

The Secrets of the Warrior-Scholar

The Untold History of Tang Soo Do V 2.0



By Daniel R. Segarra

Introduction

The untold history of Tang Soo Do is a complicated tale of hardship and the strength of the human spirit.

I was fortunate enough to become a personal student of Grandmaster Hwang Kee's son H.C Hwang for many years. I developed a close personal relationship with him. This combined with my dedicated study, practice and research allowed me to see sides of Tang Soo Do not many were privy to.

Trying to learn Tang Soo Do's accurate history has always been a messy path filled with inaccuracies, exaggerations and flat out mistruths. This is due to a variety of factors which will be discussed in this book.

I've titled this book **The Untold History of Tang Soo Do V 2.0** because I expect to revise it regularly as more and more documentation and witnesses to history come forward. For the time being this is the most accurate history I could possibly write.

Sincerely,



D.Segarra

President, internationally certified Master Instructor author of Secrets of the Warrior Scholar Series including: Meditation, and the Warrior Breathing Exercises of Tang Soo Do, Master Your Chi and more.



To stay up to date on the current versions of this history book and all things Tang Soo Do related, consider requesting a membership in the Tang Soo Do 2.0 facebook group. It is free and is one of the best resources you will find on Tang Soo Do:

<https://www.facebook.com/groups/tangsoodo2.0/>



Grandmaster Hwang Kee

November 9, 1914 – July 14, 2002

This book is dedicated to Grandmaster Hwang Kee

Your struggles and dedication to help positively impact the lives of countless people throughout the world is an inspiration to us all.

You are missed but not forgotten.

I hope in some small way this information will help put into perspective many things about the history of Tang Soo Do Moo Duk Kwan and remind the readers of Hwang Kee's extraordinary vision and help unify, at least in spirit those of us touched by his teachings.

Daniel R. Segarra

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The majority of the photo's in this book are the authors they are either copies given to him by Grandmaster H.C.Hwang, or Grandmaster Hwang Kee over the years.

The following photos were copied from the internet:

Kanto massacre – Yonhap news page 5: <http://japandailynews.com>

Itosu Ankoh page 9: <http://www.fightingarts.com/reading/article.php?id=658>

Kentsu Yabu page 10: <http://www.fightingarts.com/reading/article.php?id=658>

Ginchin Funakoshi page 10:
<http://www.fightingarts.com/reading/article.php?id=658>

Moo Duk KwanKyoto Japan page 11:
http://en.wikipedia.org/wiki/Dai_Nippon_Butoku_Kai

Moo Duk Kwanfist page 12: <http://soobahkdo.com/trademark-initiatives/moo-duk-kwan-fist-logo/>

Joong Ang Do Jang page 15: Tang Soo Do Dae Gahm by Hwang Kee

Kwan Logos page 19 from the respective organizations web pages.

The Charter convention pictures pages 23 and 24 U.S Soo Bahk Do's website:
<http://soobahkdo.com>

The illustrations from the 72 arts of Shaolin Pages 42 and 43 are taken from my personal copy of the text.

Hwang Kee page 46: <http://www.tangsoodo.nl/pages/home-welkom.htm>

Picture of Grandmaster Jae Chul Shins statue courtesy of Jordan Chappell

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A big thank you to Grandmaster Hugine Percival (Dan #7954) GM Percival would share stories with me on the state of the Martial arts both in Korea and in the US in its early development. He was there during the Tang Soo Do – Tae Kwon Do split in the early 60's all the way to the importation of Tang Soo Do in the USA. He was one of the servicemen that helped bring Korean Martial Arts to the U.S

I am also humbled to have had Grandmaster Hee Seok Choi Moo Duk Kwan founders Hwang Kee third student share some incredible early history with me. Thanks to Master Michael Sabia for some very interesting Y.M.C.A kwon bup history. And also thank you to Master Matt Hitch for mapping out the old MDK H.Q locations.

If you have any information that can add historical value and correctness to this publication please contact the author at: mastersegarra@aim.com

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Brief History of Martial Arts

Martial arts themselves cannot be attributed to any one place or person. They developed naturally around the world when needed. Martial arts began as an individual instinct then developed into tribal systems and eventually evolved into the various styles and systems you see today. As martial arts developed, ancient and modern master's combined them with natural philosophies based on a respect for nature and focused on developing the practitioners into mature centered human beings.

Although our martial art is relatively modern, our martial arts heritage goes back hundreds of years. Combining the wisdom of China, Japan, Okinawa, Korea and combatives and philosophy from cultures all over the world.

From the wisdom of Confucius and Lao Tzu to the code of the Samurai and the tenets of Korea's Hwa Rang warriors Tang Soo Do's heritage and roots stretch far and wide.

Korean martial arts have a long and fascinating history, with many innovative pioneers. Korean Martial arts history, for the ease of understanding this diverse subject, will be broken down into Pre-Japanese occupation, Japanese occupation, and Post Japanese occupation.

Honor the Past, Create the Future

With the historical horrors the senior Korean martial arts masters had to live through in the early days, they have every right to be bitter. But I think that the real history has to finally be shared. It is time for the truth not propaganda. I believe everyone will not think less of the Koreans but actually respect and appreciate the triumph of

their spirit, their perseverance, adaptability, and wonderful contributions to the martial arts. Korean martial arts history does not have to be reinvented or misrepresented. The Koreans have endured and their inspiration and contributions add to the rich and colorful culture of not just the martial arts but also the world.



6,000 Koreans killed in the Kanto massacre

Japanese Occupation

Japan occupied Korea from 1910 to 1945. Its rule was oppressive and brutal, not many people realize that Japan decimated the Korean culture much like their allies the Germans did to the Jews during the holocaust. From the rape of Nanking in China to the brutal rule of

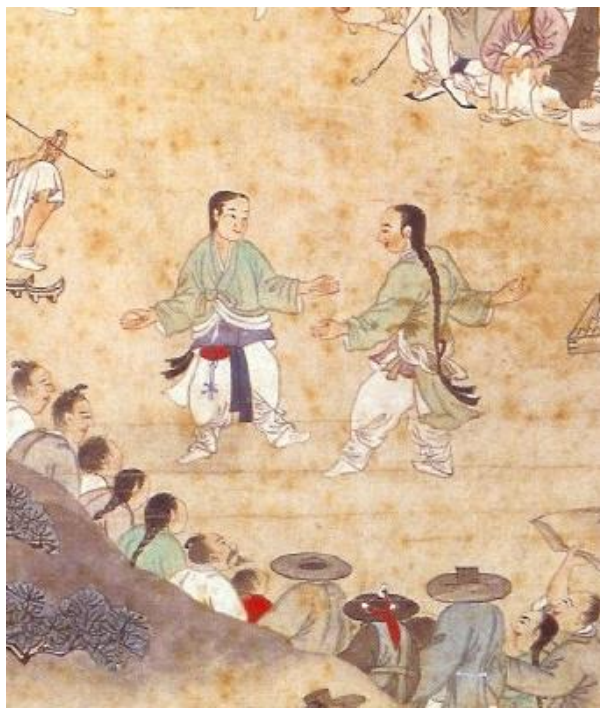
Korea, Japan's cruelty rivaled that of their German counterparts. Documented evidence of live beheadings, bayonet practice on prisoners, burying their enemies alive, pictures of hundreds of bodies piled up in mass graves and infanticide are just some of the proven examples of Japan's brutality.

It is estimated that almost one million Koreans were executed or starved to death during the Japanese occupation. In addition, it is estimated that up to 200,000 Korean women were forced into sexual slavery in 'comfort station' brothels. Being born in Korea at this time was being born into hardship.

Koreans were forced to speak only Japanese in public and had to adopt a Japanese name. The education system was changed to model Japan's and when old enough

Koreans were either drafted into the Japanese army and often killed due to fear of betrayal or were put to forced labor to expand Japan's empire.

Hwang Kee (황기 November 9, 1914 – July 14, 2002) born Tae Nam Hwang one of Korea's greatest martial arts pioneers, was born into this tumultuous time. He suffered many hardships but, at the age of seven, he saw something that changed his life.



Taek Kyun at a Festival 1850 by Hyesan Yu Suk

While attending a village festival called 'Dan Oh', a group of ruffians began picking on a lone man. Suddenly this one man exploded into a flurry of kicks and spins defeating the attackers. Young Hwang Kee saw this person's amazing power against incredible odds and knew that was the path he wanted to follow. He approached this master of a martial art called 'Taek Kyun' (택견) but was rebuffed because he was too young. So, he

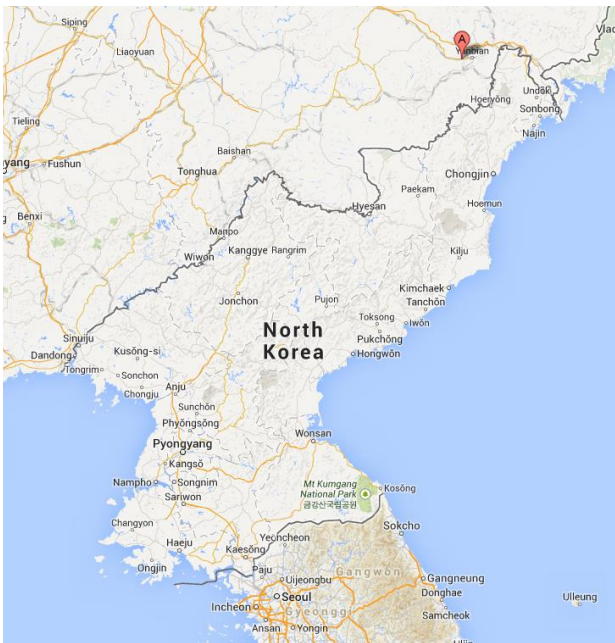
spied on the Taek Kyun master's outdoor practice copying and learning in secret.

For years, he trained in seclusion and sought out various master's to learn from, but to no avail. Due to his father being a noted Korean scholar, young Hwang Kee was fortunate enough to be allowed to attend High school where he became quite the athlete on both the track and swim team. After graduating High school in 1935 he, like all Koreans his age, was forced into labor by the Japanese. Fortunately, because

of his good education he was allowed to begin working for the Japanese controlled railroad the (南滿州鐵道株式会社/南滿洲鐵道株式會社) *Minami Manshū Tetsudō Kabushiki-gaisha*. Back then if you were not lucky to have a decent education as most were not, you wound up either in forced labor or in the Japanese imperial army in the front lines.

His job at the railroad actually allowed him to travel somewhat freely and while working in Japanese controlled Manchuria China' (also named "Manchukuo" at that time). His martial arts future would take a dramatic turn.

As luck would have it his job traveling led him to find his future teacher in Manchuria in an area called Jo Yang Chun in the Gilum (Jilin) province (see arrow). In 1936



Master Yang Kuk Jin (楊鞠振/楊翹震) was a well-known master of northern Kung Fu particularly Tai Chi and Tan Tui. Originally Master Yang politely rebuffed young Hwang Kee's and his coworker and friend Park Hyo Pil's, requests to become his students.

Not giving up, Hwang Kee and his friend kept showing up daily until Master Yang finally accepted them as students. Master Yang trained them in Bo Bup (stepping methods), Ryun Bup (conditioning methods), Dam Toi Ship Ee Ro (twelve long fist forms), and Tae Kuk Kwon (Tai Chi).

There was a total of four students at this time, and they trained in Master Yang's home in the evenings. Master Yang not only helped lay the foundation for Hwang Kee's martial arts future but also instilled in him a deep connection between the

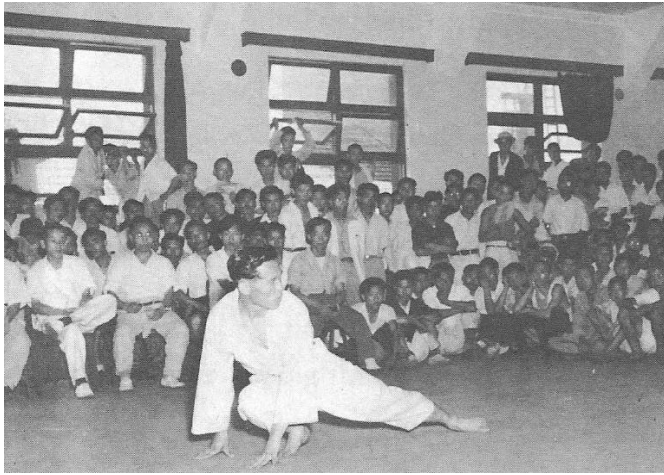


Young Hwang Kee and his friend Park Hyo Pil in front of Jo Yang Chun station 1936.

martial arts and philosophy which led the future Grandmaster's emphasis on human development in his own Moo Duk Kwan style years later. Hwang Kee trained with Master Yang daily for a little over a year before having to return to Korea in 1937.

He returned to Korea with his newfound understanding of the Martial Arts taught to him by Master Yang and began to combine

the philosophical tenets he learned from Master Yang and during his childhood by his father Hwang Yong Hwan, a noted Korean Scholar. He continued to train himself in secret due to the political climate in Korea and four years later he traveled back to China to train with Master Yang in 1941, one last time before China's politics prohibited any further travel to that area.



10/19/1949 Hwang Kee demonstrating Hwa Soo Do.

Note he is wearing a white belt.

Post Japanese Occupation

After the brutal Japanese occupation, Koreans wanted desperately to regain their identity. Hwang Kee, after his time training in China with Master Yang, began teaching in 1945 and originally promoted his style as Hwa Soo Do 花手道 or flowering hand way. The intended

meaning was that students would grow like a flower into something beautiful. The name was also a nod to Korea's Hwa Rang warriors as well. Remnants of the Japanese conditioning remained among the Korean population and his new style was not widely accepted and all his students quit. Disappointed, Hwang Kee searched for ways to continue teaching martial arts. As mentioned previously, Hwang Kee worked for the Korean Railroad, his coworkers Kim Un Chung, Kim Yong Duk and Choi Hee Suk had done some training during the Japanese occupation.

They began training with Hwang Kee in one of the small storage buildings owned by the Railroad. He realized from his past failed attempt at teaching Kung Fu (Hwa Soo Do) that he had hurdles to overcome.

He studied Karate books from the Railroad library. More than likely this was Gichin Funakoshi's (船越 義珍) Karate Do Kyohan or his earlier works simply because Shotokan Karate was the only style of Karate permitted to be taught in Korea during the occupation. Now an important point here is GM Hwang Kee began demonstrating



Hwang Kee sitting next to Chung Do Kwans Lee Won Kuk at a Chung Do Kwan testing.

is Hwa Soo Do style up until at least 1949 as the proof of which is he published Hwa Soo Do Moo Duk Kwan in 1949. In his book he had pictures of him demoing as a white belt in 1949. Young Duk Kim his second student promoted to Dan level has stated he was promoted to Cho Dan in 1948 by Hwang Kee. This is odd and does not make sense as Hwang Kee publicly wore a white belt a year past that time and according to martial tradition could not promote anyone to Black Belt, they would by default, then be higher than him. It's oddities like this that make the Moo Duk Kwan history hard to understand.

Hwang Kee and the Chung Do Kwan

Lee Won Kuk a direct student of Funakoshi and a fellow coworker at the Ministry of Transportation became friends with Hwang Kee around 1944. Lee was the most successful Martial Arts instructor in Korea at that time and taught the Tang Soo Do Chung Do Kwan style. Tang Soo Do Chung Do Kwan was simply the Korean version

of Japanese Shotokan style. This was evident in the use of kata (forms) & curriculum. Hwang began training under Lee while simultaneously teaching. Whether it was an exchange between contemporaries or a student teacher relationship no one really knows as Hwang never claimed Lee as his teacher, but Lee claimed Hwang was a student and only reached an intermediate level before opening his own school.

Hwang has stated he was so impressed with Lee's success he basically copied the same curriculum Lee was teaching in his classes. He did this understanding that the Korean people were not ready for something different like his first attempt Hwa Soo Do which resembled Kung Fu more than the Japanese style karate the Koreans were used to seeing at that time. Knowing Korean people were more accepting of the familiar Japanese looking martial arts like Chung Do Kwan, Hwang Kee knew he had to make drastic changes.

According to Lee, Hwang trained with him for a short time then opened up his own studio. Whether he did this with Lee's blessing is unknown, but both he and Lee showed up at each other's promotional testing's. However reportedly in 1947 Sohn Duk Sohn, Lee's top student was unhappy with Hwang starting his own style and supposedly there was friction and an altercation between Hwang and Sohn because of this. But Sohn did not get along with most of the other Kwan (style) heads either and was infamous for his bad temper.



Itosu Ankoh a.k.a Mr. Idos

The Military traditions

Now contrary to popular belief, most of the traditions and protocol that are practiced in the modern Tang Soo Do Dojangs are not ancient thousand-year-old traditions that were taught in the martial arts. Martial arts training was not as formalized prior to 1901. Martial arts training was either taught family style or military style depending which you found yourself in.

When Martial arts were introduced into the Okinawan and Japanese public-school systems that's where you see much of the traditions that you see today.

An Okinawan Master by the name of Ankoh Itosu was the first to implement martial arts into the public-school system realizing the potential to help shape future generations into people of strength and character. His student Yabu Kentsu (1866-1937), also student of Matsumura Sokon (1809-1901) had also served in China as an officer in the Japanese army. He and his contemporary Hanashiro Chomo (1869-



Master Kentsu Yabu

1945) were Itosu's primary instructors for the Okinawan public schools.

Master Kentsu introduced many of the basic traditions and procedures we use today in traditional martial arts. Prior to Yabu you did not see these traditions either in Chinese, Okinawan, Japanese or Korean martial arts. This is based on his military

experience as an army officer. He realized some of the military organizational

methods helped facilitate the martial arts instructions in the public classes. These included:

- Bowing upon entering the training hall
- Lining up students in order of rank
- Opening class with salutations or signs of respect.
- Seated meditation (a Buddhist practice further developed in Japan as a result of kendo (“way of the sword”))
- Sequenced training, including warm-up exercises, fundamentals, forms, and sparring practice.
- Answering the instructor with loud and respectful acknowledgment
- Closing class ceremonies.

This reflected a combination of European military training and physical education with Japanese neo-Confucianism, militarism.

Funakoshi the father of Modern-Day Karate in Japan and also a student of Itosu adopted these methods into his instruction and they made their way from Okinawa to Japan then to Korea.

The use of the white cotton martial arts uniforms called dobok in Korean or dogi in Japanese and colored ranking belts as well, were also relatively recent additions added by Japans Kano Jigoro the founder of Judo in the late 19th century.



Gichin Funakoshi

Gichin Funakoshi modeled his karate uniforms after Kanos Judo uniforms and implemented them into his curriculum around 1924. Prior to the use of doboks/dogis members trained in loose fitting clothing or in very little clothing in the subtropical island of Okinawa.

Many years later in the early 50's Hwang Kee saw an ancient Korean Hwa Rang warriors' uniform in a Museum and added the same Midnight Blue trim to

the Moo Duk Kwan Do Bok uniform.

From Hwa Soo Do to Tang Soo Do

Now after seeing how organized Lee's Chung Do Kwan was using the Tang Soo Do Style (Shotokan) motivated with a new direction, Hwang Kee asked the senior members of his fledgling gym to research various historical terms to find a name for



The original Hall of Martial Virtue in Kyoto Japan.

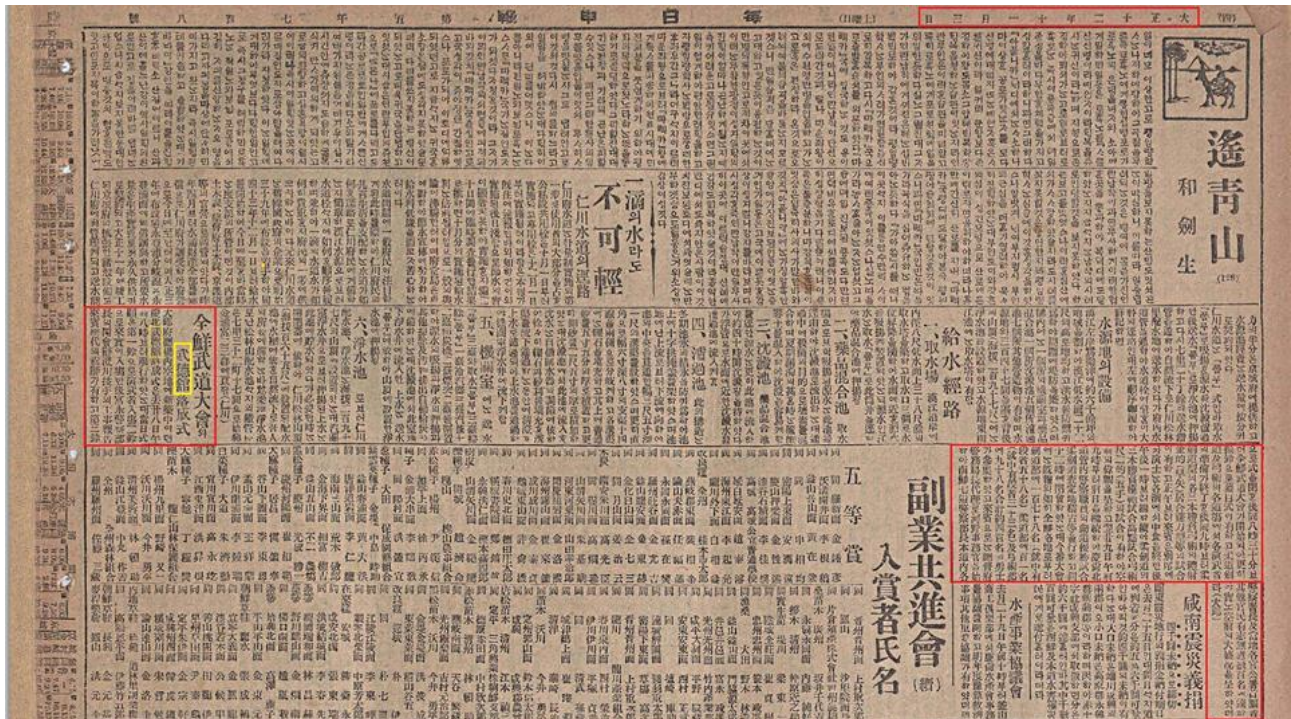
1894. Dai Nippon Butokukia 大日本武徳会

their school. According to Choi Hee Suk in my personal conversation with him, Kim Un Chung, Kim Yong Duk and Choi Hee Suk along with Hwang Kee then agreed to call their club the Moo Duk Kwan School meaning the school of martial virtue. They used the term Moo Duk Kwan due to its historical

significance in martial arts which would have been more recognizable to the Korean people after the Japanese occupation.

The first usage of the term 'Hall of Martial Virtue' in a martial art context was used in 794 A.D by Japan's Emperor Kanmu to promote chivalry and martial excellence. In Japanese, it was called Butokuden 武徳殿 (hall of martial virtue). It was a school where the various Martial Arts of Japan were practiced to develop 'virtue' or chivalry 'Duk' (徳). The character Den (殿) 'Hall' , 'Mansion' , 'building' , being synonymous with Kwan (館) meaning 'school'.

The idea was to use martial arts as a vehicle to develop one's character. Same as the idea behind the Korean Moo Duk Kwan. During the Japanese occupation there were multiple Japanese martial arts schools actually called Jap:Butokukan/Kor:Moo Duk Kwan from 1923-1942 they ranged from Kendo, Judo to Karate Do. This is recorded in 'A collection of historical records on Korean martial arts' by The National Folk Museum of Korea. It seems impossible for Hwang Kee to not have seen or at least been aware of Dojos/Dojangs (schools) called Moo Duk Kwan in Korea over such a long span of time.



(Above) Daily News (Maeil Sinbo) edition from Nov-3 1923, p. 4. I highlighted the date and the article in question in red.

“All Korean Martial Arts Competition and Inauguration of Moo Duk Kwan” providing the date of foundation of this particular Moo Duk Kwan school. The article then goes on to give detail on the ceremony. This is the first documented occurrence of the term Moo Duk Kwan being used in Korea that has been found so far.

Japanese Martial art dojos called Moo duk jeon (武徳殿) or Moo duk kwan (武徳館), were mostly associated with Dai Nippon Butokukai. The Japanese used the term Moo duk jeon (武徳殿) or Moo duk kwan (武徳館), interchangeably, and many Moo Duk Kwan Dojos were built across Chosen during the Japanese occupation. The Japanese did this to promote the Japanese militarist ideology throughout Korea by promoting their martial arts.

Many of these Moo Duk Kwan dojos were built close to police stations and the 'kwan jangs' (school heads) were usually policemen or soldiers loyal to the Japanese occupational regime.

Some oral evidence even suggests that there were incidents of Moo duk kwans and Moo duk jeons being used as places to interrogate and even torture Korean independence movement activists. Due to these negative connotations, many of these dojos were either renamed or torn down shortly after the liberation in 1945.



This is a picture of Daejeon Moo duk jeon (also referred to as Moo duk kwan in the Korean press) from around 1930s. However, there are newspaper articles mentioning "Daejeon Moo duk kwan" as early as in 1921, (see article from Dong Ah Ilbo). This building was

standing near the Daejeon police station next to Chungnam Provincial Government Office. The police station and a dojang are still there, although the original Moo duk kwan building was torn down and a new dojang called Sangmookwan was built on the spot in 1963. The importance of this cannot be overlooked. Hwang himself was falsely accused of being a Korean independence movement activist during the Japanese occupation and then after Korea's liberation, a Communist sympathizer (more details on this in the following chapters).

