

Addition # 1

May 16, 1997

**THE TEXTBOOK OF
APPLIED IPPON KUMITE STANDARDS
FOR MODERN KARATE**

Contents:

- Essay on Conceptual Framework of the KMK
- Obligation for Dan Grades
- Responsibilities of the Sempai
- Opening and Closing Protocols
- Sample Certificates
- KMK, USAKF, JJ, Kobudo, TKD

KWANMUKAN INTERNATIONAL STANDARDS

NOTICE !

We are making a change in protocol.

From here forward, we will say KWAN MU in place of OSU

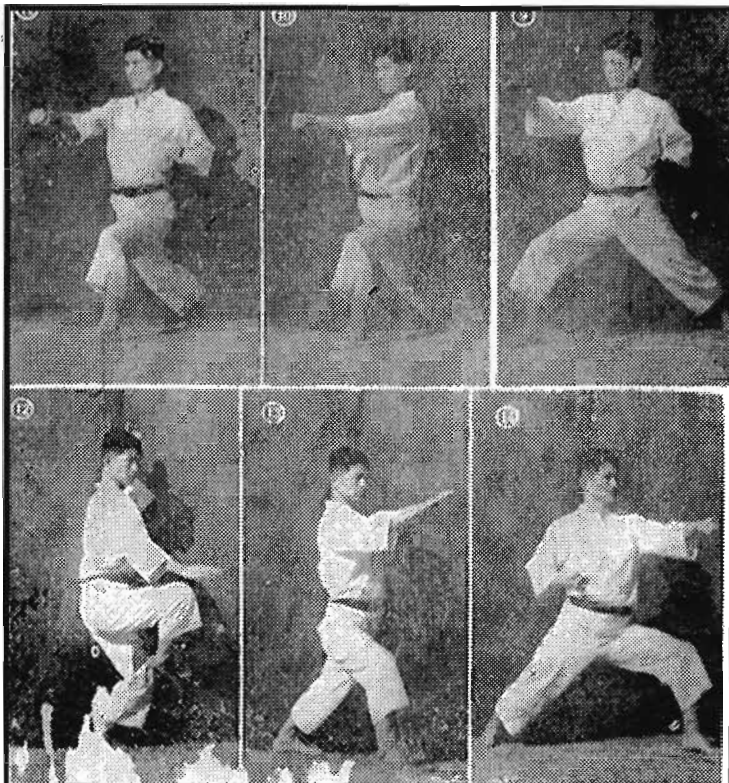
The familiar title for Grandmaster Anderson in the Kwanmukan is NOSA. Use HANSHI only in outside situation, and when you are referring to him in the presence of persons not of our style.

This is following a direct request from Grandmaster Chull Hee Park

KWAN MU!

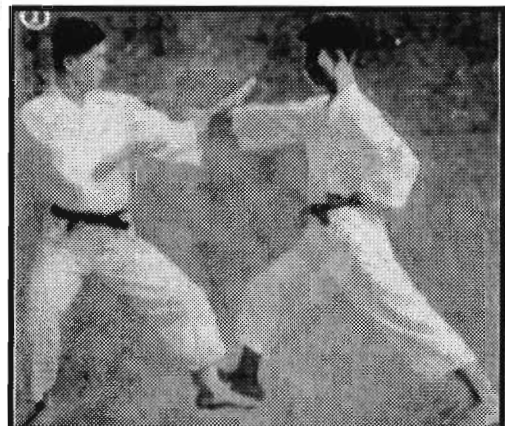
For your archives!

*Picture of Grandmaster Park (left) practicing with
"National Treasure" Tuck Kee Song*

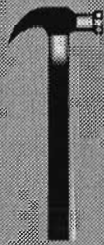


*Pages from Grandmaster
Park's book published in
early 1950s*

Note the perfect stances



THE CONCEPTUAL FRAMEWORK



"If the
only tool
you have
is a
hammer,
then
every
problem
looks like
a nail!"

Anon

The martial arts too often attract those who are quite excessively self-serving, power-hungry or ego hungry to know or care about preserving the fullness of the classic martial arts and their relationship to humanity and who don't care at all about leading for the good of the humanity.

We need leadership that has a strong vision arising from a mixture of fine intellect and fine temperament, with extensive training in the arts and a deep understanding of what is and what is not respectable and allowable, in the context of our times and culture.

We should know what we preserve and why. Preservation of garbage is not necessarily a virtue. Loss or destruction of valued knowledge through neglect and forgetfulness is similarly not necessarily to be admired.

Tainting traditional belief by re-imagining history, perceiving it with a strict, narrow perspective, is near neo-paganism and at best is intemperate politics and totally narrows one's theological perspective.

Understanding the criteria for the valuation of worth, in the sense of establishing priorities of preservation, and the subsequent duty of passing knowledge on to new generations, is vital in the formation of the standards for any strong philosophical institution, martial arts or otherwise.

Institutions of higher learning such as the universities of the West have long studied the implications of the understanding of values and concepts and the resulting discrimination and aberrations of culture arising therefrom.

The philosophy that the Kwanmukan uses to set the direction and goal for the training curriculum is similar to that necessary for the establishment of a university of learning. We in the martial arts should think and plan in the same manner as the universities, with the exception that we are more inclusive, in the Eastern sense. incorporating the body as a main facet of the mind.

The idea of a *conceptual framework* is not complex or difficult to grasp. Through proper study it become increasingly clear and relevant, and, in the end, vital; especially if the components are defined and understood in the context in which they are used. For example, the idea of a schema as a base for perception is defined in the proposition of *Jean Piaget* in his presentations on *Developmental Schema*, referenced in the *End Notes of the Prefaces of the Kwanmukan Manual*

Our *Conceptual Framework*, viewed though the study of the philosophical direction of the society, guides the establishment of our system and standards. The subsequent gradings and accompanying statistical

THE CONCEPTUAL FRAMEWORK

analysis of our students advancement, lead to amplifications, diminishings, or corrections of our standards necessary to accomplish our strategic goals.

Because of this absolute need to develop philosophical direction and technical discrimination and thereby establish values worthy of our antecedents and culture, it is imperative that our teachers have a firm grasp of where we are and to where we are directed, even if they have to learn “*it*” by rote memory and regurgitate *it* later when a more complete understanding may be possible.

For this reason, some time ago, an oblique tenet was accepted, which contains allusions which we hope will be completely understood in the light of future learning.

We use bunkai analysis and synthesis in the *Cartesian* manner. We incorporate circle and point concepts, avoiding the limitations of linear study paths. We enable the quantification of orderly and related integrated practice pursuing non-sport related incrementalization and verification in grading. We form the foundations of kata through kumite and structure the values needed to fulfill functional philosophy.

We propose a *conceptual framework* consisting of:

1. The body - referred to as the (*gene-form*)
2. The schema- referred to as the (*schema-form*)
3. The body of shared knowledge - referred to as the (*Meme-form*)

The *gene-form*, the *schema-form*, the *meme-form*, taken as a group constitute a *conceptual framework* This *conceptual framework* is manifest through *standards* and *indicators*

The above should be studied until you completely understand it.



Why not follow the advice of Socrates.

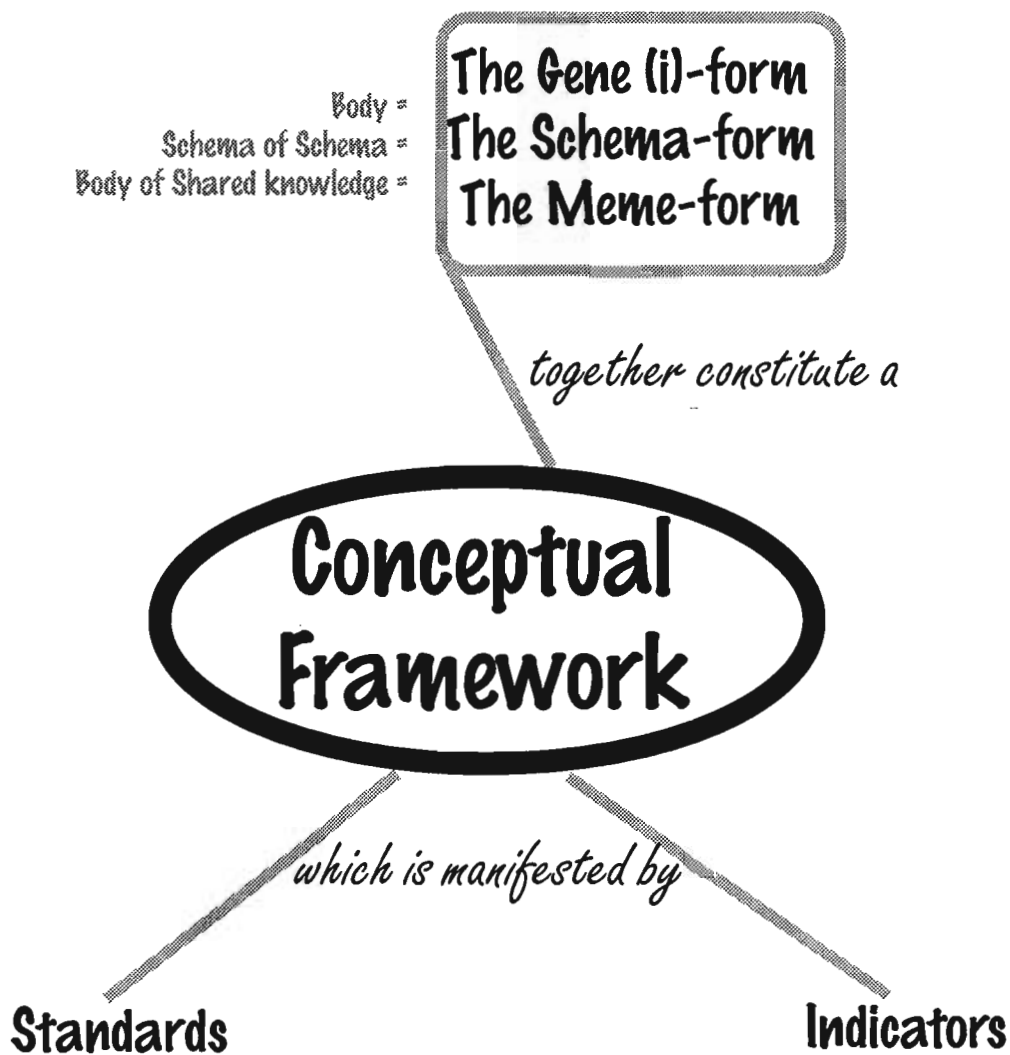
Become an authority - follow your own mind.

Make up a list of what you prefer and what you abhor.

Label what you like as good and what you don't like as bad.

Make laws against those things that you don't like (with adequate punishment for violators) and reward those that do what you deem good.

Good concept?



關武館

(Japanese Style)
Kwan Mu Kwam

關武院

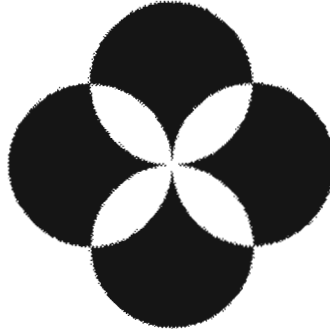
(Korean Park's Style)
Kwan Mu Won

關武門

(Chinese Style)
Kwan Mu Moon

To: Master Park, Chul hee,
Gr. Anderson

From: Chi, Seung wan
Seoul, Korea



KWANMUKAN SOCIETY OBLIGATION FOR THE DAN DIPLOMA

I _____ in the presence of this society and the here present yudansha of the organizations represented, and in consideration of receiving the grade of _____ Dan, do hereby and hereon solemnly and sincerely pledge that:

1. I will not remove this black belt, now vested in me by this Society, or replace it with one of any other color - in any art in which I have been properly invested by the Kwanmukan, when suited up in GI and will refuse orders to do so given me by any teacher or organization not of the Kwanmukan.
2. I will be loyal to the society and will control any defiant or rebellious spirit, submitting to the discipline and preestablished order of the society so far as it is consistent with my God, country, or family
3. I will never attempt to form a lobby within my Shihan's group to attempt to personally force a change to any situation, but will discuss any problem with my direct sensei for submission to the Shihan Board for consideration and judgment. I will abide by the resolution of all problems and conflicts as decided by the Shihan Board and upon receiving their judgment, will consider the contested matter closed, accepting the decision handed down without any further discussion.
4. I will observe all protocol as presented by the Kwanmukan Society, always deferring to and respecting elders and seniors.
 - A. I will respect, and follow to the letter, behavior and uniform requirements, so far as I am aware of them.
 - B. In the event that I might want to visit or train at other Kwanmukan dojos, I will abide by the advice and consent of my Shihan, who is aware of the proper protocol for the same.
 - C. In the same manner, if I want to participate in competitions I will again abide by the advice and consent of my Shihan.
 - D. I will not be present at, participate in, or award any grade or certificate of rank without the direct knowledge and authorization of the Kwanmukan.
5. I will honor and advance the principles of the Kwanmukan Society, studying them diligently so that I might have a full understanding thereof.

-
6. I will always be considerate of and properly attend to my family, spouse, and children.
 7. I will never cheat, defraud, or damage the reputations of any fellow of the society or their family.
 8. I will support the Kwanmukan Society and lend aid to all worthy and distressed Society Members, if it does not hurt my family or business and is legally justified.
 9. I will be present at all society functions to the best of my ability so far as I am able to comply.
 10. I will not reveal the special teachings of the Kwanmukan, including the structure of the society, standards and secrets of any and all degrees or the Society's esoteric teachings, to any person not so authorized to receive them.
 11. I will not associate socially with or visit with persons currently under sentence of suspension or expulsion from this Society, unless direct permission has been granted me to so do.
 12. I will not, if suspended or expelled from the Society, use the name of the Society, reveal the secrets workings of this organization or any of its system, operations, or functions, including standards and secrets of any and all degrees.
 13. I will not participate in, be present at, or award any certificates of grade except under a legally constituted panel formed under charter from the Kwanmukan, whose presence includes at least one holder of an Investiture Certificate from the Kwanmukan, or under special written dispensation signed by the Director of the Kwanmukan.

Furthermore, I, _____ of my own free will and accord, do agree, upon receiving this certification of grade, that I will comply with, conform to, and obey the aforesaid obligations repeated publicly by me hereon, agreeing to the following sanctions or penalties for willful violation of my obligation.

1. The penalty of suspension or expulsion
2. Of having my name expunged from the records and no longer being recognized by this Society.
3. Of having all grades given me withdrawn and revoked, in which case I agree to return all certificates and badges, manuals, instructional material and other items given to me.

I take this obligation from my own free will and in the presence of the Kwanmukan society, and may it stand as my statement of accord and be recognized by all persons present.

4. Signed:
- Date
5. WITNESSED:
6. WITNESSED:
7. If under age:
8. Parent:



DUTIES OF THE SEMPAI

The Sempai:

- 1. Manages the general order of the dojo, including overseeing the protocol for guests and newcomers to the facility, and conveys messages from and to the Sensei**
- 2. Instructs beginners in uniform requirements and behavior protocol**
- 3. Communicates orders loudly and clearly so that all can hear and understand**
- 4. Ascertains that floor protocol is followed**
- 5. Lines up the class in the proper protocol for presentations and instruction**
- 6. Calls the class to order and to rest**
- 7. Assures that the proper training aids and equipment are on hand for instruction**
- 8. Observes the Sensei and announces when the Sensei comes onto deck, allowing the students to prepare themselves appropriately**
- 9. Sees to the relevant needs of the Sensei as required**
- 10. Is observant of time strictures and alerts the Sensei accordingly**

OPENING AND CLOSING PROTOCOLS

DOJO OPENING PROCEDURES OPENING

- A. When the Sensei arrives on deck the Sempai commands: MO-DO-T-TE (Line Up For Opening). At times other than the opening, the command used is: NARANDE (Line Up).

Another and final call is made by the command: SEIRETSU (Line Up For Bow). When all are in place the commands are as follow: SHOMEN NI REI Bow To Front SENSEI Bow To Instructor NI REI

- B. Opening Class: There are two form to open class, the short form and the long form. We will describe the short form first.

SHORT FORM OPENING

1. The students form a line in the proper protocol and the Sempai announces the SHOMEN NI REI and the students and Sensei bow to the front. The Sensei then turns to face the class and the Sempai calls SENSEI NI REI, and the Sensei and class bow to each other.
2. The Sensei then seats the class in leg crossed (lotus) fashion.
2. After the class is properly bowed in and is seated, the person in charge instructs the group by querying the Sempai.

The query proceeds as follows

- a. Sensei - Are you a Sempai?
Sempai - I am accepted as such by this society
- b. Sensei - How do you know yourself to be a Sempai?
Sempai - By my responsibilities and obligation
- c. Sensei - Give the responsibilities of a Sempai?
Sempai - The responsibilities are recited verbatim in order
- d. Sensei - To the class: It is important for you and your fellow karateka that you comprehend fully and act faithfully in the completion of your responsibilities
- e. Sensei - To the Sempai.
 - 1) Have all the requirements necessary for class been met?
 - 2) Have all present been properly checked and their presence recorded?
 - 3) Class is ordered to arise and general instruction proceeds?

LONG FORM OPENING FROM SEIZA POSITION.

The formal opening long form may be used or the short form, at the option of the Shihan.

1. To start class the instructor says "Keko hajime mas" (KE-KHOE) and goes to the front of the class standing in front of the flags and pictures. He should be close to and with his back to the wall.
2. Waiting until everyone has lined up, he steps forward until he is approximately halfway between the wall and the lined up class, stopping there and turning 180 degrees to face the wall. Pausing briefly, he then kneels down, left knee first, and the feet are crossed right over left, the back and eyes are straight with both hands open,(palms up, on the thighs.
3. The next step depends on which students are present. If assistant instructors are present, the procedure varies. For example:
4. If there are no assistant instructors, after the instructor sits in seiza, the first person in the line says "Seiza" loudly and clearly and immediately drops to his left knee and sits in seiza position and the students do the same. It is important here that as soon as the first person's left knee touches the floor the next person's left knee immediately goes to the floor and he/she assumes seiza; this continues until everyone is kneeling. It is important that everyone moves smoothly and quickly, one after another , in order not to keep the instructor waiting. Now everyone should be sitting with back straight and focused straight ahead.
5. Let's assume that the Sensei is leading the class and John Karateka is assisting. After the Sensei moves to the center of the room and kneels, John, who is standing at the side with his right side toward the front wall, will wait until the Sensei kneels with his hands at rest before he himself kneels. If there are two assistant instructors, they would both wait until the Sensei finished kneeling and then they would kneel almost together, the second waiting until the first's left knee touches the ground before he begins to move.
6. The karateka in the instructor line never announce "Seiza" to the rest of the class unless the first karateka in the line of students forgets. It would then fall to the least senior of the assistant instructors or the one on the left end of their line. "Seiza" is normally called by the first person in the line.
7. To begin class the assistant instructor line should consist of no one under yodan. If there are other first, second, or third dans present, they belong in the main line. If kyu, a shodan, nidan and one sandan are present, the third dan would go to the assistant line, the rest in the regular line. A second dan could sit in assistant line if the rest of the class was made up of first dans and kyu grades. Usually, only the senior second dan present goes to the assistants line; a first dan would go to the assistant line only if he was the only first dan present along with low kyus or if it was a strictly junior class, assuming the dan is an

adult. No one under first dan can sit in assistant line. Adjustments can be made by the instructor before he goes to the center of the room to kneel.

8. Let's go back a few paragraphs. Everyone has just finished kneeling into seiza. The instructor then says, "Mokuso" (pronounced 'Muk So') loudly and clearly and everyone closes their eyes and breathes deeply for about one minute. The instructor says "Mukuso Yame" and everyone then opens their eyes. The Instructor then says "Shomen Ni Rei" (Bow to the front)
9. Everyone bows by first placing the left hand and then the right hand on the floor with the palm, fingers and thumbs flat and the tips of the index fingers and thumb touching, in the same manner as the beginning of the Kwanku kata. The bow is low, almost touching the hands with the forehead. This position is held for one second. At this point be aware of the person directly to the right, all the way up to the senior student. When the instructor arises from his bow, the senior student, who is cognizant of the instructors actions, begins to rise. Then the next student, who is aware of the seniors movement, starts to rise, and this continues like a chain reaction.
10. The instructor, who still has his back to the students, now turns to face the class by placing his hands on the floor and turning his upper body to the right, lifting himself up slightly with his legs remaining crossed. Turning himself around to face the class he again places his open hands palm down on his upper thighs. The senior student in the regular line then tells the class to bow. What he says depends on who is instructing.
11. If the chief instructor is teaching, he says, "Sensei Ni Rei", and everyone bows, rising as before, in order of rank. The chief instructor is the only one called Sensei - everyone else is called Sempai ('Sem-pie' = senior). If a very high and honored dan is there, you should say, "Shomen Ni Rei". The chief instructor sits between the high dan and the senior assistant instructor (on a line between them and slightly closer to the high dan).
12. The instructor then rises, right leg first, and leads the class warm up. He usually he has someone else do it. If someone else is told to do it, he then rise and everyone else would wait until the assistant says, "Everyone up." Then, they rise, right leg first.


LONG FORM CLOSING FROM SEIZA POSITION

1. The instructor says "Keko O-Rei Mas", meaning that everyone should line up. The instructor moves to the front of the room, faces the class with his back almost against the wall, and waits until everyone lines up. He can now make any adjustments in the line-up or assistant instructor can. The instructor then walks halfway toward the class, turns towards Funakoshi's picture, pauses briefly and then kneels and sits as described before. Assistant instructors, if present, kneel next.

2. The senior student in the main line then says, "Seiza", loudly and clearly, as before. Everyone then kneels as previously described and the instructor says "Mokuso" and everyone closes their eyes and meditates for about 30 seconds to 1 minute.
3. The instructor then says, "Mokuso Yame", and everyone opens their eyes. The senior student in the main line then loudly and clearly recites the "Dojo Kun" . Everyone, except the instructor, repeats this in unison. This includes assistant instructors. The senior student in the main line then says the first proposition of the KUN and everyone except the instructor repeats in unison. The senior student keeps reciting each sentence of the dojo kun and the class repeats it each time until done.
4. The instructor pauses briefly and then says, "Shomen Ni Rei" and everyone bows to the front. This bow is held for 1 second. Everyone then rises from the bow in succession as before, starting with instructor. The instructor, still kneeling , turns to his right to face the class as described before. The senior student in the main line waits for the instructor to settle down and then says, "Sensei Ni Rei," or "Sempai Ni Rei," as required. Everyone bows. (The instructor can say, "Thank you," before bowing if he chooses.) The class rises in order.
5. If there are assistant instructors present, the senior in the main line says "Sempai Ni Rei", and the assistant instructors put their fingertips on the floor, lifting themselves up while still kneeling and shifting to face the main body of the class. Simultaneously, the class shifts in the same manner to face the assistant instructors. This is done rather quickly. The senior student then says, "Rei" and the class assistant instructors bow to each other, starting with the senior assistant instructor and proceeding quickly and smoothly throughout the rest of the class, everyone shifting back to their proper positions. Sensei does not bow at this time. However, if an assistant instructor is leading the class, then he will also bow . (An "Kwan Mu" can accompany each bow if desired.)
6. At this time, the instructor usually says a few words. This lasts for no less than 1 minute to 5 minutes and can involve any subject from general news and information to a full blown karate lecture. The instructor then rises, right leg first and walks to the exit of the practice area, bows and exits. During this time, everyone else is sitting perfectly still. Beginners are permitted to squirm slightly, but even this is discouraged. Yellow belts and above are not allowed to squirm, slouch, or lean forward.
7. The next highest rank then rises and exits in the same manner, and this continues until everyone exits. All students must wait until the first several highest ranking students have left completely before they can begin to rise and exit. After this, the class exits more rapidly, not waiting until the person before has left completely, as they did with the instructor and the assistant instructors.
8. In the Kwanmukan, the exit is to a protocol position on a line adjacent to the tatami to which the highest kyu proceed to thank the lowest dan in line until all have passed by the highest dan.

KWANMUKAN CREDENTIALS SAMPLES


KARATE RANK CARD

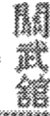
Name: _____ Photo: 

Date of Birth: _____

THIS CERTIFIES THAT THE NAMED HAS ATTAINED THE STATED KARATE GRADE IN THE NATIONAL PROMOTION TESTINGS HELD BY THE INTERNATIONAL KWANMUKAN

会長 ジョージ・アンダーソン

Grandmaster **GEORGE E. ANDERSON** 

INTERNATIONAL KWANMUKAN 

GRADING RECORD

Name: _____


SS#: _____

Dojo: _____

Instructor: _____

Notes: _____

Kyu	Belt Color	Date	Approval
12	Orange		
11	Orange		
10	Gold		
9	Gold		
8	Blue		
7	Blue		
6	Green		
5	Green		
4B	Purple		
4A	Purple		
3B	Brown		
3A	Brown		
2B	Brown		
2A	Brown		
1B	Brown		
1A	Brown		
	Shodan tie		

INTERNATIONAL KWANMUKAN 

This card attests that the bearer is a member in good standing of the Kwanmukan. The card remains the property of the Society.

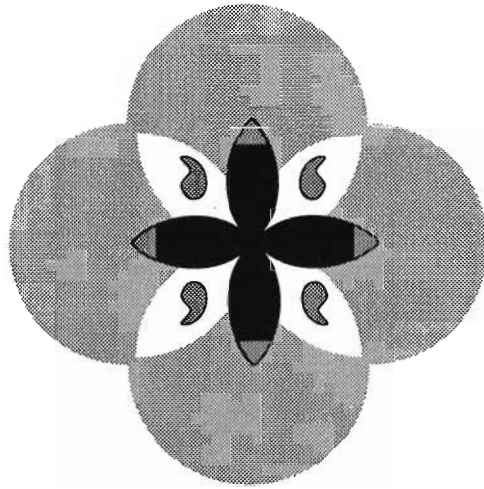
The Kwanmukan Director has been internationally USA, Karate Fed • US Judo Fed • Central TKD Assoc. • Karate Kang Do • WUSA • Karate Man. Fed. • Chang Moo Kwan • Traditional USKA • US Judo Assoc. • US Karate Fed. • USOC Karate • Global Martial Arts Assoc. • Pan Pac. World Karate Council • WUKO Pan Pac. World Martial Arts Assoc. • Pan Pac. Pan American Karate Union (PACU) • Pan Int VP World Karate Fed. (WUKO) • Pan Member USOC. Bd. of Directors

INTERNATIONAL KWANMUKAN
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<http://www.usakaworld.org/kmk.html>





關武院



1997 SYMPOSIUM

Quantum Karate

*A Special Theory of Relativity
for the Martial Arts*

KWANMUKAN INTERNATIONAL

George E. Anderson, Hanshi

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KWAN MU!

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Welcome from the Director

George E. Anderson, Hanshi

Dear Kwanmukan member,

Since the start of our organization I have had the confidence that we would be one the greatest

organization in the world. I can remember driving home from a tournament with my teacher Il Joo



Kim and complaining that everyone was being taught to be a champion except me. He replied that I did know know my own technique and that I would be one of the greatest teachers in the country and that he himself was constantly learning from me. Once when we were practicing Pinan Five at

the Fairlawn gym, Il Joo asked the class for the meaning of starting pull-ups actions of that form. When I spoke up, saying that they were the water-flow block, he responded with "that to." After class he asked me to explain to him what that meant.

We have come a long way and have an illustrious history in our own work. We have indeed been fortunate that the lineage through which our techniques have been inherited has recognized our efforts and is continuing to add to our knowledge. I really thank all the people that I have learned and inherited from, especially Grandmasters Chull Hee Park, Nam Suk Lee, Masafumi Suzuki, Sadaki Nakabayashi, and Robert Trias and I will never forget Ill Joo Kim and Dong Choo Choi. They are a part of my

heritage and yours too.

For this seminar I have included additions to the manual- but without the final illustrations that will be a part of the fully published work. Read the material carefully and if you can understand the depth of the concepts therein, you yourself are well on the way to the mastery of the arts.

The Kwanmukan is large and dispersed, consequently it is difficult to assemble all the members at one time. It is also true that the student rely on their shihans to make sure that their knowledge and instruction are up to date. Look at the organization of the church, if there were no bible and no catechism, and historical knowledge was weak, what would the minister have to interpret and over what would he minister? You cannot rely solely

on inherited memory or on casual interpretation of what I have presented to you, but must see and hear for yourself so that you can add your understanding to the shared knowledge of the style.

That is what I did and you have benefited from it, don't deny others what you have had been given so freely.

I have included some pictures that you might not have in this addendum; the completed work will be full of them.

Please enjoy the symposium and ask about all that you do not understand.



關武館



PROFESSOR SADAKI NAKABAYASHI



Professor Sadaki Nakabayashi, holder of the eight degree black belt was one of highest ranked active Kodokan judoka in the world. During his life time he lost only 4 matches.

He received his first promotion to Black Belt at the age of sixteen and on each successive year following he was promoted to a higher dan. He was the All Japan college champion in the second degree class in 1935 and held the title for for third and fourth degree classes. Visiting China as a young man, he competed and won the mainland Chinese Kung Fu Championships. He was a former chief instructor of the Japanese Imperial Guard, a chief instructor of the Tokyo Metropolitan Police, a chief instructor of the Japanese Imperial Army and an instructor of the U.S. Armed Forces and West Point.

Professor Nakabayashi was a senior technical director of the Kwanmuzendokai International. One of the last events before his untimely death was to represent technical judo at the First International Law Enforcement Seminar at the University of Akron, Ohio and meetings at the Center for the Martial Arts.

GRANDMASTER ROBERT A. TRIAS

Director, United States Karate Association

Grandmaster Robert A. Trias passed away in 1989. He was an internationally recognized 9th Dan in Karate and 6th Dan Kodokan Judo, opened his first dojo in Arizona in 1946 and continued practicing karate for 50 years and judo for 39 years. At the time of his death, his association maintained alliances with many international organizations and had strong activities in Okinawan kobudo, koshiki kumite karate and law enforcement training.

Grandmaster Trias was responsible for the development of karate in its present form in the US and the USKA tournament structure was at one time the greatest in the world. Almost every competitor of note in his era was a past USKA Grand Champion. His mentorship produced many famous karateka such as Phil Koeppel, George Anderson, Patrick Hickey, John Nanay, Tokey Hill and John Linebarger. His great insight and sponsorship led to the founding of the USA Karate Federation, the present National Governing Body for karate in the United States of America.

The passing of this giant in American martial arts is respectfully note by all who had the privilege to associated with him and we offer our condolences to his family and students. He will not be forgotten.



MASAFUMI SUZUKI, OKINAWA GOJURYU, 10TH DAN HANSHI



***All Japan Koshiki karatedo Federation, Chairman
All Japan Budo Federation, Seibukan academy,
Principal President, Ryochi Sasakawa***

Grandmaster Masafumi Suzuki passed away in Taiwan in June, 1992. The funeral was held at the Seibukan in Kyoto, Japan. George Anderson and Pat Hickey represented the United States. Mr. Anderson held 9th Dan, Hanshi by Master Suzuki. He was given the position upon the Death of Grandmaster Robert Trias, a close associate and partner. It was the stated wish of Master Suzuki that Hanshi Anderson assume the successorship to Robert Trias and the leadership of the USKA.

