Budokan

The Martial Spirit™



The Monks and the Thieves — A Fable

Once some monks from high in the mountains came down to a village to sell grain. They asked a reasonable price, so that when all the grain was sold, they would have just enough money to survive. A week later, they returned to sell more grain, but a young man in the village noticed that they had doubled the price. The young man asked why this was, and the monks told him that half of their grain had been stolen, and they had to double the price to make enough money to survive.

The young man said he knew of a few boys who had stolen a handful of grain, but it was not much, and they were only little boys, so what was the harm? But, the monks said, there were many such boys. Before too long, the prices rose so high that many people could not afford to buy the grain. Finally the monks stopped coming.

The thieves came to the young man to find out why the monks did not return with more grain, and when he told them, they cried: We did not think that only a handful would hurt. We need our grain! We would rather pay for it than starve! But it was too late; the monks did not return.

Grains and software are different items, but the story is the same. When you copy Budokan illegally, you raise the cost to the people who legally buy the software. Budokan was produced through the efforts of many people: designers, artists, programmers, and other dedicated workers, who need the money from selling software to create more software. And please remember, copying Budokan for any reason other than making backup copies is a violation of federal law.

ELECTRONIC ARTS is a member of the Software Publishers Association (SPA) and supports the industry's effort to fight the illegal copying of personal computer software. Thank you for helping us fight to eliminate software theft so we can control software costs.

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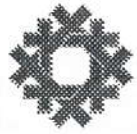




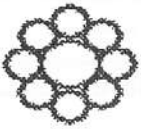


















ELCOME, STUDENT

I am Tobiko-Sensei, a simple teacher. This *dojo* exists to offer martial arts training to those who seek it. Do you come to the Tobiko-Ryu Dojo to study *bujutsu*, the art of battle, or *budo*, the path of life? That is for you to decide, but be forewarned that either path will require rigorous training and absolute dedication. Empty your mind of preconceptions; they will only delay your physical and spiritual advancement. And also know that martial arts cannot bestow physical strength on one who is not also strong of spirit.

The Tobiko-Ryu Dojo offers training in four martial arts: Karate, Kendo, Nunchaku, and Bo. First you will *jiyu-renshu;* or practice your skills alone. Then you will *kumite;* or spar against instructors. There is also a Free Spar mat where you can spar against students practicing other disciplines.

When you are ready, if you wish, you can travel to the world championship martial arts tournament at the Budokan. There you must match your skills against advanced students in many disciplines, and you will see weapons and techniques that are not used in this dojo. How well you perform against these opponents depends entirely on your experience and dedication.

LOADING — HARD DISK USERS

Boot your computer with DOS (any version from 2.11 to 3.3) before you install or start Budokan.

Installing the Game

To install Budokan on your hard disk, do the following:

1. Type **C:** and press **Enter**. If your hard disk is not C, type the correct letter instead.

2. Type **MD \BUDOKAN** and press **Enter**.
3. Insert the DOJO disk in drive A or B.
4. Type **COPY A:*.* C:\BUDOKAN** and press **Enter**. (If you're using drive B, replace **A** with **B**.)
5. When the copying is complete, replace your DOJO disk with the TOURNAMENT disk. Note: 3.5 inch disk users only need to copy one disk.
6. Type **COPY A:*.* C:\BUDOKAN** and press **Enter**. (If you're using drive B, replace **A** with **B**.)
7. The game is now copied into the BUDOKAN subdirectory on your hard drive. Put your original disks in a safe place.

Starting the Game

To start BUDOKAN from a hard drive:

1. Reboot your computer by pressing **Control-Alt-Del**, and clear out any TSRs (terminate-and-stay-resident programs) from memory, which are not compatible with Budokan. (See your individual TSR program manuals for information on clearing these programs from memory.)
2. Type **C:** and press **Enter**.
3. Type **CD \BUDOKAN** and press **Enter**.
4. Type **BUDO** and press **Enter**. The game will load and you'll see the title screen. Press the spacebar to continue, or wait to see the demo. Note: If Budokan does not run with the graphics you want, you can specify your graphics type while loading. See Appendix A: *Loading Features*. For example: If you have a VGA card and an EGA monitor, Budokan will try to use VGA which will give you a blank screen. Type **BUDO EGA** and press **Enter** for this case.

LOADING — FLOPPY DISK USERS

Boot your computer with DOS (any version from 2.11 to 3.3) before you install or start Budokan.

Copying your Disks

Do not play with your original disks; make copies of your disks to play from. If you're playing with 5.25 inch 360K disks, you'll have to copy two disks. (You can copy the files from both 5.25 inch disks to one 1.2M 5.25 inch disk if you have a 1.2M floppy drive.) If you're using a 3.5 inch disk, all the information is packed onto a single disk so you only have to copy one disk.

One Drive Systems

1. Put your DOS disk in drive A or B, type **A:** or **B:** (whichever drive you put the disk in) and press **Enter**.
2. Type **DISKCOPY** and press **Enter**. You're asked to enter a source disk; put the DOJO disk in the drive and press **Enter** to start copying.
3. With a single drive system, you must swap disks during the copying process. You're prompted when to insert your source disk (the original) and when to insert your destination disk (the backup).
4. Repeat steps 2 and 3 with the TOURNAMENT disk.

Two Drive Systems

1. Put your DOS disk in drive A, type **A:** and press **Enter**.
2. Type **DISKCOPY A: B:** and press **Enter**.
3. You're prompted to insert your source disk in drive A and the destination disk in drive B. Put the DOJO disk in drive A, put a blank disk in drive B, and press **Enter** to start copying. Note: This will only work if both drives are the same size. If your drives are different, follow the One Drive Systems instructions.
4. Repeat steps 2 and 3 with the TOURNAMENT disk.