Dong Ah Ilbo article 11-Jun-1921

大田棉作講習會
忠清南道廳에서는管内各郡의棉
作을發展하기爲하야今月四日早
러大田市内武德館에서棉作講習
會를開催하고總督府로부러石塚
吉永兩技師가出張教授한바聽講
員은本管内三十八名과忠北으로
부러七名이參加하야總員四十五
名이三日間講習을終了하되六日
午後四時에證書授與式을行하야
다러라(大田)

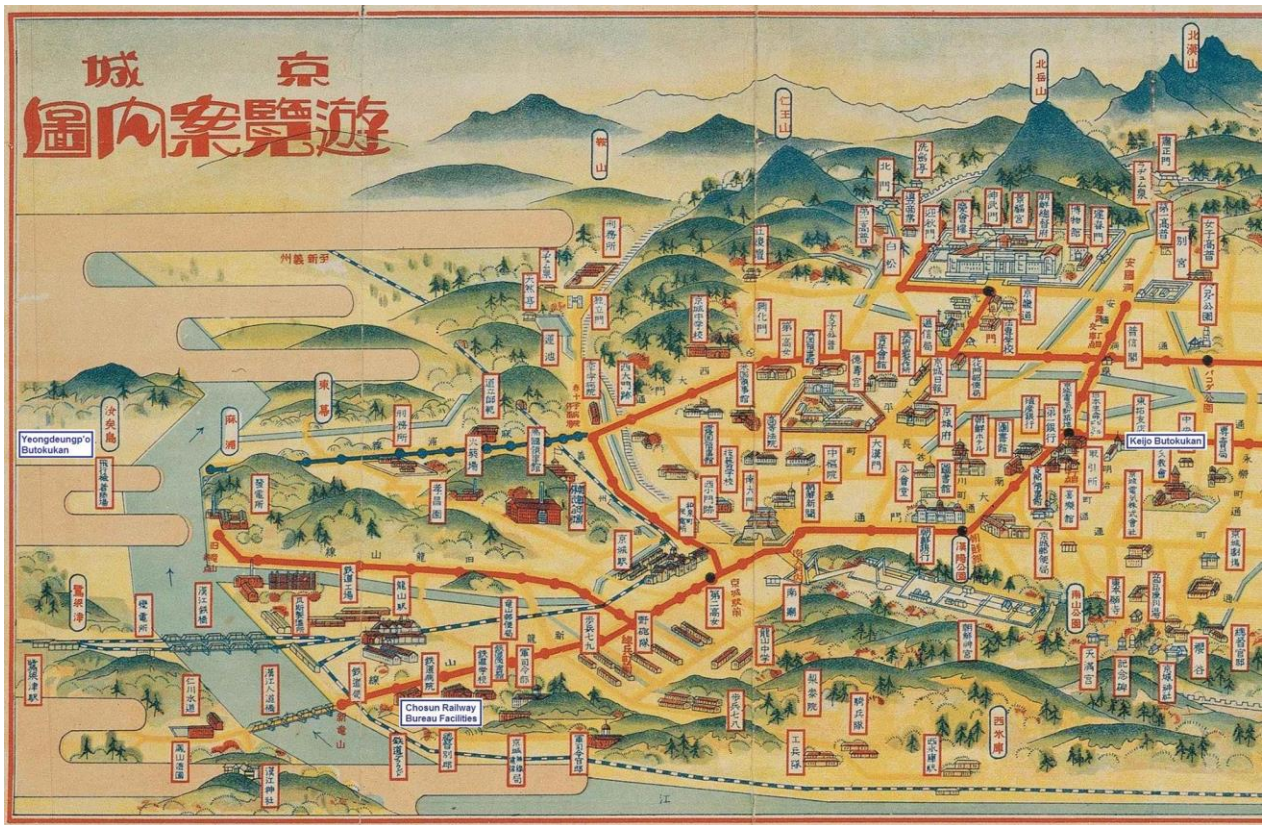
He was beaten and tortured on several occasions by both Japanese soldiers during the occupation and Korean law enforcement, whom were on a witch hunt for anyone suspected of supporting the pre-existing Japanese regime. *The fact that he actually chose*

to use the term 'Moo Duk Kwan' which was widely used in Korea by the Communist Japanese seemed to be a contributing factor to his repeated arrests. On several occasions, according to his personal notes he was hung upside down and beaten, water boarded and at one point fooled into thinking he was going to be shot. All this to get him to falsely confess he was a Japanese sympathizer.

Remember this happened before he taught martial arts and **after** he used the term Moo Duk Kwan to describe his style of martial arts. His personal investment, belief and unwillingness to use another term cost him greatly.

Could Hwang Kee have accidentally thought he coined the term 'Moo Duk Kwan'?

Frankly with Japanese Moo Duk Kwan (Butokukan) dojos all around Korea, his repeated arrests by Japanese law enforcement whom more than likely were members of the Japanese Moo Duk Kwan, and the fact that these dojos were near the very police stations and actually used at times to interrogate suspects it would be ignoring the overwhelming evidence that he was aware of the term Moo Duk Kwan. Add to this the fact that during the Japanese occupation Hwang worked for the Japanese



Ministry of Transportation which was surrounded by Japanese Moo Duk Kwan dojangs.

Above is a map is from the late 1920s, showing individual Chosun Railway Bureau facilities where Hwang later worked and trained. It shows some of the Railway Bureau facilities in Yongsan often mentioned in Hwang's Moo duk kwan history. There is the Railway Bureau main building, where Hwang worked, Railway High school, where he trained after moving there from Railway Kindergarten premises, and also Railway Hospital, where he once trained in a storage room. The Railway Bureau library where he read karate books was in the same location.

The closest Butokukan/Moo duk kwan was the famous Keijo Butokukan. Founded in 1912 and located right in Keijo downtown in Koganemachi, nowadays Eulchiro 2ga,

the dojo/dojang was run by Shikao Jinnouchi and specialized in kendo and kenjutsu. It is about 5km from Yongsan. There was a direct tram line there from Yongsan and the city center was only a few stations away. Another Moo duk kwan/Butokukan was located somewhere in Yeongdeungp'po across the river.

Although Hwang may not have passed the Moo duk kwan/Butokukan building on a daily basis, based on the building's central location, frequent demonstrations and celebrations taking place there, and Hwang's general interest in martial arts, plus his arrests, torture and experiences with Japanese officials. The evidence is overwhelming that not only was he aware of the pre-existing term Moo duk kwan but that he purposely used it like he did 'Tang Soo Do' to gain traction and spread his martial arts curriculum. It would be akin to a modern person saying they never heard of Walmart, Target, Home Depot, Yale, Harvard or another well know brand or University then coming up with the same name.



Kim Yong Duk, Hwang Kee and Choi Hee Suk

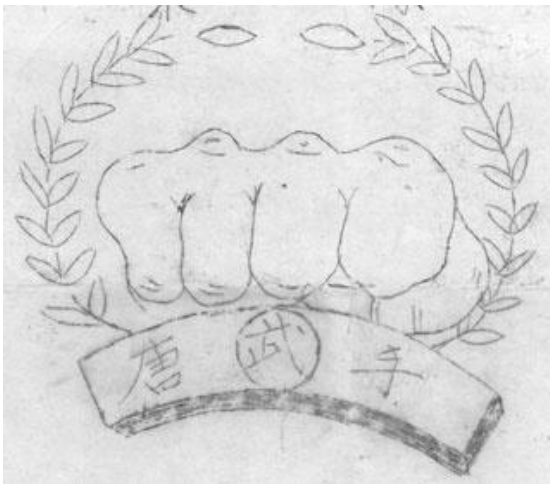
The Moo Duk Kwan Fist Logo

According to Kim Yong Duk and Choi Hee Suk, Hwang Kee's most senior students, the Moo Duk Kwan fist logo was not used until 1953 NOT 1945. The name Moo Duk Kwan was first used by Hwang Kee in his book published Hwa Soo Do / Tang Soo Do Kyo Bon and although there is no image of the fist logo there is printed in small characters on the back cover 武徳館 So

the term Moo Duk Kwan was used publicly by Hwang Kee at least as early as 1949. After Hwang Kee decided on a name the symbol of the Moo Duk Kwan was next.

Originally, they were going to use bull horns to surround the fist, but the United Nations logo had come out and they opted to use the laurel leaves concept instead. This was then drawn by a junior member of the school that was an artist, Hwang and the seniors agreed on using it. Now armed with a name (Tang Soo Do Moo Duk Kwan) a curriculum borrowed from Chung Do Kwan, and a logo they created, they were ready to teach. Hwang Kee was Kwan Jang Nim as he was the head of the group and most experienced martial artist, so he assumed the leadership role.

Since all four worked for the Korean railroad, they would open dojangs at various train stations storage rooms & buildings and teach spreading their new organization. This allowed the MDK to grow rapidly throughout Korea. Some other schools jealous of their success nicknamed them the 'railroad dojangs'.



One of the earliest versions of the MDK logo (1955)

Their organization grew quickly. Hwang Kee's ability to tap into his members' resources helped the MDK grow even further. He wrote various books, published a newspaper the 'Moo Yei Shi Bo', and had a film produced for the American servicemen. He was way ahead of every other martial art style in Korea at the time. These marketing and expansion plans paid off big and the Moo Duk Kwan grew to be the largest martial

art organization in Korea. 75% of the martial artists in Korea at that time were Moo Duk Kwan.

Development of the Moo Duk Kwan Logo



14 Leaves and Wreath of the UN logo

The Scroll from the Chang Moo Kwan Logo

The Fist from the Chung Do Kwan Logo

The MDK Logo circa 1955



Pre Korean War

Prior to the Korean War in 1948, Korea was in political chaos. South Koreans were worried about the influx of pro Communists and their influence from North Korea and communist China. Combined with the severe food shortage, it was not a pleasant time in Korea. During this time, South Koreans were paranoid and began accusing each other of Communist leanings. A competing Kwan falsely accused Hwang Kee of being a Communist sympathizer. He was arrested and tortured. He then realized he needed to move his family, a four-year-old son (Jin Moon Hwang aka Hyun Chul) a two year old daughter, and newborn son, to a safer location.

In July of 1950, a month after the Korean War began, Hwang relocated his family from Yong San village, near Seoul, to his hometown of Jang Dan Myun. North Korea occupied Seoul and began to investigate, interrogate and execute South Korean loyalists like Hwang Kee. He had to stop teaching martial arts but continued to work for the Ministry of Transportation while being careful to avoid the attention of the North Korean officials. Sadly, Hwang Kee's younger son passed at the age of one due to malnutrition. This was a dark and difficult time for the Hwang family.

After investigating his biography, the North Koreans had begun searching for Hwang Kee again. He fled to a family friend's home but was found out arrested and interrogated once more. Luckily for Hwang, an official felt sorry for him after the interrogation and let him go. Shortly after, the other party officials not sympathetic to South Koreans tried to re-arrest him. Knowing he would be killed, Hwang Kee defeated them using his martial art skills then fled to his cousin's home in Tchang

Sin Dong. He hid in crawl spaces until the arrival of General MacArthur and his forces in Seoul September 1950. Happily, Hwang Kee reunited with his family.

Two months later the Communist Chinese Forces advanced into South Korea and captured Seoul. Everyone fled and Hwang Kee and his family were on the move once again. They fled to Daegu, 146 miles away from their home, living as refugees, sleeping in storage areas, shacks, garages anywhere they could find shelter during the brutal cold Korean winter.

In June 1951 Hwang Kee once again found himself under arrest this time by the Daegu police for ironically being a North Korean Sympathizer. He resisted arrest but was overwhelmed, handcuffed and beaten. He found himself going through various periods of torture including being hung upside down and beaten, suffering electric shock and water boarded. All to force a false confession that he was a communist sympathizer.



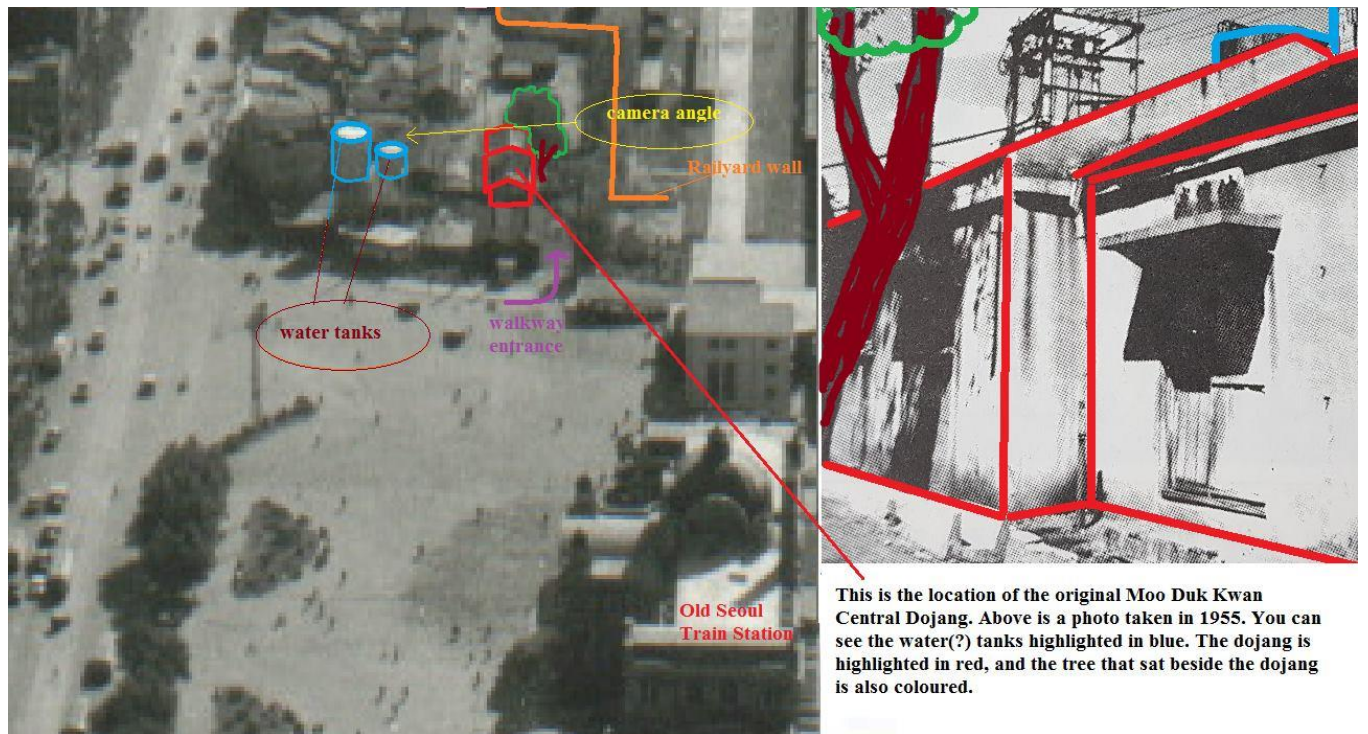
Joong Ang Do Jang 1955

At one point, it looked as if they were going to execute him by bringing him outside escorted by an officer with a rifle and a blanket to cover his corpse. The officer pretended to forget something and brought Hwang Kee back inside for another round of torture. As a result of the torture he lost most of his hearing in his left ear.

Hwang Kee, realizing that the next time he was brought outside he would be executed, agreed to sign the false confession and was imprisoned.

Fortunately for Hwang Kee his family worked feverously to free him and contacted a family member Hwang Jin Young whom was a prosecutor which lived in Pusan. Hwang Jin Young traveled to Daegu and successfully defended Hwang Kee and had the record expunged and the arresting officers apologize.

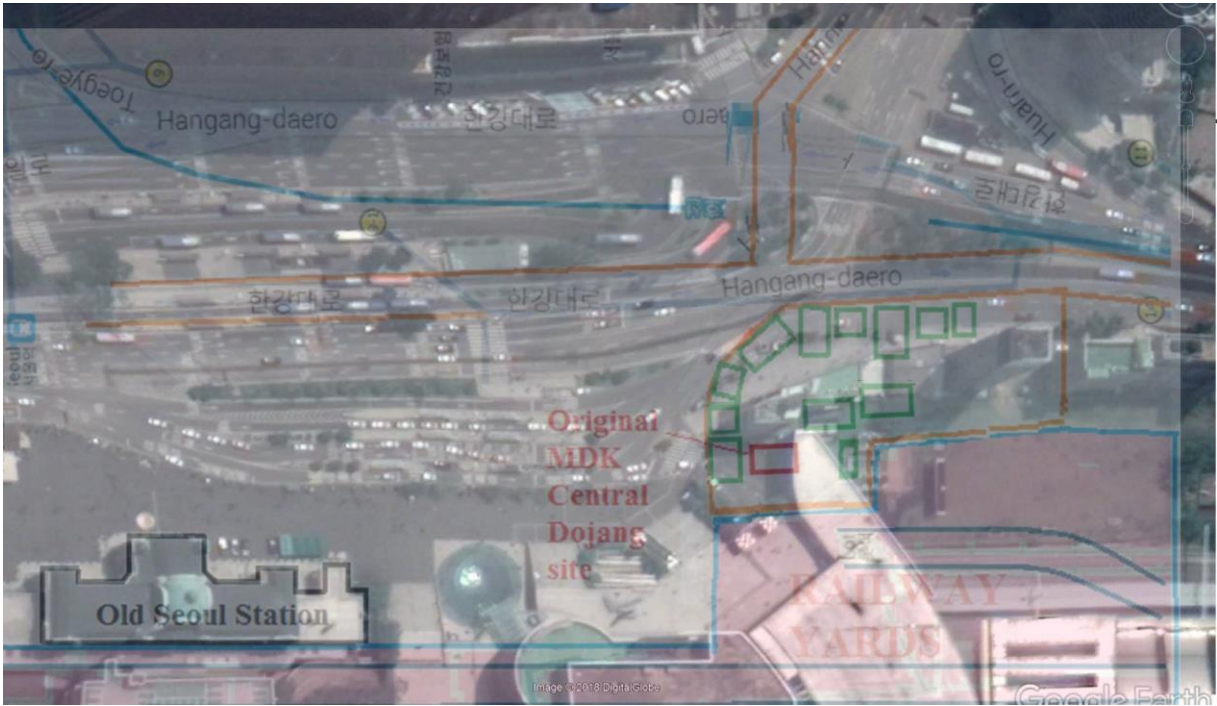
Once Hwang Kee was released, he moved his family to Pusan where Hwang Jin Young lived and was the center of operation for the South Korean Government. Pusan was a turning point. Once moving to Pusan Hwang Kee began teaching Hwa Soo Do at the Cho Ryang Rail station, enrolled his son H.C Hwang into elementary school and began teaching martial arts to the Police academy followed by the Ministry of Defense in 1952.



Finally, the Korean War ended, and Hwang Kee returned with his family back to Seoul. He began once again teaching temporarily in an old dilapidated building. Then in May 1955, he rented a government building from the Seoul Central Railway Station which became the infamous Joong Ang Do Jang and headquarters for Hwang Kee's school.

Now he began with the help of his senior students to promote and spread Tang Soo Do Moo Duk Kwan. Thus, began a period of explosive growth for the Moo Duk Kwan. But the struggles were not over.

The Moo Duk Kwan Central Dojang originally sat not far from the Seoul Train Station. After that site could no longer be used, it moved to locations as it could while under government persecution until The Founder Hwang Kee Kwanjangnim settled it in its present location, "Seoul, Yongsan-gu, Hangang Taero 80gil" (previously known under an earlier addressing system as "59-3, Namyoungdong, Yongsangu, Seoul")



The historical old location of the Seoul Station and the Original MDK Dojang



Original site of the central Dojang and the new location.



Korea still in Chaos. Dan Pins and I.D Cards

The Koreans quickly found out that although the Japanese were gone their impact would last a long time. Korea Post Japanese occupation was a lawless land. Martial art schools found themselves helping police the communities they lived and trained in. They started wearing Kwan pins on their daily clothes to identify themselves as martial artists. Due to the lawlessness in Korea, this became like a policeman's badge. Remember during the Japanese occupation many Japanese Moo Duk Kwan were police and had dojangs by the Japanese police stations. Martial arts were associated with Law and Order, the Japanese term Butokukan/Moo duk kwan even more so.

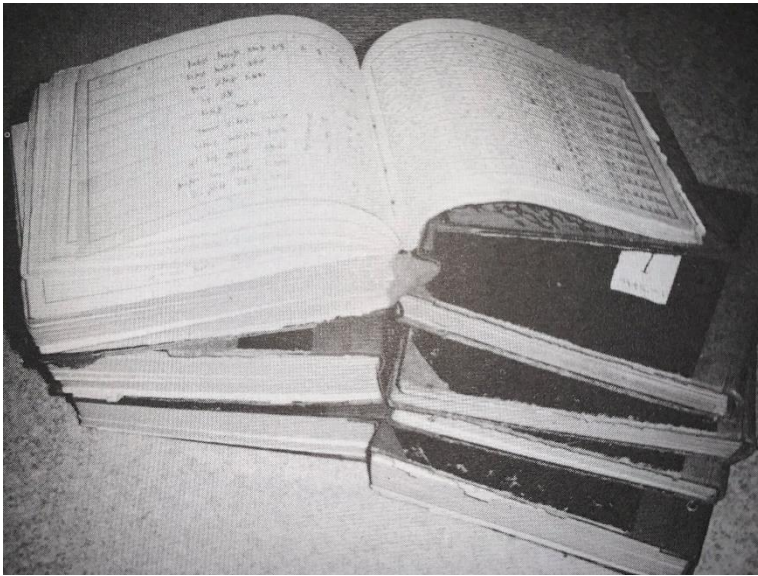
The communities were so appreciative of the various Kwan's helping keep order that they would reciprocate by taking care of Kwan members. They became the neighborhood heroes to the good and feared by the bad.

On one occasion, a Moo Duk Kwan member was jumped and robbed by a few gang members. When they saw his Moo Duk Kwan I.D card in the stolen wallet they took out a full-page ad in the newspaper the next day apologizing and then went into hiding.

This kind of reputation helped the Moo Duk Kwan grow even more. Everyone either wanted a Dojang (school) near them to scare away criminals or to become a member and wear the pin.

The pins for Dan members were made from silver, the gup (colored) belts copper, and the master's gold. Asian alchemists aspired to transform the base metal copper

into the precious metal silver then into gold. Not unlike how the Martial Arts transforms its members into people of pure character and value.



The Dan (number) Bon Book – Kwan Jok Bu

Soon after the Moo Duk Kwan started its explosive growth, Hwang Kee realized he needed to record the Dan members (Black Belt level) by number called a 'Dan Bon'. Originally, according to Choi Hee

Suk Grandmaster, Hwang Kee started recording Dan numbers a little later, so he had to reconstruct some of the earlier numbers in early 1948. Choi Hee Suk states he is Grandmaster Hwang Kees first student and third to reach Dan rank (black belt level) but, due to Hwang Kee's later reconstruction of the Dan numbers from memory some of the earlier numbers are incorrect.

At one-point members from competing Kwan's that broke away from the Moo Duk Kwan tried to steal the Kwan Jok Bu. They did this to hide the fact they started in the MDK and that they were actually junior NOT senior members. This way they could falsify their history and seniority and also promote people in political office to more senior ranks in their martial arts. Having a Dan number in the Moo Duk Kwan was a great source of pride for its members.



The original Do Bok worn by the Hwa Rang

The Do Bok and Belt Ranks

Originally everyone just wore white uniforms like all the other Kwans but in 1954 Hwang Kee saw a museum exhibit featuring clothing worn by the Korean Hwa Rang warriors and to his surprise it was trimmed in indigo blue not black. So, he then started having Moo Duk Kwan members wear indigo trimmed uniforms. His wife Mrs. Hwang made belts and sewed uniforms

and trim on her sewing machine in the early days. Many don't realize the many quite contributions she has made to the Moo Duk Kwan.

Originally the belt ranking system had only four colors; white, green, red and blue. Orange was later added in the early 70's as a motivational step for beginners and fit so well with the Asian philosophy of five elements that it was widely accepted and adopted.

The red master's stripe was another addition added in the 60's to differentiate the dans from the masters. What many don't know is fifth dan and up were considered masters. That later changed to 4th dan.

At promotional testing's depending on your score you could receive a double promotion, single promotion, fail, and if you did poorly enough have a rank revoked.



The belt ranking system & the master's Belt

To understand the Tang Soo Do belt ranking system you have to study the symbolism represented on the South Korean flag.

The South Korean Flag called (태극기/太極旗 Tae geuk gi) has a circular symbol in the center called the Um/Yang in Korean (Yin/Yang Chinese) surrounded by four three lined diagrams called trigrams. These represent the more

detailed changes from one extreme to another that the Um/Yang represents generally; Hot to cold, day to night, emptiness to fullness etc.

The trigrams represent Yang the strong force growing ☰, reaching its peak ☷ then changing to the weaker Um force ☱, growing and reaching its terminus ☵ then the cycle begins again. This is akin to dawn, noon, dusk and evening or on a larger scale, winter, spring, summer and fall.

These are represented by the colors White/winter, Green/Spring, Red/Summer and Blue (also black)/fall. These are the original four colors of the Moo Duk Kwan belt ranking system, representing the four seasons.

The Midnight Blue with the center Red Stripe Masters Belt started in the 1960's and symbolized "Neh Gang Weh Yu" or Strong inside gentle outside Um/Yang philosophy. Grandmaster Hwang Kee was a dedicated student of the I Ching (Chinese oracle) and philosophy. The I Ching is a Chinese philosophical text that uses three lined symbols as an oracle to describe various states of the Universe and how to be in

harmony with it. The South Korean flag surrounds the Um/Yang (Yin/Yang) with four of these three lined symbols called trigrams.



If you notice on the Korean flag you have the Red/Blue Um Yang circle in the center and the Trigrams all of which are two upper bars with a center bar surrounding it. These also represent Heaven, Earth, Water, and Fire. Two trigram bars have different bars in their center representing the various states of change. the **Water** ☵ a solid line and the **Fire** ☲ a broken line) Water is represented by the color blue and fire the color red. Note the original Korean flag has a small dot of red in the blue wave and blue in the red wave indicating the seed of the other within each just like its Chinese counterpart the Yin/Yang.

The Masters belt with the red stripe was inspired by this Um/Yang philosophy. Grandmaster Hwang Kee was born during the Japanese occupation the South Korean flag was banned during Hwang Kee's youth;

"The flag was first adopted as a symbol by the kingdom of Korea in 1882. During the Japanese rule of Korea (1910–1945), the flag was banned. The taegeukgi was used as a symbol of resistance and independence during the Japanese occupation and ownership of it was punishable by execution"

The flag was a deep source of pride for him and encompassed the martial art philosophy in its design. The trigrams are representations of a Universal code. The solid lines represent Yang the broken lines Um/Yin. Almost like a binary language were solid is on and broken is off creating a code. This code represents many things:

☰ geon (건/乾) sky (천/天) spring (춘/春) east (동/東) humanity (인/仁) father (부/父)
metal (금/金) justice (정의/正義)

☲ ri (리/離) sun (일/日) summer (하/夏) south (남/南) courtesy (예/禮) son (중남/子)
fire (화/火) wisdom (지혜 / 智慧)

☵ gam (감/坎) moon (월/月) winter (동/冬) north (북/北) intelligence (지/智) daughter
(중녀/女) water (수/水) vitality (활/活)

☷ gon (곤/坤) earth (지/地) autumn (추/秋) west (서/西) righteousness (의/義) mother
(모/母) earth (토/土) fertility (풍요/豊饒)

If you were to draw the trigram for water in its Um/Yang colors, it would look like this:



This is the inspiration for the master's belt. It is a physical representation of the Universal forces and the philosophy of the martial arts.

Now with the four trigrams on the flag also representing the four seasons: Winter, Spring, Summer and Fall, and also represented by the colors; White, Green, Red and Midnight Blue this became the original belt ranking system. Orange belt was 'officially' later added in 1975 as an extra motivational step representing 'Early spring' where the sun (orange) warms the winter's snow (white belt) and stimulates growth (green).

Interestingly adding the color Orange/Gold/Yellow then created parallels with the Asian Five Element Theory and added new levels of philosophical depth. Orange then represented 'Earth', with white as Metal, Green as Wood, Red as Fire and Blue obviously as water. The Asian philosophy of the trigrams, Um/Yang, Five Elements has a multitude of applications in the Korean culture ranging from Food, Fortune telling, Astrology, the design of one's environment (Pung Su/Feng Shui), and of course the martial arts.

The Five Elements

White ☰	Metal	Justice Humanity	Grief Sadness	West	Lungs Large Int	Winter
Orange ☷	Earth	Pensiveness Fairness	Worry	Center	Spleen Stomach	Early Spring
Green ☳	Wood	Kindness Benevolence	Anger Frustration	East	Liver Gall Blad	Spring
Red ☲	Fire	Wisdom Humanity	Arrogance Resentment	South	Heart Small Int	Summer
Blue ☵	Water	Intelligence Fertility	Fear Shock	North	Kidneys Bladder	Fall



Left: Flag of Goryeo" listed in the Qing diplomatic book Tōngshāng Zhāngchéng Chéng'àn Huìbiān (通商章程成案彙編) March 1883.

Right: "Figure of Taijitu Ba gua" a collection of the Seoul University's Kyujanggak.

