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TOTALLY TAE KWON DO

Issue 1

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March 2009

The Free Global Tae Kwon Do Magazine

Dev Patel

From Black Belt to Slumdog!



Plus
Grandmaster Kim Kwang Sung - TKD Pioneer
Taekwon-Do Numerology
From Spooky Kukki To WTF
Taekwondo in Mixed Martial Arts
TKD & SD: Implementing a Results-Driven Model
Taekwon-do's Black Hole
Plus many more great articles inside

Exclusive Articles from
Top TKD Authors Simon
O'Neill & Alex Gillis



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

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Editorial

Issue 1 - March 2009

Welcome to the first ever edition of *Totally Tae kwon Do* magazine. *Totally Tae kwon Do* is an internet based Tae Kwon Do magazine for all Tae kwon Do enthusiasts around the globe, be it students, instructors or even parents and best of all its free!



As its virtual and doesn't rely on print runs and page limits, we can have big, deep, interesting articles, along side tournament news and technical articles and anything else as long as it related to Tae Kwon Do. No flicking through 80 pages of other articles only to find a disappointing one on Tae Kwon Do, as every article and feature in this magazine is Tae Kwon Do related, though we reserve the right to occasionally feature other arts (or martial artists) of interest to Tae Kwon Do students, if we feel they benefit Tae Kwon Do and maybe even give a little space to our fellow Korean arts if we are feeling particularly generous (and the articles are particularly interesting)! And, as we don't have to cater to the masses with all the articles, like the paper martial arts press does, they can be about some of the more obscure components of Tae kwon Do if you want, as well as the more standard type stuff.

In this first issue the main feature is an exclusive interview with Dev Patel, star of Academy, Golden Globe and BAFTA Award winning hit film *Slumdog Millionaire*, who is a Tae Kwon Do black belt as well. However, that's not the only exclusive in this first issue! We also have exclusive articles from highly rated Tae Kwon Do authors Simon O'Neill and Alex Gillis who have been very supportive of the magazine right from the start. On top of all that we have many more great articles from highly rated instructors and knowledgeable students of our beloved art. In fact, I think you'll be amazed at the depth and scope of the articles in this inaugural issue.

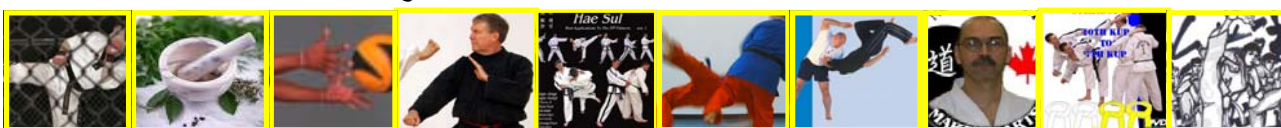
A big thank you to all the authors who submitted articles the magazine, I really appreciate your efforts and support, and I'm positive, thousands upon thousands of Tae Kwon Do students around the globe will appreciate it as well. Many thanks also to Iain Abernethy for his advice and support on the magazine. As many will know, Iain is a Karate instructor and bunkai (boon hae to us) expert

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Contributors: Simon John O'Neill, Master Earl Weiss, Dani Steinhoff, Michael Munyon, W. Rhee, Keith D. Yates, Glenn Smits, Aaron Fruitstone, Paul O'Leary, Marek Handzel, Alex Gillis, Tim Posynick, Paul Mitchell, Dev Patel, Liam Cullen, George Vitale, Iain Abernethy, Xiong Chan & Stuart Anslow

(Continued from page 2)

and I am hoping to feature a few more articles from him in future issues, as I know many Tae Kwon Do people love his work and see the parallels with Tae kwon Do patterns/poomse.

You will notice in this first issue, there are exclusive articles written just for this magazine, not available anywhere else; as well as some older articles you may have read before. Some may have been published on web sites, others in martial arts magazines, however, many will not have seen them as this magazine isn't limited to a country, its not even limited to 'if you can afford it', as its worldwide and totally free and with an estimated 50 million Tae Kwon Do students around the globe, I can guarantee there's thousands that have never read these article before!

This magazine is a labour of love and though this is its inauguration issue, the future of the magazine will be in the hands of those that love Tae Kwon Do; be you ITF/Ch'ang Hon, WTF/Kukki or any other style of Tae kwon Do, as it will rely on you, the reader, to submit articles on a regular basis. What's even better about this is that each month, selected authors of articles can select a charity of their choice which will receive a free advert to publicize and promote their cause, so not only are you keeping the Tae Kwon Do world involved and interesting, you will be doing you bit for charity also.

Furthermore, anyone can submit articles for the magazine, you don't have to be well know or even have written anything before; club instructors, students of the art, press officers for associations or clubs are welcome. Just ensure you read the submission guidelines to ensure your articles are sent correctly and okay to publish. Most of the big organisations have been contacted about the magazine and if you don't see their latest news or reports in here, perhaps you should drop them an email and ask why not? After all, the magazine is for all Tae Kwon Do, irrespective of organisation or association and they are all welcome.

Whilst we do not guarantee to publish every article sent to us, we will endeavour to do so if they are interesting and no waiting 3 to 6

months like traditional magazines, as if its good it will feature in the magazine within an issue or two, possibly the very next one even. However, if (for example) we are inundated with similar articles, we will split the up over a few issues, as we want a good mix of all types of articles, not just pages and pages of one type. Finally, please remember, once submitted it cannot be withdrawn - ever; as once its on the net, that would be impossible! But don't let all that put you off as we just have to be responsible and let you know this stuff.

We are looking for fresh new articles of course, but we also want previously published articles that you may have sent to other martial arts magazine in the past. We are looking for these because, as an writer myself, I understand the effort many put into their work and the limits of who can see them and for how long, depending on which magazine they were published in and how long back issues are available. And that's another benefits of submitting an article to *Totally Tae kwon Do* magazine because unlike articles in the printed martial magazines that get lost in time, the ones that you can never find when you want them again, submissions to this magazine will stay perfectly preserved via the internet for ever more as, even after I'm long gone, it will still be there in cyberspace for future generations of students to read.

Oh and don't worry what terminology you use; Tae Kwon Do, Taekwon-do or Taekwondo is fine, we won't edit it! We use '*Tae Kwon Do*' in the title for the magazine purely to show we are open to all styles of the system.

What's also cool about *Totally Tae Kwon Do* is that you can read it on your computer, your palm pilot, your phone or print it off just like a traditional print magazine. Its all fine by us and of course, your free to pass it on to others that may be interested as well.

In future issues, as well as many new articles, we will be introducing a letters page, a clubs directory and anything else we feel is beneficial for Tae Kwon Do students, so let us know if there's anything in particular you'd like to see by completing the survey.

Just remember, the potential of this magazine is massive; bigger than any of the martial arts magazines already available as, no matter how good (or bad) they are, they are restricted to certain limits and costs, where as we have the whole world covered with a click of a mouse, to a potential readership of up to 50 million readers - sorry, but I have to keep repeating that as its so amazing to think of the reality! Advertisers may also want to take note of this potential worldwide audience!

If you want to offer Totally Tae Kwon Do as a download from your web site, feel free to upload it and offer it as an enhancement, however it must remain free. If you intend to do this on a regular basis, as each new issue comes out please drop us an email and we`ll put you in the 'Download' list, at the back of the magazine and on the *Totally Tae kwon Do* web site, so everyone knows where they can get the next issue from.

As well as clubs and web sites, Tae Kwon Do Associations and martial arts retailers are also welcome to offer it as a free download and of course, both clubs and Associations can email it around their membership.

If after reading this issue, you fancy giving some feedback, please visit the web site (www.totallytkd.com) and click the "Survey" link. Enough talk, I'll let you get on and enjoy the first issue.

Enjoy.

Stuart Anslow
Editor



Down's Syndrome Association

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.

Our mission is:

- **To provide information and support for people with Down's syndrome, their families and carers, and the professionals who work with them.**
 - We strive to improve knowledge of the condition
 - We champion the rights of people with Down's syndrome.

Can you help? As a charity we rely entirely on voluntary donations. To make a donation to the Down's Syndrome Association please click on the link below or call a member of the fundraising team on 0845 230 0372 or visit the web site

Dev Patel:

From Black Belt to Slumdog

By Marek Handzel

Thanks to his casting as a boy from the slums of Mumbai in the multi-award winning *Slumdog Millionaire*, Dev Patel is currently one of the most recognizable new British actors around. What a lot of people don't know, however, is that he's also a keen student of Ch'ang Hon Taekwon-do. In this exclusive interview to celebrate the launch of *Totally Tae Kwon Do* magazine, Dev speaks candidly about his history and training in the art he loves.

Dev Patel's original, physical, dojang no longer exists. Based in an old community recreational hall, it was demolished some two years ago to make way for a new home development project. But the memories remain.

He recalls a slogan on a poster that hung on the wall of his first training hall: 'Martial Arts is a way of life'.

"I very much believe this to be true - I don't think I will ever stop," says the 18 year-old star of the Oscar-nominated *Slumdog Millionaire* and 1st Dan student at the Rayners Lane Taekwon-do Academy in North West London.

Patel still trains in Ch'ang Hon Taekwon-do at the same club, in a new dojang, a mere 200 metres away from the old one.

The actor began studying the art when he was ten years old. Not only was he a very lively child, but he has also fallen in love with Martial Arts movies. "I was very hyper," he explains. "I had way too much energy in school. I needed something to focus my mind on, and channel



Dev Patel as a 1st Kup,
before both Black belt and fame

all of that wasted energy - and Taekwon-do was the answer."

An avid watcher of action flicks, he grew up watching the likes of Bruce Lee, Jackie Chan and Jet Li show off their famous fighting skills on the silver screen - *Enter the Dragon* is one of his favourite films - but little did he know at the time that he would soon begin walking a path that would take him, via the dojang, to the very heart of Hollywood.

Breakthrough

As he began to develop as a martial artist, Patel's desire to become an actor

continued to grow, but it was not until his mother saw an open audition in a newspaper for a new British TV teen drama *Skins*, set in Bristol, England, that he got his big break.

Before hitting TV screens as Anwar Kharral, he had plugged away at school as an outstanding drama student, but beyond the four walls of his school and home, his talent remained unknown.

The show, which told the funny and quirky

story of a group of teenagers at a Sixth Form college on the cusp of adulthood, was an instant hit and was nominated for Best Drama Series at the British Academy Television Awards in 2008. Patel's portrayal of Kharral, a young Pakistani Muslim trying to come to terms with his religion and life in modern Britain won him many accolades and fans.

One of the most important of those, was the daughter of one of Britain's most celebrated directors – Danny Boyle, the man behind hits such as *Trainspotting* and *28 Days Later*.

Boyle was looking for a young actor to fill the role of a poor Indian kid from the slums in Mumbai for his new project *Slumdog Millionaire*, but was getting nowhere through the usual Bollywood casting channels. Boyle's daughter suggested and Patel soon found himself in India, shooting a feature-length film.

The touching story of a boy who is interrogated and tortured by the police who become suspicious of his success on the Indian version of *Who Wants to be a Millionaire?* – a game show he only entered to try and win the heart of the love of his life, has touched a cord with worldwide audiences.

Thanks to the runaway success of the film, which at first struggled to secure cinema distribution, Patel has been propelled into the big time – mixing with A-listers and appearing on chat shows and at awards ceremonies on both sides of the Atlantic.



Dev can fight just as well as he acts

Training

So how does a young actor with the world at his feet, keep

going with his training?

"Sometimes when I've got a late call to go on set, or a day off, I will stay up in my room doing exercises and stretches. Or if I'm in a hotel, then I make sure to venture down to the gym sometimes, so that I can still retain some sort of speed, flexibility and stamina in my body and technique. I just try and make the environment I'm in work for me.

My busy work schedule does mean that I can't train as regularly as I would like to," he admits. It's quite difficult juggling the two, but whenever I'm free I go training."

The dojang is a place he cherishes: "I want my club to always remain a safe haven for me, away from press, publicity and to much interest and hassle."

His fellow students and instructor have been very supportive, and treat him no differently then before his career took off. They do, however, have new ammunition to throw at him when it comes to the banter in class.

It's obvious TKD is dear to his heart – he enjoys competing and likens his

From Black Belt to Slumdog

bronze medal winning exploits at the Open Martial World Championships in 2004 as being "right up there with all of the other big acting achievements in my life."

"Unluckily I got kicked and injured a number of times to a target below my waist other than my groin (illegal under competition rules) during one of my sparring bouts, so I couldn't compete in all of the other categories I was entered in for. But that's when I learned the work ethic that if you 'train hard... you will fight easy'. Damn, did I work hard for that medal."



Dev fighting at the World Championships in 2004

Before his acting he was also a very active member of his club, helping his instructor Mr. Stuart Anslow, IV degree, put together his patterns application book.

Whether or not Patel will get another chance to compete at a high level remains to be seen. Future employers are not exactly sympathetic to actors who sustain self-inflicted injuries.

"I can't allow myself to get battered around like I used to before I started to work," he says. "There would be continuity issues on set. If I did do half a scene normally and fresh faced, then came back the next day with pulled hamstrings, a black eye, broken nose etc, it just wouldn't work. Unless it was like *28 days later* and I got the crazy virus during the scene!! You get the general picture."

Not that Patel's Taekwon-do has hindered his work in any way, in fact quite the opposite is true. Not only has the art taught him about



"Taekwon-Do taught me about focus and discipline most of all, and these components are necessities to every good actor." - a rare picture of Dev as a young blue belt

focus and discipline, he says ("components that every good actor needs") but it has also given him a physical string to his bow.

During the filming of *Skins*, his fellow cast members convinced their director, Adam Smith, to get Patel to pull off a couple of moves during the series. They had found out that he was a martial artist as he would always talk about his training and had the injuries - sustained from some of the "rough training sessions at the club" - to prove it.



Dev having fun in the dojang, with his instructor and fellow students, whilst shooting the pictures for 'Ch'ang Hon Taekwon-do Hae Sul'

From Black Belt to Slumdog

He hasn't ruled out using his skills on the screen in an action movie or similar genre in the future, but feels that perhaps he isn't ready yet to .

"That would be fun, but I don't really think I can cut the mustard as the generic hero type at this age," he jokes.

Certainly, he has plenty of time to steer his career where he wants it to go. Currently he wants to explore "strong, deep and challenging characters" and has already identified some heavy hitters he wouldn't mind working with.

"Jim Carrey, Will Smith and Leonardo Di Caprio, would be an absolute dream to work," he says. "And Bruce Lee. But that's really going to be a dream, isn't it?"



Dev receiving his black belt certificate from his instructor in 2006

Patel's next project almost seems too good to be true – a movie that requires him to use his martial arts knowledge.

The Last Airbender, is based on the cartoon series *Avatar – The Last Airbender*, an Emmy award-winning American animated television series that blends martial arts and fantasy in a fictional world influenced by Western and Eastern culture. Human civilization is divided into four 'nations' in the story: the 'Water Tribes', the 'Air Nomads' the 'Earth Kingdom', and the evil 'Fire Nation'.

Each 'nation' bases its society on its own natural element and has an order of so-called

"benders" who can control and use the elements to their advantage. In it, the main characters fight against the 'Fire Nation'.

Patel will play Zuko, a prince from the 'Fire Nation' who will eventually turn against his people and support the story's main character, Ang – the incarnation of the Avatar, the spirit of the planet in human form.

The cartoon's animation involves a lot of Kung fu-based action scenes and so the film is expected to use Chinese arts as the base for its stunts and fight choreography.

Filming is expected to start soon with a tentatively scheduled release date of mid-2010.

So it seems, his two loves; Taekwondo and acting, have blended and created a perfect outlet for Dev and a great reward for his hard work in both endeavours.

Despite BIFA's, BAFTA's, Golden Globes and World Championship medals (and possibly Oscars) , Dev remains humble - the true essence of a martial artist. We wish him luck in the future in both fields.

Dev's actual black belt grading can be viewed by visiting the video links at www.raynerslanetkd.com.



Taekwon-Do: The Korean Art of Self Defense or Offense?

By Michael Munyon, 5th Degree, US-ITF

How many times have you heard the saying, *"Martial Arts are for self-defense only."* Maybe you have run into someone who knows you train or teach martial arts and they ask, *"Hey mister! Is Taekwon-Do an offensive or defensive art?"* When you read both of these old sayings you automatically come to the conclusion that the answer is obvious. That is, Taekwon-Do is a defensive martial art.