BEST WISHES TO ALL COMPETITORS

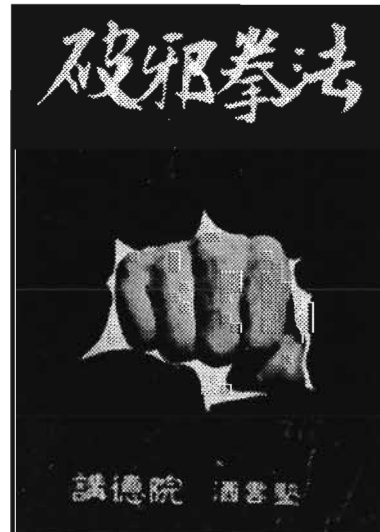
FOR A GREAT SEMINAR

from

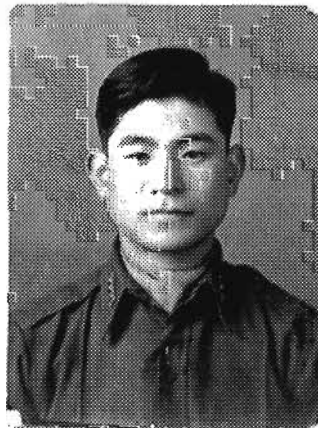
GRANDMASTER CHULL HEE PARK

**Founder of Kang Duk Won
& Korean Kwon-Bop Karate Federation
First President of the Korean WUKO Federation
Grandmaster Park is a direct student of In Byung Yun,
an associate of Kanken Toyama
and a noted Shihan of the Toyama's Shudokan**

**GM Park & Korean competitor at
WUKO Women's Cup**



**As a young officer in the
Korean Army**

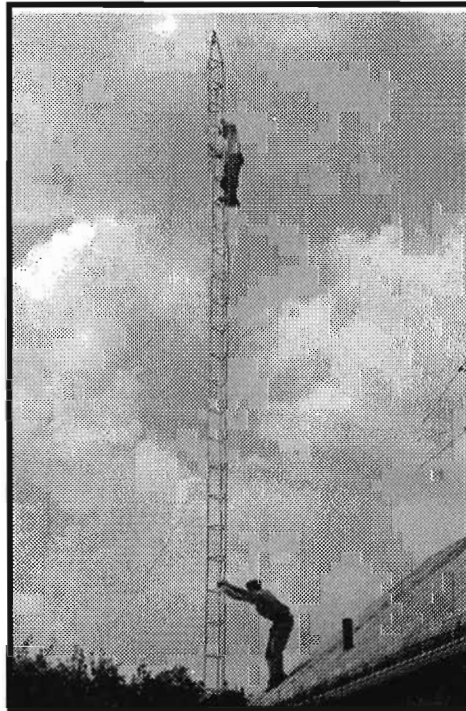
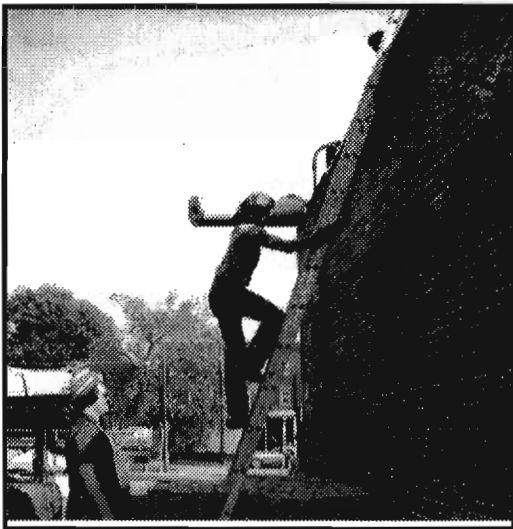


The Boss (Hanshi) being a real boss

Working on top



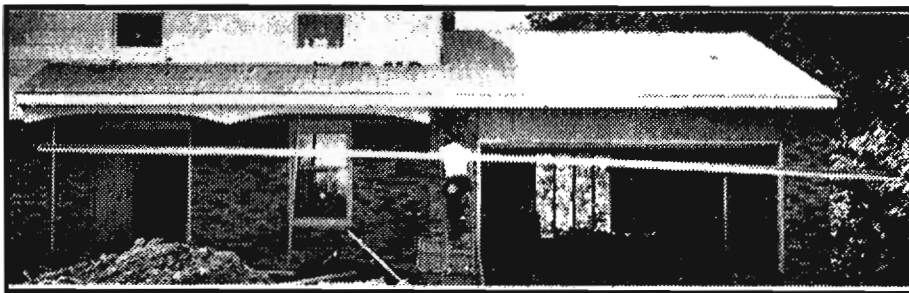
Up the ladder

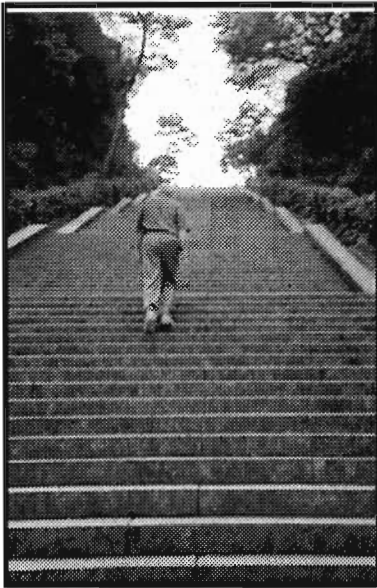


Really on top of things

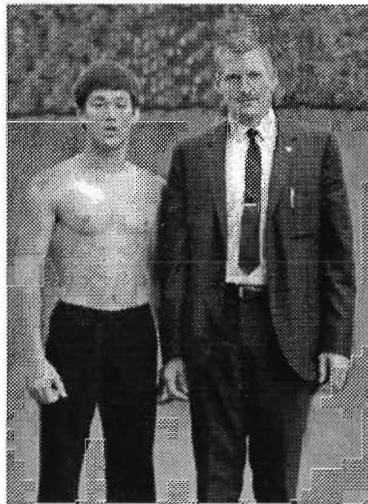
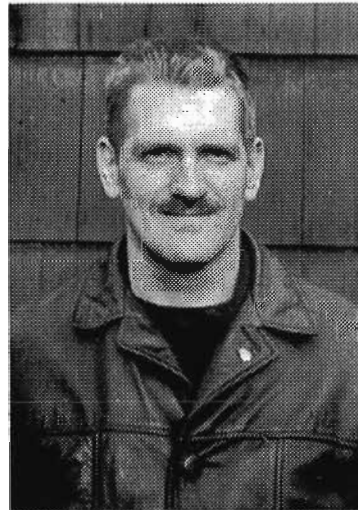
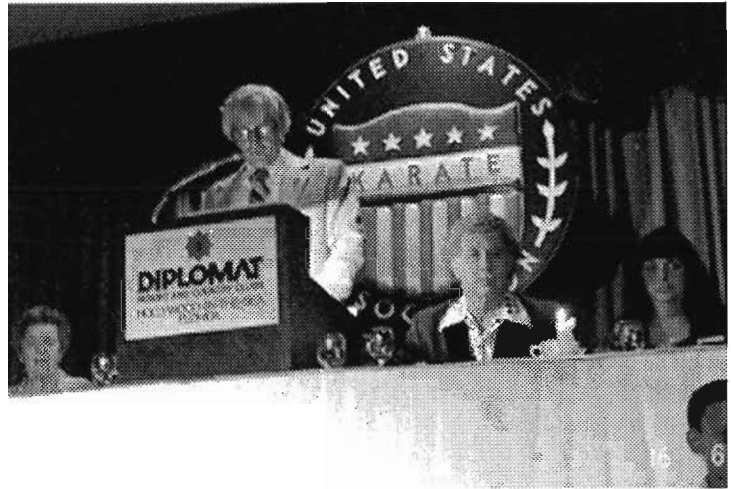
**The great lessons:
Work, Climb, Balance,
and don't be afraid of heights,
and of course,
always look good!**

A balancing act (a 45 ft. section of gutter)





Up the stairs in Japan

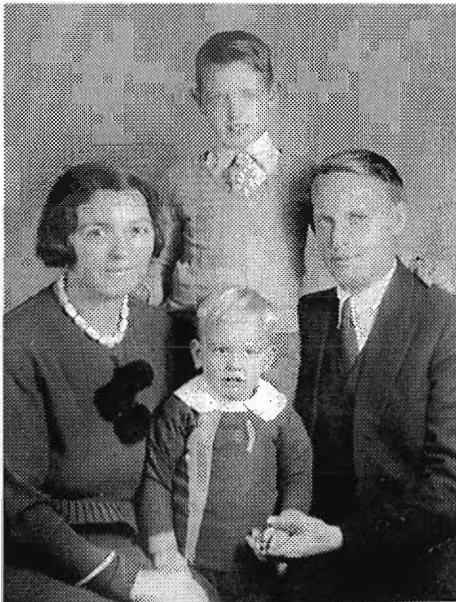




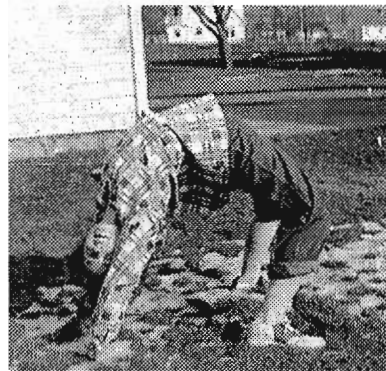
Anderson boys 1958



Mrs. Anderson 1940

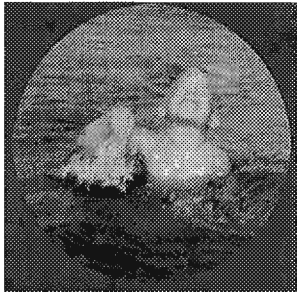


Family Anderson 1934

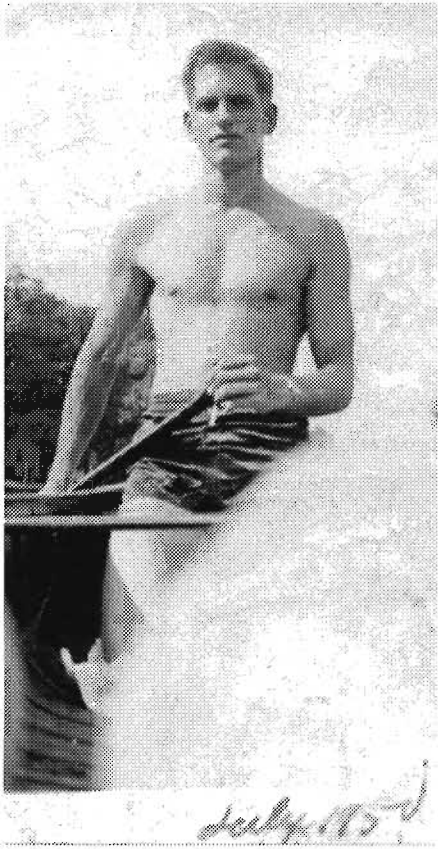


Mrs. Anderson





*George Anderson
Silver Lake
1935*



NOTES ON GENERAL KWAN YU

1. *Secret Societies*. Daraul, Arkon. Citadel Press Book, Carol Publishing Group, 1962

Secret Societies - Tongs of Terror 234-235

...But one secret society's activities could give birth to another. It was in the struggle against the Yellow Turbans that Kwan Yu took an oath with two other warriors to liberate the country from them. His activities caused him to become deified as the God of War, and the patron of yet other secret societies, among them the Triad Cult.

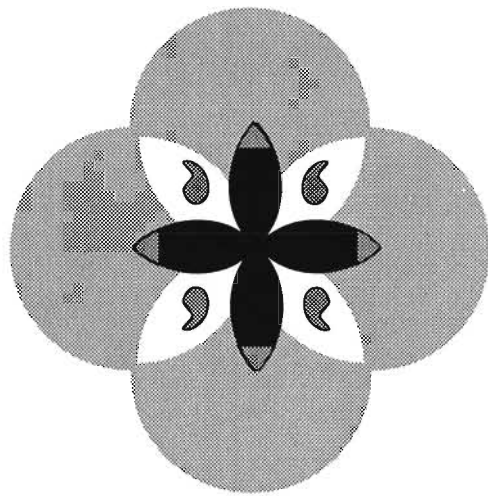
2. *A Dictionary of Chinese Symbols*, Eberhardt, Wolfram - Translated from the German by G. L. Cambell. Rutledge & Kegan Paul, 1986

Guan-di

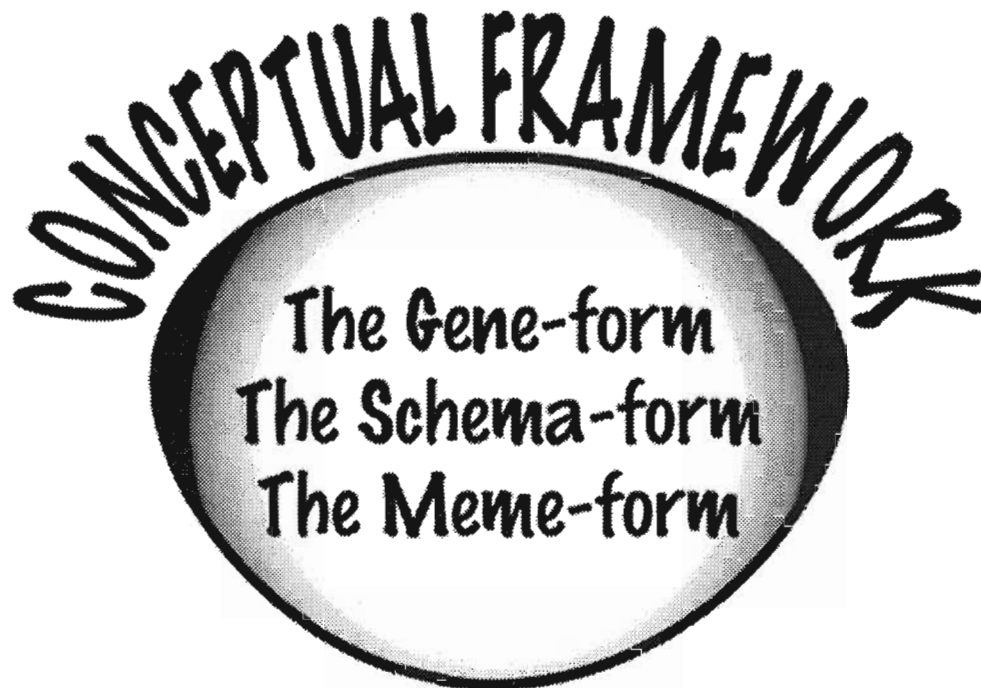
Guan Yu was one of those who helped Liu Bei to become Emperor of West China and to found a short lived dynasty there in the 3rd century AD. Guan Yu was subsequently given the honorific name Guangong. He fell from power after the death of Liu Bei, but was gradually elevated to divine status in the centuries that followed. Until quite recently, temples to Guan-di (his name as a god) were to be found in almost all of China's larger towns. He was venerated as a god of war, and also as a god of justice and righteousness: parties to a dispute often took their case to his temple to be settled. In the Chinese theatre he is a main protagonist in the many plays based on the 'Romance of the Three Kingdoms'. ...

**THE
KWANMUKAN
CONCEPTUAL FRAMEWORK**

George E. Anderson, Hanshi



KWANMUKAN INTERNATIONAL



*The Gene-form, Schema-form, and Meme-form
are internalized by the*

Standards

the correct presence of which is displayed by the

Indicators

the desired outcome is the development of a positive

Cognitive Restructuring

THE CONCEPTUAL FRAMEWORK OF THE KWANMUKAN IN SIMPLIFIED FORM

PROPOSITION

- ▼ The Kwanmukan embodies a CONCEPTUAL FRAMEWORK which is postulated from the following components:

GENE-FORM refers to the complete body system

SCHEMA-FORM refers to the perception and recognition mechanism

MEME-FORM refers to all the shared knowledge available

- ▼ This CONCEPTUAL FRAMEWORK is internalized or inculcated by the practice of the Kwanmukan standards
- ▼ Proof that the STANDARDS have been correctly internalized is seen in the presence of specific INDICATORS.
- ▼ Testing looks for and *examines the indicators* displayed.
- ▼ The goal is to invoke a positive COGNITIVE RESTRUCTURING
- ▼ The cognitive restructuring allow the construction of a virtual reality which is as a vital tool for comprehension in the martial arts.

Foreword

THE CONCEPTUAL FRAMEWORK OF THE KWANMUKAN AND RELATED ISSUES

This work was begun with the goal of setting out the university required conceptual framework. As it developed, it became quite clear that our framework was simple and complex simultaneously, and included concepts difficult to understand unless the reader fully comprehended the terms used. This complexity is analogous to relationships of the diameter and circumference of a circle, easy to see but the exactness is hard to find. The esoteric terms of the martial arts are imbedded in the practitioner and fall into that category of things that are hard to codify because they are known instinctively.

A fine illustration of this instinctive thing is found in the Zen story of the man who had difficulty in describing his father exactly enough so that another person could recognize him; however, he could standing on a street corner in China watching people and amid the millions of people, he could recognize his father instantly. This is not to be confused with the story of the two South American diplomats who spoke only Spanish, and when visiting Washington, D.C. became lost in the city. The attaches called their embassy for direction and were asked to look at the street names on the corner so that the embassy could figure out where they were. After looking at the sign, the fellows reported back that they were on the corner of “Walk” and “Don’t Walk.”

When this essay was read for proofing, the feedback was that although it is an excellent work that explores topics vital to the martial arts, it might be difficult for the uninitiated practitioner to read with understanding. When the eminent physicist Steven Hawkins was writing *A Brief History of Time* he was warned by a publisher “that a use of formulas would drastically reduce...[the] readership. He took a chance by ignoring the modern mandate that all books should be written for the ninth grade level

For us, this brings to mind a story about a lifeguard and his charges bent on enjoying the water. The guard should be aware of the pollution content, the temperature, the strength of the current, etc. The charges just get wet, that’s all. The purpose of this allusion is to show that if the leader knows the content, then the charges can

enjoy themselves with confidence. If the charges desire to know more, then the knowledge base can be expanded. In karate terms, this means that if the Shihan is in the know, then how much you want to know will be up to you. But, the Shihan must be in the know. So this is written for all you budding Shihans.

In any event, I was requested to extract the gist of the essay to assist easy memorization. The results of that distillation is seen above in the previous pages.

In this complex treatise, I attempted to avoid “the primary barrier to understanding the origins...[of the martial arts], ...the lack of appreciation of the semantic and cultural distance that separates modern translation[s]...from the original...texts.” [Robert W. Funk,1986]

As much of the work is research and citation, I am mindful of the comment, of Samuel Johnson when he told a would-be writer

"Your manuscript is both good and original, but the part that is good is not original, and the part that is original is not good."

*George Edward Anderson, 10th Dan Hanshi
Akron, Ohio, USA 1997*



Terminology

<u>GENE-FORM</u>	The entire physical system developed from the basic physical unit of heredity
<u>SCHEMA-FORM</u>	An underlying organizational pattern or structure. In Kantian epistemology, a concept, similar to a universal by which an object may be apprehended.
<u>MEME-FORM</u>	A cultural item [memory] that is transmitted by replication in a manner analogous to the biological transmission of genes—Webster; Element of culture or system of behavior that may be considered to be passed from one individual to another by non-genetic means, ie. esp. imitation—Oxford World Dictionary.
<u>CONCEPTUAL FRAMEWORK</u>	The statement of the system, structure, and philosophical concepts necessary to achieve stated objectives
<u>STANDARDS</u>	Formative techniques and ideas that are practiced which enable the inculcation or internalization of desired values
<u>INDICATORS</u>	The pertinent particulars of the evidence showing that the standards are correctly in place
<u>COGNITIVE RESTRUCTURING</u>	Changing the way one views events
<u>INCULCATION</u>	Learning by osmosis, saturation
<u>FACTOIDS</u>	Bits of unsubstantiated information that trigger the search of the schema base for a recognizable pattern to which they can refer
<u>CONNOTATION</u>	A set of attributes constituting meaning and necessary for determining the applicable patterns of comprehension
<u>COGNIZE</u>	Recognition of innately given principles that are further articulated by experience to yield the mature system of knowledge that we possess
<u>CONFRONTATION RESOLUTION</u>	Social Crisis intervention techniques, disagreement and problem solving methods, physical, and psychological

IDENTIFIABLE ERAS OF MARTIAL DEVELOPMENT

In our discussion of karate we allude to historical concepts or events, the understand of which depends on the comprehension of the frame of time to which they are applicable. The separation of karate from the reference to the Chinese hand to the concept of the empty-hand is one such occurrence.

To facilitate the understanding of information referred to and enhance learning, we have identified four major eras of what I call change of connotations in the martial arts. You can simply call them eras of martial arts development. These eras are not universally fixed but their determination is the studied opinions of many eminent scholars of the arts.

The four eras are:

The MODERN ERA (1970 - present)

Defined by the presence of the media, television and cinema, marketing, medals, money, media coverage, are the keyword here.

The TRADITIONAL ERA (1946-1970)

Extends from the end of WW II to the Modern Era, when the values of other Japanese martial arts came in. Sports competition catch on, style organizations and national federations come into existence. Originators of the styles become difficult to access.

The OLD MARTIAL ARTS ERA (1890-1946)

The arts moved to Japan and assumed different values, sports entered the arts, katas changed, regular class teaching began and students could still access the masters for instruction.

The HISTORICAL ERA (1890-back)

In this era, the separate and distinct characters of the various disciplines were not clear, combat utility was stressed, and transfer of information from one group to another was difficult, limiting shared knowledge. ■

THESIS: THE CONCEPTUAL FRAMEWORK AND ITS ROLE IN THE DEVELOPMENT OF THE KWANMUKAN

For many years I have traveled throughout the world teaching and studying the martial arts. I enjoyed imposing positions of responsibility and command from which revealed unrivaled perspectives of functional and philosophical martial arts. It would be an understatement to say that I was surprised at the view from the top. I recognize now that if my preparation had been more complete, the theories uncovered through my unrestricted explorations should have been anticipated. The problem for me was that “*preparation.*” If one does not know what one is to encounter, and your guide doesn’t either, where to you begin and to where do you go? Remember President Jerry Ford’s comment? — “If you don’t know where you’re going, any road will get you there.”

Where to begin and to whom to trust your education is a big personal question. We can help you find your answer. Our students take good advantage of information carefully gathered and prepared by our research groups to determine their course of study in the arts, and make their quality of life relevant to, and integrated in, a rewarding daily existence.

The quest for *integration* and *relevance* is the same all over the world, and the issue would arise in almost all my discussion with noted masters. The recommended methods of attaining integration and relevance and achieving the necessary “awakening” varied widely, but a consistent thread appeared to link all the schemes. Discussed doctrines would not condemn the misdirected principle that *in certain situations, the sacrifice of principle at the altar of result* might be acceptable. To allay that unprincipled concept, a restorative was proposed— *that we should simply act without a regard for the result of the action.*

Considered further was the principle that the vehicle that one selects for a journey is not as important as the arrival to a meaningful destination, and again the modifying proposition— that *the journey itself is the destination.*

The purpose of this essay is to provide some view of my thinking regarding this “journey,” taking you with me on my quest for a modicum of true knowledge of the martial arts. In our studies we attempt to make complex issues more simple and easily understood, illumi-

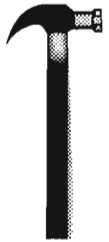
nating them for discussion, if you will. “There is a story,’ [Fischer cites Kaplan], ‘of a drunkard searching under a street lamp for his house key, which he had dropped some distance away. Asked why he didn't look where he had dropped it, he replied, *'It's lighter here!'*” [1]

It is true that if it is easier to see, a greater validity might be bestowed. We will try to avoid the trap of *quantitative fallacy*, that is, valuing that most which measures most. Just because there is a lot of something that can be seen and apparently understood by lot of people does not imbue that something with any special validity.

Lucidity is not always the mother of comprehension. The clear deficiency of an understanding of cognitive formations, *fallacies of generalization, special pleading, etc.*, has complicated the arts beyond their usual convoluted misunderstandings. leaving, in effect, each new group of practitioners ready to muddle the concepts anew.

For example, the analytical grouping of the arts, judo, karate, gongfu, jujitsu, aikido, into their separate classifications, is usually managed by considering their culture, function, sports relativity, or by the personal characteristics of the originators, exacerbated by the “tendency to group [together] materials having the same or similar form as an aid to memory (citing Robert Funk, director of the *Westar Institute*). Academically accepted cataloging methods which depend on careful research are, for the most part, ignored. The resulting classifications mirror the *perceptual rigidities* of the classifier, and any bias or perceptual limitation can easily skew the grouping. It is often said, that “*one should not become a prisoner of one's own methods,*” and it is proper for us to say a few times that it wouldn't hurt those people inclined to categorize everything to take a few library methodology courses at their local colleges. Proper research habits are important: in our arts we are cursed information derived from opinions looking for evidence.” [The eminent theologian Kung] noted the distinction between theology and history, and former's propensity to parade itself as the latter.” [Baigent and Leigh, the *Dead Sea Scrolls Deception*, 1991]

Cloudy research is also fostered by what is called a “*fallacy of cross-grouping*”, a classification error derived from the use of a single illustrative example and *special pleading*. For example, there often is a difference between the *goals* of a discipline and the actual *results* obtained by the pursuit of those goals — kickers study punching and so become experts on hand techniques, and vice versa. Thus, kickers might be said to understand punchers and the punch-



***“If
the
only
tool
you
have
is a
hammer,
then
every
problem
looks
like
a nail!”***

Anon

ers might be said to understand kicks. To separate schools into primarily kicking and punching groups thus demonstrates “*fallacious cross grouping arising caused by special pleading.*”

David Hackett Fischer writes the following in *Historians' Fallacies*:

...To properly study groups, ...certain questions are likely to be relevant. An able sociologist, Robert Merton, provides a useful checklist which historians might employ. Merton suggests that the study of the structure of groups involves the following problems:”

1. Actual and expected duration of the group.
2. Actual and expected duration of membership within it.
3. Clarity or vagueness of definitions of membership.
4. Degree of engagement of members of the group.
5. Absolute size of the group and/or component parts.
6. Relative size of the group and/or component parts in reference to other groups.
7. Open or closed character of the group.
8. Completeness of the group; i.e., the ratio of actual to potential members.
9. Degree of differentiation; i.e., status and role as operationally distinguished within the group.
10. Shape and height of stratification.
11. Types and degrees of cohesion.
12. Potential for fission and unity within the group.
13. Extent and nature of interaction within the group.
14. Character of social relations obtaining in the group
15. Degree of conformity to group norms, toleration of deviant behavior, and institutionalized departures from group norms.
16. System of normative controls.
17. Degree of visibility and observability within the group.
18. Ecological structure of the group.
19. Autonomy and dependence of the group.
20. Degree of group stability.
21. Modes of maintaining stability.
22. Relative social standing of groups.
23. Relative power of groups.”

“... Other questions would have to be framed for group function and dysfunction, with respect to members, non-members, and other groups. Moreover, a modification is required to accommodate historical questions. All of Merton's questions can be set in motion and studied on a temporal axis. A major flaw in sociology is its tendency to cast these problems in static fortes. Historians, in this respect, can make a special contribution. But before they can do so, they must make their answers to Merton's questions clear, explicit, precise, and accurate.” [2]

Clear, explicit, precise, and accurate are also needed to examine

the arts as individual entities.

These implications of these questions are so broad and encompassing, that including them here would so enlarge this work that we would have to abandon the task at hand — that of understanding the creation of the mental constructions underlying the sweeping technical elements of our style. It is true that we can designate some martial arts to be sports, and then group them by their rules, however, that sort of grouping has been done by the world martial arts federations and we don't need to replicate it here.

All that being said, it remains certain that we can designate the arts as *philosophical disciplines* and group them according to their *precepts* and *principles*. For our study here we shall proceed with that choice.

Our arts are *metaphysical*, or, at best subjective, and because of that, *quantification* and *qualification* is difficult, if not impossible. Because of their subjectivity and lack of any tangible or measurable content, we must use an oblique method of analysis—studying the methods used in demonstrating and teaching their special particulars. We can look for changes between the *old* methods and modern methods, study the path of any *morphing* encountered in the propagation of art, regress to the roots of the art, and from there make a thorough examination of those changes. Doing this, we can gain an “Gestalt” of the schism which caused the martial arts' integral and relative values to become meta-physical and cloudy. *Who and what we are*, in the sense of the martial arts, is not clear. For those of us who lay claim to representing a historical tradition, we must not only realize where we are and to where we are going, we also must be aware of where we began and how we got to where we are now. It is the “where,” “what,” and “we” that bothers me. I have a hard time connecting the “what” to the “where” to the “we.” Where are we now, what is our vehicle, and who is the *we*? That is the question.

For years martial artists have bumbled around in a miasma hoping to experience a realization of harmony within a self-created *pseudo-violent* existence. It is time to put a stop to that nonsense, and use the tools of our higher education culture to define the meaning and purpose of our art. Senior instructors must set aside any *well-cultivated cynicism* and *indifference* and get down to business; not the business of marketing the martial arts, but the business of acquiring, understanding and promoting the deep values of the arts.

We must produce a new kind of “*cognitive restructuring*,” one that creates an appreciation of the tools, methods, and philosophy for excellence that we can provide to our society. [3]

We are not Oriental, and, therefore, the subtle concepts of Oriental philosophy must necessarily escape us in one manner or another, at least so they say. We shouldn’t bemoan this alleged deficiency nor try to assimilate various foreign habits on the grounds that they will provide a certain ability to comprehend things Oriental. It is almost as if some of our Oriental friends are thinking along the lines of Mark Twain when he commented that: “*Nothing so needs reforming as other people’s habits.*” Our habits might need changing, but not because they belong to Western culture. To facilitate comprehension, we should pick up the singular tools of the great thinkers and doers of this special time and place, the start of the 21st Century in the United States of America. To paraphrase Mahatma Gandhi, “*We must be the change we want to see in the world.*” We are social missionaries to the public service, facilitators and empowerers for success in life, and we excel at providing the tools, methods, and philosophy for excellence.

Martial arts instill societal values quite different and apart from the institutionally imposed ethics derived from civil law. The arts provide a clear platform from which sound ethical discriminations can be made, and it is said that “the martial artist can survive even if there is no law.” We offer protection and survival for ourselves, our families, and society. I myself definitely want my grandchildren to practice the martial arts, if only for the sake of the survival and prosperity of my family.

The task of instilling beneficial individual values is difficult because we have been inculcated with ideas based on unreliable definitions and future promises which have arisen from the desire of our leaders to impose a safe, orderly, and well-controlled society. Control and harmony cannot exist as long each ethnocentric social group hears with their own understanding and prejudices. We all are fervently ordered to be orderly, commanded to be commanded, and seduced with the word definitions and propaganda that apparently makes our type of democracy palatable. But in the end, we do our own thing, muttering that *individuality must be the prime directive*. This does not have to be so as we will discuss. (Read the end note for Bertrand Russell’s comments on individuality). [4]

A desired result of martial art training is a *positive cognitive restructuring* that changes the way we interpret the events of life. This *cognitive restructuring* greatly enhances the quality and values of our lives, giving us the necessary tools to preserve those things dear to us. An example of cognitive restructuring is seen through paraphrasing Tobias Wolff — "When you become a...[parent], you unconsciously don...robes of rectitude and probity. You're the authority and you...[are expected to have]...it together."^[5]

To achieve the greatest things possible, we must have direction and consistency, a unification of purpose. This unification has been likened to one hundred men rowing a boat; if they all row differently and to different beats, the boat will not progress. On the contrary, if they all row in unison and to the same beat, the movement is powerful and strong, and the boat goes somewhere. To make the unified "beat" clear, we create a unified foundation, a *conceptual framework*. Just as every institute of higher learning must present a *conceptual framework*, clearly stating the organization, method, and direction, and so, as an institute of higher learning, the Kwanmukan must as well.^[6]

The conceptual framework of the Kwanmukan defines the *systemic structure* and philosophical concepts of our institution. For us, the conceptual framework is constituted by the interplay of what we call the *gene-form*, the *schema-form*, and the *meme-form*.

These terms are not commonly used in our ordinary daily life, and because we consider a good understanding of them to be necessary for a full comprehension of our stated conceptual framework, we should investigate their intended. A sound comprehension of the terms as used is vital to the creation and institution of the powerful forces available to the Kwanmukan. Analytical research and the resulting shared knowledge is one such force.

We employ the following terms, *gene-form*, *schema-form*, *meme-form*. The "*—form*" is used as a combining device meaning "*having the form of.*"

GENE: A DEFINITION — We use the word *gene* when we actually mean the complete body system. We could substitute the words: physical, body, or corporeal, which mean the same, but for our esoterics, we feel the usage of the term *gene-form* is more appropriate. The word itself was introduced by the Danish biologist Willhelm L. Johannson in 1911 and refers to the basic physical unit of heredity.