Yin/Um



Yang



Eight Trigrams / Pal Gwe (八卦)

<u>Chinese/Korean</u>	<u>卦</u>	<u>Meaning</u>	<u>Direction</u>
乾 Qián/ Keon	☰	Heaven	Northwest
兌 Duì/Tae	☱	Lake	West
離 Lí/Ree	☲	Fire	South
震 Zhèn/Jin	☳	Thunder	East
巽 Xùn/Sohn	☴	Wind	Southeast
坎 Kǎn/Kam	☵	Water	North
艮 Gèn/Kan	☶	Mountain	Northeast
坤 Kūn/Kon	☷	Earth	Southwest



The importance of Hwal

Also note the color blue represents 'vitality'. When translating the Grandmaster Hwang Kee's philosophy book the Moo Do Chul Hak one of my meetings with his son my instructor, then Master H.C Hwang. We discussed Hwal '活' which he translated as vitality. He

stressed the importance of the concept when translating the Moo Do creed written by his father;

Moo Do Creed (Moo Duk Kwan Hun Jang)

The purpose of Moo Do is Hwal 活 to cultivate ourselves

Moo Do does not end in offense or defense

It is one step further, the purpose is life itself

Even facing the enemy, our goal is to save them

The principles of Moo Do are the principles of Nature

Guided by Moo Do we may achieve the goal of Hwal 活 in the principles of Nature

To do so we must concentrate, stress the beauty, line and speed, and study scientifically

To provide all this is our creed.

- Hwang Kee

My interpretation of 活/Hwal was living life to our fullest. i.e exploring our full potential and connecting and returning to our source. Hwal is made up of two

characters water and tongue 水 + 舌 meaning if you had a wet tongue you were alive.

The Ko Dan Ja experience

The Ko Dan Ja is the master's test where upon successful completion the member is then promoted to Ko Dan Ja level and allowed to wear the Ko Dan Ja Dee (midnight blue belt with a central red stripe).

Testing for fourth dan (Sa Dan) and above was originally conducted at Regional Dan Testing's until December 4, 1983 at that point it was extended to eight days of testing and held at Headquarters in Springfield New Jersey.

Since that time, a weeklong "Kodan Ja Shimsa" has been held every year and now is held both in Korea and in the United States jointly with members both in the states and internationally attending jointly.

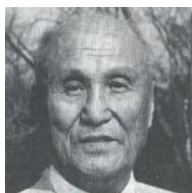
It was Hwang Kee's wish to give the members a more meaningful training experience to test both their technical development and character. He originally wanted to make it a month-long experience training outside amongst the mountains in a natural setting to develop a deeper connection with nature but realized this would be difficult for the majority of members and instead opted for an eight-day test.

Originally 5th Dan and above were considered masters this was changed to fourth dan in the late 60's.

The Unification Attempts

From the late 50's to the mid 60's, Korean martial arts were going by so many names Tang Soo Do, Kong Soo Do, Soo Bahk, Kwon Bup etc that there was attempts to unify the Five original Kwans under a single name which eventually was called Tae Kwon Do. An ROK General by the name of Choi Hong Hee was about to step into the

Five original Kwan's



Chung Do Kwan 青濤館 founded by Lee Won Kuk whom later fled to Japan as a communist sympathizer turning over the kwan to his student Sohn Duk Son.



Song Moo Kwan 松武館
Founded by Ro Byung Jik



Moo Duk Kwan 武德館
Headed by Hwang Kee



Chang Moo Kwan 彰武館 Originally founded by Yoon Byung In but was headed by Lee Nam Suk and Kim Soon Bae after Yoon Byun In went missing during the Korean War.



Jido Kwan 智道館
Founded by Chun Sang Sup



Hwang Kee trying to get Choi Hong Hee to stop drinking so much alcohol.

picture and change Korean Martial Arts history and become Hwang Kee's nemesis.

The Nemesis of the Moo Duk Kwan

Choi Hong Hee had some martial arts training in Shotokan while living in Japan and, after Korea's independence, created the Oh Do Kwan. He began spreading his Kwan through his military connections and got the green light to head the unification of the Kwan's after presenting a demonstration to Sygman Rhee, Korea's first provisional President.

Hwang Kee attempted to work with the others and unify the Kwans but he disliked Choi Hong Hee's character. Choi had a well-known reputation for being a gambler, partier, drinker, troublemaker and being bullheaded using his Military influence to bully and push his way upon others; his conduct and character simply rubbed Hwang Kee the wrong way.

Hwang Kee made several attempts to work around this but ultimately realized Choi Hong Hee and his plans were bad for the Korean Martial Arts and pulled out of the unification. His student, Hong Chong Soo, recalls trying to convince Hwang Kee for 36 hours straight on this issue:

"The day after the Unification Declaration Ceremony was held, Hwang Kee told me that the declaration was invalid. I could not understand Hwang Kee and told him

'Why do you say that? You are one of the most famous martial artists in the country and you should not say that the Unification Declaration is invalid.' I advised him a lot to try and get him to change his position. Finally, he asked me to call Choi Hong Hi for him. When I gave Hwang Kee the telephone, he told Choi Hong Hi that the declaration was invalid and he hung up the telephone before Choi Hong Hi could respond."

The relationship between Hwang Kee and Choi Hong Hi was bad. Hwang Kee objected to Choi Hong Hi being the president of the Korea Taesoodo Association because he said the art and organization would not develop with Choi Hong Hi in charge and Hwang Kee wasn't the only one to voice objections. Ji Do Kwans Yoon Kwe Byung also felt the same way.

The following is the Resignation Letter of HWANG Kee and YOON Kwe Byung:

Resignation Letter

For the following reason, we resign the Moo Duk Kwan and Jidokwan:

1. The doctrines and operational systems are totally wrong in the way of martial arts ideology.

August 29, 1962

Moo Duk Kwan Jang HWANG Kee

Jido Kwan Jang YOON Kwe Byung

Unfortunately, the other Kwan heads found out how cancerous Choi Hong Hee would be to their beloved arts too late.

The creation of Tae Kwon Do and the splitting of the Moo Duk Kwan

Choi Hong Hee continued to use his military and political power to head the unification attempts and used his military influence in many ways to try and destroy the Moo Duk Kwan after it resigned from the unification. He had teaching permits revoked, instructors in the military were given a choice to join Tae Kwon Do or be shipped off and never see their family again, some were offered positions, rank and power. Some lower ranking Dans in the Moo Duk Kwan became high ranking Dans in Tae Kwon Do simply by joining. This led to a fractioning of the Moo Duk Kwan led by Hong Chong Soo. Hong Chong Soo became the first Tae Kwon Do Moo Duk Kwan president although he considered himself the second and Hwang Kee the first.

This fractioning and Choi Hong Hee's meddling negatively impacted the Moo Duk Kwan's growth and once again it was a dark time for the Moo Duk Kwan. His involvement in a coup d'etat to install a new Korean president in 1961 later became his downfall. Eventually Choi Hong Hee had to flee to Canada because he was suspected of being a North Korean sympathizer and a traitor. Kim Un Young was put in charge of the future of the World Taekwondo Federation (WTF) but later was jailed for two years and six months for bribery and embezzlement. Even Lee Won Kuk, Chung Do Kwan's founder and the first to open a martial art school in Korea had to flee to Japan to escape political persecution by the Rhee anti-Japanese regime. Tae Kwon Do's leadership was rife with politics, shady dealings and immorality. It seems Hwang Kee saw this coming and did not want to be part of this.

Mugging, Thugging and Skullduggering.

Back in the mid to late 50's and into the 60's some of the other Kwan heads started to complain that the Moo Duk Kwan was a hotbed for gangsters. They even petitioned the government.

"We, the Korea Taekwondo Association, cooperate with the national rebuilding committee's policies, but we must petition the registration of the gangster's (gangpae) hotbed, the Korea Soo Bahk Do Association (Tang Soo Do Moo Duk Kwan). Soo Bahk Do's official discipline is to train both body and spirit, but in reality, it is just an unsportsmanlike school. The evidence is as follows: 1. In Kwang Ju, Soo Bahk Do trainees beat up students of Kwang Ju High School and gave rise to public criticism, so much so the Ministry of Education stopped Tang Soo Do training; 2. In Taejon, Soo Bahk Do trainees fought with another gangster group in the street; 3. The high ranking leaders of a Soo Bahk Do school beat up the workers of the Taejon Theater when they were not given free tickets; 4. One military soldier was stabbed and injured by a Soo Bahk Do trainee and now the trainee is in jail. . . . This kind of behavior is happening all over the country. There are numerous other incidents of misconduct we cannot mention. Soo Bahk Do trainees quietly threatened people and bilked restaurants by refusing to pay their checks. . . . Soo Bahk Do caused a big social disruption and was once banned by the Ministry of Education. So how can the Soo Bahk Do Association be officially registered as a legal (sa dan bup in) Association? As a matter of course, the registration must be stopped and the Association must be eliminated.

Korea Taekwondo Association June 1960"



Left to right: Cha, Soo Yong (#269); Oh, Sae Jhoon (#26); Kang, Myung Kyu (#59). In background is the Seoul Central YMCA where Master Oh taught from 1955 to 1970.

Interestingly I heard for years some of the best and toughest fighters in the Moo Duk Kwan came from the YMCA dojang run by one of the most respected Moo Duk Kwan fighters Oh Sae Joon DB #26. Some of his students were Shin Jae Jul, C.I Kim just to name a few. I had spoken with then Master H.C Hwang and he said Oh Sae Joon was and he paused and chose the term 'very creative' carefully, when it came to coming up with fighting techniques. Which I took from the way he said it as anything from creative technical sparring variations to brutal street fighting techniques. Oh Sae Joon was a young shoe shine boy, and when shining Hwang Kee's

shoes he was invited by Hwang to become a student. He became the most respected and ferocious fighter in the Moo Duk Kwan and was basically the one that took on all challengers for the Moo Duk Kwan. It was related to me that he was considered by most the 'fist' of the Moo Duk Kwan. Oh Sae Joon was widely rumored to be involved with let's just say the less than lawful side of Korea at that time. He was considered the Godfather of the Korean gangs. One of his scarier habits indicating you were about to get a beating was if he was smoking, he would put his cigarette out on his well-conditioned knuckles. Typically, that meant you were about to get it.

From a poor shoeshine boy to wearing expensive suits and almost always sporting a bow tie, Oh Sae Jhoon came a long way. Surviving during the turbulent violent times. I have to seriously doubt Hwang Kee condoned any of these types of behaviors, and one has to consider Korea at that time was a bit like the Wild West. I don't know what actions if any Hwang Kee took towards these accusations after the other leaders petitioned the government, but it is an interesting part of Moo Duk Kwan history. With all that was going on in Korea and Hwang Kee on the run several times having a few friends in the underground might not be a bad thing for survival at that time. He may have even made a few friends when laying low. But knowing he was a man of conviction he probably would try and talk them into being more righteous. He had an encounter with some Russian gang members in Manchuria once and as the story was related to me after they had experienced his skills, he lectured them on behaving and morality.

Obviously in general the Moo Duk Kwan had a very popular and positive reputation. But I remember being told by some older Koreans that parents would tell children to behave or the "Moo Duk Kwan men would get them". I took that as more a parental disciplinary threat kind of like "Behave yourself or I will tell your teacher", but taking into context the gang accusations, for some kids it may have been more of a martial art boogie man. Also, the stories Chuck Norris shared about how people would give their seats on the buses when they saw a Moo Duk Kwan Dan pin wearer may have a possibly different context when you take the gang accusations. With a foreign

occupation followed by civil unrest then a war between North and South, Korea at that time was a mess and many Koreans did what they had to in order to survive.



John Butterwick and Sang Kyu Shim.

Tang Soo Do in the USA

While fighting in the courts to keep his beloved Moo Duk Kwan in existence Hwang Kee made a brilliant move. In 1957 after seeing how well the Tang Soo Do Moo Duk Kwan style was accepted by American servicemen in Korea Hwang Kee brilliantly tapped into this enthusiasm eventually sending representatives to the USA to build an organization there. The first representative was

John Butterwick dan number #2277 in 1961

followed by Ki Whang Kim, Sang Kyu Shim, Ahn Kyong Won, Shin Jae Jul, Kim Jae Joon, Richard Chun etc, etc. He then had Shin Jae Jul head his organizational attempts in the United States. Master Shin was perfectly suited for the task as not only one of the most prominent instructors in Tang Soo Do but also holding a master's degree in political science from Seoul University.



The U.S Tang Soo Do Moo Duk Kwan Federation

1974, Grandmaster Hwang Kee came to the U.S. and held the National Directors Convention to lay the groundwork for growing the Moo Duk Kwan in the U.S. This meeting was held on November 29, 1974 in Burlington, New Jersey where a "Task Force" was elected for the purpose of developing a charter.

The Task Force Members were:

Jae Chul Shin, Robert Thompson, Tchang Bok Chung, Chuck Blackburn, Arthur Fontaine, Joe Weeks, Andy Ahpo, and Charles di Pierro.

After much hard work and many meetings, a Charter was written for the newly formed U. S. Tang Soo Do Moo Duk Kwan Federation. Election procedures were developed and nominations to the first Board of Directors were obtained from all

across the U. S. Ballots were sent out to all known Dan Members in the U. S. Grandmaster Hwang Kee counted the returned ballots and a charter convention was scheduled.

Officers of the first Board of Directors, of the U.S. Tang Soo Do Moo Duk Kwan Federation™ were:

- Kwan Jang Nim Hwang Kee, President
- Hyun Chul Hwang, Vice President
- Charles di Pierro, Chairman
- Victor Martinov, Vice Chairman
- Andy Ah Po, Secretary
- Arthur Pryor, Treasurer

Other members of the board were:

Chun Sik Kim, Russ Hanke, Frank Trojanowicz, Robert Shipley, Lynn Jackson, Robert Kingsley, Tchang-Bok Chung, Joe Weeks, Larry Seiberlich, Jeff Moonitz, Fred Kenyon, Bob Beaudoin, Ben Cortese, Frank Bonsignore, Dennis Miller, Ronald Savage, Lyn Stanwich, James Lee

The charter convention was held on June 28, 1975 at the Hilton Inn in New York. The Charter was ratified making this event the official birth of the Federation. Those attending were:

Kwan Jang Nim Hwang, Kee, Hyun Chul Hwang, Chun Sik Kim, Yong Ki Hong, Andy Ah Po, Carl Jenkins, Ronald Savage, Dennis E. Miller, Peter Canciani, Warren Adams, Jeff Moonitz, Frank Trojanowicz, Paul Johnson, Frank Bonsignore, Arthur Pryor,

Benjamin Cortese, Larry Seiberlich, Robert Fernandez, Jr., Robert Fernandez, Sr., Joe Weeks, Ki Yul Yu, Holly A. Whitehouse, James N. Rushton, Victor Martinov, Fred Kenyon, Joyce M. Keyes, Russell Hanke, Robert Beaudoin, Robert Rondelli, Harry Smith, James Lee, Greg William, Robert Shipley.



At this time Grandmaster Hwang Kee's son H.C Hwang became chairman of the Technical Advisory Committee (T.A.C). Putting his son in charge after Shin Jae Jul did all the groundwork actually building much of the organization created animosity between them and Shin resigned. Fed up with the politics he retired from teaching and opened a Korean grocery store in N.J.

Grandmaster Shins most senior students then left the federation and pleaded with him to continue teaching and asked him to lead a new organization the World Tang Soo Do Association in 1982. Shin Jae Jul then became Grandmaster of this rival

organization and these senior Korean and American masters took with them a huge percentage of Hwang Kee's new organization. This led to some legal battles and thus began the U.S Federation's first attempts at enforcing its believed ownership of the MDK fist logo and the term Tang Soo Do Moo Duk Kwan.

The fractioning of the Moo Duk Kwan in the U.S

After much back and forth Shin's organization and the federation agreed they would not use the term Moo Duk Kwan nor the fist logo. However, it was determined that the federation would not be able to enforce copyrights on the term Tang Soo Do as it was an historical term and not created by Hwang Kee. Had Shin pushed the issue it may have come out that the term Moo Duk was an historical term as well and not created solely by Hwang Kee, but they settled out of court. Also, in England Hwang Kee had put Kang Uk Lee (Dan #70) in charge of the U.K organization. The rules in England are different and a foreign national (Hwang) could not legally own a trademark in England. Kang Uk Lee eventually broke away like Shin and Hwang Kee had no legal standing. These events led to Hwang Kee changing the name to Soo Bahk Do in the United States instead of Tang Soo Do. Soo Bahk was a historical term that he helped revive and was already using in Korea for years. He may have been always planning to change the name to Soo Bahk Do, but this even accelerated it. Along with Soo Bahk being what he thought historically accurate, and by adding the 'Do' prefix, it made it a unique term that he created. Protecting that term Soo Bahk Do legally would be easier than protecting the term Tang Soo Do many others had used years before.

Over the years, the federation threatened legal action to anyone using the logo or the term Moo Duk Kwan but rarely enforced it. Companies were allowed to create tee shirts, bags, hats, shorts, patches etc. with the logo without ever being bothered by the federation. As a matter of fact, they neglected to renew their trademark at one point, losing rights to the mark then scrambling to regain them. While there had been a few instances of attempted trademark enforcement, for the most part their efforts were quiet.

After a chain of schools headed by Master Charles Ferraro left the federation in 1995, which took a tremendous percentage of the US federation membership with it, the federation scrambled once again to enforce what it believed was its "identity." They forced all remaining members to sign non-compete agreements which stated if they left the organization they could no longer teach any of the 'proprietary' material (i.e forms, self-defense, one steps etc.), use logos, or use the name Soo Bahk Do. In effect closing you down if you left. Studio owners were told if they did not sign this their students could not test. Forcing them to sign away their rights to teach if they left insuring instructors either stayed longer or did not compete with the federation if they left.

As schools occasionally left the federation it began flexing its legal muscle to thwart any perceived copyright infringement. Often the federation received free or discounted legal assistance from members in the organization and could impose lengthy legal battles until the accused ran out of money. Most studio owners could not match them financially in legal expenses. Everyone they threatened eventually buckled and agreed to not use the term Moo Duk Kwan or the fist logo.

One thing that was always interesting is neither the federation nor the Moo Duk Kwan in Korea never pursued Tae Kwon Do Moo Duk Kwan legally. They used both the term Moo Duk Kwan and the fist logo but this would open up too big a can of worms for the federation whom found it much easier to fight the smaller organizations and individual schools then to take on a giant like the Korean government backed Tae Kwon Do. The federation knew it would be impossible to win in court because Hwang Kee used so many elements in the Moo Duk Kwan that he did not create.

Changing from Tang Soo Do to Soo Bahk Do



From the early sixties Hwang Kee referred to his organization as Soo Bahk Do Moo Duk Kwan. This was after a friend discovered the ancient Korean military manual the Moo Yei Do Bo Tong Ji in the Seoul University Library. Hwang Kee studied the book, he visited the Library often. Then he was allowed to photograph the book and was the first person in history to republish it. Something he does not get enough credit for. While translating the Gwon Bup (empty handed martial art) section of the text he came across a more ancient term for empty handed combat "Soo Bahk" which literally means "hand - strike". Excited he went about translating the material and renaming his organization with this rediscovered name. This was the direction he wanted his art to go. He wanted to move away from the 'Karate' that he used to build his organization and move toward what he felt was

more traditional, authentic and closer to Korean roots. On Sept 10th, 1994 he changed the name of the U.S organization from Tang Soo Do to Soo Bahk Do.

For years he used the name Soo Bahk Do in Korea, but it was known over here in the U.S as Tang Soo Do. He demonstrated Hwa Sun a form he recreated from the ancient text at the International tournament in Atlantic City New Jersey in 1982.

There were some grumblings at changing the name from Tang Soo Do to Soo Bahk Do here in the states but for the most part the transition went fairly smoothly. Over the years Hwang Kee started to introduce the rediscovered/reinterpreted forms from the ancient text and the Moo Duk Kwan started to evolve into a more soft/hard art distancing itself from its Japanese/Okinawan influences. As the Moo Duk Kwan was evolving various organizations that broke away prior to this introduction of rediscovered material continued practicing Tang Soo Do so eventually you had Soo Bahk Do and Tang Soo Do which looked related but were at the same time different.

“TANG SOO!/SOO BAHK!” Shout.

Many practitioners are unaware of how the “Tang Soo!” battle cry began. Master Chun Sik Kim was the instructor at Osan airforce base in Korea. He would often put the American military men through their paces and training was often long and hard. To keep the students spirits up he would often yell "TANG SOO!" they would respond back in kind and the tradition was born. It spread amongst the other schools and caught on and was also brought back to the states by the American servicemen.

Korea and the United States

Grandmaster H.C Hwang (then Master H.C Hwang) had to split his duties between the Korean world Moo Duk Kwan and the U.S federation. He retired from being a studio owner a few years earlier as his responsibilities both nationally and internationally started to increase. Although he delegated responsibilities to people heading the various international ranches of the Moo Duk Kwan, eventually the membership in Korea began to dwindle and the U.S membership now is the much larger of the two since his father's passing. It is sad to see the popularity of the art dwindle in the very land it was created in. Grandmaster H.C Hwang has been successful making efforts to turn that around by having Korea host a yearly Ko Dan Ja masters test and more actively participating in demonstrations around Korea.

Tang Soo Do versus Soo Bahk Do

After Hwang Kee's unfortunate passing in 2002, his son H.C Hwang became the Grandmaster. A responsibility he had to assume without ever having a choice in the matter as this was the wish of his father Hwang Kee. He was born into the Moo Duk Kwan and now found himself Grandmaster of it. This however did not fare well with the many seniors in Korea. H.C Hwang's dan number was #509 that means there are quite a few seniors still around that according to traditional martial arts cannon should be elected to Grandmaster status before him. Many of these senior Koreans view his ascension to Grandmaster with contempt remembering the days of the Moo Duk Kwan before he was born, privy to things he only heard through his father's stories.

Thus, began the birth of the World Moo Duk Won General Assembly headed by Kim Young Duk and Hee Seok Choi, Hwang Kee's second and third Dan members. Suddenly the federation had a serious contender for Hwang Kee's legacy. H.C Hwang found himself in the uncomfortable position of defending his father's wishes of promoting him to Grandmaster breaking with the tradition of the next senior becoming Grandmaster. Although his father Hwang Kee felt he was the most qualified to lead his organization, his father Hwang Kee did not prepare him or the organization for this inevitable conflict.

David's verses Goliath – The legal battles both in Korea and the U.S.A

The politics, Ego's and backstabbing reared its ugly head once again in May of 1965 when Hwang Kee received an official order revoking his Korean Soo Bahk Do Association from the government. There was no explanation for reason given so he immediately started legal proceedings. See by shutting down the Korean Soo Bahk Do Association and silencing Grandmaster Hwang Kee it would clear the way for Tae Kwon Do and make it the only option. Taking down the popular Moo Duk Kwan it would then be the first domino to fall followed by the other organizations.

But Grandmaster Hwang Kee fought in the high court and in November of 1965 won the lawsuit saving his association.

It didn't end there though in January of 1966 the government (Ministry of Education) started proceedings in the Korean Supreme Court against him and his association. After a long and hard felt battle in June of 1966 he once again won the lawsuit against the government, and because of the double jeopardy rule they could not go after his organization again.

The problem here is the fight took its toll. Grandmaster busy with the legal battle had been limited to promoting his association leaving the field wide open for Tae Kwon Do to grow and limiting the growth of Tang Soo Do/Soo Bahk Do Moo Duk Kwan. Fortunately, American servicemen like Dale Drouliard, Chuck Norris and others brought Tang Soo Do to the United States where it began to grow. It grew not only in the United states but all over the world; France, Germany, United Kingdom,

Belgium, Italy, Switzerland, the Netherlands, Puerto Rico, Argentina, Malaysia, Brunei and Australia.

Ironically in the U.S the U.S Soo Bahk Do Federation found itself on the other side of the legal system charging instructors in the U.S with copyright violations and taking their own practitioners to court. The U.S Soo Bahk Do federation has made several lawsuits over the years to enforce their copyrights some of the more well-known cases are:

- Federation vs Shin Jae Jul
- Federation vs Kim Jae Joon
- Federation vs Andy Ahpo and Fred Scott
- Federation vs Eric Kovaleski

Round one

The first legal battle was with Shin Jae Jul's World Tang Soo Do. Shin another key player in not only Korea but instrumental in the U.S.A. Grandmaster Shin, whom was Chuck Norris's instructor laid the groundwork for the U.S federation, then when it was taken over by Hwang Kee's son H.C Hwang Grandmaster Shin broke away and formed the World Tang Soo Do association. The federation tried to unsuccessfully sue him for copyrights but ultimately it was settled out of court with Shin keeping the generic term Tang Soo Do and the federation keeping Moo Duk Kwan.

Round two

Both Shin Jae Jul and Kim Jae Joon were instrumental in helping Tang Soo Do Moo Duk Kwan get off the ground in both Korea and the U.S. and all Tang Soo Do

practitioners are indebted to them for their efforts. After a disagreement between Master Kim and Grand Master Hwang Kee, Kim Jae Joon formed his own organization the World Moo Duk Kwan Tang Soo Do Federation. Feeling this was too similar to the U.S Federations name the federation began legal proceedings against Kim. Eventually they came to settlement and Kim Jae Joon changed the name of his organization to World Traditional Tang Soo Do Federation dropping the use of both Moo Duk Kwan and the fist logo.

Round three

In 2002 Master Andy Ahpo and Master Fred Scott formed the Tang Soo Do Moo Do Kwan Association. Master Scott heading an association of twenty schools and being a very successful tournament competitor and coach joined forces with Master Andy Ahpo a well-known senior and former member of the U.S federation. Master Ahpo was a charter member of the US federation and was a major contributor to its early beginnings and success.

Master Frederick Scott, then head of the International Tang Soo Do Federation, USA, contacted Master Andy Ah Po about forming a new association by joining their two groups. At a meeting in the Pocono Mountain town of Honesdale, PA they agreed to join and form the Tang Soo Do Moo Do Kwan Association. The federation felt the use of the traditional Moo Duk Kwan fist and wreath logo was an infringement of their copyright and sued. Both Master Ah Po and Scott felt this wasn't the only reason they were being sued. A large number of former federation and Moo Duk Kwan members and schools were joining their new association, with many of them being higher ranking and highly visible Tang Soo Do practitioners and instructors. The early

success of the Tang Soo Do Moo Do Kwan Association was primarily due to its adherence to traditional Tang Soo Do training and a business model that made it attractive to full time studios. Both Master Ahpo and Scott felt the US Federation lawsuit was frivolous in nature and could be beat providing one was willing to waste substantial time and money.

In 2004 Master Frederick Scott decided that he had made a mistake in forming an association with Master Ah Po and terminated his participation in the Tang Soo Do Moo Do Kwan Association. After his departure, Master Ah Po continued fighting the lawsuit and eventually decided to form the Tang Soo Do Martial Way Association and gave up the use of the Moo Duk Kwan logo.

Master Scott formed the Traditional Tang Soo Do International organization and changed his logo as well. His reason for changing his logo was he no longer wanted to promote the Moo Duk Kwan in any way. The US Federation settled the lawsuit with Master Ah Po out of court and Master Scott stated that he hasn't heard anything from them since the lawsuit was initiated. He was however willing to continue the lawsuit if the US Federation tried to stop his use of the term Tang Soo Do.

