

Totally TaekwonDO 태권도

The Free Global Tae Kwon

May 2011 • Issue 27

An interview with
Supreme Master
Kim, Bok Man



The Efficiency of
Movement



Interpretation of
Kukki Taekwondo Patterns

Physiological Responses of
Children to Exercise



The Evolution Of Tae Kwon Do
Poomse, Hyung & Tul

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

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Editorial

Issue 27 - May 2011



I trust everyone 'got' that there were a few April Fools jokes in the last issue.

Aprils Fools or their equivalents are a tradition in many countries, but most surprising of all was that I found out that even the Joseon Dynasty of Korea celebrated such a day as well! I must admit, early postings on Facebook etc. had me in stitches, with people asking if the 5 year old master was actually true or if the Hogu change was a joke or not.

This months issue see's us concluding Tristan Vardy's excellent series of articles relating to children and exercise, which I think you'll agree has been a well researched and informative piece throughout.

Also in this issue, Master Doug Cook's excellent article on the Evolution of Tae Kwon Do Poomse, Hyung & Tul is another insightful piece, so sit back with a coffee and enjoy his latest offering.

Talking of patterns in this issue we see more and more '*application of patterns*' type articles - which to me is a great thing as, apart from maybe opening a few eyes of those that haven't got the memo yet, they offer alternatives to those that practice certain sets of patterns or poomse. What's also great is that they come from both sides of the (same) coin, so no matter your system, your forms can be more than the sum of their parts.

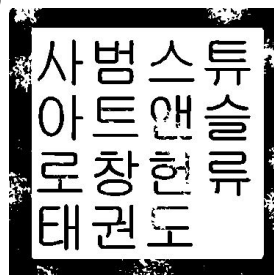
I haven't been lazy throughout April myself either, as amongst other things I conducted an interview with one of the most senior Tae Kwon Do Masters on the planet, which you can also read in this issue.

For this issue I asked for the help of some of our readers on certain tasks, using the Facebook page of the mag and in the true spirit of the arts, I received offers to help straight away - which I thought was pretty cool - so thanks everyone. Suffice to say, it has changed one of the 'Submission Guidelines' (No.2 actually), so please be sure to check it out and send us your article, even if you are a little camera shy, as others are more than willing to help out on the picture side. Plus we have another '*special*' (and useful) item coming very shortly thanks to a facebook request.

Enjoy this months offerings and keep sending them in.

Regards,

Stuart Anslow
Editor



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Cover Design: Mickey Lozano

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Totally TKD News

Amazon.com Drops Top 100 Taekwondo Book List



It was recently brought to the attention of Totally Tae Kwon Do magazine that Amazon.com (the US Amazon) has recently drop the Top 100 listings for traditional (and non-traditional) martial arts books, this of course includes books on Tae Kwon do.

Originally Tae Kwon Do books were listed by dividing up the martial arts book categories into their respective arts ie. *Books/Sports/Individual Sports/Martial Arts/Taekwondo* where the top 100 most popular would be listed, making it a one stop shop for thousands of Taekwondo enthusiasts.

Now however, the listings stop at '*martial arts*' and all books, including Taekwondo ones are lumped together, making it much more difficult to find books of our art unless you specifically know the titles or particular authors names and search, its also now hard to know just which ones are popular and thus (usually) a worthy purchase.

What's more, no authors were made aware of this as far as we know, so many Tae Kwon Do authors, including those that write for this very magazine do not have a listing category at all and are advised to check!

Other Amazon's are still using the 'Taekwondo' listing category, but as Amazon.com seem to set the trends for all Amazon sites across the globe, it stands to reason that others may follow suit

eventually and the category will be lost for ever.

We ask readers of the magazine to help by contacting Amazon.com's customer services and asking for the 'Top 100 Taekwondo Books' list to be reinstated (along with the the separate Top 100 Martial Arts book categories).

You can contact Amazon.com via their web site by email or phone and you do not have to have an Amazon.com account to do so!



