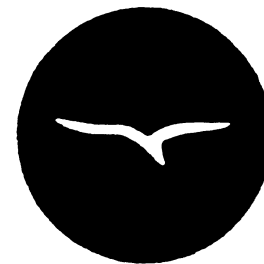




# INTERNATIONAL KOJOSHO KARATE FEDERATION



Volume XXXII N1

IKKF Newsletter

Spring 2015

## IT'S AS EASY AS TIGER AND CRANE The 42nd Annual Kojosho Karate Spring Camp

The Kojosho study theme for 2015, and for the 42nd Annual Kojosho Karate Spring Camp is “It’s As Easy As Tiger And Crane”. The Tiger and Crane Forms are the first Kojosho katas that students learn, so it’s obvious that they must be simple & easy, isn’t it?

But of course, what seems obvious at one level of understanding often becomes far less obvious as experience grows. There are multiple “versions” of Tiger & Crane in the Kojosho System, not only in their one, two and three person Form expressions, but also including those same Forms performed with a variety of weapons. If we consider all of those versions of the Form to be an expression of the “breadth” of the Kojosho System, then we still must consider that each of those Forms encompasses multiple layers of sophisticated interpretation. Breadth is complemented by depth.

How is it possible for one Form to have multiple layers of interpretation? Kojosho students are led thru several of those layers in their course of study. The solo Form remains a puzzle until the student commits to practicing it over and over. And then that hard-earned competence is confronted with the challenge of performing that same Form in two-person practice, then with weapons, then with a third Animal, and so on. Each step inevitably leads the student to rearrange and restructure what the student thought they already knew.

Kojosho Forms are taught as a specific sequence of motions—as a dance, in other words. When the student can “dance” the form reasonably well, some of the martial aspects are slowly introduced, but always with an emphasis on safety. This “martial dance” allows the student to practice important aspects of technique, timing, distance and intersection without the risk of serious injury. To study more sophisticated levels of the Form, a student must deepen their understanding of each Kojosho Animal, and gradually begin to explore each Form as real combat rather than as a dance.

You may think that this process comes to an end early in the Dan ranks. That does happen, but only when a student stops applying themselves to the study. There is not a single Kojosho student who has “mastered” the full breadth & depth of Tiger or Crane or any other Kojosho Form. Even after decades of study, senior Kojosho students experience “Ah-Ha” moments.

A gifted teacher can only outline the path to mastery. It’s the student who has to walk that path, and discover for themselves its riches.



Kojosho Third Person Study



Kojosho Kajo-Throw Study

# 國際古城松空手道連盟

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Opinions expressed here-in are those of the authors.

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(per issue, with approved camera ready art submitted)

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## A Rare and Unique Kata – Koryo

At the last Instructor seminar, Mr Absher introduced *Koryo*, a form from Korea, to the students. This form was created about 1967 by members of the then newly created World Taekwondo Federation (WTF), Taekwondo's first 'ruling body'. Prior to that time, most students in Korea studied Shotokan, or one of the other Japanese styles.

The WTF introduced a series of basic forms, called the *Palgue*, as well as a number of 'black belt' level kata. *Koryo* was the first black belt forms to be taught after the *Palgue* forms were mastered by the student.

Around 1973 the curriculum for kata was revamped. The *Palgue* forms were replaced by the *Taegeuk* forms and many of the black belt forms were also changed or modified at that time. *Koryo* is one of those forms that were changed. The pre-1973 version is sometimes called 'old *Koryo*' to differentiate it. At this time there are almost no schools teaching the older *Koryo* form.

The form was taught by many schools in the early seventies. One of those schools is *Chayon Ryu*, the school formed by Grandmaster Kim Soo. It was he who originally taught *Koryo* to Mr. Absher.

There is an interesting article available at:

[http://www.arlingtonkarate.com/articles/Official Karate Magazine Cover April 1972.pdf](http://www.arlingtonkarate.com/articles/Official%20Karate%20Magazine%20Cover%20April%201972.pdf) showing Kim Soo demonstrating this form. I encourage anyone interested in learning or remembering this form to take a look at this article online.

