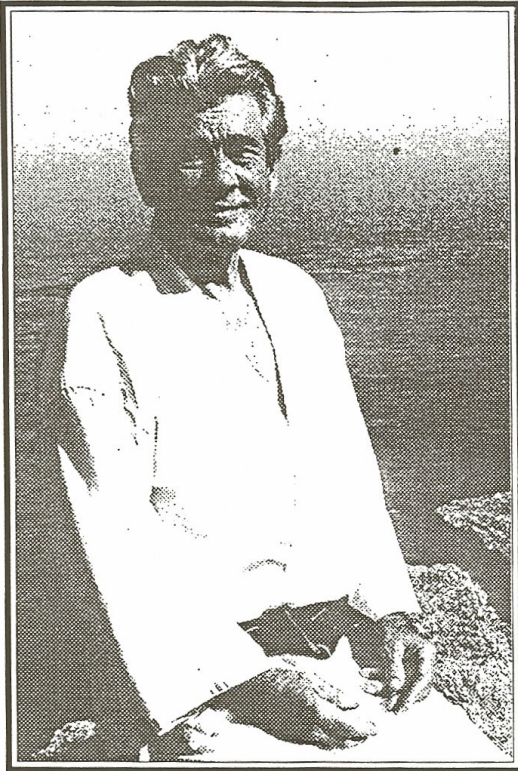




Newsletter

November 1990



Shehan Foster

A Word From Shehan

The picture of master Koeppel and Master Trias contains a moving tribute to Master Trias by Master Koeppel. We all owe a lot to these great Karateka. I think that Master Koeppel is the best all around karateka in America today. He brought me the certificate of membership in the Large Double-Bladed Axe Award. There are only seven members who have received this award. I am greatly honored to be chosen as a member of the advisory board of the "United States Karate-Do Kai". I know you share with me in these honors.

We want each of our members to ask - what am I doing for the Yin Yang Do Karate Association. We need your contributions. Our editor Al Gomez, our President Dick Bruno and our other leaders need help. These people can help you choose your part in our "Way".

Sayonara
Shehan Foster

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The following is from the July 14, 1990 United States Karate-Do Kai Newsletter.

IN MEMORIAM

It is only fitting to wait for awhile. To let the dust of an event settle. That is why this writing has taken so long to come to pass.

In July of 1989 my Teacher and close friend, Robert A. Trias, passed away. His death has left a giant hole in Karate in the United States. I don't really care what his critics have to say about him. None of them can fill the leadership gap that has been and still is present in the Karate movement in the U.S. today.

I was lucky enough to live with him for short periods of time at his dojo. Travel with him all over the world and be his confidant for years. The lessons in life I learned from him are priceless and will remember forever. I doubt if his contributions to Karate will ever be matched by anyone. He truly loved this martial art and he devoted his life to it.

So I say with a heavy heart to a man who was like a second father to me, "Compai, Sensei." I miss you like everyone who had the opportunity to know you.

There will never be another like him!

Phillip Koeppel
June, 1990



Master Phillip Koeppel (left) with Instructor and friend Master Robert A. Trias

Message From the President

Richard K. Bruno

This year was marked with many black belt promotions in our association. Our average black belt has 7 years experience before he/she is a candidate. After observing these black belts on their board of review, I was impressed with their physical skills. The black belt is perfecting a one "kill" blow. Unlike the brown belts who demonstrate power - the black belt is accurate. Each kick, strike, or punch is targeted for a vital point on the opponents body.

As we all know kumite is not the only aspect of the martial artist. Nevertheless - it is an important part. We practice many different forms of kumite. There is tournament kumite, one - point kumite, three count kumite, and 2 - 3 opponent kumite. We review, research, and revise our kumite techniques year after year. Indeed we become alert to very self-defense technique. Yes - fighting is indeed imperative to the martial artist. Sometimes we come to the dojo and we have to psychologically set our minds to kumite; because we don't always feel like fighting.

As we gain years of experience in kumite, we realize that an actual fight would last only about 10 seconds - perhaps less. Without protective pads on the hands and feet, tournament kumite would become more lethal. Our association has long safe-guarded our most lethal and maiming techniques for black belts only. This is also after the candidate has been with us for many years.

Fighting and knowing "how" to fight will always be an integral and important part of the martial artists repertoire. However, as one of our senior black belts remarked at one of our board of reviews, "The highest principle of fighting is not having to fight."

