standing Rear Laterals, SH6.(SB) Arm Circles
- (Legs) LG4.Lunges, LG5.Wall Front Leg Holds, LG6.Wall Side Leg Holds
- (Abdominals) AB5.V-Sit Ups, AB6.Knees Up Crunches, AB7.Sitting Leg Tucks, AB8.Side Sit Ups

### Aerobic/Anaerobic (Cardio): AA3.Burpees, AA4.Hopping On Spot

- ### Flexibility:
- FL1.Neck Turns, FL13.Shoulder Raises, FL14.Arms Straight Up & Down (Up & Out), FL15.Arms Straight Out – Hand Rotations, FL16.Bent Arm Crosses, FL17.Bent Over Rotator Cuff Rolls, FL2.Arm Circles, FL18.Arms Above Head – Interlocked Fingers, FL19.Hands Up To Rear – Interlocked Fingers, FL20.Side Triangle Pose, FL3.Trunk Swaying, FL4.Head To Knees, FL5.Legs Straighten, FL6.Leg Drags, FL7.Front Splits, FL21.Wide Horse Knees Out, FL8.Side Splits, FL9.V-Sit, FL22.V-Sit Torso Rotations, FL10. Sitting Legs Together, FL23.Leg Over Leg Torso Twist, FL24.Feet To Groin, FL25.Butterfly, FL26.Hands To Toes Straighten, FL27. Laying Back Straighten, FL28.Back Arch, FL29.Superman, FL30.Knees Side Splits, FL31.Seated Crab Arch, FL32.Body Compress, FL33.Face Down Arch Back – Knee To Face – Foot To Back Of Head, FL11.Standing Rear Leg Grab, FL12.Leg Raises

### Agility/Speed (Coordination): AS6.Reverse Stance Switches, AS7.Jump Switches, AS8.In-Place Switches, AS9.Four Corner Drill, AS10.Five Star Touch, AS11.Spot Jog – Side Jump - Return

### Balance: BA4.Beam Walking, BA5.Beam Running, BA6.Beam Hopping

### Focus/Emotion: FE2.Mirror Faces

## SECTION 6: THEORY

- Mental:** T24.History, T25.Trends, T26.Forms, T27.Weapons, T28.Brain & Braun, T29.Line Of Fire, T30.Line Of Sight, T31.Contact Zone, T32.Centreline, T33.Floating Centreline, T34.Pivoting Centreline, T35.Off angle Pivot Points, T36.Mid-Point Balance, T37.Perimeters, T38.Anchoring, T39.Faces, T40.Chin Placement, T41.Complimentary Angle, T42.Seeing Whole Body, T43.Spirit of Delivery (Kiai), T44.Gross Motor Learning, T45.Vital Targets, T46.Circular Master Motions

### Emotional: T47.Additional Customs, Rules, & Etiquette, T48.Abuse Of Skills, T49.Treatment Of Others

## KENJIN WARRIOR (= FUKU + KENJIN):

SECTION 7: MOTION COMBAT (Not Applicable) SECTION 8: FORMS (Not Applicable)



## BONUS MATERIAL:

PROJECTILE WEAPONS - (Not Applicable) SPECIAL TACTICAL - (Not Applicable)

### Belt Pledge:

I understand that developing strong fundamentals are the foundation for my future success. In my commitment to obtaining proficiency in the fundamentals, I pledge to continue upholding the high standards of my art and my instructor. I further hold that I shall not abuse my new knowledge to harm others or for selfish gain. I pledge a continued loyalty to the governing body – Kenjute International, my school, my instructor, and the art of Kenjute.

### Lesson Requirements:

4 Lessons – 1<sup>st</sup> Orange Tip. 8 Lessons – 2<sup>nd</sup> Orange Tip. 12 Lessons – 3<sup>rd</sup> Orange Tip. 16 Lessons – Orange Belt Test.

### Official Training Uniform Dress:

Official Sanctioned KI White "Kimono Style" Training Uniform and Yellow Belt.

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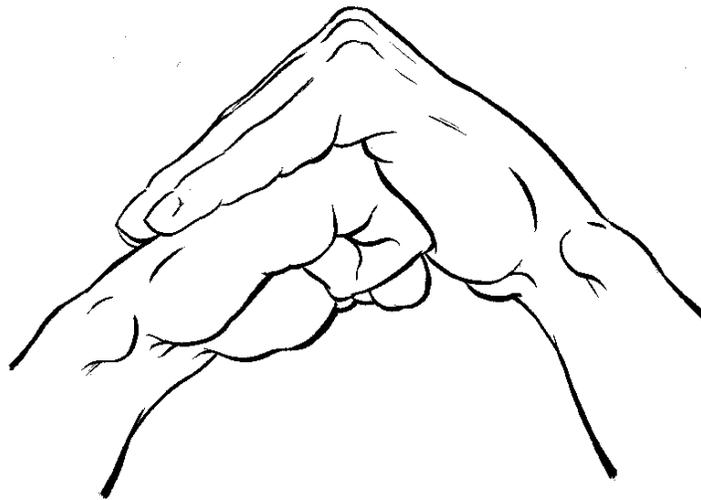
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# BODY

## Technical Requirements



# Side Horse Stance

## PURPOSE:

This static posture is designed for tournament play because it allows for maximum target cover.

## APPLICATION:

The Side Horse Stance has the entire torso facing at a 90 degree angle from the attacker. This is accomplished by having both feet on a line that runs from 12:00 to 6:00. The toes face either 3:00 or 9:00 with both feet parallel to each other. The knees are bent and placed over top of the feet creating a bow-leg effect. The lead fist is at a 45 degree angle away from the body (shoulder height) while the rear fist is placed towards 12:00 in front of the lead ribs (above waist height). The upper body is erect with the head facing 12:00. Essentially this stance is a horse stance only sideways to the attacker. The distance between the feet is measured by a knee to heel alignment. The weight distribution is 50%/50%.

\*Tournament Side Horse Stances for competition forms are wider and lower.



# Cat Stance

## PURPOSE:

A static posture that is mainly defensive in nature. It is designed to draw the body closer together in a semi cocked position. It can also be used to re-establish a position such as a transition posture while moving around an object.

## APPLICATION:

The Cat Stance can be performed with either the back foot facing 9:00/3:00 (90 degree cat stance) or facing 10:30/2:30 (45 degree Cat Stance – Slipping Cat Stance). The rear leg is bent with the upper leg parallel to the foot. The knee is over top of the foot. The lead leg is also bent with only the ball and toes of the foot touching the ground. The front foot faces 12:00 with the lead leg knee over top of the foot (upper leg parallel to the foot). The lead fist is up on a 45 degree angle away from the body (shoulder height) while the rear fist near the mid-section. The body is erect with the head facing 12:00. The weight distribution is 95% back leg/ 5% lead leg. \*When the cat stance is used in transition moving around an object the hand position changes so that the rear open hand is up by the opposite shoulder (push block) and the lead open hand is down (dragon sword) parallel to the lead leg (this demonstrates the concept of framing and complimentary angles)



# One Leg Stance

## PURPOSE:

A static posture that is used to evade (or slip) an attack by creating distance from an opponent.

## APPLICATION:

The One Leg Stance is obtained by shifting all of the body weight onto one leg. Once this is achieved, the non-supporting leg is raised into the air and is shaped the same as a front kick (slipping One Leg stances have a loaded side kick). The foot of the supporting leg can be placed anywhere depending on the circumstances. The supporting leg is bent at the knee for more control. Retreating One Leg stances have both hands up in a fighting position. In a slipping One Leg stance, the same side arm of the supporting leg is placed with the open hand at face level (press block) and the close arm is placed in a palm down position below close hip. The body is erect. The weight distribution is 100% support leg/ 0% non-support leg.



# Twist Stance

## PURPOSE:

This static posture has many diverse applications. It can be used to corkscrew in the height zone to generate power. The stance is often applied in forward and backward movement. It is also applied in directional changes.

## APPLICATION:

The Twist Stance involves one foot crossing either in front of or behind the other where both feet are positioned so that they are perpendicular to one another. The lead leg is bent with the knee over top of the foot (upper leg is parallel to the foot). The foot is flat on the ground. The rear leg is bent even more (than the lead leg) with the upper portion of the leg running from 12:00 to 6:00 in the height zone. Only the ball and toes of the rear foot touch the ground. With an imaginary line running from 12:00 to 6:00 (depth zone), the rear foot faces 9:00/3:00 while the lead foot faces 12:00/6:00. The body is erect and placed in the middle of the stance with the head facing the same direct as the lead leg and the upper torso is rotated off-angle (floating centerline). The rear fist is placed at a 45 degree from the body (shoulder height) while the lead fist is placed waist height. The weight distribution is 50%/50%.



# Wide Kneel Stance

## PURPOSE:

A static posture used to change the height of the body and/or to act as a pinning check or strike.

## APPLICATION:

The Wide Kneel Stance is an altered Fighting Horse (Neutral) Stance. Imagine a line drawn on the ground from 12:00 to 6:00. The toes of the front foot and the heel of the back foot touch this line. Both feet face on a 45 degree angle. The distance between the feet is measured by a knee to heel alignment. The body is erect but lowered by having the heel of the back foot come off the ground and lowering the same knee towards the ground. The weight is shifted slightly forward onto the front leg to accommodate lowering body. This distance from the knee to the ground is measured by one open hand span. The knee points in the same direction as the toes (45 degrees). The front fist is raised slightly into an outward extended position. The back fist is lowered (palm down) and is positioned close to the rear knee. The weight distribution is 55% front/45% back.



# Close Kneel Stance

## PURPOSE:

A static posture used to change the height of the body and/or act as a pinning check or strike.

## APPLICATION:

The Close Kneel Stance is an altered Forward Stance. The foot placement is the same as the Forward Stance except the heel of the back foot is raised off the ground as the rear knee is lowered so it is one hand span from the ground. The rear knee is aligned with the rear foot to face 12:00. The body is erect. The front fist is placed at head level while the rear fist is placed in line with the rear knee. The weight distribution is 50%/50%.



# Outward Extended Block

## PURPOSE:

To block from the outside edge of your outer perimeter with the added force of forearm rotational torque.

## APPLICATION:

The Outward Extended Block is executed the same way as the Outward Block except the blocking forearm is *pronated* so that the ulna side of the arm makes contact with the incoming weapon. The body is both rotated and lowered in the direction of the block to generate more force (closed fist). The non-blocking arm remains in the guard position by your chest (open handed). Contact with the incoming weapon is made anywhere along the forearm. The body remains erect.



# Push Down Block

## PURPOSE:

This block is designed to strike on top of the incoming weapon forcing it in a downward direction.

## APPLICATION:

With both hands in the upright fighting position, the Push Down Block is executed by having the lead open hand move towards the mid-line (centerline) by rotating at the elbow. The open palm (face down) makes contact with the incoming weapon forcing it down by essentially trapping it (pressing check). The non-blocking open hand remains in the upright guarded position by the chest. The body is erect. During the delivery of the block the body is rotated slightly towards the mid-line and lowered to generate more power.



# Outward Hooking Parry Block

## PURPOSE:

To introduce the concept of inviting incoming weapons towards you while applying a sliding gravitational check.

## APPLICATION:

Executing most blocks are generated through an imaginary box (square) that is created from your two shoulders and projected away from the body to the edge of the outer perimeter. Parry Blocks follow the shape of a triangle and actually invites the incoming weapon towards the body. The lead open hand blocks in an Outward Block fashion with the wrist bending (palm facing up). The path of action the block takes runs from 12:00 to your shoulder (on the same side of projected path of action). The other hand guards below with the open hand palm down. The body is slightly lowered and rotated towards the blocking arm. The body is erect.



# Knee Block

## PURPOSE:

This block is to protect lower regions of your body where the hands cannot (and should not) reach.

## APPLICATION:

The Knee Block is executed by lifting the knee of the closest leg up high enough to have the incoming weapon re-directed away from your body. The close knee is lifted high enough so that the shin remains at a 45 degree angle for maximum deflection. It is also brought towards the centerline of your body. The body remains erect but is slightly lowered during the blocking action to generate more power. The hands are kept upright in a guarded position. Knee Blocks do not need to be lifted very high – just enough to deflect past your outer perimeter. Knees raised too high and past your outer perimeter leave you exposed to being rotated away exposing your back and support leg.



# Inside Downward Block

## PURPOSE:

To block in the lower perimeter from the outside towards your mid line. In most cases this block is executed from a hands down (point of origin) position.

## APPLICATION:

The Inside Downward Block is initiated with your blocking arm in the lower perimeter of the body. As the incoming weapon approaches, the blocking arm is swung from the shoulder towards your centreline. There is a slight *pronation* of the forearm as the radius side of the arm makes contact (closed fist). The other arm is brought up to the guard position by the chest (open hand). The body is rotated sideways in the direction of the block to generate more force. The body remains erect.



# Ridge Hand

## PURPOSE:

To deliver an open handed blow to vital areas.

## APPLICATION:

The Ridge Hand assumes the same position as the regular Hand Sword except the thumb in the Ridge Hand is placed across the palm of the striking hand. Contact is made by the edge of the hand (on the index finger side). Avoid making contact with your index finger. This is usually done with a stiff arm swinging from the shoulder creating a pendulum effect although a bent arm can be applied with this strike to targets like the groin (from underneath).



# Inward Hammer Fist

## PURPOSE:

A closed fist strike utilizing the outside side of the fist.

## APPLICATION:

The Hammer Fist is a powerful strike that involves a “hammering” action of the arm. The closed fist is held tight (see reverse punch). Contact is made with the outside edge (little finger side) of the fist. The forearm of the striking hand is supinated to generate more power.



# Upward Lifting Back Knuckle

## PURPOSE:

A closed fist strike executed in an upward direction.

## APPLICATION:

An Upward Lifting Back Knuckle is a speedy closed fist strike executed in a pendulum format. The hand is slightly cocked back at the metacarpal-carpal joint. This joint is fused during impact of the strike. The fist is formed the same as a Reverse Punch except the wrist is bent (forearm extensors contracted). Contact is made with the knuckles and not the back of the hand. This is achieved by swinging your arm from the shoulder in an upward direction as the other arm guards.



# Horizontal Back Knuckle

## PURPOSE:

A closed fist strike usually executed off the front hand for speed.

## APPLICATION:

A Horizontal Back Knuckle is used to come over opponent's hands. The hand is slightly cocked back at the metacarpal-carpal connection joint. This joint is fused during impact of the strike. The fist is formed the same as a Reverse Punch except the wrist is bent (forearm extensors contracted). Contact is made with the knuckles and not the back of the hand. This is achieved by extending the elbow joint (horizontally) with great speed and then after contact is made, recoiling the strike in preparation for more. The other hand guards low.



# Vertical Back Knuckle

## PURPOSE:

A closed fist strike usually executed off the back hand.

## APPLICATION:

A Vertical Back Knuckle is a speedy closed fist strike. The hand is slightly cocked back at the metacarpal-carpal connection joint. This joint is fused during impact of the strike. The fist is formed the same as a Reverse Punch except the wrist is bent (forearm extensors contracted). Contact is made with the knuckles and slightly on not the back of the hand. This is achieved by trapping down with the front open hand and extending the strike (vertical) off the back arm. The opposite sequence can also be applied in different circumstances.



# Half Fist

## PURPOSE:

A half closed fist used to strike soft tissue areas.

## APPLICATION:

The Half Fist strike involves closing the fingers at the start of the second joint of the phalanges. The thumb is placed tightly at the side of the second phalange. The strike is treated much the same way as a Reverse Punch. The Half Fist Punch tends to strike softer areas such as the throat. This strike fits better to certain targets as compared to the reverse punch. The palm of the Half Fist usually faces down.



# Uppercut

## PURPOSE:

To make contact with a closed fist strike in the height zone.

## APPLICATION:

The elbow is slightly fused and rotated about the shoulder when delivering an Uppercut. The fist is closed in the same fashion as a Reverse Punch. The striking hand starts by facing palm down and is then supinated to palm up during delivery. The hip and shoulder are rotated into the attack to generate maximum force. Contact is made with the first two knuckles (same as Reverse Punch). People mistakenly call a 1/3 Reverse Punch in a depth zone an uppercut. Remember that Uppercuts strike up to a perpendicular target. Uppercuts to a horizontal target result in potentially breaking your wrist.



# Inward Horizontal Elbow

## PURPOSE:

A close quarter weapon used for deep penetration striking.

## APPLICATION:

The Inward Horizontal Elbow is an excellent power weapon for close quarter fighting. Power is generated from the shoulder and the hip. The upper arm and forearm are fused at the elbow. Contact is generally made with the forearm (ulna side) but the very end of the elbow (olecranon) is also sometimes employed. Inward Horizontal Elbow strikes are delivered by moving the elbow in a horizontal fashion towards your centerline. Rotation (pronation) of the wrist also takes place to maximize power.



# Roundhouse Kick (Classic)

## PURPOSE:

To deliver a kick approaching target from an “off angle”.

## APPLICATION:

The classic Roundhouse Kick loads the same way as a Front Kick with the knee cocked. Unlike the Front Kick however, the trunk (by way of pivoting the ground foot) is rotated towards the target. The kicking leg is extended with a snapping action to strike the target either with the bottom of the foot toes curled back (Roundhouse Ball Kick) or the top of the shin with the toes pointed (Roundhouse Instep Kick). The body remains as upright as possible with the hands up in the guarded position. Other versions of this kick use different angles, foot rotations, and leg extensions which will be discussed later.



# Hook Kick

## PURPOSE:

To deliver a kick from the reverse side (heel side) to target area.

