

NOW FULL COLOUR THROUGHOUT!

K **TRADITIONAL** **ARATE**

Vol. 20 No. 12
August 2007
£3.25

The Goju Chronicles

An Interview With Gavin Mulholand

Kenneth Funakoshi

Carrying on the Legacy

Queen of Kata

Alison Mahon

Shock Blocks

*Getting The Jump
on an Attacker*

My Shotokan Journey

George Carruthers



PLUS: News, Letters, Calendar, Features, Tournament Reports and much more!

NEXT ISSUE FREE!

IF YOU LIKE THIS ISSUE OF **KARATE**
THEN THE NEXT ONE'S ON US!

**SUBSCRIBE NOW
AND RECEIVE YOUR
1st ISSUE ABSOLUTELY FREE!**

The Cost Of Your Subscription Includes
ALL Postage & Packaging Charges!



YES We'll give you your next issue FREE if you subscribe now! to Traditional Karate Magazine.

☐ PLEASE send me my copy of Traditional Karate magazine every month.
I enclose Cheque/ P.O.order/ Cash/ Visa/Access/Am.Ex. details.
Please make cheques payable to **TEMPLE PUBLISHERS LTD.**

☐ Access ☐ American Ex. ☐ Visa exp date \ / \ / \ / \ /
security code ☐ ☐ ☐

Name _____

Please start my subscription from _____

Address _____

Post Code _____

Tel No. _____

MONEY ENCLOSED TOTALS £ _____

Send your subscription request to
Temple Publishers Limited, 135 Aldridge Rd,
Perry Barr, Birmingham B42 2ET.

<input type="checkbox"/>	13 issues	=	£35.95	(U.K / N.IRELAND)
<input type="checkbox"/>	13 issues	=	£70.00	(EUROPE)
<input type="checkbox"/>	13 issues	=	£85.00	(REST OF WORLD)

Editorial

So what now? That seems to be the question that many traditional martial artists are asking themselves. Can the traditional forms of martial arts withstand the onslaught from the juggernaut that is MMA?

Over the past forty or so years, in this country, we have seen various arts wax and wane in popularity, regardless of which traditional clubs have continued to flourish, promoting the virtues of discipline, respect and hard work. But many are asking is MMA a different 'beast'? It has to be said that never before has so much money and publicity surrounded martial arts events. Possibly more impacting, in the celebrity obsessed World in which we live, is that at long last we have martial artists who are household names without being movie stars. Already the adverts and lamp post banners have appeared offering commercial MMA classes and here at the office the phones are ringing with would be future stars asking where they can train in MMA.

This month alone we have Kenneth Funakoshi discussing what he believes to be the limitations of stand alone karate training. So has the time come for us to reassess whether traditional martial arts are still offering what people want? It's no good to simply take the moral high ground and dismiss MMA as a brutal and crude form of art, as many of those taking part at the highest levels have been champions of their chosen arts before taking to the cage. And no amount of tutting or disdain for the publicity hungry machine that is MMA will make a difference either. So instead of us looking disdainfully at our 'cage fighting cousins' let's learn from them (I can hear the gasps of horror echoing around dojos as I write).

Firstly let's remember for everyone person who wants to be a cage fighter, there are hundreds who want to learn a traditional art; just ask most parents which they would like their children to learn. But it's not enough to know that, we have to get our act together and stop hiding away in our respective dojos, church halls etc., We need to find a cohesive voice for karate and get out there and start banging our own drum (let's get karate on to the school curriculum for a start) Let's ride the financial coat tails of MMA and remind the public that the traditional arts are where it all started Finally let's remind people of all the fantastic rewards that traditional karate training brings.

SUBSCRIPTION RATES:

**U.K. @ £35.95 EUROPE @ £70.00 (Airmail)
REST OF WORLD @ £85.00 (Airmail)**

**JUST SEND YOUR CHEQUE
FOR THE CORRECT AMOUNT**

MADE PAYABLE TO TEMPLE PUBLISHERS LTD.

TO:

**SUBSCRIPTION DEPT. 135 ALDRIDGE ROAD,
PERRY BARR, BIRMINGHAM B42 2ET.**

OR TELEPHONE:

0121-344 3737

Contents

- 7 MARTIAL ARTS NEWSLINE
80 CLUBS DIRECTORY

COVER STORY

- 12 MY SHOTOKAN JOURNEY
Interview with George Carruthers

REGULAR COLUMNS

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

FEATURES

- 22 STANDARD APPLICATIONS
Part 3
27 NON-NGB MEMBERS
TO BE COMPETENCE TESTED
From John Goldman,
Campaign Leader 'Save Independent Judo'
30 LEN NORMAN
Quality over quantity
35 SHOCK BLOCKS
By Lawrence Kane
44 THE GOJU CHRONICLES
An interview with Gavin Mullholland
52 KUSHANKU AS A TWO-MAN FORM
Part 2
54 ALISON MAHON
Queen of Kata & Karate
56 CHILDREN ARE THE FUTURE OF KARATE
Kenneth Funakoshi - Carrying on the legacy

TOURNAMENTS & COURSES

- 63 DATES FOR YOUR DIARY
66 BELGIAN KISSAKI KAI SEMINAR
Sensei Vince Morris (8th Dan)
68 2007 WALLACE McDOWELL
CHILDREN'S & CADET OPEN
Report & Results
71 ALL ABROAD
Stockholm hosts Northern Europe's
most prestigious Kata event
73 MASTER KUNIO MURAYAMA'S
UK SPRING COURSE 2007
By Brian Jarvis
77 UECHI-RYU KARATE SEMINAR
Kanei Uechi Memorial Seminar
in memory of Japanese Karate Master
79 INTER-SERVICE MARTIAL ARTS CHAMPS
21st July 2007

12



54



56



68



73



TRADITIONAL KARATE

Vol.20 No.12 AUGUST 2007

PUBLISHER/MANAGING DIRECTOR
Paul Clifton

EDITORIAL TEAM
0121 344 3737

SENIOR DESIGNER
Mark John Davies

GRAPHIC DESIGN
Kevin Thompson
Matthew Riches

COLUMNISTS
Albie O'Connor, Dr J. W. Titchen, Simon Hazeldine,
Don Heatrick, Darren Westwood, Iain Abernethy

SPECIAL COLUMNISTS
Ticky Donovan OBE, Geoff Thompson MBE, Bill Burgar,
Patrick Rault, Joe Ellis, Tatsuo Suzuki, Kuniaki Sakagami,
Gavin Mullholland, Gerry Coulter, John Van Weenen,
Martyn Skipper

SPORT KARATE CONSULTANT
Wayne Otto OBE

CONTRIBUTING EDITORS
COACHING EDITOR
Ticky Donovan OBE

WADO RYU TECHNICAL EDITOR
Kuniaki Sakagami

GOJU TECHNICAL EDITOR
Leo Lipinski

SHOTOKAN TECHNICAL EDITOR
Bob Poynton

KOBUDO TECHNICAL EDITOR
Ronnie Colwell

HOW TO GET WORK PUBLISHED
To have your submission published in Traditional Karate couldn't be easier. Supply your written material either on disc (ASCII), typed or on audio tape. Send it together with a covering letter and some good quality photo's (digital pictures must be 300dpi) to the Head Office (address below).

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

CALENDAR
If you have a forthcoming event that you would like published in Traditional Karate calendar. Send your entry, giving dates, times, and contact numbers, to 'Calendar' Traditional Karate Head Office.

HEAD OFFICE:
Traditional Karate, Regent House, 135 Aldridge Road,
Perry Barr, Birmingham. B42 2ET. Tel: 0121 344 3737
Fax: 0121 356 7300
E-Mail: trad.magazine@btclick.com

ADVERTISING DETAILS
If you would like to advertise in TRADITIONAL KARATE, write or telephone the Head Office to obtain details, deadline dates and costs.

DISCLAIMER
Traditional Karate is published by Martial Arts Publications, Regent House, 135 Aldridge Road, Perry Barr, Birmingham. The publishers reserve the right to reject editorial and/or advertising material as they see fit. The Publishers accept no responsibility for the return of unsolicited material. However, the Publishers will endeavour to return such matter providing that it is accompanied by a stamped addressed envelope. Any material accepted by the Publishers shall be revised or altered should the Publisher deem it necessary to do so. The act of submitting manuscripts and/or materials shall be considered an express warranty that such material is original and in no way infringes upon the rights of others. It is expressly forbidden for any part of the magazine to be reported whatsoever without the permission of Editor/ Publishers. The views or comments expressed in these pages are not necessarily those of the editor or Publisher. Distribution by COMAG, Tavistock Works, Tavistock Road, West Drayton, Middlesex, UB7 7QE.



www.CIMAC.net
For all your Martial Arts needs.
Call Our Hotline On: 0121 327 8880



MARTIAL ARTS NEWS & VIEWS

BRINGING YOU THE LATEST NEWS AND DEVELOPMENTS IN THE WORLD OF MARTIAL ARTS. IF YOU KNOW SOMETHING WE DON'T THEN WRITE OR FAX IT TO US AT: 135 ALDRIDGE ROAD, PERRY BARR, BIRMINGHAM, B42 2ET. FAX: 0121 356 7300 E-MAIL: NEWSLINE@MARTIALARTSINPRINT.COM

ZEN EIKOKU AIKIDO COURSE

Shoshinkan Schools of Tomiki Aikido played host to the Zen Eikoku Tomiki Aikido Renmei weekend course at Waterside Farm Sports Centre, Canvey Island, Essex. Shaun Hoddy (6th dan) and Greg Barton (4th dan) led the course, which featured an in-depth look at Koryu Dai-Ichi Kata.

The course was attended by members of the Zen Eikoku Tomiki Aikido Renmei, the Aikido Development Society led by Steve Billett (4th dan) and the Aikibudo Fraternity led by Zac Newton (3rd dan).

Zen Eikoku Tomiki Aikido Renmei ran this as a charity fund-raising event for the Karen Ball Fund, which helped fund treatment for Shaun's daughter, who lost her battle against cancer 27th November 2006.



IAN AT MINATO-KU

Ian Abernethy (5th dan) recently ran a course in Malcolm Armstrong's Minato-ku 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 next to be reviewed and during the afternoon, Ian examined the same holds found in yodan and godan.

The course was followed by a grading under Shaun Hoddy and Greg Barton. They were assisted by second dans Tony Parker, Andrew Wisbey and Paul O'Connell. In the junior division, Kai Evans and Rosanna Storie both gained yellow belts. Charlie Cole received his yellow belt/2nd mon. Billie Lee & Harry Lee Evans were both promoted to orange belt. Martin Cox reached green belt and Stephen Cox gained his green belt/1st mon. Cristina Corallini was promoted to blue belt/1st mon and club-mate Christian Kneller gained her blue belt/3rd mon. Shannon Reeves graded to brown/black belt.

In the adult section, Michael Cole made rokkyu, Peter Wilkinson, shichikyu, Josh Kneller sankyu and Nick Blackwell attained nikyu. Adam Keeble and Richard Evans both reached ikkyu.

Ian recommends 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 for information about the Glen Connor Trust.

EKK NEWS

EKK hosted their first invitational karate championship at Coombe Boys School in New Malden. Seven guest clubs were invited to take part, along with 9 from EKK, meaning some 300 competitors on the mats.

EKK New Malden topped the medal table with 13 gold medals. SSKA came second

with 11 gold medals and EKK Basingstoke placed third with 10 gold medals.

Next on the list was the Western Karate Union Invitational Karate Competition. This time EKKA competitors pulled 9 gold medals, 4 silver medals and 6 bronze medals. Incidentally, all the silver medals were won in finals against the EKK competitor gold medallists!

THE SECRET OF SUCCESS

The East Ham-based Gendai Karate Club has the unique advantage of being coached by Britain's first female world karate champion - Molly Samuel-Leport. With that sort of leadership, it's only natural the club should be doing so well in competitions. Their recent medal tally totaled 11 medals in just one competition!

BATTLE ORDERS - STILL IN BUSINESS

For over 30 years, Battle Orders has supplied 'bread and butter' lines such as replica guns, samurai swords and all things sharp and pointy. Now readers of Combat can buy a wooden weapons set comprised of a tonfa baton, a kama sickle and three hard wood staffs of different lengths. The set costs just £24.95 and you won't be charged for post and packing.

Battle orders also has a wide selection of other martial arts equipment including nunchaku, bokken, sai and even a tameshigiti cutting post!

See them all at www.battle-orders.co.uk or call 0132-348-5182 for a catalogue and remember: mention 'Combat' when ordering your wooden weapons pack and you won't have to pay for post and packing!

ILKLEY SUCCESSES

Three students from Ilkley Karate Club travelled to Salford, Manchester to compete in the first Nagashi Shukokai Karate Open Tournament. The Ilkley team comprised Jo Moore, Beki Throp and daughter Maia (aged 7).

Beki was narrowly beaten in the final of the women's junior grade kata by a more experienced karate practitioner. Jo Moore came third. Next, Beki and Jo made it to the finals of women's kumite, where Beki defeated Jo by two points. Seven-year-old Maia Throp put in an excellent performance in her first competition.

Jo, Beki and Maia began karate only a year ago at the Ilkley club and already they've won twelve trophies in the last four months!

Contact Mark Outterside on 0194-383-9355 or visit www.ilkleykarate.co.uk for information about the club



BALDOCK SUCCESSES

Students from Baldock Karate Club, based at Knights Templar Sports Centre, did well at their regional association's annual members' tournament held in Hemel Hempstead. Nearly all the younger members of the club finished in the top three of the events they entered. The adults were not to be left out! They delivered three placings in the top three.

CURSE OF THE DRAGON

Malaysian actress Michelle Yeoh is to star in the third installment of 'The Mummy' series, which will be called 'Mummy: Curse of the Dragon'. Yeoh plays a wizard in the film and Jet Li plays the mummy - a shape-shifting entity cursed by the wizard several centuries ago.

WKU NATIONALS

Oldmixon and Uphill Karate Club hosted the WKU National Championships in Hutton Moor Leisure Centre. Around 400 individual competitors and 25 teams took part in a day that proved so successful that it has been made into an annual event in Weston.

SAMA KARATE KIDS

Charles Hoare, Brad Hazeldine, Daniel Morris, Ryan Looker, Aaron Bishop, Reece Bishop, Bernadette Batethup, Daniella Castro, Niles Lambourne, Vikash Thulasitharan, Brandon O'Sullivan, Marc Harford, Barnaby White, Jack Bree, Edward Bree and Connor Barclay are all members of the Sama Karate Kids club, run by Lee Gibson at various locations around Eastbourne.



THE SUNDERLAND FESTIVAL

Seaburn Centre hosted the Sunderland International Festival of Martial Arts.

Now in its seventh year, this fund-raising event brings together martial artists from judo, karate, taekwondo and Muay Thai. Newcomer to this year's event was 'European Fighting Systems', which uses traditional fighting methods dating back to the 14th century.

NKF'S MASTERCLASS

The National Karate Federation held its 4-day Masters Course at Kincorth, Aberdeen. Ronnie Watt (8th dan), Ken Wittstock (7th dan, South Africa), Fritz Wendland (Founding President of WKC) and Alf Ronny Fagerland (NKF President, Norway) presided.

Seminars covered advanced kata application, kumite and self-defence.

IN THE PINK(NEY)

Seventeen young karateka from Pinkneys Green Go-Kan-Ryu club returned from a tournament with a bus-load of medals. The club now has two national all-styles trophies and 16 students have qualified for the fourth World Cup.

Aged from as young as five to teenagers, the Eastbourne kids took their skills to the Sama inter-club contest held in Brighton. Many won their bouts or gained second places against fierce competition.

Telephone Lee Gibson on 0127-358-0577 or visit www.samaorganisation.co.uk for information on Sama Karate Kids and also about adult karate classes.

SEISHAN IN GERMANY

David Phillips (5th dan) is chief instructor of Seishan Karate Club and recently he took a team to Ilseber, Germany, there to compete in the Ilseber International

Open Karate Cup. Teams from 12 countries took part and Seishan won medals in both kata and kumite. Robert Camp and Harry Crook won gold medals in kumite.

Call David Phillips at 0790-182-7725 if you want to know about the club's disciplines.



LEARNING HOW TO TEACH

Welsh Karate Union clubs recently joined instructors from the Welsh Shotokan Karate Association at Bridgend Recreation Centre to develop their coaching skills.

Sports Coach UK took instructors and their assistants through the accredited Fundamentals of Movement course and Introduction to the Long Term Athlete Development course. These are both class-room and practical based, and certificates are awarded for attendance.

The Welsh Karate Union is aiming at further development of its programmes for both junior and senior students and you can find out about these and more besides by calling Chief Instructor Paul Watson at 0165-665-5784 or by visiting www.welshkarateunion.org.

WORCESTER WINS

Worcester's Tobi Ishi Kai Karate Schools collected 70 medals from two recent events. Of those, 25 were gold, 16 were silver and 29 were bronze medals. That's 110 medals won so far this year by Tobi Ishi Kai. No wonder that many rate Tobi Ishi Kai as the top Wado kai karate school in the country.

KEVIN THURLOW'S PROMOTION

Kevin Thurlow of Seishinkai Shotokan Karate International was recently promoted to 6th dan by Chief Instructor Malcolm Phipps (7th dan) and by the Executive Committee of the Association at the Hemel Hempstead honbu dojo. Kevin's grade has been recognised by the International Shotokan-ryu Karate-do Shihankai.

Kevin is SSKI's Deputy Chief Instructor and Chief Referee. He's the first overseas instructor to receive the WTKO's Chief Instructor, Richard Amos (6th dan). Kevin teaches throughout the South-East of England and runs his own dojos in Sidcup, Bexleyheath and Greenwich University.

Anastasia Nikitits (Slip End, Luton) and Alan Pragnell (Beddington, Croydon) were successful in obtaining their 1st dans at the same grading.



WALLACE MCDOWELL CHILDREN'S & CADETS OPEN

Ayr Burakudo Shotokan Karate Club hosted the 2007 Wallace McDowell Children and Cadet Open Karate Championships at the Citadel Leisure Centre. The event was supported by South Ayrshire Sports Council and sanctioned by the National Association of Karate & Martial Art Schools.

Lenbukai Karate Club won 3 of the 9 open kata events. Kirsty

Campbell (Irvine Burakudo) was the only double winner after she placed first in the girls/cadet novice kata and first in the girls' novice kumite. Ayr Burakudo won both the girls' and boys' team kumite.

The Scottish Karate Alliance (SKA) will be hosting the 2007 Ayrshire International Open on Saturday October 6th. This offers competition for adults and children in individual and team categories. Get your entry form from Bill Hair at 0797-922-2986 or e-mail billhair@aol.com.



