



TANG SOO DO MARTIAL WAY ASSOCIATION

Newsletter



Founder's Message

*Kwan Jang Nim Andrew Ah Po
9th Dan*

Dear Association Members:

I hope that you are excited to receive and read the Association's Fall 2010 Newsletter. Our major purpose for publishing the quarterly Newsletter is not only to maintain close communication with all of you regarding the latest events and administrative activities of the association, but also to serve as a vehicle for providing you with an opportunity to be exposed to information and educational material regarding the history, philosophy, principles, and training methods that will enhance your overall Tang Soo Do training experience.

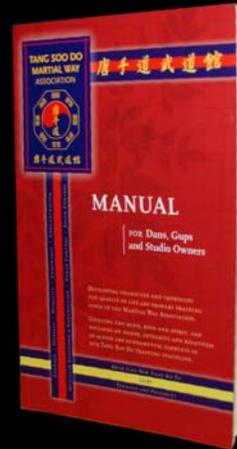
I feel that the articles in this issue of our Newsletter are right on target with the above stated goals, and I wish to thank all of those who took the time to write and contribute articles to this issue. Tang Soo Do is best appreciated and enjoyed when we are able to share our knowledge and experience so please feel free to contribute articles along these lines for future publications.

I know that you will enjoy reading this Newsletter as much as I have during its development and wish you all continued success in your quest to achieve excellence in your Tang Soo Do training and overall development.

Tang Soo!

**Andy Ah Po, Kwan Jang Nim
TSDMWA**

The new Tang Soo Do Martial Way Association Manual for Dans, Gups and Studio Owners has arrived and is now available to all members.



It is a true representation of what manuals of high quality should be.

Beautifully designed and bound on glossy paper, it is a necessary addition to your martial arts reference library.

See your Instructor to obtain your copy.

In This Issue

- "Tradition" is not an answer..... Page 2**
- The TSDMWA Ko Dan Ja..... Page 3**
- "Characteristics of Tang Soo Do"..... Page 4**
- "Role Models in Tang Soo Do"..... Page 7**
- "News From Across the Pond" and Other News..... Page 8**
- Upcoming Events..... Page 8**
- "Strength Training to Enhance Your Martial Skills"..... Page 9**
- Brain Training..... Page 10**
- Answers to last month's Brain Training Page 12**

Fall 2010



"Tradition" is Not An Answer

By Master John Dove
5th Dan
BTSDF, Warwickshire, England

Generations of Martial Arts students have asked their Instructors **"why do we do that Sir?"** The best type of answers come packed with historically accurate recounts of a good idea that satisfied a need that in turn influenced common practices. Some answers come with no more than a dogma gleaned from general beliefs. The worst answers come with the fateful **"it's a tradition"** excuse.

The historically accurate answers offer the enquiring student the kind of enriching education that can help them to realise the full value of their 'every class' practices.

The dogmatic answers inform the student that their Instructor is not the font of all knowledge after all and perhaps the internet was a good idea.

The *"its a tradition"* answer speaks of the Instructor's lack of knowledge in the particular area of the question. That is ok, Instructors can't know everything, but regrettably the answer also speaks of a lack of thirst for personal knowledge growth.

The Cambridge English dictionary informs us; **Tradition** (noun) - a belief, principle or way of acting which people in a particular society or group have continued to follow for a long time.

So, using logic and the Cambridge English dictionary we can deduce that the Instructor who uses the term 'tradition' instead of an historically accurate answer is actually saying; *"that way of practice / behaviour is the way we have done it for a long time"*. In other words the Instructor is saying nothing that the student did not already know.

Surely the question that the student is asking is; *"Sir, why did that practice become a tradition, what purpose does it fulfil?"*

Recently I asked Kwan Jang Nim Ah Po about variations that I had observed in the openings of written communications. I had previously been left with the impression that these were polite Korean traditions. With his permission, here is an extract from Kwan Jang Nim's reply;

"Regarding the normal salutation and wording that we generally use in Tang Soo Do when we first begin our correspondence such as 'I hope that this letter finds you in good health and spirits', etc, actually there is really no standard wording required of us when we draft either a formal or informal correspondence as such. Many years ago, when I first started writing to Kwan Jang Nim Hwang Kee, I used that wording out of respect and caring for him and his family. Over time, when others noticed how I always opened my letters to him they began to use that same wording in all of their correspondence as well. Interesting though how people are now perceiving this to also be 'standardized'".

