

KODENKAN YUDANSHAKAI

ATARASHI DENTO

NEW TRADITIONS

December 2022

Paul Haber, Shihan, editor

Welcome to the newsletter dedicated to you, the Members and Associates of the Kodengan Yudanshakai,



in the traditions of Professor Henry Seishiro Okazaki and Dai Shihan Joseph Holck

WHAT'S NEW?

11/05-06/22. Yudansha Candidate Testing was held at MATS and THE KODENKAN CENTER. The following successfully passed their test and will receive their promotion to Shodan at the January 28 ceremony:

Anthony Durazo Kajukenbo under John Truman, Shihan

Carmen Choza Matsuno Ryu Goshinjitsu under Irene Swanson, Shihan

In addition, the following Yudansha will be upgraded at the January ceremony:

Robert Bloom Sensei title Matsuno Ryu Goshinjitsu

Elisha Caywood Sandan Matsuno Kajukenbo Kai

Russell Kelley	Yondan	Danzan Ryu
Russell Kelley	Yondan	Shorin Ryu
George Seeley	Yondan	Matsuno Ryu Goshinjitsu
Matthew Di Prima	Yondan	Danzan Ryu
Ryan David	Godan/O'Sensei	Shorin Ryu
Dr. Jeffrey Smith	Rokudan/ Shihan	Danzan Ryu
Jaqueline Britt	Rokudan/ Shihan	Matsuno Kajukenbo Kai
Neil Konigsberg	Rokudan/ Shihan	Matsuno Ryu Goshinjitsu
Kenneth Fiore	Rokudan/ Shihan	Matsuno Ryu Goshinjitsu
Julian Pimienta	Rokudan/ Shihan	Danzan Ryu
Irene Swanson	Hachidan	Matsuno Ryu Goshinjitsu
John Truman	Hachidan	Kajukenbo

Congratulations to one and all!

11/12/22. At a meeting of the KDK Board of Directors, an election was held to choose the board officers for the next two years. By a unanimous voice vote, the following were elected to guide the Kodenkan Yudanshakai beginning March 1, 2023, through February, 2025:

President: Ken Fiore
 Vice Presidents: Julian Pimienta & Jackie Britt
 Treasurer: Irene Swanson
 Secretary: Neil Konigsberg

Congratulations and good luck to all of you.

11/13/22- Kyu testing was held at MATS. The following Mudansha were successful in their quest for promotion:

Nelson O Leal	Sankyu/ Brown belt	Matsuno Kajukenbo Kai
Martin R Rodriguez	Hachikyu/patch	Matsuno Kajukenbo Kai
Miguel J Rodriguez	Hachikyu/patch	Matsuno Kajukenbo Kai
Calvin L Hayes	Yonkyu/Blue belt	Matsuno Ryu Goshinjitsu
Maxwell S Hayes	Yonkyu/blue belt	Matsuno Ryu Goshinjitsu
Mark A Neifeld, Ph.D	Yonkyu/blue belt	Matsuno Ryu Goshinjitsu
Sandra M Fuller	Ikkyu/ brown belt	Matsuno Ryu Goshinjitsu

MEET THE SENSEI

In this issue of your newsletter, and the next four, we will discuss the other founders who, with Dai-Shihan Holck, developed Kajukenbo. Thanks to Wikipedia, ASdojo.com and kenponet.com.

Adriano Directo Emperado (June 15, 1926 – April 4, 2009) was one of five martial artists who developed the Kajukenbo Self Defense system. **Emperado** had a difficult childhood living in Honolulu. He was born to Filipino-Hawaiian parents in the poverty stricken Palama/Kalihi section of Honolulu. Like many poverty-stricken areas, the Palama/Kalihi district settlement was a violent place to live. Confrontations and fights were a daily occurrence. Because of this Emperado started his self-defense training at the age of eight. His father and uncle were professional boxers, and at the age of eleven he learned the twelve basic strikes of *escrima*. At the age of fourteen he trained in Judo under **Sensei Taneo** at the Palama Settlement gym. At the age of twenty, **Emperado** undertook the serious study of Kenpo under **William K.S. Chow** at the Catholic youth organization in Honolulu. Emperado trained daily with **Chow** and soon attained his first black belt. He would later be promoted to fifth-degree black belt by **Chow**.