RODING'S NEW BLACK BELTS

Josh Kirwan and Brian Vargas were promoted to black belt after a week-long Roding karate training camp at Great Yarmouth. The examination lasted two hours and included kumite with two international fighters. Chief Instructor Ray Barrow conducted the grading.

Phone Ray on 0125-581-5751 for information about Roding Karate Club.



BACK IN ACTION

Warrington Sports Personality of the Year Michelle Hey swept to double gold medal success in the Shukokai Karate Union National Team and Individual Kumite Championships held in Sheffield.

Club-mate Liam Durkan won a gold medal in the boys' 17-18 years category, while Ben Ecob scooped the gold in boys' 14-15 years group. Hannah Laidlaw-Graham won a gold medal in the girls' 14-15 years section. Rebecca Fisher's gold was in the girls' 10-11 years category.

IN THE RED

Forty young karateka from Enfield Karate Club can't train any more at Southbury Leisure Centre because their club can't afford to pay the new rates. Vantis, the liquidation company that runs leisure services in the borough, doubled the hall hiring charges from £30 to £60 an hour after it classified the club as a commercial operation.

ILKLEY'S MEDALS

Students from Ilkley's Premiere Karate Club competed at the 2007 SKU National Kumite Championships held at Ponds Forge Sports Centre, Sheffield and took home 5 first place, 8 second place, and 10 third place trophies.

Eleven-year-old William Coates stormed through the elimination rounds in the boys' senior grade/+40kg kumite event. William also won the same event at last years championships making it two in a row. Joe Richardson (aged 8) came second in the boys' junior grade/-35kg event with club mate Michael Quinn placing third. Elly Field (aged 9) and Bridget Taylor (aged 8) reached the finals of the girls 8-9 years free fighting and current IKC champion Elly won the title from Bridget.

Andrew Johnston (16) has just moved into the adult category. He narrowly lost in the final of the cadet male senior grade category. Tracy Raynor won two out of three titles in the women's junior grade events. Assistant Instructor Simon Holden (2nd dan) placed third in the men's senior grade/heavyweight category.

The men's junior team, comprising Simon Lund, Jamie Deyes and Geoff Ward won their event.

Tracy Thatcher won the women's green to purple belt/30 years & over event, with Jo Moore second and Jo Taylor third. Jo was also third in the women's green to purple

ple/-60kg event. Tracy Thatcher came second in the women's green to purple/-65kg while team-mate Jo Moore placed third.

Simon Lund came second in men's green to purple belt/+80kg and Vicki Heslop placed third in women's brown & black belt/-60kg. Simon Holden also placed third in men's brown & black belt/+80kg. Ilkley placed second in the boys 10-11 yrs/green to purple belt with their team of Matthew Ginty, Jack Bacon & Ryan Clark. Connor Thatcher & Jamie Hennessey won the boys' 8-9 yrs/brown & black belt event. The Ilkley team of Simon Burr, Will Coates, Max Taylor & Liam Scott came third in the boys' 10-11 yrs/brown & black belt. Tracy Raynor, Jo Moore & Jo Taylor placed second in women's green to purple belt team event. The Ilkley 'A' team of Simon Lund, Jamie Deyes & Geoff Ward won the men's green-purple belt team event while Ilkley B's Philip Quinn, Andy Papworth and Patrick Hickie placed third.

Contact Mark Outterside for information about Ilkley's longest running martial arts club. Mark's phone number is 0194-383-9355 and the club web-site is at www.ilkleykarate.co.uk.



SPONSORSHIP ON-LINE

Up-and-coming champions now have an alternative way to connect with potential sponsors - and that's through Grand Alpha (www.grandalph.eu). The website aims at bringing athletes, corporate sponsors, charities and events together.

Grand Alpha uses a programme that matches potential sponsors to the right sportsperson according to their popularity, their ability to promote sponsor brands and the charities with which they are involved.

Athletes can sign up and create their own profile free of charge. They can write a

biography page, a blog, upload pictures, video and showcase their sponsors. They can network with other members and forge links with charities and potential corporate backers. Grand Alpha also allows the athlete's friends and family to make individual donations. Twenty-per-cent of Grand Alpha's profits go back into sponsoring its members.

Visit www.grandalph.eu to learn more about the possibilities.

**IF YOU KNOW SOMETHING WE DON'T THEN WRITE OR FAX IT TO US AT:
135 ALDRIDGE ROAD, PERRY BARR,
BIRMINGHAM, B42 2ET. FAX: 0121
356 7300 E-MAIL: NEWSLINE@MARTIALARTSINPRINT.COM**



My Shotokan Journey

Part 1 - Interview with George Carruthers by David Hall

George Carruthers is a traditional karateka who has trained in Shotokan karate for over 35 years. He is a founder member and Chairman of the International Shotokan-ryu Karate-do Shihankai, a member of the Japan Shotokan Karate Association's Shihankai, holds a 7th Dan JSKA and along with Mr Charles Gidley, runs the JSKA-GB under the auspices of Keigo Abe sensei. George was honoured by Ozawa sensei in Las Vegas 1994, along with such notables as Mr Kanazawa, Chinen and Mabuni to name but a few by being presented to the officials, spectators and participants of the tournament. He holds a masters degree in health sciences and is well known in his field of expertise, both nationally and internationally with a particular interest in headaches, whiplash and injuries to the martial artist. He has been published not only in karate magazines in the past but professionally in both chiropractic and medical journals. He also holds fellowships in chiropractic, medical and health institutions.

Can you please tell me when you first started training in the martial arts?

GEORGE CARRUTHERS: My first experience of martial arts was in my middle teens in my home town of Dunfermline, in Scotland. Like most kids growing up at that time, I found it could be a rough place so I started boxing at a local Gym with a former amateur boxer, sadly I cannot remember his name and I didn't last long at the club, as I met a lass who was a judoka and I trained for a few months at her club in Rosyth. My attentions were ignored and I therefore, as a fickle male, decided judo wasn't for me. I then heard about a bunch of guys practicing karate up in the town. I made some enquiries and found myself in a scout hut in Dunfermline's West End park, walking up and down a rough wooden floor for what seemed like weeks, practicing zenkutsu-dachi. This was my first experience in Shotokan; the club was run by Gene Dunnett who had just made the switch from Chito-ryu along with Jim Wood, to Shotokan under Mr Enoeda. I believe they had both graded under a Mr Webster in Chito-Ryu but had decided to move to Shotokan under Japanese tuition. It is my understanding they had their shodan grades accepted and all future grades were with the JKA.

I have heard you talk about both these instructors in the past, did they inspire you in any way and were there any others?

GEORGE CARRUTHERS: Gene was a dynamic fighter and always trained very hard, he was a member of the Scottish and British teams and produced some good international fighters of his own. I have always had the greatest respect for him and trained with him on the odd occasion over the years. In my opinion he was as good a tournament fighter as they come. Unfortunately work com-

mitments at the time prevented me training on the days that Gene did, so I joined Jim Wood's club. Jim wasn't as dynamic as Gene, or maybe he was but in a totally different way, Jim could teach the masses to improve, where as Gene always looked to take the individual to the next level and usually the hard way. Jim was very successful as an instructor and built a large association in the east of Scotland under the auspices of the Karate Union of Scotland (North) headed by the Dempsey's, Paul and Pat and their father 'old' Pat who were based in Dundee. Gene on the other hand stayed with Alex McGregor and the KUS (South) after the split, which was based out of Glasgow. The KUS was the KUGB equivalent in Scotland and our grades came through Enoeda sensei or his assistants of the time. I feel very lucky to have the grounding I had, and I trained with Jim regularly over a 10 year period, with a break of about two years while in South Africa. I then left the KUS when work took me to the Middle East. I still respect Gene a great deal, but Jim, although no longer my instructor will always be my sempai, he taught me a great deal in my early years.

You mention that one instructor could teach the masses and the other focussed on taking a student to the next level. Now as an instructor yourself, looking back, which do you think is the best approach for an instructor to take and could you please explain the obvious and subtle differences in their teaching method?

GEORGE CARRUTHERS: They both produced some excellent karate-ka and the training was hard, but Gene didn't suffer fools. If you trained with Gene it was definitely a school of hard knocks but that was reflected in the standard of all his students. His expectations were very high; you trained hard and fought hard or you didn't train. Jim probably had a more structured approach to training and had a way of nurturing to get the best out of people, something which instilled loyalty in those days. They both utilised the same external examiners for kyu and dan grades so the quality assurance was the same. Jim however, turned professional in the early days and was very successful and he never wavered in his loyalty to Enoeda sensei. I think therefore that both approaches are dependent on the skills and personality of the individual instructor. Gene was a natural fighter and very motivated to give and expect only the best, Jim on the other hand was an excellent communicator and man manager. He was a good teacher who had a natural ability but always worked hard to improve. If I was to be honest, I would like to think that my approach sits somewhere in the middle.

What about any other instructors?

GEORGE CARRUTHERS: I have trained with a great many senior instructors both Japanese and Western, but most of my direct



Eddie Dixon, my old sparring partner in Scotland and student of Steve Cattle's and Gene Dunnnett, for reasons previously mentioned. Of course you keep meeting some really great karate-ka as you go along such as Paul Allen, Ronnie Watt, Danny Bryceland, Soon Pretorius, Hans Mueller, Deiter Flindt, Tommy Casale, Jan Knobel, Richard Amos, Bob Sidoli, John Mullin and Harry Cook to name but a few, and these guys just make it all worthwhile. There are some really great guys still in the game.

Do you have any stories of the early years?

GEORGE CARRUTHERS: Well I always remember the training in both clubs as being very hard. Hours blocking mae geri with gedan barai until the students were bruised, bleeding and tired and of course the vast numbers of repetitions of punches, kicks and blocks. The 20-30 man kumite line ups or rings, the latter where you had to fight opponents from all directions, sometimes two or three at once, but Jim always had it under control. I also recall when Danny Bryceland walked into Jim's dojo just after he got his Nidan, I think one of the first in the UK, so that event was a big deal in those days and stuck in my memory.

During kumite training with Alex McGregor in Gene's dojo, I was present when Alex (Eck) Duncan, another Scottish and British Internationalist and a student of Gene's, kicked mawashi geri to the face of his opponent in jiyu kumite, took his foot over his opponents head to the opposite side and hit him with a ushiro mawashi geri. A truly phenomenal and controlled technique by an excellent karateka and all in the blink of an eye, sadly Eck's kicking skills were and still are outside my functional remit. On one occasion in Dundee, the KUS (North) had some 'light' kumite organised against Hamish Adam's Wado-ryu squad, there was smatterings of blood, a few broken noses and mouths, I think Eddie (Dixon) lost his front teeth during these proceedings and on a few on occasions, frayed tempers, yet there was never any animosity afterwards. It was just the way it was in those days, hard training but kept in context and in the dojo.

training with Japanese teachers would be under Mr Enoeda, Tomita and Kawasoe, who is still a fabulous karate-ka, then Mr Kase and Shirai for a short while, Mr Sumi and of course Abe sensei. I also was the first person to bring Kenneth Funakoshi to the UK and Charlie (Gidley), Gerry (Breeze) and myself were aligned with him for a short period in the mid 90's. My main British instructors however would have to be Jim Wood, Charles Mack, and Charles Gidley. I have been influenced by others along the way through such great karate men as Gerry Breeze and Vince Connolly the latter who has sadly passed away now, and with both of whom I ran the British Shotokan Karate Union in the early to mid 90's, Terry O'Neill who used to run courses for us,



That's an impressive list of instructors in your training history. How does it feel to have trained with the likes of Enoeda Sensei and of course Abe Sensei and what would you say has been the biggest things these instructors brought to your karate?

GEORGE CARRUTHERS: Both instructors are/were special in their own way for different reasons and I feel very lucky to have met and trained with these great men.

So what do you say about Mr Enoeda that hasn't already been said before? Powerful, confident, a presence, fast, strong, he was all these things and more. I trained with Enoeda sensei throughout the 70's as a student of Gene's initially, but predominately at Jim's dojo or in Dundee. Enoeda sensei was younger at the time, extremely dynamic and the epitome of what we were all trying to achieve. I was far less experienced and as a mere student I wasn't in the inner circle, so never really spoke to him socially until later on in life. I remember on one occasion meeting him at Heathrow with Gerry (Breeze) around 1995, we had just come back from teaching in Latvia and Enoeda sensei had just landed from Sweden I think, We stood and chatted for 10 minutes or so and then we went for our taxis. I remember thinking then that he was still the 'boss' even if we were no longer affiliated directly with him and was still 'Shotokan's Chief Instructor in the UK' irrelevant of our current path. He was just simply Enoeda sensei and deserved total respect for who and what he was. So in answer to your question, what Enoeda sensei gave me, underpinned by Gene to some extent, but mainly through Jim's instruction, was a strong grounding in basics and a pride in my style and our own karate heritage. I last trained with Enoeda sensei in 1993 in Bournemouth and his instruction was not dissimilar to the days back in Scotland, but as with all good things he had mellowed with age. I am deeply honoured to have trained under the man; he was and always will be one of the very best.

With Abe sensei it is different, he is older than Enoeda sensei was when I initially trained with him and although still just one of his students, albeit with a little more experience under my belt, Abe sensei is kind enough to share his teaching, thoughts and past with Charles and I. He is genuinely a font of knowledge and his understanding of his art has taken him, in our opinion, along the shu-ha-ri path to its end stage. This is another man with presence, dignity and the pedigree and understanding of his art that deserves total respect and to cap it all he has a very approachable 'father like' teaching quality which stimulates the student to offer their best. Accepting his age, he is a little less physically able to show the techniques and so he 'teaches' them. There is of course a massive difference in presentation and explanation by an individual who needs to and can explain, rather than simply showing what to do. One must assume that his many years as one of the main instructors at the JKA honbu and as a senior instructor teaching on the instructors class, is reflected in his skills and ability to run a class. His understanding of movement and body dynamics is also exceptional and for that he gives credit to his own teacher, sensei Masatoshi Nakayama, who put Shotokan on a sound biomechanical and scientific footing.

What sensei has brought to my own karate, accepting who he is and his place in Shotokan history, is the ability to be able to ask questions, to be able to ask for explanations, to be able to listen to a man who has been there and done it and was part of the process that gave us the Shotokan we know today. Both Charles and I believe that we are in a very privileged position to be taught Shotokan from a direct student of Nakayama sensei and one of the most senior honbu instructors at a time when the JKA was truly the bedrock of Shotokan karate.

You mention that you were the first person to bring Kenneth Funakoshi to the UK. How would you describe his karate and that connection with his group?



GEORGE CARRUTHERS: I met one of Mr Funakoshi's students when I led a squad to Las Vegas and Mr Ozawa's tournament and he approached us about bringing Mr Funakoshi over to the UK. I spoke to some senior and very well known British karateka from up and down the country to gauge interest in a visit and Gerry and I brought him over with a view to joining him, which we did. I did an interview on Mr Funakoshi for SKM, which he cleared before publishing and he did some courses in the south, the midlands and up in Scotland for us. Charles and Gerry remained with him for a couple of years after I left, but I chose, for my own personal reasons not to renew my affiliation. He is still represented in the UK by Mr Ron Silverthorne.

You mentioned that you went to South Africa, what was training like there?

GEORGE CARRUTHERS: I initially trained in Benoni at a local club for about a year, in 1975 I think. Chris Antony, who is now with Mr Yahara, was a new black belt instructor there. A friend then invited me along to a club in Germiston run by Derrick and Keith Geyer. This was an experience and it made me realise that strong karate definitely existed outside Scotland. It was through this club that I managed to train with Stan Schmidt. I have since been told by another senior South African instructor that the Germiston club had



a reputation as being the South African equivalent to the Red Triangle and they definitely took no prisoners. So when some new guy with a strange accent joined, they wrote his name in felt tipped pen on his gi, in line with everyone else and he became the target for a few weeks. Like all things in life it then settled, they were great lads and in those last few months in South Africa, I trained there as often as I could but not as often as I would have liked.

We are currently interviewing Keith Geyer at the moment. What was it like training alongside this calibre of karateka and would you care to share some memories from your time training there?

GEORGE CARRUTHERS: Both Keith and Derrick were of Gene's ilk I think in their approach to training and they were very good instructors. Their classes were hard and both of them were fast with excellent technique with a big emphasis on hikite, they were both exceptional karate men. I recall that we did a lot of sparring then or maybe that is what I remember the most. It is my recollection that they were also training for selection of the Transvaal squad, so for the first few sessions I think I was just canon fodder. I recall fighting, or rather being hit about the head and body on my first night by a young karate-ka, who I think may have had or was going for his Transvaal colours, he was good. Fast and hard mawashi geris and gyakuzukis definitely improved your blocking and tai-sabaki. Anyway, on reflection, I suppose all the good clubs at the time saw the new guy on the block as fair game, it was hard training and although they weren't unfriendly in Germiston, they definitely liked fresh meat. However, I really enjoyed my short time there; it was very hard but a high standard of karate with excellent instruction, South African karate and in fact Shotokan karate at its very best. I trained with the Benoni dojo, on a couple of occasions in between when I wasn't working away and if I couldn't get a lift to train in Germiston.

Having trained under Sensei Stan Schmidt, how would you describe his approach to karate and can you clearly understand why his name and reputation is respected internationally?

GEORGE CARRUTHERS: I trained with Mr Schmidt only once as a kyu grade and therefore could not presume to comment on his approach in any great detail. I remember watching him and thinking how sharp and precise he was. Yes, I think that described him and on reflection I believe he had excellent hip movements, good hikite, very fast and a very hard man. He reminded me of a taller version of Pat Dempsey from the KUS (North), very sharp and strong. He was a real task master and I was aware that he was a regular visitor to Japan. I was also aware that he had trained with Enoeda sensei a few times and had a very special relationship with the JKA instructors in Japan, and it showed. He had a 'no nonsense' sort of presence about him as I recall, an excellent karate-ka. I remember when I came back from South Africa speaking to Tomita sensei about Mr Schmidt and he just smiled and said 'very strong karate' and one, on reflection, could only agree. Interestingly, although I had an inkling that he was well known in Japan and his home country, I only realised on leaving South Africa just how well known and well respected Mr Schmidt actually was in the international world of Shotokan. I think it was Jim (Wood) who told me that he was called the 'western samurai' in Japan, and through his achievements, time has proven that that is exactly what he is.

I believe that you have trained in a few other styles?