He could have said *"its a tradition"*.

Similarly, with the dogmatic translation of the key concept "shin chook", it was only when I engaged with my Instructor who had received a translation from a native speaking Korean Martial Artist rather than a Korean translator that I learned the difference between the commonly perceived "tension and relaxation" and the contextually accurate "expansion and contraction" translation for shin chook. Placed in the context of the Founder's latter style of practice, that subtle differentiation could mean;

- Tension and relaxation at the climax of a weh gong technique
- Expansion and contraction of the lungs to ensure correct neh gong breathing for health

Near opposites in fact.

I am very glad to be able to say that I have never met a Tang Soo Do Instructor who has said *"I have all of the answers"*. So why do some Tang Soo Do Instructors appear reluctant to offer a fourth style of answer to the student's question? A style of answer that runs; *"That is a fantastic question that we can all learn from. Let me research a little more and share my answer with everyone at the next class"*.

Or do we just plump for *"tradition"*? I know which answer earns my respect.

John Dove,
KoDanJa student with lots of questions.

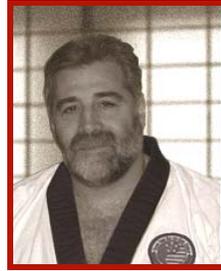
The Tang Soo Do Martial Way Association Ko Dan Ja



Grandmaster
Andy Ah Po
9th Dan
Carmichael, CA



Grandmaster
Darryl Khalid
8th Dan
Glendale, AZ



Grandmaster
Charles Ferraro
8th Dan
West Haven, CT



Grandmaster
Brian Manna
7th Dan
San Diego, CA



Master
Stephen Propst
7th Dan
Yuba City, CA



Master
John Ennis
6th Dan
Shrewsbury, PA



Master
Kevin Watson
6th Dan
Myrtle Beach, SC



Master
John Dove
5th Dan
Midlands, UK



Master
Gene Garbowsky
5th Dan
Pittsburgh, PA



Master
Tino Terrigno
5th Dan
Sanford, FL



Master
Annette Ah Po
5th Dan
Sacramento, CA



Master
Simon Preston
4th Dan
West Midlands, UK



Master
Adam Preston
4th Dan
Milton Keynes, UK



Master
Alan Crawford
4th Dan
Sacramento, CA



Master
Robert McCoy
4th Dan
Hutchinson, KS



Master
Matt Sumpter
4th Dan
Sacramento, CA



Master
Mark Weil
4th Dan
Sacramento, CA



"Characteristics of Tang Soo Do"

By Master Gene Garbowsky
5th Dan
South Hills Karate Academy
Pittsburgh, PA



A description of the characteristics of Tang Soo Do as a martial art will be drawn from my personal opinions on Tang Soo Do, what I have learned from my seniors in my previous twenty-plus years of experience, as well as my most recent discoveries about the martial art we call Tang Soo Do. I will not attempt to dive too deep into the history and origins of Tang Soo Do, but to

stay as close as possible to the art of Tang Soo Do as developed by the late Grandmaster Hwang Kee founder of the Moo Duk Kwan® in order to describe the characteristics of Tang Soo Do and how it differs from other martial arts.

In order to completely understand and explain the characteristics of Tang Soo Do first let me provide my understanding on the meanings of the words Tang Soo Do. The Chinese characters that represent Tang Soo Do are 唐手道. The first character pronounced as "Tung" refers to China. The second character "Soo" refers to hand and the third character refers to "the way." In Chinese the third character is pronounced as "Tao" however in Korean and Japanese this character is pronounced as "Do." If we were to pronounce the Chinese characters for Tang Soo Do in Japanese they would read as "Karate-do." This is of particular interest since on the surface; Tang Soo Do will seem to be very similar to Japanese systems of martial arts and as well as other styles of "Karate." This however is a generalization.