However, I disagree. This article is meant to point out that we do have offensive techniques and both reasonable and unreasonable self-defense criteria within the art of Taekwon-Do. Hopefully, this article will help instructors and students alike evaluate their training and possibly fill in some gaps in training along with answering a few basic questions regarding Taekwon-Do self-defense.

While talking with senior black belts ranging from 4th Dan and above we have all come to an agreement about Self-Defense and offensive techniques in Taekwon-Do. The agreement is that self-defense is present and lacking at the same time. Please allow me to explain what I mean. First, let's look at how the average Taekwon-Do class is ran and what is emphasized. Most Taekwon-Do schools spend a lot of time focusing on Tul (patterns) training. For the beginner student the tul is a large part of their training and plays a big part in promoting to the next rank. After tuls the second item of interest is Step-Sparring. Following tuls and step sparring is Free Sparring. Once those items are taught you will then move onto breaking boards and/or tiles. The last thing that is emphasized or taught is Ho Sin Sul (self defense techniques).

ITF Patterns

Let's take a look at the offensive techniques and concepts in the ITF Tuls. Within the ITF Tuls you find that there are patterns that start off with offensive techniques. These patterns

are Ul-Ji and Tong-Il. The rest however start off with defensive techniques. So, regarding the statement of martial arts is for self defense only, then why do we have tuls that start off with offensive techniques? So, it does raise the flag that we may have a balance of offensive and defensive applications and theories in Taekwon-Do.



Mr Munyon blocking Ms. Jerri James

Step Sparring

Many people who train in Taekwon-Do recognize step sparring as the bridge between fundamental movements/techniques and free sparring. Within step sparring two partners work together to demonstrate various techniques found within Taekwon-Do. In step sparring there are two roles that you must be trained in. The first role is the attackers role. In this role you are the attacker and utilizing offensive techniques. Step sparring requires the players to emphasize hand, foot and dodging techniques. The dodging is the defense and the block is the attack to your opponents pressure point/nerve cluster. When you're blocking you are also attacking.

Free Sparring

The truth about free sparring is that free sparring and self defense are not the same.

Many folks agree that free sparring is a game of chess and tag. It's also a great method of building endurance. When students free spar in the dojang there are many rules that everyone must comply with for safety reasons. These rules include the following: No grabbing, no punching to the face, no pushing, no kicking below the belt, no blind techniques, no striking to the back, no groin shots.....no this and no that. The realism of practical self-defense is not present during free sparring.



Mr Munyon - Offensive Hook Kick

Breaking

Breaking is critical in mastering a technique. It's a demonstration of power and builds confidence in the student. This also requires a lot of dallyon/conditioning. You'll find that the majority of techniques used to break or tear boards or tiles consist of offensive techniques. Examples include outward/inward knife hand, side piercing kicks, flying, skipping and reverse techniques used in an offensive manner to destroy wood and earth. In regards to breaking, unless you're throwing boards or bricks at the person I don't feel I need to talk more about the self defense and offensive application in this topic of training.

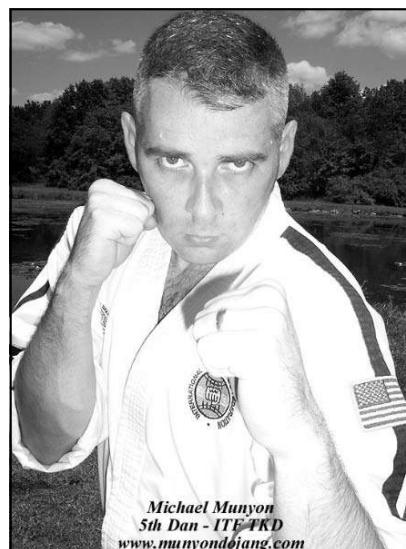
I've sat on countless testing boards and have observed something. During testings there are more emphasis on patterns and less on self defense. This is obvious when you watch the Ho Sin Sul demonstrations. This is the measuring stick that people judge Taekwon-Do by. The outside world of violence doesn't care much about patterns, but rather if a person can defend themselves against single, multiple,

unarmed and armed opponents. The purpose in examining and spending time on patterns and step sparring is due to the standards of technique and procedural compliance within a system of martial arts. However, in self defense training there is no right or wrong way of doing it. If it works then it works. Instructors are allowed all the freedom to teach what and how they want in the self-defense portion of their art. When I test a student for their black belt, I don't want them to be a black belt in patterns, but a black belt in the entire art of Taekwon-Do to include the self-defense portion.

I once heard an instructor make a statement. He said that a person can learn the art of self defense in 6 months if they wanted to, but it would take a life time to master the art of Taekwon-Do. This statement is something I agree with. However, the average dojang doesn't spend 6 months of time in this aspect of training. Again, most of the training is emphasized on tuls, step sparring, free sparring and breaking. In conclusion, I hope to have demonstrated both the defensive and offensive parts of Taekwon-Do. Also, I hope I have opened a few people's eyes about what should take priority in the typical school's dojang in regards to training. Let's try to make our black belts not just black belts in patterns, step sparring and free sparring, but black belts in self-defense as well. I'd like to end this article with a quote.

*"In a crisis, you don't rise to the occasion.
You sink to the level of your training"*

- John Rennie "Scientific American" September, 2000



*Michael Munyon
5th Dan - ITF TKD
www.munyondojang.com*

Grandmaster Kim Kwang Sung

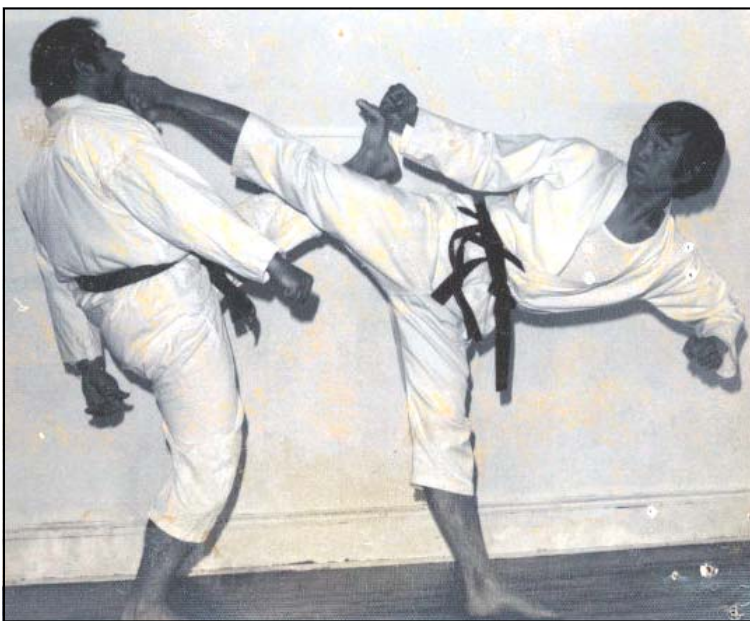
Taekwon-Do Pioneer of West Germany and Brooklyn

By George Vitale

Grandmaster Kim Kwang Sung started his training in his hometown of Kwang Ju, in the Republic of (south) Korea in the 1950s. GM Kim attended the same high school as the legendary Grandmaster Park Jung Tae. He joined a branch of the Moo Do Kwan. In 1958 he received his 1st

degree black belt. His certificate number put him in the early generation of black belts produced by the Kwan in Korea under the leadership of the pioneers or founders of this influential group which was one of the five original Kwans.

Military service was required by all Korean males. Grandmaster Kim combined his military service with a college education as a member of the Korean ROTC. He attended Cho Sun University where he was the head coach of



their Taekwon-Do team from 1961 to 1965.

After completing his education he was certified as an x-ray technician. This qualification in a specialty of the medical field afforded him an opportunity to immigrate to Germany. While there he opened the first Taekwon-Do club in Hagen-

Wupetal City, West Germany. The opening of this school in 1966 qualified him as a pioneer of Taekwon-Do in Germany. Grandmaster Park Jong Soo was in Germany in 1965, leaving in 1966 to go to the Netherlands. In addition, Grandmaster Kwon Jae Hwa also came to Germany in 1966. Grandmaster Kim remains friends with these two Taekwon-Do greats today.

A visit to the United States resulted in a family decision to relocate to New York City. While



*GM Kim's School in West Germany circa 1960s
(Please help the author identify these students!)*



GM Kim Breaking Stones in Syracuse NY circa 1970



Gen Choi & GM Kang Visit GM Kim's Brooklyn Dojang circa Early 1970s

visiting Syracuse, a city in central New York State, he performed what is believed to be the first public demonstration of Korean Taekwon-Do in upstate New York. The exhibit was sponsored by the Syracuse University Karate Club.

The Kim family decided to settle in Brooklyn New York. Brooklyn is the most populated borough in New York City. In 1971 he opened the second Taekwon-Do school in the County. The first was opened less than two years earlier by Grandmaster Kang Suh Chong, one

of the most senior Chung Do Kwan members in the world and founder of his own Kwan, the Kuk Mu Kwan as well as a Vice President of the International Taekwon-Do Federation (ITF).

Grandmaster Kim's school, which was the 21st Main School registered with the ITF, produced such notable students as Dr. Nelson Perez, Rueben Lopez, Roberto Del Cid, Julio Santiago, Richard Racioppi, Larry Engerman, Vincent Affatigato, Lance Ford, Dr. Mario Olavarria, John Christakos, Gus Szious, Joseph Ferrara and David Franza. This main school spawned



GM Kim in Germany circa Late 1960s



Front Rising Kick in NYC circa Early 1970s

11 branch schools.



GM Kim Breaking Suspended Patio Blocks at Testing circa Mid 1980s

After the political pressure became too great, Grandmaster Kim became one of the last Korean masters in the New York City area to leave the ITF. He formed his own group, the International Taekwon-Do Association and was president of the Greater New York Taekwondo group. He was also involved in the election and security for the Republic of (south) Korea's president Kim Dae Jung in the 1990s.

On November 9, 1979 Grandmaster Kim became only the 45th person in the world to be promoted to 7th Degree Master Instructor by the ITF (K-7-45). He was also 160th Class "A" International Umpire and 208th certified International Instructor.



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14 - Totally Tae Kwon Do

Taekwon-do's Black Hole

By Stuart Anslow

Applications, above and beyond the standard punch, kick, block variety with regards to the patterns of Taekwon-do are still in its infancy with regards to learning and teaching them. Though still only taught as standard in a few schools, this is changing and the movement for more realistic interpretations is growing rapidly.

However, some still choose to stick to the stance that if General Choi didn't say it was so, then there cannot be more to the patterns than has already been taught or what is listed in the manuals. This is either their firm belief or a resistance to it as it would mean having to admit there is more to Taekwon-do patterns than they know or can currently teach!

Either way, this doesn't change what I'm about to say, as Taekwon-do is like an onion, the more layers you peel away, the more in-depth and interesting it becomes.

This article refers to applications that can be found within the Taekwon-do patterns and not Taekwon-do as a whole as there are things that influenced Taekwon-do the art (as a whole) and there are things that purely influenced the patterns. For Taekwon-do the art, there are any number of influences, this is clear from my own research of the Ch'ang hon system and though Taekwon-do is by and large influenced by Shotokan, it also has influence in varying degrees and guises from Judo, Hapkido, Taek Kwon and other arts.

However, the patterns of Ch'ang Hon are, by

and large, influenced by Shotokan (with WTF patterns being influenced by Ch'ang Hon and thus by design, also Shotokan) and not other arts. They have the Korean twist on them, but they are still following the same template of Shotokan and it is this area and this area alone that we are talking about here.

The black hole referred to in the title is also a black hole in Karates history, which in turn

has had a major effect on Taekwon-do and this is in regards to Karate Kata, and kata applications. It isn't just a belief, but fact backed up by lots of research and evidence, both by myself and well established Karate researchers.

According to author and Shotokan historian *Bruce Clayton*, he offers a theory that pre-Shotokan Karate (Okinawa-te) was the art practiced only by the palace guards for defence of the King of Okinawa and as such it was top secret. The king died in 1879 and thus the '*official secrecy*' sworn by all who studied was dissolved. Reading Claytons work seems to offer that most of those working in the palace had normal jobs, but, in times of defence of the king, sprung into action as body guards and protectors. *Matsumura* was a



palace body guard, his student *Itsou* worked in the palace also (as a scribe and thus perhaps had a similar role in times of trouble) and Gichen Funakoshi (the man responsible for introducing Karate to mainland Japan) was a student of Itsou. The way I read it seemed to imply that Funakoshi was a body guard in training, but was not a full bodyguard and as such had not learnt the full body guarding system, and when the king died, his training was not completed as it was no longer required in its initial role. So its possible that Funakoshi had learnt Itsou's kata , but not the fine details, which were only filled in when a body guard was to take it up as an official duty/ job and then sworn to the same secrecy of the others. So Funakoshi didn't learn the finer details of the patterns, just the shell of punch, kick and block!

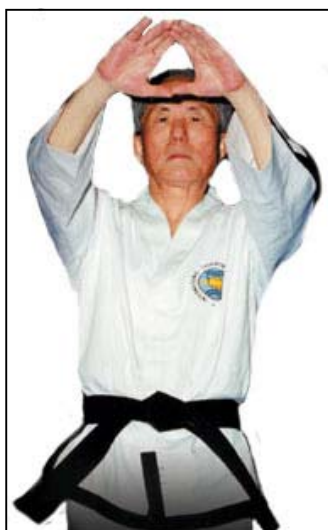
Another point to consider is that following the Kings death, it is known that Master Itsou set about redesigning the Karate system for the Okinawan schools, giving it a less lethal approach by utilizing blocks rather than grab/ break techniques. Many karate-ka feel this is the main reason for losing the lethal bunkai, due to its solid historical grounding. Funakoshi then took Karate to Japan in the same mode as Itsou's "*school system*", thus in-depth/dangerous applications didn't travel across from Itsou to Funakoshi, Itsou to the schools or Okinawa to Japan. The buck stopped with Itsou and started again with Funakoshi in a different guise.

Not all Karate-ka are happy with this reasoning and offer plausible alternatives, which do not change the facts, just the reasons. Some feel that Funakoshi did indeed learn the more deadly applications but perhaps the oppressed (Okinawans) didn't want to teach the oppressors their system, so again, gave them the "*school system*" or that

when it came to Japan, the younger men wanted to test themselves by fighting and Funakoshi deplored that and thus ensured the most deadliest of applications remained hidden from (in the words of one Karate historian) these "*hot blooded young males*" as they wanted to test themselves via fighting and thus the sport side developed and the more martial side declined. Funakoshi himself was also promoting the '*Do*' side of martial arts, as a way of bettering oneself first and foremost; hence other side of the art was relegated lower down the league (so to speak).



Gichen Funakoshi (above) in the ready posture for Kasanku (Kanku) kate, with General Choi below in a similar position for some of Taekwon-do black belt patterns, such as Kwang-Gae tul!



There is also evidence to support that it's only since 1901 that kata/ patterns were used as a mass training system for large groups. Originally, before Itsou introduced them to the schools of Okinawa, kata were a more personal thing. One instructor would teach one or two students his kata, they would then amend and change the kata to suit their own fighting style and so on. Uniformed group practice is another area that has travelled across from country to country, when in fact, this wasn't the original intention, but again, as most were unaware of this it continued in this vein as the '*correct way*' when in fact is may not have been meant to be this way at all.

Karate (and thus Taekwon-do) borrowed/stole a lot of ideas from Judo. Judo was already a popular martial art in Japan and when Karate came across the instructors noticed its popularity and over time, borrowed heavily from it; a uniform for all students, making them equal was borrowed, known as the '*gi*' or in Taekwon-do's case, the '*Dobok*', the ranking system was borrowed, making everything more defined and less personable, as a level and criteria for each grade was now required and this became more formalised as time passed, long kata were split, time between ranks was lessened and removed the old ideas of training one kata for

many years, competition formats were borrowed from Judo (such as idea of ippon (full point) and wazari (half point) scoring for kumite). Kata as a competitive field came a little later as kumite focus became popular and a decline in the practice of kata was noticed, so it too was introduced in a competitive format in order to give an incentive to students to keep practicing their kata alongside the kumite side. To do so meant a level playing field was needed in order to judge them, so for patterns/kata this was simply the shell of patterns, the aesthetic side of them, which is how they are mostly performed today. However, the biggest ideal borrowed from Judo shifted the balance considerably, from training as a means of defence to training as a means to character development, the 'Jutsu' became the 'Do' and that is another item carried forward onto Taekwon-Do, with General Choi emphasizing the 'Do' aspect even further still. *Jutsu* (musul in Korean) means technique method or skill, *Do* on the other hand refers to the 'way' or the journey through the art and how it affects the student (for the better).