GEORGE CARRUTHERS: I have never really 'trained' in other styles, more like dipped in and out of them with friends along the way. In around 1980/1, I was invited by Edgar Cairo, a former Dutch Internationalist to train with him at the dojo he trained with in Amsterdam. This was my first experience outside of Shotokan, and

the Kyokoshinkai instructor taking the class was a pure gentleman. He gave the class in English and taught me a valuable lesson that you didn't have to do Shotokan to train hard and hit hard, it was a great night. During the class I did some sparring with him, I swept him a couple of times, hitting him with gyakuzuki as he lost his balance, Scottish Shotokan at its best I thought and he just smiled. I tried it a third time, big mistake and very naïve, he locked his foot, countered the sweep and hit me half a dozen times as I hovered and before I hit the ground. I afterwards found out that he was Ton van Heumen, the Dutch National Coach and a 6th or 7th Dan at the time. So much for youthful arrogance getting you hurt, but he was a genuinely great guy and a gentleman and kind enough to give a visitor a couple of seconds of glory before the bruising started. Anyway we all ended up in Edgar's bar afterwards, but I cannot remember much after that. Then of course, James Rousseau another great karate-ka, who has a Goju-ryu pedigree as long as your arm, and in fact graded shodan and nidan under Nakayama sensei at the JKA honbu in Japan before switching to train under Mr Higoanna. As a friend, he invited me to one of their gasshukus just outside Birmingham. So I spent a couple of days there with them which included another GKI instructor Len Sim, also a Dunfermline lad, going through kata and kihon. I had however loosely trained with Gary Weber (IOGKF/GKI) at university and with the Chinen sensei both in the US and at a course near Southampton. Unlike Harry (Cook) though, I am definitely no expert on Goju-ryu but I did enjoy the training. I have also exchanged ideas and had the odd training session with other main stream styles such as Wado-ryu and Shitoryu but interestingly there were a few Vietnam vets and Filipino martial artists that I met during my time in Saudi whose approach was slightly different to that of traditional karate. So all in all, these experiences have made me appreciate that the circle encompassing the martial arts is very large and varied. I also trained for a period in kendo for about 12 months and a of bit iaido on coming home, but decided to concentrate on my karate training.





Tools of The Trade

Mamori kisoku/ defensive routines Chest push/shove

Cautionary note: - Please take care should you practise the techniques in this article as injury may occur through miss-use. This article is aimed at serious and responsible martial artists.

The following techniques, to the best of my knowledge can trace their roots back to the turn of the 20th. Century Okinawa and may have been introduced from Fukien province, China by visiting Okinawan martial artists. Having said that, there is evidence that they are not indigenous to Okinawa; and can be found throughout many countries throughout Southeast Asia.

The following defence is not a replacement for the conventional block/counter punch. Although they take more time to gain skill and expertise with, they have the advantage of negating the opposite hand

for counter-attacking and can give you time to consider a restraint or using impacting tools (punches, strikes, kicks etc.). Because this defensive routine has you on the "inside" of your opponent (thus making his other hand easier to attack you) your counter techniques must be fast to prevent your opponent striking you.

As your attacker places their hand on your chest (*Photo 1*), while slapping the face simultaneously trap the opponent's hand with your other hand (*Photo 2*). Bringing both hands together on the trapped hand (Butterfly) (*Photo 3*), you then twist in the direction against the outer side of the elbow joint to traumatise the wrist and the elbow joint and to drive the attacker down to the floor (*Photo 4*). Once down on the floor you can retain the locks on the attacker (*Photo 5*), use any impacting technique (*Photo 6*) (reasonable to the circumstances and with reasonable force) or simply make your escape. As a follow up technique, you can step over the opponent's arm with your left leg and, using a version of the sanchin stance, use your legs as fulcrum points to attack the shoulder and elbow joints (*Photo 7*). You can also lock the opponent's fingers or wrist joint (*Photo 8*)

Thanks to Dean Boswell & Dennis Roof for demonstrating the techniques and Mr. Brian Boswell for his advice.

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 Website www.sessenryukarate.co.uk

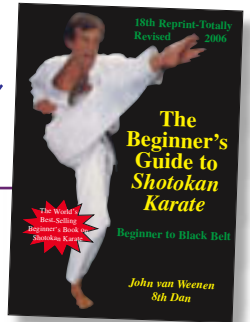


The Beginner's Guide to Shōtōkan Karate

By John Van Weenen

Tate-Zuki - Vertical Punch

Traditional Karate are pleased to be given the permission to use extracts from John Van Weenan's fully updated best-selling manual. It's available now from Blitz at Firepower Tel. 0208 317 8280 www.blitzsport.com or Vinehouse Distribution Ltd. Tel. 01825 723398 Email: sales@vinehouse.co.uk
Order from any good bookshop quoting author and ISBN 0-9517660-4-X Paperback RRP £14.95 in UK



Tate-Zuki

Vertical-Punch

Tate-Zuki is usually performed as a reverse (*gyaku*) technique similar again to *Gyaku-Zuki*. The same straight line is followed but this time, the fist turns only 90° — a quarter turn — and on completion, the punching arm remains bent at the elbow. Exhalation and *Kime* (focus) are the same as preceding techniques.

Application for Tate-Zuki



Kiai!



Standard Applications

Part 3

This marks the third part of our exploration of Karate technique applications.

We have already mentioned that the application must be physically possible and probable for the student, and we have looked at how the mental state of the student is affected by their experience and

preparedness. With these two factors in mind, we will now look at some of the standard moves and how they relate to application at close range for self defence.

In 2001 Anthony Blades of the OCI forced me to write an article about gedan barai.

In it I listed some 6 or 7 of the 100 applications that we use the low level block for. Apart from one person, all the calls I had about that article were complimentary and it opened the door for me to teach kata application seminars both here and abroad. We use gedan barai in so many different ways that I could write a book on it (except that someone else already has). Instead, let's look at some of the simple rules that govern our application: (*pic 1*)

- * The distance must be such that there is a real danger of actual harm or the technique is not needed.
- * The type of attack that we are facing must be such that it is plausible - martial arts style of attacks are unlikely.
- * If our defence is necessary then it is really necessary. We are 100% committed to our safety and nullification of the attack.
- * All techniques leave us better off than we would be without having done them, and they always negatively affect the attacker. We are never at status quo at the end of the technique.
- * The action happens in the middle of the movement. By the end of the technique the attack(er) has been dealt with.
- * Both arms are active. The 'preparatory hand' is not a wasted movement, nor does it 'make the other hand faster'.
- * Our whole body is used to deliver the technique - it isn't 'an arm movement' but something that comes from the center.

What you will notice is that the above factors rule out kumite style movements. If the attacker is coming in *maegeri* just move away, don't block it. Don't step forward to block *oizuki chudan*.

An easy, initial *gedan barai* application takes the situation that an attacker has grabbed your wrist. This is one that we





teach beginners on their first lesson, and one which children can do against an adult with the correct training.

In this example it is your right wrist that has been grabbed by their left hand. This occurs because you have been having words and you have tried to leave. Instinctively, they have left their strong hand (usually the right) free to strike you while they have also (they subconsciously believe) restricted the use of your strong hand.

While it might be advisable to just punch the guy, maybe you just want his hand off of you. Perhaps you seek to show that you are not to be manhandled, perhaps the situation is just not that bad yet that you wish to shed blood by breaking his nose/jaw etc.

Simple movements are often difficult to do. Make hikite (returning hand) quickly with your right hand. The most common fault in practice is that students use their shoulder to make the move. This not only takes longer and makes inappropriate use of muscles, but also telegraphs your intention and is easier to resist. You should feel as though your elbow moves back first. It flies back and feels like it's going at 100 mph.

At the same time the other hand (your left) comes down on the attacker's wrist and redirects his arm across his body. This turns him momentarily, allowing you to strike if it was needed.

Now, we've separated out the movements for the photos to illustrate the parts, but the whole thing should happen at the same time. When teaching this application, it's vital that the parts are understood, though.

Tip: In training there is no need to get bruised doing this. In fact, if your forearms are getting wrecked then you are using strength instead of technique. Lay off, the descending arm is used to redirect, not mash.

This, then, reveals a great number of targets, takes the attacker's other weapon away (cross body motor reaction) and lets us stay upright with our options open.

It also makes prime sense of the way that the technique is taught. If you go too high, it ceases to be gedan barai and ceases to release the wrist. Hikite must be withdrawn. The active arm must sweep downwards. (pics 2-7)

Now, a slightly (not much) more advanced version of this technique has the attacker grab the opposite wrist.

In this situation we have been seized by the opposite wrist (right arm to right, but it could just as easily have been left arm to left).

Again, the attacker is seeking to prevent us from leaving, and potentially, they will draw us into their mean hook punch.

If all we had learned was the shape of gedan barai, then that paradigm must be able to help us. The hikite motion becomes a turn-over of the attacker's wrist while it draws them towards you. (Tip: sometimes the attacker comes off of their grab. Don't worry about it, you're still free and they weren't that serious an attacker anyway!) Cross body motor reaction sends the threatening arm away, leaving you to complete the move that you know so well by stepping out into the attacker's elbow with your descending forearm. By latching on to the attacker's right wrist as you pull it back, you can rotate their arm so that their elbow faces upwards. The shock of impacting on the back of the elbow (just above, actually, on the triceps tendon/golgi receptor) is



Pic 8



Pic 9



Pic 10



Pic 11



Pic 12



Pic 13

immense. And if you are in close enough, you may find that your fist impacts against the attacker's head, too. (pics 8-10)

Another piece of standard training is the rising block. When we move away from a swinging hook punch our reflexively raised hand will usually come into contact with the attacker's punching arm. This isn't a block; more like a 'cover'. With the idea of muchimi keeping us in contact

with any limb that the attacker has offered us, we have a fraction of a second before the attacker throws his next attack.

Following a wave-like motion, we return to the attacker's limb with our body and slide our forearm up underneath their arm. The rising motion is a shearing force across the triceps tendon again. There will be damage to the attacker's elbow and shoulder, and their other arm is reflexively drawn away.

In practice, only ever take your training partner to their tip-toes. Any further results in harm. You've been given someone's trust and health to work with, don't abuse it.

This is a two-way action of leverage on the arm, and does not rely on strength, but rather on correct mechanics and the spinning/cutting nature of the rising arm. (pics 11-13)



Pic 14



Pic 15



Pic 16



Pic 17

Bringing the arm from outside to inside, we can see why Soto uke is considered an 'outside' block. In this situation we have slipped or parried an attacker's right cross. They think they are a bit of a boxer. It could just as easily have been a left jab, with us moving to the 'outside line' or 'blind spot' on the other side.

Our hands continue to move as our body is brought into close proximity of their arm. We keep hold of the attacking limb with muchimi, and then, working from the outside to the inside we cut into their arm with our forearm, sending the attacker's other limb away with cross-body motor reaction.

Once again, our aim in practice has to be to perform the technique with skill, knowing that strength and bodyweight will do their part when needed. We look for the biggest affect upon our training partner from the smallest amount of effort on our part. You can perform the move with speed and power in basic training, in your kata, or in kumite (as long as you do not retain the attacker's hand with hikite). You can use power with pads, but not when you perform the whole move with a partner – you'd damage them. Really. (pics 14-16)

To finish off the pack, the reason why Uchi uke is an 'inside' block is that it is best used



Pic 18

from the inside of a swinging hook punch. Again, from that common attack, the hook punch, we may find ourselves moving away from the danger. We need to attach ourselves to that attacking limb and head for the same kind of entry into the attacker as we would with an age uke. Now, if the rising movement goes wrong, or if we are not confident to apply it in the first place, then returning our forearm to its 'home' side of the body still leaves the attacker in a worse position than he had planned.

Remember, by doing anything other than getting hit you change the situation from what the attacker had planned to a whole new ballgame, buying you valuable seconds to get your head together enough to continue with retaliations (if necessary) that will consolidate your position and keep you safe. (pics 17-19)

Just for the sake of comparison, let's look at a more usual uchiuke use, and why it might not fit our requirements:

With Richard attacking, we can see that in order to use uchiuke as a block to his wrist, he is at a distance that makes it impossible for him to hit me. He could step forward, but I could step back, so we'll just analyse the arm positions.



Pic 19

The 'preparatory' position is unnecessary as it doesn't do anything except slow me down, and, if we have approximately the same arm speed, I'd have to start blocking before Richard starts punching! (pics 19a-19c)

Now, there's no crime in using uchiuke or any other technique as blocks for kumite, but kata bunkai based instructors must make it clear that the kumite version is an exercise in distance, timing, bravery, etc, whereas the full technique (with use of hikite) is there for the application of Karate and kata.

Feeling always run high when there is a perceived criticism of someone else's teaching. I am not defaming anything or saying that it doesn't have its use, just looking at the right time and place for each part of our art.

In the next part, we'll look at why you might look again at the turns in your kata.

John Burke is available to teach seminars at your dojo, which can be tailored to your requirements. Book now on 01626 360999. His books and dvds are available at www.karateacademy.co.uk and www.thebunkaiguy.com. Thanks to Richard Carrick for posing for the photos. All open-minded karate-ka are welcome at John's dojo in Devon.



Pic 19a



Pic 19b



Pic 19c

Non-NGB members to be competence tested

yet no one controls NGB's says Parliamentary Ombudsman

From John Goldman, Campaign Leader 'Save Independent Judo'

'Traditional Karate' and many of its readers have contributed handsomely to the positive results achieved by 'Save Independent Judo' campaign. Articles in this magazine helped to spread wide interest in our aims through Karate to other martial arts. The effects of the campaign have gone far beyond our expectations and limitations of the single martial art/sport of judo.

The British Judo Association (BJA), the national governing body for judo, and Sport England have been forced to abandon former unacceptable policies. They had insisted that the new national United Kingdom Coaching Certificate, (UKCC) which they said all judo instructors would have to acquire, could only be obtained through membership of the BJA. As a result of the campaign they have had to reverse this policy and announce that all judo instructors, whether in the BJA or not, can now get the UKCC. The Minister for Sport, Richard Coburn, has sealed this reversal with public statements and an announcement in the House of Commons that access to a UKCC is not dependent on membership of a specific NGB.

If we were content to accept what has gone down on paper we could say the campaign has won, but the stark truth is otherwise. Mr Coburn's announcement was followed by another astonishing statement from the Minister's office sent to the campaign: "The position in Judo is slightly complicated by the BJA's understandable desire to ensure that those who access the UKCC qualification in Judo have the necessary technical competence to coach safely. The Chief Executive of the BJA has assured

sports coach UK that they are working on arrangements to establish an appropriate system to achieve this, which will be reflected in their final, agreed submission."

This statement is incredulous. Firstly; non-NGB martial artists, in this case non-BJA people, are to be treated as second-class citizens expected to meet some sort of test to see if they are competent to even access the new national UKCC award! This begs the question; if the authorities thought it necessary that applicants, BJA or not, wishing to access a UKCC meet some criteria, why wasn't this thought of before? The answer is simple: what we are seeing now is the authorities fishing around for ways of getting out of what they have agreed to do - a latter date attempt to try and reconcile how the UKCC has evolved with what it should actually be.

Non-BJA judo instructors are equally qualified and as competent as BJA instructors just as non-NGB karate, taekwondo, judo instructors are as qualified and competent as those in other NGBs. The effrontery with which human rights are brushed aside by this supposed responsible national governing body, the BJA, becomes clear at a moments thought.

The UKCC was not devised to meet the needs of any instructor who was not a member of a national governing body. No consultations have taken place with representatives outside the BJA. Meetings have been promised but have not taken place. Now even the promises have been dropped while untrue statements have been put out that consultations have been arranged.

Secondly; seven weeks earlier, March 28 2007, the Minister told the House of Commons "Sports coach UK advise that a UKCC qualification for judo has now been submitted but is not yet endorsed." Are we to believe that the BJA submitted a UKCC for endorsement without it being finalised?

Then, within days of these acknowledgements that the campaign's demands were justified and have been met, the BJA put an incredible statement on its website: the BJA had decided to introduce a pilot UKCC course, supervised by sports coach UK. However they worded this it was, at the very least provocative, and in plain fact dishonest since this course is only available to you if you are a member of the BJA.

In reply to our protest to the Minister that this was contradictory to what he had said, his official wrote: "You ask whether the pilot course that the BJA are running and which starts on 19 May, will be a UKCC course. I can confirm it will not" and would have "no formal UKCC status." The BJA insisted otherwise stating it was a "Qualifying Level 2 UKCC course, only for BJA members, at a cost of £180."

The fact is that the UKCC in its present form is not designed for the vast majority of judo players - those outside the BJA. So what is this exclusive, useless pilot course beyond an expensive waste of time? Before anything of value to judo players in general can come out of this qualification it will have to go back to the drawing board.

It is vital it goes back to the drawing board now because an endorsed judo UKCC will set a precedent in the way other martial art NGBs develop and implement their UKCCs. A UKCC must not be allowed to become a NGB UKCC.

Sports coach UK say: "The UK Coaching Certificate is an endorsement of sport specific coach education qualifications that are aligned to an agreed framework." 'Sport specific' and 'agreed framework'? What do they mean by 'Sport specific' - a particular style of judo or a particular style of karate? At this time that is exactly how the judo UKCC is developing. It is clear that the proposed UKCC in judo is a BJA UKCC designed to their own brand of judo which they have named Olympic judo. What has good coaching got to do with the Olympics? What has good coaching to do with Shotokan karate as opposed to Shitokai karate or Wado-Ryu Karate or WTF taekwondo as to ITF taekwondo?

If martial arts NGBs are allowed to develop and control the UKCC as they wish, the majority of practitioners will find themselves excluded from obtaining a UKCC simply because they don't practise the same style of martial art as the NGB. How many styles of Karate are there - or Chinese martial arts? And when you gain a UKCC what then? Will you have to revalidate each year? What will this cost, another £180 and another three weekends away?

And as to an 'agreed' framework? Who's framework - that of an NGB? The Minister for Sport said "It has been vital to make the process consultative and inclusive". Nothing could be further from the truth. In reply to our complaint to the Minister that there has been no consultation with the vast majority, those outside the NGB, despite repeated requests, the Chief Executive of sports coach UK Pat Duffy writes to spell out their policy which he says is: "To engage primarily with agencies that are formally recognised by our policy and funding partners." In other words sports coach UK will only talk with NGBs. This is in complete contradiction to what the Minister has said. But with repetitive waffle and contradictions being rife talk of 'inclusiveness' and National Source Groups are just words.

It is clear the UKCC regarding martial arts is in a mess - and the Minister knows it is in a mess. His department say one thing, sports coach UK another, Sport England something else. Sports coach UK say if you coach you will need a UKCC if you teach you won't; if you practise a martial art as a sport you will need a UKCC if you practise in a traditional way you won't. Confused?

Sports coach UK are receiving so many inquiries and complaints they have appointed their Coaching Education and Training Manager Martin Crick to man a front line UKCC enquiry desk. But don't expect any more than a corporate answer, whether it is true or not. When I telephoned Martin he told me that sports coach UK were in talks with me!!!! An out and out lie.

Sports coach UK also told the Minister: "Sports coach UK and the BJA are endeavouring to meet Mr Goldman to discuss the issues he had raised with the development of UKCC." This too is an out and out lie and I wrote to the Minister, who by now was writing to MPs saying that talks were to take place, that he was spreading lies.

