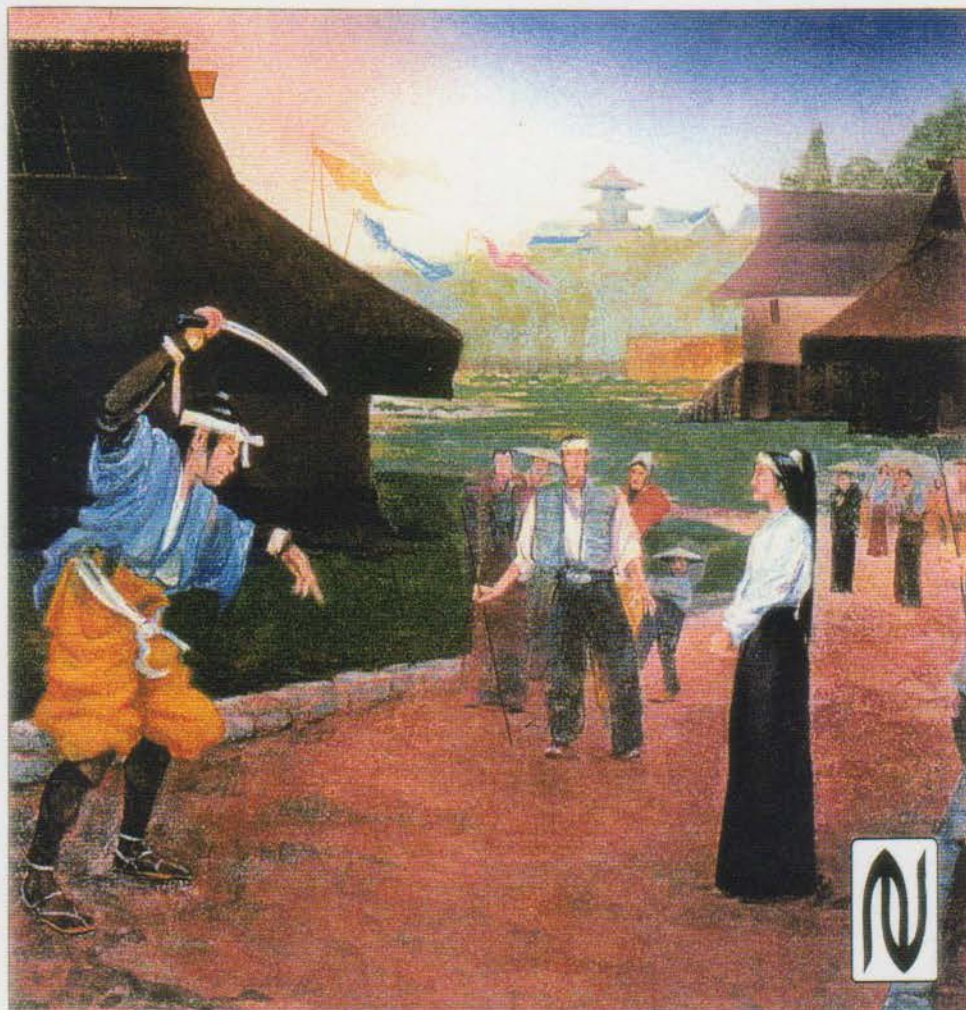


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VIEWING HUMAN CONFLICT THROUGH THE MARTIAL ARTS

AN INTERVIEW WITH
DR. TERRENCE WEBSTER-DOYLE

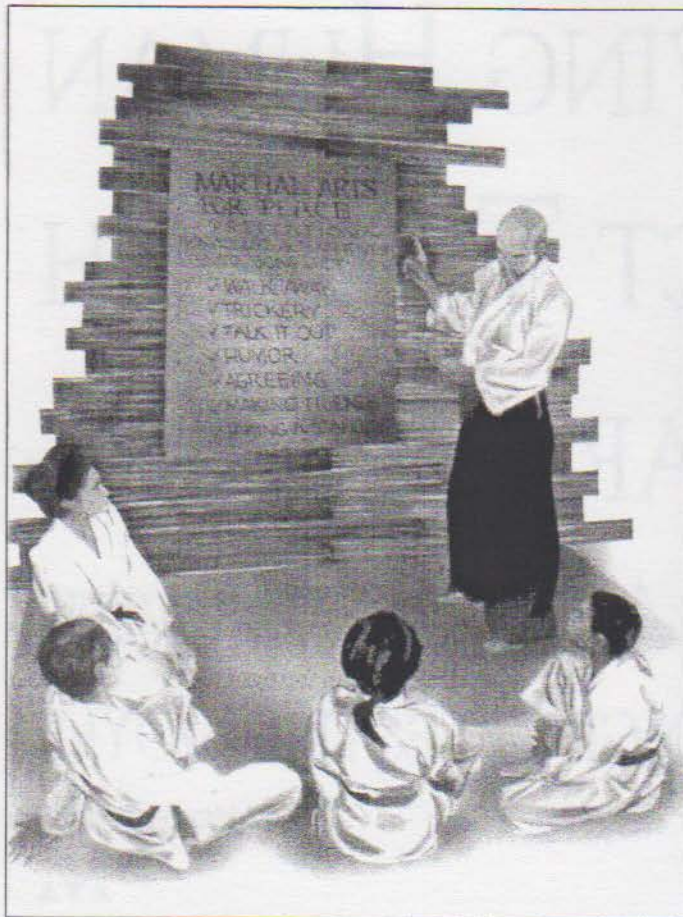
ELISA HENDREY, M.A.