## APPLICATION:

The Hook Kick loads the same way as a Side Kick. The ground foot is rotated away from the target the same as a Roundhouse Kick. Where the Roundhouse Kick is generated by extending the leg (quadriceps contract), the Hook Kick is generated by recoiling the leg (contracting the hamstrings). The Hook Kick is the corollary to the Roundhouse Kick. Contact to the target is made by the heel (bottom of foot toes pointed – in tournament play). The body remains as erect as possible with the hands up in the guarded position.



# Inner Crescent Kick

## PURPOSE:

To deliver a “crescent shaped” kick in the horizontal axis.

## APPLICATION:

The Inner Crescent Kick is generated by circling the kicking hip towards the centerline. The kicking leg is loaded similarly to the Front Kick (although a variation is done with a straight stiff leg). The toes of the kicking leg face upwards towards 12:00. The kicking knee is pointed slightly away from the target during the loading phase. The kicking hip is then rotated towards your centerline and past the target. As this happens the leg is fully extended towards the target. The striking part of the foot is the inner edge – toes facing up. The body remains erect while the hands are up in a guarded position.



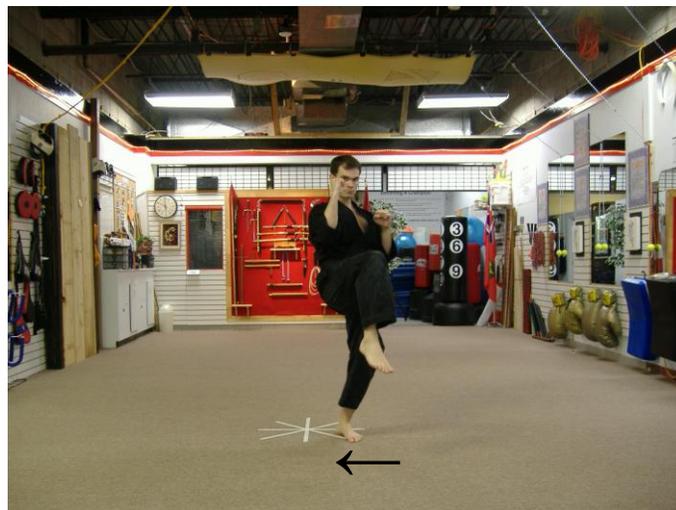
# Outer Crescent Kick

## PURPOSE:

To deliver a “crescent shaped” kick in the horizontal axis.

## APPLICATION:

The Outer Crescent Kick is generated by circling the kicking hip away from the centerline. The kicking leg is loaded similarly to the Front Kick (although a variation is done with a straight stiff leg). The toes of the kicking leg face upwards towards 12:00. The kicking knee is pointed slightly away from the target during the loading phase (past your centerline). The kicking hip is then rotated towards your centerline and past the target. As this happens the leg is fully extended towards the target. The striking part of the foot is the outer edge – toes facing up. The body remains erect while the hands are up in a guarded position.



# Axe Kick

## PURPOSE:

A straight kick delivered from above and/or strike on the way up using  $\frac{1}{2}$  of a crescent shape.

## APPLICATION:

The Axe Kick involves the knee being locked on the kicking leg. The action from the kick is generated by the swinging from 6:00 to 12:00 of the kicking hip (pendulum). The leg is lifted high into the air with the toes facing upwards to 12:00 the same as an Outer Crescent until reaching the apex of action. (This strike can also be done with the shin to a target on the way up.) The striking surface of the foot is with the heel on the way down. The body remains erect with the hands up in a guarded position.



# Front Knee

## PURPOSE:

A close quarter strike to a target.

## APPLICATION:

The Front Knee strike looks similar to the loading phase of a Front Kick. The supported foot remains flat on the ground. The hands assist the Knee Kick by either remaining up in a guarded position or because of distance, actually grab the opponent and pull with the arms towards your body to generate more power in the Knee Strike. The body weight shifts downward as the strike takes place to generate more power.



# Front Single Lapel Choke

## PURPOSE:

A choking attack from the front to the side of the neck (knock out) or throat (eliminate).

## APPLICATION:

From the front, reach lapel on one side of opponent's neck and pull that lapel across neck to the other side and apply pressure to choke out. To eliminate opponent, apply the pressure against esophagus.



# Rear Single Lapel Choke

## PURPOSE:

A choking attack from the rear to the sides of the neck (knock out) or throat (eliminate).

## APPLICATION:

From the rear, reach around opponent's neck with your hand (thumb inside lapel) and grab lapel. Pull lapel across to the other side of neck to choke out. To eliminate opponent, place pressure directly against the esophagus.



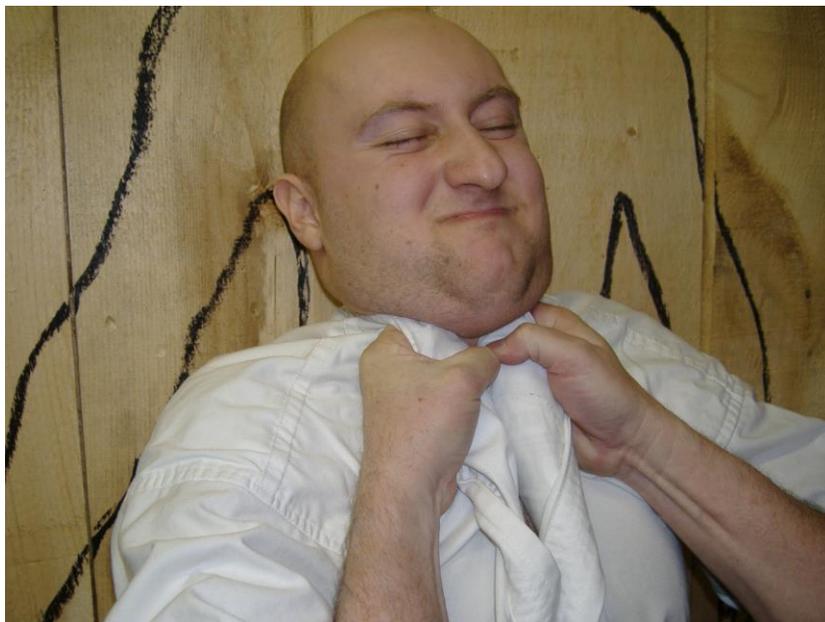
# Front Double Lapels Choke

## PURPOSE:

A choking attack from the front to the sides of the neck (knock out) or throat (eliminate).

## APPLICATION:

From the front, (with your hands) grab high on the lapels (same side) and pull across towards throat and press to choke out. To eliminate opponent, place pressure directly against the esophagus.



# Rear Double Lapels Choke

## PURPOSE:

A choking attack from the rear to the sides of the neck (knock out) or throat (eliminate).

## APPLICATION:

From the rear, (with your hands) grab high on the lapels (same side) and pull away from throat to choke out. To eliminate opponent, place pressure directly against the esophagus.



## Note:

Execute a Rear Double Cross Lapels Choke if opponent is wearing a gi.

# Front & Rear Double Cross Lapels Choke

## **PURPOSE:**

A choking attack from the front to the sides of the neck (knock out) or throat (eliminate).

## **APPLICATION:**

From the front, (with your hands) grab high on the lapels (opposite side) and pull across towards throat and press to choke out (rotating forearms). To eliminate opponent, place pressure directly against the esophagus. Same choke can be applied from the rear



# Locks



Side Headlock



Front Headlock



Full Nelson



Index Finger Nose Hook



Hand Sword Nose Hook

## COMBINATION ARRESTING WALK-OUTS:



Rear Hammerlock/Hair Pull



Rear Hammerlock/Nose Hook

# Body Maneuvers



## Twisting:

From a fighting horse stance the body is rotated on the spot into a Twist Stance towards the opponent as the arms guide the incoming weapon past the body.



## Spinning:

The body is rotated on the spot into a Twist Stance away from the opponent as the arms guide the incoming weapon away from the body (like a spinning back knuckle).



**Jump Switches:**

The body changes position from one side forward to the other by jumping up and changing feet positions.



**In Place Switches:**

It is the same movement as a jump switch except one foot moves to the other and then the other replants.



**Cover Step:**

From a fighting horse stance the foot farthest from the rear opponent crosses over the centreline as the body rotates in the direction of the opponent into a fighting horse stance going in the opposite direction.

# Handshake (Face Up)

## DEFENSE FOR A:

Aggressive Handshake

## APPLICATION:

Invert your left hand and hammer down on attacker's (shaking) forearm forcing attacker down with his head moving slightly forward as you step past the attacker with your right foot to 11:00 into a right forward stance (tight past his right leg) while simultaneously delivering a right inward elbow to face. Shift to a left forward stance facing 7:30 forcing attacker to the ground on his back. Drive your right knee onto attacker's ribs/chest as you secure wrist with your right hand and attacker's elbow with your left hand. Press up on attacker's wrist and push down on elbow (compressed "C" lock). If necessary to prolong this Lock, press attacker's elbow forward and down to the ground above attacker's head to ground.



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# Handshake (Face Down)

## DEFENSE FOR A:

Aggressive Handshake

## APPLICATION:

Apply a side wrist lock to shaking hand by placing your left hand under his right wrist and lifting up as your right hand presses down. Step forward with the left foot to 12:00 into a side stance with a left upward flapping elbow against attacker's right elbow. Execute a right rear crossover toward 10:30 as you lift attacker's right arm above your head. Pivot clockwise into a right forward stance (remaining tight against attacker's body) placing your right elbow into opponent's back preventing him from spinning out of the lock. Pull attacker to the ground. Force attacker away from you onto his face as you pull up on attacker's right wrist (pulling hammerlock).



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# Cross Push

## DEFENSE FOR A:

Attempted single push to opposite shoulder

## APPLICATION:

Step back with the right foot into a left forward stance to 4:30 as you secure offending push hand against your right shoulder with double palm press. Keep your elbows tight to your body. Shift to 4:30 into a right forward stance as you force attacker to the ground from the arm bar you created by keeping your elbows tight (your left forearm pushes against attacker's pushing arm). Place attacker into a hammerlock with your left hand while dropping your left knee onto attacker's back (behind hammerlock). Your right foot secures attacker's right arm against his body as you execute a snake press to the back of attacker's head.



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# Front Push (Same Side)

## DEFENSE FOR A:

Attempted single push to same side shoulder

## APPLICATION:

Drop the left foot to 4:30 into a twist stance as the left hand secures attacker's right pushing hand against your left shoulder while you execute a right obscure palm strike to attacker's left jaw hinge. Rotate shoulders (borrowing force of push) as you pivot into a left forward stance facing 6:00 forcing attacker to the ground (on his back). Immediately deliver a right knee to attacker's right armpit as your right hand becomes a snake grab to attacker's throat. (Make sure that you use your left hand to rotate attacker's right wrist so his palm faces the ground). Slide your right knee up onto the attacker's right elbow (knee arm bar) and press down while maintaining snake grab. His arm will finish on the ground.



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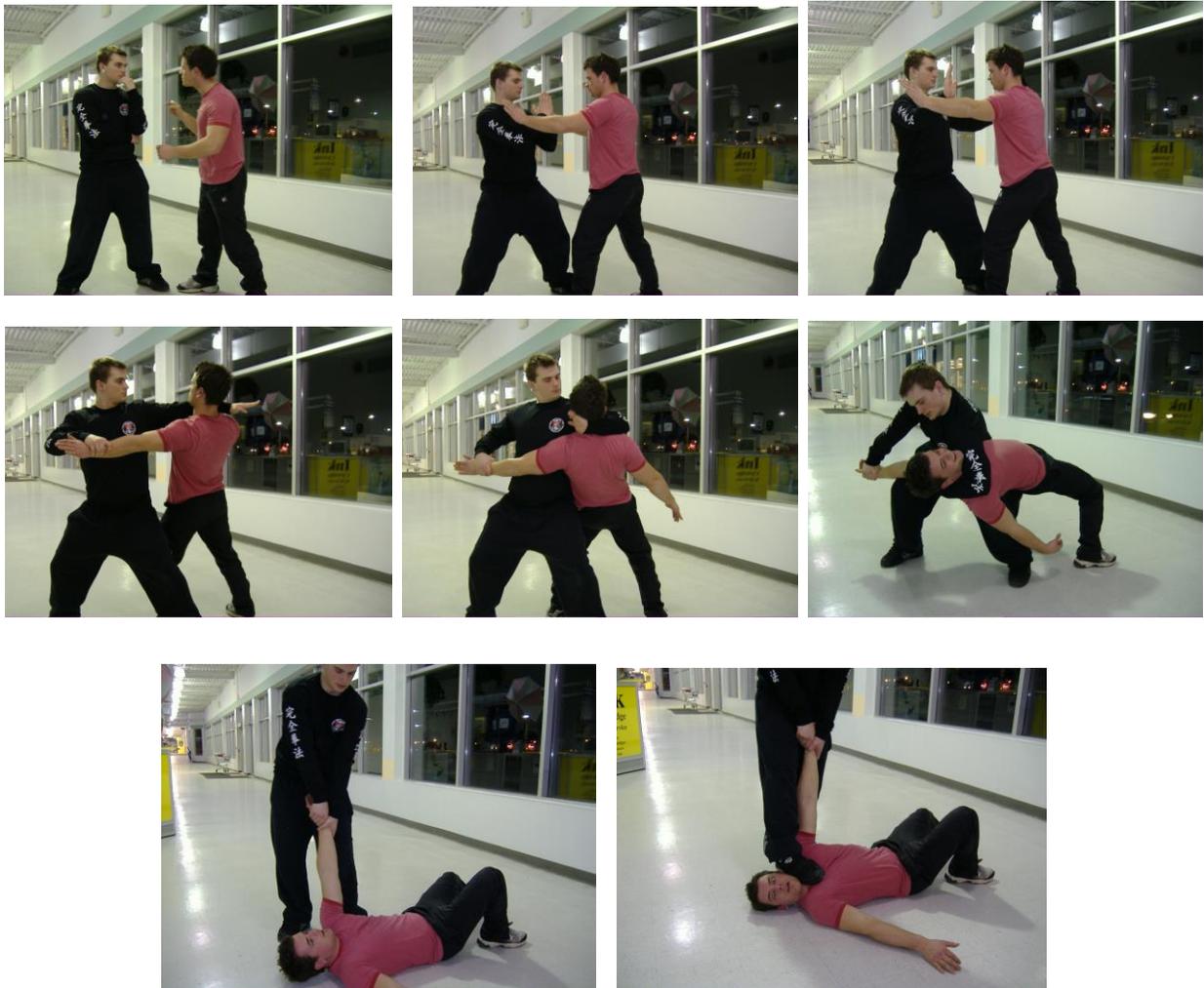
# Front Double Push

## DEFENSE FOR A:

Two hand push to chest height from 12:00

## APPLICATION:

Step back with the right foot to 4:30 into a left fighting horse stance with a double outward extended block against the inside edge of attacker's wrists. Have your right hand grab attacker's left wrist as you step through with the left foot (on outside of opponent's left side) to 2:30 into a left forward stance as you execute a left ridge hand strike to attacker's neck (actually the forearm makes the contact). Lower weight pinning attacker's back on your close leg and his arm across second leg (fighting horse). Rotate to 4:30 into a right forward stance forcing attacker to the ground as your left arm assists the right arm in controlling attacker's left arm. Slide your left foot up to your right foot and then place your right foot on attacker's throat as you pull up on attacker's arm (twisting it counter clockwise).



# Side Push

## DEFENSE FOR A:

Single right hand push to right shoulder from 3:00

## APPLICATION:

Step with the right foot to 1:30 rotating into a twist stance with a windmill block against the outside of attacker's right arm (done as a parry). Step through with left foot behind attacker with a right palm to attacker's right side of face followed by a left palm to attacker's left side of face. Double grab under chin and anchor elbows (leaning attacker backwards) as you step back to 12:00 into a left forward stance. Rotate clockwise and throw attacker to the ground. Place your left knee in his back and pull up on chin.



# Rear Belt Grab

## DEFENSE FOR A:

Rear belt (waist/pant) grab

## APPLICATION:

Drop your right foot back to 7:30 into a right forward stance with a right outside downward block against offending left arm and a left ridge hand into attacker's groin bending him forward (to your left). Slide your left hand up the left side of attacker's neck and hook (anchoring) behind head as your right crane hooks on attacker's left shoulder by sliding your right hand under the left arm (past armpit) and trapping from top and rear of shoulder. Execute a left knee to attacker's mid-section lowering your weight and then drop the left foot back to 10:30. Shift to face 12:00 as you force attacker to the ground with a right knee onto attacker's back as you use both arms to lock attacker's left arm into an arm bar. Use your right shoulder to assist the arm bar as you force the arm forward.



# Rear Hair Grab

## DEFENSE FOR A:

Hair grab to back of head from 6:00

## APPLICATION:

Reach up with both hands and place them on the attacker's right grabbing hand pressing down firmly against your head. Drop the left foot back to 3:00 into a twist stance with a left hand sword to the groin. Rotate counter clockwise as you re-grab attacker's right wrist with both hands stepping in and through with your right foot to 4:30. Drop your left foot back to 6:00 into a twist stance. Rotate counter clockwise facing 12:00 as your right hand applies a hammerlock against attacker's right arm and your left arm wraps around the neck applying a choke. Right downward inner crescent the back of attacker's right knee and drop back with the right foot to 6:00 as opponents is forced to the ground face down. Place your left knee in attacker's back with your left hand securing the hammerlock and the right hand applying pressure to the base of the skull on the attacker's neck.



