

COMMENTS ON THE KWANMUKAN

by

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***A BRIEF FORWARD TO THE DESCRIPTION OF THE KWANMUKAN
AND ITS ESOTERIC PHILOSOPHIES AND PRACTICE POLICIES.***

When I sally forth to explain the institution of the Kwanmukan, I always ask myself “how hard can that be?” Very hard, I can tell you! Will an esoteric philosophical description do?

I begin to feel like Don Quixote, attempting to slay the dragon of a moving groaning windmill—I can’t get the ideas to stand still so they can be properly skewered and offered up on the altar of comprehension.

Comprehension is a kind of measurement in the sense that you can grasp what is and what is not. Just “show me the essence of a thing,” as Socrates reportedly said. The MIT linguist, Noam Chomsky, suggest we use his word “cognize” for denoting “a sense of the thing.” The problem is that you can get a sensed of thing and still not be able to take its measure. Measuring what you cannot see is a good trick. Postulating on what you cannot comprehend is inane.

The complication to jotting down a descriptive definition of the Kwanmukan lies in the difficult area of our philosophy guiding our practice, and our practice shaping our philosophy, sort of like the Yin and Yang of Eastern Studies. And for this real thinking is required.

In practice, our esoteric philosophy is amazingly simple. For example, it contains sensible proposals for the creation of appropriate social sensitivity. Scott Kahn, a prominent attorney and Kwanmukan blackbelt, comments that, “These days, most young people don’t understand hierarch of boundaries of social and/or business behavior. They think that it is cool and perfectly and all right to talk to higher-level persons in a buddy-to-buddy manner. This shows a lack of understanding of social boundaries in their training; as serious barrier, itself to proceeding up to ladder to a move enhanced position in life. Some call social carelessness good, labeling it as multicultural relativism, [that type of behavior that reveals the “true person.] Unfortunate as it may be – all our relationships are guided by a societies hierarchical structure. The boss is not on the same level as an employee and should be given the due regard for the positions help. People are just that – People. But different stations in life required different protocols.

In the same manner, readers will not all obtain the same sense of who and what we are. We had the choice of writing for the uninitiated or writing the matter as we see it, revealing its tangled concepts. We chose the latter because it is our way, our Tao. Those in the know, the esoterata, will easily grasp the descriptions of the Kwanmukan as denoted by our philosophy. For others, we hope they can get a sense of the thing.

George Anderson 8/21/07

The Kwanmukan is a martial arts society formed by George Anderson in the seventies, about the same time that karate began to organize on a national level. At first, the Kwanmukan was a local group but it soon grew to an astounding size and spread out to become an international organization.

The growth of most martial arts organizations is limited by the availability of quality instructors. Looking at the current crop of martial arts schools in the United States is it easy to make the cynical observation that there are plenty of businessmen but few instructors. Growth doesn't suffer but quality does. The common solution is to use students teach out of a manual, presenting uncomplicated basic material to those who don't know the difference. In dealing with kids, having a book of martial arts games does the trick.

In the Kwanmukan, if you aren't qualified, you don't get a teaching license. We didn't crank out scores of instructors, but those that we do certify are top quality. In the early years, training consisted of long strenuous daily sessions followed by involved discussion. We stayed together and rapid growth had no place in our thinking. The strong survived – the weak fell by the wayside. This must have worked because we are now one of the largest martial arts groups in the country and our Kwanmukan Masters are in high demand for seminars and workshops.

The Kwanmukan has been a base for the growth of important martial arts organizations in the United States, i.e. The USA Karate Federation, The US Ju-jitsu Federation, The USKA, the USKA Police Liaison, The Central Taekwondo Association, The Kobudokan, The Global Martial Arts Association, the USA Taiho Jitsu, and others.

We began holding regular workshops in the mid-seventies, at first semi-annually and then annually. After the deaths of Grandmaster Robert Trias and Grandmaster Masafumi Suzuki, and the forming of closer ties with Grandmaster Park Chull Hee, our interest changed from sports competition to the development of the Kwanmukan system.