INTRODUCTION

Responsible martial arts instructors attempt in some way to teach students that their skills are to be used only for self-defense. However, Dr. Terrence Webster-Doyle, sixth dan in Take Nami-do karate, is unique in his use of the martial arts as a focus for the exploration of the actual nature of conflict itself. From his study of conflict, Webster-Doyle has developed and published an extensive Martial Arts for Peace curriculum designed to stimulate the instructor's and student's inquiries into the nature of conflict and the possibilities for peaceful conflict resolution through role playing, games, and a variety of other structured activities that can be integrated into martial arts classes for young people. Integration of the physical skills of the martial artist combined with an understanding of conflict create what Webster-Doyle terms integrative martial arts.

Webster-Doyle believes that the purpose of the martial arts, historically, when they incorporated the "Do" or "the Way," was to help students do what he is attempting in the martial arts school today, that is, explore the roots of conflict that lie in conditioned thinking and action. It is his view that this was the intent of the martial arts, especially karate, with its emphasis on "empty self." Webster-Doyle's integrated, holistic approach views martial arts instruction as an educational endeavor that goes beyond just a



sport or physical self-defense in an effort to shed light on the causes of conflict in all of its forms throughout the world and to find a solution to modern day violence. Giving visual testimony to Webster-Doyle's more than thirty-five years of dedication to the cause of peace is a photo taped to the wall of his Middlebury, Vermont, office. The photograph shows a young Bosnian boy inside a bus, his hands pressed against the window, tears rolling down his face as he looks out at a pair of hands, most likely his mother's, pressing toward him from the other side of the glass. The photo caption reads, "Reaching Out to the Children of Bosnia." Webster-Doyle has written "world" in place of Bosnia and beneath the photo has penned in and circled the words, "promises to keep." He explained his use of the phrase from the popular Robert Frost poem, "Stopping By Woods on a Snowy Evening," that ends with the lines, "I have promises to keep/And miles to go before I sleep." For Webster-Doyle, the poem serves as a reminder that he has made a promise to the children of the world to do all that he can to help people understand how to resolve conflict peacefully.

The following interview was conducted in Middlebury, Vermont, in October 1996.

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All photographs courtesy of T. Webster-Doyle.

Illustrations by Rod Cameron.

INTERVIEW

❖ WHAT ARE YOU ATTEMPTING TO DO WITH THE WORK THAT YOU TERM "MARTIAL ARTS FOR PEACE"?

I'm emphasizing the whole of karate, not just doing the physical karate alone.

❖ COULD YOU ELABORATE A BIT ON WHAT YOU MEAN BY "THE WHOLE OF KARATE?"

Yes. An educated human being like Funakoshi Gichin, for example, who founded Shotokan karate, looked at the art as a whole. He, for example, studied it as a complete way of life. Ninety-eight percent of what is done in the martial arts today is physical, and perhaps only two percent is understanding the philosophical concepts that are behind the art.

The history of tying a sash (*obi*) has little practical application to the tremendous problem of violence in the world. What is needed is to really study conflict as one studies with tremendous effort the things that you really want to know, such as curing cancer or ending hunger. I'm taking seriously the charge I have as a martial artist, as I've been doing for the past thirty-five years.

❖ WHAT DO YOU MEAN WHEN YOU SAY THAT YOU ARE TAKING YOUR CHARGE AS A MARTIAL ARTIST SERIOUSLY?

The charge of the martial artist is to understand conflict—individual and global—which is created by the destructive conditioning of the brain. That's the essence—*kara-te* as empty-self. That's the crux, to be free of, empty of, this negative conditioning in the human brain. This understanding is already there historically in the martial arts literature, and I'm making it more available in a modern way. I'm examining the structure of psychological conditioning that creates the isolated ego or fragmented self and putting it in a context that our young people can understand so they can begin to comprehend what effects this conditioning has in creating not only on the playground but also in what we call war. As it existed, it was hard for them to understand; it was intellectual and esoteric.

❖ WHAT DO YOU BELIEVE WAS THE INTENTION OF THE EARLY MARTIAL ARTISTS IN REGARD TO VIOLENCE AND RESOLVING CONFLICT?

The founders of the martial arts were important figures pointing the way to understanding the nature and structure of human conflict, but now we have to look into the matter of conflict scientifically, objectively. It's a real study. I should say, though, that not all of the founders agreed. I think Funakoshi, as an educator, looked at the martial arts more as a whole endeavor toward a way of life that encompassed the relationship of human beings to each other, a way of life that was intelligent, that allowed people to bring an intelligent approach to dealing with conflict. Remember, Funakoshi studied, wrote poetry, appreciated the arts. He didn't consider karate a sport at all.

❖ WHAT, SPECIFICALLY, DO YOU ATTEMPT TO TEACH CHILDREN SO THAT THEY CAN USE THEIR MARTIAL ART TO RESOLVE CONFLICT WITHOUT VIOLENCE?