DOS commands may vary. If you have any difficulties with copying, refer to your DOS manual for specific information on how to copy files.

Starting the Game

To start Budokan from a floppy disk:

1. Reboot your computer by inserting your DOS disk in drive A and pressing **Control-Alt-Del**. This is necessary to clear out any TSRs (terminate-and-stay-resident programs) from memory which are not compatible with Budokan.
2. Insert your *copy* of the DOJO disk in drive A or drive B.
3. Type **A:** or **B:** (whichever drive you put the disk in) and press **Enter**.
4. Type **BUDO** and press **Enter**. The game will load and you'll see the title screen. Press the spacebar to continue, or wait to see the demo. Note: If Budokan does not run with the graphics you want, you can specify your graphics type while loading. See Appendix A: *Loading Features*. For example: If you have a VGA card and an EGA monitor, Budokan will try to use VGA which will give you a blank screen. Type **BUDO EGA** and press **Enter** for this case.
5. 5.25 inch disk users will be prompted to switch disks during the game when necessary.



HE DOJO GATES

You begin at the front gates of the Tobiko-Ryu Dojo, the training hall that prospers under the teachings of Tobiko-Sensei. Above the door is a family crest. In this manual, find the *Kanji* (Japanese characters) that describe the crest. Change the Kanji to that of the crest by pressing the right or left cursor key, and then press **Enter**. Please choose carefully. A wise decision will gain you full admittance to the dojo grounds; a poor decision will only permit you to practice alone.

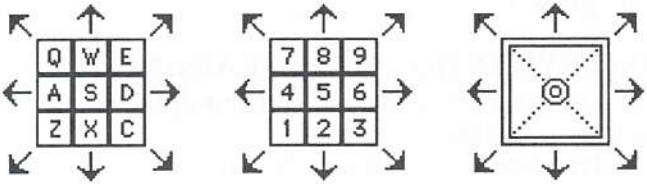


ONTROLLING THE GAME

Press **Esc** at any time to display the Game Configuration menu. This menu lets you specify how to control different parts of the game. To choose an item, enter its number. Press **Esc** again to return to Budokan.

Input Devices

Press **1** or **2** to specify how Players 1 and 2 will control the game. You can choose the keypad, the keyboard, or a joystick for your input device. For each martial art, the game controls are shown on grids, and the actual control depends on the input device you chose. The following grids show the actual commands, depending on the input device.



Keyboard Keypad Joystick

Input Devices

The Action button lets you make selections and perform certain moves. For the different input devices, the Action buttons are:

Keyboard	Left Shift key
Keypad	Right Shift key
Joystick	Joystick button

If you select joystick control, a grid appears to help you center your joystick. Press **T** to tune your joystick, and follow the

prompts. Press any key when you are done to return to the Game Configuration menu.

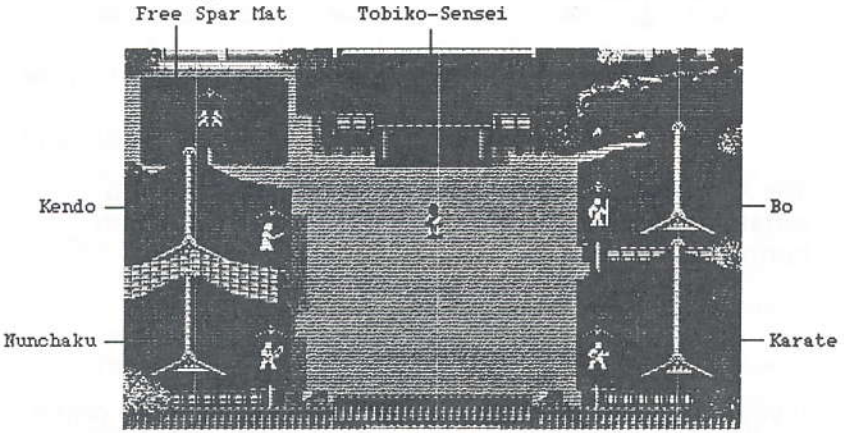
Sound Effects
Press 3 to toggle the sound on and off.

Music
Press 4 to specify the way music will be created on your computer. Select the device you want and you automatically return to the Game Configuration menu. You must have the sound driver installed to be able to use it.

Exit to DOS
Press 5 to return to DOS. If you are sure you want to exit Budokan, press Y.

TOBIKO-RYU DOJO — THE TRAINING HALL

You stand in the main courtyard. Surrounding you are the various training halls.



Main Courtyard

To begin your training, walk into one of the four dojos: Karate, Kendo, Nunchaku, or Bo. Use the eight directions of Player 1's input device to walk into a dojo.

In each dojo, you are given three choices:

Jiyu-renshu	Lets you practice alone
Kumite	Lets you spar with an instructor
Leave Dojo	Returns you to the courtyard

Move the Yin Yang symbol up and down using Player 1's input device or the cursor keys, and press **Enter** to make a selection.

At the start of each exercise, Tobiko-Sensei says *hajimae* (pronounced ha•gee•may), which means "begin" in Japanese.

Jiyu-renshu

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. When you have memorized every move and can throw any strike and parry any blow immediately, imagine yourself facing an opponent. If he throws a punch to your solar plexus, parry the blow with a mid-range block. If he spins to kick your forehead, drop to a crouch and kick his leg out from under him.

