

Midori yama budokai Fall Newsletter

Written by Ron Rogers *Hanshi*

The fall clinic, hosted by Jay Alexander *Kyoshi*, is getting close. It will be held the weekend of 3 November 2007, in Huntsville, AL. Please watch the website for further information.

Following the spring clinic, interest was shown in “practical applications” of *kata*. Your *hanshi* and his son, Craig Hanzel *Sensei*, demonstrated alternate applications for the *kata Bassai Dai* for a DVD. Craig’s lovely wife, Laura, filmed the *kata* and Hanzel *Sensei* edited the form and applications for a very professional looking “production.” Advance discs were sent to certain members at their request. If there is enough interest, not only may future copies be made for a nominal fee, but also alternate applications for other *kata* may follow.

Also, your *hanshi* was invited to the wedding of Nick Dudley and Jessica Guerrero. Roberto Guerrero *Sensei* was kind enough to welcome your *hanshi* and his wife, Garie, to this blessed event. The wedding and reception was beautiful and your *hanshi* and Garie wish them many happy years for the future.

***Karaho Kempo*, based in part on *Kenpo Karate* by Marron and Moss**

“When one thinks he knows everything he knows nothing; when one thinks there is much to learn, he will learn everything. The need to receive knowledge must be met and learned from one who has that knowledge.” Quote from Professor William K.S. Chow

Professor William Kwai Sun Chow, *Jugodan* (15th degree black belt), founded Chinese *Karaho Kempo Karate* in the 1930’s. He referred to himself as a “15th degree” black belt to honor the five arts outside *kara-ho kenpo* in which he held black belts. His father, the Buddhist Priest Chow Hoon (Hoon Chow, when Americanized), taught him the family “kung fu” system. After years of study with his father, Professor Chow met James Mitose, an instructor of *Shorinji Kenpo* (Chinese: Shaolin Ssu Chuan Fa). This system was known for its joint locks and throwing techniques. Professor Chow combined what he considered the best of his father’s system with that of Master Mitose’s to form what became known as Chinese *Kempō* of *Kara-ho Karate*. The philosophy was simple: First, you learned to survive on the street; everything else was secondary. The foundation of this system was broken into sets of five, designed for every type of attack. There were five weapon forms (*kobudo kata*) and five open-hand forms (*kaisho kata*). Also included were twelve linear techniques. During this six to eight year period from beginner to first-degree black belt, a study of *ki* (energy) principles was also taught. Before promotion to black belt, there was a one-year probationary period. By the time third to fifth degree black belt was reached, there was a minimum of fifteen years of study. *Kara-ho Kempo* also includes *Katsu* and *shiatsu* as well as the use of Oriental herbs. Professor Chow’s first mainland instructor was Edmund K. Parker, who developed American *Kenpo*, after obtaining a 1st degree black belt from Professor Chow. *Kenpo* black belts in MYB include Professor William “Bill” Marron, Professor Dan Kennedy and Professor Crayton

L. Moss, all from the Mitose line of *kenpo*. Legend has it that one of the surviving monks of the *Shaka-in* (Shaka Temple) found the first Mitose meditating beneath an old pine tree about 1235 A.D. Some documents refer to Mitose as *Koshō*; it may be that he was Mitose Koshō because of where he meditated, or there could be a confusion of the name and the style. Mitose was already trained in *kenjutsu*, *kyujutsu* and an indigenous unarmed martial art. After meeting the monk, Mitose began his study of chuan fa. Mitose named his style *Koshō Ryū Kenpō*, or the School of the Old Pine Tree Fist Art (law of the fist), because of this meeting. Later in life, Mitose changed his name to Yoshida. It was at this time that the Chinese Chuan Fa became the Japanese Kenpo. In 1280 the Yoshida converted to Buddhism. During this time the clan tried to reconcile their aggressive martial arts style with the pacifism of Buddhism. The style began emphasizing escapes rather than attacks and the avoidance of confrontation. If aggression could not be avoided, it was to be redirected back to the aggressor. It is also possible that Professor Mitose studied with his uncle, Motobu Choki. Professor Mitose referred to his art as *Kenpō Ju-jitsu* and Professor Chow referred to his style as *Kenpō Karate*. The lineage of this style is as follows: Bodhidharma to Mitose (ultimately James Mitose through the family art) to William K.S. Chow to Ron Alo to Stan Mattson to Bill Marron to Dan Kennedy, Crayton Moss and Bud Harbin. Stan Mattson was also an MYB member and the sensei of Laura Lang, another MYB member.