We use it here it to describe the entire physical system resulting from the synergy of products of our *genome*, our *comprehensive genetic structure*.

MEME: A DEFINITION — "*Meme*" is defined by *Webster's Dictionary* "as a cultural item that is transmitted by replication in a manner analogous to the biological transmission of Genes." The *Oxford Dictionary's* describes it as: "[an] element of culture or system of behavior that may be considered to be passed from one individual to another by non-genetic means, i.e. esp. Imitation." The word was coined by Kenneth Dawkins, a US Biologist who referred to the Greek word *mienisthal*, meaning to imitate, to copy.

Dr. Susan Blackmore, an English Psychologist expands the concept further in an article in the *Skeptic, The Power of the Meme Meme*. [7]

"If Dawkins is right then everything you have learned by imitation from someone else is a meme. This includes all the words in your vocabulary, the stories you know, the skills and habits you have picked up from others and the games you like to play... The copying of memes is done by a kind of "reverse engineering" by one person copying another's behaviour, rather than by chemical transcription...[Dr. Blackmore suggests] that once genetic evolution had created creatures that were capable of imitating each other, a second replicator was born. Since then our brains and minds have been the product of two replicators, not one. Today many of the selection pressures on memes are still of genetic origin (such as whom we find sexy and what food tastes good), but as memetic evolution proceeds faster and faster, our minds are increasingly the product of memes, not genes. "

SCHEMA: A DEFINITION — "*Schema* is defined as an *underlying organizational pattern or structure*. In Kantian epistemology (that part of philosophy that deals with the origin, limits, and nature of knowledge), a concept, similar to a universal by which an object may be apprehended." Theories of *developmental schema* proposed by the Swiss psychologist Jean Piaget have been robustly applied by the educational institutions of this country.[8] [9]

CONCEPTUAL FRAMEWORK: A DEFINITION — The *conceptual framework* of the Kwanmukan is created, inculcated or internalized by practice of our standards. The evidence that the standards are correctly in place is found by examining one's entire martial art's presence and actions, the displayed particulars of which we will assign the term

“*indicators*.”^[10] ^[11]

INDICATORS: A DEFINITION — In testing for qualifications, it is these *indicators* that must be examined. If they are not present or illuminate flaws that contravene the required concepts, then the proper corrections must be made. Pinning down the deficiencies demonstrated by the *indicators* is complex and is subjected to intense study by our technical councils. ^[12] *To overvalue the performance of the standards while minimizing the exploration for what they might have created (the indicators), is, simply put, stupid* — or, in a kinder sense, ignorant. In *Understanding Stupidity*, James F. Welles, Ph.D., writes:

“In an epistemological context, stupidity is the failure to gather and use information efficiently. Traditionally, self-deception has been considered only in terms of the use or abuse of information present within a cognitive system—that is, a person would have to “Know” something in order to deceive himself about it. However, we must acknowledge it is also self-deceptive (i.e., misleading) and usually stupid for one to refuse to gather new, relevant information about matters of importance.”

“Thus, when considering stupidity in relation to knowledge and data processing, it is imperative to distinguish between the related phenomena of “Agnosticism” and “Ignorance.” Both words may be used to indicate the condition of “Not knowing,” but they describe different ways of maintaining that condition. Pure, innocent agnosticism is not really stupid, in that it does not indicate an inability or unwillingness to learn. Agnosticism is the cognitive state when (unavailable) to an individual or not present in the environment in a form discernible to the sensory apparatus of the living system (person, group, etc.).”^[13]

The over-emphasis on testing to the standards and the real lack of ability to read the clues or indicators that the system requires; those which were to be created by the standards, is a common error of many examination systems. The failure to display the *esoteric indicators* of the Kwanmukan, and the collateral failure to recognize their absence must be directly addressed by the *Shihan-in-charge*. If not, then the end result is that we have presented the method and ignored the results, which were the *raison d'être* for the method.

The understanding of schema is necessary for the development of conceptual framework, although *schema itself can be called a con-*

ceptual framework. But here we use the term *shema* in the micro sense— *the information gained from perception*, a “*percept*,” which is defined as the mental result or product of perceiving. This is to be distinguished from the act of perception. Some psychologists propose that perception creates *factoids*, bits of *unsubstantiated information* that trigger the search of the *schema base* for a recognizable pattern to which they can refer. It is widely held that if the schema is not present to support that which is perceived, then the perceiver is functionally blind to the thought or event. The same is true for the recognition of word meanings, “*connotation*.” *Connotation* refers to a set of attributes constituting meaning and necessary for determining the applicable patterns of comprehension. (“*Denotation*” is the definition as written in a dictionary).

In the process of decoding that which is perceived, the mind searches for patterns, and if it cannot find one to which it can connect, it creates one of its own, which then becomes an unsupported reality, or a factoid. The factoids are normally held in short term memory but sometimes become a part of the general schema and create troublesome unsupported realities.

Unfounded realities cause real problems in the replication of martial arts memes. If the schema is not present to make the perception accurate and true, then the mind will only recognize what is readable to that mind at that time; important understandings may be entirely masked by stubbornly held schema and the resulting functional blindness to new and unfamiliar information. It is easily understood that if you don’t read Russian but do read English, and if information is presented in both languages, you will only understand that which is written in the language that you can read. Even if you have a perfunctory ability in Russian. If you do not have a feeling for Russian culture, you probably will interpret the true meaning of the text incorrectly.

Thus arises the difficulty of attaining knowledge through individual perception. Philosophical methods such as positivism, reductionism, rationalism, empiricism, holism, etc., have been used by great thinkers of our culture to find and examine universal truths, but all these devices are only partly useful as an “imager” for martial arts study.^[14]

Plato pointed out “... that we do not obtain our knowledge of ... things from this world of shadow and illusion. Instead, we obtain it

directly from the real world of forms itself. We have perfect inborn knowledge of that world which is, he suggests, forgotten at birth, and then obscured by layers of errors caused by trusting our senses....”—Deutsch— *The Fabric Of Reality- The Nature Of Mathematics*^[15] Important insights into the knowing of anything are found in the questions asked by Plato and George Orwell. In *Knowledge of Language*, Noam Chomsky, an institute Professor at MIT, puts the questions in order: "...[Plato]...how we can know so much given that we have such limited evidence...[Orwell]...how we can know so little, given that we have so much evidence. The first problem we might call 'Plato's problem,' the second, 'Orwell's problem,' an analogue in the domain of social and political life of what might be called "Freud's problem" [16]

Masters of the martial arts should see a parallel humor in this. If we might be so loose as to use one of our neighboring, self described masters of the martial arts as an example — we might ask a like question regarding his knowledge: How comes it that this *great-master* claims to know so much when it's obvious that only a small amount of information was utilized? On the other hand, how come that this *great-master* knows so little with all the information available? This is a real paradox and is analogous to the young man who liked to hang out in the library, and thus considered himself well read.

Defining knowing is a problem—a clear definition of knowing the exact meaning of anything defies us. The word “know ” is in itself difficult to know. I think that we must accept the solution proposed by Dr. Chomsky:

...to coin the term cognize, “assigning it an extended range of inference. In understanding, we might...cognize...innately given principles that are further articulated by experience to yield the mature system of knowledge that we possess. The term “cognize” is similar to “know.”

In general terms, knowing contains facts and inferences. Lord Bertrand Russell writes:“...[We] regard certain facts as 'data', from which laws and also other facts are 'inferred'... The conception of a 'datum' cannot be made absolute ...[Datum] should mean something that we know without inference... [In defining] ...both 'knowledge' and 'inference'....all our data for knowledge of the external world must be of the nature of percepts. The belief in external objects is a learned reaction acquired in the first months of life, and it is the

duty of the philosopher to treat it as an inference whose validity must be tested.... (in *An Outline of Philosophy*) ...^[17]

The belief in external objects and events incorporates a sense of reality regarding cause and effect, study and testing, conscious decision and the consequent action as it has been imbedded in our mind through our culture. ^[18] We should realize that reality is not fixed, and apparent truths can be reinterpreted though a broad application of Oriental philosophies or by interpretations proposed by quantum physicists. The explanation of blocking memory and imagination to reside in a virtual “now” is important to the study of conceptual frameworks and will be dealt with in a subsequent treatise.

Our conceptual framework includes an understanding of how our national culture promotes the resolution of conflicts by means of confrontation. The martial arts arose from the need of societies to provide a survive the most aggravated type of confrontation. Ancient philosophers decided that “to confine the possibilities of violence” was of greatest advantage to society, and that the pre-requisite understanding of violence could be found through self-examination and self-discipline. The martial art deal in violence, the suppression of which is the highest example of ability. “*What is the value of peace and tranquillity,*” asks the master ?

This society has a problem with conflict resolution because of collisions between intransigent cultural interests. Martial arts contain the same intransigent cultural interests which we must displace if we hope to prevail in our fight to promote the social values of karate. We must clearly understand the problem resolution method of our society. For example, in the legal community, justice is served if the process of the law has been followed — for the ordinary person, justice is seen in the result of that process. The legalists say the result is most often correct if the process is followed—but, the layman notes the obvious miscarriages of justice that abound as a result of that process. The legal process that we use originated in England centuries ago to sustain the rights of the individual against the crown, and our legal principles stand apart from the Napoleonic Code as practiced in French law. The elevation of the “*process*” over the *search for truth* is said to be the way to reveal the greatest degree of truth — *opposition by confrontation* is thought to best evoke the various possibilities of truth. As repeated throughout the fabric of the law of our nation, precedent, precedent — precedent, which translates to: “To know where we are going, we must under-

stand where we have been.”

To set the background for the understanding of solving problems through *confrontation resolution*, we can set out the following propositions:

In this century, we never really had a confrontation between communism and capitalism — *state capitalism vs. corporate capitalism* was the issue. Corporate capitalism held the promise of change by democratic methods and had inherent controllers such as unions for extremes of action. After severe societal problems, changes could be made by an aroused citizenry. Not so with state capitalism, which was primarily concerned with order and bureaucratic control. Today the United States incorporates both systems. Corporate capitalism and state capitalism are both resident in our nation, but in differing institutions. Two fine examples are: the differing political systems of the state government and the university government. Social historians are now observing that the defense of corporate capitalism by our government is starting to resemble Spain’s defense of Catholicism during the Counter-Reformation. It should be noted that in both cases important controls were lacking; in the Spanish case the Inquisition arose, and in our case we have yet to see what the diminishing of the unions will bring. (It is duly noted that we have developed our own form of “inquisition,” our own *auto de fé*— the Internal Revenue Service.)

Problem resolution is achieved in State Capitalism by means of confrontation. This method of solving problems is resident throughout all our institutions, except for the pseudo-confrontation found in canonical law (the church) and our deeply organized “education-land” (often called “OZ”) which extends the concept of “please your boss” in order to gain tenure to new extremes.

In the martial arts, we resolve conflicts — How? — Quit? — Don’t come to class? — Change teachers? — Punch em in the nose? — Wrestle? — How? Proper investigation of problem resolution considers all the aspects of the situation— body language, the perceptual abilities, perceptual rigidities, and cultural biases etc. In our training we exhaust the extremes of confrontation possibilities, from a possible irritating closeness to a detested fellow student, or perhaps something as simple as being in a bad mood, to the violent extreme or dangerous physical combat. The scope of confrontations experienced in the martial arts is truly awesome. I myself am confronting the consequences of aging and the consequent forced change of my

personal practice. There is nothing else like the martial arts in the world, and I can say, without reservation, that a life without the abilities bestowed by our disciplines is not anywhere nearly as great as it might be. It is a real tragedy that training halls are now so commercial that the historic ability of the martial arts to conquer yourself, your environment, and your antagonists is in danger of being discarded in favor of momentary notoriety.

Having defined the terms pertinent to our conceptual framework, we should now identify the historic periods in the development of the conceptual martial arts. We can identify eras where specific martial arts terms referenced a common understanding, and note the times when the understandings changed or ceasing to be commonly held (ie. the meaning of *kara*.) It is important to know what we mean when we say something. For our research it is critical to understand the functional meaning, stripped of any historical overlay of cultural bias and misunderstand. We need to understand the root forms from which modern nomenclatures arose. If we don't understand the variances in regional connotations during different eras, we can easily confuse basic terms such as karate, gongfu, budo, jujitsu, kata, etc. Such misunderstandings can cause one's practice to be restricted to, or excluded from, disciplines based on someone-else's mis-formed definitions.

“Thus, [Welles writes, and I will paraphrase a bit] there are three methods by which we can induce irrelevance: 1) adhere to an obsolete verbal value system while adopting new behaviors, 2.) adhere to obsolete behavioral norms while professing new values, and 3.) devise a compromise conflict between necessary behavior and converted values. All three are maladaptive in their own ways, but the compromise conflict condition is by far more common than the two extremes, as it disperses stress over both fields.”

“The first method is the English mode of clinging to tradition while moving toward resolution of real problems. The history of the House of Lords is an admirable example of a traditional system retaining its tradition and little else while Commons tends to reality. The second method is that of the phony liberal who agrees that change is necessary but never gets around to it. A folksy example would be the American who, in the 1960's, agreed that the schools would have to be integrated—someday. The third method (i. e., compromise) is one of virtuous pragmatism: one adapts as necessary and makes it appear to be ideal. An example of this process is found in the optimist who tries to convince

himself and anyone who will listen that necessity is "Right on," this is the best of all worlds possible at this moment, and current behavior is the realization of historic tradition and religious morality."

"All three methods reduce dissonance by distorting information—by denying reality and/or inventing fantasy. This distortion is the mechanism." [19]

Definitions belong to the age in which they are used. In my studies throughout the world, it has become clear to me that four major eras, or historic times, pertaining to the usage of modern martial arts terms are easily discernible. I suggest we name them, starting with the newest first: 1) The "Modern" Era, 2) The "Traditional" Era, 3) The "Old" Era, 4) The "Historic" Era

Today's era is the *modern era*, defined by the presence of the media, television and cinema, which began to have influence about 1970. Before that, we can discern the *traditional era*, which began at the end of World War II and extended to our era, the era of the media. Before the traditional era, lies the old era, which began slightly before 1900 and extended to the end of W.W.II. Pre-dating the *old era* was the *historical era*.

In the *historical era*, the separation of the various disciplines was not clear, combat utility was vital, and transfer of information from one group to another was accomplished only with great difficulty, resulting in a limited sharing of knowledge. Linguists understand that the dialects of many Asian languages are actually different languages, and communications were often limited to pictographs or the ability of visiting travelers to recall the necessary specifics from memory.

In the *old era*, the arts moved to Japan, karate assumed an "empty-hand" philosophy, physical education concepts entered the arts, and regular class teaching began.

In the *traditional era*, sports tournaments began, katas changed to make learning easier, federations started, and the great teachers withdrew, becoming luminaries and thus less accessible to the ordinary practitioner.

In the *modern era*, marketing, medals, money, media coverage, became the words— and —the great masters are disappearing, replaced by media celebrities. Many masters have become "The red

queen in drag.”

Paul Krugman, in an article for *USA Today*, – *Mangled Language Fueled European Mess*, seem to have been written exactly for those masters of our arts:

”... Listening to a ...[karateka]... reminds me always of that scene in the movie *Annie Hall* in which Woody Allen and Diane Keaton have a seemingly innocuous conversation in ordinary English—but in which foreign-film-style subtitles tell you what they are "really" saying. For example, when a...[karateka]... says, "Although we may wish otherwise, experience does suggest that in some cases there is a trade-off between the goals of widening and deepening the community," the subtitles—for those who know how to read them—say, "Boy, we really made a mistake letting a Third World country like ...[one that they don't like]... into the club, and we're not going to make that mistake again. [20]"

Be that as it may, I don't think that we have to lose anything in the here and now. If we adhere to our conceptual framework, inclusive of the body, schema, and meme-form, test for indicators and not standards, and recognize the need for a cognitive restructuring of our advanced members, we can keep our arts and all that they contain. The appropriate approach is to maintain a strong, consistent, internal standard, quantifiable, integrated, and related.

INTERDISCIPLINARY PEDAGOGY AND VIRTUAL REALITY

As we have studied, the interdisciplinary pedagogy of the Kwanmukan can induce a perceptive and cognitive restructuring. Searching our knowledge base with that new comprehension, we are then poised to challenge the claims of certain other martial disciplines that they are separate identities and we are strangers to them, and if we want to enter, we must do so as penitents, discarding that which we have so carefully nurtured: in effect — we must dump out our coffee to drink theirs — even if ours is “better.” To challenge these unfounded claims, we must fully understand the assemble of the complex matrix put together in their defense. In some cases it does appear that certain groups of practitioners have named an art and then gone out and acquired it—invented it? “Traditionally, [writes Welles] self-deception has been considered only in terms of the use or abuse of information present within a cognitive system—that is, a person would have to "Know" something

in order to deceive himself about it....”

Material for the proof of these claims is suspect and borders on the area of metaphysics. When confronted with the question, how do you know that, the replies echo the words of Mark Rosenfelder: "When it comes to etymology, the standard of proof too many people use is 'Doesn't violate any known laws of physics.'"

Where did the knowledge come from? Good question? Possibilities of beliefs seeking justification? How in the world did the definers of the arts come in contact with the definition they propose and why are they self-exclusive?

Seeking similar answers, philosophers have agitated themselves for years in an attempt to resolve the fore-noted “basis of knowledge” questions asked by Plato and Orwell — *In the first instance, given the dearth of knowledge available to the human mind, how can we know so much- and in the second, given the great amount of knowledge available to us, how can we know so little.*

An understanding of the apparent paradox is emerging from studies in the field of modern computer science—that is—we construct a virtual reality.

David Deutsch explains virtual reality in this manner: [21]

Imagination is a straightforward form of virtual reality. What may not be so obvious is that our 'direct' experience of the world through our senses is virtual reality too. For our external experience is never direct; nor do we even experience the signals in our nerves directly - we would not know what to make of the streams of electrical crackles that they carry. What we experience directly is a virtual-reality rendering, conveniently generated for us by our unconscious minds from sensory data plus complex inborn and acquired theories (i.e. programs) about how to interpret them.

We realists take the view that reality is out there: objective, physical and independent of what we believe about it. But we never experience that reality directly. Every last scrap of our external experience is of virtual reality. And every last scrap of our knowledge - including our knowledge of the non-physical worlds of logic, mathematics and philosophy, and of imagination, fiction, art and fantasy - is encoded in the form of programs for the rendering of those worlds on our brain's own virtual-reality generator.

So it is not just science - reasoning about the physical world - that involves virtual reality. All reasoning, all thinking and all external experience are forms of virtual reality. These things are physical processes which so far have been observed in only one place in the universe, namely the vicinity of the planet Earth. We shall see in...that all living processes involve virtual reality too, but human beings in particular have a special relationship with it. Biologically speaking, the virtual-reality rendering of their environment is the characteristic means by which human beings survive. In other words, it is the reason why human beings exist. The ecological niche that human beings occupy depends on virtual reality...directly

Other eminent physicists also have proposed that the human mind creates a virtual reality that confers the greatest accuracy by using the imagination as a tool. It could be said that the imagination can be flawless, but since we have previously studied that the human imagination is reliant on memory and schema, we realize that flaws in the schema-form and the meme-form make imagination subject to what is called "perceptual rigidity," a form of prejudice arising from ignorance. The bias of perceptual rigidity can be likened to a kind of *functional blindness*. This functional blindness has many form, as Woodrow Wilson noted: "Inaccessible knowledge is dead knowledge."

When we attempt to grasp an overview of the arts, the visualization created is, in fact, the formation of a *virtual reality*. The building blocks of this construction are the schema-form and the meme-form, which come from where-ever, (and in some cases and for some people it is really a where-ever). Some martial arts teachers have limited interdisciplinary training and although their experience might be broad, it may still be restricted, which, in this sense, is a kind word for ignorance. *Instilling your own functional illiteracy in students is a form of censorship, and the grouping of students by perceived ability is a form of discrimination. We certainly don't want it said that we propagate illiteracy and advocate discrimination, do we?*

The essence of a particular martial art is difficult to ascertain and Lord Bertrand Russell makes a good point when he writes:"...[About] a question which must trouble any deductive theory, namely: How are first premises obtained?...I shall not give Aristotle's theory in detail, since it depends upon the notion of essence. A definition, he says, is a statement of a thing's essential nature. The notion of

essence is an intimate part of every philosophy subsequent to Aristotle, until we come to modern times. It is, in my opinion, a hopelessly muddle-headed notion, but its historical importance requires us to say something about it....The 'essence' of a thing appears to have meant 'those of its properties which it cannot change without losing its identity...' [22]

When we are asked to identify the essence of a martial arts discipline, a virtual reality formed and consulted, the resulting answer then held out as a truth, too often an unsupported truth. To put it another way, when the mind attempts to grasp a complete picture of an art, it recognizes and relates to previous knowledge and experience, ignoring that information of which it has no knowledge.

For example, a T'ai Chi teacher may say "T'ai Chi is unique and separate from karate," but when he wants to do more than a slow form, he teaches kara-te (which remember has the deeper meaning of Chinese hand), all the while thinking of and identifying what is he is teaching as T'ai Chi. Of course, that teacher may have no knowledge of karate and so may incorrectly deem everything taught by him as exactly fitting to his discipline of T'ai Chi. A similar analogy can be made concerning many teachers of karate

This is a brief aside, but as it fits this discussion, I will digress for a moment. In this country, we have a well-known tendency to treat foreign study as superior to domestic, and raise those who have studied abroad to a level of superiority. This is illustrated in the following story. When I first started to study Spanish at Akron University, Dr. Lijeron, my Spanish teacher, asked me why I wanted to study Spanish? I answered that it would be an intellectual feat. He then pointed out that *all the idiots in Spain speak Spanish*. Similarly, when an eminent karate luminary said that he had lived in Japan for a long time, had interviewed many of the old masters, and thus had a superior knowledge of the arts, I thought to myself that the same "idiots in Spain speak Spanish" would apply. Indeed we all know many American karateka who have lived here in this country all their lives, and still don't understand American karate, and indeed may not even understand their own American culture.

"Stupidity thus results both from and in perceptual limits on learning which prevent a system from recognizing its own intrinsic limitations. A new idea is not judged objectively by an independent standard but is regarded primarily as a challenge to the prevailing

ego/social system. This is an emotionally based, usually subconscious reaction. Only secondarily can the cognitive content of new information be processed consciously on something like its own merits.” [Understanding Stupidity, James F. Welles, Ph.D, 1970]

Returning to the point, we have commented on the T'ai Chi teacher's problem, but now let's consider the karate teacher. In a manner similar to the T'ai Chi teachers believing that he is only teaching his T'ai Chi, the karateka might similarly consider that all that he does and teaches is karate, even though he may be teaching the same techniques as the teacher of T'ai Chi.

To change the allusion and restate the point—a jujitsu teacher may say jujitsu is unique and separate from karate and although his art includes kicking and punching skills, his entire teaching is rightfully called jujitsu. In a like manner, karateka often consider all that they teach or do to be karate, even when they are teaching kata bunkai, which is clearly pure jujitsu.

The exact delineation of the parameters defining the individual martial arts are not clear in any way and the concepts held in common totally overwhelms the apparent contradictory conditions that create the illusion of a unique separateness.

This proposition of alleged uniqueness for different disciplines fails under close analysis. Again, it appears that “that separate distinct uniqueness” arose from belief looking for a home in terminology. Because the arts are so closely linked, it is readily apparent to the cognoscenti, that if the physiognomy is supportive, the cognate martial arts that one can learn is limited solely to the teacher's knowledge and the students' proximity to instruction. *What is learned in one art can be a relative asset for the assimilation of many others, if the right approach is taken.*

Of course, the system must be duly authorized [a story in itself] and have a base for existence other than, “go make it up yourself,” “your teacher make it up himself,” or the inventor of an *arcade video game* “made it up.” *Some instructors grab everything new that they see and hear, and use it to create novel, inconsistent, and unrelated standards.* (Isn't the word “eclectic” wonderful. It justifies so much!) Instead of referring to such a “grab it for now” instructor as “master so-and-so”, we might address him as “master-fickle-transcendent-ness” or “msfit,” yuk yuk! (The “yuk yuk!” is from our proofer.)

Many of the defining concepts and procedures of the martial arts are merely symbolic functions, enabling the creation of a virtual reality, an internal experience which truly supports one's external experience. Virtual reality is not the same for everyone everywhere because the same base of knowledge is not universally held. Events can be experienced inside or outside one's own mind, and as commented on earlier, *the depth of prior experience and the related schema determines the value of the interpretation.*

In the language of mathematics, symbolic functions are used as memes to replicate and confer exact meanings. The Kwanmukan has likewise adapted the application of *symbolic analogies* (functions) to enhance the exact transfer and manipulation of knowledge. Ippon kumite drills are an example of such analogies.

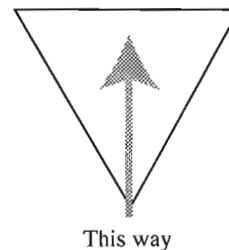
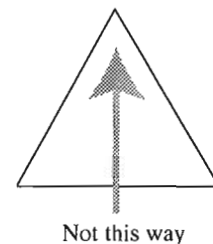
At the beginning of these comments, we presented a symbolic diagram for understanding movement patterns. An illustration of their use in the formation of our training policies for weapons techniques is interesting and beneficial to your study.

Many educators use the concept of a "pyramid of learning" to illustrate the divisions of the learning process. As one would assume, the body of the pyramid represents the complete body of that to be learned or, sometimes, the structure of the method of learning. For this exercise, we will consider the pyramid to be the body of what we are to learn with this exception, we will not start by declaring the platform as the starting point but will invert the triangle to that it rests on the point and declare that to be the start point.

One upright leg we will declare to be the *tactile path* and the other the *visual path*, taken from the idea that *a natural separation in the arts exists between those whose primary reliance is on grasping and those that rely on sight.*

We will consider the body of the triangle to represent just that—the body training—of the discipline. It's not incumbent upon us to utilize the body training system of any other art if the techniques that interest us are already substantially supported by our present development.

Starting at the point of the most commonly shared techniques, we can move upwards and on, skirting those particulars that are non-





We can go around



Right to the heart of it

relevant and redundant to us. Doing so, we can reach a broad base of understanding from whence we can reach to the core of the discipline. Once at the heart of the matter, we can then ascertain which part of our own integrated virtual reality we should assign to that other art. *Put another way, we can recognize the possibility that what we do actually encompasses the essence of other art, the reality of which can be brought to existence through the schematic application of memetic perception.*

However — if we do approach other disciplines in that manner, then the regimen of physical training must be appropriately broad and inclusive, and able to support the physical demands of the other art. The Kwanmukan system is an excellent example of such a broad and inclusive system.

In rebuttal to this entire proposition, some teachers of the esoteric arts wail on about the requisite vast, strenuous effort, and that indispensable great self-discipline encountered in the performance of their complicated series of actions in a physically difficult, slow, structured, and meaningful sequence.

We answer — what's so strange and hard about that? We do it every day in practice. They should try doing things fast sometime — but I guess that if and when they do, they certainly don't want to give it its due recognition — karate. Let those who present themselves as superior just try learning our long list of katas — to the proper standards. For sure, they would quit bragging about their special styles. Talk about years of training! Huh! We know about that, don't we!

Many adherents of certain disciplines seem to think that almost all they do is special and unique, and owned by their arcane art. That idea of something being “special,” always brings to mind the time that a kid in school hit my sister over the head with a book—when the teacher yelled at the kid, my sister said — “Oh! That's nothing, my brother does it all the time with the bread pan!”

Some jujitsuans are also examples of that “speciality” thinking. Everything has to be unique and special, something that only they can understand. “People deliberately limit their experiences to

situations with which they can cope effectively. Thus, a degree of success is achieved by circumscribing reality. “[Welles] [23]

They proudly state that their certifications with their esoteric symbols, are a living proof of authenticity. For me, many certifications are a living proof, but not always of skill or competency. Too many jujitsu certifications are handed out on the grounds that the applicant can wrestle, or has attended class faithfully, or maybe can be relied upon to teach. I have a deep feeling that many high dan jujitsuans couldn't pass our first dan test — or, for that matter, that can't wrestle either.

It also evident that many styles want to propagate their special systems and need teachers more than anything. Personal expertise and understanding are discounted and cooperation and personality is rewarded. We can paraphrase Michael Warder of the *Rockford Institute* and say that—

”Paid [teachers] rarely marshal evidence and reach conclusions that generate ill-will with the payer. The natural consequence is that those who end up controlling the organization are the teachers. The existence of such organizations is often dependent upon these teachers and the standards subsequent set can be said to have been formed by the ”ignorantia.”

It is a real mistake for a technical group to let their standards be controlled by the need to maintain the system.

” But this is an ignoratio, [David Hackett Fischer writes] compounded by an ad hominem. The complaint is not against the ... method ..., but rather against making that method into a standard of substantive significance.”[24]

Skewing standards away from pure function to favor the purposes of administrators and teacher contravenes the principle that the standards are a tool of the conceptual framework. Technical standards often become corrupted in this manner. *If diplomas of grade are based upon administrative ability and discount the performance capacity, then those diplomas have been depreciated and their value as proof of competency declared meaningless.*

But all is not lost for those in the know, the *cognoscenti*, if you will. Those in the know realize that the ability to create a virtual reality from a meaningful conceptual framework can be said to hold the

truth that we try to grasp. *We can have competency and comprehension together in the same reality.*

For meaningful certification, certifiers must have the ability to activate their esoteric perception and probe the applicants martial arts level through a careful reading of those indicators directly invoked or induced during a presentation of the actions relative to the standards. The reading of these indicators is truly esoteric and requires broad knowledge and keen perception. It can be likened to wine tasting, either you can or you can't ascertain the quality and origin by the sampling the wine.

It is therefore nearly impossible for students of the arts to know exactly what it is that they are required to display. Qualifying action and quantifying results is really mysterious to the average low rank practitioner. Certain marketing advantages notwithstanding, low ranking students should not have their curiosities satisfied prematurely because unexperienced clever understandings might de-rail an otherwise meaningful journey into our arts.

It is enough that the students participate fully under an capable shihan and strive to incorporate the twin principles attention and attention. The standards must be internalized, and when they are, what they represent will be manifest in the art of the practitioner.

The secret is — practice, practice, and practice. The caveat emptor is—be careful what you practice. ■

TEACHING AND LEARNING

There are two primary philosophical approaches used to pass on the realities of our arts; two fundamental methods of instruction, if you will:

Method 1—Remove —the barriers to understanding

Method 2—Add —the necessary skills

The great teacher Plato proposed the concept that everything that is capable of being known and understood can be revealed by asking questions. The basic philosophy that *the self, the lord of knowledge, arises from memory and sensation leads to the deduction that one cannot conceive of something unless one has experienced it with one's own senses.* This concept does not follow the scientific method with a assembled criteria, developed hypothesis, and repeatable experiment

leading to the same measurable result. In this regard, much of Plato's methodology may be considered metaphysical. Like many philosophers of ancient Greece, he concentrated on the why, letting the practical applications of how remain unexplored.

Asking a question to teach a philosophy of action is a metaphysical posture. Similarly, the tenet of the samurai, "Unity Of Thought In Action," is also a metaphysical concept. The "removal of the "barriers to success" is a metaphysical concept. The defining of psycho-linguistic terms such as hate, love, fight, success, barriers, self, ego, and realization must be realized through metaphysical methods.

Metaphysical concepts are comfortably defined through the use of parables or analogies. Composite personal experience can then be used as a base for the formation of concepts, often replacing the necessary values and measurement obtainable through scientific experiments. To teach the concept of self, parables relating to the application of the thing called "self" may be used. Scientific experimentation has found that quantifying and measuring the self is difficult, if not impossible. Some great thinkers have suggested that, with our obviously deficient present tools of thought, we should consider the self a mysterious mystery. However, since we must control that elusive self, we must proceed on.