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 are through practicing alone and want to spar with another student or leave the dojo, press **B** to bow and conclude the exercise.

Kumite

This is an opportunity to spar with instructors of various degrees of difficulty. You are given three choices:

Sankyu	Easiest
Ikkyu	More difficult
Shodan	Most challenging

Move the Yin Yang symbol up and down using Player 1's input device or the cursor keys, and press **Enter** to make a selection.

In addition to your Stamina Bar above you on the left, your sparring partner also has a stamina bar. For more information on this indicator, see the *Stamina Bar* section.

Use 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.

Scoring

Each time you strike your opponent, a number appears indicating the strength of your strike; the higher the number, the more damage you inflicted. And you receive a bonus when you use a move for the first time. When the match is over, you are shown your score, which is the total of all your strike points.

Tobiko-Sensei

Tobiko-Sensei, your instructor, watches your match closely. When the match is over, he makes comments about your per-

formance. Take his suggestions seriously and use them to refine your technique. Press the spacebar when you have finished reading his comments.

- If you want to stop in the middle of a sparring match, press **B** to bow and exit the match.



TAMINA BAR

The Stamina Bar indicates your current strength and endurance; the longer the bar, the more stamina you have. Performing difficult moves or being struck by an opponent reduces your stamina. Resting and successfully blocking blows from your opponent lets your stamina increase. When your stamina reaches zero, you lose the match.

- Blocks prevent you from regaining stamina, so only block your opponent's attacks as they come. If you perform a block and hold it, your stamina will not increase until you relax again.

The Stamina Bar is color-coded so you can approximate your status with a glance:

Green	Full strength. Your moves are quick.
Yellow	60% stamina loss. Your reactions are slow. Avoid making high-energy attacks and try to block your opponent's strikes.
Red	80% stamina loss. You are very close to exhaustion. You cannot perform strenuous attacks quickly. Avoid most offensive moves and block your opponent's strikes until you regain strength.



I 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. Your ability to accumulate and focus this energy and let it flow freely within you is essential to your understanding and growth.

The Ki Bar is a measure of how much ki you have; the longer the bar, the more ki you possess. The longer you stay in a match without attacking, 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, you lose half your ki.



ERFORMING THE MARTIAL ARTS

The grids on the following pages correspond to your input device. The lines on the grids show the path the joystick must follow, or they connect the keys you must press. Wherever a circle appears, press your Action button. A thick line indicates a path you follow while holding down the Action button.

For example: The man on page 11 is performing an attack in karate where you first crouch and then kick high. Next to him is the movement grid showing how to perform this move.



Movement Grid Example

With a joystick:

1. Pull the joystick down to crouch.
2. Press the Action button and quickly move the joystick up to the upper right corner to kick.
3. Release the Action button and return the joystick to the center.

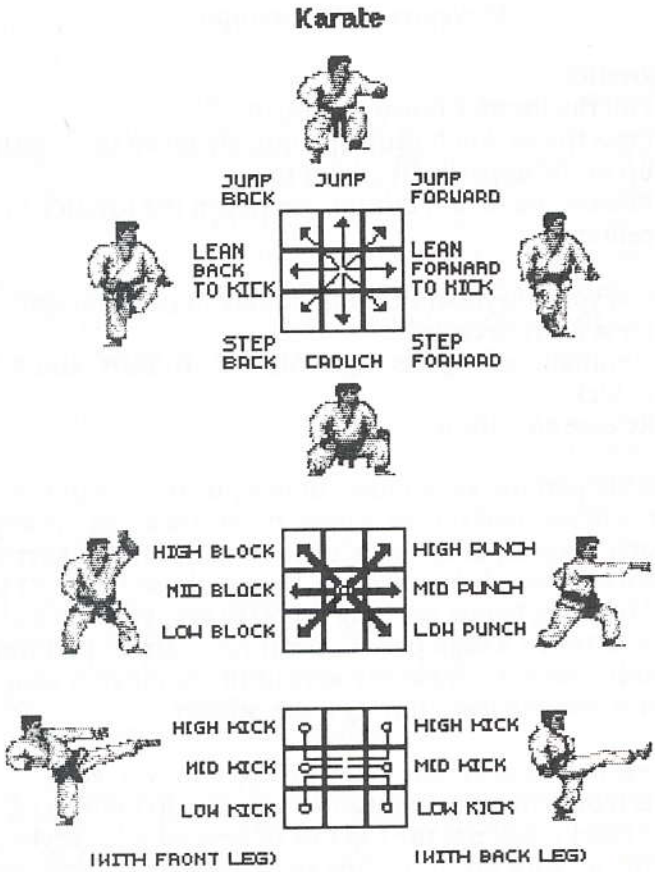
With the keypad (keyboard commands are in parentheses):

1. Press **2** (**X**) to crouch.
2. Simultaneously press **Right-Shift** (**Left-Shift**) and **9** (**E**) to kick.
3. Release all buttons.

To smoothly perform each move, time your controls to the character's movement on the screen. If you are using the keyboard, each keypress must quickly follow the previous keypress. For instance, in the above example, if you release the **2** (**X**) key and wait too long before pressing the **9** (**E**) key, you will stand back up and throw a high punch. Until you learn to perform a move fluidly, do not release any keys until the move is completed, and you will learn timing more quickly.

Though 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 top row of keys on your keyboard or push the joystick up. To do low kicks, blows, or blocks, use the bottom row of keys or pull the joystick down.