It is also of interest that origins of "Korean" Tang Soo Do can not be traced to any one person in particular. However, the majority of modern Tang Soo Do stylists today can trace their lineage back to the late Grandmaster Hwang Kee and the Moo Duk Kwan®. The Moo Duk Kwan®, founded by Grandmaster Hwang Kee in Korea (1945), was one of five original Kwans or schools teaching Tang Soo Do. According to the United States Soo Bahk Do Moo Duk Kwan® Federation website, Grandmaster

Hwang Kee learned Chinese Martial Arts while in Manchuria. In May of 1936 he met a Chinese Kung Fu Master named Yang, Kuk Jin where he trained in She Bop (postures) Bo Bop (steps), Ryun Bop (conditioning) and Hyung (forms) with there applications.¹

The above is an important point when looking at the characteristics of Tang Soo Do. This is because when we look at the history of the majority of Hyung (forms) contained in the classic Tang Soo Do syllabus the majority of these Hyung can trace their origins to the original Okinawan teachings of an early version of Karate-do initially called "tode" which seems to have been the Okinawan version of Chuan Fa (Kung Fu). This is according to Bruce Clayton, PhD in his book, *Shotokan's Secret, the Hidden Truth Behind Karate's Fighting Origins*. In particular, the majority of initial contributions can be traced to an Okinawan, Satunushi Sakugawa who initially studied martial art techniques with a tode expert named Takahara.² In fact, it is Sakugawa who is credited with creating with Karate-do's Kusanku Kata (form), known to Korean martial artists as Kong Sang Kong. This was in honor of a Chuan Fa expert, the Chinese Kong Su Kong who had beaten Sakugawa after a scuffle. In addition, it was Sakugawa's teacher who bestowed upon him the title of "Tode" and which Sakugawa wore with honor.³ As the Chinese symbols for "tode" can be read in multiple Asian languages, The Japanese reading of the same characters is read as kara-te which in Japanese can be translated as "China Hand." The same characters when read in Korean are pronounced as "tang soo" and still means "China Hand."⁴

There are two other Okinawans central to the development of Karate-do. These are Sokon "Bushi" Matsumura who is rumored to be the author of the "Bassai" Kata and Yasutsune Itosu, who clearly created Karate-do's Pinan Kata⁵ which most Korean martial artists refer to as the Pyong Ahn Hyung. Indeed the late Grandmaster Hwang Kee gives credit to Itosu for creating the Pyong Ahn Hyung and who is referred to as Mr. Idos in his book *Tang Soo Do (Soo Bahk Do)*, Vol. 1.⁶

Also we can not ignore the fact that many early Korean martial artists were exposed to the Japanese versions of the Okinawan martial arts during the Japanese occupation of Korea (1910-1945). Upon liberation after the World War II, the late Grandmaster Hwang Kee originally began to teach a Martial Art he called Hwa Soo Do, or "art of the flowering hand."⁷ From my understanding of this history, this was not well received by the Korean populace as the Japanese disciplines were better understood because of the Japanese influence on the Korean

culture. Therefore, Grandmaster Hwang Kee integrated Tang Soo Do (Karate-do) into the Hwa Soo Do discipline as it was more recognizable term to the general public.⁸

Many martial art historians see the development of modern Tang Soo Do (Karate-do) as having origins in China, being brought to Okinawa sometime in the early 1600's, being popularized by Gichen Funakoshi in Japan in the early 1900's and being brought to Korea during the Japanese occupation of that country from 1910-1945. However, we also can not ignore the early relationship and the sharing of "martial technique" between China and the Korean peninsula during the development of Chinese Chuan Fa. I wish to make the point that debating this is like asking "what came first the chicken or the egg." In fact, Grandmaster Hwang Kee makes reference to the point the Korean merchants and Korean visitors to Okinawa influenced the development of "tode" in Okinawa.⁹ However, I believe that the facts I have listed describe one of the single most important factors surrounding the characteristics of Tang Soo Do and that is the "blending" of Okinawan / Japanese Karate-do with the Chinese martial art learned by Grandmaster Hwang Kee from Master Yang while he was in Manchuria. In addition, the late Grandmaster Hwang Kee was heavily influenced in developing his Art by his study of the *Muye Dobo Tongji*, which from my knowledge is a Korean book about Chinese Martial Arts written around 1790. This can be compared to or may even be a slightly different version of Karate-do's Bubishi.

