



INTERNATIONAL KOJOSHO KARATE FEDERATION



Volume XXXII N2

IKKF Newsletter

Fall 2015

MIND / NO-MIND The 40TH Annual Kojosho Karate Fall Camp

The theme of the last Kojosho Instructors Seminar as well as the 2015 Kojosho Fall Camp is ‘Mind/No-Mind’. But what does that mean, and how is that expressed in what we do & how we do what we do?

‘Mind/No-Mind’ is often thought of as an esoteric ‘Zen’ concept that exists far outside of our ordinary lives. But in fact, we all experience aspects of mind/no-mind every day. All veteran drivers have followed their regular routes on ‘auto-pilot’, until some unusual circumstance re-focused their attention. Beginning musicians concentrate on every note and every finger position, but after years of practice, the music seems to flow ‘effortlessly’ with no thought about finger positions. Learning a foreign language can be a painfully long & difficult process, yet eventually after years of diligent practice you are able to communicate your thoughts freely.

Most Kojosho students have had the experience, usually in free-sparring, of executing a “perfect” technique before being consciously aware of ‘deciding’ to do it. “It punches, it kicks” is the common description of this phenomena. But there is no ‘it’ - - or perhaps we should say, ‘it’ is you—‘it’ is your own ‘no-mind’.

Mind/No-Mind, in this very practical sense, is simply what happens when practice is “internalized” or molded into habits. It is the natural consequence of many hours of focused attention and ‘mindful’ practice. But No-Mind can also be the natural consequence of many hours of “mindless” practice. You will “internalize” or “program yourself” to do exactly what you practice, exactly the way you practice it. Mindful practice as opposed to mindless practice, is what makes all the difference.

At the last Kojosho Instructors Seminar, Mr. Absher scolded the line of Black Belts for executing Tiger/Crane mindlessly—that is to say without paying any attention to obvious vulnerabilities. They weren’t paying attention to what they were doing because their practice had long ago been internalized & stored as ‘habitual’ ie ‘no-mind’ was in charge. In a very real sense, they were executing Tiger/Crane on ‘auto-pilot’ without even being aware that they had internalized some mindless habits. Once your practice crosses the boundary from mind to no-mind, it can become invisible to you.

Tiger/Crane is a sophisticated exercise that requires the full participation of both your ‘mind’ **and** your ‘no-mind’. **Mind-full** practice is what is required, not mind-less practice.

One approach for studying Kojosho Forms more mindfully is to give each two-person Form full credit for expressing a series of “solutions” to a series of challenges or threats. Our job as serious Kojosho students is to re-engage our minds to discover what threats the Kojosho Forms are showing us how to deal with. When you realize that the Kojosho Forms present a series of elegant solutions to a series of very practical challenges, then you will be back on the path of attaining the full potential of the “Kojosho Promise”.



國際古松空手道連盟

THE IKKF BOARD OF REGENTS

Art Minser	<i>Monkey</i>	Richard Levin	<i>Leopard</i>
Larry Bennett	<i>Dragon (d)</i>	Gary Vaughn	<i>Deer</i>
Toby Gordon	<i>Tiger</i>	Terry Gearey	<i>Bear</i>
Dona Absher	<i>Crane/Lake</i>	Jack Diehl	<i>Deer/Heaven</i>
Steve Goldsmith	<i>Monkey/Fire</i>	Peter Renna	<i>Deer/Mountain</i>
Victor Velarde	<i>Bear/Mountain</i>	Al Reed	<i>Tiger/Earth</i>
Chuck Sheldon	<i>Bear/Lake</i>		

Shane Absher	Steve Archuleta
John Braly	Howard Cothorn
Linda Dominguez	Mike Grijalva
Tim Hodo	Joseph Paranto
Mike Pierson	Rudy Rivera (d)
Charles Sheldon	Ron Striegel
Marian Macy Zajac	Frank Zajac

The IKKF Newsletter is published biannually by the Board of Regents, and distributed to members of the IKKF and of the KOJOSHO SHINKOKAI.