Whatever version of events in modern Karate's formative years you chose to go with, they do not change how it affected Taekwon-do and why there's a black hole within it!

Karate may have travelled from Okinawa to Japan and then to Korea and that is what Taekwon-do was based upon originally, however, the finer details of kata, for one reason or another, were not transmitted across as only the basic building blocks of kata were. These were remodelled by many Karate systems and of course Taekwon-do itself, however, they were still used/modelled with the same outlook as Funakoshi had (or gave) and thus the punch/kick/block variety of kata/patterns continued in

various forms and guises, all the while carry within them the building blocks for a deeper understanding of the techniques they contain, with most not even realising it.

Anyone who was instrumental in forming kata from 1901 to 1998 (give or take) used the Funakoshi Shotokan model (I'm referring to Taekwon-do & Karate here), therefore, they were all based on the punch/kick/block mentality, but all carried with them the building blocks to make them more than the sum of their parts - if they had veered away from this, it wouldn't have been possible in the same way, but they didn't and so here we are today, but know armed with the tools, knowledge and understanding to utilize them as they were originally designed to be used.



Gichen Funakoshi - notice the reaction hand!

Below - Marek (a Rayners Lane student) demonstrates a similar application - taught at the Academy before I came across the picture above!



teaches many throwing techniques, there are sections in Gen Choi's manuals on them, but on the surface, these are not in the patterns; not as standard applications put forth by the instructors that created them, though when digging a little deeper they are there, many Jiu-Jitsu guys easily recognise them! So the

martial knowledge was there, just not with regards to applying it in the patterns.

It doesn't mean individuals didn't utilize them in a more pragmatic manner prior to now, I'm sure certain karate instructors did, I know Taekwon-do drill instructors did, George Dillman and others did, but the issue was that due to communication at the time, these were relatively small instances compared to the wave of punch/kick/block kata/patterns going around. It's only now, with modern technology, that insights, theories, research, evidence etc. can be shared and discussed openly that the relevance of it all becomes more of a force to be reckoned with and of course we need those that are willing to question and go against the doctrines of the last 100 years. In essence, Karate and Taekwon-do have come full circle and I (and others) feel it's time to embrace that and throw away the shackles of the past in order to gain a better future for the art we love!

It reminds me of a TV advert I saw recently: Say I was a caveman and aliens felt it would be good for us to have the wheel and they dropped some stone circles with holes in them and in one they put an axle, thinking it's quite simple to make the leap from stone circle to cart. However, having never seen a wheel, or a cart, plus the wheel was lying flat with a pole sticking out the centre I associated it with what I know already. Great I thought, it must be a new washing line (as that's what I have seen already) - so I connected the pole with vine and hung my loin cloths out to dry! The point is, it would take almost a 'vision' for someone to realize in the 1950s to 1970s, that patterns evolved with more than punch/kick/block until modern technology, openness and sharing, walls and barriers came down and of course history allowed the odd light bulb moment and insights. All this has allowed instructors and students to gather evidence to the contrary of what has been taught so far, to the point when they finally went "A-ha!... I wonder"

That's my take on things, why I wrote my book and why I argue against certain issues. I don't want anyone to think I am disrespecting Taekwon-do, General Choi or any martial arts

founders, because I hold the pioneers and masters in great respect, I just see things differently, as 'our time' allows me to do so.

I see this journey as one of furthering Taekwon-do and its development and taking it into the future. Even if an instructor or student chooses to categorically ignore the evidence that there is more to patterns than meets the eye, the simple fact that there are alternative and often better applications still make a worthwhile addition to those that practice Taekwondo patterns simply because they add to the art... and anyone who would dismiss that isn't doing the art a disservice, but themselves and their students, as martial artists should grow and mature and even General Choi stated that he left the development of Taekwon-do in the hands of the instructors! If we kept to the doctrines of the past simply on the premise that they are from a higher authority and thus know better, we would still believe the earth was flat and that babies should sleep on their fronts to avoid cot deaths (an old and new example of why it is good to question!).

Finally, I'd like to leave you with a passage that might prove interesting. I noted it particularly as it mentions "rising block"... it's part of a piece written by Iain Abernethy (renowned kata bunkai exponent) from a piece titled "**A Brief History of Kata**"

"Itsou's modifications resulted in huge changes in the way the art was taught. The emphasis was now placed firmly upon the development of physical fitness through the group practice of kata. The children would receive no instruction in the combative applications associated with the katas and deliberately misleading labels were adopted for the various techniques. Today, it is Itsou's terminology that is most commonly used throughout the world and it is vital to understand why this terminology developed. When studying the combative applications of the katas remember that many of the names given to various movements have no link with the movement's fighting application. Terms such as "Rising-block" or "Outer-block" stem from the watered down karate taught to Okinawan school children, and not the highly potent fighting art

taught to the adults. When studying bunkai be sure that the label does not mislead you. Itsou's changes also resulted in the teaching of kata without its applications. The traditional practice had been to learn the kata and then when it was of a sufficient standard (and the student had gained the master's trust) the applications would then be taught. However, it now became the norm to teach the kata for its own sake and the applications may never be taught (as is sadly still the case in the majority of karate schools today)."



Both 'Kaunde An Palmok Makgi', but which is a better combative application of the technique?

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Taekwon-Do Numerology

By Dani Steinhoff (1. Gup-1, National Taekwon-do Norway)

Numerology is in the dictionary defined as *the study of the occult meaning of numbers*. In numerology the numbers does not only have a mathmatic value, but also a symbolic value. Numerology is often associated with mystics, like chinese I Ching, jewish Kabbalah and Tarot. But has that anything to do with Taekwon-do? Yes, in a way! If we read the Taekwon-Do Encyclopedia by General Choi Hong Hi, we see it is full of numbersymbolics. In addition, the number of movements in the patterns represents various things.

All Good Things Come In 3's

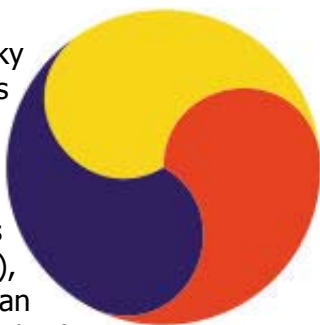
A classic English saying is "*Third time lucky*", the Irish say "*Three's a charm*" and in Norway a common saying is "*All good things are three*". In Norway a well known TV advert used the saying "*A kinderegg fullfills three wishes at once*" and of course, many will know of the song "*3 is the magic number*". In the Bible, the number three is God's number and in Korea as well, the number 3 is seen as a special lucky number

"In the Orient, three is the most esteemed of all the numbers. The Chinese character representing three is written: 三. The upper line symbolizes the heaven; the middle line, mortals; and the bottom line earth. It was believed that the individual who was successful in promoting his country, fellowmen and God, and able to reach an accord with all three would aspire to become King, which was written thusly: 王. The Chinese character for three and king are nearly synonymous."

-Choi Hong Hi

The number 3 is so lucky that it even has got it's own symbol in Korea. The symbol is called Samjae or Samtaeguk.

The three colours represents heaven (red), earth (blue) and man (yellow) - like Choi's description of the Chinese number three.



WTF/Kukki Taekwon-Do has since July 1978 used a dobok with a V-neck, which according to Sangrok Norway symbolizes the zen-buddhistic trinity, heaven, earth and man.

"[Ta e k w o n d o dobok] has three kinds of shapes : circle (O), square (Up) and triangle (Δ). The waist line of the uniform is circular shape, the cuffs square and the hip area triangular. The



upper garment is made according to the same manner. Won (O), symbolizes the heaven, Bang (Up), the earth, and Kak(Δ) the man.

The circle denotes the heaven, the square the earth and the triangle the man. The three symbols are the foundation of the universe (Samilshingo). The traditional Korean costumes are made based on the three symbols, and the symbols transform into the unity of the three called "han." According to the theory of the "Yin"and "Yang", the man is the small universe, trousers which is Yin the earth, upper garment which is Yang the heaven, and belt the man himself, which stems from the supplies to the every aspect of the life of Koreans including in the production of all different sorts of costumes."

-Korea Taekwondo Association

One could then also say that *TAE* is the earth, *KWON* is the heaven, while *DO* is the thinking human being. In the Korean scriptures system (in hangul), there are three types of vowel signs: horizontal lines (symbolises earth), dots (symbolises heaven) and vertical lines (symbolises human).

The Dan-degrees are divided into three classes:

"Taking the use of the number three one-step

further, the degrees are further divided into three distinct classes.

1-3. dan: is considered the novice stages of black belt. Students are still merely beginners in comparison to the higher degrees.

4-6. dan: the student crosses the threshold of puberty and enters the expert class.

7-9. dan: is composed of Taekwon-Do masters - the elite who fully understand all the particulars of Taekwon-Do, mental and physical."

- Choi Hong Hi

Dan-Gun tul has 21 patterns and 9 high punches. 21 and 9 are of course divisible by 3. It is certainly no coincidence that Dan-Gun is said to have been born 2333 B.C. (that's three 3's), and that the Korean national holiday is at 3rd October.

Fear Of the Number 4

The number 4 is in the East the same as the number 13 is for us in the West. A unlucky number. It is probably just a coincidence that the digit sum of 13 is 4 ($1+3=4$).

In Buddhism, the number 4 represents the fourth state in the human existence, which is death (死). The Chinese word for four, sì (四), sounds very similar to the word for death sǐ (死). The Japanese word for four, shi, is homophone with the word for death (死). And the Sino-Korean word for four is homonymous with the word for death. This is the background for why four is considered a unlucky number in the Orient. The number four is not divisible by the lucky number 3. The scientific word for the fear of the number four is called *Tetraphobia*. This phobia is manifested in many places in Asia, for example does many official buildings not have a 4th floor. That is, the fifth floor is just above the third floor.

Because a left-hand attack in a pattern symbolises a weakness (see for example Dan-Gun and Choong-Moo), it fits well that four of the colour belt patterns (Chon-Ji, Dan-Gun, Do-San and Choong-Moo) have a left hand attack in movement #4 - All of them are in walking stance.



Hans Heum, a training mate of the author, demonstrates Do-Sans move #4

The Mighty Number 9

The number 9 is in the East a symbol for power. In China the number 9 was historically associated with the Emperor of China; the Emperor's robes often had nine dragons, and Chinese mythology held that the dragon has nine children. Moreover, the number 9 is a homophone of the word for "long lasting" (久), and as such is often used in weddings. It also refers to the nine major orifices of the body: eyes, ears, nose, mouth, anus, and genitals.

"When the number three is multiplied by itself, the equation is nine, the highest of the high"

- Choi Hong Hi

There are in ITF 9 colour belt patterns and 9 dan/degrees. The number 9 has also some unique mathematic specialities:

- The highest single-digit number in the decimal system
- *The digit sum (the digit sum of a given integer is the sum of all its digits) of the sum of all single-digit numbers = 9 (e.g. $1+2+3+4+5+6+7+8+9=45$, $4+5=9$)*
- The digit sum of the product of a multiplication of all single-digit numbers = 9 (e.g. $1 \times 2 \times 3 \times 4 \times 5 \times 6 \times 7 \times 8 \times 9 = 362880$, $3+6+2+8+8+0=27$, $2+7=9$)
- *The digit sum of the product of 9 multiplied with any number = 9 (i.e. $9 \times 3=27$, $2+7=9$ or $9 \times 6=54$, $5+4=9$)*
- The digit sum of the product of 9 multiplied with itself = 9 ($9 \times 9=81$, $8+1=9$)

- The digit sum of the sum of 9 added with itself = 9 (e.g.. $9+9=18$, $1+8=9$)
- The digit sum of 9 + a number between 1 and 9 = same number as 9 was added to it (ie.: $9+2=11$, $1+1=2$ or $9+7=16$, $1+6=7$)
- A circle has 360 degrees. ie. $3+6+0 = 9$
- The sum of the four first digits in PI (3,141) gives 9 (e.g. $3+1+4+1=9$). The numeric value of PI in Chaldean numerology = 9 (i.e.. $P=8$, $I=1$, $1+8=9$) Note: Chaldean Numerology was developed by the Chaldeans long time ago, who once occupied the southern part of Babylonia.

eternal years of an eon in a day. It is evident that no one can live more than a limited amount of time. Nevertheless, most people foolishly enslave themselves to materialism as if they could live for thousands of years. And some people strive to bequeath a good spiritual legacy for coming generations, in this way, gaining immortality. Obviously, the spirit is perpetual while material is not; therefore, what we can do to leave behind something for the welfare of mankind is, perhaps, the most important thing in our lives.

Dan-Gun has nine punches, all of which are high. This is said to have some special meaning to it. One theory says they symbolizes the nine wild tribes which Dangun gathered to one kingdom. Another theory goes like this: At the age of 1908 years, Dangun climbed the mountain Kuwŏlsan in Pyeongyang and became a mountain god. Kuwŏlsan (구월산) translates to Nine-Moons Mountains, because it is considered particularly attractive in that month.

Here I leave Taekwon-Do for mankind as a trace of man of the late 20th century. The 24 patterns represent 24 hours, one day, or all my life. The name of the pattern, the number of movements, and the diagrammatic symbol of each pattern symbolizes either heroic figures in Korean history or instances relating to historical events."

- General Choi Hong Hi (Explaining why we have 24 patterns in ITF Taekwon-Do)

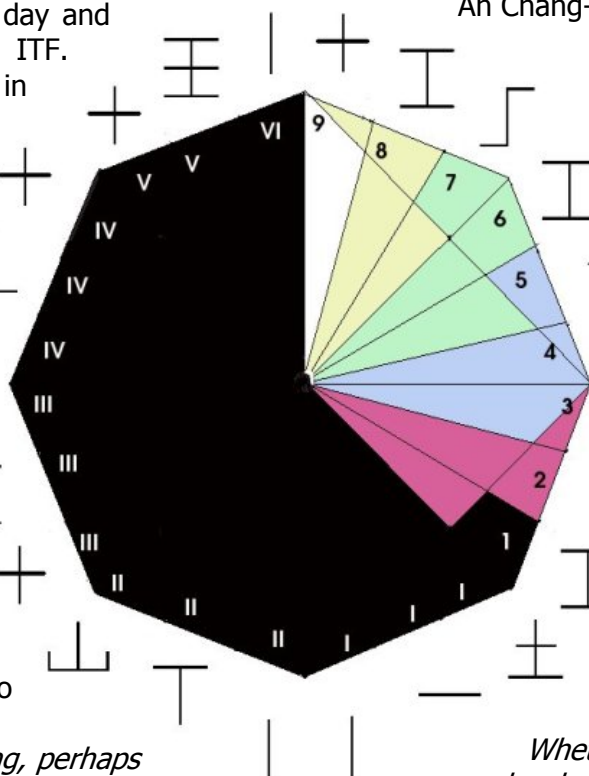
24 Hours, One Day, One Life

There are 24 hours in a day and 24 official patterns in ITF.

There are 24 movements in Do-San, Se-Jong and GTF pattern Jee-Sang tul (created by Grandmaster Park, Jung Tae), and there are currently 24 letters in the Korean (hangu) alphabet. 24 is of course also divisible by the lucky number 3. And it was Chin Heung (the 24th King) who took initiative to found the Hwa-Rang Do.

"The life of a human being, perhaps 100 years, can be considered as a day when compared with eternity. Therefore, we mortals are no more than simple travellers who pass by the

There are also 24 movements in Do-San, which now, in the official definition represents An Chang-ho's life.



"Everyone will remember that the 24 patterns reflect the 24 hours in a day. General Choi said that the 24 patterns and 24 hours remind us that to reach our goals we need to be devoted, work hard, and not waste time. Time moves steadily on – no matter what we do – so it is important to use our time wisely and work to make the world a better place.

Whether we work on the local level or on the international scene, this is how we can leave a valuable legacy."

- Master Trần Triều Quân, VIII. dan

Zodiac Of The Patterns

The inspiration to draw this diagram is taken from the astrological zodiac, replacing the star signs with the pattern diagrams, so you can see at which belt and grade it is for.