Korea Test For GB Stars

Performance Director Gary Hall is optimistic his Great Britain squad can produce a best ever performance at the WTF World Championship starting in South Korea on Sunday. Indeed, with 2008 Olympic bronze medallist Sarah Stevenson and world number three Bianca Walkden back in the team after recent family issues and injury respectively, Hall has every reason to feel confident. And nothing would give his confident squad more pleasure than impressing in the spiritual home of taekwondo.

"This is an exciting time for us now" agrees Hall who flew with his charges to Seoul before transferring to Gyeongju. "I would say we are in a better position now than we were for the last World Championship in Copenhagen two years ago. Everyone is excited by what can happen. Most of them are in the medal zone and it's probably the

first time we've had that. I couldn't discount anyone of them going into the striking zone for the podium."

"Stevenson missed the US and German Opens because of difficult personal problems. However, Hall says Britain's most successful taekwondo player is focused on adding to her European title. Sarah has had well documented challenges and issues she has dealt with. But she has done an exceptional job. Last week at our training camp she trenched the field, including a European champion from France in a different weight category.. To see that from Sarah is really refreshing."

"There is less expectation with Liverpoolian Walkden who only recently returned to training after knee surgery. However, just the presence of the bubbly European Championship bronze medallist in the squad is a boost for her team mates. And Hall can't wait to unleash his squad in taekwondo's recognised birthplace. It's the Koreans National sport so they are going to be difficult to beat on their home soil" he agrees, "But we have quality in our team that can beat them."

"The Koreans are under a lot of pressure so let's see how they handle that. We are in good shape with no fears." However, Hall agrees there is also increased pressure on the Brits, including world number one Aaron Cook. Hall will nominate the weight categories for London 2012 at the end of May; two for the men and two for the women. "They all want to be the person going forward to represent Britain at 2012," he says. "Just naming the weight group will be a challenge. Sarah is now back with us, Bianca (Walkden) is coming into form and Jade Jones, Youth Olympics champion, is in the mix too. So, there are three weight categories there and we have got to decide two. It's going to be tough when we get back. All the players know that performance in this world championship is important Performances in the last 12 months will

also be taken into consideration. But at the World Championship they have got a chance to show they show be that person going to the Olympics."

Submitted by GB Taekwondo.

GB Taekwondo is responsible for the preparation, management and performance of Britain's elite athletes at major international championships and also delivers, on behalf of the national governing body British Taekwondo Control Board, a major events programme including such as the British Open 2011, the National Championships 2011 and in 2012, the European Taekwondo Championships.

Chosun Taekwondo Academy Students Representing Warwick Triumph At Competition

Martial arts competitions are always exciting events; particularly when those who triumph are local area residents. Representing Warwick, twenty-two students from the Chosun Taekwondo Academy Competition Team recently participated in the 2011 Haddock Taekwondo Invitational Championships. The event was conducted in New York City at the Sokol School for Physical Education. By the completion of the competition, the Chosun team had accumulated twenty-six trophies for their efforts including fourteen 1st place, eight 2nd place and four 3rd place awards.



Chosun black belt, Michael Klugman, breaks five pieces of wood with a knife-hand strike. to win gold



Chosun Taekwondo Academy students and competitors from the 2011 Haddock Taekwondo Tournament

With well over two hundred enthusiastic martial artists vying to place from throughout the tri-state area, the tournament included contests in point-sparring, breaking and poomsae, or forms. Poomsae are choreographed, self-defense techniques aimed at defeating multiple opponents attacking from various directions and represent the essence of traditional taekwondo. Participants in this division were judged on technical ability, breath control and purpose of motion. The breaking competition required students to execute various hand, spinning, jumping and flying kicks through multiple one-inch pine boards, while the much-anticipated sparring competition compelled participants to practice defined techniques with careful attention given to maintaining control on contact especially in the adult black belt division.