When I told Martin Crick at sports coach UK his information was wrong, sports coach UK had refused to discuss issues with me, he said would talk to Helen Davey, Executive Director UKCC the following week to seek clarification on the situation. Are they mad? It was Helen Davey who, despite promises, refused to discuss issues with me or reply to my communications and against whom I subsequently made a formal complaint.

Dissatisfaction with NGBs for martial arts other than judo is widespread. Unanswered correspondence, incorrect information, double-talk, contradictory statements, letters full of bland, repetitive waffle, misinformation - even lies, are the norm from authorities dealing with the UKCC.

Andy Davies, General Secretary of the British Council for Korean Martial Arts (formerly British Taekwondo Union), previously called upon as the appropriate National Source Group for taekwondo in Great Britain to develop such awards as NVQ's, has put on record his frustration and despair of ever getting common sense responses. Andy's complaint to the Minister that sports coach UK had repeatedly failed to reply to correspondence was met with a reply from the Minister's Policy Official Robert Burles suggesting Andy talk to sports coach UK.

Andy replied to Mr Burles: "I have already contacted sports coach UK (again) and guess what? No response." Andy told Mr Burles; "There doesn't seem to be any equity or openness when trying to obtain any answers or assurances." This brought the illuminating reply from Mr Burles: "I have nothing to add to my previous response."

Unhelpful and negative responses from the authorities, to genuine concerns regarding the UKCC in judo and other martial arts has led to a string of complaints against NGBs and the authorities.

Complaints against the BJA are blocked beyond belief. As a governing body it is under no jurisdiction. The Parliamentary Ombudsman says so: "There is no form of general regulator for national governing bodies of sport and I am therefore unfortunately unable to give you details of a particular body who can help with your complaint."

The narrowness of vision of the BJA is also exposed in its hostile attitude to non-members. Its chief executive, Scott McCarthy, has gone on record as calling non-members outlaws and pirates and accusing judo instructors who are not in the BJA of falsifying their qualifications. The danger of this denigration of many thousands of judo players and their instructors - who must be equally qualified as BJA members, with safety measure in places, police checks and insurance - is that non-BJA instructors will (in fact are being) increasingly obstructed in their application for facilities in leisure centres, schools etc.

When we tell the Minister that he must ultimately take responsibility for the way the NGB behaves his official replies that as an organisation the BJA is a limited company and only answerable to itself for its behaviour good or bad. Other public bodies like Sport England and sports coach UK express complete faith in the BJA and see nothing wrong in its intolerable behaviour and attitude. The BJA is a membership organisation with a history of money troubles and faulty management. One wonders how it was given its powerful and invulnerable status as an NGB in the first place. You might as well put a welfare charity in charge of debt collectors.

The Minister for Sport admits the campaign has exposed problems in the martial arts well beyond those in judo. From correspondence, more than 50,000 hits on the internet, more than 1000 post to websites, and many personal messages, I sense there is something like chaos out there. I seem to hear an echo from the future, probably from the Minister: "Given hindsight we would have done things differently." I think it would be a good idea if hindsight was to begin now.

And just as I was about to send this article off to the publishers I received the following; a response from the Prime Ministers office to an on line petition demanding that a UKCC award be open and accessible to all. The Prime Minister's official writes: "Independent martial arts groups have expressed concern that access to Judo qualifications may be limited to members of the BJA. Our position is clear. UKCC qualifications must be accessible to all. The BJA are currently working on arrangements to ensure that members of individual martial arts groups who have the neces-

sary technical competence to coach safely are able to access the qualification. In reply I have written to the Prime Minister that the position is not clear. What is all this "competence" testing? Non-BJA (non-NGB judo, karate, taekwondo, ju-jitsu or otherwise) people are as equally qualified and competent as BJA (NGB) people and have a right to be treated equally in accessing a UKCC award. Our demands are simple: to ensure that the rights of those outside of the BJA are maintained.

We cannot leave matters to chance or take what the authorities say at face value. We have to stop the rot now. The campaign continues until this mess is cleared up.

What can you do? Write to the Minister insisting that there is equity and equality for all, in or out of any NGB: Richard.caborn@culture.gsi.gov.uk

If you'd like to know more contact Andy Davies: blackbelt@blueyonder.co.uk or John Goldman johnuba@hotmail.co.uk



Len Norman

Quality over quantity

Contact Details: Len Norman - enquiries@tokondokarate.com - 07779080602

Len Norman is a Senior Representative of UKASKO and is based in Essex.

Having created a modern, yet still 'traditional', art of his own he certainly has an interesting perspective on the martial arts.

As with many martial artists of his era he was already involved in combat sport before he found martial arts.

"I'd done boxing for the school when I

was younger", he explains, "and liked the physical side of it. Martial arts seemed to be the next logical step. I've been doing martial arts for the last forty years."

"I've trained with some of the well known and not so well known, but still have fond memories of when I first started at the Bill Stevens Gym in Stratford East London with Tony Price, Mick Hawkins, and Mick Knowles."

For any beginner, walking into a training hall can be a daunting process not least because the etiquette is completely different to anything they might have experienced before. This was especially true when Len started martial arts because they were so new to the country. Training was also less varied then compared to now.

"I don't think there were so many techniques around in the early days so training was very repetitive, lots of drilling up and down"

After more than forty years of training it's clear that the martial arts are truly part of him and it was interesting to hear what kept him training after all this time. He was more than happy to explain: "At the level I am at the moment as an instructor, running my own club and having created my own style it's the students that keep me going. I get a buzz out of seeing my students perform techniques and doing well in competitions. It's really the students that keep me going."

There has been a big shift in Karate towards practical techniques and making the art work in a modern-day context. Sport however, is still a big part of Karate so I asked how important realism was to Len.

"I think it depends on what you're trying to do. If you're looking at sport competition then it doesn't really come in to it. The bunkai is important, you need to know what to do, how to do it and what it will do, but I think that you should keep the sport karate separate from practical karate."

If you don't understand the purpose behind the technique how do you know what you are doing or why? Without understanding you just perform parrot fashion with no thought as to why you are performing."

"It's the guys that don't have this natural ability but keep coming and training harder and harder that make good martial artists."

Many people think that you should learn Karate from your instructor and take what they teach you as God's truth. Len doesn't





agree with this one bit saying, "I think that the best way is from your own study. What works for one person doesn't always work for another. Practice, practice, and more practice is vital. There are always other ways of doing bunkai."

After forty years and the founding of his own style, Tokon Do, Len has a lot of experience under his belt and I was keen to learn what he thought it took to make a success of martial practice. There was no hesitation before his answer.

"Dedication without a doubt, understanding, and you have to be willing to give up a lot of your time to be successful either as teacher or student. The teacher always has to be there but if you love it you're going to be prepared to do it. I don't think that just because you win a lot of competitions and have a lot of medals that it makes you a good martial artist. It's the guys that don't have this ability but keep coming and training harder and harder that make the good martial artists."

Hearing him make the latter point was great to hear as too often people who lack the natural ability of others can literally be pushed to the back of the class. Keeping that point in mind we moved onto standards.

"I have a standard that I try to keep to and my aims and goals are to give my students the best service I can. I try to give my students what they want without compromising my level of expectation. I having very high standards I truly believe that dropping them would lead to a dilution of the martial arts."

Having said that he thinks those who lack the natural ability but who work harder nonetheless make the better martial artist and that standards are important to him I was curious to learn how important grades were and what a grade told him about the grade holder.

"Grades to me personally aren't important. They are for students as they can see how well they're progressing. It's another step towards the Dan grade."

I suppose that grades show a person is willing to learn and progressing, they're taking in what you're showing them and they're obviously willing to learn. It doesn't tell you a thing about them as a person however."

This is all too often the case as people see black belts in a very romantic light. Black belts now seem to be viewed as investing the wearer with all the Christian and Moral values the Western world values

and yet, as any search on Google will show, they can be as morally corrupt as the next person.

"Grades to me personally aren't important. They are for students as they can see how well they're progressing."

Debate rages across all strata of society with regard to women and whether they are 'equal' (in the physical sense) to males and many feel that they are capable of performing the same roles as men. Does Len agree?

"Females obviously tend not to be as strong as male students and in general the men tend to have a different intent. However, if you get a good female then they tend to be excellent."

Since Len has founded his own style of Karate, Tokon Do I was interested to see whether he venerated the old Masters like so many traditionalists tend to do and what he thought it took to develop a new 'tradition'.

"It depends on your interpretation of tradition, if tradition is something that is done in a specific way on a regular basis then the first thing you need is a following, people that are prepared to listen to your views try your techniques and are happy to train the way you want them to."

So, as long as you have followers willing to train the way you want them to you're building a tradition of your own. We moved on to discuss at what point a personal interpretation of a tradition becomes a distinct style in its own right.

"As I have said if you have a following of people that are prepared to follow your methods on a regular basis, train with, you believe in you and what you teach works and has a variation on the better known then I believe you have created a style. If there is such a thing, after all a punch is a punch a kick is a kick a block is a block, just different interpretations on how they should or shouldn't be done".

Len's love of his art and those that practice this was made clear when I asked who inspires him now, "My students," he stated emphatically, "each time they walk through the door of the dojo, bow and call me Sensei, I feel proud of what we have achieved together."

There are many other martial arts organisations so what attracted Len to UKASKO?

"Not what, but who. After speaking with him it was our chairman Roy Stanhope. UKASKO allowed me to pursue what I wanted to teach. I could pass on my own thoughts on martial arts and not just do



something because that's the way its been done before, that's why I developed my style of karate "Tokon Do" fighting spirit way, my interpretation is combined knowledge of Kyokushinkai, Shotokan and Wing Chun.

I became a Senior Representative from a selfish point of view. I wanted to introduce my style of karate to other clubs and organisations. I also wanted to meet more people in UKASKO, hold more competitions and get more people into the dojo."

Having spoken about Tokon Do and his views on training we talked about why he actually founded Tokon Do, "I found that certain techniques don't work for everybody. Just because someone says 'that's the way to do something' it's not necessarily right. It's not necessarily wrong but there are more ways to do something."

His frustration with the blind acceptance of tradition and the constant tweaking prevalent in some styles was made clear, "I've been to Shotokan gradings where one week a foot should be in one place and the next week it's meant to be in another. How could this have changed so much in such a short time? This is why I created my own katas, if we had just continued doing what Gichin Funakoshi started teaching all those years ago, we'd be standing far more upright for example. I wanted to be able to know exactly where techniques should be, how they should be performed and this is the way I wanted to teach."

"each time they walk through the door of the dojo bow and call me Sensei, I feel proud of what we have achieved together."

Having worked on my own personal style and approach to training I understood just how hard this could be and how long it could take. Had Len got the core of the art set in stone?

"I think all martial arts should be progressing all the time. Just because we're saying 'that's the way it works in the kata bunkai' doesn't mean that you can't find or perform other applications."

A big part of founding a style is assessing the techniques that either don't work or don't fit into your interpretation of your martial art. Len explained how he had progressed with Tokon Do, "If I don't think it works I don't keep it. My Katas take a long time to create. I don't think of moves and add them or just copy techniques. To create them I put myself in front of two or three people and work with them. We work through the bunkai and base the Kata on that rather than basing the bunkai on the Kata. I record it, take it home and go over the film time and time again."

Having seen his training facilities and the work needed to refurbish it I wanted to know why he'd decided to get his own premises. "My dojo isn't actually full-time," he explained, "It has been open for just over twelve months. I was hiring halls and schools and to be honest we always had to be out at a certain time, move furniture and I didn't think that it was fair on the students. I just opened it for the students really."

We have about forty two students and every eight weeks we do a regional training session where about seventy or eighty people come along. It's not a huge amount but I go for quality over quantity."

Fact Box

- a) What's your favourite colour?
Don't have one
- b) What's your favourite food?
My wife's home cooking
- c) What's your favourite film?
The Godfather (all of them)
- d) What's your favourite music?
All music except Rap
- e) What are you currently reading?
Henry Cooper biography
- f) What's your favourite technique?
Gyaku Tzuki
- g) What's your favourite pattern?
My own creation "Tai No Sen"



Shock Blocks

Part 1 - By Lawrence Kane

Lawrence Kane is the author of 'Surviving Armed Assaults' and 'Martial Arts Instruction' as well as co-author of 'The Way of Kata' and 'The Way to Black Belt'. He has also published numerous articles about teaching, martial arts, self-defence and related topics, and is a forum moderator at www.iaianabernethy.com, a web-site devoted to traditional martial arts and self-protection.

Lawrence has participated in a broad range of martial arts over the last 30 plus years, from traditional Asian sports such as judo, arnis, kobudo and karate, to re-creating medieval European combat with real armour and rattan weapons. He's completed seminars in modern gun safety, marksmanship, handgun retention and knife combat techniques, and participated in slow-fire pistol and pin-shooting competitions. These experiences give him a somewhat more diverse viewpoint than the average practitioner of the arts.

As a martial arts instructor, he has taught medieval weapon forms since 1994 and has taught Goju Ryu karate classes since 2002.

Since 1985, Lawrence supervises security and oversees fan safety during football games. This part-time job has given him a unique opportunity to appreciate violence in many forms. Along with his crew, he has witnessed, interceded in, and stopped/prevented literally hundreds of fights. He has in-your-face experience of all manner of aggression as well as the escalation process that invariably precedes them.

Lawrence works closely with law enforcement officers assigned to the stadium and has examined their crowd control tactics. He likes to think of it as getting paid to watch football... at least until somebody pulls a knife or starts a riot.

Lawrence says, paraphrasing Miyamoto Musisashi, "Try to understand this. If you wait for the attack, defend against it and only then go in the attack by parrying and striking, then you are simply making extra work for yourself. Moreover, there is always the possibility of missing the block! On the other hand, if you face your opponent with the attitude of

defeating him without delay, then you will certainly be in a better position to finish him off."

Real violence sucks! If you lose a street fight, the result may well be considerable pain, injury, disfigurement, or even death. On the other hand, if you successfully defend yourself, then you may find your attacker pressing criminal charges or pursuing civil litigation against you!

Consequently, fights are best avoided!

Unfortunately you don't always have the option of walking away. Bad guys simply don't play fair. They cheat to win; attacking the weak and ambushing the unaware. Bad things inevitably happen once they get the jump on you!

I have witnessed or interceded in well over 300 violent situations and have yet to see a fighter try to throw just a single blow. Assailants often move faster, strike more suddenly and hit more powerfully than you'd expect. Consequently, trying to successfully counter after an attacker has already ambushed you is extraordinarily challenging, especially if you are already stunned, injured, or trying to make sense of what just happened.

Even if you manage to block the attacker's first or second strike, there is inevitably another punch or kick already on its way. You are effectively behind the count before you even begin fighting back. To counter his offense, you need to (1) observe his motion, (2) orient, in other words, mentally digest what is happening in order to formulate a response, (3) decide how to make that response, and (4) act!

As you can see, this is a four-step process comprising: observe, orient, decide, and act. Call it an OODA Loop.

Observing, orienting, and deciding takes a certain amount of time, if only a fraction of a second, before you can react coherently. It is easy to get stuck in the observe/orient stage as a flurry of blows comes in. You fall further and further behind as each new blow makes you repeat the cycle. You see the punch, begin to formulate a response, get hit, and then see another punch or kick coming. So you're already encountering a new situation before you begin to respond to each

blow. Once you are behind, then it becomes progressively harder to gain the initiative, particularly once you are injured or badly out of position.

Okay, that's the bad news!

The good news is that martial artists can train to the point where they can near instantly react to a threat without much, if any, conscious thought. It's not easy to achieve that level of proficiency but all advanced practitioners eventually get there over the long term. In Japanese this is often described as a spectrum of responses going from go no-sen, to sen no-sen, and ultimately sen-sen no-sen.

Go no-sen means 'late initiative', blocking and responding after an opponent has already attacked. This is the method taught to almost all new martial artists. It means to receive or block a blow and then to strike back. It is a great learning method because it breaks advanced techniques down into small movements. But it is not practical on the street where you are likely to become overwhelmed by a determined opponent!

This is elementary martial arts and it is quickly abandoned once any significant level of skill has been attained.

Sen no-sen means 'simultaneous initiative' and this implies intercepting the adversary's blow just after it begins. This requires an intermediate level of skill, using quickness and power to cut off the opponent's strike before it makes contact. This is the point at which we begin to see a street-worthy application. It is the minimum we want to aim for in an attack situation.

Sen-sen no-sen means 'pre-emptive initiative' or cutting off a blow before it even starts! It looks an awful lot like a first strike - yet it is actually still a defensive movement. Practitioners sense that an attack will be forthcoming and cut it short before the aggressor has the chance to transform intent into physical movement. In other words, you aim to disrupt the attacker's OODA cycle between decide and act. This is the ultimate goal of self-defence! It is Budo at advanced level.

A martial artist can still turn the tide and regain lost momentum even when he's

been caught flat-footed. He can do that through blocks that act like strikes; movements that simultaneously protect us from harm whilst causing damage to the opponent. I like to call them 'shock blocks'.

Sen-sen no-sen can present problems on the street. While it keeps yourself safe from attack, it looks like you are the one who started the fight in the first place!

Don't forget that most people who witness your confrontation have no experience of violence beyond the occasional film or TV show. It is prudent, therefore, to yell something that a frightened victim might call out, such as, "Don't hit me!" or "I don't want to fight you!" or "Help! He's attacking me!" even as you strike him.

As trained martial artists we must understand not only how to hurt someone, but also to know when it is appropriate to do so. If your opponent has the ability and opportunity to harm you, is threatening you and leaves you with no safe alternatives other than fighting, then you have a

pretty good legal case for using force. However, you must be able to explain how you could tell that your opponent was about to attack. You can't just say that you had a feeling he would!

What are Shock Blocks?

Before I describe how shock blocks are performed, it is important to point out that there really is no such thing as a block in traditional martial arts; at least not in the commonly understood sense.

The Japanese word 'uke' means 'receive' rather than 'block' as it is commonly, though incorrectly translated. Your uke receives the attack and makes it your own. Once you own the attack; you can do with it what you will. A fast, hard block, therefore, has the potential to stop an opponent in his tracks, ending the fight before you even need to throw an offensive blow. The most successful of these applications keeps you from being hit while simultaneously stopping your opponent.

I saw a great example of this during an altercation at a college football game in 1993. A drunken fan became belligerent, jumping up and down on the bleachers and taunting a home team's fan standing one row behind. The drunk spun around and threw a roundhouse punch at the other man, putting all his weight into the blow. In one smooth movement, the other guy shifted slightly and executed what looked like just a basic block. The result, however, was far removed from any basic technique! The drunk collapsed to his knees clutching his injured limb. He was subsequently rushed to the emergency room to deal with his dislocated elbow!

