

Totally Taekwondo

The Free Global Tae Kwon Do Magazine

May 2017 • Issue 25



• Master Michael Ch'ng Interview

• The Perfect Demo



• The Role of the Taekwondo Instructor



• Offensive and Defensive Entry Techniques

• 4th International Martial Arts Games

The Use of Korean Writing in Taekwondo



12 Ax kicks of Taekwondo

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

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Editorial
Issue 25 - March 2011



Well Happy Birthday to us. Totally Tae Kwon Do magazine is 2 years old. We were born on the 1st March 2009 and now it's the 1st March 2011 :-)

However, its no just a Happy Birthday to the magazine, nor to me as the editor, but to all the writers and of course the readers who have made the magazine so successful over the last 2 years - many thanks to all of you and please... keep it up of course.

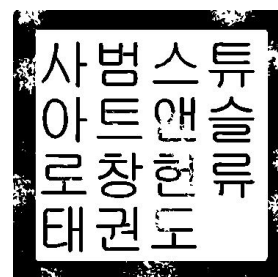
We have the usual selection of great articles for you - although 'usual' isn't an apt description as, they are actually 'unusual' in a sense that you get so many great articles in a single magazine, which in itself is unusual these days I think.

This issue has been one of the hardest to put together due to the Korean Writing In Taekwon-Do article, which I had to re-do about 3 times to get it right, due to all the tables in it - but hey, that's what the 3rd tenets all about right. I just hope the Korean fonts show up for everyone!

Until next month.. Please enjoy.

Regards,

Stuart Anslow
Editor



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Tristan Vardy, Aisha Thorton, Ira Hoffman, George Vitale,
Sanko Lewis, Patricia DeArmas & Stuart Anslow

Totally TKD News

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



Over 270 people attended the Fire Dragon Taekwondo 2010 Annual Awards Banquet on Sunday January 30th in Medicine Hat, Alberta Canada where 2 time Olympic Coach Grand Master KH Min was a special guest.

The Overall male/ female students for 2010 were Wesam Dlikan and Haley Gyug; while the Most Improved male/ female students were Milton Wong and Kaelynn Weisner. The Top Child/ Adult Attendance trophies were awarded to Connor Hilland and Renee Habersstock. Ryan Habersstock was awarded with the Top Adult Student of the Year. 9 Fire Dragon Awards of Excellences were given to: Nilufar Jahandardoost, Mona Dlikan, Megan Habersstock, Cal Challinor, Aiden Gripp, Cameron Habersstock, Ethan Gripp, Ashton Capati, and Lyren Richard Wyatt Nadeau. The final trophy, L'il Dragon of the Year 2010 was awarded to Fletcher Coombs.

200 students were awarded with 2010 Participation certificates, while 80 students were awarded a certificate of "Great Attendance" in recognition of their dedication and perseverance towards

Taekwondo training and 40 students were recognized for their "Outstanding Effort" towards their development of Taekwondo skills.

Fire Dragon Taekwondo & Fitness is proud of the achievements of the more than 200 students.

Submitted by: Heather Smith-Schenkey

Sport Taekwondo UK

Martin Stamper and Jade Jones produced a golden finish to an outstanding weekend for British fighters at the WTF US Open in Texas. Former European silver medallist Stamper from Liverpool claimed a gold medal in the featherweight (-68kg) division and 17-year-old Jones turned the previous day's -57kg bronze into a lightweight (-62kg) gold.



It took the 10-strong squad's final medal haul to six, along with with further medals for: Aaron Cook (-80kg, bronze), Damon Sansum (-87kg, bronze) and Sophie Dickson (-55kg, junior bronze).

Dad of one Stamper, 24 and six times National champion, defeated Mexican rival, Idulio Isklas Gomez to seal a famous win whilst Jones, from Flint, shrugged off any tiredness from her earlier exertions by beating American Paige McPherson in her final.

"The main focus for me was to get experience on the LaJust scoring system for the World Championships in may, so I am really happy with my 2 medals," said Jones. "It was a tough tournament with lots of high quality fights so I am really chuffed with my performances. Now I'm looking to



Martin Stamper, courtesy of www.fullcontact.co.uk

do the same in the German Open in 2 weeks time."

"This has been a fantastic weekend for British Taekwondo and a real boost to our preparations for the World Championships in a couple of months time," said GB Performance Director Gary Hall. "We have had some excellent performances distributed right across the team and it's been great to see experienced performers, such as Martin Stamper and Aaron Cook, achieving medal success whilst at the same time seeing new young players such as Damon, Sophie and indeed Jade continue to make a mark on the world stage. We've still got a lot of hard work to do in the coming weeks but this will give us confidence as we prepare for Korea."

Earlier in the month Tamworth's Andrew Deer, a member of the GB Talent 2012 programme, won his first senior medal, picking up Bronze at the Trelleborg Open in Sweden. Deer had three victories in the Senior -80kg competition before losing narrowly 7 – 8 to Germany's Sebastian Lehmann in the Semi-Final.

To top off the fantastic month the European Taekwondo Union confirmed Manchester as host of the prestigious European Taekwondo Championships, just weeks before the Olympic Games in 2012.

The decision was made at an ETU Executive Committee meeting in Athens, at which Sport Taekwondo UK and the British Taekwondo Control Board presented their bid to the federation. The news gives a massive boost to the sport in Britain and a significant opportunity for the British team to finalise their preparations for the London Games.

"This is fantastic news for Taekwondo fans across the UK and provides us with a real chance to showcase the sport at a time when excitement will be growing ahead of the Olympics," said Jeremy Beard, Chairman of Sport Taekwondo UK. "It also recognises Sport Taekwondo UK's ability to stage world class events and indeed Manchester's reputation as global sporting capital. Interest in the European Championships will be significant and we are looking forward to working with partners to deliver what will be a truly memorable event."

British Taekwondo Control Board Chairman, Adrian Tranter said: "I am delighted that my ETU colleagues have entrusted us to deliver the 2012 European championships just 12 weeks before the London Olympic Games. I have the utmost confidence that the Sport Taekwondo UK events team, headed by Ian leafe, will make it the best ever European Championships and that our British team will make it one to remember. I know that the British Taekwondo family will welcome our friends from across Europe and will also be out in force to support our home team."

Dates for the 2012 European Taekwondo Championships will be announced in the coming weeks. The British International Open will be staged at Sportcity, Manchester on October 1-2, 2011.

9th MASTER ZUBAIRI'S TAEKWONDO CUP-2010



The Zubairi's Martial Arts And Sports Federation-International and Karachi Cadet School in collaboration with Pakistan Taekwondo Council organize 9th Master Zubairi's Taekwondo Cup 2010 under the rules and regulations of World Taekwondo Federation at Karachi Cadet School Gymnasium on 20th - 21st December 2010. The Prof Dr Rizwan Mustafa Zubairi attended the event as chief guest while the Mr. Ashfaq Ahmed director and Mrs. Erum Irfan Principal of KCS were grace the occasion as guest of honour. Taekwondo Master Instructor Shabbir performs his duties as event organizing secretary. There are over 400 participants in two day event. Master Zubairi specially performs Ho Shin Sul Techniques and Poomsae Taebeek. The event is approved from "World Organizer of Martial Arts" by Grandmaster M.I.Tianero and "Korean Martial Arts



Instructors Association" by Grandmaster Oh Kum Yul & Richard.

At the end Master Zubairi paid a very special thanks to Mr. Abdul Hameed (Cadet Training Officer), Mr. Khalid Marco (Gymnastic Coach) and Jury panel for their contribution and supporting to the event.

Report by: **Wajid Raza Isfahani**

More Medals For Fire Dragon Taekwondo Athletes

Fire Dragon Taekwondo & Fitness athletes from Medicine Hat, Alberta Canada had a fantastic showing at Master Wright's 7th Annual Tournament of Champions, in Airdrie Alberta Canada on February 19th, 2011.

One hundred and thirteen competitors from 18 Albertan schools, including 20 athletes from Master Mark Pellerin's Fire Dragon Taekwondo School competed in the tournament.



Connor Hilland, Ryan Haberstock, Zack Hickey, Mona Dlikan, Shannon Ribbi, Kalen Schenkey and Thomas Tracey were awarded gold medals for their outstanding performance in Poomsae while Austin Thompson, Renee Haberstock, Amber Marsh and Adam Romanuck won silver medals and Connor Thompson, Cameron Haberstock, Megan Haberstock, Blayne Penner, Wesam Dlikan, Courtney Rath, Nicolas Knipstrom, and Susan Romanuck

were awarded bronze medals.

On the sparring front, Blayne Penner, Zack Hickey, Wesam Dlikan, Mona Dlikan, Courtney Rath, and Shannon Ribi won gold medals in their Sparring divisions while Austin Thompson, Kalen Schenkey, Susan Romanchuck, Adam Romanchuck and Thomas Tracey won silver medals and Amber Marsh, Nicolas, Knipstrom, and Preston Stebanuk were awarded bronze medals for their efforts.

Master Pellerin's school continues to work hard and persevere.

ITF Breaking News

Since the passing of ITF Taekwon-Do Founder and President Gen. Choi Hong Hi on June 15, 2002, there have been a series of court cases and legal proceedings whose decisions and filings have at times given the upper hand to the



various ITF groups fighting for official legal accreditation by the Justice System of Austria, the seat of the ITF headquarters since 1985.

In early February of 2011 the legal team representing Mr. Chang Ung as ITF President advised their clients that the previous court decision was overturned in their favor and as such it was felt that Mr. Chang Ung was now the legal president representing the ITF. This court decision was handed down in January of 2011. The judge in the case, Dr. Gabriele Kluger also ruled that the losing party in her finding, the ITF under Mr. Pablo Trajtenberg was also obligated to pay all legal fees in the amount of EUR 54,533 plus EUR 51,832.

Additional details were pending an English translation of the court documents which were handed down in German. Of course it was anticipated that the ITF under Mr. Trajtenberg would appeal this decision. As this issue went to press it was believed that that process was underway. Look for updates in Totally Tae Kwon Do magazine when they become available.

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Totally
TaekwonDo 태권도

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The Role Of The Taekwondo Instructor

By Sean Lunn

What is a Taekwondo instructor? The simple answer is; someone who teaches the Korean martial art of Taekwondo, however, the role is much greater than simply teaching someone how to kick or punch.



The role of the Taekwondo instructor in the modern era should encompass three primary duties; 1) to teach and promote Taekwondo, 2) develop his students both physically and mentally, and 3) to set the example of what a model citizen should be both inside and outside the dojang. Students seek Taekwondo training, at least initially, in order to satisfy a need to either learn a form of un-armed fighting or to satisfy a need to develop themselves physically and or spiritually. It is the Taekwondo instructor's duty to satisfy these needs, and in the process of developing one need, develop the others. This is not done to force change on the student based solely on what the instructor believes to be the right thing to do, but it is done to maintain the universal balance of

all things. The instructor cultivates both the Um and the Yang of his students in order to build the better person, to provide the necessary balance as divined by the philosophy of the Taeguk.

It is with this philosophy in mind that the Taekwondo instructor carries out his duties, for at the heart of it, the Taekwondo instructor's duty is to build a better person who in turn creates a better society for everyone. This article was written to explain to the reader both the how and why I believe these three elements represent the core of the Taekwondo instructor's duty. By examining each of the elements in turn, it is hoped that the reader will gain a better understanding of what each of them means to the instructor and the



student and how that portion of the training helps to build the better person.

Teaching and Promoting Taekwondo

Teaching Taekwondo is not the result of attaining the rank of 4th Dan or having completed the Kukkiwon or ITF's instructor training courses, rather, teaching Taekwondo is a passion and a desire. Being a Taekwondo instructor requires an individual to truly love what they do each day, because if the instructor does not desire to be a Taekwondo instructor then his teachings and consequently his students will suffer. It should go without saying that to teach Taekwondo an instructor should "know" Taekwondo. However, this matter of practicality should not be overlooked. A good instructor will truly know what he is teaching, whether that is poomsae, kyorugi or hoshinsul. It does not mean that the instructor must be a true expert in any or all of these subject areas but it does mean he understands the fundamental underlying principles and concepts and can effectively transmit the most important aspects to the students. Secondly, the instructor should take the time to understand and learn the history and traditions associated with Taekwondo. Academic knowledge should be central to the continued growth of the Taekwondo

instructor, much like the Hwarang of ancient Korea; physical skill must be tempered with knowledge in order to develop the "whole" person. A Taekwondo instructor should read as many books as possible on Taekwondo to include, sparring strategy, self defense, philosophy, etc. Also, as a professional martial artist, an instructor should also broaden their perspective by reading books on other martial arts as well. Only by increasing his own knowledge can he in turn impart this information to his students assisting them in their journey toward greater skill and wisdom.