Pai Lum Tao, the Way of the White Dragon

Grandmaster Sijo Dr. Daniel Kane Pai founded Pai Lum “Kung Fu.” The teachings of Pai Lum include the balance of energy in all life’s aspects. The balance of yin and yang is the very essence of Pai Lum. Two of Pai Lum’s practitioners were very well known in the ‘60’s and 70’s. They were Don “The Dragon” Wilson and Cynthia Rothrock. Grandmaster Pai was expert in Pai Te Lung Chuan Kung-Fu, Bok Leen Pai Kenpo, Pai Yung Tai Chi, Kuan Yin Chi Kung and Chin Kon Pai Meditation. Grandmaster Pai trained in kung-fu, kenpo and judo-jujutsu. His grandfather, in the 1940’s, taught him Pai Po Fong, the Pai family martial arts. These were predominantly combined elements of Dragon, Tiger and Crane. Later, he was taught the Leopard and Snake, rounding out the five animals system. There is a series of books for young people called The Five Ancestors, by Jeff Stone. Each book devotes itself to one of the ancestors of the styles of Dragon, Tiger, Crane, Monkey and Snake. Also included in the series are the Eagle and Mantis. Grandmaster pai also studied at the White Lotus Monastery (Byakurenji) on northern Okinawa. One of Grandmaster Pai’s closest friends was Edmund K. Parker. Senior Pai Lum practitioners include Sifu James “Jim” Cravens, who taught Sifu Gary Huff, and Sifu Mike Kaylor. The Dragon Code is given below.

“I am what I am because I chose to be. I am a Dragon by choice, and subject to its law. My brothers and sisters are my heart and my mind. And even though we may disagree with each other, we still strive to be one. Forgetting all categories, and letting energy that wishes to exist, exist. But as a Dragon, I must go forth to seek the Tao and the void, understanding myself and finding peace within.” Sijo Dr. Daniel Kane pai

Tang Soo Do (Soo Bahk Do) Moo Duk Kwan

Founded by Grandmaster Hwang Kee, Tang Soo Do is the modern derivative of the historical Soo Bahk Do. Tang Soo Do means the Way of the Hand of the Tang Dynasty (of China). Tang Soo is the Korean form of Tode, also pronounced “Karate” by the Japanese. Soo Bahk Do means punching and (head) butting. Moo Duk Kwan translates to the Institute of Martial Virtue. The Moo Duk Kwan emblem has a fist within laurel leaves with a banner below the fist reading Moo Duk Kwan. The fourteen laurel leaves on each side of the fist represent the fourteen states of Korea and the advancement of peace.