When receiving attacks, most classical martial systems use a check/control type of methodology. The hand closest to the opponent performs the actual check, jam, or deflection while the chambered hand performs a technique designed to strike the opponent and/or control his limb. The arm-break block I witnessed at the stadium was performed in this manner. The defender checked the incoming blow with one hand, pressing the limb to immobilize it for a split second, then struck hard enough with his other arm to hyperextend and damage the drunk's elbow.

We'll assume the bad guy threw a punch with his right arm. If it comes in from the left side, then simply reverse which arm you use for each portion of the technique. You can block with either arm, of course, but you cannot apply leverage against the joint to damage it if you pick the wrong side!

Here's how it works:

First, check the incoming right arm with your left, pulling it in and down. Second, control the limb by shooting your right hand up underneath as you would do for a normal chest block (chudan uke). Make

Shock Pic 1



Shock Pic 2



Shock Pic 3



Shock Pic 3A



sure your motion is out, across, then back in an elliptical action rather than straight across. Third, set the block while pivoting your body to hyperextend your opponent's elbow.

It is important to apply leverage with your whole body rather than just your arm, particularly if your opponent is bigger and/or stronger than you are. In reality you may or may not be able to damage the joint with this technique but done properly it will, at least, disrupt any follow-on blow and give you a window through which to counterattack.

See Pics 1, 2, 3 & 3A

Using both your arms gains you an inherent advantage over the opponent. A head block (jodan uke), for example, can be performed with a deflection from the lead hand followed immediately by a forearm smash with the other to the opponent's head. However, this sort of response does not always work in an ambush situation. You may only be able to make contact with one limb before being struck again, so I will focus on techniques that can strike or control using only the hand that makes first contact.

If that first contact is sufficiently damaging, then that will be all you will need to regain control of the encounter and set yourself up to escape.

Shock blocks work because they are based on simple body movements that can be performed under the effects of adrenaline. It is important to use straightforward techniques that will remain effective under extreme stress because adrenaline can degrade your skills, making complicated techniques very challenging - if not impossible - to perform. Simple, straightforward applications, on the other hand, remain feasible, espe-

cially those involving pre-programmed muscle reflex actions.

Budoka in ancient Okinawa routinely tested each other's fighting skills through combat. The more famous the warrior, the more often he was challenged to combat by those seeking fame. The fights were sometimes initiated by ambush and were often to the death, so such confrontations were not undertaken lightly.

According to legend, famed Shuri-te karate master Itosu 'Anko' Yasutsune traveled to the port city of Naha in the summer of 1856 to find relief from a particularly long period of heat and unbearable humidity. He found a large rock and settled down to enjoy the ocean breeze. He was about to doze off when he overheard several of the local villagers cracking jokes and disparaging Shuri karate.

Insulted by this banter, he decided to uphold the honour of his style by challenging the local champion, Naha-no-Tomoyose, to a duel. Making his way to

the challenge area, he made himself known to the crowd by quickly defeating three lesser practitioners - so as to attract the local champion's attention.

When Tomoyose arrived on the scene, Itosu discovered to his chagrin that he faced a much larger, more powerfully built opponent. He realised that he would need to end the fight quickly or risk becoming overwhelmed by Tomoyose's superior size and strength.

Tomoyose threw the first blow, a mighty lunge punch but even as Tomoyose's fist came toward his head, Itosu shifted aside and blocked with a sword-hand (shuto uke), neatly breaking his adversary's arm. The fight was over.

This great victory, won through application of a basic block, solidified Itosu Yasutsune's reputation for all time.

There are two major types of shock blocks. I like to categorise them as torques and weight drops.

Shock Pic 4



Shock Pic 5



Shock Pic 6



Shock Pic 7



Shock Pic 8



Shock Pic 9



To be most effective, contact must be through a powerful movement that has more in common with a strike than a block. It must cut off the attacker's technique before it gains too much speed and power, catching it as close to his body as possible. Even though I use the term 'block' - think 'strike' as you apply it!

Torque blocks use rotational force to shock the opponent and enable you to regain momentum and take control of the fight. Have a partner throw a half-speed punch. Hold your arm out and up, like a weightlifter flexing your biceps muscle. Then rotate your upper body to bring your arm straight across, cutting off the blow with the inside of your forearm and striking with the meaty part of your upper arm. Push on through. This should succeed in deflecting the punch but it won't hurt your partner.

*** Shock Pic 6**

Now try it again - but this time a little differently.

As soon as you make contact with the incoming punch, immediately rotate your arm inward so that the ulna bone (outside of the arm on the little finger side) makes contact with the incoming limb. Make this revolution quick and explosive, tensing your whole body as you complete the rotation. Even at half speed this should be painful to your partner.

*** Shock Pic 7**

Jodan uke (head block) is one of the simplest torque blocks you can perform and is also one of the first taught in traditional karate schools. This is most likely because the initial blow in most fights is a strike to the head.

Performed one-handed, jodan uke is very much like a punch.

The leading arm closest to your opponent moves straight up, palm facing inward toward you. As your fist passes head height, your arm rotates over at an angle with your elbow pushing out so your fist remains centered above your forehead. Finally, the forearm arm rotates outward, palm facing toward your opponent. This last movement generates most of the torque.

This can be performed either as an opening or as closing technique but I will show an opening technique in this example. If you move in on your opponent and your contact provides sufficient shock, then you should be able to disrupt the integrity of his stance. This will cause a short delay before his follow-on punch can come in

Shock Pic 10



Shock Pic 11



In physics, torque can be thought of as rotational force. Examples of torques include rising head blocks (jodan uke) and inside forearm blocks (uchi uke).

Weight drops use gravity and bodyweight to amplify the striking energy. Examples include palm-heel blocks (shotei uke), mountain blocks (yama uke), backhand blocks (ura uke) and pressing blocks (osae uke).

Some techniques combine both torque and weight drop. A good example is a down block (gedan uke) performed as you drop into a low posture (such as sumo stance - shiko dachi).

Another principle that needs to be explained before we move to analyse these blocks is that whenever you apply a block, you will either be opening your opponent up or closing him down.

Opening him up means that you are applying an outwards energy to the insides of your opponent's arms. Closing

him down means you are applying inward energy to the outsides of his arms. If you open the opponent then you expose his center-line and this facilitates your attack - but leaves you open to a counter-attack.

*** Shock Pic 4**

If you close your opponent, you cut off his attack and leave yourself comparatively safer. On the downside there are fewer vital areas to aim for with your follow-through, though you should still have access to the side of the head, floating ribs, kidneys, or knee.

Less experienced practitioners are usually best off closing for safety while more experienced practitioners may be best off opening to more quickly end the fight.

*** Shock Pic 5**

One last item before we get to the technique descriptions.

Shock Pic 12**Shock Pic 13****Shock Pic 14**

with any force, because he has to straighten, re-align his spine, and then throw the punch. You will be able to counterattack during this momentary disruption. In this example the counter is a simple strike from the off hand.

*** Shock Pic 8, 9, 10, 11**

Uchi uke (inside forearm block) is another great torque technique performed in the same fashion as the drill described at the beginning of this section.

Because we can move from outside-in (toward our centerline) more quickly than we can move inside-out (away from our centre), that option is naturally quick and very useful in a surprise attack. An instinctive follow-on is a sword-hand strike (shuto uchi).

In kata like gekisai, this movement is combined with a simultaneous sweeping movement to extend the opponent's leg, and to apply a stomping movement to damage his knee and/or ankle. Though attacking both high and low at the same time in this fashion is much more effective than either technique alone, we'll focus solely on the uchi uke for the moment.

Like jodan uke, uchi uke can be performed as an opening or closing technique. In this case I will show a closing example. Once again, if close distance and your contact provide sufficient shock, then you should be able to cause pain and disruption, during which you can counterattack.

In this example, the counter is a sword hand strike. This application is typically an elbow strike (hiji ate) followed by a shuto uchi, both performed as one continuous movement. You simply lead with the elbow and the rest happens naturally.

*** Shock Pic 12, 13, 14, 15**

Remember:

Real fights are not static events. While a single application may be able to end the confrontation, you simply cannot count on that happening every time! Consequently combinations of techniques become very important. Jodan uke and uchi uke make an excellent combination that is natural, quick, and relatively easy to perform.

Here is an example of using the uchi uke to open an opponent with a follow-on jodan uke that, in effect, becomes a forearm smash. While shown in two steps it is actually performed as one continuous movement, using the bounce as the first block contacts your adversary's limb to set up a faster riposte with the second movement. Done properly, the first strike should be disruptive enough to give you time for the second, which will either end the fight, or at least put you on solid ground for doing so.

*** Shock Pic 16, 17**

Shock Pic 16**Shock Pic 17****Shock Pic 15**

That concludes this month's article but stay tuned for next month and find out what exactly 'weight-drop blocks' are!

You can e-mail Lawrence at lakane@ix.netcom.com.

The Goju Chronicles

An Interview with Gavin Mullholland

Introduction by Michael Hollingberry.

Sanchin Kata has many meanings, but performed two ways by Kanryo Higanno and Chojun Miyagi. Having trained in Okinawan Goju Ryu and Japanese Goju Kai, without a doubt they both are performed with great Power - Focus - Spirit, to bring a greater understanding of these two ways, without getting to involved and without giving my own opinion, I have serialised five interviews with Senior Goju Ryu and Goju Kai Karate Instructors within England and Europe for their knowledge and thoughts on Sanchin Kata.

With the help of Sensei Goran Powell 4th Dan Goju Ryu, (author of Waking Dragons) what follows is an in depth interview with his Instructor Shihan Gavin Mullholland (Joint) Chief Instructor for Daigaku Karate Kai

Good Morning Shihan Gavin, can you tell us what grade you are in Goju Ryu and what position do you hold within your association - your experience and length of time you have been training in Goju Ryu?

GAVIN MULLHOLLAND: As you correctly say I am joint Chief Instructor for Daigaku Karate Kai alongside Dan Lewis of the Bristol Combat Goju Ryu Karate.

I started training as a boy in Belfast alongside my three brothers under the tutelage of our father. That was in the 1960's when my father was teaching judo and unarmed combat in the British Forces. Because of the forces connection we moved around a lot eventually settling in England on the South Coast. Sometime around the late 1970's I witnessed a Goju demonstration by Mick Lambert, Kim Roberts and Dave Arnold. The power and ferocity was awesome and I was hooked from that day to this. So in general martial arts terms I have been training around about 38 years with something like 28 of them in Okinawan Goju Ryu. Having said that, and after many years studying Goju, I have come to realise that it's all Goju anyway.

“ Sanchin is a kata of opposites ”

I currently hold the rank of Godan which I was awarded in 2002 by the one time student of E'ichi Miyazato, Shihan Rick Woodhams of the Okinawan Martial Arts Association. Kyoshi Kim Roberts of the Sobo Bukai No Kai subsequently awarded me the title of 'Shihan'.

As head of a large group do you visit each dojo in turn or do you hold training sessions, (so you can guide the instructors in their quest for a better understanding of the way in Goju Ryu Karate - Do)

GAVIN MULLHOLLAND: The dojo's are pretty much run in the way that the instructors see fit. The acid test is of course the gradings

when, as well as the students being tested, so of course are the methods of their teachers. It is the grading system that provides the checks and balances that you need in order to keep standards high. For example, it often happens that on a particular grading the Bristol students may excel in the kata, while the London guy's dominate the fighting. This is always useful feedback and of course, we have to come back to London and up the focus on the kata side of things and Dan has to do the same for the kumite. More often than not, the situation is reversed the next time we meet and so it goes on. It just prevents one instructor disappearing on a whim of personal interest which we all have at varying times in our careers.

We run a number of courses throughout the year culminating in our cornerstone, Summer School. This is four days of training out in the woods with all of the Black Belt gradings taking place here as the finale of the course.

As there are two ways of doing Sanchin Kata, do you do Kanryo Higanno or Chojun Miyagi Sanchin Kata and can you show us the way you do Sanchin Kata in your style.

GAVIN MULLHOLLAND: Actually, we do both. The bulk of the training is on Miyagi Sanchin or Sanchin Ichi as it's more commonly known, but at Nidan the students are also taught Higaonna Sanchin (Sanchin Ni). To be honest this is purely for historical purposes because I believe that all of the important lessons in Sanchin have been distilled by Miyagi into the compact version of Sanchin Ichi. After all, Goju is Miyagi's creation regardless of his previous influences.

It has been said to me over the years that Sanchin Kata is the most important Kata within our style of Karate - can you please explain this and why?

GAVIN MULLHOLLAND: Sanchin is the single most important kata in our system because it is the distillation and codification of all the fighting principles and strategies you need to know - rooting, floating, sinking, spitting, swallowing, pushing, pulling, blocking, striking, throwing, lifting, unweighting, unbalancing, redirecting, etc. are all contained within this incredible kata.

Of course these elements exist throughout the rest of the kata programme but it is in Sanchin, where we can dispense with attention to techniques, bunkai, and oyo, and purely focus on the principles that underpin all techniques.

What benefits does Sanchin Kata have for our Students?

Regards too: - 1) Training 2) Health 3) Spirit 4) Mind set



“ Sanchin is the single most important kata in our system”

GAVIN MULLHOLLAND: Training: With regards to training the benefits are really outlined in my previous answer. Sanchin is where you can train in a wide variety of fighting principles on your own. Of course to bring the kata to life you need to be using it and so its core messages must be removed from the form and drilled with an increasingly uncooperative training partner. In this way, you are truly training in Sanchin.

Health: I'll probably leave this one to someone more attuned to this aspect of the kata and indeed the art. My approach to karate is purely a functional one. I worked on the doors of pubs and clubs for around 15 years and Sanchin principles were useful and used on a nightly basis.

I've never really bought into the 'karate is good for you' thing and I'm pretty sure there are a whole lot more healthy things you could be doing with yourself. Even if it's true, it's not why I train and if it's really a by-product of training, then presumably I'm getting some of it anyway.

I'm not saying that Sanchin does not deliver health benefits it's just that if it does, I don't know about it. Having said that, I'm still a student and I may have my eyes opened somewhere down the line - it's certainly happened before and that is truly one of the beautiful things about a life-long study of a martial art.

Spirit: The development of 'spirit' within an individual is the result of many little lessons in self-discovery. It comes from striving to be something better than you are. It comes from dealing with both success and failure in equal measure. If you read any accounts of self-discovery from the mountains of the Himalayas, to the battlefields of WWI France, one common denominator stands out - hardship. Self-discovery comes out of hardship and a dojo is a place of self-discovery.

Sanchin testing or Shime, is central to this concept. Sanchin testing has many levels, some of which we will no doubt speak about later, but one of its functions is to put the student under stress - physical and mental stress. The slaps of Sanchin shime sound very loud and they sting, but they don't really hurt (as long as you are sufficiently conditioned that is). The difficulty comes in the fact that you just have to stand there and perform a very simple routine - no movement, no aggression, no adrenaline. It's just you and your demons.

Up until recently the single exercise most likely to prevent potentials from getting into the Parachute Regiment was the balloon drop. Basically, the candidates were taken up in a balloon and at

the correct height, a gate was opened and they just had to step off the balloon, open the chute and make the decent. The problem is, that unlike an aeroplane exit where you can punch some aggression in and just power out of the plane, the balloon floats in serene silence. You have to calmly open the gate and step out and many, many people just couldn't do it. In many ways Sanchin testing emulates elements of the balloon drop. You have to develop the ability to just carry on through the hardship - no aggression, no adrenalin, no anger; just a single mindedness of focus that helps to build and forge the spirit.

Mind Set: Mind set and spirit are intrinsically linked and the mind-set development comes from the same dogged determination not to be phased by a few slaps and blows but to remain completely focussed on the task in hand and complete it.

This extreme focus is intensely useful in a combat scenario and especially so in the extremely dangerous area of multiple attackers. Of course many people will freeze when faced with multiple assailants. There are many reasons for this but even when somebody does have the presence of mind to react, all too often they end up lashing out wildly simply trying to hit anyone and everyone.

Compare this to the single minded focus of the lion stalking down a zebra. The zebras stripes are there precisely to generate the 'anyone and everyone' response and any predator that just runs in hoping to catch one is doomed to starvation. What the successful lion does is pick a target and go for that one - no matter what. The same applies in multiples and you need to pick a target and puts them away- no matter what. As soon as you start flailing around you are finished. Sanchin helps to develop this mindset.

I have been training in Goju Kai Karate for a number of years, during my training I have under gone Sanchin Testing for training and Testing for Dan grades, can you explain the Do's and Don'ts in Testing for Sanchin Kata?

GAVIN MULLHOLLAND: The don'ts are basically don't do anything to anyone without clearly understanding what you are trying to achieve. I have seen so many people just slapping and punching people in Sanchin and it's just rubbish. Don't do it. Goju is an awesome system and there are people around who understand it. If you don't understand why we do something - go and find out, just ask.

The do's are really the opposite. You should clearly understand what you are trying to achieve with each element of testing. It's a



test right? If you are the one testing, you'd better have the answer sheet otherwise nobody benefits.

Basically, there are two elements - strikes and pressure. The strikes we have pretty much touched upon already but in any case, it is the pressure that is the most neglected area.

Sanchin is a kata of opposites. Basically, if something goes out, something else has to come back. If something floats, something else sinks. But it is also a lesson in just using enough energy and no more - one of the many reasons that extreme 'hard' Sanchin is simply a mistake. So, for example, when you test someone's legs, you might put pressure behind their knee and gradually press forwards. The test is not to see if they are immovable, but to 'feel' them deliver and equal and opposite force against you in a way that makes it look as if they didn't move.

Similarly, when testing from the front, you should guide their fist into your stomach again using constant pressure. Too much pressure from the tester and they cannot move without breaking structure. Too little and there is no benefit from the exercise. Again, you are looking to see the extent to which the student can apply just enough pressure to match and overcome your resistance. The benefits of this are legendary but one of the best examples is probably to be found on the ground. An inexperienced ground fighter will be totally tense from the start and completely burn out after just a few seconds. An experienced grappler on the other hand, will appear to be totally relaxed, only exerting force as and where required and then just enough to achieve the goal.

In reality Sanchin testing is a sensitivity drill - almost the total opposite of what most people think is going on.

As we develop within our system of Goju Ryu, it is noticeable that we always keep our hips square and in line and we should never release the tension within Sanchin Kata when moving forward / turning and moving backwards, does this change at a higher lever say 3rd 4th 5th Dan?

GAVIN MULLHOLLAND: I certainly hope so! I have never been taught to keep my hips rigidly square and in fact, the actual power lines associated with the Sanchin stance are rotational in nature.

As I said before, Sanchin is like a distillation of all the important stuff and I think this has led to many problems in the West. If the Japanese make a small but audible exhalation during Sanchin practice, we'll make a big loud one! If the Japanese master looks like he is hardly moving, we won't move at all!!