Parables are valuable tools of the karate teacher. Kata and waza are both types of parables. Solid understanding of these parables allows accurate concepts to arise out of experience, which the may be considered as facts, permitting the manipulation of a type of perceived reality.

Most people don't think with their intellects but instead use their emotions which "fade in and out, depending on the nature of the "Input." [Welles] They don't use facts to adjust emotions, they use beliefs. If the appropriate belief is created, the proper emotions can arise and foster the applicable principle, thus manipulating the perception of reality and facilitating situational control.

Skills pertinent to this point must be introduced by the instructor and the barriers to successful application removed. The enlightened teacher will understand this.



End Notes

1. Fischer, D.H., *Historians' Fallacies*. 1970 ed. Harper Torchbooks. 1970, New York: Harper & Row. p 338. Citing Abraham Kaplan, *The Conduct of Inquiry* (San Francisco, 1964), p. II.
2. Ibid.
3. *www. Self Psychology Page*. 20th Conference Program. in 20th Conference. 1997: Peter Buirski, PhD
Pamela E. Haglund, PsyD.— "New cognitive understanding not only satisfies the longing to be understood, but the function of making sense of the totality of one's life experience itself promotes self-understanding, self-delineation, self-continuity and self-cohesion. New self-understanding contributes to the construction of new organization of experience."
4. Russell, Lord Bertrand., "Emotion and Discipline" , in *The Basic Writings of Bertrand Russell* 1903-1959. 1932, Simon @ Schuster Inc. A Touchstone Book. p. 431. (Education and the Social Order, London: Allen & Unwin 1932)
"Education has at all times had a twofold aim, namely instruction and training in good conduct. The conception of good conduct varies with the political institutions and social traditions of the community. In the middle ages, when there was a hierarchical organization proceeding from the serf by gradual stages up to God, the chief virtue was obedience. Children were taught to obey their parents and to reverence their social superiors, to feel awe in the presence of the priest and submission in the presence of the Lord of the Manor. Only the Emperor and the Pope were free, and, since the morality of the time afforded no guidance to free men, they spent their time in fighting each other. The moderns differ from the men of the thirteenth century both in aim and in method. Democracy has substituted co-operation for submission and herd instinct for reverence; the group in regard to which herd instinct is to be most operative has become the nation, which was formerly rendered unimportant by the universality of the Church. Meanwhile propaganda has become persuasive rather than forceful, and has learnt to proceed by the instilling of suitable sentiments in early youth. Church music, school songs, and the flag determine, by their influence on the boy, the subsequent actions of the man in moments of strong emotion. Against these influences the assaults of reason have but little power."
"The influence of political conceptions on early education is not always obvious, and is often unconscious on the part of the educator. For the present, therefore, I wish to consider education in behaviour with as little regard as possible to the social order, to which I shall return at a later stage."
"When it is sought to produce a certain kind of behaviour in a child or animal, there are two different techniques which may be followed. We may, on the one hand, by means of rewards and punishments cause the child or animal to perform or abstain from certain precise acts; or we may, on the other hand, seek to produce in the child or animal such emotions as will lead, on the whole, to acts of the kind desired".
"By a suitable distribution of rewards and punishments, it is possible to control a very large part of overt behaviour."
"Usually the only form of reward or punishment required will be praise or blame. By this method boys who are naturally timid can acquire physical courage, and children who are sensitive to pain can be taught a stoical endurance. Good manners, if

not imposed earlier, can be learnt in adolescence by means of no worse punishment than the contemptuous lifting of an eyebrow. What is called 'good form' is acquired by almost all who are exposed to it, merely from fear of the bad opinion incurred by infringing it. Those who have been taught from an early age to fear the displeasure of their group as the worst of misfortunes will die on the battlefield, in a war of which they understand nothing, rather than suffer the contempt of fools. The English public schools have carried this system to perfection, and have largely sterilized intelligence by making it cringe before the herd. This is what is called making a boy manly."

"As a social force, the behaviourist method of 'conditioning' is therefore very powerful and very successful. It can and does cause men to act in ways quite different from those in which they would otherwise have acted, and it is capable of producing an impressive uniformity of overt behaviour. Nevertheless, it has its limitations."

"It was through Freud that these limitations first became known in a scientific manner, though men of psychological insight had long ago perceived them in an intuitive way. For our purposes, the essential discovery of psycho-analysis is this: that an impulse which is prevented, by behaviourist methods, from finding overt expression in action, does not necessarily die, but is driven underground, and finds some new outlet which has not been inhibited by training. Often the new outlet will be more harmful than the one that has been prevented, and in any case the deflection involves emotional disturbance and unprofitable expenditure of energy. It is therefore necessary to pay more attention to emotion, as opposed to overt behaviour, than is done by those who advocate conditioning as alone sufficient in the training of character."

"There are, moreover, some undesirable habits in regard to which the method of rewards and punishments fails completely, even from its own point of view. One of these is bed-wetting. When this persists beyond the age at which it usually stops, punishment only makes it more obstinate. Although this fact has long been known to psychologists, it is still unknown to most schoolmasters, who for years on end punish boys having this habit, without ever noticing that the punishment does not produce reform. The cause of the habit, in older boys, is usually some deep-seated unconscious psychological disturbance, which must be brought to the surface before a cure can be effected."

"The same kind of psychological mechanism applies in many less obvious instances. In the case of definite nervous disorders this is now widely recognized. Kleptomania, for example, is not uncommon in children, and, unlike ordinary thieving it cannot be cured by punishment, but that we all suffer, to a greater or less degree, from nervous disorders having an emotional origin. A man is called sane when he is as sane as the average of his contemporaries; but in the average man many of the mechanisms which determine his opinions and actions are quite fantastic, so much so that in a world of real sanity they would be called insane. It is dangerous to produce good social behaviour by means which leave the anti-social emotions untouched. So long as these emotions, while persisting, are denied all outlet, they will grow stronger and stronger, leading to impulses of cruelty which will at last become irresistible. In the man of weak will, these impulses may break out in crime, or in some form of behaviour to which social penalties are attached. In the man of strong will, they [may] take even more undesirable forms. He may be a tyrant in the home, ruthless in business, bellicose in politics, persecuting in his social morality; for all these qualities other men with similar defects of character will admire him; he will die universally respected, after having spread hatred and misery over a city, a nation, or an

epoch according to his ability and his opportunities. Correct behaviour combined with bad emotions is not enough, therefore, to make a man a contributor to the happiness of mankind. If this is our criterion of desirable conduct, something more must be sought in the education of character.”

“Such considerations, as well as the sympathetic observation of children, suggest that the behaviourist method of training character is inadequate, and needs to be supplemented by a quite different method.”

“Experience of children shows that it is possible to operate upon feeling, and not only upon outward behaviour, by giving children an environment in which desirable emotions shall become common and undesirable emotions rare. Some ... are of a cheerful disposition, others are morose; some are easily contented with any pleasure that offers, while others are inconsolable unless they can have the particular pleasure on which their hearts are set; some, in the absence of evidence, regard the bulk of human beings with friendly confidence, while others regard most people with terrified suspicion. The prevalent emotional attitude of the child generally remains that of the adult, though in later life men learn to conceal their timidities and grudges by disguises of greater or lesser effectiveness. It is therefore very important that children should have predominantly those emotional attitudes which, both in childhood and subsequently, will make them happy, successful, and useful, rather than those that lead to unhappiness, failure, and malevolence. There is no doubt that it is within the power of psychology to determine the kind of environment that promotes desirable emotions, and that often intelligent affection without science can arrive at the right result. When this method is rightly used, its effect on character is more radical and far more satisfactory than the effect to be obtained by rewards and punishments....”

5. Etalie, H., “Becoming a father and having it together,” in *Akron Beacon Journal*. 1995. Associated Press—Hillel Etalie quoting Tobias Wolff.

6. Maxwell, B., “What Colleges Owe Their States ” in *Cleveland Plain Dealer*. 1994. Citing Woodrow Wilson

"It has never been natural, it has seldom been possible, in this country for learning to seek a place apart and hold aloof from affairs. It is only when society is old, long settled in its ways, confident in habit, and without self-questioning upon any vital point of conduct, that study can despise the passing interest of the day.

"America has never yet had a season of leisured quiet in which students could seek a life apart without sharp rigors of conscience, or college instructors easily forget that they were training citizens as well as drilling pupils.... We can easily hold the service of mankind at arm's length while we read and make scholars of ourselves, but we shall be very uneasy.... College must use learning as a vehicle of spirit, interpreting literature as the voice of humanity—must enlighten, guide and hearten."

7. Blackmore, S., “Power of the Meme Meme,” in *Skeptic*. 1997.

“Without the theory of evolution by natural selection nothing in the world of biology makes much sense. Without Darwin and neo-Darwinism, you cannot answer questions like why do bats have wings? Why do cats have five claws? or Why do our optic fibres cross in front of our retinas? You can only fall back on appeals to an imaginary creator.”

“I am going to make a bold claim. Without the theory of evolution by memetic

selection nothing in the world of the mind makes much sense. Without memetics you cannot answer questions like Why can't I get that thought out of my mind? Why did I decide to write this article and not another one? Who am I? Without memetics you can only fall back on appeals to an imaginary conscious agent. “

“In this article I want to lay the groundwork for a theory of memetics ...”

“A History Of The Meme Meme”

“In 1976 Dawkins published his best-selling *The Selfish Gene*. This book popularised the growing view in biology that natural selection proceeds not in the interest of the species or of the group, nor even of the individual, but in the interest of the genes. Although selection takes place largely at the individual level, the genes are the true replicators and it is their competition that drives the evolution of biological design. Dawkins, clear and daring as always, suggested that all life everywhere in the universe must evolve by the differential survival of slightly inaccurate self-replicating entities, which he called replicators.”

“Furthermore, these replicators automatically band together in groups to create systems, or machines, that carry them around and work to favour their continued replication.....”

8. James F. Welles, P.D., *Understanding Stupidity* . Sixth Printing May 1995 ed. 1986, Orient, NY: Mount Pleasant Press. p 9

p 9... “To put it the other way, stupid behavior becomes increasingly common as a schema blocks the perception of impinging stimuli and an understanding of issues and/or creates substitute stimuli and idiotic ideas through fantasies.”

“The basic problem with the rational/intellectual model of the brain as a computer is that of the self-generation of bugs. Computers invariably have bugs, but the brain has built-in emotional biases which fade in and out depending on the nature of the “Input.” The appropriate computer model in this vein would be an electronically unstable machine with a defective program which functions to keep the hard drive steady by preventing major alterations of its programs. In human terms, correcting a program (i.e., changing one's mind) is necessarily emotionally involving and therefore done only reluctantly. In computer terms, any program is inherently maladaptive because of its necessary and inevitable impact on perception (i.e., the process of data input).”

“The act of perception can be broken down into two separate steps. First, information gets into the system as a result of selective attentional processes. The brain does not beat all external stimuli equally. Perception is a process of discrimination, with stimuli deemed “Important” getting attention denied the trivial. However, what is deemed important is in no way a function of objectivity, since the emotional component of information interferes with the accuracy of its handling. Some stimuli get favored treatment and are emphasized while others are ignored. The paranoid may perceive something trivial as threatening so as to justify his fear. Alternatively, someone else might pass over potentially upsetting stimuli as too disturbing to contemplate.”

“After stimuli enter the system, they are then organized into “Meaningful” units, with the meaning of “Meaningful” being about as arbitrary as anything can be. This process of organizing is linguistic categorizing, which commonly results in illusions and misperceptions. The net result is that selected data are arbitrarily construed to conform to and confirm the existing cognitive program—the Schema .4”

“The schema is the basic belief structure of the individual. 15 It is the frame of refer-

ence for the perception of stimuli, and it defines the behavioral repertoire available for response to them. The schema provides both general and specific expectations about their relations and may fill in information, should experience with an object/event be limited. It is modifiable by experience as the individual interacts with the environment,] 6 and minor adjustments are quite common and usually occur with little or no emotional reaction.”

“The schema is a verbal/behavioral construct through which situations are perceived in a linguistic context which systematically distorts incoming information so as to reinforce itself at the expense of contradictory disturbing data. This is the basic mechanism of stupidity, as it necessarily causes people to be out of sync with their environment. The schema is a self-sustaining cognitive paradigm which maintains its emotional base by misperceiving the environment through verbal labeling of stimuli. It has something of a hypnotic effect, focusing attention on schema-confirming percepts so that these data can be processed while reality testing on the rest of the perceptual field is suspended. The garnered data then serve to strengthen further the schema as they are incorporated into it.”

“As a function of experience, the schema can both help and hinder the individual as he attempts to deal with problems in his environment. The schema is an advantage when the person confronts a problem similar to one already solved, as each time it gets easier to deal successfully with such situations. However, the schema may limit insight—the act of pulling together various bits into novel, functional relationships. In this sense experience and the created schema can inhibit innovation and contribute to the persistence of behavior which once was adaptive but has become obsolete.”

“Again, we must emphasize the inherent arbitrariness of the entire phenomenon. There is no particular virtue in holding or changing a given schema except relative to the environment over time. This in turn, is an uncertain base, the perception of which is confounded by linguistic bias.”

“Stupidity thus results both from and in perceptual limits on learning which prevent a system from recognizing its own intrinsic limitations. A new idea is not judged objectively by an independent standard but is regarded primarily as a challenge to the prevailing ego/social system. This is an emotionally based, usually subconscious reaction. Only secondarily can the cognitive content of new information be processed consciously on something like its own merits.”

“When pondering the passing of many great human institutions down through the ages, one must conclude that most failed to adapt to changing conditions. What is not so obvious is that the new conditions were often produced by the institutions themselves. Turnover of organizations is inherent in the human conditions in that a schema tends to limit values to those appropriate to the circumstances present when it developed. These values sustain the status quo by preventing recognition of problems create.”

“c The original bug was a moth which is now mounted on a wall in the library at the Aberdeen, Maryland Proving Grounds. The term “Bug” has since been inflated to generic status to cover any form of electronic snafu.”

9. Encyclopaedia, C.C.R.M., *Compton's Encyclopaedia* [Jean Piaget (Developmental Schema)]: © 1990-1992 Compton's Learning Company. PIAGET, Jean (1896–1980).

“The Swiss psychologist Jean Piaget was the first scientist to make systematic stud-

ies of how children learn. He was also a 20th-century pioneer in developmental psychology. His concept of the stages of learning made it necessary for scholars to reevaluate previous information about children and the learning processes. In the light of his work, teachers came to be viewed as guides to children's discovery of themselves and the world and not just as transmitters of learning. Among his many books are 'The Language and Thought of the Child', published in 1923, 'Judgment and Reasoning in the Child' (1924), and 'The Origins of Intelligence in Children' (1948)... In 1955 Piaget founded the International Center of Genetic Epistemology in Geneva and served as its director."

"Piaget viewed children as people who continually make and remake their own reality. They grow mentally by taking the simple concepts they learn early on and integrating them into more advanced ones. Piaget described four stages of development through which all individuals pass. In the sensorimotor stage children become aware of themselves as separate beings in the world. They try to master their reflexes, and they constantly experiment. The preoperational stage, from about 2 to 7 years, is marked by learning language. Children are able to handle words mentally as they handled objects in the previous stage. In the concrete operational stage, from 7 until 12, children begin to classify objects by their similarity or difference. This is the beginning of logic. The last stage is the period of formal operations, which lasts into adulthood. It becomes possible to make hypotheses and to master abstract ideas. Individuals can relate their thinking to that of others."

10. Hawkins, G.S., *Mindsteps To The Cosmos*. 1983, New York: Harper & Row. pg 2

"...Each little thought is called a "meme." A group of people share a set of memes. It is like sexual reproduction, where physical characteristics are transmitted by genes, and a cultural gene pool develops. Scandinavians are usually blond and blue-eyed; Mediterranean people tend to be brunette and dark-eyed. In the same way a meme pool develops and breeds in the brain and is preserved in the collective memory. A gene pool interacting with the environment shapes the body. A meme pool interacting with the cosmos shapes the mind.

Today laser beams and cables are fast and direct, but face to-face communication in the days of the cave was also effective. Today the collective brain is expanded by books, computers and data banks. Billions of memes are stored in hardware chips. But in the days when writing had not yet been invented, the memes had to be carried in the mind. They were passed on in ballads, poems, songs and stories. They were stored in perishable software.

Memes are very important: Religious beliefs have sustained whole populations in times of need and trouble. A faint hope for the future will keep the pulse flowing against all odds. Knowledge of a key fact has pulled victory from the jaws of defeat. On the other hand, a single potent meme could appear, spread, take hold and wreck the world. ...

Charles Darwin's survival-of-the-fittest theory applies only to physical characteristics, the genes, but it would be reasonable to add to this the fitness of the thought pattern....".

11. Deutsch, D., *The Fabric of Reality*. 1997, New York, New York: Penguin Putnam Inc. 390. pg 187

The human race as a whole (or, if you like, its stock of memes).

12. Anderson, G.E., "Lecture on Indicators Of Standards -Speed", in *2nd International KMK*

Symposium. 1997: Akron, Ohio.

“Speed by itself means little and only become a factor in its relative value. Authors writing articles on how to increase your speed often miss the underlying components that directly influence the ability of athletes to develop the maximum speed allowed by their genetics.”

“This lack of understanding of the factor makes our type of speed possible is markedly conspicuous in the martial arts. Combat techniques are specific and must be applied instantaneously and without conscious thought. How to develop body habits that assist and don’t limit or detract from complex technical actions thus becomes a vital issue for study. G. Gleason in *Judo for West* cites B. Knapp’s comment “Where speed is vital to performance, speed as a part of form should, from the beginning, be emphasized.” However well taken that point may be, the comprehension and subsequent implementation usually fails because of the lack of knowledge and the ability to know that lack of knowledge exists. It is similar to a person thinking that because they have studied a language, that they can understand it. That point is realized clearly by me when I try to decipher legalese written in my native language.”

“I will give you some examples of what I consider to indicators pertinent to speed. We can start with this discourse:”

“Who can reach the other first, a fast person or a slow person? Of course, you will say, obviously they both meet at the same time. To meet together, is it an advantage to be fast?”

“Some people think that a fast kick is the cat’s meow, but it may be no more functional than, for example, a fast thought—both of which have minor importance because neither possesses functional reality, that is, unless the kick is kicking something. I wince when a karateka does a rocketing wheel kick and someone comments— “Wow, that would have killed...whatever.”

“What must be done, is to move the hara quickly and with great speed over a measured distance. The distance of movement made by the hara in an instant, is the true factor of applied combat speed; the greatest distance in body positioning in the same time is certainly increased functional speed. We note that same thing is true in fencing.”

“The positioning of the hips from one extreme to another, completely back to completely forward, then becomes to primary factor. [Sub note: In the attack, you should create the illusion of distance; to defend, you should create the illusion of nearness.] To set the maximum distance, the knees become the drivers for the hips, which can be considered a fixed adjunct of the hara. The ankles, and degrees of stiffness in them, set a limit on the movement of the hara by their degree of flexibility and range of movement.”

“The loading of the drivers [utilization of stances] necessary to impel the hips then becomes an issue. The shifting of the feet, ankles, waist, shoulders, and hands prior to a incipient movement must be suppressed —although prior to springing, the body must shrink, must as a predator frog would before it would leap.”

“As in fencing, the point of the weapon should move first, leading the quick body lunge, and the body should move in support in almost the exact same motion. Quick motions, back to front, back to side, side to side, etc.”

“Turning also depends on the legs as drivers, shifting to accommodate turning and foldings. The degree of shifting depends on the length of drive possible; stepping is

considered as part of the shifting. People with high muscular contraction (bio-electrical advantage) can, in effect, sprint—but low contraction persons might utilize turning and shifting more effectively.

“To sum up, the legs are the drivers for the body movement [hara] and stepping is a much slower action than hip-waist movement. Back to front movements must be absolute, and completely supported by the preset loading, without showing indications of any kind of planned action.”

13. James F. Welles, P.D., *Understanding Stupidity*. Sixth Printing May 1995 ed. 1986, Orient, NY: Mount Pleasant Press

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14. Gateway, G.b.b.c.u.e.H.W., Definition for perception. 1997(Gateway by bsy@cs.ucsd.edu). *Hypertext Webster Gateway*

Definition for Perception from database web1913 (web1913)

Perception \Per*cep"tion\, n. [L. perception: cf. F. perception. See Perceive.]

1. The act of perceiving; cognizance by the senses or intellect; apprehension by the bodily organs, or by the mind, of what is presented to them; discernment; apprehension; cognition.

2. (Metaphor.) The faculty of perceiving; the faculty, or peculiar part, of man's constitution by which he has knowledge through the medium or instrumentality of the bodily organs; the act of apprehending material objects or qualities through the senses; -- distinguished from conception. --Sir W. Hamilton.

Matter hath no life nor perception, and is not conscious of its own existence. --Bentley.

3. The quality, state, or capability, of being affected by something external; sensation; sensibility. [Obs.]

This experiment discovereth perception in plants. --Bacon.

4. An idea; a notion. [Obs.] --Sir M. Hale.

Note: "The word perception is, in the language of philosophers previous to Reid, used in a very extensive signification. By Descartes, Malebranche, Locke, Leibnitz, and others, it is employed in a sense almost as unexclusive as consciousness, in its widest signification. By Reid this word was limited to our faculty acquisitive of knowledge, and to that branch of this faculty whereby, through the senses, we obtain a knowledge of the external world. But his limitation did not stop here. In the act of external perception he distinguished two elements, to which he gave the names of perception and sensation. He ought perhaps to have called these perception proper and sensation proper, when employed in his special meaning." --Sir W. Hamilton.

15. Deutsch, D., *The Fabric of Reality*. 1997, New York, New York: Penguin Putnam Inc., 390. pgs 226-227 - The Nature Of Mathematics

"...Given all this Earthly imperfection (and, he could have added, given our imperfect sensory access I even to Earthly circles), how can we possibly know what we know I about real, perfect circles? Evidently we do know about this, but how? Where did Euclid obtain the knowledge of geometry which he expressed in his famous axioms, when no genuine circles, points or straight lines were available to him? Where does the certainty of a mathematical proof come from, if no one can perceive the abstract entities that the proof refers to? Plato's answer was that we do not obtain our knowledge of such things from this world of shadow and illusion. Instead, we obtain it directly from the real world of forms itself. We have perfect inborn knowledge of that world which is, he suggests, forgotten at birth, and then obscured by layers of errors caused by trusting our senses. But reality can be remembered through the diligent application of 'reason', which then yields the absolute certainty that experience can never provide."

16. Chomsky, Noam, *Knowledge of Language-Its Nature, Origin, & Use*. An imprint of Greenwood Publishing Group, Inc ed. Convergence, ed. R.N. Anshen. 1986, Westport, CT: Praeger Publishers, An imprint of Greenwood Publishing Group, Inc. 307. pg 265 -- Questions About Rules

"For many years, I have been intrigued by two problems concerning human knowledge. The first is the problem of explaining how we can know so much given that we have such limited evidence. The second is the problem of explaining how we can know so little, given that we have so much evidence. The first problem we might call "Plato's problem," the second, "Orwell's problem," an analogue in the domain of social and political life of what might be called "Freud's problem." The essence of Plato's problem was well expressed by Bertrand Russell in his later work when he raised the question: "How comes it that human beings, whose contacts with the world are brief and personal and limited, are nevertheless able to know as much as they do know?" In certain domains of thought and understanding, our knowledge is vast in scope, highly specific and richly articulated in character, and in large measure shared with others who have similar backgrounds and experience. The same is true of systems of belief and expectation, modes of interpretation and integration of experience, and more generally what we may call "cognitive systems," only parts of which qualify as actual knowledge. The problem that arises when we consider the matter with a little care is one of "poverty of the stimulus." Although our cognitive systems surely reflect our experience in some manner, a careful specification of the properties of these systems on one hand, and of the experience that somehow led to their formation on the other, shows that the two are separated by a considerable gap, in fact, a chasm. The problem is to account for the specificity and the richness of the cognitive systems that arise in the individual on the basis of the limited information

available. Cognitive systems result from the interaction of experience and the organism's method of constructing and dealing with it, including analytic mechanisms and the intrinsic determinants of maturation and cognitive growth."

17. Russell, Lord Bertrand, "Science and Values", in *The Basic Writings of Bertrand Russell 1903-1959*. 1952, Simon @ Schuster Inc. A Touchstone book. p. 642. .

18. Deutsch, D., *The Fabric of Reality*. 1997, New York, New York: Penguin Putnam Inc. 390. pgs 269-270 "Time: The First Quantum Concept "

"As I have said, we think of the flow of time in connection with causes and effects. We think of causes as preceding their effects we imagine the moving present arriving at causes before it arrives at their effects, and we imagine the effects flowing forwards with the present moment. Philosophically, the most important cause and-effect processes are our conscious decisions and the consequent actions. The common-sense view is that we have free will: that we are sometimes in a position to affect future events (such as the motion of our own bodies) in any one of several possible ways, and to choose which shall occur; whereas, in contrast, we are never in a position to affect the past at all. ... The past is fixed; the future is open. To many philosophers, the flow of time is the process in which the open future becomes, moment by moment, the fixed past. Others say that alternative events at each moment in the future are possibilities; and the flow of time is the process by which, moment by moment, one of these possibilities becomes actual (so that, according to those people, the future does not exist at all until the flow of time hits it and turns it into the past). But if the future really is open (and it is!), then that can have nothing to do with the flow of time, for there is no flow of time. In spacetime physics (which is, effectively, all pre-quantum physics, starting with Newton) the future is not open. It is there, with definite, fixed contents, just like the past and present. If a particular moment in time were 'open' (in any sense) it would necessarily remain open when it became the present and the past, for moments cannot change."

19. James F. Welles, P.D., *Understanding Stupidity*. Sixth Printing May 1995 ed. 1986, Orient, NY: Mount Pleasant Press pp 66-67

"Thus, there are three methods by which we can induce irrelevance: 1.) adhere to an obsolete verbal value system while adopting new behaviors, 2.) adhere to obsolete behavioral norms while professing new values, and 3.) devise a compromise conflict between necessary behavior and converted values. All three are maladaptive in their own ways, but the compromise conflict condition is by far more common than the two extremes, as it disperses stress over both fields."

"The first method is the English mode of clinging to tradition while moving toward resolution of real problems. The history of the House of Lords is an admirable example of a traditional system retaining its tradition and little else while Commons tends to reality. The second method is that of the phony liberal who agrees that change is necessary but never gets around to it. A folksy example would be the American who, in the 1960's, agreed that the schools would have to be integrated—someday. The third method (i. e., compromise) is one of virtuous pragmatism: one adapts as necessary and makes it appear to be ideal. An example of this process is found in the optimist who tries to convince himself and anyone who will listen that necessity is "Right on," this is the best of all worlds possible at this moment, and current behavior is the realization of historic tradition and religious morality."

"All three methods reduce dissonance by distorting information—by denying reality and/or inventing fantasy. This distortion is the mechanism."

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20. Krugman, P., "Mangled Language Fueled European Mess," in *USA TODAY*.

"Listening to Eurocrats always reminds me of that scene in the movie *Annie Hall* in which Woody Allen and Diane Keaton have a seemingly innocuous conversation in ordinary English—but in which foreign-film-style subtitles tell you what they are "really" saying. For example, when a Eurocrat says, "Although we may wish otherwise, experience does suggest that in some cases there is a trade-off between the goals of widening and deepening the community," the subtitles—for those who know how to read them—say, "Boy, we really made a mistake letting a Third World country like Greece into the club, and we're not going to make that mistake again."

21. Deutsch, D., *The Fabric of Reality*. 1997, New York, Penguin Putnam Inc. p 390.

"Imagination is a straightforward form of virtual reality. What may not be so obvious is that our 'direct' experience of the world through our senses is virtual reality too. For our external experience is never direct; nor do we even experience the signals in our nerves directly - we would not know what to make of the streams of electrical crackles that they carry. What we experience directly is a virtual-reality rendering, conveniently generated for us by our unconscious minds from sensory data plus complex inborn and acquired theories (i.e. programs) about how to interpret them."

"We realists take the view that reality is out there: objective, physical and independent of what we believe about it. But we never experience that reality directly. Every last scrap of our external experience is of virtual reality. And every last scrap of our knowledge - including our knowledge of the non-physical worlds of logic, mathematics and philosophy, and of imagination, fiction, art and fantasy - is encoded in the form of programs for the rendering of those worlds on our brain's own virtual-reality generator."

"So it is not just science - reasoning about the physical world - that involves virtual reality. All reasoning, all thinking and all external experience are forms of virtual reality. These things are physical processes which so far have been observed in only one place in the universe, namely the vicinity of the planet Earth. We shall see in Chapter 8 that all living processes involve virtual reality too, but human beings in particular have a special relationship with it. Biologically speaking, the virtual-reality rendering of their environment is the characteristic means by which human beings survive. In other words, it is the reason why human beings exist. The ecological niche that human beings occupy depends on virtual reality as directly and as absolutely as the ecological niche that koala bears occupy depends on eucalyptus leaves."

22. Russell, Lord Bertrand, "Aristotle's Logic" in *The Basic Writings of Bertrand Russell* 1903-1959, Simon @ Schuster Inc. A Touchstone book. p. 279.

".....The Posterior Analytics is a work largely concerned with a question which must trouble any deductive theory, namely: How are first premisses obtained? Since deduction must start from somewhere, we must begin with something unproved, which must be known otherwise than by demonstration. I shall not give Aristotle's theory in detail, since it depends upon the notion of essence. A definition, he says, is a statement of a thing's essential nature. The notion of essence is an intimate part of every philosophy subsequent to Aristotle, until we come to modern times. It is, in my opinion, a hopelessly muddle-headed notion, but its historical importance requires us to say something about it."

"The 'essence' of a thing appears to have meant 'those of its properties which it can-

not change without losing its identity'. Socrates may be sometimes happy, sometimes sad; sometimes well, sometimes ill. Since he can change these properties without ceasing to be Socrates, they are no part of his essence. But it is supposed to be of the essence of Socrates that he is a man, though a Pythagorean, who believes in transmigration, will not admit this. In fact, the question of 'essence' is one as to the use of words. We apply the same name, on different occasions, to somewhat different occurrences, which we regard as manifestations of a single 'thing' or 'person'. In fact, however, this is only a verbal convenience. The 'essence' of Socrates thus consists of those properties in the absence of which we should not use the name 'Socrates'. The question is purely linguistic: a word may have an essence, but a thing cannot."

"The conception of 'substance', like that of 'essence', is a transference to metaphysics of what is only a linguistic convenience."

23. James F. Welles, P.D., *Understanding Stupidity*. Sixth Printing May 1995 ed. 1986, Orient, NY: Mount Pleasant Press
24. Fischer, D.H., *Historians' Fallacies*. 1970 ed. Harper Torchbooks. 1970, New York: Harper & Row. 338. p. 90

"INQUIRY... the usual humanistic blather about quantification as the enemy of the human spirit. There are many critics of quantification in history who hold with Carlyle that "He who reads the inscrutable book of Nature as if it were a Merchants Ledger, is justly suspected of having never seen that Book, but only some school Synopsis thereof; from which, if taken for the real book, more error than insight is to be derived." The argument here is a different one—that the Book of Nature, like a merchant's ledger, might be kept in double-entry style, one column listing phenomena which can be quantified and another listing things which can be qualitatively known. The latter is always longer than the former and can never be dismissed."

Criteria of significance should not be methodological, but substantive in nature. They should always be grounded in the nature of the problem itself and not in the tools of problem solving. The purpose of historical inquiry is not to vindicate a method but to discover what actually happened. Every efficient means to this end is legitimate, but none alone can be erected into a standard of legitimacy."

"... [Arguments]...against the behavioral mode of research...[insist]...that one must beware of becoming a prisoner of one's methods. The argument comes most often from the traditional scholar who notes correctly that behavioral science tends to ignore questions that accumulated wisdom has properly defined as important. The argument is seldom sensitive to the possibility that traditional workways often have taken a nettle for a rose and have ignored many other questions—or have answered them badly—because the methods were not equal to the task of mastering available information."