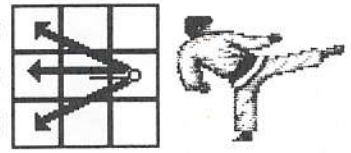
With practice, you will be able to perform each move quickly and smoothly. Jiyu-renshu to learn them well. Only when they become second nature will you be ready to take on human opponents.



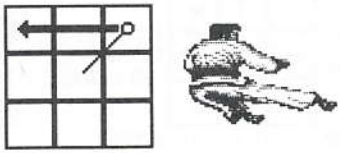
HIGH SPIN KICK

MID SPIN KICK

LOW SPIN KICK



JUMP FORWARD SPIN KICK

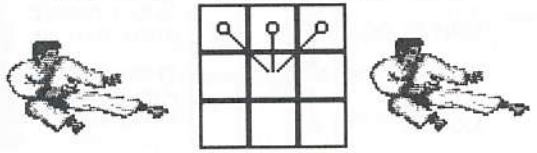


SPINNING JUMP KICK

JUMP BACK AND KICK

JUMP AND KICK

JUMP FORWARD AND KICK



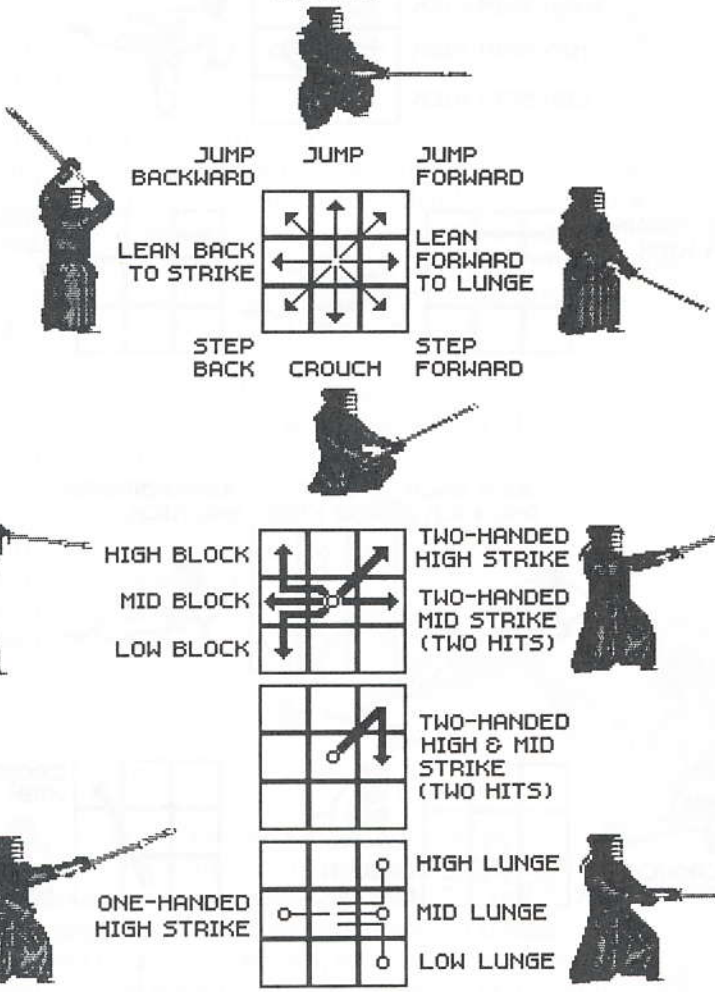
CROUCH SWEEP KICK

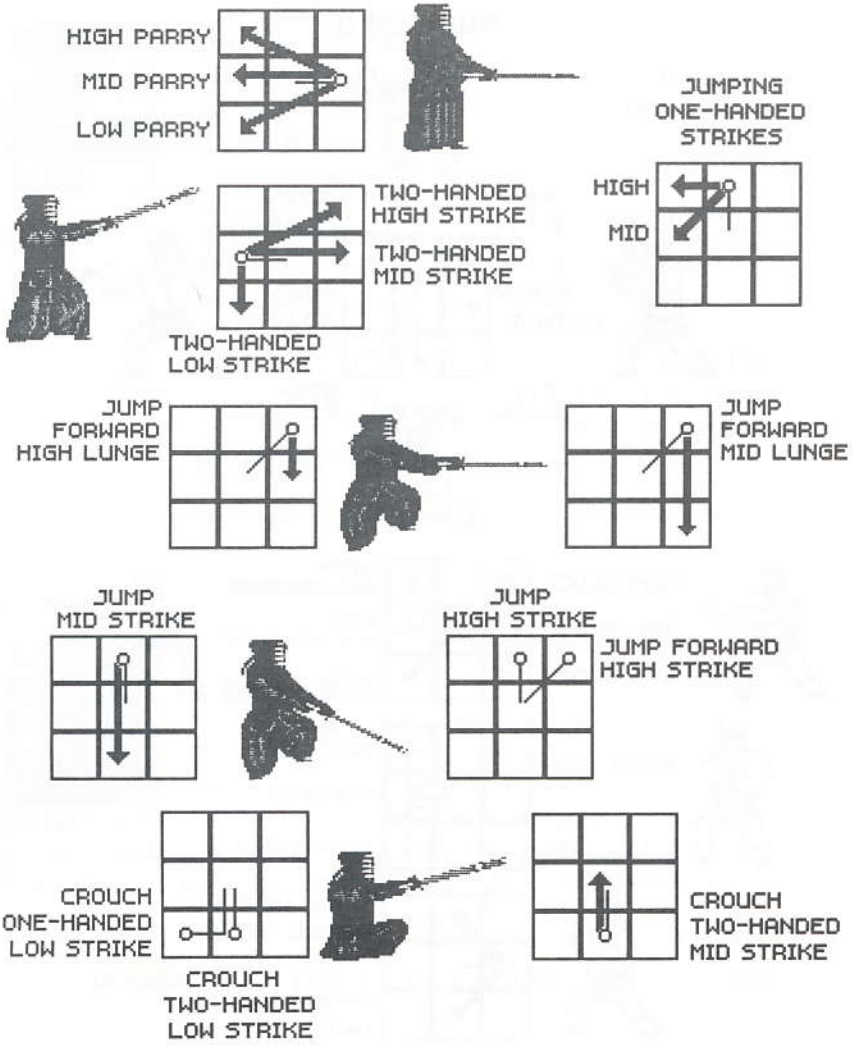
CROUCH LOW KICK

CROUCH HIGH KICK



Kendo


JUMP BACKWARD
JUMP
JUMP FORWARD
LEAN BACK TO STRIKE
LEAN FORWARD TO LUNGE
STEP BACK
CROUCH
STEP FORWARD
HIGH BLOCK
MID BLOCK
LOW BLOCK
TWO-HANDED HIGH STRIKE
TWO-HANDED MID STRIKE (TWO HITS)
TWO-HANDED HIGH & MID STRIKE (TWO HITS)
ONE-HANDED HIGH STRIKE
HIGH LUNGE
MID LUNGE
LOW LUNGE


HIGH PARRY
MID PARRY
LOW PARRY
JUMPING
ONE-HANDED
STRIKES
HIGH
MID
TWO-HANDED
HIGH STRIKE
TWO-HANDED
MID STRIKE
TWO-HANDED
LOW STRIKE
JUMP
FORWARD
HIGH LUNGE
JUMP
FORWARD
MID 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