Martial artists of many different styles always question who or what system is closest to the original versions of the martial arts. In short, one can easily answer the Chinese versions. However, one might deduce that by the "blending" of Okinawan / Japanese Karate-do with the Chinese martial art learned by Grandmaster Hwang Kee from Master Yang and his study of the *Muye Dobo Tongji*, the late Grandmaster Hwang Kee has brought the Korean version of Tang Soo Do around full circle back to the original version and intent of the techniques and Hyung contained in Tang Soo Do. This may be especially true with the late Grandmaster Hwang Kee's Chil Sung and Yuk Ro Hyung since they have been reported to be compilations of techniques contained in *Muye Dobo Tongji*. Again, I am of the opinion that this "blending" of martial art disciplines is certainly a major trait that defines one of the physical characteristics of Tang Soo Do.

When we describe these physical characteristics of Tang Soo Do we can not overlook Grandmaster Hwang Kee's influence on the martial arts in general as he introduced a number of key concepts that

have permeated and touched not just the Korean martial arts, but other styles of martial arts as well. Grandmaster Hwang Kee introduced the use of Hu Ri or waist when executing or performing technique, a primary characteristic of Tang Soo Do. The waist (Hu Ri) is the power generator of the technique. It is put into motion to drive the Jing (Power) from the Dan Jun (center point of the body) through the body and into the weapons (hands and feet) and beyond.

Another physical characteristic of Tang Soo Do introduced by the late Grandmaster Hwang Kee is the use of hip thrust in kicking. Again this has touched all disciplines of the martial arts. In basic principle, the concept is to drive the hips forward just before impact so as to lengthen the leg achieving greater kicking distance as well as utilizing the kinetic energy generated from the Dan Jun to effectively increase the power of the kick.

The late Grandmaster Hwang Kee was also a pioneer in that he was one of the first martial artists to look at the science and physics behind martial art technique. This is made evident in his book *Tang Soo Do (Soo Bahk Do)*, Vol. 1.7.⁹ I feel that this needs to be considered as a physical characteristic of Korean Tang Soo Do.

The late Grandmaster Hwang Kee clearly defines the characteristics or "Attributes of Tang Soo Do" as:

1. It is natural and reasonable to practice Tang Soo Do as a martial art.
2. It is free and unrestrictive
3. It combines civil and military arts which are strong and submissive.
4. It is good practice for mental and physical well being.
5. It is good for self-defense and improvement of personal health
6. You can practice as an individual or group.
7. You can practice anywhere and it is inexpensive.
8. Anyone can learn with a little effort and faith.
9. You can practice whether or not you have a partner
10. It develops your body and sense of balance.

I look at these as the intangibles of the characteristics of Tang Soo Do. They are for lack of a better term the "un-physical" as a student of the art may not be able to "physically" see these characteristics. I look at his listing of these characteristics more as "reasons" why one should take up the study of Tang Soo Do.