Editor : Gary Vaughn
Opinions expressed here-in are those of the authors.

The IKKF Newsletter is printed by the professionals at
PRINTER'S PRESS in Albuquerque, NM, USA

Advertising Rates

Business Card	\$10.00
Quarter Page	\$15.00
Half Page	\$25.00
(per issue, with approved camera ready art submitted)	

© 2015 by the IKKF

Exhaust All Knowledge and Master Everything

Exhausting all knowledge means knowing everything that is generally known in society and the principle of everything that exists, leaving nothing unknown. Mastering everything means that when you have come to know the principle of everything, there is nothing you don't know, nothing you can't do. When you have exhausted things to know, you have mastered all the things to do. If you have not, you cannot do anything.

While you don't know about something, you have doubts about it. Because you are doubtful, that something does not leave your mind. If the principle of that something becomes clear, nothing will remain in your mind. This is what is meant by exhausting all knowledge and mastering everything.

When nothing remains in your mind, everything becomes easy to do. You learn the Way of everything in order to brush aside whatever may be in your mind. At first, because you know nothing, you do not have doubts or any such thing in your mind. Only after you begin learning do things come into your head that prevent you from doing anything with ease. When the things you have learned leave your mind completely, forms and the like disappear; and as you perform each skill in your own field, it becomes easy regardless of the form. Without violating the form, you perform it unconsciously, correctly.

Training after you have learned a hundred sword positions, after thoroughly learning whatever body position eye position or form there may be, is training in a state where you have exhausted all knowledge. When you have exhausted all the forms and all those forms cease to exist in your mind—that is the state where you have mastered everything. When you have exhausted all the various forms and piled up accomplishments through training and practice, movements come to exist in your arms, legs and body, not in your mind; and whatever you do you do freely, in disregard for the forms, but not violating them. When you reach that point, you do not know where your mind is. The forms exist for reaching that state. When you have acquired them, they cease to exist.

That is the ultimate end of all disciplines. The final state of any discipline is where you forget what you have learned, discard your mind, and accomplish whatever you set out to do without being aware of it yourself. You begin by learning and reach the point where learning does not exist.

The Sword & The Mind Sato

KOJOSHO - The Philosophy of a Kempo Karate System by Soon Fook-Leong

The first Kojosho edition of this Kojosho System book was published in 1982. It has been reprinted several times since then. The latest revised edition is now available which reflects newly discovered historical information as well as documents the "heritage" katas *Hakutsuru*, *Hako*, and *Hakuryu*. To order send a check or money order for \$20.00 US to:

IKKF PO Box 688 Tijeras, NM USA 87059

This is the 32nd consecutive year of publication of the IKKF Newsletter.

If you would like to have your article, book or movie review, or personal experience regarding the IKKF, the Kojosho Shinkokai, or any other traditional Martial Art considered for publication please send a copy of your manuscript to the Newsletter Editor at the address below.

You may contact any IKKF affiliated school or individual in any country through the IKKF World Headquarters. Enclose your correspondence to the school or individual you wish to contact in an envelope addressed to:
(name of School or Individual); C/O IKKF Headquarters; PO BOX 688; TIJERAS, NM USA 87059

THE INTERNATIONAL KOJOSHO KARATE FEDERATION
in on the World Wide WEB at
<http://www.kojosho.com>

BLACK & BROWN BELT PROMOTIONS

The annual summer Kojosho Black & Brown Belt Testing was held on Saturday, July 11, 2015 at the Kojosho Moon School in Albuquerque, New Mexico. Mr. Absher conducted the event, assisted by the Kojosho Board of Regents. The day-long test covered basics, hard-line forms, Kojosho Forms, self defense, and sparring. Mr. Absher announced these promotions at the traditional awards banquet that evening:

ROKUDAN

Sixth Degree Black Belt
John (Toby) Gordon

GODAN

Fifth Degree Black Belt
John Braly
Anna Renna
Geoffrey Comber

YONDAN

Fourth Degree Black Belt
Steven Archuleta
Beth Lundin

SANDAN

Third Degree Black Belt
Mike Kakuska
Mateo Arguello

NIDAN

Second Degree Black Belt
Travis Sullivan

First Kyu Brown Belt
Logan Robinett

Congratulations from the Kojosho Board of Regents

SPECIAL HONOR

On July 11, 2015, Mr. Fred Absher, Chief Instructor of the Kojosho System, presented **Charles (Chuck) Sheldon** with the Kojosho Crest: **BEAR/LAKE**

Personal Kojosho Crests are awarded by the Chief Instructor to senior students who have shown many years of fidelity in adhering to the principles of the Kojosho System. These principles are loyalty, honesty, courage and the samurai spirit. All of these characteristics are an integral part of a student who has gained a superior understanding of the martial arts.

We therefore welcome Charles Sheldon into the ranks of the Kojosho Crest Bearers, fully confident that he is one more guardian of the Eighteen Postures.

ANNOUNCEMENTS

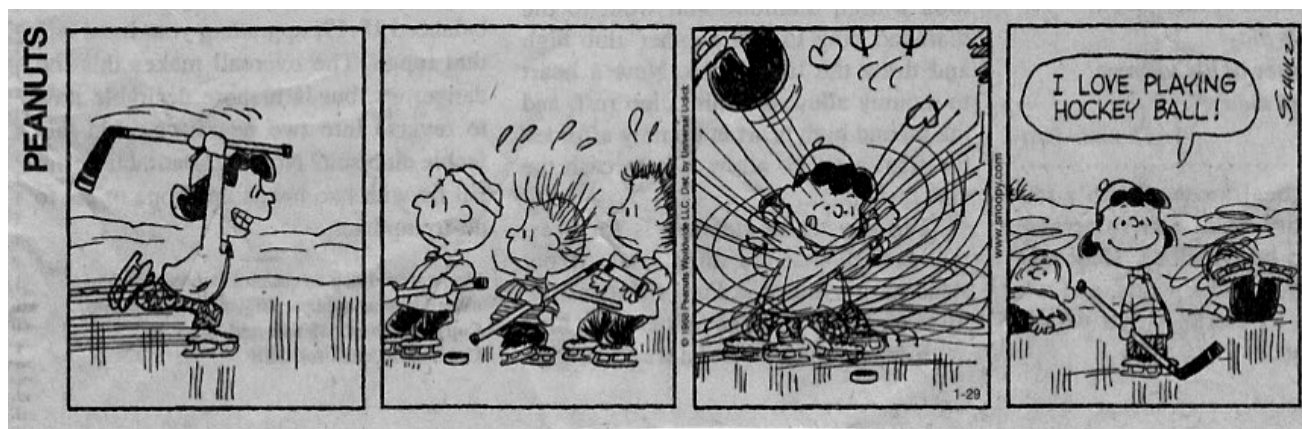
* **Digital Kojosho**— a complete set of **Kojosho Newsletters** from V1N1(1984) to V31N1(2015) with index, plus Crest Awards and miscellaneous Camp and Banquet fliers are now available on a single DVD. Thank Mr. Comber for making this a reality. A copy of this DVD will be offered for the very first time at the 2015 Fall Camp—one can be yours at the special Fall Camp price of only \$6.00.

Annual Black Belt dues are a part of the responsibility of being a Black Belt in all traditional systems. All Kojosho System Black Belts share this tradition. Kojosho Black Belt dues are quite modest compared to the amounts required in most other organizations. In recent years the income from these annual dues has been used to fund improvements at the IKKF World Headquarters, and to help support System tournaments and special classes.

All Black Belts please note that annual Black Belt dues for 2015 are now due.

