



The Shorinjiryu Shinzen Kyokai

- A Gathering of the Shorinjiryu Family
- Largest Group of Shorinjiryu Practitioners Worldwide
- Exchanging, Knowledge, Spirit & Friendship

Shorinjiryu Shinzen Kyokai Shorinjiryu Shimbun

The Trinity of Sanchin by Fred Marcus, Shihan

Impressive memories are very hard to erase. "Beautiful and terrifying" were the words of Gogen Yamaguchi in describing Chojun Miyagi's dynamically-tensed performance of Sanchin. Shinshi Miyagi's breathing must have been riveting as he exhaled in a full, grating, almost bellowing way. In contrast, I remember observing the mesmerizing performance of Shihan Hisanobu Yamazaki in the late 1960's for a Channel Four newscast. He performed Sanchin-no-Kata with grace, poise, and softness, yet he generated incredible speed and absolute power in the delivery of his techniques. He looked like a feather floating on air, but one which could "...move four thousand pounds". Likewise, I had observed Kaicho Shunji Watanabe on many occasions execute Sanchin with the same calmness and composure, but with a crispness and precision which exuded energy and power.

Kiyoshi John Mirrione, Sr., my martial arts brother in Florida, had witnessed similar performances of Sanchin-no-kata while observing Shihans Minoru Morita and Tamon Kashimoto, in the mid 1960's and 70's. "They both per-

formed and taught Sanchin Kata slightly differently according to their different body types..." Furthermore, "...they both trained with Kaiso Kori Hisataka at different stages of his teachings..." He recalls, "My first teacher, Morita (Shihan), had lightening fast punches...you felt the wind, but never saw his punch...his emphasis was on power and speed with his hand techniques after each precisely executed movement." In addition, "Shihan Kashimoto, the youngest and probably the last to learn from Kaiso during that era, was slightly built and capable of moving his entire body swiftly. He moved through Sanchin Kata quickly...his emphasis was on tai and ashi sabake."

The constant query is, why does the kata known generally as Sanchin have so many versions? Why is there such a wide divergence of breathing patterns and execution of physical techniques? Perhaps another journey back into martial arts history would be an appropriate place to explore the origin and development of this seminal form. We can trace the probable origin of Sanchin, well over 500 years ago, to the South-

ern Shaolin-Pu-Tien Temple near Fuzhou, Fujian Province, Southern China, and its counterpart, the Shaolin Young Forest Temple in the North, Honan Province. Both of these monasteries transmitter Shaolin Quan-fa, an external (Wei Jia) boxing system throughout mainland China and eventually Okinawa in the Ryu Kyu Island chain. It was Sam Chien (Sanchin) which was the "centerpiece" quan (kata) of the Southern Shaolin boxing styles which trace their lineage to Bodhidharma. After its introduction to Okinawa by various Bushi and other martial artists who traveled to and trained in Fuzhou, Southern China from the 17th to the mid 19th centuries, the most notable being members of the Kogushiku (Kojo) Family, Kanryo Higaonna, and others, the form came to be known Sanchin, the most basic Shaolin form practiced in Naha-te.

It was probably Kanryo Higaonna (1853-1917) who had the greatest impact in transmitting Sanchin to Naha, Okinawa. Higaonna traveled to Fuzhou in Southern China from Naha in 1874 to work and eventually study Shaolin Quan-fa for over fourteen

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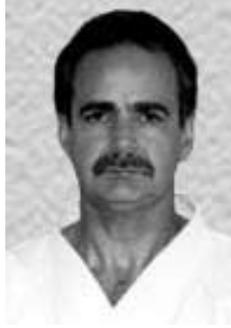
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From the Desk of the President

by Myron M. Lubitsch, Hanshi



It seems that each year I basically say the same thing; I cannot believe another year has come to an end. Well, I guess I am saying it again. As a youth, time went so slowly, now that I am in my sixties, the years flow as a mighty river to the great oceans. A number of my contemporaries have retired or are about to do so. I look at the next level of black belts and see great promise. I only hope that they do not forget those who came before so that they can be

where they are today and will be tomorrow.

We welcome back John Mirrione, Sr., Kyoshi. He was missed during his absence. We welcome Jeffrey Henderson, Shihan, and two of his students, Donald O. York and Alain Bujold. Renshi Tom Bellazzi a long time member has rejoined as an independent. We congratulate all those who were advanced this year and hope that they continue their "diligent study and practice" of Shorinjiryu.