JUMP BACK

JUMP

JUMP FORWARD

READY TO TWIRL

READY TO WHIP

STEP BACK

CROUCH

STEP FORWARD







HIGH BLOCK

MID BLOCK

LOW BLOCK

HIGH ROUNDHOUSE

MID ROUNDHOUSE

LOW ROUNDHOUSE





HIGH WHIP

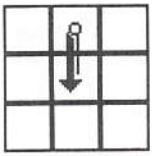
MID WHIP

LOW WHIP

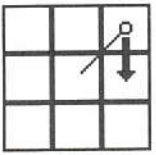


TWIRL WEAPON TRIPLE STRIKE

UNDERHAND TWIRL

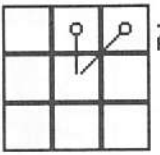


JUMP
MID STRIKE



JUMP FORWARD
MID STRIKE

JUMP
AND STRIKE

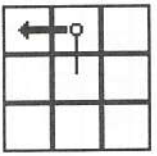


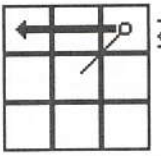
JUMP FORWARD
AND STRIKE





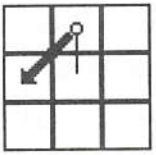
JUMP SPIN
HIGH STRIKE

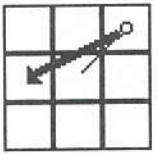




JUMP FORWARD
SPIN HIGH STRIKE

JUMP SPIN
MID STRIKE

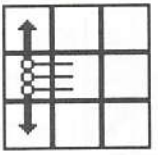






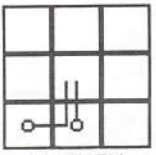
JUMP FORWARD
SPIN MID STRIKE

HIGH PARRY
MID PARRY
LOW PARRY

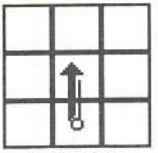




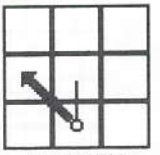
CROUCH
PARRY LOW



CROUCH
STRIKE LOW



CROUCH
STRIKE MID



CROUCH
PARRY MID



Bo





JUMP BACK

JUMP

JUMP FORWARD

PULL BACK TO STRIKE

LIFT FORWARD TO STRIKE



STEP BACK

CROUCH

STEP FORWARD





HIGH BLOCK

MID BLOCK

LOW BLOCK

HIGH THRUST

MID THRUST

LOW THRUST



HIGH STRIKE

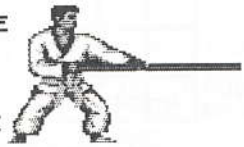
MID STRIKE

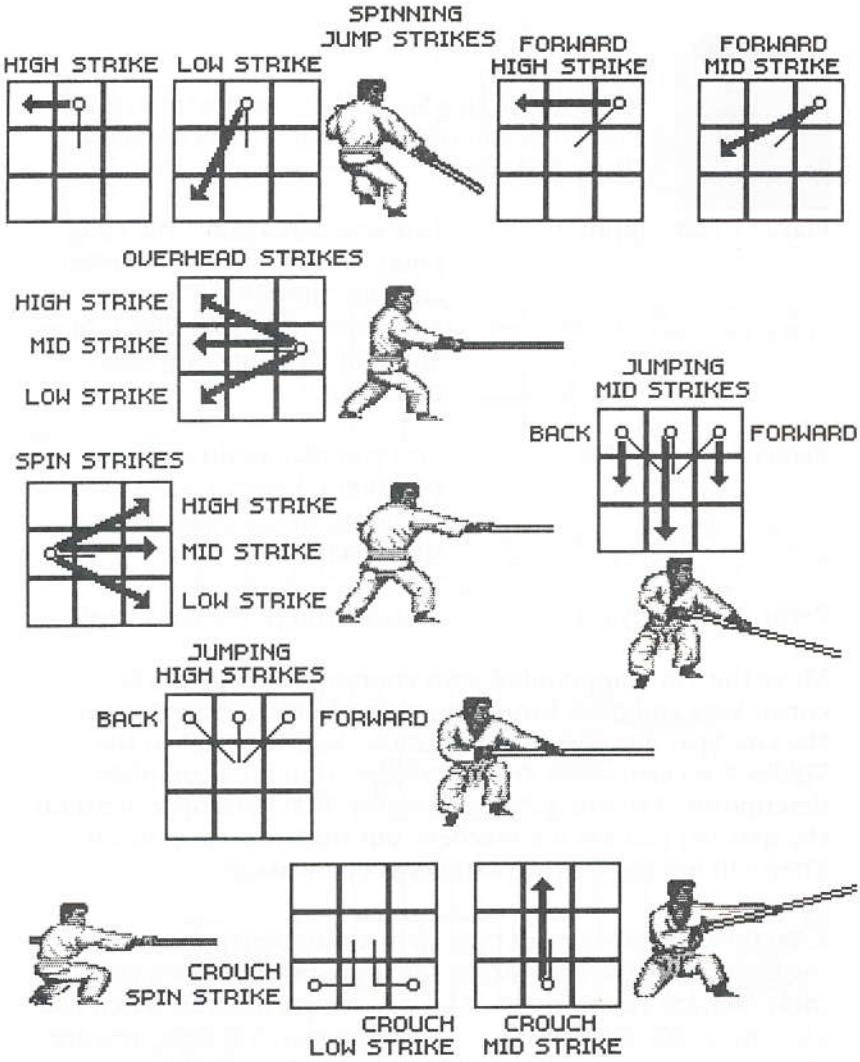
LOW STRIKE

HIGH STRIKE

MID STRIKE

LOW STRIKE




SPINNING
JUMP STRIKES
HIGH STRIKE
LOW STRIKE
FORWARD
HIGH STRIKE
FORWARD
MID STRIKE
OVERHEAD STRIKES
HIGH STRIKE
MID STRIKE
LOW STRIKE
JUMPING
MID STRIKES
BACK
FORWARD
SPIN STRIKES
HIGH STRIKE
MID STRIKE
LOW STRIKE
JUMPING
HIGH STRIKES
BACK
FORWARD
CROUCH
SPIN STRIKE
CROUCH
LOW STRIKE
CROUCH
MID STRIKE



REE SPAR

Walk to the Free Spar mat to compete with a human or computer opponent. You are given three choices:

Player 1 vs. Computer	Lets you spar against the computer. Select an art for yourself and the computer. Then choose a skill level (Sankyu, Ikkyu, or Shodan) for your computer opponent.
Player 1 vs. Player 2	Lets you play against a human opponent. Player 1 must use his or her input device to make all the selections.
Return to Courtyard	Returns you to the courtyard.

Move the Yin Yang symbol with your input device or the cursor keys and press **Enter** to make a selection. Sparring on the Free Spar mat is similar to Kumite. See "Kumite" in the *Tobiko-Ryu Dojo — The Training Hall* section for a complete description of sparring. Note, however, that your opponents on the sparring mat are not teachers, but students like yourself. They will not reduce their attacks as you weaken.