Dues can be sent to:

Mr. John Braly
4 Vista Montana Place
Placitas, NM 87043



ZEN BEI KEMPO

All Karate has its roots in China. Although each region may have had an indigenous fighting art, that art was almost always either incorporated into an imported Chinese style or supplanted by one. Each region then added its own interpretations and philosophical overlay to the Chinese art until it became “native”. Those styles of karate that still acknowledge their Chinese roots are collectively known as Kempo, the Japanese reading of the Chinese characters *Chaun Fa* (Fist Method).

Shortly after the annexation of Okinawa by Japan in 1875, the Japanese began to systematically root out all things that reflected any connection to China, and Kempo was no exception. By 1920 a group of Kempo instructors changed the written characters of the art’s name to *Kara-te*, or Karate, which is Japanese for ‘Empty Hand’ as opposed to ‘China Hand’.

Kempo was still widely used to describe the art, and even the most respected instructors used the conjunctive term ‘Kempo Karate’ to insure a connection with the ancient art. This practice continued until after World War II when the terms began to identify two very different schools of thought—Kempo became identified with individual creativity in the art of self defense, and Karate became identified with sport, tournament competition and ‘Do’ as a way of life. As these styles were imported to Hawaii, the older more original format was adopted by ‘Kempo People’, while most Karate Do stylists migrated to the newer versions of Karate Kata.

Modern research has tended to emphasize that which connects to one’s own style and lineage while footnoting other material, especially where Kata are concerned. This is understandable given the problems faced by Martial Arts researchers today—separation in time, traditions of secrecy, problems of language and spelling, conflation of individuals and styles, the politics of the Japanese annexation of Okinawa, and World War II—to name a few. Kempo remains however, the very vehicle by which the ancient Chinese art of *Chaun Fa* became known under the modern name of Karate in America.

Kempo Karate in America got its start in Hawaii in 1920, and gained momentum after World War II as service men stationed there returned home. One of the first recognized Kempo practitioners to reach Hawaii was Jiro Kojo, an Okinawan of the old style Kempo. Assertions of Jiro’s instruction of Kempo in Hawaii have found little support in the literature. But in the 1900’s, Kempo was not commonly taught to large or even small groups in public. It is well recorded however, that while in route to Hawaii, Jiro’s ship was captured by pirates “whom Jiro Kojo subdued single handedly and promptly threw overboard, making a bit of a name for himself on arrival at his new homeland”. This kind of fame must have generated a great deal of interest in his style and instruction, and it would be naïve to believe that no one studied with him.

James Mitose, a Hawaiian of Japanese decent, is said to have traveled in 1921 at age 5 to Japan to study his family’s art. He remained there until 1936. His ancestor’s art was called ‘Kosho-ryu Kempo’ and was said to be based directly on Bodhidharma’s ‘Shaolin Ch’uan fa’. He claimed to be the 21st Grand Master of Kosho-ryu. James Mitose played an important role in Kempo on Hawaii, starting the Official Self Defense Club in 1942, and giving demonstrations and training at several localities. His students spread Kempo not only through Hawaii, but to the mainland as well.

F. Absher

KOJOSHO PORTLAND

PE/A-101-37 Fall 2015: Beginning Kojosho

That subtitle is not a Zen koan, but rather an official course listing for the Fall 2015 semester at Lewis and Clark College in Portland, Oregon. Jim Proctor, Professor & Director of the Environmental Studies Program is the Instructor, along with California transplant John Knight.

Here’s the official Course Overview: “Kojosho kempo karate (www.kojosho.com) is an internationally recognized soft martial arts style. Like other martial arts, regular practice of Kojosho yields important benefits related to health, self-defense, and well-being. Kojosho is safe, works for a variety of body types and athletic abilities, and includes both physical and philosophical dimensions. The instructors, John Knight and Jim Proctor, hold advanced ranks (3rd and 4th dan black belts) in Kojosho, and have studied for a combined total of over 50 years.”