On the Strength of Faith

Al Reingold

Shehan has said repeatedly, "Keep the Faith, Follow the Way." Over the years I've spent in the Dojo, this phrase has progressed from a simple expression, to thought-provoking advice, to most recently a guiding principle of life.

Since I began studying Karatedo, the art completely filled a personal need, a vacuum. The people provided an incredible foundation for me during a time I needed a great deal of support. My faith to the art could never be questioned; the Do provided too much for me to ever entertain notions of losing faith or loyalty.

A year ago I left Chicago to study in Atlanta. As I was rudely cut off from the Do, I was forced to find alternative means of support -- and to view the Do much more objectively, being separated from the day to day involvement that had become the major aspect of my life. By the time I returned to the Chicago Dojo over the summer, I had changed greatly. I found to my surprise that I did not need the support of the Dojo as I had previously. For the first time in five years I removed myself from the art for an indefinite period of time, during which I reassessed my involvement in the art, and found that once I returned, over a month later, I did so out of faith and commitment to the Way -- a conscious desire to further myself, rather than to unconsciously fill a vacuum.

With my return to the art, I discovered a spiritual strength far stronger than force or speed or knowledge. Commitment to the Do, for me, has yielded a source of positive energy unlike anything I have ever experienced. Living the spirit of the Sensei History, and having faith in the virtue of one's actions and in the submission to higher authority -- spiritual or physical -- seems stronger to me, and more serene, than our elements of power.

Editors Note:

I would like to thank everyone who has helped me copy and distribute each newsletter to their respective clubs. Once again I am asking for your help in writing articles to be included in the newsletter. We as an organization need your input for our continued growth. With this in mind, the deadline for the Spring Newsletter will be June 1, 1991.

Thank You!!

Karate and Life

Jane Asher

Karate is useful in many situations. the Karateka studies for years learning his art, its history, katas, kumite, centering, and extending Ki. In general, one tries to understand the vast scope the martial arts has to offer.

People enter the art for many different reasons. some want physical improvement, mental discipline, self defense or just an interesting way to spend a few months. However, if one stays in Karate for any length of time, they find that their original reasons may change. The art becomes incorporated into their everyday way of life.

I used many of the Karate teachings throughout my eight years as a student. **However**, not until last year, did I realize how deeply ingrained was my training, and how much the Do meant in my life.

During a nine month period when I was physically unable to perform Karate or any other type of physical exercise, I called upon my other training in visualization and mental exercises to help me battle my enemies. The enemies were cancer, major surgery, chemotherapy, and various other ailments which came as a result of my weakened physical condition.

Never have I been so acutely aware of how important deep breathing and visualization were until I was lying on a gurney waiting for surgery. The doctors probably thought I was some kind of a nut, strapped to a gurney doing cloud hands and breathing through every movement. It not only helped, but I am certain that the surgery and all that followed was made more bearable because of my Karate training.

The moral support I received from my Do throughout my long ordeal made me want to return to Karate as soon as I was able. I knew I faced a difficult, uphill fight to regain my strength. When I did not or could not do all that was required, the love and support of the Do helped me to progress and stay in the Do. (Which I had really only left physically, never mentally.)

I would encourage anyone who ever gets discouraged or disheartened with their abilities (and don't we all along the way?), to continue their study of Karate. It can offer so much to the well being and serenity of your inner self.

I had often wondered as a woman going into a supposedly "man's world" of Karate, if I could use what I learned to defend myself. Well, I did have to physically and mentally defend myself this past year. There is no doubt in my mind that my Karate came into use many times. The art truly helped in my progress to recovery.

One does not have to do hand to hand combat to use Karate. Once understood, it becomes part of everyday living, and when necessary, is there to use to pull you through a mental or physical crisis.

For Free??

Bob Nelson

Usually the first question I am asked when someone finds out that I teach Karate is "How much do you charge?" When I say that I teach for free most people are somewhat shocked. These people cannot believe that I do not charge money because everybody knows "there is no free lunch.". One person went as far as to say "If you don't charge anything, people won't think your teaching is worth very much". I tried to explain to this person my reasons for teaching go beyond monetary rewards, and that some things in life do not have a dollar value. Let me try to explain my reasons for teaching this way and see if they match your own reasons.