Tae Kwon Do & Self Defence

Implementing a Results-Driven Model

By Simon John O'Neill

The arts which would come to be known as Tae Kwon Do were established in Korea in the 1940's and '50's as uncompromising methods of civilian self-defence and military combatives. Their primary objective was that of subduing an attacker by the most expedient means possible through the use of devastating strikes and takedowns. A significant percentage of modern Tae Kwon Do schools, however, more concerned with sport and physical education, present a self-defence model which can charitably be described as unrealistic, usually based on stylised block/counter combinations apparently derived from the patterns. This is in stark contrast to what is generally accepted to be the reality of violent conflict.

In no other serious field of endeavour – science, education, business, sport – would such a “low-returns” approach be tolerated. All of these fields apply a strict results-driven approach in order to achieve the objectives they propose, and to avoid potentially disastrous outcomes and, indeed, accusations of fraud. The modern Tae Kwon Do self-defence model, however, has reached a stage in which voluntary intellectual conditioning is the norm, in which students are placated by self-perpetuating figures of authority with excuses such as “it works if you train hard enough” or “you will see its effectiveness after you reach XYZ Dan”. In the context of receiving payment for instruction, this is tantamount to false advertising, commercial scam and cult-like manipulation.

The obvious solution for Tae Kwon Do, in the interest of both self-defence efficiency and commercial transparency, is to apply the same results-driven model as is used in other serious fields of learning, including – to one degree or another – the sports aspects of the martial arts. To do so it is necessary to establish a *context*, identify the *needs* generated by this context, derive a series *objectives* from these necessities, establish which *contents* will allow

us to achieve the desired results, plan a suitable *methodology* and subject the results to *evaluation*.

The *context* must take two areas into account. One is the environment in which students of the art go about their daily business, and the potential for and nature of the conflict which this environment presents; for the purposes of this article we will limit this to unarmed attack on city streets, in bars, in the workplace and in other civilian settings. The other area is that of the existing approach to self-defence training in a particular school. Generally speaking, self-defence training in modern Tae Kwon Do schools takes the form of (a) block/counter combinations of dubious efficacy extracted from the patterns (b) one- and three-step block/counter combinations of dubious efficacy, and (c) techniques incorporated on an *ad hoc* basis according to the individual instructor's experience in Hapkido, Jujutsu or Kickboxing.

The above approach to self-defence is problematic in several senses. It lacks the cohesion necessary to be considered a viable system derived from the Tae Kwon Do tradition. It tends to promote a “pick and choose” approach, which leads techniques to be touched upon as a novelty item once in a while but never drilled conscientiously and regularly as part of a coherent syllabus. Worst of all, it conditions both students and instructors to believe that their sport techniques and their “face value” patterns-based percussive combinations – complete with unlikely stances, hands drawn back to the hip and multiple blocks – will be sufficient to allow the smaller, physically weaker individual to prevail over a large, strong, aggressive attacker.

There is simply no solid, readily available evidence that this is the case. Boxers, MMA competitors and street fighters have repeatedly shown just how difficult it is to

apply classical block-and-counter combinations against multiple strikes, clinches, tackles and committed forward motion. Consider the following passage from the first Kukki *poomse* Taegeuk Il Chang, which shows the application currently proposed by the Kukkiwon.

real percussive attacks – as opposed to stylised ones like long range lunge punches – delivered with intention and impetus, as well as the grabbing and clinching which generally accompanies them, and to do so in a fashion which simulates to some extent the



Conventional percussive application for sequence #8 of Taegeuk Il Chang

There are a number of major flaws in this interpretation from a practical point of view. First, in order to block the incoming punch, the pattern would apparently have us step into its range rather than just staying where we are and allowing it to harmlessly strike thin air. Second, the block leaves the head and body open to an immediate follow-up with the other hand, given that the non-blocking hand is retracted to the hip. Third, the front kick is not a logical choice of counterattack; it is practically impossible for the defender to throw a front kick to the face or even the body if the attacker is in punching range and a hand strike would be the obvious option. Fourth, the choice of hand strike used to follow up after the kick is hardly a powerful finishing technique when delivered with the lead hand from a short stance after a kick, and would be better aimed at the head.

The above context gives rise to a number of general *needs* from which we can derive specific *objectives*. The physical conditioning aspects of self-defence and the self-improvement elements which tend to accompany martial arts training fall outside the scope of this article. Regarding the technical aspects of self-defence, it is necessary to devise satisfactory methods of dealing with

considerable stress of a violent encounter. These technical solutions must be arranged in a clear, coherent syllabus which both facilitates their teaching and the student's understanding of them.

Standard educational models divide the **contents** which will allow us to meet these objectives into attitudinal, conceptual and procedural elements, and instructors may wish to adopt these divisions when planning a syllabus. However, for the purpose of this article, let us concentrate on a more tangible material – which, nevertheless, embodies all three – namely the patterns.

The *hyungs* and *poomses* lend themselves quite admirably to an interpretation in which manipulative methods, so fundamental to realistic self-defence, are as or more important than percussive techniques. There is a certain amount of debate as to how much grappling knowledge was worked into the patterns by their composers, and here we will not concern ourselves with proving or disproving one hypothesis or another, as that is a matter for another article. However, an examination of some of the more unlikely sequences when viewed as purely percussive block-counter combinations reveals a range of highly

practical solutions based on a combination of percussive and manipulative technique, that is, striking combined with grappling. Let us consider the Taegeuk Il Chang sequence mentioned earlier from a manipulative point to view.

The front kick is then applied using the inside edge of the foot to the attacker's rear knee, following through to sweep the leg, while the arms pull him in, thereby taking his balance. The attacker is then thrown as the defender steps forwards, pushing with his left hand and



Percussive-manipulative application for sequence #8 of Taegeuk Il Chang

The attacker grasps the defender's clothing with his lead hand in order to launch a looping punch to the head with his rear hand. The defender raises his left arm to cover the head and absorb the strike as he steps forwards, and uses his right forearm to strike down on the inside of the elbow of the attacker's grabbing arm. The step places him "inside" the effective range of the strike, thereby reducing its power should it penetrate the shield provided by the left arm, and the forearm strike to the arm pulls the attacker's head forwards. The defender then drives forwards, striking upwards at the attacker's jaw with the forearm while pulling him in with the other hand; this in itself can be a knockout blow.

pulling with his right.

The Chang Hon, Taegeuk and Palgwe pattern sets each provide a discrete, ready-made syllabus for the technical aspects of self-defence combining close range striking with upright grappling or clinching. It is important to bear in mind that we are not talking about secret, pseudo-mystic martial arts contents, jealously guarded by a select few. We are referring to rather more mundane concepts like grabbing or checking an opponent's limb while striking him, using "blocking" movements as strikes and pulls and incorporating stances into takedowns. These are all methods which were relatively common in the martial arts of

the mid-20th Century, and which were not unheard of in Taekwondo *dojangs* as recently as the 1990's.

The *methodology* to be adopted will determine the efficacy with which the contents or material are put into practice. This will involve endowing the students with the necessary physical conditioning, allowing them to rehearse self-defence solutions under "safe" conditions and finally having them perform them against full-force, full-speed attacks. There are many exercises which are useful for developing essential aspects of physical fitness such as anaerobic capacity and muscular resistance, and most of

them can be adapted from sports training. However, it will be necessary to complement them with skills-related exercises including sensitivity and balance drills, as well as practice of individual techniques and impact development. Chief among our considerations must be ways in which skills may be employed under stress. Symmetrical and asymmetrical sparring formats of varying degrees of intensity must be devised, starting with low-pressure pairwork in which each student may acquire competence in a given sequence with a relatively compliant partner, and working up to scenarios involving some possibility of receiving moderate to high impacts in which the attacker is verbally and physically threatening, and will press on with committed attacks until the defender manages to neutralise him in a satisfactory fashion. Naturally, safety is a primary concern at all times.

Evaluation is an essential aspect of any results-driven model. It must be applied both to the results obtained by the students and to the model itself. Basically it consists of posing a number of questions, and performing

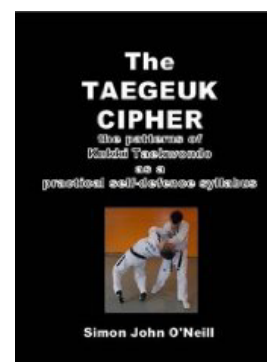
modifications based on the answers. Are the results obtained adequate to the context? Have the proposed objectives been met? Are the contents and methodology the most suitable

ones for these objectives? Can each student provide effective solutions to the problems posed with a satisfactory degree of competence in accordance with the grade or level of ability being tested? Specifically, it may be necessary to revise grading criteria in order to decide whether a blanket standard of performance will be demanded or whether factors such as age, gender, weight, physical attributes and effort will be considered as variables.

The adoption of a results-driven model for self-

defence training is a question of professionalism and of professional ethics. On the one hand, it is essential for an efficient use of time and resources with a view to achieving optimum results. On the other hand, it is a guarantee that the customer will receive what is being advertised. Fundamentally, it is the mark which differentiates a serious program from the rather randomly assembled mixture of sport techniques and physical education which so many modern Tae Kwon Do schools pass off as self-defence.

*Simon John O'Neill is the author of **The Taegeuk Cipher: the patterns of Kukki Taekwondo as a practical self-defence method**, available at www.combat-tkd.com.*



How To Get The Most From Martial Art Seminars

By Master Earl Weiss, 7th Degree

The following will help you maximize benefits of the seminar experience.

1. Go with an open mind

You may encounter a technique similar to something you had learned in the past. What you had learned seemed the best possible approach to a situation, but now the seminar may offer something better. You may even find that what you had learned contained some serious flaws. However, in order to truly find these gems, you may need to:

2. Operate outside your comfort zone

If you always do what you always did, you will always get what you always got. The longer you have been training, the more likely it is that you will have become comfortable performing techniques a certain way. So, performing the same or similar technique in a different fashion will lead to a feeling of awkwardness and discomfort and an easy, but possibly incorrect conclusion that this different method is somehow "Wrong" or not as good as what you are used to. If you have any doubt,

next time you get dressed, pay attention to which arm goes in the sleeve first or which leg goes into the pants first. Then, see how much conscious effort it requires, and how awkward it feels to simply use the other arm or leg first. Undoubtedly, after many repetitions these feelings would disappear. Martial Art techniques are no different. Challenging yourself to perform techniques in any number of variations will enhance your versatility as a martial artist. Remember; one definition of insanity is to do the same thing over and over again and expect different results.

Who knows? Perhaps your favourite technique will be the best 99% of the time, but it may be worthless 1% of the time. But what happens when the one that you didn't like and didn't practice because it was not as "Good" as your favorite technique is the one you need when you find yourself in that 1% situation.

The most basic or fundamental version of a technique may be taught rather than a more sophisticated version. The instructor may be



USA Contingent in Jamaica at the 1998 IIC

laying a foundation to build upon. So, it is important to practice according to the seminar instructor in order to develop proper technique and muscle memory for later variations. Practicing variations other than what was initially taught may not be as easily adaptable to other variations as the one the seminar instructor taught.

3. Slow down to speed up

Chuck Norris tells a story in his book about training with Bruce Lee. Apparently Bruce Lee was having trouble doing something Chuck Norris had showed him and according to the book was told that he was trying to do something new too fast. By doing it slow, it would be learned properly and speed would follow. This problem is endemic to Black Belts who may have had few recent instances of doing something new and are used to performing everything powerfully and fast. Remember the white belt days when things were performed more slowly so you could focus on proper technique?



4. Take notes

Unlike a typical class where you may learn 3 or 4 things and practice them numerous times as well as review old material a typical seminar will cover a much larger number of techniques as well as possible variations on those techniques. Unless your recall borders on the superhuman, you will most likely forget 70% or more of the material covered in a few short weeks. Video records will provide a method of review, but a typical seminar has a tremendous amount of time when no instruction is taking place so the participants can practice what is learned. The video record will be terribly inefficient with regard to the

amount of time captured and the amount that actually contains useful review information. This can only be solved by spending a lot of time editing the video down to the important elements. Unless you intend to have a dedicated videographer, much of what the instructor does may not find it's way to video if the instructor moves around the room and teaches while assisting various participants. Paying attention to what the instructor does to help other students with a technique can help you overcome similar issues.

A method I favor for note taking is to use a 3x5 spiral notebook. I can put the pen in the spiral and the whole thing fits in the fold of my uniform so it is easy to access and store during the seminar. CAUTION: This is NOT recommended for grappling seminars where falling on the notebook or pen can cause injury. For such seminars make sure the notebook and pen are stored a safe distance from the practice area when not in use.

Only record what is new or different from what you already know. Use abbreviations. You don't want to be so busy taking notes that a valuable piece of information is missed. A favorite story of mine is: "The difference between first and second year law students." With second year students when the instructor says "Good morning class" the students say "Good morning". With first year students when the instructor says "Good morning class" the students write it down.

Take time to review your notes during any breaks and as soon after the seminar as possible. At this time expand upon them as much as possible to make sure later reviews will be easy to understand. It is a good idea to enter your notes in a computer as soon as possible which will allow you to further expand upon them at that time.

5. Organize your notes

In the computer age, it is also possible to organize notes from various seminars easily under topic headings. For instance everything you learned at different seminars can be then cut and pasted to various categories such as everything pertaining to Chon Ji, or a same side wrist grab release. I like to code my notes



so that each entry under a topic is preceded by something that lets me know where the information came from. At the beginning or end of the entries in the organized notes I may have something like GS 1997, or 2000 GC . The Key would say Grandmaster Sereff 1997 Florida Course = GS 1997, or 2000 Illinois Instructor course with General Choi = 2000 GC.

6. Ask questions the right way

Don't ask questions that:

- *Pertain only to you,*
- *Will interrupt the flow of the instruction*
- *Appear to put the instructor on the spot*

If you are not sure whether you are the only one who does not "get it", ask the person to your right if they understand what was taught. Perhaps they can help you. If not ask the person to your left. If they also don't "get it" at least there are three of you who need a clarification, so ask the question.

If the question will require a lengthy response see if you can ask the instructor during a break.

If they feel the material is important and relevant they will then repeat it for all in attendance after the break.

If it may appear as though the question will put the instructor on the spot, either ask during a break, or while the instructor is circulating assisting various people. If the instructor has assistants helping them, they may provide valuable help as well.

7. Practice

When given the opportunity during the seminar, practice as many repetitions ("reps") as possible. However, it is not uncommon for instructors to move on to the next item fairly quickly. If partner training is involved you will need to determine if enough time is given for each partner to practice a certain number of reps, on each side before moving on to the next item. If enough time is given follow the practice schedule dictated (i.e. 10 reps right, one partner , 10 reps right, the other partner, 10 reps left the first partner, etc.) If there is any doubt as to how much time is available for

practice a good rule of thumb is each partner takes turns doing 5 reps in a row on their right side then each partner takes turns doing 5 reps in a row on their left side. If there is still more time simply repeat this schedule, or each person can then alternate left and right side one rep each until time runs out.



The author at Peyton Quinn's Rocky Mountain Combat Applications Camp

8. Practice again!

If this was a seminar promoted by your instructor,



see what can be done to incorporate the techniques into the class syllabus. The sooner the better. "Use it or lose it" often applies to martial art material.

9. Evaluate your experience

What did it cost you in time, money, wear and tear on your body? What were the benefits? Did you learn something completely new? Did you learn refinements about something you already knew? Did you enhance your teaching skills? Did you improve your potential for surviving an attack? Weigh the benefits and burdens to determine if the experience was

worth it. This will help you make future decisions about whether or not you will attend other seminars.

We know General Choi comments that students should be encouraged to attend other gyms. The seminar experience is one way to accomplish this.

To contact the author please email: EWeissTKD@aol.com



The author (centre) with Peyton Quinn to left and Bill Kipp to right



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From Spooky Kukki To WTF

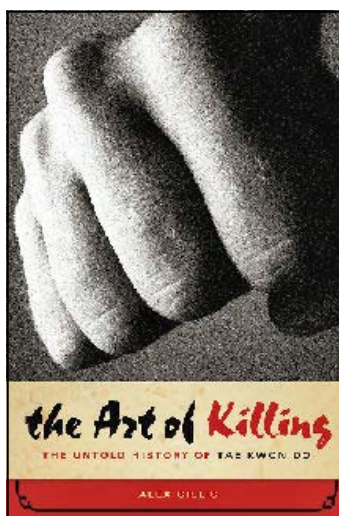
By Alex Gillis

In the early 1970s, the battle between Choi Hong Hi and Kim Un-yong escalated and soon became a war between Choi's International Taekwon-Do Federation (ITF) and Kim's World Taekwondo Federation (WTF). In an excerpt from his book "*A Killing Art*," Alex Gillis gives us a fascinating glimpse into how the conflicts developed. Read on...