Seminar planning focused on presenting major issues in great depth and expanding the topics during the following year. Topics considered important for analysis included the study of esoteric High Form Kata, our Core-Knowledge Curriculum, the Law of Random Closures, and the Kwon Kong Chung Kwan Kata.

Those who acquired profound knowledge and passed the brutal instructor examination were recognized with positions of honor and responsibility and were awarded the title of “master.” The Shihan Board of the Kwanmukan is composed of these “masters” 10, many of whom have now advanced to the designation of Grandmaster.

At first the National Training Sessions had an attendance of about a hundred but soon expanded to over four times that size. When these symposiums, as they are now called, became seriously large we decided to include an awards banquet at which important leaders present awards to deserving students. These days the awards banquet is always sold out.

Because there were so many different topics presented at these symposiums (karate judo, taekwondo, kobudo, jujitsu, kung fu, etc.) we decided to have a select group of instructors teach classes of various aspects of the arts. We also decided to invite a very important senior grandmaster as a special honored guest each year.

The symposiums became too unwieldy to hold in a private dojo so we opted for a hotel type atmosphere where people could stay, kids could play, and the seniors could talk. Multiple teaching areas made the instruction much easier. The banquets are held in the same venue and concern for the weather and transportation tasks faded.

The quest for integration and relevance is the same all over the world but we are unique in that the standards and methods of the Kwanmukan are embodied in our conceptual framework¹. This framework influences the composition of our stated core-knowledge curricula. This core-knowledge curriculum guides the complex general structure, and the integrated study of interconnected martial arts facilitates the transition from basic development to advanced study.

We are now refining the conceptual framework and including ju-jitsu into our core-knowledge curriculum. Our main guiding principles remain the same: “Maintain a strong, consistent, internal standard - quantifiable, integrated, and related;” and “He who endures, conquers.”

Having now reached a thirty-year milestone we are approving a new five-year plan that will, as usual, include material easily assimilated by elementary students and “stuff” that which will boggle the best brainy masters.

In “The Classroom as a Designed Learning Experience,” an article in GuidanceChannel.com’s *Ezine 2* written for ProvenEffective.com by Sam [Blake 3](#), accurately describes our outlook on learning methodology.

Learning System Design: An Approach to the Improvement of Instruction. “If the classroom is, indeed, a designed instructional experience and teachers and administrators are applying principles of human learning, they must continually evaluate their philosophies. They must write carefully developed and operational learning objectives, develop complete and accurate task descriptions, and conduct a task analysis.”⁴

The Kwanmukan uses simple proven methods for basic martial arts instruction. For advanced students, we utilize the complex philosophy of analysis and synthesis as postulated by Rene Descartes⁵. To utilize Cartesian methodology in our arts, one must be free from previous concepts that can restrict learning. This is the concept behind the adage that: “One must empty the cup before one can pour more tea in.

Minds tend to be very narrow and reject those things that conflict with or are contrary to what is thought to be know. New concepts are rejected even when shown to be true and old concepts held onto even when shown to be less than desirable. True mas-

ters of the arts epitomize the mind capable of critical analysis and cognitive restructuring. Consider the story of the false sense of restraint held by an elephant who, when little, had a leg tied to a post by an ordinary rope and when, upon reaching full growth, still considered the fragile rope unbreakable and could not understand that he now possessed the strength and power to break the puny tie.

In the student's mind, breaking ties to lower grade habits directly conflicts with the need to inculcate the intuitive response of advanced learning. Learning from structured materials such as books and video is restrictive by the very nature of their orderly presentations. Creative talent can be weakened by the method of schooling. Aids to learning can be important tools, but they shouldn't be used habitually in the orderly manner of their presentation.