I have been fortunate enough to have a dojo free of charge to me. The high school where the class used to workout did not charge anything for the use of the school. The class was set up as a high school club and was free to any student who wished to participate. I currently teach out of my basement (which my wife let me convert to a dojo) which is large enough to hold 10 to 15 students comfortably. Since there was never any overhead or rent to pay for the use of a facility I have been able to teach for free. I have also been fortunate in that I never paid more than eight dollars a month for any martial arts instruction. My first sensei (Paul Dean - Go-shin-do) taught through the parks and recreation department and charged five dollars a month. Sensei Chuck St. Pierre rented a pre-school where we all contributed to the monthly rent payment. These two men taught me that quality instruction does not necessarily equate to big bucks.

Another point I try to make when explaining my "free Teaching" is that my students pay me in other ways. I constantly learn from my students, just as they in turn learn techniques and data from me. So really, their payment to me comes in the form of knowledge I gain by teaching them. It is a "win-win" situation with both student and instructor learning. I also take great satisfaction in teaching others, and sometimes that is payment enough.

My last point which I try to make is that I want my students to come to me not because they paid me to teach, but because they want to learn. I hope they come to learn because they can see what karate can do for their own personal growth. If they believe that what I have to teach is important then they come to class because they want to, and not simply to get their money's worth of lessons.

My purpose of this article is not to say that teaching or profit is wrong, because I believe there are many fine commercial schools which have excellent black belt programs. I am just concerned with schools which are "black belt mills" where the instructor is concerned about profit and not students. I believe that by taking out the money aspect I can keep my classes small and teach my students on a more individual basis. I also feel strongly that the goal of every Karateka should be to become a Sensei and pass on the knowledge of the arts.

Editors Note: Looking through my old karate files I found the following article. Unfortunately the author is unknown but I certainly think it is worthy of inclusion in our newsletter. If anyone knows the author, please contact me so that we may give him credit.

Of Technique and Principle

In Karate one often practices only technique, forgetting and neglecting principle. One must remember that the perfect art of Karate consists in mastery of both technique and principle. The punch as a mere movement of the concentration, Zen, etcetera one is then nearer to the true method of punching. The internal as well as the external must be brought into play.

Some think that striking is to strike:
But striking is not to strike
He who strikes and he who is struck
They are both no more than a dream
That has no reality.

We must constantly remember that although the body weapons may be instruments capable of causing death, the purpose is to use this art to further oneself in the study of the Tao. When this is done it will contribute to the cultivation of the mind and spirit. As has been said by the masters, "One technique properly mastered is worth one thousand sampled." Constant repetitious practice interplayed with technique and principle is essential if one is to go beyond a mere physical movement of the body. It is with this Ch'i Kufa Karate is concerned.

This now leads us into a brief discussion of Kung Fu and interrelated topics. Kung Fu is not a word with one meaning nor with one application, and below will be found a discussion of Kung Fu and its applicability to the martial arts.

Kung Fu is not just thinking with the head, but a state where the whole body is involved and applied. Asking, thinking, or seeing and hearing with the abdomen, this is Kung Fu. The head is detachable from the body, but the abdomen which includes the whole system of the viscera, symbolizes the totality of one's personality.

Zen usually uses the term Kung Fu (GUNG FU in Mandarin) in Chinese which is synonymous with discipline or training. Here is where the intellect can go no further having come to its limit. As the intellect is powerless, one may enlist the aid of will which is closer to fundamentals than intellect, but it is still on the surface of consciousness. One must go deeper. This is

Kung Fu. This is where the ego finally surrenders itself. Here is a newborn baby.

When the mind is concerned only with the opponent's attack, then it is taken up by his attack. When it is directed to striking down the opponent, it is taken up by the idea of striking. When it is directed on hitting in a certain manner, it is taken up with this idea of hitting. During training it is often recommendable to keep the mind in the lower region of the abdomen (shitahara or as more commonly said saike-tanden). However, if one puts his mind in his left fist, it will be consumed by the left fist to the detriment of the rest of the body. One should try not to localize the mind in any of the rest of the body. One should try not to localize the mind in any particular part of the body, but it should flow throughout the totality of your being. As a result, you may use your hands when they are needed, you use the elbows or feet when needed with no waste of time or thought. When the mind starts deliberating its actions are no longer instinctual and its movements are infiltrated with deliberations and thought which means that the cause of the stimulus is no longer direct. When dualism takes place you are defeated. It has been said that "It is not the best thing to win every battle one is engaged in; the best thing is to win without planning to win." This is now perfect victory.

