

# Totally Taekwon Do

The Free Global Tae Kwon Do Magazine

March 2012 • Issue 37

## 戰 Do and War 爭道



Interview With  
Master Benny Teh



The Power of  
Poomses



Five Tenets,  
Five Teachers



Hosinsul  
Workshop Report

Revelations • The History of the Dobok • Does the Style of Martial Art You Practice Really Matter? • Why Fight?



**TOTALLY  
TAE KWON DO**  
The Free Global Tae Kwon Do Magazine

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**Editorial**  
**Issue 37 · March 2012**



I often find this part of the magazine hard to write, because I haven't really got much to say except to tell you what you already know and that is that we have another issue full of outstanding articles and this month is no exception!

Like last month, this month is busy for me (more so than last month actually); we have the usual training sessions most of the week, a grading, plus two competitions (one of which is a World Championships) that all need the paperwork and admin side sorted out, plus of course my own projects and the magazine.. However, out of all the great days ahead this month, the day I'm looking forward to the most is 21st March 2012!

Though its in its 7th year since its inauguration, the 21st of March has now been officially recognised by the United Nations as World Down Syndrome Day for the first time. World Down Syndrome Day was formed to raise awareness of Down Syndrome, as well as recognise those that have DS, for their uniqueness and contribution to our societies, as well as those who live or work with those with DS, so as a father who son has DS, it's a very important day for me. The date (21st day of 3rd month) was chosen to signify the uniqueness of Down syndrome in the triplication (trisomy) of the 21st chromosome - if you don't know what that means, please go and do some research to learn more about it!

I was going to tell you more about Down Syndrome and how those that are born with it are some of the loveliest and most caring people you'll ever meet, but weirdly enough, as I was placing a post on my facebook page about the day, another post came up on my news feed, from Phil Whitlock, a fellow TKD'er... which says it all really. His post read:

*Just finished a self protection seminar with a group of teenagers with disabilities and learning difficulties. One of the nicest groups of people I've ever taught outside of my own classes. I went in with a prejudice that it was going to be hard to teach and that they wouldn't listen etc. I learnt more from them than they did from me tonight. They listened to every word, practised the drills coherently and had some great questions and lined up to shake my hand afterwards! I have a new found confidence in today's teenagers.*

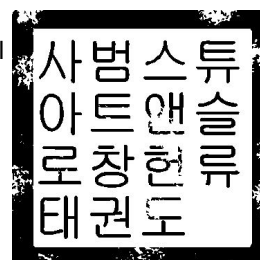
It was such a nice post to read and that's why I have reposted it here (with Phil's permission of course) - what's more it sums up the reality of 'Before' and 'After' meeting people with DS and/or disabilities!

*So.. Don't forget.. Join me and thousands around the world on 21st March 2012.. Maybe just change your profile picture or something in recognition of this special day.*

Enjoy this months offerings and maybe I'll see you at the World Champs!

Regards,

*Stuart Anslow*  
Editor



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# Totally TKD News

## Medicine Hat, Alberta's Fire Dragon Taekwondo & Fitness celebrates with an annual Awards Banquet



*From left to right is of Grand Master KH Min, Master Mark Pellerin, Karine Sergerie, Mr. Zane Hilland (Instructor) and Mr. Ryan Christoffersen (Instructor)*

Over 300 people attended the Fire Dragon Taekwondo & Fitness's 2011 Annual Awards Banquet on Saturday January 28<sup>th</sup>, 2012 in Medicine Hat, Alberta Canada where Karine Sergerie, Canada's first female World Champion/ #1 ranked female in the world/ 2007 World Champion/ 2008 silver Olympic medalist/ 2012 Olympic qualifier as well as 2 time Olympic Coach Grand Master KH Min (9<sup>th</sup> Dan Black Belt) were guests of honor.

Numerous students were awarded with 2011 Participation certificates, while many students were awarded a certificate of "Great Attendance" in recognition of their dedication and perseverance towards Taekwondo training and other students were recognized for their "Outstanding Effort" towards their development of Taekwondo skills when they received an Award of Excellence certificate.

The award for Top Taekwondo Competitor went to Kalen Schenkey. The award for the Most Improved Student of the Year, female and male was given to Nilufar Jahandardoost and Shariq Ahmad respectively. The awards for Overall Student of the Year, female and male, were Mona Dilkan and Shahmeer Ahmad. The Adult Student of the Year award was presented to Jennifer Nadeau. The award for Top Attendance, for both adult and children, went to Shawn Schenkey and Eissa Abdulrehman respectively. The Sportsmanship Award was presented to Jaryd Morris.

Fire Dragon Taekwondo & Fitness is proud of the achievements of the more than 250 students.

Submitted by: Heather Smith-Schenkey

## Certificates Awarding Ceremony of Shaheen Tae-Kwon-Do Academy



*Mr. Mujahid Hussain, Mr. Jeen, Mr. Ring and Mr. Arshad Munir Kazmi are sitting on the stage (Left to Right)*

The Shaheen Tae-Kwon-Do Academy Faisalabad, Pakistan arranged Belts promotion test and Certificates awarding ceremony on 25 December 2011. Mr. Ring and Mr. Jeen from Korea were chief guests of the ceremony. The aim of Shaheen Tae-Kwon-Do Academy is to promote Tae-





Kwon-Do in the world.

Mr. Shahid Mushtaq (Founder Shaheen Tae-Kwon-Do Academies), Ghulam Shabbir Aadil (Coach Pakistan Police Team), Sajid Mehmood Sajid (President Faisalabad District Tae-Kwon-Do Association) and Mr. Mujahid Hussain Gillani (President Shaheen Tae-Kwon-Do Academy) received and welcomed Mr. Ring, Mr. Jeen, Mr. Arshad Munir Kazmi (Patron Shaheen Tae-Kwon-Do Academy).

fighters, their accuracy and their speed. Mr. Sajid Mehmood and Ghulam Shabbir Aadil took player's tests. And at the end Mr. Ghulam Shabbir announced the result. All the players succeed.

Then Mr. Ring and Mr. Jeen presented certificates to the students. And Mr. Shahid Mushtaq presented special shirts of Shaheen Tae-Kwon-Do Academy to the chief guests. Then chief guests presented 1st Dan Certificates to the senior players of Shaheen Tae-Kwon-Do Academy:

- Ahmed Ehsan
- Adnan SherHH
- Sayyam Hussain



First of all, Students of Shaheen Tae-Kwon-Do Academy presented a beautiful demonstration and then performed their belts promotion test well. Players presented demonstration and showed their kicks, punching, legs stretching, technique,



**Ahmed Ehsan receiving his 1<sup>st</sup> Dan Certificate from Mr. Ring and Mr. Jeen.**



Mr. Shahid Mushtaq (Founder Shaheen Tae-Kwon-Do Academies) addressed the players of Shaheen Tae-Kwon-Do Academy that they should play Tae-Kwon-Do with determination and work hard. Shaheen Tae-Kwon-Do Academy will always provide the players all facilities and a platform to produce their name on international level.

### **Fire Dragon Taekwondo Do students bring home the bling**

Two athletes from Master Mark Pellerin's Fire Dragon Taekwondo and Fitness in Medicine Hat, Alberta Canada travelled to Edmonton, Alberta to compete in Chun's 12th Memorial Championship, 42nd Annual Taekwondo Do Tournament on February 18<sup>th</sup>, 2012.



*Niklas Knipstrom doing his Poomsae*

More than 250 young people under the age of 15 from 19 schools out of Alberta and Saskatchewan competed in this event.




*Kalen Schenkey (red stripe) and Niklas Knipstrom (green belt), showing off their gold medals received in Poomsae.*

Both athletes made their school proud by bringing home the bling.

Niklas Knipstrom, a green belt won gold in his Poomsae competition, as did Kalen Schenkey, a red stripe.

In Sparring, Kalen Schenkey was awarded a bronze medal after losing a well fought fight 3 to 1, against a red belted athlete.

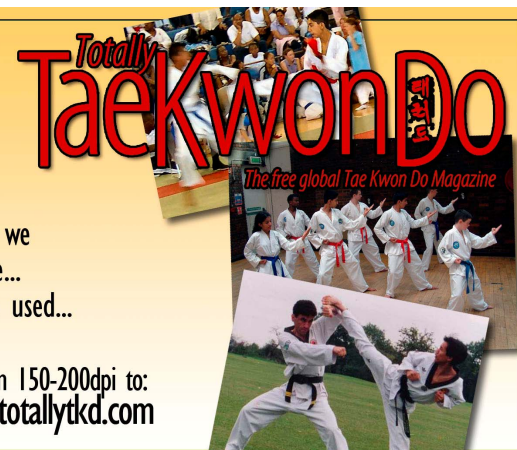
Both athletes from Fire Dragon Taekwondo competed with determination and perseverance.



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# **2nd All Afghanistan National Taekwon-Do Association ITF Regional Championships**

## ***Heret, Afghanistan***

**By Noor Mohammad Shirzai**



On Friday 3<sup>rd</sup> of february 2012, the Second All Afghanistan National Taekwon-do Association ITF Regional Championships was held at Shaheed Mirwais Sadiq's Gymnasium Herat, Afghanistan .

Over 100 junior & senior competitors from different do-jangs registered with (AANTA) participated at this Championships.

The opening ceremony started at 08:00am by marching all umpires, instructors and compotators in front of (AANTA) president





and other officials.

After reciting the holy quran when the national anthem was playing all the audience and practitioners stand to attention.

Welcoming speech addressed by Representative & Spokesperson of Olympic Committee Department of Herat province Mr. Mohammad Mohin Saboor.



On Friday night the medals and certificates were awarded to the winners and cups for their instructors by Mr. Hed Mohammad Shirzai and other (AANTA) and Olympic officials of Herat.



Prior to the championships on 02/02/2012 evening Mr. Hed Mohammad Shirzai, Founder & President of (AANTA) conducted a Technical Seminar Assisted by Mr. Mohammad Maruf Sharifzada Chairman Umpire committee (AANTA) Mr. Shirzai thought the students basic techniques, fundamental movements and patterns. 72 students attended the seminar.

“The seminar was very important for the members of (AANTA) Heart” Said Mr. Mohammad Latif Yari, representative (AANTA) in Herat Province and thanked Mr. Shirzai for conducting such a wonderful technical seminar.

A dinner party was arrange by Mr. Mohammad Maruf Sharifzada for





officials, umpires and instructors at the end of this championships.



A big thanks to all those who supported this memorable event.





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# 'Do' and War!

By Sanko Lewis

**Taoism, sometimes also written in English as Daoism, is one of the chief Oriental philosophies. The Tao or 'Do', as it is referred to in Korean, is the essence or natural order of things. 'Do' is often translated as "Way" (i.e. the Way of Nature and Heaven), or "Principle" (i.e. the Law of the Universe). Adherents of Taoism attempt to live in harmony with Nature and Heaven; in other words, according to the correct 'Way'.**

Taoism, sometimes also written in English as Daoism, is one of the chief Oriental philosophies. The Tao or 'Do', as it is referred to in Korean, is the essence or natural order of things. 'Do' is often translated as "Way" (i.e. the Way of Nature and Heaven), or "Principle" (i.e. the Law of the Universe). Adherents of Taoism attempt to live in harmony with Nature and Heaven; in other words, according to the correct 'Way'.

Principles of Taoism are also found in the Oriental martial arts. Consider how many martial arts actually contain "Do" as part of their name: Aikido, Hapkido, Jeet Kune Do, Judo, Tang Soo Do, and of course Taekwon-Do, to name just the obvious ones. This "Do"-suffix is a rather recent phenomenon in the names of martial arts. Although a recent practise, it does not take away from the fact that principles of the 'Do' are central to Oriental martial arts. Interestingly, while many martial arts, i.e. the study of war arts, are philosophically based on Taoism, Taoism looks with disfavour on war, and by implication looks with disfavour upon fighting. It is therefore



Lao Tzu

well worth it to look into the Taoist view of fighting, battle and warfare and thereby consider if current views of fighting in styles like Taekwon-Do is in harmony with its underlying 'Do'-philosophy.

The chief Taoist text is the Tao Te Ching, also known as the Laozi. According to the Laozi, war is brought on by human desire. Chapter 46 of the Laozi teaches:

*There is no crime greater than having too many desires; There is no disaster greater than not being content; There is no misfortune greater than being covetous.*

It is desire—not being satisfied—that causes war. Such desire is equated by the Laozi as cause for disasters and calamities. Hans-Goerg Moeller, in his introduction to the philosophy of the Tao Te Ching explains: “The Laozi does not make any rhetorical attempts to adorn warfare at all . . . war is primarily seen as a social disaster and, consequently, there are two very simple and practical attitudes that it advises. First: Avoid it. Second, if you cannot avoid it, win it with the least possible damage to yourself” (84).