With respect to "how Tang Soo Do differs from other martial arts", one can certainly look at physical technique which I have mentioned prior. In addi-

tion, the late Grandmaster Hwang Kee writes about difference of Tang Soo Do as compared to other martial arts in his book. He lists a critical difference as Tang Soo Do not being a martial sport. He mentions that mental training, physical development, purpose, and results of action are similar to other systems. However, the system of action and the use of the bare hands and feet as striking weapons that is the difference from other martial art styles or sport. Grandmaster Hwang Kee then gives a physical description of various systems of martial arts including Judo, Aikido or Hapkido and Kendo or Kumdo.¹¹

However, with exposure to other martial disciplines the difference that clearly sticks out to me is in Moo Do philosophy. Although this philosophy is contained in other styles of martial art, I have never witnessed it passed from teacher to student with such an importance as it is in Tang Soo Do. From my experience, study, and from what I have been taught, this Moo Do (the martial way) philosophy contains a set of core values that permeate the Tang Soo Do martial art style. These are Tang Soo Do (Moo Duk Kwan®) History, Tang Soo Do Tradition, Philosophy, Respect and finally Tang Soo Do Technique.

The first I list as Tang Soo Do (Moo Duk Kwan®) History. I say and mention the Moo Duk Kwan® as almost every one teaching or practicing Tang Soo Do today can trace their lineage back to the original Moo Duk Kwan® in some fashion. From my learning, the Moo Duk Kwan® history is rich with seniors and instructors that have literally helped to shape the martial arts as we know them today. The list is long with individuals who have not only impacted the martial arts but who have made a direct positive impact on our society. It is this history that we, as Tang Soo Do martial artists can learn from and that which can effectively improve not only our martial art technique, but to also help mold each of us into better human beings.

Tradition is defined as “the handing down of statements, beliefs, legends, customs, information, etc., from generation to generation, esp. by word of mouth or by practice.”¹² Tang Soo Do as taught in it's original form by the Moo Duk Kwan® (again from where many teaching Tang Soo Do can trace their origins) has a specific means of conduct which are first reflected in the *Tang Soo Do Ten Articles of Faith* but which are also practiced in a majority of Tang Soo Do schools today. I say majority, as I have personally observed some instructors who may teach only the physical aspects of Tang Soo Do, but are amiss in their tradition with respect to conduct within and outside of the dojang. Some examples of tradition are bowing to show respect to the instruc-

tor and between fellow students. Another example is the use of the words “Tang Soo” to meet and greet other practitioners of Tang Soo Do. It is my belief that the Traditions of Tang Soo Do are of considerable importance when comparing Tang Soo Do to any of the other martial disciplines.

Seemingly almost intertwined with History and Tradition is the Philosophy of Tang Soo Do. The late Grandmaster Hwang Kee certainly wrote about his understanding of the “Philosophy of Tang Soo Do.” Without listing point by point the philosophical underpinnings of Tang Soo Do, I am of the belief that the late Grandmaster Hwang Kee listed these in the sections of his first book on Tang Soo Do as “Matters the Demand Special Attention in Tang Soo Do,” the “The Five Requisites and Ten Points On Emphasis On Physical Development” and “The Five Requisites and Eleven Points On Emphasis On Mental Training.”¹²

I once met a Korean Tang Soo Do Master who first came to the U.S. in the late 1980's. I met him very shortly after he came to the United States and I asked him “what is the single most important thing to practice in Tang Soo Do.” I was quite young at the time and I was looking for a “secret training method.” He responded to my surprise, “respect, followed by respect, followed by respect.” This has stuck with me my entire Tang Soo Do career and it is this respect between teacher and student, between practitioners of Tang Soo Do and the respect displayed by students of Tang Soo Do for their fellow man that really differentiate Tang Soo Do from other styles of martial arts. However, respect can not exist without discipline. This is the Um/Yang balance of human nature. Respect can make people feel comfortable, while discipline can bring about an uncomfortable feeling. Many people in today's society confuse discipline with a “hard nature” or with a “driven personality”, which by my experience can make people feel uncomfortable. This balance is reflected in Tang Soo Do as we display the characteristics of respect between each other but we also display and carry with us the discipline necessary to achieve greater goals in our training and to better our personal lives and the society in which we live.