Into a mind and soul free from thoughts and emotions
Even the tiger finds no room to insert its fierce claws

The mind should not delay or be confined to one area, for then it will not flow throughout the body. When the arms or legs are needed they should be there to respond to your order. There will then be no need for the mind to maneuver itself out from any localized position. When the mind is everywhere, it is nowhere. When it occupies three-tenths, it is absent in the other seven-tenths.

A ring may turn when it is not on the finger too tightly, if it is, it will not revolve. If the mind has something in it, it stops functioning therefore it may be preoccupied and

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have time for nothing else. But if one attempts to remove this unwanted thought that already exists, it is to refill it with another. The task would become endless. One would be best off to have nothing in his mind from the start. This is nomindedness, it is the mind negating itself, letting go of itself.

If one thinks only of defeating his opponent, then he is concerned with all the methods of attaining this goal. If the enemy is more skilled, then one will be defeated. If both are equally matched, a mutual defeat may well be the outcome. Therefore, the true Karate practitioner goes beyond the thought of victory and defeat (become egoless), and it is in this way that he is more than a mere wielder of the sword.

Victory is for the one,
Even before the combat,
Who has no thought of himself

One cannot relax and yet deliberately keep a state of tension for any length of time, for this has the effect of making the mind "stop" and lose its fluidity. Here is the situation of moving and yet not moving, hardness but softness, tension and relaxation; it is almost standing like a baby. Here is where intellection is of no use whatever, and what is known as Kung Fu is the only way to reach this result. Here all intellectual as well as emotional, mental, and physical inhibitions are removed, and here one brings out what is dormant in the unconscious and lets it work itself out independently of any kind of rational consciousness. Here is where the mind should be unconscious of itself.

Concerning this principle of emptiness in forms and movements, the uplifted era has no will of its own, it is all of emptiness. It is like a flash of lightning, it is there and then gone, no thinking no delay. The opponent who is about to be struck should be of the same nothingness as the striker. As each of them is composed of the same emptiness and nomindedness, the striking man is no longer a man, his weapon is no longer a weapon, and the one who is about to be struck is like splitting of the spring breeze, a flash of lightning. As long as the mind does not "stop" the arm in motion, it cannot be anything less than the blowing of the wind.

The wind is not conscious of itself as it blows the leaves from the tree, therefore, you should not "stop" your mind with the weapon you raise; you do in fact

strike the enemy, but "you" do not really. To quote the words of the late Professor Herrigel:

No targets erected,
No bows drawn
As the arrow leaves the string
It may not hit
But it does not miss.

Out of the working presence of mind, disturbed by no ulterior motive, the practitioner who is released from all attachment must practice his art. True mastery may be reached when one is no longer burdened with the thought of you and I, of the opponent and defeating him, of his weapon and how to attack, and not even life and death. All is emptiness; your own self, the flashing arm, and the mind and body that put it into motion. Even the thought of emptiness no longer exists.

The moon has no intent to cast its shadow anywhere
Nor does the pond design to lodge the moon.
How calm the waters are.

In the martial arts the thought of death can prove to be a great detriment. This may keep one constantly aware of himself and of the possibility of injury and therefore deter his own attempts. To transcend the thought that works as the inhibitory factor in the free and spontaneous exercise of the technique acquired is the best way for the practitioner to discipline himself.

Here one must still keep in mind the basic principle of concentration where the mind directs the energy, and energy in turn exercises the body, is a key factor in attaining the ultimate objectives: energy without tenseness, strength without hardness, pliability without stiffness, and tranquility.

Constantly remember that more important than all manifestations of one's outward works is the inward work. The inward work, however, consists in his turning the man he is, and self he feels himself and perpetually finds himself to be, into the raw material of a training and shaping whose end is mastery.

The fist thrusts out, yet meets the emptiness
of no opponent.
A gust of wind, all are vanquished.
The moon looks beautiful in the puddle
and the lake.
Who has seen the bamboo sway?

"Acting as if" - A True Martial Arts Technique Sifu William F. Pencia

"Acting as if" -- Now what kind of technique could this be and how is it going to be part of my weapons repertoire? I'm sure this is a question you would ask, just as I did when I was a young student.

For me it has proven to be a valuable technique worthy of mention. So I will try to outline this mysterious martial art technique employed by many martial artists that understand there is more than one way to defeat an opponent. "Acting as if" employs all the same components as any true technique - it still has purpose, focus, timing and of course, intent. Some will say that "Acting as if" is just faking it or pretending. Well it is and it isn't. It is far greater than this and requires a great deal of practice to become good at it, good enough to use in a real situation.