There are three seeds on each laurel leaf. These represent the “3000 li” running north to south of the Land of Morning Calm. They also represent success. The fist represents Tae Kwon Do and justice. The central character on the banner, surrounded by a circle, is the character for Moo, or martial (Japanese: *Bu*; Chinese: Wu). The character to the left of the circle means Tae (foot techniques) and the character to the right means Kwon (fist techniques). The deep (midnight) blue of the emblem represents both the three oceans and the color used for Tang Soo Do’s highest ranks. Black is not used for Tang Soo Do “Black Belts.” As a whole, the emblem represents the spread of Moo Duk Kwon throughout all Korea (fourteen states) and across the oceans to all continents. Its objective is peace and human advancement. The forms (hyung) used by Tang Soo Do are believed to be the intermediate forms between Okinawa and Japan. These include Kee Cho Hyung Il Boo, Ee Boo, and Sam Boo. These are similar, though not the same, as *Taikyoku Shodan*, *Nidan* and *Sandan*. Next are the Pyung Ahn (Okinawan: *Pinan*; Japanese: *Heian*) Cho Dan, Ee Dan, Sam Dan, Sa Dan and Oh Dan. Basanee Dae is the Tang Soo Do version of *Bassai Dai*. Next is Passi So (Passai or *Bassai Sho*). I do not know why the spelling of Bassai is different for the two forms. Following these is Chin Do (*Chinto* or *Gankaku*). The twelfth form is O Sip Sa Bo (*U Sei Shi Ho*; *Gojushiho*), followed by Wang Shu (*Wansu*; *Enpi/Embi*). Tjin is the Tang Soo Do version of *Ji-in*. So Rim Jang Kwon and Dam Toi are, so far as I know, unique to Tang Soo Do. Hyung seventeen and eighteen are Kong Sang Koon Dae and Kong Sang Koon So (*Kusanku Dai* and *Sho*; *Kanku Dai* and *Sho*). Tang Soo Do has three Rohae (*Rohai*) hyung: Chodan, Ee dan and Sam dan. The last two are Eesip Sa (*Nijushiho*) and Woon Shu (*Unsu*). Some schools include Yuk Ro Chodan, originally known as Du Mun (Great Gate), Yuk Ro Ee Dan, originally known as Jung Jol (Cutting the Middle) and Yuk Ro Sam Dan, originally known as Po Wol (Embrace the Moon). These belong to the We Ka Ryu (Chinese: Wai Chia) External (Hard [Hung] Style), influenced by Southern Chinese Schools. They are characterized by aggressiveness, dynamic action and spontaneity. The Ne Ga Ryu (Chinese: Nei Chia) Internal (Soft [Kung] Style) uses forms influenced by the northern Chinese Schools. These forms display deliberateness, stability, fluid motion and slow, quiet power. These forms include Tsan Tjin (*Sanchin*), Jun Jang, Ssi San, Ssi Boai (Saifa; *Saipa*), Bae Rin Bba, SsanSsi Bbai, Sei San (*Seisan*; *Hangetsu*), Sai Hoo Ah, Goo Reung Hoo Ah (*Kururunfa*), Jin Toi, *Ji-on*, Tae Kuk Kwon, and Ne Bboo Jin (Naihanji; *Naihanchi*; *Tekki*) Cho Dan, Ee Dan and Sam Dan. *Judoka* Frank Barry is also ranked in Tang Soo Do.

Hapkido

The founder of the Korean art of Hapkido (using the same Chinese characters as *Aikido*) was Choi Young Sui. There is the belief of some that Choi was adopted into the family of Takeda Sokaku, where he lived and trained for thirty years. There is also the claim that Choi became the primary student and teaching assistant. Other sources state that Choi used the name Yoshida Tatsujutsu while living in Japan. Choi, upon his return from Japan, stated that all certificates and supporting documents were stolen from the train, in which he was traveling. Unfortunately, many of Takeda's *kimeiroku* ("records of famous names," that is attendance books), as well as some personal belongings, were burned when Takeda was cremated. Former *Doshu* Ueshiba Kisshomaru (Ueshiba Morihei's son) was told that Choi and other Korean nationals participated in a *Daito-ryu* seminar. This was in Hokkaido when Ueshiba Morihei lived there. Supposedly, Choi combined the Aikido he had learned from Takeda with the Korean art of Tae Kyon to form Hapkido. In Kwang Sik Myung's book, *Korean Hapkido, Ancient Art of Masters*, Myung states that Hapkido is a Korean art, brought to Korea along with Buddhism. Myung writes that Hapkido techniques were handed down through the hierarchy of Buddhist monks as self-protection and personal safety. Hapkido was not known among the common classes, but among the upper class and royal court. According to Myung, Hapkido began as a royal martial art during the last of the three Kingdoms, and was nearly lost due to the collapse of Buddhism and rise of Confucianism. Choi Yong Sool (Choi Young Sui) began the study of Hapkido at the age of nine in the mountains of Korea. Choi "came back to the world" after the liberation of Korea from Japan and began teaching Hapkido. Hapkido has more than 270 major techniques with the possibility of 10,000 variables. In addition, there are 3,864 attack and defense techniques, including counter attacks and combinations. Techniques are divided into three main classifications: Empty hands against empty hands; Empty hands against weapons; weapons against weapons. There are joint locking and striking techniques. These include twisting, throwing, paralyzing and strangling in the former and kicking, punching, hitting cutting and stabbing in the latter. Weapons include dagger, dagger throwing, sword, long knife, club, cane, pole, spear, rope and stone throwing.

Philosophy of Hapkido (Japanese: *Do[jo] Kun*

- Jong Euye (Japanese: *Sei Gi*) or righteousness
- Yea Euye (Japanese: *Rei Gi*) or courtesy
- Ten Nae (Japanese: *Nin Tai*) or patience

***Busai* or Martial Awareness**

This principle (or philosophy, if you prefer) refers to never being taken by surprise. The Literal translation is "martial perfection." Through repetitive practice, martial artists cultivate an intuition that recognizes attacks before they occur – a prescience of danger. In the days of ancient martial arts, for example, when visiting someone's house, an inspection was made of the area surrounding the house before entering. After entering, the guest would position his back to the wall to prevent an attack from the rear. This was extended to daily activities.