When developing a school's curriculum each of the pillars of Taekwondo needs to be accounted for, much like the legs of a chair, if you remove one you have weakened the whole. These pillars are poomsae, kyorugi, hoshinsul and kyukpa. Each one of these pillars is used to accomplish the overall goal of developing strong martial skill and developing the individual. Each pillar when erected together provides for a solid base in self defense and increased personal development. As an example, kyukpa (breaking) both demonstrates the power and effectiveness of a given technique but also shows the mental focus and confidence required to accomplish the act,

both sides of the coin represented in a single act. One of the most often neglected pillars in the modern Taekwondo School is poomsae. Few schools today place much emphasis on this pillar as most younger students do not enjoy practicing the forms and they do not provide the excitement that sparring does. However, it is the Taekwondo instructor's duty to ensure each student learns the requisite poomsae and continues to practice them. They are not only a traditional piece of Taekwondo training but provide the subtle training that provides for overall satisfactory skills. To neglect poomsae is to neglect Taekwondo. Those instructors who first scoff at this statement are forced to agree if they look in their hearts and minds and remember what Taekwondo is for and what it represents. Those who continue to deny this statement do not practice or teach Taekwondo, they are athletes and coaches who play at a sport, but do not practice a martial art. While it is true that Taekwondo is a sport in the context of the Olympic Games and various other sporting events, it is also true that only a small percentage of those who study Taekwondo will ever reach such a level. And so for the rest of us, there is the martial art of Taekwondo. By practicing poomsae diligently we learn the value of patience, a solid stance, muscular endurance and the simple muscle memory of the various techniques as a result of our continued practice. The last pillars of sparring and self defense techniques are at the center of Taekwondo as a true martial art designed to fend off physical attacks. It is through these pillars that the instructor is able to show the practical application of techniques and allow the students to practice their skills in a more realistic yet controlled environment.

Next on the instructors "to do" list is promote Taekwondo. Only by promoting Taekwondo can an instructor remain an instructor, after all, it is difficult to be a teacher when you have no students. By promoting his art as widely as possible the

Taekwondo instructor is not just looking for prospective new students, but is also reaching out to those who do not practice a martial art and attempts to show them the many benefits associated with steadfast practice. The promotion of Taekwondo however, is more than just seeking new students; it is also showing the world a positive way to improve themselves as individuals, both physically and mentally. While each instructor desires new students for his school, the true teacher, the one dedicated to Taekwondo and not profits, seeks to primarily introduce people to Taekwondo in the hopes that they will begin the journey for themselves regardless of the training venue. If those same people are impressed enough with that particular instructor and decide to enroll in training classes at his school, so much the better, but that is not the primary goal. Regardless of where the future student begins their training, the instructor who first introduced them to Taekwondo and set their journey in motion should be happy for them and content that he has done the right thing for Taekwondo and the new student.

Developing the Student

In developing the Taekwondo student, an instructor has two primary areas he must focus on, the mental and physical skills associated with martial arts training. The obvious signs of a student's progress are reflected in his ability to perform certain physical skills based on their rank and time training within Taekwondo. The less obvious and more difficult aspect of mental development is far less obvious to the outside observer but no less important. Both facets of student development are of equal importance to teachers of Taekwondo, one focus does not out-weigh the other; this is in keeping with the order of the universe, the Um and Yang. By training each aspect equally the instructor helps the student to achieve balance, strong physical skills governed by a strong mind.

Physical skills will vary from student to student, both in quality and capacity, simply put, not every student is a gifted athlete destined to become the next great master. With this understanding, the instructor must be able to identify the type of skills his student has and adapt his teaching and his expectations accordingly. This is not to say that just because a student lacks a high level of coordination and flexibility that they should simply be given a pass when it comes to physical capabilities. Instead, all students need to be held to the same standard, that is, they should be required to execute the techniques correctly and to the best of their ability. All physical techniques have certain fundamentals associated with the proper execution that will never change, regardless of individual skill. As an example, the front kick begins by raising the rear leg to the chambered position followed by the rapid snapping of the leg to full extension, retraction of the kicking leg and a return to the starting position. Each student regardless of skill should be able to execute the kick to the "minimum" standard, the kick does not have to be head high or powerful enough to break concrete, but executed in accordance with its fundamentals. Students should never be allowed to perform a straight legged "punters" kick in lieu of a Taekwondo front kick, the instructor who observes this and accepts it is failing both Taekwondo and the student. It is understood that many Taekwondo schools have students who possess true physical conditions that will prevent them from performing certain techniques, even to the fundamental level. These students are the only exception to basic performance, but should be required to perform the techniques as close as they possibly can. This protects the integrity of Taekwondo as a true martial art and it tells the student that they too are being held to a higher standard and their rank is not being earned by tuition alone, but through personal, dedicated practice. As the students progress from one belt level to the next, their individual skills should improve

correspondingly. As my Master will say "a red belts punch should not be the same as a white belts punch". Even with the simplest of techniques there should be a visual and physical improvement as the student advances regardless of initial athletic talent.

Of all the places that physical skills must continuously be maintained is the execution of poomsae. Too often is the case that as a student progresses through the ranks their performance of the basics begins to decline, eventually this will manifest itself in poorly performed techniques, even the fundamentals. This is most often seen in younger students who simply forge ahead, worrying about the next test and not in maintaining the skills that got them to where they are now. Of course, with the diligent instructor, this does not occur nearly as frequently. One way an instructor can reinforce the basics is by requiring proper poomsae practice. If done properly and not just as a required piece of curriculum to get through, poomsae will aid the student in maintaining their roots with strong stances, blocks and strikes. Of course there will always be those students who lack the internal desire to remain disciplined throughout their practice and those who simply do not want to be there. However, as with all other students, the good instructor is patient and does all he can to motivate and train them.

A final note on physical development is this; the Taekwondo instructor must push each and every student to perform to the best of their ability, always. As discussed earlier, not everyone is going to be the next world champion in sparring or forms, but every student is usually capable of much better performances than they thought they were. It is the duty of the Taekwondo instructor to bring this capability to the surface and show the student what they are able to do if they practice and study hard enough.

Now, in order to balance a budding



Taekwondo student's physical skill, the instructor must also cultivate the mental aspects of Taekwondo training. The task of developing a student's mental abilities is much more difficult than training the physical skills. To develop a student's mental skills the instructor must know each of his students and understand what that particular student's needs are. Some students may come with a high level of mental strength, others begin training in order to develop it, in either case, the instructor must help each student to realize their maximum potential.

Along with mental strength, the instructor must also help to build a better person by requiring all students to demonstrate the ideals of human behavior both inside, and more importantly, outside the dojang. Some of the more important ideals are courtesy, integrity, responsibility and duty. Of course there are many other values out there, this list is just a simple starting point for discussion within this article, the names may change, but the principles remain the same. I have yet to meet a good instructor who could not define these qualities and many others on his own, as such, I will not attempt to define each one

of them or why one may be of more importance than another. But why is demonstrating these principles outside the dojang more important than inside? Because that is where the quality of instruction is most telling and where society most needs it. Most students can behave themselves and abide by the rules of the dojang for a few hours a week when under the direct supervision of their instructor, but those who are truly learning Taekwondo's lesson are those students who apply these standards outside the watchful eye of the master. It should be every instructor's goal to develop his students so that they become polite, helpful and productive members of society. It is not enough to require a student to only show courtesy and discipline inside the dojang, they must demonstrate these same principles, all principles, outside the dojang. Whether it is in school, at work, in public or in the home, the results of Taekwondo training should be evident. This is especially true of Taekwondo's youngest students; this is where the Taekwondo instructor can have the most impact. If the dedicated instructor is able to teach the children in his class how to behave and act responsibly not just in



class but everywhere, that instructor has done a great service to his community. Even if the student is only with the instructor for a few weeks or several years, the basic teachings of Taekwondo can carry on over a life time.

By carefully balancing a student's training between physical and mental skills the Taekwondo instructor attempts to build the better person, a student who is not only healthier, but more self confident and courteous to those around him. The legacy of the Taekwondo instructor should not be the number of black belts or masters he has trained or the trophies and accolades he has won; instead that legacy should be the number of simply good people he has helped to create. What greater legacy could there be, to have built a better community, a better world, one student at a time.

Setting the Example

Of all the duties, skills and levels of knowledge an instructor must perform, none can be easier and at the same time more difficult than setting the example. This area of performance for an instructor seems so simple and common sense that it should not even be mentioned. In reality, however, this seems to be something that many instructors continue to struggle with.

It is not enough to espouse the many principles or tenets of Taekwondo training, the instructor must also live them himself. This is most important for the younger students, children will idolize and emulate those they hold in awe or who occupy positions of authority. The Taekwondo instructor can easily fall into both categories and must therefore show the young student not only the proper way to kick, but the proper way to conduct themselves personally. Setting the example is simply one more tool at the instructor's disposal he can use to help guide his students along their path of mental development.

The instructor should always be polite and courteous when dealing with students, parents and visitors, but when away from the dojang the instructor must still be polite and represent the model student and citizen. Why does the Taekwondo instructor need to hold himself to such high standards at all times regardless of location or situation, simply stated, you never know who is going to walk through your door as a potential student or parent of student the next day. How a Taekwondo instructor conducts himself in the course of his personal life is a good indicator of the type of school he runs and what standards he will expect from his

students. By his actions and appearance he demonstrates exactly what he talks about when engaging potential new students. To put this in context, if you were a new student looking to try Taekwondo to help you lose some weight and get into better physical condition would you sign up for classes from an instructor who looks like he might get winded riding up an escalator? Chances are, probably not, even though he might be a very personable and capable instructor. The same applies to the core principles, what parent would enroll their child in a school where the instructor himself does not display the values advertised in his brochures or web site? Again, probably very few. As discussed previously, the instructor also has the duty to promote Taekwondo to his community and the world, setting the example is one of the easiest and cheapest ways to do this, besides, it makes the instructors community a better place, one example at a time.

All of this being said, the Taekwondo instructor is still a human and subject to the same human weaknesses as everyone else. Just because an instructor is a 6th Dan and a former world champion does not mean that they don't have bad days just like the rest of us. What separates the Taekwondo instructor from the rest of the world are self discipline and a life time of trying to become a better person. These two factors help the instructor to identify a personal weakness, accept it and begin correcting it so that he may learn from the mistake and move forward as a stronger person himself. This is the best example of all, it shows his students that he is human like them, and just like each of them can become a better person through dedicated Taekwondo training.

**Throughout this article the masculine pronouns have been used only in order to simplify the article. No omission or disrespect was intended to the many fine women teaching or training in the martial arts.*

***All photos provided by the staff of the Seoul Tae Kwon Do Academy, Lorton, Virginia.*



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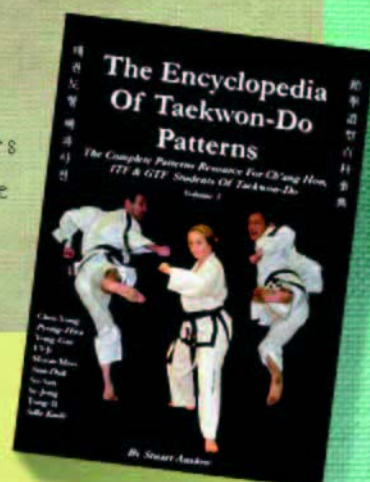
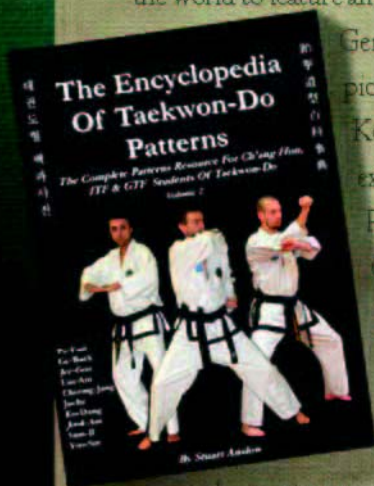
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Master Michael (Kim Chye) Ch'ng, 7th Dan - Interview

By Paul O'Leary

7th Dan Master Michael (Kim Chye) Ch'ng from Malaysia, is a man with many of the old style values. Starting his TaeKwon-Do training in 1972 at the age of 17 he recently celebrated 38 years in TaeKwon-Do in 2010. He has been witness to many changes in the art and being one of the first to train in TaeKwon-Do as it was being introduced to his country. But remains a testament to the older traditional forms of training that have been lost in many schools.

Master Ch'ng is very humble and welcoming to opportunities to talk to TaeKwon-Do'ins from all over the world. Now a member of the International Ch'ang Hon Federation, he gave me his thoughts on the time he has spent in TaeKwon-Do and how he feels the art is developing into the future.

TTKD - Master Ch'ng, you have been involved in TaeKwon-Do since the early 70's. Can you tell us about the development of TaeKwon-Do in Malaysia at that time and what drew you to the art?

Master Ch'ng - Malaysia being a top 10 founding country of Taekwon-Do. The development of the 'art' those days was very different as compared to today. It was



more than a 'Martial Art'. Meaning every movement be it a kick or block one had to execute them with full - power and discipline was 100%. Every student who took up the art were real serious learners and had to give their best, be it fundamentals or free-sparring. No age grouping and no protective pads when it comes to doing sparring.

I joined Taekwon-Do during the Bruce Lee era. After watching his first movie, 'The Big Boss' I was thrilled, amazed and fascinated by his footwork. Therefore, I decided to look for something similar to his way of kicking. Then I began searching the dojang and incidentally, I had a wonderful opportunity to see a Korean Instructor by the name of Choi Yik Seon (5th Dan) that



time, performing a very swift and powerful jumping side kick which had the 'bag' turning 360 degrees a number of times. That really had me sleepless for a few nights. I immediately signed up and the rest was history.

TTKD - *How do you see martial arts and indeed TaeKwon-Do training has changed since those early days?*

Master Ch'ng - Nowadays there's more systematic in training. Up to date equipment, etc.. But if I was given a choice, I would still prefer the old method of teaching and training as it emphasized more on 'strict discipline' as compared to today. Taekwon-Do is a Martial Art, therefore it should not have any weight or height category when it comes to free sparring. But sad to say this no more happens as it

is also termed as a 'Sport' today. Pattern wise, there's the sine wave motion. Though it is more free flowing it is short of speed and power. But that is how I see it.