"But this is an ignoratio, compounded by an ad hominem. The complaint is not against the behavioral method of research, but rather against making that method into a standard of substantive significance, and Miller cannot meet it by entering a complaint against someone else's method."

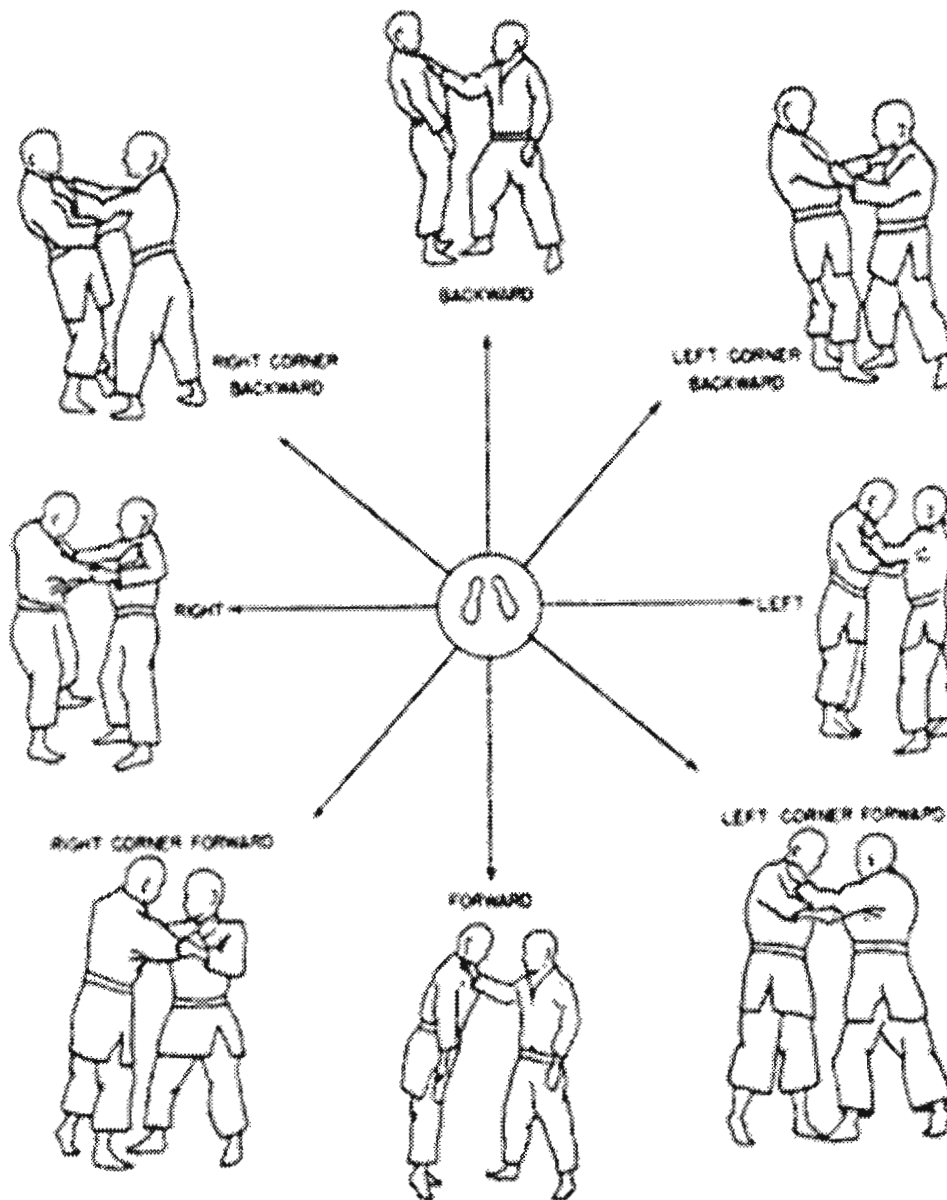


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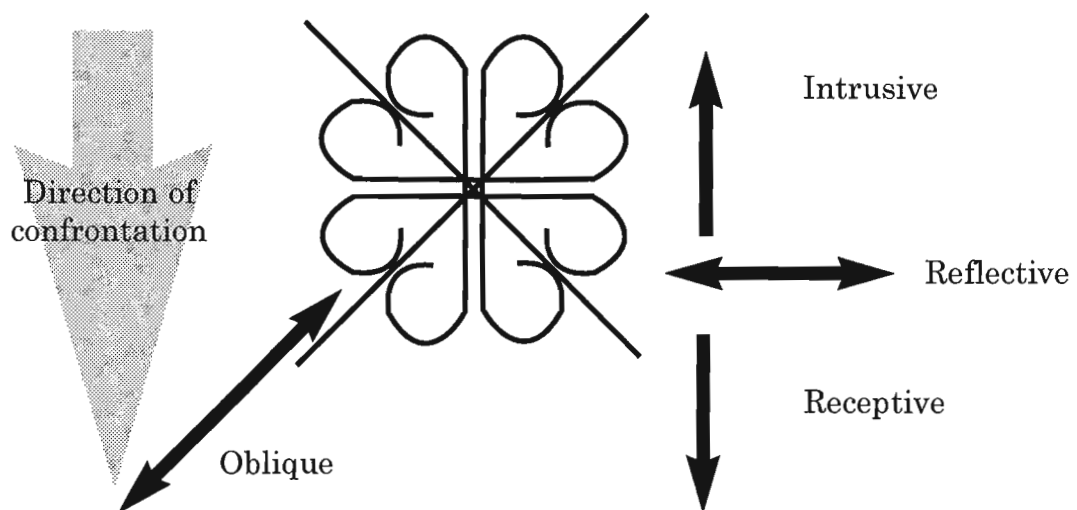
The creation of off balancing found in the grasping arts is somewhat different than that of the vision oriented disciplines. This diagram shows the standards direction of push and pull pertinent to the establishment of balance control or disruption. This manipulation of balance is a vital part of the throwing or grappling arts.

PATTERNS OF MOVEMENT

One of the most important tasks facing martial arts masters today to reunify the disciplines so that *holistic functionality* can be restored. Such restoration is important not only to the technical area, but is also needed so that research and development can proceed.

To achieve a functional unity, and not just create a good idea of the thing, those who would attempt unification must understand the varied patterns of reception, deflection, and intrusion inherent in the different martial arts; those patterns which are the cause and effect of varying directional movements. In simpler word, you have to know and be able to read the possibilities of movement. In an actual confrontation, you must be able to read patterns and their most functional technical applications. In other words, the attacks and defends, including grasping or evasion, must work to the best advantage with the perceived direction of movement.

This sounds like double talk but the concept is true and to those that know, the following discussion and diagrams will function as type of symbolism enabling a more advanced study of the unified arts. The ability to share knowledge and to read shared knowledge will be thus enhanced.



This is the basic patterns diagram for the general possibilities of movement in interdisciplinary pedagogy. The patterns are labeled for use as esoteric functional references. A category not represented is the duplex category, a dynamic flux in movements resulting from action and reaction. We will save this category for a later discussion. In this use, esoteric means: known by the initiated. Functional reference refers to a symbolic representation.

NOTES ON THE UNDERSTANDING OF LANGUAGE

The following notes were captures from email posted on the world wide web. They are not exactly pertinent to our discussions here but do indeed indicate the existence of problems in understanding in the field of language. We put the reference at the end of the citation so that you can get to the meat of the matter right away.

> > Japanese hirigana and katakana and Korean hangul most certainly do have vowels.

> My (limited) understanding of katakana and hirigana is not that it has consonants and vowels as we would think of them in our Roman-scripted world. Instead, each "letter" is a complete syllable. Since Japanese has a relatively limited number of morphemes (legal syllables), it is certainly possible to write in this way.

> First, it's important to distinguish between the spoken and written languages. All spoken languages have vowels. Then, we have to distinguish phonology from semantics and syntax. A morpheme is not a "legal syllable", but is the smallest indivisible unit of meaning. Japanese kana consists of a set of symbols that represent syllables. Such a syllable in Japanese consists of a vowel, optionally preceded by

a consonant. (Typical syllables are a, i, u, e, o, ka, chi, tsu, wa, no). There is also a syllabic "n". When you see something like "Kansai" ("Western Japan"), it has four syllables, ka-n-sa-i. This explanation is a bit oversimplified, but it should do for now.

> It causes problems when trying to write non-Japanese words in katakana. Since all Japanese morphemes end in vowel sounds, a word like "Beer" comes out "Biru".

This is basically correct, except that the syllabic "n" can be used for English syllable-final "n". (And, it's "Biiru", with a long "i".)

If anyone wants to know more about the Japanese language, the sci.lang.japan newsgroup is a very friendly place to find out.

> (Add to that the fact that Japanese, Korean and the dialects of Chinese all have a single "liquid" phoneme (somewhere between the "l" and "r" sound) and you have a recipe for misunderstanding)

Mandarin Chinese "l" is pretty much like the English initial "l", so Mandarin speakers don't have a problem with an initial "l" in English. Mandarin also has an initial "r", but it is not at all like any variety of English "r". The Holo dialect (common in Taiwan) does not have an "r", and its "l" is very similar to the Japanese "r". Medial and final "l" and "r" can be a problem for all native speakers of Chinese "dialects". (The so-called "dialects" are actually separate languages that differ at least as much as the various members of the Romance language family, such as Spanish and French.)

> Oddly enough, all these languages appear to be related to their European counterparts, through a common set of root words that have diverged from > some prehistoric time.

There are some hypotheses about this, but they are not yet well developed, much less proven. I think it reasonable to assume that the human language capability evolved only once, in which case all languages could be considered as being related, but demonstrating such relationships is another thing altogether. The best such root words that I've seen are ones for honey (English "mead", Ancient Chinese "mit") and for dog (English "hound", French "chien", Latin "cane", Mandarin "quan"). Try a Web search on "Nostratic".

> There are other scripts that write morphemes instead of separate consonants and vowels.

Chinese characters pretty much encode morphemes, though there are some exceptions--mostly involving early loanwords from non-Chinese languages. A huge, and often heated, debate on this subject is currently flourishing on the sci.lang newsgroup. Look for the "syllables in Chinese" thread.

> There are other scripts where vowels are merely an annotation of the consonants (Hebrew, for one).

In Arabic, short vowels are normally not written, but long vowels are. The Hebrew vowel system is much more complex than the Arabic, but it is basically the same.

> Language is cool. Yep. -- Mike Wright, <http://www.scruz.net/~darwin/>

From: Mike Wright <darwin@scruznet.com>--Bill Coleman AA4LR <aa4lr@radio.org> wrote:--> On 9/9/97 5:13 PM, Michelle Anne Steiner at > michelle_anne_steiner@claris.com wrote:--> >On 9/9/97 9:02 AM, Smittie <smit-tie@netins.net> wrote

Cited from *Honest to Jesus* by Robert W. Funk, 1996 HarperCollins

pgs 82-83.....The semantic range of words in different languages is never entirely congruent. Put more simply, one Greek word never has precisely the same range of meaning that some corresponding single term in English has. Translation is therefore an art as well as a science. The best dictionary for translators is a concordance. A concordance of Greek permits the translator to scan hundreds of examples of words in the context of the phrases and sentences in which they were originally used. Those examples exhibit the semantic range of a given term. As a consequence, it often requires an array of English terms to translate a single word in Greek.

The beginning student learns that the Greek word *kai* (pronounced like the *ki* in "kite") is a conjunction used to link words and phrases together and that it means *and*. Because the gospels are written in Koine Greek, a simpler version of classical Greek spoken and written by a large non-Greek population, *kai* appears much more frequently than it did in classical usage. Indeed, its use by the evangelists is so frequent as to be monotonous. The question immediately arises for the translator: Is *kai* to be represented everywhere by the English word *and*? Is it important to let the reader of English know where and how often it occurs?

Here the seasoned translator invokes two rules: First, one English word never exhausts the meaning of one Greek word. *Kai* does not merely mean *and*. *Kai* has a different semantic range than *and*. [This is a telling argument in the study of the use of the word *kara*] In addition to meaning *and*, it also means, depending on the context and construction: also, then, at this (that) point, so, next, but, yet, nevertheless, in spite of that, and then, and so, and many similar and related expressions in English. The second rule is this: A translation should not be a pony to the Greek text (a pony is a literal line-by-line translation for use in learning a foreign language). A literal, word-for-word translation makes the source language primary, when a translation should follow the natural lines of the target language. A pony translation, in other words, is serviceable only for those who are learning Greek.

We can illustrate the same problem without citing the underlying Greek word.

The dictionary meaning of another Greek term is given as *just, righteous*. These are high and serious terms that bear a great deal of semantic freight in English, especially when found in the Bible. But those English words don't always fit the context where the Greek term appears and hence don't always represent the most accurate meaning of the Greek. In the following sentences, note the italicized words that translate the same Greek term, for which the

dictionary meaning is just, righteous:

Since Joseph her husband was a decent man and did not wish to expose her publicly.

After all, I did not come to enlist religious folks but sinners!

You go into the vineyards too, and I'll pay you whatever is fair.'

[Judas to the ranking priests:] I have made the grave mistake of turning in this blameless man.⁹

[Pilate's wife to husband:] Don't have anything to do with that innocent man. ¹⁰

The English words just, righteous are possible but wooden translations in the passages cited. And yet they are the dictionary definitions for the Greek term used in all of these sentences. Translators are advised to select terms that express in English the nuances of the Greek in the original context. A brief dictionary definition is not always the best way to represent a Greek term with a different semantic range.

Good translation, I would insist, should not be a pony to the Greek text. The translation of words and phrases should be context sensitive rather than dictionary driven. In translation, consistency is not a virtue; the accuracy of nuance is. The final test of a good translation is this: Can you forget, while reading it, that it is a translation at all? Of course, it is not a good translation unless it represents in the secondary language what the words meant in the original.

There is another little word in Greek that presents a challenge to the translator. Its dictionary definition is given as behold, and that is the way it is rendered in traditional translations. Behold strikes the contemporary ear as "biblical" and therefore as archaic English. There are many English alternatives that work better: look, listen, see here, wait, hold it, now look, look now, just a minute, wait a minute, hey! hold on"! to mention only a few. The translator's art is to pick the one that suits the context. If we were translating into French, the precise equivalents would be *voila* or *voici*.

The Greek noun from which the English words "ethnic" and "ethnicity" are derived has two basic meanings: nation or people, and foreigner. For Judeans in Jesus' day, everyone who was not a Judean was a foreigner or a gentile—but even foreigners belonged to some nation or people. The proper translation depends on the context in which the Greek word is used.

THE
KWANMU KATA
&
INTERPRETATION



Old Picture of Grandmaster Park (left) practicing with "National Treasure" Tuck Kee Song

Kanji for the Kwanmukan

關武館

(~~Japanese~~ Japanese Style)

Kwan Mu Kwan

關武院

(Korean Park's Style)

Kwan Mu Wan

關武門

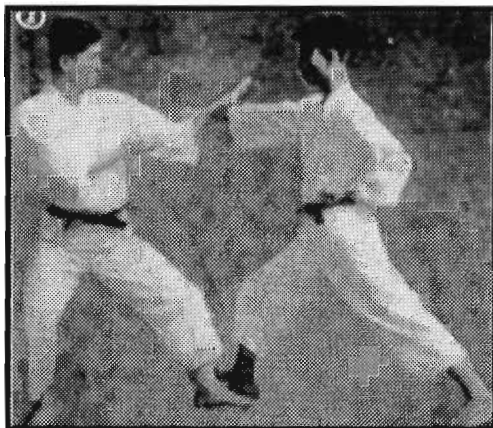
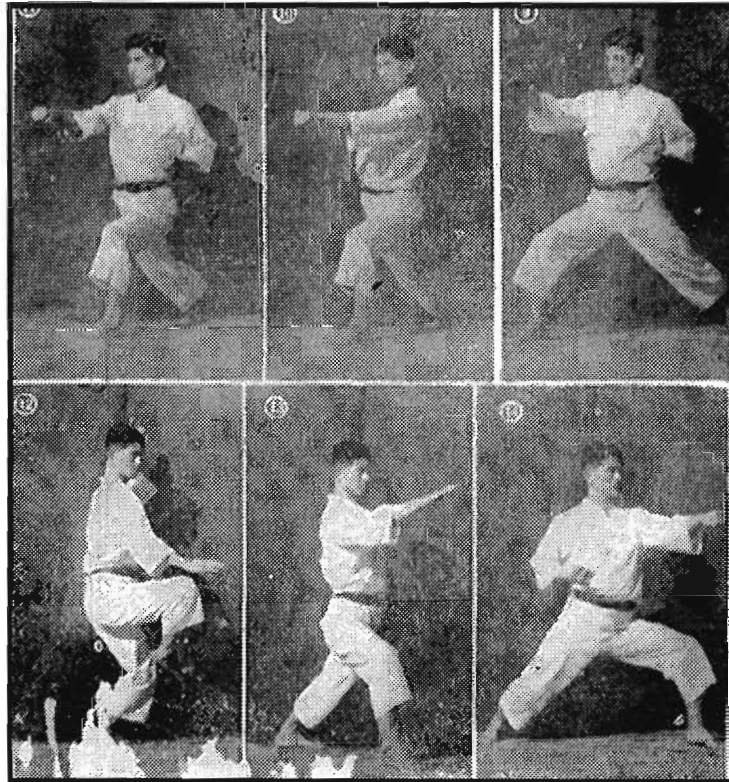
(Chinese Style)

Kwan Mu Moon

To : Master Park, Chul hee,
Gr. Anderson

Joon Chi, Seung wan
Soul, Korea

***Pages from Grandmaster Park's book
published in early 1950s***



Note the perfect stances

THE CHINESE ROOTS OF THE KWANMUKAN SOFT FORMS



TAIJIQUAN come from China (Is it news to you?). Legend has it that a great elixir maker lived in the Wudang Mountains about 800 years ago, a certain master Zhang Sanfeng, who dreamed that he was being taught boxing by the Great Emperor Xuan Wu. Upon waking, he started teaching Chinese boxing.

The Chinese National Commission on taijiquan (in the KWANMUKAN we call it but the old name, tai-ki) says that taijiquan, probable started 300 years ago in Chenjiagou, Wenxian County in Henan Province, during the Ming or Quing dynasties. Civil difficulties and wars created a need for self defense which was provided by this type of Chinese boxing.

In taijiquan, as in karate, the dynamics vary greatly, soft and hard, quick and slow, choppy and smooth.

As this style of boxing consisted of eight primary hand postures and five major changeable postures, it was initially called the "13 Forms." We use the multiple (8*5) and call it the "40 hands". It is said that the patterns seemed as endless as the Changjiang (Yangtze) and so it was also called called Changquan (Long Boxing).

In the 18th century, a master of Chinese martial arts, Wang Zongyue, reformed this boxing and connected it to the Chinese philosophy of "yin" and "yang." He is the man that gave this boxing the formal name of "taijiquan."

In recent years, taijiquan has undergone significant changes, becoming relaxed, smooth, and flowing, and the vigorous foot stomping of earlier time diminished. The art had arrived at the point where it was now considered an exercise for health.

Tai-ki, like modern, karate, now was divided into many different styles, the *Yang* style, with its long and steady natural postures, being the most popular. The Yang school was also called the "big frame —*Da Jia*" form. The oldest was *Chen* which is still practiced in the Henan Province. The Chen school was called "old frame—*Lao Jia*." Another style was known as "medium frame—*Zhong Jia*" and yet another as small frame—*Xiao Jia*."

The Sun school was created by Sun Lutang, a student of Hao Weizhen. His style was quick and nimble and was called "lively pace frame—*Huobu Jia*."

These five schools are the major forms of *taijiquan* and they share the principles of, deep stances, naturally extension of the body, smoothness of action, good body posture, quietness, appearance of exertionless movement, balance and steadiness, continual movement, and a lack of rigidity. Sounds like the Kwanmukan, doesn't it? The philosophy simply parallels the philosophy of the Kwanmukan.

A this time, Chinese Taijiquan is a branch of the traditional sport of wushu.

The benefits of Taijiquan are well stated by China Sports Commission:

...The salubrious effects of taijiquan have much to do with its characteristic features, namely: 1) the exercises require a high degree of concentration, with the mind free from distractions; 2) the movements are slow and uninterrupted like a flowing stream; and 3) breathing is natural, sometimes involving abdominal respiration, and is performed in rhythmic harmony with body movements. From the viewpoint of sports medicine, these characteristics are important factors contributing to the prevention and treatment of diseases.

...The high degree of concentration required in taijiquan exercises also benefits the function of the central nervous system.

[*Simplified Taijiquan* , China Sports Editorial Board, 1980, Beijing, China]

Ginchin Funakoshi, in his book *Karate-Do Nyumon* also writes about the foundations of t'ai ch'i, as he calls it:

...The next millennium witnessed the gradual evolution of two major styles: Shang Wu and Shaolin. Throughout the Yuan [1279-1368], Ming [1368-1644] and Ch'ing [1644-1912] dynasties adherents of the two styles competed in polishing and perfection~them, in the process forming a number of branch schools. Needless' to say, Shang Wu and Shaolin have their own particular strength' and weaknesses, and it is impossible to say which is superior. In China these arts were practiced openly, and by the end of the Ch'ing dynasty they had become widely diffused among the general population...

The Shang Wu style founded by Chang-san Feng places primary emphasis on the power of ch'i (ki in Japanese). T'ai ch'i, Hsing-i and Pa-kua are good examples of schools exhibiting characteristics of this style. In appearance, their movements have in them an explosive power which, effectively applied, can easily knock a man down.

The Shaolin style looks upon Ta-mo Lao-tsu [Bodhidharma] as its founder. In this style, which stresses the practical application of hand and foot techniques for blocking and attacking, are seen hard-soft and long-short techniques, that is, both thrusting and short, snapping techniques.

Ta-mo is said to have journeyed to China from far-off India. After surviving the long arduous trek, crossing wide rivers, deep valleys and high mountains on the way, he arrived at the court of the Liang Emperor, to whom he preached the Buddhist Law. It was during the Cheng Kuang era [A.D. 520-4] that Ta-mo was invited by Emperor Hsiao Ming of the Northern Wei to teach at the Shaolin monastery in Honan Province....



COMMENTARY ON THE KWAN MU EXERCISE PATTERNS

The KWAN MU forms were composed to present a unified practice method for various styles of karate constituting the background of the Kwanmkan. These series of forms were originated by Grandmaster George Anderson in the early seventies and were finalized in 1976. They were extrapolated from the base styles of, taekwondo, tai soo do, kwan bup, Japanese and Korean karate, and kung fu. The manner is unique in that the generally accepted internationally recognized forms of karate were re-synthesized into a series of understandable action, now called the Kwan Mu forms.

Besides having a firm technical base, these forms also represent a valuable philosophical foundation. The collateral philosophies are ingeniously imbedded in the performance of the patterns and the practice of thereof will prove mentally beneficial.

Subsequent development and research has instituted the Kwan Bu exercises, which are the ancient hand sets reconstituted for the modern era. Imbedded in the hand sets are many traditional Chinese-hand actions and their broader form cognates, nowadays called jujitsu.

The Kwan Mu patterns, in their totality, are only ones that any practitioners of the combat styles should have to practice. Beyond the Kwan Mu, in our opinion, the paucity of technical pertinence in ordinary kata is readily apparent.

KATA AND KUMITE - A CONTRAST?

After a hard session of sparring, students often comment that they get a great feeling from sparring but that form practice is dull and uninteresting. They insist that fighting is the best kind of training as it leaves them both mentally and physically charged.

A strong and unusual case may be presented on behalf of the formal exercise.

Individual consciousness is often defined as a center of concentration in a field of awareness. The mind depends on, and serves this consciousness; the body depends on, and serves the mind. In Karate,

the mind and body are unified and work as one. Three primary barriers can impede these actions; stress, apprehension, and special category of social anxiety.

Consider stress as the inappropriate physical reaction to stimuli. For example, a man is talking on the telephone and the conversation heats up. His blood clotting mechanism accelerates, his adrenal secretions speed up, and all the systems that can help him survive in a life and death, blood and gore struggle start to function, and there he is on the telephone, a truly inappropriate stress reaction.

Apprehension in this lecture is used in the sense of fear or worry about the result of an action. The fear of consequence takes the mind forward and does not permit real concentration. If you knew you would die a miserable death tomorrow, could you calmly study now?

The term "social anxiety" as used here is the fear of being alone, of not belonging to, or of being cast out from the group. If a man is with his girlfriend, for example, he must react to insults in a "manly" fashion or be thought of as less than a man.

During the practice sparring, the fighter's body prepares itself to fight and that is just what it does. No bad stress response in that. The body does what it is set up to do. If the fighter is into the action, there is no time for apprehension. He is performing well and his acceptance in the group is assured.

For this moment the person is functioning as an effective ensemble with no mental or physical mis-reactions to create inappropriate feelings.. For many, it is only this way in combat.

In kata, we do not have the crutches of contact, the pressing moment, and the attacking enemy. We have only ourselves and the movement. The trick is to induce the same feelings and reactions into kata that are found in fighting. Then, the master of the form may attain, alone, without an opponent, and whenever and as often as he chooses, the same mental and physical accomplishments as the "restricted fighter."

Kata then becomes a limitless study of a master's techniques and plans of attack, a statement of flexibility, and an exercise of the mind-body in concentration and awareness.

A truly formidable exercise.

Karate training can be loosely divided into three areas. In the cen-

ter, we find the drills and the exercises. On one side of the center we find the formal exercise, and on the other side we find the free-fighting called kumite. Research into technique is normally based on the formal exercises or on the pedagogy of physical education because free-fighting is hard to analyze in a group sense; the participants leave the pure action of the formal exercises and apply their skills as they wish. Drill-work acts causes the principles of kata to move from theory to applied action, Sparring is the proof that the drills and exercises have indeed tied kata and kumite together. Many composers of kata were renown fighters in their day and exploration into their kata is necessary for a thorough understanding of the fighting methods that we have inherited from them.

When we look closely at kata we can find three basic types of action, perhaps a better words would be mannerisms or idiosyncrasies. First we find the cultural heritage, second—the physical and psychological facets of the composer, and lastly the pure action that the form attempts to teach. If we can remove the cultural idiom imposed upon the form, and those actions necessitated by the physical and psychological make-up of the various developers of Karate, then the pure action of technique may be contemplated. The problem not only becomes one of modulating kata to meet the demands of present day practitioners, but of deep and long lasting significance in the philosophical development of today's karate.

Unlike in ancient cultures, our citizenry nowadays is not faced with the same potential for physical attack on one's person. We do not have the same likelihood of being called on to defend ourselves or our family by physical actions. We are faced more often with mental and psychological bombardment on a day-to-day basis, which is nearly impossible to defend against. Socially acceptable methods of physical confrontation here are much different that those used in other places and in other times. For example, poking out the eyes or smashing the testicles may be a fair game in some parts of the world, but would offend the sensitivities of most of us. Our present society has chosen to allow assertion of individual rights through lawyers and courts, and permits formation of personal authority by psychological means.

Personal physical structure also show great variances within different cultures. Modifications must be made in technique to adapt striking with the hands and feet to each type of body structure. Because we drive so much instead of using more physical trans-

portation, our bodies will be different from the plainsman, the mountain-man, or the seafarer. Clothing varies in relation to climate. The use of central heating not only affects the method and ability to perform, but also the type of technique used. For example, in a cold region with no central heating, the warm clothing may be impenetrable to many techniques and will limit the mobility of the fighters.

The problem and solutions are basic. Techniques have to change to be efficient. Given the physical structure of the human body, how best can anatomy, psychology, and physical laws be combined to produce an efficient and sapient fighting unit

The First Effort of Kwan Mu is a study of the Pinan II and IV Kata in relation to the above factors. The Second and Third Efforts probe the more advance form or Batsai Dai, Kwankudai, Cheung Kwanmu, the Tekki and other similarly important kata from the Traditional Era. Without destroying the sense of rhythm of the general forms, the Kwan Mu patterns seek to distill the pure action by removing cultural, physical, and psychological impositions. In this attempt to discover pure action, only the cultural heritage and the physical or psychological restraints are surpassed. What remains is the swift, accurate, and deadly art of karate. Nothing is wasted and nothing is withheld.. This realization of the essential transcends the physical and leads to enlightenment.

THE FORMAL EXERCISE AS A DANCE

It is hard to codify what one knows instinctively. We use karate defends and attack methods to subtly work with the body's control systems. The kata of karate shares this capacity with its counterpart, the dance. Dancing has values applicable to the human endeavor which are often lost on the karate-ka solely interested in fighting. As it is difficult to convince someone of the value of something of which he has no knowledge, the following commentary will outline the common values of the dance in order that the karate practitioner may judge the comparative values therein.

Dancing is an art that expresses *impulses, desires, and feelings*. Every art encompasses *content, form, message, and means*. These are expressed in the dance by the element of movement.

Movement has basically three facets to be considered here. The first is locomotor, the actual movements of walking,.running,leaping,

etc.. The second is axial, pendulum actions, sustained actions, percussive actions, propulsive actions, etc. The third and last is a combination of the first two.

Space, time, and force are bound up in movement. Space is utilized in five ways; direction, body position (prone, kneeling, standing, reaching), *dimension* (size of movement), *movement to or from the gaze*, and *floor pattern*.. Time has three facets of involvement; tempo, beat (even or uneven), and *accent* (regular or syncopated). Force considers dynamics (light or heavy), *quality* (staccato or legato) *Force is also the range of intensity of the movement. Strength and agility* are needed to *expand the energies* necessary for its application.

If the above outline is accepted as being the criteria for dance performance and understanding, one may interchange the word kata for dance and see that the outline indeed describes karate movement. If it does, then what is the physical difference between a karate kata and dancing? Is a dancer then a karateka? Perhaps the karateka is a dancer.

The resemblance ceases with the different philosophical values held in each art. Steeling the mind to cope with harsh physical punishment and achieving the will to endure unto death or victory mandates a deeply imprinted ethical base. This is not achieved by practice or fighting. It is entirely the product of the inculcated and cultured mind. All art expands the senses and helps to accomplish this goal.

THE KOAN OF KWAN MU, FIRST EFFORT

The feeling and mood of the form is introduced with the opening bow. The bow recognizes the serious endeavor the practitioner is about to attempt and gives credit and respect to those who have created this vehicle of expression. The character and worth of the performer to express the work of the master creating the kata is exemplified by the treatment of the opening.

After the bow, a traditional salute of the particular school or style is customarily given. The KWANMUKAN practitioner calmly assumes a natural posture with the hands open at the sides. Lifting his elbows high above his shoulders, he will place the open hands over the eyes, thumbs down and right hand covering the left. This signifies the unknowingness before birth and the newly awakened consciousness to be brought forth through action.

Then, with a sharp motion he tears his hands directly outward, horizontally drawing a downward arc, ending with the right hand sudo striking the left palm directly in front of the Hara. This represents the sudden coming to awareness that life brings and the truth that all comes from a single realization centered in the Hara.

"I clear my mind, I set my attitude. This is my world, this is how I see it. It won't, nor will I, ever be exactly so again".

Anticipation limits the mind. Expectation of attack limits response. It is said that the mind works best when it works as though it is not present. Attachment to a moment in time that might never occur, or having been, may never repeat itself does not allow the self to react freely and mirror the ever changing ambient.

The antagonist in kata is oneself. The visualization of an attack and the resultant defend is a reflection of the inner self. We must "know" our foe. No one else can do it for us. The ego, the self, arises out of memory and sensation which induces us to identify with the past.

How then can the self be found to combat the untried enemy? The answer is found by existing through the opponent.

Funakoshi Gichin said, "There is no first attack in Karate." (Karate Ni Sente Nashi). He understood that each man and his opponent exist through each other and become one; making first attack an impossibility.

Through form we develop an uninhibited spirit. The mind must utilize its innate and spontaneous intelligence freely and without effort. Kata is a study in this concept. It is a controlled exercise designed to show spirit, awareness, strength, attitude, and anticipations.

When one anticipates, who has made the first attack?

This is the Koan which opens the first effort.