I teach them to A.R.M. themselves. That is, to Avoid conflict by preventing it; to Resolve conflict through what I call "mental self-defense," that is, nonviolent alternatives; and to Manage conflict by the humane application of physical skills if need be. But one hopes that the first two "lines of defense," so to speak, will allow the individual to stop conflict before it becomes physical.

❖ ARE THERE EXERCISES, GAMES OR ACTIVITIES THAT YOU USE TO TEACH THESE CONCEPTS TO CHILDREN?

Yes, there are martial arts "games" I do, for instance, when I teach conflict avoidance or prevention. First, I talk to the students about the energy that is around them that they can't see, taste or touch. Then I walk toward them until they tell me to stop because they are uncomfortable. I ask them how it feels when I violate their space.

In the second activity, I put someone in the center of a circle with his or her eyes closed. Another student who is part of the circle walks toward the one in the center. With a heightened sensitivity to a threat, the student in the center, who cannot see, responds to the approach by pointing to the invader. Then we discuss the activity so that the students can understand the importance of being aware.

In the third game, called "Friend or Foe," we are reading body language. Some police departments use a form of this game with a big screen and a laser gun. When we play the game, one individual walks up to a student with the intention of either shaking hands or punching. The student must attempt to tell from body language what the intent is, because he or she must either block or shake hands. This activity teaches students to respond correctly to either a friendly or threatening situation.

❖ SO YOU BEGIN WITH PREVENTION AND BUILD THE STUDENT'S ABILITY TO INCREASE AND DEVELOP AWARENESS?

Yes. It involves a layering of skills. The next part is to learn to resolve conflict mentally. This is the secondary level in which we do bully/victim roles.

I help students develop soliloquies that are like mental katas. For any threatening situation they should have at least three alternatives in case one doesn't work. The parallel in the martial arts is to be able to do multiple blocks and moves in order to avoid injury. The instructor is there to ask the students what would work and what wouldn't work. I give suggestions. The instructor has to be flexible in this role.



to fight fire because he was trained. It's the same thing with the martial arts and conflict.

❖ YOU USE "THE TWELVE WAYS TO WALK AWAY WITH CONFIDENCE" IN YOUR CLASSES. WHAT ARE SOME OTHER MENTAL ACTIVITIES YOU USE?

To show young people how individual conflict escalates into global conflict, I take a two-sided map into the martial arts class. On one side is the physical representation of the Earth. There's no writing on it. The children know what it is. I ask them what they see, and they see just what is there. The other side, the political side, is broken up into countries, tribal territories. From outer space the Earth is not broken up when you look at it. The mind breaks it up. That's the ethnocentric tribal mode of thinking. The children understand this. To them it is simple, uncomplicated. Yet they, at their age, don't understand all the implications of this.

Everything I do in a martial arts class is to demonstrate the conditioned mind, and I always tell the children to question what I say. Everything in the dojo or school can be used to create tools for educating about conditioning. I make a child a black belt for the day. Then I ask, "How did you feel with a black belt?" The students say, "awesome," "powerful." Then I hold the belt up. What do you see? The children say, "power," "strength." Then someone says, "It's just cloth." That's a lesson about conditioned thinking, that there is just what something is and there is what we believe it to be.

Students often say that a martial art is just physical self-defense and an art form. But it should also be a vehicle for self-understanding. I ask, for example, if students are aware of tension in their bodies. They have a rigid posture. They're uptight, but they'll ask me what I mean. They may take it as a judgment. That's a defense mechanism. However, if I ask, "What is your body telling you," they'll be able to tell me because I am asking what they are feeling, which is not taken as a judgment of them or of their behavior. It is the judgment that creates the defenses and the conditioning.



❖ AND WHAT DOES THE THIRD LEVEL, MANAGING CONFLICT, INVOLVE?

There are self-defense skills one would need for protection, but there is more than just those skills. The physical level of managing conflict is not just self-defense. Students have to integrate the physical and mental at this point, too. Remember, one of the terms I use to describe what I'm attempting to teach is "integrative martial arts." A narrow focus, for instance, on repetitions of too many self-defense patterns makes the body rigid. This is why I use *Shu-ha-ri*.

Shu-ha-ri is a traditional martial arts concept. It literally means: *Shu*—learning from tradition; *Ha*—insight; *Ri*—transcendence or going beyond. It signifies the learning process. In the physical art it means learning basic, traditional forms, which is *Shu*. I teach basic forms to give the student a foundation. Then I develop with each student his or her own unique form or *kata*. This is *Ha*, which gives the students insight into themselves. Then we do the *Ri* forms, which are the most difficult yet the most exciting. This is when a student does a spontaneous free form. He or she stands, bows and then performs a form, a *kata* that is totally improvisational, free, unlike the prescribed forms of *Shu*. The *kata* can last a brief minute or last for a good length of time. It is up to each student. This form is only done once, then it is gone.

Learning all levels of *Shu-ha-ri* gives the student not only the traditional foundation, which is necessary, but also a personalized form tailored for him or her, and then the freedom of spontaneous, unprescribed movement. In this way, we are not a victim of rote conditioning, physically or mentally. We have the breaking up of the traditional with *Ha* and *Ri* but at the same time we don't "throw the baby out with the bath water," as the saying goes.