Have you ever heard of the kung fu styles called the drunken monkey, mantis or leopard? on the surface they look like they are imitating, but the true practitioners of these styles employ "Acting as if". They capture the essence of the animal or mood of the style. They must work hard and long to be able to do this.

The true essence of "Acting as if" is called "being". The practitioner must become what he is acting, but with one point that is kept in mind for only you to know; that is you are not what it is your acting as but your opponents or assailant does not. This requires years of painstaking practice.

A student must have a very high degree of confidence in his physical ability, as well as knowing oneself. They must understand thoroughly all aspects of technique: purpose, focus, timing and intent. Without this "Acting as if" is just faking it and fakers get hurt. You must be able to absorb your environment. Your awareness and perception must be very keen, so all exercises for this aspect should be done. Your patience must be long, this coincides with timing because when you are "Acting as if", you are near danger for a longer period of time. One must have discipline not to break, any break will be seen and can lead to physical confrontation. One must always practice his/her total martial arts to begin to be good at "Acting as if".

Now a practical application of "Acting as if", one of my own experiences -- Once I was a bouncer at a very rough night club in the City in which I lived. We used to get a wide variety of clientele at this place, so I was constantly wearing different hats, sometimes several in one night. One that was really fun was when the motorcycle gangs would stop in during the summer months. Some were pretty rowdy and there was always a fight, mostly among themselves.

I was tall but very thin, so in order to keep peace, I would employ "Acting as if". I always had a change of

clothes with me. If it was a motorcycle night, I would put my leather coat, my bike boots and a hat on. I would act a little drunk, not wasted, just tipsy. I would come up to the biggest guy right away and buy him a couple of drinks and talk bikes even though I didn't know much about them. I would never sit at the door because that would give me away. I just became part of the gang. They never knew I was the bouncer. When a fight broke out, I would employ my big biker buddy to break it up. I would have to be very patient, never forcing, merely guiding, with a look, a word or a gesture.

"Acting as if" is a little more involved than I have been able to relay to you on paper. Remember this technique is dangerous and should be practiced carefully and should be taught to you by a qualified instructor. "Acting as if" is a true martial art technique.

The Generation Tree

The Generation Tree is interviews with three teaching instructors who have achieved their rank. We start out with the top instructor, then go to his/her student and then finish with that instructor's student. They are all asked the same questions in the same order. We hope that this part of our newsletter will be informative as well as interesting to all of you.

1. *Full name and rank:* William H. Foster - Ninth Dan

2. *Age:* 76

3. *Age started studying the martial arts:* 21

4. *How long have you studied:* 55 years

5. *Why did you decide to study the martial arts:* I was with the International Police Force in Shanghai, China. I was a boxer and fought many times. A Chinese man named Lo Wei Doun became my friend and introduced me to Chinese martial arts.

6. *Why did you decide to study Shorei Gujo/ Kenpo:* Because this was the first art I was introduced to and have liked it the best over all the other arts I studied later.

7. *Who was your instructor:* I had many Chinese instructors (Master Lo) and my main instructor I consider to be Phillip Koeppel.

8. *Where did you study:* All over really, China, Malaysia, and Peoria, IL.

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9. *What one time, if any, that you wanted to quit studying and why; also, what made you decide to continue:* I never wanted to quit. Many times I was discouraged, but I stuck with it.

10. *Did studying the martial arts change your everyday way of life and if it did, please explain how:* You learn an inner strength which enables you to face life's problems. I feel the real test of a person's ability is how they are able to handle all that life throws at them.

11. *What was the most important thing you learned about yourself through the study of martial arts:* The most important thing I learned is the ability to make myself a better person spiritually and mentally through the martial arts.

12. *What important words of advice would you give to someone who came to you who was interested in studying the martial arts:* I wouldn't say too much. I would observe them, and talk with them, and let them work out. I feel I would see their true character when they were in the dojo. I would have them find their own destiny as long as it did not violate the principles of karate.

13. *What do you find the most fulfilling part of being an instructor in the martial arts:* Watching people grow and become confident human beings. Also, I help people become better balanced (not too aggressive or too shy) like Yin and Yang.

14. *What is your biggest goal in life:* Spiritual growth; having insight into God and what he is about, and what he has in store for the human race; and by learning these things I can tell others.