Last in the list of core values is Tang Soo Do Technique. I list this last as I have formed the opinion that it is the easiest of the core values to learn and to understand. I was once taught that anyone can learn to kick, punch, strike and grapple. However, the Tang Soo Do stylist needs to carry Tang Soo Do in their hearts and their minds which can only be reflected in the previous core values listed. I have already listed out the physical characteristics that

Continued on page 11



“Role Models in Tang Soo Do”

By Master Alan Crawford
4th Dan
Sacramento, California

Who is role model? It is easy to think of important politicians, such as the President of the United States. Others cite professional athletes or leading actors/actresses. I am sure we all have our own personal list. Do we define these people only by their success? What and who makes a role model?

I recently read an interesting article in Black Belt magazine. It described various techniques and fundamentals of kicking from the perspective of a different Martial Art style. There was section that, frankly, was not completely in tandem with our instructions in Tang Soo Do. I was able to ponder this as I had just received explicit instruction on the very subject. However, if I needed to ask the question to an Association authority, who do I turn to for clarification? Who can provide that advice and direction?

This made me reflect on one of the true opportunities we have in Tang Soo Do; the advice, wisdom and experience of our seniors. Core to our Tang Soo Do training is to serve others and as instructors it is an honor to support the juniors.

I clearly recognize that there is a clear responsibility of a Dan to not only continue regular personal training but also to teach in a lead or supportive role. There is a wealth of support right at our finger tips. Does this mean that we immediately address our questions to the most senior instructors? Our Moo Do training shows us that there is a clear “chain of command” and an appropriate means in pursuing answers. An immediate senior is the very best starting point for advice. During a clinic, Kwan Jang Nim Ah Po stated to a Cho Dan, “the best resource for an answer to a question is to ask an E Dan or Sam Dan, not because it is beneath me but they can more readily connect with your issues as they were more recently in your same position and understand what you are going through.”

This applies not only to Dan’s but also to Gups. Typically, when a student has a question, the student goes directly to the senior instructor even though there may be a supporting structure of assistant instructors in the do jang. To help clarify this process it starts with recognizing and applying

the following guidelines:

- Knowledge:
 - As a student-Knowing that your first resource is your immediate senior
 - As an instructor-staying current with requirements and information. We practice a living art and information is constantly updated
- Guide:
 - Encouraging senior Gup members to lead by example for their juniors is a great way to build confidence.
 - Leading by your own example. Many times a student can visualize and “learn” easier by physical example versus spoken words.

Who are the Role Models in Tang Soo Do? Without question, the late Great Grand Master Hwang Kee and Kwan Jang Nim Andy Ah Po, and in addition, all of the Senior Ko Dan Ja. There is an unbelievable amount of experience and knowledge that leads our organization. But as I thought about this question, I realized, we are all role models in Tang Soo Do.

As members of the Martial Way Association, we have the opportunity to showcase and spread the teaching of Tang Soo Do and add new “role models” to join us!

Tang Soo!

“Happiness”

幸福

“Happiness is when what you think, what you say, and what you do are in harmony.”

~Mahatma Gandhi



News From Across The Pond



Kwan Jang Nim Ah Po confirmed as Guest of Honour at the British Tang Soo Do Federation 2010 Exposition

The 2010 Exposition Weekend will commence at 11am on Saturday the 30th October 2010 when our Guest of Honour will be Kwan Jang Nim Andy Ah Po.

The opening ceremony will be followed by 'Hall of Fame' induction which in turn will lead into the 2010 Invitational Championships. This year the Championship guest list includes; the nine Member organisations of the Tang Soo Do Union and a further four invited organisations. Saturday's activities will be concluded with an evening banquet at the Dunchurch Park Hotel.

Sunday 31st October sees the BTSDF Autumn-cycle 'Dan-Day' Celebrations commence at 11 a.m. with a unique Dan Level Clinic conducted by Kwan Jang Nim Ah Po. The clinic is titled;

'The Characteristics of Weh Ga Ryu, Neh Ga Ryu and Chun Ga Ryu techniques'

The Clinic is open to Tang Soo Do Martial Way Association Members, Tang Soo Do Union Dan Members and invited Dan level guests. The venue for this year's Expo is the Rugby School Sports Centre, Rugby, Warwickshire. Rugby School is a nationally famed educational establishment with an enviable record of achievement in both academic fields and spiritual awareness.