In 1947, **Adriano Emperado** (*Kosho Shorei-ryu Kenpo and Escrima*), **Peter Young Yil Choo** (*Tang Soo Do, Shotokan Karate and Boxing*), **Joseph Holck** (*Sekeino-ryu Judo and Danzan-ryu Jujutsu*), **Frank F. Ordonez** (*Danzan-ryu Jujutsu*), and **George "Clarence"**

Chuen Yoke Chang (Chu'an Fa Kung-Fu), came together and called themselves the **Black Belt Society**. They began training together, exploring the weaknesses, and developing the strengths of each martial art to create a fighting style that did not suit the ancient warrior, but instead the American citizen, to help him or her in their fight against the common criminal.

After the other four founders were drafted into the Korean War, they left **Emperado** to start the first *Kajukenbo* school, known as the **Kajukenbo Self Defense Institute of Hawaii**, in the Palama Settlement Gym in 1950. Many of the students who trained there were poor, so students could train for \$2.00 per month. The workouts there were legendary for their brutality. Kajukenbo trained strong to remain strong. To be invincible on the streets, they had reasonable but serious full contact training. Emperado has been quoted as saying that a workout wasn't over until there was blood on the floor.

When an author asked him about this statement, he explained that the statement was true. He went on to say that "you have to experience pain before you can give it. You have to know what your technique can do. We lost a lot of students in those days, but we also got a lot from other schools, including black belts. These students would look at what we were doing and realize that we had a no-nonsense effective system."

Although he was very successful in the martial arts, Emperado never made a living at it. Because he taught at Y.M.C.A.'s and recreation centers, he always kept his student fees low. A lot of **Emperado's** knowledge of street fighting came from his many years in law enforcement. He spent 14 years as a harbor policeman for the Hawaii Department of Transportation, and a year with the Hawaii Attorney General's Office. While with the Attorney General's Office he served as a bodyguard to the governor. He then entered the private sector as the security director for a large company. He worked in the corporate security field until he suffered a heart attack in 1982.

All his life Emperado studied various martial arts. In his thirties he expanded his knowledge of escrima by training with his stepfather **Alfredo Peralta**. Peralta taught him a method using the single stick. Emperado described how they would take 2x4s and

taper down handles and then train with them. He said that “after a workout with the 2×4 you could make a rattan stick go like lighting”. About the same time, he started a serious study of various kung fu systems. He studied under **Professor Lau Bun** of the *Choy Li Fut* system and **Professor Wong** of the *Northern Shaolin* system. Several years later these professors and the Hawaii Chinese Physical Culture Association awarded **Emperado** the title Professor 10th degree. Also, at this time he was awarded a certificate by **Grandmaster Ho Gau** of Hong Kong, appointing him as an advisor and representative of the *Choy Li Fut* system. This certificate was signed by **Grandmaster Ho Gau, Professor Cheuk Tse**, and the directors of the Hawaii Chinese Physical Culture Association. This was truly an accolade when one considers that the Hawaii Chinese Physical Culture Association was the first kung fu school outside of China.

Because he had been exposed to many fighting systems, **Emperado** was always one to welcome innovation. Unlike most of the traditional systems, *Kajukenbo* evolves constantly. To date there are **four systems** within the *Kajukenbo* style.

The first is the *Original Method*, sometimes referred to as the kenpo karate branch. This is the system that **Emperado, Holck, Choo, Ordonez**, and **Chang** formulated between 1947 and 1949. The *original method* uses *kenpo karate* as a base and adds selected techniques from the *tang soo do, judo, jujitsu*, and *sil-lum pai kung fu* systems.

The second system is the *Tum Pai* branch. This system was in development from 1959-1966 by **Emperado, Al Dacascos**, and **Al De La Cruz**. Development was suspended in 1966 when **Dacascos** moved to the mainland. Its development was then re-activated in 1984 by **Jon Loren**. The *Tum Pai* system incorporates the original *Kajukenbo* techniques along with *tai chi chuan* elements.