THE KOAN OF THE THIRD EFFORT

The third effort is beauty in motion. Each variation of the form flows gracefully and leads deeper into the fantasy of existence. When practiced sufficiently, the movements of the kata blend together the Koan of Kwan Mu II

The second effort of Kwan Mu explodes within the student's mind.

He breaks away from the structured basic exercises that the beginning student faces and for the first time feels confident motion in his techniques. As he performs the initial movements in the kata, he moves trancelike as though in a dance, flying back and forth unknowingly, weaving a web which will entrap him in its simplicity.

Beginning the second effort, the round house kick is a deliberate ploy of free motion. A gutsy action is needed to skip into the kick, an action that is just done and not contemplated during the performance. Deliberately it misleads the practitioner into believing that his movement becomes his own. This exhilaration is continued throughout the kicking actions in the first part of the form., which is actually an ingenious system of flexibility exercises designed to instruct the student in kicking. The one lonely punch is a grim reminder of the seriousness of the statement, but it is overlooked in favor of the free motion.

As the student turns to demonstrate the four basic kicks in sequence, he suddenly becomes perplexed as what should be a simple matter becomes very difficult to resolve. After the last kick, the student settles down into the thrust of the form which has actually been demonstrated but overlooked.

This latter part of the kata explores pulling actions, takedowns, and blocking maneuvers against all the basic kicks. These actions pull the web of the kata together. Are they not mirror images of the initial actions. Can one really kick if he does not know how to block a kick. Similarly, how can one block a kick if he can't kick? This then presents a problem.

Normally, if you kick at someone you do not want that kick to be blocked. If you were to be attacked, you would intend that your block be effective. In the kata, blocks and attacks are mirror images of each other. To perform one is to perform the other. Which, then, is reality. (Remember, the attacker exists only in the mind of the defender.) This leads us to the koan of the Second Effort:

“If the purpose of a block is not to be attacked, and the purpose of an attack is not to be blocked, then why delude yourself?”

In attempting to do your own thing, you find that it is something else. The true kata exists but all do not find it. Why not?

KOAN OF THE THIRD EFFORT

The third effort is beauty in motion. Each variation of the form flows gracefully and leads deeper into the fantasy of existence. When practiced sufficiently, the movements of the kata blend together enthralling the performer with the enchanting ecstasy of A symphony and many things not apparent become clear.

You have been mastered by the kata.

Be—See —Know—You have none,—yet you must have all.

Attempting to control the kata, it falls apart at your feet. If you do not control the kata, you lose yourself. This is the most difficult of problems. Years of effort are required, but it was known before the first.

To *be* is to *see*—

To *see* is to *know*—

To *know* is to *be*—

If then, what have you?

Is it is already too late?

To know is to be—To be is to see— To see is to know—Where then do you start ?

The *first* is what is.

The *second* is what is done.

The *third* is who sees that it is done

A puzzlement, since the existence or the self only comes when the self conceives the existence of non-existence.■

The Kwan Mu patterns of the first dimension have been published in chart form.

The three Efforts of the Kwan Mu patterns are practiced in three dimension of difficulty. The forms of the first, and most simple dimension, have been published in chart form.

The following are annotations to the chart of the First Effort. Present here is the first level.

Annotations To Kwan Mu I Chart (Historical)

Figure 1. Can you imagine how insulting an improper bow would be to the elders and seniors? A poor quality bow would reflect on the spirit of the Master whose character is represented in the form. Therefore, the correct bow must be performed to the satisfaction of those who are about to review the kata and to reflect proper honor and respect on the kata originators whose character is represented in the form. A weak bow is a sign of weak character and a signal to the karate seniors that the performer lacks conviction and doesn't respect the wisdom of the old masters.

Figures 2, 3, and 4. This is a very ancient movement. Formally introduced in the "Kushanku" Kata by Karate Sakagawa, (a student of Kushanku) the action was redefined by "Bushi" Sokon Matsumura in the "Batsai" kata, and finally chosen as the first sequence in the Pinan II Kata. Introduction as the first movement of Kwan Mu I does not affect the wisdom of the kata as a beginner's form. Originally, the Pinan II kata was taught as the first kata in the series. This movement was felt by the masters to be important enough so that it was chosen to be the first sequence taught. By liberalizing the classical format, Kwan Mu allows for a free interplay between the kata and the kumite. Without breaking the original rhythm pattern, the block-attack techniques of Kushanku have been modified while still retaining strong classical traditions.

Though defined as a High Section Block, this action in reality is a high punching attack with the elbow thrust outward into the opponent's exposed inner arm. A hard powerful attack is made while a soft (indirect) block causes trauma to the inner arm.

Figures 8. As a movement of repose, the Water Flow Movement hides a whirlpool of dangerous proportions. As you and your opponent become one, your body will naturally move to avert your oppo-

ment's attack. Water is liquid and formless. Water never loses its nature. It always flows downward and teaches the lesson that we can overcome any difficulty or hardship if we go forward with self-confidence. Gathering strength, the body-mind-spirit becomes capable of flowing like water. The hands pulled to the hip draw the attacker into the twists and twirls of the water as it follows the path of least resistance. Grabbing at the water, it quickly flows through the fingers yet while moving slowly it destroys mighty mountains. The defender, like water, flows in and around the attack as the attacker is swept away by the calming flowing water. Strike at water. Will it not flow unharmed around your striking weapon?

The koan of the First Effort is redirected along the Eightfold Path.

Repose in this position and reflect on the koan.

Figures 9, 10, and 11. Leg stretching drills in the form of a front kick and a back kick are incorporated at this point. Both kicks are related through the front stance. Prior movements loosened the upper body and raised the body temperature. This step energizes muscles necessary for kicking. Hand and foot used in unison help prevent disruptive actions and allow the beginner a more natural movement and balance. Back muscles are also trained for better kicking.

Figures 12 - 20. These movements bear a distinct relationship to the Pinan II Kata. The beginning student is introduced at an early level to the basics of kumite. The instructor can separate the actions, vary them, and use this plan to introduce novice block and attack techniques. The front kick is used as a basic training aid easily mastered by the beginner as well as effective in application. The actual interpretation of the kick varies in relation to the opponent. If you begin a right front kick and the opponent moves to your left, the kick would be changed to a RH kick to follow the opponent, Where he to move to your right, a side kick would probably ensue. The designation as a front kick in the form should not leave the other kicking variations unconsidered.

Figures 25 - 30. These actions relate to the sidekick elbow strike in Pinan IV. Both the KwanMu method and the method in Pinan IV are identical and contain the same lesson. In Pinan IV, since we have not completed the initial drive, we do not need to step forward to complete the initial action. In Kwan Mu I, the initial drive has been completed and to complement the kick, a step and a punch are nec-

essary. Two powerful techniques are a proper side kick and a strong “reverse” punch. If the kata movement were performed quickly in free-fighting neither the elbow strike nor the step punch would be done. As we retract the kicking foot and turn in the direction of the kick, the back hand would be quickly brought forward to punch before the step could be completed. This is another ancient action going back into the Kata. View the first kick-punch combination as a skip side kick and a punch. The second kick-punch combination should be viewed as a power-driven back kick followed by a punch. (Both common fighting maneuvers).

Figures 31 - 39. The return drive of the kata can be used in continued sequence, separated, or re-ordered to provide just about any combination that can be used to attack in kumite. These movements answer the questions posed in the return drive of recapitulation in the Pinan IV Kata and complement those of the return drive of Pinan II. Also, they are the attacking combinations of the two-man forms (the defends of which are contained in the Third Effort).

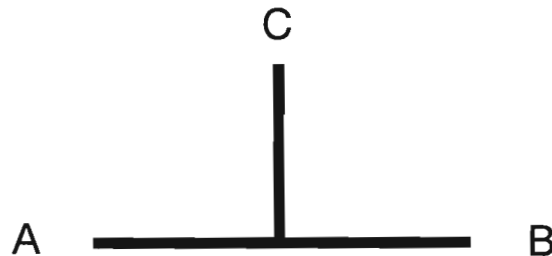
This return arsenal provides a class plan for the instructor’s use for exploration of fighting actions and combinations for both the beginning and advanced practitioner.

Figures 37 - 39. These merit a close look. The three punches can easily be imposed, and interpreted after the side kicks or at the end of the last two sequences. They also can stand alone on their own value. Much can be learned about hand attacks from these actions.

Figures 40 - 45. These are the last two movements of the Pinan II Kata. They are meant to reinforce the block and counter abilities of the fighter. Note that the punch, if performed quickly as in actual combat, will actually proceed the step. This allows for a continued follow through.

Figures 46. The bow should be performed with the attitude expected from an actor who has performed brilliantly in front of an audience and turns for his due respect, confident that he has done his best. Humbly he respects the lesson that he has learned. ■

KWAN MU - THE REALIZATION OF THE ESSENTIAL FIRST EFFORT



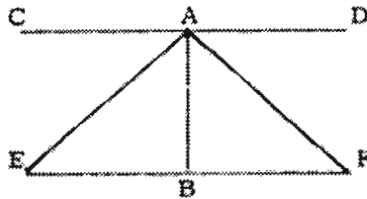
1. Turn 90° counter clockwise to a right back-stance and execute a left high-section pressing-block.
2. Right away execute a right high-section rising pressing-block and pull the left hand to the chest.
3. Execute a left mid-section stabbing punch., pulling the right hand to the side.
4. Turn 180° clockwise to B forming a left back stance and execute a right high-section rising pressing-block.
5. Right away execute a left high-section rising pressing-block and pull the right hand to again to the chest area.
6. Execute a right mid-section stabbing punch and pull the left hand to the side as before.
7. Pull the right foot to the left, standing up straight toward C, and execute a left snap front kick while at the same time making a left mid-section backfist striking block.
8. Lower the foot and execute a right thrust back kick together with a right rear backfist-strike toward D.
9. Return the right foot to the left foot position and step out toward C with the left foot forming a fixed front-stance toward C, at the same time execute a left mid-section block.

-
10. Execute lunging left high-section backfist-strike followed immediately by a right front kick , set the right foot down to form a right front-stance.
 11. Execute a lunging right high-section backfist strike followed right away by a left front kick. set the left foot down to form a left front-stance.
 12. Execute a left high-section backfist-strike , pull the left hand— fist closed and palm down, toward the right hand at the same time stepping forward to form a right front-stance , executing simultaneously a right mid-section vertical fist punch .
 13. Turn 180° counter-clockwise to D and execute a left mid-section backfist striking block and right away execute a right snap front kick.
 14. Lower the right foot to the floor and immediately execute a left sidekick to B, at the same time execute a left mid-section backfist so that it looks like the parallel to the kicking leg.
 15. Return the foot and hand to the chamber and with step out with the right foot toward B forming a right front-stance and execute a right mid-section lunge-punch. (14 and 15 should be done in rapid sequence).
 16. Without shifting the rear foot, execute a right rear thrust kick to A while at the same time executing a right mid-section backfist in line with the kicking leg, as before.
 17. Return the leg and hand and with left foot step out toward A, forming a left front-stance and execute a left mid-section punch (moves 16 and 17 should be done in rapid sequence).
 18. Turn 90° toward D and form a right back stance , and execute a left low-section block.
 19. Execute a right high-section punch followed right away by a right front kick. Set the foot down to form a right front-stance.
-

20. Execute a right hand cross block (hand starts at left hip) followed right away by a left mid -section punch.
21. Execute a left snap front kick. (19,20, 21 done without pause)
22. Then drop the left foot to the ground, and execute a right mid-section punch.
23. Step out toward D to form a right front-stance , while stepping, execute a left punch and reverse right mid-section punch (22 & 23 are done rapidly and without pause).
24. Turn counter-clockwise 270° toward A forming a right back-stance and execute a left mid-section pressing-block.
25. Execute a left high-section backfist-strike and immediately step out to form a right front-stance while executing a right mid-section lunge punch.
26. Turn 180° clock-wise to B forming a left back-stance and execute a right mid-section pressing-block.
27. Execute a right high-section backfist-strike and immediately step out with the left foot to form a left front-stance while executing a left mid-section lunge punch.
28. Recover the left foot to the starting posture, stand up facing C and assume ready stance.

This Is the beginning of KWAN MU 2

KWAN MU - THE REALIZATION OF THE ESSENTIAL. SECOND EFFORT



1. From an attention stance, bow and assume a ready stance.
2. Assume a right fixed front-stance to B by sliding the left foot rearward.
3. Execute a right high-section instep roundhouse kick skipping forward.
4. Recover and turn counter-clockwise to A assuming a left front-stance and then execute a high-section open-hand x-block.
5. Pull the hands to the belt and execute a right mid-section snap front kick.
6. Lower the right foot to the left foot and draw the hands to the left side, the left fist palm up and covering the right vertical fist. Execute a right mid-section side-kick to D.
7. Lower the right foot and turn and execute a left mid-section back-kick to D.
8. Retract the left foot and form a left back-stance facing C and execute a right mid-section outer-forearm outside-defend followed by left mid-section reverse-punch.
9. Execute a left mid-section front-kick.
10. Lower the left foot and step forward forming a right front-stance to C and execute right mid-section lunge-punch.
11. Turn counter-clockwise to D and execute a right foot mid-section cres-

cent-kick with a right high-section inside-block.. Continue by circling the blocking action into a right mid-section bottom fist. Strike and at the same time do a right mid-section side-kick to D.

12. Lower the right foot to the left foot and turn counter-clockwise to C, forming a right back-stance. Extend the left hand straight to C and execute a right high-section crescent-hooking-punch ,striking the left palm as the body rotates to form a left front-stance.
 13. Right away execute to the front a low-section roundhouse-kick to the front (C), using the heel as the weapon.
 14. Lower the right foot to the left foot and turn counter-clockwise forming a right front-stance to F, the hands are performing a double knife-hand guarding-block.
 15. Execute a left high-section front-kick to F and then form a right back-stance.
 16. Execute a rear foot right high-section roundhouse-kick to F, recover and from a left back-stance.
 17. Execute a rear foot left high-section side-kick to F. Form a right back-stance.
 18. Turn clockwise and execute a right high-section back-kick to F, parallel to "e-f".
- *15,16,17, and 18 are done in rapid succession. The hands are held in an on-guard position and do not block over the kicks.
19. Lower the right foot to F and turn counter-clockwise to E forming a left back-stance and executing high-section open-hand x-block to E.
 20. Step forward to form a right front-stance and execute a double mid-section upset-punch with the closed fist palms up.
 21. Step forward to form a modified right back-stance and execute a left mid-section hammer-fist strike to E.

-
22. Step forward to E and execute a right knife-hand downward strike across the body to the left side with a pulling action along the "e-f" line.
 23. Pivot rapidly counter-clockwise and execute a left hand mid-section knife-hand strike, pulling back the hand clockwise in a circular motion along the "e-f" line while forming a left front-stance.
 24. Continue stepping forward and execute right mid-section lunge-punch to E.

* 22, 23, 24 are to be done in rapid order with no pause in between.
 25. Extend the left hand to the rear toward F and turn counter-clockwise to F, and step forward forming a left back-stance. At the same time, execute a right high-section knife hand-strike and left high-section pulling knife-hand block. Motions are done without pause.
 26. Cross step with left foot toward F executing a left low-section pulling-block — right to left in front of the body along "e-f" line.
 27. Continue stepping forward with the right foot and form a left back-stance and executing a double knife-hand block to F.

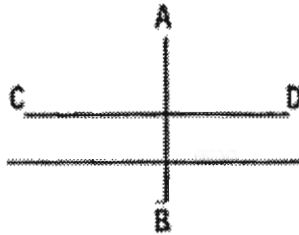
* 26 & 27 are done with one action.
 28. Extend the left hand to the rear toward E and pivot to E to form a left x-stance and executing a right high-section knife-hand-strike while at the same time make a left knife-hand block.
 29. Step out to E again with right foot and with a crossing action step behind the right foot, and execute a right outer-forearm reinforced inside-block in front of the groin —left finger-tips will touch back-fist and left palm will rest on right forearm.
 30. Without hesitation step out to E forming a left back-stance and executing a right mid-section double closed-fist guarding-block.
 31. Turn clockwise to A forming a right back-stance and execute a mid-
-

section double knife-hand guarding-block.

32. Crescent step to A by stepping behind with right foot and execute a left high-section knife hand-strike to A.
33. Pivot clockwise to A forming a left modified back-stance and execute a right high-section knife hand-strike to A.
34. Immediately execute a right double jump-front-kick to A and form a left back-stance upon landing.
35. Execute a right low-section palm-up backfist pressing-block (knee level) to the right side, turning and standing up, facing B and assume a ready stance.
36. End Second Effort, BOW

This is the beginning of the third effort.

KWAN MU - THE REALIZATION OF THE ESSENTIAL. THIRD EFFORT



1. Step out with the right foot to D forming right back-stance, and execute a left high-section outer-forearm jamming block to D
2. Leaving the left hand in place, execute a right high-section outer-forearm jamming block toward D
3. Leaving both right and left hands high, execute right high-section jab followed right away by a left high-section punch
4. Turn to face C and form a left back-stance. Execute the same technique as in #1 but in reverse
5. Execute the same techniques as in #2 but in reverse
6. Execute the same techniques as in #3 but in reverse. (1, 2, 3 & 4, 5, 6 should be performed in rapid sequence with no pause in between actions)
7. With the left foot, step out to B forming a modified left front-stance and execute a right high-section cross-arm pressing-block
8. Step forward forming a right front-stance and execute a right high-section downward knife hand-strike. Left hand simultaneously executes a mid-section open-hand pressing-block under right elbow
9. Slide slightly backward forming a right back-stance and pull the right hand sharply back to the left side of the body. Right away execute a right mid-section circle downward backfist-strike to B

10. Move the right foot to C and form a right front-stance and then execute a left high-section cross-arm pressing-block
11. Shifting slightly to a modified left back-stance, execute a right high-section 2 finger thrust to C while at the same time executing an arm grab, pulling the left hand to a position in front of your forehead
12. Execute a right high-section skip side-kick to C
13. Turn rapidly to A, stepping out with the left foot to form a right back-stance and execute a left mid-section double knife-hand guarding block
14. Turn quickly clockwise and step out to B forming a left back-stance and execute a right double knife-hand guarding-block to B
15. Leap into the air, turning counter-clockwise and execute a fake double jumping turning kick to B, landing and forming a right back-stance and executing right mid-section reverse punch —#14 & #15 should be done in rapid order with no pause in between
16. Execute a left high-section x-block, and turn the left hand over to palm up (grasping) position, and right away pull the hands to the abdomen from where you will directly execute a left mid-section punch
17. Step forward to B forming a right front-stance and execute a right mid-section lunge punch. Kiaii !
18. Turn clockwise to A forming a right front-stance to A and execute a left high-section cross-arm pressing-block
19. Almost in the same motion execute a right double jump-side-kick to A
20. After landing turn counter-clockwise to B forming left front-stance and execute a right high-section cross-arm pressing-block to B. — left hand should be positioned in front of the body and just under the right elbow

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21. Execute a left mid-section inner-forearm open-hand out sweeping-block, palm up
 22. Execute a right high-section reverse hand-strike
 23. With 2 hand grabbing action, pull downward and execute a right mid-section knee-smash
 24. Lower the foot and leap into the air, pulling the legs up and turning counter-clockwise to land in low x-stance facing A and execute a low-section double-backfist x-block
 25. Reach out to A with the right hand and step out with the right foot. Right away jump in with the left foot forming right x-stance and executing a left cross-arm pulling action to the right shoulder and simultaneously do right low-section punch
 26. Step back with the left foot and form a left back-stance and execute a right low-section outer-forearm down-block
 27. Execute a left mid-section front-snap-kick, KIAII !
 28. Turn 270° counter-clockwise, lifting left foot, and form a right back-stance to D. Execute a left mid-section inner-forearm outside guarding-block (palm up)
 29. Shifting to left front-stance execute right mid-section hand-covering-block to D
 30. Indicate a slight pull with both hands and execute a right foot low-section heel roundhouse kick -target the knee- to D, recovering the leg to behind the right knee notch, and extending left open hand to high-section and the execute a right high-section hook-punch striking the open palm with the fist. (when the leg is recovering, the strike is being executed while the leg is being recovered—these two actions are done as one movement
 31. Withdraw the right hand to the body and push out to mid-section with the left palm, fingers up —while remaining on left leg only. Jump for-

- ward to D, forming a right x-stance and execute a right mid-section punch. The torso should now face toward A and you should be sitting very low
32. Move the left foot to C form a horse stance facing A and extend the left open-hand —thumb side up— to C
 33. Execute a right high-section crescent-kick to C striking the left palm and putting the right foot down to C, form a horse stance facing B and striking the left open hand with right elbow
 34. Execute a right high-section knife-hand outer-forearm rising-block in front of forehead while at the same time executing a left mid-section open-palm pressing-block in front of groin
 35. Remaining standing facing B, and execute a right high-section cross-arm jumping-block , fingers up, bringing left hand up and into a guarding position just under the right elbow
 36. Step right foot out to B forming right front-stance, retrieve right hand and execute right hand high-section hook-punch, retaining left hand under right elbow
 37. From the same position, twist the body clockwise and execute a left high-section backfist-strike to B
 38. Step forward with the left foot to form a modified left front-stance, and execute a right mid-section upper-cut, hold the left hand in a grabbing like position directly in front of right shoulder
 39. From this position, twist the body clockwise and execute a left high-section
 40. With the left hand grabbing and pulling to the lower right side, step out to B forming a right front-stance and executing a right high-section punch.. This is a Kiaii point!
 41. Move slightly backwards toward A, forming a left back-stance facing B. Execute a right mid-section back-forearm inside circular-

-
- sweeping-block. Continue the circle with the arm and execute a right mid-section outer-forearm knife-hand pressing-block. Continue the arm circle and execute right high-section backfist-strike to B. All these actions should be done with a sense of slipping the technique and snapping back with an attack, continuous with no pause in between
42. Step backwards with the right foot to A forming a right back-stance facing B. Execute the same series as in #41 except in reverse
 43. Step backwards with the left foot to A forming a left back-stance facing B. Execute same series as in #41 except in reverse
 44. Turning 270°, pick up the right foot and pivot on the left foot, forming a right back-stance to C. Execute a left mid-section outer-forearm downward circle-block, continue the circle and recover to execute right mid-section pressing-down-block, press, and then execute a left high-section backfist-strike. —all these defends and strike should be done with a continuous fluid motion
 45. Step back with right foot forming right back-stance. Repeat actions of #44
 46. Step back with right foot forming right back-stance. Repeat actions of #44
 47. In same position execute a right high-section hammer fist strike to ear followed right away by a left knife hand-strike to the other ear
 48. Skip forward and execute a left skipping-front-kick to C keeping the left hand in the same position
 49. Lower the left foot to floor and step out with the right foot to C bringing up the rear foot and a forming right x-stance to C. At same time execute right mid-section knife-hand-strike and a left low-section outer-forearm palm-hand sweeping-block
 50. Form a low x-stance with palm-hands extended out and away from body. The stance should be very low with the knee almost to the ground. The right arm should decline downward and the left arm
-

slightly upwards. Hold this position for approximately 5 seconds

51. Move the left foot backward to D forming a left rear-fixed-stance and pull right arm, with the hand open, downward to a point in front of the hara. This should be done with a strong deliberate action
52. Drop into a deep front-stance facing C. Turn the body toward B, and with the left arm, slowly and deliberately make a large outer-wrist circular-block. Complete this action with a left mid-section palm-up pressing-block focused to the center of the circle
53. Shift the body into a deep horse-stance to B and execute a right punch to center of circle
54. Drop into deep front-stance facing D, turn body to B and repeat #52 sequence in reverse
55. Repeat #53 in reverse (execute punch in center of circle)
56. Stand up to B forming natural stance, place both hands over the eyes (right over left) and with a tearing action move them directly out from the face and recover the into closed fist position in front of the hara

Bow

THE KWAN BU EXERCISES

The ancient exercises, which we call the KWAN BU, were originally designed to give full exposure to any category of technique and to inculcate the hidden virtues of the extended and multilateral practice necessary to master specific requirements.

They were done as hand sets which required a movement to the four directions and also to the philosophical fifth, the center.

These forms were done in duplex and triplex form and it has been said that later they became the base for the Funakoshi's Ten-No-Kata Omote.

The forms can be simple and suitable for a beginner, but with understanding, can be raised to the level of ultimate complexity.

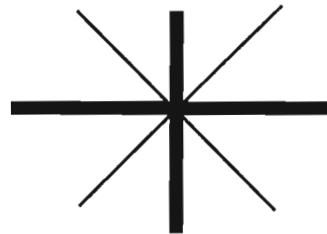
The connections are the usual: high, middle, and low. Stances can be high, middle level or floor level. The movement intrusive, passive, retiring or regressive. The tempo slow, sticky, or quick. The offensive and defensive combination and the choice of weapons are open to the imagination.

The unique value of the forms is that they require the practitioner to move ambidextrously in all directions. When they are combined with the actual presence of an attacker during the practice, they provide a unique form of realization.

It is possible for a practitioner of these hand sets to do a combination of blocks and strikes, including the breaking of four boards, or several board stationed in four area, within a space of four seconds.

For each dan grade achieved, the serious student should add two Kwan-Bu sets to the repertoire for the daily practice. Your own form, growing with your increasing skill, age, and knowledge; a form pertinent to only you, shaped to your own personal goals. Think of the benefits!

The Kwan Bu pattern



**HISTORY
KWANMUKAN
THE EARLY YEARS**

George E. Anderson, Hanshi

*No pictures include yet
expansion and pictures
coming!*

PROLOG

All kinds of stories are concocted about the entrance of Asian arts into northern Ohio. And why not? This is one of the most important martial arts centers in the nation. The Akron area has given birth to important karate, kung fu, jujitsu and wu shu federations. A lot of the history put out reflects the background of the writers and ours is no exception. However, it helps that we have lots of data for that supports our views. We have many taped interview, but they are too voluminous to be included here. Some of the information is scandalous and will only be published when the subjects die or are put in jail.

This history is as accurate as possible, considering the fact that few people are willing to comment on or furnish derogatory evidence that might traduce the dubious claims and reputations of noted martial artists

To start the story, I was born on North Hill in Akron, Ohio, November 25, 1931. My mother, Winifred Pape, was a swimming champion and noted musician. My father was a teacher at South High School in Akron. Dad had taught at the United Presbyterian Assuit College in Egypt and after marrying mother, came to Akron. His job here was arranged by my grandmother's friend, Mrs. Evans of the Evans Savings and Loan, who knew the head of the Akron Board of Education. Father was a fine runner and was a half-miler for Westminster College, near his birth city of Sharon, Pennsylvania. My mother was born Chicago to where her parents had immigrated from the Manchester area in England. The second of three sons and with an older adopted sister, the responsibility of picking up the frustrated career of my musician mother fell on me, and at an early age I started playing the violin.

From my early years I practiced many long hours every day during the school year and when school was out, nearly all day long. There were months that I was ordered only to practice scales, and worse than that, to just pull my bow slowly on each note so I could gain control of the strings. At first I thought my work seemed good but then it began to sound off key. I was told that the notes were actually better, and that the discordance came from my improved hearing perception. This was a real insight. My understanding of the practice necessary to the arts was upgraded when I was accepted to the Cleveland Institute of Music. My first teachers were locally popular Hungarian violinists and under their training I soon gradu-

ated working with their teacher, Mr. Ryklik, who taught out of an old building on 50th and Broadway in Cleveland.

My mother took me to Cleveland twice a week for years and, as we didn't have a lot of money, we usually rode the bus. As a treat, I was always allowed a small dinner at the Forum Cafeteria on East 9th Street and then we went to the lesson by street car. The lessons were tough and the details or training were meticulously laid out. The planning learned there has always stayed with me and will always influence my work in the martial arts. The required five hours was to be divided into four parts, one for scales and arpeggios, one for dexterity studies, one for etudes and studies, one for concertos, and if there was any time left over, perhaps fifteen minutes for musical pieces.

My family had invested so much into my practice that my mother became deathly afraid that I would injure my hands. Adding to this the fact that my uncle had been really talented on the violin and had to stop practicing because he hurt his elbow in basketball. The upshot was that I was not allowed to be involved in any sports except swimming, which I did very exceedingly well. I swam as long as I can remember. From when I was 6 months old we used to spend the summers at Anderson's Acres, a small campground on Lake Erie near Huron, Ohio where I would spend all day on the beach. When I grew older I would be either practicing the violin or swimming. I especially liked to swim in the great storms, taking a small raft out in the waves and riding it in to get dumped on the sand.

In my grade school years, I lived in West Akron, graduating from King School in the class of 1946. The war ended then and we moved to Cuyahoga Fall, Ohio where I met new friends and started tussling in along with my swimming.

In 1950, I left Akron to go to college in Wichita, Kansas on a music scholarship, majoring in violin. I had friends there who practiced jujitsu and an unknown system of karate which I diddled around with. During the summer break of 1950 I returned to Akron and married my wife Joan, and she accompanied me back to Wichita. We soon were expecting our first child and Joan returned to Akron because I didn't have the money for the needed care. The next semester, I quit school and followed her back to Akron, to my mother's great disappointment, I went to work at the Firestone Company.

Ever since I had moved to Cuyahoga Fall I had been interested in

wrestling. Most of my friends of friends there were on the wrestling team and but my mother wouldn't let me do join. I was always looking for some way to get out of the house and horse around with the guys but my mother say to it that all my time was taken up with the violin. And my friends weren't supportive/ When I told them that I had won the state contest the reply was: So what? - Who cares?

In Akron in the late 1940s, the combative arts were mainly boxing and wrestling. Boxing was really popular and more than one demonstration was held at a local schools. Garfield High School, my alma mater, held boxing exhibitions. Tony Paris, later a coach in the Akron Schools, boxed there. Bud Housley said that Tony was a hard guy and tells a story of him sucker punching Lyle Hinkle, a friend from Uniontown, in the mouth while going up a staircase at the Great Lakes Naval Training Center Boot Camp.

Wrestling was now emerging as a popular sport and around 1948, Cuyahoga Falls High School formed their first varsity team with a biology teacher, Clarence Hinkle, as the first coach. Some of that great team's members were: Bill Cobb, now the owner of C & C Machine, state champ and later intercollegiate champion, Case Western Reserve University — Bob Cobb, Bill's brother, state champ — Emmett Housley, 3rd in the state — Dave Blocksom — Don Huleck, Park Superintendent for Cuyahoga Falls — Thurl Roland McClanahan. a bit younger and less weighty then, living on Grant Ave.,. about 7th St. — and Dennis Roscover. Bud Housley says that he beat out TR for the team and TR says just the opposite. It just goes to show how memories are. TR's brother was a good friend of mine but TR was always thought of as a pain in the ass. He was small for his age and ran around in a pulled down sailor's cap, bothering us when we were trying to do important things; swimming at Water Works pool, for example. I heard it that one such pain in the ass was taken to the basement of Falls High where they tied him to a post an put oil of wintergreen all over his whatever's. Good bunch of guys!

My family lived directly behind Bill Cobb and near Bud Housley, my idiot druggger brother-in-law of today, and they used to practice their wrestling techniques on all the locals which included me. I was more than once pinned in an undignified manner. I was not very big at the time about 5'4" tall, and as I said before, a violin player.

Bud, who at that time was my inseparable companion, was always fighting just to fight. ONe time he got into a big fight with Dick

Shick, later the San Diego City Manager, at the bus stop at 17th and Broad when they were waiting for the Beacon Journal to drop off of As with most fights, no one really got hurt, albeit friendships were destroyed.

At that time I was a sophomore in high school and was still playing the violin, studying at the Cleveland Institute of Music with Joseph Knitzer, the concertmaster of the Cleveland Orchestra. I would escape to run around with the guys whenever I could and as they all wrestled, wrestling practice was a real wake up to the contact sports. As I noted previously, my mother let me do sports that would not hurt my hands or arms such as swimming. I was really good at these and won many matches. At one demonstration at the AAU Nationals, I won the junior race and was asked to demonstrate an underwater swim of about 75 meters. I also was one of the area's first Red Cross Water Safety Instructors.

Although we wrestled and punched and kicked, the formal martial arts were not alive here yet except for a ex cop named Mr. Allen who was teaching jujitsu which was he said included judo and karate techniques.