In 1823 a local boy named William Webb Ellis picked up and ran with the ball thereby inventing the game of Rugby Football. Rugby School's most famous Headmaster, Dr Arnold (tenure) 1828 - 42, is famed for instigating a school emphasis on subjects that were *"a good preparation for power"*. Dr Arnold put it this way *"First religious and moral principle, second gentlemanly conduct, third academic ability"*. Rugby School, a fitting venue for an Exposition of Martial Arts.

New Dan Members



Left to Right
Mr. Jon Anest, Master C. Terrigno, Mr. Joshua Stokes
Two Dragons Tang Soo Do, Sanford, Florida

Upcoming Events

2010



British Tang Soo Do Federation
3rd Exposition Weekend
Warwickshire, England

2011



Worldwide Tang Soo Do Family
2nd Biennial All Tang Soo Do International Festival
Lake Buena Vista, Florida

Coverage of the recent 2010 Fall Festival in Pittsburgh will appear shortly in www.TangSooDoWorld.com

Strength Training to Enhance Your Martial Skills

*Karen Garbowsky, Cho Dan
South Hills Karate Academy, Pittsburgh, PA*

When my husband and instructor Master Gene Garbowsky decided to open a Tang Soo Do Dojang in the South Hills of Pittsburgh six years ago, as his wife, I was supportive. I knew he would be successful drawing on his almost 30 years of experience and having owned two prior studios.

I decided to start training in Tang Soo Do along with my son Eric as soon as we opened. However, I had no intentions of studying Tang Soo Do and getting involved. Well, six years later not only am I a Yu Dan Ja (Cho Dan) in the Tang Soo Do Martial Way Association, but I have also become women's figure competitor. A women's figure competition is different from a bodybuilding competition in that the competitors are judged on more than just their muscular build. It is funny that when I look back, I really never thought that I would do either! I am happy I did, as I have completely changed not only how my body looks, but my entire outlook on life!

As I began training in Tang Soo Do, I began to feel better physically and began to gain confidence in myself. My flexibility, aerobic endurance and strength began to improve. It didn't happen overnight and I remember the first few training sessions where very difficult.

Much of this can be attributed to the early success that I had competing in karate tournaments. I never will forget the feeling I got when I won my first forms competition. I started to think about ways and things that I could do to help me improve my Tang Soo Do training. I knew that ever since I have known Master Garbowsky, he has strength trained. Not only did he spend hours working on his Tang Soo Do technique but also lifting and training with weights. I began look for answers and started training with weights. I quickly noticed that my weight training made my body stronger which translated to better martial art skills. I found that I was able to make deeper stances and contrary to popular belief, I even became more flexible.

So how do I put it all together? Well, with figure competitions there are periods when my weight training is very strict along with my diet. In general, I weight train 3 days per week along with 5 dedicated days for cardiovascular training with two dedicated days of Tang Soo

Do training. When I am training for a figure competition, much of my focus is on building my body.

Proper planning is key. A typical training week for me looks like this:

Mon - Strength Train Legs/Cardio

Tue - Cardio

Wed - Strength Train Back and Triceps/Cardio

Thu - Cardio; evenings devoted to Tang Soo Do

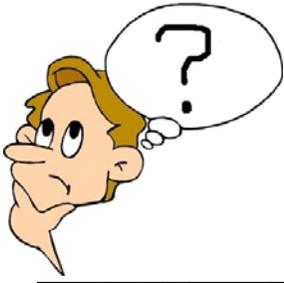
Fri - Strength Train Shoulders and Biceps/Cardio

Sat - Tang Soo Do training

As I mentioned, my diet is very strict. There are a couple of key points with regards to diet. I try to match my proteins and carbohydrates at every meal. For example for lunch, I might have a lean piece of meat or fish with a half of a yam or some brown rice. I'd be happy to answer any questions that you may have or even to help you get started on your own.

Please feel free to email me direct at kjgarbowsky@gmail.com





Brain Training

What's Missing?