I now know that whenever a martial artist becomes a history expert, it is time to reach for the scotch. From the beginning, Tae Kwon Do has had high ideals and fought violence with violence (and sometimes fought justice with violence, too), but the history of the martial art has always hidden the painful truths about this violence.

Millions of people, including Koreans, do not realize that the tall tale about Tae Kwon Do being an ancient martial art is more than a neat story: the creation myth sells the meditation while hiding the brutality, points to heaven and ignores the blood. In the 1950s and 1960s, Tae Kwon Do needed ancient mumbo-jumbo to hide its Karate roots and, in the 1970s, it needed ancient, invisible warriors to promote a wicked regime.

Choi Hong-Hi's myth about 1500-year-old dynasties and hwarang warriors had a deep and practical purpose in the early 1970s: the sketchy "historical research" that embedded Tae Kwon Do in Korea's old culture grew into a legend as hardy as an ancient ginkgo. It came as no surprise, then, that the Korean Overseas Information Service published a booklet, Taekwondo, which opened with: "Tae Kwon Do is a martial art unique to Korea developed about 2,000 years ago." But the nation borrowed more than Choi's creation myth. To his amazement, it stole the name of his martial art, Tae Kwon Do, and it assigned Korean CIA agent Kim Un-yong to merge the nine martial-arts gyms (kwans).



Kim believed that the kwans had been monkish in their isolation, medieval in their segregation, and simply vicious during tournaments. Uniting them and raising money for a world Tae Kwon Do headquarters, the Kukkiwon, were Kim's most important projects. In fact, political and martial arts leaders chose him as KTA leader in 1970 partly because they thought that he could raise huge amounts of money.

At Kim's first press conference, a journalist asked him if he would indeed build the Kukkiwon as promised. "Yes," Kim replied. "How much will it cost?" the journalist asked. Kim froze, because he did not know. He knew that he wanted a Kukkiwon and, coming from a rich family, he believed, "where there is a will, there is a way." He turned and whispered to Lee Chong-woo, a martial arts leader who sat nearby. "Say that 300 million Won will do," Lee whispered back. In those days, that was an enormous sum, equivalent to U.S.\$1.5 million today.



Kim Un-yong: Head of the WTF from 1973 to 2004

"I think we need no more than 200 million Won," Kim said, not wanting to alarm people with the larger number. Korean newspapers reported the amount.

Kim wanted the Kukkiwon built in the old style, *"to give the impression of tradition, like the Korean Palaces for instance, or the magnificent homes of the Confucian high officials,"* he said. For the roof, he chose a traditional Korean tile: the blue kiwa, the same type of kiwa on the Blue House, the country's presidential mansion. In the old days, the making of blue kiwa was a respected, secret art, passed from father to son, and there is a saying in Korea: "He is as arrogant as a kiwa merchant."

Kim could not find land in Seoul for the Kukkiwon, so he approached a friend, the mayor of Seoul, who offered him a flat plot. *"I need the highest ground in Yoksam-dong,"* Kim countered. *"You can have lower ground,"* the mayor insisted. *"I don't understand why you need a place on the top of the mountain."*

"This martial arts gym will have a monumental meaning," Kim said. *"I also have a feeling that a Tae Kwon Do miracle might occur if we build it at the summit."* Kim received his mountaintop miracle, and construction began in November 1971, *"financed with my personal property,"* Kim wrote, *"and donations from my acquaintances — large companies like Samsung."*

One year later, the Kukkiwon was inaugurated by Kim Chong-p'il, Kim Un-yong's former KCIA boss, who was now Prime Minister of the country. The beautiful, three-storey building rested on a two-acre lot and contained studios, an auditorium, a dormitory, a recreation room,



Choi blocking kicks from Park Jung-Taek (left), the author's first TKD instructor and Choi Jung-Hwa (Choi Hong-Hi's son).

and the distinct aura of ancient history around its blue kiwa roof. The Kukkiwon would unite rival martial arts factions by forcing them to conduct black belt promotions and Tae Kwon Do business in the Kukkiwon itself. The building would be more market than monastery.

Many martial arts leaders refused to unite, but they soon had no choice. With the iron support of the Korean regime, Kim transformed part of the Korean Tae Kwon Do Association into the World Taekwondo Federation, which sounded nearly identical to Choi's "International Taekwon-Do Federation." Also, the acronym "WTF" sounded like "ITF" in English.

Choi, in a rage, warned them not to use the term "Tae Kwon Do," but everyone ignored him, and South Korea severed all ties to the ITF in Canada. The war between Choi and Kim entered a new phase...

For more details of this outstanding book "A Killing Art: The Untold History of TKD", visit the authors blog at www.akillingart.com



The Kukkiwon, with its blue kiwa roof

The Difference Between A Punch, A Strike And A Thrust

By W. Rhee



The following are based on my experience in Tae Kwon Do.

PUNCH

WHAT: A punch is a closed fist technique usually delivered in a linear fashion. It is used in attacking, counter attacking, and defence depending on the situation.

TYPES: Horizontal & vertical. The two large knuckles or all four are used. Boxing type hooks and uppercuts are also used in some TKD styles where knuckle positions are between a horizontal and vertical punches. However, unlike boxing, the backhands of the fist are also used (i.e. back of the fist punch). Other punches (high uppercut, obverse twisting punch, double horizontal, simultaneous high & low, knuckle protruding, etc) are also taught in black belt (1st degree & up) curriculums of TKD. These punching techniques are not usually found in the color belt curriculums. This leads many people who only have short experience in TKD to criticize the lack of hand techniques in TKD.

POWER for the punches are generated from the torso and the waist. In some instances the power is also generated from the propulsion from a foot or both feet pushing forward. The twisting by ball of the supporting foot or both feet are also applied. In addition, there is an up & down knee movement called the "sine" wave in ITF to generate power.



IMPACT DELIVERY: Either "push through" where the punch goes beyond the target or the "whip crack" where the punch is stopped at the point of impact to transfer the force internally.

DELIVERY PRINCIPLE: Action-reaction (Newton's third law of motion). A combination or flurry of punches works much more effectively than a stop action single punches. A fast action-reaction principle is applied here. Energy retained from a quickly pulled back punch is transferred to the other arm to propel the opposite punch.

TARGET: General area: on Head/Face, upper torso, under chin, etc.)

APPLICATION ANALOGY: A large hammerhead hitting a large surface area.

STRIKE

WHAT: Open or semi open hand techniques delivered in a circular motion to increase speed of the delivery thus more impact. Circular closed fist techniques are also included as well as head butting (forward or backward) techniques.



TYPES: Hand and arm techniques, backfist, curved wrist (kok kwon), spinning back fist variations, open palm, open curved hand (index and thumb are opened), knifehand variations, elbow variations (up, down, side, back, back turning), arm bars, & others.

POWER for the strikes are generated by twisting or winding up of the torso and the waist plus the acceleration by the arm/hand. Footwork plays a crucial role in turning the body around 180, 270 or 360 degrees in combinations. The footwork and winding of the waist is important in accelerating the strike to deliver power. Acceleration helps the flow or transition in single or multiple counter spins. Immediately after one circular strike, a same or different circular strike comes from the opposite direction with the opposite hand) for both power and the surprise element.

IMPACT DELIVERY: "Whip crack" where the force is stopped at the point of impact after circular acceleration. To a lesser degree, "push through" is used as well.

DELIVERY PRINCIPLE: Circular motion in an arc. A car needs distance to accelerate. When water ski and boat is going at the same speed, the water ski making an arc to the side will accelerate by covering more distance. The ski will eventually go faster than the boat. The same principle is applied in strikes. The small rotational spin of body allows a larger distance covered by the outer body extremities. Knifehand, backfist, arm, or striking elbow and can deliver a powerful hitting force. The strike may come from the top-down/down-up in an arc in a vertical plane or from the side in horizontal plane. Experienced martial artists will use arcs in any geometrical plane. Effective open palm strikes are linear plyometric strikes. However, palm strikes can also be delivered in an upward circular strike to the face or body.

TARGET: A specific pressure/vital point is targeted with a fast single circular blow for immobilization. Specific targets on the face (e.g.. in-joong, jaw joints); neck (eg. wind pipe, artery); on the body (e.g.. floating ribs, sternum); various pressure points on the arm; certain points on the spine, skull, etc.

APPLICATION ANALOGY: A small hammerhead swung with a high speed in an arc onto a small defined area.

THRUST

WHAT: Usually hand and sometimes foot technique. Linear delivery is involved.



TYPES: Knife hand tip thrusts to the neck and solar plexus. Twin finger thrusts to the eyes. Palm thrust to the target sometimes going beyond the outer body layer to impact inside the body. Pushing kicks to neutralize or attack by targeting attackers pressure points, etc.

POWER GENERATION: Generated from the waist, torso, and twisting on the ball of the foot. Also from the momentum created by the whole body pushing off with one or both legs. Sometimes simply shifting the angle or a slight in step of the supporting foot for thrusting-in effect.

IMPACT DELIVERY: Two main types. A "whip crack" OR a "push off". Both are used depending on situations. The third type is a combination of the "whip crack" AND a "push through" that comes from experience and training.

DELIVERY PRINCIPLE: First type is a plyometric type linear attack (whip crack) to a small specific pressure point as in a knifehand thrust using variety of finger tip techniques. Examples are thrusts to the solar plexus (middle section on the sternum), to the neck (section just below the Adam's apple), or to the pelvic bone (low section to the centre of the pelvic bone plate).

Second type is to push off an incoming attack or attacking a narrow target. This is done either with a foot or hand technique. Example would be intercepting and neutralizing movements (such as kicks of hard styles or circular takedowns of soft styles). The push/thrust in the counter technique makes it much more effective.

The third type requires an extra "thrust" to the narrow target area by combining "whip crack" AND "push through". This can be applied in both hand and foot techniques. Highly experienced martial artists use this thrusting technique instinctively by extra digging in/shifting/angle adjustment of the supporting foot and/or the body plus timing.

An example of the third type is what you often see in promotion tests. There the first board is intact and the second or third board is broken

inadvertently by a white or yellow belts (alas, sometimes by upper belts as well). Most black belts trained under a good instructor or Grand Masters know the details of delivering this technique. The Grand Masters will sometimes train the high ranking belts in refining this technique. However, in the U. S. most will not teach the technique due to legal implications.

TARGET: A very narrow specific point on the outside or inside the body.

APPLICATION ANALOGY: A small hammerhead hitting directly on a nail head with one and a half blow (the half is almost simultaneous) for deeper penetration OR to strike a target that is below the nail. The nail head transfers the energy. There is a subtle difference here in delivery of the two.



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Taekwondo In Mixed Martial Arts

By Liam Cullen

Taekwondo and Mixed Martial Arts are often seen as entirely different fighting sports. Liam Cullen explains why the line between them is not so clear and how a Taekwondo fighter can compete on an equal footing with the best MMA has to offer, in their own arena - the cage!

Taekwondo is often referred to as the world's most popular martial art in terms of practitioners; however most non-practitioners of the art only ever see its competitive sports side.

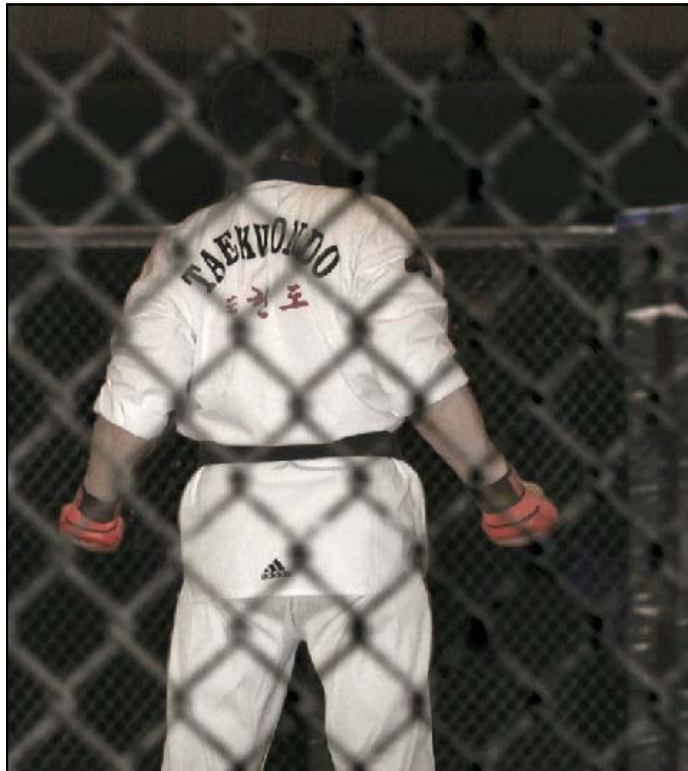
With global Olympic coverage and a wealth of competition videos available for online viewing, it's easy for people to assume that the heavily stylised ways of fighting they feature are all that Taekwondo has to offer.

In reality Taekwondo is a martial art which encompasses a wide range of techniques which are not used under competition sparring rules. The techniques and style of fighting demonstrated in competition sparring have been refined, modified, and developed to give the players the greatest advantage they can have within the confines of the rules.

Fighters competing under Olympic rules will often keep their arms by their sides to cover the body and so hide the largest legal scoring zone, resulting in their head being unguarded.

Fighters competing in point-stop competitions

will often over commit to a technique or knowingly commit a sacrifice technique, safe in the knowledge that after contact the fight will be stopped, saving them from any potential counter attack.



In the same manner as these fighters tailor their style of fighting to competition sparring rules, so too is it possible for fighters to adapt the techniques contained within Taekwondo to other rule sets.

The rise of mixed martial art (MMA) competitions has given fighters from all disciplines and backgrounds the chance to put their training to the test in a full contact environment.

While MMA matches still have a strict set of rules in place for the fighters' safety, they are less restricting in terms of legal techniques than those commonly used for Taekwondo competitions.

The art of Taekwondo itself contains a wide variety of strikes using the hands, legs, knees, and elbows - which can be executed effectively under MMA rules. However before a

Taekwondo fighter can expect to walk out of a cage fight victoriously they must first spend time honing these techniques in a manner that will be most beneficial under the MMA rule set.

A fighter used to competing under WTF style rules will most likely have developed a side-on stance which will likely leave fighters vulnerable to takedown attempts. They may also have developed a tendency to drop their hands, leaving their head vulnerable to attack. There is also the very real threat of hand techniques to the head which are not currently permitted under Olympic style rules.

Fighters used to competing under other rule sets, such as those used by the ITF, may not have had exposure to either continuous or full contact fighting. Those more used to point-stop sparring may also have developed a tendency to keep their lead



leg in the air which can lead to them having their leg grabbed or swept.

Although fighters from either sparring background will have to adapt their striking styles to the MMA rule set, there are still elements from these styles that can be of benefit. Fighters from an Olympic style sparring background will have become used to throwing techniques full power at a moving target, while fighters with an ITF sparring style background will be used to throwing combinations containing both leg and hand strikes. The emphasis found in other styles on moving and countering can also be extremely beneficial to a fighter.

There are however areas of striking that fighters with a competition background of

either style will have to get used to. These include the effective use of elbow and knee strikes, delivering and receiving hand techniques at full power to the head, and the effective use of, and defence against, leg kicks.

But why then if Taekwondo contains so many types of strikes do people feel the need to cross train in other stand-up arts? The answer to this has more to do with the methods of training than anything that is, or isn't contained within any particular style. Due to the popularity of competition sparring in Taekwondo, most clubs will only train their students to spar within these rule sets. As a

result students do not have the opportunity to develop and practice the ability to fight under the conditions they would face in MMA competition.

To train to fight in a manner allowed under MMA rules many fighters will look to

Kickboxing and Muay Thai gyms. The freedom in their rules regarding the use of elbows, knees, and low kicks helps to better prepare fighters for MMA matches. The emphasis placed on hard/full contact is also something not found in most Taekwondo clubs, and is something that is required for any fighter thinking of stepping into the MMA world to get used to.

In the early days of MMA, fighters tended to only have training in one discipline and often entered competitions to represent not only themselves as fighters, but also their art. Since those early days of MMA however, competitors have realised that they need to be well rounded fighters, skilled in both striking and submissions. A Taekwondo fighter wishing to progress in MMA will need to supplement their

stand-up fighting with an art that emphasises grappling and ground work. Similarly, a fighter with a grappling or wrestling background will need additional training in striking.