Some of his old students are still around. I have run into Mr. Bisson (his family owned Bisson's super market) who was living near Akron's Highland, Norman "Red" Lawson of the Lawson Milk family, and several police officers. TR McClanahan also claims to have begun studying with Mr. Allen in 1946 and says that he was introduced through a man who worked for his father at Mac's Jewelry on South Main Street. TR also says that he visited Japan about 1946-1947 with his father —and that is the reason for his good connections there. No comment on that.

During the first part of the '50s, Housley, Machamer, McClanahan and I were all practicing a variety of self defense techniques. Bud Housley was began a later than the rest because he in the Navy, stationed off the coast of Korea on the USS Princeton. Bud returned from the service and continued his normal custom of hassling people. We almost lost his eye in one when he and "Punch" Branniger were partying in Kent and had a set-to and with some guys in which was a disable person. That ;guy's buddies stomped Bud and Punchy and left them by the railroad tracks. Bud's eye was injured so badly it resembled the crease in a plum; the doctors told him to lie motionless on the couch in his mothers living room or he would have permanent vision damage.

We really raised general Hell in those days and were really out of hand. Looking back from today, I can say that it was sheer luck that we didn't go to jail. We extensively damaged my house on Suncrest Drive in the Cuyahoga Falls' Heslop allotments; even to the point actually putting Bill Cobb's head through a wall while using him as a battering ram. During one New Years party John Machamer peeled his car up and down the street and over lawns and devil strips. We go so rowdy in my mother-in-law's house that we broke the legs off her Spinet piano. To add to the stories, we used to drive around shooting people with pea-shooters, practicing what are now known as ninja blowgun techniques. One time a Volunteers of America truck chased us all over the Falls because we had peppered the workers with well placed beans shot from our pea-shooters. This shooting at people stopped when some guy, whom we also shot, threw a big rock and dented in the passenger side door of my new, blue 1955 Chevy V8. That car was my pride and joy and, I think, the first V8 Chevy in Akron. Boy, was that a hot car.

In March, 1950 my eldest son was born. I was employed at the Firestone Tire and Rubber Company and worked at the Retread Plant repairing damage tire walls. Garfield High School graduates could always get a job there. In good form, I got in an argument with an grouchy female employee and was transferred to Plant 1 to keep me out of trouble. I told her that her accent sounded like she was from Georgia and she took it wrong and treated it like a racial slur. At Plant 1, I was put to work trucking solvents to the Bogey Wheel Department (tank roller wheels). I got I hurt there. I crushed my foot while I was backing a hand tow-motor; I bumped into a steel beam and the tow-motor pinned me to the steel base, splitting the sole on my shoe lengthwise. Because Firestone was self insured, they didn't lay me off but kept me on the payroll, driving me to and from my house on Brookdale Drive. When my foot got better, that is, I didn't pass out when I lowered it below my waist, and I got off the codeine, I would walk the mile and a half to my upstairs apartment on my crutches. I thought of this as good arm exercise. See, even here, I was showing a positive attitude! Anyway, they moved me to Plant 3 and gave me a cushy job on the newly formed 90 MM Gun Line as an assistant to Hubert Wise, a tool engineer, who was charged with setting up the line.

Hubert was apparently practiced karate also. It was rumored that at one time he had broken a man's collarbone quite with judo chop.

Hubert was very, very strong and quite heavy. I heard Hubert died in the 70s. Under his tutelage I became an expert on the Bryant internal grinding machine. Almost every week I got a suggestion awards for a small invention. For example, the rate on grinding the forcene cone on the tank cannon was \$18. 50 and the time required under the planned operating system was 6 hours. The machine had to be watched for the entire time, a real drag. I invented an automatic feed that let the operator, in effect, go to sleep during the process. which wasn't popular with the management. Later, I devised a way to do the operation in just one hour. They approved the feed advance, paid me for the suggestion, and then removed the device. My supervisor on the line was Ray Smeltz, a great guy who took me under his wing. Ray was coaching the Kenmore Gremlins Pee Wee Football Team at that time and lived behind the liquor store on 13th Street in Kenmore.

Ray had a lot of seniority and took four weeks vacation each year. He recommending me as the replacement to take over his job as night line supervisor. I got the job which also led to my later appointment as Set-up Man and Instructor on the tube line. There I met Gene Haley (now deceased), a bona fide tough guy who had studied combat karate in the service. Gene was willing to teach me but we didn't have a lot of time. Gene had a pair of blue suede shoes and resembled the "Fonze" on TV in "Happy Day's". Despite the lack of time I learned a lot and really got myself on my way. As I was on the night line and was on temporary supervision or set-up for jobs with a long duration, I had lots of time to practice and sleep on the roof. I also rebuilt guns and other equipment, using Firestone's Cro-Hone and Parkerizing equipment in the processes. It was through this gun work that I met Dick Seelinger, the guy that got me going on the body building. Dick was really huge, having a 53 inch chest; I pestered him to teach me how to get big too. He finally agreed, and came over to my house to get me going and taught me how to use cut up inner tubes for muscle building cables. For two years I religiously used the cables in the attic of my apartment on Carroll Street (where my first son David was born), developing huge arms and, as I carefully noted in every mirror, a great chest. I was imposing and arrogant. I was very, very pushy. An interesting incident grew out of this while I was at Plant 3. A goofy employee, a farmer from Wadsworth, a real Clem Cadiddlehopper named Carl Stidd brought a gun into the plant to shoot me because he was deathly afraid that I would attack him with my "deadly"

karate. In the end, we were summoned to the plant managers office where I was ordered to stop practicing on the premises and both of us were threatened with dismissal we kept the fuss up. It boiled over again when he threw rocks at me in the parking lot as I was going going at him again. I think the rocks did the trick.

I had other problems too. Jim Hipp and Walt Wyzinski teased me by putting squashed bananas on my shaper machine. They made me so mad that I just literally frothed at the mouth. But I got even! While they were walking to the lunch room, going down down past the tool cage, I came up behind them and grabbed their heads in my hands and banged them together just like in melons. A resounding clunk. It is fair to say that they didn't like that very much.

In the middle of the decade, Firestone slowed down and I left to work at the Ford Stamping Plant in Northfield. I didn't like the work at Ford and I always was getting sick or injured; most injuries were cuts from sheet metal or burns from the welders on the line. The pace was so bad on the welding line where I was stationed, that if you sneezed three times they came to find out what the hold up was. While I was pushing a cart down the line a fellow ran into my heel with a skid and I ended up with a broken ankle. That was the last straw, so I left Ford and started selling sweepers and doing some roofing with Jim Hipp, the buddy of mine from Firestone whose head I had bonged.

This selling sweepers didn't pay much money, because I sold them to all my friends and then went blank. However home improvements were hot, so I got a job selling roofing and spouting in the Falls with Gene McCrossin's Beacon Construction Company.

I thought Gene was making too much money on the men, so I talked Housley, Machamer and Jim Hipp into pooling our resources and formed the Housley Construction Company. Johnny's grandfather, the retired superintendent of the Gorge Power plant, a descendent of Thomas Edison, and the father-in-law of M. M. Heller, the first VP of the First National Bank of Akron gave us \$1000. Leonard Bertsch, a financier who lived on Market Street across from the Lady of the Elms, also gave us \$1000. That 1000 dollars was a lot of money then, we bought an panel truck from Hertz for \$300, the necessary tools and inventory also. We promptly squandered the rest of the money, fooled around most of the time, and went bankrupt within the year.

After we went broke Bud decided to go to school, Johnny went to work at Ohio Edison and I started working at a new job with Monroe Calculating Machine Company. I was living on the corner of Arch and Adolph streets, in a fairly rough area behind City Hospital. For fun I was drag racing cars and putting on roofs with Cousin John in my spare time. I lived in a tough area and did a rough things. I thought I was tough and displayed is in example such as when, after shouting match in the vacant lot next door to my house, I terrified a neighborhood gang with a display of Bruce Lee type growls and postures, with some socks and bops mixed in.

We liked to sock and bop. Once, while I was driving down South Arlington Street in my truck along with several roofing employees of mine, Charley Berg, one of the Hipps, and Jim Seese, a guy driving a VW van cut me off and nearly wrecked me. The men looked to me to do something and I did. I ran him off the road and got out to talk to him. He gave me the finger and slid the driver side window closed between us and gave me the finger again. I hit him right through the window and I can still see his glasses flying off his head as he went down on the seat of that mini-van.

Recognizing that we actual big enough to get away with fronting so many people plus wanting to get an ego boost, Bud and I started body building and lifting weights at Jack Stanley's gym. Jack (deceased 1986) and Mary Shafer, my niece Corrine Housley's aunt, had a gym on South Main Street, across from across from Ohio Edison (later the welfare department). The building was three stories high and had different levels for men and women with social lounges for parties. Pro athletes who would visit our city, including wrestlers and golfers like Yukon Eric, Nature Boy Buddy Rogers (who dated Mary Shafer), and Frank Stranahan, owner of Champion Spark Plugs, considered it their favorite spa. Because of these guys, we got juiced up again over combat systems and started exchanging ideas on jujitsu, kung fu, karate, practicing with the visiting experts and all other tough guys who claimed to have practiced the so called deadly martial arts. A technique that I especially favor was a parry and strike with the elbow. I zonked a fellow on Market Street with just such a elbow smash. This guy came at me with a crowbar and I deflected it an struck him with my right elbow, grabbed his and shoved him head first into the stone front of the building there. That technique was one of our Kwanmukan sanbon ippon techniques.

Johnny Machamer cousin, Dean Heller (deceased 19870, was also

was into the martial arts, Dean was a strange kid, running around with a fighter pilot's jacket, white silk scarf and dark sun glasses. One day I hid in the attic and Johnny lured Dean into saying all kind of bad things about me. I then popped out and acted really mad. Guess how Dean reacted? Dean later studied Goju with Yamaguchi and became a high ranking black belt in that style. He showed us many films about Yamaguchi and the Goju System back in the early 50's. Dean is now dead and I am sorry that we didn't pay mor attention to his martial arts knowledge when he was here.

Near the middle or late '50s, TR McClanahan, returned to Akron and opened a dojo on Perkins Street. That three story red brick building has been now been torn down to make was for the Y bridge which spans the valley. TR soon closed the Perkins Dojo and opened up on South High Street. Many people were ripped off there and blamed TR for the alleged scam. TR , with his usual aplomb, passed off all the responsibility for the rip off. He then started a dojo on Market Street across from Sanginiti's restaurant, where he taught mostly judo with some Shotokan karate thrown in as a bonus. I seem to remember that he was a second dan in Kodokan Judo at the time and those that know say that he was reading and teaching karate out of Nishiyama's book. Skills be darned, karate soon became the major part of his business and he began to concentrate on it, cutting down on the judo. As usual, TR told some great stories. We has previously noted that he maintains that he and his father visited Japan around 1946-1947. He also says that he started Jujitsu in 1946 with Mr. Allen. TR claimed all sorts of abilities, among which were a super strong and almost unbendable neck ,which I promptly bent, and and ability to be "was almost impossible to hit if he was ready for it." He said this to Cousin Johnny and Johnny said, "Bah!" TR. responded, "Go ahead and hit me." Johnny said, "No." TR. responded, "Go on — Try. " John then threw a half hearted punch and TR insisted, "No, no, go ahead. Really do it!." Well, John really did it and whomped him right on the noggin with a lightning bolt punch, knocking him coo-coo and changing the subject.

The hype flag was really up in that gym. One day when Bud and I visited TR's dojo on Market Street a certain John St. George was practicing judo and TR wanted to show me how good he was doing. He said there was this techniques that "he could hold me in and could actually play cards with both hand while I would struggle

futility to free myself.” St. George got me in the grip and I actually rose and threw him across the room. At this time I was very strong and could lift a person standing on my hands while I was stretched out on my back with my arms extended over my head. Despite the comic book heroics, McClanahan was an excellent teacher and he never hurt his students. Housley, my kids and I began practicing there because we liked TR and had confidence in him. We only stayed there a couple of months because it was so so boring, and we knew that a true master of karate he wasn’t, at least not yet.

Gene Chicoine also started as a student of TR’s but around 1960 or shortly thereafter, he left TR and began to train with Feeman Ong. We ran into him near TR’s dojo on Market Street and he enthusiastically told us that Ray Bellamy had just opened a gym at the Colonial Lanes and invited us to join. He related the virtues of gung fu, as it was then called, and told us that we should study this superior art. This sounded like the real thing so we took his advice, joined Feeman Ong’s class at the Colonial Lanes on Waterloo Road, and were in the first group of students there. From my present point of view, I can say the gym was literally fabulous—literally.

Bob Keen, Al Wasil then teaching at Arthur Murray’s, and Larry Altop from the “Exciters” were beginning students when I was at Feeman’s. Wasil was a classy guy and liked to use the second knuckle fist a lot. To open his new school, Feeman put on a show in which John Piscazzi demonstrated judo. To the delight of the onlookers, he almost lost his pants when his opponent grabbed his leg and pulled them clear of his buttocks. Gene Chicoine did the kata Pinan Nidan.

We practiced some sparring there but I was not sure anyone had any experience, including Feeman. When I was sparring with Chicoine, Gene kicked me between the eyes and I saw-cross eyed for three weeks.

To further illustrate the inexperience of the teachers, we were lined up in opposition directly across from our partner and I collided hands with Bob Keen and I broke my right little in a classic boxer’s fracture..

The gym did a great business, but had to shut down because the pipes froze and flooded the place or because they forgot to pay the utilities, rent or something like that. Bud and I quit formal practice there but practiced the martial arts religiously for the next several years, going to every dojo we could find and working out everyone we

could. We really admired ourselves and thought we were real toughies.

One day in the early 60's after having worked out with the weights at the Akron YMCA, we went to Anthe's restaurant across from the Y. While we were eating, we overheard talk about karate from the booth behind us. We turned around and had our first meeting with Il Joo Kim.

We chatted for a while and when the talk got around again to the subject of karate, we insisted in a friendly way that the circle and point of gung fu was superior to *tai soo do*, as Kim's style was called then. He told us to "just come and see".

That's just what we did. When we got done in the weight room (I did thirty eight chins-ups that day) we went up to look at his class. After watching him for a while, I told him that I thought I could kick him in the groin when he lifted his leg so high to kick. He said "Just to try". He lifted his leg to kick and I tried to kick him and had some success, but in the process, he almost broke my leg, giving me a big sore spot on the shin. The next day I hit my leg again on the same spot when I banged into the runner on my push lawnmower while I was rushing out of the house. It was such a severe injury that I had to go see Dr. Hunter for therapy.

My leg was still badly when we decided to to to Chicago. It was the time for riots and Bud and I wanted to look around, and we took Il Joo with us so that he could see the city.. My leg was killing me, it hurt so much that I had to but a cane there in order to be able to walk at all

We drove to Chicago Bud's Bonneville station wagon. Ad I said, it was the time of the riots, so, we found the worst looking African-American bar in the area and went in and drank beer all afternoon. Il Joo thought we were nuts. But, we did enjoy ourselves. Black guys coming in looked at us and they thought we were nuts too, but since we were there they bought us beers. We drank beer all afternoon. It was a great trip. We finished the trip with a great dinner at the Stock Yard Inn. Il Joo said that "only if his mother could see such a grand city." We really got to know him on that trip.

In my first days in Il Joo's gym, I sparred with Joe Sparrow, a more experienced student who promptly did a jumping side kick, cracking my left ribs. Immediately I realized the necessity of spar-

ring practice. Joe was a hair dresser who later opened the House of Sparrow Salon in the Sand Run Park area, closing it to work for a welding company in Munroe Falls. I think that his wife was unhappy with shampoo work.

I again was bored and was thinking about leaving Il Joo's school but Housley talked me into staying on to learn the Korean kicking and sparring. We did very well, except that I had a real hard and nearly impossible time learning the Korean round house kick. I was about sandan before my round kick was anywhere near decent and functional. The problem more than likely came from tight legs caused by my intense training with the weights and so much roofing work.

We trained almost all day, every day because we were determined to master the tai soo do. We would go to Kent state University with the trunk of my car filled with wood and bricks ready to be broken, get Il Joo out of study hall to break the stuff and to practice kicking. Il Joo Kim thought that he was flunking out of Kent and would probably lose his visa and have to return to Korea, so we formed a special group that met for formal practice five hours daily. When he had to attend the university of Michigan for remedial English, we would either fly or drive up there every weekend with Norman Lawson or Willard Nye. Norman had a Piper Aztec and thought that the cloudy trips were a good opportunity to practice blind flying. Willard Nye just liked to fly his Beech Bonanza. Norman was the owner of the what is now the Dairy Mart and Willard owned the Nye Rubber Company, now know as Poly-Sar.

During training at the YMCA a young man named Gordon beat up my son John who was just a little boy at the time. Gordon really kicked the stuffing out of him. To further infuriate me, when it came time for the special training group, he really tried to wade into me. Angered, I threw a real fast snap punch and hit him on the chin. I told Bud when I sat down that I had hit him. Bud didn't believe me but changed his mind when the guy's chin turned purple. Unfortunately Gary Williams, a senior student, noted that too and immediately got mad because Gordon was his friend. While I was sparring with Williams, Il Joo clapped to stop the match I turned to look at him and Gary came up with a back kick and hit me under the ribs on the right side, cracking my rib and tearing my diaphragm. At the time, it really, really, really hurt. Its bothered me ever since. I got even with him of course, but that still can happen

when you really trust the people really to stop and you don't know when the person has a grudge against you. and the sparring in the gym was totally reckless. Of course, I contributed to that, defending my interests by sending the overly aggressive to the hospital.

Il Joo taught at first in Canton, but we soon lured him away and he set up his main base Akron. The first time we went to Canton to practice, Housley kicked a red belt in the stomach with a round-house, dropping him to the floor. About this time, TR came to visit Il Joo during a workout session at the gym. TR knew Il Joo from a service club and had introduced Il Joo to his future wife, Karen. During this particular visit, a friend of TR's took a picture of TR demonstrating a Japanese style front kick for the class. The picture was posed with TR's foot planted in Kim's groin. In good style, TR had the picture circulated. That is how, at least to me, the alleged story of TR defeating Il Joo in front of his students started. Total hog-wash!

I finally got my black belts in Tai Soo Do there at the Akron YMCA. I broke my finger during the first fight of my examination in a warm up match with Mike Paonessa, when I blocked a front kick to hard with my hand open. Mike was a brown belt at the time and later died in Vietnam. Mike was late for class for one day for what he considered a good reason. Dan Willis was teaching and ordered him to do push ups for being late. Mike refused to do penance and Dan suspended him on the spot. It was a serious incident and cause great difficulty in the gym. To many people, this clearly showed that Dan was not able to make good leadership judgments and did not have the people skills necessary to direct a class or an organization. Later, actions in his personal business and in the operations of the organization of the CTA would justify this opinion.

As for achieving my black belt, it had only taken me fifteen years from my first practice to reach this level. Note that in the Ohio area in the 1950s, no rank was available or was given by anyone to anybody in any style except judo, which really gave only white, brown and black belts, and that the last style we practiced gave no belts and had no history of ranking.

The first group was, listed in the order of my opinion of their expertise: George Plants, Dan Willis, Jerry Williams, Fred Diefenbacher, Gary Hershhal. George Plants left after taking and passing the black belt test. He had been kneed in the chest by Dan

Willis during the sparring part of the test and things were probably just to tough for him. However, he had the best grades in the examination and was probably the best black belt of the group

The second group of five which earned grade only three months later and which is ordered in the same manner order of my evaluation was: Bud Housley, Joe Sparrow, Dick Houghton, George Anderson, Greg Huggins. The names on the official membership roster for 1965 shows the following names this list and other important documents are enclosed in the footnotes and endnotes

Below is the Official Membership Roster for 1965 — I was the

Anderson, David	Houghton, Rich	Norma, Jack
Anderson, George	Henry, John	Nye, Willard
Anderson, John	Hershal, Gary	Packard, Don
Bagen, Pat	Holland, Bill	Paonessa, Mike
Blair, Floyd	Housley, Emmett	Plants, George
Boggs, Jack	Huggins, Greg	Riedel, Harold
Bonner, Anthony	Houghton, Ralph	Sipka, Jack
Bullock, Bill	Jenkins, Ed	Sparrow, Joe
Diefenbacher, Fred	Lawson, Norman	Coleman, Ron
Gardner, Jack	Manning, Terry	Their, Don
Gordon, Clark	Moore, Ed	Williams, Jerry
Guchan, Jack	Mynt, Mong	Willis, Dan

Secretary for the TKD of Ohio the incorporation

In 1966, Bud and I started teaching at the Falls YMCA and at Bode Middle School. Norm Lawson assisted us and was teaching us the Allen Style of Jujitsu. Jerry Williams and Gary Hershal were the first teachers at the Falls Y and left when we took over. Bob Saal started there March 3, 1966. About this same time, Bob Chaney started for about a week at the Akron YMCA

The next year, Bud and I recommended that Il Joo Kim lease Feeman Ong's old gym at the Colonial Lanes on Waterloo Road. The tile shower there was laid by Gene Chicoine. Gene told us that although he had a bad leg at the time and had to drag himself around, he laid the floor anyway, as it was a labor of love for the art and the gym.

Kim moved into the gym, and we furnished a small room for him on the premises, installing a bed, dresser and table. Il Joo Kim lived and taught there. The dojang prospered because of the good teach-

ing and the low overhead. Other noteworthy students that I remembered from there were Ronnie Allen, Dick Scott, Don Nuisci, Kenny Evans and the Blankenships.

Bob Chaney now returned from wherever and started living at the dojang, getting to be good friends and becoming a drinking Buddy with Il Joo. As soon as he could do the basics, he began instructing for Il Joo at the Waterloo dojang, Ashland College and at the Youngstown gyms. Even as a low kyu, he wore a black belt to teach because Il Joo said it was a bad image for the gym to have a yellow belt teaching. Bob was a tough guy and got into all sorts of altercations. One time, he came in late for a yellow belt test with blood all over his pants and said it was because he had been in a fight on the road. After one serious altercation in new Philadelphia, Bob called Willard Nye in the wee hour of the morning and asked him if he could drive the 100 miles down to New Philadelphia and bail him out. Willard did and, if I remember correctly, it cost him around \$275.

Chaney worked for me for several years and we had a lot of fun together. Now, when I see him running his dojo in Las Vegas, I know that's really where he wanted to be and what he wanted to do. He really didn't want to take junk and grungy roofing debris to the dump. He didn't enjoy doing the dirty work. What he really wanted to do was sell, teach, fight, and collect the money.

It was always funny to see Bob Chaney scream about having to take the truck to the dump. He used to scream about garbage and dirt. He used to stand on the back of the truck and jump up and down. And even when he started that business with Bud, he didn't enjoy doing the dirty work. I don't think that Bud complains about that, what he doesn't like is cleanliness. He and Il Joo had even had a big fight about Bud not cutting his toenails. They were real talons and the fight went week after week.

About this time, Mr. Kim moved to Klein Road in Stow and General Choi and other dignitaries started coming to Akron to visit. Il Joo's father had been some sort of government minister in Korea, and because of this, he had a lot of respect from fellow Koreans.

His stature made travel interesting too. One time when we in New York, we visited the son of an important Korean government official, an ambassador's son or something. Il Joo had a couple of drinks and got around to talking over old times as he said " drink-

ing, fighting and having good time". Il Joo was embarrassed when the Korean friend said" that he remembered the drinking and the good times, but "couldn't recall the fighting".

At first, Il Joo Kim didn't belong to any major organization and issued his own certificates through his own newly formed Tae Kwon Do association of Ohio. I was first president and am still a director of that corporation . It is interesting that Kim insisted that the first patch had to be worn by his closest teacher, Kim Pyung Soo, and the patches were sent to Vietnam for Kim Soo's approval. The name Taekwondo was misspelled on the patches as Tai Kwan Do. Notice how new this ancient art was in the early 60's. It is curious that the taekwondo masters didn't know how the term was spelled.

Needing help in the dojang, Il Joo convinced a young Korean officer serving in Vietnam to come to his dojang and assist him. Dong Joo Choi, as he spelled his name then, was considered as a brother by Il Joo and when Dong Joo Choi decided to stay, Il Joo was elated and treated him like a king. I still have the statement of support from Willard Nye that had to be filed to get Dong Joo Choi in the country.

Feeling that the dojang was not complete and wanting to upgrade its status, Il Joo invited the young Korean judo champion, Kiel Soon Park to visit. Park decided to stay a while and Kim put him up in the attic room of his house. Park gave a great judo demonstration during Kim's tournament and Il Joo asked him to stay and teach in his gym as a "partner", Park teaching judo and Kim teaching Korean karate. Park became interested in karate and took his first lessons from Bob Chaney. Park was an excellent judoka. When TR McClanahan came by to practice one day, Joe Sparrow was there and told us that Kiel soon park threw TR around the place like a rag doll.

There were many arguments over which art was the best. During one karate lesson, Park kicked Chaney in the chin with a jumping back kick. Dong Joo Choi then confronted Park who shrugged off the incident by saying said judo people were better trained martial artists and that Chaney was careless and clumsy. To demonstrate the value of technique, Choi was asked to try to kick Park in the head. Dong Joo carefully attempted the kick and when it came up, Park grabbed the leg and threw him down. Choi didn't like that and they tried it again with Choi putting some steam on it, getting the kick in clean and hitting Park in the head. There were hard feelings

over this which persisted and eventually led to the break up of Park and Kim partnership. After a short time, due to the mutual misunderstanding, they split and Park moved to from Kim's house where he had been living, without, as I was told by Kim, so much as a good-bye. He opened his dojo in Copley with the alleged financial assistance of Norm Lawson and Willard Nye. Lawson said that Park was an honorable man. It was hinted and others alleged that Kim did not pay back the money that had been loaned to him quickly enough. I think that statement was probably correct. Anyway, Mr. Park and Mr. Kim were both good men and major instructors.

Grandmaster Park Chull Hee came to visit and Il Joo introduced him as his teacher. I think that Il Joo had practice in Korea with Kim Pyung Soo, who also visited us, and Grandmaster Park was Mr. Kim's teacher. Il Joo said that Master Park was one of the greatest young masters of Korea.

In 1969, I was teaching in Canton but left there to encourage Mr. Kim to open a dojo in a better section of Akron. He found a place in Fairlawn and opened up a dojo in the Wyant building on W. Market Street. He left Bob Chaney to manage the Colonial dojang and Bob felt slighted that he was not permitted to run the new facility. As Kim said, and I quote exactly - "Bob wants to sit in that big chair but I don't want him to. He not quality for there and would be bad for attract good type student." It was unfair and I feel this led to Chaney's alienation from the system. Kim also said the same thing about Byron Jones, who was black. Il Joo, in my opinion, was really prejudiced. At this time Chaney worked for me and we had a great time. We would spar on the roofs and practice techniques whenever there was a break. I used to love to see him scream about having to take the truck to the dump. Bob was a truly tough guy who love competition but not the dump.

I was the first one in the gym to receive the third dan, which I got ahead of Sparrow, Houghton, Willis, Williams and Hershall, who were actually 2nd dans before I was. Bud Housley remained at 1st Dan. Bud had thrown a fit when I was promoted to first kyu and he only made the half grade. My third dan promotion really had him burning and he came to most functions semi-stoned and out of it. I think the reason that he came at all was because of his son EJ, who was blessed with great talent and was really talented.. EJ died in a car accident in Germany in 1985.

I used to teach the class and really led a hard work out. I wasn't all that skillful a fighter but I had a lot of experience, was strong and in great shape. The picture on the left was taken during a review held under Il Joo's other teacher, Byung Jick Ro, the head of the Song Moo Kwan. In the picture I am doing one step fighting with Jerry Peck from Columbus. At the moment of when the photo was taken, Jerry had all but broken my arm with his inside block and was in the process of hitting me in the head with a backfist. In the next one step I decided to steel myself and just drive the punch, hang the consequences. That punch was so strong the Jerry's block failed, I hit him in the side and all but knocked him out. I was yelled at for that but there were private snickers. I was asked to do Tekki 3 several time and each time I was told to do it stronger. They were just funning with me as they later told me it was the most powerful form they had seen and rated it as a ten. Il Joo used to say that I always was the best at forms. Later Il Joo told a group of us, Lawson, Housley, Nye and me that when we used to go to Michigan to spar with him, " he had be4n kicked in Korea and in all parts of the USA, but he had never been kicked as hard as he was kicked by me." Il Joo also used to fuss at me for fighting to what I called "conclusions." We would kick and punch and then go to the floor and wouldn't quit until one or the other conceded. One day I was sparring with Kenny Evans and had a real wrestling match on the floor and when there was a positive "Uncle," Ill Joo looked out the door. Later in the evening, while Larry Lunn and I were sparring, Il Joo came out of his office yelling that I was driving my kicks and he issued dire warnings that if I kept it up I would kill somebody. I was thereby absolutely commanded to stop driving my kicks. ***

Larry Lunn entered the organization about this time and was a great addition to the structure. Larry was a friend of mine who had started Isshinryu with Harry Acklin at Ohio Judo in Cleveland. He came to our dojang from his second teacher, Moon Koo Baek, a taekwondo instructor with dojos in Cleveland. Larry was involved with USKA competition and was teaching Tom Bennich, another USKA diehard, how to win in sparring. Tom died in the 70's when the small aircraft that he was piloting ran into the side of a barn in Lake County. I really liked Lunn, and I encouraged him to join our dojang, which he did with gusto, bringing along a somewhat reluctant Tom Bennich. Tom nearly always followed Lunn but really didn't like me and tried to stiff me every time he could. Larry and I had some real hard fights, in one of which I nearly killed his with a kick to the

head. We gained respect for each other. He has remained a close friend and a supporter and for many years was a leader of the Kwanmukan. Bennich was OK, but he and I never really got along.

About 1973-4, Il Joo Kim made a big push to restructure his system in order to increase his income. He was becoming more arrogant and unstable, insulting Americans and drinking way to much. In public he was in the habit of slapping people on the leg, punching and saying "just you shut up" loudly and rudely to strangers as well as friends. With his wife and friends, this was bad with strangers, it was terrible. At a party at my house, he smashed a magazine editors nose twice because the chap had called him Il Joo (which, incidental, he now accepts and likes because it sounds high class to him).

Akron Organizations -TKD of Ohio

Up to 1971, I was teaching his Karate for Il Joo without being paid, even while he was paying other black belts for doing the same thing. Kim talked this away by explaining that it "was necessary". Nonetheless, I could sense that he was using me and resented it. And, as stated earlier, we had organized the TKD association of Ohio and all certifications were made under that organization but Kim rightfully received the money.

Akron University

Real problems began when Il Joo insisted that his black belts couldn't follow me to Akron University, which they were doing because they thought I cared about their practice. The good looking girls had absolutely nothing to do with it! Earl Seabeck asked if he too could come down to the University of Akron practices as he said he wanted to really learn how to fight. He ordered a new uniform and arrived looking sharp and able. Unfortunately, he got zapped on the beak while fighting with Floyd (Skeeter) Richardson. He bloodied the new GI and was embarrassed in front of the young ladies in the class. To my surprise, he complained to Il Joo about our "uncontrolled and brutal instruction". I was called on the carpet and told that irresponsible teaching was the greatest error and the cardinal sin of the time.

Barring inter-gym practice

Il Joo then called a meeting at the dojang and gave everybody hell. I still have a tape of that meeting and he said joining other associations was out of the question and practicing at branch gyms was not

approved. This was a problem because Lunn and Bennich were USKA members and we were friends, each ran satellite gyms and visiting and training together whenever we could.

Several week later we had another meeting at a Polynesian restaurant in Kent which I attended with my foot severely injured which put me in a sore and irritable mood. Il Joo set down harsh and I felt uncalled for rules, which I spoke against. After some arguments, I became incensed and really irate and nearly upset the table on him. I loudly told Kim and the group that there should also be a rule for him - a ban on his getting drunk in front his students.