The third system is the *Chuan Fa* branch. This system started development in 1966. Again, this was a collaboration of **Emperado, Al Dacascos**, and **Al De La Cruz**. This system incorporated the Northern and Southern styles of kung fu with the original method of *Kajukenbo*.

The fourth system is known as *Wun Hop Kuen Do*, which means combination fist art style. It was founded by Al Dacascos and incorporates techniques from many different styles, including Northern and Southern Kung Fu systems and Escrima. In this style there is no defined response to a given situation, and the practitioner needs to be creative and decide what is the best response to a given situation.

Sijo Adriano D. Emperado passed away peacefully in his sleep on April 4, 2009, at approximately 11:15 pm. He passed away on Maui, Hawaii, the island that he loved and was home to him.

UPCOMING EVENTS

1/28/2023 Promotion Ceremony/Banquet at St Frances Cabrini; time TBD. As noted above, there will be a number of senior upgrades, as well as new Shodans.

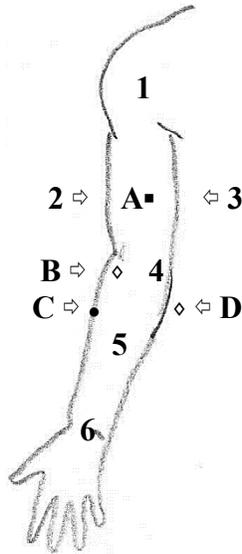
1/29/2023 Annual Black Belt meeting at MATS; time TBD.

KANJI KORNER

By Dave Heacock, Shihan

JAPANESE ANATOMY TERMS FOR MARTIAL ARTS PART 6

In this installment we cover arm and hand, with nerve points.



1. Deltoid muscle and axillary nerve branch
2. Biceps
3. Triceps
4. Elbow
5. Forearm
6. Wrist
- A. Wanchū
- B. Radial nerve point in top interior of inner elbow
- C. Radial nerve on top of forearm
- D. Ulnar nerve pressure point in base of outer elbow

ARM

Kun

Ude (腕) pronounced oo-deh) (腕) arm

This is perhaps the most common usage.

Kun

Te (手 pronounced deh) arm

This is a frequent usage but has connotations of “hand” as well.

On

Wan (腕) arm

DELTOID MUSCLE AND AXILLARY NERVE BRANCH

On

Sankakukin (三角筋 three + angle +muscle) deltoid muscle

A straight blow here will cause pain and may temporarily weaken the ability to lift the arm laterally.

BICEPS

On

Nitōkin (*nitoukin*) (二頭筋 two + head + muscle) biceps

Also: *Jōwannitōkin* (*jou-, tou-*) (上腕二頭筋 above, upper + arm + two + head + muscle) biceps brachii muscle (human anatomy)

TRICEPS

On

Santōkin (*santoukin*) (三頭筋 three + head + muscle) triceps

Also: *Jōwansantōkin* (*jou-*) (上腕三頭筋 above, upper + arm + three + head + muscle) triceps brachii muscle (human anatomy)

ELBOW

Kun

Hiji (肘) elbow

On

Enpi (sometimes *empi*) (猿臂 monkey + elbow [pronunciation of *hi* as second syllable]) monkey arm; long arm Used in some *karate* styles for “elbow.”

Also: On *Chūkansetsu* (*chuu-*) (肘關節 elbow + node (of a plant stem), joint) elbow joint

FOREARM

Kun

Kote (小手 small, little + arm) forearm

This is the most common pronunciation.

On

Zenwan (前腕 in front (of), before + arm) forearm

Kahaku (下膊 below + arm) forearm

Zenhaku (前膊 in front (of), before + arm) forearm

WRIST

Kun

Tekubi (手首 hand, arm + head, neck) wrist

This is the most common usage.

Kun

Udekubi (腕首 arm + neck) wrist

WANCHŪ

On

Wanchū [*wanchuu*] (腕中 arm + among, within, middle, center) within the arm

While there is no specific anatomical name for this area, a group of blood vessels plus the median nerve run between the biceps and triceps muscles, and are accessible from the inside of the arm. A finger poke or “spear hand” strike into this area is painful and can temporarily disrupt blood flow and nerve function.

Chū (中) is commonly used to indicate a plexus or rete anywhere on the body.