The Chosun Taekwondo Academy Competition Team competitors included Warwick residents Michael Klugman, Eleanor Pyke, Sebastian Tune, Harold Pyke, Elissa Jones, Pamela Pyke, Olga Pico, Emma Crouchen, Arnav Tayal, Jake Durie, Timothy Leonard, John Vanderhee, Julian Valle, Ian Suleski, Marcele Mitscherlich, Mary Suleski, Ian O'Neill, Kyle Roeloffs, Henry Smith, Olivia Klugman, Terrie Wynne and Travis Yee.

Chosun head instructor Master Doug Cook, himself a six-time New York State champion and published author with three

best-selling books focusing on taekwondo to his credit, was quoted as saying, "while our school is primarily dedicated to promoting the self-defense components of taekwondo rather than merely the sport aspects, it is always gratifying to do well in competition given that taekwondo, along with judo, is a recognized Olympic event. Our students and instructors worked hard to prepare for this occasion and, clearly, the competitors achieved what they set out to accomplish. I am very proud of all who participated for they personify the true heart of the martial arts."

Olympic Poster Improves Motivation For Olympic Athlete



Stephanie Allen admits appearing in the London 2012 ticketing adverts has given her just the motivation she needs to book herself a fight at the home Olympics.

The 18-year-old taekwondo player from Croydon was hand-picked by London 2012 organisers to appear in adverts promoting this week's opening of the ticketing process for the Games.

Allen will have her work cut out to actually reach the London Olympic with just two

British spots up for grabs in two of the four female weight classes.

British officials must announce by May 30 which weights they will compete in with Sarah Stevenson and Bianca Walkden, both currently third in the -67kg and +73kg world rankings respectively. However after getting an insight into the hype surrounding the Games Allen insists a desire to be part of London 2012 is burning brighter than ever.

"The photo shoot for the ticketing was a really fun day. I just got to do loads of kicks and they took loads of photos, I really enjoyed it," said Allen. "It wasn't just fun though, I found it really good motivation as well. Now we know just how close we are to the Games and it's inspired me to work that little bit harder as the time gets closer and closer."

"If they're starting to put the tickets on sale then you know the Olympics must be close. 500 days will fly by and then they'll be here and I have to be ready. I know that if I perform well then the medals will come so it's all about working hard and improving. London 2012 is always in the back of my mind but we still don't know about the British team."

"We're waiting to hear what weight categories will be selected and who will be chosen within them. The margins for who will be selected are very narrow so until we find out it's just about working hard."

"There are a lot of tournaments this year for me to focus on but the truth is London is just around the corner so you can't help but think about it. It would just mean everything if I were to qualify and be able to compete. I would love to participate at London 2012 in front of all my family and friends and that is an amazing motivation in itself."

Allen warmed up for an assault on the London 2012 Olympics at the



Commonwealth Championships in India earlier this month – reaching the quarter-finals. The 18-year-old John Paul II Catholic High School pupil felt hard done to with her premature exit in the sub-continent but insists she's learned from the experience.

"Losing in the quarter-finals was pretty frustrating," added Allen. "I went out there with the intention of medalling but my chest

protector wasn't working, it was very unfair as I didn't deserve to lose. I wasn't upset for that long though, I know that I gave my best and that's what really counts now I've got move on and keep improving."

Lloyds TSB Local Heroes, in partnership with SportsAid, provides support and funding to 344 emerging athletes all the way to London 2012 and beyond. Follow the future stars of TeamGB and ParalympicsGB at:

www.lloydstsb.com/localheroes.

- submitted by Steve Bond, Sportsbeat.co.uk

Chosun Taekwondo Academy Hosts Black Belt Promotion

The Chosun Taekwondo Academy recently hosted its 28th Biannual Black Belt Promotion Test on Saturday, April 2nd, at its headquarters located at 62 Main Street, Warwick.

With over eleven students testing for the coveted black belt and degrees beyond, the event was overseen by Master Doug Cook and martial arts pioneer and author, Grandmaster Richard Chun, one of the highest ranking international master instructors within the borders of the United States.