TTKD - *In today's Martial Arts classes we are told that you cannot do some of the training methods that were done in the past because they are dangerous. But we also see many Masters such as yourself still able to go to full splits and kick to a very high ability. Do you think that we have lost out on not keeping the old stretching and training methods?*



Master Ch'ng - I personally don't think that it is dangerous to do stretching or splitting of 180 degrees. If it really is that, I would have been injured a long time ago. I believe with the proper and correct way of executing, everything would be alright. Yes, I believe some Instructors have lost the idea about that because through my very own eyes, they couldn't even do it correctly. As far as I am concerned,

old methods are still useful, be it exercises or fundamentals.

TTKD - *At your Dojang you celebrated 38 years of training in TaeKwon-Do this year, and I'm sure you have seen many changes in the art in that time. How do you see the future development of TaeKwon-Do?*

Master Ch'ng - Yes as I had said earlier. The training is more systematic. There's a proper syllabus for each grade to follow and the free sparring nowadays are much more protected. The future for TaeKwon-Do will be bright as there are a lot of good disciples that are following their senior's footsteps. With proper guidance they should be able to carry on the legacy left by our founder, the late General Choi Hong Hi.

TTKD - *Can you tell us about the association you are part of now, the International Ch'ang Hon TaeKwon-Do Federation (ICTF) and what they offer to the*



TaeKwon-Do world.

Master Ch'ng - The International Ch'ang Hon TaeKwon-Do Federation (ICTF) is still quite new as it is about 8 years old. One reason I joined this Federation is that it is genuine in helping people especially those who have been in the 'art' for decades to achieve their goals and life-time

dreams. Endorsed by TaeKwon-Do Pioneers GM Kong Young Il and GM Nam Tae Hi in 2002, the Federation is now headed by Kwang Jang Nim Master J. Cariati VIII, also a Pioneer of early 70's. It's goal is to carry on spreading the 'original' Ch'ang Hon style TaeKwon-Do to as many people as possible minus the politics.

TTKD - *Thank you for your time and insight Master Ch'ng, may you enjoy many more years teaching and practicing TaeKwon-Do.*



Pictures

Top - Taken just 6 months after starting TaeKwon-Do

Bottom - Celebrating 38 years in the art



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4th International Martial Arts Games

On The Scene Report For Totally Tae Kwon Do Magazine

By George Vitale

The 4th International Martial Arts Games were taking place in Tallinn Estonia, the European Cultural Capital during the last week in February of 2011. As a part of the official program of the cultural celebration the International Martial Arts Games and the European International Taekwon-Do Federation Championships were both announced to and will receive media coverage throughout the continent. This marks the first time the International Martial Arts Games were held outside of Asia. The first two Games were held in Pyongyang, the capital city of the D.P.R. Korea in 2004

and 2006. The third Games were held in April of 2008 in Bangkok Thailand.

This Olympic type of international Martial Arts competition was conceived by the late General Choi Hong Hi, the principle founder of Taekwon-Do. He envisioned all styles of Martial Artists coming together from all around the world to compete in their own respective systems under one roof.

The event hall chosen as the venue for these Games was the Estonia Fairs



IOC Member Prof. Chang Ung, And Mr. Hein Verbruggen (President) With Grandmaster Leong Wai Meng (VP Of The ITF), Master Vitale And Members Of The Chosun National TKD Demo Team

Centre. This facility at some 10,436 square meters is the largest type of convention center in the Baltic States and allowed for the spectators to view all the matches as they competed in rings laid side by side. The audience was treated to seeing 10 different disciplines compete and five others performing exhibitions. The styles included but were not limited to Karate, Kudo, Taekwon-Do, Pankration, Spochan, Oriental Self Defense, Sqay, Muay Thai and historical sword fencing.

While the final totals were not available when this article went to press, there were approximately 5,000 participants from some 60 nations expected and that almost 40 countries would have around 1,500 martial artists compete at the games. During the Cultural Festival the European ITF Championships also took place with over 730 athletes from 28 nations of Europe. This continental tournament added a new category of competitors. For the first time children's sections for red and black belts aged 10 and above competed in the Euro's.



Taekwon-Do At The Games



Stick Fighting At The Games



***Instructor Kim of DPR Korea
With A Young Estonian Fan***



Pankration At The Games

The Martial Arts are a great vehicle for developing children physically, as well as mentally through the discipline that the Martial Arts instills. This was part of the message delivered by the special guest Mr. Hein Verbruggen, President of the Sports Accord and an Honorary IOC Member. Mr. Verbruggen was invited by fellow Member of the International Olympic Committee and President of both the IMGC and the ITF. Mr. Verbruggen spent 2 days at the event attending the opening ceremonies and viewing the action first hand on the floor the following morning. The ITF recently submitted an application to the Sports Accord.

Tashkent Uzbekistan has applied to host the 5th International Martial Arts Games. Other applicants are also encouraged to apply as well. Those interested in finding out more information about the International Martial Arts Games, an Olympics for all of the world's Martial Arts community may email imgc@SILIBANK.com.

Author:

Master George Vitale has been involved in 2 documentaries on Tae kwon Do; one of which is in its final stage. You learn more by reading future issues of TotallyTae Kwon Do magazine and by visiting www.TONG-ILmovie.com.

Those interested can also follow these worthwhile projects on www.FACEBOOK.com/LUVfilms

To communicate with George or provide comments or feedback, please write him at:



Muay Thai At The Games



Karate At The Games



***Sport Accord President Mr. Hein Verbruggen Interviewed
By TV At The Games***



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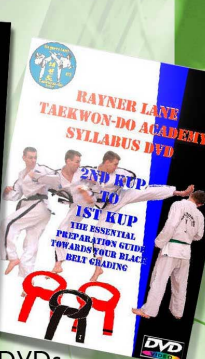
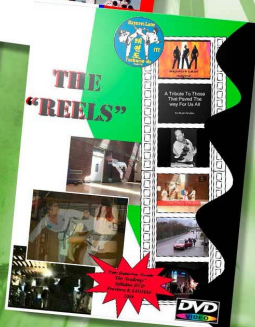
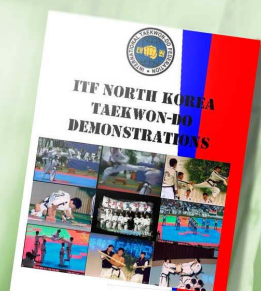
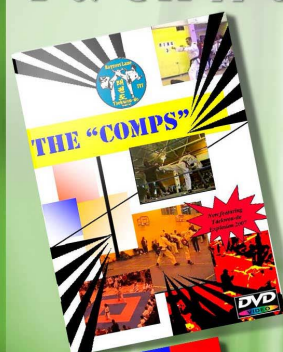
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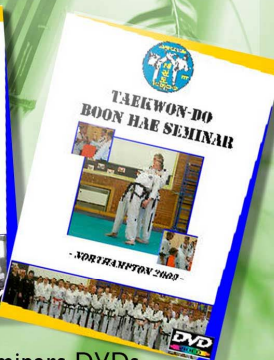
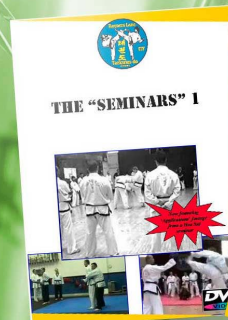
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The Use Of Korean Writing In Taekwon-Do

By Matt Gibb

This article looks at the correct pronunciation of Korean words in Taekwon-Do, but, since I don't speak Korean, there may be some errors. I would therefore be happy for readers (perhaps Korean speaking) of Totally TKD magazine to send in any corrections.

It should also be noted that when comparing Korean sounds to English sounds, I have assumed Received Pronunciation (the Queen's English; generally spoken in the south-east of England); therefore, some words may require a small adaptation for English speakers in other parts of the world (e.g. the north of England, Wales, America, New Zealand, etc, and of course those who don't speak English as a first language) - these differences apply mainly to the vowel sounds.

This article is quite technical in nature and contains several tables that present the Korean letters. It will therefore require careful reading and lots of flicking backwards and forwards in order to reference the tables.

Introduction

As we all know, Taekwon-Do is a Korean martial art. We all know its history and how it was founded by a Korean General called Choi Hong Hi who was the first president of the Korean Taekwon-Do Association and the International Taekwon-Do Federation. We know that the patterns are named after significant Korean historical figures, events or philosophies. For our gradings we need to know the Korean for all the techniques we perform. But have you noticed that we almost never encounter the Korean words in their native form, aside from the 'Tae Kwon Do' symbols that form the trunk of

the 'Taekwon-Do Tree' on the back of our doboks?

My original reason for writing this article was the pronunciation of the names of the patterns (ITF), but, as my research progressed, the scope of the article grew. It now covers the Korean alphabet, the pronunciation of the Korean letters, a brief history and explanation of Korean writing, as well as the pronunciation of the names of the patterns, how to spell them correctly in both Roman letters and Korean.

A Brief Description of Korean Writing

The Korean system of writing is called "Han-gŭl", which means "Korean script" or "Korean writing". It was founded by a Korean King called Se-Jong in the 15th century - indeed, one of the 5th degree patterns is named after Se-Jong¹.

Unlike Chinese, which has a different symbol for every word (and to Western eyes probably looks very similar to Chinese), Han-gŭl has an alphabet consisting of 24 letters, or 'Jamo'. Of these 24 Jamo, 14 are consonants and 10 are vowels. Many of the consonants are graphical representations of the shape of the mouth and tongue when pronouncing them. The vowel symbols are based on three elements: a horizontal line (representing the Earth); a vertical line

(representing mankind); and a dot (representing the Sun), although this dot has become a short dash in modern Han-gŭl.

The 5th degree pattern called Se-Jong has a corresponding 24 moves. Each of those 24 moves is a different technique (i.e. none is repeated), to represent each letter in Han-gŭl.

There are a further five double consonants and 11 compound vowels.

The Jamo are then fitted into square blocks to form syllables. These syllables can then form words and sentences by writing from left to right (just as in European languages).

Han-gŭl Jamo (Korean Letters)

In the tables opposite are listed the Han-gŭl Jamo (the Korean letters, as they appear in their native form), along with their rendering into the Roman letters used in most European languages.

Some of the pronunciations have no exact mapping into English pronunciations, hence there are several systems in use for rendering Han-gŭl into the Roman alphabet. The most common system for much of the 20th century was the McCune-Reischauer system, developed in the 1930s. While it uses strange accents/characters, it is good at faithfully reproducing sounds. The other common system was developed by the government of South Korea (formally known as the Republic Of Korea - ROK). It doesn't use any strange accents/characters, but it is less good at faithfully reproducing sounds. Because of this, I will use the McCune-Reischauer system in this article (you can see an example of why I haven't used the ROK system after the letter tables below).

Consonants

The two consonant tables opposite each contain the following:

- Column 1: the Han-gŭl letter;
- Column 2: the Roman equivalent letter (using the McCune-Reischauer system):
 - a - At the start of a syllable;
 - b - in the middle of a syllable;
 - c - at the end of a syllable.
- Column 3: Other notes on pronunciation.

The first table contains the 14 basic consonants.

1. Han-gŭl (consonants)	2. Roman letter from McR method			3. Notes
	a. Start	b. Middle	c. Final	
ㄱ	k	g	k*	* the letter is unaspirated
ㅋ	k'	k'	k*	* the letter is unaspirated

Table 1 - Han-gŭl consonants

1. Han-gŭl (consonants)	2. Roman letter from McR method			3. Notes
	a. Start	b. Middle	c. Final	
ㄴ	n	n	n	
ㄷ	t	d	t*	* the letter is unaspirated
ㄸ	t'	t'	t*	* the letter is unaspirated
ㄹ	r	r	l	
ㅁ	m	m	m	
ㅂ	p	p	p*	* the letter is unaspirated
ㅃ	p'	p'	p*	* the letter is unaspirated
ㅅ	s	s	t*	* the letter is unaspirated
ㅇ	silent	silent	ng	
ㅈ	ch	j	t*	* the letter is unaspirated
ㅉ	ch'	ch'	t*	* the letter is unaspirated
ㅎ	h	h	t*	* the letter is unaspirated

Table 1 - Han-gŭl consonants (cont.)

The next table shows the five compound, or double, consonants.

1. Han-gŭl (compound conso- nants)	2. Roman letter from McR method			3. Notes
	a. Start	b. Middle	c. Final	
ㄲ	kk	kk	k*	* the letter is unaspirated
ㄴㄴ	tt	tt	-	
ㅁㅁ	pp	pp	-	
ㄴㄷ	ss	ss	t*	* the letter is unaspirated
ㄷㄷ	tch	tch	-	Sometimes written as 'jj'

Table 2 - Han-gŭl double consonants

Vowels

The two vowel tables below each contain the following:

- Column 1: the Han-gŭl letter;
- Column 2: the Roman equivalent letter (using the McCune-Reischauer system);
- Column 3: Pronunciation (using examples);
- Column 4: Pronunciation notes.

The first table contains the ten basic vowels, while the second table contains the compound vowels.