RADIAL NERVE

Tōkotsushinkei (肘骨神経) (撓骨神経 *oar*, paddle + bone + spirit + pass through; radius [bone of the forearm] + nerve) radial nerve

This nerve runs along the “bottom” of the upper arm from the shoulder into the hand. Striking the nerve branch point indicated here causes pain and temporary disability of some muscles.

RADIAL NERVE PRESSURE POINT IN TOP INTERIOR OF INNER ELBOW

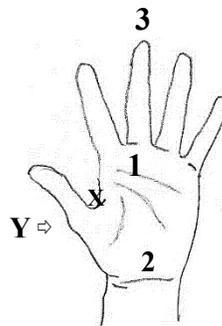
This is the superficial radial nerve as it passes from the back of the arm through the inner elbow. It is accessible to a pressure control technique inside the elbow and below the top muscle of the forearm. The result is painful but not generally debilitating.

ULNAR NERVE PRESSURE POINT IN BASE OF OUTER ELBOW

On

Shakuboneshinkei (尺骨神経 *a shaku* [Japanese measurement of approx. 11.93 inches] + bone [pronunciation of *hone* as second syllable] + spirit + warp (weaving), longitude) ulnar nerve [ulna bone nerve]

Running along the “bottom” of the arm, the ulnar nerve is accessible to striking or gripping pressure in the space between the end of the humerus and the top of the ulna—the so-called “funny bone.” It is painful and temporarily affects the muscles on the outer part of the hand.



1. Palm of the hand
2. Palm heel
3. Fingertip
- X. Web between the thumb and forefinger
- Y. Knuckle

HAND

Kun

Te (手 pronounced teh て) hand

This is the most frequent usage.

On

Shū (*shuu* シュ)

Zu (ズ)

BACK OF THE HAND (NOT SHOWN)

Tenokō (*tenokou*) (手の甲 hand + of, pertaining to + carapace, shell, back of hand) back of the hand

PALM (OF THE HAND)

Tenohira (手のひら or 手の平 hand + of, relating to + something broad and flat) palm (of the hand)

Tenouchi (手の内 hand + of, relating to + inside, within) palm (of one's hand)

On

Shō (*shou*) (掌) palm (of one's hand)

Equivalent to *tenohira* but in a single *kanji* (composed of: *as...*, *like...* above *hand*)

PALM HEEL

On

Shōtei (*shoutei*) (掌底 palm (of one's hand) + bottom, sole) palm heel, heel of the palm (Martial arts)

FINGERTIP

Kun

Yubisaki (指先 finger + point, tip, end) fingertip

WEB BETWEEN THE THUMB AND FOREFINGER

There is no Japanese or English word for this area (I refer to it as the “ox jaw”). It is a useful striking area against soft targets—such as, under the nose and into the lower neck just above the collarbones—as the proximal (base) joint of the forefinger and the medial (middle) joint of the thumb may also make an impact.

KNUCKLE

Kun

Fushi (節) joint, knuckle

Kun

Yubinofushi (指の節 finger + of, relating to + joint, knuckle) knuckle

FIST

Kun

Kobushi (拳 radicals: put together *over* hand) fist

On

Ken (ケン) *Gen* (ゲン)

THE DIGITS

Yubi (指) finger, toe, digit

THUMB *Oyayubi* (親指 parent + finger) thumb

INDEX FINGER *Hitosashiyubi* (人差し指 person + prefix used for stress or emphasis + finger) index finger, forefinger

MIDDLE FINGER *Nakayubi* (中指 inside, among, middle, center + finger) middle finger, long finger, second finger, tall finger

RING FINGER *Kusuriyubi* (薬指 medicine + finger) ring finger, third finger

LITTLE FINGER *Koyubi* (小指 small, little + finger) little finger, pinky

EDITOR'S EDGE

Although recognized as one of the early styles, not a great deal is known of the original *Shin-no-shinto-ryu* jujutsu. Itself an amalgamation of other styles, *Shin-no-shinto-ryu* became a basis for several other styles, which we will discuss briefly.

What is known, according to Wikipedia, is that *Shin no Shinto-ryu* was created by a palace guard at Osaka castle named **Yamamoto Tamiza Hideya** who had studied *Yoshin-ryu* before implementing changes in the curriculum and paring down the system to sixty-eight techniques.