The Chosun students, all from the Warwick location, were required to demonstrate proficiency in skills ranging from basic self-defense techniques and poomsae – the choreographed, dance-like formal exercises unique to taekwondo – to the breaking of wood with intense kicks and hand strikes, a dramatic component of the Korean martial art that expresses raw power and focus. Students testing for 1st

degree black belt included: Miles Krupin, Katelyn Pinskey, Tony Rivera, Natalie Paraschiv and Olga Pico. Testing for 2nd degree black belt was: Silvana Molinas, Amy Smith and Michael Klugman. Those qualifying for 3rd degree black belt were Henry Smith, Michael Orlovsky and Terrie Wynne.

Master Doug Cook, owner and head instructor of the Chosun Taekwondo Academy, himself an author with three best-selling books focusing on taekwondo to his credit stated, “We are fortunate indeed to retain such a loyal group of students, most of whom have been with our school for almost fourteen years. I partially attribute this to the fact that we teach an authentic, pure form of taekwondo that is certain to enhance one’s life at any age.”

Unlike the vast majority of martial arts schools that cater mainly to children, the Chosun Taekwondo Academy boasts an unusually high percentage of adult students due to a traditional curriculum that focuses on self-defense, martial arts



Chosun Taekwondo Academy students earn promotion at a recent examination overseen by Grandmaster Richard Chun (seated right)

philosophy, meditation, and internal energy, or Ki, development. The academy also features classes in hatha yoga and tai chi, all taught by qualified adult instructors. For more information on the programs offered at the Chosun Taekwondo Academy call (845) 986-2288, or visit their website at www.chosuntkd.com

2nd Degree Promotions At Rayners Lane Taekwon-Do Academy

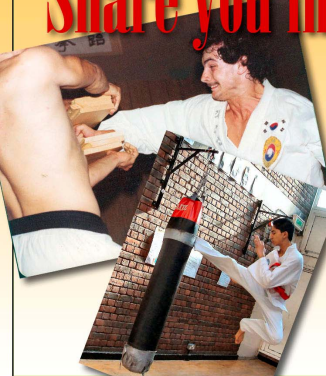
After an arduous evening on the 5th April 2011, Rayners Lane Taekwon-Do Academy is please to announce the promotions of two of its students to 2nd degree Black belt.



Ms Lyndsey Reynolds and Ms Elaine Ogden promoted to 2nd degree following an extensive theory and physical test in front of a panel of examiners, including 5th, 6th and 7th degrees.




The physical portion of the exam lasted approximately two and a half hours and included patterns, competition sparring, traditional sparring, destruction, 3, 2 and 1 step sparring, foot sparring, 2 Vs 1 sparring, knife defences, choke sparring, pattern applications, hosinsul and pressure point demonstrations, all performed against either each other or the four fresh black belts that assisted with the grading. Congratulations to both of them. A video clip of the grading can be viewed at www.raynerslanetkd.com



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"The TKD Clinic"

Each month Glenn Smits will be able to answer selected questions on health, well being, physical training and advise on the treatment of Tae Kwon Do sustained injuries.



Please send your questions to Glenn via TKDClinic@totallytkd.com
ensuring "TKD Clinic" is in the subject line

Please be as descriptive of your issue, problem or injury as possible to allow a correct response. Please include your name and country on any emails sent and state in the email if you do not wish your name to appear in the magazine.

While there can be no guarantee that every question will be addressed, Glenn will attempt to answer two or three questions each month that he feels will be the most informative and beneficial to readers.

Glenn Smits started his martial arts training in 1963 and started training in Tae Kwon Do ten years later. His one and only Tae Kwon Do instructor has been and is Grand Master Kwang Jae Lee. Over the last 30 plus years he has actively participated and promoted Tae Kwon Do as a competitor, instructor, coach and long time commercial school owner. He is a Licensed Acupuncturist and Chinese Herbalist currently in private practice specializing in sports and rehabilitative medicine as well as pain management.

