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# **KARATE** TRADITIONAL

Vol. 20 No. 11  
July 2007  
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# Contents

- 7 MARTIAL ARTS NEWSLINE  
80 CLUBS DIRECTORY

## COVER STORY

- 58 KUNIAKI SAKAGAMI  
on Masahiro Yanagawa's Forthcoming UK Visit

## REGULAR COLUMNS

- 19 THE BEGINNER'S GUIDE  
TO SHOTOKAN KARATE  
By John Van Weenen  
21 ALBIE O'CONNOR  
Tools of The Trade

## FEATURES

- 14 THE ORIGINAL MIXED MARTIAL ARTIST?  
Paul Vermiglio  
22 STEVE ARNEIL  
Kyokushin Man  
29 SANCHIN  
Secrets Revealed  
33 WUKO HISTORY  
By Matt Sylvester  
35 BUDO  
A Way of Life Part 2  
38 STANDARD APPLICATIONS  
Part 2  
44 DENNIS MARTIN  
Practical Karate - Part 4  
51 TRADITIONAL KARATE GREAT BRITAIN  
A New Day Dawns  
56 OMINE SENSEI  
October 2006 Jundokan So Honbo  
64 KUSHANKU AS A TWO-MAN FORM  
Part 1

## TOURNAMENTS & COURSES

- 68 COMBAT CHAMPIONS LEAGUE 2007  
Kicking Off in Aberdare!  
71 GRASS ROOTS KARATE IN CANTEBURY!  
By Joe Ellis  
72 DATES FOR YOUR DIARY  
75 IAIN ABERNETHY HITS NORTHERN IRELAND  
By Danny Corr  
77 COACH OF THE YEAR AWARDS  
Outstanding Team Motivation Winner  
78 MOVING FORWARD WITH THE E.K.O.  
Results from the English Karate Organisation's  
Championships 2007

58



21



38



56



75



## TRADITIONAL KARATE

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## **BEND IT LIKE SESSEN!**

**Sessen Ryu Karate Basildon played Sessen Ryu Karate Thurrock in a charity football match to raise money for St Luke's Hospice in Basildon, Essex.** The match raised £630.00 and the organisers want to thank East Thurrock United F.C. for their help and support.

Call 0137-564-0609 for details of Sessen Ryu Karate.

## **VIVE LA DIFFERENCE!**

**The Gender Equality Duty (GED) came into force last April.** This places a statutory obligation on all public authorities to promote equality of opportunity between men and women, and to eliminate discrimination and harassment.

Traditionally, discrimination law required individuals to prove discrimination occurred. The GED changed all that and the emphasis is now on pro-active promotion of opportunities.

UK Sport, the Olympic Delivery Authority, sports councils and local authorities will all have to comply with the Duty. Sport governing bodies are advised to seek legal advice regarding their obligations.

## **ORDER NOW - PAY LATER!**

**Karate-kid is an on-line martial arts store based in Barnsley, South Yorks.** It provides martial arts supplies for all disciplines, with goods ranging from clothing and training equipment to black belt embroidery services including Japanese katagana, kanji and hiragana translations.

Now it has joined with Go&pay, the UK's first off-line

cash payment facility for on-line shopping. Go&pay is aimed at that significant number of martial arts enthusiasts who can't or won't pay for goods and services over the Internet.

After selecting their merchandise, online Karate-kid shoppers simply click on the Go&pay option to generate an invoice which, once printed, reserves the goods for a pre-determined period of time. A customer receipt is issued following barcode scanning of the invoice and

payment by cash at any pay-zone outlet. The goods are despatched by the merchant following confirmation of monies received.

Cash remains a hugely popular method of payment, with three-fifths of all current payments still using notes and coins. Over 6 million consumers in Britain don't have bank accounts or plastic cards and a further 4 million prefer not to divulge personal account details over the Internet. This adds up to over 10 million consumers who,

until now, have been excluded from joining the online shopping revolution.

## **THE NAPPY-KAI**

**Wendy Hazelwood of Traditional Shotokan Karate Association of Great Britain has developed classes at Gosling Sports Park aimed at children aged three to six.** To do this she took all the fun elements that young kids love and combined them with self-discipline, coordination and personal development.

## **NKF COURSE & VISIT**

**NKF Chief Instructor Ronnie Watt and Mrs. Ochi recently gave a 3-day course for the National Karate Federation in Aberdeen.** The event brought in around 200 karateka from white belt to 4th dan. Mrs. Ochi is one of the highest-ranking female black belts in Japan, having practised karate for over 50 years!

At the end of the course, Mrs Ochi, together with Councillor Len Ironside and Dr. Fritz Wendland, presented Lisa Calder with the Scottish Samurai Award for 2006. Fourteen-year-old Lisa won the WKC Children's gold medal last year at the WKC Children's World Cup held in Hanover.

As part of their visit, Ronnie took Mrs Ochi and Dr. Wendland to the Scottish Parliament in Edinburgh at the

invitation of Alex Johnstone MSP. Also present was Shuhei Takahashi (the Japanese Consul General to Scotland) and Parliamentary advisor, Jim Millar. Ms. Ochi also met Lord James Douglas Hamilton, who is the cousin of Queen Elizabeth.

Ronnie Watt was subsequently presented with the Aberdeen Sports Council Services to Sport Award 2006 by Bill Berry MBE at the Beach Ballroom, Aberdeen.





## SEAL OF APPROVAL

Black Eagle has been awarded CE Approval for its range of sparring equipment after said equipment passed stringent tests conducted in accordance with the BS EN 13277 specifications. CE Approval ensures that their products conform to European Directives on personal protection equipment so they can be sold and used legitimately in any EU member country.

The good news is that CE approval does not mean higher prices! Contact Steve Turner at Black Eagle Martial Arts Equipment, Unit A3, Mountbatten Business Park, Jackson Close, Farlington, Portsmouth PO6 1US for prices and availability. You can call him on 0239-220-0466 or e-mail him at [steve@black-eagle.co.uk](mailto:steve@black-eagle.co.uk)

## OPRO GETS IN YOUR FACE!

OPRO, which claims to be the world's largest supplier of custom-fitting mouthguards, won the Queen's Award for Enterprise: Innovation, for its work in safeguarding chil-

dren's and sports players' mouths!

OPRO was set up in 1995 by Dr. Anthony Lovat, a dental surgeon horrified by the number of patients presenting permanent damage caused through avoidable sports' injuries. Nowadays the company provides a national dental service whereby a dental surgeon visits a school, college or club to take dental impressions of all pupils or club members requiring a fitted mouthguard.

OPRO clients include over 1,000 schools, sports colleges and clubs all over Britain, the entire Guinness Premier League Rugby Union Clubs, members of the England, Scotland and Wales and other international rugby teams, England hockey international squads and The English Lacrosse Association. In the United States, OPRO is the official supplier to the US Lacrosse national teams and NFL teams.

Earlier this year OPRO launched a range of self-fit mouthguards - the OPROshield.

## SKA KARATE CHAMPIONSHIPS

Lambton Street Fellowship Centre, Sunderland played host for the SKA Karate Championships organised by SKA Chief Instructor Derek Laing.

C. Kang (Lambton) won the boys' and girls' kata open grade/10yrs and under event. Second was K. Wheeler (Redhouse) and joint-thirds were Tori Leachman (Redhouse) and N. Lillie (Redhouse). S. Lillie (Redhouse) won the boys' and girls' kata 9th -4th Kyu/15 yrs and under division. A. Murray (Redhouse) came second and B. Ellemore (Redhouse) & A. McEwan (St. Andrews) were joint-thirds. N. Leach (Redhouse) won boys' and girls' kata brown & black belts/15yrs and under event. T. Leachman (Redhouse) placed second while K. Nicholson (Redhouse) & N. Smith (Redhouse) came third. M. Nichols (Lambton) won the men's and women's kata 9th - 4th kyu/16yrs and over category. S. Leachman (Redhouse) placed second. R. Hambleton (Lambton) & A. McGregor

(Lambton) were the third-place winners. N. Paul (Lambton) came first in the men's and women's kata for brown & black belts/16yrs+. K. Leach (Redhouse) was runner-up and T. Leachman (Redhouse) & S. Nichols (Lambton) placed third.

Redhouse Team C won the Team Kata Mixed/15yrs and under event. Second was Redhouse Team A. Redhouse Team B & St Andrews Team A were the joint thirds. Lambton A won the Team Kata Mixed/16yrs+ category with Redhouse A coming in second. Redhouse B was third placed kata team.

C. Kang (Lambton) won the boys' & girls' kumite all-grades/-10yrs event. N. Lillie (Redhouse) was the runner-up. O. McPartlin (Redhouse) came third.

?. Murray (Redhouse) placed first in the boys' & girls' kumite all-grades/15yrs and under/+ 5ft division. A. McEwan (St. Andrews) came second. Joint-thirds were A. Richardson (Redhouse) & K. Nicholson (Redhouse). S. Lillie (Redhouse) won the boys' & girls' all-grades/15yrs and

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<b>COMBAT</b> CHAMPIONS LEAGUE 2007 Centre: Llanelli Centre • Ball Street • Stroudhouse • DT8 1HE	<b>SUNDAY 24 JUNE</b>
<b>ENGLISH</b> OPEN INTERNATIONAL 2007 Centre: Llanelli Centre • Ball Street • Stroudhouse • DT8 1HE	<b>SUNDAY 14 OCTOBER</b>

**TEAM APOLLO**  
v  
**TEAM WCKA**  
Wales

**TEAM APOLLO**  
v  
**TEAM BUSHIDO**  
Isleland

**TEAM APOLLO**  
v  
**TEAM TEMPLE**  
Scotland

**COMBAT**  
**KUMITE**  
**TAIWAN**  
**TAIWAN**  
**TAIWAN**

AP000106

under/below 5ft category. Tori Leachman (Redhouse) came second, and J. Potts (Redhouse) & L. Smith (Redhouse) placed joint-third. D. Rogers (Redhouse) won the gold in men's kumite all-grades/16yrs + division. C. Murray (Redhouse) was second and joint thirds were A. McGregor (Lambton) & N. Paul (Lambton). The women's kumite all-grades/16yrs+ event was won by S. Nichols (Lambton), with K. Leach (Redhouse) in second place and with M. Nichols (Lambton) & R. Hambleton (Lambton) in third places.

Visit [www.freewebs.com/ska.uk](http://www.freewebs.com/ska.uk) for information about the association.

## **NAGE-NO KATA COURSE**

Bushido Academy of Judo hosted a 5-hour Nage-no Kata training course at Wallsend Sports Centre conducted by Chris Dawson (6th dan), Barry McSherry (4th dan) and Malcolm Young (3rd dan). Five senior and 14 junior pupils took part. Nage-no Kata (forms of throwing) is an important aspect of judo, and kata was at the very core of Kano's judo.

Visit the Academy on-line at [www.bajudo.co.uk](http://www.bajudo.co.uk).

## **NAKMAS AT THE PALACE**

The NAKMAS National Martial Arts Championships will be held on Sunday November 25th in London's Crystal Palace Nationals Sports Centre. This will be multi-style championships and offer both forms and fighting events for adults and children. There'll be demonstrations too and you can find out about the event by calling NAKMAS on 0122-737-0055 or by visiting [www.nakmas.org.uk](http://www.nakmas.org.uk).

## **HONOURING THE FOUNDER OF MODERN KARATE**

Naha, Okinawa was where the Gichin Funakoshi memorial monument was unveiled. The monument is located outside the Budo Kan and it serves as a permanent salute to the founder of modern day karate. The unveiling was organized by Hirokazu

Kanazawa of the Shotokan Karate International Federation, which claims to have over 1.2 million students worldwide. Also present at the ceremony was Goju's Morio Higashina.

Several organisations banded together to raise the money for the memorial, including Rising Sun Productions of Hollywood, California.

Funakoshi was born in Naha, Okinawa on October 10th 1868. He was a student of both Anko Itosu and Anko Asato for over 30 years before taking karate to mainland Japan for the first time in 1922.

Shoto (his pen name) taught luminaries like Nakayama, Nishiyama, Kanazawa, Enoda, Okazaki. These formed the Japan Karate Association, which spread Shotokan throughout the world from the 1950's onward. Even now Shotokan karate is regarded as the most widely practised style of karate in the world.

Gichin Funakoshi eloquently defined the object of karate. He said, quote, 'The ultimate aim of karate lies not in victory or defeat but in the perfection of character of its participants'.

Funakoshi died on April 26th 1957 and the memorial was unveiled 50 years later.

## **ABERNETHY COURSE**

Ian Abernethy (5th dan) recently ran a course in Malcolm Armstrong's Minatoku dojo. Ian taught bunkei and demonstrated alternative perspectives on gedan barai and shuto uke. Next he showed wrist & arm locks, and throws from pinan/heian nidan. The wrist and arm locks from pinan/heian sandan were reviewed and during the afternoon, Ian examined the same holds found in yodan and godan. Ian recommends that students spend at least 12-months focussing on a single kata because doing that will bring a deeper understanding of the techniques and sequences used.

Ian donated his fee from this course to the Glen Connor Trust, which was set up by Barry Carr (1st dan).

Call Barry Carr on 0772-574-0158 or e-mail [minatokudo-jo@yahoo.com](mailto:minatokudo-jo@yahoo.com) for information about the Glen Conner Trust.

## **FOLLOWING THE LEGEND**

The Legend Open tournament is organised by the newly-formed Shotokan Alliance. The Alliance is comprised of SEKU with Mick Dewey, ASK with Dave Hazard and Simon Staples, SSKI with Malcolm Phipps, FBSKUI with Gerry Breeze, JKS with Alan Campbell and Thames with Ray Fuller and Darren Jumnoodo.

Alliance members prefer the shobuippon method of kumite competition and they have arranged five Shotokan events spread through the country. The events are The Legend Shotokan Open Championships, The Shobu-Ippon Shotokan Open Championships, WTKO-UK Open Shotokan Championships, The Portsmouth Open Shotokan Championships and the JKS Open Shotokan Championships.

## **SSKI AND THE LEGEND**

Competitors from Seishinkai Shotokan Karate Clubs did rather well in The Legend Open Karate Championships held at the Littledown Centre in Bournemouth. Final medal tally was 9 first place trophies, 4 second place trophies and 9 third places. James Smith (17) won cadet (16-20 years) individual kumite and individual kata events. Plus he was part of the winning men's kata team alongside Adam Cockfield and Daniel White. He then went on to place third in the men's team kumite.

Tom Carson won gold medals in both his individual events while Danny Richards came first in his category. Aaron Gould won the senior -16yrs kata title with a superb rendition of Nijushiho. SSKI's young junior kata team of Emily Blundell, Yasmin Nourine and Petra Ewington won in this, their first major outing. Claire Cerins won first place in girls' +5-foot kumite.

SSKI adults then began a preparation/training programme leading to the WUKO World Championships held in Valencia last month.

Call Malcolm on 0144-226-6048 to see what SSKI can offer you!

## **ZANSHIN SENIOR GRADING**

Iain Abernathy conducted a 21/2 hour grading for the 4 seniors of Zanshin Karate Jutsu, who are Danny Corr, Frankie Corr, Kevin Sproule and Thomas Rowley. The grading culminated with some forceful sparring that caused the blood to run!

The ZKJ syllabus is a blend of Wado Ryu with karate jutsu and grappling. From Wado Ryu, the seniors performed ohyo and kihon kumite, kata, bunkei, kneeling defence, grappling techniques, knife and sword techniques.

## **BEING STEALTHY ON THE WIRRAL**

Adrian Farrington (37) is a member of Shinobi Kai and he's been running weekly ninjutsu training sessions at a leisure centre on the Wirral for the last four years. His sessions are open to anyone over the age of 16. Adrian's assistant is Peter Ferguson (26) who has practised a number of martial arts, including aikido and karate, since the age of 7.

Adrian recently played host to Mark Lutman and in case you didn't already know, happens to be only the second person in England to be graded by grandmasters Hatsumi and Tanemura.

Lutman believes that ninjutsu is the 'lazy man's martial art' but he also describes it as 'a beautiful art that's worth preserving'. In fact he insists that despite its apparent simplicity, it is the most effective martial art he has ever practised.

Contact either Mark Lutman at [www.shinobi-kai.com](http://www.shinobi-kai.com) or Adrian Farrington at [www.shinobikurabu.co.uk](http://www.shinobikurabu.co.uk) for information.





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## GRILL THIS!

Jackie Chan announced his collaboration with the legendary George Foreman, that two-time World Heavyweight Boxing Champion and businessman, during a press conference held in the Peninsula Hotel, Hong Kong. The two will cooperate to market George's Lean Mean Fat-Reducing Grilling Machine in Asia.

## PETE MAKES 6th DAN

ROYSTON Shotokan Karate Association chief instructor Peter Deacon has been presented with his 6th degree black belt by Terry Coughtrey of Zen Kempo Ryu Ju-jitsu Federation of Martial Arts.

## UECHI MEMORIAL SEMINAR

Hedge End Uechi-Ryu Karate club held a seminar to commemorate the teachings of Grand Master Kanei Uechi who died in 1991. Club instructor Nigel Coole trained in Okinawa under Master Uechi.

The seminar covered sparring, weapons, traditional Okinawan weight training and real-life attack and defence situations.

Nigel intends to stage more seminars this year and he has extended an open invitation to students/instructors from any UK Uechi-Ryu Association or abroad to participate. He hopes to make the Kanei Uechi Memorial Seminar into an annual 2-day event.

Contact him through  
[www.uechi-ryu.org.uk](http://www.uechi-ryu.org.uk).

## WARTS AND ALL!

England Karate Kan's Alfie Wise is appearing in a TV commercial for Bazuka - a verruca and wart medication. Alfie (11) was selected from a group of 50 young martial artists.

It doesn't stop there, though, and the Kan's Clare-sensei was asked to teach karate to Nev, a small blue bear who appears on a BBC 2 TV show called 'Smile' on BBC 2.

Filming took place in Enzo-sensei's and Clare's club at the Malden Centre in New Malden.

## SPONSORSHIP NEEDED

Three young karate athletes from Blackpool have been chosen to represent their association at a World Championships. Seven-year old Sam Douglas, Andre Livingstone (11) and Naomi Schofield (14) train with the Blackpool Karate and Kick-boxing School and they'll be travelling to Germany during August to compete in the World Karate Association World Championships.

Now their club is doing all it can to raise the £2,800 needed to fund the trip. Can you help?

## IAIN ABERNETHY VISITS THE HUT!

Iain Abernathy recently visited Northern Ireland for a 4-hour open course held in a local dojo that is affectionately named 'The Hut'. Forty karateka attended from a diversity of styles and arts, including Wado Ryu, Shotokan and Taekwondo.

Notable among those participating were Stephen Whinnery, Patrick Bradley, Sean Gibson, Fergal McKenna, Seamus Brady, father-and-son Michael and David McConville (KUNJ), Martin Coulter, B. Muldoon and T. Hegarty (Higashi, Martin Campbell, Tom Cunningham and Darren Brown (Ophir Karate), Siobhan Leckey, Harry Young (UUJ), John Richardson and his team of Karl McVeigh, Robert Bisewski, Ciaran Gillen and Sean Crean.

## GRADING THE DRAGONS

The Welsh Contact Karate Association recently held a grading for their 'Lil' Dragons' at Rhondda Fach Sports Centre. The 4, 5 and 6-year-olds demonstrated punches, kicks and blocks to the grading panel of Steve Bevan and Mike Kehely.

The 'Lil Dragons' programme goes beyond teaching technique and self-defence, and aims at developing discipline, respect and focus.

Visit [www.wcka-karate.co.uk](http://www.wcka-karate.co.uk) for information about the WCKA's programme.

## WANTED!

We are looking for our readers to contribute new martial arts related news stories and feature ideas. If you are actively involved in the martial arts scene and would like to play your part in gaining your art, area, club or fellow martial artists exposure we are extremely keen to hear from you!