Each time you strike your opponent a number appears indicating the strength of your strike; the higher the number, the more damage you inflicted. And you receive a bonus when you use a move for the first time. When the match is over, you are shown your score, which is the total of all your strike points multiplied by a time factor (the quicker you win, the higher the time factor).



OBIKO-SENSEI

Walk into the building between the Free Spar mat and the pond to seek wisdom from Tobiko-Sensei. Inside, you are given three choices:

Budokan	Select this when you are ready to travel to the Budokan. Press the spacebar to begin the tournament.
Talk	This seeks wisdom from your sensei. Press the spacebar when you have duly noted his advice. Do not pester the sensei, for he is a man of great patience, but not *eternal* patience.
Courtyard	Returns you to the dojo.

Move the Yin Yang symbol right and left with Player 1's input device or the cursor keys and press **Enter**.



UDOKAN

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

Press the spacebar and you will see the profile screen for your first opponent.



Budokan Opponent Information

All the information about each opponent, including his or her rank and martial art, is listed here. For a table that lists the martial arts ranks, see the *Martial Arts Ranking* section.

At the bottom of the screen you are given two choices: Continue and Leave Tournament. Move the Yin Yang symbol next to the option you want and press **Enter**. Select Continue to move on or select Leave Tournament to return to Tobiko-Sensei's room. Next select your martial art: Karate, Kendo, Bo, or Nunchaku.

Whenever you choose Leave Tournament, you return to Tobiko-Sensei's room and lose your place in the Budokan. Each time you return to the Budokan, you must start over with Match 1.

In the tournament, you are only 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 plan each choice of art carefully depending on the martial art chosen by your opponent. Do not fight your easiest four opponents with your best art.

Engaging opponents in the Budokan is similar to kumite (See "Kumite" in the *Tobiko-Ryu Dojo — The Training Hall* section for a complete description), 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 taught in your dojo, remember they were instructed in a different dojo, and they will have different fighting styles and may perform attacks 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 are set back to your previous contestant. (For example: If you lose Match 5 three times, you are taken 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.