A Interview With **Supreme Master Kim, Bok Man**

By Stuart Anslow

Master Kim, Bok Man was fundamental in formulating much of what many of us still practice weekly at our dojangs today. Obtaining the highest non-commissioned officer rank of Sgt. Major in the Korean armed forces, he led a pivotal role in teaching Taekwon-Do to the Korean army, as well as formulating and advising on many of the patterns and techniques within the art. He has a personal history of Taekwon-do that stretches back as long as Taekwon-Do has been in existence, with his history of martial arts going back even further. Read on for the most in-depth and frank interview with one of the men who shaped Taekwon-Do as we know it.

How and when did you get involved in martial arts?

In 1941 I was 7 years old and Korea was under the Japanese occupation. My grandmother recommended me to a (suh nim) Buddhist priest to learn martial arts and protection against the Japanese. I cannot remember my teachers full name, but I remember the last name was Lee. I was only able to train once or twice a month up in the mountains with the Korean Buddhist priest in secret. Training lasted several hours. I was expected to train on my own every day.

In September 1950 I joined the army. In 1951 I was fighting in the Korean War. Because of my martial arts experience as a



child and now war experience I began teaching the army soldiers in hand to hand combat and guerilla warfare as well as knife, bayonet and baton fighting. Under my guidance the armed forces fighting techniques significantly improved.

Do you recall what martial art you started learning in 1941?

TaeKyun Moosul is what my teacher told me was the name of

the martial art. Tae, meaning jumping or flying with kicks. Kyun meaning fighting position. Moosul stands for martial arts. In the old times most martial arts were called Moosul. Later this became "do".

Regarding your beginnings in martial arts, you say you studied 'TaeKyun



1958 - Leading a demonstration for the entire division of about 1200 army soldiers. Master Kim is circled and the man standing in the front left of the photo is Col. Nam Tae Hee

Moosul' would this be a similar art to 'Taekkyon', the kick fighting sport of ancient Korea?

Yes, we are talking about the same art I just spelled it differently.

On your web site it says you studied 'To-San'. What is this and is it related to the other art 'Taekyun Moosul' and when did you learn this?

To-San was another Taekkyon Moosul group that was closer to where I lived. I would train with both groups. Sometimes the martial arts group would be called by the name of their teacher. To-San was the name of the teacher of that particular Taekkyon Moosul group.

Where did you gain your knowledge of weapons fighting?

As far as weapon practice, the Korean's have been using weapons for thousands of years. First to protect against wild animals and later against human attackers. I first started learning knife, baton, bayonet in the

army. We were taught basic movements. Mostly how to attack. I combined these techniques with my TaeKyun knowledge. I practiced these techniques with other soldiers and perfected the movements. I helped to develop practical fighting methods.

Was it whilst in the army that you met General Choi? What year was this and how did you start working together?

I met General Choi in 1954 while I was in the army. I was working in the DaeJun City Army Hospital. I participated in Tae Kwon Do demonstration Dae Jun City Theatre and afterwards Nam Tae Hi introduced me to General Choi and Grandmaster Son Duk Son. After the demonstration we went to a meeting space and I was asked to demonstrate my techniques such as kicks punches, etc. The same day at dinner they asked me a lot of questions regarding my experience and training. They respected me because of my war experience. I had three years of

war combat fighting. Later, we met in the city of DaeJun to discuss martial arts in the military. After this meeting I began to work together with General Choi. General Choi was in charge of three states or divisions. I was in a neighboring state and he would call me to join him if there were any meetings regarding martial arts. At this time there were many different "kwans". We decided that we would call the military martial art Oh Do Kwan Tae Kwon Do. Nam Tae Hee was appointed director of the Oh Do Kwan Tae Kwon Do.

How did you meet Nam, Tae Hee?

The first time I met Nam Tae Hee was shortly after meeting General Choi and Sun Duk Son. I met Nam Tae Hee, General Choi, and Son Duk Son all in the same month. I actually met General Choi and Son Duk Son first and it was General Choi that introduced me to Nam Tae Hee.