When you draw the fist back in Sanchin, it still needs to be initiated with a slight hip retraction. Similarly, before punching forward, the initial movement still has to be a slight forward rotation of the hip in order to create the stretch reflex necessary to fire the punch forward. Otherwise you are just pushing and that is simply not what Sanchin is about. Sanchin minimises the movements found in your kihon and kata but it does not eliminate them.

During Sanchin Kata, how much 'Breath' should there be in the Hara (stomach) when you have executed a Punch or Block within the Kata?

GAVIN MULLHOLLAND: Another key lesson of Sanchin is how to breathe properly and by 'properly', we really mean 'efficiently'. Short panting breaths shuffle 'dead' air up and down the windpipe. That is to say, the person breathing is neither breathing fully in, nor fully out. This of course has an affect on how much oxygen gets into your system which in turn affects your performance.

At the full extension of the technique, all of the air should be expelled. This is the origin of the vocalised breath which got so mis-

interpreted. It is also a benefit of kiai where the shout helps you to quickly expel the air at your most vulnerable moment - i.e. when you close for an attack. If you have no air inside, you can't be winded.

Once Sanchin Kata has been performed should the student be exhausted or relaxed in the effort of doing Sanchin Kata?

GAVIN MULLHOLLAND: Well, neither really. You most definitely should not be exhausted from a nearly static exercise but neither should you feel 'relaxed' as such.

A state of 'alert readiness' is what you are trying to achieve and because this is an internal exercise, you should feel clear of mind by the end of the kata.

So there should be a balance between each technique, would you say that doing Sanchin Kata with lots of power and heavy breathing is dangerous and could this lead the student to become hyperventilated within Sanchin Kata; can you explain this to us?

GAVIN MULLHOLLAND: I'm not sure how dangerous it is although Mark Bishop has done some excellent work showing a high probability that it is. My main concern is that lots of power and heavy breathing just don't make any sense.

Despite what many people have been told, it is simply not physically possible to put lots of power into a slow heavy movement. Power would translate into a knockout punch and slow dynamic tension will never develop this for you. It is supposed to be 'sticky' so that you can focus on what muscles drive what levers and concentrate on the overall connectivity of the body as a whole but once too much tension is present, this all breaks down.

"I've never really bought into the 'KarateIs Good For You' thing"

Heavy breathing simply leads to hyperventilation, light-headedness, and early exhaustion. I fact if you ever have a fighter in the cage one of the most important things to do is to get him to control his breathing, not over-exaggerate it. Breathing in Sanchin should be rhythmic and deep but not totally out of the realms of normal, everyday breathing.

As time has progress over the years what have you learnt about Sanchin Kata, say 5 to 10 years ago?

GAVIN MULLHOLLAND: As time goes on, I see more and more in Sanchin. In the early days, I valued it because I was told to, by people I respected. However, in truth it wasn't until I trained with Steve Morris that I truly began to understand the sheer breadth and depth of its possibilities.

I'd say that maybe 15 years ago I started to understand what the kata was attempting to develop in and impart to the student. I guess that in the last 10 years or so I have come to see how it is central to, and connects, all of the aspects of our art - the kata, the kihon, the grappling, the kakie, the kumite - it's all covered in Sanchin.

How does Sanchin Kata compliment the other Goju Ryu Kata?

GAVIN MULLHOLLAND: Goju Ryu kata are divided into two main groups: Kaishugata and Heishugata. The Kaishugata comprise Gekisai-Dai-Ichi, Gekisai-Dai-Ni, Saifa, Seiunchin, Shisochin, Sanseru, Sepai, Sesan, Kururunfa and Suparinpei. The Heishugata comprise Sanchin and Tensho.

Kaishugata and Heishugata literally translate as 'open-hand kata' and 'closed-hand kata' respectively, although, as both sets of kata use both open and closed hands, this is confusing. The open hand of the Kaishugata is symbolic of being outward looking - i.e. paying attention to physical detail, aesthetic performance of the kata, and of course individual techniques. The Kaishugata are therefore 'external' kata.

In the Heishugata (Sanchin and Tensho) the closed hand translates into looking inwards and a focus on the principles that underpin the techniques that we do. The 'closed' analogy is also symbolic of a focus on the internal aspects of our art. Sanchin is therefore an 'internal' kata.

While the Kaishugata teach you the techniques and strategies of combat, Sanchin teaches you the principles that underpin all of that other knowledge. Sanchin permeates all other aspects of Goju.

When training and teaching in your Dojo do you still do Junbi Undo (physical activities) Chi -ishi Training - Makiwara training - Pad work?

GAVIN MULLHOLLAND: Yes, we use all of those because they all deliver direct benefits. Goju is a system and it is the combination of all its disparate bits and pieces that go together to build the fighter and the martial artist.

The Junbi Undo is a set series of physical exercises that have direct relevance to what we do. For example, a normal push-up will work your pectoral muscles, your triceps, and your heart. It won't however have a significant impact on your punching ability.

The pushups in the Junbi involve you dropping into the low point of the exercise before reversing the direction with as much power and force as possible. This method not only works the pectoral muscles, triceps, and heart, but has the added bonus of really working the stretch reflex that we use to initiate the initial firing of the punch. It is only a slight variation but one which will hugely improve your punching ability in addition to all of the standard benefits of the push up. The Junbi is littered with these little tweaks and variations that help make standard exercises very fight specific.

The Chi'ishi is an excellent piece of equipment. It is basically used for strengthening the grip, wrists, shoulders, and arms. However, its uses go way beyond those basics and used correctly it can really be used to work whole muscle groups at once as the device is lifted, rotated, extended, and retracted.

Basically the pathways used in Chi-ishi training develop the muscles and tendons along pathways totally ingrained in any martial artists' muscle memory - the exact muscles used to block, throw, choke and strike.

The Makiwara is in my opinion an invaluable piece of equipment and repeatedly 'snapping' techniques into the open air has damaged far more karate students than hitting the makiwara ever has!

Padwork and heavy bag training are fantastic for developing correct striking attributes and many would argue that their benefits outweigh those of the makiwara. While I am a big advocate of pads and the heavy bag, I still believe that the makiwara offers the practitioner something fundamentally different to their padded counterparts. Pads are like hitting the soft parts of the body. The makiwara will condition you for the intentional or unintentional impact on the harder areas of the body such as the skull.

Obviously, as the thickest bone in the body this is not an ideal target for the unconditioned hand. Boxers often break their hands if they are forced to strike bare knuckle as they are simply not conditioned to strike in this manner - a closed fist in a boxing glove is actually a relatively loose and 'open' fist.

A head shot is without doubt your best chance of ending the fight with a knockout. Therefore it is imperative that your hands are conditioned to resist the force of your own impact.

The makiwara addresses this problem by working on your stance, alignment and co-ordination and by ultimately strengthening the arms, wrists, hands and most importantly, conditioning the small bones and knuckles of the striking hand.

As part of our training in Okinawan Goju Ryu Karate - Do, we would do 'Kakie Training' (Pushing hands)



before we would do Sanchin Kata, do you know where this came from, as I do not know the origin/roots of Kakie training?

GAVIN MULLHOLLAND: The origin of kakie is in the pushing hands of classical Chinese martial arts. Pushing-hands, or kakie in the Okinawan arts, is basically a sensitivity drill and fundamental to all reality-based martial arts.

It is without doubt one of the most practical and important self-defence drills that there is because it teaches the student all about yielding, blending the hard with the soft, the go with the ju, yin and yang, swallowing and spitting, floating and sinking. It's all about accepting a force and evading it at the same time. It's about redirecting the opponent and using their own force against them.

I'm not sure why you would do kakie before Sanchin as kakie really is Sanchin. By that I mean that the concepts taught in the kata of Sanchin, are realised in the practice of kakie. Kakie is therefore applied Sanchin training and we make heavy use of it as a training tool.

Are there any other methods of training that you undertake in your training and teaching of Goju Ryu Karate - Do, that could help us improve our Sanchin Kata?

GAVIN MULLHOLLAND: While that's an interesting question, I really think that it is the wrong way round.

Ask not what else you can do to improve Sanchin, ask what else Sanchin can improve in you...

I think that once you truly understand the nature of Sanchin you will see it in every facet of your martial arts. In this way, it is Sanchin that will improve the other elements of your art, not the other way around. Sanchin is a tool to be used in the perfection of your art. Perfecting Sanchin for Sanchin's sake would be to miss the sheer breadth and depth of its impact on the rest of your training.

Where is your Sensei in England, and how often do you get to visit for training and discussion on the meaning and aspects of Goju Kai Karate - Do?

GAVIN MULLHOLLAND: Kyoshi Kim Roberts lives down in Southampton on the South Coast. I try to get down to see him about once a month although I have to be honest and say that this has slipped in recent times. Kim is an incredibly talented martial artist and his knowledge is as eclectic as it is deep.

I also maintain regular contact with Sensei Nick Hughes although he is living in the States at the moment. Nick is a veteran of the French Foreign Legion, bodyguard and 20 year doorman. He is also 6 foot 8 inches and 20 stone and I don't believe a more street-wise, practical, or dangerous martial artist exists.

He has also been hugely influential on my martial arts and although very different to Kim, he is an awe inspiring martial artist.

Do you get to train with any high grade Instructors within your association, and are you inspired by their efforts in training within the Dojo?

GAVIN MULLHOLLAND: I am inspired by the efforts of everyone within the dojo but I would have to single out the Nidan candidates. In our system this grade involves the extremely arduous task of the 30 Man Kumite which Goran Powell completed and wrote so eloquently about in his book 'Waking Dragons'. Goran

has been very influential in the dojo and I find him an inspirational martial artist in his own right.

Also my co-founder Dan Lewis in Bristol. He has influenced my training and is so much better than he thinks he is. A truly talented and humble guy.

“As soon as you start flailing around, You are FINISHED”

Then there is Neil Grove who recently took on his first ever Cage Fight defeating his opponent in just 55 seconds. He insisted on wearing his Gi into the cage and he really did us all proud.

There's also Tunde Oladimeji and Dave Urquhart - two incredibly gifted fighters who we will be training up for the 30 Man this year.

The list just goes on and I am very privileged to have been able to train with these people.

As you are a Chief Instructor of a group and a dojo instructor what advice can you give to other dojo instructors on “Training and Guidance” in Goju Ryu Karate - Do, as we always have to inspire our students and ourselves in the dojo? “It’s a lonely place at the TOP”

GAVIN MULLHOLLAND: I am immensely proud of Goju and it's general standards have always been good. Over the last couple of years I have started to see that slipping a little bit and I would just like to urge my fellow Goju practitioners to hold their nerve and keep the standards high.

Mindset is everything. The best technician in the world will lose to someone with the correct mindset - always.

This is a critical element of training and one that is so often neglected because in reality it is the hard bit. Goju has always understood this.

As a teacher you must never flinch from losing students. The tests you are required to set your students are supposed to be hard and you should lose some people at every grading.

Make sure that you look at your grading system as a filter process rather than a rewards one and your standards will always remain high.

Finally, where do you see your group within the next five to ten years and are you planning any open courses with your Instructors in England in the near future?

GAVIN MULLHOLLAND: I hope to have my book 'Four Shades of Black' later this year, It will show how the Goju system is structured in such a way as to build the complete fighter. I then plan to do a series of seminars and workshops to coincide with the book launch and to help people understand its central messages and themes.

Other than that, I've never been one to look to the future. In ten years time we might be huge, we might be the same, or I might be pottering around my garden doing Sanchin on my own - who knows? Whatever comes my way; I'll look for the best in it and move on.

Thank you Shihan Gavin Mulholland for your time and to Sensei Goran Powell for his help in arranging this interview.

Kushanku as a two-man form

Part 2

This is the second part of a two-part article describing a method for performing the kata, Kushanku, as a two-man form. Each of the pair 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 kata is reinforced, integrating applied karate within the traditional syllabus, and returning kata to the heart of karate.

Part 1 of this article 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.

Photo 1a

The use of a fence during the pre-fight is well explained by Geoff Thompson, but often neglected in traditional martial arts. The first sequence of Kushanku can be regarded as addressing this. The hands are raised up, palm out, in front of the chest. This is not an aggressive move, but provides a physical and mental barrier that the assailant must overcome.

Photo 1b

Often, the would-be attacker will not be willing to launch an attack initially, or will be unsure of their distancing. They will

therefore use their weaker hand, usually the left, either to move the defender's hands out of the way or as a gauge of the likely result of an all out attack.

Photo 1c

The next move of Kushanku reacts to this touch of the guard hands by the attacker. The extended left arm is wrapped by the defender's right arm and pulled to guard position. This drives the attacker's right shoulder backwards, preventing an effective rear hand strike. At the same time, the defender drops forward with the left leg, and using the attacker's arm as a guide, strikes to the neck. The left knee of the defender is used to unbalance the attacker, further limiting the chance of them effectively responding.

Whilst this application uses the touch of the front hand as a cue, it is equally effective against a punch, and is therefore relatively fault tolerant.

Photo 2a,2b

The second strike is with the right hand, and provides the other option - should the attacker begin either with a right-handed touch to the fence or a right punch.

Photo 2c

The sequence is then extended to show a possible follow on should the neck strike

not incapacitate the attacker. The right arm is wrapped around the attacker's head, and the defender steps back to apply a guillotine choke.

Photo 2d-2f

If this is unsuccessful, the attacker's head is grabbed and the neck wrenched as they are pushed away.

This first sequence illustrates well the guidelines used in the development of the kata. The body movement in the first strike is used to drive the knife hand into the attacker's neck, whilst the front knee is used to overbalance. When applying the guillotine choke, the defender's body weight moves backwards and upwards, to increase the technique's effectiveness.

As the start of the kata, the sequence is pre-fight. It reacts to the most common forms of initial attack, and is tolerant as to which particular approach is taken by the attacker. A single technique is emphasised, but two follow-ups are detailed in case of the failure of the previous technique. The skill level is relatively low; the strike uses the attacker's arm is used to guide the defender to their target, and the guillotine choke and neck wrench are simple to apply.

Finally, it uses the mechanism of the fence



to allow the defender to gauge the level of aggression and pre-empt the first genuine attack if necessary.

Prior to teaching the two man form, my approach has been to perform the solo kata at relatively slow speed, emphasising the body movement. This helps address the major mistake made when learning to apply the techniques - the body movement is sacrificed whilst the more obvious external movements are concentrated on.

The approach to teaching and learning the two man form flows directly from the kata itself. The kata is taught from start to finish, since this follows the flow of the fight; if the early techniques are successful, then the later ones are not needed anyway.

Once practising as a two man form, techniques are added but the kata is always started from the beginning. This approach means that the first techniques of the kata are practised far more often than those later in the kata; however, as stated

above these are the more important parts of the form, and this approach means that by the time the whole form is learnt, the early parts have already effectively been drilled.

Kata has always been at the centre of karate. However, during much of the modern era the tendency has been to relegate the practise of kata to a solo form. Performance of a kata in this way requires enormous skill and dedication, but does not directly address the original intentions of karate as a fighting art.

For those who wish to view karate as a practical martial art, rather than a sport or method of fitness, practising kata as a two man form provides a method to integrate this practical approach without losing the undoubted benefits of the traditional karate class. Whilst this work considers only the Kata Kushanku, the approach can be applied with equal validity to any of the traditional kata, or even used as a basis for developing new ones.

Approaching kata as a two man, continuous form, has enormous benefits. It integrates well with the traditional class and allows a large number of techniques to be practised very quickly and efficiently - something that can be difficult when teaching individual applications.

This is a method that I will continue to apply, to this and other katas, and I hope that it will be of benefit to others too.

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.iaianabernethy.com. (costs and terms may vary)



Alison Mahon

Queen of Kata & Karate

By Matthew Sylvester

Alison started Karate, age of 10 and a half, at one of the top three traditional Karate clubs in Carlow, March 2003.

During her first year, Alison took part in two or three tournaments which she unfortunately didn't place in. She did however, show great promise.

Since those early days, Alison hasn't looked back and has reached the podium on all her subsequent outings. After turning thirteen in October 2005, Alison picked up her first National Kumite title. In November 2005 she won her second consecutive National final.

2006 was by far her most successful year, culminating in her second National Kumite title. This was despite the fact that she had already competed in (and won) the Kata title earlier in the day. This amazing victory was just two weeks after she suffered the disappointment of finishing 3rd in the WUKO World Championships behind two Local Romanian girls.

Anyone else would have been delighted with winning bronze in such a prestigious event, but not Alison. Speaking to her father in the car on the way back from the Airport she said, "I can't wait for the National Championships in two weeks"

Some of these victories have been hard fought. She won two 2nd places in Peter Spanton's tournament in Reading in April 2006. This was particularly impressive as these tournaments were "open belted", and the category was 'Under 16'. She worked her way through 3 Black belts on her way to los-

ing to a Black belt in the final, and the Kata section had over 16 entrants.

Alison kicked off 2007 as she finished 2006, with a third consecutive Kumite title at Paul Campbell's very well run tournament in Dudley, West Midlands, England.

Alison recently headed to Milan for the 9th Italian Open Grand Prix and continued to show her growing skill and determination. She acclimatised herself on the Saturday afternoon by getting through the prelims of the Cadet's Kata to the final 8. On the way she managed to defeat 3 seventeen year old brown belts before finishing a credible 6th, (two places outside the medals).

This boded well for the Sunday and the children's section, as she picked up yet another International Kata title with a strong display. Such was her display that she managed to beat the WKC 2006 under 15's Word Kata Champion, (Natasha Donoghue), into 2nd place. Alison rounded off her sortie on Milan with her 10th Individual Kumite title which was her 34th podium finish in only 19 tournaments.



Her father said, "We also hope to be going to South Africa in September for the inaugural Inter Continental Cup. Add to these our National and regional Championships plus "one or two" special tournaments that are being lined up for the UK & Ireland and 2007 could prove to be a very exciting year for Alison and all connected with her."

Obviously Alison has a long way to go in her Karate career, and deserves as much support as she can get. With this in mind we conducted an interview with her to find out more about this pocket rocket.

People always have a reason for starting martial arts and it's normally because of bullying, or a need to get fit. Fortunately this wasn't the case for Alison, "I started karate because my friend Natasha was going to it and I went along with her to try it out. After that I really enjoyed it, and kept it up."

She started training with Patsy Whelan, (Carlow Karate Club). Like many others, she quickly found that she liked martial arts and set herself two clear goals. The first was that she wanted to become a black belt. The second was that she wanted to be able to fight on the mat as well as off it. It was these two goals that she felt were the main reasons that other people started,

"they might think it's cool to be able to fight, and others just to learn how to protect themselves well, if ever they're attacked."

Alison is especially interested in learning new techniques for her grading, travelling abroad to tournaments (something that she does a lot), and the fact that it's taught in Japanese, "I love learning new languages".