ISTORY OF THE MARTIAL ARTS OF THE TOBIKO-RYU DOJO

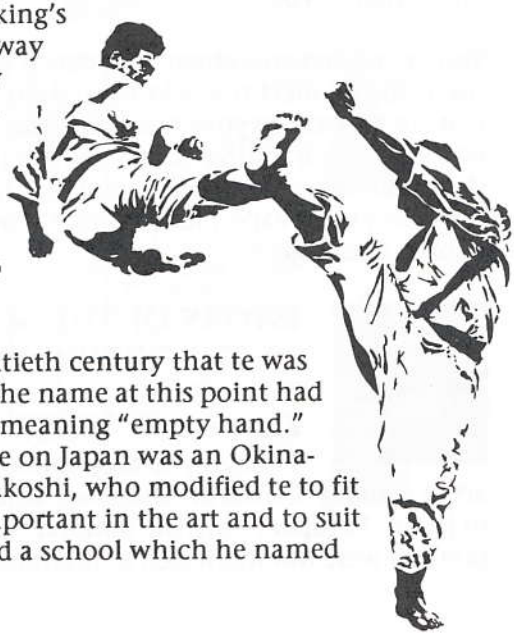
Karate

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.

You begin your study of karate after you find the right master and *dojo*, or training hall. When you enter the dojo, you must empty your mind of all you know so your master can fill you with his knowledge. You start with the basics: long, exhausting hours of punching and kicking until your muscles are strong and supple, your attacks sharp and quick.

Under the patient eyes of your master, you study the basic *kamae*, or stances: the horse stance, the crane stance, the cat stance. Soon, you are ready to begin training in *kata*: long, dance-like exercises in which you face a number of imaginary opponents. The master insists that you learn each kata exactly. When he is satisfied with your progress, he allows you to participate in *kumite*, or sparring with more experienced students. At first, the sparring is slow and controlled to avoid injuries. As your skills increase, you and your partner can spar more quickly, at last advancing to a point where you can stop a death-dealing blow a fraction of an inch from your partner's head.



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

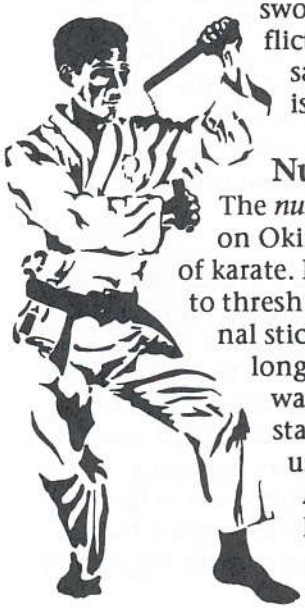
sword. Originally, no competition was allowed. This was because only one kind of fight was conceivable to a samurai — a duel to the death. Instead, the students learned long, prearranged partner practices. These practices were called *kata*. The kata has been the most important tool for learning the 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.

Competition is an important part of kendo today, but of even more importance is the spiritual core of the art. Many men, even Buddhist priests have written of the importance of the mind in training with the sword. It is essential to train hard enough and long enough so you can move instinctively, without conscious thought. Your mind must be empty of all worry about life or death, defeat or victory. The moment you begin to worry, you open yourself to attack. Kendo training fosters intuition, courage, and forthrightness. The foremost masters of the sword have also always emphasized the need to use the sword to protect life, not to take life. The most able swordsman is the one who can settle conflicts without using his sword, the masters say. This is because the hardest thing to do is not to fight.



Nunchaku

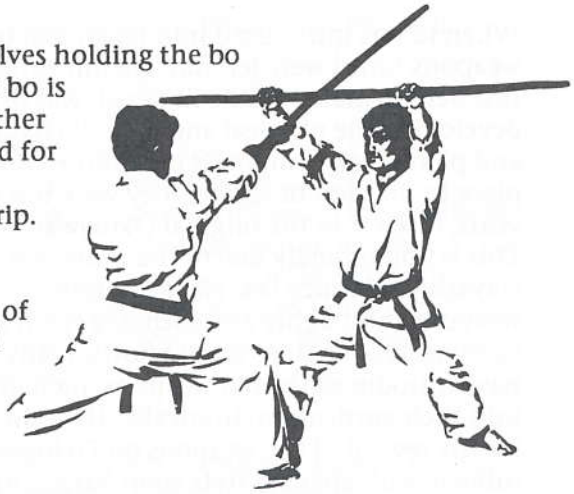
The *nunchaku* is a weapon whose use developed on Okinawa as a part of te, the Okinawan form of karate. It was originally an agricultural tool used to thresh grain. Two circular, hexagonal, or octagonal sticks, each about one to one and a half feet long, are joined by a chain or cord. In Okinawan te, 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. Ironically, Hayashi was also responsible for the revival of the weapons on Okinawa, where, under the influence of Japanese style sport karate, many schools no longer devoted time to their study. But the man who brought the nunchaku to world attention was Bruce Lee. No one who has seen the blazing speed and flawless control with which he wielded the nunchaku in his martial arts movies can doubt the effective power of this weapon.

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.



ISTORY 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.



HILOSOPHY AND INNER SPIRIT

For those of you who have only seen martial arts movies and have never practiced a real martial art, it may come as a surprise that in Japan, the martial arts are considered spiritual paths and

ways of life. Japanese warriors noted very early that training in martial disciplines produced favorable changes in people. They became more self-confident, more disciplined, and better able to overcome hardships. The warriors also noticed certain mental changes: an increased ability to concentrate, an ability to ignore pain and distractions, and an unbendable will. These were the inevitable results of martial arts training, but they were not necessarily the goal at first. In order to perform well on the battlefield, certain physical and mental skills were needed. The benefits these skills might have in the rest of the warrior's life were of secondary importance. This is the attitude of those who are interested in the pursuit of what is most effective in physical confrontations and in battle.