❖ EVEN IF YOU DO NOT WANT TO OVER-EMPHASIZE REPETITION OF PATTERNS, I KNOW THAT YOU BELIEVE THAT ATTAINING THE PHYSICAL SKILLS OF A MARTIAL ART IS OF GREAT VALUE IN HELPING THE INDIVIDUAL TO REACT TO CONFLICT IN A MANNER THAT ALLOWS ALTERNATIVES TO THE FIGHT OR FLIGHT REACTION. WOULD YOU EXPLAIN HOW THIS WORKS?

You see, we seem to have an either/or society. Either fight or run. The conventional approaches to resolving conflict don't work because of this fight or flight reaction, which is a conditioned response, which may be appropriate in certain situations, but it is generally an inappropriate reaction. The body is conditioned to react unnecessarily to a situation. This type of conditioning pervades the whole education of the child—to react habitually, mentally or physically, to a situation.

Where the martial arts come in is that if I know I have the ability to fight, then I don't have to use flight. If I'm untrained, the message to my brain is, "I gotta get out of here." But to the martial artist, the message is that, "this is a threat, but I can deal with it." Then you can be taught verbal, nonviolent alternatives like the "Twelve Ways To Walk Away With Confidence" that I use in my curriculum and in my books to get out of the situation. My father was a firefighter, and my father wasn't afraid to go in

❖ WOULD YOU REJECT ALL CONDITIONED RESPONSES?

The concept of Shu-ha-ri is very important here. You need a questioning mind, but this doesn't mean that you reject something on its face value. Some conditioning is necessary. We are conditioned to put the foot on the brake to stop the car. That's a correct reaction. We are conditioned to block and punch. That's good, to a point. If we use only traditional forms, however, we can be out guessed by our opponents and lose in free-style because they have figured out our methods. On the other hand, thousands of years of ethnocentric tribal conditioning have been handed down to us and with it the physical/psychological reactions that worked then for survival. That was good then, but now it's working against us. The psychological identity with the group or tribe is creating physical conflict today. At one time, identifying with a group or tribe was necessary for insuring physical survival, so the individual identity became the group or tribal identity and vice-versa. At this point, psychological identification became the means to insure physical survival. The "me," or "self" or ego became the identity associated with the group. "I" am "us." And "us" is "me." This identification as the isolated ethnocentric identity "me/we" now creates conflict and prevents physical security, whereas at one time it insured it. Bosnia is an example.

❖ OBVIOUSLY, YOU BELIEVE THAT PEOPLE CAN BE TAUGHT TO OVERCOME CONDITIONED REACTIONS THAT CREATE CONFLICT OR PREVENT THE PEACEFUL RESOLUTION OF CONFLICT.

Yes. In martial arts, we're trying to open the child's mind to looking into this form of conditioning. Children *learn* to hate and fear. Watch children being raised to hate each other in Northern Ireland, the Middle East or wherever. If I am told something over and over for a period of time and I believed or acted without questioning, then I was conditioned. Tell a Serb over a period of time that a Muslim is an enemy, and he believes it. This is where martial art becomes very important. Let's look at how the brain reacts to a potentially hostile situation.

In the case of ethnocentric identification, a person from one faction sees the other as a potential enemy. At the root of the problem, the brain is reacting to a basic instinctual threat to its physical well being even though the threat is only psychological.

Now how do the martial arts help? If there is a threat or a supposed threat, it goes into the brain, and if the child doesn't have the physical skills to fight or run away *with confidence*, he will react in a fight/flight manner. With physical skills, however, the message goes into the brain, and the child thinks, "Oh, I can deal with this." The fight or flight instinct just needs assurance that it can fight, it has the martial art training, if it needs to fight. Then the child can deal more rationally with the situation than without the physical martial art skill. It's like tricking the brain, the fight/flight reaction. Then there is an opportunity for an intelligent response instead of an inappropriate reaction.

Now with this biologically conditioned reaction in a state of abeyance, one can act from understanding, from intelligence.

❖ DO YOU BELIEVE THERE ARE MARTIAL ARTS INSTRUCTORS AND PARENTS OF MARTIAL ARTS STUDENTS WHO WOULD RESIST YOUR FOCUS ON NONVIOLENT RESOLUTION OF CONFLICT?

Well, peace is frightening because it means letting down defenses. It reminds me of the novel, 1984. There is a deep negative conditioning at work in that novel. One has to think in stereotypical ways in the society described in the novel. There's a seeming safety in that kind of thinking—a tribal notion. But, in fact, this reverting to tribalism just compounds the problem and creates more conflict.

❖ UNDERSTANDING CONFLICT AND THE ROLE OF CONDITIONING SOUNDS RATHER COMPLEX. HOW DIFFICULT IS IT TO TEACH CHILDREN ABOUT THESE CONCEPTS?

The greatest myth is that only the authority on a subject can understand it. The average person can understand the concepts I'm dealing with. We created conflict, so we can understand it. It's not so difficult as we've made it. I know that a young person ten to fourteen years of age can understand the basic concept of conflict. And it's not that difficult to understand conditioning. It's quite straight forward, as I explained with the example of tribalism. If we begin to understand the foundation, the nature and structure of conflict, of conditioned thinking and action, we can end it there. It is when it gets to the level of politics and the like that it gets complicated.

❖ IS THERE ANY PLACE WHERE YOUR IDEAS ARE BEING TAUGHT TO CHILDREN?

