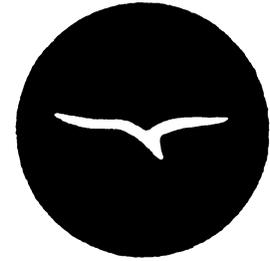




INTERNATIONAL KOJOSHO KARATE FEDERATION



Volume XXXI N1

IKKF Newsletter

Spring 2014

ALL THINGS KOJOSHO

The “theme” of the 2014 Kojosho Spring Camp is “**All Things Kojosho**”. What, exactly, does “All Things Kojosho” encompass? Long-time Kojosho students know the answer to that question: **A WHOLE LOT MORE THAN YOU MAY HAVE THOUGHT!**

Take a quick look at page 4 of this Newsletter. How many of those Kojosho Form listings have you mastered? Veteran students are regularly making “new” & exciting discoveries in the Animals & Elements Forms, and in the Kojosho two-person & three-person forms even though those students been working those forms diligently for several decades. “**All Things Kojosho**” includes what we know, along with what we don’t yet know but may learn if we keep studying (and live several more lifetimes).

Kojosho is a martial art, so it shouldn’t surprise that the study of Kojosho involves empty-hand self-defense & fighting techniques as well as traditional martial arts weapons such as the Jo (short staff), the Bokken (wooden sword), and the Yari (spear). But the fan - - - and the flywhisk??

It’s important to keep in mind that in their essence, many Kojosho Forms are studies in “pure motion”. That is certainly true of the Animals & the Elements—which are always worked solo with an emphasis on motion rather than martial interpretation. And even the 9 solo Animal Forms are mainly dedicated to teaching motion. Some may be surprised to learn that the Kojosho weapons forms are as much about pure motion as they are about martial technique.

Very few other martial arts systems have formalized two-person forms, and none have formalized three-person forms. In the Kojosho System all of the 2 & 3 person forms are also worked with weapons. The empty-hand work enriches the weapons work, and the weapons work enriches the empty-hand work.

There are significant “Things Kojosho” that aren’t even on that listing on page 4, which only tabulates “pure” Kojosho Forms. How about Kojosho etiquette, Kojosho ceremony, and the Kojosho “Therapeutic” exercises—which are hardly “martial” at all—being exclusively focused on improving flexibility & health. How about the so-called “hard line forms” that all Kojosho students learn, mainly from Tae-Kwondo, but also including Okinawan & Japanese katas. How about the Kojo Family related katas that are now a regular part of our study, and the Tai-chi form that we’re been doing for the past several years? How about the White Crane katas from various traditions that some senior students have been working for the past 4 or 5 years? How about the strong influences from Judo & Aikido that we’ve studied regularly at Spring & Fall Camps thru “Kojosho-throw” & grappling workshops?

Advanced senior Kojosho students are engaged in exploratory & research studies involving the Kojosho two-person, three-person and weapons forms. And a few senior students have been given permission to “meld” Kojosho two-person empty hand & weapons katas into “hybrid” katas where one Animal has a weapon and the other does not. Few if any other martial arts systems permit these kinds of studies.

Such richness & depth & variety attracts a wide range of students. “All Things Kojosho” must certainly include all Kojosho students—both past & present. An extremely eclectic & diverse group, to say the least, with a surprisingly broad range of interests, physical abilities, intellectual passions, and personalities.

Even senior Kojosho students underestimate the challenges involved in being the “conductor” of this complex Kojosho orchestra. We underestimate the time & energy & care & patience that are required to guide us in a direction that will result in meaningful long-term growth & development. We overlook the “safety features” programmed into the Kojosho Forms which are designed to protect us from injury while still allowing us to practice & internalize valid technique. We fail to fully appreciate how the System’s expectations & etiquette have shaped our character & behavior and smoothed our interactions with other students.

The “Kojosho Promise” is based on the Kojosho System. And the Kojosho System encompasses “**All Things Kojosho**”.

國際古城松空手道連盟

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The Gift of Insults

There once lived a great warrior. Though quite old, he still was able to defeat any challenger. His reputation extended far and wide throughout the land and many students gathered to study under him.

One day an infamous young warrior arrived at the village. He was determined to be the first man to defeat the great master. Along with his strength, he had an uncanny ability to spot and exploit any weakness in an opponent. He would taunt his opponent and then wait for his opponent to make the first move, thus revealing a weakness, and then he would strike with merciless force and lightning speed. No one had ever lasted with him in a match beyond the first move.

Much against the advice of his concerned students, the old master gladly accepted the young warrior's challenge.

As the two squared off for battle, the young warrior began to hurl insults at the old master. He threw dirt and spit in his face. For hours he verbally assaulted him with every curse and insult known to mankind. But the old warrior merely stood there motionless and calm. Finally, the young warrior exhausted himself. Knowing he was defeated, he walked away feeling shamed.