Round four

After Hwang Kee's passing his top two students Kim Young Duk and Choi Hee Suk along with other senior masters formed the Tang Soo Do Moo Duk Kwan General Federation. They are headed by not only some very senior Moo Duk Kwan masters but also have celebrity power with Chang Il Do and Hwang Jang Lee, both some of the most famous martial arts movie stars in the world. The World Moo Duk Kwan

General Federation is positioning itself to be a major player amongst the Tang Soo Do organizations and their first stop was going to be America.

In Korea with Tae Kwon Do Moo Duk Kwan and so many Moo Duk Kwan offshoots the use of the term Moo Duk Kwan let the cat out of the proverbial bag, but here in the USA the U.S federation thought they had a better chance at protecting their 'identity' so they immediately sprang into action when word came that this new organization was trying to gain a foothold in the US.

Master Eric Kovaleski being a Tang Soo Do practitioner since childhood and a successful teacher and event organizer was asked to sponsor this new organizations first seminar in May of 2012. The Korean contingency from the World General Moo Duk Won visited in May of 2012 they included:

- Hee Suk Choi (Hwang Kee's third student to make Dan)
- Kwon Jae Joon
- Choung Koe Woong
- Baek Ki Hyun
- Hwang Jang Lee
- Chang Il Do
- Tan Eng Sin

Feeling their hold on the 'identity' of the Moo Duk Kwan was threatened by this new organization gaining a foothold in the U.S they immediately came after Master Eric Kovaleski. The federation scrambled to get an injunction and threatened to sue.

Believing since his father and he were using the term Moo Duk Kwan and the Fist logo long before the federation copyrighted it or was even formed would be like asking someone to change their last name years after they were born because someone copyrighted that. Eric Kovalseki refused to concede and decided to fight back. They believed they were simply carrying on their teacher's tradition.

Initially the case against the Kovaleski's is actually less to do about him and more to do about stopping the World Moo Duk Won General Federation from putting down roots. But now it seems that he earned the full wrath of the federation and they were trying to make an example out of him so others will not only avoid using terms and logos they've been using for years but also not join this organization.

Soo Bahk Do's current Grandmaster H.C Hwang went so far as to fly back to Korea and meet with this rival Korean organization hoping to sway them to drop their use of the Moo Duk Kwan name and the use of the Fist logo.

Master Eric Kovaleski dug in his heels and carried the fight all the way to the Federal Court. The U.S Soo Bahk Do Federation then began asking its members to fund the legal battle. Master Eric Kovaleski came across the information of prior usage of the term Moo Duk Kwan in this very book. He and his legal team then based a large part of their defense on the evidence provided in previous editions of this book. Unfortunately, due to objections from the US Soo Bahk Do Federations attorneys the court did not allow that information as accurate and historical as it was, into evidence and this was a devastating blow to the defense.

The U.S Soo Bahk Do Federation then began its campaign of painting not only the Kovaleski's but this author in a negative light by sending out emails to its members

and posting on its official website an article entitled 'The men who would steal the Moo Duk Kwan Legacy'. Indicating that I was somehow 'stealing' the term Moo Duk Kwan that was invented hundreds of years ago in Japan. The hypocrisy was not missed by myself and many others.

I then started receiving hate messages online calling me a "traitor", a "disgrace" and further harassment by some of the federation's members. I would receive multiple hang up phone calls at all hours at my martial arts studio.

Up to this point I had asked both parties by certified letter not to involve me personally in the court case and they were free to use my book as evidence if it helps discover the truth. But after having my reputation maligned and being harassed, I agreed to testify about the contents in my (this) book for the defense.

It was a difficult thing entering a full court room with the majority of people led to believe all sorts of negative lies about me. I was shot hateful looks, ignored, smirked at, but there are times when our conscience demands that we must stand alone against all odds armed with only our courage, knowledge and faith.

Only two members were mature enough to understand why I was there and greeted me warmly, the rest looked at me as the enemy. I found it best to park my car a few blocks away as I was concerned that someone might recognize it and damage it. This suspicion was confirmed when the defense lawyers storefront window a block away from the courthouse had a brick thrown through its window later that night. Now this might have been a coincidence but after feeling the vibe in that courtroom I find it highly unlikely.

The Plaintiffs (U.S SBD) went first and then the defense. I spent four days waiting to be called. I chose to wait on the lower floor of the open layout of the courtroom hall.

The Plaintiff and their supporters were taking up most of the waiting area immediately outside the courtroom and I did not want to cause an issue with my presence that would impact the case, so I chose to wait days on the lower floor below by myself.

At one moment, my former instructor was alone, and I felt compelled to approach him and say I hope after this is all over, we can sit down and talk about this and clear the air. He shook his head yes. I wanted to find out why he would allow people under his control to attack and malign me so.

I was called to the stand after waiting four days. I was asked several questions. The plaintiff's lawyers then tried to minimize my expertise by asking if I were ever an "expert witness in court". To their surprise I answered yes in a use of force case. They then narrowed it down to being an expert in a 'federal' case. I said no but the plaintiff promoted me to master so that should qualify me as an 'expert'.

I was then asked various questions about history and it was explained to me by the judge that both the defense and plaintiff agreed NO one would be considered an expert witness even Grandmaster H.C Hwang.

I then stated that the only reason I was there was the fact that the federation maligned my reputation by including me in letters and web postings in titled 'The men who would steal the MDK legacy' I felt compelled to clear my good name and the truthful history according to my research.

After four long days of waiting in the lobby of the courtroom on an empty floor away from all the negativity, it was time to go home and see my family.

I thought the truth and history would prevail but to my disappointment eight months later the court found in favor of the plaintiff and against the Kovaleskis. After reading the Judge's decision it became painfully obvious that the most important historical evidence that was one of the pillars of the defense was ignored due to the fact that it was not entered into evidence.

The court found that the historical evidence provided by this book was substantial but had to dismiss it 'due to the fact it was not entered in as evidence'.

"Moreover, the only evidence supporting the conclusion that "Moo Duk Kwan" was used in Korea between 1923 and 1942 comes from Daniel Segarra's book The Secrets of the Warrior-Scholar: The Untold History of Tang Soo Do, V. 1.3. This book was NOT admitted into evidence."

"In ruling thusly, the Court made clear that, if the word "Moo Duk Kwan" were shown to be as common as a word like "pizza"-Le., the generic name of the very item offered for sale by the parties-then the Court could determine that the term was generic."

-Judge Robert D. Mariani

In other words, the federation and the world Moo Duk Kwan dodged the proverbial bullet by not having this book in evidence. Years of back and forth, weeks in court, thousands of dollars and because the genericness of the term Moo Duk Kwan was not proven like the word 'Pizza' the case was lost. The term was used for the majority of Japanese martial arts schools in Korea from as early as 1912 to 1943 to describe

archery, kendo, judo and just about any martial art and that evidence was ignored. We gave them 'Pizza' but they would not allow it into evidence either because of the complications of it being from another country and possibly not applying to U.S law or the Defense did not simply get it done. It seems the court did not want Japanese 'Pizza'. I had to sadly laugh at the irony of this as the first time I met Grandmaster Hwang Kee decades before, I was asked to bring him 'Pizza' and he got very excited when I brought it in. It was actually the first words he ever said to me 'Oh Pizza!'

Go directly to Jail do not pass Go.

In 2012 The federation after purchasing the domain name karatefraud.com actually had someone jailed for fraud. In 2012 They assisted in the arrest of Sung Yoon who was rightfully arrested for allegedly counterfeiting federation gup certificates and collecting money on behalf of the federation but keeping it instead. This is the first arrest in the enforcement of the federation's copyrights.

Epic Tales of Woe

Here on an official U.S federation website Karatefraud.com they mock people that left the organization:

"Those who decided to disassociate from the Moo Duk Kwan martial art and its Founder Hwang Kee for whatever reason at some point in history usually have some epic tale of woe that details in passionate and colorful detail their justifications for departing."

They "begin wailing and gnashing their teeth like Joe (Cola). OHHHHHHH the indignation, the stubborn refusal to cease using the Moo Duk Kwan name or logo that they stole. Typically, these individuals also craft lengthy diatribes of justifications

for their actions, as if somehow their passionate outpourings will redeem them and give them absolution for their wrongdoing."

Interestingly the U.S Soo Bahk Do federation uses the analogy of a fictitious character "Joe Cola" to describe people 'stealing' the Moo Duk Kwan "formula". On their site they mock anyone they feel is using it without their permission likening it to a fictional worker named Joe who works at the Coke a Cola factory and leaves with the formula that he did not create and put his own label on it and then names it Joe's Cola. What is dumbfounding is you could apply this very illogical argument to Grandmaster Hwang Kee taking the Japanese created term Moo Duk Kwan, the Chung Do Kwan curriculum, Kano's belt ranking system etc., etc., etc.

Why?

One has to ask; Why did so many of Hwang Kee's students leave him? They were loyal during some of the most difficult times in Korean history, so we know they were loyal, dedicated students. Did he misjudge their character? I think not, he knew these men for years. Did they all get greedy or power hungry? Maybe a few but you simply can't say that about the majority of them. Finally, we are left with what seems to be the obvious answer; they were driven out by the very organization they loved. A combination of politics, the chaos of the times and Ego's rearing their ugly heads plus their shaken belief in their status as senior members only to be disappointed by the appointment of Hwang Kee's only son. This seems evident by the fact they are mocked by the very organization they served.

I've never heard any 'epic tales of woe' like the federation claims over the many years I have been a practitioner and a board member. Instead I have sadly heard

far too many times how politics, Ego's and an ungrateful organization and its leadership created a self-inflicted rift. Instead of learning from its mistakes it blamed and ridiculed members that leave.

Hypocritically mocking and demeaning the very people that helped build your organization publicly calling them 'thieves' because they want to use the symbol that they helped promote and a brand they helped build is not promoting the "Good Human Relations" the organizations preaches so often.

Grandmasters Kim Yong Duk, Choi Hee Suk Hwang Kee's most senior students helped create the Moo Duk Kwan and have stated clearly, they feel the "Moo Duk Kwan does not belong to anyone but to everyone".



Historical discrepancies.

Hwang Kee stated consistently that he founded the Moo Duk Kwan on 11/9/1945. This was disputed by Young Duk Kim and Cho Hee Seok his most senior students. They claimed it was not until the early fifties. But the earliest publication Hwa Soo Do Kyo Bon clearly has the

characters Moo Duk Kwan on the rear cover, so it was either created around that time or on the date Hwang Kee has always stated. The earliest version of the fist was early fifties so I think there was some confusion there. But it is beyond a shadow of a doubt that the term Moo Duk Kwan by Hwang Kee was used as early as 1949 and probably earlier.

Often in Korean Martial Arts history it is not uncommon as anyone involved with Korean martial arts from the 60's to the 80's will know, much propaganda and misinformation was common in the telling of Korean martial arts history and it was usually inaccurate. Add to that the Korean propensity to ignore Japan's impact on Korean martial culture that severely colors the way they present history.

Often Japanese references are replaced with Okinawan references or a complete reimagining of history as to not reopen old wounds caused by the devastation heaped upon the Koreans during the Japanese occupation. As mentioned previously most people don't realize that the Japanese treated the Koreans for thirty-five years like the Germans treated the Jews during Nazi Germany.

The atrocities heaped upon the Koreans created ill will towards anything Japanese and runs very deep. Ironically Japanese martial arts itself were not perceived by the Koreans as Japanese. They realized Japanese Karate actually started in Okinawa and hopped over the history of Japanese contributions to the martial arts and simply gave the Okinawan's credit. They then minimized that and tied it into the extinct Korean Hwa Rang warriors. Unfortunately, though, this became propaganda that is spread by well-intentioned but incorrect members of the various Tang Soo Do organizations not realizing they are telling incorrect history that was passed onto them.

For example, it is indisputable that Shotokan's Funakoshi created basic form one, two and three. It is documented in his books long before it was adopted in the Moo Duk Kwan practice. Yet Hwang Kee claimed creation of these forms in his books. Why?

There is no way Hwang Kee could have accidentally created the same exact series of three forms. So, we have to acknowledge that he took credit for something he did not create. Simply changing three moves in the center line of the forms but having everything exactly the same does not make them uniquely your own.

Maybe there was a mistake in publication that they chose to run with, it's not the first time that has happened. Maybe it was due to anti-Japanese feelings, or since the basic forms could not be attributed to an Okinawan creator maybe he decided to take credit for it rather than acknowledge a Japanese source. The point is we have to, as Tang Soo Do practitioners, understand our collective history warts and all and also try to see what the context of the choices made by our martial arts founders was as well. It would be easy to judge them in the light of our modern comforts, but seeing the terrible hardships they went through, the pain and suffering they endured, how could we truly judge them without walking in their shoes?

Being creative with actual martial arts history back then may have been necessary for survival, but to continue to do so now that we know the truth and the world is a different place, would be dishonest and unbecoming of the true spirit of martial arts. To dishonestly present the real history from this point on is to go against the very philosophy that Hwang Kee promoted and cherished. That is why this book is so important. The fact that he used a pre-existing Japanese term, Moo Duk Kwan to describe his style, then followed by using another pre-existing term, Tang Soo Do, to describe 'his' art, and finally taking credit for the invention of the basic forms when they were obviously created by another, demonstrates a pattern and a mindset that

obviously reflected the well-earned Korean cultural biases at the time towards Japanese history and culture.



Hwang Kee, Victor Martinov, Jae Joon Kim & Chuck Norris

Further splits & Sun Beh/Hu Beh

The Moo Duk Kwan Tang Soo Do talent pool at one time was wide and deep. The majority of the most talented masters in Korea were members, the majority of tournament champions were members, action movie stars, celebrities you name it

the Moo Duk Kwan had it. So, what happened? A cultural divide? Egos and lack of accreditation? Maybe growing too fast were the biggest problems? It seemed that over the years once you served your usefulness the Moo Duk Kwan and its U.S Federation simply looked for the next person that could be of service. So many amazing Martial artists were passed over, ignored and never recognized for their contributions. A long list of Korean masters such as Shin Jae Jul, Sang Kyu Shim and the many other early master's sent to America had left the Moo Duk Kwan. Chuck Norris #2819 and his students were putting Tang Soo Do Moo Duk Kwan on the map in the U.S A. His tournament wins, movies and celebrity status helped Tang Soo Do grow dramatically in the states. He promoted the organization, and hosted Grandmaster Hwang Kee's visits to the U.S. His students went on to dominate the golden era of Martial arts in the US yet his role in the organization was nonexistent. Unappreciated he left and we all know how that worked out for him.

I was always shocked to find out how many martial arts celebrities, champions and historical figures like Chuck Norris were Moo Duk Kwan but they rarely spoke about their roots due to the ill will they had toward their former organization. They never



The Author and former Moo Duk Kwan practitioner and movie star Chuck Norris

got the credit they were due. This is an Asian concept which can be confusing and often abused here in the West. This is the Senpai/Sun Beh (先輩) and Kōhai/Hu Beh (後輩) relationship a remnant of the Japanese occupation which stuck. The Sun Beh/Hu Beh philosophy is actually a wonderful concept. But even in the East it has been abused. The Sun

Beh senior mentors the Hu Beh Junior, the Junior takes care of the senior.

The Sun Beh/Hu Beh philosophy can easily be exploited. If the Hu Beh discovers the fountain of youth, cure for cancer, free energy or anything important the senior gets all the credit, the junior does not. In other words, if a Grandmasters student contributes something of great significance often, he, not his students get all the credit.

The senior/junior philosophy really became a problem throughout the Moo Duk Kwan especially in the land of its birth, Korea, when H.C Hwang, Hwang Kee's son was promoted to Grandmaster (Kwan Jang Nim) ahead of many of his seniors. Even though this was Grandmaster Hwang Kee's wish, and despite the fact he groomed his son to be his successor. This promotion went against the Senior/Junior philosophy so deeply engrained in the Korean culture. It created disharmony throughout the Moo Duk Kwan in Korea and made the road ahead a challenging one for the new Grandmaster of the Moo Duk Kwan.



H.C Hwang the Artist

Hyun Chul Hwang was born on March 4, 1947, in Seoul Korea. The son of Hwang Kee and Cho Kyung Kap, and the second of five children. His birth name was Jin Moon Hwang which he later changed to Hwang Hyun Chul as it is often a Korean custom to change one's name to shake off bad luck and evil spirits and invite good luck.

Grandmaster Hyun Chul Hwang and his family suffered much during the Japanese occupation.

Constantly moving from location to location, the loss of his sibling during the occupation, the challenges his father faced in dealing with the Japanese forces and learning the martial arts under his father's watchful eye, deeply impacted the young H.C Hwang.

The Hwang family were a traditional Korean family that deeply respected their culture. H.C Hwang's mother Cho Kyung Kap often consulted fortune tellers and around 1961 was told by a fortune teller that if she did not pay respect to the spirit of the trees bad luck would befall her family. She had to go into the center of a main street and ceremoniously bow to avoid family misfortune. This caused great embarrassment for the young Hyun Chul Hwang. Later he understood and deeply valued his mother's sacrifice not only publicly but privately as well. His mother's public sacrifices as well as her service to the Moo Duk Kwan profoundly impacted him in his future years. He

fondly recounted to me how his mother used to sew Dan belts and uniforms for the members and was always quietly by his father's side.

Her support and contributions often went unnoticed by many but not by him. She was as an important part of the Moo Duk Kwan as anyone.

He told me once that he did not get to spend as much time with his father as other children did, because of his father's duties as head of the Moo Duk Kwan, but he said that there were moments when his father was a 'daddy'. Once they were stuck in a torrential downpour of rain in Korea and he and his father ducked into a doorway to stay dry. His dad holding him to keep him warm sang a Korean song. On rare occasions, he (H.C Hwang) sang the song when we got together to celebrate. It always saddened me thinking about the sacrifices they both made but warmed my heart at the same time that they had the occasional moment like that.

He like his father had given their lives to the Moo Duk Kwan, sacrificing much.

Grandmaster H.C Hwang related to me on more than one occasion that he originally wanted to be an artist. I myself, a professional artist at the time often did artwork for him. I remember fondly I was painting a sign for him to hang outside headquarters. It was of him doing his famous peet cha gi (diagonal kick).

This was a fairly large sign and I was painting it inside headquarters which was a combination martial arts school, racquet ball club and gym. We had chatted about art as I was painting. This particular sign was one of three (we decided to only use the martial art sign) one of him, the other two of a female and male exercising. He made some comments about helping out with the other signs and ducked in his office.

I went back to painting suddenly I felt a breeze and heard a soft noise to my left. There was then Master Hwang. He jumped over me while I was painting and landed like a cat, paintbrush in hand and started whistling and painting. I'm 6'2 and was almost at my full height when he leaped over me. These are the kinds of spontaneous demonstrations that reminded me regularly that I and most of his students only got to see a fraction of his potential.

We spent a lot of time together and he often treated me like a son. Joking with me, holding my hand which is a Korean custom reserved for friends and family, he'd often shared his thoughts on many topics. We were very close. He's held my first daughter in his arms, danced at my wedding and spent time with my family, we've had his family for dinner at our home, gone to shows, restaurants together, we were a martial art family. I politely nagged him when some projects needed to be done and asked him the tough questions when most others were too afraid to ask. Although sometimes it earned his ire he respected and appreciated that I always had his and the arts best intentions.

Often, he would ask me to demonstrate or come up with an application to a form or a technique he was teaching in a class, clinic or camp. This made some others jealous that he picked me, but he did this simply because he felt I was best suited to do that if he felt someone else was better suited than me he would have picked them and I would not have given it a second thought. And at times he did. But my closeness with him and occasionally being in the 'spotlight' caused jealousy amongst less mature members and political problems on occasion for me within the organization.

The most powerful question ever asked.

Once Grandmaster H.C Hwang was upset with me and asked me to meet him at J.F.K airport before going to Korea. Not realizing he was mad at me for voicing my opinion about areas we needed to improve in the federation, I was a little taken back by his being upset. He was clearly not happy and failed to understand how I could be critical of the very organization I served. I then asked him a very simple question. I said, "Sir if your father had to start all over again in this eight now, what elements do you think he would add and which ones do you think he would take out" He looked at me and said "That is the most profound question anyone has ever asked me." He gave me a fatherly pat on my cheek, letting me know he now understood where I was coming from and I wished him a good flight.

My point in asking that question was to illustrate when I am stuck on a certain level of thought, I transcend that by thinking outside the box. I simply asked myself how would Grandmaster Hwang Kee do this? And interestingly it always makes me think on a different level.

Einstein once said, "We can't solve problems by using the same kind of thinking we used when we created them."

Sadly, no matter how much I cared for Grandmaster H.C Hwang I was outnumbered by people that would yes him to death or give well-meaning but bad advice as individual practitioners not teachers. The politics of the organization pushed me to a point where I had to make the excruciating decision to leave someone that was like a father to me.

I tried my best for many years to help make changes to improve the organization but as much as it broke my heart, I had to leave the organization and sadly that meant leaving him and others I cared deeply for. It saddened me further to realize although his organization has many people, his personal circle was very small and protected by his position as leader of his father's Kwan. I was fortunate to be part of that circle for many years.

It further saddened me to hear all kinds of rumors as to why I left. None of which were true, and all spread by the very people that were the reason I left.

It may have been his dream to be an artist but being born into the Moo Duk Kwan created a different path for him. He would not be the artist he had dreamed of being but an artist of motion instead.

To see Grandmaster H.C Hwang perform is to see technical proficiency and art at the highest level.

H.C Hwang Biography

- May 5, 1954: Entering the Moo Duk Kwan discipline.
- October 27, 1957: Promoted to Cho Dan (1st Dan) in Moo Duk Kwan. (he was the youngest Dan holder at that time in Korea)
- March 1959: Graduated Yong San Elementary School
- March 1962: Graduated Sun Rin Middle School.
- March 1965: Graduated Yang Jong High School
- November 15, 1965: Promoted to Sa Dan (4th Dan) in Moo Duk Kwan.
- Member of the Korean team at the 5th Asian Karate Championship held in Seoul, Korea, 1966
- September 1969: Graduated Korea University (Major in Philosophy)
- May 24, 1970: Promoted to O Dan (5th Dan) and Sa Bom in Moo Duk Kwan.
- Head Technical Advisor for the 1st World Karate Tournament in Tokyo, Japan
- Head Instructor at the Central Moo Duk Kwan Do Jang and at the U.S. Army base in Yong San (1970-1973)
- Serves as Head Instructor at the Greek Tang Soo Do Moo Duk Kwan Federation (1973-1974)
- Invitational Instructor of the United Kingdom Tang Soo Do Moo Duk Kwan Federation (1974)
- June 30, 1975 – July 2002: Served as the chairman of Technical Advisory Committee of the U.S. Soo Bahk Do Moo Duk Kwan Federation (Formerly known as the U.S. Tang Soo Do Moo Duk Kwan Federation).
- 1989 – July 2002: Served as the Vice President for the World Moo Duk Kwan.
- August 31, 1999: Promoted to Gu Dan (9th Dan) in the Moo Duk Kwan.
- July 2002 – Present: Serving as the President of the World Moo Duk Kwan and Life President of U.S. Soo Bahk Do Moo Duk Kwan Federation
- Black Belt Magazine Hall of Fame 2004 Man of Year

"The Art and I"

"Those who forfeit their connection (to the Moo Duk Kwan) lose the compass of their martial art journey and their Shim Gong (spiritual discipline) is lost. Disconnected, they travel down a very different path and it is one which will never lead them to understand the true nature of their relationship in "The Art and I."

H.C Hwang

This I think is the root cause of the federation's challenges and exemplifies the philosophy of the old Moo Duk Kwan leadership and many of its members. This may embody a Korean Cultural concept that works in the East, but it does not transplant well at all in the West. This philosophy attempts to keep people in the organization by conditioning them into thinking without the organization they can never become masterful in the Martial arts. Without the organization, you are nothing. This you will 'never' get it on your own or anywhere else except with us philosophy creates a mindset of dependency not mastery. Also, it furthers the animosity towards its current leadership with those outside it. It creates bad will instead of goodwill. I agree that if someone leaves a study, school, organization before they truly understand it after years of dedicated practice, they will be leaving with an incomplete learning; however, this cannot be used as an example for those that dedicated their lives and after decades leave because they disagree with the political direction of the organization.

Many Masters for example have gone on and prospered in their martial arts journey. They disagreed with the organization's politics, not the art, and left. Jae Chul Shin for example after leaving the federation not only grew his organization into a

worldwide force. Shins organization dwarfs its parent organization, but Grandmaster Shin has always been known as a consummate master and gentleman. He seemed to find the 'Art and himself'.



Statue of GM Jae Chul Shin erected by his students in his honor.

This is a key point; the *organization is not the art*. It can either exemplify it or not, but it is not the art. The Art and its philosophy stand alone. Jae Chul Shin's World Tang Soo Do organization is hugely successful not just because he and his organization took the Moo Duk Kwan Tang Soo Do philosophy and techniques and called their *organization* by another name but because they also ran their *organization* better.

Chuck Norris went on to become one of the most famous martial artists in the world. He took the same Art and the philosophy and created an *organization* which he called by another name removing himself from the politics and egos he experienced and went on to become a worldwide force.

Kim Yong Duk and Choi Hee Suk are the most senior masters in the world and founding fathers of the Moo Duk Kwan. They chose to create their own organization verse falling in line under someone not only junior to them but not even born when they were training. How could they be told they are not one with the art? They along with all the other very senior masters.

I could go on and on, listing many examples of master's that exemplify the "Art" and have not 'lost' their way but actually found it because they removed themselves from the Ego's and politics of their former organization.

Grandmaster Hwang Kee, as I have proven took elements from other arts, philosophies and combined them and called them Moo Duk Kwan. He even copied the term Moo Duk Kwan. So, no one individual person can take credit for Tang Soo Do Moo Duk Kwan, let alone tell others if they don't follow them, they will never master the art. There are simply too many borrowed influences.

That being said it is fundamentally wrong to state that people will never reach mastery in Tang Soo Do Moo Duk Kwan because they left an *organization* that they feel lacked fairness, balance, effective leadership and reeked of Ego's and politics.

I brought these exact problems to then Master H.C Hwang years ago on more than one occasion. When I was on the Board of Directors the board was voting on another membership increase. To my shock and disappointment only I and Master Mary Ann Walsh voted against it. The rest of the board either voted for it or abstained. For the first time in federation history Grand Master Hwang Kee used his veto power. In other words, he felt the Board was so out of line he needed to step in.

The chairman of the Board and the Executive Administrator at that time then consulted an attorney to fight this. At that point, I had enough of being on the board realized it was fruitless and did not run again.

Grandmaster H.C Hwang actually stated this to the Board of Directors on June 25th 2005, five years after he and I discussed this.

"I feel this is quite, to me, to me is important. The Board became more powerful than Moo Do itself. I think this has become the very serious issue. I wonder this doesn't, this really doesn't make the harm the spirit of our entire membership. For example, by I think it is 2001 or 2002. The Board, they have issues of fee, of fees increase in the membership and some other fees. We have significant opposition by the studio owners. So, I spoke with Founder (Grandmaster Hwang Kee). The Founder feels that maybe that this really intent about the financial security, it may affect the disharmony to the organization. He sent the letter to the Board to make the veto about the fee increases. I think the Board accepted it and then later, they review by some attorney who has nothing to do about Moo Do, Moo Do understanding. He's not even a Moo Do practitioner. Randomly choose an attorney to review what has transpired. That attorney advised that this is a business issue, is not the Moo Do issues, the Board, they overturned the veto, veto. The guidance from the Moo Do were not really closely observed by the administration.