NEW MEXICO KOJOSHO CLASS SCHEDULES

ALBUQ Heights Moon NE—1 Blk N of Indian School 505-228-5592	MWF	5:00 - 6:00	Juniors	Fred Absher & Staff
	MWF	6:00 - 7:00	Mixed Adults	
Cedar Crest	T TH	5:00 - 6:00	Juniors	Shane Absher
	T TH	6:00 - 8:00	Mixed Adults	
	W	6:45 - 7:45	Juniors	Shane Absher
	W	7:45 - 8:45	Adults	
Apple Valley Ranch 505-281-5294	Sat	11:00 - 12:00	Juniors	Fred Absher
	Sat	12:00 - 1:00	Adults	
Las Cruces	T TH	5:00 - 6:00	Juniors	Fred Absher
	T TH	6:00 - 7:00	Adults	
Cuba H.S. Kojosho	MW	7:00 - 8:00	Mixed	Jack Diehl Howard Cothern
	MW	8:00 - 9:00	Advanced	
Roswell H.S. Kojosho 500 W Hobbs	Schedule Varies			Victor Velarde
Clayton Kojosho 14 South 2nd 505-374-2168	M T W TH F	7:15 - 8:00 AM		Mike Kakuska
	M W	6:00 - 7:00 PM		
Alamogordo Kojosho Powerhouse Gym	T TH	5:30 - 6:30	Juniors	Tim Hodo
	T TH	6:30 - 7:30	Begin	
	T TH	7:30 - 8:30	Advanced	
	Sat	7:30 - 8:30 AM	Open	
Durango Kojosho Durango High School	T TH	6:45 - 7:30	Juniors	Rick Guidry
	T TH	7:30 - 8:30	Adults	
	M T W TH F	7:00—8:00 AM		Greg Spradling

KOJOSHO SYSTEM CALENDAR

2015		2016	
January 3	Black & Brown Best Testing	January 2	Black & Brown Best Testing
February	Costa Rica Tournament	February	Costa Rica Tournament
February 21	Instructor's Seminar	February 20	Instructor's Seminar
May 23—25	Spring Camp at Apple Valley	May 28—30	Spring Camp at Apple Valley
July 11	Black /Brown Belt Testing	July 9	Black /Brown Belt Testing
September 12	Instructor's Seminar	September 10	Instructor's Seminar
October 24 - 25	Fall Camp @ Elephant Butte	October 22- 23	Fall Camp @ Elephant Butte
November 7	IKKF Fall Tournament Abq	November 5	IKKF Fall Tournament Abq

SOME HISTORICAL MUSINGS

Most oriental martial arts, especially Chinese ones, have their roots in the Shao Lin Temple. Historically there has been a Shao Lin temple in Henan province since about 500 AD. Many of the stories of how the martial arts evolved at the temple involve various animal movement based exercises. Over the years, there have been two main sets of five animals associated with Shao Lin arts; the first is Tiger, Crane, Snake, Dragon and Leopard. The second is Tiger, Crane, Deer, Monkey and Bear. Note that all of the Kojosho animals, except hawk are represented in these lists.

There have been reports of a Shao Lin temple in Southern China, especially around Fujian since the middle of the Qing dynasty (1644-1912). It was supposed to have been built as a refuge for monks who left the Northern Temple after it was burned. This is how, we are told, Southern style martial arts connect back to the original temple. Northern Shao Lin call their forms by animal names, but there is little attempt to actually mimic the animal movements. Southern Shao Lin, however, uses the animal names and does try to mimic the motions. Many of the stories of how Southern style arts were developed involve watching animals fight and incorporating that into existing, often Shao Lin, arts.

One of the most famous and important of these arts is Fujian White Crane. Its home is Yongchun, which is near Guangdong province and not far from Fuzhou, where the Okinawan Karate masters went to train, and Putian, the supposed home of the Southern Shao Lin Temple. Yongchun White Crane has influenced, or been incorporated into, a number of styles. These include four sub styles of White Crane, Hung Family Fist (Hung Gar), Five Ancestor Fist (GoChoKun), Wing Chun, and the Choy, Li, Mok and Lau family fist systems. Of the last four, Choy and Li combined with a form of Buddha Fist to become Choy Li Fut. All of these styles' names are written in the southern dialect pronunciation.

