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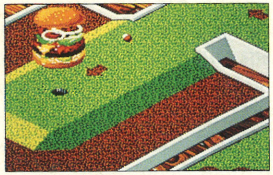

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BUDOKAN
THE MARTIAL SPIRIT™

ARTIST BIO

You'd think that when the designers of Skyfox and Skate or Die got together, you'd get something like Space Thrashers from Mars. Instead, you've got the most unique and comprehensive martial arts game to date. Go figure. Ray Tobey, Michael Kosaka, and Rick Tiberi are computer senseis, true black belts in their art.

Then add in the artful touch of John Tomlinson, the master programmer for the 16-bit video entertainment system version of Budokan. While he's not the most astute Diplomacy player, he can make magic when it comes to video games. Give them a few commands, a few pixels of color, and this group could reconstruct the Sistine Chapel — and animate it, to boot. If only they had a Game Designing and Programming competition at Budokan...

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STARTING BUDOKAN

Follow the instructions below to start playing Budokan on the Sega® Genesis® video entertainment system.

1) Turn the power switch on the entertainment system OFF. (Never insert the cartridge when the power is on.)

2) Insert the Budokan game cartridge into the slot on the entertainment system and press firmly to lock the cartridge in place.

3) Turn on the power switch. (The Electronic Arts® logo will appear. If the logo does not appear, begin again from step 1.)

4) When the Budokan title screen appears you can do any of several things:

   - Wait for the self running demonstration to begin. The demonstration gives you an overview of the game. To exit the demo at any time, press any button (**A**, **B**, or **C**).
   - Press button **A** or **B** to continue into the game beginning with the Game Options screen (see step 5).
   - Press **START** to continue into the game beginning with the story scrolls (skipping step 5).
   - Press button **C** to continue into the game beginning at the dojo courtyard (skipping steps 5 and 6)

5) The Game Options screen lets you: turn sound effects on/off; turn the music on/off; and view the program credits.

   Use the control pad to move the Yin Yang symbol to the option you want. Press any button (**A**, **B**, or **C**) to choose the option. Choose Exit to continue into the game.

6) The game begins with a brief introductory story and a welcome from the Sensei of Tobiko-Ryu Dojo. Press any button to proceed through the scrolls.

FIRST STEPS ON THE PATH

When Sensei offered me a place in his dojo, I thought he meant some run down aerobics club on the south side. I had no idea I would be leaving for Japan.

In the first few days, Sensei always talked about martial arts as the path of the warrior. My father had once suggested that I study martial arts, but he used the word "discipline." Who wants discipline? My father talked about concentration and control. Sensei talked about strength and force. That was before my first sparring match.

I was placed in a group of boys four years younger than me. I wore a white belt. The other students wore colors ranging from green to orange. When the instructor paired us for sparring, I didn't get a partner. "Instructor," I said. "Why don't I have a partner?"

"You are not ready yet," he said. "You must be patient."

"I want to spar," I said.

The instructor looked at me for a long moment without saying a word or even sighing the way my father would have. "If you must," he said. Then he called for Tetsuo, the smallest boy in the group.

I figured it would be easy. Karate. I knew karate. I'd seen enough Bruce Lee movies to earn twenty black belts in karate. I hadn't learned to perform any of the complicated moves yet, but I knew what they would look like and thought I'd be able to handle them. Anyway, I figured Tetsuo probably couldn't do any fancy moves either.

After I fell to the mat for the fourth time, Tetsuo backed away and wouldn't fight. "I don't want to hurt you," he said. "You are very proud and determined."

Tetsuo meant to say I was stubborn, but he was trying to show me respect. When Sensei heard of this sparring incident, he called for me.

"You have a great spirit," he said. "You have the spirit of a warrior. With such a spirit you may one day represent our dojo well at the Budokan." Sensei was quiet for a moment, but I knew he didn't expect me to say anything. I was learning that I should wait to be asked what I thought before saying it.

"You must learn to control yourself," he continued. "Part of controlling yourself is knowing your own limitations. There is no disgrace in bowing out of a match. This is a difficult lesson to learn. It is sometimes difficult to remember."

"In my last trip to the Budokan, I was eliminated from the competition in a match with Hiroshi Ikeda. We knew each other well. I had defeated Ikeda several times in the past. But this time I became tired within a few

minutes. Ikeda's attacks seemed relentless, yet he seemed not to tire at all. I tried to keep up with him, and gradually had difficulty breathing. Believing I should be able to defeat Ikeda, I stayed in the match even when I began to lose strength in my legs and my vision clouded." Sensei paused in his story and looked into the space ahead of him as though he could see Ikeda standing there. "Ikeda is a good man, but I could not let him defeat me, and so I defeated myself. My legs collapsed, and I fell to the mat of exhaustion. I broke my left leg in the fall."

Sensei smiled when he finished the story. "The battle is within yourself," he said.

After that day, Sensei spoke to me of martial arts in words like discipline, concentration, and tranquility. I never again questioned my instructors, and I let the other students help me as I trained hard in preparation for the day when I would go to the Budokan and meet Hiroshi Ikeda.

CONTROLLING THE GAME

CONTROL PAD

In the courtyard — causes you to walk in the direction you push the controller.

In option screens — moves the Yin Yang symbol up or down to desired option. (Press any button to select the option.)