1. Han-gŭl (basic vowels)	2. Roman letter from McR method	3. Pronunciation example	4. Pronunciation notes
ㅏ	a	f <u>a</u> ther	
ㅓ	ŏ	p <u>u</u> tt, c <u>u</u> t	Sort of between p <u>u</u> tt and p <u>o</u> t
ㅗ	o	n <u>o</u> te, gr <u>o</u> w	
ㅜ	u	z <u>oo</u>	
ㅡ	ŭ	g <u>oo</u> d / p <u>u</u> t	
ㅣ	i	<u>e</u> asy	
ㅑ	ya	<u>y</u> ard	
ㅕ	yŏ	<u>y</u> um	Sort of between <u>y</u> um and <u>y</u> onder
ㅛ	yo	<u>y</u> oke	
ㅠ	yu	<u>y</u> ou	

Table 3 - Han-gŭl vowels

1. Han-gŭl (basic vowels)	2. Roman letter from McR method	3. Pronunciation example	4. Pronunciation notes
ㅘ	wa	G <u>u</u> am	
ㅙ	wŏ	<u>w</u> onder	Sort of between <u>w</u> onder and <u>w</u> ombat
ㅚ	e	s <u>e</u> t	

Table 4 - Han-gŭl compound vowels

1. Han-gŭl (basic vowels)	2. Roman letter from McR method	3. Pronunciation example	4. Pronunciation notes
ㅏ	ae	cat	
ㅑ	ŭi	suey	
ㅓ	wi	week	
ㅕ	ye	yes	
ㅗ	we	wet	
ㅛ	yae	yam	
ㅜ	wae	wag	
ㅡ	oe	wet (but with a slight 'oo' sound before)	

Table 4 - Han-gŭl compound vowels (cont.)

I believe there are two important points for English speakers to note when looking at the vowels. These points are that there are two distinct “o” letters (ŏ and o; pronounced differently), and two distinct “u” letters (ŭ and u; pronounced differently).

McR vs ROK

So, why am I not using the ROK system of Romanization? Well, look at the letter in the second row of Table 3 (ㅑ). In the McCune-Reischauer system it is Romanized as ‘ŏ’. In the ROK system it is Romanized as ‘eo’, but this is clearly nowhere near the pronunciation we aiming for (look at columns 3 and 4 in Table 3) - it is inaccurate. I give two examples below:

1. The capital of South Korea is usually written as ‘Seoul’, and is usually pronounced like the English word “Soul”. In Han-gŭl it is written as 서울, and using the McCune-Reischauer system we get “Sŏ-ul”. We can see that it has two syllables and should be pronounced as “Soh-ool”. It is not pronounced “See-oll”.
2. The official ITF term for a Grandmaster (9th degree) is 사성, or ‘Sa-sŏng’. It is pronounced pretty much as it is spelt. But, if we use the ROK system we get ‘Sa-seong’, which seems to introduce an erroneous third syllable (Sa-see-ong).

A third example is the second syllable of the 11th ITF pattern, commonly spelt as Po-Eun. This can be seen in the Patterns section, later in this article.

We must note, however, that like many languages, pronunciations can vary or mutate when combined with other letters, and presumably differ according to Korean region or accents.

Tae Kwon Do: Roman to Korean

For some Korean words, when they are written in the Roman alphabet, I will add a hyphen between syllables to make clearer their pronunciation. For example, I will write “Han-gŭl” with a hyphen, as writing it without (as Hangŭl) may produce an incorrect ‘ng’ sound from English speakers, i.e. “hang-gŭl”.

So, let’s use the above tables of letters, and write ‘Tae Kwon Do’ in Han-gŭl:

T	AE	K	WO	N	D	O
ㅌ	ㅐ	ㄱ	ㅜ	ㄴ	ㄷ	ㅇ

Thus, Taekwon-Do = 태 권 도

This should look familiar to all students, since it is on the back of the dobok tops, and the observant will notice that the vowel in Kwŏn is in fact different from the vowel in Do.

The Numbers

We can now move to the numbers 1-10 often used in TKD classes and how they should be pronounced. I include this because some TKD literature has mis-spelt the numbers, causing many students to mis-pronounce them.

Column 3 in the table below shows the spelling that I have seen most often, and therefore consider to be the most common spelling. Column 4 contains the correct spelling.

1. Numeral	2. Han-gŭl	3. The spelling/ pronunciation we may be used to in TKD	4. The correct spelling using the McR method
1	하 나	hana	hana
2	둘	dool	tul
3	셋	set	set
4	넷	net	net
5	다 섯	dasut	tasŏt

Table 5 - Numbers

1. Numeral	2. Han-gŭl	3. The spelling/ pronunciation we may be used to in TKD	4. The correct spelling using the McR method
6	여섯	yasut	yösöt
7	일곱	ilgop	ilgop
8	여덟	yadol	yödöl
9	아홉	ahop	ahop
10	열	yol / yaul	yöl

Table 5 - Numbers (cont.)

The numbers with the greatest error in their more common spellings are 6 and 8, specifically the first syllable in these two numbers. It is often spelt as “ya” when in fact it should be “yö”.

You may also notice that numbers 2 and 5 start with a “t” sound, but this is often written as a “d”. This is a fairly minor difference, as this is a softer “t” than that in, say, “Taekwon-Do” and can sometimes be written as “d”. Refer back to table 1 and look at the two different T’s.

The vowel in the number 2 is often written as “oo”. This is simply because a straight “u” in Korean is pronounced as “oo” (i.e. tul is pronounced as tool).

The vowel in the number 2 is often written as “oo”. This is simply because a straight “u” in Korean is pronounced as “oo” (i.e. tul is pronounced as tool).

For those numbers ending with a ‘t’ (set, net, tasöt, yösöt), note that the t is all but dropped; it is more like a faint glottal stop, and not a full ‘t’ sound.

For those numbers ending with a ‘p’ (ilgop, ahop), note that the p is swallowed, i.e. is virtually non-existent.

The Patterns

Spelling

We now get to the original purpose of this article - the correct spelling and pronunciations of the ITF patterns. I have rendered the Han-gŭl into the correct Roman spelling, and compared this with both the standard ITF spelling, and the original spelling as published in the very first English TKD book from 1965 written by General Choi Hong Hi.

Table 6 (overleaf) shows the variation in spelling of the patterns:

- Column 1: the spelling of the patterns in Han-gŭl;

- Column 2: the correct spelling.
- Column 3: the common and standard ITF spelling;
- Column 4: the spelling of the patterns as written in General Choi Hong Hi's first English book on Taekwon-Do from 1965.

1. Han-gŭl	2. Correct spelling	3. Standard ITF spelling	4. Original spelling (1965)
천 지	Ch'ŏn-Ji	Chon-Ji	Ch'ŏn-Ji
단 군	Tan-Gun	Dan-Gun	Tan-Gun
도 산	To-San	Do-San	To-San
원 효	Wŏn-Hyo	Won-Hyo	Wŏn-Hyo
율 곡	Yul-Gok	Yul-Gok	Yul-Kok
중 근	Chung-Gŭn	Joong-Gun	Chung-Gŭn
퇴 계	T'oi-Gye	Toi-Gye	T'oi-Gye
화 랑	Hwa-Rang	Hwa-Rang	Hwa-Rang
충 무	Ch'ung-Mu	Choong-Moo	Ch'ung-Moo
광 개	Kwang-Gae	Kwang-Gae	Kwang-Gae
포 은	P'o-Ŭn	Po-Eun	P'o-Ŭn
계 백	Gye-Baek	Ge-Baek	Kae-Baek
의 암	Ŭi-Am	Eui-Am	(1)
충 장	Ch'ung-Jang	Choong-Jang	Ch'ung-Jang
고 당	Ko-Dang	Ko-Dang (2)	Ko-Dang
주 체	Ju-Ch'e	Juche (2)	(1)
삼 일	Sam-Il	Sam-Il	Sam-Il
유 신	Yu-Sin	Yoo-Sin	Yu-Sin

Table 6 - The TKD patterns in Han-gŭl

1. Han-gŭl	2. Correct spelling	3. Standard ITF spelling	4. Original spelling (1965)
유 신	Yu-Sin	Yoo-Sin	Yu-Sin
최 영	Ch'oi-Yŏng	Choi-Yong	Ch'oi-Yŏng
연 개	Yŏn-Gae	Yon-Gae	(1)
을 지	Ŭl-Ji	Ul-Ji	Ŭl-Ji
문 무	Mun-Mu	Moon-Moo	(1)
서 산	Sŏ-San	So-San	(1)
세 종	Se-Jong	Se-Jong	Se-Jong
통 일	T'ong-Il	Tong-Il	T'ong-Il

Table 6 - The TKD patterns in Han-gŭl (cont.)

(1) These patterns had not yet been created in 1965.

(2) Ko-Dang was one of the original patterns, but was later replaced by Juche.

Let's start with some observations from looking at the Han-gŭl:

- The 'Gun' of Dan-Gun and Joong-Gŭn are different - in Dan-Gun, it has a longer 'oo' sound (refer back to Table 3 - row 4 for Dan-Gun and row 5 for Joong-Gŭn);
- The 'Ji' (지) in Chon-Ji and Ul-Ji are identical;
- The 'Il' (일) in Sam-Il and Tong-Il are identical;
- The 'San' (산) in Do-San and So-San are identical;
- The 'Choong' (충) in Choong-Jang and Choong-Moo are identical;
- The 'Moo' (무) in Choong-Moo and Moon-Moo are identical;
- The 'Gae' (개) in Kwang-Gae and Yon-Gae are identical;
- And finally, Ge-Baek should be spelled as Gye-Baek (note that in Han-gŭl the 'Gye' (계) is the same as in Toi-Gye).

We can see from Table 3 that a simple 'u' is pronounced as 'oo', and we can see this pronunciation reflected in the spelling of most of the relevant pattern names (e.g. Mun-Mu re-spelt as Moon-Moo). Dan-Gun is, however, a notable exception. This is a shame, since many students mis-pronounce the second syllable, by saying the English word 'gun'. The correct pronunciation is Dan-Goon (or Tan-Goon).

Pronunciation

So let's now move on to the pronunciation of all the pattern names.

The pronunciations can be found in the table overleaf, noting that for many there is not quite an exact replica sound in English.

Pattern	Pronunciation of first syllable	Pronunciation of second syllable
Chŏn-Ji	Chon - vowel sound is somewhere between p <u>u</u> tt and p <u>o</u> t	Jee, but with a shortened vowel sound
Dan-Gun	Dan	Goon
Do-San	Doh	San
Wŏn-Hyo	Won - vowel sound is somewhere between p <u>u</u> tt and p <u>o</u> t	Hyo
Yul-Gok	Yool	Gok
Joong-Gŭn	Joong	The vowel is pronounced like the vowel in the English word 'put'. <u>Not</u> like 'gun' (firearm)
Toi-Gye	Almost two syllables, splitting the o and i. Almost like 'tway'. (Not 'tay' or 'toy').	Almost like 'gyay', but a shortened vowel sound.
Hwa-Rang	Hwah	Rang, but a rolled r, like in Spanish.
Choong-Moo	Choong	Moo
Kwang-Gae	Kwang	Almost like 'gay', but a shortened vowel sound.
Po-Ŭn	Po	Like the 'Gŭn' in Joong-Gŭn but without the G.
Gye-Baek	Almost like 'gyay', but a shortened vowel sound.	Beck
Ŭi-Am	Like 'wee'	Am
Choong-Jang	Choong	Jang
Ju-Che	Joo	Almost like 'chay', but a shortened vowel sound.
Sam-Il	Sam	Between the English words 'ill' and 'eel'.
Yoo-Sin	Yoo	Sin
Choi-Yŏng	Almost like 'Chwey'; or the 'Toi' in Toi-Gye, but a ch instead of a t. (Not 'Choy').	Yong

Table 7 - Pronunciation of the patterns

Pattern	Pronunciation of first syllable	Pronunciation of second syllable
Yŏn-Gae	Yon - vowel sound is somewhere between p _{utt} and p _{ot}	Almost like 'gay', but a shortened vowel sound.
Ŭl-Ji	Like 'pull' but without the p.	Jee, but with a shortened vowel sound
Moon-Moo	Moon	Moo
Sŏ-San	Like the English word 'sock' but without the ck.	San
Se-Jong	Almost like 'say' but a shortened vowel sound.	Jong
Tong-Il	Tong	Between the English words 'ill' and 'eel'.

Table 7 - Pronunciation of the patterns (cont.)

We can see that most of the standard ITF spellings for the pattern names are okay when pronounced, but a few are misleading. Common mis-pronunciations that I hear make me think that some pattern names would be better spelt by the ITF as follows:

- Ge-Baek should actually be spelt as Gye-Baek (as previously explained);
- Dan-Gun would be better spelt as Dan-Goon;
- Yul-Gok would be better as Yool-Gok;
- Po-Eun would be better spelt without the E.

The standard ITF spelling of Po-Eun (and Eui-Am) comes from the ROK system of Romanization, which uses 'eu' instead of the more accurate 'ŭ'. Again, using the ROK system here may (and sometimes does) cause mis-pronunciation.

Other points to take note of:

- Chon, Won, and Yon all rhyme with each other and are pronounced pretty much as spelt;
- Toi and Choi rhyme with each other and are closer to 'tway' and 'chwey' (not toy or choy).

The Founder's Name

I want to finish this article with a slight detour to General Choi Hong Hi's name in Han-gŭl, because many people pronounce the surname (Choi) incorrectly.