War, and even victory in war, is not viewed favourably in Taoist thinking. If one were to follow the 'Do', one would avoid war at all cost, for war is a sign of failure to stay within the 'Do'. When a society has moved from a state of harmony, tranquility, and being in the will of “Nature and Heaven”, to a state of war, turmoil, and against “Nature and Heaven,” it has already failed to practise 'Do'. Within Taoist thought war is equated with disharmony—things being out of control, the orderly becoming disorderly, messy. War then, is a reactive attempt to clean up the mess. The ideal is not winning the war; the ideal is not having the situation get out of control—“messy”—in the first place. In Chapter 31 the Laozi says:

*When victorious in war, one should observe the rites of mourning.*

Unlike other world views that may see war as a conflict between the righteous and unrighteous, the good guys versus the bad guys, the Laozi makes no such distinction. War is something to be mourned. War is a disaster: “As a social disaster, war in the Laozi is also not a matter of collective pride,” (Moeller, 84) as is often the case in Western or Modern views of war. War, and by association fighting—even if you win, is nothing to be proud of. There is therefore

no “heroism” in the 'Do'. Chapter 31 of the Laozi says:

*There is no glory in victory, and to glorify it despite this is to exult the killing of men. One who exults in the killing of men will never have his way in the empire.*

However, Taoist thought is not pacifistic. The legendary text on war strategy, *The Art of War* by Sun Tzu, is after all considered to be based on Taoist strategies. War, like other disasters, do occur, so the Laozi states in Chapter 80:

*Let there be militia and weapons, but people do not use them.*

Taoist thought thus allows for the preparation for war, for having a defence force, but will try at all cost not to use them. The Laozi explains in Chapter 31:

*Arms [weapons] are the instruments of ill omen, not of gentlemen. When one is compelled to use them, it is best to do so without relish.*

When war is unavoidable the Taoist will engage in defensive, and level-headed, warfare. Chapter 68 says:

*One who excels as a warrior does not appear formidable; One who excels in fighting is never roused in anger; One who excels in defeating his enemy does not join issue [do not engage the enemies].*

Traditional martial arts often highlight the importance of avoiding conflict, of not getting into a fight; i.e. they “do not engage the enemies.” Chapter 69 teaches:

*The strategists have a saying: “I dare not play the host but play the guest; I dare not advance an inch but retreat a foot instead.” . . . There is no disaster greater than taking on an enemy too easily.*



The 'Do' in hanja



This may seem paradoxical as the thing practised, namely the art of fighting (martial arts), is avoided. A professional musician would not practise a musical instrument with the aim of never doing a musical recital; similarly, an artist would not practise painting with no ambition of one day having an art exhibit. Yet the traditional martial arts seem to suggest just this—the martial artist is told to practise, practise diligently, but to try and avoid fighting at all cost, to avoid the thing practised for. From a Western world view this is quite nonsensical. Not so, when viewed from a Taoist world view. The way of the 'Do' is the way of harmony. Going to war is viewed as something that occurs when things have gone wrong. For the 'Do', disharmony is a flaw in the system, a mistake in what ought to be a harmonious system.

Practise in the martial arts, is therefore, similar to practise in paramedics. Paramedics do not train in their discipline with the hope that people will get injured, but when an injury occurs they try to return the injured person to a state of healing. Studying paramedics is not a wish for injury, but a preparedness for when an injury occurs. In a similar way, the traditional martial artist do not practise martial arts with the hope of fighting, but when violent disharmony occurs, the martial artist attempts a form of rapid “damage control.” War, and by implication fighting, is always viewed as “social disaster,” as something that needs to be urgently remedied, cleaned up; the aim is not winning, but fixing the problem—returning society to a state of harmony with each other and with “Nature and Heaven.” Fighting is therefore avoided where possible. The Taoist martial artist “wins by mastering the 'efficacy of not fighting’” (Moeller, 80).

This does not mean that the Taoist view is against winning in battle. While fighting is to be avoided, the 'Do' has little praise for failure. To be in the 'Do', means to be

effective. Efficacy is achieved when one acts in harmony with the 'Do', which is at the core of Taoist thought. Fighting and even winning a fight is not praised in Taoist thinking, but if you are going to fight, win, since winning is efficient and efficacy is part of the 'Do'.

Now compare the negative view of Taoist thought regarding war and fighting with the current prevalent view espoused by sport combat, be it Taekwon-Do tournaments, MMA competitions and UFC, or the wars going on in the world at present. Although sport, and by implication tournaments, may have some benefits, they more often than not cultivate desire [to have victory and win over someone else]; such desire is contrary to the Taoist aim for harmony, rather than disharmony. Martial arts that claim to be based on principles of the 'Do' may need to take inventory from time to time, to see if what they are teaching are still principles of ultimately achieving harmony; in order to, as the Taekwon-Do Oath proclaims, “build a more peaceful world.” Undoubtedly, world leaders that promulgate war may also benefit from a study in ancient philosophies. As for strategy, the 'Do' is all about achieving harmony—engaging the enemy is avoided as far as possible; however, when conflict cannot be avoided, swift and effective victory is advocated. This, too, is something that ought to be studied by students of martial arts based on the 'Do'.

#### *References:*

- Hans-George Moeller, 2006. *The Philosophy of the Daodejing*. Columbia University Press.
- Lao Tzu, *Tao Te Ching*.

...ooOoo...

Sanko Lewis is a 4th Dan in ITF Taekwon-Do and 2nd Dan in Hapkido. He is Research-and-Education Director for the SA-ITF (South Africa International Taekwon-Do Federation – [www.taekwondo.co.za](http://www.taekwondo.co.za)). He currently resided in Seoul, Korea, where he is a university lecturer in English Literature. He also teaches ITF Taekwon-Do and Hapkido at 'The Way' Martial Arts Academy of Seoul ([www.thewaymartialarts.com](http://www.thewaymartialarts.com)). Visit his blog at: <http://sooshimkwan.blogspot.com> or email him at [saitf.research.education@gmail.com](mailto:saitf.research.education@gmail.com).

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# *An Interview With* **Master Benny Teh** **& IOTF Taekwon-Do Malaysia**

**By Jerome Blanes**

**Benny Teh (7<sup>th</sup> Dan IOTF) is a realist and in his vision it is necessary to approach modern day society and violence with an open mind. His school and teachings are the living proof of this vision.**

With this article we would like to introduce you to IOTF Taekwon-Do and specifically the Malaysian branch of this organisation. Feel free to contact us if you are interested to learn more.

**Benny, why IOTF?  
What is IOTF?**

*The objective of IOTF is to keep teaching the tradition and art as created by the founder, the late General Choi.*

**A n d o t h e r  
associations can't  
do that?**

*Of course they can and some of them are doing exactly t h a t . B u t unfortunately others are not. And some of them are in it for the money. The IOTF on the other hand, is a n o n - p r o f i t organisation.*

**IOTF is based in the USA. How did IOTF come to Malaysia?**

*In October 2008 I was in the USA and met grandmaster Kirschbaum with whom I trained for several weeks. There was talk about grading me to 7th Dan but the idea*

*of spending a little fortune on that scared the hell out of me. Travelling through the USA was already very difficult on a tight budget. Coming from Malaysia, the currency exchange made my Malaysian Ringgits practically worthless. But*

*Kirschbaum told me not to worry about that. He told me IOTF is interested in the art, not money. If you have the skill, you can grade. When I succeeded they asked me to start the IOTF Malaysian branch.*

**How did the other  
T a e k w o n - D o  
associations in  
Malaysia respond to  
IOTF Malaysia?**

*As expected they were not very happy. It's strange, but there seems to be a lot of unhappiness in the*

*world of Taekwon-Do, even though the creation of the art should be a happy fact.*

**To make things absolutely clear: What is the syllabus of IOTF? Does it include the much spoken of Sine Wave?**

*The syllabus is original ITF. And in traditional Taekwon-Do there is no Sine*



Wave. Therefore IOTF does not do Sine Wave.

**What is your relationship with Grandmaster C.K. Choi?**

*Grandmaster C.K. Choi was part of the first batch of teachers appointed by General Choi and was sent to teach the art in Malaysia, in 1964. Most seniors in Malaysia have learned from him. The time I met him in Vancouver in Canada he corrected my technique extensively. We did a lot of fine-tuning. He then told me to go and teach people in Malaysia. When he founded the Pioneers group he appointed me and Master Sabree Saleh for the Malaysian branch of this group.*

**How does IOTF and especially IOTF Malaysia look at other martial arts?**

*Our founder always said that you must learn from others and not be narrow-*

*minded. Always be open-minded. In the USA there are IOTF members who participate in MMA tournaments now and recently my own son here in Malaysia has started doing so as well. It was a tough start for him and a big eye opener. But that is exactly the mindset. The world has changed and Taekwon-Do practitioners are growing along with it. So to be very clear: Specifically in our schools in IOTF Malaysia we train the traditional way and perform Tuls the traditional way, but alongside it we train progressive ideas. A simple example is for instance the placing of the hands in a higher defensive position. People need to know these things and when you train them in both from the beginning; they will never have bad habits that need to be adjusted.*

**What is this Self Defence programme IOTF Malaysia has been busy with?**





A structural realistic self defence programme has been taught to IOTF Malaysia. This is another aspect of our open mindedness towards other martial arts and outside knowledge. If you want to know more about it then you can look it up ([www.selfdefenceoffence.blogspot.com](http://www.selfdefenceoffence.blogspot.com)). The self defence curriculum in question has even been published in a manual, but in another context, meant for a broader audience.

### What are the future plans of IOTF Malaysia?

Our future plans are to transform our small organisation to a large organisation, known by people all over the world and to keep teaching Taekwon-Do as it was meant to be. But to keep an open mind and also learn new things in a world that keeps on changing. It will be a difficult task as people in Malaysia have lost interest in exercise and martial arts. Most are at home playing computer games and leading unfit lives. I am hoping to change that.



### For more information

IOTF website: [www.IOTF.info](http://www.IOTF.info)

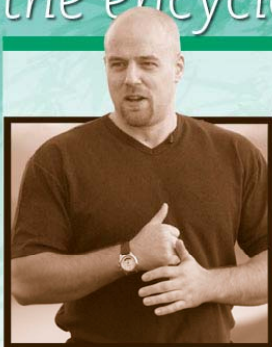
Master Benny Teh (7<sup>th</sup> Dan) in Malaysia:

[www.IOTF.info/master\\_benny.html](http://www.IOTF.info/master_benny.html)

[teh.benny@hotmail.com](mailto:teh.benny@hotmail.com)

“The Most important book published on TKD since the encyclopaedia”

John Dowding  
4<sup>th</sup> degree ITF



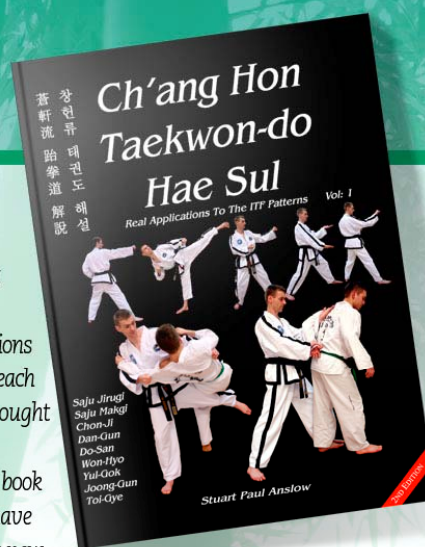
**Iain Abernethy**  
2006 6<sup>th</sup> Dan Karate  
British Combat Assoc. and Karate, England

Reading through the pages of this book makes it abundantly clear just how much thought, time and effort Stuart Anslow has put into examining the ITF patterns.

Not only does this book detail applications for the motions within these patterns, it also explores the background to each form and, perhaps most importantly, it also details the thought process that gave rise to the applications shown.

Stuart has a clear and engaging writing style and the book is beautifully presented. I feel certain that this book will have Taekwon-do practitioners looking at their patterns from a new angle and with renewed enthusiasm.

Ch'ang Hon Taekwon-do Hae Sul should be the library of all practitioners of ITF Taekwon-do. Read on, learn and enjoy!