In dojo, on sparing mat, and at Budokan — performs a move as described in the *Performing the Martial Arts* section later in this manual.

BUTTONS A, B, AND C

In option screens — selects the option beside the Yin Yang symbol.

In dojo, on sparing mat, and at Budokan — strikes, kicks or blocks.

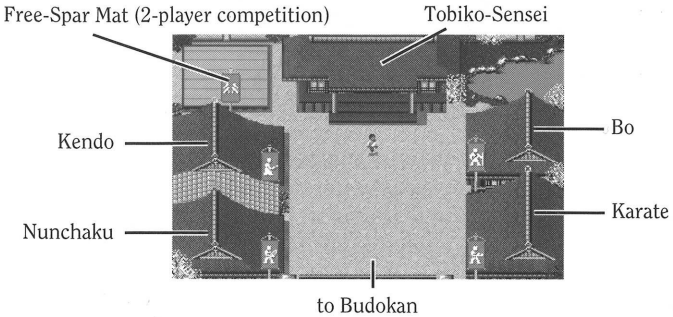
All three buttons together — leaves practice or match. See the *Performing the Martial Arts* section later in this manual.

START BUTTON

Pauses the game. Press **START** again to un-pause.

TOBIKO-RYU DOJO — THE TRAINING HALLS

You stand in the main courtyard. Surrounding you are the various martial arts training halls (dojos).



Main Courtyard

Press a direction on the control pad to walk into a dojo.

In each dojo, you are given three choices:

Tobiko-Sensei oversees your practice and sparring matches. At the start of each exercise he will say *hajimae* (pronounced ha•gee•may), which means "begin" in Japanese.

JIYU-RENSHU (PRACTICE)

This is a time of practice and self-study where you fight an imaginary enemy. Practice each move again and again until you can perform any of them quickly and precisely.

The Stamina Bar at the top of the screen tells you how tired you are and how well you can perform. For more information on this indicator, see the *Stamina Bar* section.

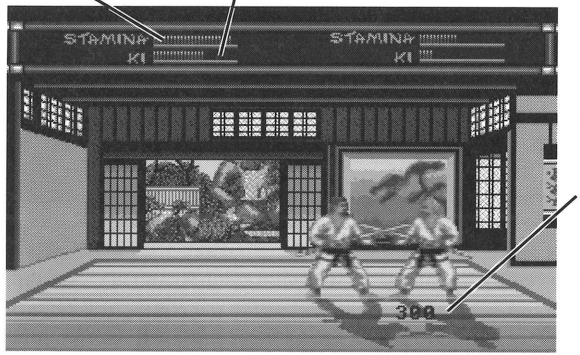
When you have finished practicing, press all three buttons together to conclude the exercise.

KUMITE (SPAR)

This is an opportunity to spar with instructors of various ranks. Select a difficulty level:

Sankyu	Easiest
Ikkyu	More difficult
Shodan	Most challenging

Spar with your instructors wisely. They are not there for you to simply fight or defeat. They are there so you can practice combination moves, timing, and correct distance. Do not think that simply defeating a Sankyu makes you better, for your instructors reduce their attacks as you grow weaker. It is the quality of your technique, variety of moves, and how comfortable you are with that knowledge that counts. Remember, your instructors are your partners.



Points for damage you inflict appear beneath your opponent. You get a bonus when you use a move for the first time.

STAMINA BAR

The Stamina Bar indicates your current strength and endurance. Performing difficult moves or being struck by an opponent reduces your stamina. Resting increases your stamina. However, if you hold a block position, your stamina will not increase. As your stamina decreases, your reactions slow and your ability to perform strenuous attacks decreases. When your stamina reaches zero, you lose the match.

KI BAR

Ki (pronounced "key") is the term describing the energy of the universe. It is the essential life force that flows through and around us.

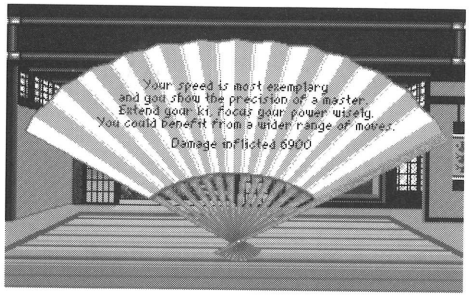
The Ki Bar is a measure of how much ki you have. The longer you stay in a match without attacking or being struck, the more ki you collect. The more ki you focus when you attack, the more damage you inflict.

When you attack, you use half your ki for the blow. If you strike your opponent, he loses half of his ki, too. Similarly, if you are building up ki and get struck by your opponent, you will lose half of it from the blow.

If you are forced off the mat during the match, a fault occurs and you lose half your ki.

TOBIKO-SENSEI

Tobiko-Sensei, your mentor, watches your match closely. When it is over, he comments on your performance. Take his suggestions seriously and use them to refine your technique. Press any button when you have finished reading Sensei's comments.



To stop in the middle of a sparring match, press all three buttons together. By doing this, you concede the match to your opponent.

ERFORMING THE MARTIAL ARTS

The figures on the following pages show the combination of control pad moves and button presses for performing each move of the four martial arts. The key below explains how to read the figures. Three examples follow to show moves of increasing difficulty from the Bo discipline. Go to the Bo dojo and try these moves until you understand them and the diagrams. Your efforts will be well rewarded.

