

American Ji Do Kwan Karate
The System
By Grandmaster E.A.Fuzy

An Overview

American Ji Do Kwan Karate is quite a mouthful. I would have liked something shorter perhaps more explosive or dynamic in sound. Some of my "friends" have nicknamed it "**Fu-zi do**", more as a tease than anything I suppose. I must admit we have been presented with worse. "**Lorain-ryu**" for example.

I was always proud that my base system was Ji Do Kwan Karate. I like the fact that it seemed to be more of a "maverick" Kwan before it was incorporation into Tae Kwon Do. Free thinking, courage to stand on their own. Now it's been in America for almost forty years. As a tribute to Robert Moore and the original Kong Su Do Kwan, **American Ji Do Kwan Karate**. In the end, "A rose by any other name"...

The simplest description of what American Ji Do Kwan Karate is would be as follows:

American Ji Do Kwan Karate is a hybrid art comprised of a base art called Ji Do Kwan Kong Su Do combined with Ju-jitsu, Hapkido, Judo, Arnis, Eskrido, and Tai Chi Chuan. It's technique are also influenced by Shorei Kempo, Shorin-ryu Karate, and Shotokan Karate.

Looking at the art in its totality. American Ji Do Kwan Karate is actually more of a Ju-jitsu than a Karate. It is not just a punching, kicking, striking art employing a few joint locks and takedowns. But rather a punching, kicking, striking, locking, twisting, and takedown art, employing a series of throws.

American Ji Do Kwan Karate is an intermediate art employing both hard and soft technique, and both straight line and circular motion. Balance between hand and foot techniques is placed 65 percent on hands and 35 percent on feet. High kicks are stressed for lower ranks, and low kicks are stressed for upper ranks.

It is geared for use in self-defense and the study of the Martial Arts by the public in general. It is not a sport, but can and has been employed at sporting events ranging through the entire spectrum from forms, and weapons forms, to fighting at touch contact, hard contact and submission events with success. I have left out full contact (Kickboxing) because the usual changes that must be made to compete in that arena change the art to something other than what it is.

Influences

"A"

In 1962 **Robert C. Moore** brought the Martial Art **Ji Do Kwan Kong Su Do** to the United States from Korea. When looking at any "Karate" imported from Korea during the 50's and 60's one must look at the Japanese influence. Since Moore was already a brown belt in **Shotokan Karate** there is no doubt of a Japanese influence.

Some of the Kata Moore was taught in Ji Do Kwan at the time he trained in Korea we still use today. Three **Tague** and five **Pinan**. This was verified by **Sensei Ted Picturna** who was in Korea, training in Ji Do Kwan around the same time.

Once back in the United States, a further influence on Moore's Ji Do Kwan was **Shorin-ryu Karate**. A Shorin-ryu Black Belt named **Richard Sapp** was extensively versed in many kata. Moore and he spent time working together on these forms. Moore's notes from this time period show that a number of kata he taught to us were Shorin in origin.

Another influence in forms seems to be **Shorei Kempo**. This would be due to the time spent by Moore in USKA, and a direct influence of **Master Robert A. Trias** and **Master Phil Koepfel**.

Moore trained with both men and eventually became Master Koepfel's student receiving rank in Shorei. He was also still receiving rank promotions from Korea in Ji Do Kwan Karate.

Large or small influence, who knows? Working forms and training for rank will definitely change you and the way you do your techniques. That is why I consider the systems named as influences and they are credited as such.

I would imagine that given enough time I could research back and find what each of the systems Moore studied brought to the table to comprise the art which I studied. Besides wasting time, it would not serve to change a thing.

Of the fifteen kata I employ from White Belt through 1st Brown Belt, eight were used in Korea for sure. That alone is a majority. Four of the seven remaining I instituted myself. That makes eight an even bigger majority. Ji Do Kwan Kung Su Do is my base art. I have no further interest in looking backwards. Forward is what concerns me.

One last influence is Robert C. Moore himself. I understand, through his only Protégé **Sensei Paul Ornowski**, that the preparation points we use today for our techniques are all Sensei Moore's.

Influences "B"

These sets of influences on the system are primarily those brought there by Master Curtis Herrington. Since Master Herrington was a student of Sensei Moore, the influences mentioned in section "A" were in place and developing at the time Moore and Herrington came together.

Master Herrington's gifts to the mix include **"Hapkido"**, which he learned in Korea and with **"Kim Pyung Soo"**. A focus on hand techniques, which tend to be had by better fighters and continue to hold up after the legs have gone. A focus on the importance of shifting, and dropping of weight. A focus on "Closing the Gap". And a focus on real self-defense.

At first these might seem like minor influences. The Hapkido in the way we employ it now is sparse and basic to intermediate at best. However, someone who has been around can see that the rest of the influences are advanced concepts that contribute to advanced Martial Arts. "Maximum Power With Minimum Effort".