Choi Hong Hi is written in Han-gŭl as: **최 홍 회**

If we look back to the last row in Table 4 (the compound vowels), we can see that the combination of o (ㅗ) and i (ㅣ) give a compound vowel of oe (ㅟ), and Table 4 suggests that another spelling of the founder's surname is 'Choe'. And if we look at how oe (ㅟ) is pronounced (in the last row of Table 4), we can see why Choi is not pronounced as

“Choy”, and why “Chey” or “Chwey” would be more accurate (see the pronunciation of Choi-Yŏng in Table 7).

In addition, notice that the last syllable in the General’s contains three letters: ㅎ (h), — (ü), and ㅣ (i). I have not, however, been able to determine the reason for the exclusion of the ü when the General’s name is written in Roman characters. Perhaps a Totally TKD reader knows why.

Summary

Unlike other oriental languages, such as Chinese, written Korean has an alphabet. Each letter has a unique pronunciation and is pronounced as written, much like Spanish. In TKD, we learn the Korean terms for all our techniques, but unless we learn how to pronounce the words correctly, it seems almost pointless. This article has hopefully demonstrated how easy Korean words are to pronounce, providing they are spelt correctly. I hope that all ITF members and TKD practitioners read this article and learn from it, so that beginners can start to pronounce the words correctly, and that senior members can get out of bad-pronunciation habits.

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¹ A more in-depth history of King Se-Jong can be found here: <http://www.visiontkd.co.uk/patterns/patternhist2.htm>

Notes on the author

Matt Gibb is a 4th degree black belt with the ITF under Grandmaster Trajtenberg, and is an International Umpire and International Instructor. He lives in the south-east of England and is a member of the Vision Taekwon-Do Association.

Offensive And Defensive Entry Techniques

By Jason Ainley, 4th Degree

Simple and practical entry techniques in a physical self defence situation are essential for gaining control of an opponent. Well executed entry techniques allow you to close distance with minimum damage to yourself and gain control off the situation while launching your own attack.

First lets look how to define both offensive entry and defensive entry techniques.

1. Offensive Entry

An offensive entry would be used when an opponent is getting ready to attack and some of the warning signs are clearly visible.

Just one example here: Opponent is verbally aggressive and clenches their fist, their shoulder drops in preparation for a haymaker punch, their breathing becomes forced and shallow, they drop into single syllables when verbally threatening, and they step toward you rapidly.

If the attacker is showing some off the above rituals and preparing to attack you execute an offensive entry with a pre emptive strike.

2. Defensive Entry

A defensive entry is a reaction to an attack, example your attempt to verbally diffuse the situation has failed and your opponent launches an attack and you respond by moving forward in an attempt to intercept the oncoming blow to nullify the attack before launching your own offence.

So when the opponent is preparing to attack you opt for an offensive entry technique or when the opponent is already striking you opt for a defensive entry

technique.

Because of the speed in which violence erupts and how adrenaline affects the bodies finely tuned motor skills the initial techniques we employ must be as simple as possible targeting a vulnerable part of the attackers anatomy giving us the best chance of pulling them off and ending the encounter before it goes to full blown fight.

Let's look at some entry techniques that can incorporate some techniques from the ITF system.

Examples An Offensive Entry



Fig 1 Opponent displays aggressive behaviour using threatening dialogue and body language.



Fig 2 Defender executes a pre emptive strike in this case a double palm strike to opponents face.

Fig 3 Then immediately follows up with low section turning kick.



Fig 4 Opponent steps forward, dropping right shoulder in preparation to strike.



Fig 5 Defender steps forward extending left arm and checks the on coming punch while simultaneously striking with either front elbow strike { *ap palkup taerigi* } or palm heel { *pyon joomuk* }.

Fig 6 Reverse view.



Fig 7 Then pulls attackers head down with left forearm and executes right **upward** punch {*olloyo Jirugi*} to solar plexus.



Fig 8 As attacker approaches the defender takes a slight step backwards and positions body slightly side on to attacker crossing lead hand underneath opposite arm.

Fig 9 When attacker comes into range defender moves forward and strikes with a side knife hand/ crosscut strike motion.



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Examples Of A Defensive Entry

Using the natural movement of throwing the arms up in reaction to an attack.



Fig 10 Knifehand guarding block {*sonkal daebi makgi*}. As attacker throws punch defender chambers block striking inside of opponents arm.

Fig 11 Then immediately follows through with the block striking the side of opponent's neck.



Fig 12 Continues attack with left hand palm strike.



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Fig 13 Low section Knifehand block { *Najunde sonkal daebi makgi* }. Defender intercepts oncoming punch this time with chamber making contact higher up the forearms



Fig 14 Then executes low section Knife hand block motion, pushing opponent's arms to the side.



Fig 15 Then steps behind opponent and applies face bar { pressure to the cheekbone, inner forearm block chamber position } and steps back pulling opponent to the floor.



Fig 16 Entry technique against a taller attacker. Defender rolls under punch then strikes with outer forearm to side of neck.

Fig 17 Then clasps hands together in a cross palm grip or the inner forearm block chamber position and applies pressure to carotid artery.





Fig 18 Then steps through with rear leg and executes outer reap throw.

Entry Techniques From Inside Grappling Range.

Training for failure is a must in self defence as not everything can go to plan, because of the ferocity of a real fight failed pre emptive strikes soon collapse into a grappling situation. As mentioned earlier the entry techniques have to be simple and target a vulnerable area of our opponents anatomy in order for us to seize control of the situation,



Fig 19 rising block {*chookio makgi*} , front elbow strike { *ap palkup taeragi*,} both targeting the throat, and upset fingertip trust {*dwijibo sonkut tulgi*} targeting the groin are examples of basic entry techniques that target the weak areas of the torso.

Once control is achieved then finishing / exit techniques are applied.



Fig 20 Example of control and finishing technique Choong -Jang Tul moves 42 – 45. Defender attempts to control opponent by applying arc hand { *bandalson* } as a throat grab.

Fig 21 Then executes front kick to groin striking with shinbone.





Fig 22 Defender strikes with open fist {*pyon joomuk jirugi*} similar to a palm strike but with the fingertips curled under} This technique would first strike the chin then curl the fingertips to attack the eyes.

Fig 23 With the reaction arm holding the opponent close in the defender steps through and executes outer reap throw .



Fig 24 From clinch defender attempts to control attacker with arc hand, then applies front elbow strike { *ap palkup taeragi* }.

Fig 25 Then releases opponent and executes side hammer fist strike { *yop joomuk taeragi* } as a exit technique.



Conclusion

Awareness and avoidance is always priority in self protection but if we find our selves in a violent situation then we must take control from the start and if we are forced to defend ourselves then we must meet the violence directed towards us at a higher level and apply a continuous attack using whatever methods possible until the threat has been controlled.


The techniques in this article are just examples and point out some of the methods that can be employed to control an opponent and they do not need a high skill factor to perform but they do like all martial arts techniques need to be applied at the correct range to be successful

The methods are based around a common street assault the haymaker punch, they can be practised with a partner 1 step sparring fashion { haymaker attack instead of a straight punch } to measure range / close distance and on impact shields and bags for developing power in the strikes.

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Disclaime: Martial arts training requires professional supervision and should only be practised in good health and in the correct training environment. The author and totally Taekwondo magazine accept No responsibility for injury due to the use or misuse of techniques and exercises demonstrated in this article. All national and local laws relating to self defence must be considered. The author and totally Tae kwon do magazine accept no responsibility for prosecutions proceedings or injury against any person or body as a result of use or misuse of the techniques described in this article.

“The Most important book published on TKD since the encyclopaedia” **John Dowding**
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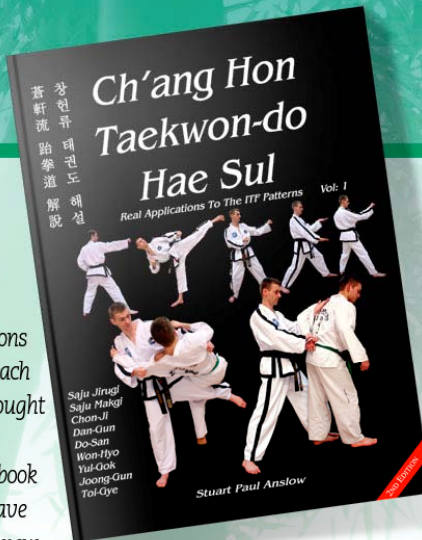
Iain Abernethy
2006 6th Dan Karate
British Combat Assoc. and Karate, England

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

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

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

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



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A Stroke Isn't Just A Danger To Grandma

By Keith D. Yates

In February of 2005 the New England Patriots won the Superbowl due in no small part to the play of linebacker Tedy Bruschi. But just ten days later Bruschi suffered a near fatal stroke. He was a superbly conditioned athlete just 31 years old.

Tedy's story had a happy ending, he not only survived the stroke but went back to play professional football. But over 160,000 Americans every year are not so lucky and die from their strokes.

Although it is true that 70 percent of strokes strike those over the age of 65, there are roughly 225,000 people under the age of 45 who suffer strokes each year. Some of them are athletes and martial artists.

What is it?

Basically it's the death of a part of the brain. A stroke occurs when a blood vessel feeding the brain gets clogged or even bursts. When the brain doesn't get oxygen through the blood supply its cells begin to die. Unfortunately dead brain cells don't grow back and the damage is usually permanent. Stroke can result in loss of feeling and motor skills, difficulty with speech, vision problems and memory loss.

Risk factors

According to the medical experts the risk factors for stroke apply to old and young alike. They include high blood pressure

and high cholesterol, smoking and obesity. Diabetes doubles the risk of stroke and African Americans are twice as likely to have a stroke as Caucasians. This year a study at the University of Texas Southwestern Medical School



suggested that an increase in strokes in young people could be due to a use of methamphetamine (crystal meth) and cocaine. Other studies indicate that excessive alcohol intake can raise blood pressure, cause heart failure and lead to strokes. In Tedy Bruschi's case a blood clot made its way through a tiny hole in the upper section of his heart and lodged in his brain.

Signs of a stroke

Common warning signs of a stroke include sudden weakness or numbness in your arm or leg, trouble speaking or understanding, lack of coordination and inability to walk straight, blurred vision and sudden headache. If you or a family

member (or a student in class) develop these symptoms, call 911 right away. Time is of the essence since brain cells are being killed.

Reducing your chances

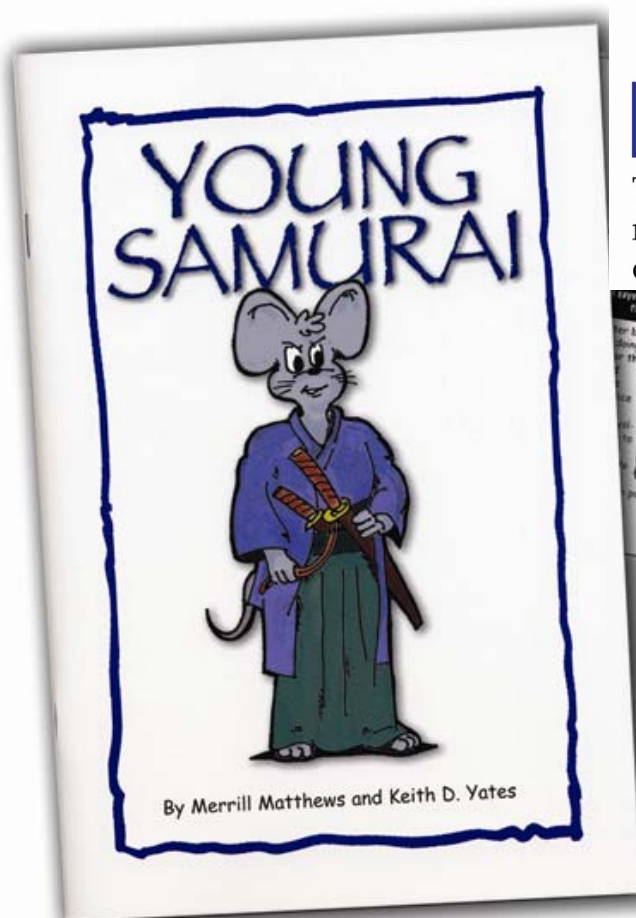
For all ages but especially for young people with a history of stroke in the family you should stop smoking, lose weight and exercise regularly. If you have high blood pressure you should take steps to keep it under control. That can be through diet or maybe even with medication. See your doctor.

So-called mini-strokes or Transient Ischemic Attacks (TIAs) can produce stroke-like symptoms but usually no lasting damage. They are however strong predictors of a more severe stroke. Again, pay attention to your doctor if you have had these kinds of episodes.

Bottom line

You can reduce the chances of having a stroke by eating right, exercising and paying attention to symptoms. Needless to say, stay away from drugs and overuse of alcohol. Actually these are all good ways to ward off heart disease and even cancer. Live well, live long (didn't Mr. Spock say something like that?).

Keith D. Yates is a former adjunct professor of physical education at Southern Methodist University and a 45-year veteran of the martial arts. You can contact him through his website at www.akato.org.



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The Perfect Demo

By Ira Hoffman, WTF/Kukkiwon 4th Dan

Your students are primed and ready. The crowd is large and attentive. Board holders are in position. Excitement fills the air at the start of your demonstration as one of your green belts gives a loud, sharp ki-hap, runs to leap into a flying side kick ... and slips on the ground, loses her footing, and misses the board.

This is not the best way to run a demonstration. But, unfortunately, it's something we see all too often. Boards don't break. Students freeze under the attention of the crowd and forget their poomse. A sparring demonstration ends with tears or a bloody nose.