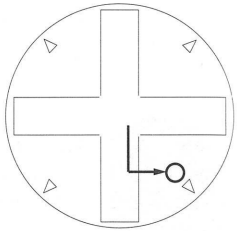
← Move control pad in the direction indicated.

○ Hold down any button (A, B, or C)

← Move the control pad in the direction indicated while holding down a button.

Example 1: An easy move. The student below is performing a crouching strike in Bo. First he crouches, then he strikes at low level.

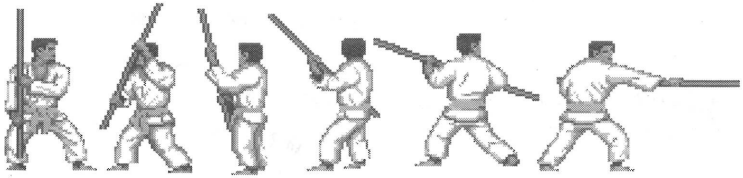
On your controller:



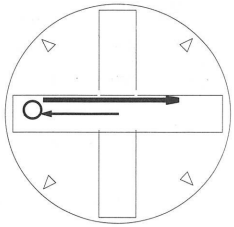
1. Push the **Down** direction on the pad to crouch.
2. Press the **Lower Right Diagonal** on the pad to aim your strike.
3. Press any button to strike.
4. Release the button and the control pad.

Timing is not critical in performing this type of easy move, and you should be able to perform it without difficulty at all stamina levels.

Example 2: A medium-difficulty move. The student below is performing a spinning mid-strike. First he takes the ready position (leaning back). Then he begins the strike and step forward (almost simultaneously).



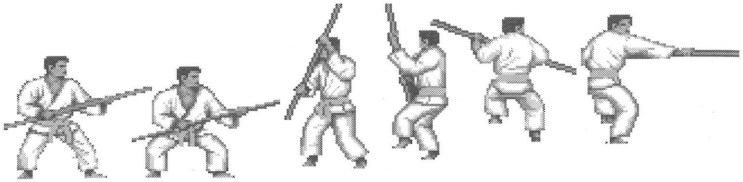
On your controller:



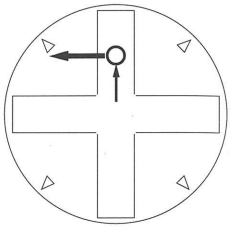
1. Push the **Left** direction on the pad to lean back in the ready position.
2. Press any button and the **Right** direction on the pad to strike. (Timing for these two actions must be almost simultaneous.)
3. Release the button and the control pad.

Timing is critical in performing moves of this type. If you don't press the right direction on the control pad soon enough, you perform a simple mid-strike with no spin. As your stamina decreases, moves of this difficulty may seem more difficult, but you can perform them at all stamina levels.

Example 3: A difficult move. The student below is performing a jumping spin-strike. He begins by jumping up. Then he spins and strikes simultaneously.



On your controller:



1. Push the **Up** direction on the pad to jump up.
2. Immediately press any button and the **Upper Left Diagonal** on the pad simultaneously to strike.
3. Release the button and the control pad.

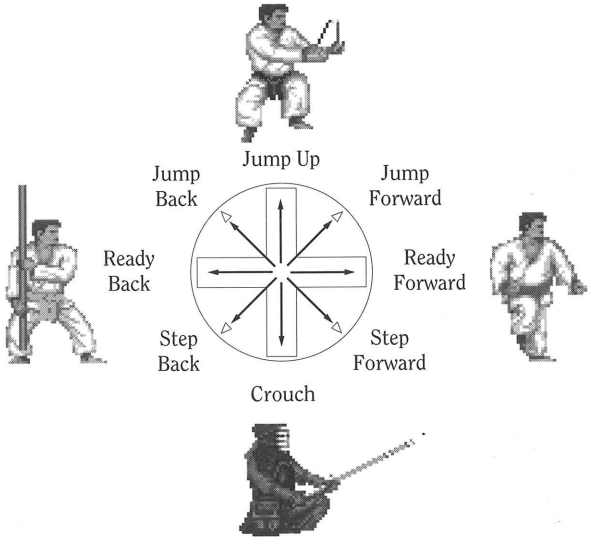
Timing is extremely critical in performing moves of this type. Only diligent practice will make you a master of these moves—they must flow from you naturally. If any part of the move is not done at exactly the right time, you will not perform the move correctly. In this case, you may jump without spinning or striking. As your stamina decreases, moves of this type will seem more difficult because the timing changes. You can perform these moves at all stamina levels, but they will be much more difficult at low stamina levels.

TIPS FOR PERFORMING THE ARTS

To smoothly perform each move, time your controls to the character's movement on the screen.

Notice that although each martial art has many different moves, each motion is represented in an intuitive way. To do high kicks, blows, or blocks, you use the upper portion of the control pad. To do low kicks, blows, or blocks, use the bottom portion of the control pad.