Renshi Des Paroz, our international public relations coordinator has done a superb job of pod casting interviews

with a number of our senior instructors.

On the tournament scene, the two events hosted by Shihan Dan, the 11th Island Budokan Bogujutsu and the 12th Island Budokan Bogujutsu were very successful. The 1st Shindo Budokwai World Koshiki Tournament brought out record numbers and was rather successful. The 20th Annual International Shinzen Shiai was clearly unique.

Rather than drooling on, allow me this opportunity to wish each of the Instructor, Students, Parents, Guardians and Friends of Shorinjiryu a very, very healthy, happy, prosperous, and peaceful New Year.

Sunshine News & Congratulations

Congratulations to all those who received promotions:

Junior Black Belt

Jose Gonzalez, Jr.
Kenryukan
Olga Gonzalez Kenryukan
Matthew Moscat
Kenryukan
Nelson Patino, Jr.
Kenryukan

Shodan

Trevor Casini Australia
Henry Chicaiza Kenryukan
Alejandro Davila
Kenshiin
Frank Davila Kenshin
Yogesh Sasane Kenryukan
India
Jason Romer Australia
Brett Watson Kenshin
Maria Zangara Kenkukai

Nidan

Roxanna Davila
Kenshin
Marcy Dibbley Kenshin
Tony Fletcher Australia
Christian Hernandez
Kenryukan
Stacey Hines Kenryukan
Doro Konate Kenryukan
Trevor Maher Australia
Mark Slingo Kenryukan
Doreen Rosario
Kenryukan

Sandan

Jim Dee
Kenryukan
Yesenia Santiago
Kenryukan

Yondan

Mark Lester Kenryukan
Peter Guarascio
Kenkukai

Nanadan

Jim Griffin Australia

Kudan

Myron M. Lubitsch
Kenryukan

Title Upgrades

Myron M. Lubitsch, Hanshi
Max Esteens, Shihan
Australia
Des Paroz, Renshi
Australia

We Welcome the Following Independent Students of Shorinjiryu

Shihan Jeff Henderson
International Budo
Institute Bubishido
Shihan Tom Bellazzi
Kudakaryu
Renshi Donald York
International Budo
Institute Bubishido
Sensei Alain Bujold
International Budo
Institute Bubishido

From the Desk of the Vice President

by Dan Hayes, Shihan



Have a great holiday and plan your practice/study effectively. Be thankful for what you have and share what matters to you! Hope to see everyone ready

to show the great spirit that is Shorinjiryu at the next in house!

Arigato Gozaimashita for a thought provoking and positive year!

A Letter from Down Under

by Jim Griffin, Shihan

Well, what a year! I don't think we could have crammed more into 2006 than we have done. On a personal note, we have moved house and Dojo twice in 2006 and will move house again in 2007. Hopefully this will be our last move.

In addition, I attended the Montreal Championships in May with the small Australian Koshiki team and the Shinzen Shiai in New York with the small Australian Shorinjiryu team. Both experiences were as I expected them to be, fantastic. The tournaments are always great but it is the people that make the tournament fantastic, thanks heaps to all our Canadian and USA friends for your friendship and hospitality. If you are ever "Down Under" you will always have friends and a place to stay.

The highlight of our year was New York & Baltimore in October. We arrived in New York on a Sunday night then headed off to Baltimore for a fairly intensive few days training with Hanshi Watanabe and his students. We trained on Tuesday, Wednesday and Thursday afternoons for a total of around 16 or 17 hours and also fitted in sightseeing to Washington, Baltimore and the Amish country plus some excellent dinners

with Hanshi and his students (in our spare time).

We returned to New York on the Friday and were in Manhattan on Friday night, more sightseeing and some light training on the Saturday and a long snack and beer with Hanshi Myron and many others on the Saturday night. Sunday saw our small team do very well at the Shinzen Shiai and then we attended the great banquet that night.

Sightseeing on Monday, training and dinner with Shihan Dan Hayes and his students on Long Island, sightseeing on Tuesday then training and pizza with Hanshi Myron, sightseeing on Wednesday then training and the legendary sashimi dinner with Hanshi Myron and his students. Sightseeing and dinner at the Tao restaurant in Manhattan on Thursday then left for Australia on the Friday. Pretty easy couple of weeks really!