Somewhat disappointed that he did not fight the insolent youth, the students gathered around the old master and questioned him. "How could you endure such an indignity? How did you drive him away?"

"If someone comes to give you a gift and you do not receive it," the master replied, "to whom does the gift belong?"

A Zen Story—with Crane-Like Nuances

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 30th 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:
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THE INTERNATIONAL KOJOSHO KARATE FEDERATION
in on the World Wide WEB at
<http://www.kojosho.com>

BLACK & BROWN BELT PROMOTIONS

The annual winter Kojosho Black & Brown Belt Testing was held on Saturday, January 4, 2014 at the Kojosho Moon Dojo 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:

SANDAN
Third Degree Black Belt
 Rowan Lange

SHODAN
First Degree Black Belt
 Cody Wiley

Shodan Ho
 Robbie Large
First Kyu Brown Belt
 Fay Tamashiro

*Special Commendation to
 Katie Sinclair & Arnica Pham
 For Their Diligent University Studies
 &
 For Performing Well at Testing*

Congratulations from the Kojosho Board of Regents

Special Announcement

Mr. Shane Absher has been inducted into the USA International Black Belt Hall of Fame for his distinguished history of participation in & organization of international karate tournaments.

The Induction Ceremony will be held in Pittsburgh, PA in Nov 2014. Stay tuned for more details.

It's 2014, so this must be the 41st annual Kojosho Spring Camp! No wonder there are so many grey-haired Black Belts showing up for dinner!

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 2014 are now due.

Dues can be sent to:
Mr. John Braly
4 Vista Montana Place
Placitas, NM 87043

HE WAS DEADLY IN CHA-CHA

Bruce Lee's fighting in movies like *Enter the Dragon* that established him as a martial arts legend always mixed brutality with a balletic elegance. And Lee himself was a dancer, even, believe it or not, winning a cha-cha competition in 1958.

KOJOSHO STUDENTS CAN DANCE TOO

If you want to start a "discussion" that never ends, just ask if karate katas are more of a dance art or a martial art. Dance is rightly celebrated as a study of pure motion. And skilled dancers can be every bit as athletic as skilled karateka.

You might keep in mind that Kojosho Forms are, among other things, studies in pure motion. And it turns out that Kojosho Forms are protected under U.S. copyright law as a form of dance.

VOID

**Light cannot penetrate the void,
 nor can darkness engulf it.**

**It is everywhere you look,
 though it cannot be seen.**

Emptiness is encompassed by the void.

**For the martial artist void is the great teacher.
 But do not listen for its teachings with your ears,
 for you will not hear a sound.**

The voice of the void lies in your heart.

**The void knows everything and nothing.
 Empty yourself and be filled.**

Art Minser



古城松空手道の形

THE FORMS OF KOJOSHŌ KARATE-DŌ

虎 TIGER --- TORA
 鶴 CRANE --- TSURU
 蛇 SNAKE --- HEBI
 鷹 HAWK --- TAKA
 龍 DRAGON --- RYŪ
 鹿 DEER --- SHIKA
 豹 LEOPARD --- HYŪ
 猿 MONKEY --- SARU
 熊 BEAR --- KUMA



天 HEAVEN ----- TEN
 地 EARTH ----- CHI
 火 FIRE ----- KA
 水 WATER ----- SUI
 風 WIND ----- FŪ
 電 LIGHTNING --- DEN
 山 MOUNTAIN --- SAN
 湖 LAKE ----- KO
 空 VOID ----- KŪ

ONE PERSON FORMS

一人の形 ・ HITORI NO KATA

小虎 ----- LITTLE TIGER ----- KOTORA
 小鶴 ----- LITTLE CRANE ----- KOTSURU
 九戦術 ----- NINE MANEUVERS ----- KYŪ SENJUTSU
 隠要素 ----- HIDDEN ELEMENT ----- KAKURE YŌSO
 長編の形 ----- POSITIVE LONG FORM ----- CHŌYŌ NO KATA
 長陰の形 ----- NEGATIVE LONG FORM ----- CHŌIN NO KATA
 波遊び豹 ----- LEOPARD PLAYS WITH WAVE --- NAMI ASOBI HYŪ
 山抱き猿 ----- MONKEY EMBRACES MOUNTAIN -- YAMA IDAKI SARU
 道悟り熊 ----- BEAR FINDS THE TAO ----- MICHI SATORI KUMA

TWO PERSON FORMS

二人の形 ・ FUTARI NO KATA

虎鶴 ----- TIGER/CRANE ----- KOKAKU
 蛇鷹 ----- SNAKE/HAWK ----- JAYŌ
 龍鹿 ----- DRAGON/DEER ----- RYŪROKU

古城松空手道の形

THE FORMS OF KOJOSHŌ KARATE-DŌ (Cont.)