BASIC MOVES FOR ALL DISCIPLINES



KARATE

High Block

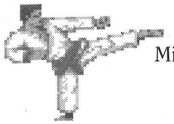
High Punch

Mid Block

Mid Punch

Low Block

Low Punch



High Kick

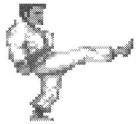
High Kick

Mid Kick

Mid Kick

Low Kick

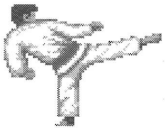
Low Kick



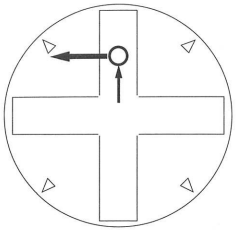
High Spin Kick

Mid Spin Kick

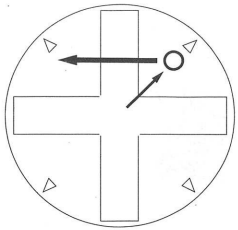
Low Spin Kick



Spinning Jump Kick

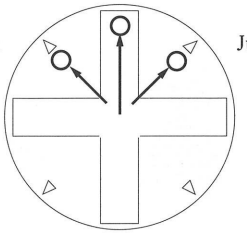


Jump Forward Spin Kick

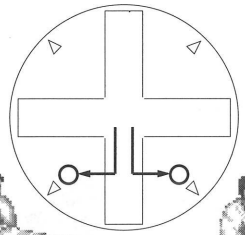


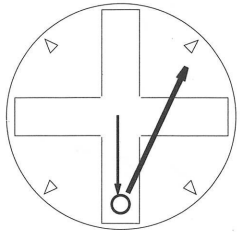
Jump and Kick

Jump Back and Kick



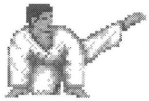
Jump Forward and Kick





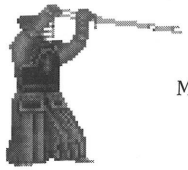
Crouch Sweep Kick

Crouch Low Kick



Crouch High Kick

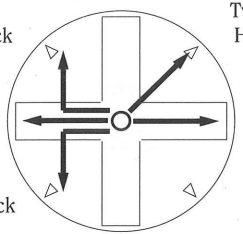
KENDO



High Block

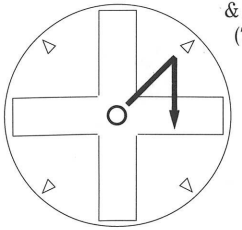
Mid Block

Low Block

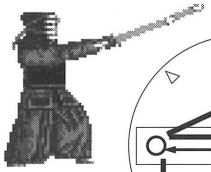


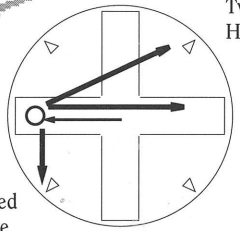
Two-Handed High Strike

Two-Handed Mid Strike (Two Hits)



Two-Handed High & Mid Strike (Two Hits)