**For more information**  
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**0044 (0) 121-344-3737**

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## **GOING WAKO**

The Welsh Contact Karate Association competed in the WAKO British Championships staged in Nottingham, and in the Irish Open in Dublin.

Rachel House won two first places in both events and Callum Pearce won two 3rd places. Kate Ward, Nathan Pearce, Curtis Davies, Connor Davies and Megan Williams all won 3rd places.

## **MUSIC WHILE YOU PUNCH**

Around 20 members of the Seishinkai Shotokan karate International took part in a fist-fundraiser staged at the Forest School in Winnersh. They succeeded in raising \$1,011 for Cancer Research UK by completing 10,000 punches in less than two hours.

The punch-up began at 7.15pm and finished at 9.30pm. A drum beat - like they used to have on slave galleys - kept the kids in sync and breaks were held after every 1,000 punches to give participants time to re-hydrate. Music was used to pump up flagging muscles for the final onslaught.

But they did it!

## **SACCO WINS THIRD PLACE**

UK Black Belt Giovanni Sacco placed third in the lightweight category of the Denver World Sabaki Challenge championships. He also received the Spirit Prize for continuing despite suffering injury to his right eye and the right side of his head.

## **EKF REBORN**

The English Karate Federation held an inaugural meeting at The Holiday Inn, Birmingham attended by 98 people, including association representatives, competitors, instructors and speakers from Karate England and Karate Sport England.

The first English Karate Federation developed from the Federation of All-Styles Karate Organisations in the late '70s and quickly developed into the most effective ever English karate governing

body. Unfortunately, it bowed to pressure from the then Sports Council to join with the dissident English Karate Board to form the English Karate Council.

## **KARATE IN ENGLAND**

The British Karate Kyokushinkai, EKO, FEKO, KUGB, NAKMAS, British Sport Karate Association, British Karate Organisation, England Karate-do Wado Kai and the Traditional Karate Federation (JKF) are working together to help develop that other new English body: 'Karate in England'. Are you getting dizzy yet?

## **BKK SUMMER CAMP**

The Junior and Senior BKK Summer Camps will run simultaneously at Felsted School, Felsted, Essex, CM6 3LL from lunchtime on Wednesday August 15th until after breakfast on Sunday August 19th. Training will take place three times a day under a panel of instructors led by Hanshi Steve Arneil (9th dan). The age limit for juniors is eight years and over.

Cost is £185.00 for seniors and £99.00 for under 16s. This includes all meals, accommodation and the sayonara party. Be warned, though, that there are only a limited number of places, so book early!

## **DIGITAL MARTIAL ART**

Two more retro titles have become available on Nintendo Wii's Virtual Console.

'Virtual Fighter 2' was originally a SEGA Genesis game and the very first 3D fighting game to hit the store shelves. It introduced six characters, each with a unique martial arts fighting style competing in a world fighting tournament.

'Punch Out!' featuring Mr. Dream is an NES game that goes for 500 Wii Points. You start as Little Mac, a boxer with a shot at the big time through taking on all the big guys of the World Video Boxing Association one by one.

## **STEPPING UP IN HOLLAND**

Two fitness enthusiasts in Holland have established themselves as the Dutch distributors of the Versaclimber, that well-known stepping and climbing fitness machine.

Ruud Rijkers and Guus Sanstra have more than 30 years' combined experience working in the fitness industry and came across the Versaclimber when searching for an exercise machine for themselves.

Versaclimber NL began trading on 1st February and it is

set to feature in a Dutch television programme in the summer entitled 'The Ultimate Fitness Challenge'. This is a sport and fitness competition exclusively for women and it requires competitors to perform in a number of disciplines, including mountain bike racing, swimming and Versaclimbing.

Versaclimber was developed in 1981 for use by NASA astronauts. It simulates the motions of climbing and provides a total body workout. Log on to the website at [www.versaclimber.nl](http://www.versaclimber.nl) if you live in that part of the world!





## **FIGHTING FIT'S FUN RUN**

No fewer than 127 medals and certificates were handed out to children taking part in Fighting Fit's recent Annual Run & Fun Day. This event requires all potential and existing black belts to run 10 miles to maintain their rank! Thirty-three adults completed the 10-mile run around Tollgate Primary School's playing field in as little as 1 hour 20 minutes! But that requirement only applies to adults! Juniors just run as far as they can to qualify.

Fighting Fit uses the run as a way of raising money for local good causes. They've been doing that for the last twenty years and this time

they joined up with The 1st Bury Scout Group to raise money for the refurbishment of their scout hut. For their part, the scouts held a small fete and raised \$209 in conjunction with Fighting Fit.

But that's not the end of the matter! The Scouts joined forces with Fighting Fit again in June when Billy Wappett, Grenville Tuck and other members of Fighting Fit completed a sponsored 24-hour/80-mile continuous walk. Money raised will also be put towards the refurbishment.

Contact Billy Wappett on 0128-476-9625, e-mail enquiries@fightingfit.uk.com or visit the club's website at www.fightingfit.uk.com for information about how you can help with sponsorship.



## **BY-PASSING ILLNESS**

Ray Gray was taken seriously ill with a heart condition and rushed into hospital for life-saving double heart bypass surgery. Two years later he achieved his black belt! Now he runs Lancing Karate Freestyle.

Nothing like a heart attack to make you aware that you need to challenge yourself to remain fit.

## **EKO CHAMPIONSHIPS**

The English Karate Organisation held its championships in the Midlands as per usual and first up were the under 16's for their kata challenge. D. Hyde won the -4th kyu section. K. Piepersen won after a hotly contested final in the newly-introduced female kata +16/4th kyu event. The male +16/3rd kyu & above was won by M. Saedi. H. Abbas won the female kumite +8yrs - 10yrs. This was the second new division introduced at the event.

John Bate's A team was the winning kumite team and Farzad Youshanlou's A team placed second.

EKO followed its usual good practice of making a donation from monies raised by the event to the 'Dreams Come True' charity.

Visit www.TheEKO.cu for information about the EKO, its courses and its event schedules.

## **BRING BACK PAC-MAN!**

Eidos Interactive has announced the release of **Zendoku**, a new puzzle game for PSP and Nintendo DS platforms. Zendoku blends battle action with Sudoku. It's set against a Far Eastern backdrop with a light-hearted martial arts theme and offers a variety of characters and a comprehensive range of single-player and wireless multi-player game modes. So you can choose your character and attack or defend against your challenger, or race against the clock in a huge number of puzzle permutations.

## **BERMUDA'S 25th ANNIVERSARY COMPETITION**

Bermuda's premier martial arts event celebrated its 25th edition at the Fairmont Hamilton Princess with forms for advanced boys/10-15yrs, won by Kent Bean. The under-belt women event was won by Andrea McKey, and Richard Harkness won the black belt men/+40yrs. Rube Bean and Garon Wilkinson entered the black belt/-40yrs category and came first and second respectively in empty hand forms. They reversed positions in the weapons category and both went on to Grand Championship spots above +40yrs winners Richard Harkness and Raymond Pakwood.

Next on Bermuda Karate Institute's calendar was the adults-only Lepercq Memorial fought on June 17. That adopted an open competitive format with a \$1,000 prize on offer!

## **BEN THE OKEY-DOKEY BLACK BELT**

Ben Moriarty became one of Britain's youngest martial arts experts after earning a black belt at the age of nine. Ben rose quickly through the grades since he began learning the Dory-Oku style when he was five.

## **JACKIE & THE JET**

Martial art film superstars Jackie Chan and Jet Li will pair for the first time in a Lionsgate action epic about an American teenager obsessed with Hong Kong movies and kung-fu classics. 'The Forbidden Kingdom' began shooting last May in China. The two J's have teamed up with fight choreographer Yuen Woo-ping, known for his work in the 'The Matrix' and 'Crouching Tiger, Hidden Dragon'.

## **EAST ANGLIA CUP**

Bishop's Stortford Kyokushin Karate Club held a successful Inter-Club WUKO Tournament and East Anglia Cup with 40 competitors from 8 clubs. Seven categories of fighting were on offer, ranging from super pee-wee (6 and under) to senior men (4th kyu and above).

## **TOP FILM KO'S OF ALL TIME**

Rocky Balboa knocking out rival Apollo Creed in 'Rocky II' (1979) has been voted the best film sporting moment of all time by a poll of 3,000 cinema goers.

Second place was the crane kick used by Karate Kid's Daniel LaRusso to defeat his rival in the ring.

## **INDOMITABLE SPIRIT**

Pip Collins from Barham is just 14-years-old and stands only 4ft 11" yet she single-handedly fought off a knife-wielding mugger by getting him in a head-lock, swinging a punch at him and holding his knife to his chest!

The incident happened around 7pm on a Sunday as she waited at Ipswich's Cattle Market bus station for a bus home. Her attacker approached her, snatched her mobile phone and pushed her into the bus shelter. She just dived right on him and slapped on a head-lock, punching him in the face and cutting his nose with her ring. Then he pulled out a knife as they both went to the floor but she got the knife and put it to his chest. That was enough for the tough guy and he ran off.

Worse part of all this? The way members of the public ignored this young lady when she cried out for help. Shame on you!

## **A CHINESE... MUMMY?**

Jet Li is to star as a villain in the 'Mummy 3' movie which will be set in China and directed by Rob Cohen. Rob's previous films include 'Stealth' and 'The Fast and the Furious'.

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# Paul Vermiglio

## *The original mixed martial artist?*

### Part 4 - By Graham Noble

**Born in the city of the twin Liver Birds, Liverpool,** and into a clan of seven siblings I was raised on good manners and the concept that it is ok to go as slow as it takes, as long as you go forward.

From the tender age of five, my grand father Dominico Vermiglio thrust boxing upon me. He started my cultivation for combat. Dedicated as he was to 'Ikkiuchi', he had already shaped his sons' Dominic and Joseph in the fine art of his boxing.

And yet, I see his reflection and remember how I used to push him in his wheel chair for some fresh air. This man I hardly ever knew was the stocker that impregnated my burner that rocketed my wheels forward on the path of discovery.

I am proud of being part of this great irony of fate passed down from my grand father "Thank you Grand Father".

I was never really suited to the art of boxing, this accounted for the endless bloody noses and tears.

It was at the age of thirteen that I then discovered Ju-jitsu and after 22 years diligent practice my path took me on to the art of

karate (Shotokan). The Liverpool Red Triangle with its world-class sensei's, I couldn't have asked for a finer introduction into karate.

My kobudo training ran parallel with the ju-jitsu. As the years went by it was the kobudo that I started to look at more with an open mind and curiosity to its origins. Well, to the origins of one particular place of kobudo, 'OKINAWA'.

#### March 1996

A time came in my life when I finally got it....when in the midst of all my fears and insanity you stop dead in your tracks and somewhere a voice inside your head cries out -ENOUGH! Only then did I start to look at my karate and kobudo through new eyes.

#### The Hammer Drops.

I dropped everything, took account of what it was before me and I galloped as fast as I could over the horizon till I ended up in the homeland of karate and kobudo, Okinawa.

Not looking back but going forward, you soon came to terms with the fact that in the real karate and kobudo world, as I see it,

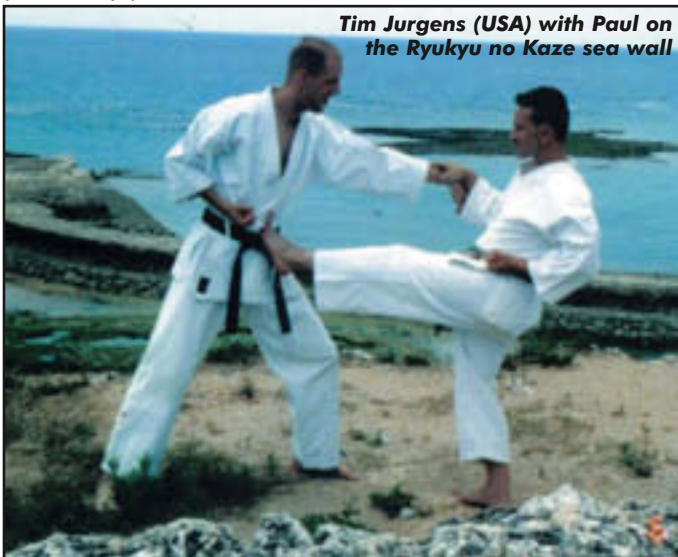
there aren't always fairy tale endings, you begin with you and in the process a sense of security was born of acceptance.

I awoke to the fact that I wasn't perfect and not everyone will appreciate or approve of who or what I am...and that's ok, I absorb the essence of what is important and what can be put to one side through the intravenous shot of adrenalin called karate and kobudo.

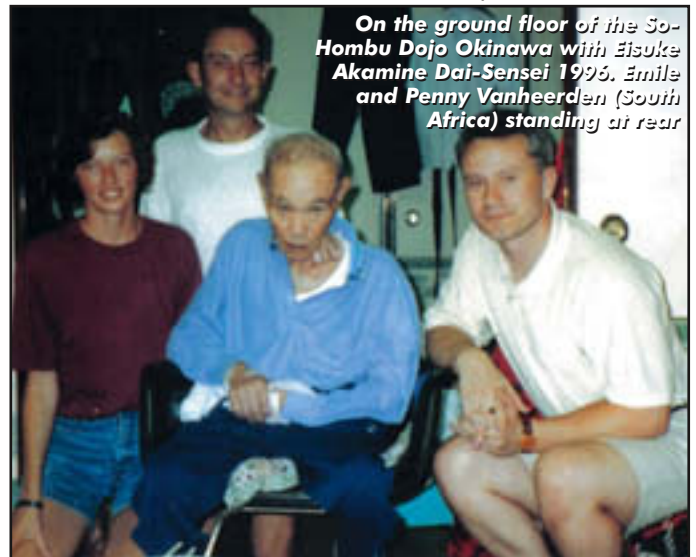
Stronger than any morphine known to mankind, heavier than the heaviest mammal and faster than the fastest wind, I became drunk with a sense that these tools called karate and kobudo brought a sense of new found confidence and self-reliance.

What forces magnetized that I should end up in the homeland of karate and kobudo? Who cares, it happened and not because the gods made it so.

When you stand there with your heart pumping, your feet burning to the dojo floor that you are scared to look down, pulse racing too fast you want to glorify your soul. Putting feelings aside, I came to the realization that I deserve to treat karate and kobudo with love, passion, and moti-



**Tim Jurgens (USA) with Paul on the Ryukyu no Kaze sea wall**



**On the ground floor of the So-Hombu Dojo Okinawa with Eisuke Akamine Dai-Sensei 1996. Emile and Penny Vanheerden (South Africa) standing at rear**



vation and to ignore my craving for wasteful needs and I didn't settle for less.

Things that millions of people upon this earth can only dream about: slowly I begin to take responsibility for myself and to make myself a promise to never betray myself and to never, ever settle for less than my heart and soul cries out for

In March 1996, two suitcases in hand, I flew to Okinawa and took up the role of 'Uchi Deshi' at Eisuke Akamine Daisensei's Hombu Dojo of the Ryukyu Kobudo Hozon Shinko Kai. For the next five years I was to stock the fire's of empty knowledge with Shorinryu karate and Ryukyu Kobudo.

### At The Family O-Haka (Tomb)

Keeping with tradition were family, friends and students visit family tombs to pay respects. A time for cleaning around the tomb area and to sit and pay one's respects to the spirits.

A total of five years living at the Hombu Dojo I became acutely aware that what I was actually doing was not training my karate or kobudo but I was living it. I even tried the famous 'I train for 8 hours a-day, 7-days a week routine, then I fainted through exhaustion'. Then when I woke up I got a hell of a pounding from sensei and his mother (silly me). Realistically, for the whole duration of my time at the Hombu it worked out at 19 hours a week only, but this was ample enough.

Although Akamine Sensei sponsored for my cultural visa each year, it was up to me to provide income support for myself. This I achieved by means of working at a Chinese noodle house cleaning floors and attending to the daily customers. I taught English each weekend at the local Kominkan (community center). I had a part-time job also working at the USA Seaman's Club as a cleaner and driver. Other jobs included some labouring for a demolition company and I even tried it as a karaoke singer but too much Awamori (Okinawan sake) was on offer so I gave it up, well, this is my excuse.

The regular classes for karate and kobudo were on Monday, Wednesday and Fridays from 1800-2200. This was not what I was used to as the kobudo training started right after the karate. At this point I was nearly always very tired already after giving it all in the karate, but this is the way even today. One thing for sure, after each session senseis and all the students would frequent the local Izakaya (Tavern) for a well-earned Joki (pint) of Orion beer, served chilled in a frosty glass. It was a family concern were we all trained, ate and drank together. A unique attribute to the Okinawan way.

For those that are not familiar with the Okinawa way of life, it is simply a festival

**Eisuke Akamine Dai-Sensei's wife, Akamine Hiroshi Sensei, Katsuhiko Sensei, Paul Sensei, Schleyen Sensei**



**Eisuke Akamine Dai-Sensei presenting me with my Nidan certificate. Akamine Hiroshi Sensei looking on**



island. Never too short of a gathering, and for any reason these people just love to socialize. My favorite time was always New Years morning. At 5am we would all gather at the dojo. From here (in dogi's) we would go to the local shrine to ask for another grateful year ahead. Then back to the dojo were training started and lasted for an hour. We would then lay the thin tatami mats out on the dojo floor and have a feast. Adults would drink sake and beer. This part would progress from the dojo to where ever we got an invitation, which we're plenty. An Okinawan custom this still is today.

I have been very fortunate to have been accepted into such a wonderful community of sensei's and families. Apart from the training, I have had the pleasure to visit the whole Island, study the language and meet other prominent and wonderful people not associated with karate or kobudo.

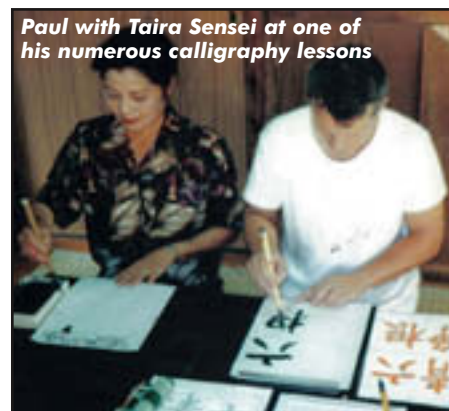
### The Master Calligrapher

This wonderful and charming senior Master of calligraphy I met at the Ryukyu no Kaze. He has written Ryukyu Kobudo Hozon Shinko Kai and my name at the bottom. Something I will always cherish.

### The Famous Sword Maker

What an awesome collection of very expensive swords and knives this Master

**Paul with Taira Sensei at one of his numerous calligraphy lessons**





Swordsman is doing. In 1999 I had the pleasure to visit his workshop and view and hold some of the most prestige's swords of his era. With his happy little daughter to the entrance of his house and workshop.

#### October 2007

It had been 6 years since Akamine Sensei and Kuniyoshi Sensei last visited Israel. As part of a joint training camp with the UK the wait hadn't come sooner. The training was conducted in Haifa in a large sports hall and had been out together by the ever hardworking Sensei Schleyen from the Sanshin kan dojo.

#### Corrections Time

What a pleasure to meet up again with my sensei and receive my awaited corrections. It is just the way of life, or the circle of learning. As long as I remain solid and train alongside my students and teach at the same time, then the couch potato syndrome will never encroach the gates of 'Giri.'

#### What A Wonderful View Point

Centuries may fade and emperors come and go, but Okinawa's sacred karate and kobudo will last forever.

The earth has observed the power of the watermelon seed. It has the power of drawing from the ground and through itself 200,000 times its weight.

If evidence mounts that human consciousness definitely survives death, then my talkative times with Eisuke Dai Sensei Sensei and Akamine Hiroshi Sensei will continue. The recycled energy I will continue to collect.