THREE PERSON FORMS

三人の形 ・ SANIN NO KATA

虎鶴豹 ----- TIGER/CRANE/LEOPARD --- KOKAKUHYŌ
 蛇鷹猿 ----- SNAKE/HAWK/MONKEY ----- JAYŌEN
 龍鹿熊 ----- DRAGON/DEER/BEAR ----- RYŪROKUYŪ

JO FORMS

杖の形 ・ JŌ NO KATA

BOKKEN FORMS

木剣の形 ・ BOKKEN NO KATA

SPEAR FORMS

槍の形 ・ YARI NO KATA

FAN FORMS

扇の形 ・ ŪGI NO KATA

SWORD FORMS

真剣の形 ・ SHINKEN NO KATA

FLYWHISK FORMS

蟬払の形 ・ YŌFUTSU NO KATA

TWO SWORD FORMS

二剣の形 ・ FUTAKEN NO KATA

SWORD & SAYA FORMS

剣と鞘の形 ・ KEN TO SAYA NO KATA

FAN & FLYWHISK FORMS

扇と蟬払の形 ・ ŪGI TO YŌFUTSU NO KATA

NEW MEXICO KOJOSHO CLASS SCHEDULES

ALBUQ Heights Moon NE—1 Blk N of Indian School 505-228-5592	MWF MWF	5:00 - 6:00 6:00 - 7:00	Juniors Mixed Adults	Fred Absher & Staff
	T TH T TH	5:00 - 6:00 6:00 - 8:00	Juniors Mixed Adults	Shane Absher
Cedar Crest	W W Sat Sat	6:45 - 7:45 7:45 - 8:45 11:00 - 12:00 12:00 - 1:00	Juniors Adults Juniors Adults	Shane Absher
Apple Valley Ranch 505-281-5294	T TH T TH	5:00 - 6:00 6:00 - 7:00	Juniors Adults	Fred Absher
Deer Mountain Training Club 3821 Hawkins NE 505 710-2500	T TH	6:00 - 8:00	Mixed	Peter Renna & Jack Renna
Las Cruces	MW MW	7:00 - 8:00 8:00 - 9:00	Mixed Advanced	Jack Diehl Howard Cothorn
Cuba H.S. Kojosho	Schedule Varies			Victor Velarde
Roswell H.S. Kojosho 500 W Hobbs	M T W TH F M W	7:15 - 8:00 AM 6:00 - 7:00 PM		Mike Kakuska
Clayton Kojosho 14 South 2nd 505-374-2168	T TH T TH T TH Sat	5:30 - 6:30 6:30 - 7:30 7:30 - 8:30 7:30 - 8:30 AM	Juniors Begin Advanced Open	Tim Hodo
Alamogordo Kojosho Powerhouse Gym	T TH T TH	6:45 - 7:30 7:30 - 8:30	Juniors Adults	Rick Guidry
Durango Kojosho Durango High School	M T W TH F	7:00—8:00 AM		Greg Spradling

KOJOSHO SYSTEM CALENDAR

2014		2015	
May 24—26	Spring Camp at Apple Valley	January 3	Black & Brown Best Testing
July 5	Black /Brown Belt Testing	February (TBA)	Costa Rica Tournament
September 13	Instructor's Seminar	February 21	Instructor's Seminar
October 25 - 26	Fall Camp @ Elephant Butte	May 23—25	Spring Camp at Apple Valley
		July 11	Black /Brown Belt Testing

STUDYING THE KOJOSHO FORMS

At some point in our study, sometime into the Black Belt ranks, students should start their own personal exploration of the Kojosho Forms. A student may hear their instructor encourage them with comments like, "You have the answer; you just need to ask the right question" or "Look to what the animal (or form) is trying to tell you". In my attempts to follow this advice I have come up with three foundational guidelines that I use when I am having difficulty experimenting or exploring. They may seem very simple and obvious at first glance, maybe even trivial. But I think you will find them more helpful the more you think about and apply them. They have been the source for many "Aha!" and "How could I have missed that" moments in my study.

1. Stay true to the Solo form motion

The solo form is the reference point for our study. It is the dictionary and encyclopedia of correct motion. Stay true to it even in Two-man form. If the form has you turn with your hands low instead of a more generally higher protective manner, look to see how and why you would end up in that position. Keep in mind that not all of the moves are always expressed fully in the forms, some are modified for safety during instruction and there are a number of 'celebration points' which are there more for safety and teaching as well. Carefully explore what these points and techniques might be, but do not use this as a license to add and invent moves that are not there! Sometimes, when things are not making sense, you may find that the same motion with a slightly different timing is the best answer to your question.