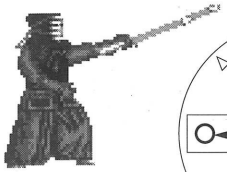




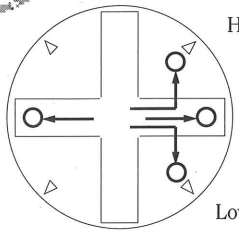
Two-Handed High Strike

Two-Handed Mid Strike

Two-Handed Low Strike



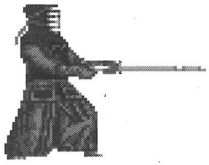
One-Handed High Strike



High Lunge

Mid Lunge

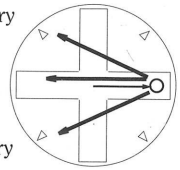
Low Lunge

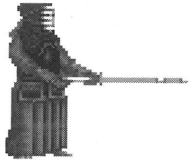


High Parry

Mid Parry

Low Parry

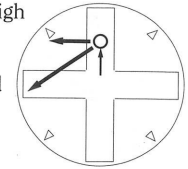


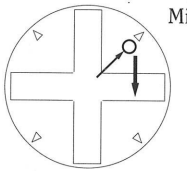


Jumping One-Handed Strikes

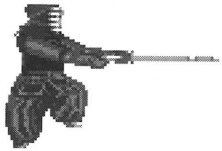
High

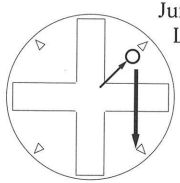
Mid





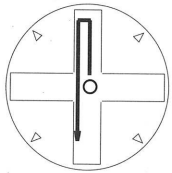
Jump Forward Mid Lunge

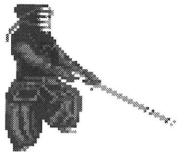




Jump Forward Low Lunge

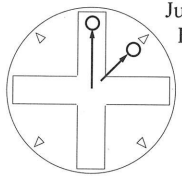
Jump Mid Strike



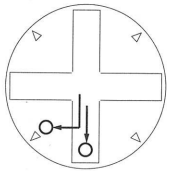


Jump High Strike

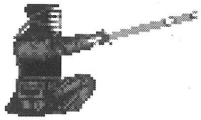
Jump Forward High Strike

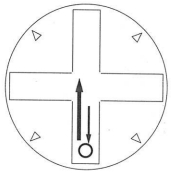


Crouch One-Handed Low Strike



Crouch Two-Handed Low Strike





Crouch Two-Handed Mid Strike

NUNCHAKU

High Block

Roundhouse

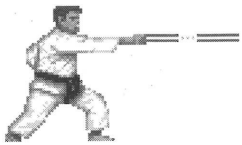
High

Mid Block

Mid

Low Block

Low



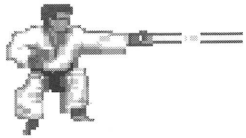
High Whip

Mid Whip

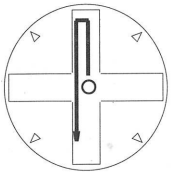
Low Whip

Twirl Weapon
Triple Strike

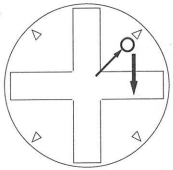
Underhand
Twirl



Jump Mid Strike

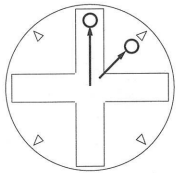


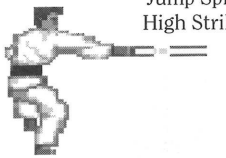
Jump Forward
Mid Strike



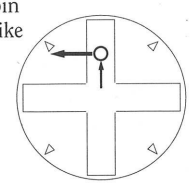
Jump and Strike

Jump
Forward
and Strike

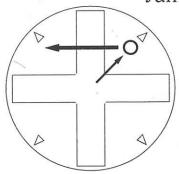




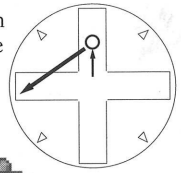
Jump Spin
High Strike



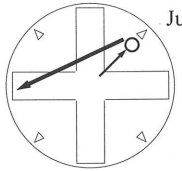
Jump Forward Spin
High Strike

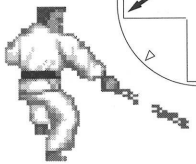


Jump Spin
Mid Strike



Jump Forward
Spin
Mid Strike

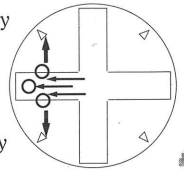




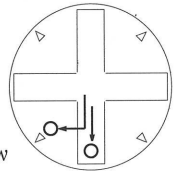
High Parry

Mid Parry

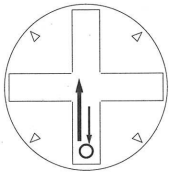
Low Parry



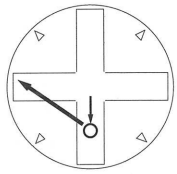
Crouch
Parry Low



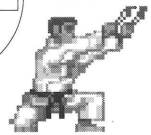
Crouch
Strike Low



Crouch
Strike Mid



Crouch
Parry Mid



BO

High Block

High Thrust

Mid Block

Mid Thrust

Low Block

Low Thrust

High Strike

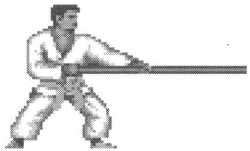
High Strike

Mid Strike

Mid Strike

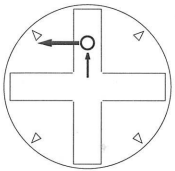
Low Strike

Low Strike

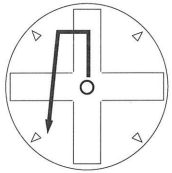


Spinning Jump Strikes

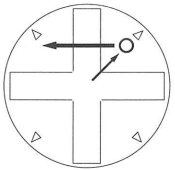
High Strike



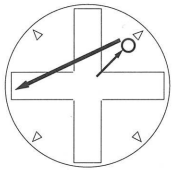
Low Strike



Forward High Strike



Forward Low Strike

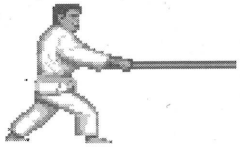


Overhead Strikes

High

Mid

Low

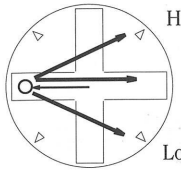


Spin Strikes

High

Mid

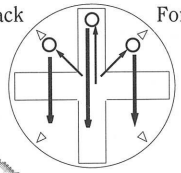
Low

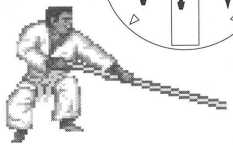


Jumping Mid Strikes

Back

Forward

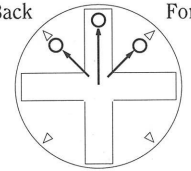


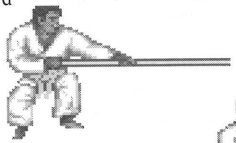


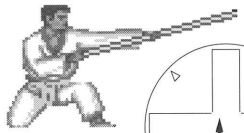
Jumping High Strikes

Back

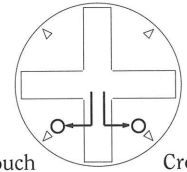
Forward



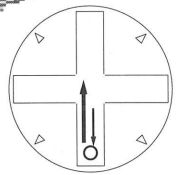




Crouch Spin Strike



Crouch Low Strike



Crouch Mid Strike

FREE-SPAR MAT

Walk to the Free-Spar mat to compete with a human or computer opponent.

Player 1 vs. Computer lets you spar against the computer. Select an art for yourself and the computer. Then choose a rank (Sankyu, Ikkyu, or Shodan) for your computer opponent. The computer controls Player 2.