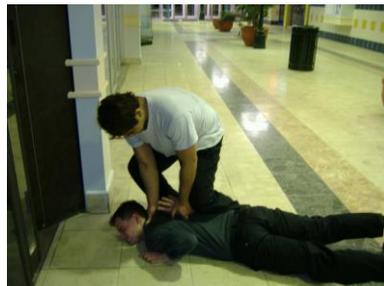
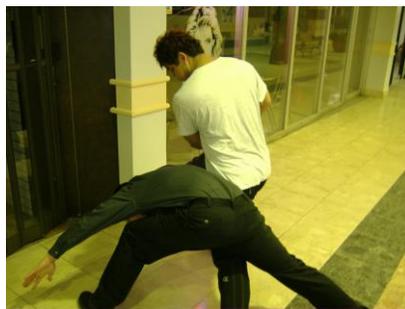
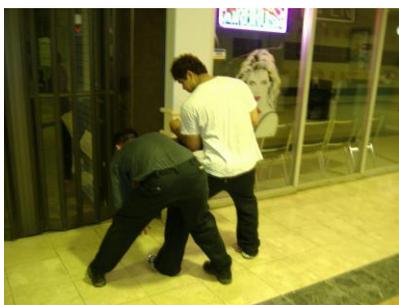
# Rear Double Shoulder Grab

## DEFENSE FOR A:

Two hand grab on shoulders from behind.

## APPLICATION:

Raise your left hand to your right cheek as a guard as you drop your right foot back to 6:00 between attacker's legs. Rotate clockwise into a right forward stance as you do a right outward block into a right outward extended block (back and slightly up) to attacker's right elbow driving attacker away from you. Let your right hand slide down attacker's arm to grab the wrist as you step through with the left foot into a left side stance to 7:30. Left forearm drop against attacker's right elbow forcing opponent to bend over. Left foot buckles attacker's right leg dropping opponent to the ground. Twist attacker's right arm up behind the back into a hammerlock and secure with left hand. Your left knee drops on attacker's back below the shoulder blades (locking hand) as your right foot and shin pin the right arm against the body. Place your right open hand into the base of the skull at the neck and apply pressure.



# Full Nelson

## DEFENSE FOR A:

Arms placed above your head attempting to lock you up.

## APPLICATION:

With your arms above your head, point your right elbow to 12:00. Shoot your right hand back with open fingers to grab hair on the right side of attacker's head (or ear if no hair or short hair). Squeeze your right hand securing the hair and drop your right elbow to your side as you pull hard down towards the ground. As opponent falls, remember to trap his right arm between your right upper arm and body cavity. Grab opponent's right wrist with both hands and rotate his wrist clockwise forcing attacker to be face down. Twist attacker's right arm up behind the back into a hammerlock with the right knee in the back trapping hand. The left foot and shin trap opponent's left arm against the body while the left open hand presses against the base of the skull at the neck.



# Rear Hammerlock

## DEFENSE FOR A:

Right arm twisted up behind your back.

## APPLICATION:

Push your right forearm hard into your back as you push your right upper arm into your right side (this relieves the pressure). Step across with the left foot to 1:30 into a twist stance. Rotate clockwise into a right forward stance as you do a right outward block (and grab) against the grab as you pull the arm towards your body. Step with your left foot to 7:30 in front of attacker's legs as you apply a left forearm strike against attacker's right elbow. Left leg buckles against attacker's right knee area forcing opponent to the ground. Twist attacker's right arm up behind their back into a hammerlock while placing the left knee at the base of the attacker's right hand (near shoulder blades). Place the right foot and shin beside opponent's right upper arm checking it against the body as you place your right open hand at the base of the skull on the neck.



# Single Shoulder Grab

## DEFENSE FOR A:

Right shoulder grab from side.

## APPLICATION:

Bring your left hand up to your right shoulder to secure attacker's left hand. Right elbow strike down into attacker's inner elbow joint causing it to bend. Wrap your right arm around attacker's left arm by circling your right arm clockwise. Upon completion of this action your right arm should be in an uppercut position and in contact with attacker's right elbow. Drop your right foot behind your left foot towards 9:00 into a twist stance as your left palm pushes against the left side of attacker's cheek. Rotate clockwise as you force attacker to the ground. Drop your right knee on attacker's head and your left knee on attacker's ribs. Further secure your lock on opponent's left arm by tightening your right arm and leaning slightly backwards (your right palm should be facing upwards).



# ISR: Front Kick

## PURPOSE:

An introductory striking response to a front kick.

## APPLICATION:

While in a fighting horse stance (left side forward) execute a left knee block to the incoming kick. Land forward with a left jab to the face followed by a right reverse punch to the solar plexus. Front crossover cover out to 4:30.



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# ISR: Back Swing Punch

## PURPOSE:

An introductory striking response to a back swing punch.

## APPLICATION:

While in a fighting horse stance (left side forward) slip forward and execute a left inward block at or above the elbow on the outside of opponent's right punching arm. Shift to a left forward stance and execute a right inward elbow strike to opponent's ribs. Shift back to a fighting horse stance with a left inverted hand sword to the back of the head and a right inverted hand sword to the close kidney. Front crossover cover out to 7:30.



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# ISR: Side (Flanking) Punch

## PURPOSE:

An introductory striking response to a punch from side.

## APPLICATION:

While in a fighting horse stance (left side forward) execute a left outward block at or below the elbow of opponent's right punching arm. Execute a left jab to attacker's face followed by a left side kick to the attacker's close knee. Front crossover cover out to 3:00.



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# ISR: Rear (Blind) Punch

## PURPOSE:

An introductory striking response to a punch from rear.

## APPLICATION:

While in a standing position step forward with the left foot (away from opponent) into a reverse cat stance as you block upward against incoming punch. Execute a right side kick to attacker's close knee. Step away into a spinning left side kick to attacker's mid section to clear. Front crossover cover out to 10:30.



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# Shield & Bag Work

## PURPOSE:

To develop power and alignment with the Yellow Belt blocks, punches, and kicks as well as to increase strength and cardio fitness

## APPLICATION:

### Shield Work:

With a partner holding the striking shield practice executing the blocks, punches, and kicks of Yellow Belt. Be sure to practice both sides of the body. Start by striking the shield lightly to correctly discover contact striking surface and body alignment. Once proper technique has been applied then increase the amount of power delivered in each strike. Also practice striking from various positions and stances. (Bag gloves may be used.)



### Bag Work:

Wearing your bag gloves (wrist wraps optional) practice moving around the bag as if it were your opponent (body maneuvers). Execute upper limb strikes in "30 second rounds". This should be followed by rounds of lower limb strikes only. Finally deliver rounds of both upper and lower limb strikes in varying combinations. As your cardio fitness improves add additional rounds. Be sure to keep your non-striking hand up by your face (elbow in) to protect your ribs. Keep your chin down and remember to breathe out as you executes the strikes.



# Ancillary Skills: Additional Stretches

The following are additional stretches that can be injected into Kenjute's standard "Daily Dozen" stretching warm-up. By adding these additional stretches, you will perform an enhanced routine that is far more advanced, complete, and demanding.



FL13.Shoulder Raises



FL14.Arms Straight Up & Down (Up & Out)



FL15.Arms Straight Out - Hand Rotations



FL16.Bent Arm Crosses



FL17.Bent Over Rotator Cuff Rolls



FL18.Arms Above Head - Interlocked Fingers



FL19.Hands Up To The Rear - Interlocked Fingers



FL20.Side Triangle Pose



FL21.Wide Horse Knee



FL22.V-Sit Torso Rotations



FL23.Over Leg Torso Twist



FL24. Feet To Groin



FL25. Butterfly



FL26. Hands To Toes Straighten



FL27. Laying Back Straighten



FL28. Back Arch



FL29. Superman



FL30. Knees Side Splits



FL31. Seated Crab Arch



FL32. Body Compress



FL33. Face Down Arch Back - Knee To Face - Foot To Back Of Head

# Ancillary Skills: Strength

**Note:** Aside from learning the technical martial arts skills of Kenjute, all students are encouraged to actively participate in the "Ancillary Skills" section to improve overall strength, cardio, flexibility, coordination, balance, and focus. This is achieved through a series of prescribed exercises and routines. Students should arrive early for class and perform the stretch band (SB) exercises and leg exercises before the belt class begins.

## Strength:

In the early stages of training students will improve their strength through performing natural toning exercises (use of gravity, tension, and stretch bands). In later belts students will be introduced to proper weight training techniques with different routines (circuit training, introductory body building, advanced body building, and body sculpting). For stretch band (SB) exercises in this belt perform each exercise with 2 sets of 10 repetitions.

### Chest/Triceps -



CT7.Elbows In Push Ups,



CT8.Four Direction Push Ups (3 right, 3 left, 3 rear, 3 front)



CT9.Clapping Push Ups,



CT10.Knuckle Push Ups,

**Back/Biceps -**

(See Yellow Belt manual stretch band exercises)

**Shoulders -**

(See Yellow Belt manual stretch band exercises)

**Legs -**



LG4.Lunges (As you get stronger elongate the stride)



LG5.Wall Front Leg Holds



LG6.Wall Side Leg Holds

Abdominals -



AB5.V Sit Ups



AB6.Knees Up Crunches,



AB7.Sitting Leg Tucks,

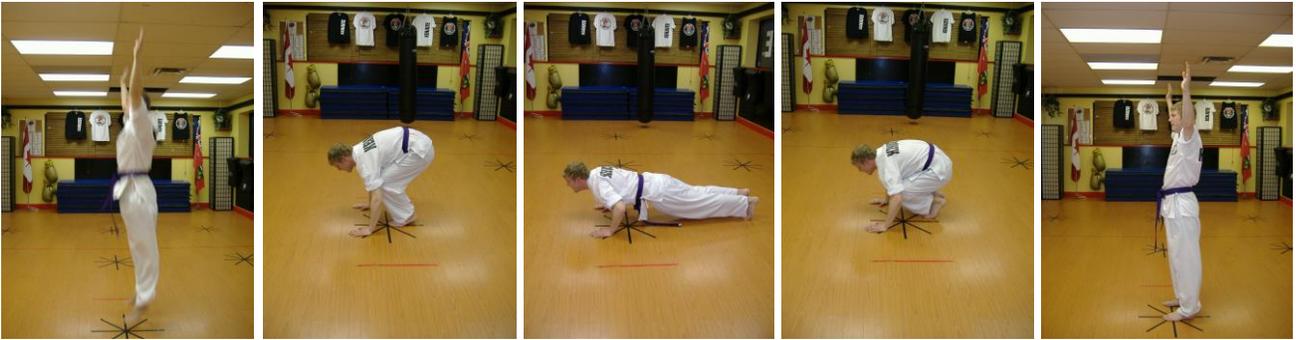


AB8.Side Sit Ups

# Ancillary Skills: Cardio Fitness

**Cardio:** Cardio fitness involves elevating the heart rate for an extended period of time in order to increase blood flow, body temperature, and caloric energy expenditure. You can achieve this by simply practicing Kenjute skills with lots of repetitions over time. Generally, we know that it takes approximately 3-5 minutes of cardio exercises to warm-up and get the heart rate into what is known as the "target training zone". The participant should stay in this zone (maintaining cardio intensity) for 20-25 minutes in order to receive real benefits. The individual should then slow down the cardio exercises (lowering intensity) for an additional 3-5 minutes as part of a cool-down period. Note: These times vary depending on the individual's genetics and current fitness level.

## Ancillary Exercises At This Level:



AA3.Burpees,



AA4.Hopping On Spot (Single Foot & Both Feet)

# Ancillary Skills: Coordination

**Agility/Speed (Coordination):** Practicing Kenjute martial arts skills will improve speed and your ability to move. Improvements in coordination creates a better Kenjute practitioner and improves the quality of physical skills in all daily tasks.

## Ancillary Exercises At This Level:



AS6.Reverse Stance Switches (Varying Multiples),



AS7.Jump Switches (Varying Multiples),



AS8.In Place Switches (Back & Front Combinations),



AS9.Four Corner Drills (Alternate One Foot At A Time),



AS10.Five Star Touch,



AS11.Spot Jog - Side Jump - Return

# Ancillary Skills: Balance

**Balance:** Practicing Kenjute martial arts skills will improve balancing abilities. Improvements in balance creates a better Kenjute practitioner and improves the quality of physical skills in all daily tasks.

## Ancillary Exercises At This Level:



BA4.Beam Walking, BA5.Beam Running, BA6.Beam Hopping - Forwards and Backwards)  
BONUS: Blind Folding Beam Walking,

# Ancillary Skills: Focus / Emotion

**Focus/Emotion:** Learning to hide your emotions through face gestures is a great skill when in a potential conflict

**Ancillary Exercises At This Level:**



A blank stare is hard for an opponent to read your feelings and intent.



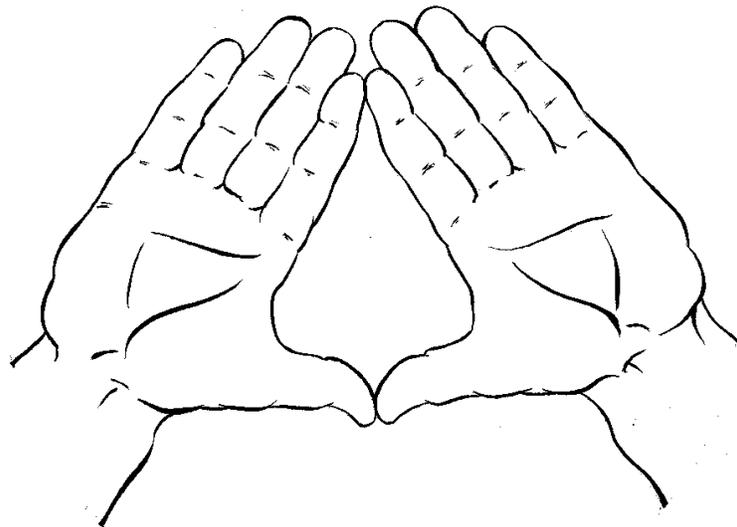
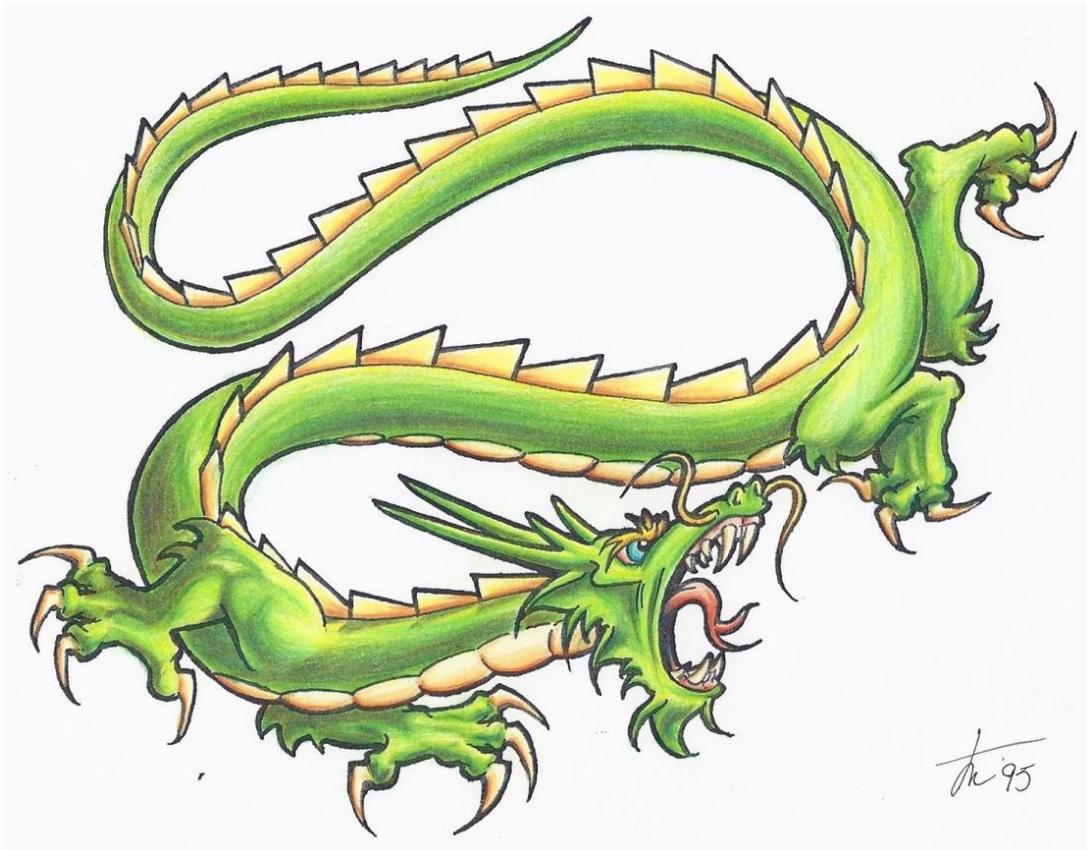
Learn to develop a strong warrior face when engaged in combat.



FE2.Mirror Faces: Watch in the mirror - slide hands across your face continually changing your expression

# MIND

## Mental Requirements



# History

...*Knowing the past helps to guide the future.*



## Introduction:

History can tell us who, what, where, when, and why of a particular martial art system. It can give us a greater appreciation for the challenges faced by others that have preceded current students. Knowing the historical significance can also generate pride and connection amongst current practitioners.

It is important to understand that all martial arts systems over the centuries have continually changed so that what is practiced today, even if using the same names, has probably been altered from what was originally taught. Meaning and correct analysis (bunkai) behind certain movements have been lost. Further, the methods of training and curriculum have also changed.

We must remember that history is written by those who conquer. Quite often the truth is buried to please those in control. Folklore and exaggeration of martial prowess have always prevailed. Legends of famous martial artists and their supposed feats have been grossly exaggerated by the verbal telephone effect. Ninjas leaping over buildings, Shaolin monks walking through walls, and countless superhuman Samurai warrior stories are just some of the myths that have perpetuated many falsehoods regarding the martial arts.