Even in today's world - you can be burnt at the stake for saying that you know the secrets of your art. And yet, the watermelon creates a colour, and outside of this colour a surface beyond the imitation of art, and then forms inside of it a white rind and within that again a red heart, thickly inlaid with black seeds, each one of which in turn is capable of drawing through itself 200,000 times its weight.



*This wonderful and charming senior Master of calligraphy I met at the Ryukyu no Kaze. He has written Ryukyu Kobudo Hozon Shinko Kai and my name at the bottom. Something I will always cherish.*



*The Famous Sword Maker*



*Back row L-R Shapland Sen, Yoshimoto Sen, Tamayose Sen, Emile Sen, Shimabukuro Sen, Ikishiro Sen  
Front row L-R Vermiglio Sen, Kuniyoshi Sen, Yoza Sen, Akamine Kaicho*

You can't make sense of this. As from the underside you see the work within the boundaries, but on whose veranda do we sit on to view the whole embroidery? Many times I have looked up and said "sensei, what are you doing?" And all the time he was saying, "I am embroidering your life," The threads seem so dark, why can't they all be bright? You

can't make sense of it, tears streaming down. I show photo's all the time to remind myself of who I am, who they we're, who they are.

When I can explain the mysteries of the watermelon, you can ask me to explain the mysteries of my karate and kobudo.



*Vermiglio Sensei, Kuniyoshi Sensei, Akamine Sensei, Halperin sensei*



*Corrections Time*

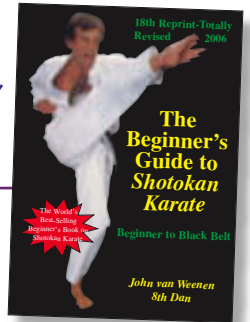


# The Beginner's Guide to Shōtōkan Karate

## By John Van Weenen

### Age-Zuki - Rising 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](http://www.blitzsport.com) or Vinehouse Distribution Ltd. Tel. 01825 723398 Email: [sales@vinehouse.co.uk](mailto:sales@vinehouse.co.uk)  
Order from any good bookshop quoting author and ISBN 0-9517660-4-X Paperback RRP £14.95 in UK



## Ura-Zuki

### Close-Punch

**Kiai!**

**U**ra-Zuki is a punch similar to Gyaku-Zuki, except the punching arm remains bent on completion and the fist, inverted. It travels in a straight line and the punch is complete when the punching arm elbow is about six inches from the hip. Ura-Zuki is an effective close in fighting technique when directed at the Solar Plexus.

### Application for Ura-Zuki





# Tools of The Trade

## Matayoshi kobudo history

**A**s I will be hosting Sensei Sanguinetti for a seminar on Matayoshi Kobudo this Summer, I thought I would share with the readers the following history of Shinpo Matayoshi and his father, Shinko. Sensei Sanguinetti was a direct student of Shinpo Matayoshi and trained and graded with him in Okinawa.



### Matayoshi Shinko

Matayoshi Shinko Sensei or "Kama nu Matehi" (Matayoshi the Kama) as he was often called, was born in the city of Naha, Okinawa in 1888. As the third son of Matayoshi Shinchin, a wealthy businessman, Shinko was the only member of the family to become involved in the martial arts.

Although Matayoshi Shinko, Sensei grew up predominantly in Okinawa, he traveled later on in his life around different areas of Japan and China. It was in Okinawa, Hokkaido, and China that Matayoshi Shinko Sensei received the majority of his exposure and training in various weapon arts. Matayoshi Shinko Sensei would later incorporate many of the weapons and styles of his instructors to form the foundation of what we know today as Matayoshi Kobudo system.

Matayoshi Shinko Sensei had the opportunity to experience the art of weapons from many different instructors. During his teens, Matayoshi began his training in kobujutsu, under the instruction of Agena Chokuho Sensei of Gushikawa Village. From Agena Sensei, Matayoshi learned Bo-jutsu, Sai-jutsu, Kama-jutsu, and leku-jutsu.

Matayoshi Shinko Sensei then became the student of Irei Sensei of Nozato, Chatan Town, from whom he learned the arts of Tonkua-jutsu and Nunchaku-jutsu.

Not long after, at the age of 22, Matayoshi Shinko Sensei left on an adventure to Manchuria where he joined a mounted nomadic tribe, from whom he gained exposure in the arts of Ba-jutsu (bow and arrow while riding a horse), Shuriken-jutsu, and Nagenawa-jutsu (rope throwing).

Shinko Sensei continued in his travels to expand his knowledge of the art of weaponry, arriving in Shanghai where he learned the arts of Nunti-jutsu, Tinbei-jutsu, and Suruchin-jutsu. While in Shanghai, he began to develop interests outside of kobudo, yet still within the realm of the martial arts. Matayoshi Shinko Sensei became involved in the study of Chinese acupuncture and herbal medicine under the instruction of Kinkoroushi. He furthered his studies in China, learning Chinese boxing and Shorinji-Kempo in Fuchow, China.

Because of his abilities and knowledge, windows of opportunity were opened to Matayoshi Shinko Sensei, and he was able to participate in two very notable moments in the history of the martial arts. In 1915, during the Imperial Memorial Budo Demonstration Festival at the Meiji Shrine in Tokyo, Shinko Sensei demonstrated Tonkua-jutsu and Kama-jutsu, while Funakoshi Gichin Sensei (the founder of Shotokan) demonstrated karate. This was the first time that Okinawan Kobudo was publicly demonstrated in mainland Japan, and remains a very important event in the history of Kobudo. Later, in 1921, during the honorable visit of Prince Hirohito (Showa) to Okinawa, Matayoshi Sensei demonstrated Kobudo, and Miyagi Chojun Sensei (the founder of Goju Ryu) demonstrated Karate for the distinguished guest. It was not until 1935 when Matayoshi Shinko Sensei returned to Okinawa, settled in the city of Naha, and shaped his experiences to

the point of developing the Matayoshi style of Kobudo. Matayoshi Shinko Sensei passed away in 1947 at the age of 59.



### Matayoshi Shinpo

Matayoshi Shinpo Sensei, son of Matayoshi Shinko Sensei and successor to the Matayoshi line of Kobudo, was born in Okinawa in Yomitan Village, located in the Kina District on December 27, 1921. His father introduced Shinpo Sensei to the martial arts at the very young age of 6.

However, Matayoshi Shinko Sensei did not limit his son to the practice of Kobudo; he also exposed Shinpo Sensei to Kingai Ryu, a White Crane open hand system. In 1937, Shinpo Sensei's father also introduced him to the open hand system of Hakaku Kempo, which he learned from Gokenki Sensei. Although Shinpo Sensei would have various instructors throughout his life, his father remained his life-long instructor and mentor.

Matayoshi Shinpo Sensei remained in Okinawa until 1938, when he moved to Kawasaki-Shi in Kanagawa-Ken. He spent 19 years in the city of Kawasaki teaching and training. The year 1957 brought Shinpo Sensei back to Okinawa, where he taught kobudo predominantly in Goju Ryu dojos, namely that of Higa Sensei. While teaching kobudo in various karate dojos, Matayoshi Sensei realized that karate was growing in popularity, where as kobudo was not. Matayoshi Sensei wanted to increase the exposure of kobudo among the people of Okinawa, so he decided to form his own dojo.

In 1960, Matayoshi Shinpo Sensei founded his kobudo dojo in the city of Naha, and he called it the "Kodokan" in memory of, and as a dedication to his teacher and mentor Matayoshi Shinko Sensei. The significance of "Kodokan" is based on the kanji "Ko" (meaning "Light"), and is a tribute to the "Ko" from Shinko; for what Kodokan translates to the "Hall of the Enlightened Way."

Once Matayoshi Sensei opened his dojo, he focused on contacting Kobudo instructors and students all over Japan. His intention was to unite Kobudo practitioners under one goal; to not only to spread the art of Kobudo, but also to try to maintain the traditions that had been passed down from Kobudo Senseis of earlier days. Matayoshi Sensei had a strong interest in promoting Kobudo among young students to help make them better citizens and contributors to society. As a result of this interest, Matayoshi Sensei formed the Ryukyu Kobudo Association in 1960. This association became the foundation of the Zen Okinawa Renmei or All Okinawa Kobudo League, which formed in 1972 and still exists today.

Matayoshi Shinpo Sensei appointed Gakiya Yoshiaki as head of the system before he died. Matayoshi Sensei passed away in Okinawa on September 7, 1997, at the age of 76.

Sanguinetti Sensei 5th Dan is the chief instructor of the Bushikan Dojo in San Diego USA. He is the official representative of the Matayoshi Kodokan in the west. A student of Matayoshi Shinpo Sensei, Sanguinetti Sensei made the commitment to his master to further the development of Matayoshi Kobudo around the world. Following the untimely death of Matayoshi Sensei, Sanguinetti Sensei has traveled the world offering support in maintaining the Matayoshi legacy. Sanguinetti Sensei regularly travels to Naha and trains intensely with the Kodokan at least twice a year.

He will be teaching in Leeds on July 27th & 28th (Details for Leeds phone 07840 366722 email kobudo@europe.com and in Essex on the 29th. July (Details for Essex below). Sensei Sanguinetti's web site can be found at the following address <http://www.bushikan.com/Kobudo/KobudoIndex.htm>

For more info on Karate, Kobudo seminars please write to - KK/IOKA, 33 St. James Ave. West Stanford le Hope, Essex, SS17 7BB. Tel 01375 640609. Email [kobudo@blueyonder.co.uk](mailto:kobudo@blueyonder.co.uk) Website [www.sessenryukarate.co.uk](http://www.sessenryukarate.co.uk)



# Steve Arn

## *Kyokushin man*

### **Part 4 - 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 (headquarters), 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.

#### **KYOKUSHINKAI IN ENGLAND**

##### **OK, so you came to England in 1965?**

**STEVE ARNEIL:** Yes, in 1965, at Mas. Oyama's request, as I said earlier. I met up with Bob Boulton, and we opened up the first dojo at the London Judo Society, which became the London Karate-kai.

##### **That was in the early days of karate in Great Britain.**

**STEVE ARNEIL:** That's right, it was very early. That was the time Suzuki and Enoda had just arrived. Those years were just spent building up the organisation.

##### **Was it hard?**

**STEVE ARNEIL:** It was hard, but in a way, it was good too, because the training I was doing was fantastic. People liked it, but if I did that same training today, I'd have no-one in the dojo.

##### **Has karate changed a lot since then?**

**STEVE ARNEIL:** Oh yes, things have changed. But...many people ask me how would my students of those years do now. And I have to be honest and say I think they'd get slaughtered, because of the new techniques and training methods that have come in. Where they would win, though, would be in pure determination, spirit. But the technical ability has improved so much with different training methods, new ways of doing things. I myself was always keen to

learn as much as I could from everybody else, and adapt it if I felt it would work for us.

And this is the way Kyokushin in Britain developed, but never, ever did I break away from the traditions: the basics, the kata, and the strict discipline of fighting. If you fought somebody and you didn't have the decency to shake his hand afterwards, then don't bloody well fight. And this is the way I still look at my people. And this is why at our championships, if I hear one boo, I am on the mike immediately to the crowd. It is the worst discourtesy to show to two fighters. If a fighter has made an infringement, then the referees are there to handle it, not people standing up in the crowd and booing.

**In those days, the 1960's and early 1970's British karate seemed to be more together, you had national championships in which all the major styles took part.**

**STEVE ARNEIL:** Yes, the good old BKCC (British Karate Control Commission) Championships.

##### **Some of your students fought in them, Brian Fitkin for example.**

**STEVE ARNEIL:** Ah, Brian Fitkin, yes. Brian Fitkin was a brilliant Kyokushinkai man. A good student, and even to this day, I still think very fondly of Brian. But at that time we weren't doing what we are doing now ~ knock-down fighting, or let's call it the Kyokushinkai way of fighting. We were doing ~ and this was very difficult for me ~ point fighting or you could say WUKO (World Union of Karate Organisations) type fighting. I wasn't too happy with the idea, but I knew that if I was to survive in this country and promote Kyokushin, I would have to fall into line. I was taught by my teacher to be adaptable, which I was. So I continued to train the way we'd always trained, but I added also the WUKO form of fighting and we became very successful at it.

I was very, very honoured when I was approached and asked if I would become the manager of the British karate team. I thought that was fantastic and I said yes, I would like to be, because I also thought it would be a very good opportunity to also get Kyokushinkai known, because I'm a Kyokushinkai man. And it happened at that time that I had in the team ~ not because they were from my organisation, good Kyokushinkai men like Brian Fitkin, Ticky Donovan ~ because he was Kyokushinkai then ~ Howard Collins, and various other boys who showed tremendous effort as Kyokushinkai students. Brian, I would have to say, was the best as far as our WUKO representatives were concerned. He fought once knockdown in Japan, but not thereafter, he concentrated mainly on WUKO. And to me he was the prize, he was like a stalking tiger, he was brilliant. If he had put his heart into knockdown, he would have been the same in that.

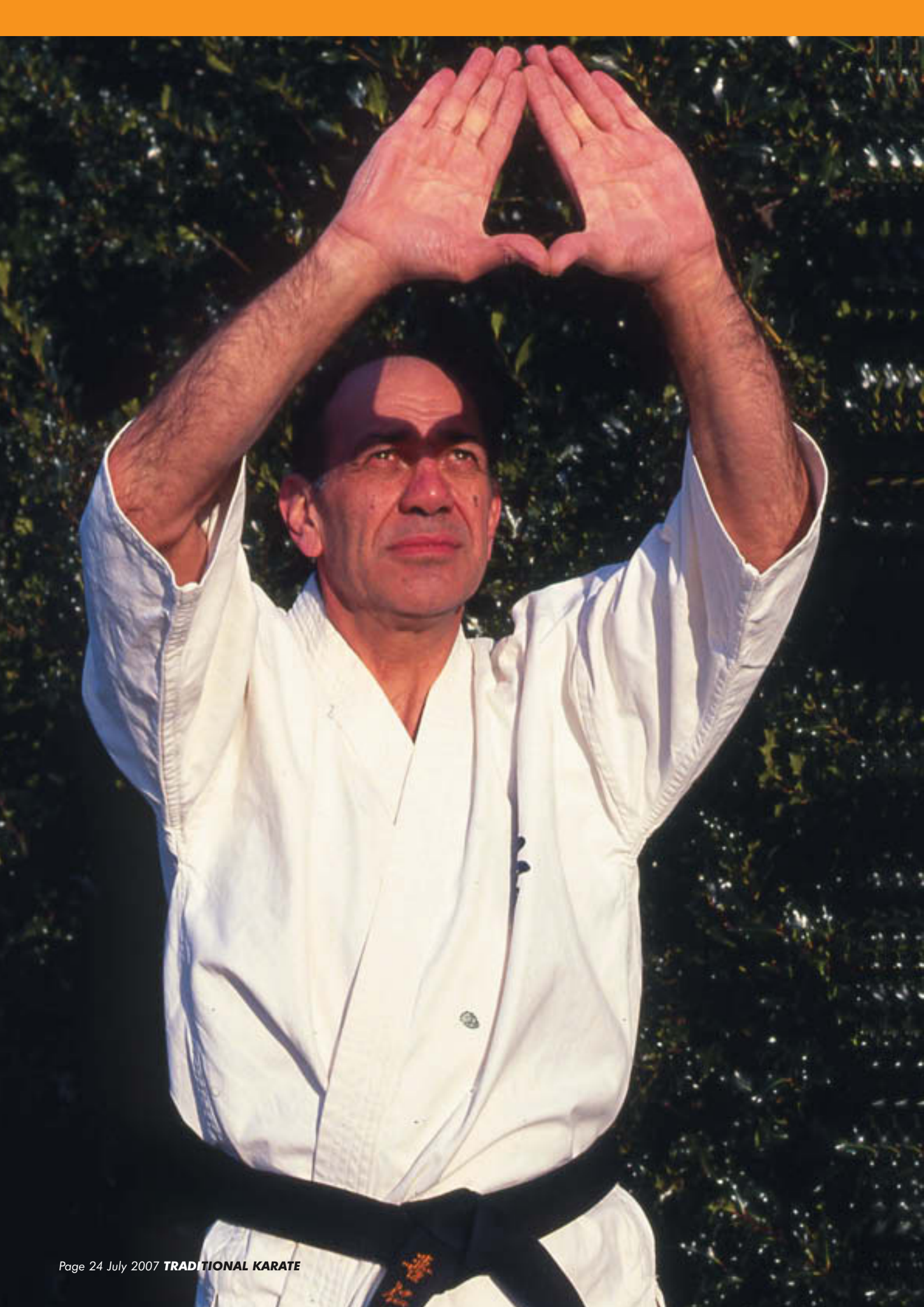
**Howard Collins fought knockdown in Japan, didn't he?**



# eil







**STEVE ARNEIL:** Oh, Howard Collins was brilliant as a Kyokushinkai fighter, he did very well, a tremendous fighter.

### **The British karate squad was very strong at that time.**

**STEVE ARNEIL:** After a lot of hard work, and by having an open mind, we built up a very powerful squad from all styles, and that was a tremendous experience for me as they also helped me improve my knowledge in all styles.

### **You had some good fighters.**

**STEVE ARNEIL:** I'll put my head on the block. I would say my team, the team that won the World Championships, if I could get them today, at the same age, the same level, they would beat the teams now. They were brilliant ~ Bob Poynton, Terry O'Neill, Stan Knighton, Ticky Donovan, Hamish Adams, Billy Higgins, Brian Fitkin, I'm sorry if I've forgotten some names, but they were great, and they came from all styles. I managed to get them into believing we were on a team. It didn't matter what style they came from, we were a British team, and I bred that into them all the time. And, of course, we beat the Japanese in Paris [1972], which they weren't too happy about, and I told Kanazawa at the time ~ because he was their manager ~ "When we meet you again, we'll become the World Champions". He said, "Never!", and I replied, "You watch us!" And then in Long Beach we pulled it off, and I was very happy that I could give my services to my country in this way, and help the fighters for the future. It's turned out excellently too. So far Ticky (Ticky Donovan, Steve Arneil's successor as British coach) has done a tremendous job and we are still up there, and I hope Vic Charles, who is taking over from Ticky, will continue the tradition of producing strong British teams because I think at the moment Britain has the highest level of martial art in Europe. I'm talking of the general level. Of course, we have cowboys like everyone else, but if you take the serious practitioners, I think we are a very strong martial arts country.

### **THE KYOKUSHINKAI TOURNAMENTS**

#### **Around 1969, the Kyokushinkai in Japan held their first National Championships under knockdown rules.**

**STEVE ARNEIL:** Yes, and soon after that we had our own tournament in this country. In 1975 there was the first World Tournament, and those years were just brilliant.

#### **Can we talk about some of the fighters from that period, like Katsuko Sato, the first World Champion.**

**STEVE ARNEIL:** Big Sato! Very strong, very dedicated, definitely a world champion.

### **Royama?**

**STEVE ARNEIL:** Oh Royama. Royama and I grew up in the dojo, he was my kohai. So were people like Soeno who's now head of Shidokan karate. So I was giving them a hard time. But these were all good fighters, and gentlemen, and when I say gentlemen, I mean that on a high level. Soeno was one of the best gentlemen I've ever met. Even to this day I have tremendous respect for him, his character, the way he does things. But people like Azuma, Sato, Sampei, Ninomiya, they were all tremendous fighters. I don't think there was any fighter who didn't deserve the honours he won. Because at that time they were the kingpins; the world around them was still learning the game. And then slowly but surely Europe got stronger and stronger and the threat [to the Japanese] was there. Then the rest of the world developed and it became quite difficult for the Japanese to dominate like before, and the tournaments were no longer one sided affairs.

#### **There was a lot of dissent from the foreign countries about the way some of these tournaments were run, especially the 1991 tournament.**

**STEVE ARNEIL:** This is one of the reasons I got into hot water, because for one thing I didn't like the way the draw was done. Then I didn't like the way the Japanese could overturn decisions so they went in their favour. I didn't like the conniving that went on. There were times definitely when the non-Japanese fighters were done in. They could have become World Champions.