When one relieved himself, one leg was removed from the *zubon* or *hakama* to prevent entanglement if it became necessary to stand and defend himself. Today, when using a urinal, a man may brace with one hand to prevent being slammed against the wall if rushed from behind. Notice most law enforcement personnel and they will survey any building they enter, noting familiar faces or anyone or anything considered unusual. This will extend to restaurants on or off duty. Also, most will sit facing the entrance, but never with their back to a door. Soldiers who have seen combat also cultivate this awareness. One major precept of this strategy is the concept of *gyakute*, or the unexpected. This is best expressed in the Chinese proverb: “The wise man adapts himself to circumstances, as water molds itself to the pitcher.” The “secret” is fluidity. Rather than trying to orchestrate a specific counter, the master reacts to his opponent’s (partner’s) action. The reaction is intuitive, not planned.

Utsu to Ataru to Iu Koto (On Utsu and Ataru [Striking])

Although *utsu*, from which we get *uchi*, and *ataru*, or *atari*, both mean striking, there is a very large difference in their individual concepts. *Utsu* is the conscious dealing of a blow from which there is no recovery from a committed course of action. All of one’s concentration, attention and effort are placed into *utsu*. *Ataru* is to strike without thinking. *Ataru* is a strike of “no effort.” *Ataru* is *munen muso* (no thought, no mind) applied.

Gorinto or Five Ring Tower

Gorinto (five ring tower) was a Buddhist structure, representing the body’s vital points. Five different shapes were (are) assembled in a particular sequence. From top to bottom: a square, closest to the ground (*chi*), represents the lower body; a circle, representing water (*mizu*), indicates the stomach; a triangle, symbolizes fire (*hi*), or the heart; a half moon represents wind (*kaze*) and the face; an oval, signifying the sky, represents the head. This was based on the Five Elements: Earth; Water; Fire; Wind; Void (void [*ku*] replaces metal in some instances). One of the classic books on strategy, *Gorinsho* (The Book of Five Rings, or more properly, The Book of Five Spheres) by Musashi Miyamoto (Shinmen Musashi No Kami Fujiwara No Genshin; Ben no Suke as a child) was based on these very principles, lending credibility to the idea Musashi was influenced by the Buddhist monk, Takuan Soho. Musashi also previously wrote *Heiho Sanjugo Kajo* (The Thirty-five Articles of Strategy), but that is for another Newsletter.

Errata

Those involved in martial arts are familiar with the term “*bushido*,” or “way of the warrior.” This refers, of course, to the Japanese warrior. A term not so well know is “*kishido*,” or the way of the Western warrior – that is, the English Knight. This concept is very well covered in Peter Hobart’s book, *Kishido: The Way of the Western Warrior*. For those individuals who have difficulties with bushido, kishido may be a “way” for them to accept the way of the warrior.

Your *hanshi* wishes to explain that *jujutsu* (correctly spelled) is correctly pronounced “joo-joots,” not “ju-juts.” He believed that it would be understood that the “u” for both would have the long “u,” not the short “u,” and apologizes for the misunderstanding.

From: *An Encyclopedia of Judo* by Ron Rogers

One may freely replace “*judoka*” with “*karateka*,” “*budoka*” or any other “martial” art. The belief given within the Foreword to *An Encyclopedia of Judo* by your *hanshi* is applicable to any endeavor that is done as a way of life.

FOREWORD

This book is being written for many reasons. It was begun as a personal notebook in 1961, when I first started *judo*. Since that time, it has grown to the large volume you now hold. It is not finished! A work of this nature, while helpful, is similar to a dictionary – out of date when published. This book must be used only as a reference, added to, and revised when needed. It is a guide to the destination and not the destination itself.

One reason I have written this book is to try to include – under one cover – all terminology the *judoka* may encounter in relation to the art and Way of *judo*. Also, I have written it to try and explain the true meanings of these terms.

Another reason is to include knowledge that I feel is being lost but is deserving of being preserved, especially of a non-physical nature. This is touched on in the introduction.