I refuse Yodan promotion

Il Joo noted some merit in this and recognizing his responsibilities, our relations improved for a short time. During this lull, Kim insisted that I accept a 4th Dan. The promotion was announced openly at the Fairlawn dojang but I was uncomfortable with the idea and called him and told him that I would prefer not to accept that grade at that time. I wouldn't accept the rank because I would not have felt as free to keep my integrity and to contest what I considered to be injustice.

Brittain Rd Dojo

Motorcycle sale to raise capitol

Il Joo now decided that he needed a bigger main gym and he found a huge place near the tracks on Brittain road. In order for him move into the dojo he needed more money than he had on hand. To raise funds, I sold my motorcycle, my beautiful candy apple red Norton Commando S motorcycle, and gave Il Joo the money for the down payment. He opened a bar/restaurant in the bottom half of the building and my construction crews and I drove all the way across Akron every day to help give it the patronage needed to keep it open. It really irritated me when I was charged the standard high bar drink rate of \$ 1.50 for a coke. More bad feelings began to develop.

Mother in law incident

Visiting the bar one day for the mandatory patronage that was necessary to keep the restaurant afloat, I had the bad judgment to be nice to his in-laws who were working there. Mrs. Smith, Karen's

mother was always joking around with us and was rather raunchy in behaviour. During lunch, when all the guys were around the table, I patted her, it was said that it was on the ass, and told her how nice she looked. It was not a pass but just simply done to make a "not so handsome" middle aged woman feel good. Anyway, Karen Kim was mad at me at the time and told me directly "that if I ever pinched her mother on the ass again Il Joo Kim would beat me up." I promptly went to Il Joo's office and confronted him, telling him off and pushing his desk back on him. I informed him that if he was going to "beat me up" Do it now as I would really teach him a lesson about what Americans could Do when their backs were up. I was really "pissed off" and was in a mood to get in on. However, Il Joo calmed me down with stories about women's "foibles" and misinterpretations.

It was then that I asked him, "What would you do if what is good for you is bad for Karate, and what is bad for you is good for Karate? His now famous answer was, "I have to survive". He later repeated this in the presence of Vern Snyder, a black belt from Wooster

Relations between us now became more constrained. IJ told me to give my students at Akron U. their GI's without a belt and to charge the \$25 testing fee, which I was to keep, for the white belt; in effect adding an elementary 11 kyu grade. He also insisted that club dues be raised to \$45, increasing his share, which we was eager to keep.

I didn't think this was proper and I didn't want to earn money this way, by hustling the students, and I refused to do it. He insisted and in due course the matter brought on the break up which created the central Taekwondo association.

After some thought I had talked the matter over with Andy Maluke, my boss at the university. He decided to ask for a change in faculty advisors for the Karate club, to take the position himself and to refuse to allow the exploitation of the students. The advisor at that time was Peter Henrichsen, an instructor in physics at the university, and the plan was for him to resign and for director of the department of physical education director, Andy Maluke, to take his place. Then, Mr. Maluke would not permitting the club members to be financially raped by an absentee instructor (Kim) who was not part of the program .

A club meeting was held in the student center to accomplish this.

In attendance were Maluke, Peter Henrichsen, student government representatives and officers of the Karate Club, Linda Scharnot and John Rosneck (students of mine since they wore white belts) I was asked to stay out of the meeting and to wait in the hall.

To relate what happened in that meeting, I have to rely on the details as told to me by John Rosneck and Andy Maluke. Evidently, Henrichsen did not want to resign and they got into a big argument. Scharnot stated that Il Joo and I had unreconcilable differences and that either Anderson or Kim should be the sole instructor. When asked whom it should be, she said George Anderson because he was really the teacher. The other members of the meeting listened and agreed. Mr. Maluke then left the meeting, came out to where I was sitting and told me Il Joo was no longer the instructor and asked me if I would accept the position. If not, he said that he would get someone else to teach, probably from another system, maybe even Kiel Soon Park.

I tried to stall the matter until I could appeal to IJ and perhaps reconcile things, but Maluke insisted on an immediate answer. Not wanting Akron U to be lost to us, I said "Yes. ' and then tried to contact IJ. However, He was out and that was impossible. That evening he came to the club, which he almost never did, and was in the process of teaching when John Rosneck, the president of the club, walked in and told him that he was no longer the chief instructor of the club. . IJ blew up and railed against me. When I got home from Wooster, where I was teaching, he called me and told me that "I did that to him.". I said that wasn't true and he replied that I must quit AU or not practice together with him. I responded by telling him that "I would not quit AU or the gym as I was not at fault and that I was just as much the system as he was, that he could not kick me out like he did Hershhal and that I would not resign " he said, "Anyway we cannot practice together. "And I replied, "Fine. I will just practice and do my thing here and you can do the same there. "Then we terminated our conversation - the breakaway had taken place.

OPENING OF THE AKRON KARATE CENTERS

The only place we had no place to practice now was the Wooster YMCA. Phil Warren and I practiced in my front yard all summer using a pair of pine trees as makiwaras. We practiced so hard we worn out grass and with the dogs present, we had to contend with

sand fleas. That really speeded up our practice as I am allergic to flea bites. Perry Walker was looking around for a place and found one in the small shopping center on Storer Avenue. We opened the first Karate Center there.

The CTA began with a meeting at Lunn's gym in Cleveland. Many area black belts who were connected to me attended and the four charter directors of the CTA were recognized with 4th Dan certifications. They were George Anderson, Dan R. Willis, Robert Chaney, and Larry Lunn. This was the formal beginning of the Central Taekwondo Association of the United States of America.

The next major development of the CTA was when Woody Wilson requested permission to call a meeting in Wooster at his Branstetter Street dojo. He insisted on punctuality and locked the doors at deadline time. This meeting is where I first met Charles Portnick. I got in a heated and almost physical argument with him over association policy. Portnick was feisty but really didn't want matters to get physical and so finally capitulated. Woody Wilson was elected president at that meeting and remained in that office until his resignation in 1981?

Patrick Hickey eventually became the General Secretary of the CTA and rapidly began to consolidate the power of the Akron office. Some of the directors felt he was actually in opposition to them and became upset and took a petition against him, which I promptly put down.

Preliminary draft

**THE
KWANMUKAN
JUJITSU STANDARDS**

George E. Anderson, Hanshi



KWANMUKAN INTERNATIONAL

FOREWORD

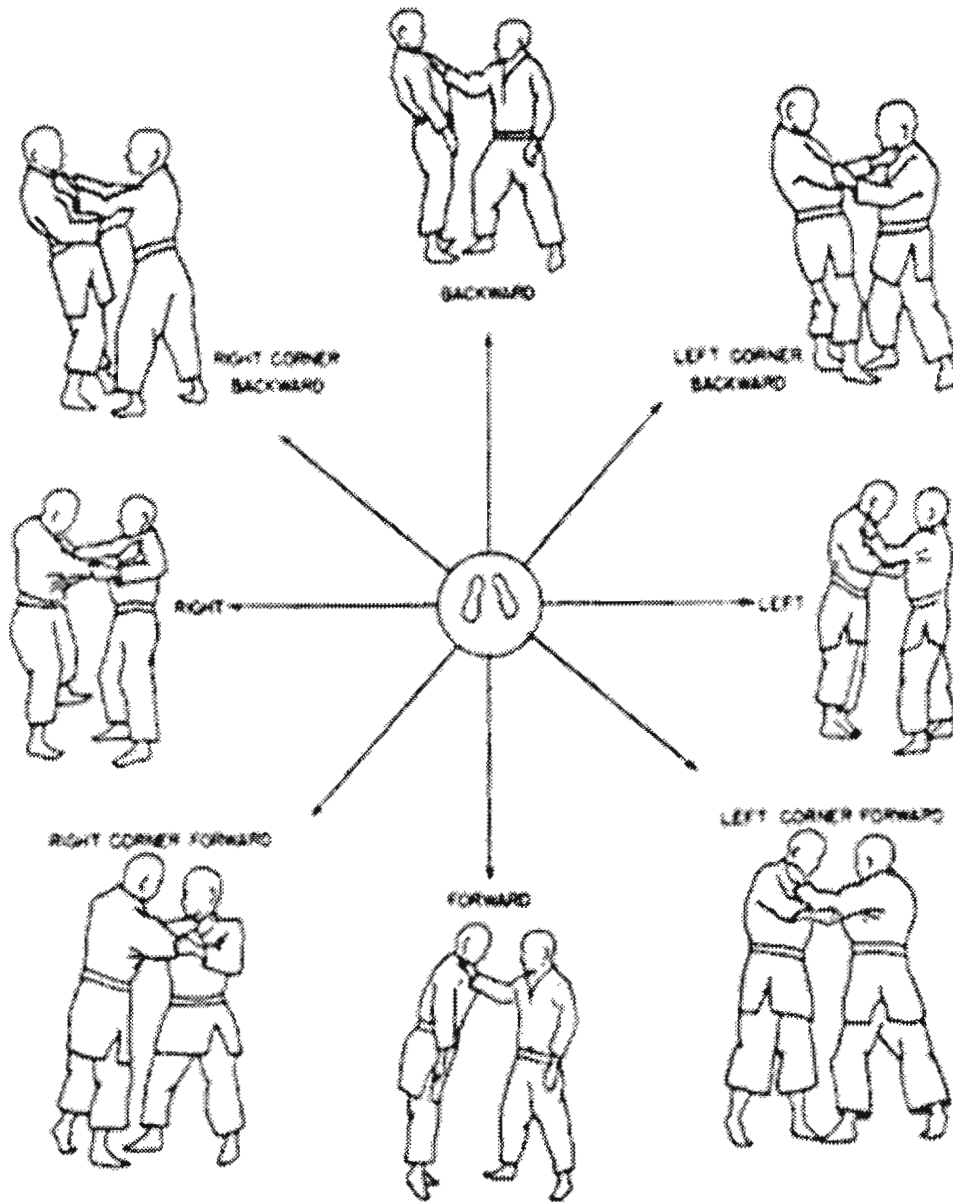
Universal jujitsu is not much different than the large section of *contextual karate* which we identify as *bunkai*. Once you have absorbed the bunkai principles of karate and can perform them to standards, then you have learned a large part of the fundamental jujitsu requirements. It is really arrogant of any jujitsu practitioner to suggest that their narrow slice of the martial arts (they make it narrow, not us) is only learnable by judo types.

Karate cannot accept the truncated definition of jujitsu offered by the judo people because karate jujitsu (do) -[see Ippon 1 preface, page 8], was included in the ancestral root form of the martial arts and are still together if the definition is viewed from right perspective.

To put connotation where they belong, it becomes necessary to define jiu-jitsu in the terms of karate learning. We shouldn't not replace karate paradigms and inferences with those of jiu-jitsu. It is preferable to use the model of karate and to add on to it to reach the core denotation of the "Jiu-Jitsu." Just as taekwondo has deviated from the norm of martial arts the concept of Jiu-Jitsu has likewise moved. Regardless of the position taken, it is incredible that some of our fellow practitioners would trade the body development systems of the vision reliant martial arts for the general body training system of the grappler. It is analogous to saying that Japanese language is better the English language. *Better for what?*

The past removal of atemi standards and practice from judo and jujitsu standards was decried by the late grandmaster of judo, the great Sadaki Nakabayashi of the Kodokan, who himself was an international champions of kung fu as well as judo.

With the above in mind, we are launching the proper standards for jujitsu which, we are sure, will boggle many current practitioners of that discipline, and indeed confound their ability to meet our simple, precise and correct requirements for the Jujitsu Black Belt in the Kwanmukan.



GRADING THEORY

Jujitsu standards include these techniques: Striking - Kicking - Blocking - Falling - Throwing - Grappling - Barring - Choking.

The last four we will consider as constituting about 5/8 of the total jujitsu curriculum, about 60 percent. Of the remaining four we will mandate the following variety of techniques.

We are mandating a select group of techniques from last five categories which will total to 19 non karate based techniques plus the turnover standards::

1. Falling - Here we will use the *Kwanmukan Jujitsu Kihon Kata* (Turn-overs)
2. Throwing - 6 throws
3. Grappling - 5 techniques
4. Barring - 5 techniques
5. Choking -3 techniques

The Kwanmukan now uses 12 regular kyus and 5 ho gradings to arrive at the level of first degree black belt in the regular grading structure, totaling in all to 17 steps to the black belt.

Starting at 12th kyu and moving through the 10th kyu with the Kwanmukan Jujitsu Kihon Kata, the we have a remainder of 19 techniques out of the karate context must be taught and learned to achieve the black belt grade.

Now, to put this into our structure:

1. We start at 12th kyu
2. From 12th kyu inclusive to 10 kyu, the turnover katas are learned
3. From 9th kyu to black belt 19 techniques in 4 categories are learned. This translates to about 2 techniques per grade.
4. Additionally, the Duo Competition and randori method or our jujitsu must be understood.

SYNOPSIS OF THE STANDARDS FOR THE FIRST DEGREE BLACK BELT

KWANMUKAN KITO-RYU JUJITSU

1. ACADEMICS STANDARDS

- a) History of jujitsu
- b) History of our style—history of Hanshi Anderson
- c) Relationships of different Martial Arts
- d) Protocol. general and hierarchical—dojo regulations and courtesies—understanding of 12 kyu grading system and belt colors hierarchy
- e) Organizational procedures, principles, and philosophy
 - (1) Practice
 - (2) Shiai
 - (3) Randori
 - (4) Grading
- f) Terminology — jujitsu related, plus understand relationships of: . posture/stance, types of nage waza, roller / driver throws, reaping / kicking, off balancing, kuzushi
- g) Terminology — competition
- h) Karate match rules
- i) USJJ judging certificate
- j) Experience in teaching & issuing commands

-
- k) Pass written test

2. PHYSICAL STANDARDS

- a) Stand in horse stance immobile for 1/2 hour
- b) Demonstrate basic stances
- (1) Natural Stance (Heisoku-dachi)
 - (1) Informal Attention Stance (Tachikata Hachiju-dachi)
 - (1) Front Stance (Zenkutsu-dachi)
 - (2) Straddle stance (Kokutsu-dachi)
 - (3) Cat Stance (Neko-ashi-dachi)
 - (4) Immovable Stance (Fudo-dachi)
 - (5) Horse stance (Kiba-dachi)
 - (5) Sumo Stance (Shika-dachi)
 - (5) Immovable Stance (Fudo-dachi)
- c) Demonstrate hand techniques—grasping, pushing, piercing, pulling
- (1) Lunge punch (Oi-tsuki)
 - (2) Reverse punch (Gyaku-tsuki)
 - (3) Back fist (Uraken)
 - (4) Knife hand (Shuto) strike (Sonoba-Shuto-Uchi)
 - (5) Hammer fist
 - (6) Elbow (Empi)
 - (7) Ridge hand (Haito)
 - (8) Nukite Finger - Strikes And One Point Atemi (Nukite)
 - (9) Standing punch reflex drill
 - (10) Demonstrate makiwara use and break 3 boards with any 3 of the following: Punch, knife hand, hammer fist, front kick, round kick, side kick
-

d) Demonstrate foot techniques

- (1) Front kick (Mae-geri)
- (2) Side kick (Yoko-geri)
- (3) Crescent kick
- (4) Roundhouse kick (Mawashi-geri)
- (5) Axe kick
- (6) Back kick
- (7) Wheel kick
- (8) One-step sparring using the following:
 1. 2 Front kick—right and left
 2. 2 Side kick—right and left
 3. 2 Roundhouse—right and left
- (9) Demonstrate bag and mat kicking work

e) Demonstrate basic blocking drills

- (1) Three-star exercises with force
- (2) Wrist-press with movement
- (3) The 32 one-step sparring combinations

f) Falling

- (1) Kwanmukan turnover katas

g) Throwing - throws

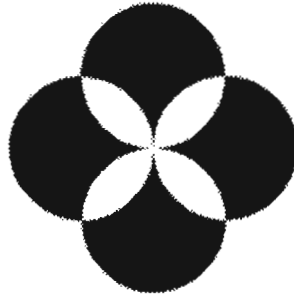
- (1) Ogoshi
- (2) Otoshi—Yoko-Otoshi, Tani-Otoshi, Uke-Otoshi
- (3) Osoto-gari—Ko-Uchi and Ko-Soto Gari
- (4) Seio-nage
- (5) Wada-nage
- (6) Tai-Otoshi
- (7) Tomae-Nage

- h) Grappling - 5 techniques
- i) Barring - 5 techniques
- j) Choking -3 techniques
- k) Randori capacity
- l) Duo competition understanding
- m) Obtain - Referee license in jujitsu
- n) Break Boards Or Cement With Any 3 Of The Following:
 - 1. Punch
 - 2. Shuto
 - 3. Hammer Fist
 - 4. Front Kick,
 - 5. Round Kick,
 - 6. Side Kick

CURRENT TEACHING PROGRESSION

Move from rollover if cannot do- DO NOT PROCEED !

1. Two Hand Wrist Grab Turn Over
2. One Hand Wrist Grab Turn Over Against Joint
3. Two Hand Wrist Grab High Low Spin Wheel Turn Over
4. Two Hand Wrist Grab Behind To Hip Throw
5. Ogoshi
6. Two Hand Wrist Grab To Lapel - Standard Hold Te Deashi Harai
7. Two Hand Wrist To Lapel Standard Hold Leg Block Roller (Hiza Guruma)
8. Two Hand Wrist Grab Sit Out
9. Yoko Otoshi
10. Two Hand Wrist Modified Yoko Otoshi Inside Leg Snap
11. Two Hand Lapel Grab Modified Tomoe Nage
12. Tomoe Nage
13. From Punch Hold And Seionage To Floor - Shoulder And Small Turn Over To Floor
14. Seionage
15. Yoko Wakari Against Club
16. Leg Roll Over Against 2 Hand Wrist Grab
17. Arm Pull Roll Over
18. Jump Basami



KWANMUKAN SOCIETY OBLIGATION FOR THE JUNIOR DAN DIPLOMA

I _____ in the presence of this society and the here present yudansha of the organizations represented, and in consideration of receiving the grade of _____ Dan, do hereby and hereon solemnly and sincerely pledge that:

1. I will not remove this black belt, now vested in me by this Society, or replace it with one of any other color - in any art in which I have been properly invested by the Kwanmukan, when suited up in GI and will refuse orders to do so given me by any teacher or organization not of the Kwanmukan.
2. I will be loyal to the society and will control any defiant or rebellious spirit, submitting to the discipline and preestablished order of the society so far as it is consistent with my God, country, or family
3. I will never attempt to form a group opinion within my Shihan's group to attempt to personally force a change to any situation, but will discuss any problem with my direct sensei for submission to the Shihan Board for consideration and judgment. I will abide by the resolution of all problems and conflicts as decided by the Shihan Board and upon receiving their judgment, will consider the contested matter closed, accepting the decision handed down without any further discussion.
4. I will observe all protocol as presented by the Kwanmukan Society, always deferring to and respecting elders and seniors.
 1. I will respect and follow to the letter behavior and uniform requirements, so far as I am aware of them.
 2. In the event that I might want to visit or train at other Kwanmukan dojos, I will abide by the advice and consent of my Shihan, who is aware of the proper protocol for the same.
 3. In the same manner, if I want to participate in competitions I will again abide by the advice and consent of my Shihan.
 4. In the event that I might want to visit or train at other Kwanmukan dojos, I will abide by the advice and consent of my Shihan, who is aware of the proper protocol for the same.
5. I will honor and advance the principles of the Kwanmukan Society, studying them diligently so that I might have a full understanding thereof.
6. I will always be considerate of and will obey my parents.
7. I will never cheat, defraud, or damage the reputations of any fellow of the society or their family.
8. I will be present at all society functions to the best of my ability so as I am able to comply.

Obligation for Junior Dan continued

9. I will not reveal the special teachings of the Kwanmukan, including the structure of the society, standards and secrets of any and all degrees or the Society's esoteric teachings, to any person not so authorized to receive them.
10. I will not to associate socially with or visit with persons currently under sentence of suspension or expulsion from this Society, unless direct permission has been granted me to so do.
11. I will not, if suspended or expelled from the Society, use the name of the Society, reveal the secrets workings of this organization or any of its system, operations, or functions, including standards and secrets of any and all degrees.

Furthermore, I, _____ of my own free will and accord, do agree, upon receiving this certification of grade, that I will comply with, conform to, and obey the aforesaid obligations repeated publicly by me hereon, agreeing to the following sanctions or penalties for willful violation of my obligation.

1. The penalty of suspension or expulsion
2. Of having my name expunged from the records and no longer being recognized by this Society.
3. Of having all grades given me withdrawn and revoked, in which case I agree to return all certificates and badges, manuals, instructional material and other items given to me.

I take this obligation from my own free will and in the presence of the Kwanmukan society, and may it stand as my statement of accord and be recognized by all persons present.

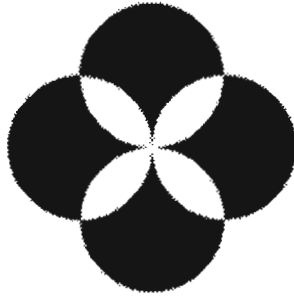
Minors Signature: _____

Parents Signature: _____

Date _____

5. WITNESSED: _____

6. WITNESSED: _____



KWANMUKAN SOCIETY OBLIGATION FOR THE DAN DIPLOMA

I _____ in the presence of this society and the here present yudansha of the organizations represented, and in consideration of receiving the grade of _____ Dan, do hereby and hereon solemnly and sincerely pledge that:

1. I will not remove this black belt, now vested in me by this Society, or replace it with one of any other color - in any art in which I have been properly invested by the Kwanmukan, when suited up in GI and will refuse orders to do so given me by any teacher or organization not of the Kwanmukan.
2. I will be loyal to the society and will control any defiant or rebellious spirit, submitting to the discipline and preestablished order of the society so far as it is consistent with my God, country, or family
3. I will never attempt to form a lobby within my Shihan's group to attempt to personally force a change to any situation, but will discuss any problem with my direct sensei for submission to the Shihan Board for consideration and judgment. I will abide by the resolution of all problems and conflicts as decided by the Shihan Board and upon receiving their judgment, will consider the contested matter closed, accepting the decision handed down without any further discussion.
4. I will observe all protocol as presented by the Kwanmukan Society, always deferring to and respecting elders and seniors.
 1. I will respect and follow to the letter behavior and uniform requirements, so far as I am aware of them.
 2. In the event that I might want to visit or train at other Kwanmukan dojos, I will abide by the advice and consent of my Shihan, who is aware of the proper protocol for the same.
 3. In the same manner, if I want to participate in competitions I will again abide by the advice and consent of my Shihan.
 4. I will not be present at, participate in, or award any grade or certificate of rank without the direct knowledge and authorization of the Kwanmukan.
5. I will honor and advance the principles of the Kwanmukan Society, studying them diligently so that I might have a full understanding thereof.
6. I will always be considerate of and properly attend to my family, spouse, and children.
7. I will never cheat, defraud, or damage the reputations of any fellow of the society or their family.
8. I will support the Kwanmukan Society and lend aid to all worth and distressed Society Members, if it does not hurt my family or business and is legally justified.
9. I will be present at all society functions to the best of my ability so as I am able to comply.

Obligation for Dan Grade continued

10. I will not reveal the special teachings of the Kwanmukan, including the structure of the society, standards and secrets of any and all degrees or the Society's esoteric teachings, to any person not so authorized to receive them.
11. I will not to associate socially with or visit with persons currently under sentence of suspension or expulsion from this Society, unless direct permission has been granted me to so do.
12. I will not, if suspended or expelled from the Society, use the name of the Society, reveal the secrets workings of this organization or any of its system, operations, or functions, including standards and secrets of any and all degrees.
13. I will not participate in, be present at, or award any certificates of grade except under a legally constituted panel formed under charter from the Kwanmukan, whose presence includes at least one holder of an Investiture Certificate from the Kwanmukan, or under special written dispensation signed by the Director of the Kwanmukan.

Furthermore, I, _____ of my own free will and accord, do agree, upon receiving this certification of grade, that I will comply with, conform to, and obey the aforesaid obligations repeated publicly by me hereon, agreeing to the following sanctions or penalties for willful violation of my obligation.

1. The penalty of suspension or expulsion
2. Of having my name expunged from the records and no longer being recognized by this Society.
3. Of having all grades given me withdrawn and revoked, in which case I agree to return all certificates and badges, manuals, instructional material and other items given to me.

I take this obligation from my own free will and in the presence of the Kwanmukan society, and may it stand as my statement of accord and be recognized by all persons present.

4. Signed: _____

Date

5. WITNESSED: _____

6. WITNESSED: _____

7. If under age: _____

8. Parent: _____

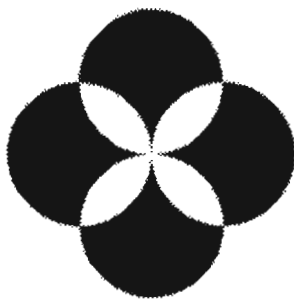


DUTIES OF SEMPAI

of the Kwanmukan Society

The Sempai:

- 1. Manages the general order of the dojo, including overseeing the protocol for guests and newcomers to the facility, and conveys messages from and to the Sensei**
- 2. Instructs beginners in uniform requirements and behavior protocol**
- 3. Communicates orders loudly and clearly so that all can hear and understand**
- 4. Ascertains that floor protocol is followed**
- 5. Lines up the class in the proper protocol for presentations and instruction**
- 6. Calls the class to order and to rest**
- 7. Assures that the proper training aids and equipment are on hand for instruction**
- 8. Observes the Sensei and announces when the Sensei comes onto deck, allowing the students to prepare themselves appropriately**
- 9. Sees to the relevant needs of the Sensei as required**
- 10. Is observant of time strictures and alerts the Sensei accordingly**



KWANMUKAN SOCIETY OBLIGATION FOR THE DIPLOMA OF SENSEI

I _____ in the presence of this society and the here present yudansha of the organizations represented, do hereby and hereon solemnly and sincerely pledge that:

1. I will always be considerate of and properly respect my country, family, friends, and the Kwanmukan Society.
2. I will in all cases and at all times, honor the principles of the Kwanmukan Society.
3. I will support the problem resolution protocol of the Kwanmukan and will abide by such resolutions to matters as handed down by the Shihan Board, accepting the result as final and incontrovertible.
4. I will never damage by gossip, harm by inference, cheat, or defraud a fellow yudansha or his family associated with the Society.
5. I will observe all protocol as presented by the Kwanmukan Society, including the respect of elders and seniors, dress codes, and social behavior, and will instruct junior and student in the same.
6. I will act as a shield for the organization of the Kwanmukan, protecting, to the best of my ability, my Shihan, other Shihans, the O'Sensei, the Shihan Board, and the entire organization from any martial arts related harassment, altercations not of their making, insults, slurs, and general disruptive behavior, and, if I lack the ability to do so, I will immediately seek quiet assistance from my seniors, and if that is lacking, from my Shihan.
7. I will diligently study Kwanmukan directives, so that I will be able to query and instruct the Sempai and others in the duties and obligations required of them.
8. I will not reveal the secrets of the Kwanmukan or teach or instruct in them to any person not so authorized to receive them except I have shall have received direct permission to do so from my Shihan.
9. I will be present at all stated society functions, promotional assemblies, and others especially announced by headquarters if it possible for me to do so.
10. I will diligently attend to the training and welfare of karate-ka under me as directed by my Shihan, presenting the system and standards of the Kwanmukan clearly and truly as I have received them.
11. I will abide by the limitation of Shihan's domain declared by the Society and not attempt to instruct, without their knowledge, any members associated with a Shihan of the Society not directly my own.
12. I will not reveal the methods or structure of the Sensei or of the Shihan Board, or the secrets of any degree to any person not so authorized to receive them.

Obligation for Sensei Continued

Furthermore, I, _____, of my own free will and accord, do agree, upon receiving this diploma, that I will comply with, conform to, and obey the aforesaid obligations repeated publicly by me hereon, agreeing to the following sanctions or penalties for willful violation of my obligation.

1. The penalty of suspension or expulsion
2. Of having my name expunged from the records and no longer being recognized by this Society.
3. Of having all grades given me withdrawn and revoked, in which case I agree to return all certificates and badges, manuals, instructional material and other items given to me.

I take this obligation from my own free will and in the presence of the Kwanmukan society, and may it stand as my statement of accord and be recognized by all persons present

4. Signed: _____
Date _____
5. WITNESSED: _____
6. WITNESSED: _____
7. If under age: _____
8. Parent: _____



DUTIES OF SENSEI

of the Kwanmukan Society

The Sensei:

- 1. Gives due notice upon entering the class area, so that the members may be alerted and govern themselves accordingly**
- 2. Starts and ends the class**
- 3. Opens and closes class with due form, instructing the students in these protocols**
- 4. Has the responsibility for the instruction of the class**
- 5. Is duly responsible for designated dojos**
- 6. Continues personal training with great diligence, committing to memory all important and vital methods and standards in the event that supporting material may be lacking**
- 7. Assures that the Shihan's orders are properly executed**
- 8. Represents the Shihan and entire organization in their absence, consulting with them on all unresolved problems and conflicts**
- 9. Certifies and forwards recommendations for promotion and grades**
- 10. Sits on the Yudansha council, including all grading boards**

OBLIGATION FOR THE DIPLOMA OF SHIHAN

I _____ in the presence of this society and the here present yudansha of the organizations represented, do hereby and hereon solemnly and sincerely pledge that I will--

- always be considerate of and properly attend to my family, wife and children.
- honor and advance the principles of the Kwanmukan Society.
- to keep all secrets when given to me as such and to accept the word of a fellow of this degree when given as under the penalties of this obligation.
- not to reveal the special teachings of the Kwanmkan, including the structure and system of operations, to any person not so authorized to receive them.
- never cheat, defraud, or damage a fellow of the society or his family.
- support the Kwanmukan Society and lend aid to all worth and distressed Society Members, if it does not hurt my family or business and is legally justified.
- to observe all protocol as presented by the Kwanmukan Society, always deferring to and respecting elders and seniors.
- diligently attend to the education, training, and welfare of karateka under me as directed by my shihan, presenting the system and standards of the Kwanmukan as truly and clearly.
- not to associate socially with or visit with persons currently under sentence of suspension or expulsion from this Society, unless direct permission has been granted me to so do.
- to secure the presence of all the dans under my jurisdiction to the best of my ability at all society functions so as they are able to comply.
- if suspended or expelled from the Society, not to use the name of the Society or to reveal the secrets workings of this organization or any of its system, operations, or functions, including standards and secrets of any and all degrees or the Society's esoteric teachings.

Furthermore, I, of my own free will and accord, do agree, upon receiving this certification of grade, that I will comply with, conform to, and obey the aforesaid obligations repeated publicly by me hereon, agreeing to the following sanctions or penalties for willful violation of my obligation.

- The penalty of suspension or expulsion
- Of having my name expunged from the records and no longer being recognized by this Society.
- Of having all grades given me withdrawn and revoked, in which case I agree to return all certificates and badges, manuals, instructional material and other items given to me.

I take this obligation from my own free will and in the presence of the Kwanmukan society, and may it stand as my statement of accord and be recognized by all persons present

Signed: _____ Date _____

WITNESSED: _____

WITNESSED: _____





DUTIES OF SHIHAN

of the Kwanmukan Society

The Shihan:

- 1. Has the responsibility for all Sensei of the assigned command, including their instruction and behavior**
- 2. Maintains due form and protocol, including forms of speech and general deportment**
- 3. Inspects and instructs all yudansha of the command, including the Sensei**
- 4. Assures that the Society orders are properly executed by the Sensei**
- 5. Represents the Shihan Board and entire organization, consulting with and contributing to the beneficial resolution of conflicts**
- 6. Cooperates with and relates to other Shihan of the Society, minimizing differences and disagreements**
- 7. Is duly cognizant of the domains of other Shihan and is respectful of same**
- 8. Contributes to and assists the development and structure of the Organization, following the leadership of the O'Sensei**
- 9. Contributes to the aid and welfare of the O'Sensei**
- 10. Sits on the high seat of the Yudansha council, is authorized to convoke a legal convocation of sensei for examination and empowerment, including special grading boards, with the advise and consent of the O'Sensei**