### **What was wrong with the draw?**

**STEVE ARNEIL:** Well, how can you do the draw six months ahead then put in a bye for someone? And when the day of the fighting comes the whole thing is changed. I objected to it and I always made it clear I objected. OK, we fought open weight, so you had to take what came your way. But it was so neatly arranged that the Japanese ~ and this is no disrespect to the Japanese fighters themselves, they were very good ~ the Japanese were given an edge, because they fought smaller opponents while our fighters were getting hammered by the big opponents. By the time any of our men got through, they were so beaten up, they would lose.

#### **It was also said that the strongest Western fighters were matched against each other in the early rounds.**

**STEVE ARNEIL:** Of course, it was obvious. I don't have to tell you that, just look at the tapes. And all this, of course, made me sad, because I never expected this to happen in Kyokushinkai. But then again, politics, sponsorships, all those kind of things were Japanese. I got into a lot of hot water because I was told personally to change a decision and I refused point blank. And I made it clear to my teacher, who I loved very much, that I would grab the mike and I would tell the whole audience what was happening and then I would walk out. And he said "I know you will do it, so we won't change the decision". And he smiled at me, and afterwards he said "You still haven't changed". He respected me for that.

But I can understand his point, because he was under pressure too from many things I don't know about. But I would never be persuaded to change a decision, and I did object strongly. And so did Nakamura, and so did Shigeru Oyama. It seemed like we were just going there as puppets, for their entertainment. We didn't have a hope in hell of winning. I always said, why don't you do the draw a week before the tournament and do it as it should be done, like we do it here? Our draw hasn't been done yet; it'll be done tonight, the evening before the tournament. But to do it six months before they gave us all kinds of excuses, but it was just a con.

So the Western fighter would fight against the Japanese, who would be good, but the Western fighter would be better. And then the Japanese would swing the decision on weight, but before they did that, they would look at all the aspects to the thing. So if the foreigner weighed more, they would go on weight. But if it was the other way round they would decide on boards broken, if the Japanese had broken more board. There was no consistency. They didn't follow the system, which is weights, then boards, then decision. And I was against all this, I argued and protested about it until well, things happened. Certain people in my own group took advantage of it, and I got put in the hot seat.

But even at that point I would not change, because Mas Oyama himself taught me to be a man, to keep to my principles, and I know that even to his last day, he would respect me for that because he said to me obviously I can't prove it, people will have to believe me or not ~ he said to me "If there's anyone ever who will continue the true spirit of Kyokushin kai, it will be you". And this is my job; I will do it to the end, maybe not under the Japanese flag, but I will do it under my own flag.

### **LEAVING MAS OYAMA**

#### **You left the Kyokushinkai organisation eventually. That must have been a very hard decision for you.**

**STEVE ARNEIL:** Oh, it was a hard decision. You know it was my life. I understand Mr. Oyama had no option, he was under a lot of pres-



sure. But there were a lot of false reasons given as to why I left. Supposedly I wanted to take over, I wanted to play God, all kinds of things were said against me. But that's life. If you're in the hot seat, you have to take what comes. But I dispute everything they say. My object was not to override Japan, my object was to give credibility to my teacher, which he wanted. I was always excited when we did well because I was thinking, "Sosai's going to be very happy". It was for him, I didn't want to be the world controller or the world president. But some people didn't like the rules I made and they took advantage of it and finally the day came when the old man ken-soku'd me. That meant I wasn't put out of Kyokushinkai, but I had to stay in my own dojo. I couldn't go out of my own dojo [to teach or train] and I thought that was ridiculous.

When I was Kensoku'd I wrote to my teacher, I said, "You know, we've been around so many years, I grew up in front of you" ~ because, indirectly, he was like my father "and you can't tell your son to stay in his room when he's thirty years old. I have done nothing at all to injure you or hurt you. All I've tried to do is give you credibility, and to compliment you on all the things you have done. I've done the best I can, and I cannot accept this". And he replied saying I had to accept it but when I get someone who I taught from white belt phoning me up and telling me to stay in my dojo, that's enough.

Then the BKK (British Karate Kyokushinkai) made a decision, that if Japan wasn't going to change then we weren't going to change, because we didn't feel any necessity to. We also didn't like the politics that were going on within our own committee, where members would sit on the committee and then report back to Japan without our knowledge. Then they said they wanted Branch chiefs, and we disagreed as an organisation because we didn't see the necessity for Branch chiefs. "Branch chiefs" I will say openly, is a gimmick for

making money. You know, give me x amount of money and I'll give you a certificate and you're a Branch chief. But they broke the rules, because at that time, to be a Branch chief you had to have 3,000 members- Some people who became Branch chiefs didn't even have 5 members.

I don't like working that way, and the BKK had functioned, and Europe had functioned very well without Branch chiefs. It was country representatives, and they were responsible, with a committee, and the committee made the decisions. But looking back at it, I can understand why Branch chiefs were introduced. It's the domino effect: if one doesn't do it, the next one will. And this is really where Mr. Oyama and myself came to the end of the line. I knew he felt very sad about it, but he was in a position where he had made a decision, and if it looked as if he had gone back on that decision ~ which I knew he wanted to do very badly ~ he would have lost face. To me "face" doesn't mean anything, but that is the Japanese way.

Then, finally, I went to Switzerland, where he was supposed to be going. I thought this would be our last consultation, but he didn't turn up. I wanted to meet openly, in front of everybody, so no-one would be making up stories. And I feel I was treated badly, after all I had done, because the mandate that the other groups had given me to take to Japan about the fighting and all that; they had all signed it, yet when it came for them to support me, they didn't do it. I never ended up going to Japan. I resigned as European President, and I resigned from Kyokushinkai Honbu (head dojo).

And that is when the IFK was created, because I was inundated by people who had the same kind of thinking as I had, who had the same type of problems. They were all ex-Kyokushinkai. I thought, this is crazy, to take this all on at my time of life. But then I thought, why not. Sosai said I must always follow the Kyokushinkai principles, and so I decided I'd do it.

#### How big is the IFK now?

**STEVE ARNEIL:** It's big. We've got over twenty countries and we've only been in existence four or five years. We're doing our first world tournament in Moscow next year. It's a healthy organisation, but what will take place in the future, nobody knows. My ambition is to create some happiness and the proper spirit of budo.

**There are now a lot of Kyokushin or Kyokushin-offshoot groups in the world, like Shigeru Oyama's, Nakamura's and so on.**

**STEVE ARNEIL:** Yes, but often they have done what I haven't done. When people ask me what style I do, I say "Kyokushin". I haven't changed the style. Shigeru Oyama has the World Oyama style, and he has changed it in line with his ideas. Tadashi Nakamura has his Seido style, and he has changed certain things, although obviously there's a lot of Kyokushin in it. Soeno of Shidokan, he has changed some things. I haven't. I keep Kyokushin techniques and I am a Kyokushin man.

The old man made me a Kyokushin man. I took it very seriously when he said I would be a Kyokushinkai man all my life. What I do know, is that if Sosai were alive today he would be a very, very sad man. He didn't want it to be like this. He wanted a healthy family. He wanted something with credibility. He wanted people to say, "Hey, they're Kyokushinkai, they're a strong group." It was never his intention that things would turn out the way they did, but in a way, he should take some of the blame. He didn't listen to people who loved him very much. I want to keep that spirit of Kyokushin.

To me it was beautiful. I was a wild boy when I was young, and I don't know where I'd have been without Kyokushin. So I want to give something back. But no way will I be untrue to my principles otherwise, what was it all for? And I want to say, if it wasn't for my good students and a lot of good people around me, I couldn't have accomplished it. So I thank all my students, all my executive and all my coaches for what we've achieved.



# Sanchin

## *Secrets Revealed*

**Sanchin kata has many meanings and it is performed two ways according to Kanryo Higanno and Chojun Miyagi.** Both performed it with great power and focus and to see the differences in the two ways, I serialised five interviews with senior Goju Ryu and Goju Kai karate instructors from England and Europe. Tony Childs (5th dan Goju Kai) and Mark Adams (4th dan Goju Kai) were kind enough to allow me to interview their instructor, Ingo de Jong (7th dan). Ingo is the Chief Instructor for Europe IGKA.

**What grade are you in Goju Kai and what position do you hold within your association?**

**INGO DE JONG:** I have studied Goju Kai Karate-Do for approx 38 years. My position is that of Director for Goju Kai Karate in Europe and Vice-resident of the International Karate Do Goju Kai Assc. I help organize annual training seminars in European countries and I conduct instructor seminars in Scandinavia.

**Do you perform Sanchin kata according to the way of Kanryo Higanno or of Chojun Miyagi?**

**INGO DE JONG:** Actually I have no knowledge of the two ways of sanchin kata performed by K. Higanno or C. Miyagi. I had the good fortune to have numerous talks with the late Hanshi Gogen Yamaguchi on the ways of Sanchin and the importance of correct breathing, as well as having practised the kata for approx. 35 years under the tutelage of Shihan Goshi Yamaguchi - and that has allowed me to make some observations.

As I understand it, Sanchin Kata has many variants and can be approached from different angles. There is a visible manifestation of breathing (go) as well as an invisible (ju) function of

breathing. The more audible form of breathing was practised in the earlier days of training in sanchin. This went hand in hand with muscle tension. However as I gained more understanding I preferred to keep the upper part of my body more relaxed and the bottom half of the body more sturdy, feet firmly planted to the floor in a sanchin-dachi. Then concentrating the breath into the lower part of the body (approx. 2-3 inches below the navel), one becomes more 'rooted' (so to speak). The analogy of a tree comes to my mind here. The roots are firmly planted into the ground, and the branches flexible and moving with the wind.

I found I was able to move more efficiently by having the upper part of the body slightly more relaxed. After repeated practice I discovered that I could gather energy through concentrating on power in a spot about three inches inside and back of the navel. I found this energy could be directed by the will to various parts of the body - such as the fist, or the palm of the hand. But this needs considerable practice!

I call this principle of directing energy by the mind 'The invisible function' of breathing.

The sound effects of the breathing appeared later on but the fact remains: you can practise Sanchin or Tensho either silently or audibly because the important aspect is not to make the sound, but to control the breath and direct the energy flow! Incidentally, I find that the dynamic tension aspect should not be overdone because lesser upper body tension eases the energy flow.

**It is said that Sanchin is the most important kata within Goju. Why do you think that is?**

**INGO DE JONG:** Sanchin I am told means, 'three way battle' or conflict. Correct breathing is one of the most important aspects in the practice of karate-do. Proper breathing is a science in itself and it is essential to both our spiritual and our physical health. Proper diaphragmatic breathing is basic to all martial arts as well as to all forms of meditation. Inner power or energy is both mental and physical. The technique, the mind and the breath must work together and one must come to realize that these three principles are not separate from one another.

The essence of Sanchin lies in correct breathing and a correct stance - though these two aspects are important to all kata training. So therefore one could consider Sanchin a foundation for all kata in our system. However to state that Sanchin is THE most important kata in our art is perhaps an over-statement. One should consider all aspects of training of equal importance in order to become proficient in the art.

**What benefits does Sanchin deliver to karateka?**





**INGO DE JONG:** One learns about internal and external power through training Sanchin. External power means power in action and movement. Internal power is the mental counterpart of each physical action. Diligent sanchin practice teaches the student that mind and body work together and each must be aware of the other. By directing attention within and not wholly without, a doorway opens in what may have hitherto appeared to be a blind wall. Those who have trained for a long while pass through the doorway and enter a new phase in their training.

Prolonged and steady practice is the secret to success! The value of sanchin training will be far better understood if students gain their own experience through daily training and thus test the value of the teachings for themselves.

When we inhale, we take in fresh air. When we exhale, we breathe out used air. This brings about a cleansing. Both inhaling and exhaling are done through concentrating the breath in the lower abdomen. This form of deep breathing - in coordination with tension in the lower part of the body (and to some degree in the upper part) - will help improve the blood circulation and increase the flow of fresh oxygen. This helps build health in general and hopefully results in a better resistance to disease.

Concentration means focusing the mind. The karateka concentrates, focusing his attention upon each breath. Such deliberate focus trains concentration and stimulates awareness of energy flow. Persistent practice of concentration is the first step towards control of thought. Control of thought leads to self-mastery!

#### **Explain, please, the methodology of testing Sanchin.**

**INGO DE JONG:** In the earlier days of practice it was customary to test students doing Sanchin by slapping and hitting the body - even by punching! The purpose, if any, of this was perhaps to test the students' will.

Nowadays we test the power of stances, the tightening of the buttocks in sanchin-dachi and we make the student aware of lower abdominal breathing (as opposed to high chest breathing). With more advanced students, we concentrate on the mental aspects of the kata. Nowadays we put more emphasis on correct breathing and the mental aspects.

As stated previously I think it is important to grip the floor with one's feet so as to tighten the buttocks. We also need to rotate the pelvis in a forward/upward motion when breathing out.

Proper sanchin-dachi enables the student to generate power in a punch over a short distance. The power is generated from the feet and twisting the hip into the punch brings together and unites whole body power so it can be focused into the punch. The result is an almost whip-like action.

#### **Previously students completed Sanchin with three breaths yet only one breath is used in Japanese Goju Kai. Comments?**

**INGO DE JONG:** We always ended Sanchin with a single breath, and I can make no comments why Sanchin is ended with three breaths in other styles.

#### **How much breath should be left in the hara after you perform a punch or block?**

**INGO DE JONG:** One loses tension through releasing all breath from the lower abdomen, then this will result in weakness!

Another factor to consider is that the karateka will feel a strong urge to inhale before performing the next movement and the result will be a discoordination between breath and movement. But as I have already said, breath-mind-technique must function as a coherent whole. So to maintain proper tension in the hara and to keep control of the breath throughout the performance of sanchin (as well as any other kata) it is necessary to retain around 30% of air in the hara after exhaling. Another important factor is to keep the stomach tense when inhaling as well!

#### **Students are often exhausted through the practice of Sanchin!**

**INGO DE JONG:** Yes, the beginner may feel exhausted, because he or she tensed the muscles too much.

As I stated before I do not believe in overly tensing the muscles of the upper body. This decreases the energy flow. My opinion is that if you treat Sanchin like an isometric exercise, then your practice will surely lose some of its value! There are far better isometric exercises to use than Sanchin!

Look on Sanchin as a means to develop inner power!

Most students are not able to focus the mind for long period. But learning to focus is essentially the same as that of learning any new technique. You develop skill only after sustained effort. As the technique is mastered, so the action becomes more and more effortless and then almost automatic! As a matter of fact, the more one comes to grips with Sanchin, the more rejuvenated one feels after practice!

#### **Do you think that doing Sanchin with lots of power and heavy breathing is dangerous and could this lead to hyperventilation?**

**INGO DE JONG:** If the student starts to hyperventilate then that means his breath is too high up in the chest! The breath has to be brought down into the lower abdomen. Also one needs to keep the throat relaxed and not try to force the air out. Deep abdominal breathing - if done correctly - is not dangerous and can actually promote health!

Proper breathing is the essence of all martial art. Hard and soft does not only apply to the execution of techniques. It applies even more so to the state of mind whilst performing a technique. By changing the breath, one changes one's state of mind and thus the energy flow between hard and soft is affected. I remember the late Hanshi Gogen Yamaguchi telling me that he got to know a lot about a student's character by watching him perform kata.

Another important factor of correct breathing is that it affects the rhythm of the kata. There will be a natural flow between hard and soft. If we use the correct breathing, and this makes for a harmonious kata. Nowadays one sees unnatural long pauses between techniques performed during kata competitions. This is just posing!

#### **What has practice of Sanchin taught you personally?**

**INGO DE JONG:** It's given me a better understanding of coordination between breath and movement, as well as teaching me the importance of directing energy flow through the mind.

**I believe you have done some studies to see how exactly the practice of Sanchin affects the way the body works.**

**INGO DE JONG:** In 1976 I visited a medical institute in Stockholm to discover how practice of Sanchin affected the body. The tests were overseen by a Dr. Melker and this is what he had to say:

- 1: one should not practice Sanchin for longer than thirty minutes, because of the intake of oxygen;
- 2: it would not be advisable for unfit persons to perform the kata because of the way performance sent the pulse soaring. Older or less fit persons should perform the kata slowly and with soft breathing;
- 3: Sanchin practice accelerates the flow of blood through the body and increases the flow through those bloodvessels supplying the heart;

#### **So what span of training do you cover in your dojo?**

**INGO DE JONG:** Our training is based on traditional Goju Kai Karate-Do practice in the Hombu Dojo of Scandinavia. This includes the many aspects of training, such as pads, bagwork, chi-ishi as well as training for competition in both kata and kumite for the younger members. Some instructors have also been involved with cross-training and wrestling.

It is difficult to achieve proper harmony between hard and soft! Sometimes the student uses too much power when performing kata. Therefore we practise a lot of relaxation. By this I mean we perform the various kata in slow motion. Proper soft sanchin breathing in coordination with the movements helps the students to relax and not waste energy. The result is a greater harmony between hard and soft.

#### **How often do you get to visit your Sensei for training and discussion?**

**INGO DE JONG:** Shihan Yamaguchi and I meet once or twice a year on a regular basis. Each time we meet I take the opportunity to train with him and to discuss and exchange ideas.

#### **What are your personal philosophies?**

**INGO DE JONG:** First and foremost, I believe that good times or bad times do not stop training!

I am a professional karate teacher - yet I feel I learn a lot from my students. We are not just students of those above us and teachers of those below us. We are both students and teachers of all those wanting to learn the way of karate-do.

The best way to learn anything is to teach it to another because in making an effort to clarify the techniques you want to teach, you come to understand them better yourself. We are all each others' students and teachers.

Karate training should be practised as a fighting art but it is easier for a stronger man to beat a weaker person than the other way round - but be sure that there will come a time when even the strongest fighter will be defeated by someone who is better!

But if we train in our art for self-improvement, then it becomes a lifelong pursuit that is worthwhile. Be sure that the two elements - karate training and application in life - must compliment one another.

#### **When do you next plan to visit Britain?**

**INGO DE JONG:** I'll be visiting England during March 2007.

**Thank you Ingo de Jong for your time and to Tony Childs and Mark Adams for helping to arrange this interview.**





# WUKO History

By Matthew Sylvester

**The World Union of Karate-do Organizations was originally founded in 1970.** The name 'WUKO' was abandoned in the early 1990's when WUKO and the International Traditional Karate Federation (ITKF) attempted to join forces and become the World Karate Federation (WKF). The attempt failed with the WKF essentially being the former WUKO group.

The World Karate Confederation (WKC) was founded by a small group of karate enthusiasts on 4th May 1996 in Frankfurt/M, Germany.

Originally the WKC offered the option for groups to join a World body and fraternity, without having to compromise their style or size. The WKC accepted more than one federation or association per country rather than limit themselves and therefore their members to just one organisation per country as other bodies had done in the past.

"The purpose of WKC is to regulate, spread and foster Karate in the world from an educational, cultural and sports point of view by promoting Karate ethics, technical seminars, championships and all that is necessary to encourage the spreading of Karate-Do all over the world and to promote friendly and beneficial relations between its members." (WKC Statutes, Article 1.4)

More than 1500 karate-ka from around the world attended the Junior World Championships and Children's World Cup in Germany in October 2004.

Sadly, as so often seems to happen, a small faction of the WKC attempted to hijack the organisation in April 2005. They held an illegal election and, in their eyes, replaced the legal executive committee. This resulted in the WKC separating into two factions.

At the 5th WKC World Karate Championships, in Fortaleza, Brazil in July 2005, the legal and rightful WKC voted to change their name to the World Union of Karate-do Organizations (WUKO), thus giving new life to the organization abandoned in the nineties.