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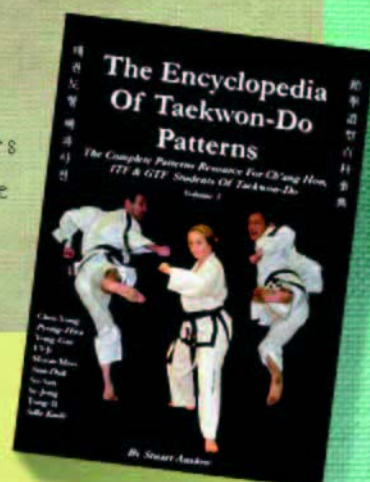
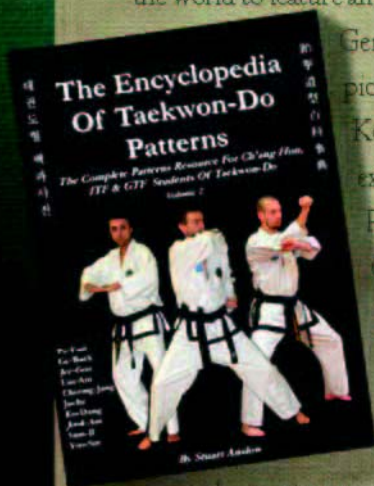
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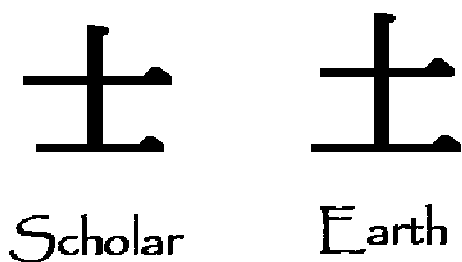
# Pattern Diagram Origins

By Brendan Doogan

**The Chang-Hon set of Taekwon-Do patterns practised by the ITFs are somewhat unique in having meaning attached to the shape the performer traces with their feet.**

The WTF and other Taekwondo organisations, as well as other martial arts, have meanings associated with their patterns / tul / poomse / hyung / kata / forms. However, I believe the ITF tul were some of the first to have meaningful pattern diagrams. 'Kata' though can translate as 'shape which cuts the ground', which might give some indication of earlier reasons for the shape of the diagrams.

Some of the pattern diagrams are explicitly linked in the meaning. Yul-Gok and Toi-Gye are named for rival scholars in the great Confucianism vs Neo-Confucianism divide in 16<sup>th</sup> century Korea. The pattern meanings both tell us that "the diagram represents scholar". The diagram for Yul-Gok is interesting however, in that there is a pair of extra lines at the junction of the base line and vertical line, to represent the performer's diagonal movements.

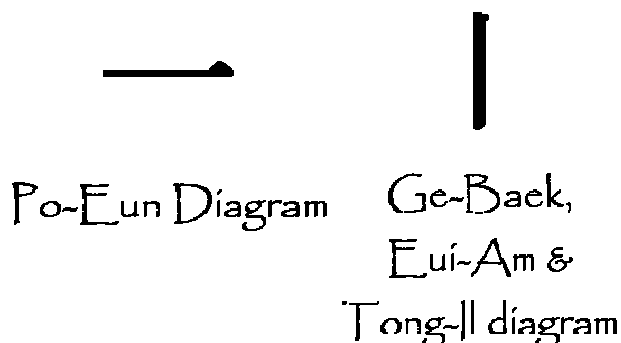


Kwang-Gae tul's diagram "represents the expansion and recovery of lost territory". In Chinese the figure means 'earth', which we can understand as a reference to Kwang Gae Toh Wang's power over land. This pattern meaning seems to contradict the idea that the Korean peoples never conducted invasive war, only defensive.

Compare with "The history of Korea contains not a single example of its military forces being employed for the invasion of its neighbours or for any other purpose except national defence" (Taekwon-Do, vol 1, p42). Or perhaps 'expansion' was a poorly chosen word.

Po-Eun tul's meaning states "the diagram represents [Po-Eun's] unerring loyalty to the king and country towards the end of the Koryo dynasty". Similar to the use of Latin in Europe, Chinese writing was and is widely used in East Asia, including Korea, and this pattern diagram is another of those characters. This character has a multitude of definitions, but the one that applies here is 'one' – one master; loyalty.

The next first dan pattern has quite a similar diagram, this time representing "[Gae-Baek's] severe and strict military discipline". The single vertical stroke of this character is difficult to find a meaning for, but I believe it is associated with strong, bright, hot things, about which more below. The diagram is easily understood from the point of view of how it is drawn – a single, powerful, uncompromising stroke.



The first of the three second dan patterns is another pattern which has a single stroke as its diagram. Eui-Am, real name Son Byong-Hi, displayed indomitable spirit “while dedicating himself to the prosperity of his nation”. This meaning is resonant with Gae-Baek’s.

The ultimate pattern of the Chang-Hon set, in more than one sense, is Tong-II. This means ‘unification’. I had the pleasure of seeing the giant ceremonial bell of the same name in Kyeongju, South Korea. General Choi Hong Hi fervently believed in reunification of his divided homeland, and this pattern in both meaning and diagram represents that desire: “The diagram symbolizes the homogenous race”.

The pattern diagram for Chon-Ji consists of a single vertical stroke crossed by a single horizontal stroke. These two strokes represent the simultaneous clash and balance of opposites: light and dark, male and female, strong and weak. Yin-yang (um-yang in Korean, in-yo in Japanese) is the meaning of this pattern and its diagram, whose name “means literally the Heaven the Earth”. The idea is further demonstrated by the low blocks in the first half and the middle blocks in the second half.

Several other patterns have the same diagram:

- *Sam-II, commemorating thirty three patriotic revolutionaries*
- Choi-Yong, the name of a revered general killed by his subordinates
- *Yon-Gae, who forced the Tang Chinese army out of Korea*
- Moon-Moo, a Silla dynasty king who fought the Japanese
- *So-San, a warrior monk who also fought Japanese pirates*

These heroes all defended their country and were righteous men. There seems to be a strong correlation between their characteristics and the use of the Chon-Ji type pattern diagram. This character can

also mean ten or perfect in Chinese.



Um-Yang      Labourer

There is a second heroic pattern diagram. It is shaped like a capital I, and can mean labourer or worker in Chinese:

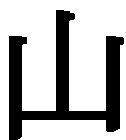
- *Dan-Gun, legendary founder of Korea*
- Won-Hyo, who introduced Buddhism to the Silla dynasty
- *Joong-Gun, who assassinated a Japanese colonial overlord at the cost of his own life*
- The Hwa-Rang warrior-monk-artist-scholar youths of the Silla dynasty
- *Choong-Moo, pseudonym of perhaps the greatest admiral in history*
- Yoo-Sin, the general who unified the three kingdoms of ancient Korea

These people (and one demigod) were fundamental in shaping the essence of modern Korea. Dan-gun founded the nation, Won-Hyo gave it a new religion, the Hwa-Rang fought to expand the Silla kingdom, which Yoo-Sin succeeded in melding with the other kingdoms into one nation. Choong-Moo fought the Japanese on the water and Joong-Gun fought them on Korean soil.

Juche tul has a pattern diagram shaped like the Chinese character for mountain. This is linked to the self reliance philosophy of North Korea. “It is said this idea was rooted in Baekdu Mountain which symbolises the spirit of the Korean people.” This character is what gives W shape block its Korean name, san makgi – san is the Korean pronunciation of the mountain

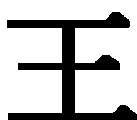


character.



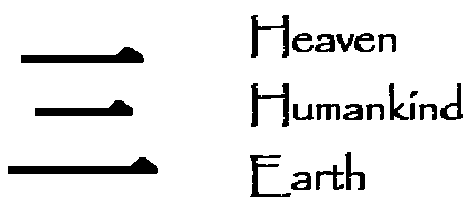
Juche diagram  
= Mountain

Pattern Se-Jong is named after King Sejong. The diagram is the Chinese for king. It looks like a capital I with a third horizontal stroke, halfway between the top and bottom ones. The upper stroke represents heaven. The middle stroke represents humanity and the lower stroke is the earth. A king is a man – the vertical stroke – who can unite all three realms in harmony.



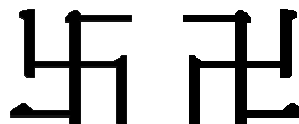
Se-Jong Diagram  
= King

The three realms



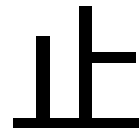
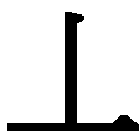
Three pattern diagrams I have been unable to find Chinese character explanations for. Perhaps readers can write in if they know about these shapes. Do-San tul's and Ul-Ji tul's diagrams are reflections of one another. Ul-Ji looks like a capital L with an extra horizontal stroke to the left, from the top of the vertical stroke. Do-San has its horizontal strokes at the bottom left and top right of the vertical stroke, the opposite of Ul-Ji. One way of looking at these two characters is as one half of a swastika, an ancient religious symbol used in Hinduism,

Buddhism and other faiths. Seen this way Do-San is half of a left handed swastika and Ul-Ji half of the right handed version. A scholar of Chinese calligraphy and Buddhism would have the best qualifications to confirm this theory.



Left and right handed swastikas

Choong-Jang tul, the second of the second dan patterns has a diagram shaped like an upward pointing tack/pin. The single horizontal stroke has a single vertical stroke upward from its centre. There is a Chinese character meaning top, superior or highest, which comes close 止, but it is not clear how that might relate to the pattern meaning.



Choong-Jang  
diagram Superior; Highest

I hope that this article has been of some interest to the reader, and shed a little light on one of the lesser known areas of our Art. Please write in if you have knowledge about this subject that might develop or correct the ideas I've presented here.

#### About the author.

Brendan Doogan is a 4<sup>th</sup> degree black belt with International Taekwon-Do New Zealand. An International Instructor and Umpire, he has been training for fourteen years. A six week visit to Korea in 2007 provided Mr Doogan with information and ideas that led to this article. He was privileged to take part in the ITF 2011 World Championships in Wellington, New Zealand.

# Down's Syndrome Association

[www.downs-syndrome.org.uk](http://www.downs-syndrome.org.uk)



**Our aim :** Helping people with Down's syndrome to live full and rewarding lives.

**Who we are :** We are the only organisation in the UK focusing solely on all aspects of living successfully with Down's syndrome. Since 1970, we have grown from being a local parent support group to a national charity with over 20,000 members, a national office in Teddington Middlesex, offices in Northern Ireland and Wales. Despite this, the organisation is run by a total staff of only 38 (many of them part time), and a network of around 100 regional volunteer-led support groups.

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# Why Fight?

By Dave Lomas

**Thousands of people every year will take up one of the fighting arts and become part of the many hundreds of thousands of students and instructors that have been studying the combat arts for years all over the world.**

It would be fair to say that some take up the fighting arts simply to boost their ego or to seize power over others in some way while for others the study and practice of the martial arts is a form of self discovery and a self imposed personal challenge. In some cases learning the martial arts is a practical way of developing a healthy body and mind with the added bonus of learning the combat skills needed to protect oneself from physical harm. Many would say that to maintain a healthy body you would also need to protect it from external harm such as being hit or attacked in some way.

There are many reasons why people take up one of the combat arts that can vary from simply wishing to learn the fighting arts out of interest

or as a part time hobby, to those who would like to enter the competition side of the martial arts as a sporting and competitive interest. In some cases there will be those who think of it as a career move with the intention of becoming a qualified instructor and making a professional living out of teaching it but not everyone will take up the martial arts for

reasons of health and fitness or for self defence and sport they will also be those who will use these fighting skills for personal and criminal gain. In some cases however the need for such fighting skills is a vital necessity for those in the armed or security services and for those who live in parts of the world where violence is a major problem.



Just like in the animal kingdom the urge or need to fight is a built-in instinct that is a vital survival skill against various predators'. Fighting just like any physical activity is also a form of mental release and any activity that helps to relieve tension in the body and mind is a healthy and positive thing. Today however, unlike in the animal

kingdom, humans are restricted by rules and laws of conduct but this built-in instinct of survival cannot be suppressed by any man-made rules or conditions for long therefore the practice of the martial arts is a much needed thing to help relieve tension and in maintaining a healthy outlook. There are those who would say "why do people climb mountains or type a

letter on an old manual typewriter instead of typing a letter on a computer"? The reason why people do such things is simply to do with having a goal to aim for, or for the simple pleasure and experience that can be gained from such an activity.

For those who study the fighting arts, be it for sporting reasons like a competition boxer in the ring or as a general interest or for keep fit reasons, simply talking about it to someone who you do not know very well could lead to problems. In the

same way that a woman who has blonde hair will have comments made about her being not very bright and being called a dumb blonde or a body builder will have people say to them that they would not take them on in a fight because of their physical strength, even though having blonde hair is nothing to do with intellect or the body builder may not know the first thing about fighting, so this is the case when people who admit to practising the fighting arts end up having to face the regular question regarding if they are violent by nature.

Many, if not all, people will always instinctively think that anyone learning the martial arts must be violent or at the very least aggressive by nature. If you are a student or instructor of the combat arts and you are questioned over your potential aggressive or violent nature, or they show concern regarding your ability to inflict physical damage to others if unintentionally provoked, then simply just tell them that you do not need to practice the martial arts to punch someone in the face and that you cannot help it if people lack confidence in

their safety around you. This may be by itself less than sufficient but the one thing that you can do however is to think twice and choose wisely before revealing your



involvement in the martial arts to others who may react in such a negative way. For these reasons in the main it is always wise to resist the urge to brag or promote your interest in the martial arts to others unless you know them well. In some cases your somewhat innocent references to the martial arts and your interest and involvement in such an activity could be

viewed or mistakenly perceived by some as an act of verbal aggression or maybe even a physical challenge that could inadvertently start a fight, therefore, it is always wise to think before speaking about your martial art interests to those who do not know you well themselves.