Kwan Jang Nim H.C. Hwang's Presentation to Board- June 25, 2009

What was and is.

Originally the Moo Duk Kwan curriculum had: first aid, pressure point striking, standing, sitting and ground fighting, knife, club, staff defense, rifle and pistol defense, defense against chokes, hugs, hair grabs etc., wrist locks, arm locks, throws, counters, conditioning methods using various equipment, and much more. Grandmaster Hwang Kee knew Korea was a dangerous place at times and wanted to give people the tools to not only develop their character and rebuild national pride, but also to make them safer.

Today's modern Moo Duk Kwan has for some reason stopped doing the majority of the techniques once practiced and required such as those listed above. Self-defense instead was regulated to only wrist grabs, sleeve grabs, some fundamental knife and staff defense. None of the older techniques are required any longer. Practical self-defense seems to have taken a back seat to standardization.

Standardization

When the Korean masters came over to the U.S they saw many differences amongst the American instructors and practitioners. There were slight differences in the execution of techniques due to the many Korean masters that already had prior martial arts experience before joining the Moo Duk Kwan. It became the organization's top priority to get everyone on the same page technically. While this is very important it also became too rigid and restricting at times. While so much time and focus were placed on standardization, valuable self-defense practices fell by the wayside. The Moo Duk Kwan was known as one of the most fierce martial arts styles in Korea and the world, but now is now known instead as one of the most elegant and disciplined organizations in the world.

The Lost Forms of Tang Soo Do and the Shito Ryu connection

In Hwang Kee's Tang Soo Do Volume 1 there is listed the Tang Soo Do forms divided by Weh Ga (External Style) and Neh Ga (Internal Style).

Weh Ga Ryu (External Style)

Kicho Hyung Il Boo

Kicho Hyung Ee Boo

Kicho Hyung Sam Boo

Pyong Ahn Cho Dan

Pyong Ahn Ee Dan

Pyong Ahn Sam Dan

Pyong Ahn Sa Dan

Pyong Ahn Oh Dan

Bassia Dae & So

Chinto

Oh Ship Sa Bo

Wang Shu

Tjin

So Rim Jang Kwon

Dam Toi

Kong Sang Koon Dae & So

Rohi Cho Dan, Ee Dan, Sam Dan

Eesipsa

Woon Shu

Rohi Sam Dan

Neh Ga (Internal Style)

Tsan Tjin

Jun Jang

Ssi San

Ssi Boain

Bae Rin Bba

SsanSsi Bbai

Sei San

So Jin

Sai Hoo Ah

Goo Reung Hoo Ah

Jin Toi

Ji on

Tae Kook Kwon

Naihanchi Cho Dan

Naihanchi Ee Dan

Naihanchi Sam Dan

Extra Hyung Listed

Ship Su

So O Jin

Ship Pal



The Shito Ryu Connection

Interestingly twenty out of these forty-two forms are NOT from Shotokan (Chung Do Kwan) and out of all forty-two only six are NOT practiced by Shito-Ryu. That means thirty-six of these forms are practiced by Shito Ryu practitioners. Now why is this important? Well Hwang Kee may have only learned the Shotokan versions, but he included Shito-Ryu forms in his book and in the curriculum at Moo Duk Kwan Headquarters.

These forms came by way of an important player in the Moo Duk Kwan by the name of Master Young Jin Park. Master Park trained in various martial arts and in Shito-Ryu under the famous Kenwa Mabuni the founder of Shito-Ryu. When Master Park joined the Moo Duk Kwan he was accepted as a Master and brought with him a wealth of knowledge. He wrote articles for the Moo Duk Kwan's newspaper the Moo Yei Shi Bo, taught at Headquarters and had some very respected students. He went on to



become a prolific movie director in Korea, Creating over forty movies. His contribution to Tang Soo Do is a unique and important one.

Moo Duk Kwan, Ji Do Kwan and Renbukai

Another important person in the early development in the Moo Duk Kwan was Yun Kwei-byung (1922-2000). Master Yun Kwei-byung began his karate study while attending secondary school in Osaka, Japan.



Shito Ryu founder Mabuni Kenwa

His first teacher like Master Park was Karate legend Okinawan master Mabuni Kenwa (1889-1952), whom was a student of Itosu Ankoh (creator of the Pyong Ahn forms), Higashionna Kanryo, Arakaki Seisho, and a Chinese quanfa instructor Gokenki. Mabuni was one of the most respected Masters in Karate and went on to found the Shito-ryu school of karate. He was widely respected for his encyclopedic knowledge of karate forms. Many of these forms found their way into Tang

Soo Do Moo Duk Kwan because of Master Park and Grandmaster Hwang Kee's friendship with Yun Kwei-byung. Another notable Korean student of Mabuni was Yun Pon-gun, who founded the Shinpo-ren school of karate in the early 1940s. This school was renamed the Butokukan (Moo Duk Kwan) in 1963 under his student Kokichi Yoichi. Yun Kwei-byung Directed the Kanbukan (Korean Martial Arts school) to circumvent the GHQ ban on Japanese martial arts after WW2. Although Master Yun Kwei-byung was the director Master Yun Pon-Gun was the instructor. In 1951 the ban was relaxed and Kanbukan became Renbukan. In 1964, The JKF (Japan Karate Federation) formed a new united league of the non-contact karate world with Japanese JKA (Shotokan), Wado-ryu , Goju-ryu and Shito-ryu styles. The JKF handed over the name of JKF to the new association and changed its own name to Renbukai. Thereafter, Renbukai became a member of JKF as a group encompassing Bōgutsuki karate (防具付空手).

Grandmaster Hwang Kee and Grandmaster Yun Kwei-byung became friends and Grandmaster Yun was instrumental for helping arrange the 1961 Goodwill Tournament in Japan (Korean vs Japan). Yun's Jidokwan joined Hwang Kee's Korean Soo bahk do Association in 1961, which at that time was the largest martial arts association in Korea. Yun and Hwang brought Korean karate teams (comprised of members from the Jidokwan and Moodukkwan) to Japan in 1961, 1964 and 1970 for goodwill competitions and the World Karate Championships. Yun and Hwang also officially resigned from the Korean Taesoodo Association in 1962.

So Rim Jang Kwon the Sasquatch of the Moo Duk Kwan

There was always one mysterious form that many Moo Duk Kwan practitioners heard of but only a handful actually were rumored to see. It was called So Rim Jang Kwon (Shaolin Long Fist) and was promoted as the Yang to the other Moo Duk Kwan Tai Chi forms Yin. Anyone could easily see various forms of Tai Chi but so few actually saw the So Rim Jang Kwon form it developed legendary status as a senior required form. Every time someone would get high enough in rank to learn it, it would be moved to the next rank levels requirements. It became the elusive Lochness monster or Bigfoot of Tang Soo Do. A few dedicated researcher practitioners like myself, Master John Handcock and a few others tried to hunt it down, but we never nailed down a version that matched exactly what Grandmaster Hwang Kee described in his book. The closest we came was when Master John Handcock interviewed Master Henry Murphy. Master Murphy was an early Tang Soo Do pioneer and also a Chinese Kung Fu practitioner. The version he shared seemed to be a more complex possibly



September 6th 2017 the historical sharing of So Rim Jang Kwon. The author D.Segarra left, Master Michael Sabia center, and Kwan Jang Nim Charles Ferraro.

original version of the form before it was Moo Duk Kwanized so I did not match the text of Hwang Kee's version.

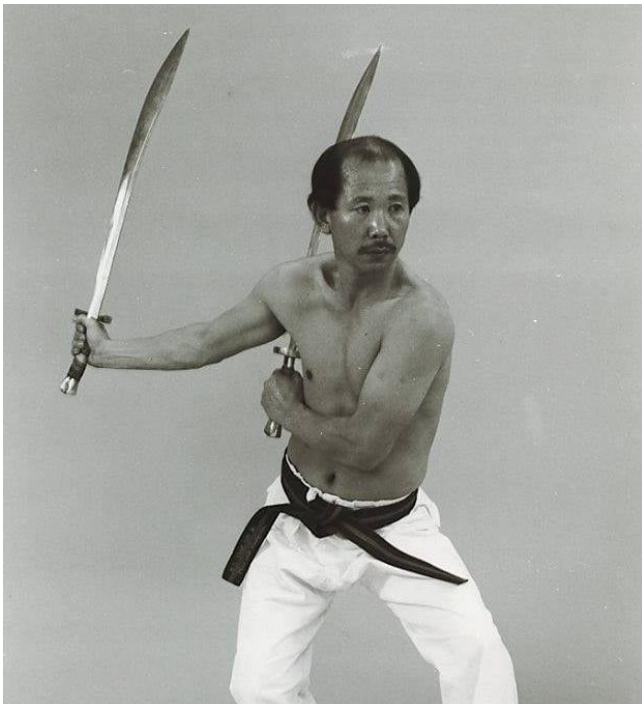
Then in mid-2017 I was contacted my Master Michael Sabia and he demonstrated a few movements that matched exactly with what was in the text. I knew I was on to something. Master Sabia generously was willing to teach my old friend Kwan Jang Nim Charles Ferraro and myself at Grandmaster Ferraro's studio in Connecticut. This was an historical event as Master Sabias lineage and pedigree was very impressive. His teacher Master Lee Jung Hwan Dan number 1651 was a direct student of Grandmaster Hwang Kee's student Oh Say Joon dan number 26 founder of the infamous YMCA dojang. Master Sabia's notes were impeccable and comparing them

to the original translation it was a spot-on match. Which was later confirmed by none other than Kwan Jang Nim H. C Hwang. We finally found it! We are now sharing it and many of the older lost forms on the website:

<http://warriorscholaruniversity.com>

So Ho Yun, The Ship Pal Gey and the Weapons of Tang Soo Do

One of the lesser known forms of Tang Soo Do similar to So Rim Jang Kwon is So Ho Yun (Little Tiger Sparrow) Ch:Xiao Hu Yan/小虎燕. This is one of the intermediate forms of the Chinese Kung Fu group in Korean called the Ship Pal Gey. Grandmaster Hwang Kee befriended members of the Chinese community living in Korea, especially the Kung Fu practitioners. There were exchanges in learning and even Grandmaster Hwang Kee's son current Kwan Jang Nim H.C Hwang training with them.



Current Moo Duk Kwan Kwang Jang H.C Hwang practicing with double swords.

This combination of softer Kung Fu and harder karate, advanced young H.C Hwang's development far beyond many others. You can obviously see the difference in the quality of his technique and flow from the other practitioners at that time. In the 70's & 80's many of the demonstrations done by then Master H.C Hwang showcased this. Especially the rarely seen weaponry demonstrations of the Moo Duk Kwan done by Master H.C

Hwang.

In one particular demonstration in the late 70's two members of the Ship Pal Gey the Choi brothers (also Tae Kwon Do Moo Duk Kwan practitioners) participated in an open tournament with the Moo Duk Kwan and demonstrated Korean Kung Fu alongside Tang Soo Do Moo Duk Kwan. Interestingly Moo Duk Kwan Master C. S Kim demonstrated the Moo Duk Kwan version of So Ho Yun form then the Ship Pal Gey practitioners demonstrated their (original) version.

This was then followed by then Master H.C Hwang doing a double stick vs staff fighting demo which he told me personally was double sword techniques that he adapted to double sticks after his swords were lost when traveling, I believe it was either a customs confiscation or they were simply lost by the airline. He personally taught me the double sword basics using pads since we did not have swords in the studio. I then bought him a set of double swords as a gift. We talked about teaching weapons and he told me that he did try to teach the weapons at one time, but the students did not practice it and he stopped teaching weapons after that. I tried to get him to reconsider and he started teaching the double sword basics using pads as a safe substitute but sadly just as before the students did not practice and I wound up being the only one keeping it alive.

The First Ko Dan Ja

The Ko Dan Ja is the week long Masters Test that originally started at Headquarters in N.J December 4th 1983. Originally fourth Dan tests and above were conducted at Regional Dan Testing's then in 1983 it was extended to a week of testing and held at Headquarters in Springfield New Jersey. It then moved to more natural settings

like the mountains of upstate N.Y and eventually became an international event being held all over the world.

The first week long Ko Dan Ja candidates were; Lloyd Francis (14500), Larry Jones (158490), Ron Cehner (18450), Patrick Jorgensen (18934), Daniel Nolan (19035), and Russ Hanke (4137) as an official.



The first week long Kodanja December 4th 1983 Springfield N.J



The last Ko Dan Ja in outside Korea 1994. The author is left bottom row.

The Last Ko Dan Ja

1994 was the last Kodanja outside of Korea that Grandmaster Hwang Kee would attend. Due to his age travelling so far would become difficult. I remember how excited he was to talk about philosophy and how tired we were. But we all looked forward to any moment we could share with him. He had just gotten off the plane from a meeting of a Korean MDK group based in the U.S.A where he was the guest of honor. He told us how the seniors of this group were concerned that their juniors were not respecting them so they wanted to set an example hoping they would change by honoring Grandmaster Hwang Kee. Grandmaster lectured them on being better examples and about Martial Virtue. Sadly, it fell on deaf ears. This was just a photo op for most of them and some actually lied and said Grandmaster Hwang Kee promoted them at the event which he never did. The Ko Dan Ja continues to this day under the supervision of the current Kwan Jang Nim H.C. Hwang



MDK Master Hwang Jang Lee & Jackie Chan



MDK Master & Movie Star Chang Il Do



MDK Master Chuck Norris and Bruce Lee

Hollywood and the Moo Duk Kwan

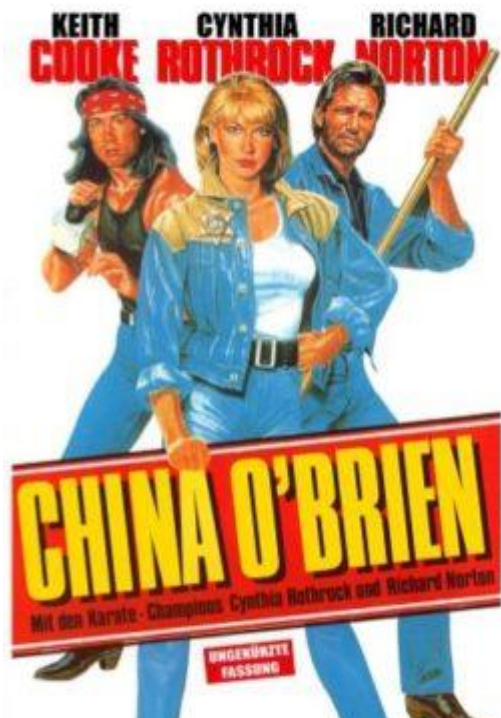
As mentioned earlier the Moo Duk Kwan had some serious star power with Moo Duk Kwan Master, tournament champion and action movie star Chuck Norris, but there were many other Hollywood celebrities that trained in the Moo Duk Kwan.

Chuck Norris Dan # made over thirty-three movies, countless television shows and starred in his own T.V series. Known as a tough tournament champion and unbeatable action movie star, in reality he is a very humble and gentle person exemplifying a true martial arts master.

Pat Johnson dan #6971 choreographed all three Karate Kid movies and played the referee as well as choreographed the Mortal Kombat movies. Master Johnson also had small roles in Karate Kid and Enter the Dragon where he can be spotted wearing a Moo Duk Kwan Pin in the film.

Cynthia Rothrock Dan # started training in Eagle Claw Kung Fu shortly after making

her Dan under Master Frank Trojanowiz Dannumber #13333. She became a well-



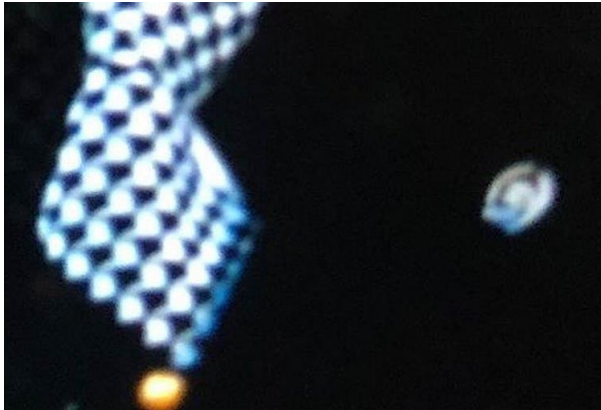
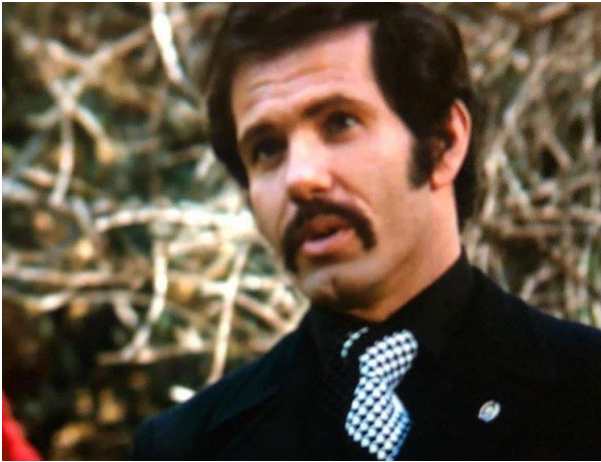
MDK Master & Movie Star Cynthia Rothrock

known tournament forms champion and then relocated to China filming over fifty Kung Fu action films and then starred in her own t.v series China O'brian. She was the first woman to appear on the cover of a martial arts magazine.

Jang Il Do Tae Kwon Do/Tang Soo Do Moo Duk Kwan. Master Jang Il Do a.k.a Bruce Lai filmed over ## Kung Fu movies. Grandmaster Jang Il Do was a martial arts movie superstar and consummate martial artist. An amazing and creative tactician but yet humble master, I was

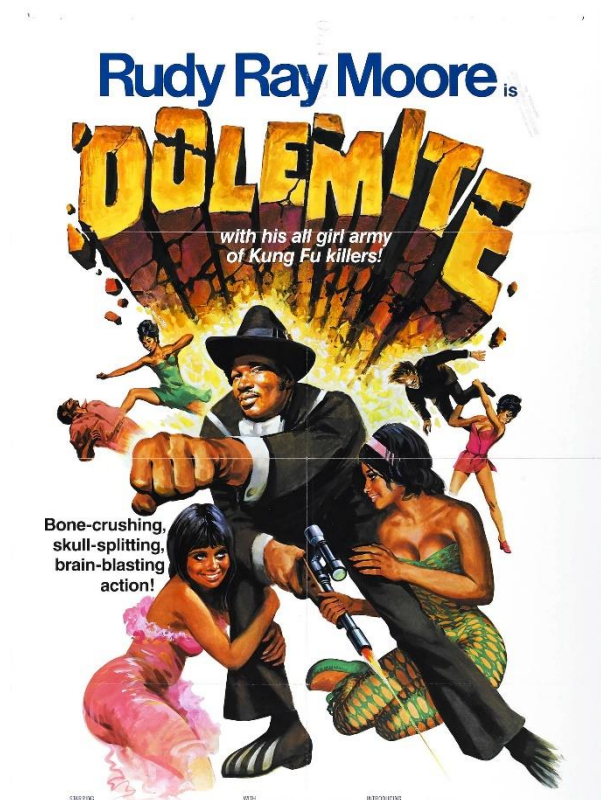
honored to know him. He passed away 12/31/14

Hwang Jang Lee Tang Soo Do/Tae Kwon Do Moo Duk Kwan is known as the King of Kicking. He starred in over 60 Kung Fu Action movies one of which Drunken Master, he was the main villain opposite the film that made him famous, Jackie Chan. His unique kicking methodology is unrivaled and showcased in the documentary 'The Art of High Impact Kicking' and has placed him in a class all his own. I can personally attest to this. When I asked him what his favorite kick was, he thought I said kicks and he kicked me five times in the blink of an eye. I've had the opportunity to train and befriend Grandmaster Hwang Jang Lee and even at the age of 70 his skills far surpass everyone else's.



MDK Master Pat Johnson wearing a MDK Pin in the Bruce Lee film 'Enter the Dragon'

Jhoon Ree Tang Soo Do/Tae Kwon Do. Master Jhoon Ree came to the U.S to teach Tang Soo Do but switched to Tae Kwon Do during the split. He made one film called Sting of the Dragonmasters. He became a very famous figure in the D.C area teaching many politicians and is responsible for the use of modern safety gear in Martial Arts Sparring tournaments. He was best friends with Bruce Lee, whom seemed to respect Moo Duk Kwan practitioners a lot, and the greatest boxer of all time Muhammad Ali whom he coached a bit as well.



Dolemite is my name and.....

Dolemite is a 1975 Underground mega hit Blaxploitation film starring Rudy Ray Moore. Rudy funded, filmed, marketed and published his own movie. He went to Chuck Norris's school to use it as the location for his 'All Girl Kung Fu Army'. At that time Norris's student tournament and kickboxing champ Howard Jackson agreed to let them use Norris's Dojang as the movie location as long as he

could be the fight choreographer and he and some of his students have a role in the film. The film is notorious for its bad acting, film mistakes like the microphone popping up constantly throughout the film and outrageous scenes. Rudy Ray Moore went on to film three more Dolemite films and has had a resurgence thanks to movie star Eddie Murphy releasing a film about the life of Rudy Ray Moore and the origin and history of Dolemite called 'Dolemite is my name'



Jean Claude Van Dame & No Retreat No Surrender

Action Movie Star JCVD got his first starring role in a little movie called 'No retreat No Surrender' which was another movie shot at Chuck Norris's Shearman Oaks Karate Studio. Sadly, this movie landmark was sold and redeveloped and is no longer a martial arts school. You can see in the picture above the Chuck Norris logo based on the Moo Duk Kwan Patch with 'Tang Soo' at the top.

Other celebrities that trained in Tang Soo Do: Bob Barker from the Price is Right show taught by Chuck Norris, Simon Helberg from the Big Bang Theory Show made 1st Dan under KJN Dominic Giacobee, Ralph Machio, Pat Morita, William Zabaka from



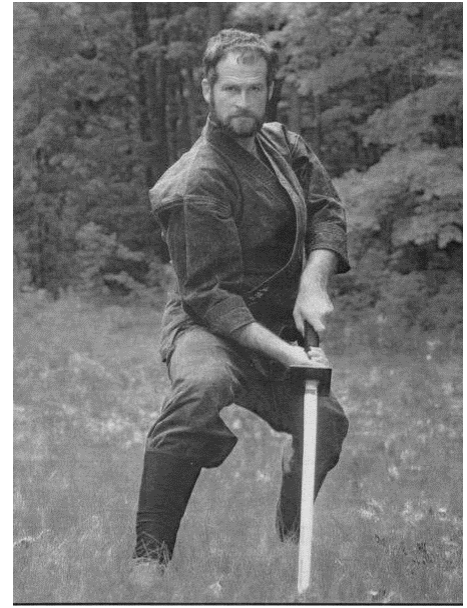
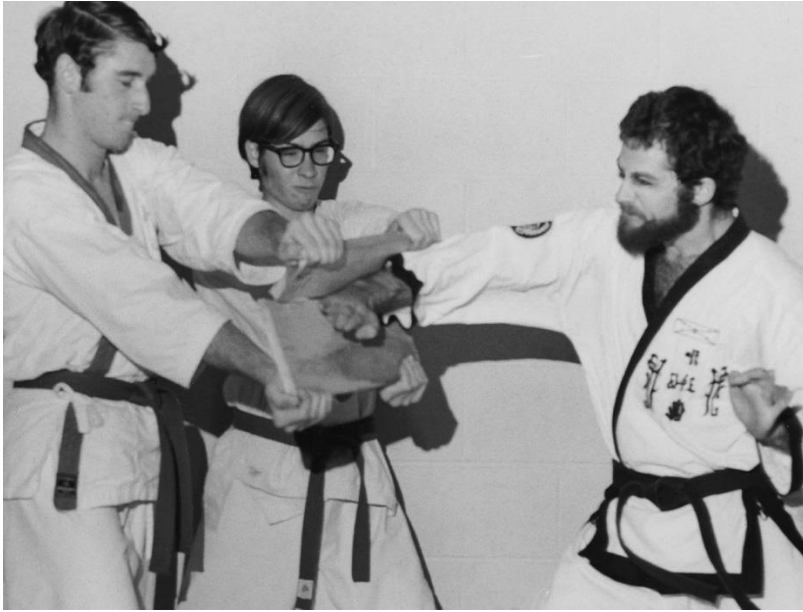
Joe Lewis vs Tang Soo Do Master Chuck Norris

the Karate Kid movies trained under Pat Johnson for their movie roles, Shaquille Oneil trained under Master Trent Suzuki, Female Movie star Demi Moore, Movie star Jeremy Gumbs; Crazy Famous (2017), And Then Came Love (2007) and The Perfect Holiday (2007) and young Simba

in the first run of Disney's the Lion King on Broadway instructor Master Daniel Segarra, John Ratzenburger from the television show Cheers and the Toy story series, Danny Bonaduce from the Partridge family, Bruce Buffer U.F.C Announcer, Michael Jai White movies Spawn, Tyson, Academy Award nominee Steve McQueen, Bob Wall; Enter the Dragon, Return of the Dragon under Chuck Norris. Ho Sik Pak movie Best of the Best, Dae Kyu Jang Best of the Best.

Tang Soo Do Champions

Frankly the list of Moo Duk Kwan Tang Soo Do Champions in the U.S and Internationally is far too long to list here. Tang Soo Do dominated the early Karate scene starting with Chuck Norris, Byung Yu, Mitch Bowboro, Billy Blanks, Howard Jackson, Cynthia Rothrock, Linda Denely, Lisa Kozak, Kickboxing Champ Dennis Alexio just to name a few.



Tang Soo Do and Ninja's

Stephen K Hayes, (Moo Duk Kwan Dan Bon #14470) American martial artist, author, speaker, and pretty much the man that brought the Ninja to the West, began his martial arts journey in Tang Soo Do, while at collage. He received his Edan (second degree black belt) in the 49th Dan Shim Sa (black Belt testing) July, 29, 1972 from the Moo Duk Kwan Founder, Hwang Kee. His instructor was Dr John Kistler of St. Augustine, FL. Au-Shun Stephan K Hayes moved to Japan to study with the grand-master of the ninja Masaaki Hatsumi, he then worked as bodyguard for the Dalai Lama, authored 20 books, and lived a life that prompted Black Belt Magazine to call him "A legend; one of the ten most influential martial arts masters alive in the world today." In 1985, he was entered into the Black Belt magazine's Hall of Fame as Instructor of the Year.

The American Pioneers

While Grandmaster Hwang Kee was fighting to keep his organization alive in Korea a few dedicated American servicemen that learned Tang Soo Do in Korea brought it back to the U.S.A and planted its seeds there.

- Dale Drouillard #757 (first American to receive dan ranking in the MDK)
- Marino Estioko #759
- Robert Tompson #1791
- Lawrence Siberlich #1815
- John Butterwick #2277 (Started the first Tang Soo Do organization in the US)
- Robert Cheezic #2278
- Carlos (Chuck) Norris #2819
- Joe Weeks #3596
- Lynn Jackson #3597
- James Ruston Jr. #4130
- Russel Hanke #4137
- Robert Shipley #4825
- David J Praim #3593
- James Cummings #4493
- William D. Clingan #5845
- Robert Sohn #6037
- Hugine Percival #7954
- Frank Bonsignore 15805

The women of the Moo Duk Kwan

The pre war years of the Korean culture womens participation in anything even remotely similar to martial arts was unacceptable. Like many cultures at that time men had their roles and women had theirs. But a few brave women opened the doors in a male dominated culture and had a everlasting impact on the Moo Duk Kwan's development.