# Budo

## *A way of life*

**Part 2 by Master Frank N. Newton**

**Having entered the dojo and commenced your walk along the path, the way you tread it is most important.** In the martial arts there are a lot of gestures etc and these are all designed to teach total concentration; How you enter the dojo, how you place your clothes, how you address your Sempai, how you bow to your Sensei, how you attend to your sword before practice. Every one of these is KATA - kata means how one behaves. When you perform these dojo and martial arts rites, there is only one way, that is the correct way. When I bow to the statue of the Buddha in the dojo. I am not as most people think, bowing to a piece of wood, I am bowing to everyone there with me and to the whole cosmos as well.

Every gesture is important because they help us to acquire correct behaviour, developing respect and dignity for all things. The secret then of the martial arts is to learn to direct the mind, schooling it in right action, this is the basis of the physical techniques. Concentration must be absolute, the total release of energy into the NOW, and it should be the same in every act of your life. Each moment savoured, tasted and let go, so that nothing of it remains in the mind.

Budo developed initially directly out of an ethic, philosophy and religion without any transition through an association with any sport it is only in this last decade that sport karate has been initiated and it has absolutely nothing to do with Budo or martial ways. All the old texts on ancient Budo reflect a process of intellectual, mental exploration aimed at a contemplation and understanding of the ego. You must practice regularly and fastidious-

ly, training yourself and killing your own mind, in that way only will you be able to go beyond life and death, beyond victory and defeat. The secret of the sword is never having to unsheathe it, you must not take the sword out, because if you try to kill someone, you must die for it yourself. What you must do is to kill yourself, kill your own mind, kill your own ego, then you will be a master. Zen Master Takuan says "In the state of being dead, whilst still alive, ones actions are at their best", and also "The sword and the mind are one, to master the sword one must first master his own mind". In the martial arts techniques differ, but in all arts WAZA, KI and SHIN must form a single whole entity otherwise there can be no right action.

During a black belt examination there are three important qualities. SHIN, WAZA and TAI. Mind or spirit, the technique and the body. In the West especially in sports the body is the most important factor, physical strength is admired and trained for, and I must admit myself that I enjoy weight training and have done so for the last thirty years and hope to continue for at least another thirty. The second WAZA, the technique is very useful without good technique your moves will be ineffective and uneffective. So long hours are necessary on the dojo floor and on the tatami to perfect the waza. The first Shin is the most important, that is what finally decides.

This reminds me of a Samurai who wanted to learn the best way of the sword and searched out the legendary master Miyamoto Musashi, finding him after a long search he was admitted as a student. For three years he did nothing but chop wood, carry water, clean etc. for his

teacher. After three long years he asked "what kind of training is this, I haven't touched a sword yet." Musashi said 'all right since you desire it I will teach you the true technique'. He then ordered the Samurai to the dojo, and for one year from sunrise till sunset he walked around the edge of the tatami. At the end of that year the Samurai was still not satisfied. Again he asked 'To be taught the true way of the sword'. Very well seeing you insist said Musashi, "follow me".

He lead him into the mountains to a place where a tree trunk crossed a steep ravine, 'walk over'. Looking down the Samurai





recoiled in horror and couldn't cross. All of a sudden the tip tap of a stick was heard. Paying no attention to the duo, a blind man walked calmly across the abyss. Ah, thought the Samurai, now I understand, if a blind man can cross I ought to be able to do the same. Miyamoto Musashi told him 'for three years you built up your strength, for one year you practiced your technique on the tatami, you must be able to cross'. He understood and strode to the other side. Facing death at the edge of the abyss he received his final training of spirit and mind.

So you think you are training hard? I don't believe you, so I suggest you try and follow Master Warrior Teshu's endurance test called the Seigan. Seigan means in Buddhist terms a VOW. But in this instance it meant to challenge death in order to attain the ultimate principles of swordsmanship. There were three kinds of Seigan. The first was generally preceded by a thousand days of consecutive practice, with no excuse allowed for missing even a single day. No sickness or illness stands in your way, you get up and train even if you die in the process.

Having trained for the 1000 days, on the last day you engage in a two hundred contest seigan with other members of your dojo, facing fresh opponents one after the other. You may rest at midday however and partake of a frugal lunch. If you manage to complete this Seigan you will then be eligible to attempt the second one. This one lasts for three days and you face six hundred opponents. The supreme test is the last one, the hardest of all where you face one thousand and four hundred opponents over a seven day period. As far as I know only two swordsmen have passed this final test Kominami Yasutomo and Sano Jisaburo the latter's Seigan was a memorial to Master Warrior Teshu, in that it took place after his death.

It is designed to forge a mighty unbending spirit, one that knows no barriers, one that can face any obstacle or adversary without fear of defeat. When the body gives up the mind carries it on. Then you will achieve mastery of the techniques, there is nothing left in your body or mind to block the flow, everything falls into its correct place and you and the sword become 'at one with one'. Teshu himself wrote the following for his students who were about to attempt the Seigan.

"Swordsmanship should lead to the heart of things where they can directly confront life and death. Recently swordsmanship has become a mere pastime with no bearing on matters of importance. In order to counter this tendency, I have instituted a one week, one thousand and four hundred match training session. To start with the

swordsmen will find the contests similar to regular practice, however as the matches pile up it will assume the dimensions of a fight for life - one must rely on spiritual strength. This is real swordsmanship. If single-minded determination is absent one will never advance regardless of the years spent in training. Thus I have established this special method of training to test the resolve of my swordsmen. Fortify your spirit and throw yourself into this practice".

An excellent way to overcome the frailties of the ~ and to push yourself beyond the pain barrier to rely on the strength of your will power, and to go beyond what you think are your capabilities. Learn to know yourself and then achieve mastery of yourself. Should anyone wish to try this Seigan I will be most happy to provide them with a basic practice for the thousand days prior to the contest matches, either in karate or swordsmanship, or other martial art. You must surpass the body and let the spirit flow freely then you will start to learn.

In the days of Yore, one motion meant death, and that was the reason for great deliberation prior to the attack. One blow, one cut and it was over. In a flash, and in that flash the mind decides, technique and the body follow. In modern sport or competition there is a pause, in the true martial arts there cannot be a pause, if you wait all is lost. The mind must be constantly concentrated on the situation, ready to act or react in the blinking of an eye, no hesitation, no thought, the body acts, the technique is done involuntary out of a pure mind, it is the correct one for the attack, it is not thought about, it is just done and accepted for its own sake, nothing of it remains in the mind. This is what is meant by a real, pure mind. This is what the aim of repetitious training, seemingly empty gestures, dojo etiquette etc. are all attempting to give you.

The aim of the martial arts is to overcome oneself. It can only be achieved if one has this real pure mind, if we are not attached to anything, we can accept anything. We must be free to the idea of hardship and pain in practice, for in this way we can learn to accept and bear hardship and pain in life and this means we can overcome ourselves. Very few martial artists reach the end of the road, but even those who tread only a short way along it are rewarded. By the knowledge gained, by the feeling of good health which the physical training gives, by the good friends met and the feeling of security in yourself, the ability to meet all of life's challenges and dangers, secure in the knowledge that you are at peace within and at One with One.

The Samurai creed is the code that the Bushi lived and died by, traditionally Japanese it reads as follows;

*I have no parents; I make the heavens and earth my parents.*

*I have no home; make (saika tanden) abdominal region my home.*

*I have no divine power; I make honesty my divine power.*

*I have no means; I make docility my means.*

*I have no magic power; I make personality my magic power.*

*I have neither life nor death; I make (aum) the art of regulating breath my life and death.*

*I have no body; I make stoicism my body.*

*I have no eyes; I make the flash of lightning my eyes.*

*I have no ears; I make sensibility ears.*

*I have no limbs; I make promptitude my limbs.*

*I have no laws; I make self protection my laws.*

*I have no strategy; I make (sakkatsu jizai) free to kill and free to restore life my strategy.*

*I have no designs; I make (kisan) taking opportunity by the forelock my designs.*

*I have no miracles; I make righteous laws my miracles.*

*I have no principles; I make (rinkiohen) adaptability to all circumstances my principles.*

*I have no tactics; I make (kyujitsu) emptiness and fullness my tactics.*

*I have no talent; I make (toi sokumyo) ready wit my talent.*

*I have no friends; I make my mind my friend.*

*I have no enemy; I make incautiousness my enemy.*

*I have no armour; I make (Jin-gi) benevolence and righteousness my armour.*

*I have no castle; I make (fudoshin) immovable mind my castle.*

*I have no sword; I make (mushin) absence of mind my sword.*

The secret of life lies here; here is the means by which you can be full of Ki or Chi the life force. When you can project that Ki and overcome an opponent without raising a hand then you will have become at One with One. It is said that Senno Rikyu who taught the tea ceremony was an expert at Kiai, his body was full of ki leaving no room for attack. He could anticipate and conquer his opponent's moves through his mind control leaving no opening for attack or counter attack I wish you the same.

I would like to thank you for your time and I hope this short discourse has been of interest and that you keep ZANSHIN - the watchful unattached mind always.





# Standard Applications

*Here in part two, we begin to look at how your mindset can affect the applications*

Now, you could argue that all good karate-ka will be strong-willed, solid, and dependable in any situation, no matter how aggressive their opponent. This is fine in theory, but you have to look at, and make sure that you can teach the appropriate level, when students are not at that stage. A good teacher of self defence (and how kata moves relate to it) will be sure that the mindset of the practitioner matches the tactics that they are given.

These tactics can and should evolve over

time, but if you mis-match the student and the tactics you could be creating greater problems for the student than they already had with regards to self protection.

## Let's be specific:

Whilst I, having started training in 1981, now ranked 4th Dan and carrying height and weight sufficient to the cause, do not worry too much about intercepting a round-house punch with force (from most people), it is not good advice for most new practitioners. (pics 1 & 2)

Confidence and stoicism in the face of adversity - bottle - are hard won characteristics that must be forged and tempered through experience. Most people are not born fighters these days. Most people don't want to be. Those that are do well in the martial arts, but they do well in most physical activities. Those who step into the dojo without natural skill need nurturing to the state where they are comfortable with physical realities and how they perceive themselves and deal with the aggression of others.

The new student in the dojo is likely to find themselves "on the back-foot" when they meet aggression. Their instinctive response is most likely to throw their hands up in front of their face and move backwards. (pics 3 & 4)

There is fear of the opponent, fear of the outcome of any aggression, and fear for the wellbeing of the self and others to take into account.

As teachers of effective kata applications, we must recognise and train that instinctive response to be a useable part of our technique. It can become a circular movement (instead of directly away), thereby becoming an irimi (entry) technique in itself. The student can be taught to accept the incoming force and blend their movement into it instead of trying to overcome the incoming force with whatever power they have. (pics 5, 6, 7, & 8)

At the same time those raised hands can be channelled into striking, effectively creating a shock to the attacker's body that they were not expecting (we call this Body Alarm Reaction - B.A.R.).

Whatever the student's aptitude (locks, throws, striking, etc) can then be used in the moments bought by creating the attacker's lapse in concentration. (pics 9 & 10)

**So, how do we train these reactions and this type of response?**

Well, it might seem out of place in some



pic 5



pic 6



pic 9



pic 7



pic 8



pic 10



traditional dojo, but we need to use some equipment.

Training with a careful instructor as well as training partner is a necessity here. Our power levels must start at minimum on the defence and build up only within our partner's thresholds.

To create the feeling that the attacker can attack - to give them the willingness to strike a training partner with force, we need for the attacker to be wearing boxing gloves. Now, there are bound to be practitioners who don't mind smacking each other with force, but most of us take up martial arts because we are inherently peaceful, and perhaps even intimidated by violence. Wearing a boxing glove makes the attacker feel safe; it's big and soft and you know that you are unlikely to break bones if you strike with it. (pics 11, 12, 13, & 14)

Secondly, both practitioners should wear a headguard. The attacker feels like they can attack and the defender feels like they can defend because the other person appears to be protected. Now, as we frequently see, this isn't quite so, but both parties must believe that they are able to "go in".

The attacker begins with a swinging right hook. It's the most common type of punch and so the one we are most likely to meet outside. The straight and corkscrew punches of the dojo are not ones we are likely to encounter outside.

pic 11



pic 12



pic 13



pic 14







If we take the time to block and then counter, we will find that the attacker has swung again, so our response has to be instantaneous and prevent further activity from the attacker.

The defender enters into the attacker's space and so inside the arc of the hook punch. Their hands are raised, but then brought down quickly onto the attacker's head.

Now, there is no correlation between the amount of force you think you used and what the attacker felt. What might have felt like a 10% use of power to you may equate to 1% of what a training partner can take or it might end up being 110% of what they can take. It is vital for the safety of the person playing the attacker that you start at minimum power levels and build up from there. Do not start out by trying to KO your partner. It might work too well.

#### So what has this got to do with kata?

The hands are in a similar shape to either the start of Kanku Dai or Heian Yondan. After this is delivered you have bought the time and space to deliver the rest of the kata if you so desired and you could morally justify it.

(pics 15, 16, 17, 18, 19, & 20)

Take, for instance, that after the irimi, entry, which might look like the start of

Kanku Dai or Heian Yondan, we have created an opening to deliver our favoured technique (that part of our training that has been drilled to come about naturally given the right stimulus). In this case we shall look at the position from Tekki Shodan. The stepping across motion has produced a knee strike to the attacker's head. The posture has an arm across the body (usually described as a block) that we have used to pull the attacker's head down with. The other arm is usually presented as though striking with a forearm, backfist, or uppercut to the front, but here we have found a use for the elbow to be dropped onto the attacker. All of this is performed while bringing our bodyweight down and into the attacker.

What you will notice is that this application requires someone of a positive and reasonably aggressive mindset to have the intestinal fortitude to deliver the interruption of attack and violent response. This isn't suitable for someone who hesitates when the attack begins, and must be trained slowly to begin with so that the individual can acclimatise to the imminent attack. Success breeds success, and so with each step forward the student can "up the ante" a little until they are really dealing with fully fledged attacks. The job at that stage is to not hurt your training partner, as it is all too easy to respond to violent attack with violent

response and damage the person who is trying to help you conquer your fears.

So the standard application must be congruent with not only the physical build of the practitioner, but also with their ability and confidence level. If you are distressed or frightened then the application of your kata moves must fall into the realm of what you might be expected to carry out. Training with a good instructor will build the ability to function under stress, but a lesson must be useful now as well as in the future once we are all-powerful. It starts with the ability to "switch it on" and moves through to functional spontaneity.

In the next part of this article, we will look at the common moves that come from kata, but are usually practised as "basics", and how they are applied to common methods of assault.

Thanks to Paul, Mike, and Clare 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](mailto:keikokarate@aol.com), call 01626 360999, or write to John Burke, Karate Academy, 36-38 Market Walk, Newton Abbot, Devon, TQ12 2RX. Books and dvds are available from [www.thebunkaiguy.com](http://www.thebunkaiguy.com) and [www.karateacademy.co.uk](http://www.karateacademy.co.uk)

# Dennis Ma

## *Practical Karateka*

### **Part 4 - 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 areas 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.

**Are a lot of people attracted by the glamour of body-guarding?**

**DENNIS MARTIN:** I think a lot of people go into it for glamorous reasons. Certainly the first job I did was by most definitions a glamorous one, but I never took it as being glamorous; I was always more interested in doing the job properly.

**If we can go back a little to self defence teaching, we were talking beforehand about the modern concept of "ranges", about going from the outside range into trapping range into grappling range and so on.**

**DENNIS MARTIN:** Yes, going into trapping range and stuff. I've seen people explain up to eight different ranges that exist, but in my view, range doesn't exist at all. It's a hard thing to explain in an interview, but if you take something like the UFC, just as an example, it's noticeable that the grapplers, the good grapplers, will start from the longest range - outer range, where you can't kick them - and they will take you to the ground with a leg dive, instantly. So they go through every range instantly. Simon and I demonstrate this in classes. He comes in and takes me down - so what happened to all those ranges?

**I've thought exactly the same thing.**

**DENNIS MARTIN:** So as a concept it might exist, but functionally it doesn't.

**SIMON JAMES:** In a sparring situation it exists, because you're practising techniques. Whereas in a real situation people are angry and they just steam into you, or you steam into them.

**DENNIS MARTIN:** The only range that exists is the one you're at, and that's it. All those intermediate ranges are an illusion, they don't exist functionally. We can practice at those ranges as much as they like. It's a good idea to do that, but don't expect to impose your ranges on someone else.

**You taught knife defence today, but in fact ninety per cent of the course is about the use of the knife. That's intentional, obviously.**

**DENNIS MARTIN:** Definitely, yes. I actually started the training programme quite a while ago, and it didn't have the knife defence

part, because at that time, I hadn't been exposed to a system that I thought would work, or was teachable. I used to teach knife awareness, and knife threat. I was very much into showing how dangerous the knife was, to more traditional martial artists. It went down really well. Then, once I'd trained in a system called the GUN system - Grab, Undo, Neutralise - I was happy to teach that, and we added it to the syllabus. But it doesn't take a great deal of time to teach, as you saw.

**Simon - You had to deal with a knife attack and used the GUN method. How did that happen and how did you deal with it?**

**SIMON JAMES:** I've actually used it twice, once against a mad ex-girlfriend, so we'll skirt over that one! There is a bit of a background story to the other situation, which I won't go into, but it came to a head with the guy coming round to my flat for a confrontation. He had a knife in his hand, holding it close to his right side and was shouting and threatening. I was very lucky I saw the knife at an early stage. I actually felt very calm, more so than in some other situations, and very focussed on the knife. I wasn't really listening to what he was saying, just waiting for the knife hand to come out a bit so I could grab it. I never get drawn into the verbal side of a situation anyway. This only went on for maybe a few seconds and we were about 2 feet apart in a narrow hallway. I crashed in, grabbing the knife hand and lowering my head for the butt.