I say "Focus", in fact these are areas that Master Herrington continually stressed, and continually brought our attention to. These were important truths that he wanted us to learn. Thus, Focus.

Taking class when Master Herrington would be teaching **"Dead Hand"** technique was almost ritualistic for some of us. A "right of passage" for most of us. Master Herrington insisted the you "experience" that dead hand power and how it works, and most of all, how it feels.

His classes in **"Closing the Gap"**, both attacking and defensive transformed how we incorporated our technique in fighting. It became a trademark of our school, and "Stock and Trade" for some of our fighters.

The influences of Master Herrington were very noticeable influences.

Additions

This section will present additions, upgrades, and organizational factors that I am responsible for in the final development of the system, American Ji Do Kwan Karate.

My original **Karate** requirements have remained the same as taught to me except for some inclusions at lower levels, along with inclusions and upgrades at intermediate and advanced levels. Of course the use of circular motion in intermediate and advanced levels has also created change.

Focus on the changing of the guard arm at White Belt and institution of the cross kick at Yellow Belt account for changes at these levels.

Focus on the grasping block and takedowns during self-defense situations, along with organization of Beginning Ju-Jitsu Technique have been developed and start at Blue Belt.

More Ju-Jitsu technique is added at Green Belt, the first of our two intermediate levels. Basic Judo is introduced.

The first of Filipino Hand Patterns from Arnis are introduced at Purple Belt. Based on "**Redondo**" the pattern I call "**Triple Hands**" focuses on working to the inside or outside of an opponent's arms and hands using a Parry, Check/Catch, Counter. It also works on shifting weight and slipping attacks in a lateral direction.

Also, the patterns "**Single**" and "**Double Sinawali**" are taught with sticks and then, once learned reduced to empty hand practice.

At Purple / 3rd Brown level our primary "**Posting**" pattern from Eskrido is introduced which is developed into "**Post and Lock**" and "**Post, Lock, Takedown**" (Hubod Takedown) before the end of 3rd Brown. Traditional Weapons are introduced at 3rd Brown Belt with our first weapon form Bo#1. Flying Kicks are taught, Ju-Jitsu continues to develop with attention to escapes and reverses, and more Judo techniques are added.

The first of our advanced elbow strikes and striking patterns are taught.

At 2nd Brown the complete series of advance elbow strikes are being taught. An Instep kick targeted specifically to the inside and outside centerline of the leg is added.

At Shodan I introduce concepts and techniques from Tai Chi Chuan. Dynamics for separating and uprooting, leading and takedowns, locking and dropping.

I also begin my student's real use of the knife. I consider it to be currently the best self-defense weapon you can get. Recent manufacture of "Tacticals" has kept them small, transportable, and designed for personal defense. Also their ownership by average American Citizens is not under attack.

The patterns from Arnis and Eskrido that I have been teaching my students for empty hand attack and defense since Purple Belt now begin to flower. I simply place a knife in their hands. Immediately you can see in their face that it all becomes apparent. It is usable right now. Adding patterns and practices designed for knife to knife begin the upgrade of the process.

Following close behind my mentor in this, Grandmaster deLeon; I employ the same method of knife use as he does. Every time you stab you cut every time you cut you stab.

I know that you are asking yourself; "What about 1st Brown". The student receives 1st Brown when they are scheduled to take their Black Belt test. They must be at least sixteen years old. There is no minimum time to reach Black Belt. However, average time is six years.

1st Brown Belt is reserved to prepare for their test. No new technique or kata are taught at this level. They attend class, study, work out the kinks, polish the rough spots and make sure that the notebooks they have been keeping since Yellow Belt are correct.

Our Black Belt test is five days long. They test for three hours each on Monday, Tuesday, Wednesday, and Thursday. They rest Friday, then test for 12 to 13 hours on Saturday.

Drastic to some. However, I cannot see spending six years working for a Black Belt then having something as anti-climatical as a two-hour test to earn it. Our test for Blue Belt is two hours long. Six year olds take that. You can't even test an adult's stamina in that amount of time, much less their character.

Over the years I have talked with people whose Sensei gave them a Black Belt without a test, or only tested them for a few hours. They were upset because they didn't feel like Black Belts. They never had to give anywhere near what they were expecting. They were let down. I felt very sorry for them.

On the other hand, I have talked to Black Belts who thought that two hours was the most gut wrenching time they ever had. They almost passed out. They felt they were lucky to finish and get their Black Belts. They were let down also. I felt more sorry for them.