And then there's The Perfect Demo. Students are in the right positions at the right time. Everyone is in sync. Everyone has fun. Warm-ups lead to poomse which lead to breaking which leads to sparring, one right after the other, with precision, no confusion, no "dead times" when the students are milling around trying to remember what comes next. Your school is showcased as a fun, challenging, and above all professional institution for martial arts training.

How do you ensure you have The Perfect Demo rather than... well, rather than the alternative?

WHY PERFORM DEMONSTRATIONS?

Why do we perform TKD demonstrations? I see three principal reasons:

- *to gain students. Most of us, after all, are leading TKD dojangs as a business, or to supplement our income. Demonstrations are a fantastic way to attract attention and new students.*
- *to share the message about the value of Tae Kwon Do. Demonstrations can help show how TKD is an effective form of*

exercise, how it can improve flexibility, how it can teach respect, discipline and other values to children, and how it can be a fun family activity¹.

- *to support the growth of your students. Demonstrations help teach responsibility, self-reliance, and confidence.*

A solid, well-designed, well-executed demonstration can accomplish these goals.

If the audience sees row upon row of youngsters listening to adults, doing as they're told, showing respect, it sends a powerful message about the value of TKD.

If the audience sees these youngsters performing enthusiastically, with smiles on their faces, it sends a powerful message about the fun of TKD, about how much pride these youngsters take in their accomplishments.

If the audience sees girls and women performing feats of athleticism, sees them sparring and breaking, it sends a powerful message that anyone, of any age and either gender, can be a strong, self-reliant, confident person.

And if the audience sees adults and children performing together, sees families enjoying TKD together, then they receive a powerful message about the value of martial arts to families and to older adults².

But a poorly executed demonstration can be devastating. It can lead your audience



Two of our 7-year-olds spar under the supervision of Master Chet Yats and the author

to conclude - fairly or unfairly - that your students are undisciplined, your skills are shoddy, your school is of low quality, and your abilities as an instructor are questionable³.

All of this leads us to the key question: how do we host The Perfect Demo?

ELEMENTS TO THE PERFECT DEMO

There are any number of web sites, training seminars, and books on how to give a good presentation⁴. In this article I'll focus on the organization and presentation of The Perfect Demo, rather than the specific kicks, breaks, and TKD techniques you might use. I'm focusing on the activities and responsibilities of two roles: the person organizing the demo, and the person leading the demo - the "master of ceremonies".

The tips and suggestions for presentations are also exactly what you need for The Perfect Demo, and typically fall into the following categories:

Know your Audience:

"Think about who your audience is and what you want them to get out of an effective presentation⁵". A demo for adults will be – should be – different from a demo for 6-year-olds. For many of our demos, the audience will be children – perhaps six to 14 years old – or groups of mixed ages. If your audience includes children, be sure to include some of your younger students in the demo. If your audience consists mostly of women, don't just have your male students participate.

Prepare

Examine the venue well before your demo. Make sure there's enough space and the

area is free of obstructions. Clean the area, before and after the demo. Be especially cautious about slippery floors. Test and become familiar with equipment you'll be using, especially loudspeakers. "To fail to prepare is to prepare to fail⁶".

Pick activities which showcase TKD, which will be attractive and interesting to the crowd - but which are well within the capabilities of your students. A demo is not a geup or dan test. A demo is not the venue for driving your students to the edges of their experience, endurance, and capability. Instead, a demo should be the place where students do techniques, breaks, and poomse with which they are extremely comfortable and capable.

Work from a script – but don't read the script during the demo. I have several scripts for our demos, each used in a different setting. Know exactly who will do what, where they should be, and when. Make sure you have enough boards, that



Consider including your youngest students in your demo. Master Chet Yats is preparing our mini-kickers for breaking

you have identified both board breakers and board holders. Consider having at least two people running the demonstration: one out front, leading the activities, speaking to the audience, and one or more "back stage", keeping control over the demo team (especially children), ensuring everyone is ready for the next activity.

"The third and final set of critical presentation skills is appearance.⁷" Have all the participants dress the same way. If you want your demo team members in uniform, then they should all wear doboks, rather than some in doboks and some not – and all the doboks should be the same. If t-shirts are to be worn, make them all the same, rather than random colors. The exception: you can differentiate between black belts and lower-ranking students – but every black belt should dress the same way, and every colored belt should dress the same way.

Practice

Practice practice practice. Then practice more.



Students should all be dressed alike

In order to qualify for demonstrations, I tell my students they should be able to execute their techniques, breaks, and poomse with their eyes closed, in their sleep - and do them perfectly. This isn't much of an exaggeration - a demo is the last place you want someone to do poorly.

Buy many extra boards, and use class time (or demo practice time) have students practice their breaks. Bring the students up in front of an entire class and have them execute their poomse, so they get used to being watched by a large numbers of people. Run through the entire demo as a "dress rehearsal", so the students understand where and when they need to be.

The Voice & Body⁸

"The voice is probably the most valuable tool of the presenter". Speak naturally. Speak enthusiastically. Vary your tone, volume, and delivery speed. Don't speak so softly the crowd can't hear you, but don't shout. Don't speak too slowly or too rapidly.

"People not only listen to you, they also

watch you". Don't stand there like a statue – move around, use arm gestures, be excited and enthusiastic about TKD. Make eye contact. Vary your facial expressions.

"Many recent studies have shown that people react most positively when a message is delivered alongside good body language⁹." SMILE – and have all the demo participants smile, too.

You will be speaking to an audience – so practice what you'll say. "The real downfall to people's poor speaking skills is not the lack of knowledge on how to properly communicate or a lack of drive to learn. Instead it's the lack of practice ..."¹⁰ The more you practice, the less you'll need to refer to your script, and the more natural you will appear.

Involve the Audience

Inviting the audience - especially children in the audience - to learn and try simple techniques is a great way to excite the interest of your audience and provide leadership opportunities for your students. Consider teaching basic front kick or middle punch, and have children try them



Practice all techniques and breaks over and over prior to the demo

on paddle targets or re-breakable boards. In the picture below, children were taught simple escapes from a choke hold.

Nerves

“The main enemy of a presenter is tension, which ruins the voice, posture, and spontaneity. The voice becomes higher as the throat tenses. Shoulders tighten up and limit flexibility while the legs start to shake and cause unsteadiness.

The presentation becomes canned as the speaker locks in on the notes and starts to read directly from them ... do not fight nerves, welcome them!”¹¹

It’s okay to be nervous – but don’t let it overwhelm you. Use the adrenaline – don’t let it use you.

Various polls¹² have rated public speaking to be at or near the top of the list of fears of most people. All those people watching you! All those people waiting for your first error! All those people who will know your name, your face, and who will remember your every mistake! As the coordinator, the presenter for the demo, all eyes are on you. It’s no wonder people get nervous about speaking to large groups.

But most people don’t get nervous speaking one-on-one.

If you’re nervous about speaking to a large group all at once - then DON’T! This is a key point I’ve taught speakers over and

over again. Don’t speak to a large group of people all at once. Instead, find a person - one person - in the audience, establish eye contact, and speak to that person - no one

else, just that person. Hold their eyes and speak to that person for a few moments - for the length of a sentence, or a phrase within a sentence - then pause for just a moment, take a breath, find another person in the crowd, establish eye contact, and speak your next phrase or sentence - just to that new

person and no one else. And then continue to the next person, and the next, and the next.

By the end of the demo you haven’t spoken to a large group of 30 or 50 or 100 people all at once. Instead, you’ve had 30 or 50 or 100 brief, one-on-one conversations. And every one of those 30 or 50 or 100 people will feel that you have been speaking to them, personally and directly.

SUMMARY

Demonstrations are something all of us might be called upon to do at some time – perhaps many times – during our TKD training. Done poorly, a demonstration can be devastating: your students will be frustrated, the audience will be disappointed, and your business might suffer.

But done well, demonstrations can be fun, exciting, crowd-pleasing, and a fantastic



Audience participation excites your audience and provides leadership opportunities

way to deliver the message of the value of martial arts training. Your students will be invigorated and will take pride in their performance – they'll mature practically in front of your eyes. Your audience will be entertained and enthusiastic about your next demo. Interest in your business could increase dramatically.

With a bit of preparation, some time practicing, and thoughtful planning, your demonstrations can be – **The Perfect Demo.**

1. My wife and I trained with our daughters for many years.
2. As of this writing I have just turned 53, which certainly does NOT qualify me as an "older adult". Tae Kwon Do isn't just a sport for teens and 20-somethings.
3. I have witnessed demos in which the master instructors participated in board-breaking and failed to break. This sent powerful – and negative – messages about the quality of their schools.
4. By way of full disclosure: for three years early in my career, I was an internal trainer on effective presentation techniques.
5. <http://presentation-skills.org/>
6. <http://www.nwlink.com/%7Edonclark/leader/leadpres.html>
7. <http://www.presentationstips.com/effective-presentation-skills.htm>
8. Most of the quotes in this section come from <http://>

9. <http://www.presentationstips.com/effective-presentation-skills.htm>
10. <http://www.presentationstips.com/public-speaking.htm>
11. <http://www.nwlink.com/%7Edonclark/leader/leadpres.html>
12. See <http://answers.google.com/answers/threadview/id/47686.html>



The author is a WTF/KKW 4th dan. He teaches and trains at Yats' Tae Kwon Do in Midland, Michigan. This article was written as the dojang prepared a demonstration for an annual Kid's Day event at a local shopping mall. The pictures of the students were taken during the Kid's Day demonstration.

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Prearranged Sparring:

Definition, Purpose and Value

by Sanko Lewis

In a combative encounter (in other words, in a fight) your brain needs to process hundreds of variables, take in thousands of units of sensory information and make ten thousands of instantaneous calculations. Some things that your brain needs to take into account are how many attackers there are, their intent, the types of attacks that are launched towards you (straight punch?

hook punch? kicks? weapons?), the angle the attacks are approaching, the relative distance and speed of these attacks, your own ability to dodge (or block?) such attacks, your footing and characteristic of the surface you are standing on (is it slippery? are there

obstacles?), and a myriad other variables. Most of these variables are never consciously evaluated since there is just not enough time to do so. The body has to react instantaneously and all necessary calculations have to happen reflexively. It is believed by some that the only way to practise for combative encounters is just to get yourself into real fights often and then just slug it out, and hopefully, with time, your brain will start to make sense of the chaos, start to recognise certain patterns,

and slowly come up with some survival skills. That is, of course, if you are lucky enough to survive long enough to learn from all of this.

Over time the martial arts have come up with a way to actually practise for certain aspects of a combative encounter that is less chaotic and allows one to train very

precise skills. The theory is that if you practise some specific skills, based on some typical combat patterns, hopefully these skills will kick in as engrained reflexes when you are thrown into a chaotic combative encounter.

The martial arts achieve this by making the combative

encounter more abstract—less detailed; in other words, by removing many of the variables and presenting the trainer with very specific scenarios. The most simple way to do this is to limit the number of attacks. For instance, it is predetermined that your training partner will attack you with, say, three attacks. At beginner level, the type of attacks may even be appointed. Within the limits of these three attacks you have to adequately defend yourself against the attacks using blocks or dodges, and



Three Step Sparring

also retaliate with a counter attack. Such exercises where some of the variables are reduced and specific attacks are predetermined are called prearranged sparring, *yaksok matseogi*, in Taekwon-Do.

The noun *yaksok* means promise or agreement. The word *matseogi*, usually translated into English as “sparring” is based on two root words. The prefix *mat*-means to be positioned face to face or to oppose, while *seogi* is based on the verb *seoda* that means to stand up or take up a position. *Matseogi*, therefore, means to stand up against a foe, or to face an opponent or difficulty. In its totality *yaksok matseogi* is a type of sparring that is agreed upon; literally, “agreed-opposition”. In three-step sparring, *sambo matseogi*, the number of attacks, or steps, are agreed upon; *sambo* literally means three steps. Apart from three-step sparring, there is also two-step sparring (*ibo matseogi*) and one-step sparring (*ilbo matseogi*). The ITF

Taekwon-Do Encyclopaedia makes it clear that prearranged sparring involves various assumptions, like “the number of steps to be taken, the target to be attacked and the attacking tool to be used” (Volume 5, p. 19).

Since prearranged sparring involves such assumptions it clearly lacks the unpredictability of a real life fight. For this reason, people unfamiliar with the purpose of prearranged sparring will immediately dismiss it as unrealistic and therefore useless. Such a conclusion is based on

their ignorance of the purpose of the exercise. Prearranged sparring is deliberately unrealistic (abstract) in order to practise very specific skills that one would not be able to practise so intensively in an actual fight. By reducing the variables, the practitioner can practise very specific skills, like defence techniques against particular attacks. As the skill level of the practitioner improves some variables may be increased and the abstraction level decreased. For instance, at beginner level it is agreed that the attacker will only use straight punch attacks, but over time other types of hand techniques may be included like crescent punches (haymaker punches), upward punches (uppercuts) and a variety of strikes. Eventually the abstraction level is so much reduced that the exercise starts to approach the unpredictability of a real fight; however, by then it is hoped that the practitioner will have honed enough skill (e.g. reflexive responses) to be able to more comfortably

cope with the chaos of an actual fight.