**The pictures in this article are courtesy of Chokri Dridi and are for presentation only.**



# The Power of Poomse

By Ira Hoffman, WTF/KKW 4th Dan

A recent posting in the “TKD Black Belts” forum on LinkedIn asks about the purpose of forms – are they just a dance, or are they something more? After all, in the words of Alex Gillis, Tae Kwon Do is, “A Killing Art” (1), but is that all there is to this martial art? Is Tae Kwon Do only about power and lethal force? Are the other elements of modern Tae Kwon Do, the other reasons people train, somehow just corruptions from “true” Tae Kwon Do? Are poomse somehow not a valid element of Tae Kwon Do?

Readers of other articles I’ve written for Totally Tae Kwon Do won’t be surprised that my answer is a definitive “no”, but in this article I’ll try to draw the link between poomse and Tae Kwon Do as a fighting technique.

## Tae Kwon Do for Fighting

Typical of the argument that Tae Kwon Do is, first and foremost, a fighting technique are comments like these, taken from various postings in LinkedIn: “TKD is about killing”, “TKD is about incapacitating”, “TKD



is scary dangerous”.

There is no question that Tae Kwon Do can be used to incapacitate or even kill. Many of us have read of South Korean troops using Tae Kwon Do during the Vietnam War, and anyone who has been the recipient of a well-placed roundhouse kick to the head can attest to the power of techniques.

There is debate of the utility of Tae Kwon Do in street fighting situations. Some say modern techniques – especially those related to Olympic sparring – are not especially effective in life-or-death situations (2). I happen to agree with this assessment, if only because the range of valid targets in Olympic sparring omits some of the most effective targets on the body.

Others say “real” Tae Kwon Do – whatever that may mean to the speaker – teach the power, the strength, the speed, and so on, that make Tae Kwon Do very effective in life-or-death situations. And I also agree with this assessment.

Another argument sometimes raised is that the mass-marketing of Tae Kwon Do, selling Tae Kwon Do as exercise, dojang classes which focus on children, and so on, are somehow getting us away from the “real” Tae Kwon Do. And one aspect of Tae Kwon Do included in this position is poomse.

### **The Power of Poomse**

I disagree with this last point. I have

previously written on the value of balance in Tae Kwon Do (3), and this is a good example. We can balance the different needs of our students, and the different ways people learn at different stages of their lives, with effective teaching of Tae Kwon Do as a traditional martial art.

Teaching children does not preclude an instructor from also teaching adults – but the children will be taught differently, and will be taught different things, than the adults.



**Mountain Block**

Marketing Tae Kwon Do as a way to improve fitness and flexibility does not stop us from teaching force, power, and strength – instead, it gives us an opportunity to expand the audience of students.

And teaching poomse does not mean we aren't teaching lethal aspects of Tae Kwon Do. In fact, I would argue poomse gives us a way to improve such skills.

I find three aspects of poomse that have a direct bearing on Tae Kwon Do as a fighting technique.

*Poomse teaches balance.* Anyone who has ever seen a professional athlete knows the value of balance. And balance is

critical in a street fight – losing your balance, even for a moment or two, can be the difference between success and failure. The very last setting to practice keeping your balance is a street fight, when you need that balance the most.

If you have held the keumgang-maki in the second dan poomse Keumgong, you know the importance of balance – but I would



argue balance is critical in any form. Many people rush through forms, and rushing hides a multitude of sins, including poor balance. Next time you practice forms, try this: take five seconds for each step in the form; execute slowly, smoothly, with precision but little power. Kick and punch slowly, and hold your kicks extended for a moment or two. The execution difference between normal-sped and this “slow motion” approach will be striking, especially regarding balance. This is an excellent way to improve both your balance and the precision of your techniques. Balance is critical to performing poomse correctly, and the balance you learn here will help you in other venues also.

*Poomse teach precision and control.* A street fight is the very last setting to practice the precision of a strike or block. If you are depending on Tae Kwon Do to defend your life, you need to know where to strike, you need to be sure how to block, before you get into a fight. I would argue, in fact, that training and preparation are two of the best ways to avoid a fight. And poomse, with the emphasis on precise stances, with techniques practiced over and over, with body position and weight distribution just so, with hand strikes hitting exactly on target, with the correct part of the foot used in a kick, teaches exactly the precision you would need in a real fight. (4) And control is equally important. I tell my

students I can teach almost anyone to break a board, to hit or kick hard, to use power and speed on a bag or a board or a person – but that’s not martial arts. Striking with full power, full speed, and full extension and – if you choose – deliberately stopping your blow  $\frac{1}{4}$ ” from your target – that’s Tae Kwon Do. That degree of focus, that control, is a key element of poomse. Knowing exactly where to put your foot or hand, knowing how much power needs to be used in a particular situation, and being able to control your body so you use exactly that much – that’s the value poomse brings to a street fighting situation.

*Poomse teach you to attack the entire body.* In WTF sparring, valid targets are from the waist up, and no hand techniques are allowed to the head. If your only training is in WTF sparring, you will omit some of the most effective techniques and targets that can help you – or even save you – in a life-or-death situation. Poomse, though, provide an alternative. Poomse are filled with techniques and targets which would be illegal in WTF sparring, including the side kick to the knee at the beginning of Koryo, the palm strikes to the face in Keumgang, the knee to the face in Taeguk Chil Jang (5) and the groin strike in Koryo. The middle of a street fight is no time to practice a groin strike or a foot stomp. Instead, these should be practiced before



*Koryo Side Kick*



*Keumgang Palm Strike*



*Chil Jang Knee Strike*



*Koryo Groin Strike*

they're needed – and the variety of techniques and targets learned in poomse provide the perfect training opportunity.

*Poomse as a centering technique.* Beyond the technical applications of poomse, I personally find practicing forms to be extremely relaxing and centering. My day job can be filled with frustration (6). Focusing on forms – my stances, the execution of techniques, my balance and timing, transitioning from fluid movements to crisp attacks and blocks – puts my mind in a very calming place.

## Summary

Tae Kwon Do is many things to many people. It is a fun family activity; it's a deadly martial art. It's a strenuous physical exercise; it's a way to become mentally centered. It's the Korean national martial art sport; it's a world-wide phenomenon. And it's also the precision, the focus, the control of poomse. Tae Kwon Do is all of these, and to lose track of the importance of poomse is to lose track of part of the core of Tae Kwon Do. In the words of LinkedIn contributor Harry Viens

**Forms to me are part of the Do, a ritual that sharpens the mind and strengthens the body and spirit. I do my forms every day, with power and focus, and it makes me feel connected with all the TKD martial artists**

**that have gone before me, and hopefully those that will follow**

And expressing the same sentiment with fewer words is LinkedIn contributor Matt Bledsoe: "Without forms there is no TKD".



[Ira Hoffman Head Shot here]  
Master Ira Hoffman is a WTF/ KKW 4<sup>th</sup> dan with eighth years of teaching experience as an assistant instructor, instructor, and master instructor. He teaches and trains at Yats' Tae Kwon Do in Midland, Michigan, and can be reached at [irahoffman@aol.com](mailto:irahoffman@aol.com).

- (1) The title is sometimes interpreted to mean TKD is about lethal force, but the review by George Vitale in Issue #8 of Totally Tae Kwon Do Magazine makes it clear the book is about the "murky and controversial history of Tae Kwon Do".
- (2) This position was first told to me by a 5<sup>th</sup> dan master instructor, one of the daughters of my first grandmaster.
- (3) "Tae Kwon Do and the Three Bears", Issue #9, Totally Tae Kwon Do Magazine.
- (4) Which is not to say the way we execute techniques in poomse is exactly the way we should execute them in sparring or in a street fight. There are clear differences in execution in these different settings.
- (5) I find Taeguk Chil Jang to be an especially interesting poomse; it's one of my favorite colored belt forms. It's a very offensively focused form, with many forceful attacks.
- (6) My dojang position as a master instructor is voluntary. I have full-time employment as a finance manager in the Chemical industry and teach TKD in the evenings and on weekends.



# Hosinsul Workshop

*Villalba, Spain*

**1º ENCUENTRO MARCIAL ASOCIACIÓN WORLD MOO DUK KWAN**



**Report By Simon O'Neill**

On Saturday 4th February I made my way to Villalba in the heart of Spain's Galicia region, where I had been invited to attend a *hosinsul* workshop by Master Antonio Montes of the Asociación World Moo Duk Kwan. On the evidence of the afternoon I spent at the Auditorio Municipal Carmen Estévez with Master Montes and more than 25 other participants, traditional Tae Kwon Do is very much alive and well in Spain and Portugal.



*The Masters: (L to R) Master Adriano Amorim, Mr. Andy García, Master José Manuel Soto, Master Filipe Silva, Master José Vasconcelos, Master Paulo Jorge Cancela, Master Antonio Montes*

As we stepped on to the mat, Master Montes announced that he would like to spend a few minutes aside with the other Masters who would be leading the workshop, and that the rest of us should take the opportunity to introduce ourselves and get to know each other. He has mentioned to me before that he is keen to promote companionship and networking among like-minded martial artists, and this

was a nice touch which established a pleasant atmosphere of respectful cooperation right from the beginning. As it turned out, there were martial artists present from several parts of Galicia and Portugal, and even as far afield as the Canary Islands.

The first part of the session centred on the formal aspects of Tae Kwon Do, in which a

correct attitude of respect, concentration and commitment is expressed through the etiquette inherent to the traditional Art. Master Montes made clear his belief in the importance of this aspect of the martial arts, and encouraged those present to recuperate these customs and values in order to apply them both in the *dojang* and in daily life.

After a thorough warm-up, the *hosinsul* work began. Each Master made a series of observations regarding self-defence and the application of Tae Kwon Do technique, before proposing practical sequences which the participants then experimented with in pairs, with the Masters offering individual advice on an *ad hoc* basis.



**Master José Manuel Soto (R)**

**Master José Manuel Soto**, 6<sup>th</sup> Dan, from Carballiño (Galicia), was the first to step up, and drew on his experience as a police officer to comment on the importance of range and on common street attacks. He demonstrated possible ways of using traditional Tae Kwon Do striking technique to deal with a direct punch, a grab and punch, and a double lapel grab with the threat of a head butt or knee strike.



**Master Paulo Jorge Cancela (R)**

**Master Paulo Jorge Cancela**, 7<sup>th</sup> Dan, from Portugal, was the next to lead the class. After reflecting on the nature of confrontation, he dazzled all present with a display of joint-locking counters. However, he warned against excessive complexity in critical situations and for pairwork proposed two of the original Chung Do Kwan one-step sequences, plus an armlock takedown involving blending with the attack and redirecting in a circular fashion.



**Master Filipe Silva (R)**



Next came **Master Filipe Silva**, 6<sup>th</sup> Dan, from Portugal. With many years of private security work behind him, Master Silva was able to offer valuable insights into real conflict and the importance of awareness. He insisted that true martial spirit and technique must be developed through constant repetition of the basics, and caused an audible intake of breath around the hall as he delivered these basic techniques with explosive power, stopping at what seemed like just millimetres from his partner's head and neck. For pair practice he showed a lead leg stop kick, and strikes to set up a rearward takedown.



*Master José Vasconcelos (L)*

**Master José Vasconcelos**, 5<sup>th</sup> Dan, from Portugal, began by commenting on the use of elbow and knee techniques, mentioning that although many people do not identify them with Tae Kwon Do, they and other techniques are an essential part of the traditional Art's arsenal. Displaying a smooth, flowing style, he proposed a bob-and-weave entry with knee and elbow strikes, an evasion followed by an uprooting takedown, and a release from a double grab from behind.

**Master Adriano Amorim**, 4<sup>th</sup> Dan, from Portugal, also a police officer, explained the legal desirability of subduing an

attacker with as little damage as possible. He showed several sequences that demonstrated close range limb and head control as a means to enter and secure strangleholds, armlocks and takedowns.



*Master Adriano Amorim*

By this point, time was becoming short, and the remaining Masters gave rather briefer presentations than perhaps they would have liked.



*Mr. Andy García*

**Mr. Andy García**, 2<sup>nd</sup> Dan, from Tenerife, proposed two sequences against kicks, one involving a leg lock submission/break



and the other resolving with an ankle-blocking takedown.

Our host, **Master Antonio Montes**, 7<sup>th</sup> Dan, from Villalba (Galicia), discussed the use of hard and soft blocks, and the necessity that defensive techniques should not depend on the performance of a very specific attack by the aggressor. He showed variations on the use of parrying combined with body shifting, and hard blocks as strikes and joint breaks, as well as demonstrating how kicks usually used high can be applied low as sweeps.