Chart
Techniques and Their Level of Instruction

White Belt	Karate (Basic)
Yellow belt	Karate (Basic)
Blue Belt	Karate (Basic/Intermediate) Ju-Jitsu (Basic)
Green Belt	Karate (Intermediate) Ju-Jitsu (Basic) Judo (Basic)
Purple Belt	Karate (Intermediate/Advanced) Ju-jitsu (Intermediate) Judo (Basic) Arnis (Basic)
3 rd Brown	Karate (Advanced) Ju-Jitsu (Intermediate/Advanced) Judo (Intermediate) Eskrido (Basic/Intermediate) Weapons (Basic)
2 nd Brown	Karate (Advanced) Ju-Jitsu (Advanced) Judo (Intermediate/Advanced) Eskrido (Intermediate/Advanced) Weapons (Basic)
1 st Brown	-
Shodan	Karate (Advanced) Ju-Jitsu (Advanced) Judo (Advanced) Eskrido (Advanced) Weapons (Intermediate) Tai Chi Chan (Intermediate/Advanced)

Kata

This subject alone would be worth a book to those interested in the association and its forms. The story of how we got to where we are today in the use of forms is one of the most complicated puzzles I have ever solved.

Upon Sensei Moore's return to the U.S.A., he brought with him a set of forms from Ji Do Kwan Kong Soo Do, and a set from Shotokan Karate. Once here he continued learning forms.

His alignment with USKA, and his taking over of an Okinawan Isshinryu dojo with students ranging from White to Brown belt, all determined what he would teach at the time.

Trying to switch the school over to his requirements, yet not start everyone from the beginning left us involved in quite array of Kata that slowly switched. The forms, in the order I learned them were; "Seisan", "Pinan #1", "Seiunchin", "Heian #2", "Naihanchi", "Pinan #3", "Wansu", "Heian #4", "Bassai-sho".

Very confusing since I was attempting to perfect some forms that had technique that were two belt levels above where I learned the form. This taught me a lesson that stayed with me. *Kata being learned should contain and reflect the same technique the student is learning at the time.*

Master Herrington and I re-instituted the "**Tague**" and the "**Pinan**" forms. We left "**Bassai-sho**" at Purple Belt where Sensei Moore taught it. We put "**Hung Gook Hyung**" in also at Purple Belt, and "**Koreo**" at Nidan.

We used "**Palsek-dai**" and "**Jion**" at Brown belt. "**Empi**" occupied the Shodan slot.

Master Herrington would teach an extra Kata for tournaments, "Butogeri #12". I didn't. I would teach extra Kata "Naihanchi #1" and "Wansu" to students who excelled in forms, but not specifically for competition.

The day Master Herrington died, this was the arrangement of the forms, which I was teaching as **"Certified Association Forms"**.

Since the death of Master Herrington, I have added **"Sanchin"** and Green Belt. I have then separated the three Brown Belt ranks for specific technique and Kata, instead of using it as a "Catch-All" level.

I have brought in **"Bassai-dai"** at 3rd Brown. It is actually the same form as Palsek-dai. It is the sister form to Bassai-sho and was taught by Moore at Brown Belt.

I have added **"Bo #1"**. A form based on "Pinan #1" that was developed by Sensei Robert Moore and **Sensei Tom Benich**. Sensei Benich, a Song Moo Kwan practitioner was a top ten competitor in USKA for years. This Bo form took many 1st place awards. It is truly an American Form. Sensei Benich died in an airplane crash in the 80's.

"Jion" is at 2nd Brown and I added **"Nunchaku #1"**. Master Ted Hines taught this Nunchaku form to me. It is a Shito-ryu form adapted for tournament use.

Chart
 Our Kata White Belt Through 2nd Black
 And The Styles Adapted From

White Belt	Tague #1	- Ji Do Kwan
	Tague #2	- Ji Do Kwan
Yellow Belt	Tague #3	- Ji Do Kwan
	Pinan #1	- Ji Do Kwan
Blue Belt	Pinan #2	- Ji Do Kwan
	Pinan #3	- Ji Do Kwan
Green Belt	Pinan #4	- Ji Do Kwan
	Pinan #5	- Ji Do Kwan
	Sanchin	- Goju-ryu
Purple Belt	Hung Gook Hyung	- Chung Moo Kwan
	Bassai-Sho	- Shorin-ryu
3 rd Brown	Bassai-Dai	- Shorin-ryu
	Bo#1	- American
2 nd Brown	Jion	- Shorin-ryu
	Nunchaku #1	- Shito-ryu
1 st Brown	-	-
Shodan	Empi	- Shorin-ryu
Nidan	Koreo	- Chung Moo Kwan

These forms represent the "roots" of the forms we do today. Of course bunki and technical adaptation have caused the forms to evolve into a representation of our system.

Forms, both empty hand and weapons, are being worked with for inclusion into the system. We expect to have a minimum of one empty hand and one weapons form at each Black Belt level up to and including 5th Black.