To assist the transition from high-abstraction, low variable practise to low-abstraction, high variable practise, there ought to be intermediate exercises that have some arrangement involved, but not too much. One such an exercise in Taekwon-Do is called semi-free sparring, *ban jayoo matsogi*. *Ban* means half or semi - and *jayoo* means unrestricted or uncontrolled, i.e. “free.” The ITF Encyclopaedia explains that in semi-free sparring the “distance between players,



Step Sparring



Free Sparring

method of attack and defense used, attacking and blocking tools used and number of steps taken are completely optional” (Volume 5, p. 225). The only restriction is that the attacker may only launch one series of attacks. Once the defender lands a counter attack the sparring stops. Semi-free sparring is similar to point sparring used in some martial art tournaments (for instance Karate kumite) where every time a point is possibly scored, the fight is stopped, the point is decided upon by the referees and the fight is resumed.

The next step after semi-free sparring is free sparring (*jayoo matsogi*), or tournament sparring,

sometimes also called continuous sparring to differentiate it from the non-continuous nature of point sparring.



Free Sparring

It would be wrong to think that free sparring (tournament sparring) is free of any abstraction. Free sparring still contains some abstraction, i.e. arrangement. The ITF Encyclopaedia is frank about the restrictions placed upon free sparring, saying that while it is “open combat” where there are “no prearranged mode between players, and both participants are completely free to attack and defend with all available means,” there are still, however, requirements of

“controlled attacking and prohibition of attacking to certain vital spots” (Volume 5, p. 244). The tournament rules present in free sparring are by definition restrictive of some of the variables one would experience in a real fight. The ITF Encyclopaedia lists at least seven points in which free sparring is not “real combat” (Volume 5, p. 257):

1. Prohibition of attacking the vital spots.
2. Limited number of attacking tools. (For instance, it is illegal to bite.)
3. Limited number of attacking areas. (For instance, it is illegal to attack the groin.)
4. Limited space for fighting.
5. Limited number of attacking methods. (For instance, joint breaking techniques or ground fighting might be illegal.)
6. Safety equipment.
7. No full contact and so on.

In a manner of speaking, even free sparring is somewhat “prearranged” because of the “arrangement” imposed upon it by the rules within which it functions. Because free sparring is much less abstract and therefore tend to mimic a real fight a little closer, it is easy to fall into the trap of focussing too much on free sparring (tournament sparring), thinking that such sparring is the same as real fighting. This is just not the case. Even such violent tournaments like Mixed Martial Art competitions still adhere to some rules, and therefore some level of abstraction:

“The tournament set-up . . . causes one to

think of your enemy as a single individual that you conveniently know will attack you from the front, with certain types of techniques, and only when the bell rings. This is far removed from a self-defence scenario where you do not by default know the number of potential attackers, nor do you necessary know when they will attack. Tournament sparring can therefore get you into a dangerous mindset where you think that your attackers will always come one at a time, always from the front, and play by some rulebook . . .” (Lewis, “What I Have Against Tournament Sparring”). Basically all forms of sparring, including MMA tournaments, are prearranged to some degree because there is a level of agreement between the competitors, even if the agreement is merely the number of competitors you will face at a time, the length of the rounds, the presence of a referee and the assurance that no weapons will be brought into the fighting area. None of these “agreements” are present in a real combative encounter; e.g. a violent crime.



Reality Based Sparring

For this reason some instructors, like myself, also teach traditional sparring (*jeontong-eui matseogi*). Traditional sparring does not put a limit on the types of attacking tools, attacking areas, attacking methods, and so on. However, since rules are in place for protection, traditional sparring can be very dangerous. For this reason this type of sparring is not practised at full contact and often at a slower pace, in order to avoid injury. These two adjustments (semi-contact and a slower pace) are also two variables that are “prearranged,” making even this type of sparring a form of prearranged sparring.

Unlike non-traditional martial artists that are categorically against prearranged sparring, particularly the more abstract forms like three-step sparring, I see value in it, if it is taught with its original purpose in mind, which is to hone specific skills, w i t h o u t confusing the exercise for the thing itself. In other words, as long as prearranged sparring is not confused for real fighting, but



Reality Based Sparring

merely as a tool to learn specific skills that may be valuable in a real fight, I believe it is a very important part of martial art training. If such an approach is followed sensibly and progressively, it will dramatically increase one's ability to cope with the multitude of variables in a fight. Unfortunately many instructors do not properly facilitate true progression from high-abstraction, low variable practise to low-abstraction, high variable practise. The ideal practice should move from prearranged sparring, to semi-free sparring, to free sparring, to traditional sparring to self-defence practise. In the same progression the abstraction level will be reduced (i.e. more variables will be introduced) and the intensity will be increased. The progression will also become more and more "reality based".

In short, prearranged sparring is a valuable training tool used to hone specific skills that may be valuable during real combat. Because of the deliberate abstraction, prearranged sparring intentionally does not look like real fighting, nor should it be confused with real fighting. The reduction in variables are on purpose so that we can focus on certain specific variables that we wish to train for. Prearranged sparring is

part of a continuum of training that becomes progressively less abstract and approaches the real combative encounter in a systematic way relative to the practitioner's skill level. While there is value in prearranged sparring, an over emphasis can actually become counter productive because practitioners may become too used to the reduction in variables that their preparation

is not reflective of the huge number of variables in a real fight. A systematic progression from prearranged abstraction to "reality based" reflection of real combat is crucial.

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...ooOoo...

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The 12 Ax Kicks Of Tang-Soo-Do And Tae-Kwon-Do

By Roger Haines



Applying the Ax Kick

The lights are on late on the West Side of Dayton, Ohio, at Roger Haines and Steve Allen's Tang-Soo-Do Academy. There is excitement in the air as 18-year-old Aisha Thornton, AAU Tae-Kwon-Do, two time National Champion and AAU Tae-Kwon-Do five time gold medal Junior Olympic winner, is preparing for competition.

Aisha a Black Belt in both Tang-Soo-Do and Tae-Kwon-Do has worked hard over the years practicing two Korean martial arts.. Her coach, Grandmaster Haines, recalls first learning the Ax Kick back in 1971 from his instructor, Master Chung Il Kim. He learned 12 different ways to throw

one of Korean Martial arts' most effective techniques, the Ax Kick.

1. BACK AX KICK

From a fighting stance(1), your front knee comes up pointing at your opponent. (2) You throw the Ax Kick straight down with the sole of your foot, striking your opponent in the face (pad) or on top of the head. (3) This technique, although basic, is probably the most effective because your leg won't get caught on your opponent's shoulder.

2. ANGLE AX KICK

The Angle Ax Kick is used to attack the opening in your opponent's guard. From the fighting stance (1) the knee comes up at a 45 degree angle (2)pointing at your

opponent's opening. The kick is thrown striking your opponent on the side of the head(3).

3. LOOPING AX KICK

The Looping Ax Kick is used to catch your opponent as he/she moves in to attack you. You're in a fighting stance (1) Your front kicking leg remains locked, traveling in a half circle (2), in a looping motion catching your opponent on the top of the head (3).

4. JUMP DEFENSIVE AX KICK

The Jump Defensive Ax Kick is used when your opponent is attacking you with a hand technique. You assume a fighting stance (1). Jumping backwards, cocking your front knee (2), throwing the Ax kick down on your opponent's head as you are retreating backwards (3).

5. SPINNING AX KICK

This Technique is effective when your opponent thinks you're going to do a spinning wheel kick. Your leg is spinning at a 90 degree angle with your knee remaining locked (1 & 2), catching your opponent with the sole of your foot to the side of the head (3).

6. JUMP AX KICK

The Jump Ax Kick is a more traditional Korean technique often not used in sport competition. As you assume a fighting stance (1), you will raise your rear leg, jumping into the air at the same time cocking your front leg (2), pointing your knee at your opponent then dropping the Ax Kick down on his/her head(3).

7. STATUE OF LIBERTY AX KICK

This technique is one of Aisha's favorite fighting techniques and is a spectators delight everywhere she travels. As you assume a fighting stance (1), your front leg comes straight up like you're going to throw a basic Ax Kick. With your front hand grab your kicking leg around the ankle and hold the Ax Kick out fully extended (2), then drop the Ax Kick down on top of your opponent's head using full power (3).



8. JUMP-LOOPING AX KICK

This technique is used to close the gap on your opponent by jumping in the air bringing both your knees up at the same time. Your front kicking leg will travel in a circular motion (1 & 2) almost like a whip catching your opponent in the face (3).

9. DEFENSIVE AX KICK

You're on your toes at a fighting stance(1), timing your opponent's rhythm. As your opponent moves in, lean backwards bringing your knee up (2) dropping the Ax Kick on top of your opponent as he moves in (3).

10. STEP OVER AX KICK

This technique is excellent for Tae-Kwon-Do competition as well as open competition. You're in a fighting stance (1). Slide your rear leg 90 degrees toward your opponent. At the same time cock your front leg up (2), bringing it up into an Ax Kick. Drop your Ax Kick down upon your opponent's head (3).



What makes this technique work is that your opponent thinks you are going to do a spinning kick because you're picking your rear leg up and stepping 90 degrees turning your front leg into the ax kick.

11. JUMP STEP OVER AX KICK

You're in a fighting stance (1), jumping in the air picking up your rear leg like you're going to do a spinning kick (2). You're bringing your front leg up and dropping it into an ax kick (3). What makes this technique work is that you jump toward your opponent closing the distance.

12. JUMP BACK LEG AX KICK

This technique is probably the most basic of your jump ax kicking drills. You assume a horse stance (1) and bring your rear leg up jumping into the air and at the same time (2), cocking your front leg up dropping

your ax kick down on your opponent's head (3).

Applying the Ax Kick

A student must keep in mind before trying any of these advanced kicking techniques that they must master their basic techniques first. Aisha and her instructors admit that all the ax kicking techniques are not meant for sport competition.

One should remember that Tang-Soo-Do and Tae-Kwon-Do are martial arts and should be practiced with an open mind. A competitor should discipline him/herself to stay unpredictable when practicing kicking techniques for competition. Sometimes variety is better than being complacent and predictable.

Aisha recalls fighting in a recent tournament in New Orleans. She was

throwing a number of kicking combinations at her opponent when she used the Statue of Liberty Ax Kick. "I could hear the younger black belt kids yelling and screaming as I raised my leg. My opponent looked up at my ax kick as it towered over my head. I knew then I had her attention for just a second

because she hesitated. That's when I brought the ax kick down into a side kick catching my opponent in the stomach underneath her chest guard and knocking the wind out of her. I won the match giving my opponent 2 standing 8 counts as my Statue of Liberty Ax Kick became the talk of the tournament. Everyone asked me how I could hold my leg up there so high and for so long."

"I always remember my instructor's quotes as he drills me," Aisha informs her listeners. "Grandmaster Haines tells me, "Preparation breeds

success and you can never have success without being prepared. Your only as good as your last match," she goes on to say. He also says, "He who dwells on the past has no future, and he who does not learn from the past is a fool. Always hold your head down rather than up and success comes if God thinks you deserve it."



Grandmaster Haines tells me, "Sometimes you can become too humble, giving your opponent more credit than he deserves, because Pride can turn into arrogance and arrogance will lead to defeat."



Tang-Soo-Do and Tae-Kwon-Do are sports of discipline where the mind is focused on common sense and wisdom. Each move is a representation of knowledge learned from nature and other sources beneficial in exercising self-defense and self-control.

DR HAINES & MASTER THORNTON

Whats The Point?

Po-Eun Ending

By Paul O'Leary

In this article I would like to look at the last two movements of Chang Hon pattern Po Eun Tul (Pics 1 & 2). Most commonly these two movements are practiced with the idea of performing two blocks. But today I would like to open your mind to another possibility, and take a front kick to the low section as the attack we defend against.



Pic 1

Shows a right x-stance with a low front block with the right outer forearm with the left finger belly to the side of the right fist.



Pic 2

Shows a sitting stance with a low reverse knife-hand guarding block.



Pic 3

Shows the passive defensive position I would prefer to take against any aggressive situation.



Pic 4

As attacker throws a right front kick to the low section, the defender side steps and crosses over into the x-stance position using the right outer forearm to deflect the attack. At the same time the left knife hand is smashed onto the leg to SP-6. Both hands form a



clamp on the attacking leg and allow us to pull the attacker off balance if required at this point.

Pic 5

All in one motion the Defender moves along the outside of the leg and into a sitting stance as they secure the leg of the attacker with their right hand, they strike with the ridge of the left knife hand onto ST-31.

Pic 6

This action results in the attacker dropping to the ground with the defender still holding the right leg to follow up with other responses to the actions of the attacker as need be.

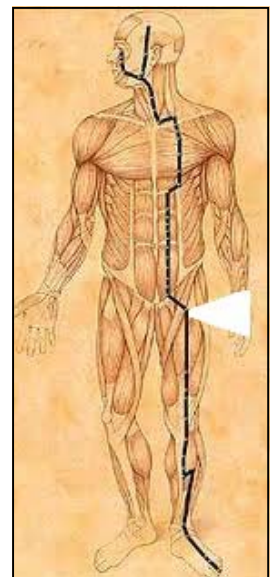
Remember to practice this application slowly at first and to think of following the form of the pattern. But then do try to progress to quicker attack and defence and see how you can adapt the technique as you take the application along the proper creative application path. Enjoy!

Many thanks to SahBumNim Martin Ryan, 4th Dan from Blarney UTI Club for being my attacker for this article.

