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Editorial

As I write this editorial, it has been confirmed that Karate England is officially no more, a sad end to a very sad chapter in Karate history. Now, while some of you have made it quite clear that what has happened to Karate England is of no interest to you whatsoever, others have written in to declare their anger, frustration etc, at the situation.

Now, for the people that are interested, there is bound to be a mix of finger-pointing and recriminations, all the usual residue after a major disaster, so with this in mind, we feature another in-depth interview with a man who has been in the firing line, Brian Philcox and his very candid answers might prove to be very illuminating when it comes to understanding Karate England and the bigger picture. Read it and come to your own conclusions from a very interesting and thought provoking interview.

Over the last couple of months I have printed pieces from those that have kindly written in to me with their views on various subjects and this month I want to share a correspondence that could have alarming repercussions for a number of you. Intrigued? Then read what arrived on my desk this week-

"Recently one of my private students was arrested and taken to court for carrying a Kubotan keychain, he is now facing a fine or even possible prison sentence, even though he just used as a keyring and was not using it in any kind of threatening manner the police still decided to charge him without giving him the benefit of the doubt.

As a martial arts instructor of many years I was astonished what the police told him that he can carry a three and a half inch knife but not a kubotan, as you probably know there has always been a grey area within the law where the kubotan is concerned this is branding martial arts instructors and students in the common criminal bracket which as you know could not be further from the truth, the purpose of this mail is that other martial artist should be made aware that the police are seeing these implements as more lethal weapons than knives apparently, and do not view them as self defence items to fend off a much larger and stronger attacker.

So all you people out there that carry a Kubotan beware! you're not allowed to defend yourselves anymore and especially the ladies that have attended courses on the kubotan throw them away and let your attacker do what he wants its the law !

Again, I ask you, what do you think?

Malcolm

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For all news related items, simply mark your envelope 'TRADITIONAL KARATE NEWS' and together with a photograph (if required) and a covering letter, send it to Head Office or E-Mail: trad_news@martialartsinprint.com

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A WORTHY CAUSE

Glen Corner was walking with friends in South Shields when he was stabbed to death. That tragedy happened on the lad's 16th birthday and it was reported in the national news. Now, Glen's mother - Susanne Hilton - along with Barry Carr, her partner and the parents of three of Glen's closest friends (Claire Carlson, Julie Walker, and Jennifer Brown) have set up a trust in Glen's name. The aim of the Glen Corner trust is to raise enough money to set up an office and a helpline for families ripped apart by murder or manslaughter.

Barry is a karate dan grade and he's started the ball rolling by arranging a semi-

nar with Iain Abernethy to raise funds for the trust. The seminar will take place 10am to 2pm on March 31st in the Ocean Road Community Centre, South Shields. The seminar will cost £20 and all funds go to the trust. All places must be pre-booked. Make your cheque payable to Glen Corner Trust and mail it to 136 Weston Road, South Shields, Tyne & Wear, NE33 3PF.

Contact Barry Carr on 0191-422-9761 or 0772-574-0158 if you need more information. Even if you can't make the seminar, you can still make a donation to the Glen Corner Trust through any branch of Lloyds TBS. Just ask the staff for details.

TWENTY YEARS OF FSK

The Federation of Shotokan Karate celebrated its 20th anniversary with a ball held at the Rutland Square Hotel, Nottingham. FSK was formed in 1986 when Aidan Trimble left the SKI. Since then the FSK has been very successful, having produced many champions - some even world champions. For a relatively small group FSK has won a reputation for quality both in students and instructors. Instructors and guests to the black-tie anniversary event included those who have sponsored the teams over the years. Each received a

coloured history of the last 20 years and a presentation pen.

Aidan gave a welcoming speech during which he recalled many anecdotes from the past two decades. Then he presented FSK instructors with crystal trophies in tokens of his gratitude for their help and continued loyalty. Dave Owen (5th dan), a senior instructor in the FSK took the mike and gave an impromptu and emotional speech in which he complimented Aidan for his leadership. Deb Beevers and Sue Bance presented Aidan with a crystal sculpture created by a local artist as a gift from the FSK instructors.



AMA SPLITS FROM MASA

The AMA has reflected on its membership to MASA for its coaching and decided to adopt its own programme for continuing development in coaching.

EGKA'S 24TH EURO GASSHUKU

EGKA's 24th European Gasshuku will be held in Bournemouth between July 21st and 28th 2007. Sensei Higaonna (9th dan) will lead the training. He will be assisted by Bakkiies Laubscher (8th dan) and Europe's most senior instructors.

SPONSORSHIP NEEDED

The good news is that Chris Tully has been selected to represent Great Britain at the World University Championships, which are to be held in New York during the summer. The bad news is that he has to pay for the trip himself! This means raising around £1,000.00. The BWKU is looking at ways to help Chris raise money - so please contact them if you can offer any help or suggestions!

FORTY YEARS OF THE KUGB

You can buy the KUGB's 40th Anniversary Souvenir Publication for £6 (including post & packing). The publication contains 68 full-colour pages and it could well become a collector's item. It includes profiles on Sensei's Enoda, Sherry and all KUGB 4th dans and above. There is also a section on the key events, which shaped the KUGB since it began in 1966.

Make your cheque out to KUGB and mail it to PO Box 3 Wirral CH43 6UU.

EKK NEWS

Sensei Enzo reports that Andrew Kanias has opened a sister club in Wales called 'Wales Karate Kan' while Anthony Everitt has opened another club in Italy named 'Italia Karate Kan'.

DOCTOR HOEHLE

Bernd Hoehle is headmaster of Martial Arts Association International and recently he travelled to Beijing with his assistant Dennis Diekmann on the invitation of his teacher, Grandmaster Gu Ping. Gu Ping is in charge of Beijing University's Wu Shu facility, which currently has around 20,000 students on its rolls! Naturally the University's wu shu facility is recognized by the China Wu shu Association. Training consists of traditional Tai Ji, Qi gong and Wu Shu. The daily training schedule takes place in the university and classes are taught by Gu Ping and Liu Peng - the Ching I champion.

Bernd gave some demonstrations with and without weapons in front of the teachers, students, faculty members and leading political personalities. His performances were greeted with much applause and later, he was presented with the title 'Doctor of Wu Shu' and the university's gold medal for sporting achievement.

This honour ranks with Bernd's others, conferred by The White House and a Saudi Prince.



RODING VICTORIES

Roding Karate Club won no less than 15 medals at the 2-day Junior British International Championships held at Kingston College last January. This was the highest medal tally of any association competing. Over 50 associations competed, including

entries from Germany, Denmark, France and Slovakia. Roding medal winners were C. Wallington, J. Wood, G. Smart, B. Vargas, C. Lynn, C. Wood, R. Steadman, J. Steadman, and S. Beezley.

Find out more by e-mailing Ray at info@rodingkarate.co.uk



BUSHIDO ACADEMY COACHING AWARDS

Senior members from Bushido Judo Kwai, Seghill Judo Club and Battle Hill Judo Club recently gathered at Seghill Judo Club to take part in the Bushido Academy of Judo's coaching course and examination. The course began at 10.00am with a 2-hour first aid course given by the Academy's medical advisor. Afterwards candidates taught pre-selected techniques to junior pupils from Seghill Judo Club and Bushido Judo Kwai. This allowed the panel to eval-

uate their skill and ability. A first aid examination followed.

The panel of examiners comprised Barry McSherry (3rd dan), Sharon May (4th dan) and Chris Dawson (6th dan). Successful candidates were Jimmy West (1st dan), Kris Anderson (2nd kyu), Mick Clark and Kevin Corden (both 1st kyu). They received the Club Coach Award. Malcolm Young (2nd dan) earned the highest marks possible for his composition on the benefits of judo kata. This earned him the Intermediate Coach Award.

ABERNATHY IN NORTHERN IRELAND

Iain Abernethy taught his 11th seminar for Chujo Karate Association in Northern Ireland. Venue was the Seven Towers Leisure Centre in Ballymena. Iain has been coming to the province twice each year at the invitation of CKA's Chief Instructor, Dan Redmond.

The seminar attracted a good crowd, many of whom were veterans of Iain's earlier courses. It began after a presenta-

tion Dan made to Iain and first topic was an explanation of kata and bunkai. Next Iain discussed the role of grappling in self-defence. Featured techniques included close-range strikes, throws, take-downs, ground fighting, chokes and strangles, arm bars, leg, ankle, finger and wrist locks, neck wrenches, combinations and live grappling drills.

Iain Abernethy plans on returning to Northern Ireland for his next scheduled seminar. That'll be on Saturday 3rd November, 2007.

JOHN HALPIN

John Halpin was the professional treasurer of the WKF before he passed away, leaving a gap that will be very hard to fill.

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A TRIBUTE TO ENOEDA

In conjunction with Kamae the KUGB has produced a DVD tribute to former Chief Instructor, the late Sensei Enoda. The disc contains interviews with Sensei Enoda, Mrs. Enoda and the KUGB's most senior instructors. It contains much previously unseen footage and is a must for all students of karate.

ON YER BIKE!

Aidan Trimble (7th dan) has opened the new FSK Honbu dojo in Nottingham. The Venue is the former Humber Works - a large factory built during the late 1800's and famous for making Humber bikes. The floor space has been extensively re-habbed with a new lounge, changing facilities, a large matted area, air-conditioned hall and reception. The dojo has mirrors down one side of the hall and makiwara on the other. You can watch training from the lounge area thanks to cameras in the dojo.

PATRICK MCCARTHY VISITS THE UK

There are few martialartists as far-travelled and experienced as Patrick McCarthy hanshi. The 8th dan has taught all over the world and has students that travel hundreds (if not thousands) of miles just to see him. The flow drills that McCarthy hanshi teaches are based on the responses to violence. The fact that they also happen to look exactly like the moves from popular kata should provide enough grounding and familiarity to tickle the fancy of all karateka. This year, hanshi is once again visiting SENI and the day after, Monday 21st of May, he will be teaching a seminar in Devon for John Burke. The subject matter will be the usual mix of kata, bunkai, flow drills and historical content and it will be well worth taking the day off and travelling to Newton Abbot to visit and train.

The seminar is set to commence at 6.30pm and goes on until 9.30pm. The seminar is only £20 to readers of Combat and Traditional Karate but as places are limited, you must book in advance by calling 01626 360999

SCHRAMM SPORT SIGNS AGREEMENT WITH WTF

The World Taekwondo Federation recently signed a 5-year contract with Germany's Schramm Sport GmbH on taekwondo support projects. Signing took place at the WTF headquarters in Seoul and the men putting the ink to the paper were WTF President Chungwon Choue and Edmund Schramm, President of Schramm Sport. Schramm, which produces Taekwondo and other martial arts products under the KWON label, will support a Taekwondo demonstration by athletes with disabilities during the opening ceremonies of the WTF-promoted World Taekwondo Championships in 2007, 2009 and 2011. Over the next 5 years the German company will also support Taekwondo practitioners with disabilities either through cash or in kind.

The agreement also requires Schramm to provide financial and in-kind assistance to countries where Taekwondo is not well established. According to the contract, over 50 percent of Schramm's total support in this category will go to Africa.

Schramm will also pay the WTF 15% of its turnover of WTF items such as shirts, hoodies, tracksuits and bags. But it doesn't go all one way! The WTF, in turn, granted Schramm the right to use the title of 'official sponsor' in connection with the two above-mentioned projects. Schramm is also entitled to use the WTF official logo in its public relations and advertising purposes.

"The signing is sure to help our efforts to include Taekwondo into the official program of the Paralympic Games and to contribute to further globalisation of taekwondo," said WTF President Choue.



Brian Phil

His Report on Karate England

By Paul S Clifton

With a bold Karate Heart, Brian Philcox is a no nonsense sort of character. Maintaining his beliefs that one day Karate will be included into the Olympic program of events, is most important to him, and his quest towards attaining that goal is always evident. Brian was raised in Toxteth, Liverpool in his pre teen days, and moved to Speke when he reached 12 yrs old. Streetwise from a very young age, thanks to the friendship he struck up with people such as Andy Palmer, John Lalley, and other able bodied street fighters, his ability to fight was a necessity in order to survive a rough childhood.

Ask about his approach to life and the changes he went through, he will give it to you straight. He certainly pulls no punches, though he has the respect of many of this Country's leading Karateka, and on a global capacity for his honest beliefs. Brian has also undergone strict vetting procedures via enhanced CRB checking on at least 2 occasions, the most recent being December 2006. He has also been subject to an Anti Terrorist Check due to his work in the Aviation industry and knows his responsibility is one of National Security. This is his story about the recent happenings surrounding Karate England, and the problem area's which he feels let down the then Executive Officers of the Governing Body.

When did you begin your involvement with the unification process?

BRIAN PHILCOX: Some seven years ago now, and as FEKO Chairman, I was one of the individuals who were invited to attend



a meeting at Sport England's request in London. With me, representing FEKO was our Hon Secretary, Alan Carruthers. We were requested to attend discussions relating to forming a common alliance where child protection policies were concerned. At that time almost everyone was of a like mind apart from a few who had written various policies, and were adamant that they weren't prepared to have their work doctored after their years of hard work in the compilation of these various manuscripts.

Seven years is a long time. In your opinion did Karate England solve the problem?

BRIAN PHILCOX: I'd like to think that the inception of Karate England was a smooth transition, but it wasn't. For those Seven years there was constant wrangling between the various parties involved, and being verbally abused from certain self-righteous people of the EKGB, made the position really difficult.

Can you expand upon that?

BRIAN PHILCOX: Well yes, of course. I was on the then EKGB Executive and I, along with Mick Dewey the Chairman of the Technical Committee, was given the mandate to attend discussions with ETKB and NAKMAS in relation to establishing their requirements in order to define what would attract them into becoming a part of the then Governing Body. After many hours of meetings, it was agreed that the only thing that was preventing everyone uniting under one banner, was the voting structure. We returned to an EKGB Council meeting with the information to hand, and were told by certain other Executive members (who I believe had personal or paid interests in the EKGB) that the one person one vote structure would never be adopted. In fact as I recall, we were shell shocked to be treated in the way we were. I truly believe that after having so much ado from the EKGB, and threats of libel that Sport England had just about had enough and called for unification or else Lottery Funding would be withdrawn from Karate.

Was there any "Bad Blood" still evident at the inaugural meeting of Karate England?

BRIAN PHILCOX: Absolutely! I believe that after the Softly Softly approach by certain 'Case Officers of Sport England', there was a breakthrough only when Jeff Stimpson came along. He was strong and efficient, and had an uncanny ability to see from all 3 perspectives. On many occasions, he would spend hours drafting up documentation in order for the process to move forward, only to be told by the EKGB Executive that they were unable to vote on the issues due to having a different representative with them on each occasion. Very convenient if you ask me! After Jeff was relieved from his position as liaison officer for Sport England, came the turn of Nick Halafihi. I thought after meeting Nick for the first time, that he was a very strong communicator, and so very well suited to bring an end to the nonsense which was evidentially preventing us from moving forward.

GOX



How did you rate Nick as the CEO for Karate England?

BRIAN PHILCOX: I'll make no secret of it Paul. Straight after the Meeting of the 7th November 2006, I was concerned at his ability to manipulate people. Alarm bells were going off in my mind at every turn! I felt that his ability to get things done prior to the inception of the new Governing Body was remarkable, though if he were to apply for the position of CEO, I knew we would be heading for trouble. The first thing which alerted me was his mobile phone number which contained all the 8's, and paid for out of our lottery award. Following on from there, I believe he duped the more trusting executive members into not seeking a financial director for K.E., and in an effort to save money, he told them he was willing to take on the role himself. When this was agreed, he promptly made a request for an additional £15k to be added to his annual salary.

When I was told of this, (and I'm sure you can imagine) I went ballistic to say the least. None the less, I was calmed by the other executive officers who explained that by doing this they had in fact saved some £30k from the wage bill. Nick also requested that his 3 year car allowance of £5000 per annum be paid up front so as he could buy himself a decent vehicle seeing that he would be spending so much time commuting up and down the Country. He informed the Exec that we had to spend money, and this would in fact save money from the future resources from lottery funding. Effectively, he was given a cheque for £14,100 to allow his part exchange to be actioned.

As well as his garage conversion for £5,000, among other things,

the exhaustive list of his wants concerned me so much that in December 2006, I requested the remit from the executive to review his Contract of Employment in an effort to tighten up and clarify the duties and entitlements of the CEO with legal help. The bill for this was in excess of some £3,000, but as far as I am aware, I would say it was money well spent. Else we could have been in an even serious mess if you ask me. Nick was objectionable to virtually every change and I have the emails from him to prove it!

I now resent his occupancy of the C.E.O. position, and feel that he has been the cause of so much distrust from the membership. Nick told the Board on several occasions that we knew nothing about Corporate Governance, and that he basically had Carte Blanche to run it as he saw fit, along with Philip Don the former case officer with Sport England.

Did you state your future concerns to the K.E. Executive?

BRIAN PHILCOX: You have to realise Paul, that here was I surrounded by individuals who were deemed to be stalwarts of the Karate fraternity, so who was I to speak out against their decisions, but yes, I did. Immediately I was subject to criticism by virtually everyone for requesting we monitor the CEO in his financial capability. It hurt like hell to disagree, but I was genuinely worried that K.E. was going to be short lived. However, later in that same meeting and under Any Other Business, the CEO tabled a request for over £100k for a video analysis system with ongoing costs of some £9k per annum. I questioned whether it formed part of the Whole Sport Plan, to which the other Vice President, Peter Allen, said it did. To be specific about this, Nick wanted clearance to



purchase the equipment the following Monday, but never got it. This didn't dissuade him from trying though, as at the next meeting he invited two of the "consultants" from Bath to do a presentation on the subject matter. Later we were to discover that the two Gents in question were also involved with Nick in his rugby circles. Draw your own conclusions here, but I thought back then that something wasn't right. Further to this, and after reviewing the WSP, I found that there was no provision made for the Equipment at all. When I relayed this information back to the other Vice President, he just replied, "Oh, I thought it was!"

Was there ever a split in the Executive?