People who define themselves through the views of others traduce the martial arts. They wear all the trappings of knowledge and if people think that they are enlightened, they most certainly will be in agreement. The fact that they don't possess the qualifications bothers them not in the least and they feel free to teach and pass on their ignorant methods.

Many martial arts academic studies in the arts are weak because they do not take into consideration the "knowing" faulted by functional blindness. Functional blindness to new information or contrary perceptions is a serious fault. This fault of using what others think of certain actions and the connected functional blindness can be clearly demonstrated when the student is trying to move from tournament kata to high form. The performers cannot see with the true internal eye and are always thinking about how they can snap, pop, and show power to their observers.

Karate-ka can clearly define themselves by their approach to kata. In many cases their performances contradict the common principles of the forms. Posing, posturing, and grimacing belong in the theater.

Analysis and synthesis allow us to quantify and qualify integrated practice. The quantification is called "belt ranking" and the qualification is the ability to advance further. If one wants to move forward in the belt ranks, one has to follow the plan. You cannot just say you are going to be better or grow stronger. You have to understand the plan and then proceed to follow it. Moving higher than the next step is usually beyond your scope. You just simply can't do that. The plan is that you must move incrementally.

An important part of every step in grade is the study of the bunkai (interpretation) of the form assigned to that grade. Elementary bunkai is examined in the dimensions of the obvious and salient meaning, the counter for these actions, and the "kata-mate," the killing aspects. Advanced study reveals two salient areas for investigation in each of these facets, the study of psychological philosophy and the study of applied physiological psychology. Straightforward isn't it?

Bunkai allows the quantification of orderly and related integrated practice avoiding the limitations of linear paths. Integrated practice is the whole thing. Orderly means proceeding step-by-step and related means that each part is connected to every other part - I don't mean a piece here and a piece there, I mean all of it - and that allows a breakout from the limitations of linear study.

Studying is its own reward; the reward is the privilege to study. This is the concept of yin and yang. Marshall McLuhan remarks that, "The process of becoming something is not the thing itself." The principle that the vehicle that selected for a journey is not as important as the arrival to the destination is too easily accepted, and should reflect a modifying proposition — that the journey itself is the destination. McLuhan expanded on this in a clever pamphlet titled, "The medium is the message [message]."

Martial arts disciplines should be classified by study requirements instead of the usual cataloging by culture, function, and the persona of the originators, all of which vary according to ignorance of the examiner. As Socrates is reputed to have said, "All that I know is the result of my own stupidity." The complaint is that interpretation of the subject material mirrors the interpreter and the rigidities of perceptions held. David Hackett Fischer correctly notes that, "One must ... beware of becoming a prisoner of ...[one's own] methods.

There is a difference between the goals of a discipline and the actual results obtained by the pursuit of those goals. Accordingly, institutions of higher learning have conceptual frameworks, clearly stating the organizations method and direction. To achieve the greatest things possible, we can use the same pragmatism to give our studies direction, consistency, and a unification of purpose.

We can describe our arts as philosophical disciplines, subjective and metaphysical, and group them according to their precepts and principles. To understand the deeper values, we should investigate the methods used for the propagation of their transient definitions. To do this we need to change the way we think about the arts and study their intrinsic values in a social context.

Producing a new kind of cognitive restructuring which can be more easily integrated into our society and culture is a worthy goal. Peace and harmony cannot exist as long as each egocentric social group inculcates their own understandings and prejudices in their followers. Cognitive restructuring, as achieved by martial arts practitioners, changes the interpretation of the events of life, creating a deeper appreciation for the methods and philosophy that we provide to our society. The conceptual framework of the Kwanmukan defines the systemic structure and philosophical concepts of our institution. It is defined by the interplay of what we call the gene-form, the schema-form, and the meme-form. The Kwanmukan standards are merely a by-product of our structure.

It is nearly impossible for students of the arts to know exactly what it is that they are to display. In the Kwanmukan, it is enough that the students participate fully under a capable shihan and strive to incorporate the twin principles of attention and attention (re: Buddha).