If there is one thing that I know to be true after training for more than forty years in the martial arts it is this, “bullshit baffles brains”. There are many outlandish claims made about the martial arts regarding heritage, lineage, creation, and credibility. Part truth with lots of lies, mysticism and folklore, martial arts history can be interesting and yes, even entertaining. We must be very discerning before arriving at any conclusions however.

Finally, I can't stress this next point enough. The origin of a martial art system is not that significant when assessing its value. Too often newcomers are told that martial art (brand X) is better than (brand Y) because it is older and comes from the far-east. This premise borders on absurdity. Older does not mean better. Origin is irrelevant. Remember that the value of any martial art is based on what it has to offer, the intelligence of those who have developed it, and the quality of students produced.

## General Martial Arts History (In The Beginning):

Chronological examinations of the earliest forms of martial arts are very challenging due to the lack of documentation. Certain artistic creations by way of frescoes, paintings, statues, and rare writings such as the “I-Chin-Sutra” have allowed historians to piece together certain martial arts origins.

“Martial” (war-like) arts could really be attributed to any organized system of person-to-person combat. In a loose sense, almost all cultures have had some form of combat methods. The ancient Greeks with *Panration* and indigenous Native Americans with *Wrestling* are two such examples. However, martial arts as we think of them today tend to relate to fighting skills of Asiatic descent. One of the first Asian martial arts may have evolved in India around 5000 BC with the Kshatriya warrior class and their discipline known as *Vajramushti*. *Yoga* is another discipline originating in India.

Evidence of organized martial arts first existing in China can be verified as early as 2674 BC. It is written that the Yellow Emperor, HuangTi (HuangDi), had his soldiers trained in a form of combat known as *Jiao Di* (horn butting). This later developed into a wrestling system known as *Jiao Li* during the Zhou Dynasty in the 2<sup>nd</sup> millennium BC. The system eventually included throws, joint manipulation, strikes, and pressure points.

It should be noted that the term *Kung Fu* (also known as *Gung Fu* or *Ch'aun Fa* by the Chinese) denotes *mastery* (*perfection*) and the fighting aspect of Kung Fu is *Wu Su* or *Gwa Shu*. The Japanese term for Chinese Ch'aun Fa is *Kempo* (pronounced Kenpo). Two distinct forms of Kung Fu developed beginning with the influence of Taoism (founded by Lao Tsu

in 600 BC) which created a soft or internal (esoteric) school. Proponents of this philosophy practiced *Tai Chi Ch'au Fa*. The hard or external (exoteric) school of thought was influenced by Buddhism. Many credit Bodhidharma, an Indian Buddhist monk, with introducing martial training methods to strengthen the monks of China (Shaolin) in 527 A.D. It was the monks of these temples who developed and recorded organized fighting systems. Their influence and reputation regarding their fighting methods grew so much that it attracted many others including nobles, military leaders, and even mercenaries to their teachings. By the 16<sup>th</sup> and 17<sup>th</sup> centuries, Shaolin temples were so famous that they posed a threat to those in power. This eventually led to the temples fiery destruction. Many systems of Kung Fu evolved by the Shaolin monks include *Drunken Boxing, Eagle Claw, Hsing I, Hun Gar, Five Animals, Preying Mantis, Wing Chun, and White Crane*. With China being a major cultural centre in the far-east in this time period, it had a profound influence in the development of most eastern martial arts systems.

Eventual subjugation of their teachings through temple destructions, various emperors, the “Boxer” revolution, and Communism, the monks’ teachings were dispersed throughout the region and much was lost. The re-introduction of modern Kung Fu arts in China is said to have been significantly watered down with a new emphasis on the Chinese sport of *Wushu* – a flashy set of routines with an emphasis on acrobatic skills, extreme flexibility, and showmanship.

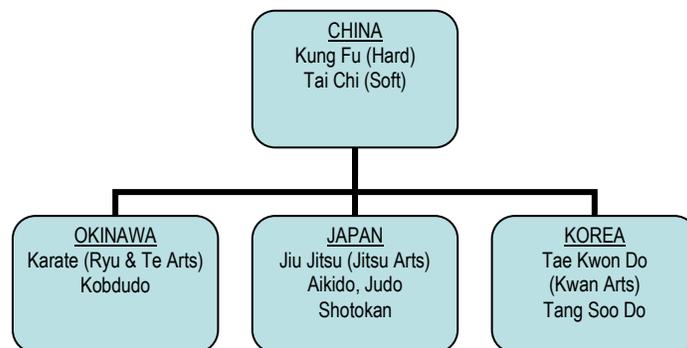
Somewhere between the 7<sup>th</sup> and 11<sup>th</sup> centuries AD, Chinese martial arts travelled, via the Shaolin monks, to a small island south of Japan known as Okinawa (part of the Ryukyu Islands). Early forms of Kung Fu (Kempo) were combined with the natives’ abilities into a system known as *Tode* or *Tang Shu*. In 1372 China assumed control of the island. In 1609 Japan invaded and conquered Okinawa. By this time empty-hand fighting had come to be known as *Te* (hand). The three major cities where *Te* could be found were Shuri, Tomari, and Naha thus creating *Shuri-Te, Tomari-Te, and Naha-Te*. With increased Chinese influence, *Te* came to be known generally as *Karate* (originally meaning “art of the China hand” – in the 20<sup>th</sup> century changed to mean “empty hand”) and incorporated farm tools as well as empty-hand skills. Weapons were banned to the public by the Japanese ruling class. In response Okinawan citizens learned how to use farm tools such as the *sai* (plow), *kama* (sickle), *nunchaku* (seed flail), and *tonfa* (grinder handle) as weapons. Combat training with these farm tools became known as *Kobudo*.

Over time specific systems evolved through family lines creating many *ryu* or clans in Okinawa. *Goju-Ryu* (hard-soft), *Shorinji-Ryu* (Shaolin Karate), and more were formed in the late 1600’s. Through intense government control and restrictions (as was the case in most eastern cultures), martial arts disappeared into secrecy and almost obscurity. In the late 1800’s a young Okinawan named Gichin Funakoshi studied from different masters of Shuri and Naha and created his own form of martial art called *Shotokan Karate*. His original purpose for training was to practice the Karate movements in a sequence (known as *kata*) for health purposes. He introduced this form of Karate to Japan in 1922.

Japan, although some evidence suggests that a system known as *Chikara Kurabe* existed in 220 AD, really had little martial arts until the 16<sup>th</sup> century AD when *Ju Jitsu (Jiu Jitsu)* came into being. It was a combination of Japanese wrestling (*Sumo*) and Chinese Kung Fu (Kempo). Many sub-systems have evolved from Ju Jitsu over the last hundred years such as *Judo* (1882, Jigoro Kano – now an Olympic sport), and *Aikido* (1900, Morihei Ueshiba). Other Japanese martial arts systems including *Kenjitsu, Bujitsu, and Ninjitsu* (hired assassins) have played an integral part in Japanese history. The famous Samurai warrior (Bushido) code comes from Japan.

In Korea the earliest methods of combat were known as *Taek Kyon*. It is believed that one of the earliest organized martial arts known as *Soo Bakh* was brought to them by the original followers of Bodhidharma (China). Noble class (Hwa Rang Do) practiced both. *Soo Bakh*, later to become *Soo Bakh Do*, became standard military training beginning in 1392 A.D. Both China and Japan influenced the creation of numerous Korean martial arts. At the time of the Sino-Japanese war of 1894, *Tang Soo Do* (art of the China hand) was a major system. From 1900 to post WWII, Japanese Karate dominated Korean development and from it many “Kwan” grew. *Mook Duk Kwan, Chung Do Kwan, Ji Do Kwan, Song Doo Kwan, Yun Moo Kwan, Oh Do Kwan, Chang Mook Kwan, and Chi Do Kwan* are such examples. These Kwans came together to form *Tae Soo Do* in 1955. Two years later the name *Tae Kwon Do (Taekwondo)* became Korea’s national sport. It would later become an Olympic sport. General Choi Hong-Hi is credited with teaching this new art form to his soldiers as part of their required training.

## Martial Arts History General Summary



### Martial Arts Exposure To The Western World:

There were two major sources for the west being introduced to Asian martial arts. The first source involved western military activities in World War II, the subsequent western occupation of Japan and Okinawa, and the Korean War. It was during these times that North American and European servicemen were introduced to martial arts combat skills. Eventually some of these servicemen returned to their homelands to offer martial arts instruction on a limited basis.

The second major source was the immigration and emigration of easterners to the west and westerners to the east. From the 19<sup>th</sup> century through to the middle of the 20<sup>th</sup> century Hawaii became a melting pot for many cultures. Based on transportation modes of the day, it was a natural geographic stop-over point between east and west. Here Asian martial artists openly compared, exchanged, and often stole each others knowledge. Until this time in history each martial art system was generally practised in secrecy – and only practiced in the Asian communities.

It should be noted that martial arts in the North America first arrived with the Chinese in the late 1800's as tens of thousands were brought in to develop the railway. Through this source doors were eventually opened to westerners (1960's) by formal invitation, sponsorship, and introduction. Until the mid 1950's commercial schools did not yet exist in North America.

Public access to training halls in the early years was very difficult. These schools were often located in basements, attics, and in the back of warehouses. They were far from public view. A combination of: obscure schools; stories of new deadly fighting methods; and an ignorant public, contributed to an image of mysticism in the martial arts that lasted well into the late 1970's. For the most part, these combat skills were studied by young adult men.

Throughout the 1970's martial arts interest in Europe (and especially in North America) began to grow at a new pace. There was a participation explosion because of the "Kung Fu" television series, movies (Bruce Lee, and Chuck Norris), public demonstrations, competitions, and the development of more commercial schools. It became a very popular activity that was different, exciting, and invigorating.

### Contemporary Changes:

In the 1980's there was a tremendous shift in the martial arts industry. With the introduction of new movies like the "Karate Kid" (Ralph Machio), and an onslaught of Ninja fantasy movies (Sho Kosugi), the demographic make up of martial participants was altered tremendously. Both boys and girls, interested in becoming the next karate kid (or ninja), literally raced to the nearest martial arts school to enrol. To meet the new demand there was a vast expansion in the number of new full-time commercial martial arts schools. Europe seemed to miss this craze, as most martial arts schools remained part-time in churches and halls. Many new schools opened without proper qualified instructors causing an even greater *watered-down effect* to the martial arts. Combat systems originally designed for grown men to hurt, maim, or kill other grown men gave way to baton twirling, touch-fighting, and flashy acrobatics. Quality and lethal skills gave way to pleasing customers' desires. An activity once considered the domain of adults became the sport of children. Many adults interested in studying martial arts began to stay away because it was perceived that karate was for kids – a complete shift from the

1960's. Whole martial art systems were altered to accommodate children. This meant that the play (sport) aspect grew and lethal knowledge diminished.

From this new breed of school, students attained Black Belts with little experience and knowledge in the concepts of real combat. Many of these graduates grew up and eventually opened schools of their own. Thus, a great deal of meaningful martial arts knowledge has disappeared for many in the martial arts. It would be fair to suggest that the vast majority of men, women, and children graduating as Black Belts today "couldn't fight their way out of a wet paper bag".

As a counter to kiddie karate, another major shift that I observed in the mid 1990's was the introduction of die hard fanatics who tried to promote martial arts as packaged violent entertainment. The "Ultimate Fighting Challenge (UFC)", and similar events offered through competing organizations, has become main stream entertainment on sports networks. Martial arts schools have popped up everywhere offering "mixed martial arts" to attract young men who want to fight.

Also, a new market of participants has evolved, via the fitness industry, which mimics martial arts movements in activities such as cardio-kickboxing, and combat cardio routines like Billy Blank's "Tae Bo". Fitness routines should not be considered as serious martial arts training. These activities have attracted a large number of adult participants away from martial arts schools and into fitness centres. Although a cardio benefit can be claimed, the participants would be misguided to think that their routines are real martial arts or effective self-defence.

I personally believe that in the long haul, and in the larger grand scheme of things, many of these shifts pose a danger to the continued growth and prosperity of the martial arts industry as a whole. Trying to pretend the martial arts is an activity only to learn manners, gain confidence, obtain higher school grades, and get some exercise is just as bad as portraying it with mega-violent athletes battling for blood in a ring. Many studying mixed martial arts and other current systems are only studying bits and pieces of different martial arts – never to reach higher skills and knowledge. We need to be cognizant of the fact that mixed martial arts, no matter how athletic and violent, is still just a sport with limited skills, target, and rules. Further, very few are ever exposed to the discipline, customs, etiquette, history, and spirit that should accompany full martial arts training. It certainly merits the premise that the martial arts industry is currently producing more *partial artists* than *martial artists*.

There were also other distinctive shifts to the martial arts occurring throughout the 1990's. Many instructors changed their marketing strategies away from selling violence to promoting wonderful industry buzz words like "life skills", "confidence", "self-esteem", "discipline", and "respect". Quite often fighting and self-defence were no longer mentioned in advertising. The classic picture in advertisements became the black belt teacher on his knees holding the kicking foot of a cute smiling child. In order to survive and flourish some schools even went as far as to turn martial arts centres into daycares, after-school programs, and dance/exercise studios. The industry began to produce six year old black belts and women in tight spandex executing martial movements to music...clearly a new breed of Samurai warrior. Political correctness, anti-violence campaigns, and the religious extreme right in the United States (who attack martial arts as being evil and satanic) have all been contributing factors to these changes. Martial arts school owners, who historically struggled to pay bills, could make lots of money offering their services to a child and fitness market.

Like most things in life (politics, fashion etc.), students need to understand that popularity of particular martial arts systems swings like a pendulum. In North America Judo was well known in the 1960's...then came Ju Jitsu...then came Kung Fu (early 1970's)...then Karate and Tae Kwon Do (early 1980's)...then Ninjitsu (mid 1980's)... then came Sport Karate and Kiddie Karate...and now we are back to Ju Jitsu (hidden by words like grappling). Martial arts books, films, magazines, training videos (DVDs), and especially the internet have all contributed to a smorgasbord selection of information. Perhaps new entrepreneurs will claim that their martial art is environmentally friendly.

It is our belief in Kenjute, that the martial arts should be portrayed for what it is. Yes we teach violent skills. But with these combat skills, we also stress the proper attitude, behaviour, and broad-based technical knowledge that are required to provide a real complete martial art education.

### **Enter Kenjute:**

**(NOTE: Some of the same information regarding Kenjute's development and evolution, as well as additional information, are also found in the Yellow Belt Manual in the "Evolution of Kenjute" section as well as other articles.)**

History shows us that the vast majority of martial arts were created by individuals who, for the most part, had little in the way of a higher academic education. Many of these founders were also limited in their exposure to other martial arts disciplines. Those who had the privilege of studying more than one system often combined them into a new martial art.

Most of these founders were hobbyists in the sense that they relied on other work as an occupation. Acceptance of any new martial art system by the general community was often based on the credibility of its founder.

Introducing Kenjute did not just happen overnight. It was born out of decades of struggle, change, sweat, dedication, and the need to create a structure committed to improving the quality and professionalism being offered to my students. I started teaching the official Kenjute format in 1993 (originally known as Kanzen Kenpo). From 1993 to 2004 the structure went through many adjustments and refinements to a point where it needed a new name to more accurately reflect its evolution. Thus in 2004 the program received its new name - "Kenjute". The current program design and criteria are the result of numerous adjustments to previous information I began to develop in the early 1980's. Kenjute represents a continual evolution of my own personal growth and understanding of martial arts.

Kenjute has been founded on the principles of honesty, integrity, respect, courtesy, and professionalism. The copyrighted programs available are uniquely progressive challenging the body, mind, and spirit to attain maximum results in a minimal amount of time. As an evolving art, I sincerely believe that Kenjute is very practical and functional, adapting to environmental change and the individual needs of its practitioners. The Kenjute martial art system is an all-encompassing format providing students with a complete education in Fundamentals, Self-Defence, Weapons, Sparring, Forms, Special Skills, Ancillary Skills, and Theory. The programs are easy to study and make a terrific learning experience for the entire family.

It would be accurate to say that Kenjute is a unique martial art system that has evolved over time, influenced by Chinese, Okinawan, Japanese, Hawaiian, and North American martial arts masters. Many of the principles, customs, and skills taught in Kenjute are centuries old. Kenjute has its own criteria (curriculum) and high standards of excellence. Pronounced as "*Ken joo tay*", this exciting and very advanced martial art system can be translated to mean "*Hand Gun Hand*" (Kenju te). Connecting *Ken* (from *Kenpo* and *Kung Fu*) + *ju* (from *Ju Jitsu* and *Judo*) + *te* (from *Karate*) together acknowledges some of the martial arts that have been a major influence in the creation of this effective martial art system. Parts of the Kenjute structure have also been inspired by Kobudo (Okinawan classical weapons) training, Sport Karate, and other martial arts. It should be noted however that although influenced by these martial arts, the Kenjute techniques, higher standards, and requirements are different and unique thus rendering its own independent classification.

### **Kenjute Connection To Kenpo :**

The term *Kenpo* is a Japanese word used to describe what we know as *Kung Fu* and what the Chinese call *Ch'au Fa*. "Ken" (fist) and "po" (law) was an original hard (Buddhist) Chinese martial art. Its real origin is debateable. Many claim lineage back to 527 A.D. with the arrival of Bodhidharma. During the next one thousand years Kenpo progressed from a simple eighteen movement exercise to a complete fighting system. It reached a high point in the temples of Shaolin until their destruction by the Chinese emperor. Scattered monks taught their skills to wealthy Chinese families for food and lodging. Thus Kenpo was passed through family lines, father to son, and in great secrecy.