Cal Worsham was a Taekwondo instructor when he entered his first professional MMA match at UFC 6. He managed to dominate his opponent with punches and knees for the majority of the match despite having a 70lb weight disadvantage, until eventually losing to an elbow to the back of the head. He came back to win his next match however at UFC 9 against *Zane Frazier* via TKO.

Since his early fights in the UFC, *Cal Worsham* has gone on to open his own MMA gym, incorporating grappling and ground fighting into his repertoire and gain an 11-9-0 record in MMA.

Cung Le is a great example of a fighter who has taken his training in Taekwondo and adapted it to work under full contact rules. Although he has incorporated Vietnamese Kung-fu, wrestling, Thai boxing, and Brazilian Jiu-Jitsu into his arsenal, his trademark use of side kicks and spinning back kicks show that his years of training in Taekwondo were certainly not wasted.

David "The Crow" Loiseau is a fighter responsible for delivering one of the most

memorable kicks in UFC history. His TKO victory over *Charles McCarthy* via a spinning back kick was executed with expert accuracy and timing which he attributed to his years of Taekwondo training.

Many other fighters such as *Stephan Bonnar*, *Mark Weir*, and *Patrick Smith* also have backgrounds in Taekwondo and have used this, along with skills from other arts, to create their own effective styles of fighting. Notable fighters who have stayed close to their Taekwondo roots include *Lukasz Jurewski* and *Zelj Galesic*.

Jurewski is an up and coming fighter with a solid 13-9-0 MMA fight record, but he still finds time to regularly don his dobok and teach Taekwondo in his native Poland.

Galesic has competed in such legendary MMA events as PRIDE and made it to the final of the Dream 6 Middleweight Grand Prix 2008. In the same year as making his way to the Dream finals he still found time to take part in the new annual Pro-Taekwondo tournament held in Europe.

These fighters, along with many others, go to show that with the right attitude to training Taekwondo can indeed play an effective role in the sport of MMA, producing not only successful but also highly entertaining fighters.

Want To Contribute To Totally Tae Kwon Do... ... But Not Much Of A Writer!

Don't worry, you can still contribute.

Let us know if you can help with any of 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 - standard photo's or funky Photoshop ones, send them to us and we'll keep them for when an article needs prettying up. If/when we use them, you will of course be credited.

Translation: Some have asked if we'd consider translating the magazine into other languages? We might if we can gather small teams of translators, working on a few articles each. If you'd like to help, let us know.

Please note: *There is no payment for either of the above I'm afraid*

The Use of Traditional Chinese Topicals in Tae Kwon Do Training

By Glenn Smits

So, you sparred for over an hour at the Dojang last night and although you felt pretty good immediately after the workout and a hot shower, this morning is a different story. This morning you are just stiff and sore! The first thing most of us will reach for in this situation is some type of commercial balm or liniment.

Tiger Balm is always very popular as well as other commercial preparations available at the local supermarket or pharmacy. Most of the commercial preparations however, have a limited effectiveness. They often smell very potent because of large amounts of menthol or eucalyptus but are not very helpful in alleviating pain or muscle soreness.

Traditional Chinese Herbal Medicine has a long tradition of utilizing herbs in the forms of poultices and plasters called "Gows" or decoctions called "Jows" that treat any number of traumatic disorders. These range in order from bruises and sore muscles to more serious sprains and even fractures. Some of these applications I may cover in future articles but for right now I wish just to deal with a general purpose liniment that can be used as frequently as need be. The branch of Traditional Chinese Medicine (TCM) that deals with trauma is called Die Da or "Hit Medicine". You may often see it spelled and pronounced as "Dit Da" as in "Dit Da Jow" or hit medicine elixir. I think it may be appropriate to first give a little primer on Chinese herbology. Chinese herbal medicine first of all not only includes botanicals but animal and mineral substances also.

Chinese herbs are classified according to their main functions. For instance most of the herbal ingredients in Jows come from the "Invigorate Blood" category. These herbs are mainly blood thinners (anticoagulant) and have anti-inflammatory qualities. However, we'll see herbs from other categories such as "Release

The Exterior" which are herbs normally given internally for colds and flu that make one sweat out a fever. These herbs are sometimes used in external formulas to open up the pores and dilate vessels to allow better penetration of the other ingredients through the skin and into the muscle layers. Ma Huang, or ephedra is used in the formula I will be presenting for just this purpose.

Additionally Chinese herbs are said to have other characteristics such as a temperature (warming or cooling effect on the body), a flavor (sour, salty, acrid, sweet etc) and have effects on or home to specific TCM meridians and organs. The main organs involved in TCM "Hit Medicine" are the Kidneys, Spleen and Liver. Each organ system in TCM has a specific body tissue associated with it. The tissue associated with the Kidney is bone. Many "Yang Tonic" herbs, which are another category, tonify the Kidney and are therefore good for strengthening and healing bone injury. The Spleen rules flesh (muscle) and the Liver the sinews (tendons and ligaments) so I think you might begin to see the logic here.

Sometimes herbs are put into formulas, not for what their main function is according to TCM theory but because they are known to have an empirical function when applied topically such as relieving pain or reducing spasm. Some herbs are considered "guiding herbs". In other words they guide all the herbs in the formula to a specific channel. In this formula the herb Niu Xi is included. Aside from being in the Invigorate Blood category it guides the formula

specifically to the Liver channel and as I explained earlier the Liver rules the sinews (tendons and ligaments).

Making an effective liniment is a fairly easy project. Bulk herbs can be obtained from a local Chinese Apothecary or even purchased over the Internet. The herbs themselves are not that expensive. The alcohol needed to decoct them will most likely be your greatest expense but you will be making an entire gallon of liniment, which will last a very long time and will probably give you enough to share with your training partners. The biggest drawback if any, to making your own liniment is the time it takes to decoct. What follows is a basic recipe for an all purpose liniment. Names are given in both Mandarin and Latin with dosages in grams.

- Ding Xiang (Flos Caryophylli) 9gm
- Mu Xiang (Aucklandiae Lappae, Radix) 9gm
- Ru Xiang (Olibanum, Gummi) 9gm
- Mo Yao (Myrrha) myrrh 9gm
- Bing Pian (Borneol) 3gms
- Xiao Hui Xiang (Foeniculi Vulgaris, Fructus) 9gm
- Ma Huang (Ephedrae, Herba) 6gm
- Dang Gui (Radix Angelica Sinensis) 30gm
- Chuan Xiang (Radix Ligustici Chuanxiong) 24gm
- Su Mu (Lignum Sappan) 24gm
- Niu Xi (Achyranthis, Radix) 24gm
- Hong Hua (Flos, Carthami Tinctorii) 15gm

Some of the above ingredients you may be familiar with. Ding Xiang is clove, Mu Xiang is frankincense. Mo Yao is myrrh. Xiao Hui Xiang is fennel and Hong Hua is safflower. This formula once made up should never be ingested. One of the ingredients, Bing Pian is camphor and would be toxic if taken internally. It is used in many TCM topical formulas for its analgesic or pain relieving properties. Su Mu is sappan wood, which has anticoagulant properties but was also traded extensively in Asia because it produced a



reddish dye used in fabric making.

When you receive your ingredients they will look like an odd assortment of leaves, twigs and pieces of wood. Appearances can be deceiving however and we are using the plant parts for their phytochemical constituents. Try to break up the herbs as much as you can by hand or crushing them. Some like the Su Mu you will not be able to. The Ru Xiang is actually a hard resin and will not be able to be broken up further. Breaking and crushing will help destroy the cell walls and allow them to yield up their chemicals into the liquid. What cannot be achieved in this manner will be achieved through decocting the herbs in the alcohol.



Once you have broken up or crushed what you can you need to put your herbs into alcohol. You should use a clear alcohol of 80 proof or better. I find that Vodka (get the cheapest you can) works very well. You also need to have a gallon container of either ceramic or glass. Do not use metal as the minerals in the metal container itself may alter the properties of the formula. Place your herbs into the container and pour a gallon of alcohol over them. There. The hard work is done. Now all you have to do is place your container in a dark place (do not expose to sunlight) and every other day or so go in and give it a good shake. The liniment may be used after four weeks but six weeks or better will yield better results.

After six weeks the liniment is ready to be used. You must take out the remnants of the herbs, which are referred to as dregs. Filter the decoction through cheesecloth or a fine wire mesh. I find that a fine mesh soup strainer works very well. Dispose of the dregs and your liniment is ready to use. Pour a small amount into your hand and apply topically to the affected area as needed. It should be massaged deeply into the skin and muscle for

best result. This is a great remedy for bruising resulting from shin clashes, sore ribs from those round kicks and punches that penetrate the Hogu during Olympic style sparring and for bruised knuckles and sore wrists. The only precaution is that this should never be applied over any area where the skin is broken. Once the skin is healed you may apply as I've recommended. You now have a very safe, effective and inexpensive topical medicinal that will alleviate pain, bruising and swelling that you've had the satisfaction of making on your own.

Glenn Smits, Sa Bum Nim has been practicing and teaching Taekwondo since the early 1970s. He is currently a Licensed Acupuncturist and Traditional Chinese Herbalist in private practice and a former Associate Professor of Acupuncture at Pacific College of Oriental Medicine's New York City campus.

Improving Athletic Performance

: Medicine Ball Rotational Wall Throw

By Aaron Fruitstone, VII Dan, CSCS, NSCA-CPT, Chi Taekwon-Do

This exercise will provide Taekwon-Do practitioners with an exercise that can be used not only to increase your rotational power performing kicks or strikes, but also strengthening the core muscles of the abdomen and lower back.

This month, we will learn how to properly perform the medicine ball rotational wall throw.

The primary muscles involved include the deltoids, internal and external oblique's, internal and external intercostals, serratus anterior, and erector spinae of the low back. The stabilizers include the rectus abdominus, transverse abdominus, and longissimus.

In order to perform this exercise effectively, you will need to properly warm-up your entire body, with a more specific warm-up dedicated to the torso muscles. For equipment, you will need a regular medicine ball, or ideally attached to a rope.

How To Perform

You should be standing at least 6 feet in front of a concrete wall, facing perpendicular to the wall. Feet should be slightly wider than

shoulder width, and the knees should remain slightly bent.

Holding the medicine ball with both hands or by the rope, consciously contract your midsection and rotate your torso to the right, throwing the ball into the wall, quickly rotating and catching the ball on the rebound to reset.



Using the force of the ball's rebound, forcefully rotate your torso to the again to the right, slamming the ball into the wall. Gradually build up speed and force as you progress through your repetitions.

You should perform 3-4 sets of 10-15 reps on each side, resting at least a minute between sets.

Begin with a fairly light medicine ball, and gradually increase the weight of the ball as you become stronger.

Do not be in a hurry to increase the weight, as you need to build not only core strength, but endurance as well. The connective tissues will not adapt to the weight as quickly as the muscles will, so take your time to prevent injuries.

The Martial Arts as a Stress Reliever

By Keith D. Yates

Feeling more irritable lately? Do you often feel apprehensive or even frightened about things going on in your life? Can't sleep as well as you used to and feeling tired all the time?

One of the biggest reasons Americans go to the doctor is fatigue and fatigue is a direct result of stress. Weren't things supposed to get easier as technology improved our lives? As it turns out, expectations just rise to the level of technology. We don't have time to do everything we need to, to get to all the places we should be, to handle everything demanding our attention. Multitasking is great for a computer but not so good for humans.

It's a fact of life that everyone suffers from some degree of stress. As a martial artist you know that one of the best methods of stress relief is exercise. Studies show that exercise produces chemicals in the body that serve as stress relievers.

But did you consider that there are other aspects of martial arts that also relieve stress? The mental concentration required during training certainly gets your mind off other responsibilities. Unfortunately—for some of us—the martial arts actually contribute to our stress. It seems like I am doing some martial arts activity every day and I don't even run a commercial school.

In addition to being a martial arts instructor and student, I am a father, a grandfather, a

husband, an employee, a boss, a college professor, a writer—you get the idea. We all have several, if not more than several, roles to play. It is sometimes impossible to play them all well. We find ourselves suffering from what I would call an identity crisis. If you can't decide who you are then others who have bigger voices will try to define you and make you fit their mold. Stress comes from trying to be something you aren't.

To paraphrase Abraham Lincoln, you can't please everybody all the time.



Decide who you are and what you want to accomplish. Then you can set your priorities. Life is determined by either priorities or pressures. Priorities are something YOU determine. Pressures are almost always determined by others.

It is said that Dwight Eisenhower had two boxes on his desk. One was marked important and one was marked urgent. He didn't act on the urgent things for two days saying that by then most of them didn't even rank with the important items.

We must get our lives focused on the important and not the urgent. Don't get sidetracked by what is trivial just because at the time it seems to be urgently calling for your attention.

In my position I am constantly asked to sit on

a promotion board, to appear at a tournament, to teach a special class. While all of these are worthy I have to be constantly on guard lest I find myself at a tournament for someone I barely know while I miss my own grandson's baseball game.

I admit I have a hard time saying "no." But I have found that you will either have to learn to say "no" to demands on your time or you will have to learn to make up excuses for why you didn't get to everything. The martial arts principle of "focus" demands that you say no sometimes. You must focus on just a few things to do them right.

Yes, you have heard that "if you want to have something done right—do it yourself." Think about the ego involved in that kind of thinking. "I'm the only one who can possibly do this the correct way." Not very humble, huh?

The greatest leaders of history were those who could properly delegate portions of important tasks.

As a last bit of advice is get away from it all

every once in a while. Relaxation and meditation is vital to reenergizing you. We aren't like the pink bunny who keeps going and going. Humans will eventually burnout.

Efficiency experts say that after eight hours at the office you become less effective. Another two hours at your desk means you won't get much more done—certainly not two hours worth. When you put in long regular hours you are doing the opposite of what you should do to be efficient. Taking a regular day of rest is even one of the ten commandments!

So, martial artists, take a break. Train for yourself instead of for others. Determine for yourself what you want out of life and then set your priorities to accomplish it. Eliminate some of the demands on your time by saying "no" every once in a while. Unless you move to the mountains of the Far East you cannot escape this society and its pressures but you can manage it and even thrive.

Keith D. Yates is the president of the American Karate and Tae Kwon Do Organization (AKATO) and has written eleven books and over four hundred magazine articles.

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Ch'ang Hon Taekwon-do Hae Sul

Real Applications To The ITF Patterns

By Stuart Paul Anslow

Part 1

To celebrate the launch of the 2nd Edition of *Ch'ang Hon Taekwon-do Hae Sul (Vol1)*, released as a hardback version, over the coming months we showcase a special series of articles from chapters of the book.

Over the course of the following articles we explore the elements that are Taekwon-do. Taekwon-do's DNA (its genetic make up), its history and development, its use on the battlefield and well as delving into the patterns themselves to see the devastating applications are really contained within them.

The Meaning Of *Ch'ang Hon Taekwon- do Hae Sul*

Many are a little confused as to the title of the book. So, if you do not speak Korean, I will explain how briefly how the title came about.

The name of the system this book addresses is known as the '*Ch'ang Hon*' system of Taekwon-do. '*Chang Hon*' was the penname of General Choi, Hong Hi and the patterns or tuls of this system are often referred to as the '*Ch'ang Hon tuls*'. This distinguishes them from other patterns taught in other systems of Taekwon-do, for example; the Taeguk forms, the Palgwae forms or the black belt patterns of WTF/Kukki Taekwondo.

The teaching of the applications to the Karate techniques contained in the katas is known as '*Bunkai*', the Korean equivalent is the word/s '*Boon Hae*' or '*Boonhae*'. I have come across a couple of definitions of the word '*Bunkai/Boon Hae*', these are:

- To divide and explain
- Taking apart and dismantling

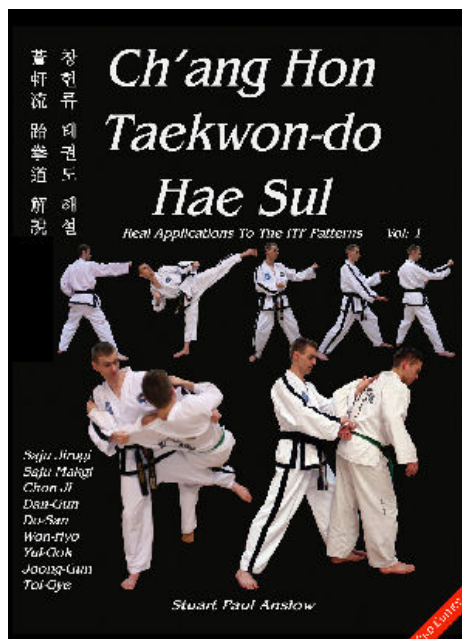
Originally the title was going to read '*Ch'ang Hon Taekwon-do Boon Hae*' or dividing/ dismantling and explanation of the Ch'ang Hon/ITF patterns.