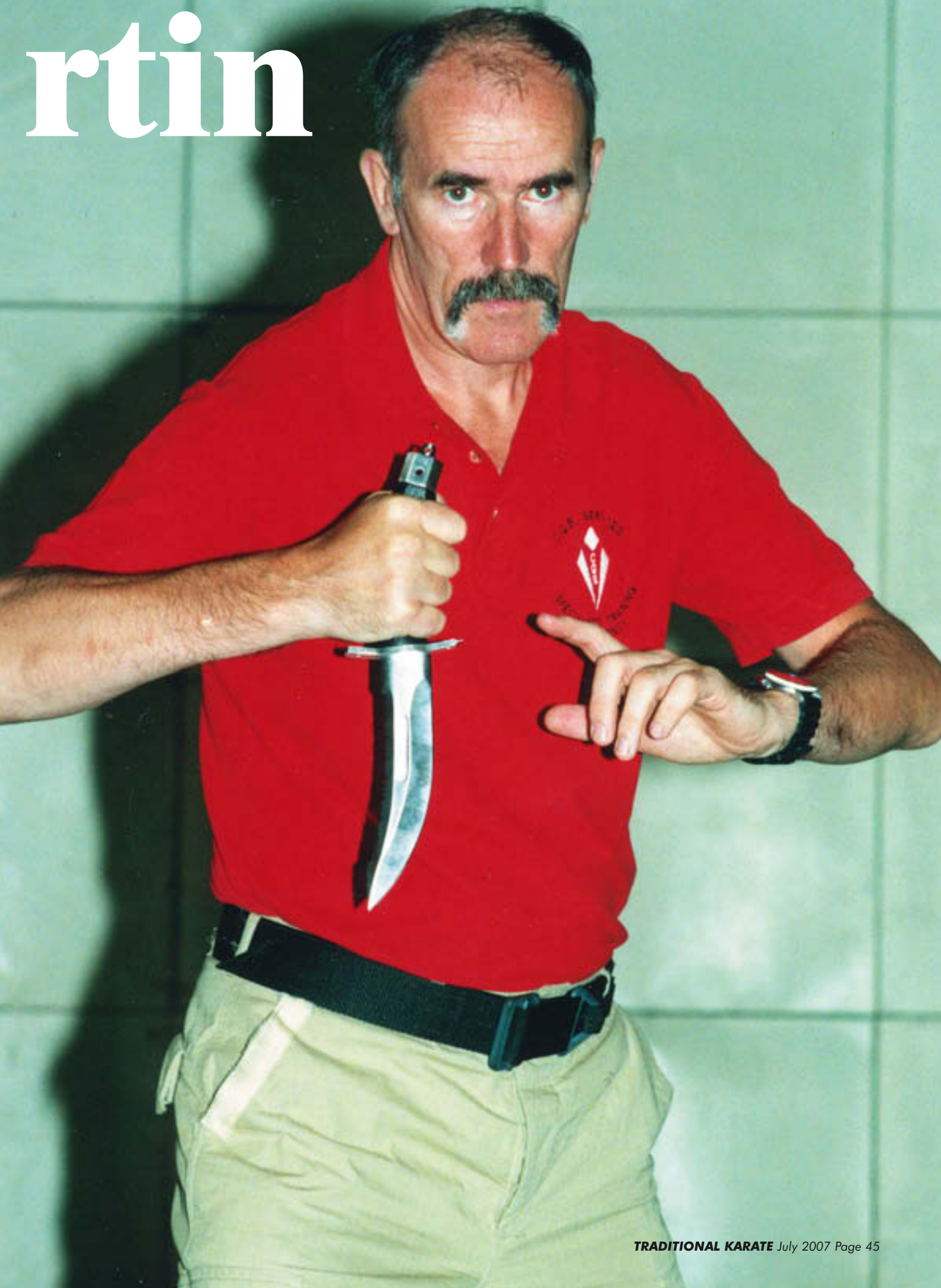
He fell back and down so I went with him, still keeping hold of the knife hand. At this point, he was stunned - at least I don't remember him really putting up a fight - I'd landed heavily with my shoulder in his chest anyway. I switched round to a kind of cross body position, my right knee against the left side of his head. He was pinned and couldn't really do anything. He struggled a bit before I got the knife out of his hand and threw it across the floor, I can't really remember if I hit him, butted him or anything during this. Anyway, he was well done in at this point and I didn't really batter him - I don't know why - although I did give him a couple of elbows before getting him up and chucking him out. Afterwards I noticed a cut along the inside of one finger, but I don't know at what stage this happened. The interesting thing is that Dennis had only shown me the GUN a few weeks earlier on a course with Marcus Wynne. I'd had a couple of goes - literally - on the day, but hadn't practised it since and still came out in the situation, even though I'd done several years of kali.

**Is there a problem with self-defence teaching that you can sometimes have too much technique? That came up when I was talking to Pete Consterdine: too much technique can get in your way.**

**DENNIS MARTIN:** I think Pete's analogy of the hourglass, or the log jam, is probably the best description there is on that. He put into words what the truth is. So yeah our saying is "Less is more". I said to Simon recently, "I don't want to learn more, I want to learn less". I want to learn less than I'm doing now. I really do, I'm serious.



# rtin



**When we were talking about knives before, you mentioned that door work had changed over the years. How has it changed?**

**DENNIS MARTIN:** OK. In a city like Liverpool, you've always got a very violent section of the population and that's increasing. And then you've got the drugs, and that has added a pint of bat's blood to the brew. Tremendously. Everyone and his dog is involved in either taking, dealing or importing drugs, and they all think they're gangsters. They all think they can fight because they're drug dealers; and when they are out of their skulls on their own products, of course that reinforces the belief. The other thing is the legal side of door work, which has tightened up. Everyone's got to be badged.

Most people now have to go through a training course, although God knows what you can learn about being a doorman on a one-day course. You can learn the legal side, you can learn the medical side, and you can learn things like fire safety - but you can't learn to be a doorman on a course. As a guy who'd taught a course on door work, I can say that. And then the licensing laws in this area specify that there will be video cameras everywhere on the doors. So everything you do is on TV. You're badged, vetted, so they can take your badge number and report you. So you have to be able to stay within the law, whereas before you could be very violent and get away with it.

Now, you can't. It's still a violent job and there's still a lot of people who'll start fights in clubs and pubs. So in that way the doorman's job is a lot harder than it ever was. Having said that, it's also become a lot more professional. The big companies who run the leisure business want to deal with decent security companies. There are bad ones out there, but there are some good ones, and the level of professionalism now is higher than it ever was before. And that's good for the people who go out to the clubs.

**Professionalism technique-wise too? You said the guys you work with train regularly.**

**DENNIS MARTIN:** Most of the guys we work with train a lot. They're very serious trainers; cross training, multi-disciplines. At the same time, you have these limitations on what you can do, so the guy's attitude, they tend not to be hot-headed, they've got self control - just because, if you're in an incident, they can take your



badge there and then, and that's it, you can't work. There's no way round it. The clubs just can't employ you, it's their licence that's jeopardised.

**Doesn't this make it all more difficult, in the sense that people think they can get away with more?**

**DENNIS MARTIN:** Definitely. You've just got to - well, we call it, lash them out, just get them out of the club, the sanction you've got is that, if it's a popular club, they don't get back in. Obviously, self-defence is still justified, if a guy makes a physical attack on you, and then the cameras work for you.

**You teach about knives. Are more knives being used now than when you started?**

**DENNIS MARTIN:** Definitely, definitely. I remember when I started there was a guy who's stabbed somebody and he was like a legend in Liverpool. He was feared. He was just a little rat, but he was feared because he'd stabbed somebody. Now, everyone and his dog is carrying a knife. A lot of the kids carry knives because they're scared of the other kids carrying knives and it escalates, particularly when you add lager and speed into the equation. One of the places we worked had five doormen stabbed in four weeks.

**Were any of them seriously hurt?**

**DENNIS MARTIN:** No, not seriously. One was fairly bad, a torso stab. Two were stabbed in the thigh. And interestingly none of those guys saw a knife, not one.

Trad: You were telling a story on the course about a friend in South Africa who'd used a knife in self-defence.

**DENNIS MARTIN:** Yeah, Les, a guy who'd been on our course. He was a very good operator, he'd served in two special forces units. He was going into a shopping mall, concentrating on getting his shopping list out of his pocket, and inadvertently he bumped into this huge guy, who was probably around six foot eight. Les apologised, but the guy palm-heelled him to the head and knocked him yards back over a bench, and then came in, yelling at him that he was going to rip his head off. Les produced his knife - he has a firearm, could have shot him, but chose the lesser option - pulled out his Spyderco civilian and did a "defanging" slash to the guy's leading arm - which stopped the guy in his tracks. The guy screamed so loudly that even Les just froze. Blood was pumping everywhere, up onto the advertising posters. The security force came and arrested the guy. It turned out that he'd been molesting staff and throwing his weight around generally. But it was a perfect, textbook technique.

**And that was alright in South Africa?**

**DENNIS MARTIN:** Yeah

**But it wouldn't be OK over here?**

**DENNIS MARTIN:** It probably wouldn't. You certainly wouldn't be carrying a Spyderco civilian around in the UK anyway.

**How did you get involved in the South African scene?**

**DENNIS MARTIN:** The chap I mentioned to you before, Hugh Thomson, I was in his karate organisation back then, in the seventies. I first went over there in '75 and I think I've been twenty five times since.

**Was that to teach or to train?**

**DENNIS MARTIN:** To teach.



### And that's the CQB stuff?

**DENNIS MARTIN:** Yeah. I now go to the North, Gauteng Province the area round Jo'burg. Sometimes to Durban too. I work with a guy called Clint Oosthuizen who runs CQB in South Africa.

### What attracts you to the place?

**DENNIS MARTIN:** Again, Terry .... you remember the article he did about the '68 tour?

### Yeah, with Ticky Donovan and Ron Wade.

**DENNIS MARTIN:** I don't know. The place didn't particularly attract me then, and even when I knew Bakkies Laubscher from South Africa in Japan, and an American called Pat Telsrow. But then when I went over there, they made me so welcome, and the way of life was so tremendous, the sunshine, and Cape Town, which is the most beautiful city I've been in - I just liked it. Went to Rhodesia a few times, enjoyed that. My friends there now are just like my counterpart family.

### What do you usually teach over there?

**DENNIS MARTIN:** I usually teach bodyguarding. Clint is a very good martial art guy with a background in Okinawan Goju. He teaches CQB, or CQC, once a week, and while I'm there I usually train in that class as a student, and really enjoy it. It's very hard training. Basically, we always do bodyguard courses; there's a big demand for it there. Ninety per cent of people we get now on the courses are police officers. We do what we call a High Risk Personnel pistol course, which is exchanging some ideas I've picked up from various places, mainly putting them through training experiences. We also do a counter Assault Team course for the bodyguards, and we usually do stuff for the Police. Clint is in the police unit there and we usually do some specific stuff for them, and I usually have the opportunity as well to go out with them on ops.

### That's the back up team we were talking about earlier?

**DENNIS MARTIN:** It used to be called the Internal Stability Unit and its now called Public Order Policing. POP's operate in the townships, so it's a concept we don't have in the UK. The areas there are very highly populated areas, lots of squatters camps. They use mainly armoured vehicles.

### What was the place you said you went into with them?

**DENNIS MARTIN:** Tembisa. Two million people live in Tembisa, and there's one police station.

### How many murders are there in that area?

**DENNIS MARTIN:** The Jo'burg - Gauteng area is the murder capital of the world, and God knows how many there are in Tembisa, nobody would know. Tembisa is one of the two most violent places. Hillbrow is the other one. Hillbrow is just off the planet as regards crime. When we went into Tembisa, it was to do specific raids. It wasn't a riot situation, so we didn't use the big riot vehicles. It was like a jeep we used.

### Was that scary?

**DENNIS MARTIN:** We were wearing armour, the bullet proofs.

### And that was to go in and pick up people?

**DENNIS MARTIN:** It was a raid on premises, looking for robbers specifically. The week before, two of the guys from the unit had gone in to buy pies, and they came out with their arms full of pies.



They weren't wearing their bulletproofs, and they got killed. The first ops I did on that last trip, the briefing was that the gangs in Tembisa had declared war on Public Order Policing. But most of the briefings are in Afrikaans, so I don't understand it and I'm not worried, though they did take the trouble to translate that bit for me. You get involved in a lot of potential stuff over in South Africa, over the years. I was there during the riots in '76, when there was a lot going on; saw a lot of people being severely injured and killed. But it's calmed down since then. It's a different kind of violence now. Then it was politically directed violence, now it's just crime, crimes of violence.

### There's a lot of carjacking over there, isn't there?

**DENNIS MARTIN:** I'm very lucky. Most people who are carjacked are on their own. I'm always with someone, and when you've got an alert person in the car ..... I mean, we've had 'the look' a few times. Particularly taxis with smoked windows, if they pull up alongside you go into Red Alert. We've had the severe look, you know when they're looking at you like food, and we just looked back at them.

### And this was a taxi?

**DENNIS MARTIN:** Yes, the taxis are just a cover for their activities. It's always a danger. When you're out with the police, if a taxi pulls up near you, you always tell the guys to watch the taxi. A typical case. A woman stopped at traffic signals. She must have left her doors unlocked. She had a nice car. And a guy got in, quite well dressed, had a briefcase, mobile phone, told her to drive. I don't think he even produced a weapon, though he may have shown her a gun. And he got on his mobile phone, spoke to a guy and said, "It's a dark blue Mercedes 300SL. Are you interested? No? OK." Then he told the woman to pull over, said, "Have a nice day", got out and off he went. But then you get the others who'll just open fire on you. There's been some bad ones.

### Going back to pick up a few loose ends, you didn't seem to get involved in tournaments much in your karate days. was that because your interest was always more in the self defence side?

**DENNIS MARTIN:** Yeah, I think it probably was, like most people who come into karate. I never got wooed into the tournament side much; I was never that good at it anyway, to be honest. I did used to write a lot of reviews for tournaments, but I very quickly ran out of ways to describe a snap punch.

### Some good karate people, they concentrate on their karate and don't seem too interested in the self-defence side.

**DENNIS MARTIN:** Not at all. I respect them because they're honest about it, and they're brilliant at what they do. A lot of other competitors are, and I respect and admire them for that. The problem is that other people quite often offer self-defence type training and they're still teaching what is sports type training, and I think that's wrong.

**In terms of using martial arts for self-defence, you and Terry and Gary were on the doors back in the sixties and seventies. Do you think you could have pushed that kind of teaching then - like Geoff Thompson did about twenty years later? He promoted that and he seems to have done well out of it.**

**DENNIS MARTIN:** We probably could. I'm not sure I would have been able to produce as many books as Geoff, mainly because I'm lazy! He really is prolific and very, very industrious. He and Pete [Consterdine] really have defined this business in many, many ways. They're certainly good role models for it.

**We were talking about head butts, and we agreed that the guys on the American tapes don't seem to get it quite right, and that's probably because they don't have that footballing tradition of heading a ball.**

**DENNIS MARTIN:** Terry worked with a guy, he was called Les, and Terry said that he could head butt like you'd jab. He'd throw a series: ba-bang! ba-ba-bang! - just like a boxer could jab.

**SIMON JAMES:** You told me you'd seen a doorman in London -

**DENNIS MARTIN:** Yeah, a doorman in London, knocked two guys out with his head. Bang! Bang! I mean anybody can go Whoo! like that [mimicking a ponderous head butt], but a guy who can leap up in the air, take a ball coming at eighty miles an hour this way, a heavy leather case ball soaked in rain, and direct it to that corner of the net and doing that every day of the week on a field somewhere growing up, that's how you get the skill.

I was going to tell you a Gary Spiers story, from Nick Hughes and Bobby Jones. When Nick came over here, he didn't know Gary, but he knew who he was, and he wanted to meet him. And he virtually bumped into Gary here in Chinatown, so he was made up about it. He told me one of the reasons he wanted to meet him was that amongst the doormen in Melbourne, Gary was like a legend. He was working for Bobby Jones, and Bobby Jones was out with his wife, going round the different clubs, and there was a bit of trouble. Bobby said, "Look I'm with my wife" - it was directed at him. So anyway, it went off, and Gary stood with him, backed him up. But the thing that impressed Bobby was not that Gary could fight, which he could, but ... you know that in foreign countries the drains, they don't have grids in the road like we have, they're like an opening, a letter box, in the side of the kerb; so you've got the road and you've got the kerb vertical to the road and there's like a letter box in the kerb - he'd kicked a guy's head into that so the guy was stuck in it. And that impressed Bobby Jones. And that story went around. Gary had to leave under circumstances ..... where he was one step ahead of the handcuffs.

**That was when he went to Japan?**

**DENNIS MARTIN:** That's right.

**Not to seek the mysterious East? Or would he have done that anyway?**

**DENNIS MARTIN:** Well, I think he had intentions there.

**We were talking about grappling being such a big**

**deal. But, when I see self-defence techniques being shown in magazines I sometimes wonder if grappling moves are put in needlessly.**

**DENNIS MARTIN:** I think that's a fair comment. the UFC is probably the epitome of [the use of grappling]. The NNHB, as I call it; the Not No-Holds-barred - which I love, and which I really enjoy watching - when it came out, the first thing which was no surprise to me was that the grapplers won, because I always thought in that sort of situation the grappler would do well. And I was very impressed by Gracie. But the downside of it was the explosion of grappling type training to the detriment of the logical training for self-defence. Grappling is an essential skill, but it's like first aid, You wouldn't cut your wrists to be able to practise first aid. Similarly, you don't go to the ground. Tommy McNally trained with a guy who was the wrestling instructor here, a guy called Johnny Mack, a well-known guy in Liverpool. And his advice for the street was "keep off the fucking floor". Train, wrestle, but keep off the fucking floor. And yet they're teaching cops now the mount and guard.

**And why's it bad to go on the ground in the street?**

**DENNIS MARTIN:** Its all the B's: blades, biting, blinding, buddies. As you saw today on the course, a guy can produce a blade, biting can defeat grappling; you never see it in the no holds barred contests. Blinding- the eye attacks. Buddies - there's usually more than one of them. They're the reasons to avoid the ground like the plague. Quite a decent wrestler near where Simon lives, working the door, he got attacked by a few guys and he ended up bitten, like a dog had bitten him - biting his back and everywhere.

**Did you see many examples like that when you were on the door - people going down and getting badly hurt?**

**DENNIS MARTIN:** I've seen lots of people go down and not get up. That's the thing. There seems to be a thing that once you're on the ground you become everybody's football: people who are not involved at all will have a go, just for the fun of it. I don't personally know anybody who favours going to the ground. You've got to know it. There's a guy teaches the cops in New York, and he has them wearing a pistol in the centre, because if you inadvertently go down, it's very useful. Things like that I agree with. But to go to the ground as a strategy - definately not.

**SIMON JAMES:** It's a one on one thing, but how many people have a one on one? You're not in the kind of job where you're going to have straightness with people.

**Did you train specifically for bouncing, Dennis? We were talking about that drill where Terry would take weights, a barbell, and throw it against a wall, but he also told me he'd get people to rush at him, things like that, and he'd practise turning people, specific bouncing techniques, if you like.**

**DENNIS MARTIN:** Quite a bit over the years, with different people, picked up quite a bit from Gary, from Tommy, and of course Terry. I did a lot of grappling with Terry, by the way. That's where I probably refined most of my grappling. I did judo originally, then Terry and I used to grapple, go to the park and do some wrestling on the grass, sometimes for hours; it was very arduous. And I learned a lot, because obviously he outweighed me a lot. I think a lot of people have given me knowledge on door strategy over the years.

**You said Tommy McNally called a lot of the old style bouncers "Ale Tanks" they were there because they got free beer.**



**DENNIS MARTIN:** Yeah, a lot of them were, but, as I said, I tended to work with a specific crew in the early days. We were the outsiders, really, the martial arts guys.

**There's a big emphasis on the pre-emptive strike in today's self defence teaching, but do you think that's sufficient? I know when we were talking you said that there were other scenarios that need to be taken into account.**

**DENNIS MARTIN:** If there's one thing you learn on doors it's pre-emptive striking. You kind of short-circuit the process of argument that leads to the physical. Doormen immediately know when they're on that slippery slope and cut the process short. If a physical confrontation is inevitable well, I'm going to start it. A lot of people describe pre-emptives as attacking first ... it's not; he's initiated the attack, he just hasn't gone physical. You interrupt his intent, you "attack the attack". You strike first, but you're not attacking first. You must know the cues, what the Americans call the Pre-assault Kinaesological Cues. These can be facial, verbal, postural and so on. We teach this stuff quite heavily on our Winning Edge Programs and it's fascinating and essential too. You must know the cues, otherwise you would be hitting everyone who came within arm's length!

Unfortunately, as elegant as the concept of Pre-emptives is, it doesn't cover all situations, and we must train for additional options. We teach that two main categories of situation exist,

Build-up and Flash. Pre-emptives work great in build up confrontations. However, in flash situations, we need other solutions. What about the streetwise attacker who just walks up with a smile and attacks, no warning? What about the guy you've had an argument with some time before, who goes away and broods for a few minutes, days or weeks then blindsides you when he gets the chance? This sort of thing happens a lot. A good mate of mine was working a hotel, where Simon works now, which had several bars. Tony's task was to control entry to the exclusive downstairs disco. He had to reject a guy for wearing trainers, the guy protested and there was a verbal exchange, not really heated. The guy went off and brooded for twenty minutes. Tony saw something out of the corner of his eyes and turned just in time to take a blade across the face. It was aimed at his throat. The guy struck from out of the crowd, then tried to escape in the mix, without success. He was brought to justice, shall we say.