We have had 4 new Dojos open this year, Tashi Des Paroz opened his new Kengokai Dojo, Tashi Anne Aylward opened her Beenleigh Torakai Dojo, Nidan Tony Fletcher and Shodan Jason Romer opened their Shishikai Dojo and Nidan Barry Bishop opened his Seiryukai Dojo. All are excellent Dojos and producing

good quality students. Congratulations to all. Our Innisfail Kensuikai Dojo is still recovering from the deadly cyclone and Nidan Mark Slingo has re-located his Yagazaki Dojo in Rockhampton.

A few old friends renewed their association with Australian Shorinjiryu in 2006, Sensei Chris Milne, Nidan Allan Park and Shodan Christine Perkins. Welcome back. I believe more Shorinjiryu "old-timers" plan to dust off their dogis again in 2007.

We will be using public transport a lot more since Shodan Ho Amanda Bugden gained her drivers license and bought a car, the roads just aren't a safe place to be any more!

My wife, Tashi Lesley, has been the rock that has kept me half sane with all the moves and trips in 2006. She just quietly goes about her business and works like a Trojan to keep everything on track. Not bad considering she will be a Great-Grandmother in 2007.

Thanks to you all for your friendship and guidance as always with special thanks to Hanshi Watanabe, Hanshi Myron, Shihan Page, Shihan Dan and Shihan Vincent. We appreciate everything you have done for us in Oz.

The Trinity of Sanchin

by Fred Marcus, Shihan

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years as an uchi-deshi with Ryu Ryu Ko (Li Liu Kung) Roshi and his chief disciple, Wai Shin Zan. The most basic form with which he was incessantly trained was Sam Chien Quan. Mark Bishop, in his book, *Okinawan Karate*, conjures that Higaonna "...after he had been pledged to secrecy" had studied the essence of Xingyiquan boxing with Wai Shin Zan: this probably account for Higaonna's softer whole-body approach to the execution of Sanchin. In his performance of Sam Chin, under the watchful eyes of Ryu Ryu Ko, his breathing method was natural and rapid and his hand movements were performed open with *nukite-waza* (spear-hand).

After his return to Naha, Okinawa in 1888, Higaonna continued to teach Sanchin as his most basic kata: It was taught with open hands rather than with the closed fist, as it is practiced today in many karate schools. (Morio Higaonna, *History of Karate*, p. 37). Breathing was natural, the breathe being exhaled sharply with a "hissing" sound as it is done today in Uechi-ryu Karatedo. He eventually changed the open-handed position of the hands, taught in an earlier period, to a closed fist in conformity with Okinawan Tode training with its emphasis on punching and *makiwara* practice. The Shaolin-ssu Quan-fa that he taught was renamed Shorei-ryu and eventually became known simply as Nahate. He passed on his kata legacy to a number of disciples, the most notable among them being Chojun Miyagi. It was Miyagi with whom the young Seiki Kudaka (Masayoshi "Kori" Hisataka) would engage in

exchange training sessions and whose teacher was the 60 year old Shinshi Kanryu Higaonna. It could have been Kudaka's exposure to Master Higaonna's rendition of Sanchin which influenced his version in later years

Sanchin has a number of meanings such as "Three Battles" or "Three Conflicts". Just by its association with the number three, its name implies that those who train assiduously can overcome the conflict between the "mind, body, and spirit", therefore unifying these components of humanity: these essential qualities follow a basic theme in the external (Wei-Jia) and internal (Nei-Jai) martial arts. Hanshi Masayuki Hisataka noted that, Sanchin, "is the oldest kata in Karatedo. Loosely translated, Sanchin means "three points" or "three phases", a reference to the fact that Sanchin seeks to develop three elements at a time, the mind, the body and the techniques: the internal organs, the blood circulation, and the nervous system, and the three Kid located in the top of the head (teno), the diaphragm (hara), and the lower abdomen (tanden)..." He further describes Sanchin as an "...isometric kata where each motion is performed in a state of complete tension accompanied by powerful, deep breathing..." (Hisataka, *Scientific Karatedo*, p. 150). While I agree with most of his depiction, I note a contradiction in the way Sanchin is described and how it was actually performed by the Shinan's disciples and their students. Both Kiyoshi John Mirrione, Sr. and I concur that the description of Sanchin in the last section of the above text does not agree

with the way in which the kata was performed or taught to us by our Sensei.