BRIAN PHILCOX: I suppose that the rifts started to appear after the first few meetings. Saying that, of course there were disagreements, as you would expect there to be when certain individuals have a vested interest in their business enterprise, or other ulterior motives. Take for instance the other vice president. I was always surprised at his constant refusal to back up the President, which nearly always seemed to be the case. Why he ever accompanied me to Finland at the European Championships last year I'll never know. However, I do know one thing that's for sure, and that was when he asked Leon Walters to pose with the proprietor at a Gi Suppliers Stall for a photograph with one of their Gi's on, he told him it was to be inserted into the new Karateka Magazine. I thought then "Wait a minute", why not in his own Gi? When we came back to England, I found an email requesting that I send him a copy of the photos, but after previously speaking to both Leon, and Joe Long, decided not to for obvious reasons. I guess this got up his nose to say the least.

Who did you find friendship with in Karate England?

BRIAN PHILCOX: Of course, I supported the President, as a Vice President should. In Joe I saw raw honesty, and his driving force as far as I am concerned was unequalled. We became friends during those early meetings, and I did warn him that he would be taking over a "wild animal" should he be elected into the presidency of Karate England. I knew that there would be opposition from the old guard of the EKGB, and so stood by him. In fact I supported him absolutely. He worked relentlessly some 30 - 40 hours a week, and for what? Is this the thanks he gets? Shame on those who contributed to bringing him down!

Joe was summoned by the WKF President and EKF President to attend the World Championships in Serbia last year, and I believe that whilst he was at that meeting, he was put on a spot, where the request that they made to him was that FEKO along with two other groups that were in membership of Karate England at that time, should be made to pull out of the WKC or else K.E. would not be allowed into membership. I was in attendance at a FEKO Executive meeting at the time where I received a call from Joe informing me of this request and that we had only 24hrs to comply with it. Needless to say, after discussion with our other FEKO officers, we agreed to comply. We did not want to be the cause of any problems which ensued, and which could have affected our athletes out there, even though we never had anybody from FEKO participating on our behalf.

Joe was under a lot of pressure from the EKF President I believe and we were informed that he made 3 further requests during that visit. The first was that K.E. was to sack Nick Halafihi, which at that time I felt would have been just, though I thought it was not on for them to be telling us how to run K.E. The second was that Five of the K.E. Executive be removed from office, namely Vic Charles, Andy Sherry, Bob Poynton, Leo Lipinski and myself. Thirdly that Mike Dinsdale be elected into an Executive Position onto the board of K.E. I was horrified to say the least. I suppose that most of the time we were fighting matters relating to becoming members of the WKF, we had our guard down on the home



front. Incidentally, the above issues were reinforced when Mr Dinsdale attended an Executive Meeting in Bisham, and became quite abusive and threatening when he realised that we were not going to grant him the wishes of the WKF whether he was their Treasurer or not.

Who did you / do you hold the most respect for on the Board of K.E.?

BRIAN PHILCOX: At a recent meeting in Loughborough, a certain lady spoke out about Bob Poynton in his absence. She stated that she wouldn't trust Bob as far as she could throw him. This angered me immensely, as I feel that Bob certainly doesn't deserve it. I think that at this point I would like the readers to take stock of the

situation I am about to describe. Bob has never taken a penny from Karate England by way of expenses or anything else, and I don't believe he ever would've done, given the current state of affairs. I do know however that he has personally contributed somewhere in the region of £8k out of his own pocket, as well as doing the Company Secretary's job to boot. Bob has always been a major contributor to charitable causes also. He even went out of his way to bring back a young Romanian child who was in a desperate situation, and paid for her hospitalisation in order for her to survive. Does that sound like the actions of an untrustworthy person? I know that Bob can be quite a strong character at times, but then it is his passion for Karate which makes him that way. Give me someone strong with the ability to lead in an unselfish manner, here you have my nominee.

I suppose I could say the same about likeminded individuals such as Andy Sherry, Leo Lipinski, and Mick Dewey who are staunch traditionalists with so much passion. Ticky Donovan, Wayne Otto, and Vic Charles for their experiences in World events, and also their proven abilities to work as ambassadors for this Country. Even though I don't necessarily see eye to eye with Abdu Shaher, I feel the amount of work he has also put into KE, should be recognised.

When did you take over the role of C.E.O. from Nick?

BRIAN PHILCOX: To be honest with you, I never took over his role. The Board proposed that I assume a role to investigate certain irregularities, and since part of this role was to include the subject matter surrounding attempts to go against board policies for the maintenance and growth of our Member Associations, I was assigned to correct these issues. It was only that I had done so much work in keeping my finger on the pulse, and when Nick had

tendered his resignation to the Board of Directors on the 7th July 2006, it left a void where the Board deemed me a suitable candidate to take on his role also. This was a new position of Chief Executive Director, where I had to relinquish my position as Vice President on the same day. Nick actually had the plan drawn up already, according to the Deloitte Report, and presented it to the meeting prior to his leaving.

After my appointment on the 7th July 2006, I spent over 18 hrs a day including weekends, trying to make some sense of the matters at hand. My first assignment was to clear the mess, which was left behind by the former Director who was responsible for delivering the Sport England "Clubmark" to the member associations. I discovered that we had spent Thousands of pounds in the creation of a leaflet, which was destined for distribution to all clubs throughout Karate England. When I realised the content, I immediately telephoned the Company Secretary, and we had a meeting the following day to look at the consequences of delivering the document in its present format. After discussing things in what was clearly a stressful occasion for Bob, I decided that there was no other course for the leaflets than for them to be destroyed.

Why was this a stressful situation for Bob?

BRIAN PHILCOX: I don't wish to go into Bob's personal family matters but his family were in mourning for his young nephew "James". Bob was struck hard, James was only 12 yrs old when he collapsed while out walking with his father, "Jim Poynton", that same week. Bob was in pieces, and also had to endure further problems as his Mother having been in ill health, also passed away toward the end of last year.

Why did you have to destroy the leaflets?

BRIAN PHILCOX: The consequences threatened the livelihood of every Chief Instructor who had built up any form of structure by way of their Associations. This threatened their very core in a bid to take every Karate Club from their Association directly into the new envisaged "Super Association". Thus being formulated against the wishes of the Management Board of K.E. To be frank, I looked deeply into the consequences of a Karate Mark being presented by K.E. and proposed that a better way to move this would be via Associations who had been qualified to deliver the system to their own Club memberships.

On my visit to Bisham Abbey on the Tuesday following our meeting of the 7th of July, I pointed out certain impurities in the stances, which were portrayed on the leaflet, and after debating the situation at length with Asterios Grekos, it was agreed that the whole document should be both re-written and re-presented. However, when I realised that this would in fact cost us in the region of £9,000 to replace, I realised this was not economic and called a halt to the situation until I was able to seek further advice from the Chairman, and Company Secretary. Quite a few other issues turned up in the meantime which needed my urgent attention. At times it seemed like I had taken hold of a runaway train, where I had to be quick and decisive in my actions.

At what point were you aware that K.E. had financial difficulties?

BRIAN PHILCOX: After discussing various issues with Joe Ellis, and Bob Poynton, surrounding my remit, I assumed a role in which, I was assured in Liverpool, that Karate England was viable. The financial situation was verified by our new Finance Director, and all of the documentation, as it was presented, looked concise. At a later meeting in Bisham Abbey, I noticed the discomfort of Tim Shaw, who upon realising that Nick had left K.E. made it known that he was having second thoughts in remaining the Finance Director. I requested he stay to see it through and help me to inves-





tigate certain irregularities which had appeared whilst I was in the office at Bisham. Factually, I had to implore Tim to stay on and help me to see things through. He explained that he had not visibly vetted the actual bookwork for K.E. and had been given a budget forecast by Nick, which he would be able to present to the Board. He agreed to stay when I told him I had given everything up to take on the role of C.E.D. based on this report which he had presented to our last meeting in the Cavern Suite, Liverpool Airport.

Tim was seemingly becoming more concerned with the financial outlook, and informed me that he was having problems reconciling the finances onto the sage accounts system. He requested me to notice that he was only employed for 3 days a month at "£700" per day (!) and that he only had half a day left for July in which to try and get anything done.

In that same week, I was working with Bob at his home when Joe sent through an e-mail relating to a compromise agreement, which he had received from Collyer Bristow Solicitors on behalf of Nick Halafihi. I questioned the validity of the agreement, and questioned Nick Halafihi directly at a further meeting at Harts Head Moor Services the following week. He informed me that it was not a compromise agreement, but a severance agreement. He was requesting payment for 3 months salary in lieu, and for K.E. to drop any claim for the car allowance he obtained upfront. Without going into detail on this issue, I distinctly remember that there was no mention of any such agreement being agreed at the same meeting where Nick issued his resignation, and I question the ethics of his actions.

At a later rendezvous with Nick in York railway Station with

Victoria Pace in attendance, Nick introduced me as the new Chief Executive for Karate England, and I felt that I had got off to a good start, being that I was able to communicate with her in an analytical way with regards to my concerns relating to the Whole Sport Plan. Nick at this time claimed that the W.S.P. was never written for Karate England, as it was ported across and previously written for the EKGB. I noticed a vexation in Victoria's approach from that point, and realised that something was wrong. It was at this point that I was informed that I was to be afforded the help of Pauline Harrison, the former C.E.O. for Netball, whose expenses would be paid for by Sport England. I can only assume that this was originally planned as a guide for Nick, and maybe Sport England realised that he needed help, or had difficulty in his function.

Further to this meeting, I reconciled the amounts (which I found Karate England had outstanding) and discovered that initially we were sold the Whole Sport Plan, even though Nick had identified this as being written for the EKGB. Since the inauguration, K.E. had been collecting £1 per member for the privilege of belonging to the Gov Body. However, the criteria for receiving funding from Sport England, is that they would match any revenue raised by 2 / 1. In other words, we should have only been awarded, under the present system of analysis, a figure more relative to £200k per annum, and not as we were led to believe £500k. Is it any wonder Sport England thought there was fraudulent activity going on? I just wonder if there has been a different agenda here, which needs to be identified. The question we must be asking of Sport England is why were we afforded such an extravagant amount of Lottery Funding? I really don't see how they can justify suspending Lottery Money, when it seems that they have been responsible from the outset.

I think we need to be directing questions elsewhere, and not to the K.E. Executive in determining our answers.

To whom then?

BRIAN PHILCOX: Sport England of course! Even if we did re write the Whole Sport Plan, we will still need to get out of the quagmire that we have been placed in, and find at least £250k to even start to consider our options. As the C.E.D. for K.E. I raised my concerns to the Executive accordingly, as we firmly believed that we were financially stable when I took on the role, but I had to talk myself into redundancy, even so, I have still not been paid any wages or expenses to date apart from my July salary, the same as the rest of the staff.

I remember talking with Terry Wingrove, who I believe tried to help save KE and he informed me that he had several people who collectively offered more than £1,000,000 in order to establish a Governing body, Did any one come forward to help Karate England?

BRIAN PHILCOX: As far as I am aware, Terry tried his best and managed to sponsor the Squad for a trip out to the World Championships at the end of last year. I believe that he paid somewhere in the region of £20k. Further to this, at the recent EGM, which was forced on us last year, Terry proposed to try and help K.E. by way of a further donation of £150,000. This he described as being "ring fenced" away from the existing debts of Karate England, and was subject to Sport England committing themselves matching this amount like for like. As far as I am aware, there has been no mention of £1,000,000 in any sponsor

or likewise. However, Terry telephoned me to ask me if I knew of any outstanding Inland Revenue claim against K.E, to which I informed him that there was some £35,000 outstanding in unpaid PAYE alone. This verified information that he had already received from the I.R. and so he decided to withdraw his pledge.

Who brought Nick Halafihi into KE and what part did he play in establishing the New Governing Body?

BRIAN PHILCOX: Sport England employed Nick on a consultancy basis. He set up the New Governing Body himself, and along with Philip Don the former case officer from Sport England, set up the offices at Bisham Abbey without proper consultation. You must remember that there was no Board of K.E. prior to this setting up procedure.

What is needed in order for Sport England to resume its support for KE?

BRIAN PHILCOX: Joe Ellis and I were requested to attend a meeting with Sport England to identify six points on an agenda they put to us before they could resume funding. At this meeting, one of the points outlined is that we had to conduct an investigation into an allegation of fraud. Sport England's top-level representatives were there and we were accompanied by a representative from Collyer Bristow Solicitors. As far as I am aware, they were requesting that the police be called in when finances were identified, as until that time they would be unable to invest further public money into the Governing Body unless the matter had been resolved. Prior to the meeting, the solicitors informed Joe and myself that they had in fact written the Memorandum and Articles



of Association wrong and would be rewriting them free of charge. They also informed us that we were to refrain from sending out information about this too early, as it could cause further problems with the membership that they hadn't foreseen.

What would you like to see happen now?

BRIAN PHILCOX: I would like people to realise that though we really tried our best, (Well some of us did!) that we all need to come together in our common beliefs for the good of Karate. This constant attacking between individuals who have the same goals in causing disruption needs to stop. Its so easy to blame someone else, but if the same people could look in the mirror and say that they had never placed absolute trust in someone, had they themselves never done any wrong to anyone, then accept that we all make mistakes, then we are halfway there. You know how much I have done for Charitable causes Paul, but when I get messages on my mobile from certain people such as the other former vice president which are condescending e.g. "Brian, you are the partner in crime, you and Joe had your chance, you need to step down!", it sickens me to think there are people out there like that who call themselves Karateka. This and other text messages have been authenticated and logged for future reference, should I decide to take legal proceedings for defamation of character.

How much money came into KE in licence money ?

BRIAN PHILCOX: I am not entirely sure on this Paul, but of the supposed £130,000 income expected from the membership, I can only approximate that K.E. was in receipt of somewhere between £50k to £75k, if that.

Do you actively participate in any other Associations?

BRIAN PHILCOX: I have my own small Association called "Teraka Karate Dantai", which is quite happy to hold membership within FEKO whether I am its Chairman or not. Of course, I am its Chief Instructor, but with people like Fred Fawcett 6th Dan, and Andy Cusic 5th Dan sharing similar beliefs, I am happy in my efforts, and also that we have a good working relationship between us. We're purists in Shotokan, but believe that other styles can be complimentary to our freestyle training methods, as well as other things. Meanwhile FEKO consists of some 76 member Associations who are all pulling in the same direction, and in friendship with each other. Okay, we may have a couple of problems now and then, but will always be acting in the best interests of our members.

Incidentally Paul, and to let you have a historical insight, It was I who suggested all 3 Bodies (EKGB, ETKB, and NAKMAS) have equal rights initially at the earliest meetings with Sport England. (I took a photo of the whiteboard!) and that they should all form a new body called Karate England in a similar capacity to that of the Government. However, the EKGB Executive refused to go down that route, as it insisted that it should be called the 'EKGB 2'. There were such farces Paul, believe me. Needless to say, if this route would have been adopted, then we could have set up Karate to be governed by all 3 larger groups, which I believe could have been successful. Instead, the members representing the EKGB who had smallholdings resented the fact that the power would be taken away from them. Too many megalomaniacs out there Paul, which led to the ultimate Gigamaniac coming along in the guise of Nick Halafihi. In my view, I never wished to see the demise of the EKGB and neither did NAKMAS or the ETKB. Draw your own conclusions here, but if they would have heeded my suggestion, I feel that the Karate scene would have been sorted long ago and we wouldn't be in the mess we are in now.

Why did/do you do so much for karate ?



BRIAN PHILCOX: Hey Paul, it's not what I did, but what I still do. To me it is a way of life. For me, a religion, pastime, a necessity. Do you know what I mean?

Why do you look after your Kids and Family? If you can answer the same question, then you have the answer Paul. I think it's all about love, respect, honour, and the like. Do you get paid for looking after your kids? Would you give them up for a Million? There you have it Paul, Neither would I!

If you could have one wish, what would it be for the future of karate in this country?

BRIAN PHILCOX: Can I have two? Contrary to the beliefs of Gavin Mulholland who had a piece in the TRAD Editorial of the February issue, firstly, I would wish for an eventual Unified Body who are not control freaks made up from people in the Karate Fraternity who are just out to seek Kudos for themselves. In this we could move forward and determine safe practise for the youngsters of today at grass roots level. They are after all, our entire future heritage should we ever achieve our Olympic Dreams. Secondly, we agree to agree in adopting future policies surrounding coaching and safe practise in an effort to discourage fragmentation and maintain that we have Karate Instructors in this country who are likeminded individuals who cater for their own individual styles, and associations.

Any Clubs out there who wish to have more information on joining Teraka can email Brian on brian@teraka.co.uk or if you have an association of your own who wishes to join FEKO direct contact the FEKO Hon Secretary alan@feko.co.uk they would certainly look forward to hearing from you. No Politics, just Karate!



Tools of The Trade

With Albie O'Connor

Wise Words

Often banded around oriental martial arts is the concept of mystical philosophy. In the west, many TV viewers were captivated by the 1970's series "Kung-fu", where Kwai Chang Cain was lectured by Master Po on the principles of enlightenment, doctrines and the harmonies of life. Philosophical works have been carried out by many Chinese sages including K'ung Fu Tse (Confucius), Mencius, Lao Tzu, Chang Tzu and Guigu Tzu. But we are not limited by eastern philosophy; the ancient Greek and Roman civilisation had many philosophers in their midst, among them Hippocrates, Theophrastos, Plato, Epicurus, Socrates, Marcus Aurerlius and Virgil to name but a few. Relatively modern philosophers include Machiavelli (1469-1527), Nietzsche (1844-1900), Descartes (1596-1650), Hegel (1770-1831), Leibnez (1646-1677), Spinoza (1632-1677), Berkeley (1685-1753) and Reid (1710-1796).

So what is philosophy? Well in my Thesaurus the words beliefs, viewpoint, thinking, values, attitude, ideas, and way of life are mentioned. Over the years I have collected and documented notes and phrases I have found interesting or inspiring. Below I have listed a few from my records. Whenever I could I have noted the author, and in some cases I have added a personal analogy of my interpretation. Applause is the spur of noble minds, the end and aim of weak ones. No one can be happy without a friend, nor be sure of them till they are unhappy.

"You cannot teach an old dog new tricks". What this means to martial arts are the practitioners who are "set in their ways". They cannot/will not change the way they have trained over x number of years. How can they progress? Without constantly improving (changing) their martial art, their martial art will stagnate.



"Speak of the modern without contempt and the ancients without idolatry; judge them by their merits, but not by their age."