However, '*Boon Hae*' is simply a direct translation of '*Bunkai*' (if the same characters

were used by Koreans) but the Korean meaning for '*Boon Hae*' is different from the Japanese meaning of '*Bunkai*'. '*Boon Hae*' literally means '*to fall or break apart*' where as '*Hae Sul*' means '*analysis in-depth*', in other words a detailed critique or in-depth study of the '*Ch'ang Hon*' patterns – which is what this book really is. It is not just a case of taking apart the movements within the patterns and giving them a meaning or interpretation, but an in-depth study of why they are laid out in the way they are, how this came

about and a detailed examination of each movement, the techniques and how they inter-connect with regards to the applications themselves. Of course, after reading the book, learning and then teaching or showing the applications, they are or can be termed '*Boon Hae*', or the teaching of applications.

On the book cover (and at the bottom of the chapters) you can see Korean Hangul. Of course this is the book title in Korean, however, for those that may be interested, it breaks down like this:



창 헌 류	- Korean/Hangul
Chang Hon Ryu	- English
蒼 軒 流	- Chinese/Kanji
태 권 도	- Korean/Hangul
Tae Kwon Do	- English
跆拳道	- Chinese/Kanji
해 설	- Korean/Hangul
Hae Sul	- English
解 說	- Chinese/Kanji

The Chinese lettering is for Asian readers who may not be able to read either English or Korean as even though the bulk of the text is in English, the patterns and their applications are universal and so with the book laid out in the way that it is, its context can be beneficial for everyone, irrespective of race.

But why the Ryu (류)? Well, *Ryu* means *style* and in Korean, the term '*Chang Hon Tae Kwon Do*' is not widely used when referring to or describing General Choi's Taekwon-do, it is always '*Chang Hon Ryu Tae Kwon Do*'.

An Introduction To Real Taekwon-do

It is estimated that over 50 million people worldwide practice Taekwon-do. All systems of Taekwon-do contain patterns of one sort or another, whether they are called *tul*, *hyung*, *forms*, *poomse* or *kata* they all follow the same format; a myriad of blocks,

kicks and strikes and this is the way it has remained since the beginning, *until now!*

The book details complete applications to the Ch'ang Hon pattern¹ set as taught by the International Taekwon-do Federation(s) and

various Taekwon-do Association's around the world today. The '*Ch'ang Hon*' or '*Blue Cottage*' forms were the first of the Korean forms in Taekwon-do and are still practiced today. They remain virtually the same way as when they were first introduced back in the 1950's even though they have undergone a significant number of changes since their inception.

Taekwon-do was a martial art designed, developed and first taught to an active modern military force, proved and tested in combat, in the harshest arena in the world; the battlefield, where the cost of knowing what works and what didn't really was the difference between life and death. It is one of the few arts that truly and rightfully fits the term martial².

(On the night of St. Valentine's Day, a North Vietnamese regiment of 1,500 men struck at the 254 man Korean Company.)

It was knife to knife and hand-to-hand and in that sort of fighting the Koreans, with their deadly (a form of Tae kwon Do), are unbeatable. When the action stopped shortly after dawn, 104 enemy bodies lay within the wire, many of them eviscerated or brained. All told, 253 Reds were killed in the clash, while the Koreans lost only 15 dead and 30 wounded.

—Time— 24 Feb 1967

'A Savage Week'. Time Magazine, 24 February 1967

However, since its illustrious beginnings in the 1940's to its introduction to the world in 1955, to this present day, things have changed. Taekwon-do has gone from being an awesomely effective martial art (so feared by the Viet Cong that soldiers were told to avoid engaging in combat, even when Korean soldiers were unarmed, due to their knowledge of Taekwon-do³), to an art in crisis by fragmentation, McDojangs and politics, though despite several changes, the actual patterns remain largely the same as when first introduced. In a volume of the '*Guinness Book of Records*' from the 1970's Taekwon-do is described as '*Korean Karate for killing*' due to its battlefield reputation. Times have changed, Taekwon-do has changed (though not always deliberately); from a martial art, to a martial way, to a martial sport in some cases, but what of the original?

Patterns today are practiced in similar ways, in a myriad of Taekwon-do schools around the world but for varying reasons. Many students cannot relate their patterns to self defence (Hosinsol practice), preferring to feel that sport based sparring is closer to an actual combat situation. Many maintain they have no practical

value above being a historical tie to the traditional side of Taekwon-do; they practice because of tradition, placing no value on the movements at all. Still others that do place value, place it in the wrong context, citing they are for purely technical reasons like developing technique. This is further fuelled by the pattern elements in competition, where aspects like where your hand exactly finishes are much more important than what that hand is actually meant to be doing.

But surely, the 24 patterns of Taekwon-do which were in development for over 40 years must have more meaning than just maintaining tradition, developing technique or as a means to win medals at tournaments. This book looks to explain what is sorely missing in today's practice and performance of the Ch'ang Hon patterns and attempts to recapture one part of the missing element that made Taekwon-do so feared on the battlefield.

¹Throughout the book I use the term 'Ch'ang Hon', others use the term 'Ch'ang Hun'. Neither are incorrect as Hon/Hun is 'Huhn' when pronounced in Korean. General Choi used the spelling 'Ch'ang Hön' in his 1965 book 'Taekwon-do'

²Martial Art is a term made up of two words, Martial and Art. The 'Martial' is so called after 'Mars the God of War' so martial arts can be translated as 'Arts of War' or 'War Arts'. Furthermore, Donn Draeger, a noted scholar and martial historian noted that to be properly termed a martial art, the system had to have been used in battle by an active military force

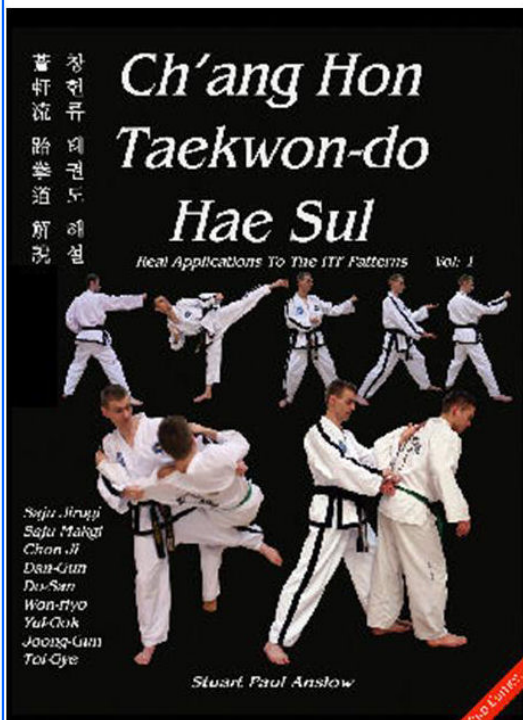
³Captured Viet Cong orders now stipulate that contact with the Koreans is to be avoided at all costs unless a Viet Cong victory is 100% certain. Never defy Korean soldiers without discrimination, even when are not armed, for they all well trained with Taekwondo.' - An excerpt from an enemy directive seized. - July 22, 1966

In next months article we discuss why there seems so little data on realistic applications within the Taekwon-do patterns.



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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 in the library of all practitioners of ITF Taekwon-do. Read on, learn and enjoy!

- Iain Abernethy 2006 5th Dan Karate (British Combat Association and Karate England).



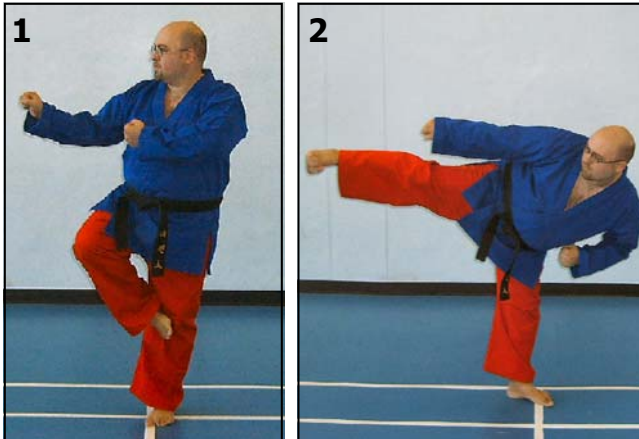
"The most important book published on TKD since the encyclopaedia."
- John Dowding, 3rd degree, ITF

What's The Point?

By Paul O'Leary

Part 1

In the article I would like to look at bending ready stance and side-kick. Which can be found in patterns like Won Hyo tul of Chang Hon (ITF) TKD, Pyung-Ahn Eedan of Korean Karate styles, Heian Nidan of Japanese Karate.



Pictures 1 and 2 show the basic movements. In Won Hyo you step forward after kicking, and in Karate styles you step back as both follow the line of the kick.

The basic application I like to use for these movements is called "*Ashi Guruma*" or "*Leg Wheel*" in Judo. For this picture sequence I will use the Won Hyo version. But this can be done from behind using the Karate version as well.

jacket with the left hand and the right hand holding onto the attackers left elbow area. Defender swings there left leg around to the outside as in performing bending ready stance. From here you can hit a number of pressure points on the outside of the leg. Hitting GB-31 with your heel may well execute the throw for you?

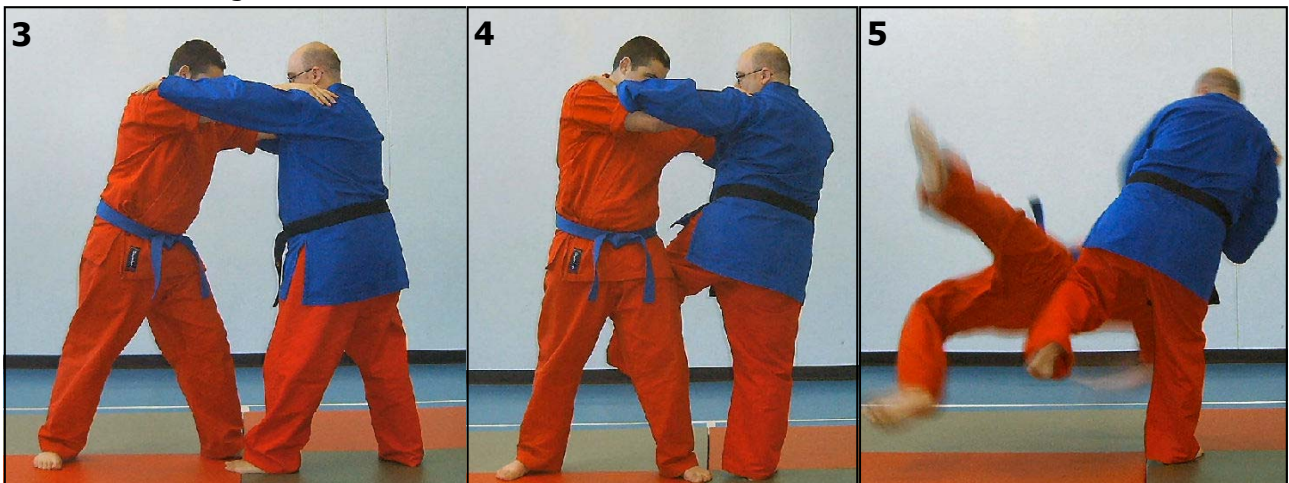
Picture 5: Defender kicks out the left leg as in the side kick motion. While pulling the attacker to the right performing the "Leg Wheel" throw.

Picture 6: Location of GB-31.

Practice this throw in isolation slowly then build up the attack and reaction to a point where you are popping the attacker over nearly as soon as they touch you. Then try it with the attacker trying to stop you from doing the throw, so that you experience performing the throw in an intensive situation.



Paul o'Leary is the head instructor of JungShin MuDo Kwan based in Cork City Ireland. He is also the national co-ordinator for Professor Rick Clark of AoDenkouJitsu



Picture 3: The attacker grabs the shoulders from the front.

Picture 4: The defender lifts their hands into a gripping position much like the guarding block of the bending ready stance. Taking hold of the attackers right shoulder/neck area or

and his Irish tours. Please feel free to contact Mr. o'Leary by mobile 00-353-86-3545032 or email jungshin@mac.com

Paul now has a YouTube channel with videos showing the "What's The Point?" series among other application and training videos of JSMDK. Please visit www.youtube.com/jungshin to check them out!

Throws For Strikers

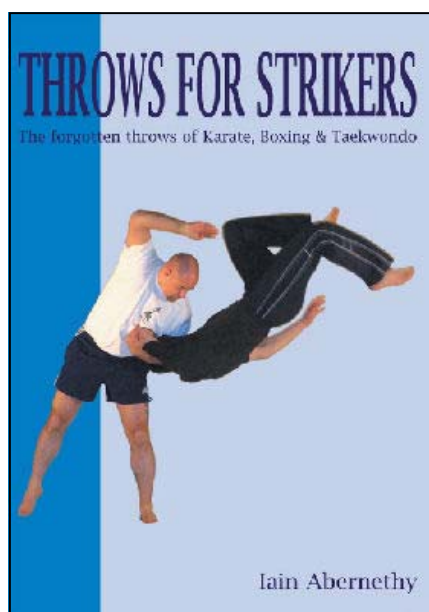
By Iain Abernethy

A chain is only as strong as its weakest link. To be a truly effective fighter, you will need to be conversant with all ranges of combat. This realisation has led to strikers learning how to grapple and grapplers learning to strike. However, one question that needs to be asked is, 'why doesn't the art you already practise have those missing skills on its curriculum?' .

In recent times, more and more martial artists are critically re-evaluating the effectiveness of their chosen art. The need for skills at all ranges of combat is now more widely understood. You could be the best kicker in the world, but if you don't know how to grapple you will be easily defeated if your opponent gets inside kicking range (which isn't that hard to do). Also, just suppose that you're a great wrestler, but have had no exposure to striking. It may take you longer to defeat an opponent (strikes being a quicker way to end fights), you will be very vulnerable to strikes and, most importantly of all, you will not have the ability to 'stun and run', which is vital for effective self-protection.

A chain is only as strong as its weakest link. To be a truly effective fighter, you will need to be conversant with all ranges of combat. This realisation has led to strikers learning how to grapple and grapplers learning to strike. However, one question that needs to be asked is, 'why doesn't the art you already practise have those missing skills on its curriculum?' If the original martial arts were designed for use in real combat, then why are there such glaring omissions?

Over the last century, the martial arts have undergone many significant changes. Most important of all has been a fundamental change to the goals of training. The original goal of all the martial arts was the defeat of an



opponent in military or civilian combat, but the focus of many systems has now changed. Most practitioners of the martial arts, whether they realise it or not, now train for physical development or sport.

For the practitioner who trains in the martial arts to stay in shape, it does not really matter if all ranges of combat are practised. All that is needed is for the training to be physically taxing enough to improve their level of fitness. Likewise, if the same practitioner has the necessary muscle control,

flexibility and physical strength to perform the various physical movements, katas, forms, prearranged techniques etc, it is irrelevant whether they have the skill to actually apply those movements in live combat. In today's martial arts, mastery of physical movement is often all that is required to advance through the grades. Hence, we have the situation where many higher grades, though technically competent, are not actually able to apply what they have learnt in live situations.

The other modern trend in the martial arts is the shift towards sport. In this instance, the goal is the acquisition of trophies and titles through the defeat of practitioners of the same discipline in a rule bound environment. This evolution has seen those techniques that are not associated with sporting success fall by the wayside. Karate, boxing, taekwondo etc have always favoured striking methods, and that is why their sporting versions have evolved into

solely striking affairs. Judo, on the other hand, has always favoured grappling. Judo did originally contain striking techniques. However, the rules of competitive judo prohibit striking; hence you would now find it fairly difficult to find a judo club that teaches striking. The older versions of karate and taekwondo contained throws, joint-locks, strangles etc. Again, many of these techniques are now banned in the modern sporting versions of karate and taekwondo, and therefore very few schools now teach the grappling side of those arts.