15. *Is there anything you would like to add to this interview that you feel is important that I haven't covered:* You pretty well covered it. One thing I would like to say is "Don't give up". There will be times when you are depressed and you are not making progress, but don't quit. Hang in there, and you will see the light.

This interview done by phone with
Reverend Foster by Miles Coleman.

1. *Full name and rank:* Lynn Philyaw - Fifth Dan

2. *Age:* 48

3. *Age started studying the martial arts:* 22

4. *How long have you studied:* 26 years

5. *Why did you decide to study the martial arts:* I was a substitute teacher before graduate school in a tough high school and was threatened in an aggressive

manner. It was the first hostility and hatred I encountered, so I decided to do something because my students deserved better. They did not need a teacher that was intimidated.

6. *Why did you decide to study Shorei Gujo/ Kenpo:* Shorei Gujo/ Kenpo was taken by accident. I was going to study Judo but it was held on the wrong night, so I studied Karate. Reverend Foster brought physical and spiritual meaning. Also, Shorei/ Gujo Kenpo brought out some of my hardness and has possibilities of carrying balance (Yin and Yang) tends more toward soft.

7. *Who was your instructor:* Reverend Foster and Phil Koepel. Reverend Foster brought in more philosophies and Phil Koepel brought in the hard aspect.

8. *Where did you study:* I studied first in Peoria and then Chicago, IL.

9. *What one time, if any, that you wanted to quit studying and why; also, what made you decide to continue:* There never was a time I wanted to quit. If there was a time, it would have been in my earlier years in frustration. There were lax periods when I slid backwards, when I was discouraged, but I dove right back in.

10. *Did studying the martial arts change your everyday way of life and if it did, please explain how:* Sure, it's hard to think of myself without martial arts: I would have been a completely different person without it. I used to walk with sloped shoulders and also used to stutter. Karate has changed that. I can, at will, lower my center. I feel more centered in my life. I can call upon my training to center myself and feel I can overcome anything when it comes right down to it. A lot of relationships are built on a metaphor of power. Because I practiced for combat, I can approach a situation with more self confidence and can avoid it. Karate has brought me back to spiritualism and religion (not formality).

11. *What was the most important thing you learned about yourself through the study of martial arts:* I learned to have the capacity for centering. My goal is to put others in touch with their centers. Karate has informed me of this capacity and informed me of my own Chi. It also has made me more aware of my weaknesses and strengths. Karate also has a modest degree of looking at yourself as others may look at you.

12. *What important words of advice would you give to someone who came to you who was interested in studying the martial arts:* I would ask a student if he/she is interested in exploring himself an

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possibilities; if not, then I would suggest that person try something else. I would wait awhile before I asked this question because a student may not know what it is he wants. Also, if you are interested in competing against others, then take a second look at your training. Your only real opponent is yourself, but, whatever you do, dedicate yourself into doing the best you can.

13. What do you find the most fulfilling part of being an instructor in the martial arts: Sharing something vital with other people. It can give therapeutic, physical, mental and spiritual benefits to people. Martial arts can actually contribute to our lives and help us to grow. But sometimes, people don't grow. Imagine spending time with any master and walking away unaffected. It's kind of hard not to be affected. I can't think of any way to contribute to others than by teaching and learning at the same time.

14. What is your biggest goal in life: Being worthy of teaching by example. What I'm teaching is to become the most fulfilled person you can be; also getting to and maintaining my sense of center.

15. Is there anything you would like to add to this interview that you feel is important that I haven't covered: I echo Reverend Foster, he said: "The arts become a way to reinform people at large, government, businesses, etc. of fundamental values that have become lost over the years. Integrity, honesty, charity and respect to others. We have to overcome these if we want to have full respect for ourselves. Martial arts can contribute to the power of relaxation and the power of gentleness. it might teach them to broaden their sense of purpose and goals".

This interview done by phone with
Lynn Philyaw by Paul Marquardt.

1. Full name and rank: Thomas Mellonig - Second Dan

2. Age: 46

3. Age started studying the martial arts: 24

4. How long have you studied: 22 years

5. Why did you decide to study the martial arts: My sensei was an acquaintance who was starting his own class and wanted some adults in his class rather than all 16 and 17 year olds, and approached me on possibly joining up; which I did.

6. Why did you decide to study Shorei Gujo/ Kenpo: When I was a yellow belt we went to meet with other styles and what I saw in other styles was not for me, so I stayed with our style.