**Master Antonio Montes**

The event was brought to a close, after over three hours of intensive work, with a final reflection by the Masters regarding



**Master Antonio Montes  
with Master Antonio Boado**

etiquette. At this point, **Master Antonio Boado**, 4<sup>th</sup> Dan, from Noia (Galicia), was awarded a certificate for lifetime membership of the Asociación World Moo Duk Kwan by Master Montes.

After a photo session and a gift of Korean soup to take home, all participants were invited to Master Montes' gymnasium to enjoy typical Korean fare such as *kimchi*, *soju* and *makgeolli*. This was a pleasant end to a most satisfactory afternoon, during which – I must say – I was both surprised and very impressed, with abundant food for thought on the long drive home.





# Five Tenets, Five Teachers

By Jeff Verona

***"I shall observe the tenets of Tae Kwon Do."***

Twice a week, I stand with my classmates and recite those words, but only recently have I connected them with my journey in the martial arts. Over the past thirty years I've studied karate, aikido, fencing, tai chi, and now tae kwon do. Each new art brings new challenges, new opportunities, and above all new instructors. A diagram in a book cannot position your support foot correctly, or encourage you after a tough sparring match, or congratulate you when you master a new form. A true martial art is more than a body of skills and techniques (*jitsu*); it is a way of life (*do*), expressed through its teachers and tenets. We all have stories about how the five tenets of tae kwon do, and the instructors who teach them, have guided us along the way. Here's mine. What's yours?

## **Self-Control**

During my first class in shotokan karate, the instructor surveyed us forty beginners and announced "A year from now, one of you will remain." We glanced sideways at each other, laughed, and began training.

A year later, I was the only one left.

Why did the others fall away? For one thing, hard training: power karate of the old school. We learned a few techniques and drilled them relentlessly. Many times I came home with bruises up and down my arms from blocking. For another thing, high twenty push-ups."



*The author and his son (who outranks him)*

expectations. We knew what we had to accomplish, and we knew we'd be held responsible for it. Every few months, a 7<sup>th</sup> dan master – an impartial and exacting judge – would come from outside to conduct testing. Success called for self-control and self-discipline. Most people just didn't want to make the effort, but I loved it.

I started karate as a scrawny kid, too weak to do a single push-up. My instructor called me out before the class, pointed, and said "One month from now you will stand here and do I'd never faced such a

challenge; it scared and exhilarated me. When I succeeded, I realized the push-ups were merely a tool. The task required self-control, and self-control in turn led to mastery of my body, my emotions, and my attitude. What a powerful lesson for a teen to learn! Without such a demanding (yet fair) instructor, I doubt I would ever have learned it.

## Courtesy

As a young adult, I turned from karate to aikido and had my first taste of just how different the various martial arts traditions could be. In the place of hard blocks and forceful strikes came new principles: blending with an attacker, redirecting energy,



throwing and being thrown. My instructor noted, "In a fight we instinctively tense up and run away, but in aikido we must learn to relax and move toward our opponent." As I soon learned, aikido had no forms to learn and no individual techniques to drill. Each technique required one partner (*uke*) to strike or grab while the other (*nage*) applied the appropriate lock or throw. The interplay of attacker and defender, *uke* and *nage*, made the core of aikido, and that interplay demanded courtesy.

As *uke*, a constant fear of hurting my partner nagged at me. I made halfhearted grabs and strikes; what if the *nage* missed a technique, and I ended up hitting him full force? My instructors explained that if I wanted my partner to improve, I had to attack in a forceful but controlled manner. By holding back, I hurt our training. Only

by being courteous and trusting our skills and abilities could both *uke* and *nage* benefit. I had interpreted courtesy as the Golden Rule – treat others as you wished to be treated – so I had always equated courtesy with politeness and passivity. Now I began to understand courtesy as a strong and dynamic principle. My confidence and skill could only grow as my partner's did; to be truly courteous, truly

respectful, I had to bring as much vigor to my *uke* attacks as my *nage* defenses. To a martial artist courtesy is respect, not submission. Courtesy means bowing to my fellow students while also honestly competing with them in sparring. It's assertive one-steps and

legitimate *hoo sin sul* practice, rather than going through the motions.

Without my aikido instructors – the most relaxed and gentle group I've ever known – I would not have discovered this fierce heart of courtesy.

## Indomitable Spirit

My fencing master, a squat bulldog of a man, was slower than his students. He wasn't strong, and his technique wasn't razor sharp. Yet when the tournament began, much more skilled opponents dreaded facing him. He just would not quit. He fought for the final losing point with as much intensity as the final winning point. *Striving* mattered to him, and soon it mattered to me as well. Some days my skills failed, some days my timing stank; those things I couldn't change. But on the



days I chose to give all I had, I did better than expected. From him I learned that, in sparring, spirit mattered more than technique.

Of course, indomitable spirit is more than aggression. Though ferocious in a bout, my fencing master never lost control. The instant the fight ended and the masks came off, he would smile, shake hands, and discuss how to make the next fight better. Letting go, I discovered, is the other half of indomitable spirit. Sure, I lost many a fight, but I could not carry those failures with me. *Indomitable* does not mean *undefeated*. As the old proverb says, "Fall down nine times, get up ten." And that tenth time I should stand with as much courage and pride as the first time. Bringing all my spirit to each fight, despite what happened in the past, represents the true indomitable spirit.

### Perseverance

Tai chi is a gentle and graceful art, but when practice begins at 5:45 a.m., it also requires perseverance. Imagine doing a single long form (122 movements) slowly, deliberately, and repeatedly. Repeatedly. My instructor, a tiny woman, spent the first month walking us through the first eight moves of the form over and over and over

again. I felt clumsy and slow in the predawn darkness, but I stumbled along anyway. Over the next few months I learned all the pattern as I worked through sequences named "Snake creeps down" and "Wave hands like clouds." The slow accumulation of movements softened the hard reality of perseverance. Some things take time, and there's no substitute for spending the time.



*The author and his Tae Kwon Oo Instructor, Steve Greunke*

Like many martial artists, I began my training with much energy and enthusiasm, wanting to know a n d d o everything and to do it *now*. And like anyone who stuck with the martial arts beyond the i n i t i a l excitement, I discovered the core quality of martial arts training: perseverance. No matter how fast, strong, or flexible we are, the martial arts deliver a challenge we can only overcome t h r o u g h

repeated trials in the face of failure. Personally, I spent months trying to master the double spinning crescent kick: attempting, failing, modifying, attempting again. Gradually, the kick improved. I can't point to a single thing I did, or a single moment where I said "Aha! That's it!" Instead skill and confidence accumulated gradually. The time I spent with it every day mattered. Perseverance mattered.

## Integrity

Alex Gillis' fascinating book *A Killing Art* highlights the conflicted role integrity plays in the martial arts. On the one hand, martial arts are a testimony to skill and *do*. On the other hand, they are a business and a political power, with all the attendant difficulties and compromises. Ultimately, the integrity of a martial art derives from the integrity of its instructors. In this respect I've been fortunate, particularly with my tae kwon do instructor. When teaching, he respects the whole art: forms, technique, self-defense, and sparring. He quietly emphasizes *do* by challenging students to connect their training to their lives.

As a teacher myself, I know how hard it can be to encourage students without compelling them; I can show them the road, but they must walk it. When it comes to fair but honest evaluations, students and instructors both face temptations. The pressure to earn rank or please students can encourage us to cheat. At those times, our ability to see ourselves and

others clearly becomes a true test of our integrity. (If there's a more difficult task in this life, I haven't found it.) An instructor who shows such integrity deserves respect. In an age where bad examples are just a mouse click away, I'm glad the vast majority of martial arts instructors and masters possess such integrity.

***"I shall observe the tenets of Tae Kwon Do."***

Sometimes people look sideways at me and ask "Aren't you a little old for tae kwon do?" I tell them the martial arts create a path to a worthwhile, fulfilling life. The instructors preserve the path and guide us along it. When we meet a great martial arts instructor, the arc of our life changes, which is why the master-student relationship holds such a high place in the martial arts. Best of all, we're never too old to learn! No matter where I stand in the martial arts, I think about those teachers who guided me along the path, even if it was many years ago. How have the tenets shaped your path? How do you model them for others?

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# **Split Entry:**

## ***Practical Applications to Taegeuk 7***

### ***- Jang's Kawi-Makki***

**By Jeff W. Rosser**

In the Kukkiwon Taekwondo poomsae, Taegeuk 7-Jang, movements 12 and 13 (as identified in the Kukkiwon's Taekwondo Textbook) are the execution of four scissor blocks also known as kawi-makki in Korean. The scissor block is a combination block that results in a downward block with one arm and a middle block with the other. There is much more to this technique however than just a downward block and a middle block. In all actuality, this technique teaches a very valuable concept: the concept of split entry. Split entry is the action of entering into the inside of your opponent's frame while directing his hands in opposite directions. By directing one arm in one direction and the other arm in the opposite direction, you are able to create an opening for you to enter, neutralize his defenses, weaken his posture, and divide his attention. The following are two examples of how this technique can be applied.

#### **Application # 1:**



If an attacker reaches out to shove or grab you with both hands (Figure 1-A), you should execute the scissor block in a way so that one of the attacker's arms is deflected high and outward to one side and the other arm is deflected low and outward to the opposite side (Figure 1-B and 1-C). You may then follow-up by repeating the motions of the block in an offensive manner (Figure 1-D). In other words, the middle block becomes a back fist to the nose (or hammer fist to the side of the neck depending on the distance) and the

downward block becomes a downward punch to the abdomen or groin (or a hammer fist to the thigh depending on the distance).

## Application # 2:



If an attacker grabs you by both wrist (Figure 2-A), step forward into a forward stance and execute a middle block (inside to out) with one arm while moving your other arm in a circle outward, up, in, and down into a downward block (Figure 2-B and 2-C). Now, you have achieved a split entry and this will result in your attacker being off balance and highly susceptible to a takedown or throw. The torso will also be open for a variety of strikes, like for example, the ones used in Application #1 (Figure 2-D).

### About the author:

Jeff W. Rosser is a teacher, martial arts instructor, and freelance writer currently residing in South Korea. He is a former AAU U.S.A. National Karate Team member and has competed internationally in Karate and Taekwondo, medaling in Taekwondo (2011 Jeonju Bijeon Dae Hak-gyo Jeollabuk-do

Taekwondo Championships – bronze medal in Poomsae). He has over twenty years of experience in the martial arts and has trained in Kukkiwon style Taekwondo, Shuri-Te Ju-Jutsu, Judo, Shorin-Ryu Karate, and American Open Karate.



**World  
Down  
Syndrome  
Day**

**21st March 2012**



# Revelations

By Master Doug Cook

Not long ago, I was reviewing poomsae with a group of senior black belts, 3<sup>rd</sup> dan and up. One in particular had been performing an advanced, traditional form for many months. During the class, I interrupted her to suggest a modification in stance. After politely allowing me to finish my comment, the student asked if the motion had been changed from the time it had first been demonstrated to her. "No", I replied, "you are simply more prepared now to receive a detailed explanation of this poomsae along with its purpose and intent." I then went on to make what appeared to be a minor correction, albeit one that significantly improved her understanding of the form overall.

My grandmaster does the same to me even now. Yet rather than question his action, I smile and think how fortunate I am to be drilling down even deeper, to the heart of a poomsae for instance, in the hope of revealing the very essence of tae kwon do doctrine. And so the cycle continues as it has from the beginning, from venerated master to worthy disciple, over the course of centuries.

Improvements, refinements and, ultimately, revelations are all fundamental conditions

of meaningful, traditional tae kwon do training. These progressive states of learning apply not only to the novice, but even more so to the advanced practitioner. Adjustments to basic technique, poomsae, hyung or tul, self-defense and sparring, should be considered a pathway to perfection rather than a road to confusion and its accompanied stress. In the end, if embraced with an open mind, modifications chisel away at superfluous movement resulting in a profound sense of enlightenment signaled by a heightened stage of proficiency.



*Master Cook benefits from the revelations of Grandmaster Jong Beom Park at the Kukkiwon*

It can be said that tae kwon do is taught most effectively through a series of ever-diminishing circles with the outermost shell representing the most elementary understanding of a technique. Subsequently, each successive circle brings the

practitioner increasingly closer to the technique's core. This arduous, yet fulfilling process, requires great patience and humility; humility in the sense that the worthy student must not view a modification merely as a change indiscriminately propagated at the whim of a careless instructor, but rather as a stepping stone on a long path to

excellence; a reward earned through diligent, mindful practice. To the curious Western mind, this process of distillation is often difficult to grasp. Customarily, we are not content with unexplained actions but frequently require detailed, verbal clarification with a focus on finality in almost everything we do. Yet, in Asian martial culture, partially in terms of Confucian philosophy, training without question is common; accepting technical refinements with gratitude rather than query is the norm.