In *Understanding Stupidity*, James F. Welles 5 writes, “Thus, when considering stupidity in relation to knowledge and data processing, it is imperative to distinguish between the related phenomena of ‘Agnosticism’ and ‘Ignorance.’ Both words may be used to indicate the condition of “Not knowing,” but they describe different ways of maintaining that condition. Pure, innocent agnosticism is not really stupid, in that it does not indicate an inability or unwillingness to learn.”

Understanding Piaget's Developmental Schema 6 propositions is necessary to the development of our conceptual framework. Schema itself can be called a conceptual framework, but here we use the term in the context of a knowledge-base of “accumulated information gained from perception.” This accumulation is called a “schema-base” composed of so-called “percepts,” the quanta of perception. Some psychologists propose that “percepts” create “factoids,” bits of unsubstantiated information that trigger the search of the schema base for a recognizable pattern to which they can refer. It is widely held that if the schema is not present to support that which is perceived, then the perceiver is functionally blind of to the thought; unsubstantiated patterns are considered perceptual rigidity, or prejudice.

In the process of decoding that which is perceived, the mind searches for patterns, and if it cannot find one to which it can connect, it creates one of its own, which then becomes an unsupported reality, or a factoid. The factoids are normally held in short term memory but sometimes become a part of the general schema and create troublesome unsupported realities.

Unfounded realities cause real problems in the replication of martial arts memes. If the schema is not present to make the perception accurate and true, then the mind will only recognize what is readable; important understandings may be entirely masked by stubbornly held schema and the resulting functional blindness to new and unfamiliar information. This is a real snag in the attaining of knowledge through personal perception.

Our conceptual framework exposes the complications created by conflict resolution strategies that advocate adversarial confrontation. The martial arts arose from the need of societies to provide and survive the most aggravated type of confrontation, and ancient philosophers decided that “to confine the possibilities of violence” was of the greatest advantage to society. They realized that the pre-requisite understanding of violence could be found through self-examination and self-discipline. The martial art deal in violence, the suppression of which is the highest example of ability. “What is the value of peace and tranquility,” asks the master?

Contemporary society has no clear method of conflict resolution to cope with social unrest caused by irreconcilable cultural interests, despite a plethora of proposals.

The martial arts also contains intransigent cultural interests, which we labor to ameliorate, or at least, try to work around. Proper investigation of conflict resolution considers many aspects of the situation— body language, perceptual abilities, perceptual rigidities, and cultural biases etc. In our training we attempt to experience the extremes of confrontation and explore possible means of resolution.

Martial arts, of course, arose from the need for personal self-defense and protection for the tribe; methods included both reason and violence. Different arts proposed different methods of dealing with violence, and assumed unique identities. Through our studies of confrontation resolutions and the related sports, we have identified four distinct periods in which words changed meanings. Starting with the newest first, they are:

1) The Modern Era- Began about 1975 - The modern age of electronic communications, TV, etc.

2) The Traditional Era: From the end of WW2, about 1950 to 1975 – This is when the big organizations began and tradition was set.

3) The Historic Era: From about 1875 to the end of WW2 – This is when educated students apparently realized that history could explain (or create) who the old masters were and what they did (lots of factualizing myths). Without written records, who could claim to represent what or for that matter, who would be the inheritor of whom?

4) The Old Era: Before 1875 – This is where styles became geographically located, katas were formulated, specific uses for skills became categorized, and good fantastic stories arose to provided the titillating base for the modern era.