A third reason is to show the complete scope of *judo*, not just the sporting aspect, which is all too often predominant. Dr. Kano Jigoro (Anglicized, this would be

Jigoro Kano) intended that *judo* be a recreation (not necessarily a sport), a means of physical development, and a means of self-defense. He originally intended that the *Kodokan* be a repository of **all** *jujutsu* and weapons styles so they and the culture they represented would not be lost.

The most important reason I am writing this book is Love! A very special person believed strongly enough in my beliefs that I was encouraged to put them into print for any who may come after me. Should you find this book to be of use, remember that you owe any benefits you may receive to that person – she showed me the Way that I may share it with you.

The ultimate goal of every *judoka* should be maximum development in three respects:

Physical

Mental
Moral

Physical development in *judo* is not that of the body builder, or weight lifter. In *judo*, the muscles of the body are increased in size and in strength, but in proportion to the body, and in harmony with the mind's capabilities of using this increased size and strength.

In order to achieve this harmony, the *judoka* must be pushed to the utmost point of strength-then slight beyond! This serves two purposes:

1. It increases the strength of the body by exercising all the muscles of the human body, producing symmetry.
2. It teaches the *judoka* that the body is capable of achieving greater feats than at first imagined.

At this point, body and mind are beginning to be harmoniously combined: The body through exercise, and the mind by realizing the potentialities of the body. The combined capabilities of body –working together—have given greater confidence to the *judoka* in realizing hidden potentialities.

The *judoka* develops the body equally to the right and left, because techniques are taught and learned to both sides, thereby bringing all muscles into play, so that one side does not suffer in relation to the other. The *judoka* is now developing not only a symmetrical body, but also an ambidextrous one. Such development can give greater confidence based on the knowledge of having produced a healthier body and mind – the body from exercise and the mind from the increased knowledge of another culture. This latter knowledge helps in tolerance and understanding, as well as in appreciating linguistic differences and the importance of choosing the correct word/s for communication. From *kihon waza* (basic techniques), the *judoka* progresses to continuations or combinations of techniques (*renzoku waza* or *renraku waza*). These techniques serve a two-fold purpose:

They prepare the *judoka* for sequences with which to attack, and continue that attack.

2. They prepare the *judoka* with techniques with which to counter the opponent's attack (*kaeshi waza*). These relate to *kake no sen*, *tai no sen* and *go no sen*, respectively.

This stage of training has wrought great changes in the *judoka*. The body is more supple and capable of being brought into play with little effort on the part of the *judoka*. The *judoka*'s mind is capable of extended patterns of thought, as is a chess player's mind, which must be prepared to think beyond the

opponent's strategy. This expansion of mind and body can be brought into play in everyday life, and place the *judoka* in a position to be always one step ahead and prepared for any eventuality. This is made possible through abstract

thinking, stimulated by the many possibilities of *renraku waza*. The *judoka*'s mind has been trained to analyze the surrounding events and all their ramifications.

These are the physical and mental developments. What of the moral ones?

First, through physical and mental growth, the *judoka* has prepared the foundation for moral gain. If a person is strong in body, but mentally weaker than another individual is that person of weaker will, may be influenced to do wrong by the mentally stronger person.

Second, if a person is mentally stronger, but physically weaker, the decision toward moral matters may be influenced by threat/s of physical violence either to him or herself or to those one loves. If, however, the individual is capable of distinguishing right from wrong, and is also capable of defending this position with the **correct** application of strength, that person is two-fold stronger than any opponent. Being capable of defending moral beliefs, both mentally and physically, the chances of strong moral character are increased. Such growth should give the *judoka* confidence, for there is nothing to "prove!" There is simply confidence reflected from a peace within. The judoka has become a leader from having learned to follow, and from making the same (or worse) mistakes than those now being shown the way. From these mistakes, the judoka knows that others can do what has been done, and that it is not the **making** of mistakes that is important, but the correcting of them! Such confidence is – and must be – tempered by humility. This is not the humility of the servile. It is the humility of the person who realizes the weight of responsibility and governs the self accordingly.

***Nana korobi ya okii* or Seven Times Down Eight Times Up**

This aphorism refers to never giving up. Its corollary is: *Saru mo ki kana ochiiru*, or even monkeys fall out of trees. The latter is not an excuse to fail, but the realization that all of us at some time "fall down." What we must do is pick ourselves up and continue, learning from our mistakes.

"Lost" Members

We are still trying to locate a mailing address for the members listed below. The address given is the last we had. If anyone knows his or her new address, please let us know.

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