Showing the techniques to outsiders was unheard of; especially white Caucasians in later years. "*China was a cultural attraction for all other Asian countries and as a result Kenpo became an influencing martial art from which the arts of other countries evolved.*" (Haines, *Karate History And traditions*, 1968) Even *Karate* (Chinese hand) was nothing more than *Tode* or *Kara* (Chinese Kenpo) and *Te* (Okinawan fist fighting). Five major systems of Karate evolved all with Kenpo at their roots. Thus Karate could be considered a derivative of Kenpo. "*Many terms have been associated with Kenpo over the centuries "as a tribute to, in recognition of, to identify with, to clarify its relationship to, or in some cases for financial gain"*. (Parker, *Infinite Insights Into Kenpo Volume I*, 1982).

*Shorinji* (Shaolin) *Kempo* referred to the art as taught in the temples of Shaolin. *Kosho-Ryu* (*Kosho Shorei Ryu*) *Kenpo* (Old Pine Tree Spiritual Calling) referred to a specific system supposedly passed down in the Mitose family line to James Masayohi Mitose (1916 – 1981). "*The origin of this system may have been passed down by the Kosho sect (Yoshida clan) near Shaka-In temple on Mount Kinkai, Kyushu, Japan.*" (Wikipedia, 2006). Some also claim that James was influenced by his uncle Motobu Choki, a master of Okinawan *Karate Kempo*. Motobu may have been closely influenced by *Shorin-Ryu* Karate and *Shotokan* Karate. Mitose broke with tradition of keeping the knowledge within the family and began to teach the public in Honolulu Hawaii (1942). Classes were held at the Britannia Mission. The school was called the "Official Self-Defense Club". Mr. Mitose passed his legacy unto five men. They were Thomas Young, William Chow, Paul Yamaguchi, Arthur Keawe, and Edward Lowe. Mr. Mitose, who also referred to his art as *Kenpo Ju Jitsu*, retired from active teaching in Hawaii

and moved to the U.S. mainland where he ran into trouble with the law. In 1974 he was convicted of murder and extortion and was sent to Folsom Prison. On March 26, 1981, while still in prison, he passed away from diabetes complications.

Of the five men, it is the William Kwai Sun Chow lineage that Kenjute practitioners are related to. Aside from Kenpo training, some claim that William K.S. Chow also learned Kung Fu from his father. Whether true or not is of great debate. William Chow, also known as “professor” and “thunderbolt”, referred to his art as *Chinese Kenpo Kara-ho Karate*. The word “Karate” was a common term referencing martial arts in Hawaii at the time (1950’s). Later Prof. Chow would refer to his art as *Kara-Ho Kenpo*. William Chow’s student, Adriano Emperado, was quoted as saying that “*William Chow taught what James Mitose taught*”. (Wikipedia, 2006). However another Chow student, Ed Parker claimed that William Chow’s system was quite different than Mitose’s. William Chow died in September 1987.

In the 1950’s, a young Hawaiian teenager began to study with Prof. Chow. His name was Edmund Kealoha Parker. This is the lineage that Kenjute practitioners are related to. A descendant of King Kamehameha, Ed Parker was exposed to many world-class boxers because his father was the boxing commissioner of Hawaii. Mr. Parker was introduced to William Chow by the professor’s bother. After receiving his Black Belt (1953), Mr. Parker moved to the U.S. mainland to attend university in Provo Utah (B.Y.U.). While there Ed Parker taught Kenpo on campus to other students and law enforcement officials (1954).

Mr. Parker was offered a job teaching Kenpo at a health studio in Pasadena California. Ed Parker and his pregnant wife Leilani, moved to California only to find out his job was short lived. The health studio had been sold to a new owner who did not want martial arts instruction as part of the program. Stuck in a difficult situation, Ed Parker decided to open his own Kenpo Karate Studio. With funds provided by money his wife had saved, he rented and renovated a small building on Walnut St. in Pasadena in 1956. It is said to be one of the first commercial Karate schools opened in the United States mainland. From that point Ed Parker never looked back. He taught literally dozens of movie stars, celebrities, and helped many martial artists gain their fame. He wrote books, appeared in some movies (Kill The Golden Goose, Revenge Of The Pink Panther), created an international organization (I.K.K.A.), created one of the longest running and largest tournament in the U.S. (I.K.C.), and created a new Kenpo for America – thus coining the phrase *American Kenpo*. By discovering, comparing, analyzing, and creating Mr. Ed Parker created an art that is one of the most realistic and practical *striking* systems to date.

Originally, Mr. Parker taught literally hundreds of techniques thinking that more was better. It was referred to both as *Chinese Kenpo* and *Kenpo Karate*. As time progressed however, his views dramatically altered and he refined his system at least four times to become *Ed Parker (American) Kenpo*. In his last years, he felt that it was not *how many* techniques there were in Kenpo that made it successful, but rather an understanding of *concepts and principles* as well as a sound ability to perform the *basic fundamentals* of the art. Had Ed Parker lived longer, I believe that, without a doubt, there would have been continued refinements made by him to his martial art. Ed Parker was definitely one of the most famous Kenpo masters of the twentieth century!

When Ed Parker died much of the future visionary progress of American Kenpo died with him. Ed Parker deliberately did not choose a successor to become the new Grandmaster. Instead, based on the concepts & principles Ed Parker taught, the real challenge to his senior students was to see what they themselves could create and advance to improve the martial arts. Most ignored his direction and instead instantly promoted themselves (some self-elevating to “grandmaster” status) having not the required time, experience, and further, creating nothing of their own to justify such lofty ranks and titles. Today, they still teach the same old stuff (refusing to evolve) and have become an entrenched traditional martial art – something Ed Parker spoke against his entire martial arts career. A number of his senior black belt students living in the United States wrongfully (and somewhat arrogantly) believe that they are the rightful inheritors and “anointer’s” of this stand-up striking martial art. The fact is Ed Parker had taught in many parts of the world and American Kenpo had become a global brand. Ed Parker also had many other senior black belt students in different countries around the world – all of whom were equally knowledgeable and proficient in American Kenpo.

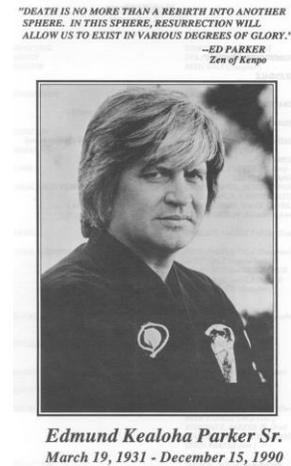
After his passing, the Kenpo world went into great turmoil. Politics, power struggles, program deletions, and lowered testing criteria turned a once powerful international Kenpo association into dozens of sub-organizations all battling for supremacy – each still using the same name (American Kenpo). With so many American Kenpo 10<sup>th</sup> degree black belt “grandmasters” parading around, it has become a bit of a running joke by practitioners of other martial arts who understand that a single martial art has one Grandmaster who is the head of that system.

Today, there are many graduating as American Kenpo black belts who have not learned the required material as outlined by the man (Ed Parker) who introduced it as his life’s work. Further, many current American Kenpo practitioners are very sloppy at delivering even the most basic of fundamental skills.

When Ed Parker passed away in December of 1990 his funeral was attended by thousands. A plaque I had presented to the Parker family was placed beside his coffin during the public viewing. The words I wrote on the plaque were quoted during the funeral service spoken by Skip Hancock.



Plaque I presented to Parker family that was placed beside his coffin (1990).



Pamphlet from funeral in California. (1990)

In the 1970's I taught *Tracy Kenpo* at Professional Self-Defense Studios in London, Ontario. The school was run by my instructor, Mr. Ralph Chinnick. The Tracy brothers were early students of Ed Parker who had branched out to form their own organization. While teaching at PSD I also taught martial arts to a small select group at my home. This group was comprised of some neighbours, friends, and athletes I was coaching at a local secondary school.



Ralph Chinnick kicking me (1970's)



Original select group of students training under me (1981)

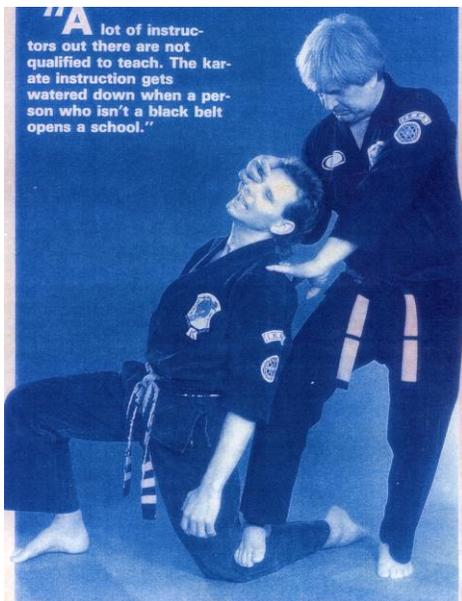
In 1981 I opened my first "unofficial" school to offer instruction in Kenpo (as well as elements from the Judo, Ju Jitsu, and Kung Fu I had studied). For additional Kenpo knowledge I wanted to learn directly from the source and therefore went to see Grandmaster Ed Parker. I joined his International Kenpo Karate Association as a 2<sup>nd</sup> Degree Black Belt in 1984 and starting introducing American Kenpo to Canada. I was fortunate to have a close teacher-student relationship with Mr. Parker and became his representative for Canada. In fact I was the only Canadian ever to be a personal student of this legendary teacher. When Ed Parker taught his students in the 1950's and 1960's he was a rookie black belt making mistakes that inexperience brings. It was great for me that the Ed Parker I got to learn from had been a seasoned black belt for more than three decades, bringing greater wisdom and knowledge to his teaching. On numerous occasions, whether it was in private lessons at my school, private lessons in Mr. Parker's living room in California, black belt camps, or seminars, Ed Parker shared with me many interesting stories about the art and the people in it. As an already accomplished black belt, my capacity to learn large sections of Kenpo knowledge from Ed Parker was much easier compared to others starting as beginners. Much of what he shared with me in my conversations and private lessons was privileged information and is not common knowledge.



(Above) Students of my first school (Universal Academy Of Martial Arts to Olympic Karate East) (1984)

In early May of 1991, I received a phone call from Mrs. Parker. She asked if I would accompany her to teach in England, Ireland, and Jersey. No one had been to Europe to work with the I.K.K.A. black belts since Mr. Parker's death. Why me? There were lots of others she could have chosen. The truth is; American Kenpo built by Ed Parker was a family business. She felt that she couldn't trust many of the black belts in the organization because of their own personal aspirations to take over.

On the first of many trips to Europe, I conducted twenty-four seminars and three Black Belt Examinations in twelve days. Mrs. Parker gave me Mr. Parker's Casio watch as a "thank-you" for assisting her. Later I received other jewellery and personal belongings of Mr. Parker including some rare pictures, memorabilia, and a hand crafted Kenpo ring presented to Ed Parker by a Native American of the "Hopi" tribe. There were also other gifts presented to me by Mrs. Parker for my international teaching seminars, support, and IKKA Regional Duties including a Kenpo ring, IKKA Jacket, Gucci watch and more.



Ed Parker and I posing for American Karate Magazine article. (1988)  
(Studio photo taken in 1986)



Ed Parker signed movie photograph to me. (1988)

Subsequent trips over many years to teach and test black belts in Europe, Scandinavia, and the United States opened my eyes substantially. I believe that these experiences, along with numerous other opportunities including announcing for three years at the International Karate Championships (1991 – 1993) in Long Beach as well as being a featured demonstrator at the IKC (1992), allowed me to grow immensely as a martial artist. There were so many things told to me by different Kenpo groups, members of the Parker family, and individuals, that sometimes it was very difficult to remain silent during a very political time. I chose to remain non-political and refused to participate in organization power struggles. I did however agree to be the Canadian representative for the International Kenpo Karate Association from 1991 – 1994.



Graham Lelliot, Leilani Parker, Roy MacDonald, and me (Jersey) (1991)



Teaching in Ireland for the Irish I.K.K.A. (1991)



Teaching in England for the British I.K.K.A. (1991)



Poster of Ed Parker and myself. (1992)



Picture of Ed Parker, Leilani Parker, and Joe Foster (1990)



Teaching in Channel Islands (Elizabeth Castle) (1991)



Ed Parker with me at Canadian Internationals (1997). Ed Parker was a frequent guest.



Posing at the Jersey Camp (1992)  
Graham Lelliot (Jersey), Hayen Daniel Assistant, me, John Sepulveda (California), Hayen Daniel (Belgium), Roy MacDonald (Jersey), & Gilbert Velez (Arizona)



Posing for magazine article in Spain (1992)



Featured in Swedish newspaper (1991)



Posing for magazine article in Sweden (1993)



Joe Foster featured in (1993) Channel Islands newspaper

I would be remiss not to mention other Kenpo stylists who helped with my Kenpo journey including my former business partner, Mr. Mike Donovan (London from Pittsburgh) who introduced me to Mr. Dennis Tosten; Mr. Dennis Tosten (Philadelphia) for Tracy Kenpo; and many visits to see Mr. Joe Palanzo (Baltimore) for American Kenpo training. From 1984 to 1994 I was extremely active with American Kenpo. Attending black belt camps as both teacher and participant, teaching seminars, testing students abroad, and helping to represent the International Kenpo Karate Association in various capacities allowed me the opportunity to interact directly with many additional notable American Kenpo practitioners. These have included Doreen Cogliandro, Bob Lyles, John Sepulveda, Sasha Williams, Barbara Hale, Brian Hawkins, Jeff Speakman, Skip Hancock, Frank Trejo, Paul Mills, Gilbert Velez, Tommy Chavies, Graham Lelliot, Roy MacDonald, Paul Dowling, Edward Downey, Gary Ellis, Mervin Ormand, Jackie McVicar, and many more.

Ed Parker garnered lots of media attention in industry publications for a long period of time after his passing. Many suddenly wanted to learn American Kenpo or say that they taught the art – even if they didn't. Whatever the reality, I left the American Kenpo structure in 1993 and chose a different path in order to offer a much more advanced and complete program structure. I can tell you however that Ed Parker was a brilliant martial artist. He and his wife helped me immensely and I am very grateful to both.

Kenjute students should know that American Kenpo is primarily a striking self-defence martial art. It does little with weapons training; does not teach control (mid-level response) techniques; lacks ground skills; is not really designed for athletic sport fighting matches; wastes too much time teaching multiple self-defences for the same attack; and uses very little in the way of joint locks and throws.

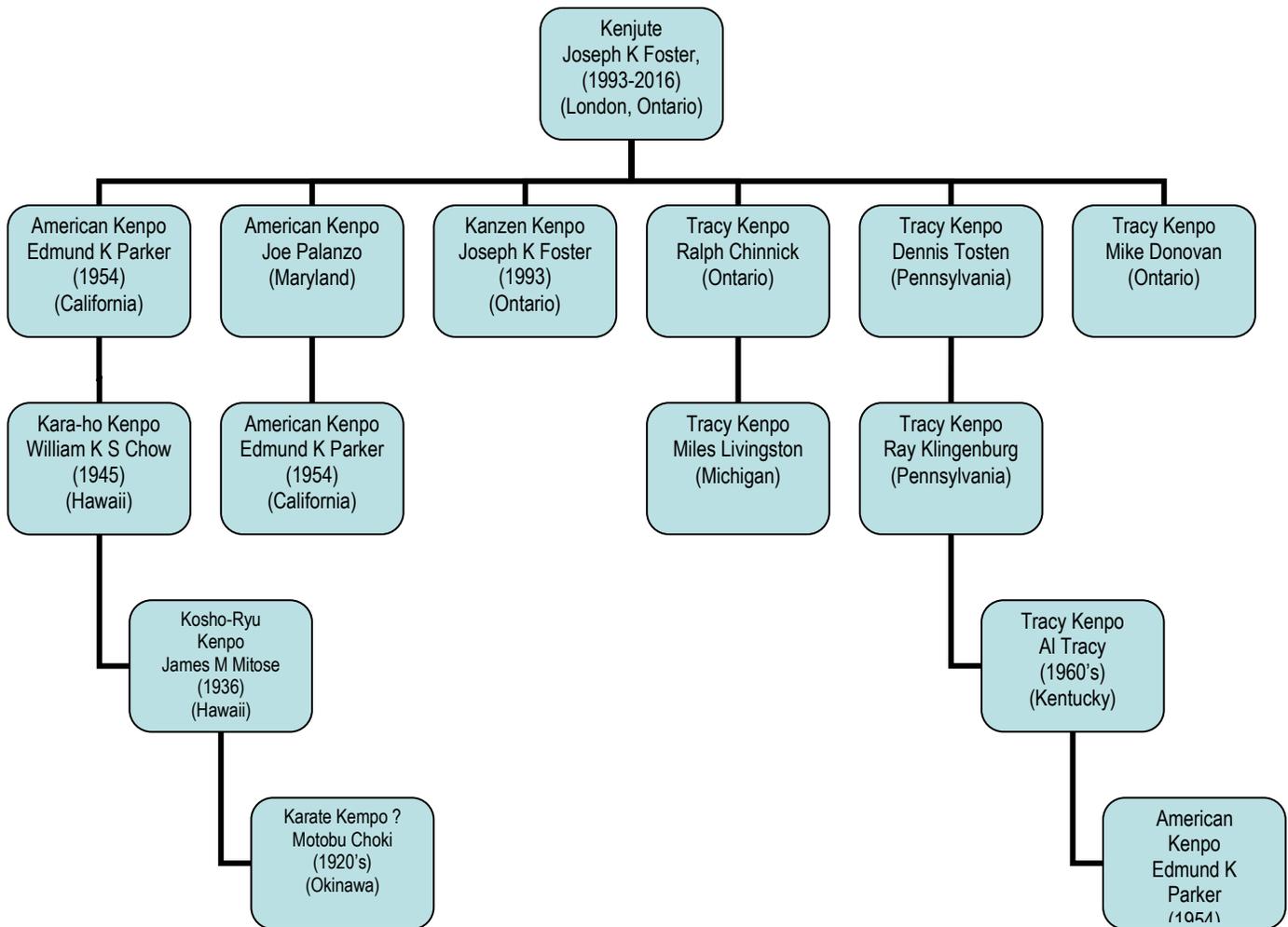
In choosing to pursue a new path (1993), I decided to introduce a belt curriculum (called Kanzen Kenpo) that reflected the additional technical skills my students had also been learning from me since the early 1980's. This included information I had obtained from my experiences in Tracy Kenpo, Judo, Ju Jitsu, Shaolin Long-Fist Kung Fu (5 Animals), Kobudo, and Sport Karate. The structure and requirements of Kanzen Kenpo were clearly different from the American Kenpo that I had brought to Canada. At the time of its inception, the initial belt structure was predominately influenced by my Kenpo background. The new

martial art system was more well-rounded addressing additional elements of training. Thus “Kanzen” (complete) “Kenpo” (fist method”) was born. It was unique and eagerly embraced by my students. Over the next decade many students graduated as top notch Kanzen Kenpo black belt graduates. Kanzen Kenpo became well known in the martial arts industry for producing well-rounded quality students. Further, numerous outside martial arts organizations placed me in their international Black Belt “Halls of Fame” for my creation of Kanzen Kenpo.