In comparing martial arts system, it is interesting to note that concepts similar to Sanchin can be found in the Chinese internal boxing system of Xingyiquan (Hsing-I Chuan/"Form-Mind" Boxing) in its "stance keeping practice" called *San Ti shi*, the "three body posture". Sun Lu Tang, a Grandmaster of Xingyiquan, stated that, "The so called Trinity denotes the three phases together, i.e. heaven, earth, and the human being. It corresponds to the head, hands, and feet in boxing. These three phases are again divided into three sections (shoulder, waist and hips)... Dao generates Qi from emptiness... qi generates Yin and Yang... Yin and Yang become trinity..." In essence, qi creates "Jin Dan", internal energy..." It corresponds with the internal strength in Xing Yi boxing." Interestingly, Xing-Yi boxers employ the vertical fist when punching (*beng-quan*) and pounding (*pao-quan*) by twisting the hips, torso, and shoulders in comparison to the whole-body execution of techniques in Shorinjiryu (Kenkokan) Karatedo.

Traditionally, one of the objectives of Sanchin is to develop Ki through mildly forceful breathing techniques accompanied by the deliberate tensing of the abdominal muscles. Hanshi Hisataka further elaborates that Sanchin, "...is aimed at strengthening the muscles and developing a strong stance and proper breathing. Its practice leads to the development of inner power and to the coordination of mind and body. It teaches

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Spiritual Development Of Individuality In Mind And Body

by Brian Berenbach, Shihan

One of the first things that new students learn on beginning the study of Shorinjiryu karate is the motto "Spiritual development of individuality in mind and body". We find this motto in our advertising, on our web sites, and inscribed on plaques in the dojos.

But if you ask practitioners what this means, you will typically get a different answer from each of them. One reason for so many viewpoints is that we are all one or more generations removed from the founder of our style, Kaiso Kori Hisataka, and, like any expression, the motto is open to interpretation in the absence of a formal definition.

I think there is general consensus about the "mind and body" part; where I usually find disagreement is over the "individuality".

Where is it possible to have individuality? There are many kinds of variation. For example, different karateka may interpret a kata differently (bunkai) and this might consequently affect timing and the application of power and breathing. We have also seen great variation from style to style, and even between dojos in each style.

But I think perhaps, that this begs the point. Note the word "individuality", that is, the individual. As one of the few students who have studied with Kaiso, Shihan Yamazaki, and Shinan Masayuki Hisataka, I may be able to shed some light on the original meaning of the motto.

To understand why Kaiso had this motto, we must first understand the environment in which he taught. In Japan, education of any kind tends to be

formal and rigid. This is especially true in karate. Everyone kicks the same, punches the same, and does kata the same. For example, the official shotokan organization, The Japan Karate Association, has gone so far in its publications as to describe minutia in excruciating detail, e.g. "in a back stance 70% of the weight shall be on the back foot and 30% of the weight shall be on the front foot", "when executing gedan uke from a front stance the blocking arm shall be parallel to the forward thigh", etc.

So to invite any hint of individuality among students in Japan in the late 1940s was a real, daring break with tradition. Today, of course, it would seem as normal as a cell phone, but to break with tradition in Japan was to invite ostracism and ridicule. Just how slight a variation from the norm in Japan can result in ridicule can be seen by reading the famous 1906 novel *Botchan* by Natsume Sseki (aside: many years ago my then Japanese girlfriend used to refer to me as "Botchan Brian"). In the novel Sseki writes about his experiences teaching in a boarding school. The then young school teacher goes to a restaurant and orders Soba Tempura. He likes it so much he has the effrontery to order a second bowl. The next day when he teaches, all day long from the back of the room in the classroom and when he is leading the students during assembly he can hear the cry "Soba!" and "Soba Tempura!". Apparently the entire school has learned, through the grapevine that he ordered two bowls instead of just one, and thus

violated the norm and the rule of moderation.