Situational awareness is essential and we emphasise it heavily, going into areas such as the Colour Codes, OODA-loops and so on, but in a heavily crowded environment situational awareness can only do so much. A close attack may be launched within your reactionary gap, and you must train to deal with that. We must train to intercept or avoid attacks already launched. We must train to start on the back foot, already hit, by covering up until we regain our wits and retake the initiative, this is the tactical aspect to training. Once you have the skills, the techniques, you must work on tactical specifics.



# Traditional Karate Great Britain

## *A new day dawns!*

**Phil Snewin is a temporary Vice-Chairman of Traditional Karate Great Britain, and belongs to a group of traditional karateka who have a collective vision.** For years there has been an ever-widening gap between the grass-roots, traditional karate groups who hold Kihon, Kumite and Kata as their core concepts, and the sport karate clubs whose emphasis has been on fine tuning their techniques for sport sparring and sport kata performance.

The sporting aspect has been the winner in recent past in the sense that Karate England and other Governing Bodies have been receiving funding and support, which the traditional fraternity have seen very little of, if anything.

Phil and his colleagues are trying to address this by establishing a self-governing body for Traditional Karateka, calling it Traditional Karate Great Britain (TKGB), encompassing all UK member states.

Not only will this be the first Governing Body to be solely aimed at the traditional fraternity, it's also going to be a new concept. TKGB is going to be run by the members for the members and it is envisaged that a new business model will be used. Unlike previously where a large amount of grant money went on salaries and members consequently saw very little benefit, TKGB is determined not to go down the same route. For example there will be no Head Coach with the associated salary overhead because TKGB simply doesn't need one.

All the posts and functions that need to be performed will be on a voluntary basis. The benefits of this are very important. Firstly, there is no financially vested interest from any party. People will be doing this for the love of their art, not for a large pay cheque at the end of the month. There may of course be a need for an administrative function which will probably be salaried but this approach is very different from previous Governing Bodies where all the main office bearers were salaried.

Secondly, there will be no empire-building as there simply won't be an opportunity for people to do that. The maximum term that anyone will hold office is two years, which is reviewed after 12 months. The current office bearers are effectively a temporary steering committee, however once the TKGB is operational, it is the plan that the current temporary officers will step down and officers will then be nominated by the various member groups where selection will be by ballot.

This approach means that appointments are absolutely transparent and accountable to the membership. There is further policy whereby anyone who has stood in office previously must have a period of no less than 12 months elapse after they leave the post, before they can stand again. The management committee therefore has to constantly change every two years, meaning that there are no coveted "jobs for the boys".

Obviously many prospective members are going to wonder how they can prevent loading of the various committees.

"Simple. As far as group or association votes go, it's on the basis of one association - one vote." This means that no matter how large or small your group or association, you still have an opportunity to voice how you wish the TKGB to be run and administered. No more of the big groups dictating policy to the smaller groups as was seen with KE for example.

There will be different levels of membership available. TKGB is offering Full Membership for associations and groups that meet the full membership criteria, Associate Membership for smaller groups, and Honorary Membership for individuals.

Member groups will select representatives to nominate officers and it is expected that this representative will usually be the Chief Instructor. They will then be present for the elections and all members of the executive

will vote. On certain issues it is anticipated that referenda may be held where the entire membership will be given the opportunity to vote directly.

Obviously there are going to be costs involved for membership and Phil says "These aren't yet finalised. However, they won't be prohibitive because the underlying objective is not to make personal profits but to generate sufficient funds to provide services the membership wants and needs, so TKGB can afford to be competitive. Obviously we'll be looking to cover costs of setup as well as the day-to-day running costs but that's about it. Any residual funds will be re-invested into the TKGB with a view to providing improved services and opportunities for the benefit of the membership - not for lining people's pockets."

This begs the question as to how much it has cost them to set up the TKGB. Phil explained: "At the moment not much more than a few hundred pounds. People are offering their services voluntarily because of the equitable approach we are taking, and we have a great wealth of experience and knowledge to draw upon. The TKGB is truly run by the membership, for the membership."





I personally have put in a little money to help get things off the ground and if I don't get the money back this doesn't matter as I feel I've done my part and the rest of the steering committee are in the same boat." These people really do have a vision and are willing to put themselves on the line for it.

The temporary (and Phil was very insistent on the temporary nature of the committee) Management Committee is very much a who's who in terms of traditional karate as you can see below;

Chairman Harry Cook 7th Dan Goju Ryu

Vice Chairman – Rod Butler 5th Dan Shotokan

Vice Chairman – Phil Snewin 5th Dan Kamishin Ryu

Treasurer – Steve McKenzie 4th Dan Shito Ryu Shukokai

Secretary - Ken Fanner 4th Dan Shotokan

Membership Registrar - Trevor Seddon 4th Dan Wado Ryu

Phil continues: "We envisage the committee being in a position to step down within the first 12 months. They're just tempo-

rary posts in order for the functions to be performed whilst people come forward and make their interest in supporting TKGB known and it becomes established as an organisation.

We're planning to offer all the usual membership benefits such as Health & Safety, Child Protection, CRB, Coaching Programmes, and insurance but all of these will be specifically tailored towards the traditional community. The idea is that services will be modular and members can pick and choose which ones they feel they need."

The hierarchy of the TKGB is easy to understand. The first committee will be the Management Committee and the aim of this group is to ensure it is able to run smoothly on a day-to-day basis.

The second will be the Technical Committee which will be closely related to the various styles that make up the membership as a whole. It is planned that the membership will appoint one member per style of Karate found in the TKGB. By definition these members will be senior Dans, not 2nd or 3rd Dans. Phil explains: "We can't have intermediate Dan ranks advising

those that have 40 years or more technical experience. This might be acceptable from an organisational or management perspective, but not for the technical committee."

Another important factor to note is that the TKGB approach will be non-prescriptive. Members will be helped and advised in running their associations rather than dictated to. There will of course be guidelines on various aspects such as Health & Safety etc but these will not be mandatory but advisory. Dan gradings will be within the member group's own responsibility and then if required, ratified by the committee and entered into the TKGB register.

If a member group wishes to employ the services of a Technical Committee member this will also be possible with all arrangements and agreements to be between them and not the TKGB. If they want the TKGB to come along and undertake a grading on behalf of the member, this will also be possible but will compose of a panel chosen by the TKGB with fees generated going back into the TKGB coffers.

I asked Phil what the membership criteria were for the TKGB: "We are specifically for Traditional Karate and related disciplines

Harry Cook



Steve McKenzie







such as Okinawan Kobujutsu. We won't accept any Karate-type styles such as Tae Kwon Do, as they must be of Japanese or Okinawan origin conforming to the 3 Ks (Kihon, Kumite, Kata) and follow core Budo principles within their approach."

The TKGB started to accept membership within the first days of February.

Phil elaborated a little more on the traditional ethos.

"There will be no TKGB-organised competitions. The whole idea is that competition is not the be-all and end-all as grass-roots Karate does not focus that much on competition. If member groups want to organise this within their own groups then fine, but TKGB will not get directly involved as it does not match our values nor will we provide advertising support in the media. We will however be publishing details of member groups events through the website and newsletter but this will apply to all events."

Benefits will include a planned annual gathering and they are also considering a series of seminars as "we have access to some very serious people and excellent resources and it makes sense to proliferate them."

Another benefit of having such a body is that it gives the average traditional karateka a collective voice to lobby Government on relevant legislation. TKGB will be able to petition on behalf of Traditional Karate. One point on which they started doing so is the case of the UK Coaching Certificate. These actions will be promoted within the membership so that they in turn can get the support of their members behind the action in question. TKGB will also be utilising the mainstream martial arts magazines as much as possible in order to get their message across.

I pointed out that this might cause a even bigger schism between the two schools of thought. Phil was adamant the differences were already there. "The existing model for a Governing Body is broken. It doesn't work and has been proven not to work time and time again. Perhaps it's about time we all acknowledged the fact that Sport and Traditional Karate have different needs and objectives and it's time we treated them separately rather than trying to force a square peg into a round hole."

"For one reason or another due to government pressure or certain people within karate having an agenda, they've tried to force uniformity. The recent debacle over Karate England has brought into focus the two distinct needs for the two different approaches within Karate. There should be the freedom for people to choose the way they want to go."

"For the last 30 years I've been contributing money into the various Governing Bodies, and seen nothing for my contribution, and I know that this is the same for tens of thousands of others like me and my members. We're not saying that one sector of Karate is better than the other, we're merely recognising that they are different and that their needs are different."

In order to meet these needs they need to ensure that they have clearly defined parameters for membership?

"If some made-up style applies to join, which has not been heard of before and has been created by someone who has done a bit of this and a bit of that, it's possible it may not meet the membership criteria. As I said before, Karate and related disciplines of Japanese/Okinawan origin, utilising the 3Ks and following budo concepts, are central to the TKGB and its membership requirements. Those on the

Technical Committee will know whether a group qualifies or not through their knowledge and experience. If need be they can undertake checks to satisfy whatever the query might be."

Phil was careful to reiterate the whole point of the TKGB one last time:

"The TKGB has to be for the people, by the people, and of the people. There is no financial or other vested interest by those involved in the running TKGB and even these people will change on a regular basis to ensure this doesn't happen. There will be absolute transparency in all matters to the extent that all the minutes of meetings held will be posted on the website. It's time for a little benign revolution in the way Traditional Karate is represented, and recent events have shown how not to do it. We firmly believe this more equitable approach is the way forward"

George Carruthers



# Omine Sensei

**Miyazato's longest serving student. October 2006 Jundokan So Honbu**

**This interview took place whilst I was on the Jundokan UK Okinawa So Honbu training trip, September/ October 2006.**

Omine Sensei is Miyazato Sensei's most long serving student, and was a great personal friend of this now gone Master. You will often see an old VW Beetle convertible parked outside the Dojo from 2 until 5pm, this is when Omine Sensei likes to train.

He is a very warm and extremely smiley person, who takes great pleasure in helping and watching his young karate ka refine their technique, and in typical Okinawan style, never wears a Gi top. Omine Sensei has large powerful looking forearms, sausage like fingers, and the trade mark thick wide strong looking feet. He always came across as being very humble and quiet, but his smile always beaming. There is a wealth of knowledge in this lovely man, but like all the rest of the Jundokan Senseis, little has been seen or heard of this Okinawan Goju Ryu relic.

**Sensei could you explain your roll within the Jundokan?**

**OMINE SENSEI:** I'm 9th Dan Shihan and chairman of the Black Belt Committee, looking after and at all Yudansha Members of the So Honbu.

**Sensei would you give a brief outline of how you started your Judo Training, and why you decided to take up Goju Ryu Karate Do?**

**OMINE SENSEI:** I started training Judo at the Tamaki Dojo, under Miyazato Sensei, when I was thirteen, two years later, on the advice of my Sensei, was asked to come and start practicing Goju Ryu at the Garden Dojo of Shihan Dai Miyagi Chojun, shortly after his Death, where we practiced there for approx two years. All the top students got together to decide who was going to lead Goju Ryu, and it was decided on the advice of Miyagi Sensei's wife that, Eiichi Miyazato should lead the group. Miyazato Sensei later decided that we should build a new dojo even though we were very poor and also started to collect money

from all over Japan and had land donated by the mayor for a memorial stone to be erected in honour of the two great Bushi of Naha Te, Higashionna and Miyagi Sensei.

**Sensei I believe that Shinzato Sensei Miyazato Sensei and yourself trained in judo, so has this has any bearing on the way you view and practice Goju Ryu as a whole?**

**OMINE SENSEI:** I was training in Judo and karate with Miyazato Sensei who was a policeman and went in many tournaments both in Okinawa and main land Japan, and lucky for me I would go with Sensei and would always demonstrate kata and bunkei when Miyazato Sensei was asked to demonstrate Goju Ryu karate. You must remember that both Judo and Karate Do are Budo and my friends who did other martial arts would always talk about our Budo Arts.

**Sensei Could you tell me more about your training after Miyagi Chojun Sensei passed away and did it have any effect on the way you trained?**

**OMINE SENSEI:** Miyazato Sensei always trained as his master had taught him, some people tried Jyu Kumite but this was dangerous and injuries were common. Miyazato Sensei did not like this but would teach us Yaksoku Kumite and lots of Hojo Undo training.

**Sensei, Can you tell us what it was like to train under Miyazato Sensei in the beginning?**

**OMINE SENSEI:** Eiichi Sensei taught me one Kata per year, after university I still had not learned most of the Kata, I was taught Sanchin after three years when I became shodan and Miyazato Sensei taught me superempei after 20 years of training! When I worked on the ships, and came home if I did not turn up for training Miyazato Sensei would punish me I can remember I was small and slim I was made to do many push ups and Hojo Undo to make me stronger. Miyazato Sensei did not teach you Bunkei but





said you must find it yourself within the Kata, Sensei always made you think about your technique not just give you it. If you choose 100 people all their Bunkei will be different so this is good.

**Sensei can you name any students who trained alongside yourself from the beginning of your Goju training and are any still training today?**

**OMINE SENSEI:** Yes, Mario Higonna and Aragaki Senseis are still training on Okinawa.

**Sensei what areas of Goju Ryu do you enjoy the most while training or instructing ?**

**OMINE SENSEI:** I do not have any area I like more than others. You must punch makiwara, there was one area that I could do more easily this was the Ishi Sashi and I was always asked to demonstrate this. Also like Miyazato Sensei I am suited to Shisochin Kata best.

**Sensei do you enjoy visiting other countries to teach?**

**OMINE SENSEI:** Of course, but so many foreign students come to Okinawa, I do not need to travel and besides we have younger Senseis to go and teach abroad.

**Sensei do you feel the growth of traditional Goju Ryu around the world has altered the true teachings of Miyagi Chojun Sensei?**

**OMINE SENSEI:** Due to the strength of Miyazato Eiichi traditional Okinawan Goju Ryu has spread across the world, US Marines would come and train with us and take away Goju knowledge to



the United States. Of course it has been changed old ways were so hard, peoples motivation has changed and so have the times, you have to adjust the way you train. When I was young Sensei would tell us to do Kakei and there was no time limit our arms were so sore and bruised they would shake while I was doing my university studies at home.

Thank you Sensei for your time and thoughts on Traditional Goju Ryu Karate Do.



# Kuniaki Sak

## *on Masahiro Yanagawa*

### *and his forthcoming visit to the UK*

**Sensei when did you first hear about Yanagawa Sensei and what was your initial impression?**

**KUNIAKI SAKAGAMI:** I purchased Yanagawa Sensei's first publication entitled Karate-No-Ri, but I first met him in Japan at the 1990 JKF Wado-Kai Executive meeting. Karate-No-Ri was very different to any karate related publication that I had previously read providing a complete contrast to the stereotypical karate-do book, and as a result it differentiated Yanagawa Sensei from the mainstream karateka.

**What is Yanagawa Sensei martial arts background?**

**KUNIAKI SAKAGAMI:** Yanagawa Sensei told me he first started learning Karate from his brother as a youth. He basically copied

his brother's actions and started by hitting the makiwara. When he left school he went to study Chemistry at Tokyo University in 1957 and it was here he was to practice Wado Karate and I believe, at that time, Grandmaster Ohtsuka was the Shihan.

**Yanagawa Sensei's karate is different to any other Instructor's style from that era. Why did he change?**

**KUNIAKI SAKAGAMI:** Yanagawa Sensei told me the turning point for him to change to Budo karate started when he attended a demonstration of Aikido by Tohei Koichi, around 1970. He was so impressed by Tohei that on viewing the demonstration, he realised that there were things missing from modern day karate and decided to study, and research, Budo karate.

**I have just finished watching Yanagawa Sensei's new DVD where he demonstrates un-orthodox take downs, ground work, lock ups and escapes. What is your opinion on the footage?**

**KUNIAKI SAKAGAMI:** Yes, I have seen the DVD. He [Yanagawa] says that Budo karate is not only kicks and punches as it shares techniques and movement with other Martial Arts. His Budo style is different to the normal stereotyped Karate that we know. Also, Yanagawa sensei told me that he wasn't shocked or surprised by the effectiveness of Gracie Ju Jitsu as those were the techniques that the Japanese Ju Jitsuka used to use over 100 years ago.

*"Japanese Ju-jitsuka used those techniques over 100 years ago"*

**Yanagawa is of small stature yet he generates so much power in his kicking and punching. The way he performs the techniques is again different from a lot of Instructors from that era how do you view that?**

**KUNIAKI SAKAGAMI:** A lot of people have asked Yanagawa Sensei how he generates so much power because even for a Japanese man he is quite small. He said he used to train extremely hard when he was younger, facing the makiwara for hours on end, pushing himself physically and some people said he was crazy to train the way he did. But like most young athletes he wasn't thinking about how he was developing his power and energy scientifically, he just trained and trained and eventually realised that training the way he was, kicking and punching, makiwara training, and lifting the weights without understanding the body mechanics and knowledge of which part of the body was being utilised, was limiting his technical development. This realisation came around the time that he saw the Ki Aikido demonstration.

**Yanagawa now describes his Wado karate as Budo karate. Can you give me your thoughts on this?**





# agami



**KUNIAKI SAKAGAMI:** Of course. When Grand Master Ohtsuka first came to England in 1968 I heard him say "It's no use teaching students my karate so I only teach them what they can understand". At the time I didn't really understand what he meant but looking back I now understand completely. I believe what he was trying to say was that teaching students the karate that you want to teach, but that they will not understand, is a waste of everyone's time, so it is the job of the instructor to make the concepts student-friendly keeping them simple so that they can be appreciated. Yanagawa Sensei calls his karate Budo Karate but he insists it is based upon Grandmaster Ohtsuka's karate. This suggests that Yanagawa Sensei practices an extended form of Grand Master Ohtsuka's mainstream teachings and has developed some elements through his personal study of many things, including the Japanese Noh.

*"Yanagawa sensei told me he did a lot of crazy things in his younger days"*

**On the night we visited Yanagawa Sensei's Dojo I was impressed by his footwork and although it shares the same ashi names as most Wado he performed it differently, what did you observe?**

**KUNIAKI SAKAGAMI:** Yes he did perform them differently but it is difficult to understand. When you look at his movement initially it appears a little odd. I often think about how he manages to perform techniques with great force using this unusual-looking motion. There are many questions that I wish to ask about this very subject when he visits us later this year, but I think to understand his footwork and movement you have to understand how he studied it.

Yanagawa Sensei told me that he did a lot of crazy things in his younger days. He would often test himself to see how far he



could run at maximum speed. 100 metre sprinters can maybe run flat out for what, 300 metres before running out of steam and he would test his own abilities this way. He also tested his stance and pushing strength by standing in front of a small, mini type, car and pushing on it whilst the car was driven towards him in low gear. The whole of his life he appears to have been searching for something different and all though this may have been viewed as a little crazy he was trying to push himself to his physical limit, understand his body, and learn the most effective methods of transforming his internal energy to power.

**Yanagawa Sensei's delivery of kicks and punches are different to your normal type of Karate technique; the approach angle being significant in his work. I feel that considering the angle of attack is Wado in style. What do you think about this?**

**KUNIAKI SAKAGAMI:** Yes it is all in the style of Wado, and that's exactly what he [Yanagawa] said, but the majority of students in karate have forgotten the importance of this and how it affects the energy input, initial impact, energy wave, the aftermath, the recovery of the technique and its overall effectiveness.

**I believe Yanagawa Sensei also trained with the Monks of the Mogami Mountains.**

**KUNIAKI SAKAGAMI:** Yes, he did because the Monks are mentally and physically tough. I believe that the Mogami Monks are more like the warriors of old. As they are Monks they do not fight but they do test themselves mentally, physically and spiritually. These tests can include daily marathon walks or standing under waterfalls that flow freezing cold water from the mountains. The ice cold temperatures and the force of the water is extremely hard mental training, where they reach such a high mental state, however I have never done it myself! Most people would give up before 2 minutes but the Mogami Monks stay under the waterfall for significantly longer. Yanagawa trained with the Monks to test himself yet further.