Mrs. Hwang seated center next to her husband Grand master Hwang Kee.

The Mother of the Moo Duk Kwan

May 13th 1914 the future Mrs. Hwang Kee, Cho Kyung Kap, was born. In April of 1928 she, though an arranged marriage, typical of the time and culture, married the

future founder of the Moo Duk Kwan Hwang Kee. They had five children; two boys and three girls. Hwang Hyun Chul was the first son, his infant brother passed away.

Mrs Hwang quietly supported her husband efforts. She hand sewed the belts for the many Moo Duk Kwan members and was always by his side. October 14th 1997, Mrs. Hwang Kee, Cho Kyung Kap passed away at the age of 83 (married to Hwang Kee for 69 years). She was the mother of the Moo Duk Kwan.



Kim Su Hi one of the first women practitioners of the Moo Duk Kwan

It's unfortunate that no one at this time knows who the first woman of the Moo Duk Kwan was due to cultural and record keeping

challenges in the early days. Efforts are still being made to find this out and I hope to acknowledge all of the female pioneers in the next update of this text. One of the early female Moo Duk Kwan pioneers was in 1957, her name was Kim Su Hi. She did something only a handful of Korean women in history did before, she joined a male dominant martial art style. She helped open the door and set the example for many women to eventually follow. She was part of the early Moo Duk Kwan films that featured Grandmaster Hwang Kee, then Master H.C Hwang (Jin Moon), Senior master Jae Joon Kim and others. This was made for U.S servicemen as a training aid.



Master Mary Ann Walsh

Master Mary Ann Walsh Dan 17926 began her training with Master Joseph Margitich in 1969 eventually becoming the first American female master in the Moo Duk Kwan to earn eight dan. She was featured in Black Belt Magazine and was not just a martial arts teacher

Master Walsh was also a highly respected and beloved school teacher in PA.

She epitomized the Yin and Yang, when demonstrating she was powerful and dynamic, but when speaking gentle, humble and kind. She passed away August 22nd 2012.

Thanks to the dedicated efforts of these and many other ladies women now make up more than half the Moo Duk Kwan practitioners today.

Tae Nam & Jin Moon

Grandmaster Hwang Kee's birthname was Tae Nam (star Boy) and years later his son Hyun Chul Hwang's birthname was Jin Moon. It is a Korean tradition to often change ones name later in life. This tradition is called seongmyeonghak [성명학], it is the traditional study of the relation between one's name and one's fortune. Like getting advice from a palm reader, Koreans would sometimes visit a place called

jakmyeongso [작명소, "name-maker"], receive an assessment of their names, and change their names if they deem necessary.

It is the Korean belief that all dates correspond to the five elements: earth, metal, water, fire and wood. And so do Korean names based on Chinese characters.

It is believed that bad luck occurs when one's saju (사주/四柱 birth year, month, day and hour) and name are in conflict. It can not only lead to potential bad luck but also can prevent a person from finding a spouse and lead to trouble after the wedding.

It is believed for example that if a man has a fire spirit in his name and the woman does, too, that could lead to more fights. So it is a Korean tradition to change one's name to better one's luck and fortune.

The Chil Sung Forms

in 1957 Grandmaster Hwang Kee started developing a series of seven forms he called the Chil Sung Hyung. The Chil (七 七) Sung (Star 星) represents the seven stars of the Dipper constellation (北斗星).

This was also a nod to his original birthname 'Tae Nam' (star boy). His fascination with astronomy, astrology, science and philosophy led him to develop this concept.

Travelers would use the dipper constellation to find the North Star, part of the little dipper's handle. Knowing the position of the North Star they could then navigate the safe and right way. He likened this to using the Moo Do (martial philosophy) as a North star to guide you through your life.

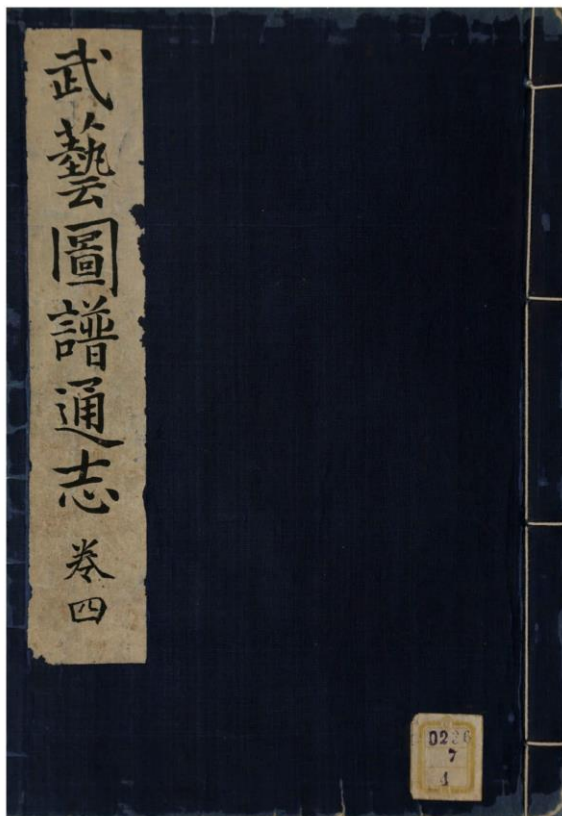
The Chil Sung forms draw heavily on the original forms of the Moo Duk Kwan; So Rim Jang Kwon, Tae Kook Kwan, Dam Toi hyung and So Ho Yun. This is evident by the use of movements from each of these forms used throughout the series.

The intention of developing these forms was to combine hard and soft. Grandmaster Hwang Kee considered most of the Shotokan/karate forms as mainly hard style or Weh Ga ryu) outside house style, with the exception of a few forms like Nahanchi, Sei San etc which he considered soft or Neh Ga ryu (inside house style). But the real 'soft' side came from the original Kung Fu forms he learned in China. This combination of Hard/Soft he called Joong Ga Ryu (middle way style).

Although he did not officially start teaching them until August of 1983 according to his third student Choi Hee Seok he started developing the Chil Sung's in the late 1950's. Grandmasters first official clinic teaching the Chil Sung forms was 1982 at

Springfield NJ Headquarters attending: Master Kang Uk Lee #70, Wha Yong Chung #410, Chung Il Kim #475, and H.C Hwang #509

The idea was to eventually phase out all the other forms other than the original Chinese forms, the Chil Sung forms and the forms he was reinterpreting from the ancient Korean Military Manual the Moo Yei Do Bo Tong Ji (武藝圖譜通志) but push back from the members that grew attached to the original forms had them kept in the curriculum.



The Moo Yei Do Bo Tong Ji and the Old/New forms

In 1957 Grandmaster Hwang Kee's friend professor Nah told him about an ancient Korean Military manual that might interest him. The Moo Yei Do Bo Tong Ji (was a set of four books commissioned by King Jeongjo (r. 1740–1810) in 1790. Hwang Kee could not believe such a treasure was buried in a University's library and no one knew about it.

He studied these books diligently and copied the Kwon Bup or 'Fist Law' section which was the oldest detailed history of Korean Martial Arts at the time. Eventually he got permission to photograph the books and was the first to publish them publicly.

Four important developments came from his study of the Moo yei do bo tong ji:

- 1- His discovery of the term Soo Bahk which lead to his renaming his art Soo Bahk Do. Soo Bahk was the oldest term referring to Korean Martial Arts at that time.
- 2- His reinterpretation of the Yuk Ro (six path) forms
- 3- His reinterpretation of the Ship Dan Khum (ten precious levels) forms
- 4- His reinterpretation of Hwa Sun also known as the Kwon Bup form. This was the only empty hand form illustrated in the text.

After discovering the term Soo Bahk (手搏) meaning 'hand strike' in the ancient text, in June of 1960 he coined the term 'Soo Bahk Do' (手搏道) by adding the 'Do' (道 meaning way) Suffix to the ancient term Soo Bahk, creating Soo Bahk Do. June 30th 1960 he officially incorporated and registered with the Korean government the



KJN Hwang Kee demonstrating Hwa Sun Form age 68 1982 Atlantic City

Korean Soo Bahk Do Association. And his Moo Duk Kwan schools became the first members of the association. Followed by the Ji Do Kwan.

In 1982 Grandmaster Hwang Kee demonstrated an early development version of the Hwa Sun/Kwon Bup form. He interpreted it from translating the Kwon Bup section of the Moo Yei Do Bo Tong Ji. The demonstration was in Atlantic City N.J at the 1982 Tang Soo Do Moo Duk Kwan international tournament.

This was the first public demonstration by him in years. He was 68 years old at the time. It was impressive to see someone of his age move so powerfully and fluidly. His demonstration received a standing ovation and thunderous applause.

Interestingly a completely different version of Hwa Sun that bore little resemblance to either the Atlantic City demonstration or the version currently taught was published in the second English text by Grandmaster Hwang Kee and the Korean version as well. This book was mainly higher level forms and the Korean version completely dedicated to the forms in the Moo Yei Do Bo Tong Ji.

One has to wonder why such a completely different version was published. Maybe it was an experiment intended to reinterpret the form more closely to the Chil Sung Forms for more consistency then they had second thoughts. No one really knows. But the form has been abandoned and the more polished version of the earlier interpretation is what is now taught and required.

The Yuk Ro and Ship Dan Khum Forms

In addition to the Hwa Sun form Grandmaster Hwang Kee reinterpreted sixteen other forms from the ancient text. The series of six are called the Yuk ro forms and the series of ten called the Ship Dan Khum Forms. Neither set is illustrated in the ancient text and is basically vague lines of poetry with some general descriptions of highlighted movements.

From the Kwon Bup Section:

There is what is known as Yun Soo in his training methods, consisting of thirty-five training methods and eighteen types of footwork. They were classified into six paths (Yuk Ro) and Ten level exercises (Ship Dan Khum).

The six paths include:

1. 佑神通臂最爲高 Woo Shin Tong Bu Choi Wee Go: Helps the spirit to circulate & makes one's arms the most effective.
2. 斗門深鎖轉英豪 Doo Mun Shim Shwe Jun Yung Ho: The seven stars gate is like a hero turning a hidden chain.
3. 仙人立期朝天勢 Seo nin Ip Ki Jo chunse: An immortal stands up doing a morning heaven technique.
4. 撒出抱月不相饒 San chul Powol Bulsangyo: Remove, exit & embrace the moon, We mutually keep each other at bay.
5. 揚鞭左右人難及 Yang pyun Joawoo Innankup: [when] holding a whip, it is difficult for around [me] to reach [me].
6. 煞鎚衝擄兩翅搖 Sal chu chungro Yang shiyo: Killing hammer & strike & catch techniques are like waving with both wings.

十段錦曰 (십단금왈)

The Siptangeum is (as follows):

1. 立起坐山虎勢 (입기좌산호세)

Tiger stands up and sit down on a mountain position/technique.

2. 廻身急步三追 (회신급보삼추)

Turn the body and do three fast steps forward.

3. 架起雙刀斂步 (가기쌍도렴보)

Put hands up as a pair of swords and assume position with feet together.

4. 滾斫進退三廻 (곤작진퇴삼회)

Move forward and backward three times with a continuous chopping movement.

5. 分身十字急三追 (분신십자급삼추)

At the same time assume a cross shape position and move forward fast three times.

6. 架刀斫歸營寨 (가도작귀영채)

Chop with hands across like with a knife and return to the fortress.

7. 紐[結]拳碾步勢如初 (유[결]권년보세여초)

assume ribbon fist (tied fists) grinding stance just like at the beginning.

8. 滾斫退歸原路 (곤작퇴귀원로)

Perform continuous chopping movement and retreat returning to the original path.

9. 入步蹈隨前進滾斫歸初飛步 (입보도수전진곤작귀초비보)

Enter, make a step forward, perform continuous chopping and jump back to the beginning.

10. 金鷄獨立緊攀弓坐馬四平兩顧顧 (금계독립긴반궁좌마사평양고고)

Assume golden chicken one leg stance, bending a bow stance, sitting horse stance, sapyeong (four-flat = horse stance) and return. 其 (기).

The names have hidden meanings and the simplicity of the names makes understanding and memorization difficult. Thus I have added further explanations."

Translation of the Kwon Bup Section continued:

In the Yuk ro of the Sukjun it is recorded, "The Dumoon is performed by lowering the left shoulder and fist and punching upward while the right hand pushed horizontally out to the front and bends outward. Then bring both fists together. The Yunji bo is performed by bringing out the right ankle to the front and putting it next to the left ankle. The Nan chu ma is performed by bringing the twin fingers of the right hand to the left fist in a hooking motion and moving further in a hooking motion again. The Yunjitong bujangkwon is performed by bringing the right foot, along with the right hand, forward to the left in a hooking motion and moving forward again in the same manner.

'Push the right long fist discretely, hiding the left hand. Then the left fist follows the right hand to the lower position turning into a long fist. Then hide the right hand. This process makes up the four long fist techniques. The feet must move smoothly along with the hands movements to the left and right. In general the long fist must be aligned straight along the back of the hand. Making it face the inside or outside is called Chak Kwon in martial strategy."

The Seonin Jochunse (Heavenly Morning Sky Posture) is similar to the Joshunse (Morning sky posture). This is the procedure for performing the technique: Stretch the left fist straight out, striking the right ear, then strike downward to the left front. Walk with bent knees. Raise the left fist straight up and bring the right fist up to a position in front of the nose.

The right foot steps out with a long stride and kicks to the front, landing next to the left foot, facing outward. When the right foot faces outward, it projects like the Chinese character (丁 : Komure Jung). This is called Sun In Bo. The walking step should be Jun joa (Dwarf riding step). Upright walking is prohibited in Martial arts practice. The Powol is performed by bringing the left foot after the right foot to make the horse riding step. When it is performed with concealed punches (Open hands), it becomes the Powol. The feet always move along with the hands. The Sajangkwon (Four long fists) is the collection of the essential points of using the fists for combat.

In order to make the Danghyoongyangmyun Woowejoanae Yang Janghyup Hyupyangmyun, swing the foot and place it facing toward the rear direction with the right foot in the front and the left foot behind.

Immediately push the right hand forward with the right foot following, Kick the forearm discretely, then straighten, bend and cross the arms. The shape looks like a horn ruler.

Hide the left hand once behind the waist and turn the head. Push the left hand out and place the left foot discretely forward along with the fist. Strike down with the hammer fist, straighten and cross the left fist, then put it in front. Strike to the rear with the right hand and when it arrives at the left palm, the right foot follows the right hand.

Place the left foot in the rear, put the right fist to the rear then turn the body, striking straight. Spin the right foot around to the rear and raise the left foot with the left fist, striking downward and stopping on the left knee. This is called Jomabo (fishing horse step). This method is mainly designed to defeat the Shaolin style.

The Rujiajlkimjun is done as follows: Grab the left elbow with the right hand as the left hand follows the right hand, rising inward. Move the left foot forward with the right foot following the left. Bring the fists back and shuffle the feet open. Bring both feet to the right and make the Joamabo (Sitting horse step). Make both fists flat and strike the chest gently. Hook and open with the right hand then raise it flat like a wing. Bring the left fist to the chest. However, in the Junshipdankhm, it is recorded, "The Joasanhose (Sitting Mountain Tiger Posture) is done by raising the fists and shuffling the feet to the left into the Joamase (Sitting horse posture). Hit the chest discretely with both fists and quickly move three steps forward. Shake the right hand and open the stance then turn to the left and bring it back to the front making Yunjibo (Successive step). This is done by utilizing the Jintweryumbo (Advance retreat hiding step) marching forward three times while spinning continuously."

To make the Ssangdoryumbo (Twin Swords Hiding Step), lower the left shoulder with the left fist held straight out in front. Keep the right hand flat and then bend it outward. Move the left fist inward. Slide both feet forward, strike downward, lunge and retreat three times.

Drop the front hand down and strike downward with the rear fist while lunging. While doing this, move forward and backward three times. Striking downward should be in a direct vertical line from the center of the circle. It appears vertically that the body is divided into four equal parts. Hit the chest with both fists. Shake the left hand while opening the left foot. Then punch with the long right fist followed by the left hand. Continuously punch three times. Leaving the right hand on the chest, shake the right hand to open the left foot and move it to the left hand. Then the fist turns into a long fist. Punch three times continuously.

Chop with the Kado (Shlef Axe) and repeat the right hand movement while spinning. The method of chopping inward with the left hand is the same as the previous sequence.

The Kong Jak bup (Boil and split method) is done in the following sequence: turn the head and chop three times. Using the right hand turn the body, leaving the left hand hanging down. Lower the fist and stick out the left hand sharply while dropping the right hand and moving it upward. Push, strike, grab and bend but don't turn the head. As two buttons glide, stop and return to the original path. Using the left hand, turn the body around, retreat after three chops. Then walk forward and stretch out the left hand horizontally and hit the chest. Scatter the posture sharply and open it horizontally covering the left fist with the right hand, then striking upward. When it reaches the left arm and hand stop. The left foot follows the left hand.

For the Ipyumbo (Entering Hiding Step), turn the body and strike the chest with the right hand after stretching it out horizontally. Chop downward and turn around. For the Chobeebo (First Flying step), after chopping with the right hand, push and pull with the right foot. For the KumKye Ipkin Bankoong, Chop the right foot with the right hand and push, then turn around. Strike with the left fist from up to down.

Proceed a half step with the left foot and bring in the right foot following the right hand.

The Yuk Ro includes Kwonchoong, jomabo, joama, sapyung and uanggo. The Yuk Ro is also known as Yangshiyopa, Hwandoomun, Junjoma and Yopa. The Yikro is similar to the ship Dan Khum. In general, the yuk ro methods are to develop bone strength in order to inflict immediate damage in a combat emergency, whereas the shipdankhum is for inducing a delayed reaction.

(Note) The twenty four Chinese spear methods and thirty two Chinese fist fighting methods can vary in form according to the circumstances. Often there are two movements that look exactly the same but function differently. As long as the movements have sequential connections, although they may appear unrelated, there are technical orders and merits. Accordingly, Mo Won Ui classified the sword methods of Chosun into three categories: Se Bup (slashing methods), Ja Bup (Thrusting methods) and Kyuk Bup (Striking methods). The Yedo of Chosun is already recorded in Mo's book.

However, it is important to practice what is recorded in the Sok bo. In other words, in order to discuss Kwon Bup, it is necessary to examine the contestant's combat records from the manual of Chuk Kye-Kwang. Here are examples:

Two contestants stand facing each other. Contestant one makes the Tammase (Scouting horse posture) and Contestant two responds with the Yodanpyunse (Single whip posture). If contestant one makes the Chilsungse (Seven star posture), contestant two reacts with the Kiryongse (Dragon riding posture).

These processes consist of offensive and defensive activities in a natural manner. However, today's methods dictate the sequence from A to Z without any room for natural development, lacking the essence of the original concepts. Such is the case with the first example where contestant two makes the exact same posture, like a shadow. It appears that they are trying to force each other to a draw. However, with the Ahnshi Chukshinse (Goose wing posture) and the Kooyuse (Focus and winning posture), there is no more effect than two twins shadowing each other. From this

section on, it seems that the techniques are more close to mere play. This trend must have been the reason why the practice became outdated. Readers can find for themselves the essential ten postures missing in this manual. Thus, I added the secretive methods along with the old version.

End of translation

Although the above is quite a meaty read, there are some very interesting points that are easy to miss. First it is quite impossible to have a perfect reinterpretation of the original forms, even the authors were confused as to the motives of many of the postures.

Second the Yuk Ro were designed to inflict immediate damage to the opponent and develop 'bone strength' were as the Ship Dan Khum set was designed for 'delayed reaction'.

I find this strange and have to ask myself why would one want to delay the defeat of an attacker vs immediately winning? I have to think that this was simply the scholars misinterpreting the goals of the training since they were not practitioners or martial artists. They admit they lack an understanding of the original concepts in their own words.

Finally, one has to admire the monumental task taken on by Grandmaster Hwang Kee trying to not only translate all of this but to organize it in a comprehensive format. It truly is quite the accomplishment.

The evolution of the Moo Duk Kwan Curriculum

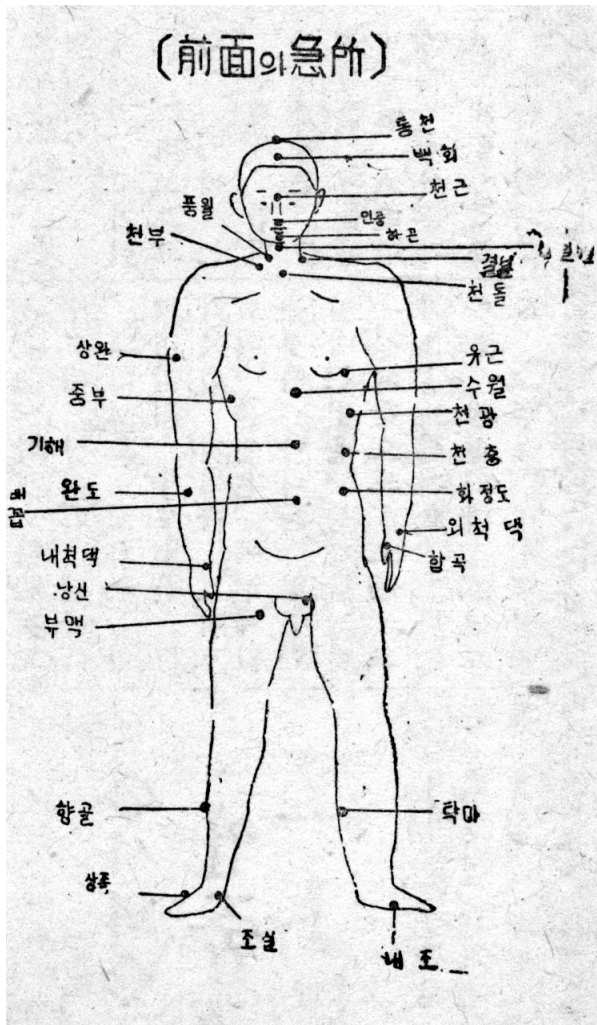
The original curriculum was basically Chinese Kung Fu combined with traditional Korean kicking methods (Tae Kyun). Then when that was not popular with the general Korean public. Grandmaster incorporated the Japanese Tang Soo Do methods that were more widely accepted at that time, with the intention to add what he knew to be more advanced methods for the higher ranking members.

Using the Japanese format he taught the more commonly accepted Karate forms, Karate style three steps and one steps, self defense and resuscitation methods. This was typical of practically all 'Karate' schools at that time.

Once his school started growing, he not only started incorporating his knowledge of the Chinese Kung Fu, and Korean Kicking methods, but also more advance material:

- Health sets called the Moo Pal Dan Khum and Moon Pal Dan Khum also known as the eight brocade in Chinese.
- Vital point striking and resuscitation methods
- More advanced self defense vs firearms, clubs, staff, knives
- Special body conditioning methods.

His style evolved and evolved but also suffered from a lack of step by step consistent standards for much of the advanced material so much of it fell out of disuse due to the fact it isn't required for advancement.



Tang Soo Do's Vital Point Striking

Not many practitioners know that in the original Moo Duk Kwan curriculum Grand Master Hwang Kee required an understanding of vital point targets. Actually, this is nothing new and was mentioned in the Kwon Bop Section Translation of the Ancient Moo Yei Do Bo Tong Ji:

In the system of vital death points, there were three types: Hun hyul, Ah hyul, and Sah hyul. According to the type of vital area being attacked, the degree of force applied, strikes could result in killing, coma, or making an

enemy mute, there were specific instructions available. The more mystical concepts were the five secrets of Kyung, Kin, Kyeong, Keun and Jul, which were not taught to anyone but the resident disciples. These secrets were not generally used, but due to their mystical applications the discipline required in their training was stricter than the conventional military family code of generosity, loyalty, wisdom and courage.

Comments: The basic concepts of vital targets were taught in the Moo Duk Kwan system as evidenced by an article in the Moo Duk Kwan annual newspaper the Moo Yeishibo. Master Park wrote and illustrated article on vital points and what to do if they were struck. This will be covered in my book Tang Soo Do Vital Points. In the Moo Duk Kwan vital points were further categorized into seven areas:

was a regular Newspaper published by Grandmaster Hwang Kee's Moo Duk Kwan. The Moo Yei Shi Bo was quite an accomplishment it featured how to do techniques illustrations, cartoons, updates on the growth of the Moo Duk Kwan and unique articles such as this. This particular article concerns first aid in the Dojang another unique feature is that it had a target chart listing striking areas. The Moo Yei Shi Bo demonstrates one of the many reasons why Grandmaster Hwang Kee's organization grew so rapidly and became so powerful. He had a very comprehensive vision and was way ahead of the curve.

Secret Concepts & Military Code

The five 'secret' concepts mentioned in the Moo Yei Do Bo Tong Ji and Military code are more philosophical ideals to apply to one's training and life to make one a better martial artist and human being.

The five 'secret' concepts are:

- Kyung 敬 Respect, honor
- Kyeong 徑 Economy Path, method
- Keun 勤 Diligence , Service
- Kin 緊 Speed, When to tense and relax, hard, reliable
- Jul 切 Cutting, Cut off, be sharp

The Military family code:

- In 忍 Patience endure, bear, put up with, conceal, secrete, spy, sneak
- Sin 信 Faith, truth, fidelity, trust

- Ji 智 Wisdom wisdom, intellect, reason
- Yong 勇 Courage, be in high spirits, bravery, heroism
- Ohm 嚴 Discipline, strictness

Neh Ga Ryu, Weh Ga Ryu and Joong Gan Ryu

Grandmaster Hwang Kee incorporated techniques from various styles. He wanted his martial art to not be classified as just a 'hard external style' or 'Weh Ga Ryu' or a 'soft internal style' or Neh Ga Ryu' he wanted to use the best of both and create a hybrid combination which he classified as 'Joong Gan Ryu' or 'middle way style'. In the Moo Yei Do Bo Tong Ji it talks about hard and soft styles:

Kwon Bop Section Translation:

In the Nae Ga Kwon Bup, it is recorded, "In the external style, the techniques become more elaborate when one reaches the level of the Shaolin. Jang Sang-Bong's style is superior to the Shaolin style, however there are secretive methods that can defeat Jang Sang-bong. This is the Nae Ga style, one can easily defeat the Shaolin style. Master Wang Jung-Nam learned it from master Da Sa-Nam and mastered it himself. The key to his success was in his diligent practice. His training matured to the level that he could perceive the environment without looking around, and using his fist, he could strike in all directions with powerful force."

Comments:

The Neh Ga (internal school) is a branch of martial arts training usually characterized by sophisticated inner training methods which lead from the inside out, whereas the external school works from the outside in. Neh ga is more difficult in the beginning

and Weh ga is easier to learn in the beginning. Both lead to the same understanding eventually, like two paths up a mountain one is winding in the beginning and gets easier the other is easier in the beginning but gets more difficult near the top. Both eventually lead to the same place. Neither is superior to the other, it depends on the practitioner.