Geoffrey Comber

## 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, January 3, 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:

### YONDAN

**Fourth Degree Black Belt  
Tony Mendiola**

### SHODAN

**First Degree Black Belt  
Fay Tamashiro**

**Second Kyu Brown Belt  
Liz Jaenicke**

**Congratulations from the Kojosho Board of Regents**

## LEARNING YOUR LESSONS

Drill & repetition are fundamental requirements for learning any demanding skill from shooting hoops to speaking Chinese to performing kata. But mindless repetition can easily lead you to act mindlessly one time too many. Train yourself to act with **awareness**—don't get caught by **unBEARable** surprise.



## ANNOUNCEMENTS

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**

## PHYSICAL KOAN

In overcoming technical adversities, the student begins to recognize “truth in action” and to understand it. “Truth” is not yet his, but he is moving toward it. As he executes his techniques the beauty of method and spirit, as combined in physical actions, is slowly revealed to him; he stands in awe as he considers the creative genius who formulated the discipline he now shares with his master, his fellow students, and those who came before him.

Repetition is the core training method. Exemplified in kata, these exercises serve to reinforce the lesson that motor skills are not to be learned by words but through action. Kata are filled, as it were, with physical *koan*, or conundrums, situations that evoke technical crises. They are devices through which the student’s mind is shocked into action. Physical *koan* are to be met head on and conquered in the sense that they are overcome through adherence to prescribed form; and even when this is not achieved, a degree of controlled skill is developed. Through meeting and solving the physical *koan* it is suggested that what is learned is comprehended not by analytic thought but by a unity of will and dedicated effort.

Kata now become the expression of the student’s mind and body, a mirror that reflects the degree of their integration. Kata brings the trainee to realize that his mind and body have been going in divergent directions to a considerable degree, as evidence of which the mind often calls for the performance of a movement by the muscles that the latter fail to carry out.

*from Classical Budo, Volume 2, by Donn Draeger*

**There is, apparently,  
no way open to mere human beings  
to educate a man,  
save by getting him  
to educate himself**

*Thomas Kane*

## THE LONG AND THE SHORT OF IT

The *Yari*

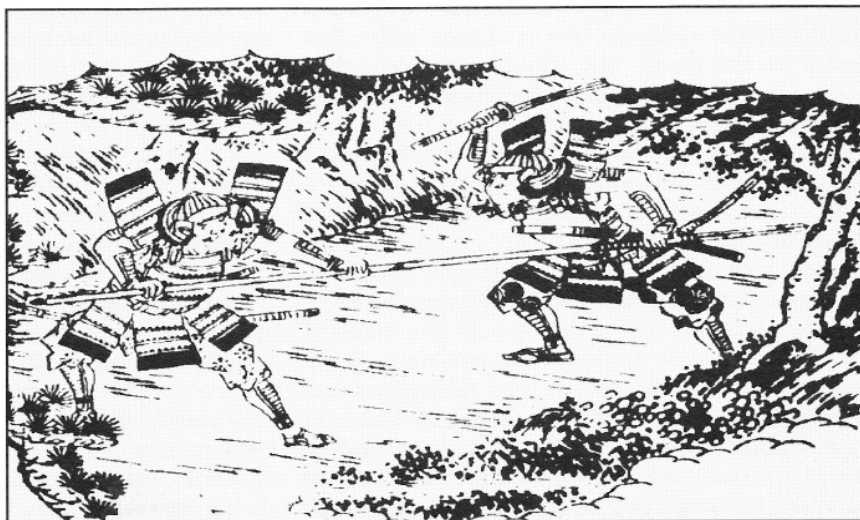
Japanese mythology recounts the formation of the Japanese archipelago by two divine beings who use a spear to accomplish this feat. Thus the elemental importance of the spear to the Japanese people in general is illustrated, and the fact that the spear was among the earliest weapons to be used on the battlefield becomes understandable.

The prototypes for the Japanese warrior's *yari*, or spear, had been brought to Japanese soil from the Asian continent. None of them appears to have been entirely satisfactory to the classical bushi. The continental spearhead was a hollow globe; a shaft was fitted into it like a hand in a glove. This weapon would on occasion, through the force of the thrust and withdrawal, leave its bladed head in the victim's body. Thus, when metallurgy and weapons technology permitted, the classical bushi designed a spearhead that was fitted to its shaft by means of a long tang inserted into the shaft and held fast by multiple cord bindings wound around the shaft. It was this type of spearhead that was mounted on the standard Japanese weapon.