Numerous pictures from the Kanzen Kenpo era (1993 – 2004)

Through the next eleven years Kanzen Kenpo went through many expansions and refinements offering much more than just Kenpo. There were enough adjustments that, by 2004, my programming needed a name to more accurately reflect what the system had evolved into – thus enter Kenjute.

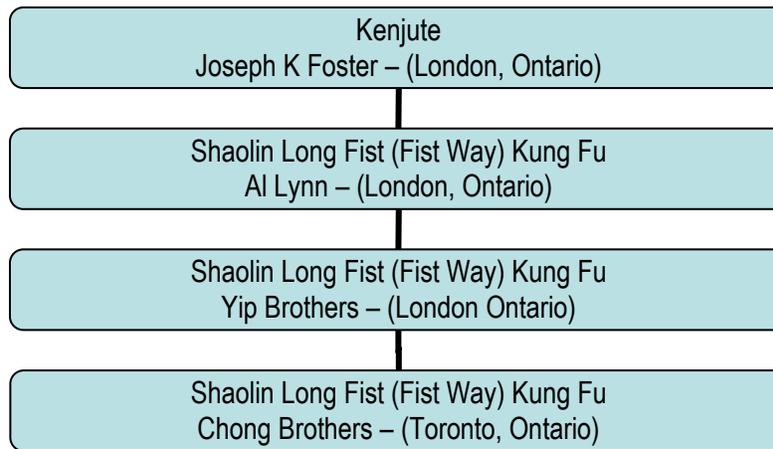


### Kenjute Connection to Kung Fu:

Aside from my on-going Kenpo teaching and training, I had the privilege of meeting and training under sifu Al Lynn (1978). He was a teacher of *Shaolin Long-Fist (Fist Way) Kung Fu*. We know that “Fist Way” or “Fist Method” is also referred to as “Kenpo”. Sifu Lynn had come through the Canadian Karate Kung Fu Association. He was known as London Ontario’s first black belt Kung Fu teacher (from the 1960’s). Al Lynn learned from the Yip brothers who were connected to the Chong brothers (Toronto). I found Al Lynn to be an inspiration. He was quiet, reserved, extremely flexible for an elderly man, and highly committed to his art.

The system offered the “Five Animals” Kung Fu (similar to *Hun Gar Kung Fu*) format including the Leopard, Dragon, Tiger & Crane, Snake, and Tension form. A very circular system taught through forms (patterns). This martial art system claims direct lineage to the Shaolin monks.

Students of this system are expected to *freestyle* with their knowledge as specific self-defences were not taught with the exception of the few defences in the forms. Like Kenpo, Shaolin Long-Fist Kung Fu offers little weapons training; does not teach control (mid-level response) techniques; lacks ground skills; is not designed for athletic fighting matches; and uses very little in the way of joint locks and throws.



With Chinese Kung Fu Curve (Broad) Sword (1982)



1997 Reunion picture of teachers from the 70's. Myself, Al Lynn, Mike Whelan, & Jules Bialkowski

### Kenjute Connection To Judo & Ju Jitsu:

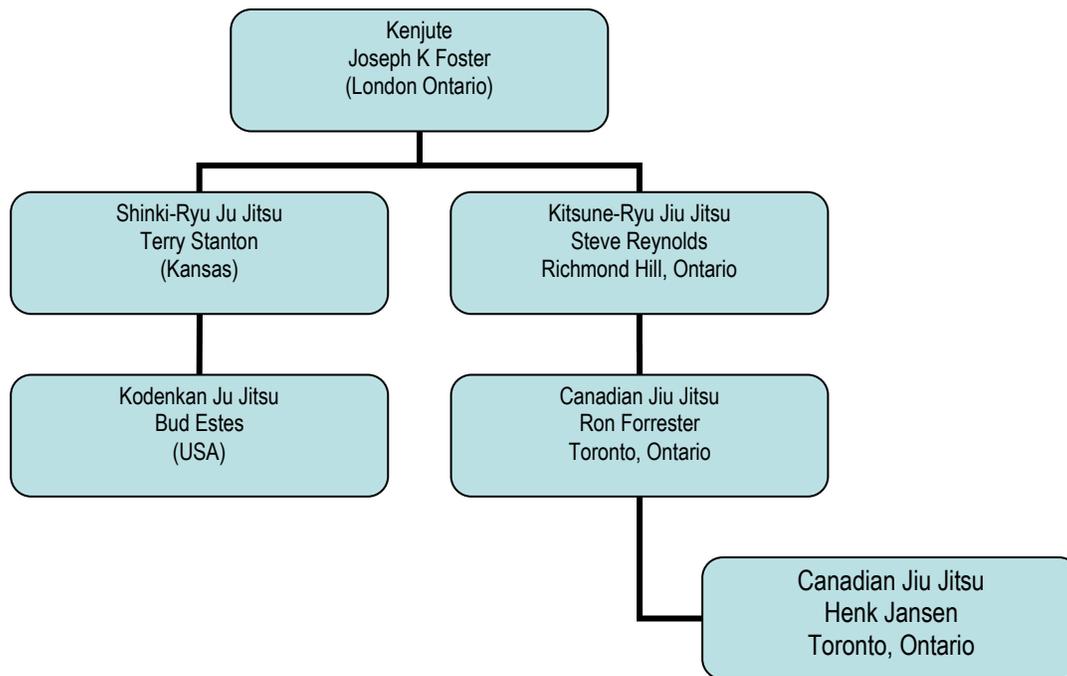
In 1973 I was introduced to *Judo* by a friend. I trained at the local YMCA dojo learning basic skills and throws. I do not recall the Japanese Sensei's name. While continuing with my training in Tracy Kenpo, I gained additional knowledge in Judo at my high school through (Mr. Ernie Huggins and Mr. McCauley). In fact my first knee re-construction (1977) was because of a bad break fall while in a demonstration match with Mr. Huggins. I have always maintained my connection to practicing Judo skills for myself and my students.

Although Judo is a sport, it does offer great manipulation training, takedown skills, ground work, holds, chokes and is excellent fitness training. It lacks weapons and striking skills needed for street self-defence however.

My introduction to *Ju Jitsu* came from two sources. In the late 1970's I had the pleasure of meeting and training with Mr. Terry Stanton who came from Kansas City (Kodenkan, Dozen, and Daito-Ryu Ju Jitsu). I was impressed with his joint lock teachings and the instant bio-feedback (pain) that registered when applying a technique correctly. Mr. Stanton went on to found the *Shinki-Ryu Ju Jitsu* system.

Additionally, I trained in the early 1980's with well-known Canadian Ju Jitsu Master Steve Reynolds. Mr. Reynolds lineage is tied to the Canadian Jiu Jitsu Federation (Mr. Ron Forrester – 1960's). I found Mr. Reynolds to be very dramatic and dynamic with his flavour of Ju Jitsu. Mr. Reynolds is the founder of the *Kitzune-Ryu Ju Jitsu* system.

Ju Jitsu is an excellent martial art to teach security and law enforcement personnel because it is more conducive to their needs for arresting and controlling. Ju Jitsu is weaker however when it comes to striking requirements necessary in street fights and multiple attacker scenarios. Some weapons were taught.



### Kenjute Connection To Sport Karate:

While tournaments have historically focused on *watered down* fighting skills for safety reasons, this venue has provided a great learning experience for me and my students. Throughout the 1970's, 1980's, and 1990's, I attended hundreds of events throughout Canada, the United States, and Europe. I was an active competitor having won numerous black belt championships in weapons, forms, and fighting in Canada, the United States, and Europe. I also developed many students who went on to win countless regional, national and international titles of their own. As a tournament official I have acted in the capacities of Head Referee, Arbitrator, Coordinator, and in the 1980's promoted the Canadian Internationals which often had around 1000 competitors and featured guests like Ed Parker, Joe Lewis, Bill Wallace, and Joe Palanzo.

These competitions provided a forum to interact with countless black belts from other martial art systems. Observing different martial arts, exchanging ideas, and debating merits have certainly influenced how I created the Kenjute structure. Open (all-styles) tournaments of the 1970's favoured karate systems with basic power strikes. However martial arts like Tae Kwon Do with high powerful kicks caught the eye of everyone. Modern *Freestyle* Martial Arts began to develop which combined both into a modern sport.

Although many tournaments today have become an arena for mainly showmanship (acrobatic touch), they have value in teaching students to be competitive. Tournaments can teach elements of presence, courage, grace under pressure, and sportsmanship to name a few. It is also a terrific method for maintaining fitness levels.

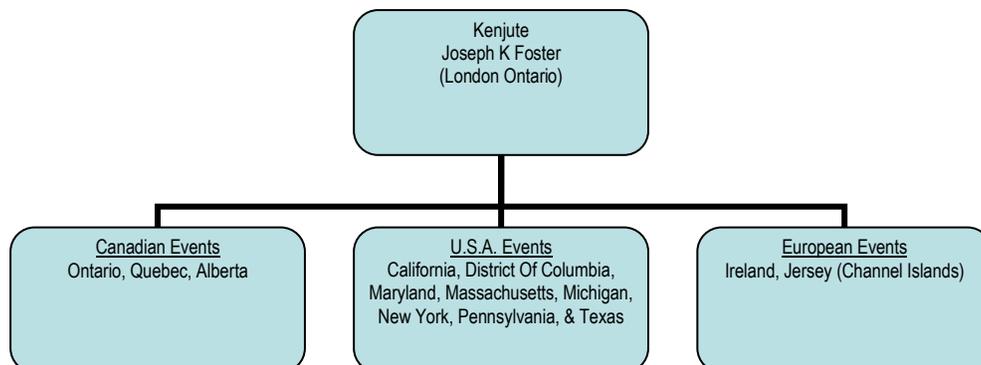
It must be remembered however that tournaments are *play* and as such offer little skill for real street self-defence. The tragedy is that some schools, who only teach sport karate, award black belts. These black belts in turn actually believe that they are capable of handling themselves in street altercations. I can tell from running security in numerous bars for years, and being in the middle of literally hundreds of conflicts, most current black belts (like the Sport Karate black belt graduates) do not fair very well.



Two outstanding competitors at my tournament – Canadian Internationals. Often this event I organized had over 1000 competitors.  
 (Left) Andre Sac & (Right) Don Duncan. Pictures taken from mid 1980's inventory. Pictures taken by Claus Andersen



Joe Foster (Centre Picture) posing with some of his trophies. + samples of 6 students posing with their championship titles.  
 Over the decades countless Joe Foster students have won titles at the regional, state, national, and international levels.



## **Kenjute Connection To Weapons And Kobudo:**

Each martial art I studied offered small amounts of weapons training ideas. Most of my weapons training and development occurred after receiving a black belt. I was very impressed with Canadian *Shotokan* Master Cezar Borkowski and his display of weapons prowess and knowledge. Motivated by him and a myriad of others over the years that I have exchanged information with, I have spent the last thirty-five years experimenting, learning, and developing various weapons skills. As an extension to the body, weapons can teach us many interesting ideas. Classic Kobudo (Okinawan weapons – farm tools) such as the nunchaku, sai, staff, kama, and tonfa, as well as military weapons like swords, spears, bow and arrows, etc. have all been examined. Weapons are taught in Kenjute both as Kata and pre-set defence applications. I have divided the weapons training into five classifications: stick family, blade family, rope/chain family, projectiles, and others (poisons, gases etc.)

Generally, we would rarely carry weapons during our daily activities. After understanding and mastering weapons concepts however, students can easily apply this special knowledge to items in their everyday environment.

## **Kenjute Connection To Ancillary Sources:**

There have also been other factors that have played a key role in how I created the Kenjute system. My specialty at the university level was in physical education (now known as kinesiology). I obtained a Bachelor of Arts (BA) from the University of Western Ontario in 1983. At the time I was in the Honours programs but elected to graduate early because my martial art school had grown into a busy full-time commitment. This degree allowed me to apply biodynamics, biomechanics, nutrition, fitness training, and anatomical knowledge directly to the Kenjute system. My involvement in a number of other sports including weight training was a big help in establishing additional technical structures and logical placement of techniques and drills. My more than thirty-five years of teaching and business experience played a central role in determining lesson plans, criteria, and the presentation of Kenjute. Having two of my own children has also helped me to better understand training schedules and availability too.

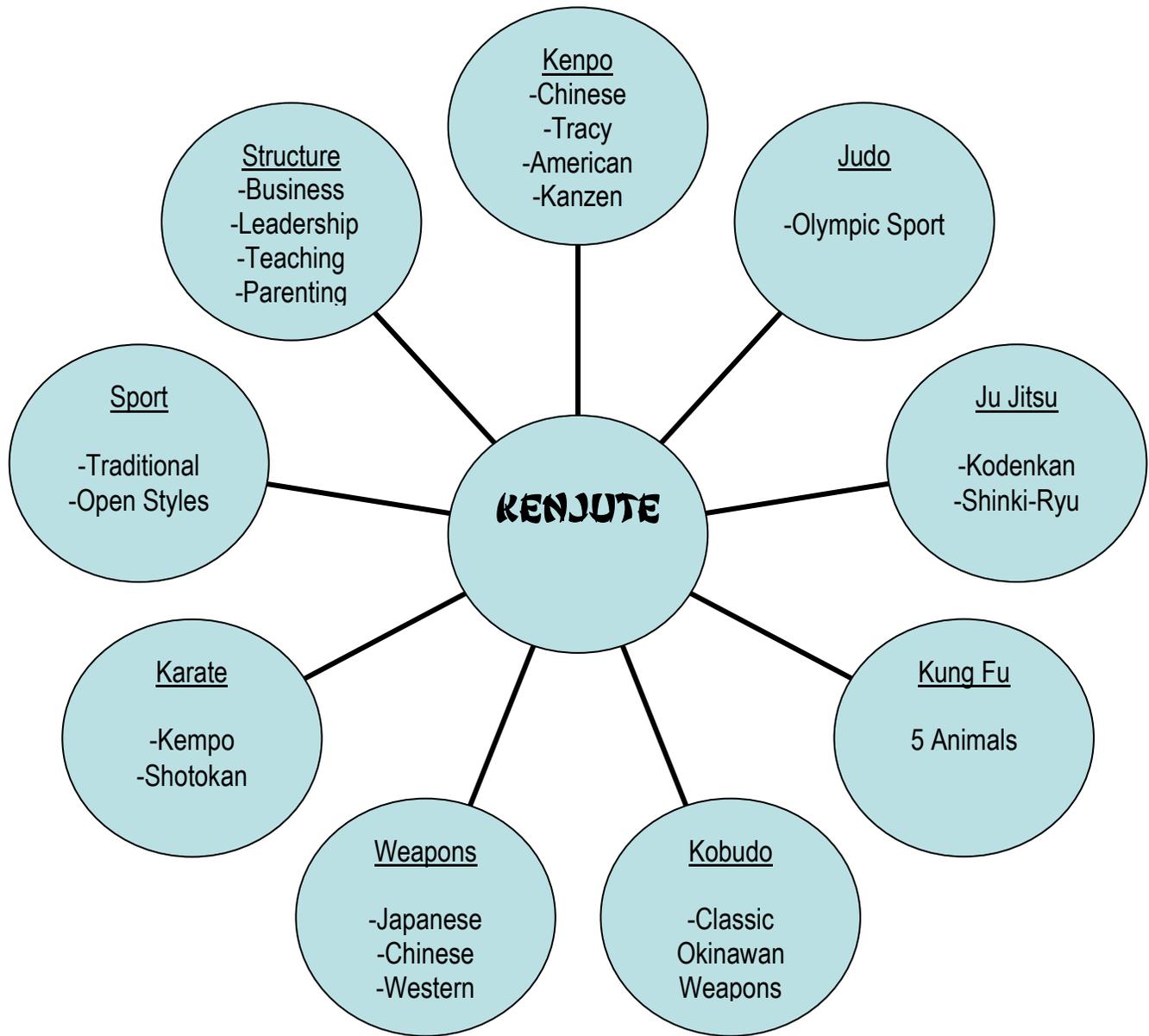
Further, my involvement as a security person over the years in numerous bars and other venues, as well as teaching various security staff, military, police, and implementing security programs has afforded me a different approach to viewing martial arts. I have been involved with thousands of “problem customer” removals and directly in the middle of hundreds of conflicts: one on one; one against many; groups against groups; empty hand fighting; use of weapons like chairs and bottles; disarming of knives and a gun; a shooting less than fifteen feet away; fighting in tight situations; fighting on the street; fighting on stairs; fighting in booths; fighting around obstacles (furniture and bystanders); fighting on the ground; fighting drunks; fighting people high on drugs; and much more. I understand from first hand experience the dynamics of a real fight.