During most of the 1800s there was a dojo in Fuzhou, Fujian. It was run, for most of the time, by various members of the Kojo family from Okinawa. That family had moved to Okinawa from China as part of the '36 families of Kume' around 1390, and they had maintained connections to the relatives on the Chinese mainland since then. They probably have the best claim to the oldest style of karate-like martial arts in Okinawa and were well respected as martial artists for over seven generations. Many of the well-known Okinawan masters started their training with the Kojos in Okinawa and then went to the Fujian school for more extensive training. The original Kojo family name was Cài (蔡), which is pronounced "sigh" in Mandarin and "choy" in Southern Chinese, the same name as in Choy Li Fut. One famous ancestor in the Kojo line, Kojo Peichin, was the Chief Guard at Shuri Castle. According to both Christopher Clarke and John Sells, he may be the same person as Matsu Higa. More extensive information on the Kojo Family history can be found in the Kojosho Newsletter Vol. XX N1 (Spring 2003).

The Cài School was very large, even by today's standards, measuring about 400 square yards. That is about 60 feet on a side if square! There was a dormitory where Okinawans travelling to China on trade or government business could stay as well as those who wanted to train. Some people who are known, or thought, to have instructed at the Cài School are Xie Zhongxiang and Wai Xinxian. Wai was said to have once been assistant to RuRuKo and was likely a XingYi and Monk Fist practitioner. He was the instructor of Aragaki Seisho, Kanryo Higaonna's teacher. Higaonna was the instructor of Chojun Miyagi who founded Goju Ryu. Also among the instructors were Isei, Kaho and Taitei Kojo (Cài), and Iwah, who instructed the Kojos and influenced both Aragaki Seisho and Soken Matsumura. Iwah, whose full name is not known, is thought to have been a Southern Shao Lin practitioner.

Kaho trained under both his father, Isei, and Iwah until his family returned to Okinawa. Later he returned to Fuzhou to the school there and began teaching, with the assistance of Makabe Chojun, while furthering his own studies in martial arts. Even though the Kojo family ran the school in Fujian, they did not, generally share their specific family art to outsiders. Among the well-known students at the school was Kanbun Uechi, founder of Uechi Ryu, who went to the Kojo School with his friend Tokusaburo Matsuda. Uechi left the Kojo School after a time and studied 'Pangainoon' from Shu ShiWa, but it is believed that Tokusaburo stayed. One reference describes him as a 'well-known' Kojo Ryu master and another clearly places him in the Kojo-ryu Family Tree. He is clearly one of the few non-Kojo students to learn the family art. Another example of the similarities of the styles coming out of the Cài School is an Okinawan style called Ryuei Ryu that is very similar to Goju Ryu. *continued on page 7*

continued from page 6

Its founder, Nuristan Nanaimo, was taught, in China, by RuRuKo.

Having dropped the names of a number of styles and systems that related, in some manner, to the style or styles taught at the Cài School, two stand out as of particular interest to Kojosho students. These are Hung Gar and GoChoKun, or WuZu Quan in Mandarin. Hung Gar (洪家) came out of a political movement, Hung Mun (the society in favor of the deposed Ming Emperor). It is a mix of a hard, Northern Shao Lin-like, Tiger style and Fujian White Crane. What is interesting about this style is that it has some two-person forms, not just sparring sets as seen in some Kempo or Karate schools. It also has forms combining five animals and five elements. Images of the postures found in Hung Gar Master Lam Sai Wing's book 'Tiger Crane Double Form' look almost exactly like the Kojosho 18 animal and element postures. In fact, a number of years ago, for camp, a poster was made of these postures reorganized into the order we know them in our form. This can also be seen on pg. 6 of the Kojosho: Old Castle Pine book.