Though it was capable of great combative effect, the spear never became universally popular with the classical warrior, for the length and weight of the weapon were not ideally suited to his stature and strength. It was usually the rugged-individualist type of warrior who made the spear his special weapon. The spear enjoyed its greatest popularity after the Mongol invasions of the late thirteenth century, when the role of the foot warrior became increasingly important.

*Sojutsu*, or spear art, was looked upon as being an arrogant art, essentially the craft of the ruthless individual, for the wound produced by this weapon often inflicted a cruel and lingering death. *Sojutsu* trained the bushi to think of the spear more as a weapon of opportunity than as one for general tactical employment. The spear could be employed either from horseback or from the ground. Elaborate spearhead designs that included additional blade surfaces took the straight-bladed head out of the category of piercing weapons and gave it new roles in slashing, hooking and ripping. Yet the basic mechanics of *sojutsu* continued unchanged, and the bushi trained primarily to be accurate with the *tsuke*, or thrust. The classical warrior, training with the spear, learned the necessity of the long combative engagement distance to bring the target within the lethal range of the point. Conversely, in this process he developed an uncanny ability for avoiding that long distance when facing a spearman while armed with his basic weapon, the sword.

*This detail from the Ehon Toyotomi Kunkōki shows a spearman in action against a swordsman. The spearman has made the fatal error of allowing the swordsman to catch hold of his spear shaft. Even though the swordsman is now reduced to wielding his weapon with one hand, the spearman has lost the advantage of the extra length provided by his spear.*



## The Tessen

The classical warrior overlooked no object that might be used as a weapon. Thus the ordinary folding fan, seemingly the most innocent of objects, provided at least some of the inspiration for the development of the tessen, or iron fan.

There were moments in the daily life of the warrior in which he was, at least to outward appearances, largely defenseless. Under certain conditions the warrior might be required to leave one or both of his swords with an attendant of his host. But armed with the *tessen*, which he wore thrust through his sash, he was, in fact, never completely unarmed. Should an emergency arise, the warrior could easily defend himself with what otherwise appeared to be a harmless and common article of personal wear.

Two types of tessen were developed; the kind that could be opened much like the ordinary fan, and the kind that was an un-openable solid in the shape of a closed fan. In the case of the variety that could be opened, the ribs of the fan were made of iron. The solid *tessen* (molded or carved to resemble a closed fan) was the more durable and proved to be the more popular type. Hardwood was sometimes substituted for iron to lighten the weapon and to make maintenance easier.

The nature of the *tessen*, however constructed, when used as a weapon is primarily that of a secondary, defensive device. In a strict technical sense, the manner of fighting with a *tessen* is related to the techniques of short-stick manipulation, from which much of the application of the tessen arises. Tactics involving the use of the *tessen* revolve largely around those of blocking, parrying, holding, striking, and thrusting. The effect of the *tessen* is strengthened when it is employed in conjunction with some other weapon.

*text from Chapter 7 of Classical Bujutsu Volume 1, by Donn F. Draeger*

**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	
Sat	11:00 - 12:00	Juniors	Adults	
Sat	12:00 - 1:00	Adults		
Apple Valley Ranch 505-281-5294	T TH	5:00 - 6:00	Juniors	Fred Absher
	T TH	6:00 - 7:00	Adults	
Las Cruces	MW	7:00 - 8:00	Mixed	Jack Diehl Howard Cothorn
	MW	8:00 - 9:00	Advanced	
Cuba H.S. Kojosho	Schedule Varies			Victor Velarde
Roswell H.S. Kojosho 500 W Hobbs	M T W TH F	7:15 - 8:00 AM		Mike Kakuska
	M W	6:00 - 7:00 PM		
Clayton Kojosho 14 South 2nd 505-374-2168	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	
Alamogordo Kojosho Powerhouse Gym	T TH	6:45 - 7:30	Juniors	Rick Guidry
	T TH	7:30 - 8:30	Adults	
Durango Kojosho Durango High School	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

**KOJOSHO THIRD PERSON STUDY**

Kojosho Third Person Forms are studied by senior students in special “invitation only” classes. The Third Person Forms demand that Kojosho students re-evaluate their hard-earned appreciation of distance, timing & intersection and also greatly deepen their understanding of the Kojosho Animals & Elements.