*"Because you have disturbed your opponents timing their strike will not be as powerful"*

**Yanagawa believes there is a connection between budo Karate and Japanese Noh can you tell me more about this?**

**KUNIAKI SAKAGAMI:** I only know a little about this but I believe it is to do with posture and that probably in the past the Samurai would watch the Noh plays, not just for entertainment, but as a learning tool. They would have studied the posture and movement in the Noh play because their movement was so smooth, with no noise. In terms of Budo it was probably posture and stance that Noh had most in common with martial arts, not just karate.

My impression is that Yanagawa has also made a connection between Noh and Budo karate in recent years and again I would like to quiz Yanagawa Sensei on this part of his study during his visit. By-the-way, he always finishes his courses with a question and answer session and this part of the course is truly amazing as his answers are so deep. For example, at one of his seminars a student told him that in his free-fighting he was always scared, that he felt like a coward when he was facing an opponent and that he would freeze when under pressure. The student proceeded to ask Yanagawa Sensei was there anything he could do to overcome this fear; of course I know a lot of students feel this way about fighting but his answer was so good that I will tell you some of it. "When you first get hit obviously it hurts, but how much it hurts is dependant on timing. If the person who is striking you is good and their timing is also good then of course it will hurt, but if you can make their timing bad the good technique will be wasted and it will not





hurt so much. But because a lot of people are apprehensive in fighting they just move backwards so sooner or later your opponent will catch up and will hit you with a hard technique which will obviously hurt. So if you are going to get hit at least get hit going forwards, only don't just go forward, the moment the punch comes whatever the direction, turn your head and let him hit you. Because you have disturbed your opponents timing it will not be as powerful and it will not hurt as much. Yanagawa Sensei said that he learned this when he was at the university club in his first and second year where he realised that during free-fighting with his seniors he should never go backwards but always forward regardless of the situation having found that when he went forward and got hit it didn't hurt so much.

This was just a small part of his original answer to the student's question but shows his quite thorough answers.

**What do you feel students can expect from training with Yanagawa Sensei?**

**KUNIAKI SAKAGAMI:** Yanagawa Sensei's aim is to explain the real difference between sports karate and Budo karate, so Budo karate, as he said, is the movement of the body and how to use it to maximise its potential. He says wild animals naturally do this, they don't have to train to use it, and they do it instinctively generating speed and power. Of course we are not wild animals so we have lost, through evolution, the knowledge of how to use our bodies as they do. But as Yanagawa says, through observing and studying nature we can learn something about the instinctive movements that we have lost. Unfortunately I cannot give a straight answer to what his Budo karate is about, but that is one of the reasons we are bringing him over, so that he can show us what it is about and for him to answer some of our questions. I feel like I understand what it is about inside but I am finding it difficult to describe it to other people. Yanagawa Sensei is currently one of the martial artists who are in high demand on the Japanese martial arts seminar circuit, instructing many different styles including Vale Tudo, Ju-Jitsu, Aikido and all styles of karate. He is a regular contributor to the prestigious Japanese Martial Arts magazine "Hi-Den" (Hi -secret), (Den -techniques passed on from generation to generation).

I am hoping students of all grades will come and train with an open mind on Yanagawa Sensei's November course. But I feel that I have to limit the age to 16 and above because of the depth of what will be taught and I feel a certain maturity will be required to learn Yanagawa Sensei's Budo karate. Irrespective of grade or style every student should be able to learn something new and experience something that is truly unique.

Thank you Sensei.

You are welcome.





# Kushanku as a two-man form

## Part 1

Over recent years, there has been an increasing tendency amongst practitioners of the traditional martial arts to look for more realistic and practical applications for their art. The large number of books and DVDs now available that provide an insight into this field is a testament to the popularity of this more pragmatic approach.

Personally, I think that this is a good thing; however, it presents many martial artists with the dilemma of how to integrate these new approaches into their practise of an otherwise traditional style.

This was the situation I found myself in when I started teaching a class, focussing on the practical application of Karate, as an addition to the traditional syllabus of the club. Initially, I took advantage of the wealth of good material available to provide practical applica-

tions to various moves of the kata - a sort of 'pick and mix' approach. However, it was difficult to teach these in a way which complemented the traditional syllabus and could easily be remembered by others in the club.

My solution to the problem was, perhaps unsurprisingly for a traditional martial artist, to return to what is often viewed as the heart of Karate; the kata and in particular, Kushanku.

Many of the karate kata are mnemonics used to record the techniques of a particular martial artist, and Kushanku is no exception, recording the techniques passed on in Okinawa by a visiting Chinese martial artist, the eponymous Kushanku. Such kata can therefore be regarded as the distillation of an entire fighting system; the kata should contain all the techniques required for a successful fighter.

My approach was therefore to view the kata as a whole, rather than separate out individual techniques, and to try to derive applications for each part that fitted together to give such a complete system. Furthermore, the plan was to provide a complete, two man form that could be practised without discussion or breaks, allowing all of the system to be practised in a very short space of time.

The method for remembering the applications was a device that martial artists are already very familiar with; practise of a kata. The only change is that a partner is used.

Each of the pair therefore completes the kata in its entirety, with their partner providing the attacks necessary for each stage. In the space of a few minutes, a large number of applications are practised very efficiently - and the traditional

**Photo 1a - The sequence starts from the final of three knife hand blocks in long cat stance.**



**Photo 1b - Step through into front stance and perform a straight finger strike**



kata is reinforced, integrating applied karate within the traditional syllabus, and returning kata to the heart of karate.

Before moving onto a detailed look at the process of deriving this two man form, and the form itself, it is worth pointing out a few things.

Many (if not most!) of the individual applications are derived, borrowed or flagrantly stolen from much more talented martial artists than me. The only difference I am advocating is that the kata is treated as a whole system, and what is more trained as such, with a partner. In the typical class environment we spend a great deal of time practising the form, and it makes sense to me to make use of this ingrained habit to provide a framework for the development of applied karate.

When it comes to the applications themselves, I am clearly not claiming that these are the original, the correct or even the best applications for the particular sequence in the kata - they are simply the ones that fit my view of the overall balance of the kata as a system.

When viewing the kata as a whole rather than trying to find moves for individual sequences, a different approach is required. For example, it does not make sense for a kata viewed this way to contain multiple defences for a single attack, though each defence may be perfectly valid if viewed alone. In developing the

two man form, therefore, I used a set of guidelines to try to provide a complete system that integrated well with the traditional solo kata.

**1. The body movement of the kata is its most important aspect**

Most karate kata have been changed to greater or lesser degrees as they have passed from generation to generation. The position and form of the hands, height of the techniques and timing have all been altered. What is generally preserved, however, is the movement of the body. When attempting to apply moves from a kata it is often the body movement which is neglected whilst the outer form, such as the hand positioning, is emphasised - I would argue that the reverse should be true.

**2. The kata maps the development of a conflict**

If the kata is a whole system, it makes sense that the beginning of a kata provides the techniques which will be useful at the start of a fight, and progresses from there.

**3. Applications are provided only once for each situation**

This avoids the 'log jam' that Peter Consterdine refers to - where there are too many options in a given situation for the martial artist to react quickly. By having one defence to each attack, the response should be

automatic and hence rapid. A further point is that the kata distils a whole fighting system into a small number of moves - why duplicate defences?

**4. Common attacks will be emphasised over less common ones**

As a complete fighting system, the emphasis will be primarily on common attacks from untrained people - this is particularly applicable to the likely side of the attack. Most people are right handed, so will grab with the left and strike with the stronger right.

**5. Reactive techniques will be fault tolerant**

If a technique is truly reactive, then it needs to work irrespective of the detailed way in which the attack proceeds. It is possible in many cases to know if a punch will come from the front or back hand, but will it be straight, hooked, or somewhere between? If the reactive technique relies upon this knowledge, then you are gambling as to which the attacker will do.

**6. Sequences of techniques will be short.....**

As described in guideline 5, it is difficult in a fight to know what is going to happen next. This is equally true of any sequence of techniques that are practised within the kata - the more individual techniques are included, the less likely it is that the opponent will behave the way you expect and allow you to complete the sequence.

**Photo 1c - Step around with the left leg and rotate anticlockwise to the position show**



**Photo 1d - Complete the sequence with a front kick**





Sequences should therefore be short and use predictable responses from the opponent only - for example, kicking the back of the knee will cause the opponent to drop.

#### 7. ....but may provide a back up plan

Where longer sequences from the kata are practised, they often show what to do if the original sequence does not work as expected, to prevent the martial artist freezing when things don't go to plan. For example, a sequence of a throw followed by a finishing kick may well be continued to show what the martial artist can do if the opponent drags them down during the throw; a choke may be followed by a neck wrench in case the choke cannot be completed.

#### 8. The skill level required for the techniques will generally be low

A high skill level required for a technique has a number of downsides. Firstly, it requires frequent practise to maintain. Secondly, it is much more likely to go wrong in the stressful situation of a real fight. The high skill levels demonstrated by many martial artists today are required when fighting other skilled martial artists in controlled environments; the kata is intended for self defence in a much less controlled situation.

#### 9. Not all kata sequences are defensive

There is a tendency to assume that all kata applications are a defence against an aggressive act - something that proponents of realistic martial arts always disagree with, arguing that action beats reaction. Many of the applications of the kata can actually be viewed as either pre-emptive attacks in themselves, or a

response to the interception of a pre-emptive attack.

Part 1 of this article has described the background and basis for deriving the two man form; in Part 2, the first sequence of Kushanku will be discussed and demonstrated to illustrate this process.

*This article is excerpted from the book 'Fighting Forms'. This provides further details of the method used to analyse Kata as a two man form, and a complete description of both the solo and two man forms of Kushanku.*

*To order, please send a cheque for £16.99, made payable to 'Matthew Miller' to Msquared Publishing, PO Box 203, Kendal, Cumbria LA9 9BG. It is also possible to purchase this book online directly from [www.ianabernethy.com](http://www.ianabernethy.com). (costs and terms may vary)*

**Photo 2a - The knife hand block position is interpreted as a grappling stance**



**Photo 2b - Step through to the outside of the opponent's right leg, and perform the straight finger strike across the neck**



**Photo 2c - As the opponent resists the overbalance, rotate as in the kata and throw them across the extended right leg**



**Photo 2d - Complete by kicking to the exposed ribs**



# Combat Champions League 2007

## *Kicking off in Aberdare!*

**T**he Combat Champions League is back in town, literally kicking off in Aberdare, Wales. Despite many people being unaware that the clocks were changing, there was another excellent turnout with many clubs bringing a lot more fighters this time than last year. Attendance was much higher, and is a clear sign that the Combat Champion's League is fast becoming a favourite.

There was a great turnout from a number of Karate clubs, including the SKF (Sports Karate Federation) and the EKA (Elite Karate Association). Competitors took part in both the kata and light contact sections.

The SKF stood out for me due mainly to the bravery and tenacity of one of their fighters, Luke May. Luke trains with Tony Cashman's Bromley squad. Fighting in the light-continuous category, he easily beat his opponents until, finally, he was pitted against Steve Carter (Champion of Champions 2006). Their fight was awesome to see, with both fighters demonstrating not only great control, but also a high level of skill, something that is rare amongst boys their age.

Unfortunately, Luke then suffered an injury to his foot. Clearly in pain, he refused to leave the mat. Even though barely able to stand, he continued the fight. Such tenacity is the stuff of Champions and I can't wait to see Luke in action at the next event. Luke's definitely a fighter to watch. Hopefully Karate will soon have its own Champion in the form of Luke but time will tell.

The forms category continues to grow with people from all styles pitting their forms against each other. Styles present on the day included Kenjutsu, Tae Kwon Do, Karate, Lau Gar and Freestyle Karate.

There were traditional forms, weapons forms, empty hand creative forms and creative weapons forms. The dedication and commitment of the performers was clear, regardless of experience and it would make a great showcase for any beginner not sure what style they wanted to do.

The Elite Karate Association put in a strong performance, and I'm looking forward to seeing how well they do in the coming events.

The Combat Champions League has made a commitment to making Champions, providing the springboard that fighters, new to the sport, can use to launch them to greater things, to provide fighters and spectators alike a League table showing who's who in the world of freestyle, giving fighters and their clubs greater exposure in the magazines, and finally, having fun.

Natasha Walker and Ashley Brace (both Champion of Champions in 2006) also came along to defend their crowns and did so convincingly. Both girls put on great performances and again showed the control, spirit and skill required.

Steven Carter (Champion of Champions 2006) also did very well, but was unfortunate to suffer a suspected broken thumb. Champion to the bone (no pun intended!), he actually finished the fight he was in before seeking medical attention. Let's hope it's not too serious and that he doesn't have to drop out of the League for any events.

Feedback on the day was excellent, with everyone saying how much fun they had, complimenting the refereeing and fighters and spectators alike showing their appreciation. Everyone's eagerly looking forward to the next tournament in Guildford.







# Grass Roots Karate in Canterbury!

*By Joe Ellis 6th Dan - NAKMAS Chair. Photograph courtesy of the Kent Messenger Group Ltd*

The NAKMAS National Governing Body recently conducted a two session 10 week karate course at the Chaucer Technology School in Canterbury which proved highly successful for the school and for NAKMAS generally.

What made the course unique was that NAKMAS used the Chaucer Technology School as a pilot for school time karate and grading. It is the first time that NAKMAS authorised a grading examination during school time, and NAKMAS' Sandra Beale 4th Dan karate, conducted the grading on the last session to 9th kyu (red belt) level. The majority of the students entered the grading and passed. Also the first in the United Kingdom was that Mark Patch a teacher at the Chaucer Technology School did both sessions and

passed his 9th kyu as well, making Mark the first teacher in the UK to be awarded a karate grading during school time; an excellent achievement for him and the school.

Grass roots is a passion for NAKMAS and the recent success at the Chaucer Technology School as well as four other Canterbury schools who joined the NAKMAS grass roots take-up, has laid a foundation for future projects right across the United Kingdom. With this in mind, NAKMAS is currently in negotiations on how to roll-out grass roots martial arts, from karate, taekwondo, kung fu, tang soo do, ju jitsu and judo representing traditional martial arts and representations from modern concepts, such as capoeira, into local educational institutions. I have made

some progress over recent weeks and NAKMAS affiliates will be given an update in a future issue of the NAKMAS Review, the official magazine of NAKMAS, as to involve all NAKMAS chief instructors into the NAKMAS' grass roots martial arts education programme.

The photograph shows the children with their certificates at the Chaucer Technology School with the head teacher, Simon Murphy and the head of physical education, Sarah Gough on the left and Mark Patch receiving his red belt and attendance certificates from me.

NAKMAS can be contacted during office hours on 01227 370055, via e-mail at [admin@nakmas.org.uk](mailto:admin@nakmas.org.uk) or via the website at [www.nakmas.org.uk](http://www.nakmas.org.uk)





# Iain Abernethy hits Northern Ireland

By Danny Corr

**A**s you can see from the group shot above it was a fantastic gathering for Iain's visit to our humble dojo we fondly know as **The Hut**. It was like a who's who of karate in Ireland with some 40 karate exponents from all over the island descending on the venue to take part in what was to be one of the most enjoyable courses I have certainly been to with Iain.

Iain was his usual blend of enthusiasm, humour, humility and sheer power (ask Fred) and he visibly enjoyed the feedback and reaction he got from the course participants. Groups from Wado, Shotokan and Taekwondo were all represented with some of the most well respected associations in the country taking part.

Our old friends in the KWI were present for their first taste of Iain's seminars and they were not disappointed, Big Stephen Whinnery and his colleagues Patrick (Pip)

Bradley and Sean Gibson all took away a new outlook on their training.

All the way from Monaghan Fergal Mckenna and Seamus Brady braved the harsh weather conditions to make the long trip to the Hut just to experience Iain's expertise. Father and son duo Michael and David McConville from the KUNI also braved the wind and rain to enjoy a quality course with Iain.

Higashi was well represented when Martin Coulter, B Muldoon and T Hegarty notched up a fierce bit of training in the 4 hour course. Our good friends at Ophir Karate took advantage of the opportunity when Martin Campbell, Tom Cunningham and Darren Brown were joined by one of the most skilful female karate-ka on the island Siobhan Leckey. Harry Younf from UUI joined his fellow Shotokan exponents and made the day truly a multi-styled event when Big John Richardson and his team of Karl

McVeigh, Robert Bisewski, Ciaran Gillen and Sean Crean all flowed through the seminar with grace and style.



# Coach of the Year Awards

## *Outstanding Team Motivation winner*

**A**gainst all the odds award. That really sums up the achievements of the Northern Ireland junior karate team who collected an astounding five medals at the WKC World Championships in October.

In recognition of this at the recent Coaching NI, Coach of the Year Awards, the Northern Ireland Team manager, Jeff Hillis, was awarded this accolade as the coach who excelled in motivating his team most to achieve and deliver.

Jeff, a BT Manager, has been coaching karate at club level for over sixteen years and seven years at International level. He also still competes himself at international level and is due to compete at the Senior World

Championships in Italy this June.

Jeff was absolutely delighted to receive the award. He immediately added "It is an award in recognition for the efforts of everyone involved with the Ulster Karate Council squad development over the last three years."

"In our squad we instil belief, team motivation and the feel good factor. This combined with a structured training programme, fitness training, technical skills and nutrition guidance all combined to produce our most remarkable result."

"When I took over the position as national coach a few years ago our senior squad was in decline in terms of age profile and we had no junior squad in development. I am very proud to say Northern Ireland now has a

junior team capable of competing at the highest level and one that is now starting to feed a constant supply of talented individuals who can represent and win for their country at senior international level.

World Champion and Carnalea coach David Brashaw, who nominated Jeff, added "If anyone deserved this it was Jeff. Northern Ireland karate achievements over the last few years have been remarkable. Without Jeff at the helm, this simply would not have happened. We were double delighted to be congratulated on the team's success that evening by motivational speaker Frank Dick OBE."

*For more information about karate go to [www.ulsterkaratecouncil.uk.com](http://www.ulsterkaratecouncil.uk.com)*



*Photo (from left to right) Terry Boyle-UKC Chair, Frank Dick OBE, Jeff Hillis-Winning Coach, Thomas Barnsley-McDonalds, David Brashaw-World Champion, Ray Shannon-WKC Sen. Ref.*



# Moving forward with the E.K.O.!

## ***Results from the English Karate Organisation's Championships 2007***

**O**nce again the prestigious English Karate Organisation held their Championships in the Midlands and early morning saw karate-ka converging on the area from everywhere, so great is the desire to participate in this elite event!

The event started on time, finished on time and ran like clockwork throughout the day, which is normal for the E.K.O. thanks to the impeccable planning and sheer hard work by many of the E.K.O/s top officials especially on the day itself, all prepared to give their best to ensure their members had a superb day.....and of course they did!

The under 16's had started the day with kata and as usual this was the largest category entry of all with D. Hyde becoming the eventual winner in the below 4th kyu section, showing impeccable form and great potential as a future senior champion.

A new category for this year was for female kata, over 16, 4th Kyu & below and glory went to K. Piepersen in a hotly contested final!

As could also be expected, the male kata,

over 16 and above 3rd Kyu division, also contained the customary technical brilliance with a particularly devastating Kata performance by the winner M. Saedi.

A further new category was for female kumite age over 8 & under 10, the eventual winner being H. Abbas.

The day culminated with the 'team kumite' finals, traditionally the high point of the competition and this year was no exception with every single point being eagerly contested by hungry karate-ka, keen to give their instructors a good performance in return for all the time and effort they put in teaching them all year. winners being John Bate 'a' team with Farzad Youshanlou 'a' team second.

So ended a superb day for everyone and as is now customary, a donation was also made to the 'Dreams Come True' charity which is a regular feature of the E.K.O. events.

If you would like details of the English Karate Organisation or courses with the E.K.O/s very own Sensei Dave Sharkey just visit [www.TheEKO.eu](http://www.TheEKO.eu)