- Lord Chesterfield

"That, which does not kill you, makes you stronger". - Nietzsche

Mastering mere technique without theory, you will end up merely a simple recorder.

People may doubt what you say, but they will believe what you do.

A good teacher protects his pupils from his own influence.

If every man would help his neighbour, no man would be without help.

If you want to do your duty properly, you should do just a little more than that.

You can acquire a lot in life, if you are prepared to give up a lot to get it.

A man is born to achieve great things, if he has the strength to conquer himself.

A goal is not always meant to be attained; it often serves simply as something to aim at.

Showing off is the fool's idea of glory.

He who wants to succeed should learn how to fight, strive and suffer.

If you don't want to slip up tomorrow, speak the truth today.

Self-education makes great men

Mistakes are always forgivable, if one has the courage to admit to them.

If you love life, don't waste time, for time is what life is made of.

Someone who wastes your time is stealing your life, for time is life and life is time.

When the World is at peace, a gentleman keeps his sword by his side.

- Wu Tsu

A man can only be as good an instructor as he is a student. If he denies himself further knowledge and endeavour, his way will be lost and he returns to the lower levels of student-hood.

The iron-ore thinks itself senselessly tortured in the blast furnace, but the tempered-steel blade looks back and knows better. -Tibetan proverb. The process of Martial art training is often difficult to endure, but one should realise they are undergoing an apprenticeship. So if a student thinks that they are suffering during training, they should realise that their Sensei has probably suffered also, if not more so.

"Judo is the way to the most effective use of both physical and spiritual strength. By training you in attack and defences, it refines the body and your soul and helps you make the spiritual essence of Judo a part of your very being. In this way you are able to perfect yourself and contribute something of value to the world. This is the final goal of Judo." **- Jigaro Kano.** This should apply to all Martial Arts.

The ways of the gentleman are three. In humanity he has no anxieties, in wisdom he has no confusion and in courage he has no fears.

- Confucius.

"Karate is based on attempts to avoid all trouble, so as not to be hit by others and not to hit others."

"Harmoniously avoid trouble, and abhor violence. Otherwise you will lose trust and will perish."

In Dojo practice, the student you are partnering is lending/trusting you with their body to help you improve your skills. This is a considerable privilege, and should never be exploited in either frustration or anger, and especially never to bolster your ego.

"The greatest masters are also Students!"

Are there any secrets to Karate?

"I've been trying to find those secrets all my life. Sometimes I've felt

that I've had a glimpse, but then I'm in the dark again. Perhaps the secret lies in the search itself, that to reach for the unobtainable is the secret. Maybe that's a kind of enlightenment. But I still want to progress. I'm still struggling to the top of a high mountain."

-Hidenori Otsuka 10th. Dan Wado ryu

Karate is a strive for perfection. What is perfection? Who knows? To strive, endeavour or work hard at is possibly a start towards perfection. Now and then something "clicks", comes together but doesn't seem to be consistent. Try harder!

"The gentleman seeks things in himself; the inferior man seeks things in others." Analects. Get the most from yourself. Don't be content to admire others for their abilities, obtain your own abilities to your maximum potential.

If one will fix his heart in such a way and assist the world and its' people, he will have the devotion of the men who see and hear him. By being kind and helpful to others one will gain respect.

Perfection should be tempered with humility. "Meng Chih-fan was not boastful. In a retreat, he took up the rear position. As he was about to enter the gate, he whipped his horse and said, "It's not that I dared to be last, the horse just wouldn't go.

Be subtle and play down your brave or good deeds, being careful not to be over-modest. Compliments sound so much better coming from other mouths rather than your own.

It is the nature of this world we live in that, of our desires, not one out of ten comes out the way we would like. - The Chikubasho.

"Just as water will conform to the shape of the vessel that contains it, so will a man follow the good and evil of his companions."

- Imagawa Ryoshun.

As hard as we try not to, others influence us, choose your company carefully.

The optimist creed

To be so strong that nothing can disturb your peace of mind.

To talk health, happiness and prosperity to every person you meet.

To make all your friends feel that there is something in them.

To look at the sunny side of everything and make your optimism come true.

To think only of the best, to work only for the best and to expect only the best.

To be just as enthusiastic about the success of others as you are about your own.

To forget the mistakes of the past and press on to the greater achievements of the future.

To wear a cheerful countenance at all times and give every living creature you meet a smile.

To give so much time to the improvement of yourself that you have no time to criticize others.

To be too large for worry, too noble for anger, too strong for fear, and too happy to permit the strong for fear, and too happy to permit the presence of trouble.

Children learn what they live

If a child lives with criticism, they learn to condemn.

If a child lives with hostility, they learn to fight.

If a child lives with ridicule, they learn to be shy.

If a child lives with shame, they learn to feel guilty.

If a child lives with tolerance, they learn to be patient.

If a child lives with encouragement, they learn confidence.



Shaolin Monks are famed for their wisdom

If a child lives with praise, they learn justice.

If a child lives with security, they learn to have faith.

If a child lives with approval, they learn to like themselves.

If a child lives with acceptance and friendship, they learn to find love in the world.

Shaolin principle

Learn the ways to preserve, rather than destroy

Avoid rather than check, check rather than hurt

Hurt rather than maim, maim rather than kill

For all life is precious, nor can any be replaced.

"The ability to survive is the most important, a valuable thing you can give to somebody". - Anon. This is what Instructors should give to students.

"Seek not to know the answers, but to understand the questions". (Chinese proverb)

I liken the learning process of Martial Arts to the learning process of swimming. By all means strive to improve your technique, for this will improve your Martial art or swimming, but in the meantime you have to avoid "drowning" in both.

That is when you have to defend yourself, technical correctness helps a great deal, but the correct attitude is far more important. Such as: - Determination, spirit, will-power or guts, call it what you will, if you have not trained your mind to be strong as well as your strength and skills, the outcome of a confrontation may not turn out the way you would wish.

If you are interested in philosophy, there is a whole heap of information on web sites and books. And to finish with one of my favourites *"Do not take my politeness for weakness".*

Many thanks to Andy "The Thinker" Butler

For further information on Karate, Kobudo seminars please write to SKK/IOKA, 33 St. James Ave. West Stanford le Hope, Essex, SS17 7BB. Phone 01375 640609. Email kobudo@blueyonder.co.uk Website www.sessenryukarate.co.uk



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By Lawrence Kane & Kris Wilder
Part 10 - An Introduction to the
principles of deciphering kata

This is the tenth of several articles exploring the hidden meaning of karate kata. This material is an excerpt of various sections from the book *The Way of Kata: A Comprehensive Guide to Deciphering Martial Applications* by Lawrence Kane and Kris Wilder. The purpose of these articles is to unveil some of the methods of analysing and understanding kata applications to make them relevant and meaningful for modern karateka-both in self-defense and in tournament conditions.

Principles deciphering kata

In previous articles we briefly discussed the first six of the 12 rules of kaisai no genri, the theory of uncovering hidden techniques in kata, and have now shifted our focus to some of the principles that form the philosophical context within which valid kata applications can be identified. These principles apply to most any martial art form that uses kata, particularly striking arts such as karate. These principles differ from the rules previously discussed in that they apply broadly to all techniques rather than to deciphering an individual kata movement.

To put it another way, the aforementioned rules are tactical in nature, deciphering practical applications from the specific movements of any particular kata. The principles we'll delve into now, on the other hand, form a strategic context within which practitioners can identify what types of applications work and thus weed out invalid interpretations of bunkai (fighting applications) from any kata. In order to make full use of the rules, one must understand the principles, the foundation upon which they are built. This article covers the fifth of 15 principles.

Principle 5 - Work with the adrenaline rush, not against it

"As someone who has worked with thousands of soldiers, I venture to say I am the only man on earth who was given a paratroop brigade to train single-handedly. I have come to the firm conclusion that a rule I live by called the principle of uniformity is valid and critical for survival in conflict. I am convinced it can only help you under the stress of conflict; it certainly cannot get you killed. The principle of uniformity is actually only a practical off-shoot of the time-honoured concept that, 'what you train is what you do under stress.' Under stress, we tend to do what we have been trained to do."

- Eugene Sockut

Once a confrontation escalates into combat, adrenaline rushes through your system. This dramatically increases your pain tolerance and helps you survive in fighting mode. This “fight or flight” reaction instantly supercharges your body for a short period of time, increasing pulse rate and blood pressure, while making you faster, meaner, and more impervious to pain than ever before. On the upside, embracing your fear in a fight can help you survive, channelling your adrenaline rush into productive energy.

On the downside, the adrenaline rush severely limits your fine motor skills and higher thought processes. It also supercharges your opponent who will have an equal adrenaline rush! The techniques you employ in real combat, therefore, must be straightforward and simple to execute—requiring neither fine co-ordination nor complicated thought. They also must cause incapacitating physiological damage to stop a determined aggressor who is hyped up on the natural stimulant of adrenaline. Proper techniques must take advantage of natural physiological reactions such as the flinch. Imagine a time when you were driving down the highway and a rock hit your windshield, or, if you do not drive, a time when a hornet buzzed past your ear. That natural flinch reaction

sends your hands racing toward the threat while your body tries to get smaller or get out of the way. As we have previously noted: hands rise, body drops.

This natural response is triggered in the lowest level of the brain. The primitive "lizard brain," or (to be more scientific-like) the archipallium, is the centre of self-preservation and aggression. When a person feels threatened, the archipallium takes over. If it could talk, the lizard brain would articulate its function with this simple statement: "Stay out of the way, I'll handle this!" At this point you become a non-thinking reptile. You no longer think; you simply act.

While the ancient masters may not have understood brain chemistry as well as scientists do today, they were certainly very familiar with the effects of adrenaline. None of their kata had applications that relied on fine motor skills to work properly. Further, they trained realistically and repeatedly such that high-level cognition was no longer necessary. They reacted instinctively, utilising pre-programmed techniques in a strategic and systematic manner.

For example, as most practitioners know, there are a lot of grabs and pulls in karate kata. Most do not require (nor do they show) wrapping the practitioner's thumb around an opponent's limb as a conventional grip might imply. Not only can it be difficult to get a solid grip in the heat of battle that way, but your fingers may not find adequate purchase on a fast moving, sweaty or bloody limb. Latching on high up on the arm (toward the elbow) then sliding your hand forcefully along it toward the opponent's wrist while progressively tightening your hold is a reasonably good way to secure a grip. Even so, it does not always work.

Rather than grabbing with the fingers, we often use a hooking technique with the whole hand or execute a similar pressing technique with the palm. Either way this controls the opponent through downward pressure called muchimi or "sticky" hands. By pressing against an attacker's limb and simultaneously dropping your body weight, you can drive an opponent toward

the ground whether or not you wrap your fingers around his or her arm. This type of pull is generally much more effective than a traditional grabbing technique that requires a successful wrap with your thumb.

Applications like muchimi work with the adrenaline rush, enhancing its benefits and minimising its detractors. Trying to grab an opponent's little finger to perform a lock in the heat of battle, on the other hand, would be just plain silly. Simple, straightforward techniques that can be executed using gross motor movements with minimal thought are ideal. A great example would be cutting down a punch with muchimi to temporarily post an opponent's weight while simultaneously blowing out his or her knee with a joint kick. Shift/block/strike/incapacitate-it really is as simple as that.

About the authors

Lawrence Kane is the author of Martial Arts Instruction (2004) and Surviving Armed Assaults (September, 2006). Kris Wilder is the author of Lessons from the Dojo Floor (2003). The two collaborated on The Way of Kata (2005), the book from which this information was summarised. If you'd like to obtain a copy of The Way of Kata book the easiest way is to order it from Amazon.uk. Lawrence can be contacted via e-mail at lakane@ix.netcom.com. Kris can be contacted via e-mail at kwilder@quidnunc.net.





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Practical Karate

Bunkai & Oyo
in your syllabus -
An aside or the core

Unless I have made a tremendous mistake in my use of Mail, this article appears as one of my regular columns in **Traditional Karate magazine**. As a result I assume that almost all of the readership practise Kata as part, possibly the main part, of their syllabus.

Drawings do not convey the movements of martial arts in a very useful form, even if done by highly skilled artists. The sheer number of drawings required to accurately convey the angle and speed of movement would be unwieldy, even if flicked through at high speed to create a moving cartoon. Photographs are a significant improvement on drawings, but they too lack the accurate transformation that video provides. Video teaches us much, but it lacks the tactile information and sensory feedback that an instructor can provide. In the absence of a practical alternative to recording syllabi, Kata seem to have been created as mnemonics of a teacher's repertoire.

These days most Karate styles have their syllabus divided into 3 main elements: Kata, kumite and kihon. The Kata represents the history of the style and its traditional combinations of techniques, the kumite consists of the paired drills of the style, teaching timing and distance, the kihon represents the physical exercise of the style, drilling different combinations of techniques taken from the Kata and elsewhere. The Kata are no longer used for the purpose of Kihon because they are less space efficient when performed in their entirety, kihon seeming to be a development of the large University Sports Dojos of Japan or the educational system of Okinawa where class sizes forced a rethink of the older methods of training.

Where do Bunkai and Oyo fit into this pattern? Both terms seem to have a variety of accepted English translations, the most com-





mon of which seem to be that Bunkai is standard application of Kata techniques whereas Oyo is the more personal creative application of techniques. This is all really a matter of perspective since I have seen many books containing 'Bunkai' that is so impractical, relies so heavily on foreknowledge of exactly how you are going to be attacked at long distance by Karate techniques, that it becomes so creative, so 'Oyo' as to be both fantastical and farcical. Bunkai, as both Kata and Kumite, seems to have been sidelined by both. The skills it aims to develop seem to be overlapped by the other elements of training.

As a result, despite the availability of lots of good bunkai teachers (several of whom write for this magazine), it often seems relegated to the extent that it is not always practised in class. Of course many Karateka organise and attend Bunkai specific courses, but if the knowledge gained does not form part of regular training then I would argue it is near useless. I've attended regular classes over different periods of time with 5 different Shotokan associations, in a few of them I never witnessed any Bunkai being taught, in others it might be the feature of a lesson once every month, in others yet it might make up fifteen minutes every month. This is not enough. "We do not rise to the level of our expectations. We fall to the level of our training."

This omission of regular Bunkai teaching seems to me to be a terrible mistake. Due to changes in teaching methods many of the Karate styles today no longer have access to the knowledge of what the original bunkai of their Kata were, but that should not be an issue. If there is Bunkai available that teaches effective and realistic ways to utilise the actual techniques taught in Kata then surely it should be taught as the core of the syllabus, for are not the Kata the prime element of your style? Without such training there is little to distinguish your likely application of your art from Kickboxing other than the regular wearing of white pyjamas and a belt. As for Oyo, every student should be encouraged to develop and demonstrate their own applications for their Kata as this must be one of the best ways for them to show their

instructors just how deeply they understand the mental and physical principles of their system.

Whenever I teach close range Bunkai for techniques such as Gedan Barai, Shuto Uke, Age Uke, Uchi Uke and Ude Uke, techniques that you never see used in Jiyu Kumite, I see the looks of pleasure on the faces of students who find that what they have been drilling in class has an effective and realistic martial application (particularly against habitual acts of violence). One of the biggest turn offs for Karate students is the realisation that they can't use the majority of their core techniques under pressure. The regular teaching of decent Bunkai corrects this false Kumite-related assumption.

In an ideal world I would like to see Bunkai brought into the centre of the Karate syllabus, it works Kata techniques against partners, teaches effective timing and distancing, works both percussive and grappling techniques, and develops stronger basics. In such a training regime Kata would make up quarter of training time, allowing students to run through sequences both slowly and at full speed and power, Bunkai would take up half the training time - developing the system and practical fighting knowledge through paired work, Kihon and Kumite would fill up the remaining quarter along with pad work - Kihon giving the students opportunity to isolate and drill weaker techniques while through kumite they can work on the more imaginative application of Karate movements.

There is so much good information out there for instructors to teach, it is time to take action to break away slightly from the ignorant practices of an early age so that we are teaching our students what they want: real karate.

Coach John Titchen can be contacted for seminars via his website www.d-a-r-t.org.uk. His new book on using the Heian as a progressive training and fighting system through the medium of bunkai drills will shortly be available through Martial Arts Publishing.

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10/10

Brutally Honest

By Matthew Sylvester



The Way Of Kata By Lawrence Kane

Who is Lawrence Kane?

Lawrence is the author of best-selling book 'The Way of Kata' and has published numerous articles about teaching, martial arts and countervailing force. With more than 30 years of experience in the martial arts (both western and oriental) and stadium security he has been involved in hundreds of armed and unarmed confrontations.

What's Good?

Back in the days of old, when I first started martial arts if you wanted to find out the application for a specific technique or even how to find out the application for a specific technique you had to find someone who had already done something along the same lines and ask for a few pointers. I was lucky in that I found Prof Rick Clark, from America no less.

What Lawrence does in this book is make things much easier for those who wish to do the same thing. This book is the bible of kata interpretation and almost leads the reader by the hand, almost 'Kata interpretation for Dummies'.

Lawrence's style is such that each section of the book can almost be read in isolation of the rest of the book, allowing you to approach it in your own way. This is very conducive to learning, as wading through this amount of information can be very hard indeed.

Despite the constant references to Goju Ryu, (which is much more popular in the States than over here) whatever your background, be it Pyong-Ahn, Tul, Poomse, Forms, Heian or Pinan, Karate, Kung Fu or Tae Kwon Do you can't fail to learn something from it. Unless you're so blinkered to the truth that you just don't want to learn that is. If that is the case this book isn't for you.

What's bad?

That this book wasn't around when I was struggling to find applications, pressure points and people who thought along the same lines as me back in the days of yore.

Apart from that the only 'niggle' I have is that they used hand-drawings rather than photos for much of the book. I don't like outline sketches and much prefer photos as you can learn a lot more from them.

Summary

This book is quite simply the bible of kata interpretation. Package this with a book on pressure point applications and 'Five Years, One Kata' and you need look no further. This is vital reading for anyone with an interest on actually studying kata rather than practicing them to look good.