So we can see that the principle of "Spiritual development of individuality in mind and body" was incredibly radical in Japanese society when introduced by Kaiso. What exactly did he mean? Did he mean that two dojos can have kata variations? No. Did he mean that two Shorinjiryu styles can punch differently? No. He meant that individual students in the same dojo at the same time can do things differently. For example, Yamazaki sensei was very short. When he did a punch out of turning form, he would use a side punch and deliver the technique while sailing thru the air (e.g. his leading foot was still airborne when he made contact). Other, taller students would land on the front foot and then use the twisting of the hips to get power. When kicking, some students at the Hombu in Shinjuku would use lighter faster kicks that resemble a Shotokan snapping kick; others would use longer, harder thrusting kicks. Similarly, there was a profusion of different techniques that nearly drove me crazy when I tried to copy from Yamazaki-Sensei or Hisataka-Sensei. I could go on describing the endless variations from student to student, but I think you get the idea.

After I had been driven to a near nervous breakdown by trying to copy a variety of techniques, I finally broke down and did the unthinkable: I asked my senseis why they punched and kicked differently (this was another Japanese taboo – asking questions). The answer was astonishing in its

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basic footwork, basic hand techniques, and basic blocking techniques..." (Hisataka, p. 150). The noted historian of Karate, John Sells, maintains that the original objective of Sanchin (Sam Chien) was for the cultivation and development of intrinsic power, Qi and not for complex techniques of suppression or self-defense (John Sells, Unante, pl 223).

In developing his unique version of Sanchin, Kori Hisataka appeared to favor the midpoint between the "hard" forceful breathing and the body conditioning method of Japanese Goju-ryu and the softer version of some Okinawan styles. Perhaps Kaiso Hisataka was further influenced to adopt a softer approach by his exposure to the internal (Nei-Jia) boxing systems of Xingyiquan and Baguahang while he was present in China and Manchuria during the mid to late 1930's. Kaiso eventually expanded the original form into four quarters emphasizing his unique method of breathing (kokyu waza), body-shifting (taisabaki), whole body delivery of techniques, and the use of the vertical fist (tate-ken) in punching. He even encouraged his disciples at the Kenkokan Dojo in Tokyo, to practice Sanchin-no-Kata with open as well as closed hands. It is interesting to note that it was the open-hand positioning of the hands, simulating lapel grab, which Shihan Yamazaki taught to his first generation students at the Queens Karate Center. Kaiso Hisataka's Sanchin is a virtual compendium of self-defense techniques. It employs the use of clothing, such as the lapels, to "seal the veins" or choke-off the jugular veins in

the neck, in the first quarter of the form, and the trouser-legs which are grasped to throw an opponent after a double palm block (morote shoto-uke) is executed to neutralize a front kick, the concluding hand technique, in the fourth and final quarter of the form.

Kenkokan Sanchin is perhaps one of the more healthy and beneficial versions of the form practiced today. Its delivery is soft and emphasizes proper breath control and the development and retention of ki in the tanden. It does not emphasize the hardness or extreme body-conditioning though harsh breathing techniques which could cause "...high blood-pressure related illnesses and a premature death..." Furthermore, "...the result of the exertion on the heart, blood vessels, and internal organs is not considered by the critics to be good for the health...and regular daily practice is said to be the cause of high blood pressure and obesity amongst Goju-ryu practitioners over the age of 40...the fact that premature deaths thought illnesses associated by high blood pressure are common among Goju-ryu practitioners cannot be disputed." (Mark Bishop, Okinawan Karate, P. 39).

In the end analysis, it is easy to understand why Kaiso Hisataka elected to choose his unique rendition of Sanchin as the most basic kata of Shorinjiryu Kenkokan Karatedo. He most likely agreed with his elder martial arts brother, Chojun Miyagi, who often said that "Sanchin should be practiced thirty times a day: in fact, there would be no reason to learn anything else---Sanchin contains everything." (Morio

Higaonna, p.29) Kambun Uechi, the founder of Uechi-ryu Karatedo, often said, "All is in Sanchin" since he considered the mastery of Sanchin as primary: the other seven kata of his style were merely "tools" to dissect the movements of Sanchin and to reflexively apply them to self-defense situations.