Player 1 vs. Player 2 lets you spar against a human opponent.

Sparring on the Free-Spar mat is similar to Kumite. See "Kumite" in the *Tobiko-Ryu Dojo — The Training Halls* section for a complete description of sparring. Note, however, that your opponents on the sparring mat are not instructors, but students like yourself. They will not reduce their attacks as you weaken.

At the end of the sparring match, Tobiko Sensei's commentary fan appears with a list of damage inflicted, time bonus, and total score both players. The time bonus range runs from 1 to 5 for the winner, depending on how quickly the match was won. The losers time bonus is always 1. Remember that it is possible to inflict more damage than your opponent and still lose the match by wasting your stamina.

TWO PLAYER SPARRING

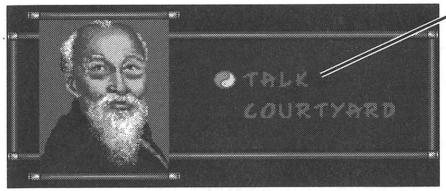
When two players spar, Player 1 moves across the screen from left to right, as in the dojos. Player 2 moves from right to left and all of the control pad moves are exactly reversed. Changing your mind is the first step toward

changing your actions; practice the arts as Player 2 until the moves are part of your nature no matter which way the wind blows.

You can practice a martial art as Player 2 by choosing Player 1 vs. Player 2 at the Free-Spar mat. Use Control 2 to practice as though there were no opponent. (If you have only one control pad, plug it into the port for Control 2.)

TOBIKO-SENSEI

Walk into the building between the Free-Spar mat and the pond to seek wisdom from Tobiko-Sensei.

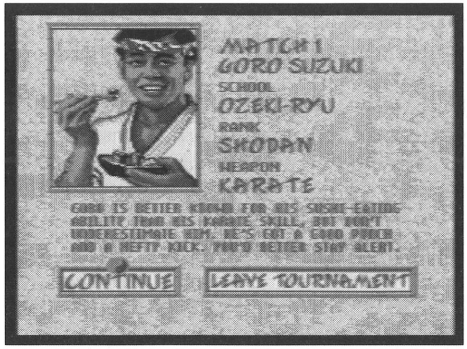


This seeks wisdom from your Sensei. Press any button when you have duly noted his advice.

Do not pester the Sensei, for he is a man of great patience, but not *eternal* patience.

BUDOKAN

Walk through the dojo gates to board the train to Tokyo and enter the Budokan. The Budokan was constructed for the 1964 Tokyo Olympics to showcase traditional Japanese martial arts. Mamoru Yamada, a pioneer in the 1920's resurgence of traditional Japanese architecture, designed the eight-sided building. The roof reaches high into the sky to give the impression of a massive Buddhist temple.



Information about your opponent, including his or her rank and martial art specialty, is shown in a summary card before each match. For a table that lists the martial arts ranks, see the *Martial Arts Ranking* section.

Select your martial art: Karate, Kendo, Bo, or Nunchaku.

> *Whenever you choose **Leave Tournament**, you leave the Budokan and return to Tobiko-Ryu Dojo. You lose your place in the Budokan competition. Each time you return to the Budokan, you must start over with Match 1.*

In the tournament, you are allowed to use any one martial art a maximum of four times. Under each martial art are dots indicating how many more times you can use that art. To win the Budokan, you must use many arts. Thus you must choose your art carefully depending on your opponent. You should reserve your best art for your most difficult opponents.

Engaging opponents in the Budokan is similar to kumite (sparring), except you are often pitted against adversaries who practice martial arts not taught in the Tobiko-Ryu Dojo. Even if they practice an art that is familiar to you, remember they were instructed in a different dojo, and they will have different fighting styles and may perform moves unfamiliar to you.

You are given three chances to defeat each opponent. If you succeed, you meet the next contestant. If you fail three times, you must fight your previous contestant again. (For example: If you lose Match 5 three times, you are sent back to Match 4.) If you run out of weapons to fight with — remember you can only use each weapon four times — you are taken back to the Tobiko-Ryu Dojo.

MARTIAL ARTS RANKING

Each dojo (school) has its own way of ranking its students. Most commonly, a beginner wears the white belt. As you grow more skilled in your art, the color of your belt gradually progresses to black.

KYU RANKS (MUDANSHA) UNDERGRADUATES

Level	Rank	
6	Rokkyu	
5	Gokyu	
4	Yonkyu	
3	Sankyu	
2	Nikyu	
1	Ikkyu	(Most advanced undergraduate)

DAN RANKS (YUDANSHA) BLACK BELTS

Level	Rank	
1	Shodan	
2	Nidan	
3	Sandan	
4	Yondan	
5	Godan	
6	Rokudan	
7	Shichidan	
8	Hachidan	
9	Kudan	
10	Judan	(Most advanced master)

HISTORY OF THE MARTIAL ARTS OF THE TOBIKO-RYU DOJO

KARATE

Though you may think of karate as a Japanese art, it actually started on Okinawa, an island located southwest of Japan. In Japan, only the samurai could carry weapons. The samurai were not interested in unarmed fighting; that was beneath their dignity. To them, fighting meant fighting with weapons. On medieval Okinawa, however, no one was allowed to carry weapons.