Defending against a bayonet attack, Singapore, 1968

I met them all before the demonstration in Dae Jun City. It was after this demonstration that we had dinner and discussed the future of martial arts in the military. The next time I saw Nam Tae Hee was about a year later and he was appointed leader of the Oh Do Kwan.

Regarding when you joined the army and started teaching soldiers, what section of the army and who were you assigned to? Under who's authority did you teach unarmed combat? Was it formal classes or an informal thing between soldiers?

I remember that I was under the direction of General Chung Kang. He controlled approximately 1,200 soldiers. At that time I

had about 9 soldiers under my command. I would teach these soldiers during our free time. I would teach soldiers combat techniques that I felt was important for their survival. The soldiers began to talk among each other and others asked if they could join in on our training. Eventually I approached my Captain and Colonel and asked permission to teach martial art combat techniques to the soldiers. They were very happy to approve my

training methods.

Prior to meeting General Choi, which kwan were you a member of?

I did not belong to any Kwan. Once Korea gained its independence from Japan my teacher left. I just practiced by myself the movements that I was taught.



Demo in Indonesia, 1968

How much input did you have in regards to the new Oh Do Kwan?

General Choi and Nam Tae Hi were the main contributors to the new Oh Do Kwan. We worked together to develop the patterns. I also developed many self defense and weapon techniques.

What was training like in the newly formed Oh Do Kwan and how did it differ from other kwans of that era?

Immediately after meeting with General Choi I began traveling to all different divisions of the armed forces to teach. I taught basic blocks, strikes and kicks, along with some pattern training. We took the forms from the different Kwan's and improved them. For example made them more practical and balanced in terms of left and right. I continued to teach the military from 1955-1962. After that I participated in many demonstrations, interviews, and press conferences to promote TaekwonDo worldwide.

The most important demonstrations in terms of promoting TKD worldwide were in Malaysia, Taiwan, and Hong Kong. The demonstration in Malaysia on August 5, 1963 during the opening celebration of the 1st Asian Soccer Championship included special guests such as the King of Malaysia, over 100 Ambassadors, and many government officials. The stadium was full with over 60,000 spectators.

As a military kwan, and considering your skills with weapons, was there any point where Tae Kwon Do considered having weapons as part of its training?

Weapons were and still are part of Tae Kwon Do training. This is a common misconception about Taekwon Do. Many masters may not teach or may not know these techniques. Many of the techniques taught in the military were not for civilians. Only those in the military were taught certain techniques. I have always taught knife, baton, pole, and bayonet to my students. My first book "Practical Taekwon

Do" first published in 1979 illustrates defense against weapons.

When you say 'weapons were and still are part of Tae Kwon Do training' do you mean as a means of attack, as opposed to just defending against them?

In order to learn how to defend against a weapon, you must also learn the attack. Once you know how to use the weapon for attack, it is much easier to learn the defense.

Did General Choi push weapons training at all, or was this considered your area of expertise?

I pushed weapons especially with the masters and instructors because I felt they did not have enough experience. General Choi was supportive of me teaching weapons to the soldiers.

How do you feel about Gen Choi's prohibition against weapons in TKD, as it differs from your own views and philosophy?

As you can see from my photos, I always used weapons in my demonstrations. This would upset some of the directors of the different Kwans. General Choi approved my use of weapons and felt that it was needed in the military. This philosophy was not shared by all of the Kwan Jang's. My philosophy is that weapons are a necessary part of martial arts. How do you defend yourself against a tiger? Or multiple opponents? Hand and leg techniques are important, but you must have advanced techniques in order to

overcome any opponent. I can understand Taekwondo in terms of a sport may not utilize weapons, but you can see many of the demonstrations of Taekwondo in Korea are now using weapons.

'Practical Taekwon-Do' is an excellent book (I have an original copy) and is about to be republished I believe, is this possibly the only source for the weapon side of Taekwon-Do, as Gen Choi only showed some defences against weapons in his books?