To better understand this concept let us examine for a moment the procedure for teaching the jab/reverse punch. First, a proper fist must be formed; a structure a great majority of beginners are clearly unfamiliar with. Then, a stable platform or stance from which to execute this combination must be developed. Finally, efficient use of body mechanics needs to be explained. Most instructors I have had the honor of working with go to great extremes to clarify this formula, all the while realizing that the novice can assimilate only so much information in a given session. Yet, undoubtedly, the white belt in the formative stages of training barely scratches the surface of this skill. Frequent refinements are made until, rather than merely throwing out the hands, the student, at some future point in time, automatically assumes a sturdy defense stance, begins to pivot the hips, focuses on penetrating the target, executes the combination, and

further amplifies the strikes with *ki* (internal energy) and confidence. If this process proceeds without the instructor constructively correcting the technique in compounded phases, increasing the practitioner's proximity to the kernel of the technique and thus experiencing a catharsis of sorts begins to slip away.

Nevertheless, the principle of enlightenment through revelations attached to ever-diminishing circles is nowhere more evident than in poomsae training. In times past, instruction in Korean poomsae,

Japanese kata, or Chinese taolu, was often limited to four or five forms over the course of the martial artist's entire lifetime giving the practitioner ample opportunity to learn the required motions correctly and in great detail, going deep rather than wide. In fact, great masters historically recommended learning poomsae Sip Soo (ten hands) for the power and speed it generates, Chulki Cho Dan (iron horse) for building a competent horse stance, and, in the case of karate-do, Sanchin kata (three battles), for internal and external strength, to the exclusion of all

others. This concept has profound implications when viewed through the lens of the offensive and defensive possibilities embedded within formal exercises. The practical applications, *bunkai* in Japanese or *hae sul* as Master Stuart Anslow explains it, can be interpreted in any number of ways dependent upon the martial wisdom of the teacher in tandem



*Grandmaster Gyoo Hyun Lee refining the motions of poomsae with Chosun Taekwondo Academy students in Korea*





**Grandmaster Richard Chun shares his knowledge with hundreds at a recent USTA seminar**

with a supreme willingness on the part of the student to learn. Consequently, it would be virtually impossible to demonstrate each component of a poomsae within the scope of a single training session or even a year's worth of classes for that matter. Bit by bit excessive movement is chipped away, refinements are polished, and hidden techniques are revealed that principally must be viewed as revelations rather than indiscriminate changes.

At the culmination of class, traditional tae kwon do schools everywhere frequently recite a student oath. Ours includes a principle that represents a central pillar of martial arts philosophy: *establish trust between teacher and student*. In satisfying this standard, it is the teacher's responsibility to transmit traditional, pure-form tae kwon do skills on to others worthy of the art, unblemished by personal preference. The competent instructor must execute this mission in a manner that satisfies the spirit and well as the mind

and body, particularly in the case of poomsae, hyung or tul. If a technique is taught before the spirit is prepared to accept it in its fullness, it will be, at best, misunderstood or, at worst, taken for granted, diminished, and potentially abused. By the same token, it is the student's obligation to absorb technical attributes with an open mind, a degree at a time, with a vengeance, until the true heart of the skill is revealed. If these gradual enhancements are viewed as *refinements* rather than *changes* in routine, then an authentic accumulation of knowledge will occur. If not, the questioning mind will eclipse the potential for enlightenment through the revelation of meaningful martial doctrine and technique.

**Master Doug Cook**, a 6<sup>th</sup> dan black belt, is head instructor of the Chosun Taekwondo Academy located in Warwick, New York, a senior student of Grandmaster Richard Chun, and author of three best-selling books entitled, *Taekwondo...Ancient Wisdom for the Modern Warrior*, *Traditional Taekwondo - Core Techniques, History and Philosophy*, and *Taekwondo—A Path to Excellence*, all published by YMAA of Boston. Master Cook is sponsoring the Chosun Taekwondo Academy 2012 Korea Training & Cultural Tour scheduled for July 2012. This adventure is open to all practitioners worldwide. For specific information visit [www.chosuntkd.com](http://www.chosuntkd.com) or contact Master Cook at [mastercook@chosuntkd.com](mailto:mastercook@chosuntkd.com).



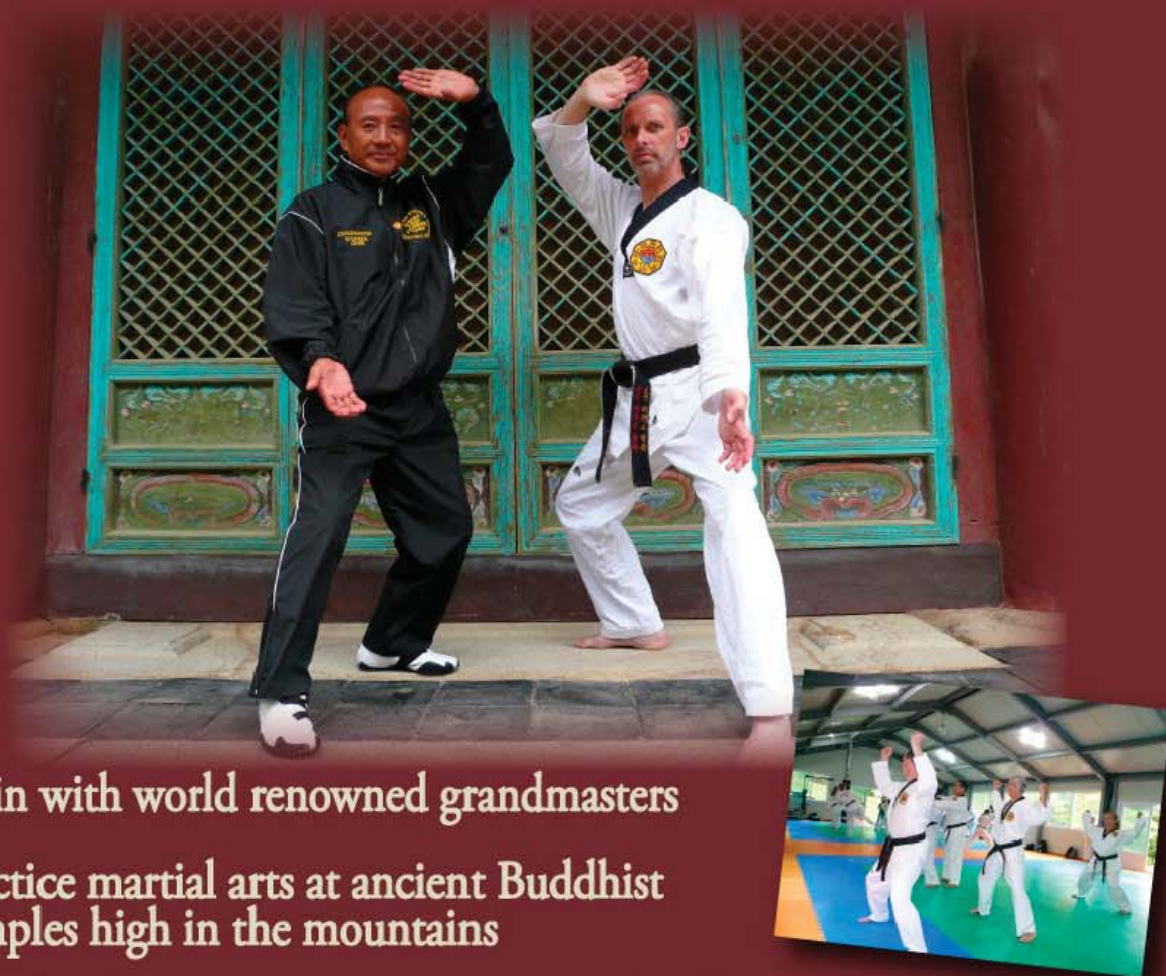
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# The History of the Dobok

By Patricia DeArmas, ITF 2nd Dan

The other day, one of my Taekwon-Do students asked me why we wear Taekwon-Do uniforms. He could not understand why one would train in a dobok when, if in a real self-defense, life-or-death situation, one would probably be wearing jeans. I tried to quickly explain the tradition and purpose for wearing a dobok and get back to our training, but soon the rest of the class joined in and began questioning the usefulness of a uniform as well. Although we soon went back to practicing Taekwon-Do, it is hard to give a simple answer that can satisfy those questions. As a result of their questions about the history and purpose of a dobok, I wrote this research article to educate all curious Taekwon-Do practitioners.

The dobok worn by the ITF Taekwon-Do practitioner was introduced in 1982, but the history of the dobok dates back to ancient times.

It is said that the Samurai were one of the first to wear dobok-style clothing items. "So as not to damage their fine silken outer garments during practice, the Samurai

often stripped to their kimono-style underwear. This practice-wear of the Samurai was both functional and symbolic" (Dobok.org, para 4). The plain and flexible clothing the Samurai practiced in was practical for training and also stood for purity and beauty in death. It was considered a vast improvement from past training garbs used in other styles of martial arts and warfare.

There is also some evidence that during the eras of the three ancient kingdoms of Korea, a dobok-like garb was worn. "Wall paintings discovered of the Koguryo dynasty show people wearing white costumes, consisting of trousers and a long jacket, tied together with black silk around the waist – this evolved over the years into the style of uniform we wear today" (Bytomic Taekwondo, History

of Dobok, 1). The ancient doboks worn in Korea were called "toboks," meaning 'Clothing of the Way.' The dobok is also derived from the Korean clothing known as the "hanbok."

A portion of an article by *Bytomic Taekwondo* illustrates the meaning of the



Korean “hanbok.” “The traditional hanbok was based on three shapes that signify the foundation of the universe... The shapes were the circle... that symbolized heaven, the square... symbolized earth, and the triangle... symbolized man... These three shapes are symbolized in the hanbok: the waist is the circle, the legs and sleeves are the square, and the hip or torso area is the triangle... The trousers [symbolize]...earth, the jacket is... heaven, and the belt is man, who ties everything together” (Bytomic Taekwondo, History of Dobok, 1).

The color of the dobok is also significant. “The shirt and pants must be white in colour to symbolize the traditional color of the Korean costume,” writes General Choi Hong-Hi in the *Encyclopaedia of Taekwon-Do*. White was and is an important color to Koreans, once known as “the white-clad people” as commoners wore white hanboks. The color white symbolizes purity, patriotism, innocence, and peace. Black piping around the edges of the modern black belt’s Taekwon-Do uniform is also symbolic. It represents the members of the aristocratic houses and the members of the royal family during the Koguryo, Baek-Je, and Silla dynasties in ancient Korea. The color black represents mastery and the concluding point of a cycle to Korean people. Black is considered the opposite of white and signifies proficiency and maturity in Taekwon-Do, as well as

imperviousness to fear and darkness.

The gi worn in Karate is also an ancestor of the modern Taekwon-Do dobok, as elements of Shotokan Karate were improved and incorporated into Taekwon-Do. It is said that the first gi-style clothing items were worn by Japanese farmers and fishermen. The sleeves and pant legs were

shorter due to the heat of the sun. Some evidence suggests that the gi “...served a dual purpose of sorts, ultimately lending to its style. It is thought that Imperial political pressures outlawing the possession of weapons in 13th-century Okinawa forced martial art practitioners to train at night. In that, the gi not only provided fluidity of movement, but it could quickly double as sleeping garments in case authorities encroached upon the training session.” (DiSabato, The History of the Karate Gi, para. 2). Throughout the 20<sup>th</sup> century, as Karate was spread throughout the northern parts of the country, longer sleeves and a heavier material was introduced to the gi due to colder weather.



Early Taekwon-Do practitioners wore a dobok that was more similar to a Karate gi than the uniform of today is. In 1982, the International Taekwon-Do Federation introduced an improved dobok. It retained traditional aspects of the original dobok while “... representing a new age in terms of design. It eliminates many of the inconveniences



associated with other martial arts uniforms. It will not... become undone during practice... It has also put an end to the dishonest practice of relying on starched material to create an artificial sound” (Encyclopedia of Taekwon-Do, 171). In Taekwon-Do, the sleeves should reach the wrists and the pants should reach the ankles while the bottom of the shirt should reach the top of the wearer’s thigh. The dobok should be loose enough for easy movement but not too loose that it creates discomfort.

The ITF dobok has the ITF tree on the back; consisting of the words TAEKWON-DO in an arching shape with the Korean characters for Taekwon-Do going vertically down the back. This symbol represents an evergreen tree. Black belts wear black piping around the edges of the dobok shirt which is about three centimeters wide. 4<sup>th</sup> dans and above wear black stripes going down the sleeves and pant legs.

The ITF uniform distinguishes true Taekwon-Do from imitation Taekwon-Do and was considered extremely practical by Taekwon-Do’s founder, General Choi Hong-Hi. “Our doboks...” writes General Choi Hong-Hi in the *Encyclopedia of Taekwon-Do*, “... Reveal our occupation and our rank, identifying us as persons engaged in a certain kind of activity” (170). The ITF dobok should instill pride in the wearer as a Taekwon-Do practitioner while concurrently

preserving humility, is a form of identification of the student’s degree of skill and cultural education, and is symbolic of Taekwon-Do’s tradition and heritage. Other traditional Taekwon-Do organizations, such as the Global Taekwon-Do Federation and the Chang Hon Taekwon-Do Association, adopted the ITF uniform with only very minor changes for their associations.