Yōshin-ryū

Yōshin-ryū ("The School of the Willow Heart") is a common name for one of several different martial traditions founded in Japan during the **Edo period**. The most popular and well-known was the *Yōshin-ryū* founded by physician Akiyama Shirōbei Yoshitoki at

Nagasaki Kyushu in 1642. The Akiyama line of *Yōshin-ryū* is perhaps the most influential school of *jūjutsu* to have existed in Japan. By the late Edo Period *Akiyama Yōshin-ryū* had spread throughout Japan from its primary base in Fukuoka Prefecture Kyushu. By the *Meiji era* (1868-1912), *Yōshin-ryū* had spread overseas to Europe and North America, and by the late Shōwa era (1926-1989) to Australia and South Africa.

Together with *Takenouchi-ryū* and *Ryōi Shintō-ryū*, *Yōshin-ryū* was one of the three largest, most important, and influential Jūjutsu schools of the **Edo period** 1603 - 1868) before the rise of Judo. The training methodology, in *Yoshin-ryu* and *Shin-no-shinto-ryu*, as with most koryu systems, is *kata* based or a form of pre-arranged fighting. Students learn the specific subtleties, or the more hidden meaning of the form, through the continuous repetitions of the *katas*. There are over 130 *kata* of this classical jujutsu, which teaches unarmed combat from seated positions and standing positions, weapons defense, and special healing methods and resuscitation (*kappo*).

Certain *katas* are subject to secrecy due to the nature of lethal effects and the subject of martial traditions. The *kappo* or resuscitation techniques were also secret, however **Kubota Kazuno** taught these techniques at *Kōdōkan* to the leading teachers at the seminars. The higher level of *kata* not only relates to the aspect of physical movements, but to the deeper inner meanings or links between the philosophy and mindset of the practitioner. Such *kata* are taught only to students with many years of commitment and experience.

Tenjin Shinyo-ryu

One of the major derivatives of *Shin-no-shinto-ryu* is **Tenjin Shinyo-ryu**, meaning "Divine True Willow School", which can be classified as a traditional school (*koryū*) of *jujutsu*. It was founded by **Iso Mataemon Ryūkansai Minamoto no Masatari** in the 1830s. Its syllabus comprises *atemi-waza* (striking techniques), *nage-waza* (throwing techniques), *torae-waza* (immobilization methods) and *shime-waza* (choking techniques). Once a

very popular jujutsu system in Japan, among the famous students who studied the art were **Kanō Jigorō**, whose modern art of judo was inspired by the *Tenjin Shin'yō-ryū* .

Essentially, *Tenjin Shinyo-ryu* is the amalgamation of two separate systems of jujutsu: the *Yōshin-ryū* and *Shin no Shinto-ryu*. The distinctive feature of this school, drawn from *Shin-no-shinto ryu*, is the use of *atemi* or strikes to disrupt the balance of the opponent as well as a more flexible and flowing movement of the body than seen in some older schools of jujutsu. The older schools employ larger and slower movements to mimic the use of armor on the battlefield. *Tenjin Shinyo-ryu*, like its predecessor, *Shin-no-shinto-ryu*, was developed after the period of civil war in Japan. Without armor, the movements were faster, and more strikes were incorporated. The strikes were primarily aimed at human vital points and meridians, which were exposed due to the lack of armor.

Like most koryu, the *Tenjin Shinyo Ryu* follows the bujutsu *Menkyo* ranking system, as opposed to the budo *kyū/dan* system. The *Menkyo* system was discussed in detail in September's newsletter.

In our next edition, we'll get a little closer to the arts that we know today, starting with *Danzan-ryu*, the art developed by Professor Okazaki, and which forms the basis of the arts of *Kajukenbo* and *Matsuno Ryu Goshinjutsu*.

I would appreciate it if you, the reader, whom I thank very much, would give feedback on whether or not you enjoy these trips into the history of our arts. I'm having fun with it and I hope you are as well.

If you will, email me at pjhaber2@gmail.com and leave a comment.

Thank you and I'll see you again in March.

Paul Haber, Shihan