Socially acceptable methods of handling violence changed in the above eras. Consider the following: A law-enforcement officer can shoot a man about to shoot his partner, but, if armed with a sword, cannot cut off the shooter's head or even his arm; he can shoot but not blind by a poke in the eye. The failure to consider restraints on violence existing in different countries at different eras, causes real errors in describing contemporary martial arts and makes irrelevant the use of basic categorization terminology such as karate, kungfu, jujitsu, and kobudo. We have decided that the arts are not unique and each includes elements of the whole. This is a principle of our core-knowledge requirements

Welles writes, and I will paraphrase a bit. There are three methods by which we can induce irrelevance: 1) adhere to an obsolete verbal value system while adopting new behaviors, 2.) Adhere to obsolete behavioral norms while professing new values, and 3.) Devise a compromise conflict between necessary behavior and converted

values. All three are maladaptive in their own ways, but the compromise conflict condition is by far more common than the two extremes, as it disperses stress over both fields. ...All three methods reduce dissonance by distorting information—by denying reality and/or inventing fantasy. This distortion is the mechanism.”⁵

Today’s era is the modern era, defined by the presence of the media, television and cinema, which began to have influence about 1970. Before 1970, we can discern the traditional era, which began at the end of World War II and extended to our era, the era of the media. In the traditional era, sports tournaments began, katas changed to make learning easier, federations started. Before the traditional era, lies the old era, which began slightly before 1900 and extended to the end of WW II. The arts moved to Japan, karate assumed an “empty-hand” philosophy, physical education concepts entered the arts, and regular class teaching began. In the historical era, the separation of the various disciplines was not clear, combat utility was vital, and transfer of information from one group to another was accomplished only with great difficulty, resulting in a limited sharing of knowledge. Linguists understand that the dialects of many Asian languages are actually different languages, and communications were often limited to pictographs or the ability of visiting travelers to recall the necessary specifics.

The exact delineation of the parameters characterizing the individual martial arts is not clear. The historical base of the arts shows a communality that overwhelms the current uneducated observation the arts are separate and unique. When the mind attempts to grasp a complete picture of an art, it recognizes and relates to previous knowledge and experience, ignoring that information of which it has no knowledge.

It should be understood that many of the concepts and procedures of the martial arts are merely symbolic functions, enabling the creation of a virtual reality, an internal experience that truly supports one’s external experience. In the language of mathematics, symbolic functions are used as memes to replicate and confer exact meanings. The Kwanmukan has likewise adapted the application of symbolic analogies (functions) to enhance the exact transfer and manipulation of knowledge. Ippon kumite drills are an example of such analogies.

Asking a question to teach a philosophy of action is metaphysical. The tenet of the samurai, "Unity Of Thought In Action," is a metaphysical concept. Removal of the barriers to success is a metaphysical concept. Metaphysical concepts can be properly stated through the use of parables. Composite personal experience can then be used as a base for the formation of concepts, often replacing the necessary values and measurement obtainable through scientific experiments.

Parables are valuable tools of the karate teacher. Kata and waza are both types of parables. Solid understanding of these parables allows accurate concepts to arise out of experience, which then may be considered as facts, permitting the manipulation of a type of perceived reality. Most people don't think with their intellects but instead use their emotions. They don't use facts to adjust emotions, they use beliefs. If the appropriate belief is created, the proper emotions can arise and foster the applicable

principle, thus manipulating the perception of reality and facilitating situational control.

We are studying the combined disciplines so that holistic functionality can be restored. Such restoration is important not only for technical research but also for development to proceed. To achieve a functional unity, and not just create a good idea of the thing, those who would attempt unification must understand the varied patterns of reception, deflection, and intrusion inherent in the different martial arts; those patterns which are the cause and effect of varying directional movements. In simpler terms, you have to know and be able to read the possibilities of movement, mental and physical.

This sounds like double talk but the concept is true. To the esoterata, those that are in the know, symbolism enables a truly advanced study of the unified arts. Consequently, the ability to share knowledge with other and can be enhanced.

This is the Kwanmukan's basic outlook for the general possibilities of movement in interdisciplinary pedagogy. Patterns of all types are labeled for use as esoteric functional references. Functional reference refers to a symbolic representation.

We have not included any diagrams or formulas that would be helpful in understanding our propositions, but have left that for presentation at our symposiums. A category not discussed here is the duplex category, a dynamic flux in movements resulting from action and reaction. We will save this category for a later discussion also.