## **Reality Check:**

The vast majority of black belts have never been in a real fight yet profess to be experts in self-defence. I cringe at what many display to gullible students as realistic self-defence. Still others, who perform martial arts skills as a sport (point fighting, kata, and even contact fighting) honestly believe that they are fully equipped to handle themselves on the street. Sport martial artists train with rules (controlled environment, controlled targets and limited strikes, locks, holds, and chokes). The tragedy is that many of these black belts and sport mixed-martial artists find out the hard way as they get destroyed by a “nobody” in the bar. I have witnessed this on numerous occasions.

Kenjute offers realistic self-defence skills and knowledge that can be instantly applied to street survival needs. It also provides a complete martial arts education to its participants through the seven other elements of training. I sincerely believe that enrolling in the Kenjute Regular Belt Program is a wise investment.

Now we are in the process of building a new era of highly talented martial artists through the latest Kenjute programming structure. It is an exciting time to be part of Kenjute International as we begin to share this exceptional martial art with the global community.



# Trends In Martial Arts Systems

No matter what system you examine, a kick is a kick, a block is a block, and a punch is a punch. It is the *flavour* of delivery and the different sequences (criteria) applied that define each martial art. An experienced martial artist can usually determine the system of another by observing how they move and the type of techniques employed. This can prove to be very useful in competition and even in real combat situations. Knowing the tendencies of an opponent ahead of time allows you to be prepared with the appropriate counter movements. These trends are less apparent today than thirty years ago because a great deal of inter-system development and training has taken place. It is also worth knowing these trends for both interest and appreciation. There are literally hundreds of different martial arts systems. For comparison and reference, listed below are some well-known martial arts. \*Remember that many of these major systems have dozens (sometimes hundreds) of off-shoot systems. These reference points are very general in nature.

| System            | Origin   | Training Area  | Respect                                   | Teacher                              | Student Uniform   | Motion Specialty                                   | Strengths  | Weaknesses  |
|-------------------|--|----------------|---|--------------------------------------|---|--|--|---|
| Aikido            | <b>Japan</b><br>(1920's- Ueshiba)  | Dojo           | -<br>Standing<br>Bow &<br>Kneeling<br>Bow | Sensei,<br>Dan<br>Titles             | Kimono Cut &<br>Hakama  | -Re-Direct Attack                                  | -Locks<br>-Throws                                | -Weaponry<br>-Multiple<br>Attackers<br>-Ground Skills<br>-Striking Skills |
| Ju Jitsu          | <b>Japan</b><br>(1532- Takenouchi)<br>(1868- Modern)   | Dojo           | -<br>Standing<br>Bow &<br>Kneeling<br>Bow | Sensei,<br>Dan<br>Titles             | Heavy White<br>Kimono Cut<br>With Belt                                    | -Locks, Chokes,<br>Takedowns, &<br>Ground Fighting | -<br>Manipulation                                | -Weaponry<br>-Multiple<br>Attackers<br>-Striking Skills                   |
| Judo              | <b>Japan</b><br>(1890's- Kano)   | Dojo           | -<br>Kneeling<br>Bow                      | Sensei,<br>Dan<br>Titles             | Heavy White<br>Kimono Cut<br>With Belt                                    | -Throws, Chokes,<br>& Pins<br>-(Sport)             | -<br>Manipulation                                | -Weaponry<br>-Multiple<br>Attackers<br>-Striking Skills<br>-Sport Only    |
| Karate            | <b>Okinawa / Japan</b><br>(1600's- "Te")<br><u>Shorinji Ryu Karate</u><br>(Early 1800's-<br>Matsumura)<br><u>Shotokan Karate</u><br>(1920's-Funakoshi)<br><u>Goju Ryu Karate</u><br>(1929-Miyagi)<br><u>Wado Ryu Karate</u><br>(1938-Otsuka) | Dojo           | -<br>Standing<br>Bow                      | Sensei,<br>Dan<br>Titles             | White Kimono<br>Cut With Belt   | -Linear Strikes<br>-Kata                           | -Striking<br>-Multiple<br>Attacker<br>-Weapons   | -Manipulation<br>-Ground Skills<br>-Regimentation                         |
| Shorinji<br>Kempo | <b>Japan</b><br>(1947-Doshin So)   | Dojo           | -<br>Standing<br>Prayer<br>Salute         | Sensei,<br>Dan<br>Titles             | White Kimono<br>Cut With<br>Belt/Outer<br>Black Garb<br>With Rope<br>Belt | -Linear Strikes<br>-Locking Throws<br>-Kata        | -Striking<br>-Multiple<br>Attacker<br>-Takedowns | -Ground Skills<br>-Manipulation<br>-Weaponry                              |
| Kajukenbo         | <b>Hawaii</b><br>(1947-Emperado)   | Dojo<br>Studio | -<br>Standing<br>Salute                   | Sifu,<br>Mister,<br>Master<br>(Sijo) | Black Kimono<br>Cut With Belt   | -Linear Strikes<br>-Circular Strikes<br>-Forms     | -Striking<br>-Multiple<br>Attacker               | -Manipulation<br>-Ground Skills<br>-Weaponry                              |

| System          | Origin   | Training Area        | Respect                 | Teacher                                    | Student Uniform   | Motion Specialty                                 | Strengths                                      | Weaknesses  |
|-----------------|--|----------------------|-------------------------|--|---|--|--|---|
| Kenpo/<br>Kempo | <b>Hawaii / America</b><br><u>Kosho Ryu Kenpo</u><br>(1940's-Mitose)<br><u>Kara-Ho Kempo</u><br>(1940's-Chow)<br><u>American Kenpo</u><br>(1950's-Parker)<br><u>Tracy Kenpo</u><br>(1960's-Tracy)  | Studio               | -<br>Standing<br>Salute | Mister,<br>Master                          | White Kimono<br>Cut With Belt<br>-Later Black<br>Kimono Cut | -Linear Striking<br>-Circular Striking<br>-Forms | -Striking<br>-Multiple<br>Attacker             | -Weaponry<br>-Manipulation<br>-Ground Skills                        |
| Kung Fu         | <b>China</b><br><u>Kung Fu</u><br>(2698BCE-Yellow<br>Emperor)<br><u>Jueli Kung Fu &amp;<br/>Shoubo Kung Fu</u><br>(200 BCE)<br><u>Shaolin Kung Fu</u><br>(527 AD-<br>Bodiharma)<br><u>Eagle Claw Kung<br/>Fu</u><br>(1100's-Fei)<br><u>Five Animals</u><br>(13 <sup>th</sup> Cent.-Jueyuan)<br><u>Hung Gar Kung Fu</u><br>(1600's-Hung Hei-<br>Gun)<br><u>Wing Chun Kung Fu</u><br>(1600's-Chun)<br><u>Bak Mei Kung Fu</u><br>(1600's-Mei)<br><u>White Crane Kung<br/>Fu</u> (1700-Yang) | Kwoon                | -<br>Standing<br>Salute | Sifu,<br>Sijang                            | (Many<br>Colours)<br>Mandarin Cut<br>With Sash              | -Circular/Flowing<br>-Forms                      | -Striking<br>-Multiple<br>Attacker<br>-Weapons | -Manipulation<br>-Ground Skills                                     |
| Tai Chi         | <b>China</b><br>(12 <sup>th</sup> Century-Feng)<br>(1850-Chen)<br>(1799-Yang)<br>(1812-Wu-Hao)<br>(1870-Wu)<br>(1861-Sun)  | Kwoon<br>/<br>Studio | -<br>Standing<br>Salute | Teacher<br>, Master                        | (Many<br>Colours)<br>Mandarin Cut                           | -Circular/Flowing<br>-Slow Motion<br>-Forms      | -Striking<br>-Core<br>Balance<br>-Focus        | -Slow For<br>Combat<br>-Weaponry<br>-Manipulation<br>-ground skills |
| Tae Kwon<br>Do  | <b>Korea</b><br>(1955-Choi Hung<br>Hi)   | Dojang               | -<br>Standing<br>Bow    | Sabeom<br>Nim,<br>Master<br>-Dan<br>Titles | White DoBak<br>Cut With Belt                                | -High Kicks<br>-Patterns<br>-Step Sparring       | -Kicks<br>-Striking<br>(Kicks)                 | -Weaponry<br>-Manipulation<br>-Ground Skills<br>-Mainly Sport       |
| Tang Soo<br>Do  | <b>Korea</b><br>(1950's -Hwag Kee)   | Dojang               | -<br>Standing<br>Bow    | Sabeom<br>Nim,<br>Master<br>-Dan<br>Titles | White DoBak<br>Cut With Belt<br>-Dan Titles                 | -High Kicks<br>-Patterns                         | -Striking                                      | -Weaponry<br>-Manipulation<br>-Ground Skills                        |
| Hwarang<br>Do   | <b>Korea</b><br>(1942-Suahm<br>Dosa/Joo Bang<br>Lee)   | Dojang               | -<br>Standing<br>Bow    | Sa Nim<br>to<br>Do Joo<br>Nim              | Satin /Soft<br>Cloth<br>Manadarin Cut<br>With Sash          | -Circular/Flowing<br>-Throws<br>-Patterns        | -Striking<br>-Throwing<br>-Weapons             | -Manipulation<br>-Ground Skills                                     |

# Effective Brain & Braun

The great equalizer against raw power has always been technology. We all want to be big, strong, and healthy because it definitely has distinct advantages. We do not determine who our parents will be and therefore must work with the genetics we have been given. Through understanding concepts and principles, along with learning specific self-defenses, we have the capability of producing intelligent, confident, and competent practitioners. The following are some quick reference tips to consider. A number of these valuable insights will be expanded upon in later chapters (belts).

## Brain: Common Sense And Awareness Wins

Try to **anticipate** any potential conflict by reading the danger signs. Do you know the person? What is their history regarding violence? Did they convey their anger (about you) to anyone else ahead of time? Have they now confronted you to engage in combat? What or who will be their support? How can you resolve this issue before it escalates to violence? What are their strengths and weaknesses? What will be the likely outcome of a physical engagement? How can you control them? Remember to **talk** to them to resolve the situation instead of using physical force. **Walk** away if they are only looking to fight you. Finally, **defend** yourself to win if all else fails. *Avoidance* of known violent areas decreases the risk of attack. What parts of the city are known to be violent? What establishments have a reputation for fighting? What groups or organizations in your area participate in violent activities? Short cuts such as alleys, train yards, parks etc. are great places to get mugged. Socializing and traveling with groups of people make you less of a target. Car-pooling helps to prevent a car-jacking. Taking a walk in the park with a friend (and maybe a big dog) creates a safer environment for you. Living with family members (and pets) adds security to your home. Senior citizens who live alone are great targets for home invasions. The key point here is *strength in numbers*. *Advanced preparation* can save you from becoming a future victim. In future chapters we will examine additional safety tips related to car safety, home safety, and child safety

## Brawn: Strategy And Application

1. Before you engage in combat, you should have already determined the probability of success. *Know your enemy*. If success is predicted to be low, then withdraw. If success is anticipated to be high, then you must also consider the consequences of your actions. If the decision is to engage, then you must use *swift and decisive action*. The longer a fight continues, the more room there are for errors to be made. Fights lasting longer than thirty seconds require the participant to be in great shape if success is to be realized. Further, if a fight lasts longer than thirty seconds, your training in self-defence should be called into question.
2. Remember that *time and space* are your friends. The greater the distance between you and your opponent, the more reaction time you have. During an argument or potential attack, never stand within the reach of his farthest reaching weapon. Assuming he is unarmed, this would be his leg length (plus hip extension). This in Kenjute is known as the *contact zone*.
3. There are eight steps one should follow in the delivery of an empty-hand self-defence technique. These *distance rules\** are as follows: *out of range, in range, contact, contact penetration, contact manipulation, cover out (angle of departure), survey, re-enter*. If your opponent has a weapon, then your consideration should be: *divert the weapon, seize the weapon, control the weapon, disarm the attacker\**.
4. If you happen to be inside the contact zone of your opponent when being threatened, and you are not able to distance yourself correctly, then your hands should be raised and centreline turned (rotated). This should be done in a way that effectively protects you without demonstrating your intention to your opponent. This position is called the *ready stance*. You have the potential to be both offensive and/or defensive from this position. Your lead hand is placed under your chin while the other hand supports the lead hand's elbow. The weight is shifted more onto the rear foot as the lead leg is placed in front. The lead hip is rotated on a forty-five degree angle closing your centreline.

5. *Surprise* can prove to be your best weapon. By not assuming a fighting posture when you are threatened you successfully hide your intentions. Your weapons (hands and feet) should be launched from wherever they happened to be. This is called *point of origin\**. Never cock your weapon first because it takes longer and the element of surprise disappears. It also telegraphs your intent.
6. The weapons you choose to strike with need to be effective and correct to the targets. The idea of weapon selection matching the shape of the target is called *fitting\**.
7. Self-defence, when taught to an individual, may need to be adjusted because of the person's genetics, experience, and ability. This is known as *tailoring\** the technique to fit the individual.
8. When you make a commitment to defend yourself, you should never over-extend your reach. Instead you should always advance as a *single unit*. This means your whole body advances remaining in sync with your strikes and reach.
9. Your body is divided into different segments based on the concept of height, depth, and width. In the height zone we divide your body into four zones: *upward extended, upward, lower, and lower extended*. The depth zone is divided into four zones: *proximal, inner, outer, and outer extended*. The width zone is divided into four zones: *left, left extended, right, and right extended*.
10. There is an imaginary line running down the centre of the body. This is known as the *centreline*. Any strike making contact with the centreline can cause permanent damage and therefore must be protected at all cost. Therefore your hips and shoulders are never square or parallel to your opponent because this leaves you exposed. Instead the hips and shoulders are rotated on an angle. We call this the *floating centreline*. When an opponent circles us we pivot on our front foot maintaining the floating centreline. Pivoting using the front foot as described above is called the *pivoting centreline*. If we have to step out of the way to re-establish a new point of origin and then begin pivoting, this is referred to as an *off angle pivot point*. The benefit to this maneuver is that it allows us to change our *angle of entry\** which may optimize our opponent's targets.
11. When viewing the possible targets you might strike on your opponent, his centreline should be imagined. When you hit the target, do not stop upon impact. Instead see and follow through the target creating *depth of penetration\**.
12. Remember that your voice is a weapon also. Yell (*kiai*) at your attacker. *Kiais* have different functions. A loud *Kiai* can scare your opponent. You can *kiai* before a strike to break concentration. You can *kiai* during a strike to increase the impact. You can *kiai* after the blow has landed which creates a demoralizing feeling for your opponent. A *kiai* can also draw the attention of friends to your current situation. Furthermore, executing a *kiai* during contact can also make any pain you may feel from your strike.
13. Delivering a succession of strikes involves understanding the direction in which your opponent will respond. *Kenjute* self-defence techniques have been created with the understanding that if strike "A" is delivered, a certain response from the opponent will happen. In anticipation of this response strike "B" is executed. This is called *pool cue alignment\**. Creating a smooth fluid logical self-defence striking sequence is known as *sequential flow*.
14. Knowing why, how, and where to hit and block can create a great advantage for the defender. This holds true even if the attacker is larger. *Punch hand placement* refers to what way your palm is facing (while in a fist) base on the distance, height, and angle your opponent is at.
15. *Contouring\** is when our attack assumes the pattern or shape of the opponent's body in order to reach our desired target. *Tracking\** is following a part of our opponent's body (while in contact) to reach a target. *Threading\** involves using a part of our body to align our strikes. *Guidelining\** is using a point on our opponent's body to align a future strike.

16. When you are required to block an attack, it is important never to violate your established perimeters. Crossing a zone will leave unguarded and exposed. Instead pick up his attacking strike with another defensive skill to move it out of the way (*blocking versus clearing*). If the attacker is much larger than yourself you will need to *blend perimeters* to his width.
17. *Blocking contact points\** can prevent retaliation from an incoming weapon during the same pass. When blocking on the outside of the arm, block at or above the elbow. Blocking on the inside of the arm requires you to attack at or below the elbow.
18. There is an imaginary zone that you should try to keep your defences within during combat. It is a rectangle running from the top of your head to your knees and approximately shoulder width apart. Inside the rectangle is an ellipse. This shape is known as the *outer rim\** and should be the primary focus for defence.
19. Similar to the shape described in the outer rim, a square (with a circle inside it) is placed on the ground. The circle is shaded leaving only the extreme corners of the square and the very centre of the circle un-shaded. These five spots are known as the *zones of sanctuary\** and are the positions you should attempt to move to during an attack. The shaded areas are considered “no mans’ land” and should be avoided. Beyond this concept, there is one additional point (based on the width/depth zones of sanctuary model) you move to. It is directly straight on ahead of the square. This is known as the *pre-emptive intersect*.
20. When you block or strike it is important you view your action as a fat “path”. In other words, during an inward block it does not matter whether the contact point is at the elbow, the wrist, or some point in between. Approaching these deliveries as *paths versus lines of motion\** create a better shield in your defence.
21. When viewing your opponent, you should try to see the entire body. Focus especially on the shoulders and hips by using total peripheral vision. We call this *visual completeness*.
22. Understanding the relationships of *potential and kinetic energy*, and *body mass* is also very important. Larger body masses can generate more power in a strike. Resting (potential) mass requires a greater amount of energy and time to move (kinetic energy). Therefore it is easier for the larger mass to delivery an attack when it is already in motion. Small body masses need to rely on speed to generate maximum power to compensate for their lack of potential energy (resting mass size).
23. The proper angle of response against an incoming attack (*vectors*) can quickly nullify, and render ineffective the opposing weapon. By re-directing your opponents force, you do not have to be stronger. With the proper angle of response you can essentially use the opponent’s strength against him. This is known as *borrowed force\**.
24. *Summation of joint forces* refers to adding together as many body joints as possible in an action. This creates much more power. The order in which the joints are activated (big-to-small) determines just how coordinated and efficient the motion is. This is called *continuity of joint forces* and the general rule is that big joints move first followed in sequence by the smaller ones.
25. The use of gravity in self-defence is very important. The wider your base and lower your *centre of gravity*, the stronger the stance with less agility. The more narrow your base and higher your gravity, the weaker the stance with greater agility. Complete knowledge of gravitational use allows you to apply *checks, buckles, and sweeps* to control.
26. Rotational *torque* in places such as the hips and forearms during delivery allows you to generate more power and penetration in a self-defence technique.
27. When you launch a weapon it is very important to “follow through” in the intended aimed direction. This is known as

*impulse* power and is critical for depth of penetration and accurate target striking (*focus*).