This book can be bought from www.ymaa.com

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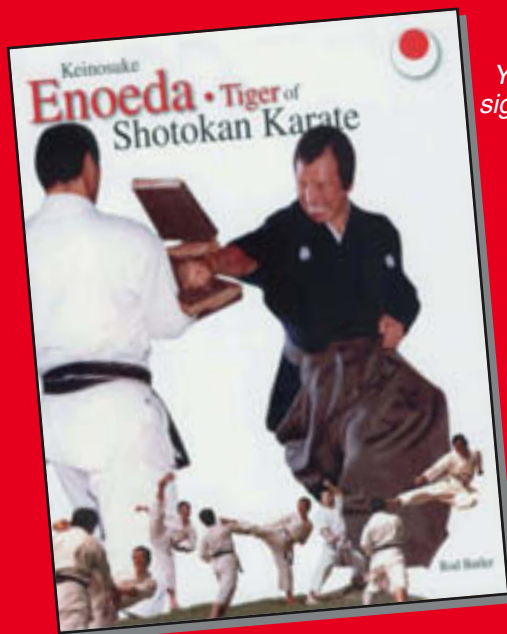
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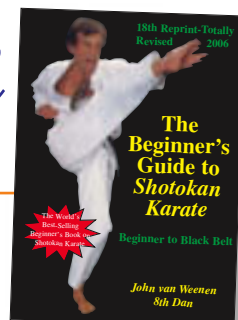
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The Beginner's Guide to Shōtōkan Karate

By John Van Weenen

Morote-Zuki - Double Punch

Traditional Karate are pleased to be given the permission to use extracts from John Van Weenan's fully updated best-selling manual. It's available now from Blitz at Firepower Tel. 0208 317 8280 www.blitzsport.com or Vinehouse Distribution Ltd. Tel. 01825 723398 Email: sales@vinehouse.co.uk
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Morote-Zuki

Double-Punch (augmented)

Morote-Zuki begins by having both hands inverted on their respective hips, and in this technique, both arms punch together. Either or both fists make contact — one punching, both punching, or one augmenting the other. During this technique, both hips should remain fully facing forward as the body is tensed and breath exhaled at the completion of the punch.

Application of Morote-Zuki



Steve Arn

Kyokushin man

Part 1 - By Graham Noble

Very few men deserve the accolade living legend but in Karate circles few will disagree that Hanshi Steve Arneil has rightly earned such a reputation. He was the first man inducted into the 'Combat' Hall of Fame, and the first man to complete the infamous 100 Man Kumite under the tutelage of the legendary Mas Oyama. This interview was conducted on the eve of the twenty first (1996) British Kyokushinkai Championships at Crystal Palace, London. I had wanted to meet Steve Arneil for many years because he is, and has been, a very important figure both in British, and Kyokushinkai karate history. As well as being the leading figure in British Kyokushinkai since 1965, he was the coach of the British Karate Team in a golden era, which saw it win the World Championship and become a major force in tournament karate.

His life has been "a life in Kyokushin". He started training at the famous "Oyama Dojo" when the style itself was only a few years old, lived through its development into a real power in the karate world, and saw at first hand the problems which later set in. These problems led eventually to his break with the honbu (head-quarters), but his emotional links with Mas Oyama, and his roots in Kyokushinkai continue to run deep. After the interview, when we talked about the passing of Mas Oyama, and the circumstances which followed, he was close to tears several times.



I really enjoyed my short time with Steve Arneil and his group. The tournament, which I attended, has a deserved reputation for hard fighting, respect, and sportsmanship. My thanks to Liam Keaveney for his hospitality and help in arranging the interview; to Pete Rippin for making the initial contacts and for ferrying me about; and to Steve Arneil himself, for his friendliness, honesty, and straightforwardness.

MEETING MAS OYAMA

OK, Steve, if we can go back to when you first arrived in Japan.

STEVE ARNEIL: I arrived in Japan late 1960.

Did you go there specifically to learn karate?

STEVE ARNEIL: Hmmm, not really. Coming to Kyokushinkai seemed one of those things in your life which is fated. I never planned it. Actually I had trained before in Africa in Shorin Kempo with a Chinese teacher. I liked that very much. At that time I was also involved in judo, and I liked boxing, but because of the problems in boxing, I concentrated on judo, then kempo. This was in Northern Rhodesia. I also used to travel down to South Africa. At that time, there was rather a lot of emigration from Japan to Brazil, and when they stopped over in South Africa, we'd meet them and if any had martial arts experience we'd take them to the dojos in Durban. So I was learning karate from this one, from that one, from all kinds of people. I just wanted to learn, and I seemed to be very much attracted to the Eastern forms.

Finally, I decided I wanted to go to the East. My ambition was to go to China, and I did go there and studied in China for a while but we had problems there and had to get out. So I went back to Kowloon, but I wasn't too happy with the teaching there, it wasn't what I'd had in the beginning. Then I was told that I would be suited to a strong form of karate taught by a man called Mas. Oyama, in Japan.

So he was well known even then?

STEVE ARNEIL: He was heard of. So then I worked my way to Japan and arrived in Yokohama. I didn't speak any Japanese. The only Japanese I knew was "kodokan", (the headquarters of Judo) so I went there and did some judo, and that is where I met my friend, Bob Bolton. I also met Donn Draeger, a great budoman, and we became friends I tried some karate dojos. I went to the Shotokan dojo, the JKA, which was just below the kodokan, and I met people like Kase and so on. It was great, and they were very nice, but it's difficult to explain but it wasn't my cup of tea. I also trained with Yamaguchi, "The Cat". I didn't know it at that time but Yamaguchi had been closely linked to Mr. Oyama. And I thought it was quite good, I liked it.

eil





What was Gogen Yamaguchi like?

STEVE ARNEIL: Oh, a very nice man. When I knew him, he was an excellent karate man.

Did he actually teach at the dojo?

STEVE ARNEIL: Yes, he taught the classes.

Was the kumite hard?

STEVE ARNEIL: In those years, yes. With both Yamaguchi and Kyokushin it was budo, it wasn't classified as a sport. And so the dojo fighting was fairly realistic. The object was to develop high level character as well as how to fight, how to protect yourself. Anyway, I spoke to Donn, and he said he knew Mr. Oyama! So he took me up to the first dojo of Kyokushin. That was behind Rikkyo University. When I arrived there it was just a small place, but you could feel the atmosphere. Donn introduced me to my first contact with Kyokushin, Mr. Kurosaki, a brilliant karate man.

Could you tell us something about Kenji Kurosaki. He was known for his strong spirit, wasn't he?

STEVE ARNEIL: Oh, tremendously strong spirit. He never asked from anybody anything unless he did it himself. He was that type of man. And he was a tremendous motivator, very disciplined, a fine character. Donn introduced me to him and then I sat down to watch the training. After the training had finished, Donn said to Mr. Kurosaki that I wanted to meet Mr. Oyama and train in Kyokushin. Mr. Kurosaki replied saying that Mr. Oyama wasn't there, he was away teaching in America. But if I wanted I could come and watch. To me this was a bit of a shock as I'd travelled all this way looking for this and now I was told I could just sit and watch. The other clubs wanted me to join straight-away. I thought it was strange.

What struck you about the Kyokushinkai dojo? Why did you feel it was different from the others?

STEVE ARNEIL: Discipline. Discipline on a very high level, and respect and friendliness. They would talk to me. I felt they weren't trying to impress me, they were just strong karateka. Anyway, I said OK. But Donn said, "You have to come every day to watch". I asked when Mr. Oyama was coming back but they said they didn't know. So I continued to watch, and what I saw I liked. The training was strong. It had rhythm, it was "punch-punch-punch", the sensei was never quite satisfied. And then the fighting started and I was impressed by that. I wondered why they didn't get hurt, but their bodies were conditioned. And never, ever, did they abuse their position. They knew how far to take it.

We sometimes hear stories about bullying in Japanese dojos.

STEVE ARNEIL: I have heard stories like this, but I can put my hand on my heart and say that I never saw that in the Kyokushinkai dojo of that time. I was treated absolutely fairly as a kohai, (junior student). It didn't matter about colour or religion or anything. I was a kohai, and I had to do my duties as a kohai. I was treated exactly the same as everyone else. Nobody ever tried to take advantage. What the Japanese white belt got, I got. I've heard stories later on which sadden me, but when I was in Japan everyone was treated fairly.

So how long did you sit watching the classes?

STEVE ARNEIL: About a month. I went up there regularly and sat and watched. Then finally this man walked through the door and I knew immediately it was him. It was just his aura, his personality. And then Donn Draeger was called because Mas Oyama didn't speak English very much. Donn explained my situation and Mr. Oyama said, "Fine, but you know, if you train with me, you train for life. Think about it. A lot of things can go wrong in life, but you almost train in what I teach you". And I said, "Yes, I'll take it on". Then he said, "You start as a kohai, and you must train regularly. If you stop training we'll kick you out". I said I understood, then he said that as a mark of appreciation, he would give me my first karate gi. And that's where it started.

As a kohai, I had to go in and clean the dojo. It was an old dojo, but man it was spotless. The sempai (senior students) would just put their gis on the floor and the kohais would pick them up and it was their responsibility to wash and iron the gis and hang them up on a peg the next day. And if all the gis weren't well cleaned all the kohais would get it in the neck. And then there was cleaning the toilets out. The first time I had to clean the toilets out, I got the shock of my life. You know Ashihara, the founder of Ashihara karate? We were kohais together in the dojo. We had to go and clean the toilets, and they weren't flush ones. The toilet then was just a big bucket, and we had to take these buckets out, walk down the road, and throw them in a special area where the truck would come and take it away. And then we had to wash the buckets out with our hands before we put them back. Even to this day, I still shudder when I think about it. (Laughing)

But then as time went on we trained hard ~ and it was hard training. But it was beneficial training, because we didn't do anything without a reason. It was said to me, and I say this today to my students, "I can teach you, I can help you, but there are two things I can't do: think for you and do it for you. That's your job, and if you can't do it, get out of the dojo."

Could you tell us a little more about Mas Oyama. For example, how big was he; five foot seven, five foot eight?

STEVE ARNEIL: Yes, around that he was a little bigger than me. But at that time he was just a very powerfully built man, he really was.

He did quite a bit of weight training at one time?

STEVE ARNEIL: He did weight training to supplement his karate, by himself. You know, we'd be doing our punching training, and he'd be lying at the back of the dojo pushing a weight "Uss! Uss! Uss!" while we'd be punching.

He'd be bench pressing while shouting the commands for punching?

STEVE ARNEIL: Yes, while shouting and encouraging us to train harder. That's the way training was with him. Then he'd do squats, and so on.

What kind of weights did he use, heavy? light?

STEVE ARNEIL: The weights were fairly heavy. He always said that the body itself is very strong. But you should train with weights which supplement your training. You know, he wasn't talking about being a muscle man, posing, or getting cut up. He built his body for power in karate.

I spoke to Bobby Lowe on the phone once and he told me that he'd seen Mas Oyama bend a coin.

STEVE ARNEIL: I have seen Sosai bend a Japanese coin with his fingers, although I can't vouch for the strength of Japanese coins then.

But still a terrific feat of hand and finger strength.

STEVE ARNEIL: Yes, still a terrific feat.

Bobby Lowe also told me that Mas Oyama was the strongest man he had ever met, not only physically but mentally.

STEVE ARNEIL: There's no doubt that Mas Oyama was a very powerful man, physically and mentally, but I wouldn't say he was the only man in the world with these qualities. I also met some people in China who impressed me tremendously with their willpower and their strength, and I've seen others in my travels. But yes, I would say Sosai was one of the exceptional people.

I've been told that around the late 1950's, early 1960's, Mas Oyama challenged all the other schools to take part in a national contest to decide which was the strongest style. Do you know anything about that?

STEVE ARNEIL: I've also heard of that, but I wasn't aware of any challenge when I was in Japan. The only time when we were part of a challenge, as far as I know of, was when we were challenged by the Thai boxers. That took place when I was in Japan.

So to your knowledge, he never badmouthed the other karate styles.

STEVE ARNEIL: No, he never badmouthed any style. All he said was, "We are the best!" He said, that "We are budo", and even at that time, the art was changing into a sport. He said that in time to come, a sports-only karate man would find it difficult to deal with a street situation. And his prediction came true. A boy may be excellent at the sport, but not able to deliver in a street situation. Although of course it will help them to some degree.

Next month Steve discusses his time training at the Kyokushinkai



Build strength and stamina into your Karate!

The following are suitable for developing strength and endurance in martial practice, though they are far from being an exhaustive list. We are going to begin by looking at whole-body endurance exercises and the first one that springs to mind are kata. Perform your basic kata, one after the other and without a break. Add on at least one advanced kata such as Kanku Dai, or its equivalent in your art. Measure your pulse over a 6-second period. Multiply the number of beats by ten. To find out approximately what effect practising kata has had on you, add 25 to your age in years and subtract the total from 220. So, if you are 18 years old, then adding 25 makes a total of 43. When this is

subtracted from 220, the answer is 177. If your heartbeat is above 177, then you are into the fatigue-producing anaerobic band whereas if it is below, then you are working within the aerobic band.

Repeat the sequence of kata, adjusting the pace of your performance until you are into the aerobic band and can continue practising for a full 20 minutes. Your heart and lungs will benefit if you keep up the activity for 20 minutes or more each day. Always adjust your pace of training so you can last the full period. It may be that you don't like kata. In that case, practise basic techniques, alternating kicks with punches to get a spread of muscular involvement.

Try shadow-boxing against a mirror, or working out on a suspended bag. It doesn't matter which techniques you choose as long as you work hard enough to raise your pulse into the aerobic band.

It must now be clear to you that using techniques taken from your martial art to improve stamina means you can improve your skill at the same time. The alternatives of running, swimming and cycling may well improve aerobic fitness too - but there are no other useful spin-offs. Though the body's anaerobic energy systems engage at an early point in your training, the aerobic system initially predominates and fatigue producing





longer period for a possible aerobic effect, or more quickly and with maximum power to engage the anaerobic system. Burpees are also good for promoting agility and coordination. Another plus is the explosive way they work the leg muscles.

Squats are yet another form of endurance-building exercise though you should perform either the explosive version, or the standard version with high kicks added. Drop down into a half crouch but don't go any lower or you will unnecessarily stress your knee joints. Straighten both legs forcefully, so both feet clear the ground. Build elastic strength into the muscles by using them almost like rubber bands - they stretch as you sink down, and abruptly contract as you shoot back up again. Do not pause in the squat position!

Next, kick high as you straighten up, using each leg in turn to deliver the kick. This aids both skill acquisition and dynamic mobility - especially in the hip joint. Any jumping exercise can be used to build elastic strength and local endurance. It also improves general endurance if you repeat it over a long enough period at sub-maximal performance, or flat-out over a shorter period.

end-products of anaerobic activity do not accumulate above the body's ability to deal with them. Increase the pace of training and/or the loadings on muscles and the anaerobic system comes to take a greater and greater role in energy production. This leads to high concentrations of lactic acid in the muscles.

Train your body both to reprocess this waste product as quickly as possible and to tolerate higher levels of lactic acid. The way to do this is by working out harder on the bag, raining barrages of hard punches and kicks into it. Take your pulse and check whether you are now into the anaerobic band. If not, then increase the pace of training yet further. Remember, the maximum safe pulse rate that you can sustain is $220 - \text{your age in years}$ (i.e., 202 beats per minute for our 18 year old). See if you can keep this up for about three minutes without a break, then slow your techniques right down for up to three minutes, so your pulse rate drops back into the aerobic band once more. This phase is termed 'active rest'. You may find that it drops back quickly (i.e., you are relatively fit) in which case you can resume working flat out with less active rest time. Repeat the work/rest cycles, aiming towards cutting the active rest periods back to one

minute, whilst increasing the flat-out phases to your own personal maximum.

A different version of this trains the initial energy supply system, which engages when we launch into flat-out work from a rested state. Kick a bag flat-out for about 15 seconds, then drop back to very light work for a couple of minutes. This gives the body's instant energy supply system time to pump back up again, ready for the next onslaught. Repeat the sequence several times each training session, alternating kicks with punches to get the best training effect. If you get fed up of using martial art techniques, then select from the large array of exercises available. These may prove more efficient at developing general endurance than martial art techniques, though they obviously don't have the spin-off of improving skill. For example, you might try burpees.

Drop down into a crouch and lean forward onto your fingertips. Shoot both legs out behind, so you adopt a press-up position. Spring forward into a crouch again and jump into the air, so both feet leave the ground. Do at least twenty repetitions and check your pulse rate to see how they are affecting you. Perform them at less than maximum effort over a

Try one-armed press-ups, or explosive press-ups that thrust both palms clear of the mat. These build elastic strength in the shoulders and upper arms. Alternate series of explosive press-ups with normal ones, using the latter as active rest periods. Alter the position of your arms, taking them forward, spreading them wide, or bringing them together. These different placings alter the loadings on specific muscle groups and each produces a different training effect. Chins are another excellent shoulder and upper arm exercise. Alter the training effect by gripping the bar with underarm and overarm holds and at different positions.

A good active rest exercise to fit between active press-up sessions is called the 'cat'. Take press-up position. Skim forward and down between your hands, dropping your thighs to the mat and arching your body. Then push your body back and up, so your elbows straighten fully and your backside rises high.

Work your stomach muscles with sit-ups, though always perform them with knees bent. This is because straight leg sit-ups tilt the pelvis to pull the upper body clear of the mat and put a great strain onto the lower back. Vary the training effect by bending the knees to different degrees.

Bringing the heels close to the backside loads a different set of muscles more heavily than those used when the sit-up is made with nearly straight legs. Use the same training format as for the press-ups above and when you can manage 100 sit-ups without a break, then switch to sitting-up on an inclined surface, or cuddle a weight to your chest.

Up to this point, we have been concerned primarily with using exercises to develop the correct kind of endurance for our training. But what about improving strength? Well, first of all the repetition of any exercise that loads a muscle will ensure that the muscle becomes strong enough to accomplish that particular action. For martial activities, this strength is normally quite adequate. However, there are certain situations where you may wish to develop your strength yet further. The first is when you have reached your maximum limb speed and can punch and kick no faster.

Bear in mind that powerful techniques are generated not by one, but by two factors. The first is rate of change of speed (i.e., acceleration); the second is strength of the fast muscle contraction. Where speed of contraction peaks early on, strength of contraction is more open-ended and provides you with the potential for further improvements in power. How do we achieve these more powerful contractions? The simple answer is to load the correct muscles and then make them contract quickly. Many of the exercises given above load the muscles to the required extent - inclined sit-ups, press-ups with the feet on a chair etc - but you don't have to rely solely upon bodyweight. Weights can produce a marked improvement but bear two factors in mind.