Yes. Dr. Mike Foley, an expert martial artist, someone who understands what I'm doing, has used the "Bully Program" at private and public schools in Phoenix, Arizona. And my ideas are being used at our Martial Arts for Peace School in the same area, which is being operated temporarily out of a local center by a family of martial artists, the Contreras family.

❖ WHAT IS THE "BULLY PROGRAM"?

It involves role playing. It defines what a bully is, what a victim is, how they portray those characteristics in their body language, how to understand and avoid being a bully or a victim at what I call the primary level that I spoke of earlier when I explained A.R.M. The primary or avoidance level is prevention.

The program uses "The Twelve Ways To Walk Away With Confidence," and it employs lots of games, stories, and role-plays for young people. The program has also been used in elementary grades and in junior high schools in the public school system throughout the U.S. and internationally. Many martial arts schools use this program successfully, too.

I should add that the "Bully Program" talks about many different types of bullies, such as the whiner bully as well as the aggressive bullies. Also, the bullies who are accepted by society—the patriotic bullies and the business bullies, for example. The same basic structure underlies all bullies, however.

The program also teaches relationship skills, not only how to protect oneself from bullies but how to get what one wants without becoming a bully. These are social skills.

❖ WHAT WAS THE OUTCOME OF THE "BULLY PROGRAM" WHERE IT WAS USED IN ARIZONA? YOU DID A STUDY IN ONE OF THE PRIVATE SCHOOLS THERE, DID YOU NOT?

The result was that kids became more assertive and less aggressive, but I want to do the program in a martial arts school and do a study there. I've seen kids change, even radically change, in just a summer.

The physical aspect of the martial art gets the young people in the door. Then the mental aspect changes them. Some of these kids had been on the edge of getting into real trouble. Now they do beautiful katas. They have good manners now.

❖ WHAT HAPPENS WHEN ONLY THE PHYSICAL ASPECT OF THE MARTIAL ART IS TAUGHT?

It actually compounds the problem of violence. Teaching the physical only reinforces the code that "might is right."

Recently I did a workshop at a large martial arts school in Massachusetts, and one of the children said, "Show me your martial arts," meaning, show me the physical. I said, "I've been doing it all the time," which meant that I had been showing the students the mental martial arts.

In teaching only the physical, you are teaching no other line of defense. In my teaching, for instance with the "Twelve Ways To Walk Away With Confidence," the first line of defense is *avoid*. I am lessening the odds of a physical confrontation. But there are no guarantees. I am increasing the alternatives, however. If students are taught only the physical, the children will only know that. Then there are no other options.

❖ I HAVE HEARD YOU USE THE TERM "HOLISTIC APPROACH" IN REGARD TO YOUR CONCEPTS. WHAT DO YOU MEAN WHEN YOU SAY THIS?

Martial Arts for Peace, as I call it, does work in the sense of lessening the odds of violent conflict because it is holistic. It includes the three levels of dealing with conflict that I term the primary, secondary and tertiary. Tertiary (physical) skills help you not to go into a fight or flight state, so there is a state of abeyance, and then the individual can think. This thinking comes from the primary and secondary levels, how to avoid or resolve conflict nonviolently. As a whole, the techniques I use work, but they have to be taught. The instruction has to be balanced. We have to spend much more time, not just ten minutes of a class, teaching these skills. This is so very important to understand!

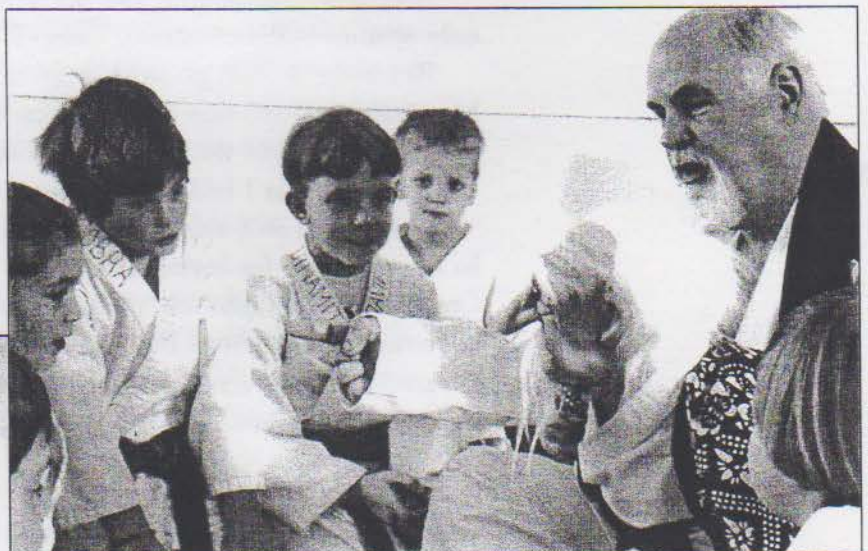
❖ IS IT PRACTICAL TO SPEND A LARGER PORTION OF TIME THAN TEN MINUTES PER CLASS ON NONPHYSICAL TECHNIQUES AND STRATEGIES?

It's not only practical but necessary. Children have to be able to cope with conflict. It has to be a priority, because we see the importance of it for

ourselves. I don't want to just talk about conflict. I care about really understanding it and dealing with it. International conflict and conflict on the playground have the same structure. We must see that participating in the martial art is a potential way to understand human conflict.