7. Who was your instructor: Lynn Philyaw

8. Where did you study: Highland Park, IL.

9. What one time, if any, that you wanted to quit studying and why; also, what made you decide to continue: I never really wanted to , but I had thoughts about it. There comes a time when you reach a plateau, and you feel that there is no improvement; and that's wher I had thoughts about quitting. Once you overcome this feeling, you just go on.

10. Did studying the martial arts change your everyday way of life and if it did, please explain how: Yes. It made me more serene. It gave me the ability to take more nonsense and helped put everything into a better perspective. It helped me to distinguish what is important and what is worth worrying about.

11. What was the most important thing you learned about yourself through the study of martial arts: I have learned that I will never really master the art, that I am always learning, including about myself. Any parameter you set for yourself is artificial. You will find that anything you set your mind to can be accomplished; both mentally and physically.

12. What important words of advice would you give to someone who came to your who was interested in studying the martial arts: Don't get discouraged, the path will last a lifetime. To those who look for a quick solution, seek another dojo. Martial arts is a never ending process. Those who want just a rank in my style just won't be satisfied and won't last long.

13. What do you find the most fulfilling part of being an instructor in the martial arts: The learning. The more I teach, the more I learn from my students.

14. What is your biggest goal in life: To pass along what I know. To pass the torch! To find that students will carry on the teaching. Learning our style carries with it an obligation. Once having learned it, the student should continue the tradition and carry on the teachings in the same manner as he was taught.

15. Is there anything you would like to add to this interview that you feel is important that I haven't covered: What I would like to see is more concerned people who understand the art and teach it completely, rather than making just defenders out of their students. There is much more to the arts than just blocking a strike and retaliating with one. I think that some people put too much emphasis on the physical aspect of the art, totally neglecting the mental and spiritual guidance necessary for the complete martial artist. They are certainly doing a great disservice to their students and the furthering of the art by doing so.

This interview done by phone with
Thomas Mellonig by R. Dilba.

Yin Yang Do Requirements for Rank

Yellow Belt (Schichikyu)

Basic stances, blocks, punches, strikes and kicks

Kata: Omoto Ten and Karumpha

Geri Wasa 1 and 2, Taisu 1

Green Belt (Rokkyu)

Kata: Shorei Mege, Neko Buto Ich,

Pinan Ich, National Dance,

Gaki Sei and Tai Chi Gedan

Geri Wasa 3 and 4, Taisu 2

Demonstrate open and closed hand breathing tension wazas.

Blue Belt & Purple Belt (Gokyu & Yonkyu)

Seven Kogeckis

Kata: Neko Buto 2, 3, 4; and 5,

Pinan numbers 2, 3, 4, 5, Saifi, Anaku,

Neko Buto Twelve

Geri Wasa 5,6 and 7, Taisu 3 and 4

Brown Belt (Sankyu, Nikyu, & Ikkyu)

Kata: Basai Dai, Naifunchin, Seenchin,

Geri Wasa 8,9 and 10,

Taisu 5 and 10

Black Belt (Shodan)

Katas: No Hi, Tensho, Kan Ku Sho,

Nandan Sho

Black Belt (Nidan)

Kata: Go Pei Sho, Sei Pai, Dan Enn Sho

The Ranks of Yin Yang Do Karate

White belt	Hachikyu	8 th Kyu
Yellow belt	Shichikyu	7 th Kyu
Green belt	Rokkyu	6 th Kyu
Blue belt	Gokyu	5 th Kyu
Purple belt	Shikyu or Yonkyu	4 th Kyu
1 st Degree Brown Belt	Sankyu	3 rd Kyu
2 nd Degree Brown Belt	Nikyu	2 nd Kyu
3 rd Degree Brown Belt	Ikkyu	1 st Kyu
1 st Degree Black Belt	Shodan	1 st Dan
2 nd Degree Black Belt	Nidan	2 nd Dan
2 nd Degree Black Belt	Sandan	3 rd Dan
4 th Degree Black Belt	Yodan	4 th Dan
5 th Degree Black Belt	Godan	5 th Dan
6 th Degree Black Belt	Rokidan	6 th Dan
7 th Degree Black Belt	Shichidan	7 th Dan
8 th Degree Black Belt	Hachidan	8 th Dan
9 th Degree Black Belt	Kudan	9 th Dan
10 th Degree Black Belt	Judan	10 th Dan