The first is that the weights must be light enough for you to move quickly, otherwise you will develop a slow, strong contraction rather than a fast one. The second is that weights work certain muscle groups more than others, so you must look carefully at the exercises to make sure you are working on those that are appropriate for producing powerful techniques. Before passing on to look at some exercises using weights, I want just to mention that you can also use weights to improve local muscular, aerobic and anaerobic endurance. Simply select the exercise and adjust the loadings against time, much as you did for the bodyweight exercises given above.

Bicep curls are the first weight-assisted exercise to be considered. Hold the bar against the front of your thighs, flex both

elbows and bring it to your chest. Lower it back and repeat the exercise. Don't cheat by thrusting your thighs forward to bump the bar into upward motion. Upright rowing works a different set of muscles and you should draw the bar upwards, holding it close to the centre and raising your elbows.

The press is performed from a prone position - preferably from a weights bench. Hold the bar across your chest and thrust it up until both elbows lock straight. Always use a spotter to take the weight of the bar when you become tired. Use weights to make squats into a more demanding exercise but do not flex your knees more than 90-degrees. Hold the bar behind your neck for one set, and in front of your neck for the next.

Jump squats build explosive strength in the leg muscles but use a lighter weight, which allows you to perform them properly. Use that same weight for split squats. Begin from a forward stance, holding the weight bar across the back of your neck and jump into the air. Change your feet over so you land with the other foot leading.

Dead lift is a good general weight training exercise. Bend forward and lower the weight bar to the floor, then lift it by straightening up. Do not flex your elbows; rather use your back muscles. Squat down in front of the weight bar and grasp it with both hands. Straighten your legs and lift the bar, then flex your elbows, lifting it across the front of your chest. Press it above your head, locking both elbows straight. Then lower it to the floor.



Karate Under Threat

Campaign ignites national fury over human rights issues

By John Goldman

Since the article 'Campaign Puts NGBs on Mat' appeared in the December 2006 issue of 'Traditional Karate' a remarkable explosion of nationwide proportions has taken place in the campaign 'Save Independent Judo'. The campaign has taken on a life of its own, extending far beyond the original intention, involving other martial arts. We are into our second year with a simple theme and clear objective. As in many martial arts the term 'judo' covers different kinds of activity. The highly-competitive, Olympic-orientated form taken by the British Judo Association (BJA) is for ambitious championship-seeking people. Beyond these 21,000 BJA members are 150,000 judo players and their instructors who choose to enjoy a less competitive judo as a pleasur-

able and healthy activity independent of the BJA.

The BJA threatens the independence of this vast majority by using its power as the national governing body for judo in a bullying fashion. The BJA maintains that a national award, the UK Coaching Certificate (UKCC) has to be achieved by all judo instructors but will only be available to members of the BJA. Sport England confirms this. They have written to me, "As governing bodies are autonomous we do not control the rules of association." That's it then?

When asked what would happen, in his way of thinking, to the other 150,000 judo players, BJA chief executive Scott McCarthy

says they will not be missed. He publicly, in the press, calls judo instructors outside the BJA "pirates" and "outlaws" and accuses them of falsifying their qualifications. Full of bombast McCarthy tells another newspaper, "There should be regulation in coaching. This may prevent perfectly good coaches from working unless they join the BJA, but it will also stop bad coaches." No bad coaches in the BJA then?

The Save Independent Judo campaign was launched to challenge this ridiculous but damaging attitude. We all, of course, look to improve standards. Teachers/instructors/coaches involved in the martial arts, regardless of art or affiliation, have the welfare of participants in mind, at all times. Does the

Katie, Matthew and Josh, three young judo buffs, give Mr McCarthy and the BJA the thumbs down. They say, "Leave us alone. Bullying is wrong and is not allowed in martial arts. Mr McCarthy should go back to school."



BJA think they have a sole mandate in this area? Independents, outside of NGBs, fully qualified in their discipline, have everything in place that is legally required of them, and often more; insurance, first aid qualifications, CRB checks, child protection, safety policies etc. etc.

And what if there is no NGB for your art, kickboxing, hapkido, thai boxing, savate, budo, escrima, to name a few? Are practitioners of these arts to be branded as 'McCarthy's' "Outlaws and pirates" too, because, through no fault of their own, let alone choice, they do not belong to a governing body? One such non-NGB instructor, a fully qualified Black Belt 3rd Dan, has written to the Minister taking up this point. He writes, "I refer to the quote of Scott McCarthy of the British Judo Association calling independent instructors in judo outlaws and pirates. It would not be too much

of a leap to make that reference to all independent instructors, regardless of the art. I find his remarks both insulting and offensive." And McCarthy's open hostility is damaging too - and not only to judo players. We are hearing of those in other martial arts being questioned about their membership, or non-membership, of an NGB for their discipline, when applying for the use of leisure facilities.

I have challenged the BJA, Mr McCarthy, his chairman Mr Densign White, and the board of directors, to either substantiate Mr McCarthy's claims or withdraw them and apologise. We have had no reply. Now another prominent figure in the martial arts world has thrown in his lot with our campaign, bringing in many thousands of new supporters. Andy Davies a 49-year-old exponent of Taekwondo, has started the

campaign 'Saving Martial Arts and Your Right 2 Choose'.

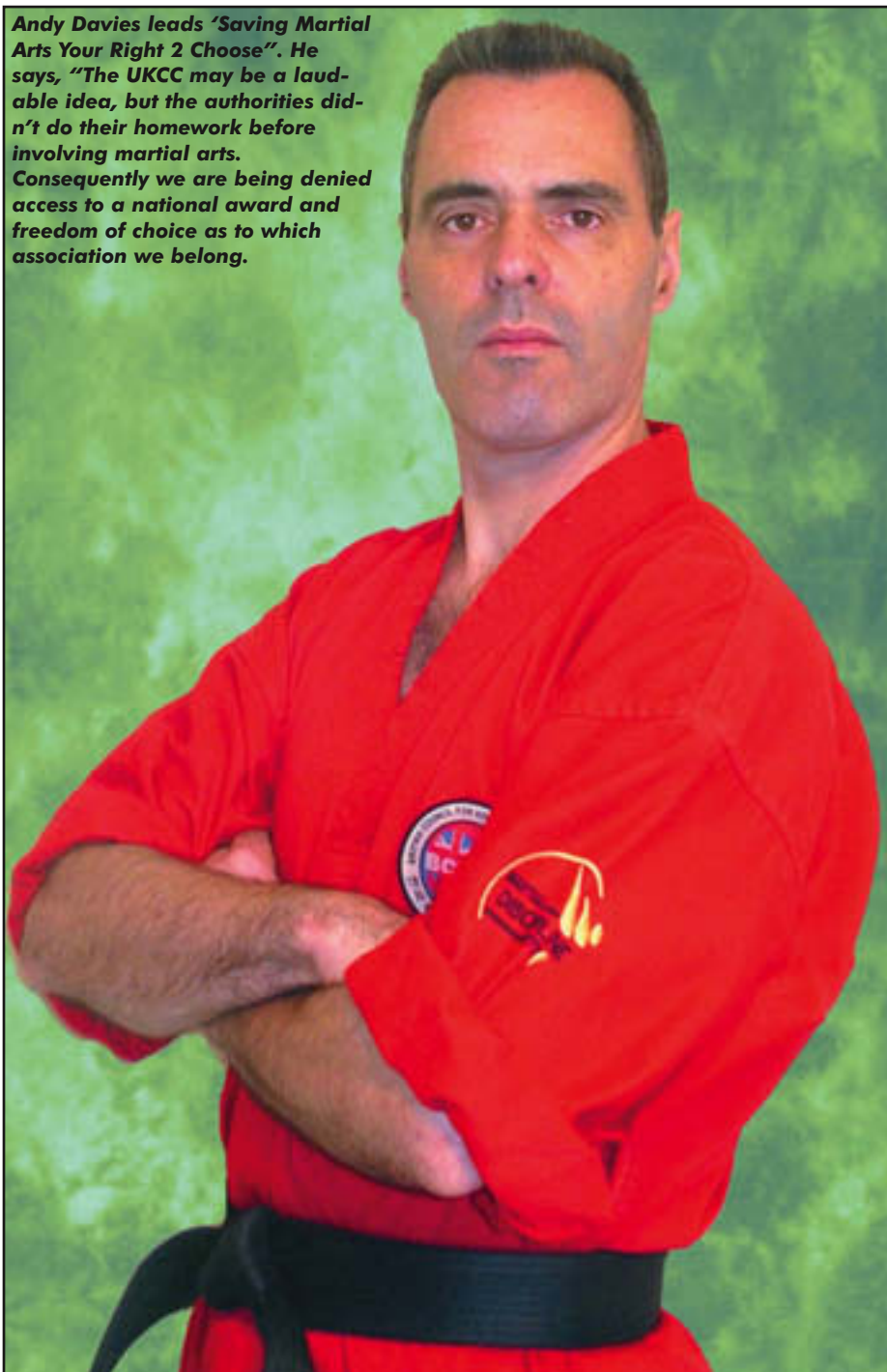
Andy, a professional teacher of martial arts, Black belt 8th Dan, who lives in Bristol says; "I read John Goldman's article 'Campaign puts NGBs on the Mat' in 'Traditional Karate'. What John said about the BJA smacked of my dealings with martial art NGBs and sports authorities and the appalling way they behave. Having had good cause to complain to the Minister for Sport, Sport England and sports coach uk, I have met with similar hostility and indifference. I thought by linking with John we could pool our efforts and ensure that our rights are maintained. To widen the sphere I started the 'Saving Martial Arts & Your Right to Choose' campaign. John had lit the fuse with 'Save Independent Judo' and now, with the two campaigns working in co-ordination, the fuse is burning brightly."

"I contacted many colleagues in the martial arts world and it wasn't long before enquires were pouring in. One call came from one of the county's top martial artist, Hapkido Master Fred Adams. He was appalled to hear what was going and contacted Tom Hibbert, MBE FSMA, highly respected and well-known for his work in the martial arts world. As executive director of the Amateur Martial Associations (AMA), the largest independent martial art group in the British Isles with 90,000 members, and President of the World Association of Kickboxing Organisations (WAKO), Tom has given full support to both campaigns. He said 'Instructors of Taekwondo and Jujitsu are telephoning me on the same subject. They are being told they will have to join a governing body to teach'"

In a different capacity Hugh Robertson MP, Shadow Minister for Sport and Don Foster MP, Lib Dem and Hugo Swire MP, Con, both Shadow Secretaries of State, Culture, Media and Sport for their respective parties, are giving support and time to the campaigns, personally tackling the Minister for Sport. Dozens of other MPs and councillors have taken our complaints up too. One of the main frustrations has been that while Sport England, sports coach uk and the BJA have information officers; the last thing you can get from them is reliable information. They contradict each other and sometimes themselves.

We asked sports coach uk for information about their role in the administration and implementation of the UKCC. Helen Davey, executive director, sports coach uk said sports coach uk were not responsible for what happened to the certificate; "The administration, implementation and other responsibilities for the certificate are those of the BJA." Sport England distance themselves from any responsibility too. Their Senior Client Manager, George Wood, wrote to one complainant, Jan 2007, "If you have any issues surrounding UKCC within

Andy Davies leads 'Saving Martial Arts Your Right 2 Choose'. He says, "The UKCC may be a laudable idea, but the authorities didn't do their homework before involving martial arts. Consequently we are being denied access to a national award and freedom of choice as to which association we belong."



judo you should refer to the BJA themselves..." That's a stock answer - exactly what a Sport England client manager for judo told me a year ago (and there's been three different client managers for judo in the past year)

Helen Davey, sports coach uk, was recently approached by Alison Seabeck MP, for information. Her reply to Alison Seabeck began: "I have led the development and implementation of the UKCC since its inception." She goes on to say she has met with the chief executive of the BJA and others to discuss the development of the judo UKCC. So much for non-involvement. Adding to the 'confusion' Helen Davey subsequently writes saying she cannot respond to the issues I raise until she has met with the BJA? When I write back pointing out that she has already met with the BJA, why can't she answer my questions, she writes, "You will receive a response in the near future."

In a telephone conversation with Helen Davey, she admitted to me that there is a lot of confusion at her end. I wrote to ask her if, "It might have occurred to you that one of sources of confusion was yourself." The story of a change from the word "will" to "may" is even more revealing. The BJA put a policy statement on its web site 'Coaching and the Law'. This related to the award of the UKCC. Julie Moores, BJA Head of Membership Services said, "it will affect those who wish to coach in local authority premises, in other words you will have to have it (UKCC) to work in them." The word "will" was later changed, in both instances, to "may" but the date on the entry was unchanged, to make it look as if the word "may" had been there all the time.

Helen Davey writes, "The change in wording indicates that the BJA recognises that choice of whom to employ/deploy or indeed hire hall space rests with the local authority..." The change in the website word from "will" to "may" is meaningless without explanation; the "explanation" given so far is sheer waffle, and leaves BJA able to deny any change in attitude. The first surprising thing about this is that the blustering BJA has suddenly become quiet and withdrawn, leaving sister organisation to give what goes for an explanation of change in thinking. This is out of character for the BJA

And why, after all this time, has the BJA become anxious to make it known to all that its attitude is one of complete objectivity when leisure centres, schools etc are considering applications for facilities from groups either within or outside the BJA? What has made the BJA wish to display its noble sensitivity? This sensitivity is not reflected in the BJA's open hostility to non-members, which is filtering through, leading to instructors being questioned about their non-membership of the BJA by leisure centre managers. And, as I mention earlier in this article, it doesn't stop

there - other martial arts instructors are also being questioned by managers of leisure centres about their membership, or non-membership, of an NGB.

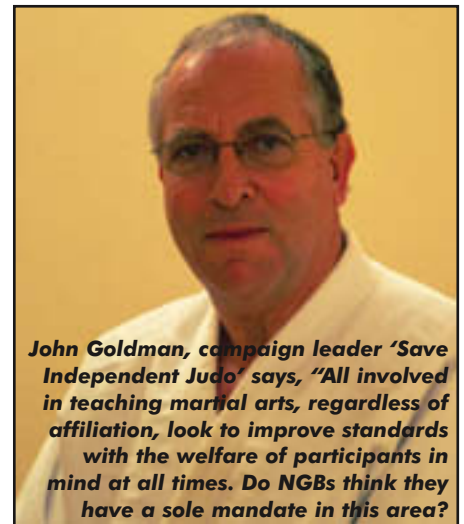
A legal situation could well arise out of local authorities refusing facilities to martial arts groups who remain independent of NGBs. This could be through the little-known Wednesbury principle. This old-established doctrine decided that when local authorities formed policies they must be reasonable and not interfere with human rights. The Wednesbury principle was weakened by a Court of Appeal decision which made it difficult for local authority policies to be successfully challenged. At the same time the Appeal Court made it clear that it was not administering the burial rights to this principal.

With current awareness of the importance of human rights here and in Europe, the Wednesbury principle could well be due for a revival; if, for instance, a martial arts governing body was shown to have influenced a local authority in barring a fully-qualified instructor in the martial arts from their leisure centre. Additionally, the Equality Act 2006 establishes the Commission for Equality and Human Rights (CEHR) which will come into practice October 2007. The Commission has put out a call for groups and organisations, with issues in this area, to contact them in advance. Andy Davies has registered the concerns surrounding our campaigns.

What baffles me is the waste of money, time and self-defeating effort, that goes into the ill-thought-out changes. For generations the martial arts, with their many different forms of practice, have, reasonably comfortably, lived alongside each other. What's the sense of disrupting this community, which gives pleasure and healthy exercise to millions of young people and incalculable benefits to the whole community? If things are going well leave 'em alone.

Perhaps the Minister should turn his attention to where all is not well - the way some martial art NGBs operate and are allowed to operate. Why doesn't he look in his own back yard? With Sport England saying, "We do not control the rules of NGBs membership/association and therefore these may vary depending on the organisation" NGBs can do and say what they like with taxpayers money. It wasn't so long ago the BJA stated they were technically insolvent and reported, "Little John Fraser who audited the BJA found there were some serious weaknesses in the way the Association had been managed." All's well in the way NGBs are administered, is it?

In recent months we have seen the sheer chaos, and worse, in two other martial art NGBs. Everyone is aware of the situation of Karate England. Judo Scotland (NGB) has found itself in difficulties too. The following



John Goldman, campaign leader 'Save Independent Judo' says, "All involved in teaching martial arts, regardless of affiliation, look to improve standards with the welfare of participants in mind at all times. Do NGBs think they have a sole mandate in this area?"

is taken from the BJA web site Jan 2007, "I am shocked to see the application pack for the CEO state: 'Whilst the sport continues to thrive, the last six months has been a particularly difficult time for the governance and management of the governing body. It has been necessary to hold disciplinary hearings into the conduct of some directors; a second chief executive within two years has resigned; there has been an absence of proper financial control resulting in a serious deficit...'"

The Minister for Sport has already acknowledged that our campaign has opened a can of worms in the martial arts; we may be well on the way to releasing a cartload of ferrets in the wider world of human rights.

Our two campaigns, working together, will, with your support ensure that the rights of all independents are maintained. We are winning, our voice is being heard and we will keep speaking out for what is right, fair and proper. We are looking to hold a rally later in the year at the offices of Sport England and this and other information of what we have done, and what we are doing, can be seen on the website: www.r2choose.co.uk which Andy Davies has up and running or e-mail John Goldman : saveindependentjudo@tiscali.co.uk And have a chat with your local councillor or MP, and contact your local press - it all helps - helping to maintain your rights.

I would ask that everyone who reads this article does something. One very simple thing everyone can do, with access to the Internet, is add their name to the official online parliamentary petition which takes our concerns and complaints about the UKCC and governing bodies directly to the Prime Minister. And ask your martial art colleagues, students and families, to sign too: <http://petitions.pm.gov.uk/UKCCert/ends>

Campaign office: 41, Willow Walk, Crediton, Devon, EX17 1DD. e-mail saveindependentjudo@tiscali.co.uk
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Chinto

Kata Corner

By Don Came

All of the applications presented in this series are suggestions only, it is important to realise that there are a myriad of possibilities and that anyone interested in effective bunkai should seek out appropriate instruction as well as doing their own research.