Footnote

1. *A conceptual framework is used ... to outline possible courses of action or to present a preferred approach to a system analysis project. The framework is built from a set of concepts linked to a planned or existing system of methods, behaviors, functions, relationships, and objects. A conceptual framework might, in computing terms, be thought of as a relational model. From:Wikipedia*

There are many ways to explain a conceptual framework. It can be any or all of the following:

1. *A set of coherent ideas or concepts organized in a manner that makes them easy to communicate to others.*
2. *An organized way of thinking about how and why a project takes place, and about how we understand its activities.*
3. *The basis for thinking about what we do and about what it means, influenced by the ideas and research of others.*
4. *An overview of ideas and practices that shape the way work is done in a project.*
5. *A set of assumptions, values, and definitions under which we all work together.*

Why do we need a framework when doing research?

A framework can help us to explain why we are doing a project in a particular way. It can also help us to understand and use the ideas of others who have done similar things.

From: Mujer Sana www.mujersana.ca/msproject/framework1-e.php

2. www.guidancechannel.com

2. Sam Blank is a violence prevention and conflict resolution specialist and in his capacity as mediation trainer has conducted workshops for hundreds of educators, administrators, guidance counselors, students and parents in the skills of cross-cultural negotiation and conflict resolution. __In addition to more than twenty-eight years of experience as a classroom teacher and Dean of Students, Sam has spent over twenty years as Adjunct Professor of Communications at the Borough of Manhattan Community College of the City University of New York. He has recently joined the faculty of Pace University's Graduate School of Education where he teaches courses in crisis management. __Sam Blank has served as senior violence prevention trainer, Director of School Leadership Teams, and Director of Conflict Resolution Centers for the New York City Department of Education. He has also provided consultative services as an instructional designer for such organizations as: the Chancellor's Office of Parent Advocacy and Engagement, John Jay College of Criminal Justice, Teachers College, Berkeley College, and WNET-Channel 13. __For two consecutive years, Professor Blank has been the recipient of the Human Relations Education Award from the National Conference for his work and leadership in the area of conflict resolution with high school youth in the Bronx, New York and he has also been honored by the Title I Parents' Advisory Council of Manhattan High Schools. __As an author, trainer and speaker, Sam continues to provide ongoing guidance, support, leadership, and professional development to schools in the areas of crisis management, violence prevention and team building. __Contact Information: __Email:sam_blank@yahoo.com __ -- www.guidancechannel.com/default.aspx?M=w&index=4

3. The Classroom as a Designed Learning Experience - By Sam Blank for ProvenEffective.com

Over twenty-five years ago, Davis, Alexander and Yelon (1974) postulated that the improvement of instruction could be directly linked to the development of solid learning system design. They wrote:

If we wish to create or improve a system, we must understand its components and the ways in which they interact with one another, as well as the context within which the system is embedded...a learning system may be seen as a set of interacting components functioning to encourage student learning.

If the classroom is, indeed, a designed instructional experience and teachers and administrators are applying principles of human learning, they must continually evaluate their philosophies. They must write carefully developed and operational learning objectives, develop complete and accurate task descriptions, and conduct a task analysis.

4. The design of an instructional (learning) objective usually has three components:
- Terminal behavior: describes what the student will be able to do as a result of what s/he has learned
 - Conditions: describes the situation in which the student will be required to demonstrate the terminal behavior (the aids and tools that s/he will use that affect the performance on a test)
 - Performance standards: describes the minimal acceptable performance the student must demonstrate

Professional development may provide teachers with a deeper understanding of the components of designing learning objectives. PD opportunities in this area can include:

1. Writing task descriptions
2. Exploring principles of motivation
3. Formulating concepts and principles
4. Analyzing learning characteristics
5. Enabling students to become problem solvers
6. Designing test instruments
7. Planning for evaluation
8. Redesigning current instructional systems

Staff development sessions aimed at examining these eight aspects envisions faculty and staff as responsible decision makers, charged with recognizing, identifying and designing learning experiences that optimize class time, focus instruction to match student readiness, establish benchmarks for quality and allocate appropriate resources that move students toward success. Teachers need to analyze their beliefs and assumptions about teaching and learning and make connections to each other, which build upon commonalities and utilize the analytical tools of systems thinking (Senge 1990).