Compare the photo A and B below and find the 5 things missing in B.



Research Challenge

This is a research challenge that I present to my students. Although this comes from an ancient Japanese Martial tradition, I think the lesson that can come from it is very valuable.

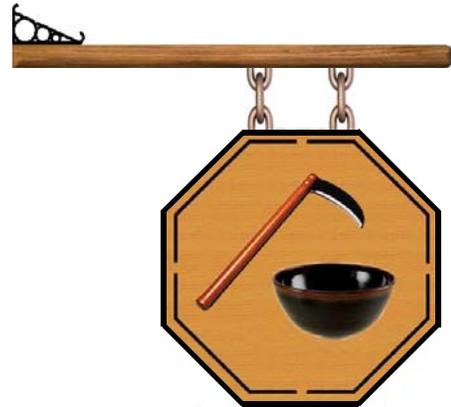
What is the meaning of the sign at right?

I will give the answer (which I don't do until my students solve it) in the next issue of the newsletter, along with a list of those of you who figured it out.

If you think you have the answer, please e-mail me at jademtn@hotmail.com.

Good skill, and good hunting!

Master Robert McCoy
Jade Mountain Martial Arts
Hutchinson, Kansas



Sign outside the Do Jang (Dojo)



Kama
(A harvesting tool)



Wan
(A rice bowl)

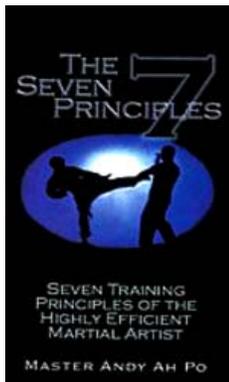
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differentiate Tang Soo Do from other styles and it is Tang Soo Do Technique which develops and strengthens the other core values of Tang Soo Do and Moo Do philosophy.

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Andrew Ah Po - Kwan Jang Nim**

5504 Oak River Court
Carmichael, CA 95608, USA
916-487-0544
ahpotangsoodo@yahoo.com

Member Technical Advisory Committee

Master Stephen Propst

Editor

Master Constantino Terrigno

Send information, articles, photos to:

Constantino Terrigno at
sabomnimct@bellsouth.net

Submission deadline for all issues

Spring - March 1st
Summer - June 1st
Fall - September 1st
Winter - December 1st

Brain Training Answers for Summer 2010

Cryptoquote

"	L	O	O	K	A	N	D	L	I	S	T	E	N	W	I	T	H	
	A	R	R	U	S	G	F	A	B	W	O	P	G	Z	B	O	X	
T	H	E	I	N	T	E	N	T	T	O	L	E	A	R	N	"		
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C	Z	S	G	V	S	G	D	G	B	E	S	G	F	J	S	X	H	R

1. What name was Great Grandmaster Hwang Kee given at birth? **Tae Nam**
2. What month, day and year did the Great Grandmaster found the Moo Duk Kwan? **Nov. 9, 1945**
3. What does "Sip Sam Seh" mean? **13 Influences**
4. What is Kwan Jang Nim Ah Po's Pin (Dan) number? **10187**
5. Where was Kwan Jang Nim Ah Po born? **Hawaii**
6. Kwan Jang Nim Ah Po is often referred to as the **Godfather** of Tang Soo Do.

Word Search

U	I	D	W	H	C	A	E	T	L	E	B
P	T	A	N	G	Z	P	S	W	K	R	U
A	W	N	P	E	U	I	V	I	N	K	E
H	F	L	A	G	F	Q	H	D	E	C	L
I	Z	I	N	S	A	E	M	X	E	A	B
K	S	U	I	K	F	Q	D	C	H	T	O
X	Y	T	H	N	I	P	S	O	O	T	W
H	V	G	C	I	G	A	L	U	B	A	F
Q	V	E	C	N	A	T	S	E	Q	O	L
R	O	U	N	D	H	O	U	S	E	K	K
O	T	N	I	H	C	R	O	Z	A	H	R
V	G	D	O	J	A	N	G	C	S	P	W