Alison is most certainly a traditional martial artist in her outlook. Despite being a very talented and skilful fighter, she's modest about her achievements and what they mean to her, "I honestly don't care about winning or losing but I always try my best."

This is a refreshing thing to hear indeed, and I only hope that Alison continues to act as such a good role model for her fellow students. Too often ego can get in the way, and when that happens fighters get spoiled very quickly.

Nor does Alison fight for the admiration of her peers. Quite often she'll pop off to England, win, and come back with no-one even knowing she'd been away, "I don't talk about it or bring my trophy into training. Usually it's just my family and close friends that know about it. So it's more a case of self satisfaction." Snapshot of the person.



Name: Alison Mahon

Age: 14

Style: Wado Ryu

Grade: blue belt

Weight: +50kg.

Tale of the Tape

9TH Italian Grand Prix Open / F.E.S.I.K.

(Italy Mar '07) Kumite 1st - Kata 1st

Paul Campbell's United Kingdom Open

Championships, (England Feb '07),

Kumite 1st

IKAB National Championships, (Ireland

Nov '06) Kumite 1st - Kata 1st

WUKO World Championships, (Romania

Oct '06), Kumite 3rd

Carlow Karate Club International, (Ireland

Oct'06), Kumite 1st - Kata 1st - Team

Kumite 1st - Cadet Kata 2nd

Paul Campbell's United Kingdom Open

Championships, (England Sept '06),

Kumite 1st

Paul Campbell's U.S.A. British Open

Championships, (England May '06),

Kumite 1st - Kata 1st

Reading International Open, (England

Apr '06), Kumite 2nd - Kata 2nd

North East Open Championship,

(Northern Ireland Mar '06), Kumite 1st -

Team Kumite 2nd

Bawnogue Kempo Open Karate

Tournament, (Ireland Feb '06), Kata 2nd -

Cadet Team Kata 2nd

IKAB National Championships, (Ireland

Nov '05), Kumite 1st - Kata 2nd - Team

Kata 2nd

Carlow Karate Club International, (Ireland

Oct'05), Kumite 1st - Kata 3rd

East of Ireland Open Championships,

(Ireland May '05), Kumite 3rd - Kata 3rd

North East Open Championship,

(Northern Ireland Apr '05), Kata 3rd -

Team Kumite 1st

I.N.W.F. Championships, (Ireland Mar

'05), Kumite 1st

IKAB National Championships, (Ireland

Nov '04), Kumite 2nd

North East Open Championship,

(Northern Ireland Apr '04), Kumite 3rd -

Team Kumite 2nd

- a) What's your favourite colour? - Black
- b) What's your favourite food? - Steak & Kidney pie and chips, (we never have it!!)
- c) What's your favourite film? - Green Street
- d) What's your favourite music? - R&B, Rap, Dance & Pop
- e) What are you currently reading? - Romeo & Juliet, (in School)
- f) What's your favourite technique? - Mawashi-Geri Chudan, (Round House kick to the Back), and Gyakuzuki, (Reverse Punch).
- g) What's your favourite pattern? - Pinan Godan

Children are the Future of Karate!

Kenneth Funakoshi Carrying on the legacy

Part 1

The name Funakoshi is synonymous with martial arts, specifically Karate. Gichin Funakoshi was responsible for Karate being widely accepted by the Japanese. So successful was he in this that many people believe that Karate is Japanese. It is in fact Okinawan.

Semantics aside, the Funakoshi (who can trace their lineage back over 400 years) family are probably the most important martial arts family to date. Even General Choi, the founder of Taekwondo, owes a lot of the base techniques for his art to Karate, and specifically Shotokan. Most people, when they talk about Karate will

be referring to Shotokan (whether they know it or not) because it is one of the most common martial arts in the world.

Kenneth Funakoshi is Gichin's fourth cousin and has become a guardian of Shotokan Karate, even going so far as to found the Funakoshi Shotokan Karate Association to develop perfection of character through karate training whilst following the philosophy of Gichin Funakoshi's Twenty Precepts.

Shotokan (and the competitive side of the art) is based around one main precept (when talking about application); 'One hit, one kill'. Kenneth Funakoshi's dedication to

this runs deep. An example as to how seriously he takes this is in the tours that he does in the U.S. On such tours he has been known to teach nothing but the reverse punch ... for an entire week.

This does not mean that Kenneth Funakoshi lets tradition drive him and he has sometimes been considered the 'untraditional' traditionalist. Consider the quote below.

"My personal opinion is, as long as you teach good karate, strictly traditional, with repetition and perfection, there's nothing wrong with lowering the stands of karate [ranking]"



1965 Hawaii Champs. Kenneth Funakoshi (left) scores with Maegeri against Tete Sasaki (right) to win first place Kumite in the finals. Chief referee is Hidetaka Nishiyama





At first glance, most readers would assume that he is saying that the standards required in order to attain belts should actually be lowered. Surely not, is he mad? Doesn't he know that if you get a black belt in anything less than 4 years then it's not worth the paper it's written on? Doesn't he know that it takes four years of 2 hours training a week to gain the required knowledge, experience and indeed wisdom that all black belts are required to have?

Well actually, he isn't and he doesn't agree with the rest of it. Funakoshi's beliefs fly in the face of tradition and challenge the very core of the Karate syllabus. Kenneth is in favour of relaxing ranking standards, studying other styles and black belts for children.

For those readers who come from an eclectic

style, class themselves as free stylists or who study martial arts other than Karate it will be hard to understand just how much of an impact (having a man, with his lineage) saying things like this, really is. Imagine if you will, Master Choi Jung Hwa, General Choi's son, saying that Taekwondo is nothing more than Korean Karate, or Jigoro Kano saying that he got it wrong when he founded Judo and that sport doesn't have a place in the martial arts.

Kenneth Funakoshi's encouragement of cross training is understandable considering he has studied Judo, Kenpo and Karate (in that order). Indeed, such an eclectic background is a fairly common thing to come across nowadays. Back in the early 50's to 80's to say that this was rare is an understatement.

Kenneth Funakoshi - A brief history

1938 - Born in Honolulu, Hawaii, September 4th

1948 - Began Judo under Arazaki Sensei
1956 - 59 - Attended the University of Hawaii after winning a swimming scholarship. Continued training in Judo and commenced training in Kenpo under Kajukenbo Founder, Adriano Emperado.

Won 1st place Kumite in the first Kajukenbo tournament in Hawaii.
1959-60 - Joined the USAF and taught Kenpo in Mexico.

1960-63 - Transferred to Hawaii and began training in Shotokan under Hirokazu Kanazawa.
1963 - Travelled to Japan to compete in the JKA Championships

1963-64 - Moved to L.A. in order to train under Hidetaka Nishiyama.
1964 - 68 - 5 Times Grand Champion of JKA-Hawaii

Runner up in H. Nishiyama's All American Karate Federation Championship kata and kumite several years.

1965 - Captain of Hawaii Team that defeated the All Japan Collegiate Championship Team

1966 - 69 - Trained under Tetsuhiko Asai.

1967 - Captain of Hawaii Team in JKA Championships in Tokyo. Advanced to the final day of competition in individual kumite.

1968 - Coach of Hawaii Team that defeated All Japan Collegiate Championship Team.

1969 - Appointed Chief Instructor of JKA-Hawaii.

1978 - Awarded 'Instructor of the Year' by Black Belt magazine.

1984 - Trained at JKA Instructor's classes in Japan

Appointed Chief Instructor of JKA Pacific region by Masatoshi Nakayama, Chief Instructor of JKA>

1985 - Awarded 7th Dan by Hawaii Karate Kodanshakai, a multi-style karate association of senior instructors.

1986 - Moved to San Jose to teach Karate.

1987 - Founded Funakoshi Shotokan Karate Association to develop perfection of character through karate training and following the philosophy of Gichin Funakoshi's Twenty Precepts.

1994 - Awarded 8th Dan by Hawaii Karate Kodanshakai

1995 - 2005 - Travels the world over teaching seminars, oversee gradings and supervise tournaments

2001 - Awarded 9th Dan by Hawaii Karate Kodanshakai

2003 - Sponsor of Annual FSKA World Championship in Las Vegas

Sponsor of Annual FSKA European Championship in a different country every year

2007 - Sponsor of Annual FSKA European Championship in England.

1963 JKA Championship, Kyushu, Japan. Kenneth Funakoshi relaxing after competing in the tournament by sight seeing



The actual Gichin Funakoshi family grave is in Zenshoji Temple, Kawasaki-shi, Kanagawa. LtoR: Shihan Kenneth Funakoshi, Sensei Kevin Funakoshi and Sensei Kyle Funakoshi



Gichin Funakoshi's Twenty Precepts

1. Karate begins with courtesy and ends with courtesy
2. There is no first attack in Karate
3. Karate is an aid to justice
4. First control yourself before attempting to control others
5. Spirit first, technique second
6. Always be ready to release your mind
7. Accidents arise from negligence
8. Do not think that Karate training is only in the dojo
9. It will take your entire life to learn Karate; there is no limit
10. Put your every day living into Karate and you will find "Myo" (The subtle secrets)
11. Karate is like boiling water. If you do not heat it constantly, it will cool
12. Do not think that you have to win, think rather that you do not have to lose
13. Victory depends on your ability to distinguish vulnerable points from invulnerable ones
14. The battle is according to how you move guarded and unguarded (Move according to your opponent)
15. Think of your hands and feet as swords
16. When you leave home, think that you have numerous opponents waiting for you. It is your behaviour that invites trouble from them
17. Beginners must master low stance and posture; natural body positions are for the advanced
18. Practising a kata is one thing, engaging in a real fight is another
19. Do not forget to correctly apply: strength and weakness of power, stretching and contraction of the body and slowness and speed of techniques.
20. Always think and devise ways to live the precepts every day.

Kenneth still teaches Judo and Kenpo, believing that knowing one style is good, but that every style has its good and bad points. He is also honest enough to tell his students that winning medals does not mean that they are going to be good fighters in a self-protection situation.

"Karate is good as long as you're standing on your feet and at a certain distance. Once the Judo man grabs hold of you, the karate man is dead". If this article was a documentary on television there would be many a shoe put through the screen. Kenneth Funakoshi went on to state that Kenpo stresses the backfist strike a lot. "Karate does a lot of reverse punches; these are good, but occasionally there is a need for a backfist strike."

It doesn't matter what style you're from, having a well-respected Master of that art publicly stating that it lacks the skills and techniques necessary to carry out the basic premise of that art i.e., self-defence, must hurt.

For many years, those that trained in Karate in the early days have stated that training has got easier, that belts are easier to get and that people are softer nowadays. Kenneth Funakoshi explains why this is; "To be honest, they have been lowered. Mainly it's done for financial reasons, and I wouldn't be afraid to admit it myself. Because if you start flunking half the people like they did in the old days, you'll have a lot more people dropping out and quitting."

Kenneth Funakoshi is not a man who's letting history dictate the way he teaches Karate and in the early 90's even the JKA was dropping the ranking requirements for branch schools from Sandan to Shodan.

The reason for this was that the Karate market had changed and there were a lot more children starting to study Karate in Japan. As Kenneth Funakoshi puts it; "Why would you need a Sandan with a JKA teacher's certificate to teach kids?"

However, if you let children train then you have to let them grade. If they don't grade, there is no perception of progression and they will become dispirited and move on to another style or martial art that does let them grade. Unfortunately this then raises the somewhat contentious issue of children becoming black belts at the tender age of 8, having started in the martial arts at 4 and practicing for the required 4 years, usually demonstrating the techniques adequately for the standards required.

Kenneth sees nothing wrong with this and was one of the first instructors to implement a children's programme. His system awards children with a black belt that has a white stripe which is removed (without further testing) when they reach the age of sixteen.

"I have a lot of kids start at five years old. By the time they're nine, they're ready for black belts."

Kenneth Funakoshi firmly believes that children are the future of Karate and the programme he has implemented takes into account that whilst they are more flexible "can do the kata better than the adults" the adults are obviously bigger and stronger.

NEXT MONTH; Part Two of this article will explore why Kenneth Funakoshi has such a dynamic approach to Shotokan, as well as looking deeper into his thoughts on karate in the West and the way that character can be improved through karate.



Belgian Kissaki Kai Seminar

Sensei Vince Morris (8th Dan)

The Sports Centre in Sint-Matins-Latrum in sunny Belgium near Ghent was the location of the Spring Kissaki-Kai Seminar on the 21st April 2007. This Belgian Kissaki Kai Seminar was attended by Gerry Smullen, 4th Dan, Falcarragh Karate Club, Co. Donegal and Chris McFeely 3rd Dan of Claudy Karate club, Co Derry, both are members of (Wado-Ryu based) Ulster Karate Federation.

We left Dublin at 6.50 Friday morning arrived at the Holiday Inn near Ghent at 12.30pm (having taken our time on the way). That evening we met Daniel Colphaert a local Kissaki Kai Black belt who guided us in the correct direction (geographically and karate wise) over the weekend.

I was asked by some of my students before I left why I was going to Belgium for a three hour seminar, which is a valid question, the answer, simply, to my mind was because three hours training with Vince Morris is worth three years at least of my early years of karate training and perhaps my current too!. (If I knew then, what I know now etc). Every one likes their own comfort zone, to learn more, you have to get uncomfortable sometimes or often. At Kissaki -Kai events i still find myself holding back because of 26 years in a competition-based mind set, dojo.

If you have trained for many years, as I have and are not the fastest competition puncher/high kicker in your club anymore. I could wish do 20 Mawashi geri jodans off the same leg in 5 seconds like I could when I was younger (and a green

belt), what use was that to me then, or now ? great for showing off, to those impressed by that sort of thing and completely useless in a fight, competition match or otherwise.

Kissaki-Kai the system developed by Vince Morris and his colleagues offers meaningful applications and techniques that do not rely on youthful speed and strength. That is the main reason I went to this particular seminar and to leave my own comfort zone.

Vince Morris teaches that the "Laws of Combat" must be applied to each application of technique. Its quite obvious that most everything he does is researched practically, theoretically and historically. The well researched application of Karate Kata bunkai is a major part of kissaki kai Karate and his





International Institute for Kyusho-Jutsu Research. (A large amount of Vince's time is taken up teaching Officer Protection courses for Law Enforcement Officers and for elements of the Military. He is a member of the American Society of Law Enforcement Trainers, and Director of Law Enforcement Training Services (LETS). The seminar for this and other reasons (including curiosity) attracted representatives a range of Belgian Karate and Jujutsu styles as well as judo-ka many were 7th and 6th Dan's in their respective systems.

I am one of those who believes that seminars with Sensei Vince Morris should be mandatory requirements, to drag martial artists back to the basic reality that without the underlying martial skills, the applications, the sound reasoning and a well honed delivery system, the rest is a waste.

Having trained before at the Belgian Kissaki summer camp that allowed more time to take on board the concepts. Because a large number of those attending were new to Kissaki-kai Sensi Morris gave an outline overview of the Kissaki kai Rules of Combat, the core principles and some drills the time flew by. The seminar content was clearly laid out and designed to take the student step by step through some of fundamentals 3 hours is clearly only enough time for an introduction.

I asked a Belgian Shotokan practitioner (after the event in the sports hall bar) who was attending his first kissaki kai training event, what his initial impressions were, "first it was different" everyone says this. "secondly, if i put my foot forward or put my foot back i give my lead leg as a target 'I' d fall into a kissaki kai trap every time, it makes me wary of assuming any stance".

This is because as Sensi Morris empha-

sised, even your most casual stances can give you away and give the opponent the information and opportunity or opening to beat you. A large part of kissaki kai is reading the opponent and giving them false sense of security suckering them for your best technique(s).

The main message of the seminar training was that Real karate is self-defence

It's a simple fact that Modern karate has become a sport, using techniques which win championships at competitions, where rules and regulations prohibit the use of real, effective techniques. However, when you are being attacked in the street there will be no referee present, who shouts 'Yame, stop' when someone hits even lightly. 'Real techniques' and 'real karate' therefore have to incorporate the often forgotten and neglected aspects of the martial art that karate was once intended to be.

Rules of Combat

For many years Vince Morris, 8th Dan and founder of Kissaki-Kai, has developed a world-wide reputation for researching the principles that fights are based on and defined a set of rules applicable to all violent encounters, which can be found in the 'Rules of Combat'. Revisiting the old kata, karate's single forms against imaginary opponents, Vince Morris devised a uniquely effective system for self-defence based upon these rules as well as the original concepts and practical effectiveness of traditional karate.

Kissaki-Kai Karate training includes:

1. Ne-waza - Groundwork, grappling
2. Nage-waza - Throwing techniques
3. Atemi-waza - Vital point striking
4. Shime-waza - Choking techniques
5. Kansetsu-waza - Joint Locking Techniques

As an addendum is case I'm misunderstood.

Although what is sometimes called "traditional", many modern karate systems originated in Japan and have become popular throughout the world. They may have been based on Okinawan karate that was never meant for sport but the non sporting element was lost in the pursuit of competition glory in Kumite and Kata. I love watching top quality Kumite I was lucky enough to be at world championships under different rule books and to referee at European and world championships.

It was a joy to be referee in charge of the Females openweight European WKC championships in Bratislava at my first major event (out of a pool of thirty) it was so easy to referee, (scores were obvious) as the competitor were excellent technical athletes. I won't ever knock competition karate, but I know it, for exactly what it is a great sport, a game, an event. I know too what its not.

I know lots of karate people including myself of have been slight annoyed at someone with less knowledge or less interested in martial arts than myself/ourselves referring to me as playing karate (we do not play karate) where as many judo players refer to themselves in that way (i.e. Judo players). The casual onlooker just scratches their head and says ok! (so Judo competitions feature players, Karate competitions features competitors, don't ever call us players, recently we prefer the term Karate athletes). Note to the wise: watch out if you ever get known, only an administrator, in the martial art of your choice. I hope to organise an Irish Vince Morris seminar in the Autumn of 2007.

2007 Wallace McDowell Children's & Cadet Open

Ayr Burakudo Shotokan Karate Club hosted the 2007 Wallace McDowell children and cadet open karate championships at the Citadel Leisure Centre.

The event supported by South Ayrshire Sports Council and sanctioned by National Association of Karate & Martial Arts Schools (NAKMAS) was presided over by Ayr Instructor and Scottish Karate Alliance President Sensei Bill Hair supported by Sensei(s) Lambie, Devlin, Kirsty Hair, Smith, Clark and Sai along side Mr Carter, Mr Hood, Mr Ferrier, Mrs McGuire and Mrs Donaghy.

First Aid cover was provided by Ayr Red Cross with Doctor Lyall in attendance.

Kata was by World Union of Karate -do Organizations (WUKO) points system with kumite under WUKO sho-bu ippon rules.