Although not allowed to carry weapons, self-defense was still important to the Okinawans. Adapting to their circumstances, they studied a Chinese martial art called kung fu, or Shaolin temple boxing. The karate-ka (karate students) studied in secret as they feared what might happen if the government found out. Gradually, they created their own martial art, which they called *te* (pronounced "tay"), meaning "hand."

Te was a system of self-defense where the students learned to use their own body as a weapon. But as part of this art, they also studied how to use certain farm tools as weapons, weapons they knew the king's soldiers could not take away since they were everyday tools. These weapons included the *bo*, a wooden staff, the *nunchaku*, a grain threshing tool, and the *tonfa*, the handle used to turn a millstone.

It was not until the twentieth century that te was introduced into Japan. The name at this point had transformed into *karate*, meaning "empty hand." The first teacher of karate on Japan was an Okinawan named Gichin Funakoshi, who modified te to fit the goals he felt most important in the art and to suit the Japanese. He founded a school which he named Shotokan karate. Other Okinawan teachers followed Funakoshi to Japan and today there are many distinct styles of Japanese karate, all of which are shaped from the original Okinawan styles.

KENDO

For the samurai, the most important weapon was his sword. He carried it wherever he went. It was his primary means of defense as well as the badge of his position in society, since only samurai were allowed to carry swords in medieval Japan. So important was the sword, the samurai considered it a

living thing, imbued with the soul of its maker and of all those who had used it. Because of this, each sword had a name, just as people did.

In the middle ages, Japanese swordsmiths perfected a painstaking method of producing the best swords ever made. Strong yet flexible, light and razor-sharp, the Japanese long sword, or *odachi*, is admired throughout the world for its beauty and craftsmanship. About three feet long, it is curved and has one cutting edge of great sharpness. The handle is wrapped in shark or ray skin and a silk cord. A metal guard, or *tsuba,* protected the warrior's hand when he fought. The samurai wore his sheathed sword blade up and firmly tucked in the *obi,* or sash, wrapped around his waist. Worn on the left side of the body, the sword could be drawn quickly for instant use.

In addition to the long sword odachi, samurai also wore a short sword called a *kodachi.* This sword had a foot-long blade, useful when the samurai was too close to the enemy to properly maneuver his long sword. Some schools taught the warrior to use both swords at once. This was the fighting style of Japan's most famous swordsman, Miyamoto Musashi. The short sword also had the infamous distinction of being the sword used for *seppuku*, or ritual suicide. When the warlord ordered or when it was necessary to redeem honor, the samurai would slice open his belly to free his soul. A trusted attendant stood ready to shorten his agony by decapitating him.

Master swordsmen of the middle ages founded schools or *ryu*, in which students followed a carefully formalized method of training. Over the course of Japanese history, there have been over 9,000 different martial ryu, 5,000 of which taught the sword. Originally, no competition was allowed. This was because only one kind of fight was conceivable to a samurai — a duel to the death. Instead, the students learned long, pre-

arranged partner practices. These practices were called *kata*. The kata has been the most important tool for learning the secrets of any combat art. Also as a part of *kenjutsu*, the study of how to use the sword for combat, the samurai learned about other weapons he might face.

In the early history of these schools, students trained with "live" blades. But because of the danger this entailed and because of the damage inflicted on clashing swords, much of the training was done with wooden swords, or *bokken*. In the 200 plus years of peace known as the Tokugawa era, the concern for safety increased and many schools began practicing with mock swords made of bamboo. Since they had few occasions in which to test their ability in actual combat, the heads of some schools began allowing matches so students could experience the decisiveness of battle without having to worry about serious injury. As time went on, interest in competitions grew and schools began placing more emphasis on that aspect of training.

Convinced of the value of the spiritual and physical training kendo could give young people, the government introduced kendo as a part of the regular school curriculum at the beginning of this century. Experts from a number of the most important kendo schools came together and formulated rules for competition and the makeup of the kata which all kendoists must study. When competing, students use mock swords, called *shinai*, which are made of four pieces of bamboo tied together and covered in leather, and wear armor which covers the body, head, shoulders, hands, and wrists. In practice and competition, kendoists may only strike eight areas of the body. The outcome of all fights or *shiai* are decided by judges; the first competitor to score two clean hits wins.

NUNCHAKU

The *nunchaku* is a weapon whose use developed on Okinawa as a part of te, the Okinawan form of karate. It was originally an agricultural tool used to thresh grain. Two circular, hexagonal, or octagonal sticks, each about one to one and a half feet long, are joined by a chain or cord. In Okinawan te, the nunchaku are held in fighting stances which are the same as the student uses when he is fighting without weapons. A te master will swing the nunchaku from hand to hand around his arms and body to intimidate his opponent before closing on him. When engaged in a fight, the nunchaku expert can swing his weapons with great force against weak spots on the opponent's body, including the ribs, wrists, face, and knees. Held in one hand, the two halves of the weapon can be thrust into the groin, throat, face, and solar plexus. And the enemy's fingers, hand or wrists can be ensnared between the two halves of the weapon and caught in a nutcracker-like grip as the two ends of the nunchaku are brought together. Of course, the te master always has his other weapons available to him: his feet, hands, elbows, and knees.