The other style of great interest is WuZu Quan (五祖拳). It originates in Fujian and is a mixture of five styles; Fujian White Crane (白鶴拳), Monkey Fist (猴拳), DaMo (Buddha) Fist (達尊拳), LuoHan Fist (Monk Fist) (羅漢拳) and Emperor TaiZu Fist (太祖拳). TaiZu is a familiar title, meaning great progenitor, used by many Emperors and is a reference here, I think, to the Ming Emperor. WuZu Quan also has a number of two-person forms. It mixes animal and element aspects into its forms. Alexander Co, a well-known WuZu practitioner in the Philippines (where the art is called NgoChoKun), has claimed WuZu to be the predecessor of Okinawan Karate. This claim seems to be based largely on the similarities of some forms, especially one called SamChian to the Goju Ryu and Uechi Ryu SanChin forms. SamChian is, I believe a basic White Crane form and so it is likely to be incorporated in some manner into both Fujian Chinese and Okinawan styles. To top it all off, above and beyond the previously explained connections, the founder of WuZu is Cài Yùming (蔡玉明) from the Fujian area Cài family, also called Choy in Fujian and Chua in the Philippines!

While this is all pretty provocative history, supporting the stories that we had handed down to us and suggesting new areas of research, we need to remember that the likelihood of finding THE original style of Kojosho is very unlikely. Patrick McCarthy, a respected martial art historian whose translation of the BuBiShi is a major source of information on the Cài dojo in Fujian, has what he calls the 'Matsuyama Koen Theory'. This is a theory of the origins of Okinawan Karate named after the park where many of the early Kume village masters were known to practice. It essentially says that these masters were less concerned with preserving a style or system as they were in practicing a martial art that worked well. So they would teach each other and borrow moves and ideas from each other, blurring the lines separating what they learned in China and from other QuanFa masters. It was only in the early couple of decades of the 20th century that styles solidified around particular founders and stylists. It seems that the Cài dojo could have been exactly the same kind of place where many masters gathered to train and share. The Cài name is connected closely with four respected styles or systems (WuZu, Choy gar, ChoyLiFut and Kojor-yu) and the school and its teachers have influenced almost all Karate styles to one degree or another.

Geoffrey Comber



INTERNATIONAL KOJOSHO KARATE FEDERATION

INTERNATIONAL REPRESENTATIVES

BRAZIL	Mr. Gilmar Borges	MEXICO	Mr. Enrique Quilles
CANADA	Ms. Leslie Ambedian	PANAMA	Mr. Miguel Sarria
COSTA RICA	Mr. Sergio Albonico	SOUTH AFRICA	Mr. Gordon Venible
ENGLAND	Mr. Geoffrey Comber	SPAIN	Mr. Mike Somoza
JAPAN	Mr. Colin Lawrence	USA	Mr. Fredric Absher
KOREA	Mr. DaeWon Kim		

USA REGIONAL REPRESENTATIVES & SCHOOLS

Alaska	Fairbanks	Mr. Colin Lawrence	New Mexico	Clayton	Mr. Tim Hodo
Arizona	Phoenix	Mr. Mike Shutt		Las Cruces	Mr. J. Diehl/Mr.H.Cothern
California	Berkeley	Mr. K. Cober		Roswell	Mr. Mike Kakuska
Colorado	Denver	Ms. Beth Lundin	Minnesota	Rochester	Mr. Steve Goldsmith
	Denver	Mr. Ron Striegel	Oregon	Portland	Mr. J.Proctor/Mr. J.Knight
	Durango	Mr. Greg Spradling	Texas	Corpus Christi	Mr. Tom O'Harra
Hawaii	Maui	Marian & Frank Zajac	Washington	Levenworth	Mr. Fred Melton
New Mexico	Alamogordo	Mr. Rick Guidry	West Virginia	Elkins	Mr. Jeffery Goodman
	Albuquerque	Mr. Fred Absher			
		Mr. Shane Absher			
	Apple Valley	Mr. Fred Absher			

INTERNATIONAL KOJOSHO KARATE FEDERATION

<http://www.kojosho.com>

Membership Inquiries

BOX 688 TIJERAS, NM USA 87059