With young people I do a lesson using a model plastic human head. We pretend we are developing a human being and we are going to put things into the head. The human needs to know how to get home—practical knowledge. We put that information in the head. What about hurt feelings? Pain and anger? The children say "No, don't put those in." They don't want them. Do you have those things in your brain, I ask them. "Yes," they say. "How did they get there," I ask. Someone tells me that they get there by someone putting them there. The fears that are there, everything that's there was put there. That's conditioning, inappropriate unquestioned information. With this example we show them the difference between necessary and useful knowledge and knowledge that creates conflict.

So, how do we get the negative conditioning out that we don't want? Thinking is the creator of the problem. Can thinking solve the problem that it created? I use awareness exercises to enhance observation. I walk toward them. I ask them to tell me to stop when they are uncomfortable. This is awareness. Then we turn it inward after a while to be aware of our brain, to observe our thinking, in action. It's simple but profound.



Another exercise involves blindfolding one child. One child leads another child around. The child who is being led touches things. He jumps when his hands are put in lukewarm water, which is the last thing in the exercise that the child touches. But when the blindfold is taken off and the exercise is repeated without it, the child doesn't jump when his hands are put in water. His jumping the first time showed a feeling like, "Oh, wow!" It's a newness of feeling, like going to the ocean for the first time—a pleasant surprise. But when they know that it is "just" water, the excitement is gone. This is where boredom comes from. We don't see a day as new.

The conditioning that I want them to see is the same basic structure involved in any conditioning. It's the same structure that leads to war. That's a quantum leap, but children can understand conditioning at this simpler level first.

They have a prejudgment—conditioning. This shows in the extreme what creates war; this shows what prejudice is, prejudgment of saying, I know what you are, you're a such and such. We must enhance children's awareness and insight. That's learning. Accumulated learning is one kind. Learning what's happening at the moment, through observation, is another kind.

❖ THERE IS CLEARLY A GREAT DEAL TO TEACH IN THE AREAS OF THE MENTAL PART OF MARTIAL ARTS TRAINING AS YOU ENVISION IT. HOW WOULD YOU IDEALLY ALLOT CLASS TIME?

One half hour physical, and one half hour mental.

❖ YOU HAVE WRITTEN A SERIES OF BOOKS FOR CHILDREN WHO STUDY MARTIAL ARTS THAT ARE DESIGNED TO BE USED IN MARTIAL ARTS SCHOOLS. DO YOU HAVE A PERSONAL FAVORITE AMONG THEM?

Tug of War and *Fighting the Invisible Enemy* are my best and most important ones. The latter deals with the essence of the martial arts, that being its potential for stopping conflict. It asks, "What is conflict," and it looks at the essential part that conditioning plays in conflict. That book really introduces children to what conditioning and conflict are. The child—any human being—needs to know the role that conditioning plays in conflict.

When I was younger and heard the words "women's liberation," I had a physical reaction. I was conditioned. I'm not trying to say what a right relationship is or what is peace, but I just want to understand what creates conflict and therefore what prevents peace. This is a very important distinction.

Wanting peace leads to ideals and, therefore, one is conditioned to act in peaceful ways according to some philosophy. And others are conditioned to act peacefully according to other viewpoints, depending on their background. This is all based on judgment of the fact that one is violent. The logical reaction is to be peaceful. But "peaceful" according to whose or which viewpoint? The conditioning starts with the judgment of conflict being "bad" and peace being "good," which is the structure and nature of conditioned thinking. This is looking at the fundamental root of the problem of conflict. We are trying to "solve" it through intellectual means alone with-

out observing the actual fact of conflict. This book introduces questioning in place of assuming that one is behaving correctly.

Tug of War deals with the extreme outcome of conflict: war. For one thing, it deals with double-speak, the way we use language so that it desensitizes us to conflict. A very important chapter deals with how we create an enemy in our own minds. I think it's factual, not just my opinion. Those two books working together are very powerful.

Another part of *Tug of War* deals with why we react as we do. This is the book that talks about how thousands of years ago people needed to come together in groups to survive and how this created psychological identity that has been passed on down through time, starting from a tribal belief and ritual and resulting in custom and tradition. We've become conditioned, so now the psychological image triggers the biological flight or fight reaction. One is preparing to fight a supposed threat.

These books work even for children as young as six through eight years of age. The books are like flowers developing from buds. They can be read over and over through the years, and there will be an unfolding like a flower for the reader.



❖ IN SOME OF YOUR BOOKS, YOU USE FAMILIAR ASIAN STORIES. WHY HAVE YOU TURNED TO THESE OLD TALES?

The old Asian stories are in the books because they're really good. I took them and made them modern for young people and adults in *The Eye of the Hurricane* and the other Martial Arts for Peace books. These stories have good insights into human nature, and we must preserve them, but students must see the practical in them. That's what Europeans and Americans haven't done. Those stories were all reflections of a state of mind—the real basics—and they have to come back. Then the physical art will have a proper context within which to be practiced.



❖ YOU'VE ALSO BEGUN WRITING A COLUMN FOR CHILDREN ON A REGULAR BASIS IN *KARATE/KUNG FU ILLUSTRATED*. WHAT ARE YOUR GOALS FOR THE COLUMN?