Just as Kojosho Two-Person Forms require students to “readjust” their execution of the solo Kojosho Forms to accommodate the reality of facing a single opponent, the Kojosho Third Person Forms require students to readjust their execution of the solo and the two-person Forms to accommodate the reality of facing **two** opponents. And it’s not just the “third” Animal, ie the Leopard, the Monkey and the Bear, who have to make that adjustment but also both of the other two Animals involved in each of the three Third Person Forms.

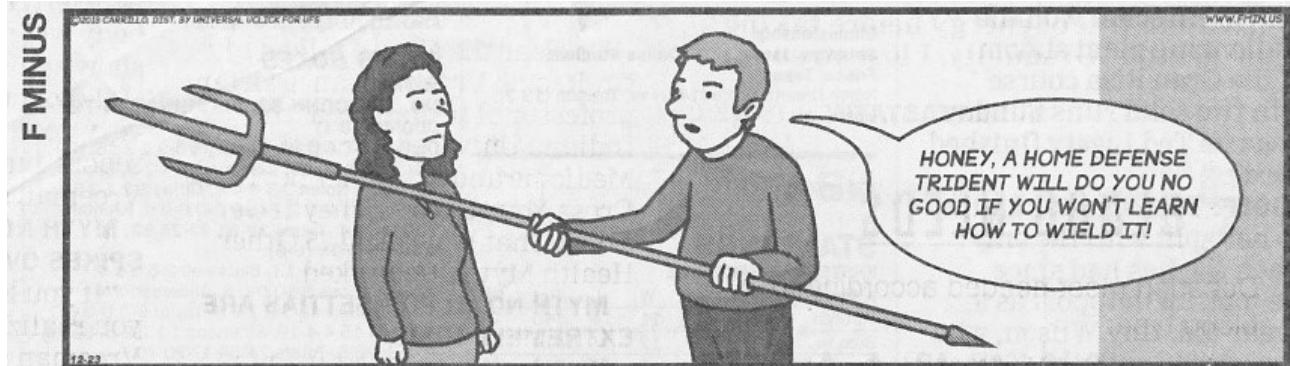
A typical reaction, even among very senior students is to be both surprised & intrigued, then place their fingers on their temples and say — “poof”.



**JAPANESE RYU & WEAPONS**

A *ryu* is a collection of skills and the strategy that goes with them. It was not prudent in early times just to know how to use the weapon you favored. The *ryu* usually had a core weapon, and other weapon systems were taught around this. The warrior learned other weapon skills not only to be versatile on the battlefield, but by experiencing the weapon he also understood its limitations, and was thus more capable of dealing with it in an encounter.

from *IAIDO - The Way of the Sword* by Michael Finn



### FORM IS THE REFERENCE

There have been two general reasons proposed recently for use of the solo form as THE reference point for us as students of Kojosho. The first is that the form is a completed solution which has taken into account all the different possibilities of attack and defense. Each attack has been made and countered in the best way each animal can. Each animal presents a paragon of motion for its particular situational lesson. So, the closer you can move to the solo form, the more options you can generate and respond to without changing your motion.

The second is that the form is a blueprint which offers a starting point to discover the various methods and lessons each animal presents to us for study. Each move is the essence of the animal's motion, whether it be for attack, defense, or both at the same time. Study of this motion will give us an insight to the lessons each animal form is trying to teach. This approach encourages exploration and inquiry, but needs to be tempered with judgment so that we don't explore ourselves right out of that animal's motion.

One view is the endpoint we want to reach and the explorations we need to make to get there. The other is the starting point from which we can explore. They are like two sides of the same coin. More properly, two parts of a circle or spiral... a training spiral. Start with the form and explore each animal's attack and defense options. As solutions present themselves, you will know how good those solutions are by how little change in motion is made to accomplish them. Then start your exploration again with the new level of knowledge, dissecting the animal motion and discovering the animals' lessons.

Whether it is seen as the starting or ending point, the form is still our best reference point to good study.

Geoffrey Comber

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Special Test: Identify the Kojosho Board of Regents Members below (hint: they were much thinner back then)



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## INTERNATIONAL KOJOSHO KARATE FEDERATION

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