But during the long years of peace in the Tokugawa era, many warriors began to feel that the martial arts could be made to serve a higher purpose. New martial schools were founded which concentrated on the mental and spiritual benefits of martial training instead of on combat effectiveness. The aim of these schools was self-perfection or self-mastery. The arduous training transformed students into individuals who were strong yet gentle, confident yet humble, courteous and with strong self-knowledge and self-control. The martial skills they had acquired were only to be used when absolutely necessary, and never for personal gain. These individuals, the masters felt, were best suited to contribute to a strong and peaceful society. These new martial arts schools emphasized that they were not studying *bujutsu*, or "warrior techniques," but *budo*, "the way of the warrior."

In budo, behind every obstacle you overcome, beyond every new skill you acquire or every new discovery you make of yourself, countless others lie ahead. The only way to find out what lies ahead is to walk down the path.

MARTIAL ARTS RANKING

Every school has its own way of ranking. Most commonly, a beginner wears the white belt. As you grow more skilled in your art, the color 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)

APPENDIX A: SPECIAL LOADING FEATURES

You can load the game with certain features set the way you like just by typing an *argument* after the loading command, BUDO.

The program automatically detects the best graphics mode for your computer — you're not required to enter an argument. However, there are occasions when you'll want to change the graphics mode. Maybe your computer is capable of handling EGA mode, but you'd rather view the game in CGA mode.

The program *does not* automatically detect the best sound driver (except for Tandy). If you want to listen to your AdLib card instead of your internal PC speaker, you'll need to instruct your computer to use the AdLib card. You must have the card installed to be able to use it.

These are the arguments you can use:

HERCULES	Runs game in Hercules mode.
CGA	Runs game in CGA mode.
EGA	Runs game in EGA mode.
VGA	Runs game in VGA mode.
MCGA	Runs game in MCGA mode
CMS	Plays music on the Creative Music Card (CMS Card)
ADLIB	Plays music on the ADLIB card.
MT32	Plays music on the Roland MT32 cards.
NOSOUND	Loads game with sound effects turned off.
NOMUSIC	Loads game with music turned off.
QUIET	Loads game with both sound and music turned off. Note: Slower machines (ones with 8086-8088 microprocessors) may not generate music at all to increase the speed of the game.

JOY1	Player 1 uses Joystick #1
JOY2	Player 2 uses Joystick #2
NOSHADOWS	The characters in Budokan cast shadows if the program thinks your computer is fast enough to display them. You can increase the game speed by removing them with this command.
SHADOWS	If shadows don't appear and you want them to, type this command.

Let's say you want to load the game with these features: EGA graphics mode, music generated with the AdLib board (you must have an AdLib board installed), and no shadows. You'd type:
BUDO EGA ADLIB NOSHADOWS and press **Enter**.

It doesn't matter what order your arguments are in, just as long as there's a space between each argument.

Technical Support
If you have questions about the program, our Technical Support Department can help. If your question isn't urgent, please write to us at:

Electronic Arts Technical Support
P.O. Box 7578
San Mateo, CA 94403-7578

Please be sure to include the following information in your letter:

- Product name
- Type of computer you own
- Any additional system information (like type and make of monitor, video card, printer, modem etc.)
- Type of operating system or DOS version number
- Description of the problem you're having

If you need to talk to someone immediately, call us at (415) 572-ARTS Monday though Friday between 8:30 am and 4:30 pm, Pacific Time. Please have the above information ready when you call. This will help us answer your question in the shortest possible time.

If you live outside of the United States, you can contact one of our other offices.

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MANUAL BY ERIC LINDSTROM
EDITED BY Z.J. YEE

SPECIAL THANKS TO JOHN STONE OF AIKIDO OF MADISON
FOR RESEARCH AND HISTORICAL NOTES
AND TO MICHAEL ISGUR FOR ADDITIONAL GRAPHICS & TECHNICAL SUPPORT.

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BUDOKAN DESIGN NOTES

In many ways, BUDOKAN is the game I've always wanted to do and always dreaded doing. I've always wanted to do a realistic simulation of martial arts training, but I knew that the technological restrictions of a computer format would be a great handicap. There's only so much data space available, limited screen area, a joystick/keyboard interface, etc. The obstacles always seemed insurmountable to achieve a truly satisfying computer game experience. So when it came time to design BUDOKAN, it was "put up or shut up."

To accommodate the wide variety of techniques available to the real martial artist, there is a unique joystick interface allowing for "set-up" or preliminary body positioning. This suddenly gives the player the possibility for up to 72 separate moves as opposed to the usual 16 moves. 72 different actions proved early on to be a bit overwhelming for the average player, so the arts depicted in the game use only about half that capacity.

To convey the power and grace of the forms, there are approximately 60-70 individual frames of animation for each main martial art. I still don't really understand how Ray and Rick made it all fit, but they did.

To give the player a taste of the ethical side of martial arts, there is Tobiko-Sensei. His time-honored philosophy transcends all stylistic differences.

There are a few areas where slight "artistic license" was taken to facilitate game play, but all-in-all it remains true to authentic form. As in real life, dedicated and thoughtful training will pay off in the end.

It's our hope that BUDOKAN goes well beyond the simple "chop and sock" games by giving you a glimpse into the intricate and subtle depths of the martial art world.

Special thanks to John Stone of Aikido of Madison for his historical notes, and the students of Aikido of La Honda who will always remain my teachers.

— Michael Kosaka
Sandan

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