The World Taekwondo Federation’s uniform is different than the dobok worn by traditional Taekwon-Do practitioners. Rather than a jacket strapped together with

Velcro, WTF practitioners wear a V-neck dobok. Black belt practitioners wear black-necked uniforms while color belts wear white-necked ones. This design is also similar to the Korean hanbok, which had a v-neck design. Sports companies such as Adidas create WTF style uniforms and many World Taekwondo Federation competitors wear their dobok.

Originally, Taekwon-Do doboks were made of detron mixed with cotton to be the most durable and flexible of the time.

Today, however, doboks are available in a variety of materials. For example, Top Ten’s ITF master’s uniforms are made of 55% cotton and 45% polyester and their KYONG uniform is made of 65% cotton and 35% polyester. Top Ten also creates a PQ Mesh and a Diamond Mesh uniform made of 100% polyester. Top Pro, another ITF approved dobok brand, creates various doboks made of ribbed poly-cotton



material. They use Ultra-Cool System technology and include mesh around the sides of some styles for breathability. Rather than using Velcro, the front of the uniform is stitched together and is pulled over the head when put on. Although the material is different, the Taekwon-Do practitioner will feel a very minimal difference in snap, so there still will not be any artificially enhanced sound to create an illusion of power. WTF uniforms are generally made of cotton and polyester as well.

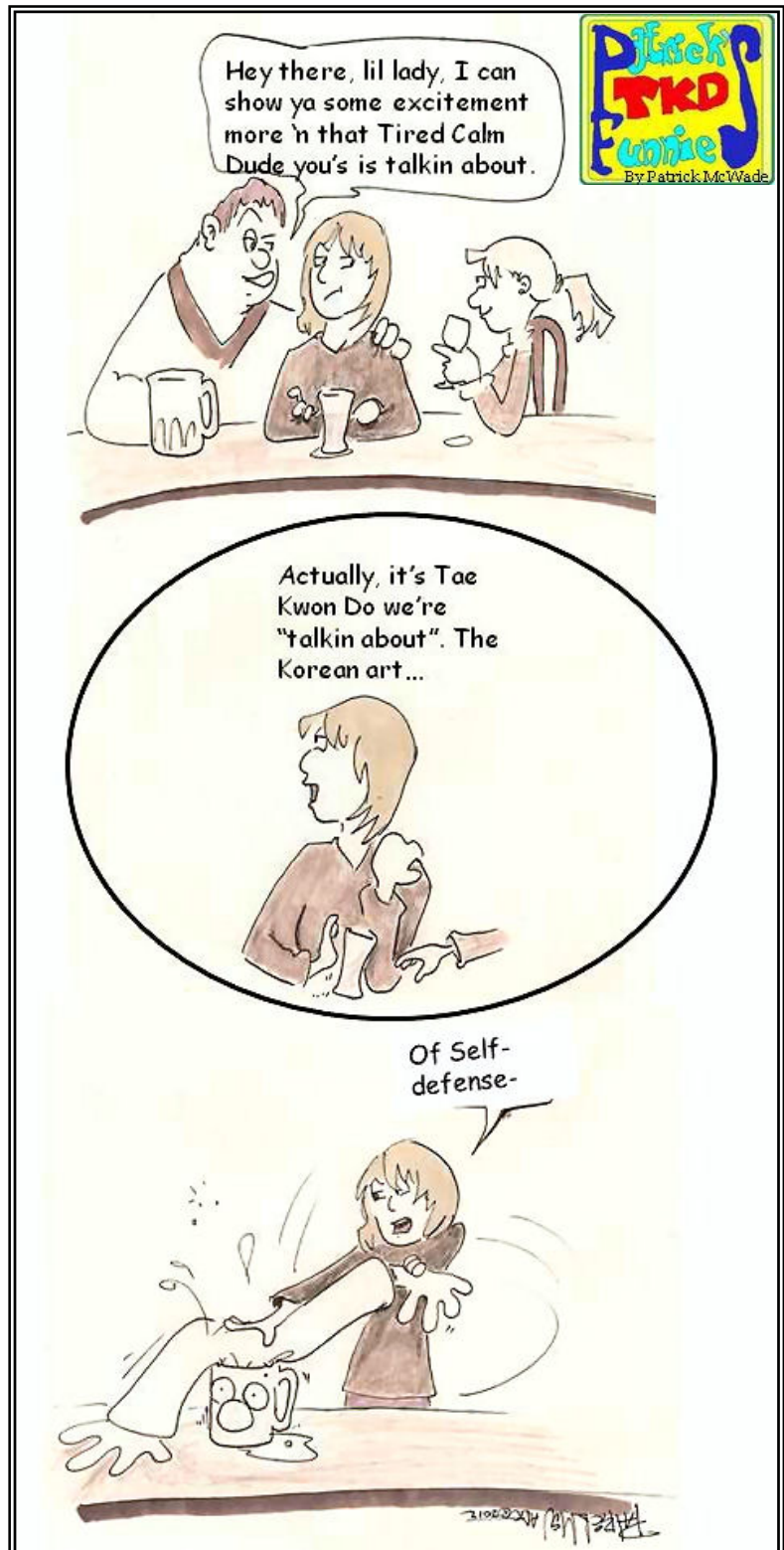
Taekwon-Do uniforms are not only ideal for training purpose but are rich in the history of the martial art and symbolic of the Korean people and their culture. Although in a self-defense situation most people are not as likely to be wearing a dobok, it is impractical to train wearing everyday clothing as, after all, it is near impossible and potentially dangerous to perform an effective kicking technique while wearing clothing items such as tight jeans. Likewise, most stretches cannot be performed while wearing heavy or tight clothing, and fabric that is not breathable is hard to train in due to students commonly sweating heavily when training intensely.

The Taekwon-Do uniform is ingeniously designed for training purposes and has a long and interesting history. It should be worn when training in Taekwon-Do during class and is both practical and symbolic. "But what about if you need to defend yourself on the street?" My students asked when I began telling them a little about the history of the dobok. Well, there is a simple way to solve that problem which involves a rule that

I always follow: Don't wear pants that you can't kick in!

#### About the Author:

Patricia DeArmas is a 2<sup>nd</sup> dan black belt in ITF Taekwon-Do and a self-proclaimed Taekwon-Doaholic. She trains every day of the week and also has her own small Taekwon-Do program for homeschooled kids. Patricia also takes Doce Pares







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## Únete a Moo Duk Kwan Taekwondo

*¡Ven y sé parte de la formación de mejores ciudadanos!*

Moo Duk Kwan, enseña el ARTE de vivir y practicar el Taekwondoo, fundamentalmente desde la perspectiva de una disciplina marcial tradicional, respetando todos los conceptos, éticos, filosóficos y técnicos, de la escuela Moo Duk Kwan (Escuela de la Virtud Marcial), predominando por encima de todo, el criterio de la formación en un sentido global e íntegro de sus practicantes, donde todos puedan estar física, mental y moralmente preparados, para afrontar con valor y honor, las diferentes situaciones que pudieran presentarse a lo largo de la vida.

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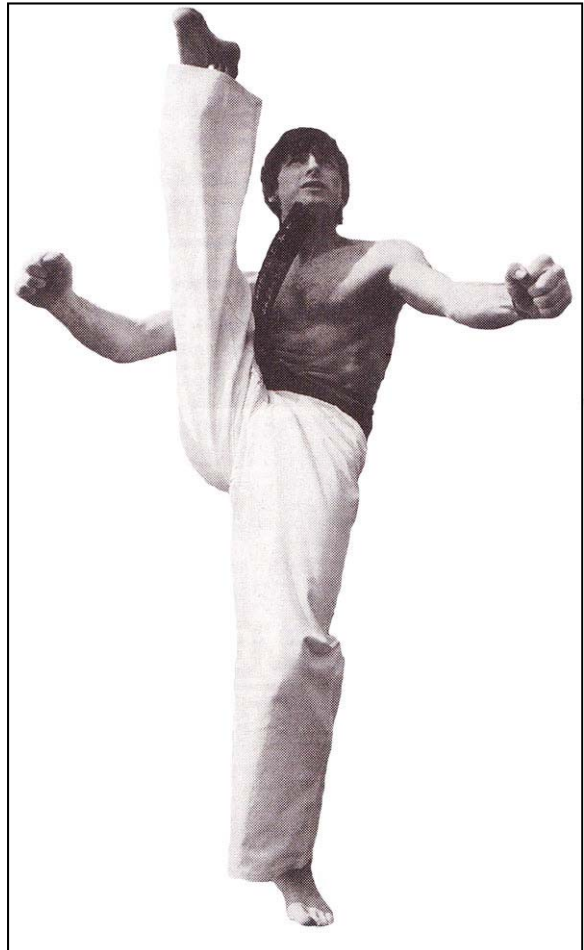


# Does The Style of Martial Art You Practice Really Matter?

By Master Frank Murphy

I recently wrote the following paragraph at the start of a book. I share it here as it leads into the opening of this blog...

*"I began my study of the martial arts after an assault by a gang of thugs in 1974. The beating hurt more psychologically than physically, and for a long time afterwards, revenge was my prime motivation to take up martial arts training. The Bruce Lee craze was in full swing and I began training in Boxing and Taekwondo in June of 1974. It really did not matter to me that the style was called Taekwondo, I could just as easily have walked into Judo or a Karate club. I was always more interested in the person rather than the style they practiced. The training and conditioning always was, and to this day remains more important to me than the style practiced."*

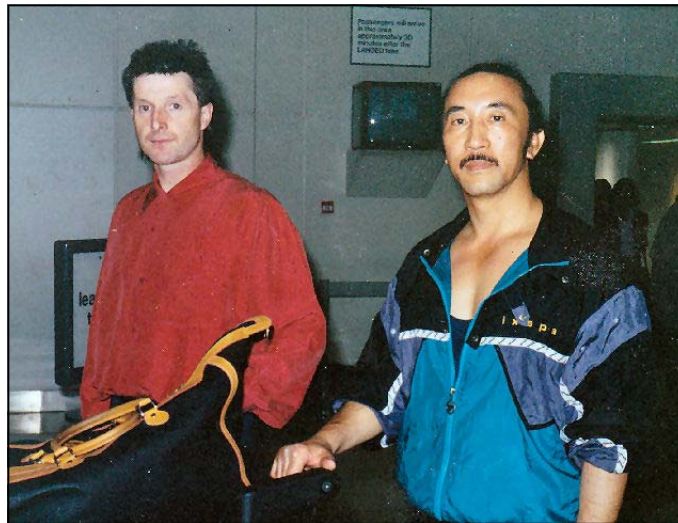


Taekwondo Times magazine as well as many martial art on-line forums have debated this subject at length. If you look closely enough there is even styles within styles. From my own experience, style is down to the individual, and whatever style we choose at the beginning of our martial journey is an important foundation. It is in the nature of martial arts to instil a sense of loyalty in students. But on occasions, it can go a step too far, when it reaches the boundaries of being almost dogmatic and obsessive, and can end up interfering with our lives and the people who are close to us.

The very first instructor that we train under in our journey has the ability to influence us greatly. Strong feelings and emotions are attached to this experience. We all remember our first instructor, training partners, our first uniform and our first training hall. Like our first teachers in school, our instructor set the direction, raised the bar for us and we ended up here today with a certain conditioning. This may have formed our judgements, our opinions and our own individual likes and dislikes on which style suited us best.



Back then, I wonder did the style really matter before we joined up. In my case, I did not even know there were other styles around. Mankind can be tribal, and most certainly we are all creatures of habit. Once settled in tribal, conditioned and habitual ways, many of us find any change uncomfortable. ITF style Taekwondo was a religion for much of my adult life, and traces of that addiction can flare up when I see a beautiful bladed side kick, or a dynamic demo. Try telling me that even WTF style Taekwondo was better and my guard would go up. So yes, style did matter to me at the time, and I would be offended if I heard anyone put down Taekwondo, even today, as it offers many benefits to millions worldwide, especially children and young adults.



As I got older, I explored other styles in considerable depth and it added to my personal development as a martial artist. I also had to go through a period of acceptance that as I aged, my body could no longer keep up with some of the physical demands of Taekwondo, such as high kicking or competition. It took me a long time to accept this. I finally retired from competition at the age of 37 after the advice of T.A.G.B.'s Kenny Walton, who told me to wake up to the fact that, no matter how experienced I was, a younger man of 18+ was going to have faster

reflexes, and the chances of being injured were dangerously high. At that stage of my career, it just wasn't worth it. So it was a natural progression to develop in other areas to satisfy my creative spirit and constant hunger to learn new things. I don't think I'll ever stop training in Taekwondo, I just continue to add to my martial arts adventure, which at the end of the day is a highly personal journey for us all anyway.