In all applications throughout the series, acupuncture nomenclature is used as the preferred method of highlighting the anatomically weak areas for striking. The bunkai will still be effective whether you believe in pressure points or not.

Remember that each application should give you far more in the way of striking/finishing techniques than you will ever need, providing a built in fail safe if the initial techniques are less than 100% effective.

Chinto/Gankaku

This time we will look the opening moves of chinto as a defence against a lead punch. The flinch response parries the

attack, deflecting/striking the limb (*pic.1*) and moving diagonally away we pull the attacker off balance (*pic.2*). This provides a possible kote-gaeshi, or we can continue with the sequence from the kata.

We strike the scm/jaw with the forearm while keeping the opponent off balance with our withdrawing limb (*pic.3*) and drive our seiken through stomach 5 on the jaw line or gall bladder 3 on the temple/zygomatic arch (*pic.4*). A word of caution - do not strike the temple in practice!

To finish we strike into gallbladder 31/32 on the ilio-tibial band (*pic.5*) with the knee/low roundhouse and take down with the gedan barai (*pic.6*)

It is important to remember that once you have developed some confidence with the shape of the sequence, it should be performed in a continuous flowing manner rather than the ichi ni san we find in the

kata. Always remember to put safety first in your training and have fun!

Don Came has been training in the martial arts for 30 years and is a 5th dan with the Kissaki-Kai Karate-Do International. He is the European representative for ISOK (the International Society for Okinawan/Japanese Karate-Do) and has an honours degree in sport and exercise science. A certified coach with L.E.T.S UK (Law Enforcement Training Services), he teaches seminars on the effective application of kata and personal protection.

If you would like to discuss any aspect of functional karate, arrange a seminar or require further information on the Kissaki-Kai or ISOK, please email Don at Zazenkarate@aol.com or visit our web site at www.karateacademy.org.uk Don't forget to check out the main Kissaki-Kai site at www.kissakikarate.com



Lawrence Kane

Traditionally Modern Warrior

Part 2 - By Matthew Sylvester

Lawrence Kane started judo as a kid in 1970 because he was a scrawny little 'beanpole', who got bullied in school and was amazed to find that a little guy could defeat a much larger guy by using his strength against him. Lawrence enjoyed the competitions most of all, performing was a big boost for his self-esteem and the trophies were an added bonus. As he got older he tried a variety of other arts, some traditional (e.g., karate, kobudo) and some not (e.g., knife, gun) and over the years his emphasis has shifted. He has stopped competing entirely, focusing primarily on perfecting traditional kata and exploring practical applications with an emphasis on self-defence. He believes that there is so much to cover in martial arts that it can become a never-ending journey, with some pretty cool stops along the way, of course, but you're never really done so long as the desire to learn remains strong.

Do you think that the founders of martial art are very special people? Do you think they have all died out now? If no, then what does it take to develop a new tradition?

LAWRENCE KANE: There are tons of exceptional martial artists out there today, but only a handful that most everyone can name. Similarly, the founders of the traditional arts were not only amazingly skilled practitioners, but also marketing geniuses as well. We know their names and their styles because they built effective organizations that carried on beyond their lifetimes. In every generation there are a few talented folks who rise to the top of their industry and martial arts is no different than any other in that regard. We've seen several relatively "new" arts come to the forefront lately, stuff like

MMA, Krav Maga, Brazilian ju-jitsu, sambo, and so on. There are also a variety of talented individuals who have championed relatively "new" trends such as Iain Abernethy has done with the practical applications of traditional karate kata, Peyton Quinn had done with adrenal stress conditioning, or Marc "Animal" MacYoung had done with no-nonsense self defence.



At what point does a personal interpretation of a tradition become a distinct style in its own right?

LAWRENCE KANE: Hmm, that's a tough one. I think it is incumbent upon practitioners of traditional styles to pass along what they have been taught without changes, particularly when it comes to kata. Once a student understands the form, however, experimentation ought to be encouraged. There is almost always more than one "correct" interpretation of each movement. Consequently what works best for one practitioner may not be what's best for another who has a different body type, or personality. With that approach, it is possible to "personalize" a traditional style without materially changing it. If you're truly going to create a new tradition it must be much more than simply compiling a collection of your favourite techniques. Picking and choosing individual applications from a variety of different styles is almost always sub-optimal as there is no strategic concept binding them together. Consequently I think that creating an entirely new art would be a very big challenge indeed. A "distinctive style" can be a very nuanced thing.

How important are titles such as 'sifu', 'sensei' 'sabom' and 'shihan' to you?

LAWRENCE KANE: These terms can be quite useful to help put martial arts training into the proper context. All martial arts are both broad and deep. There is so much information to master, in fact, that it can literally be a lifelong pursuit. The word sensei, which we typically think of as "teacher," literally translates from Japanese as "one who has come before." Your sensei may or may not know everything there is to know about your martial art, but he or she most certainly has travelled much further along the path than you have and will continue to progress over time. Consequently it is useful to think of your instructor as a guide, someone who can help focus your goals and feed you logical blocks of information that will eventually coalesce into a mastery of your chosen art. While I'm not so big on titles, particularly outside the dojo, I like to think of honourifics such as hanshi (model teacher), kyoshi (master teacher), renshi (senior expert), and shihan (expert teacher) as "lifetime achievement awards" which recognize exemplary instructors. It's nice to have a structure in place within martial arts organizations to express special appreciation such individuals.

Who are you inspired by now? You mention both Rick Clark and Iain Abernethy in your books, how did you come across these amazing gentlemen?

LAWRENCE KANE: We've been blessed to live in an information rich age where the secret knowledge of just a few years ago is ubiquitous today. I've found that the internet has proven a fantastic resource to bring like minded martial artists from all over the world together to share ideas and learn more about their arts. I'm particularly inspired by those who have dedicated themselves to sharing their knowledge with the rest of us through books, articles, websites, and DVDs, folks like Iain Abernethy, Dan Anderson, Loren Christensen, Rick Clark, Marc MacYoung, Martina Sprague, Kris Wilder, and Yang Zwing-Ming. I've read and very much enjoyed all of Rick's work but unfortunately have never met him. I discovered Iain's book *Bunkai Jutsu* many years ago, loved it, and subsequently found his web site. We approach kata analysis in similar ways so I asked him to write the foreword for my book, *The Way of Kata* (co-written with Kris Wilder), which impressed him and we have corresponded regularly ever since. I am honoured to have become the co-moderator of the community forum on his web site as well.

Do you believe that pressure points work?

LAWRENCE KANE: Yes. When done properly, most people will

react strongly to pressure point techniques. Some will react to a few, but not all pressure points. Unfortunately there are also a small number of individuals who do not respond to most points at all. Logically, if professional acupuncturists need several points and several treatments to affect their healing, it seems improbable that we can stop a determined attacker in his tracks with damage from a single pressure point strike. I think it would be folly, therefore, to rely solely on this method to stop an attacker. It is best to think of pressure point manipulations as an extra bonus that goes along with your physiological incapacitation techniques. If it works, great! If it fails, you've lost nothing by trying.

Do you think pressure points are the be-all and end-all or the poison on the tip of the arrow?

LAWRENCE KANE: Definitely the poison on the tip of the arrow. Nerve strikes are pretty cool but they simply do not work every time on everyone. They also become much less effective if the recipient has trained to "seal up" certain points, has certain mental disorders, or is in an altered state of consciousness due to drugs and/or alcohol. While they are by no means the end-all be-all, they are, however, a wonderful addition to your martial repertoire.

Do you agree with pressure testing techniques?

LAWRENCE KANE: So long as it's not abused, yes. After all, if you ever need to apply your martial skills on the street you will be combating the affects of adrenaline, both within your attacker and yourself. Your heart rate can jump from 60 or 70 beats per minute (BPM) to well over 200 BPM in less than half a second during a violent encounter. Without prior training, most people cannot function at that stress level. Even highly trained practitioners tend to experience degraded performance.



Are the oyo derived from bunkai valid or should we only practice that laid out by the masters?

LAWRENCE KANE: Sure. I'm only a purest when it comes to the kata themselves. I strongly encourage advanced students to play with any variety of applications for each movement so long as they strive to find techniques that are strategically sound.

Do you believe that the addition of pressure points and grappling to Karate is true to the style or a corruption?

LAWRENCE KANE: Pressure points and grappling techniques have always been a part of classical karate. While much of that was hidden from the general public for a variety of historical reasons, it has been broadly rediscovered today. Without it the art is incomplete.

Do you believe that patterns are the heart of karate /TKD?

LAWRENCE KANE: Absolutely. Each kata is a wholly self-contained fighting system. Once you know how to interpret them correctly, you can discover everything you need to know for realistic self-defence in each of the forms. They teach stance, movement, breathing, body mechanics, and strategy in addition to the more obvious fighting techniques.

Would you still do your art if there was only one pattern?

LAWRENCE KANE: Hmm, that's a tough one. Many of the ancient masters only learned a few kata. In Goju Ryu, for example, it

would have been sanchin kata plus one or two more. With only two kata I'd personally be happy. With only one it'd have to be sanchin kata since it forms the basis for everything else and still contains a number of practical fighting applications. I could be happy with just that one for five or ten years but would eventually want more.

Do you agree with Bill Bugar in that people should be practicing their own kata rather than those of their predecessors?

LAWRENCE KANE: The strongest practitioner I've ever met only claims to know two kata. He can perform more than a dozen, but he's spent over 20 years learning every aspect of just two. If you wholly grasp all the knowledge that's baked into any given kata you can become a very powerful fighter indeed. I think that you need to start with the core kata of your style, learning the patterns and common applications of all of them so that you'll not only meet all your promotional requirements but also have an solid understanding of the system's overarching strategy and common tactics. Once you have them all down though, I feel it's very important to pick a few to study in-depth and truly understand. Since it can take several years to internalize the meaning and identify the optimal application(s) of every movement any given kata there's almost certainly enough that comes with the system that you won't have any need to develop your own. There's nothing conceptually wrong with creating your own kata, but it's a monumental challenge to do it properly. It's got to be more than just a jumble of techniques.

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Dennis M

Practical Karateka

Part 1 - Interview By Graham Noble

Dennis Martin is well known to readers of *Combat* magazine, having had a regular self-defence column in our sister publication. A prominent and respected figure in the field, Dennis has quite literally been there, seen it, done it, bought the t-shirt on the front line but what some people may not know is that part of his been there, done it experiences are as a Karateka of note, having met and trained alongside some of the art's legendary names. In this incredibly in-depth interview, Graham Noble returns to those the early days with Dennis and discusses his career in Karate.

Dennis, let's go back to the first time you heard about karate.

DENNIS MARTIN: I guess I heard about it the same way most people did, just from books and movies, and the bits that were on television at the time. There'd be these either serious or comical demonstrations of breaking wood. I was actually doing Judo, which I'd started as a schoolboy, but I'd always been interested in karate, and I'd read things like R. W. Smith's "Complete Guide to Judo", which mentioned karate, and E. J. Harrison's book, and all the books that were out at the time. But the biggest problem was finding out where karate was in Liverpool, and I walked the length and breadth of this city finding Ju-jitsu clubs where people had told me there was a karate club. Then I was doing Judo one night, in Prescott, and a guy came in and put a poster up about a karate demonstration. The guy was Frank Vernon, and the demonstration was by Masters Kase, Shirai, Kanazawa and Enoda. So I went right over to him to find out about the demonstration, and where they trained, which was the Red Triangle. I went to the demonstration, which was amazing, a fantastic demonstration -

What do you remember about that? What did you think about it then?

DENNIS MARTIN: Karate... That was my first sight of karate, apart from the clips you'd get on television. But this was proper karate, and probably what impressed me most was the dynamism of it, and just what it was - it was something totally different, totally different from Judo. This amazing power output from these guys who were able to move and react in this completely unusual way. And each one of them, any one of them, would have been a tremendous sight, but to see them altogether - in fact, we were a bit spoiled because now those top Japanese never do demonstrations anyway, and we had them all in one go. You probably won't see something like that again. It was very, very good.

So you joined the Red Triangle after that?

DENNIS MARTIN: I went the following Sunday, which was a training day, and I was told that there was a waiting list and I'd be put on this waiting list and contacted when there was a vacancy. I think someone had to die before you got a place. And then I heard and got told I could come down at such and such a time,

otherwise my vacancy was gone. Turned up with my five pound in hand, filled in a form, which was about twenty pages of oaths - this was the BKF in those days -

Vernon Bell?

DENNIS MARTIN: Vernon Bell. I'm still sworn to secrecy, so I can't really tell you much about it. And then I actually managed to set foot on the dojo floor, at which time I was bawled out by one of the blue belts for not bowing.

Karate must have been pretty rudimentary then.

DENNIS MARTIN: Not really, because almost immediately we had a course with Master Kanazawa, and then soon after, Master Enoda came and lived in Liverpool. So I got in at probably a very good time to do it, when the standard of instruction went right up.

He must have had quite an impact, Enoda.

DENNIS MARTIN: Yeah, literally. I think he suited us and we suited him. He was a very hard trainer and the guys in the Red Triangle liked hard training.

What was typical training like then - the standard Kihon, Kata, Kumite?

DENNIS MARTIN: Very standard Shotokan.

What about jyu-kumite? I recall reading in that old magazine "Karate News" about 1966 that in one of the early championships, the Wado people were pretty much on top of the Shotokan guys.

DENNIS MARTIN: I don't know, but you'd have to remember who was doing the refereeing; it would be all Wado referees. But I think it was a fair point. We didn't start sparring till quite late on. You went through a progression of prearranged sparring to semi free to free. But the sparring under Master Enoda was very intense. It was very serious; it wasn't the light sparring you tend to get now. It was never the whole class sparring. It was two guys in the centre, very serious. And he tried to inject his fighting spirit into it. We had some good guys, guys who are still there now, like Andy Sherry and Bob Poynton, obviously, but there was [also] a guy called Alan Smith who fought on the first team, and he was a fighter, he was a street fighter anyway, and he was very good. And then you had Terry.

You said you more or less drifted into Goju. How did that happen?

DENNIS MARTIN: Basically, I'd read a couple of articles about Goju. I guess I was really intrigued by Okinawan karate, more so

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than just by one style of it. But the most available style of Okinawan karate turned out to be Goju. And looking back, your question has triggered a memory that a book that influenced me a lot was "The Karate Dojo" by Peter Urban, which I still have a lot of time for. I was looking at it again not so long ago. Although historically the accuracy is terrible, I think it was a very good motivational book, and it pushed me in the direction of Okinawa. I'd heard a few other things about the power levels on Okinawa, and I was quite intrigued by it. And then a couple of articles in "Karate and Oriental Arts" magazine, the one about Brian Waites in Japan, I thought, "This really looks good". I eventually got in contact with Brian. I met him at one of the championships where he and Steve [Morris] did a demonstration, kept in touch, brought him up to Liverpool to do some training.

Had you met Gary Spiers at that point?

DENNIS MARTIN: My memory of that time is a little vague but I think that when Gary arrived I'm pretty sure I was already in contact with Brian. Then Gary came and of course he was on the spot then, here in Liverpool staying with Terry. So I trained with him.

Did you find Goju more suited to you?

DENNIS MARTIN: Looking back, at the time it suited me. It wasn't better [than Shotokan], it was what I was looking for. I've never been a very good kicker and Goju is formally low kicks. Although having said that, Brian Waites had some of the best kicks around. He was very flexible, so he tended to emphasise the kicks. The short range I wanted a good arsenal of techniques, like the elbow strikes, the fact that they emphasised the open hand strikes. One of the things about training in Goju-kai with the guys at the time, was the conditioning. We used to do an exercise - this was basic level, white belt guys - you'd stand facing each other in cat stance, and you'd just kick to the inner thigh and try and make the other guy flinch, or try to do it without flinching. And looking back now, you couldn't pay me to do that. I don't think it's very good for you, but it was a good physical, mental conditioning drill. But it was hard very hard.

Hard how? In terms of repetition, body conditioning?

DENNIS MARTIN: Pain, because the inner thigh's a soft area of the body. To get an instep kick in there, and the idea was to keep your knee in position so your groin wasn't exposed, to keep this cat stance - I'm sure there's a lot of people carrying injuries because of that. Now they didn't used to do that in Okinawan Goju at the time.

By that time were you working on the door?

DENNIS MARTIN: Yeah, I'd been working on the door for a while.

Did the Goju help you on the door?

DENNIS MARTIN: Yeah, I started using elbow strikes, and that probably became one of my main techniques, and which I think I primarily got from Goju.

Then you went to Japan. Had you wanted to go there for a while?

DENNIS MARTIN: Yeah. I'd probably had an ambition to go to Japan ever since I started in karate, but it was a vague, unspecified ambition. And then, I can still remember it now, one day I woke up, it was April, and I said, "I'm going to Japan". I made a serious commitment to go, and I was there in October. I got the money together and I went in 1973. I was there six months.

And did you go specifically to train with Morio Higaonna?

DENNIS MARTIN: Yeah. I'd already met him. Terry met him in '70, sent me a postcard saying he'd met this fantastic Okinawan. Came back full of him, saying what a great guy he was, which tended to reinforce some beliefs I had about Okinawan Goju. Because when Terry said somebody was good, the guy was good. Gary [Spiers] didn't teach Okinawan Goju. I used to call it Gary-ryu. It was a mixture, which is very good. Gary's stuff is excellent, better oriented to the street than a strict style.

Gary was teaching that kind of street Goju then?

DENNIS MARTIN: More or less. Gary also really taught - apart from kata, which you've got to teach - he'd tend to practicalise it, if that's a word. he had you fighting from guard positions rather than with your fist in a chambered position. Anyway, in '72, we went to the World Championships in Paris. Higaonna Sensei was there en route to South Africa with Hugh Thomson, who was head of our association. And he brought him to Liverpool, and he did a class. He demonstrated kata and sai kata just for a small group of guys, which was such a rare thing, so again, we was the best.

So what was it about Morio Higaonna?

DENNIS MARTIN: I think Master Higaonna just was the epitome of the martial arts master. He was very modest, very polite, very easy to get on with, and yet he was an awesome martial artist. It was the two things together. He was what people think martial arts instructors are, but most of them are not.

In Japan, how often did you train at the dojo?