I've been writing in "Black Belt for Kids" for more than a year now. The column appears every other month as an insert in the magazine. Many of the stories question whether knowledge alone can solve problems of conflict or whether it compounds it. I use an example from my children's book *Breaking the Chains of the Ancient Warrior*. I ask the children to tell me what they think order is, knowing that whatever they say will not be order. I say to them that whatever their answer is, it cannot be true. This is a real story. They all gave me explanations except for a seven-year-old boy, Oliver, who pointed to all of my books lined up on the shelves but said nothing. I said, "That's right." He had given an example of order. When I asked them

again to tell me what they knew about order, they then ran around the room and straightened it up. But when I suddenly called, "Line up," they all pushed and shoved to get in line. They said that they had forgotten about order when I confronted them at this point as to why they had reverted back to disorder. So, I asked them if only knowing about order brings about order, and they said, "No, Sensei." They lined up again. "Be aware," I told them. "Look right, look left. Do it, don't tell me!"

Most intellectuals think that learning about peace creates it, but it creates conflicts. We each get our own idea of it, and then we're in conflict. Knowledge about peace compounds the problems, but insight doesn't. So, certain forms of knowledge are destructive.

❖ TO WHOM DO YOU THINK YOUR IDEAS HAVE THE MOST APPEAL?

I don't appeal to the intellectuals because they want to make this a Tibetan Buddhist meditation practice or something like that, and I don't appeal to some others because they don't want to look at themselves; they think that the martial arts are only physical. So I appeal to children.

I'm not inventing something new. When Funakoshi said, "empty-self," he was really saying something. It is this "empty-self," *kara-te*, that is the foundation of all martial arts. It is a universal insight, revealing the roots of conflict. Karate is not just a physical self-defense.

❖ WHAT DO YOU SEE AS NECESSARY SKILLS IN A MARTIAL ARTS FOR PEACE INSTRUCTOR?

Teachers must have patience and a good sense of humor. I feel like we're pioneers. With so many children studying martial arts, we need to have comprehensive understanding of conflict as well as excellent physical skills. Some instructors with good intentions talk to students about not fighting, but there is not much depth to it. We can stop this human butchering. It is resolvable, but to do it, we must understand what is in us, and not create an ideal of peace.

❖ I KNOW THAT YOUR MARTIAL ARTS BACKGROUND INCLUDES YOUR GENSEI-RYU TRAINING UP TO A NIDAN UNDER SHIGERU NUMANO, WHO CAME TO AMERICA IN 1966, AND THAT YOU'VE STUDIED SEVERAL OTHER STYLES AS WELL, DATING BACK TO THE 1950'S. I UNDERSTAND THAT YOU ALSO FOUNDED A STYLE THAT YOU NAMED TAKE NAMI-DO, THE WAY OF THE BAMBOO AND WAVE. WHY DID YOU DECIDE TO START YOUR OWN STYLE?

I founded it, not that I wanted to found a style, but it came about because in Gensei-ryu there wasn't an emphasis on the mental. I asked myself, "dare I," and I did. But then I dropped it. I thought I wanted to have an intention, not teach another style. So my patch says Martial Arts for Peace.

I just want to be a teacher of the martial arts, the art of *kara-te*, of empty-self. By karate, I don't just mean the physical art but rather the practical philosophy of "empty-self," of understanding what prevents peace, what creates conflict.

❖ WHAT IS YOUR BACKGROUND IN THE FIELD OF EDUCATION, OUTSIDE OF THE MARTIAL ARTS?

I have a Masters in psychology and a Ph.D. in health and human resources and have taught philosophy, education, and psychology at the university level, and I've worked in juvenile delinquency prevention. My wife Jean and I founded the Atrium School in California, where the focus of the high school curriculum was on understanding and resolving conflict. Someday we both want to start a martial arts high school, just like a traditional school but with martial arts as a basis for self-understanding.

❖ AND THE CURRICULUM GUIDES THAT YOU'VE DEVELOPED INCLUDE ONE SPECIFICALLY FOR USE IN MARTIAL ARTS SCHOOLS, AND THE OTHER FOR USE IN PUBLIC AND PRIVATE SCHOOLS?

Yes, that's right.

❖ CAN YOU BRIEFLY DESCRIBE YOUR ROLE IN THE MARTIAL ARTS FOR PEACE ASSOCIATION AND THE SHUHARI INSTITUTE?

I'm the founder and director of the Martial Arts for Peace Association, which is headquartered in Middlebury, Vermont, and I established the Shuhari Institute, which is dedicated to achieving peace by understanding conflict through the study of the martial arts. It is the research and development branch of the association.