Not only do these modern evolutions limit the techniques available to the art's practitioners, they also increase their vulnerabilities. For example, because wrestlers never have to face kicks and punches in a competitive bout, they are never exposed to strikes and are therefore unlikely to be able to deal with them effectively. Conversely, the modern boxer will be highly skilled at dealing with punches, but will be vulnerable to kicks, throws etc.



Iain performing Gorge-Drop Throw

The original fighting arts were for use in real combat, and therefore they covered all ranges. The karateka of the past covered throwing, grappling, locking etc in their training (see my books, *Karate's Grappling Methods* and *Bunkai-Jutsu: The Practical Application of Karate Kata*). So did boxers, kung-fu stylists and practitioners of what became known as taekwondo. A quick look through the history books, and an examination of the traditional forms, reveals grappling techniques in abundance.

Karate was strongly influenced by many differing styles of Chinese boxing. This included the methods of Shuai Jiao (a form of Chinese wrestling that is said to date back to 2000 BC) and Chin-Na (seizing and joint locking). Karate has also been influenced by

the native Okinawan grappling art of Tegumi and, to a lesser degree, the Aiki-Jujitsu systems of the Japanese samurai.

Boxing also used to contain many grappling and throwing techniques. It is believed that modern boxing (and wrestling) evolved from the Greek art of Pankration (meaning 'all powerful'). This art contained strikes, holds, throws, ground-fighting and submissions. Greek mythology states that both Hercules and Theseus were skilled in the art of Pankration.

In more recent times, there is an abundance of records that refer to boxers using grappling and throwing techniques. As an example, James Figg – who was the first ever bare-knuckle boxing champion of England – defended his title against Ned Sutton in 1727. It is recorded that Figg winded Sutton by throwing him on his back, and that Figg eventually won the bout by knocking Sutton down and pinning him until he submitted! These techniques are now never seen in the modern sport of boxing.

However, they were a part of the original system. Boxing was taught as a self-defence system to society gentlemen. The first gloves were developed so that they could practise the art without picking up bumps and bruises that were not befitting their status. Throwing was also considered to be an important part of the self-defence side of boxing.

Taekwondo is a relatively modern art; the name 'taekwondo' first being used in 1955. However, it is said that its origins go back much further. Taekwondo is based on the warrior art of Tae Kwon, which was formulated by the warriors of the Koguryo kingdom and was then spread to the whole of Korea by the Hwarang (warrior class) of the Silla kingdom. The Korean arts of Subak, Kwonbop and

Cireum (a wrestling art based on Chinese and Mongolian systems) are also said to have influenced the development of what became taekwondo. Chinese kempo and in particular Okinawan and Japanese karate have also influenced modern taekwondo. Indeed, many of the original taekwondo forms were based on the karate katas. These 'common forms' mean that taekwondo will also have been influenced by Okinawan and Japanese grappling and throwing techniques. Whilst grappling is not a commonly practised part of the art today, we can see that grappling techniques were a part of the systems upon which the modern art of taekwondo is based.

Although many styles of Kung-fu are now practised as striking only systems, wrestling and joint-locking are traditionally regarded as a standard part of all Chinese martial arts. Traditional kung-fu is said to be made up of four sections; Striking, kicking, wrestling and joint-locks. We have already discussed how the methods of Chinese wrestling have influenced karate and taekwondo. The Japanese methods of jujitsu (upon which modern judo is based) were also influenced by Chinese grappling methods. As with karate and taekwondo, a study of the traditional forms will often reveal many grappling and throwing techniques.

Not only did the striking arts originally contain grappling and throwing techniques, grappling arts such as wrestling, judo, aikido etc also originally contained striking techniques. It is only in relatively recent times that the martial arts have narrowed their focus. However, this narrowing of focus has had a positive side. Because the vast majority of boxers have now abandoned the grappling side of their art to concentrate solely on punching, they have become exceptional punchers. Judoka are without a doubt the premier throwers of the martial arts community due to the heavy emphasis that they now place on throwing.

The original arts, although much more broad based, were not as sophisticated as their modern counterparts. The modern practitioners of the various arts have taken certain aspects to levels never dreamed of by their predecessors, and this has benefited the martial arts as a whole. However, some

aspects of these increased levels of sophistication can bring their own problems, which we will discuss in the following chapter.

It must also be understood that communication was very limited during the times our arts were being developed. Today, it is possible to learn many arts from all over the world. In the past, however, people would only be able to study with practitioners who lived in their local area. For example, the boxers of England would not have been able to study with the jujitsu practitioners of Japan. This is one more reason why the techniques of the older arts are not always as sophisticated as those we have access to today. This lack of sophistication does not mean these techniques are ineffective, far from it. However, it must be said that the 'forgotten' aspects of the older arts are often not as refined as the techniques of those arts now dedicated to particular skills (as you would expect).

If effective fighting skills are your aim, then you need to include all ranges of combat in your training. There are essentially two ways to ensure that your training is broad based. The first is to study a variety of arts ('cross-training' as it is often called). For example, you may study boxing for your punches, taekwondo for your kicking, and judo for your grappling. This is obviously a great way to train because you are effectively learning the strongest aspects of the various arts. The downside is that you may become a 'jack of all trades and a master of none'. And unless you get sufficient guidance from experienced cross-trainers, the various methods can become disjointed with none of the systems being practised gelling together.

The second way to ensure your training is broad based is to study the older version of your current art. The advantage of this approach is that you will be learning a single complete and coherent system. The negative side is that the methods of the older version of your art will often not be as sophisticated or refined as those of the dedicated grappling arts (and it can also be hard finding an instructor who teaches the older version of the system). If you're a boxer, you could learn the throws that were once a fundamental part of

boxing. If you're a karate, taekwondo or kung-fu practitioner, you could examine the grappling techniques that are recorded within your forms. You should understand that studying the throwing techniques of the striking arts will in no way make you the equal of a judoka or wrestler when it comes to throws. However, a study of the 'forgotten' throws will give you the fundamental throwing skills that may be needed for self-protection. It's really a matter of what you as an individual require from your training.

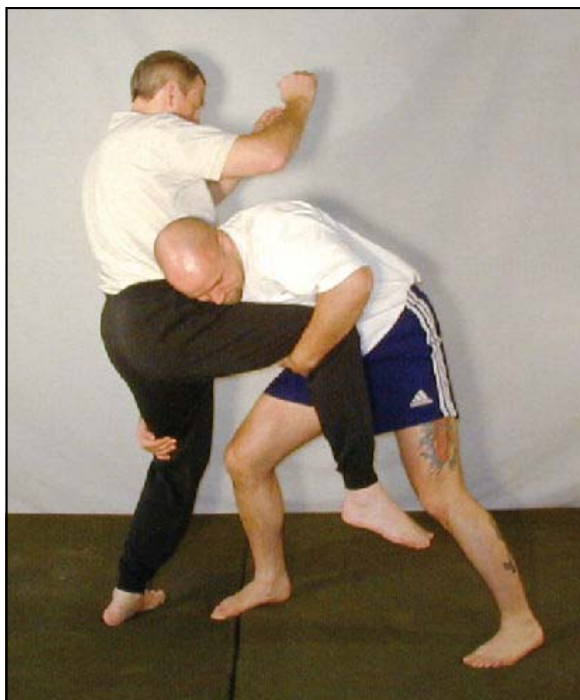
My personal approach has been to fully study my chosen art (karate), and to examine the methods of dedicated grappling arts to increase my understanding of the techniques already present in my base system. However, as I said, it's really a matter of what works best for you. Some of my training partners and students also study judo, which has not only enhanced their application of the basic throwing techniques found within the traditional forms, but it has also furthered their knowledge and understanding of throwing techniques in general.

There are many different aspects to grappling. In this book we will be concentrating on the throws and takedowns that were once a common part of the striking arts. Differing arts may have emphasised certain throws over others, or have performed them in slightly differing ways to those shown here. However, the throws shown in this book are common to many arts (grappling and striking) and, in my opinion, are some of the most effective throws for use in self-defence. Exploring all the throws originally found in what are now called the 'striking systems' would be a huge task. It is hoped that the throws covered in this book will help you to further explore the

specific throws found within your own system. You may not perform the throws covered in exactly the same way as demonstrated, but the fundamental concepts are common to all systems. What works, works!

The purpose of this book is to help practitioners of the striking arts to reintroduce the throwing methods that were once part of their system. This will then allow you to practise your art as its founders originally intended. These throws can obviously also be found in the grappling systems and we will make reference to these arts where appropriate.

'Throws for Strikers' looks at the basic throws that were once commonly practised in striking systems such as Karate, Boxing and Taekwondo. In addition to providing instruction on the throws themselves, this book also covers the fundamental principles that apply to all throws, practise drills that will enable the reader to develop competence in live situations, and what to do should a throw go wrong and you end up on the ground. *'Throws for Strikers'* also reveals where throws are recorded in the traditional forms (Katas / Hyungs) and discusses how throws were used in the bare-knuckle boxing matches of old.



Iain performing Arm-Ring Throw

This book will enable practitioners of striking systems to reintroduce the basic throwing methods that were once part of their art.

About the Author

Iain Abernethy has been practising martial arts since childhood. Iain's pragmatic approach to traditional systems of combat have made his books very popular with martial artists from all over the world. Iain regularly writes for the UK's leading martial arts magazines and he is a member of 'The Combat Hall of Fame.'

Why Teach Martial Arts?

By Tim Posynick

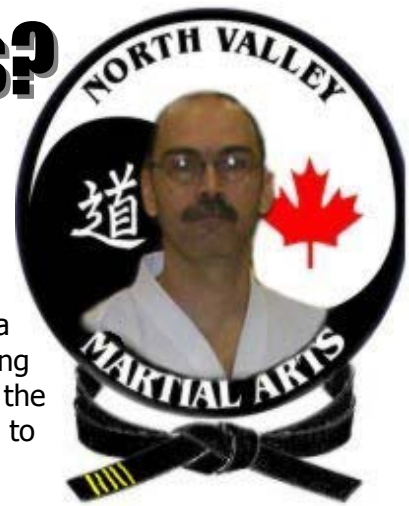
From the age of 10 I knew that I wanted to be a martial artist. I had idolized my heroes from the movies such as Bruce Lee and Chuck Norris, and wanted to someday be like them. Upon my introduction into the martial arts at age 15, I immediately concluded that I would have my own school one day and be teaching my own students to get their Black Belt. I have trained in several styles and schools and met some very charismatic and unique individuals along the way. I did a short stint on the tournament scene and was moderately successful. I've had several triumphs and several bumps and bruises and more than several downfalls, and kept going. When I was 13, I was diagnosed with asthma and several lung related allergies which kept me out of school sports. I found Martial Arts and haven't had an asthma attack since. I have the martial arts to thank for this. I have wanted to quit and have re-started more than a few times.

Through all of this one thing has never changed, my desire to teach what I've learned. I've always been a reclusive and solitary individual. I grew up in a single parent family with no siblings. So I kept to myself almost always. My Mother was very pleasantly surprised to see the Martial Arts bring me out of my personality shell towards interacting with others and developing relationships. The

martial arts have helped me grow as a person and as a man. One thing still remains the same, I wanted to teach.

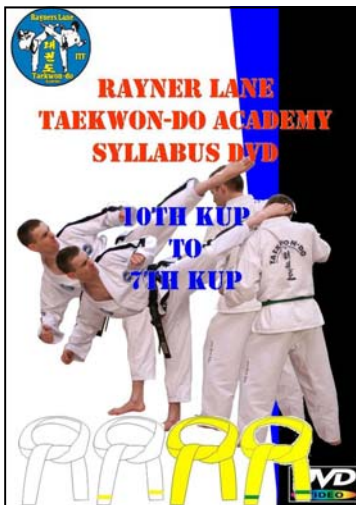
But why teach? This is the real question. For me it is an ever-evolving answer, a quest if you will to not only realize why, but to develop the "what for". When I step back and think of my personal history, what I went through to get where I am, the people that influenced my teaching habits that I have now. I realize that all those years of training were not entirely about me. In fact they were molding and encouraging me to develop others to realize the same personal potential that I have found within myself. This realization has told me that yes I am a teacher, a coach, and a mentor. I am here because initially I found a skill that I could finally call my own, and inevitably I found that for it to truly be apart of me, I need to share it with others. This, I feel, is the measure of a true teacher.

"The main goal of being a teacher, is not just to be regarded as a former this or that champion, but to be respected for what you have passed on to your students. To see with pride, the personal and Martial growth that comes from training in the Self-defense Arts. To see your students not only do well in class, and at the occasional tournament, but also to see them surpass you both in level and in knowledge, thus giving the satisfaction that your students never stop learning."



Rayner Lane Taekwon Do Academy Syllabus DVDs 10th to 7th Kup and 6th to 3rd Kup Reviews

By Paul Mitchell, 2nd Dan



Many will know Stuart Anslow from his recent book, Taekwon Do Ch'ang Hon Hae Sul. This studied the Ch'ang Hon pattern set in depth, looking at patterns up to Joong Gun Tul and seeking applications for the movements which make more sense than some of the traditional interpretations.

This series of DVD's covers the syllabus of the Rayner Lane Academy as taught by Stuart. The DVDs were originally produced for his own students after requests for something to practice from at home, but after putting some clips on the Academy website enquires started coming in from other places so he decided to release them to anyone that would like a copy.

This is specifically the Rayner Lane Syllabus: ITF based but not identical, with different Set Sparring to TAGB for example. This isn't a syllabus that I follow, so I don't want to comment on the contents of the syllabus; his Set Sparring is different to what I learn and teach for example. Rather I'm reviewing the way the DVD is presented and the techniques used in helping the student learn.

The first DVD covers 10th Kup White Belt to 7th Kup Green Stripe. For each grade there is a demonstration of the basics required and here the DVD really does well. The camera work is clear, the techniques are shown from both the front and in side view, and are then

also shown in slow motion. This is an excellent use of video, allowing a student to really follow the detail of how a technique both develops and is delivered.

Furthermore, the screen is annotated with hints and instructions on each technique, ensuring the student gets some advice as well as demonstration of the techniques

This same device of annotated front, side and slow motion views is used for the demonstration of patterns. This will make an excellent resource for the prospective student.

Set Sparring (Three Step and Two Step, Semi Free) given the same treatment at the appropriate grades: demonstrated at full speed and in slow motion with instructions and comments added on screen.

The required elements of destruction for grades are demonstrated too. A nice touch is Mr Anslow demonstrating how to measure out distance and angles for the assorted break, an important step which is sometimes missed out on demonstration footage. Again slow motion footage is used to allow a student to more closely follow techniques and on-screen text gives further information.

The section for each grade then ends with a summary of the theoretical knowledge required for that grade. Pattern meanings, names of



techniques in Korean etc. are all covered.



The second DVD, 6th Kup Green Belt to 3rd Kup red Stripe differs only in that no basics are demonstrated. By this point basics are often simply at the examiners discretion rather than pre-defined.

There are also full speed demonstrations of Free Sparring, with the usual hints and tips displayed as text on the screen.

The second DVD also offers an example of Two onto One Sparring, another grading requirement at Rayner Lane.

Where the DVD suffers is in the environment for the filming. The background is a normal gym floor and familiar green curtain screening off part of the room. This gives a cluttered backdrop to the action that can detract from it slightly.



The main problem with the environment though is the background noise. The footage is obviously shot during the time of a normal class. This unfortunately means that there is some intrusive noise from commands,

exercises and even breaking impinging on the demonstrations. Although you may tune this out as you watch I did find it detracted from my concentration on the subject matter on several occasions.



Overall the DVDs are an excellent tool for supplementing a student's learning; they will see demonstration of all required linework techniques, patterns and set sparring to really get into the detail, the nitty gritty, of stance technique and movement flowing together.

They also score in being a complete resource. Many DVD's will only cover one aspect of training, just patterns or just set sparring; here we have everything in one place. I have to comment though that a better environment for the filming would turn a good resource into a great one.

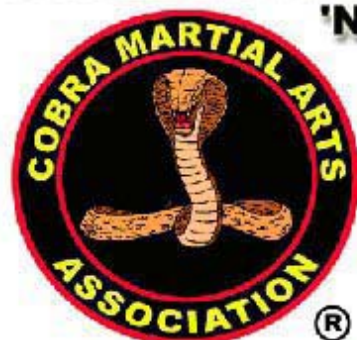


All pictures in this review are stills from the DVD's

Clips for both DVDs can be found at www.raynerslanetkd.com as well as the 2nd to 1st kup DVD.

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