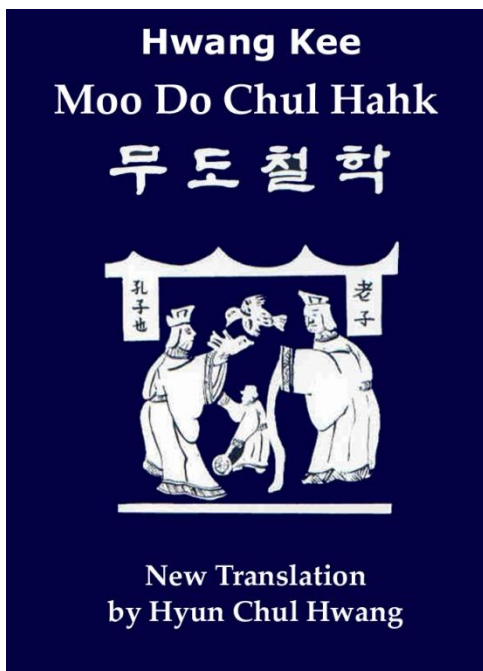
The Neh Ga style is characterized usually by passive movements and an emphasis on defensive skills, that's not to say it cannot be used offensively, but the emphasis is on using the attacker's energy against them. The Wae Ga style can be used offensively and defensively and is usually the more externally active of the two styles.

The Kwon Bup/Hwa Sun Form

The Kwon Bup form is the illustrated movements from the Kwon Bup section of the Moo Yei Do Bo Tong Ji. Grandmaster Hwang Kee reinterpreted this as a form he calls Hwa Sun.

This was first publicly demonstrated in 1984 in Atlantic City N.j at the National Tournament. Interestingly a version of 'Hwa Sun' was published years later in the both the Korean and English versions of the Volume two advanced forms book. Strangely this version of Hwa Sun neither matches up with the currently taught version or the original version that Grandmaster Hwang Kee demonstrated in 1984 that for the most part is the version currently taught. The published version isn't even close. This discrepancy was never addressed, and one has to ask did Grandmaster Hwang Kee develop a form demo it then publish a completely different version only to go back to the original? That does not make sense. Or did someone

else develop what we refer as “Hwa Sun version B” in the Tang Soo Do community? The only person who would ever have the authority to do that would be his son, current Kwan Jang Nim H.C Hwang. One theory is they wanted to be the first to actually print a version of the form. Regardless the current version of the form being taught is practically identical to the version Grandmaster first developed years ago and is obviously the refined final version which reflects the source material from the Kwon Bup section and Grandmaster Hwang Kee’s research and dedication to reviving this ancient material.



The ultimate vision: The Moo Do Chul Hahk

In 1995 I was in Seoul Korea for the 50th anniversary of the Moo Duk Kwan. I came across several texts in Korean written by Grandmaster Hwang Kee. Some I was aware of but one I was not. That was the Moo Do Chul Hahk or Martial Arts philosophy. Written entirely in Korean it was beyond my simple reading abilities. I had a fundamental understanding of Korean and could read the language, but the text was

too complicated for me at that time.

So, I purchased it with the hopes of one day fully comprehending it. A few years later in 2001 I hired a professional Korean translator, Charles Mueller to assist me in creating an English version of the text.

At one point, I ran out of money and had taken on financial contributions from other members in exchange for a copy of the text in order to fund the rest of the project.

Both Charles and I worked together for a year going back and forth and finalized the project in 2002. Sadly, Grandmaster Hwang Kee passed way shortly before the 2002 National tournament where I presented it to his son Grandmaster H.C Hwang in front of the membership.

It took five years from that point to where it was actually published.

The Moo Do Chul Hahk gave a glimpse into the depths of Hwang Kee's knowledge and what he intended for advanced practitioners of his art. Not only did it go into detail about philosophy, but it also mentioned advanced mental technologies, healing with energy and many esoteric techniques. It included a treatise on the Yi Ching book of changes, Hwang Kee's interpretation of the entire Tao Teh Ching (book of virtue) and so much more.

I was so excited to share this material with others but was later disappointed that due to its content it became controversial hot potato that was sat on for years.

While the Moo Do Chul Hahk was in limbo, I continued to study it and learn its secrets. I started to see puzzle pieces fall into place, idea's formed, dots started to connect, and my respect further deepened for Grandmaster Hwang Kee.

I was also saddened to think the whole of his vision may never come to fruition from within the organization; things just seemed to move too slowly. There was no plan to disseminate this valuable material, not even dribble it out a little at a time. If it were to ever become a reality it would have to be done from outside the organization by someone not limited by it.

Finally published five years later after I left the organization, I was however happy that I could help the world finally get to see Grandmasters Hwang Kee's last published and most important work.

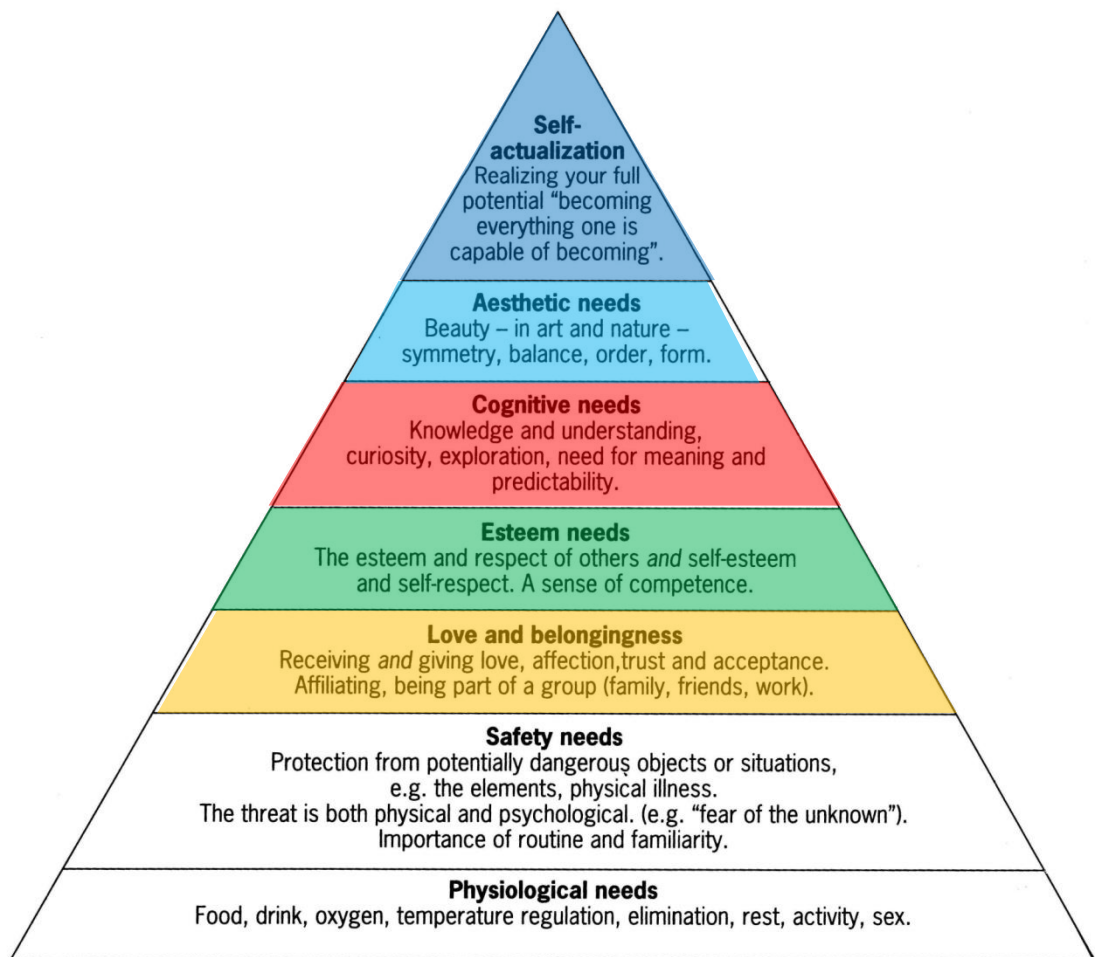
The crediting of my efforts published in the founder's philosophy book are as follows; "*I would like to recognize and extend my appreciation to Master Daniel Segarra for initiating and organizing the first translation. engaging Mr. Muller (the translator) in this effort and his dedication, editing and assisting with the translation of the first draft of this book.*"

I continue to share and learn from Grandmaster Hwang Kee's teachings and work, I realize now his work will never come to fruition from one person or organization slowly and selectively spoon feeding it out to its members but by sharing it with many and then learning and sharing our experiences with each other. Knowledge is power, and I encourage all Tang Soo Do practitioners to share with each other. The rising tide lifts all boats and when we all share, we all grow. Thanks to modern technology and social media the days of waiting for some special enlightenment are over. We can now share, compare and grow.

Survival & Philosophy

Hwang Kee's vision for the Moo Duk Kwan was to teach survival skills to the Korean people first, then help the practitioners use those skills to become a more evolved human being. This was evident with the inclusion of not only martial arts in his publications but first aid, and health information as well. Similarly, Abraham Maslow published this concept in 1943 with his hierarchy of human needs.

Maslow's Hierarchy of Human Needs



Maslow realized you have to take care of the base human needs moving up through the seven human needs to transcend into an evolved consciousness. Hwang Kee was developing the Moo Duk Kwan to do exactly that.

In order to accomplish this one has to learn to take care of the physiological needs and survival skills, hence the self-defense, first aid etc.

Physiological needs

Food, Drink, Oxygen, Rest, Activity. Part of Hwang Kee's Five Requirements on Physical Training emphasize these very needs

Safety needs

Protection from potentially dangerous objects or situations, e.g the elements, physical situations. The threat is both physical and psychological (e.g fear of the unknown) importance of routine and familiarity. This is why the fighting effectiveness of Hwang Kee's art made it so invaluable to the Koreans.

Love and belongingness

Receiving and giving love, affection, trust and acceptance. Affiliating, being part of a social group (family, friends, work). Being part of a Dojang, in class interacting with others.

Esteem needs

The esteem and respect of others and self-esteem and self-respect. A sense of competence. The Belt ranking, junior/senior relationship within the Dojang and organization.

Cognitive needs

Knowledge and understanding, curiosity, exploration, need for meaning and predictability. Philosophy, History, traditions help develop this level.

Aesthetic needs

Beauty - in Art, symmetry, balance, order, form. Hyung, Sohn Sook Mei (Line, speed, beauty) in partner work, sparring.

Self Actualization

Realizing your full potential "becoming" everything one is capable of becoming.

The Philosophical elements of the Moo Duk Kwan

Hwang Kee combined the various elements; key concepts, philosophy, physical training, etc. and gave one a path up Maslow's hierarchy toward personal mastery. That was his goal. He believed if you helped people master themselves then you could change the world for the better. You change people, people change communities and communities can change countries, then countries change the world.

Hwang Kee's Five Requirements on Physical Training

1. Contact with natural surroundings.
2. Contact with Diverse physical conditions.
3. Suitable Nourishment
4. Suitable Exercise
5. Suitable Rest

Emphasis

1. Vocal exhalation
2. Focus of sight
3. Continuous balance during movement
4. Flexibility of body
5. Proper muscle tone
6. High and low speed technique
7. Exactness of technique
8. Adjustment for proper distance
9. Proper breathing for endurance
10. Conditioning of hands and feet

Five Requirements on Mental Training

1. Oneness with nature
2. Complete awareness of environment
3. Experience
4. Conscience
5. Culture

Emphasis

1. Reverence for nature
2. Physical Control
3. Courtesy
4. Modesty
5. Thankfulness
6. Self-Sacrifice
7. Courage
8. Purity of mind
9. Strength inside and mildness outside
10. Endurance
11. Reading Ability

Juxtaposing Hwang Kee's above requirements and emphasis with Maslow's hierarchy you can obviously see the path he intended.

As I mentioned he included in his text the Moo Do Chul Hahk about the ancient book of changes the Yi Ching and using it as a divination tool. He spoke about

developing extra ordinary abilities like one's intuition, healing abilities, mental powers and much more.

Grandmaster Hwang Kee was a scholar and referred to the works of Seneca, Sir Francis Bacon, Descarte and Emanuel Kant all of whom he was very impressed with. All of these references were edited out of his English version of the text for one reason or another.

He specifically laid out a path he wanted Moo Duk Kwan practitioners to follow to achieve their full potential. But sadly, some important aspects were lost in the final edit.



Ryu Pa (流派)

Grandmaster Hwang Kee discussed Ryu Pa in his book *Soo Bahk Do Dae Gham*. Ryu Pa means water flows down and divides. Rivers branch off oceans, streams from rivers etc. Perhaps he saw this beginning to happen with his own organization and felt compelled to address it. He mentions that Ryu pa is natural but warns of creating an unnatural Ryu Pa. He

further warns that although natural Ryu Pa is part of growth and cannot and should not be stopped, forced Ryu Pa (such as breaking away) should be as it is unnatural. And in a perfect natural world where everyone followed that philosophy that would work. Unfortunately, when leaders create conditions where their members can't be with them any longer, they force the Ryu Pa.

Currently there are over one hundred Tang Soo Do/Tae Kwon Do/Soo Bahk Do organizations. The majority of these are American & International organizations. They're numbers dwarf Hwang Kee's original organization. Can Hwang Kee's organization reconcile with all these rival organizations? Should they? Could they? Can they ever? Will there ever be a united Moo Duk Kwan? Is the future of Hwang Kee's legacy at stake?

Well, Tae Kwon Do Moo Duk Kwan has been around since the mid 60's and has used the same exact logo and term Moo Duk Kwan but yet in the states the federation led by Hwang Kee and his son H.C Hwang was hugely successful.

That is because Hwang Kee's Moo Duk Kwan focused on growth and did not tie up their attention and resources fighting Tae Kwon Do Moo Duk Kwan in court. They actively demoed and when people saw the quality of Hwang Kee's Moo Duk Kwan many chose it over other styles. So, I think the only way that another organization that is similar to the federation could diminish it is if they let it. Tae Kwon Do Moo Duk Kwan and Soo Bahk Do Moo Duk Kwan have coexisted for over fifty years there is no reason to think there is no room for Tang Soo Do Moo Duk Kwan to continue to exist.

I hope to see all Tang Soo Do and Soo Bahk Do organizations prosper and spread the wonderful teachings of this great man.



The Future: The Heritage program

November 9th 2019 a new initiative created by the current Moo Duk Kwan Kwan Jang Nim H.C Hwang will be launched. It is called the Heritage program.

This is the result of many dedicated practitioners both inside and outside the Moo Duk Kwan organization. Its goal is to create an opportunity

to reunite Moo Duk Kwan practitioners around the world and reconnect those with a direct or indirect lineage to Grandmaster Hwang Kee. August 10th was an historical day. I was invited via a facebook message to attend a Moo Duk Kwan Heritage seminar and traditional Tang Soo Do seminar hosted by KJN Dominic Giacobbe and KJN H.C Hwang.

The invitation was from a world MDK representative, so I did not actually know who the person was that was asking me to attend. I asked them if they realized who they were actually talking to and inviting considering things did not end well with me and the federation a few years ago.

Not wanting for her to get in trouble, I reached out to a friend and sent it up the chain of command asking if this is an actual invitation or an accident. I indicated I might be interested in attending it IF I would truly be welcomed and respected and that KJN H. C Hwang was comfortable with it. I did not want to crash the party and make either of us uncomfortable.

I wasn't really expecting him to say yes after what had transpired between us in the last few years of our relationship, but to my surprise he wanted me there.

I expected to have at least two friends there since KJN Domonic Giacobbe was hosting it. MY Tang Soo Do brother Keith Joseph Bennett and of course KJN Giacobbe. But I was unsure of how well I was going to be welcomed. And who was part of the task force. I expected it to at least be polite and respectful.

To my pleasant surprise KJN Hwang's task force warmly welcomed me and I've got to see my SBD brother Master Rob Hedges whom I hadn't seen in over a decade since leaving the federation.

All the Tang Soo Do practitioners there had such a wonderful great spirit and energy and that is a testament to his KJN Dominick Giacobbe's leadership. KJN Giacobbe lead the first half of the day with some good old Tang Soo Do training. Then we broke for lunch and I enjoyed lunch with some of my Soo Bahk Do brothers.

Then it was time for KJN Hwang's half of the day, and we had not seen each other in a couple of years and I was secretly wondering how this was going to play out. He taught a masterful clinic on action philosophy and I was impressed with how overall, he and the team were so humble. See, being in the U.S Soo Bahk Do federation for decades we had a bit of an elitist attitude considering we were the only ones with direct access to the founder Grand Master Hwang Kee. I was guilty of this as well during my time in the organization.

But the humility of which KJN Hwang and his team presented the founders teachings and conducted themselves made me realize a major positive shift in the leadership had occurred. The founder's teachings were presented with a gentleness and humility that would have made him proud. It made me proud and gave me hope that this Heritage program if everyone is patient, understanding and puts their Ego aside can reunite and unite the Moo Duk Kwan practitioners around the world.

I had witnessed KJN Hwang had grown into his role as caretaker of his father's legacy with such grace and humility that it truly warmed my heart. I was looking for the opportunity to say hello and see how he would react to us finally meeting. But to my surprise Kwan Jang Nim came over to me as my back was turned and when I turned to go over to him, he was right behind me with his hand extended and smiling. It was quite a moment and again impressed upon me a positive change has happened.

After the seminar KJN Giacobbe was gracious enough to invite me to attend dinner with KJN Hwang and the task force, and then then KJN Hwang invited me to meet in his hotel room with the rest of the task force and asked my opinion and I shared my thoughts.

What they explained was this program will have various levels and offer something for almost anyone interested in or that were part of the Moo Duk Kwan and that this program is NOT associated with the U.S Soo Bahk Do federation.

Let me say that again it is independent of the federation and its politics.

There will be at this time two levels with special recognition for the pioneers:

Pioneer: that is for the original people directly responsible for promoting the Moo Duk Kwan in the U.S such as Dale Drouliard, Marino Estoko, Lyn Weeks, Col Butterwick, Bob Cheezick, Chuck Norris etc. Their contributions are recognized more prominently and historically.

Now please understand this is still in its formative stages AND I AM NOT a representative. I am just sharing my thoughts. Some of this will be refined and improved upon. It is my understanding (which is limited) that:

An alumni level which at this time is intended for anyone with a dan number issued by the founder or KJN Hwang the opportunity to simply stay connected and get together in brother/sisterhood. At this level the emphasis is on staying connected and human relations. There is NO expectation of changing anything that means no technical standards, curriculum requirements etc. Just brotherhood and sharing. This is for practitioners, schools and organizations that wish to keep their independence as Tang Soo Do and Tae Kwon Do Moo Duk Kwan but would like to have access to the Kwan Jang Nim and special training events.

Then there is the Heritage membership. This would be for organizations, schools or individuals that wish to connect but don't have a Dan number from Hwang Kee or H.C Hwang KJN but have some roots in the MDK.

If one wishes to become a Soo Bahk Do Moo Duk Kwan practitioner. The Heritage program could be a first step then there would be an onboarding process with various designees depending on one's location, country etc. for those who wish to follow that path.

Now I expect there will be some people suspicious and tentative about this project, but after witnessing and experiencing the positive change the Heritage program has made, I have hope that Tang Soo Do practitioners, Tae Kwon Do practitioners and Soo Bahk Do practitioners will finally have a big enough home to get together in the Moo Do spirit. After much thought and effort Kwan Jang Nim H. C Hwang has finally built a big enough home for not just schools and practitioners, but also organization too if they wish to visit or stay.

That's quite an accomplishment and I look forward to its future.



Kwan Jang Nim H.C Hwang and the Author 8/6/19

The following morning, I was called by KJN Giacobbe saying how happy he was for me to see me reunited with Kwan Jang Nim and how I felt. His personal caring for me just deepened my respect and admiration for him. I said how much I appreciated his efforts to help make this Heritage program happen and how important his role is in this. He laughed and said he's not worried about credit he just wants to see Tang Soo Do practitioners get

together in brotherhood. The Future looks bright.



Jin Jing Zhong

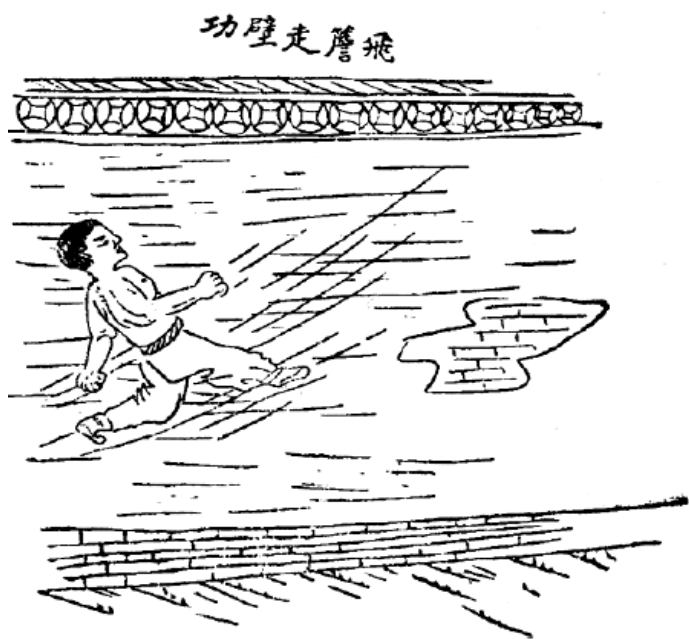
Flying and the 72 arts

These are from a book called the Authentic Shaolin Heritage: Training Methods of 72 Arts of Shaolin Jin Jing Zhong (1934, trans. 2004). This is a very popular text published by well known martial artist and author Jin Jing Zhong (Geum Eun Chong) 金恩忠

The methods listed range from basic conditioning to the fantastical like being able to 'Kill without touching" and develop a protective field of Ki energy

so that "even sword blows will have little to no effect on him".

What is interesting, Zhong was one of the most popular publishers in China publishing multiple books one of his most popular was 72 shaolin arts. Which I have, and which GM Hwang Kee has studied, used illustrations and which he published in his book the Soo Bahk Do Dae Gahm. Zhong also had a regular magazine and many books. Here's where it gets VERY interesting. He was actually Korean, and he moved back to Korea in 1945. He trained in various arts both internal AND external and since he was very involved in the Chinese martial arts community, I have to believe he would do the same when returning to Korea. With the MDK becoming an up and coming organization and Hwang Kee's connection with the Ship Pal Gey (Chinese Gung Fu stylists) these two very likely crossed paths. I find it also interesting that Hwang Kee had published so many materials and Zhong published many materials as well and was one of the biggest publishers of martial arts books in China. He (Zhong) also



Bi cheom ju byog bup from Zhong's 72 arts of the Shaolin.

walking up walls skills.

Grandmaster Hwang Kee's son Hwang Hyun Chul related a story to me once about how his father had a reputation for "flying" amongst the locals. It seems he developed some fantastic climbing skills when avoiding the Japanese or North Koreans during the turbulent times in Korea. He could run up and over walls, hide in rafters and vanish from his pursuers. Like modern day Parkour practitioners. I was also told by Korean seniors he also carried a small grappling hook and rope with him which he would bound up walls, throw the hook and disappear rather quickly. He actually used this technique frequently to pop over the lower parts of the Great Wall to enter China undetected.

In his Korean text Soo Bahk Do Dae Gahm he actually lists some of Zhong's Shaolin methods for training and had some of his students practice them.

learned Dam Toi from a master Zhu Guan Peng maybe there is a connection to Yang Kuk Jin. This requires further research but is an interesting connection none the less.

Grandmaster Hwang Kee not only studied Jin Jing Zhongs book the 72 Shaolin Arts he mastered several of its skills, specifically Bi cheom ju byog bup (飛檐走壁法) Running up roofs and



Zhong demonstrating candle punching from 72 Arts of the Shaolin.

Iron Broom, Iron head, Stone peircing skill, and Sandbag skills were some of the skills he reprinted from Zhongs text.

I've seen his son H.C Hwang demonstrate Bo Ding Gong (Pulling nails) he would hammer a nail into wood with a Soo Do (chop) and then pull it out. Sometimes with his teeth.

I've also seen him perform Yang Guang Shou (Arm of sun rays) putting out a candle on many occasions.



Master H.C Hwang demonstrating one of the 72 Arts of the Shaolin.

One in particular was up in Phonecia New York where we had our annual summer camp training in in the mountians. There was a severe thunderstorm one night and we had lost power for a couple of hours and we had eaten in a cafeteria by candlelight. Then he was Master Hwang, (not Kwan Jang Nim yet).

Master Hwang and I were having a conversation after dinner and I thought I could to ask him about his fathers instructor, Master Yang. It was hard to pin him down on this particularly because he himself did not have a lot of information on this time of his fathers life as it was before he was born. Other that what his father shared with him or what he left him later on in notes, his knowledge about this was limited. Not realizing it I asked him an uncomfortable question.

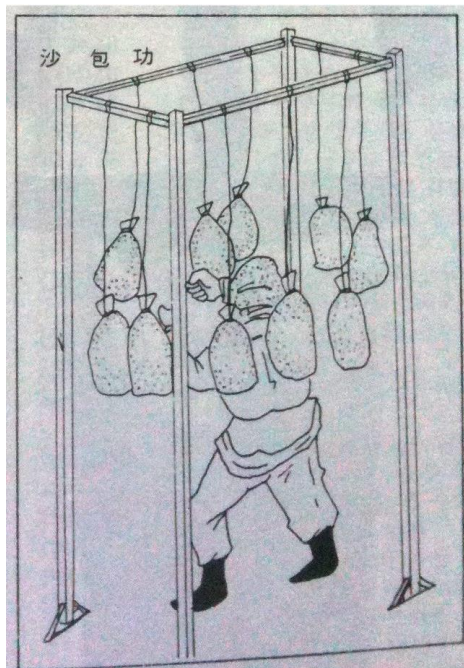


Hole Jumping as described by Master Chung from 72 arts of Shaolin

He said "That's a good question" then pointed at the candle and put it out from quite a distance. I was flabbergasted at how easily he did this. But the real funny thing was how masterfully he made me forget about the question.

Master Wah Young Chung Dan number #410 told me how Grandmaster Hwang Kee would

have them go up to the mountains and dig holes and jump in and out of them, then dig deeper and jump even more. This is again straight out of the 72 Shaolin arts. Skills and feats such as these helped spread the reputation of the Moo Duk Kwan. Seemingly the stuff of Hollywood Kung Fu movies were actually a reality, it's no wonder the Moo Duk Kwan practioners were looked at as Supermen of their time.



The Illustration on the right is from Zhong's 72 Arts of Shaolin
 Illustration on left from Hwang Kee's Soo Bahk Do Dae Gahm



Hwang Kee the practitioner and the man

We don't often hear of Grandmaster Hwang Kee's training and experiences as a practitioner, but we often do hear of his experiences as a leader. I thought it would be interesting to compile some stories as Hwang Kee the martial artist for you the reader. I've purposely avoided some of the fish tales out there that I've heard and only stuck with either my personal accounts, stories related to me or hard to find published anecdotes.

From his grandson Kyung-Won Chung

"I cannot recall a day that passed without him working out for several hours at a clip. While I was planted in front of the television, he was doing everything -- weight training, calisthenics, breathing exercises, basic techniques, stretches and so on. He also ate a healthy and simple diet that consisted of lean protein and plenty of fruits and vegetables. I never saw him smoke or drink alcohol.

When he was not training, he was diligently translating text. I have numerous memories of him pouring over books and writing on legal pads. On those rare occasions when he was not working out or reading, he enjoyed watching nature films."