2. Apply the particular Animal's attitude and motion

Each animal form should teach distinct motion, concepts and attitudes. The attitudes and motion are best expressed for us in the form *Animals and Elements*. Try to find and express those in your form. The animals are designed to work both individually and together in sets to teach their motion and strategies. If you are stuck in some motion that is awkward or not working with your training partner, go back to the solo form and see what's happening there. If the correct animals are being expressed in the form then the motion will not have to be 'nuanced' to be effective. Remember, it will do little good in exploring the motion to act like the Tiger while doing the *Hawk* Form.

3. Look for Combat Validity

If you are following guidelines one and two above this will probably not be too much of an issue, but if you are finding yourself at a loss for valid techniques then you should reexamine the motion you are doing. If a technique arrests your motion or causes you or your partner to modify the form, it is probably not true to the solo form. Be sure the techniques are not dependent on very specific timings, distances or intersections, but can encompass a wide variation of these and still be solid and valid. This guideline, for me, is a sanity check on my explorations.

Geoffrey Comber



A Crane Unclear On the Concept



What Leopards Really Do All Day

CAPTURING A WARRIOR IN STONE

Michelangelo's *David* is an iconic sculpture. You've almost certainly seen pictures of it. Tens of thousands of visitors pay their Euros and line up in Florence, Italy for a chance to gaze in wonder at it.

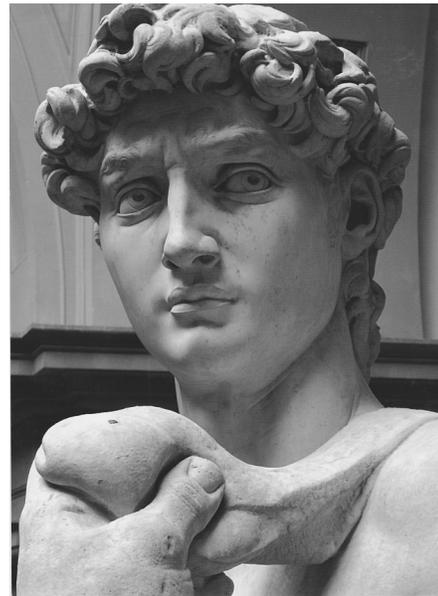
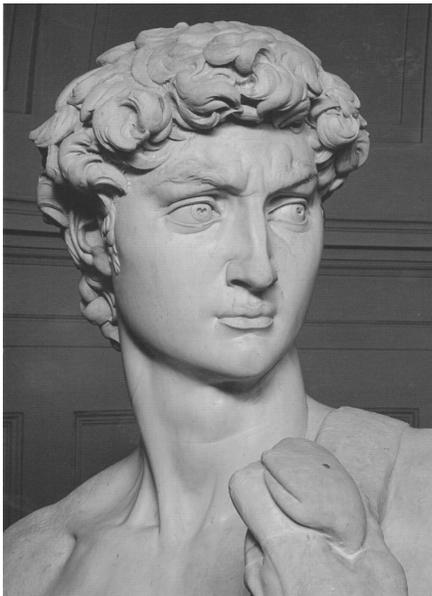
After standing outside for hundreds of years, David is now housed inside the Galleria dell'Accademia. Everyone approaches this famous statue from the same direction, giving them a full frontal view of the 18 foot high, lean & muscular (and fully nude by the way) David. He's paying attention to something, his head turned to look over his left shoulder.

He's alert, but from the standard frontal view he doesn't appear to be too concerned. A sling over his left shoulder, and a stone cupped in his right hand, David almost seems to be posing, maybe even flexing, just to impress the ladies (and he does a great job at it too!). But is that really what Michelangelo had in mind?

After circling David several times, and being more & more impressed each time, I decided to wander off to an empty corner of the huge room—closer to where David seems to be looking. As I moved farther away from the crowd standing transfixed directly in front of him, I noticed that David's expression seemed to be changing (odd for a stone statue, don't you agree?). When I reached the spot closest to where he was staring, I turned and looked up into his eyes.

I reacted instinctively—without even thinking—just like a trained martial artist! It was an electric moment! There was no doubt in my mind what Michelangelo had carved in marble—I saw a warrior sizing up his enemy & preparing for battle!

The Galleria doesn't allow photographs, so the best I could do to capture the moment was to buy a few postcards from the gift shop. Not quite as astonishing as the real thing, but the 3 images below will give you the basic idea. How Michelangelo managed to create a statue that seems to change the "intensity" of its expression as you walk around it is not something that I can explain. But there's no doubt at all that *David* captures the determination & spirit of a true warrior. *G Vaughn*



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