Lenbukai Karate Club won 3 of the 9 open kata events winning the team, children's novice and girls advanced with New Cumnock Kofukan winning the shuko-kai novice and advanced kata.

Kirsty Campbell (Irvine Burakudo) was the only double winner taking first in the girls cadet novice kata as well as the girls novice kumite.

Ayr Burakudo won both the girls and boys team kumite.

The semi-final of the boys team event between Ayr and Liverpool ACF turned out to be the match of the day. The first bout saw Leggat (Ayr) score an ippon with a mawashi geri jodan however in the next bout Stewart (Ayr) failed to hear a "yame" and what must have been 5 seconds after the ACF player stopped Stewart swept him to the ground and followed

through with a strong punch. Fortunately the ACF contestant recovered but Stewart was disqualified giving ACF and ippon so it was all square going into the final match. Both players were very edgy and neither wanted to attack as they both waited for there opponent to make a mistake so that they could counter it but eventually time ran out and with the sides at one win by ippon each it went to a fight off which Ayr won by a wazari to nil.

The Scottish Karate Alliance (SKA) will be hosting the 2007 Ayrshire International Open on Saturday October 6th with events for adults and children both individual and team. The event is open to all karate -ka with kata by point system and kumite sho-bu ippon (hand pads).

For more information and also entry forms contact Bill Hair on 07979222986 or e-mail billhair@aol.com





WALLACE McDOWELL CHILDREN'S & CADET OPEN RESULTS

Team Kata

Lenbukai
Ayr
ACF Shotokan

Kids Novice Kata

J Wilson Lenbukai
J Begg Tenshinkan
B Petrie Tenshinkan

Kids Advanced Kata

A Dailley Hokushin
S Bryson Hokushin
L Scott Troon

Girls Novice Kata

K Campbell Irvine
F Smith WSKF Gretna
T Petrie Tenshinkan

Boys Novice Kata

L Carruthers WSKF Gretna
P Jamieson Kofukan Kilmanock
Dale Gibson KWF Lanarkshire

Girls Advanced Kata

N Raeside Lenbukai
K Martin Lenbukai
J McKay WSKF Gretna

Boys Advanced Kata

A Pollock Hokushin
R Stewart Ayr
P McLuskey Hokushin

Shitoryu/Shukokai Novice Kata

S Wight Kofukan New Cumnock
R Kerr Kofukan New Cumnock
N Kennedy Kofukan New Cumnock

Shitoryu/Shukokai Advanced Kata

A Leitch Kofukan New Cumnock
M McKenna Kofukan New Cumnock

Peewee Kumite <120

J Wilson Lenbukai
C Bryson Hokushin
P Stevenson Ardrossan
J Houston Ayr

Girls Kumite 120-130

A Andrews Lenbukai
D McFadzean Irvine
C Wilson Lenbukai
C Irvine Tenshinkan

Boys Kumite 120-130

J Scott Troon
M Asis ACF Shotokan
S Bryson Hokushin
G McKeating Ardrossan

Girls Kumite 130-140

L Scott Troon
J Gore Ardrossan
N Barry Irvine
C Hutton Ayr

Boys Kumite 130-140

J Begg Tenshinkan
A Carter Ayr
F Paterson Prestwick
A Sheridan Lenbukai

Girls Kumite 140-150 Novice

A McPike Kofukan Kilmarnock
R Kerr Kofukan New Cumnock
E Taylor Troon
H Jamieson Tenshinkan

Boys Kumite 140-150 Novice

D Gibson KWF Lanarkshire
B Shaw Tenshinkan
C Morgans Tenshinkan
W McAuley Tenshinkan

Girls Kumite 140-150 Advanced

A Donaghy Irvine
A Leitch Kofukan New Cumnock
H Lochery Kofukan Kilmarnock

Boys Kumite 140-150 Advanced

S Black Troon
D Hood Ardrossan
C Kelly Troon
G Bird Tenshinkan

Girls Kumite 150+ Novice

L Smith WSKF Gretna
S Wight Kofukan New Cumnock
H Hart Tenshinkan
E Makie Kofukan New Cumnock

Boys Kumite 150+ Novice

L Carruthers WSKF Gretna
P Jamieson Kofukan Kilmarnock
S Monaghan Ayr
A Sheridan Lenbukai

Girls Kumite 150+ Advanced

G Crawford Ayr
J Black Troon
J Scott Ayr
C McConnell Irvine

Boys Kumite 150+ Advanced

R Stewart Ayr
B Leggat Ayr
A Steven Prestwick
A McKee WSKF Gretna

Female Kumite 15-17 Novice

K Campbell Irvine
F Smith WSKF Gretna

Male Kumite 15-17 Novice

J MCGhee Lenbukai
D Young Lenbuka

Female Kumite 15-17 Advanced

K McConnell Irvine
K Martin Lenbukai
N Raeside Lenbukai
J McKay WSKF Gretna

Male Kumite 15-17 Advanced

A Devlin Prestwick
D Clark Ayr
A Pollock Hokushin
P McLuskey Hokushin

Girls Team Kumite

Ayr
Troon
Kofukan New Cumnock
Kofukan Kilmarnock

Boys Team Kumite

Ayr
ACF Shotokan B
ACF Shotokan A
Kofukan Kilmarnock

All Abroad

Stockholm hosts Northern Europe's most prestigious Kata Event

Students from Hanko-Ryu London and Harlow flew to Stockholm to compete in the Svenska Katapolken recently. This is Northern Europe's most prestigious kata event with over 650 competitors from 7 Countries, with several National Champions amongst them.

The first event of the day was boys under 16 years kata. Hanko-Ryu had two teams from London competing for the first time and a team from Harlow for their second year. The Hanko-Ryu boys swept the board with the London B teams Bassai Dai claiming Gold over the Harlow B teams Nipaipo, settling for Silver for the second year running. London C team collected a well deserved Bronze.

The individuals got underway with the girls categories. Marjan Jeddi (12) was on form and cruised to the final against a competitor from Norway she had previously met at the British International in January. Fortune was smiling on the Norwegian this time after Marjan performed a good Suparimpei to claim Silver in the Girls 12 years category to add to her Golds from two previous years.

In the boys individuals Jack Perry (12) performed Nipaipo, Seinchin, Anan & Chatanyara Kushanku without dropping a flag to make it to the final for the 3rd year in a row. Jack was also up against a strong competitor from Norway who performed Bassai Dai against Jack's Suparimpei, Jack took the Gold after dropping only 1 flag.

Sean Perry (10) had moved up two categories this year to the boys 11 years section, in order for him to avoid a fellow team mate meeting in an early round after travelling all the way to Sweden. Sean outdid his brother by winning Gold without dropping a flag throughout. Sean performed Seienchin, Chatanyara Kunshanku, Anan, Chatanyara Kunshanku again and Suparimpei in the final to claim the title for the 3rd year running.

Hamish Shafto (13) must have still been buzzing from winning Gold in the team event as he added a Silver in his individual category. Duncan Moore (13) was not far behind, adding a Bronze to his Gold from the Team event also.

Reece Taylor was entered into two categories as last year, cadet and senior dan

grades. The first category called was the senior section, Reece performed 4 kata's without dropping a flag to make it to the final where he performed Suparimpei against a Swedish competitor, taking the Gold 4 flags to 1. No sooner had this category finished, Reece had to start all over again in the cadet section. Reece performed 5 kata's in this category winning all 5 flags to claim his second Gold of the day.

Results were as follows:-

Team Kata

Boys under 16 years category

London Team -
Oli, Hamish & Duncan - Gold
Harlow Team -
Jack, Sean & James - Silver
London Team -
Tom, Chris & Christian - Bronze

Individual Kata

Marjan Jeddi, Girls 12 years - Silver
Sean Perry, Boys 11 years - Gold
Jack Perry, Boys 12 years - Gold
Hamish Shafto, Boys 13 years - Silver
Duncan Moore, Boys 13 years - Bronze
Reece Taylor, Seniors & Cadets - Gold x 2



Master Kunio Murayama's UK Spring Course 2007

By Brian Jarvis



This was to be Sensei Murayama's second visit to the UK to meet and teach his British students. His visit followed sensei Moledzki's Iwata Cup Championships in Toronto. Murayama sensei was the guest of honour there and our Shitokai Murayama UK team were also in attendance.

The UK team and I arrived at Heathrow at 08.05, Sensei Murayama arrived at Gatwick at 08.40! Not wishing to keep waiting him any longer than necessary we fought the M25 rush hour traffic, finally arriving to pick him up at 10.15. On greeting him at arrivals I apologised 'gomen nasai', and he replied 'No, gomen nasai for me! I have no baggage, it is still in Newark! I think I should stay here until tomorrow?' Well, having a bus full on very tired competitors and a three hour journey back to the midlands I was not planning on staying another night away from home! Just as well because his baggage did not come in for another two days! It took just a quick phone call to my partner Dona to buy some clothes and toiletries until Sensei's clothes arrived.

The journey back home seemed to drag. We had booked Sensei into a very nice apartment in Montpellier, Cheltenham. It was just 15 minutes from my house and 40 minutes from the course venue in Worcester. The following two days were spent catching up on sleep, a light lunch with Sensei Phil Powell, Murayama Sensei and myself before afternoon training. The training started off with the usual stretching and warm up exercises followed by Sensei's routine of 100 gyaku-zuki then 100 mae-geri. This never failed to bring a light sweat to the brow and we were then set to begin our training. Murayama Sensei is never one to hold back on information and simply asked what we wanted to work on. As our first two requests were for Shuri-te kata, Sensei suggested we concentrate on this group of kata, although over the two days instructor training, we also covered the Aragaki kata's Unshu, Sochin and Niseishi.



The second day followed the same format but this time we worked on the Naha group of kata starting of course with Sanchin and Tensho. Once sensei had reminded us of the fundamentals of Naha style kata we began working on the more advance kata such as Shisochin, Kururunfa, Suparimpei among others. Each kata started with Sensei Phil and I following Sensei' lead then him watching our every move. Each kata was dissected and analysed by a man who clearly has forgotten more than we actually know! Each move we got wrong was corrected and substantiated by showing us the bunkai kumite for that particular technique. A request for a kata he wasn't totally sure of was never met with an excuse, just a simple 'hmm, not sure on that one. I will do my homework and get back to you next time.' No ego, no excuse. That is Murayama Sensei, very straight, very honest.

Sensei Steve Bolland was unable to attend the instructor sessions due to a bug brought back from Canada which insisted on keeping him company in bed for a couple of days. Thankfully he was able to join his students for the weekend course. The first day was for senior grade students only and was attended by 89 students in total. Again, every session

began with kihon after the usual 100 gyaku, 100 mae-geri. Murayama Sensei never asks for anything without offering a reason for doing so, something that many Japanese instructors are criticised for, and probably a result of teaching westerners for nearly forty years from his home in San Pedro, Monterrey, Mexico.

The senior session concentrated on briefly reviewing kata's Jitte, Jiin and Jion. Murayama Sensei explained their origin which allegedly began in the ShaoLin temples in northern China before making their way across China and over to the Ryukyu Islands of which Okinawa is the largest. Although this group of kata were developed mainly in the then village of Tomari, today they are accepted as part of the Shuri-te group of kata. A number of students were not yet familiar with some of the kata and Sensei joked that three times through a kata should be enough for anyone to remember the sequence of moves!?

The main kata of focus was Kosokun Sho, one of a group of three kata, the other two being Kosokun Dai and Shiho Kosokun. Once the sequence was grasped by the major-

ity of students Sensei began to explain the various bunkai applications which amused my students no end. It's a rare thing for them to see their Sensei being thrown one way and the other by someone who clearly is light years ahead in his understanding of the art.

Following the senior course was the dan grade exams. The Shodan Ho exam panel consisted of senior instructors Sensei Phil Powell 5th Dan, Sensei Steve Bolland 5th Dan and myself. Taking their step into the Yudansha-kai were Francesca Averill-13, Alex Doyle-13, Jennifer Goddard -16, Alison Lee - 38, Naomi Marshall - 11 and Shelly Richardson - 17. The highest score being awarded to Naomi with 78%.

All grades for Shodan and above are taken by Murayama Sensei. On this occasion there were 18 hopeful candidates, 14 attempting Shodan, 3 attempting Nidan and one for Sandan. There never seems to be enough time at these events and having run over by 45 minutes on the seminar we were rushing to complete the exams which lasted two and half hours. However, all's well that ends well and later that night at our dinner, dance and awards night all successful new dan grade candidates were presented their black belts. Notably the oldest recipient Mr Gary Eble aged 64 was awarded his Nidan to rapturous applause. Murayama commented that Gary was a special man who provide many with inspiration and strengthened his belief that karate-do is for life and not just a youthful fancy or sporting pursuit. Other successful candidates were as follows: SHODAN - Scott Birbeck, Nathan Denton, Jane Dickson, Nicholas Edwards, Sean Fidler, Hazel Harris, Russell Heath, Kieran Hymas, Penny Kent, Yasmin Lee, Daniel Lee, Stacey Poole, Sean Roberts and Daniel Wignall. NIDAN - Steven Dickson, Donalyn Marshall and Gary Ebel. SANDAN - Barry Matthews.

The successful candidates were told by Sensei that their achievement was not a gift from him but an achievement gained through their own efforts and commitment. He also explained the meaning behind the term



'Shodan' as opposed to 'Ichi-dan'. 'Sho' meaning 'beginning' as opposed to 'Ichi' meaning 'one' or 'first'. His message then to the Shodan students being 'now you have completed your basic training now you can start your life long work in perfecting your technique, a process that will never end. Sensei Phil Powell and Steve Bolland also added their thanks and appreciation to Murayama for coming and congratulated the black belts on their successes. The evening passed quickly and although our party of ninety people swamped the Fownes Hotel somewhat, everyone seemed to enjoyed the food, music and presentations.

The following day was an open grade course attended by 137 students including two special guests from the Genbu-Kai Shitoryu association, Sensei Julian Mallalieu and his wife Sensei Sharon Mallalieu, two special friends we have come to know and respect through our meeting with Fumio Demura Sensei in Monterrey at Murayama's annual weekend course and tournament 'Copa Murayama'. After the usual warm up exercises the group were roughly split into three groups. Each group were to be taught a Heian kata by each of the senior instructors. This exercise was part of the Shito-Kai test for the instructors licence 'Jyokyo'. The

sequence of licences starts with 'Jyoshu', assistant instructor, 'Shidoin', instructor, Jyokyo, experienced instructor then 'Jun Shihan' before 'Shihan' meaning master instructor. I am pleased to report that we all three instructors passed our exam and although teaching Heian / Pinan kata is a daily occurrence for all three professional instructors, having an 8th Dan master watch you do it adds a certain something?

Our test now over, Murayama Sensei took charge again to teach his speciality, the Ninjitsu art of Nanban Satoryu Kenpo Jutsu a little known combat system passed on through Fujita Seiko, a 14th generation ninja, to Murayama's own Sensei, the late Manzo Iwata (1924 - 1993). Murayama Sensei is now one of only a hand full of masters still alive with extensive knowledge of this weapon-less system of combat which was used against katana yielding Samurai. Upon killing a Samurai the trade mark left by the Ninja of this particular Ryu was to split the knee cap with the knuckle of the middle finger - ippon ken! Although Murayama Sensei shared a dozen techniques he advised the students not to try to remember all of them but to select a couple of techniques and practice a few and to become really proficient at them. The course as always was over, it seemed

before it had hardly begun. Many parents of students and of course the students themselves commented on Sensei's great ability to communicate many ideas in what is his 3rd language after Spanish and of course Japanese. In my view this is a mark of a true master instructor. At nearly 64 years of age, with jet lag, having left home 10 days ago, visiting Canada and then the UK, he teaches with an infectious enthusiasm and humour that is apparent to all who wish to learn from one of the world's greats. He maintains a humility that I find personally very humbling and is just one more thing that reminds me how lucky we are to have such a man share his experience and time with us.

Later that evening the senior instructors and their wives shared a last dinner with Sensei before saying our farewells. The following day I drove Sensei back to Gatwick and after enjoying a last coffee with him waved him off at departures. Driving home is always a little sad for me. I have three hours to replay the previous few days. I go over kata's in my head, get stuck and realise Sensei is not there for me to ask. It is then I realise the responsibility I have as an instructor myself to treasure the knowledge and maintain it through constant practice less I forget and deny many others the benefit of Murayama sensei's teaching.



Inter-Service Martial Arts Championships

21st July 2007

The army has recently had Wayne Otto OBE for Karate and Wayne Brown for Tae Kwon Do' assist in the training and selection for the Army Karate and Tae Kwon Do teams for the Eleventh Inter-Service Championships, which are taking place on Saturday 21 July 2007 in the Army School of Physical Training. These are annual championships, which are hosted on a rotational basis between the three services. This year they are to be hosted by the Army. The competition has a number of events which include Karate (Kata and Kumite) Tae Kwon Do (ITF) (Patterns and Sparring) for both senior and junior belts. There is also a weapons Kata competition. This year there is going to be a Kendo competition with the hope of making this into a regular event.

Training took place in Aldershot on the 10/11 May 2007. All members of the Army Martial Arts Association are eligible for selection for army teams. The first day was focused mainly on sparring with both Wayne Otto and Wayne Brown putting the army hopefuls through its paces. Wayne Otto who has now been training the army karate squad and instructed on army martial arts courses for past 8 years, focused mainly on combinations that are tried and tested in competition. He started by some line work where the combinations were introduced and then practiced. In the afternoon session these combinations were then used against an opponent in a more free style scenario. At the end of the day a circuit was introduced to see how the defences and attacks had been mastered. Everyone had an excellent day and all agreed that the tuition that been provided would prove invaluable for the forth coming event.

On day two the focus was on Kata, this was conducted by Staff Sergeant Hadley (he before joining the army had been an international competitor). The day started with the basic Heian Kata's for warm up, this was interesting as there are many different styles of karate practiced within the army and there-

fore not all kata's are know, however everyone entered into the session with the good spirit that is expected from any member of the association. The main focus of the training session was focused on the Shotokan Kata Empi. The finer points of the Kata where practiced with particular attention placed on the position of the legs and the transition between movements. Those that where not Shotokan practitioners practiced under their own steam, with all then coming together to give constructive advise at the end of the session.

Overall it was an excellent two days and even though the army has many soldiers deployed on operations it has given the teams selectors plenty to think about.

The squad will next come together on the 19/20 July 2007 where again Wayne Otto OBE and Wayne Brown will conduct one of the training sessions.

The Army Martial Arts Association would like to thank both Wayne Otto OBE and Wayne Brown for their excellent tuition and both teams look forward to seeing them again in July 2007.

Any person who would like to attend and watch the inter-service championships on 21 July 2007 are to contact Warrant Officer Lionel Zeffertt on 01252 347125 or e-mail on armysenrec.aldershot@acio.mod.uk for further details.