Districts can help focus professional development in this area by providing data and statistical analysis that promotes the construction of new educational strategies. By developing PD frameworks aimed at improving the classroom learning experience, teachers and administrators can also create student performance- and school-based accountability systems.

References

Davis, R, Alexander, L, and Yelon, S.(1974). Learning System Design: An Approach to the Improvement of Instruction. New York: McGraw-Hill Book Company.

Seng, P.M.(1990). The Fifth Discipline: The Art and Practice of the Learning Organization. New York: Doubleday/Currency.

5. Understandings Stupidity

6. Piaget's Developmental Schema

10. Shihan of the Kwanmukan (Alphabetically)

Grandmaster George Edward Anderson, Director

Shihan Patrick Hickey	Chairman	Stow, Ohio
Shihan Michael Ayers		California
Shihan David Ames		Akron, Ohio
Shihan Jerry Andrea		Cuyahoga Falls, Ohio
Shihan Michael Bukala		Cleveland, Ohio

Shihan James Caldwell	Omaha, Nebraska
Shihan Jeff Ellis	Strongsville, Ohio
Shihan Larry Feldman	Mentor, Ohio
Shihan Pam Hickey	Stow, Ohio
Shihan Raymond R. Jones, Jr. (Rev)	Fairmont, W. Virginia
Shihan Ronald Layton	Washington, DC
Shihan Benjamin DeLeon	Walworth, Wisconsin
Shihan John Linebarger	Tucson, Arizona
Shihan Alfred Meusel	Jackson, Michigan
Shihan John Nanay	Chicago, Illinois
Shihan Larry Overholt (Sheriff)	Ashland, Ohio
Shihan Brian Pendleton (Ph.D.)	Akron, Ohio
Shihan Michael Piaser	Parma, Ohio
Shihan Robert Saal	Florida
Shihan Danny Stephens	Cambridge, Ohio
Shihan Janak Subedi	Katmandu, Nepal
Shihan Lance Weimer	Springfield, Ohio
Shihan Carl Wilcox	Asheville, North Carolina

Grandmaster Park Chull Hee	Seoul Korea
Grandmaster Philip Koepfel	Peoria, Illinois

Deceased

Grandmaster James Dussault (DN)	Venice, Florida
Grandmaster Thomas LaPuppet Carroll	Brooklyn, NY
Grandmaster Masafumi Suzuki	Kyoto, Japan
Grandmaster Robert Trias	Phoenix, Arizona
Shihan Robert Magnuson	Canfield, Ohio
Grandmaster Bill Zahoupolous	Athens, Greece
Grandmaster Lee, Nam Suk	Seoul, Korea

Affiliated Shihan

Shihan Pat Byrnes	Philadelphia, Pennsylvania
Shihan Peter Paek	Madison, Wisconsin
Shihan Phil Rushing	Modesto, California
Shihan Edward Kuras	Macomb, Illinois
Shihan Sam Justice	Richmond, Virginia
Shihan John DiPasquale	Palatine, Illinois
Shihan Joe Bonacci	Youngstown, Ohio
Shihan Joe Gabriel	Boardman, Ohio
Shihan Max Ciscell	Hermitage, PA
Shihan Rich Fike	Madison, Ohio
Shihan Tokey Hill	Long Island, NY
Shihan Saeed Kakaei	Tehran, Iran
Barry Moyer	Walkerton, Indiana
Ron Bennett	Ogden, Utah
Nadir Sherif	Cairo, Egypt
Michael Osho	Lagos, Nigeria