DENNIS MARTIN: Basically, every day it was open; used to do multiple classes. I had a vague idea about easing myself in, but the first day I went there, I did two sessions back to back, just because the first session was taken by one of the seniors. I had to wait to sort some things out with Master Higaonna, so I waited and then he came in and did his class, and I did that and then I thought, well, I did two classes on my first day, so I might as well keep doing that.

Harry (Cook) told me Higaonna's classes were somewhere between Japanese and Okinawan. There was a lot of drilling, but then you were expected to do a lot yourself.

DENNIS MARTIN: That's probably true. He would break it down into groups. I think he gave us, because we were the short term foreigners, there was Bakkies Laubscher there the same time as me, from South Africa, and an American called Pat Telsrow, and I think he tailored stuff for us. But when we went to Okinawa, there was a big difference to the way they trained. I'll give you two quotes, one from a guy who came to look at how we trained, an American. But he was there to study Go, the game of Go, and our sessions interfered with the time he was doing Go. So he went somewhere else [to train]. And then towards the end of my stay he came back and watched again. We said hello and went for a cup of tea. And he said, "Just seen your training, and we don't train anything like as hard as that." There's no comparison".

On my second trip to Okinawa, we went as a group to attend the Chojun Miyagi Memorial demonstration. While at the Jundokan, Higaonna Sensei put our group through a Yoyogi style session, and Mark Bishop watched us, then came over and said to me, "I couldn't do that".....

It was harder?

DENNIS MARTIN: Oh yeah.

In the Jundokan, wasn't it the case you'd turn up and more or less train as you wanted?

DENNIS MARTIN: It's nice. It's an Okinawan cultural thing where you go on the floor and one of your seniors will grab hold of you and put you through something, might be makiwara, might be kata, might be conditioning, using training equipment. And then one of his seniors will come over and grab hold of him and do the same, and then you'd be left to continue on your own. And it's great for the handful of people who can train that way, but for most of us, myself included, the drilling is better, and particularly on a short stay like I was, six months.

What did you learn exactly when you were at the Yoyogi dojo?

DENNIS MARTIN: I'd been through the kata with Hugh Thompson up to Sanseiru, I think. And I was happy because when I was training with Hugh I said, "I'd like to learn it the way it is in Japan", and I was very happy when I got to Japan I found it was exactly the same. And then I learned Seisan, Sepai, and probably Kururunfa when I was there. I definitely didn't learn Suparimper. We did some Tensho, but not a lot, in the classes while I was there. And we did sai kata.

A little after going to Japan, you wrote an article on conditioning methods - chishi, makiwara and so on. How important was that as a part of Goju?

DENNIS MARTIN: It was important. But I've got deep reservations about a lot of the conditioning now. The hard body - to - body conditioning, I disagree with now. I did it, enjoyed it while I was doing it, but looking back now, I wouldn't do it, I wouldn't teach it, I wouldn't let anybody do it to me. I think it's bad for you, the ude-kitae that kind of thing.

Why's that? Is it breaking down the body, something like that?

DENNIS MARTIN: Yeah and it doesn't relate to anything I'm doing now, which is close quarters combatives. You can train hard and you can go through pain barriers, without the concomitant injury factor. The makiwara - ok, great, I enjoyed makiwara training. But looking back now, is the makiwara the best device for developing punching power? Does it resemble any kind of human target? Does it give you the same kind of resistance a human body does? And I just automatically assumed the makiwara was great.

But, I don't punch any more, and I don't use the makiwara. The other stuff, the chishi and the sashi, are very specific for karate and I think they're excellent because of the leverage: you get a lot of advantage from quite a light weight. But to be frank, we didn't do a great deal of that at Yoyogi. We had them there and I used them sometimes, but I was more or less left to my own devices. I saw them being used more in Okinawa, but it was only afterwards that we really got into it, when Goju developed in the UK. When Higaonna Sensei started coming over, he started doing a formalised hojo-undo. I think there was a lot of Japanese influence in Yoyogi. It was a Japanised Okinawan Goju.

Incidentally, did you ever meet Ken Ogawa? Wasn't he supposed to be Higaonna's top student?

DENNIS MARTIN: No, I never met him. Terry trained with him in 1970 and rated him. He went to Orlando before I got to Japan. I seem to remember hearing he died quite young. The senior when I was there was Mr. Ito, who was well-respected, he'd beaten the JKA Champion in an open tournament, so even the Kyokai guys respected Ito. He seldom trained as he was setting up a business. The next in line was Tadano-san a 4th dan at the time. The Deshi was Kokubo-san, who later went to Peru.

Did you see any other Japanese styles when you were over there?

DENNIS MARTIN: Saw the Kyokai [JKA], went there two or three times. Went to a few competitions. Never got to see Kyokyshinkai. You weren't allowed.

You weren't allowed?

DENNIS MARTIN: No. Mas Oyama wouldn't allow visitors. Even if you had a note from Steve Arneil, you couldn't get in to Ikebukuro. Not that I particularly wanted to anyway, but I would have liked to have gone along and seen Mas Oyama's dojo. But you couldn't do it, so I didn't bother. Went to the Goju-kai, and the opening of the Karate-do College. Met Master Gogen Yamaguchi, and Master Inoue, the weapons expert, who did a demo. That was a nice day. Went to see a man, out in err ...I'll remember his name, you'll know him, Graham. He was a Goju guy, trained by Kanki Izumigawa. Used to be in lots of movies as like a samurai. Had these strange nunchaku. I used to have his book in Japanese.

Arakawa Busen?

DENNIS MARTIN: Arakawa Busen, that's it.

What was he like?

DENNIS MARTIN: Quite interesting, he had a lot of knowledge of various things, unorthodox stuff. Like ..he'd heard about nunchaku - and he said this himself - he'd heard about nunchaku but sort of got it wrong. And he had these nunchaku, the string was long and the sticks were short, instead of the other way round. But he turned that to advantage: he had knots in it and he had ways of using it. Terry interviewed him. It must be on file somewhere.

Next month Dennis discusses Master Nagamine, Donn Draeger, Steve Morris, Joe Lewis and Terry O Neil



The Chief Instructor of Finland visits Karate England

Shotokan Karate England was very pleased to welcome the Chief Instructor of Finland, Sensei Willy Ortiz, to its Chingford Dojo in North East London.

Sensei Ortiz is well known for his strong and uncompromising approach to karate, he is also well known as an author and historian of Shotokan karate. His latest book 'Funakoshi ~ Father of Modern Karate' was published in 2006 and is now selling well throughout the world. The book has now been re-written and reprinted with the help of Rod Butler the SKE Chief Instructor.

Willy Ortiz, originally from Peru, spent seven years in New York training with Sensei Mori. During that time he met Sensei Enoeda, the dynamic and charismatic instructor who later went on to settle in England as the Chief Instructor for the KUGB eventually becoming the Chief instructor of Europe. After visiting Finland in 1968 and again in 1971 Sensei Ortiz grew to love the

people and the country. He moved there permanently in 1975 has lived there for more than thirty years now. He is the Chief Instructor of the country with a strong team of instructors and students. He is married and has a grown up family as well as two young daughters. His adult sons are also karate instructors and have achieved great success on the competition circuit.

The visit to England was arranged by Rod after travelling to Finland to train with Willy. "We struck up an immediate friendship straightaway and talked for hours as if we had known each other for years. I liked his strong but open minded attitude to karate and his enthusiasm for the history of Shotokan". Rod was a guest instructor for Willy Ortiz at the JKA Finland Gasshaku and was greeted with an enthusiastic reception. "It was right to reciprocate the invitation and Sensei Ortiz was greatly welcomed at the Chingford Dojo.

The two classes consisted of kihon techniques and kumite with special attention to distance and hip technique. The advanced Black Belt class also worked on generating and maintaining power. There was also work on kata and kata application. This is where Sensei Ortiz came into his own, with applications for basic kata that were practical and imaginative. Even the basic Gedan Barai in Heian Shodan was used as an attack to the groin, whilst the first three techniques of Heian Nidan completely immobilised the 'victim' who was attacking with a headlock.

After the course there was a traditional introduction to English beer and food at the local restaurant and conversation about karate well into the night.

You will be able to find details of other courses and events on the website www.shotokan-karate-england.co.uk



From Fujian White Crane to Okinawan Goju Ryu

The transmission of a martial art

Part 1 - By Adrian Chan-Wyles

China is an ancient civilisation and the ability to fight effectively has been part of Chinese culture from the very beginning.

From the earliest times, various forms of shamanic Daoism formed the spiritual foundation for martial practice. It was believed that to fight effectively, one's character had to be aligned with the deepest aspects of nature. The human mind and body was viewed as a conduit for universal energy (i.e. 'qi'). By focusing the mind and disciplining the physical body, through the various movements of the many martial styles (either armed or unarmed), this living channel is opened and purified so that the qi flows freely - and all can be achieved. This is, of course, an idyllic state that is the culmination of many years of practice and experience, brought to a fine focus of personal development.

China's cultural influence has spread far and wide throughout Southeast Asia. And of the many martial transmissions, arguably one of the most interesting has to be that of Fujian White Crane (Bak Hok) kung fu, taken to the island of Okinawa, where it evolved and is practiced today as Goju Ryu Karate-do (Hard/Soft Empty Hand Way). What is of interest is not just the physical movements, but also the historical circumstances that led to, and allowed such a succinct transmission to occur. The memory of any martial transmission invariably rests in the ultimate destination of the transmission. As styles spread and diversify away from the original blueprint, it is usually the case that the parent style is never fully aware of the true impact it has had, far away from the place of its birth. This does not have to be necessarily between two countries - in China it is well known that many northern originating styles spread southward, throughout China, undergoing physical changes in technical presentation - changes that essentially created new and effective styles, separate from the root style in many cases.

Couple these changes with the staunch adherence of the ancient Chinese people to the Confucian clan system, and each and every style would become a well guarded family secret, taught only to members of the same clan, down through the ages. Many such styles would have entirely new

origination myths and legends ascribed to them, usually to fit into an already existing clan history, that would tell how the clan name came into existence, and why the clan name was important. The style would be attributed to a clan name, and if the notion of 'face' was to be upheld - the style would have to have an origination as auspicious as the clan name itself. Of course, many clans did indeed 'invent' their own combat systems in antiquity.

Combat experience served as the blueprint for such a development. And a style of kung fu was a method that 'recorded' such wisdom and knowledge into a set of 'forms'. The 'form' is an ancient recording device, whereby a number of movements are placed together for the student to learn and practice over and over again. Forms are multi-layered, and the longer a student practices the more hidden wisdom is revealed and understood. As warfare had numerous and disparate circumstances surrounding it, the many different styles that developed from its experience, reflect that no one method of combat stood supreme to any other, but all styles were relevant within the context of battle that formed them. Every traditional style has something valuable and interesting to offer the aspiring martial artist. Fujian White Crane is a very unique style and its formulation as a style has to be assessed within the context of Fujian province itself.

Fujian Province.

The name itself means 'Happy Place'. And yet its geography is very mountainous and marshy. Lying on China's southeast coast, with a population of some 30 million, Fujian province has also been called Min Sheng, after the original tribal Min people who use to populate the province. The River Min runs west to east, across the centre of the province, separating the two distinct subcultures; the Northern Min and the Southern Min. In fact, up until recent times, as a place, it has been difficult to access. Even today, Fujian province is rich in Daoist temples and Daoist ritual - including Shen Gong, whereby the spirit of a martial character from Chinese literature, or the spirit of the local Daoist deity - 'enters' and momentarily possesses the mind and body of the adherent. For the

time of the possession, the adherent performs many and varied martial movements - afterward, when the spirit leaves, the adherent returns to their natural state, unharmed and at peace.

Difficult to access from the Chinese hinterland and relatively easy to access from the sea, the blend of Fujian culture and the incoming seafaring cultures has produced some very unique cultural and linguistic developments - distinct from those developments on the Mainland of China. The two main dialects that prevail in Fujian are 'Min Bei' (Northern Min), and 'Min Nan' (Southern Min). The former is the dialect





their full height (from a crouch to standing in high stances), and to make use of their full range of arm and leg- extension, from close range to far.

The White Crane practitioner can move through a tremendous amount of angle whilst standing on the spot, evading and striking in the process. However, a sophisticated and agile stepping serious is part of this style. If the White Crane needs to, it can move very fast and with accuracy. There are two broad origination stories with this style. Both involve a similar incident, which showed the Crane's effective martial prowess. One story has the style originating in Tibet. Whereby a Tibetan Buddhist priest (i.e. a Lama), witnessed a White Crane bird fighting with an ape. The ape, despite being bigger and presumably stronger, and despite continuous attacking, could not dislodge the Crane from its stance. The Crane bobbed and weaved, blocked and redirected with its strong wing edges. It also struck with blinding speed and accuracy at the ape's face, cutting the soft tissue as it went. Eventually, the ape tired and left the White Crane alone.

The other story says that the style was founded in Fujian province in the 18th century by a woman called Fang Chi-Niang, who was drying grain on the floor in the mid-day sun. A large White Crane came down and started to eat. It did not seem to be bothered by Fang's presents. Fang made noises, shouted and banged objects, but the Crane took no notice. She then picked up a bamboo stick and tried to poke the Crane away from the corn. To her astonishment, the Crane deflected the stick with its wings, and pecked it with its beak. The sharp beak was able to break the stick in places, but at no time could Fang make effective contact with the stick. The Crane side stepped, and swayed and managed to neutralise Fang's best efforts! The Crane looked fragile, but with the proper use of its body, it was able to turn weakness into strength.

Fang is said to have taken this knowledge and developed the basis of the White Crane kung fu. Her father is said to have been an accomplished martial artist, who may have learnt kung fu at the Fujian Shaolin Temple. The Fang family lived in and around Fuzhou, the capital city of Fujian province. Of course, the differing origination stories could well refer to differing 'strands' of the art, and both could be true within their own particular context. And (as a speculation) it could be that Fang's father had learnt the Tibetan form of White Crane, before passing it on to his daughter - who moulded it into today's Fujian White Crane. This system has four basic and foundational schools of martial principle; The Vibrating Crane, Crying Crane, Eating Crane (sometimes referred

spoken around the capital city of Fujian - Fuzhou, and the latter is the dialect spoken around the southern city of Xiamen (sometimes called Amoy or Hokkien). The two dialects are considered unrelated to one another. This process of 'distinctiveness' may well have been compounded by the fact that directly to the east of Fujian province, lies the island of Taiwan (i.e. the Republic of China), one of the many areas that Min Nan is spoken. Another distinctive ethnic group worth mentioning is that of the Hakka, who migrated into the province from the latter 1600's onward, bringing their own unique language and culture into the area.

The Development of White Crane Kung Fu.

As with virtually all Chinese fighting styles, many are based upon animal movements, and there is usually more than one origination story, Fujian White Crane is no exception to this. The animal ascribed as the basis of any martial art, is thought to contain the essence of that art, in all its behaviour and demeanour. Indeed, in many Daoist temples, adherents are encouraged to allow the spirit of a particular animal to temporarily enter their minds and bodies - perhaps this is why so many Chinese styles are attributed to animal or insect behavioural patterns. The physical movements of the White Crane, make full use of the anatomical spaces in and around the limbs,

torso and head. The human body, being essentially 'rounded' in nature, allows for a tremendous amount of movement within the space it already occupies. The joints of the limbs, particularly of the ankles, knees and hips, give an upright flexibility that can evade a blow, in such away, and at the same time creating a counter penetrating force (that travels up from the feet, via the knees and through the hip, spine, shoulders, neck, elbows, wrists, hands and fingers) that immediately strikes the opponent at the exact point of their greatest extension of the particular attack, whether it be a punch or a kick, etc.

At this point, the opponent's power diminishes and the blow has to be withdrawn. The White Crane, with the various finger, knuckle, wrist, elbow, (or with the numerous kicking and leg strikes in its arsenal), lashes out with a ferocious and pin-point accurate strike to the opponent's weak anatomical points. The opponent is ideally caught off balance (between strikes as it were), and the strike aims to hit the nerve bundles beneath the outer layer of muscular protection. A nerve strike literally disrupts the opponent's ability to control his/her body in a combat situation. As the White Crane evades whilst hitting, it is very difficult to counter such a technique effectively. Not only this, but the White Crane practitioner is taught to make use of

to as 'Morning Crane') and Flying Crane, each emphasising a different aspect of the White Crane's behaviour in combat. Whatever the truth about the origins of White Crane kung fu - it must be acknowledged that both Chen and Yang styles of Taijiquan (both from north China) contains movements carrying the name 'White Crane', which might suggest that White Crane is intended as an internal style.

Certainly, the martial expression of the Crane seems to have come down to the present time, in to distinct categories of practice - one category emphasising fast, fluid and relatively light movements, designed to fight many opponents in varied circumstances (Tibetan White Crane is an of this method), and then there is the Crane practice that involves primarily the internal energy production method - many Fujian versions of the Crane have concentrated exclusively on the development of internal energy production. As a consequence, many Fujian systems appear to be comprised of powerful, jerky, small circular movements. This energy production method, after years of training toughening the ligaments, tendons and musculature, combined with the development of full body relaxation, is then applied to combat situations in training.

The northern versions of the style, have tended to maintain a fine balance between the internal energy production method, and apparent combat effective movement - hence their fluidity. And, I think that both expressions of White Crane ideally convey the polar opposites, which are complimentary, in the ancient Chinese science of yin/yang energy measurement. And also emphasises the sheer adaptability of the White Crane style and method. As a style, it has influenced martial styles extensively, but often unobtrusively, working in the background and inspiring technical innovation. White Crane is found in widely diverse arts such as Wing Chun Kuen, and Yang Style Taijiquan.

The Island of Okinawa.

Okinawa is the largest of the Ryukyu Islands, (the name 'Ryukyu' literally translates as 'a rope tossed into the water') and is believed to refer to the narrow, twisting geography of Ryukyu islands - as if it were a rope resting on the ocean surface. The Ryukyu Islands lay to the southeast of China and the south of Japan. In fact, the East China Sea links the Ryukyu's directly to Fujian province. The indigenous Okinawan people themselves, are thought to be of possible 'Ainu' descent', and the basis of their language to be 'Ogen'.