In many of our discussions, Kiyoshi John Mirrione, Sr. and I, and perhaps Kiyoshi Myron Lubitsch, agreed that as first generation students, we could not remember being taught as basic katas other than Sanchin, Naihanchin, or Nijushihō; Sanchin was the first one taught by our Senseis. Kiyoshi Mirrione recalls that our "...teachers taught this kata to beginners one section at a time. In those days we learned only three kata and we sometimes spend a year or more learning Sanchin before moving on to another kata". On many occasions, at training sessions and tournaments, we heard Kaicho Watanabe gently remind us that, "Big is not good..learn what you know well"; everything one learns must "fit" when it comes to studying kata and yakusoku kumite. His sage advice reminds me of the old adage, it is better to learn a few things well than a lot of things poorly. Perhaps it is best, when studying a particular kata, such as Sanchin, for the practitioner to take ownership of it; to live it; to breathe it; practice it so that you can "do it in your sleep." As the second century A.D. Greek philosopher Diogenes Laertes once said, "Know Thyself". Maybe all of us can learn a lot more about ourselves and traditional Karatedo through the diligent practice of Sanchin.

To My Fellow Karate-ka

by Brian Aarons, Hanshi

Greetings from the land to the North. Our weather has been so mild we now know what a green Christmas looks like and it's rather enjoyable. I realize over the Shimbun articles that one hears the same refrain from the senior authors; however, it means the basic tenants to our martial arts philosophy and style of life must be reviewed. Spiritual development in Mind, Body and spirit. Hmmm? Is this just

a trite saying or is there more to it? All the major philosophies and religions preach the same thing and in my opinion they preach right action, right thinking and right attitude. It's really difficult to distinguish them. Rather than "give answers" it's been my experience that we seniors can only point the way; the "seekers" have to do the work themselves. Some writings I have found solace in in my life as a

martial artist are: the Carlos Casteneda 13 books: The Teachings of Don Juan Matus which speaks a lot about the warrior's path and Don Miguel Ruiz' Toltec Teachings. Happy readings. On behalf of the Shorinjiryu Kenkohan Kudaka Karate-do members, we wish each and every one of you and your families all the very best for 2007. Arigato.

A Letter from N'Amerind

by Candy Watson, Sempai

A Great Thanks goes out to our community members who helped make it possible for N'Amerind Karate-Do students to attend an exciting tournament in New York City.

Club members did independent fundraising by raffling off a couple of items which were donated by Wayne and Candy Watson. The bigger item was a beautiful drum, the art depicting an eagle in flight. The drum was made by Rick George of Stoney Point and the art work was done by Bill George of Kettle Point. The smaller piece was a gorgeous little lamp called turtle clan. It was made by Ellie, of the Santa Fe Clay booth at the Gibraltar weekend market. A special thanks goes out to Robin Miller who was not only a good companion, but also took care of the driving and got us to our destinations with confidence.

N'Amerind Karate-Do students had a safe, eventful and memorable time in New York City over the Thanksgiving weekend of October 8th. Members were invited to the 20th Annual Shorinjiryu Shinzen International Tournament in Middle Village,

N.Y. held at Christ the King Regional High School. People from as far away as Australia attended this event. Four members from the N'Amerind Centre and another Shorinjiryu family member Sam Plachta participated in this tournament. Nadine Aquash, one of N'Amerind's recent karateka members, attended her first tournament ever. Considering she was the only white level belt in her group, she held her own. Nadine placed 5th in both events: kata and shiai. Her competition was tough for a first-rounder, and placing 5th out of eight or nine opponents is something to be proud of. Tournaments can be an overwhelming experience, but she did well and showed great spirit! Way to go!!! Nadine is currently a white belt but sure to be moving up soon.

Brett Watson - black belt level, took second in Shiai. At the banquet that evening, and to everyone's surprise, Brett was awarded another trophy by Kyoshi Myron Lubitsch for total points in over all championships in 2005 in which he ranked 3rd. Kyoshi Myron is the one who

orchestrates these annual tournaments, and he too received confirmation of his long time commitment to the art of Shorinjiryu Karate. A Big Congrats from London, Ontario to Myron Lubitsch for he has earned his certificate of 9th degree and his next belt, representing his dedication and accomplishments thus far.

Candy Watson - brown belt, also placed second in Shiai. Wayne Watson - brown belt, did his best receiving a participation medal. Sam Plachta also received participation awards. Nobody came home completely empty handed. Regardless of any placements one might achieve in a tournament, does not make anyone else less than a winner. A Big Thanks goes out to the N'Amerind Friendship Centre for their continued support and space. And lastly but certainly not least, a Great Thank-You goes to Manny Hawthorne, our club members Sensei. If it hadn't been for you none of this would have come our way. We shall never lose sight of that. Again, thanks to everyone, and Congratulations to ALL !!!