When te was introduced into Japan and became karate, the weapons forms were left out. Gichin Funakoshi, the man who first demonstrated karate in Japan, was primarily interested in developing the physical and mental characters of his students and placed great emphasis on kumite. Since weapons had no place in his view of karate, they were not taught. But in recent years, interest in the original Okinawan weapons has grown. This is undoubtedly due to the influence of two men, Teruo Hayashi and Bruce Lee. Hayashi studied all of the traditional weapons thoroughly and included them in his system, called Kenshin-ryu. Because of his efforts, many Japanese schools have introduced the old weapons, including the nunchaku, into their curriculum.

BO

One of the weapons favored by the samurai was the *bo*, a staff about six feet long made of oak. It is circular in shape, though occasionally it is square or hexagonal. The extreme length of the bo allowed the samurai an advantage over anyone with a sword as long as he could keep the swordsman at a distance. With the bo, he could parry or block the sword as the bo was strong enough to withstand any single sword cut. Swung with skill and force, the bo could break or bend an enemy's sword and crush his bones.

The basic bo grip involves holding the bo in such a way that the bo is divided into thirds. Either end could then be used for striking or thrusting without a change of grip. The bo could also be swung or thrust from either end. About 300 of the traditional martial schools of Japan included a study of the bo.

The Okinawan fighters also used the bo in their schools. On Okinawa and today in schools of modern karate where the bo is studied, the weapon has a different shape than that of the traditional samurai weapon, being tapered on both ends. The Okinawan student of karate learned to use the bo against the other weapons he was familiar with, always striving to keep his opponent at a distance to keep the advantage. If the enemy succeeded in shortening the distance, the karate expert would use the bo to tie up or mislead the opponent while he employed his karate skills.

HISTORY OF THE MARTIAL ARTS OF THE BUDOKAN COMPETITORS

These are arts you will not practice yourself. Some of your opponents at Budokan have chosen to study these arts, so you will want to familiarize yourself with them.

NAGINATA

The *naginata* is seven or more feet long with a two-foot-long curved blade at the end. Another classic weapon of the samurai, the naginata is swung in sweeping arcs. It can attack any part of the enemy's body while the great length of the shaft keeps him from using his sword. When the Mongols invaded Japan in 1274 and again in 1281, the samurai used it to slice off the legs of the Mongols' horses, to deadly effect. Countless warriors lost limbs and lives to this weapon. Modern day naginata-ka hold competitions using bamboo blades and protective gear similar to that used in kendo.

TONFA

The *tonfa*, like the nunchaku, is another traditional Okinawan weapon, originally studied as part of te. The tonfa is a farming tool made from the wooden handle of the millstone used to grind grain into flour. Fashioned out of a hardwood, the tonfa was about 15 to 20 inches long. About five or six inches from one end, a circular handle projected from the shaft. The karate student usually practiced with two tonfa, each held so that the shaft

fit along the length of his forearm. Using the tonfa like an extension of his arms, the student could block attacks as if his arms were made of indestructible wood instead of flesh and return blows with devastating effect. He could also strike his opponent by twirling the tonfa around the handle. Able to move the tonfa as fast as he could punch, the tonfa expert was difficult to defeat.

KUSARI-GAMA

Another of the traditional samurai weapons was the *kusari-gama*, or sickle and chain. Originally a farmer's tool, it was used as a weapon by both samurai and farmers. Fastened to a handle was a two-edged sickle, and attached to the handle was a chain about one to three yards long. A leaded weight was fixed on the other end of the chain to increase its effectiveness as a weapon. When facing an opponent armed with a sword, the samurai would threaten with the sickle while whirling the lead ball around with the other hand. With the sickle, the samurai could parry his enemy's attacks, slash or cut his enemy with the razor sharp blade, or use the wooden handle to knock him unconscious. With the lead ball, he could shatter his bones. And with his chain, he could ensnare the enemy or his weapon, making his sword useless.

SHURIKEN

A weapon which the samurai knew about, but disapproved of, was the *shuriken*, or throwing star. Created in many different shapes, including that of a small sword or spike, the sides of the shuriken were exceedingly sharp and often covered with poison. The shuriken was one of the favorite

weapons of the ninja, or hired spies and assassins of feudal Japan. A ninja could throw them with deadly accuracy up to thirty-five feet and always carried nine shuriken with him because he thought nine was a lucky number. The ninja studied many different styles of throwing so he could kill quickly and quietly or while on the run. To achieve his skill, the ninja would practice several hundred throws a day against a wooden target.

The samurai did not like using the shuriken since they viewed them as the weapons of cowards. But because they had to be prepared for them, samurai devoted study to them.

Ninjas were considered the bottom of Japanese society. They specialized in death by stealth, a considerable contrast to the open and honorable fighting of the samurai. Unlike samurai, who claimed undying loyalty, the ninja sold themselves to the highest bidder. Rulers and generals found the ninja indispensable in carrying out assassinations and missions of espionage.

YARI

Shrouded in mythology, the *yari* was a spear thought to have been dipped into the emptiness of space to gather the drops from which the islands of Japan were formed. In battle the spear was, like the bo and naginata, a weapon which could keep attacking swordsmen from getting close enough to use their weapons effectively. On the other hand, once the swordsman closed the distance, the spear afforded much less protection. Originally used solely as a thrusting weapon, the spear eventually was produced in over 700 different forms. With the new spearheads and their multiple blades came new tactics for slashing, hooking, and ripping.

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