From at least 605AD, the people of Okinawa have paid tribute to China's ancient imperial system - and from 608AD, they paid tribute to the Japanese imperial

court. Okinawa was independent until the Japanese militarily invaded the Ryukyu Islands in 1611AD. Prior to this date, the Okinawans travelled widely and traded freely with the other peoples of the region, including trade missions to Java. It became a melting pot of diverse culture. So much so in fact, that China sent missions to Okinawa - that were both of a military and civilian nature. The Nine Villages of Chinese settlement developed on the island of Okinawa. With the settlement of Chinese people, came the propagation of Chinese martial culture. It is believed that the Okinawans integrated Chinese martial elements into their own indigenous combat arts. Indeed, the generic name for Okinawan combat arts was 'To-te', or 'Tang Hands', presumably developing during the Chinese Tang Dynasty (618AD-907AD), a time of great Chinese cultural development, exportation and expansion.

Even in modern South Korea today, there exists an art called 'Tang So Do', (Chinese: 'Tang Shou Dao'), or 'Tang Hands Way'. As Chinese dynasties came into power, the Chinese state would be known by the name of that particular dynasty. So the name 'Tang' literally came to mean 'China'. The Okinawan martial art of To-te became understood as 'Chinese Hands'. Much later, during the early 20th century, the Japanese changed the Okinawan character 'To' (pronounced 'Kara' in Japanese), to a character that was pronounced in a similar manner (i.e. 'Kara'), but meant 'Empty'. Master Gichin Funakoshi suggests that the term was chosen by himself after reading the Heart Sutra - where it is said that; 'Form is void. Void is form'

Despite the use of weaponry in traditional Karate-do, in Japan it became known as 'Empty Hand Way'. Following the Japanese invasion of Okinawa in the 17th century, Okinawans were forbidden by law to carry or use traditional weaponry. Instead, they adapted the use of farming implements for martial purposes. These weapons, which included the three-pronged bludgeon, rice flails and mill grinding sticks, were developed to counter the Japanese samurai sword. And it is at this time that it is believed that Karate men toughened their hands in training, so that they might smash through the wooden armour worn by the Japanese soldiers.

The Development of Goju Ryu.

Like the origins of many great martial systems, the Okinawan system of what has become known today as Goju Ryu (Hard/Soft School), has developed and grown out of the human need to travel and explore. The martial arts that served as the bedrock for the template of Goju Ryu, were themselves developed in ancient China, and perhaps outside of China, over a time span of perhaps hundreds or thousands of years.

The spirit of exploration and daring was further personified by an eminent Okinawan, namely Kanryo Higaonna (1853-1915). Okinawa, since the 1400's, had benefited from highly favourable trading rights with China - and very close cultural links. As a result, there was many Okinawans who travelled to China to establish direct commercial links for trade, and of course, to study within the Chinese education system, including the martial arts. Chinese people also emigrated to Okinawa, and many of them settled in the Naha region of Okinawa. Here, Chinese martial systems would have been observable by the Okinawans, and many Okinawans would have been students of Chinese teachers. In Okinawa at this time, the Chinese cultural influence was extensive and the primary source of outside influence, although of course, not the only influence.

Kanryo Higaonna grew-up at a time of great cultural upheaval in Okinawa. Japan was in the ascendancy of imperial power at this time, and exercised ever-greater political and cultural control over Okinawa. And despite Okinawa's close cultural and historical ties with China, China was unable to project any real diplomatic or military power beyond its own borders. China at this time, under the Manchurian Qing Dynasty (1644-1911), was suffering from internal disintegration, as various political and ethnic groups sort to overthrow the Qing rule, and assert their own dynastic ambitions.

Next month, Goju Ryu practitioner of 28 years (24 of those years spent teaching Goju Ryu in the UK), Mr Tony Smith (4th Dan), takes up the story, allowing me the benefit of his extensive experience and insight into the Goju style and historical development, during an interview in August 2006.



Standard Applications

Looking deeper into the arts

Part 1 - By John Burke

As the 'warrior competitors' of yesteryear go beyond their competition careers, it is only natural that those who love their martial arts will look deeper into them. No longer content with scoring points (and in some cases no longer able, through disease, injury, or fading fitness levels), there are those who remember that sensei said Karate was for life. They plumb the depths of their art for something to continue training with. They find meditation, and they find bio-mechanical principles that govern movement, a certain economy of motion inherent in experience over enthusiasm and within all of this they begin to wonder what those funny looking postures in their kata are for. The applications that some sensei teach are obviously built around a kumite (sparring) distance and an application that encourages movement to full extension (the 'form' of the movement). The experienced martial artists (and not a small number of inexperienced ones) then ask "but what if it was a 'street' sort of attack?" Then the subject of 'applications' becomes a hotbed of conversation and not a few arguments.

There are people out there writing books and making videos promoting their interpretation of what the 'real' applications are to the moves from kata (set forms). Not that there is anything wrong with that in itself, just that

we must put a little bit of context on these kata before we look at what the moves do. Sometimes I have heard students say "It doesn't work" to other instructors. Their reply has often been 'You need to work harder at it' or (the worst one) 'You'll be able to do that one when you are a [insert level three grades higher than current, here] th Dan'. Sometimes it just doesn't work for you.

The applications that you use have to work 'for you'. This is why in my books, dvds, and seminars, I will show multiple applications to moves. Some of them are not for you. By this I mean that some applications may not be appropriate. They might not be appropriate for your body type, they might not be appropriate for your mind-set, and they might not be appropriate for the kind of situations that you are likely to find yourself in. Over the next few articles, we'll be showing how an application can fit with your needs, rather than you having to fit 'it'.

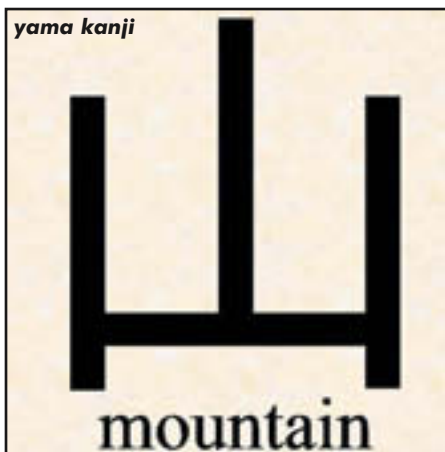
The Rules

The first thing to establish is that the movements of kata were never meant to be matched against the attacks of another martial artist. This was a civilian method of self-defence, to be used against an attacker who was unlikely to know martial arts themselves, and unlikely to know that their

intended victim did martial arts. As such, we must understand the range that these techniques were useful in. It was not announced at 6' away, but sudden and close in. There was no time to stand and prepare to block. The attack would be one of very few 'common attacks'. (Patrick McCarthy refers to these as the 'Habitual Acts of Physical Violence'.) As such, there are various, predictable, actions and reactions that occur with the human body. These 'flinches' can be used to the martial artist's benefit.

Whatever retaliation was used would have to prevent further attack, or at very least, leave the defender in an advantageous position. This makes a mockery of movements that appear to block attacks that then have no obvious retaliation to them. It is only logical then, that the blocks do not just ward or parry, but are excellent fight-stoppers in their own right.

Principles are more important than postures. The masters of old are known to have changed kata depending on who they were teaching. It would seem that they were imparting the principle over and above the idea of a set position. Today we have to try to piece together what those principles are to get the same messages across. With these in mind, we can look at kata moves and the



situations they might be applied to. We'll start with a posture from Jitte which is often subject to misunderstanding. The position is called 'yama uke' or 'yama gamae', which means 'mountain block' or 'mountain posture/guard'. The descriptive use of Japanese merely tells you that when you stand like this you look like the kanji (Japanese calligraphy) for 'mountain'. It does not indicate that you are blocking with the strength of a mountain or that you look like you could lift a mountain.

yama kanji

This move is sometimes shown as blocking a straight punch.

pic 1

This application shows the posture meeting another karate-ka's attack, and as such it disobeys our rules of attack type, distance, commonality, and prevention (as the defender is no better off). Applications like this teach you how to perform kata (as they teach the movement 'as it's written'; they're not for self defence.

Body Type

Even where the application is more realistic, it may not be appropriate for your body-type.

pic 2

A move that looks like it lifts an opponent onto your shoulders might be great for the strong judo-ka type of body with good stability, but that 5ft tall lady at the back there isn't going to be able to heft me (at 6'2) onto her shoulders with any amount of will-power.

pic 3

She might be better served using that same movement against the common hook punch as a simultaneous block and strike to the face. This type of application fulfils certain criteria that mark it out as useful to us.

pics 4-5

The attack is realistic: The hook punch, particularly from a right fist, is the most common attack.

pic 6

And it is being met in a manner that allows the attacker's force to continue (and even be accelerated) in a direction that prevents harm to the defender and makes the attacker land even more heavily on the retaliation

pic 7

The technique does the work: She isn't meeting force with force, but is rather using a circular deflecting motion that uses her whole momentum to escape direct impact and it is the strength of her legs behind her impact on the attacker's face.

The distance is realistic: There is very real danger, not just of an opponent scoring a point, but of imminent harm, if the karate-ka does not respond.

The shape of the kata: The posture shows her using her size to her advantage. If it happens to look like the 'mountain block' from Jitte, then we have found something useful.

pics 8-9

If we have the coordination we might even get in the rest of the technique, with the lift-

ing of the knee (hizageri - strike to the groin) and the stamp down (fumikomi smashing the knee of the attacker).

pic 10

The same principle, applied to a bigger man, shows the defence in a slightly different form.

It still has the incoming hook punch met by a deflecting forearm that sweeps the opponent's power past us, and it still has the attack with the whole forearm (albeit with a little less circularity). But the size of the person receiving the attack dictates that the arm cannot be in the yama uke position because then they would still get hit by the attack.

If the variation happens to look like the move from Sochin then we might discover that form fits function rather than the move 'having to' perform a particular action.

In the next part we will look at how your mindset can change the nature of a response in application.

Thanks to Richard Carrick sensei and Gillian May sensei for posing for the shots. Those willing to learn are always welcome at my dojo. Anyone who would like a Functional Kata Application Seminar at their dojo please contact keikokarate@aol.com, call 01626 360999, or write to John Burke, Martial Arts World, 36-38 Market Walk, Newton Abbot, Devon, TQ12 2RX. Books and dvds are available from www.john-burke.info and www.karateacademy.co.uk



Seigan

Frank N. Newton Menkyo Kaiden

Seigan is a Buddhist term, meaning vow. Vow translates as a solemn promise of pledge to undertake, or promise, to affirm that one will make an obligation or sacrifice to do something without fail, to act on the vow without thought of failure and promise to fulfil the promise. One such vow was Shakyamuni's vow to obtain enlightenment or a Bodhisattva's vow to save all sentient beings. In martial arts parlance, one can make various seigan. One such vow can be to undertake without fail to do 1000 days practice on a particular technique.

This could be a vow to do a 100 or more punches a day, 500 kicks a day, or if practicing Iaido or Kendo to do a 1000 strikes with the bokken, a 1000 strikes on the makiwari etc.

No matter what difficulties during the 1000 day period, whether one is away from home, on holiday, suffering from flu, or a damaged or bruised body, one still has to make the supreme effort and get out and practice. This in turn will help build a mighty and unyielding spirit. Each repetition of the practice has to be in good form, it is no good if you practice in a sloppy manner, practice does not make perfect, as Shihan Kanazawa states, only perfect practice makes perfect. This type of practice is known as Uchi-Komi or attack training, pure repetition, over and over again, until the technique becomes second nature. One loses oneself into the technique and it becomes one with the body. One has to forge oneself and spirit to meet any challenge without thought of defeat.

Other seigan, can be undertaken especially for karate kas, to fight 100 opponents without stop. This happens in Kyokushinkai karate. One has to defeat everyone without losing a single match. Of course this could be extended to 200 or 500 bouts, or cut to 30 or 50 but the 100 man kumite is the most popular.

Whatever you decide will be your own personal seigan- make it one that you will do, do not make an impossible vow, as this will cause a feeling of complete failure. It is

better to make a vow that one knows will be kept than go over the top and state something that you know you cannot hope to complete. When one has completed the first seigan, then go ahead and do another, all the while building good spirit and positive emotions. In today's relatively comfortable world, this kind of austere training or practice is not popular. It is too hard for most people. The discipline required is beyond the means of the majority of martial artists of today. It is really for the traditional schools of martial arts, those that go beyond the mere physical and into the spiritual aspects of Budo and Bugei that it will appeal to.

It is not something to be taken lightly or boasted about, but something to do for ones own satisfaction or mind. To be done to improve ones marital spirit.

The majority of today's schools are actually only peripheral, teaching just various physical techniques or moves, most of the instructors are at the same level and have not or cannot go beyond. One must have a deep love for the martial arts, and not just see them as a means of making money or becoming famous in martial circles.

So are you man, enough to take a seigan and will you succeed in it? I hope so. Do not make it too easy a challenge, not too hard, find something that will improve your own particular martial art and go ahead and do it. It is a bit like making a New Year's resolution, but much more serious, and how many people actually carry out their resolutions? Not very many I know.

Well good luck and may the forces be with you, both in mind, body and spirit.



Itotsu ryus' Tonfa no Hamahiga

Part 3

In this article I will continue to look at the popular tonfa kata called 'Tonfa no Hamahiga'. It is from Itotsu ryu kobudo, but variations of the same kata are found throughout Japan and Okinawa. It is usefull to have a reference source for this kata, as many people have learned it at one point or another. In the last kobudo article we finished as the exponent was facing the front having struck with both tonfa-bringing them together in extended grip. Flick both tonfa back into defensive grip with the handles facing out horizontally to the left and right. (pic 1) Follow this by striking down with both weapons vertically to the front changing to offen-

sive grip. (pic 2) Now change direction circling both tonfa in to the middle before striking out to the rear with both simultaneously (pic 3). With the left tonfa this is a clockwise motion, whilst with the right this is anti-clockwise. When striking back the blades of the tonfa are on the outside and to the rear. Finish this sequence by flicking both tonfa up into defensive grip blocking to the front with both weapons at the same time. (pic 4)

Now step forwards with the left leg and change direction to the rear blocking down with the right hand and up with the left. (pic 5) The right leg should be in the

front, and facing the rear. Step forwards with the left leg, repeating this double block with the left leg forwards. (pic 6) You should still be facing the rear. (pic 11 shows the application of this move)

Now repeat the nine move combination that you executed in part two of the kata. This begins with a chudan oi-tsuki strike to the solar plexus with the tonfa held in defensive grip. This is followed by four flowing strikes in figure of eight fashion with the blade of the tonfa. (pic 12 shows one possible application of this circular strike). After the fourth strike from the left, strike to the right rear





I teach Itotsu-ryu Kobudo in a small dojo in Edgware, North London. Anyone interested in learning Iaido or Kobudo in North London, or organising seminars, can phone me on 07958995979 or email info@northlondonbudo.co.uk or check out the web site at www.northlondonbudo.co.uk

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Ken Toh Kai Karate UK

Sat 16TH December 2006 saw the first part of the 1st Ken Toh Kai Karate Junior Championships (Harehills, Leeds 9) with the final being held on our annual presentation evening on Wednesday 20th December. The competition was the first time we have held our own competition, but was also the first time a lot of our pupils have entered a competition - which was a great confidence booster for them because this was a club run competition we had quite a few awards to present for the 18 categories.

The competition was run under WKF rules and refereed by Les Carr 6th Dan and Randy Williams 6th Dan, Paul Lynch 4th Dan, Carl Herbert 4th Dan and David Sissons 3rd Dan. K.T.K.U.K was lucky enough to have such high quality referees as Les, Paul, Randy and Dave, they helped make our 1st Championship a great success. The Table Officials were Paul Wilkinson, Fiona Wilkinson and Jo Bentley - who all attended a Referees, Judges and Table Officials Course to enable them to assist at the competition.

Full Details of our Competition and our club events are on our website www.leedskarate.com

KATA

9 Yrs & Under 9-7 Kyu

1st Simba Munemo
2nd Leila El-bourkadi
3rd Place Imraz Hussain & Hannah Shann

6-4 Kyu

1st Ashley Deighton
2nd Yahiya Ahmed
3rd Lauren Samuel & Zak Gurnah

3rd Kyu +

1 St Cameron Bentley
2nd Ethan Parsons
3rd Janae Walters & Dylan O'boyle

12 Yrs & Under 9-7 Kyu

1st Sophie Olivant
2nd Adam Bryan
3rd Dean El-bourkadi

6-4 Kyu

1st Nadia Begum
2nd Kieran Wilkinson
3rd Luke Quashie-stewart & Ishaque Ahmed

3rd Kyu +

1st Dylan Connolly
2nd Elliott Parsons
3rd Ben Walton & Daniel Woodhead

15 Yrs & Under 6-4 Kyu

1st Richard Green
2nd Callum Armstrong
3rd Habibur Rahman

3rd Kyu +

1st Mobeen Hussain
2nd Kyle Batt
3rd Muhammed Hussain & Nathan Lynch

KUMITE

8 Yrs & Under 9-7 Kyu

1st Ellie Mannion
2nd David Visockis
3rd Simba Munemo & Raheem Hussain

6-4 Kyu

1st Kwasi Sarkodee-adoo
2nd Lauren Samuels
3rd Tushan Josephs

3rd Kyu +

1st Ethan Parsons
2nd Janae Walters
3rd Cameron Bentley & Aaron Connolly

10 Yrs & Under 9-7 Kyu

1st Luke Haywood
2nd Imraz Hussain

6-4 Kyu

1st Ryan Deighton

2nd Nadia Egum

3rd Ashley Deighton & Ethan Armstrong

3rd Kyu +

1st Dylan Connolly
2nd Jack Harrison
3rd Ben Walton & Luke Quashie-stewart

13 Yrs & Under 9-7 Kyu

1st Sophie Olivant
2nd Adam Bryan
3rd Dean El-bourkadi

6-4 Kyu

1st Richard Green
2nd Habibur Rahman
3rd Saidur Rahman & Ishaque Ahmed

3rd Kyu+

1st Elliott Parsons
2nd Rachel Lynch
3rd Josh Jones & Sacha Robinson

15 Yrs & Under Open Grade

1st Callum Armstrong
2nd Dom Walton
3rd Mobeen Hussain & Nathan Lynch

All entry fees and money raised from both the competition and the presentation evening were put towards our forthcoming European trip, for which we are raising funds to ensure that as many people as possible are able to come with us. Our club enters as many competitions as possible and are always interested in any WKF run competitions. Please E-Mail Details to kentohkaikarate@hotmail.com