Special Greetings

I would like to wish all students and teachers of Shorinjiryu Seasons Greetings and a Happy New Year.

John A. Mirrione, Kyoshi

A very happy, healthy, New Year to you and yours in 2007.

Allen Yuen, Sensei

On behalf of myself and the London Shorinjiryu Kenshin students, I would like to extend heartfelt greetings to the entire Shorinjiryu family for the holiday season. We

wish everyone a warm and peaceful holiday.

During 2007, I suggest that the practice of Shorinjiryu be an expression of peace and harmony.

Manny Hawthorne, Shihan

A very happy holiday and a great new year to all my fellow karate-ka, their family and friends.

Brian Berenbach, Shihan

Merry Christmas, Happy Holidays, Happy New Year, we hope 2007 is everything you want it to be.

Jim Griffin, Shihan

Happy Holidays and remember to keep kicking in the New Year.

Big Al Gonzalez, Renshi

Spiritual Development Of Individuality In Mind And Body

by Brian Berenbach, Shihan

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simplicity. Kaiso understood that different physiognomy required different techniques and therefore not only allowed, but encouraged variations between students where they made sense.

So back to today. When I teach I try to explain some of the possible variations

in stance, blocking, punching and kicking. I encourage my students to try different approaches and then use the one that works for their body. Of course, it does take a certain level of achievement to recognize when one technique works better than another, but after reaching a certain level, it was Kaiso's belief, and is mine,

that in karate as in life, we have to adopt to what works best for us, and not blindly copy from our teachers. "Spiritual development of individuality in mind and body", groundbreaking in karate in Japan in 1945, and just as valuable a philosophy for karate and life; today and tomorrow.

Judging and Referring Seminar at Shorinjiryu Ake no Myojo Budo

by Mike Heyden, Seito

On Saturday, September 16, Shorinjiryu Ake no Myojo Budo, also known as Morning Star Martial Arts, and Renshi Peter Hiltz hosted Hanshi Myron Lubitsch and Shihan Vincent Capers for a three-hour seminar on Shorinjiryu Judging, Refereeing, and Scorekeeping. Hanshi Myron and Shihan Vincent traveled to Carroll County, Maryland to teach Judging and Arbitration skills, the conduct of Shiai, and the criteria for deciding an Ippon and Waza-Ari. Topics

such as prohibited techniques and acts (Safety FIRST!), fouls and disqualifications, injuries and accidents, protests, and the ethics of refereeing were included. In addition to the lecture and entertaining anecdotes, Hanshi and Shihan also provided several students the opportunity to practice these skills.

The Shorinjiryu Shinzen Bye system was taught along with a lively discussion on the proper pre-tournament Shiai planning, including issues such as

handling students of the same school competing in the first round of Shiai.

Morning Star Martial Arts was also proud to host members of Nihon Takaiyama Karatedo, a local Kenkokan school as students in the seminar. All attendees, no matter the rank or school, learned from Hanshi Myron and Shihan Vincent and look forward to using their new knowledge to benefit the Kyokai.

Annual Rededication

by Myron Lubitsch, Hanshi

On Saturday, January 6, 2007, some seventy students attended our annual tradition of rededication to Shorinjiryu Karatedo.

The ceremony consisted of 1,400 jumping jack, 2000 punches, 1100 kicks, 1200 situps

and 200 pushups. A number of congratulatory speeches by the senior instructors, a kumpai drink (orange juice - lots of kids) and a sweet cookie for good luck.

We are now ready to begin another year of training both

in martial arts and personal development.

The Kyokai Patch

Are you wearing the patch with pride? Are you wearing it

at all? The Kyokai represents a statement of family and soli-

arity. If you need one please contact us for your order.

Commemorative Video

We are pleased to announce that the superb commemorative video created by Shihan Vincent Capers Jr., *The Chronicle*

of *Shorinjiryu* is still available. This video details the past 3 plus decades of Shorinjiryu in North America and is a must

for serious students of Shorinjiryu. Please contact us with your order.

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Shorinjiryu Shinzen Kyokai
Shorinjiryu Shimbum

Winter 2006/Spring 2007