From Grandmaster Shin Jae Jul

"He (Grandmaster Hwang Kee) was a traditional Korean martial artist and though he combined some of the Chinese art, he was very much Soo Bak Ki . He taught a

traditional Korean martial art combined with Chinese, lots of basics and how to become a true Martial artist. Of course, there were takedowns, throws and chokeholds but there were no fancy self defence techniques like we see now. It was quite a different teaching strategy back in those days. Very few people trained and those that did only wanted to be a good strong Tang Soo Do black belt. There were no other ambitions. That was the only dream and purpose of training, so we worked very hard. All instructors trained individuals first in attitude and then in developing their spirit. This was accomplished through rigorous training. Therefore, training hours were much longer and there was a great deal of humility taught. Students were often made to clean the floor, bathroom, whatever. Now we cannot do that. In those days people were very stubborn and tough because they were much more grounded. They were not as fancy as the modern practitioner, but very solid in their basics and principles in class.”

From Master Sun Won Chung

Master Sun Won Chung studied for several years under Hwang Kee in Seoul in the early 1960s. Chung recalls that he helped manage Hwang Kee’s main do jang for three years, from 1965 to 1968. Chung remembers one time when he needed to talk to grandmaster he walked across the street from the do jang to Hwang’s residence. The master was meditating and made Chung wait an hour and a half before taking his question.

Master In Kee Hong

Master In Kee Hong another of Grandmaster Hwang Kee’s close students related his expereinces with me regarding Grandmaster Hwang Kee after he (Master Hong) did

a seated self defense demo. I complimented him on the demo and he smiled and told me he could only wish to do it like Grandmaster Hwang Kee used to. He said Grandmaster Hwang Kee would often hop from one side of a table seated, turn in the air and land on the other side. He said he had seen him jump over another seated person once with a tea cup in his hand not spilling any tea. He said Grandmaster often had them training jumping from a seated position.

From Grandmaster Kim Jae Joon

Grandmaster Hwang Kee's training was rigorous and sometimes brutal. He required hard body conditioning through constant repetition. Students punched and kicked the Tal yun bong (makiwara) 100 times a day with each hand and foot, often leaving the board stained with blood. All students had Tal yun bong in their homes, Grandmaster Kim had two. Grandmaster Hwang Kee assigned "homework" and Grandmaster Kim was often up smashing the board well past midnight, sometimes to his neighbor's chagrin.

Even the fierce tiger has nowhere to insert his claws.

One time Grandmaster Hwang Kee took seven of his students up to Toham mountain in Kyungju for outdoor training. He felt it was important to train under 'adverse physical conditions' and develop a 'oneness with nature'.

Suk Kul Ahm Temple was near by and, as they were setting up to rest for the night, a passing monk warned them about the tigers on the mountain and how they would come down at night to hunt in the very area they were staying in.

Grandmaster Hwang Kee used this as a teachable moment and told the students he would hike up to the top of the mountain and tie a marker to a tree. He got some general directions from the monk then off he went. After some time passed, the students began to worry but, after about an hour Grandmaster Hwang returned, calmly strolling down the path.

He said it was challenging as he could hear the tigers growling nearby. He asked for a volunteer to go retrieve the marker. No one stepped forward.

So off he went again to tie a second marker. After about an hour or so he came strolling down the path again and finally a student volunteered to retrieve the first marker.

This reminded me of the old saying:

To a soul that is truly centered,

Even the fierce tiger has nowhere to insert his claws.

A Russian Gang

Once Grandmaster Hwang Kee was having lunch in Manchuria with a friend in a small cafe. It was in a small little town like in an old Western. As he and his friend were enjoying lunch, a group of four Russian thugs barged in and started a fight. Here you had a small unassuming Korean man facing off with Russian thugs much larger than he. These were not regular thugs but notorious Russian gangsters that had been terrorizing the town.

The fight ensued and young Hwang Kee dispatched the four thugs becoming a local hero. Not only did he whoop the criminals he actually befriended them and tried to get them to lead a more moral life.

When the cat is at the mouse hole even a 1,000 mice dare not exit.

Another story, by the way of Master Bob Caputo who spent quite some time with the Hwang family, related how Grandmaster Hwang Kee was in Manchuria and how he was spotted in a restaurant by a group of over a half a dozen off duty Japanese soldiers. Outnumbered he positioned himself in a doorway forcing his attackers to funnel through where he dispatched them one at a time. I've heard this story from his son H.C Hwang as well.

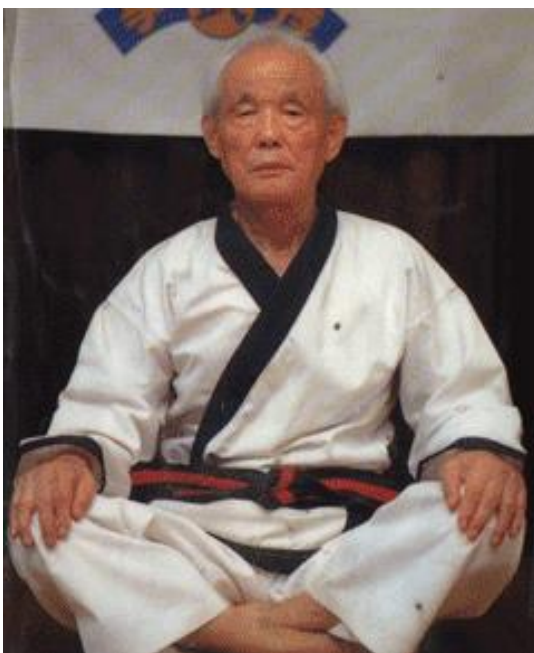
I remember stories of him blasting the heavy bag at Seoul headquarters and how it would hit the ceiling while American G.I's like Robert Sohn who would recount the story could barely move it because of all the sand in it.

Pizza and Whoppers

I have to smile when I remember the times I spent with Grandmaster meeting him at the airport, or bringing one of his favorite foods to him at headquarters 'Peecha' (pizza). I have fond memories of his enjoyment of the occasional Burger King Whopper and watching him teach and correct with the laser proficiency that only years of experience brings. He would always invite me to sit and eat with him anytime I brought food. I always declined, thinking I would be bothering him but then one time when I was in Seoul at headquarters he insisted.

That was one of my favorite memories, he invited me, my friend, and my student upstairs to have some snacks with him and showed us some photo albums of him still actively teaching with his snow white hair in his golden years. My other student came looking for us and had his infant son with him whom Grandmaster immediately reached out for and began bouncing on his lap and playing with him. We were a Moo Do family for that moment. The sunlight beamed through the window Grandmaster was laughing and crinkling his nose the way he always did when he smiled.

While I had a chance to spend time with him on a few occasions, I wish there was more. I wish I could have just a few moments with him now to ask him the important questions and remind him how he not just changed my life but countless others. He truly cared about each and every individual. He always carried himself with the humility, dignity and quiet power of a true warrior-scholar to many of us he was martial arts royalty.



Hwang Kee's Legacy

One thing that cannot ever be taken away is Hwang Kee was an innovator, a motivator and a leader. He suffered much and is an example of the strength of the human Spirit embodying the spirit of the Warrior Scholar. He led in the creation the largest most popular style in Korea, inspired most of the successful martial arts champions in the

world. He pioneered the rediscovery of Korea's martial arts history and profoundly impacted it. He applied scientific principles to help modernize the way we understand the physics of the martial arts improving our understanding of it. He emphasized hip extension and rotation again improving all practitioners that applied it. He combined the best of the worldly philosophies he studied organizing a unique philosophy that was not just theory, but theory in action.

He has had the greatest impact on Korean martial arts and is a legend in the martial arts world. His legacy lives on not just in the organizations he helped found but in every practitioner his teachings have touched.

Timeline

1914 Nov 9th Tae Nam (star boy) Hwang was born and later changed his name to Hwang Kee 황기 as per Korean cultural customs.

1921 May 5th Hwang Kee saw martial arts for the first time at the Dan Oh festival.

1935-37 Hwang Kee traveled to China trained with Master Yang Kuk Chin

1937 returned to Korea

1939 began working at Cho Sun railway

1941 returned briefly to China to train with Master Yang

1944 Hwang Kee, Kim Un Chung, Kim Yong Duk and Cho Hee Seok met as co workers at the rail station. Began training together.

1945 Ministry of Transportation Dojang officially opened. Hwang Kee considered this the birth of the MDK but was calling it Hwa Soo Do back then and the term Moo Duk Kwan was used as early as 1949.

1947 Hwang Kee's son Jin Moon (Hyun Chul) Hwang born 1947

1947 First TSD Championship in Transportation High School Gym, Unification efforts with other Kwans begins.

1948 HK arrested and tortured by communists in Korea in an effort to stop his teaching of martial arts.

1949 Hwa Soo Do Kyo Bahn published. This was Hwang's first use of the Moo Duk Kwan name in a publication.

1950 July Hwang Kee's one year old son passed away. War ended.

1951 Arrested again in an effort to stop him from teaching. Released moved to Pusan taught Hwa Soo/Tang Soo Do at Cho Ryang Rail Station.

1952 Began teaching at the Ministry of defense in Pusan

1953 Relocated to Seoul, MDK Name was created and Logo

1955 Opened the famous Joong Ahn Dojang in Seoul. The sign outside read Dae Han Soo Bahk Do Hoi and Moo Duk Kwan on the other sign.

1955 International Goodwill demonstration

1956 Retired from ministry of transportation to teach martial arts.

1957 Dale Drouillard becomes 1st American serviceman to achieve Dan(#757)

1959 Jhoon Rhee, begins teaching Tang Soo Do at San Marcos Southwest Texas State College. Later changes name to Tae Soo Do then Tae Kwan Do

Mariano Estioko(#759) Becomes second American to achieve Black Belt in Tang Soo Do(Oct.)

Frank Trojanowicz (#3333) earns Cho Dan under Sang Kyu Shin.

1960 Incorporated MDK in Korea as Dae Han Soo Bahk Do Hoe

Master Sang Kyu Shin (#180) was sent to the US to represent the Moo Duk Kwan

Returning servicemen begin opening TSD schools in U.S. including,

Dale Drouillard (#757) in Wyandotte, Michigan(August) First American to achieve Dan.

Robert Thompson(#1791) in Dayton Ohio(April)

Lawrence Seiberlich(#1815) in St.Paul Min.(April)

John Butterwick(#2277)Military(oct)

Robert Cheezic (#2278) Waterbury, CT.(Oct)

Carlos 'Chuck' Norris (#2819),Torrance Ca.(Oct)

1961-1965 Government efforts to unify the Kwans led to a break way Tae Kwon Do Moo Duk Kwan

More US servicemen begin teaching in the US:

Frank Trojanowicz (#3333)

Joe Weeks(#3596),Magnolia Ar. Oct

Lynn Jackson(#3597) Oberlin, Ohio

James Ruston(#4130) Military

Russell Hanke(#4137)Detroit Mich.

James Cummings(#4493)Military

Robert Shipley(#4825), Honolulu Hi

Robert Sohn (#6037) New York.

1961 Col John T. Butterwick (#2227) was put in charge of the first US Tang Soo Do Moo Duk Kwan organization.

1962 David J. Praim (#3593), Mt. Clemens,MI,

Robert Beaudoin (#5657) Waterbury CT. Oct

Jong Hyan Lee, comes to U.S. opens TSD school in San Diego Ca.

Lynn Jackson opens Ohio Moo Duk Kwan Martial Arts Center, Lorain Ohio

1963 Ki Whang Kim comes to US (Washington D.C.) as Chairmen of TSDMDK in US appointed by KJN Hwang Kee

1964 Master Shim Sang Kyu(#180) official rep.of TSDMDK in U.S. sponsored by Sa Bom Nim Hanke to come to U.S. to the Detroit area

1966 Dr. Robert Sohn (#6037) forms the N.Y Moo Duk Kwan Association. He with Edward Gross, Vincent Nuno were put in charge by Grandmaster Hwang Kee to oversee teaching and promotions in the N.Y area.

1967 Ahn Kyong Won comes to the U.S.at the request of the University of Cincinnati and begins teaching Tang Soo Do.

Master Jung Ha Lee came to teach in Detroit Mi. Master Lee was sponsored by David Praim, he then opened his own dojang in Clawson Michigan.

1968 Jae Chul Shin(#698) official rep TSDMDK Burlington N.J.

Jae Joon Kim(#38) official rep TSDMDK Detroit Mich

Dr. Robert Sohn (#6037) opens the Five Towns Karate Center Lawrence N.Y

1969 American Moo Duk Kwan Tang Soo Do Federation founded by Kwan Jang Nim Jae Joon Kim in Detroit Michigan

1974 KJN Hwang Kee comes to U.S. holds National Directors Convention

1974 US Tang Soo Do Moo Duk Kwan directors convention Burlington NJ

The Author Daniel Segarra begins training in Tae Kwon Do Moo Duk Kwan.

1976 The Charter convention of the United States Tang Soo Do Moo Duk Kwan Federation was held on June 28, 1976 at the New York Hilton.

Task Force members were as follows: Andy AhPo, Robert Beaudoin, Chuck Blackburn, Chung Tchang Bok, Ben Cortese, Charles DiPierro, Arthur Fountain, Hwang Hyung Chul, Kim Chun Sik, Arthur Pryor, Shin Jae Chul, Robert Thompson, and Joe Weeks.

Chuck Norris Forms Chuck Norris System, United Fighting Arts Federation(UFAF), Torrance Ca.

1977 Amkor Karate studios was founded by Master Fred Scott

1979 USTSDMDK relocates to Springfield N.J.

Master Daniel Segarra (the author) begins training at the Five Towns Karate Center

1982 World Tang Soo Do Association founded by J.C. Shin in Phil. Pa.

1983 Oriental Tang Soo Do Association founded by Y.U. Min in Camphill PA.

1984 International TSD Fed. founded by C.S Kim(#915) in Monroeville Pa

Global TSD Association founded by Tong Mun Kim in Norcross Ga.

American Tang Soo Do Alliance formed by Dennis Ichikawa in Westlake, CA.

International Martial Arts Association founded by Grand Master Ki Yun Yi, Woodbury NJ

Master Daniel Segarra makes Cho Dan & takes over the Five Towns Karate Center opened by Robert Sohn with his first instructor Master Daniel P. Bannard.

1985 Western Pacific Tang Soo Do Association(formerly Sacramento TSD Assoc.) founded by Master Mariano Estioko,Sacramento, CA

1986 National Tang Soo Do Alliance founded by Dan Nolan, Dr. Cliff Johnson, Peggy Linch, John Hancock, Ed Gabler, Diane Gabler,(Aug)

Chong Su Kim founds Pan Am TSD Fed.in York,Pa

United Martial Arts Federation, founded by brothers, GrandMaster Young Hyuk Kwan & GrandMaster Young Kuk Kwan

Mr Pat Johnson and Mr Dick Douglas leave Chuck Norris's UFAF, reform National Tang Soo Do Congress

Master Dan Segarra (the author) joins the U.S Tang Soo Do Moo Duk Kwan Federation

1987 Kwan Jang Nim Jae Joon Kim relocates headquarters to Brandon Fl. and changes American Moo Duk Kwan Tang Soo Do Federation to World Moo Duk Kwan Tang Soo Do Federation

The All American Tang Soo Do Association formed by Master Michael Driggers and Master William Clingan, Yubba City, CA

Kang Uk Lee registers the Moo Duk Kwan logo in the United Kingdom effectively blocking any other organization from using it including Hwang Kee's

1992 Warrior-Scholar (Moo Sa) Forum begins on Compuserve/AOL

1993 International Tang Soo Do Federation USA founded by Master Frederick Scott(PA)

1994 Master Pak, Ho Sik leaves USSBDMDK

1994 Master Dan Segarra (the author) receives Sa Dan and Sa Bom certification from Hwang Kee

1994 International Tang Soo Do Association founded by Master Robert Kovaleski

1995 Warrior-Scholar.com (Moo sa) website began

1995 Tang Soo Do Mi Guk Kwan founded by KJN Charles Ferraro in West Haven Ct.

2002 Master Andy Ahpo resigns and forms his own Martial Arts Organization

2002 The U.S Soo Bahk Do federation files suit against Grandmaster Andy Ahpo & Master Fred Scott for copyright infringement

2002 July 13th The head of the Moo Duk Kwan, Kwan Jang Nim Hwang Kee passed away, his son Master H.C. Hwang ascends to Kwan Jang Nim of the Soo Bahk Do Moo Duk Kwan

2004 July The Author after decades of service to the Hwang family resigned from the U.S federation and formed his own association: Tang Soo Do Moo Sa Do Kwan.

2012 May The USSBD federation begins a lawsuit against Master Eric Kovaleski and his organization.

2012 May The World General Moo Duk Won federation headed by Grandmaster Hwang Kee's first student Hee Suk Choi and a contingency of Korean Masters visit the U.S for their first seminar. They included:

- Hee Suk Choi
- Kwon Jae Joon
- Choung Koe Woong
- Baek Ki Hyun
- Hwang Jang Lee
- Chang Il Do
- Tan Eng Sin

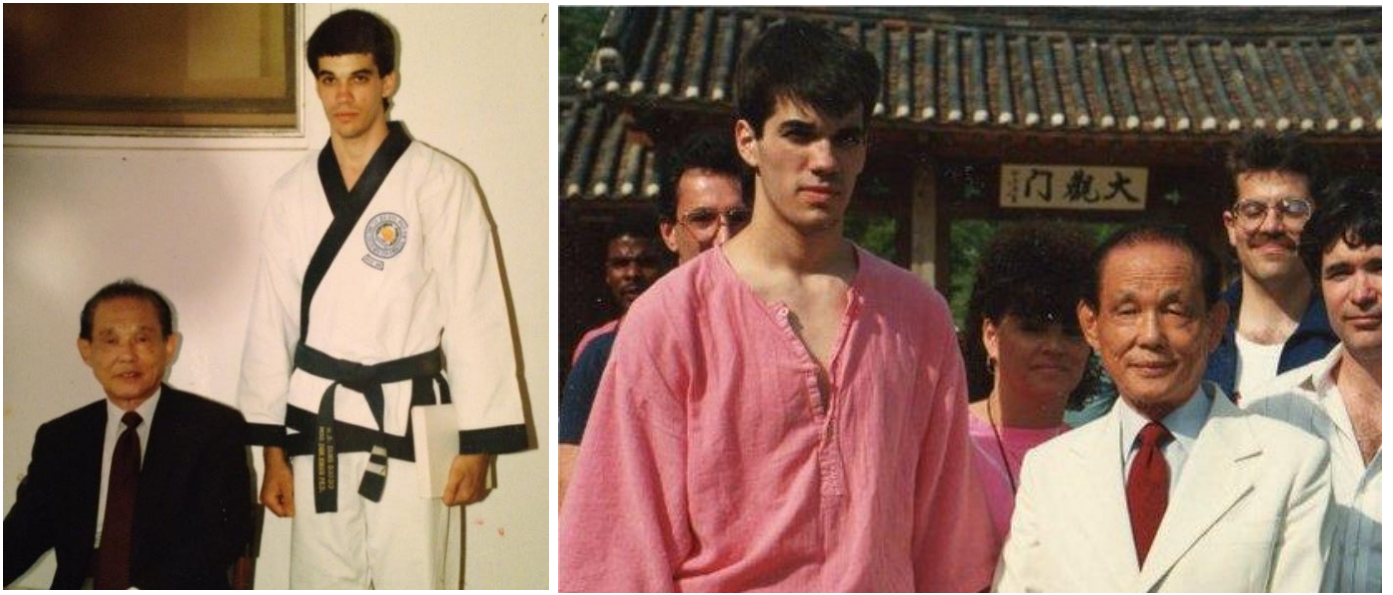
2012 June the U.S Soo Bahk Do federation purchases the domain name karatefraud.com to further their pursuit in what they believe are trademark infringements. They assisted in the arrest of Sung Yoon who was arrested for counterfeiting federation gup certificates. This is the first arrest in the enforcement of the federations believed copyrights.

2014 The court case US Soo Bahk Do Federation vs The Kovaleskis begins

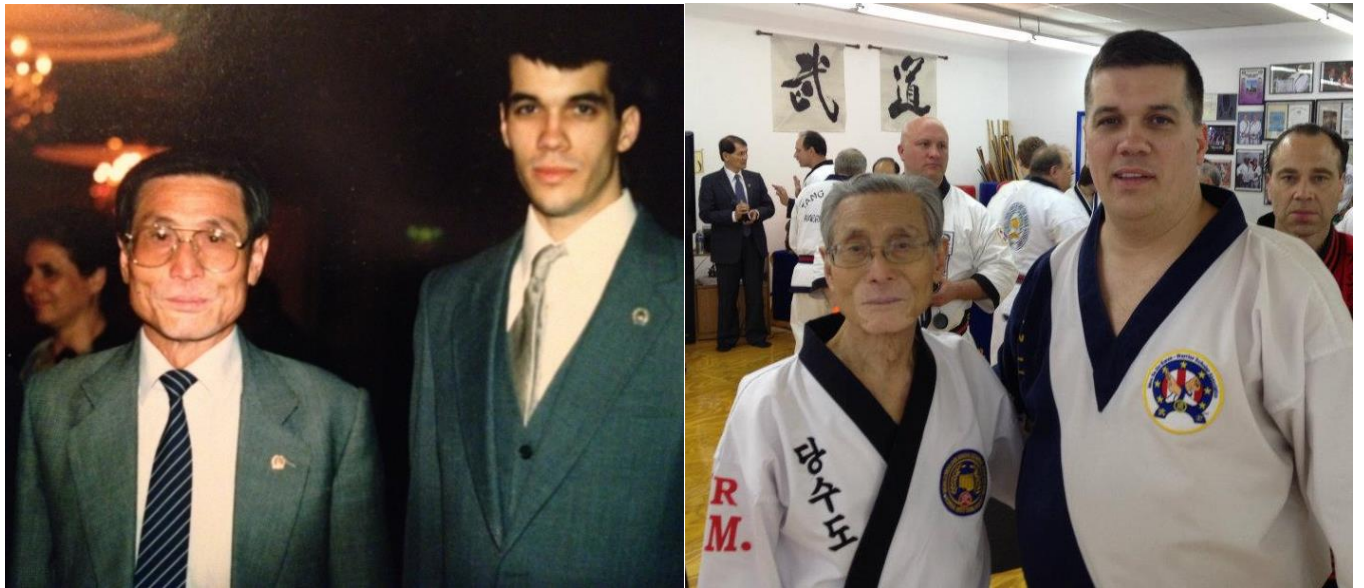
2015 August the Kovaleskis lose the court case and the U.S Soo Bahk Do Federation wins the copyright decision.

2019 11/9 The launching of the Moo Duk Kwan Heritage Program

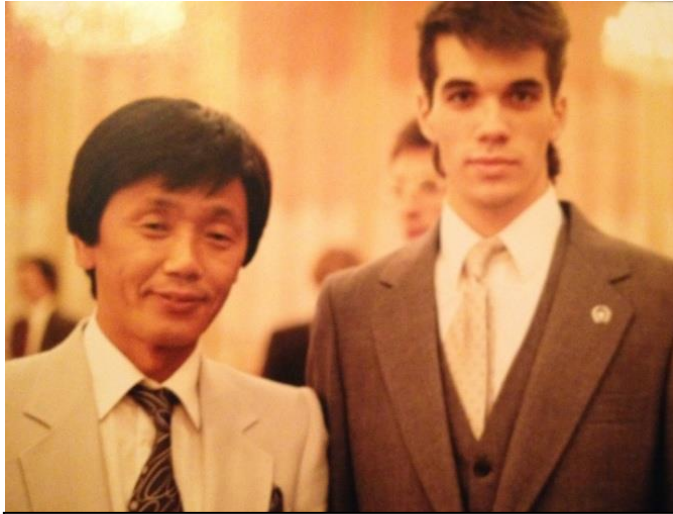
Authors Personal Pictures



The Author with KJN Hwang Kee (1986 & 1989)



The author with GM Hee Seok Choi 1989 (Korea) & 2012 (USA)



The Author with GM C.I Kim 1989



The Author with Chuck Norris 2000



The Author promoted to 5th Dan 1999



The Author in Seoul Korea MDK Headquarters



The Author with GM Hee Seok Choi 2012



The Author and KJN H.C Hwang 2011



KJN H.C Hwang with the authors daughter



The Hwang family and friends at the authors home.



Author having fun with the
Tae Kyun representatives.



Author training with Martial Arts Movie Star and
Grandmaster Hwang Jung Lee



Seminar and Dan testing with Kwan Jang Nim Hwang Kee



Summer Camp Phonecia N.Y late 80's

Courtesy Al Caponigro



Summer Camp Phonecia N.Y late 80's Masters Charles Water, Dan Segarra, Frank Schermerhorn, Marlene Katchevis, Lisa Kozak, Lisa Donnely



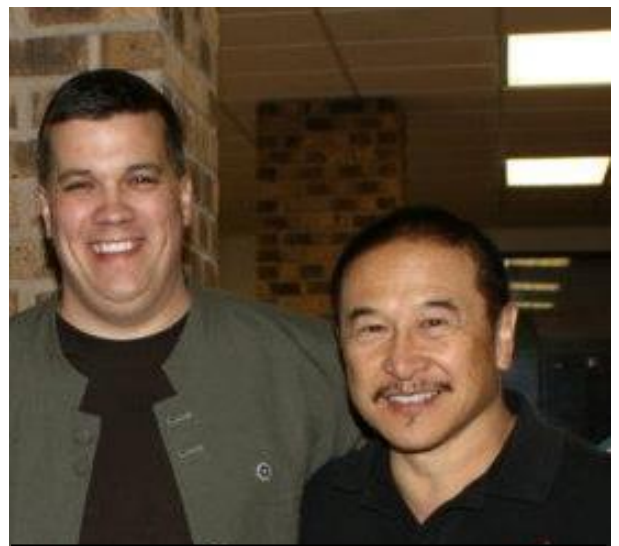
KJN Pedro Vangas



KJN Dominic Giacobbe and Keith Bennet



KJN Eric Kovaleski and Grandmaster Hwang Jung Lee



Movie Fight Choreographer James Lew



My first instructor Master Daniel Bannard



Martial Arts Movie Star Cynthia Rothrock



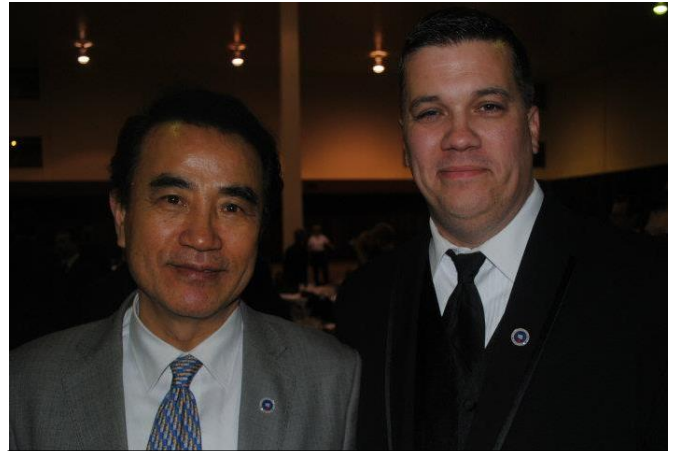
UFC Champ Frank Shamrock and Dan Severn.
Master Dan Allenbach



Master John Hancock and Jason Ladd



Masters Cort Stinehour and Frank
Bonsignore



Martial Arts Movie Star Grandmaster
Chang Il Do



Training Camp Homestead Florida