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SP6



ST-31

Devotion To The Impossible

By Patricia DeArmas, ITF 2nd Dan

Jumping ten feet into the air and breaking a wooden board, with little to no running start. Kicking a ball so flawlessly that it soars across an enormous field, and still scores. Creating and running the perfect business and becoming a multi-millionaire. Flipping through the air blindfolded, then spinning upside down, and kicking through two pieces of wood in quick succession, and still landing on your feet. To the average person, these tasks seem impossible, yet in reality they can all be accomplished.

Yet who would want to work hard enough until they reached the point where they could do such things? Why would any person put themselves through the long periods of tough, often unpleasant amounts of deliberate practice that are required to perform... the impossible?

Go to a class of any kind, specifically one with kids in it. Whether it is Taekwon-Do, art, football, or writing, you will always find the same types of students. You'll find the students that look like their

parents made them go, and they don't want to be there at all. And the students that do the work, but only "go through the motions" of what they are doing, not putting in any effort at all. And the students that do try, but do not care about getting any better at what they are doing, or are too lazy to

want to become better. And even students that believe, or are trying to convince themselves, that they are already the best in their class, even if they are not, so they don't practice enough on their own. But you will also have another kind of student:

the student that truly tries their hardest in everything that they do. The person that will want to become better at what they do, and will practice and work at it until they do become the best, and practice still more once they are. It is

this kind of person that is devoted to the impossible task. But the question is: why are they devoted in the first place?

It's likely that most people see someone doing something amazing in anything from martial arts to their job and think, "wow,



they're good." Most people wouldn't see someone do something amazing and think, "how did they become so good?" or, "why in the world are they so dedicated?" In fact, I doubt that even the best athletes, experts, and businesspeople ever stop to think why they themselves are dedicated to what they do. I know that I never stopped to think *why* I was so devoted to Taekwon-Do and its difficulties until I read a book called *Talent Is Overrated* by Geoff Colvin, which talks about how natural-born talent, if it even exists, rarely makes someone become the best in their various fields. It explains how after about ten years of hours and hours of deliberate practice- that is, good, hard, devoted practice, - an individual can become extremely good at what they do. My first Taekwon-Do instructor always says to his students, "only perfect practice makes perfect," which means that the practice that one does must be good practice itself, where you do the best that



you can when you practice, and not careless and lousy practice, which would only make someone worse. That is what the book talks about; if you practice good and hard, but deliberately and for a long time, and if you are devoted to what you do, you can become great, even if you don't have natural-born talent when you start out. The book offers many examples of devoted people becoming the greatest in everything from golf to business management, but once I finished *Talent is Overrated*, I began thinking of a new question: *why* are people devoted to what they do? What causes them to want to go through the difficulties of the sort of

practice that the average person doesn't want to do at all? I am very dedicated myself, but I'd never thought about why I am.

Let us take a look at people that are the best in the business, and see if we can find out why they are so dedicated to what they do. J.K. Rowling, famed billionaire author of the *Harry Potter* book series, began creating books as a child when she was six years old. Her love of writing continued to stay with her throughout her life, and she began writing the first Potter adventure when the idea "just popped into her head." Once the first book, *Harry Potter and the*

Philosopher's Stone was completed, many publishers denied her, but devotedly, J.K. Rowling kept trying until the book was finally published. She was dedicated to the books until she ended the series with *Harry Potter and the Deathly Hallows* in 2007. Her books are some of the most

famous and popular in the history of fantasy. JK Rowling, though not an Olympic athlete or Taekwon-Doin, did what other people can only dream of doing.

For a Taekwon-Do example, we have many to choose from. Whether we are looking at Master Gary Bossé or Ms. Julia Cross, or in any style from ITF to WTF to GTF, we can find devoted students of the art who have become master instructors and world champions, all because of their devotion. Ms. Julia Cross, who is a many time world champion and national champion, is so devoted to Taekwon-Do that even after difficulties and injuries, she

kept going on and became one of the best female martial artists in the ITF. Master Gary Bossé spent years training his hardest and learning as much as possible about Taekwon-Do, even after being shot in Vietnam. He was almost crippled after this war injury, but his love of Taekwon-Do caused him to continue learning and teaching it, and the martial art actually helped him to heal. He is now a 7th dan black belt who is dedicated to training students in Taekwon-Do nearly every day of the week. Both Ms. Cross and Master Bossé work hard and love

every minute of it.

And of course, the father of Taekwon-Do, General Choi Hong-Hi, was devoted to spreading his martial art throughout the world. He and his demonstration team traveled the globe and held seminars and Taekwon-Do demonstrations; General Choi aimed to create national Taekwon-Do organizations in each country he visited. "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 travelers who pass by the eternal years of an eon in a day,” wrote the General in his 15-volume *Encyclopedia of Taekwon-Do*, “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.” He was so devoted to Taekwon-Do and his cause, that it is arguable that he loved the martial art more than his own family. I believe that family should always be the top priority, but General Choi Hong-Hi’s amazing dedication stayed with him to the day he died, and it is this dedication that is the reason we still practice Taekwon-Do today all over the earth.

It is clear from the previous examples why people are devoted to the impossible. J.K. Rowling wrote a book series that well-known and loved throughout the world. General Choi Hong-Hi spread and taught Taekwon-Do until he passed away. Olympic athletes work for years at sports until they become so good that what they do looks like the special effects in movies. How did they do such things that many others wouldn’t dream of trying? Because they have an eternal, amazing love for what they do. They love everything about what they learn, whether it is writing, swimming, gymnastics, or martial arts. Even the hard parts: the exhausting exercises, the writing deadlines, the individual practice, the extra-long classes. I believe that you can become dedicated to what you do for a variety of reasons. Because you want to prove yourself to a parent, or a boss, or to your company. Because you are simply the type of person who tries their hardest at everything they do. Because you feel you are forced to be dedicated. But although you can become good at being dedicated because of the above reasons, none of the above can make you become great. You can only go so far being devoted, unless you are devoted because you love what you do.

This devotion because of love of what you do is what causes human beings to

become dedicated to the things that most believe is impossible. They love the challenge, they love the difficulties, and even if they can still become frustrated with what they do, their dedication is undying. So why do people practice enough so that they can do anything from swallowing swords to jumping over cars? Because they really, really, really like those things! They love what they do, and do what they love to the best of their ability and beyond. Wouldn’t it be nice if everyone was devoted? The world would truly be a better place; although it would become even *harder* to be the best at what you love. Although, if everyone was devoted, they wouldn’t even care!



About the Author:

Patricia DeArmas is a 2nd dan black belt in ITF Taekwon-Do and is a self-proclaimed Taekwon-Doaholic. She has trained at two great do-jangs with two great instructors, and has two Taekwon-Do blogs, www.besttkd.wordpress.com, and a blog that talks of her martial arts journey, www.martialartsgirl.wordpress.com.

Physiological Responses Of Children To Exercise Series (2)

PART 2

Cardiovascular Responses Of Children To Exercise

By Tristan Vardy (B. Hons. Sport Science)

In the previous instalment Tristan Vardy looked at the physiological effects of aerobic and anaerobic exercise on children. In this instalment, He looks at the cardiovascular responses of children to exercise. This instalment begins with a short overview of the changes that takes place that help the increase of blood to the muscles. Thereafter Tristan highlights the different stages of endurance exercise, and how children's cardiovascular system adapts to these stages. And finally Tristan outlines some long term cardiovascular benefits of Taekwon-Do training for children.

Cardiovascular responses of children to exercise

The following equation describes the changes that occur to assist an increase in the blood supply from the cardiovascular¹ system to the working muscles.

$$VO_2 = q \times (AVO_2 \text{ diff})$$

VO₂ is the amount of oxygen taken up, transported and used by the body at cellular level.

q (cardiac output) is the amount of blood that the heart can circulate over a measured time period. The cardiac output is the product of the heart rate and the stroke volume².

AVO₂ diff is the difference in oxygen content between arterial and mixed venous blood.

Children have a smaller stroke volume at any given work-rate because they have

smaller hearts; however, this is compensated for by a higher heart rate. Children also have a lower cardiac output than adults have but have a higher peripheral³ oxygen extraction rate and therefore a greater AVO₂ diff. During maximal effort⁴ the periphery extraction of oxygen will no longer be able to rise in children even if the heart rate is still increasing. If maintained, exhaustion will set in.

Therefore, the instructor must be aware of these cardiovascular responses so as not to push children too far.

Cardiovascular adaptations by children to endurance training

Endurance training in children results in an increase in the size of the left ventricle⁵ of the heart, and therefore also increases the heart volume. Let us now look at how cardiovascular adaptations occur at the different stages of exercise, namely at rest, during sub maximal⁶ exercise and during

maximal exercise⁷.

There is an increase in resting stroke volume but a decrease in resting heart rate. This equals each other out so that there is no change in cardiac output. There is however a marked increase in blood volume and haemoglobin (blood oxygen carrying capacity) levels⁸.

During sub-maximal exercise

There is an increase in stroke volume and a decrease in the relative heart rate leading to a constant working blood pressure. Sub-maximal heart rates in children decline with age⁹.

The heart rate in an 8 year old can be as much as 30-40 beats per minute higher than an 18 year old performing the same absolute work¹⁰ (i.e. a mixed-age Taekwon-Do class).

This again underscores the idea of keeping

children and adult classes apart, as was stressed in the previous instalment.

During maximal exercise

The cardiac output increases due to an increase in stroke volume and a [Stable State](#) maximum heart rate. Maximal heart rates in children average between 195-220 beats per minute and do not start to decline until maturity is reached¹¹.

With the correct type of exercise prescription children can improve their VO₂ max by 10-15%¹². This is desirable, as the child would then have a larger capacity for exercise and subsequent health benefits. Taekwon-Do is a great and fun way to accomplish this.

Children and cardiovascular risk factors and why Taekwon-Do training is beneficial in the long run



2 children after an intense sparring bout

The concern about cardiovascular disease risk factors in children is not that children exhibit clinical cardiovascular disease, but that the cardiovascular disease is a lifelong process that already begins in childhood. If risk factors can be prevented, modified or counteracted in childhood, it may be possible to prevent, or at least reduce, the severity of cardiovascular problems in adulthood.

Therefore, it is vital that children establish a pattern of exercise participation that will continue into adulthood. Taekwon-Do training is ideal in this area as it grows and develops the child both mentally and physically until adulthood and beyond. The discipline instilled through Taekwon-Do training together with the regular weekly training sessions may be just the ingredients necessary to establish such a pattern of exercise participation.

Furthermore, studies have proven that an increase in physical activity leads to a decrease in negative traits such as; cigarette smoking, hypertension¹³, diabetes and obesity, as well as an increase in the strength of the child's immune system¹⁴.

1 The heart, veins and arterial system of the body.

2 The relative amount of blood that the heart can pump in one contraction.

3 Periphery: the external areas of the body, hands, feet, skin.

4 Exercising of an individual above the anaerobic

threshold of 80% HR max.

5 One of the two lower chambers of the heart. The left ventricle passes blood carrying oxygen to the rest of the body.

6 Exercising of an individual within the aerobic spectrum of less than 80% HR max.

7 See footnote 4.

8 Marieb 1995

9 Plowman 1997.

10 Astrand 1952

11 Ekblomb 1969

12 Plowman 1997

13 An elevated (beyond safe ranges) resting blood pressure.

14 Plowman 1997

TRISTIAN VARDY

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Way Of The Word

By Richard Grzela

From a young age it seemed I could never get enough knowledge from martial arts publications. Once caught up in the mystique of the martial arts, the thirst for more information and that hunger drives us on to search for food to satisfy our needs and desires.

Regrettably I never did exceed beyond a novice level, white belt in Tae Kwon Do. I

later took up Wrestling in school and excelled to a level far superior to many of my peers. It was during this time I also studied the esoteric art of Ninjutsu.

Perhaps there is a direct relation between my practice and success but I never tested

in that art form either. I hold the same white belt to my credit, and the ire of my sensei. Yet Sensei allowed me to train with my peers of green rank. Maybe he too could not deny my talents or rather his frustration with my refusal to test forced him to dangle a carrot of what it is like to have a higher rank and practice at a higher level of skill. Day after Day I trained and Sensei understood my commitment, to both the art and the school.

Speculation aside I know for certain, a large part of my success is directly linked

to the vast collection of books and magazines produced during the late 70's and well into the early 90's on the subject of martial arts. Weight training, stretching, techniques and situations presented in pictures. Pouring over word after word and absorbing as many details as possible before taking the skills to practice on the wrestling mat and then in the dojo in the later evenings.



No matter my personal skill level in the martial arts. I academically studied every publication like a young scholar in their freshman year. So much devotion I put into these books that few could believe at how fast I seem to grasp skills in the real

training areas. Sensei of course would interject to have me perform the same skill in a manner that was fit for the form in the dojo. If it was not for those publications I never would have earned the respect of my peers and eventually the understanding of my Sensei. I wanted to learn the art and perfect the style to my abilities. Never was my dedication to ever come into question.

Sadly, many of the publications from the old days are long gone. I remember pages so dog eared that they would not even lay flat any more. All my past publications are


lost forever. Though today many articles are rewritten and updated by new and rising stars in various martial arts.

I would never endorse a training session based on publications alone. You need a real person and resistance offered from people to be able to compete. You need real people to simulate threats and how to learn how to react to the simulated threats in an appropriate manner.

This humble scribe would never say you can become a master from a book alone. I will say that taking time to study martial arts in all its forms. Reviewing all media formats offered to the public, can make you a better practitioner of your style.

No matter how strong the body is, if the mind is neglected and weak, your finished tool set of skills is incomplete, even after many years of training later.

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