Taekwondo Master Hee IL Cho was a great advocate of Boxing. Little did he know that his endorsement would have a huge impact on me. I took up Boxing as well to help support my competition skills, and that for me was a whole new area to explore. So I added Boxing as an additional style on to

my traditional Taekwondo style, just to have a competitive edge. However many of my peers did not, as they argued that traditional Taekwondo already had more than enough hand techniques in that style. Two current mentors in my life bear this out, Master Ted Hopwood and Master Shabir Akhtar

I look up to Master Ted Hopwood an 8th Degree Black Belt, who was a pioneer in the beginning of ITF Taekwondo in the UK, but today unfortunately has MS and this disease is challenging. Despite this, he continues to show me true Taekwondo indomitable spirit as he is



nearly always in good form when I call him. Although confined to a wheel chair, he can command attention in a function room of seasoned instructors with his charisma and knowledge. He admits that Taekwondo was the only style for him. It stood him well and he did not see or feel the need to change it.



Another mentor of mine is Master Shabir Akhtar. He won every major Taekwondo competition during his time in the TAGB. He fought every one of the top fighters on the Taekwondo and Kickboxing tournament circuit in his fighting career, from the late seventies through the eighties. He is an example of a martial artist who expanded his learning beyond boundaries of the norm where he is also a qualified Chen style Tai Chi Instructor, holds an ABA Boxing certificate, and every year travels to China to study Wing Chun. By the way, if you want to have an Excrima stick fighting course he would also turn his skilled hands to this.

Both "Stylists" are happy, both are free to choose whichever style they practise and venerate. My conclusion is both are right to follow what they believe is right for them.

I would encourage all martial artists' regardless of style, to do two things, and I am not alone in this advice. Firstly, do try to get a solid base in

one system or style. And then if you feel the need to do another style, by all means do so.

Secondly, and this is very important, respect all styles and all training exercises. Never criticize another style or system or encourage your students to do so, as in doing so, you really are criticizing yourself. If the ultimate goal of Martial Artist is character development and enlightenment, then

none of us can judge on the matter of style.

Different styles make our world of martial arts very interesting. God, can you imagine if we were all doing the same patterns, drills and exercises, in the same uniforms, under the same name, and forever!!!! aaagghhhh!!!!

Finally if you are a beginner, or a martial artist on holiday, or new to another country and want to take up and enjoy your martial arts training again, visit as many dojos and dojangs as possible in your area. Consider checking out the instructor first before signing up to any commitment. You should then join the club that you feel most comfortable with, rather than the style.

Different styles make the world a better place, the respect of these differences make even better martial artists. Respect to all, and no matter what your style...Yes you guessed it.....ENJOY YOURSELF WHILE TRAINING!





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# Sponsor Totally TKD

**Totally Tae Kwon Do magazine** is a free, downloadable, publication for Tae Kwon Do enthusiasts across the globe.

It is without doubt, the most popular Tae Kwon Do magazine on the planet, with between 40,000 to 90,000 downloads per issue and is now on its 34th issue, having been running monthly since March 2009.

From 2012 onwards, in order to keep the magazine free for all readers (thus keeping the massive download totals we currently enjoy), we are looking for sponsors from various Tae Kwon Do related companies, businesses and Organisations. The Sponsorship packages give preferential advertising space in each issue, plus web site advertising and work out very cost effective for any company that has products to sell to the Tae Kwon Do community, worldwide and organisations that wish to advertise events and gain new members.

## **10 Reasons Why You Should Sponsor Totally Tae Kwon Do Magazine:**

1. Each issue gets between 40,000 and 90,000\* downloads in its release month, followed by thousands in the following months. \*See chart below
2. *The web site gets an average of 7,000 hits per day.*
3. Totally Tae Kwon Do magazine is downloaded worldwide, and has downloads in virtually every country on the planet, with a good percentage in the USA & UK.
4. *In two separate polls, one in 2009 and one in 2011 it was voted the No.1 preferred Tae kwon Do magazine available - anywhere! Poll results available on the web site. (no poll was run in 2010 by the way)*
5. A sponsorship package will save you hundreds of pounds, not to mention it can make you the same as well!
6. *The Tae Kwon Do community can see that your business or organisation truly supports their favourite Tae Kwon Do magazine*
7. The magazine readership is growing every year.
8. *Adverts can be changed at very short notice for each issue*
9. You get 2 way advertising - in the magazine and on the web site for double the impact!
10. Since its release, over one and a half million copies have been downloaded

## **Its Not Just Another PDF**

Totally Tae Kwon Do was specifically designed to be an electronic magazine. The reason behind this was to make it free and accessible to everyone - no matter where they live or what their budget is. It is designed to be easily read on any PC, laptop, iPad or smart phone, plus its also designed to be printed out and look great on any home printer.

## **Within Budget**

We realise that there are many different size companies and organisations, with different advertising budgets and with that in mind we have 4 levels four levels of sponsorship available, plus some further options for Tae Kwon Do organisations and those that limited budgets or need to advertise less frequently.

# Sponsorship Packages

## Platinum Sponsorship @ £2000 per year

This is a 'one off' package, for one sponsor only, hence it is the premium package.

*The package includes:*

- A Double Page advertising spread in every issue (or two single page adverts) for 1 year.
- Web Site advertising on the magazines top two pages - the Index/info page and the download page (where the current issues are downloaded from).
- Advertising on our 'sponsors' page on web site with top/premium placing.
- Plus "Sponsored By" link on all subscribers emails

## Gold Sponsorship Package @ £1200 per year

*The package includes:*

- A Full Page advertisement in every issue, for 1 year.
- Web site advertising on our very popular main 'back issues' page
- Advertising on our 'sponsors' page on web site with high placing (just under Platinum level sponsors).
- Plus "Sponsored By" link on all subscribers emails

## Silver Sponsorship Package @ £800 per year

*The package includes:*

- A half Page advertisement in every issue, for 1 year.
- Advertising on our 'sponsors' page on the web site
- 2x extra web site adverts. One on a Back Issue specific download page & one on a Read Online specific page

## Bronze Sponsorship package @ £300 per year

*The package includes:*

- A regular half Page advertisement in every 2nd issue (or 6 issues of your choice)
- Advertising on our 'sponsors' page on the web site
- Extra web site adverts. Choice of your advert on either a Back Issue specific download page & on a Read Online specific page

## A, B, C Web Site Sponsorship

We also offer packages based around the web site as follows:

- 1 main page web site advert + 1 half page magazine advert in any issue you choose @ £200 per year\*\*\* Plus advertising on our 'sponsors' page on the web site
- 1 linked page web site advert (for example on a back issue or read online specific page) + 1 half page magazine advert in any issue you choose @ £120 per year\*\*\* Plus advertising on our 'sponsors' page on the web site
- 1 linked page web site advert (for example on a back issue or read online page) only @ £50 per year. Plus advertising on our 'sponsors' page on the web

\*\*\* Further adverts at usual advertising rates



**However, that is not all** - we also have some very special sponsorship deals for Tae Kwon Do Associations, groups or schools of any size, which, should they bring in just a few members to your organisation and/or events (which we are sure they will), then the sponsorship will have paid for itself!

**Association sponsorship packages** include a regular advert for your organisation in both the magazine and on the web site, plus a number of adverts per year for events you run, such as competitions, seminars etc.

It is surprising how many groups wish to run medium or large competitions, yet never advertise them further than their own groups - an advert in such a widely distributed magazine could increase that dramatically! And what's best of all, with a sponsorship package you do not even pay for an advert - its included!

We realise that there are many different size organisations and groups and with that in mind we have 2 levels of sponsorship available for organisations or groups, plus some further options for those that may limited budgets or need to advertise less frequently.

#### **TKD Organisation Sponsorship @ £500 per year**

*The package includes:*

- 1 year/12 issues with 1 x ½ page Organisation advert per issue
- advertising in our 'sponsors' page on web site
- ½ page advert up to 4 times per year for you events/competitions.

#### **Club/Small Groups\* Sponsorship @ £200 per year**

*The package includes:*

- 1 year/12 issues with 1 x 1/4 page club advert per issue
- advertising in our 'sponsors' page on web site
- ½ page advert up to 2 times per year for you events/competitions

*\* meaning a collective of clubs/schools of between 2 and 5 clubs*

### **Worldwide Downloads**

On average 60% of downloads occur in the USA and UK. The remaining 40% is made up throughout the rest of the world, from Argentina and Australia, through the alphabet to Venezuela, Vietnam and Zimbabwe.

### **May 2011 Downloads**

Online is a chart that shows the downloads for the May 2011 issue. As you will see, Issue 27 (May 2011) had over 90,000 hits. However, what you can also see from this chart is that older issues, also received a lot of downloads as well, for example, the previous months issue (#26) still had over 10,000 downloads, with issue #17 (July 2010) still getting over 2,000 downloads, despite being released over a year ago!

### **Graphic Design**

For a minimal extra fee, we have our very own graphic designer that can be put to work to design your adverts for the sponsorship packages. His rates are around 80% to 90% cheaper than most other graphic design companies. *Details on request.*



# TOTALLY TAE KWON DO

The Free Global Tae Kwon Do Magazine

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## But You are not Much of a Writer

Don't worry, you can still contribute.  
Let us know if you can help by  
emailing us the following:

*Stock Photo's: Many have great articles  
in writing, but are a bit camera shy.*

*If you have some good pictures of Tae Kwon Do  
regular photos or funky Photoshop ones,  
send them to us and we'll keep them for  
when an article needs prettying up. If we  
use them, you will of course be credited.*



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# Get Yourself In print

If you'd like to submit something to Totally Tae kwon Do magazine, please send your submission to: [editor@totallytkd.com](mailto:editor@totallytkd.com)

Anyone can submit items as long as they are about Tae kwon Do or are Tae kwon Do related.

*Articles on aspects of training*  
*Articles on patterns, sparring or destruction*  
*Articles on Stretching, Fitness or conditioning*  
*Articles on health, nutrition or well being*  
*Interviews with instructors, masters or students*  
*History related articles*  
*Articles on exercises*  
*Self Defence articles*

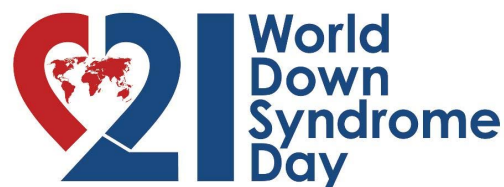
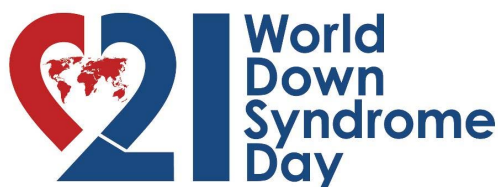
*Technical articles (ie. How to....)*  
*Black belt essays*  
*Competition reports, results and photos*  
*Seminar reports and photos*  
*Book, DVD and film reviews*  
*Your own views on things TKD!*  
*Letters and emails*  
*Profiles of your school or teacher*

**Issue Deadlines are the 20th of each month**

## Submission Guidelines

1. All articles must be submitted in word, RTF or plain text format only with minimal formatting
2. All articles should try to include photos and pictures to accompany the. If not Totally Tae Kwon magazine will source photos to accompany the article.
3. Photos and pictures do not have to be high resolution. If we want one for the cover picture we will contact you for a high resolution picture.
4. 100-200dpi resolution is fine for photographs. Higher resolution photographs will be scaled down to save bandwidth and magazine size
5. Items such as *Black Belt Essays* must have a picture of the author accompanying them, though with regular articles this is optional in addition to other photos
6. Please ensure you spell check your work before sending
7. All picture/photo's submitted give permission to the magazine for future use of them
8. All articles must be the author's own work or have permission from the author to the submitter to publish them with this magazine - please state this in the email sent
9. Upon submission, the submitter of the article and neither the magazine or editor is responsible for any errors, libel or copyright breaches contained within the article (both text, photos and/or pictures) when published. The magazine, nor its editor or staff can be held responsible for anything pertaining to an article or photographs/pictures published
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11. The author of the articles retains full copyright of their work, but by submitting it to the magazine agrees that it can be published within the magazine, both now and in the future, including images that may accompany different featured work
12. The magazine will be encrypted to prevent the copying of articles and pictures, but cannot be held responsible for errors or circumventing of these procedures
13. Once published, any article, both text and photos are subject to the public domain and therefore cannot be retracted. By submitting articles you agree that you understand this.
14. The magazine reserves the right not to publish all pictures submitted with an article, but will try its best to do so depending on space available.
15. The magazine reserves the right to split long articles over several issues if necessary
16. Articles will only be accepted by email, either grouped or in a zip file.
17. The magazine reserves the right not to publish every article submitted, without reason.

**"Only one who devotes himself to a cause with his whole body and soul can be a true master. For this reason, mastery demands all of a person."**



**Issue 38: 1st April 2012**

***[www.totallytkd.com](http://www.totallytkd.com)***