28. The relationship of *lines and circles\** is very important in motion. If an attacker comes at you in a straight line, you should respond with a circle. If the attacker strikes in a circle, you should intersect with a line. When you attack, your circular actions should convert into a line, and your linear attacks should alter to circles (*elongate the circles\**, and *round off the corners\**).

\* Denotes concepts and principles identified by Edmund Parker

## **Summary**

Hopefully after reading the preceding information you now realize there is a lot more to defending yourself than simply punching someone in the nose. Numerous considerations must be weighed as to what approach is best for you. In the martial arts industry there are a plethora of self-defence techniques being taught. Many of these are not dangerous to the attacker but to the person trying to execute the self-defence. In short, a great deal of sub-standard skills are being presented as practical self-defence. An understanding of the various concepts and principles, as listed in this manual, provides you with some tools necessary to judge just how functional and realistic a particular self-defence has the potential to be.

I would like to leave you with a warning. Comprehending all of the information contained within this manual is not enough. Unless you are prepared to physically practice the techniques, with many repetitions over an extended period of time, you could fail when defending yourself. All too often I have had the opportunity of meeting “arm chair” self-defence wizards. Remember, if you are going to “talk the talk”, then you need to be able to “walk the walk”.

# Fighting Concepts & Principles



## Line of Fire:

The "Line of Fire" refers to the starting position (in terms of distance) you are from your opponent.



## Line Of Sight:

The "Line of Sight" is the most direct straight line to your intended target on the opponent.



## Contact Zone:

The contact zone is the distance between you and your opponent whereby he/she might strike you. This distance is measured by the farthest reaching weapon plus extension capabilities. When the person is unarmed, this distance would be measured by their leg length plus hip extension. Never confront your attacker with your guard down if you are inside of the contact zone.



### **Centreline:**

There is an imaginary vertical line that runs directly down the centre of the body. This is known as the centreline. Contact to any part of this line by an attacker can cause serious injury and thus must be strongly protected.



### **Floating Centreline:**

In order to protect the centreline you should rotate your hips (and shoulders) off on a 45 degree angle in relation to an opponent. This effectively closes the centreline and makes it a much harder target to strike.



### Pivoting Centreline:

When being circled by an opponent, it is essential that your floating centreline is maintained. Simply shifting your feet back and forth as you rotate to face an attacker opens up your centreline. Therefore to maintain your floating centreline you should pivot either using the front or rear legs. Pivoting on the rear leg is very defensive in nature because your weight is maintained on your back foot. Front leg pivots give stronger attacking capabilities while maintaining your floating centreline.



### Off Angle Pivot Points:

During an incoming attack you may be forced to side step (slipping) in order to attack from a new direction (angle of entry). Once you have stepped out of the way by planting your lead foot, any rotation or pivot done from this new point of origin is called an off angle pivot point.



**DO NOT LEAN FORWARD**



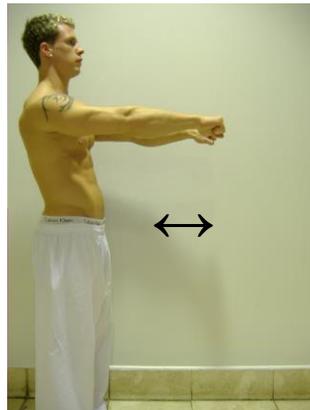
**KEEP BACK STRAIGHT**

### Mid Point Balance:

We know from studying principles of motion that the body moves through three planes. There is a central spot called the centre of gravity that separates right from left, front from back, and top from bottom. When this spot is equally placed, in all planes, it is called *mid point balance*. You want to maintain this posture as much as possible when executing strikes.

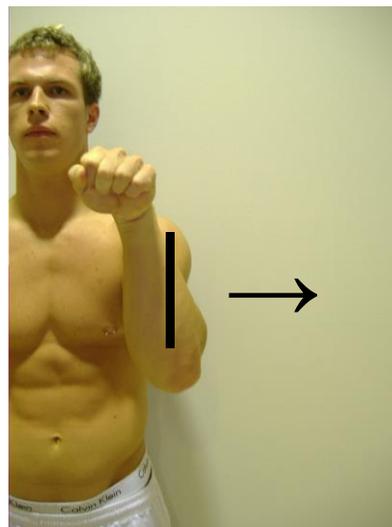
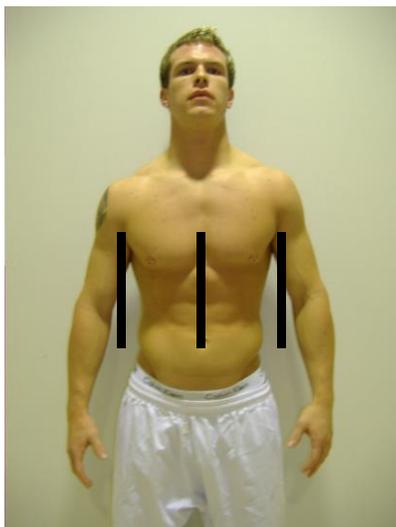
In combat, if we can successfully disrupt our opponent's mid point balance, we can gain control of their body. Forcing a loss of balance on your opponent including moving the head, shoulders, hips, and legs makes it easier to attack targets.

### Perimeters



### Depth Zone

There are four zones based on your reach. The *proximal* perimeter is measured by your elbows (touching your sides) to bent wrists (facing in). In this zone you might head butt, bite, elbow, and use clawing/poking skills. The next zone is the *inner* perimeter and is measured by an almost straight arm. Most of your punches and knees are executed in this range. The *outer* perimeter is measured by a straight leg and is the zone that kicks are delivered. Finally, the *extended* perimeter is beyond your kicking range. Any strikes in this zone should only be done by advancing your entire body to prevent over- extension.

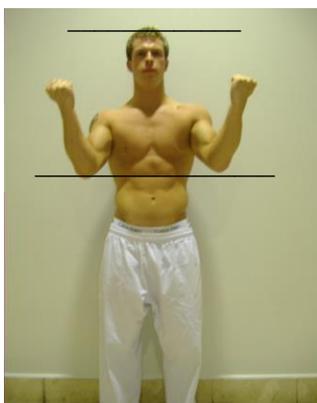


## Width Zone

There are four zones when measuring width. The *Left* perimeter is measured from your mid-line to your left shoulder. The *right* perimeter is the opposite to the left. It is in these two perimeters that most of your blocks are performed. The *left extended* and *right extended* perimeters are the zones that exist outside of the shoulders' width. An outward-extended block would be performed in these zones. There is a general rule that you should never cross a perimeter width zone with the same hand when blocking.



Upward-Extended Perimeter



Upward Perimeter



Lower Perimeter



Lower-Extended Perimeter

## Height Zone

There are four zones that divide the body's height. The *upward* perimeter is measured from solar plexus to the head. Most of your blocks are executed in this zone. The *lower* perimeter is measured from the solar plexus to your knees. Downward blocks, push down blocks, and knee blocks are performed in this zone. Anything above your head is called the *upward-extended* perimeter. Everything below your knees is known as the *lower-extended* perimeter.



### **Anchoring:**

Anchoring refers to pressing down (often shortening) your contacting limb against your opponent's body to check their height.



### **Faces:**

Like in the drills of the "Focus/Emotion" section of this belt, students should always be conscious of their facial expressions when interacting with an opponent. An unsuspecting gesture can indicate your state of mind and intent to an opponent. The toughest face to read is a blank stare that seems to look past you.



### **Chin Placement:**

When in conflict remember to keep your chin down into your chest and shoulders. This protects your throat and jaw hinges from being hit from the side. Looking out of the top of your eyes also makes you look tougher.



Photo taken by Claus Andersen

### Complimentary Angles

Part of the “art” of martial arts movements is developing a *kinesthetic awareness*. Poise, balance, and proper posture are key elements conveyed in the movements of champions. Above is an example of *complimentary angles* at work. Notice that the line (angle) of the left leg, the left forearm, and the staff (bo) are the same thus complimenting the balance of the pose.



### Seeing The Whole Body:

Some strategists tell you to watch your opponents eyes. Some advocate watching the shoulders and chest for tell-tale signs of the opponent's movement. In Kenjute we encourage students to see the "whole body" of the opponent to better read intent.



### **Spirit of Delivery (Kiai)**

Intensity of delivery is very important. Not only strong physical execution of skills is necessary but expression of spirit (*Chi* – Chinese or *Ki* – Japanese) is equally imperative. This is done through additional facial and body gestures as well as using a *Kiai* (spirit yell). *Kiai* can be used when striking to increase power, scare the opponent, attract attention of others, and to hide any pain during contact. *Kiais* can also be applied before an attack (broken rhythm technique), and after an attack (demoralizing opponent).



### **Gross Motor Skills**

In the early stages of training techniques are learned and practiced through large exaggerated movements. This helps to define the action which will later be shortened. Above is an example of a tournament horse stance. Although a non-functional posture for real self-defence, it requires physical strength and is certainly athletic in nature.



*Learning to overcome extraneous stimulus and distractions will help you with better focus and concentration*

# Vital Targets To Defend

These are points on the body that you should strike on an opponent to cause greater damage and be more efficient when applying your self-defence skills. Conversely, these are also targets on your body you need to defend by floating your centerline and maintaining a guarded position when in striking range.



Front View



Rear View

# Circular Motions In Defence

Creating walls of defence involves using both of your arms in one of six circular motions. Understanding these *master key movements* will make you a more efficient martial artist.



## Inside Circles in-Sync



## Inside Circles Out-Of-Sync

Inward Block, Outside Downward Block, Push Down Block, Crane Block, Downward Elbow Block, Rear Elbow Block, and Inward Flapping Elbow Block.



## Outside Circles In-Sync



### Outside Circles Out-Of-Sync

Outward Block, Outward Extended Block, Upward Block, Outward Hooking Parry, Knee Block, and Inside Downward Block.



### Same Direction Circles In-Sync



### Same Direction Circles Out-Of-Sync

A combination of inside and outside circles applied together.

# SPIRIT



# Additional Customs, Rules, And Etiquette

In Yellow Belt you were introduced to a series of rules regarding how a student of Kenjute should behave. This next section takes a brief look at some additional issues needed to maintain a successful school. Following this information also produces a better martial arts student.

1. Students should salute the instructor when first arriving at the school.
2. Students should remove all footwear at the front door.
3. Students should always address instructors by proper titles.
4. Students should always bow when entering and leaving the training area.
5. Students should always speak in a low respectful voice in the Dojo.
6. Students should never cross their arms or place hands on their hips when in the Dojo.
7. Students should never walk in front of the instructor or between the instructor and the class.
8. Students should always face away from instructor to tidy their appearance when in the Dojo.
9. Students should always face away and kneel down to tie their belt when in the Dojo.
10. Students should not fidget when in class.
11. Students should always train in a safe manner considering the safety of others too.
12. Students should always kneel at the entrance and wait to be acknowledged by instructor when late.
13. Students should arrive 5 minute before class to meditate in the proper place.
14. Students should remain 5 minutes after class to meditate in the proper place.
15. Students should place their Belt Card in the appropriate place to be signed by the instructor.
16. Students should memorize the "Kenjute Creed" for reciting at the start of class.
17. Students should memorize the "Kenjute Student Pledge" for reciting at the end of class.
18. Students should willingly participate in helping to keep the school clean.
19. Students should behave with proper conduct inside and outside of the school.
20. Students should actively promote Kenjute and defend its integrity.
21. Students should assist fellow members in need.
22. Students should attempt to do at least one nice deed each week.
23. Students should always be respectful and conscientious of other's accomplishments.
24. Students should train with intense effort and on a regular basis.
25. Students should treat themselves with respect and appreciation.

# Attitude Toward Others

Suggesting that Kenjute students follow certain behaviours is a goal to produce better students, more well-rounded students, balanced students, and basically good citizens. No one is perfect. Everyone has done things that they are not proud of. We cannot change our past but we can certainly work on a daily basis towards becoming better people. Thus I encourage you to ponder the following and do your best to be the best.

## Abuse Of Skills:

Study of the martial arts, and Kenjute in particular, brings with it great responsibilities. Students at a Kenjute school must recognize that what they are learning could be very lethal when applied for real. The best weapon you possess is your mind. Therefore it is essential you try and solve all crisis situations by anticipating and avoiding conflict. Proper communication can prevent physical confrontation. If the other party is not interested in a dialogue between you and them, then we recommend you leave the crisis area. This may at times involve running away. When "talking" and "walking" cannot be applied, then your physical response must match the severity of the situation (defend). It is better to control than to maim. It is better to maim than to critically injure. It is better to critically injure than to kill. It is better to kill than to die. Your response and actions are dictated by the situation. Remember that you may be required to justify your actions later to your peers.

Taking a life, or seriously crippling another human being, should only be done when there are no other alternatives. Be prepared to defend your selected response in a court of law. Never lash out in hate and revenge. Obsessed consumption of hate and evil leads only to spiritual emptiness.

The valuable knowledge you learn in Kenjute should not be used as a *tool of terror*. These skills are not to be *played with*, nor are they for you to *play on* the less fortunate. The old saying; "Those who live by the sword shall die by the sword" is very true. If you go looking for trouble it will probably find you first. A real martial artist uses his/her skills for construction and not destruction.

## Treatment Of Others:

You are very fortunate to be able to afford Kenjute lessons. You probably enjoy a very high standard of living in comparison to people from other nations on our planet. Be appreciative of what you have and, by all means, help those less fortunate than yourself. The wealth of a person is not measured by the coins in their pocket, but by the deeds performed to better our communities, its people, and the environment. "Do unto others as you would have them do unto you" is a wise thought that has stood the test of time, and still holds true today. It is certainly a moral guide by which we can live in greater harmony with others and ourselves.

Kenjute students are encouraged to become activists. There are countless worthwhile causes available to choose from. It is the process of helping that builds better personal character. Not only will you be assisting a needy cause, you will be growing in experience, love, and positive spiritual energy. In short, helping others gives you strength and credibility.

Start by deciding on a simple worthwhile cause. Offer your (physical being) services maybe once/week. Over time you may choose to increase your level of commitment. Participating in constructive causes builds positive spiritual energy. Every time you help, your energy gas tank receives a boost.

As a matter of habit you should consciously attempt to greet people with a warm smile every time you meet them. Try to think of only positive things to say when addressing or speaking about someone. Avoid gossip and casting stones. Be a good listener. Everyone has a story to tell and a path to discover. Take notice and acknowledge the little things people do.

# Testing/Advancement

## For Online International Students

Although students who study Kenjute online are welcome to learn and practice everything taught in the belt videos and belt manuals, they will only be required to test in the Fuku Combat Program only.

Every student practicing Kenjute around the world is required to demonstrate their newly acquired skills in a testing format before moving on to the next level. Students who train at an official Kenjute school are able to test in front of their Kenjute International certified adult Black Belt instructor for ranks up to and including 1<sup>st</sup> Degree Brown Belt in the Regular program and Child Junior Black Belt in the Youth programs. Online students are required to film themselves performing the required techniques and submitting a video of the performance to Kenjute International Headquarters for review. Thus online students will need to obtain a video camera and a volunteer to be on the receiving end of their skills.

**STEP 1:** Online students must film themselves in an unedited video performing the fundamentals, empty-hand self-defence techniques, and weapon defence techniques. Special Skills, Ancillary Skills, Forms, and Sparring are NOT required on the video. The Fundamentals, which are the stances, blocks, upper limb strikes, lower limb strikes, break falls, ground guard positions, rolls, and body maneuvers must be demonstrated 5X each on both sides. The remaining Fundamentals including the: chokes, locks, take downs, and pinches & pressure points are NOT required on the video. The empty-hand self-defence techniques and weapon self-defence techniques must be executed by the student on a volunteer (this could be a friend and/or relative). This is to demonstrate the student's true understanding of the self-defences. The delivery of the self-defence techniques on the volunteer does NOT have to be at full speed, but instead should be performed at a controlled speed for safety reasons. Remember, the volunteer may not know the technique.

**STEP 2:** The belt test video should be submitted to Kenjute International Headquarters in either a DVD or USB stick format only. This should be sent by regular mail only to the Headquarters address listed on the Kenjute International website. DO NOT EMAIL THE VIDEO.

**STEP 3:** Once the video reaches Kenjute International Headquarters, you will receive an email acknowledging its arrival. The belt video will then be viewed by a certified Black Belt for evaluation. You will then be contacted by Kenjute International Headquarters, by email, to discuss how you can advance to the next level or what improvements should be made before moving on.

### NOTE:

Remember, running an international organization and promoting the advanced martial art of Kenjute requires financial support. Therefore, all students learning Kenjute, whether in an official school, or learning online, are expected to maintain an active yearly membership with Kenjute International Headquarters.