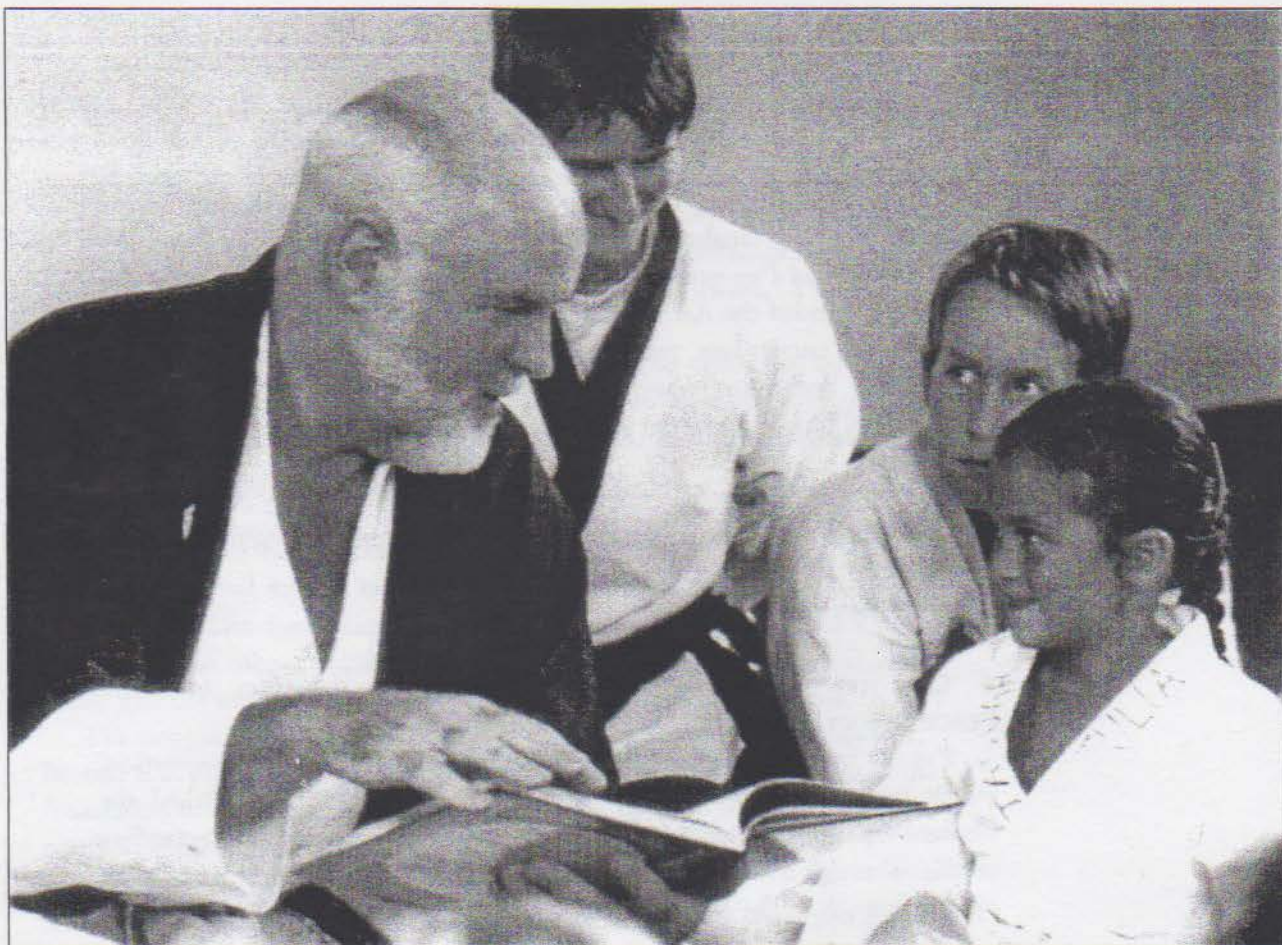
❖ WHAT IS YOUR VISION OF MARTIAL ARTS EDUCATION IN THE FUTURE?

I'd like to see the martial arts for the twenty-first century be martial arts as education. There's the martial arts self-defense instructor, the coach for tournaments, and that's fine. I have nothing against tournaments, but there is also the martial arts educator.

What I'd like to see develop is how martial arts can teach healthy values, healthy social behavior. I'd like to see four years of a martial arts high school and then a martial arts college with an instructors' college, too.

❖ YOU MENTIONED A MARTIAL ARTS CODE OF CONDUCT. YOU ALREADY HAVE PUBLISHED A CURRICULUM FOR MARTIAL ARTS SCHOOLS TO USE IN TEACHING THIS CODE, I BELIEVE.

Yes, it has a wide variety of activities to use with children and includes topics like the manner of the week, respect and the like. It is not a "code" in the strict sense of the word but rather like Shu of Shu-ha-ri, a foundation by which young people can explore traditional values in an intelligent, questioning manner. Through this inquiry, young people can come to an understanding of ethics, of values, through their own exploration. Then values will not be imposed upon them, conditioned into them, without question. Of course, it depends on the age of the child. I'm not advocating license to do anything they want. Neither am I advocating a strict, unbending "code" that they are supposed to follow obediently just because we adults say they should. It's really just a mixture of good common sense and democratic thinking.



❖ MOST OF WHAT WE'VE DISCUSSED TODAY HAS FOCUSED ON CHILDREN. DO YOU WORK WITH ADULTS?

Yes, I provide workshops for children and adults, but I'm particularly committed to working with young people and those who deal with young people to help them understand conflict and find ways to resolve conflict peacefully.

❖ WHAT WOULD YOU SAY IS YOUR ULTIMATE GOAL?

I'm bound and determined as a human being to understand human conflict, and I see that the martial arts have a potential to help people understand and resolve conflict peacefully. I'm reaching out to the children of the world. I have promises to keep.