Yes, there are very few if any TaekwonDo

books that cover weapons. This is one reason my book is very unique. As for General Choi's books, all of the weapon techniques belong to me. These are my techniques that I taught to the army.

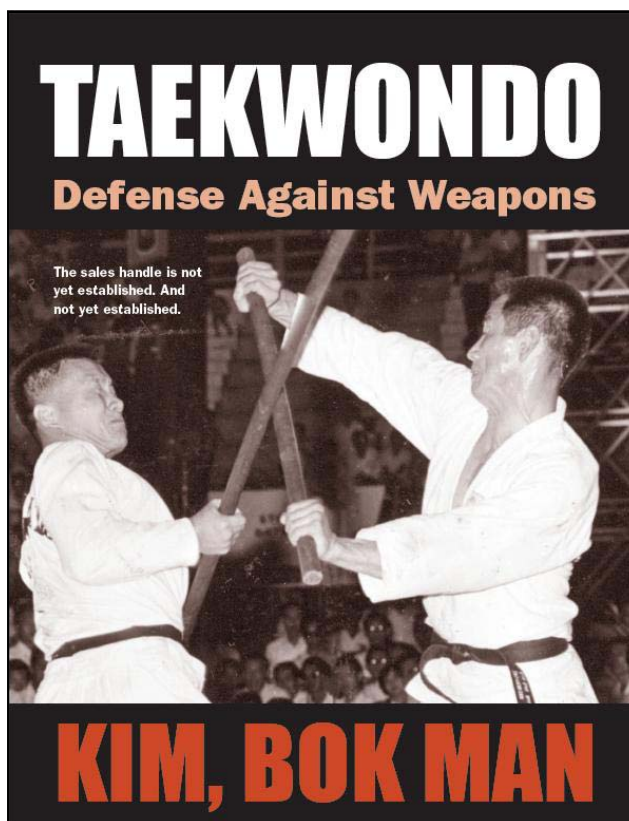
Is the book an exact copy of the previously released one, or has it been changed/updated at all?

The book will not be an exact copy of the original. I have updated my biographical

information, added some new photos, changed the cover, and improved the layout. The techniques however have remained the same.

I noticed on the cover (of the re-released version) it refers to you as the 'Technical Founder Of Taekwon-Do', can you explain what this means?

Before general Choi wrote his book "Taekwon-Do" I helped him to re-write the Army Training Manual. I gave my technical advice on every aspect of this training manual. I was the one who came up with





Vietnam, 1959

the names of the stances, blocks, and sparring techniques. Before my input they were still using many Japanese names and movements. I pride myself in the fact that I have never learned any Karate. I have only trained in the Korean Martial Arts. General Choi respected the fact that I had no Japanese influence in my training. All of the movements and techniques in General Choi's book in some way were influenced by me. I was one of the strongest influences in deciding what techniques were taught and how they were taught. It very important for me to develop more advanced and practical techniques.

Going back to the forms development - what forms did you have the most input in? (I ask as I know you helped develop at least 15 whilst in Malaysia in the 60's, but what ones would you say had your 'signature' on them the most?)

I helped to develop all but 2-3 of the forms. I would develop the forms and show them to General Choi. He would then tell me to change certain movements or re-arrange the order. There was a lot of discussion back and forth before we would finally

settle on the forms. The forms that I did not help to develop were made in North Korea. Hwa Rang form has been around for a long time and was simply improved. The same is true for Ul-Ji. I also helped with the naming of the forms.

Other Masters that help General Choi formulate the patterns have said that they acted out the patterns for General Choi, in essence, they were the actors and he was the director. Was it the same way for you or did you have more input into the actual design of the patterns, for example: forming a completed version and then taking them to General for final approval?

There were already patterns that were being practiced at this time from other Kwans. General Choi and Nam Tae Hee had already developed some of the patterns using these pre-existing patterns as an outline. I would help to fine tune the patterns and make them practical and balanced in terms of left and right.

In what order were the patterns developed?

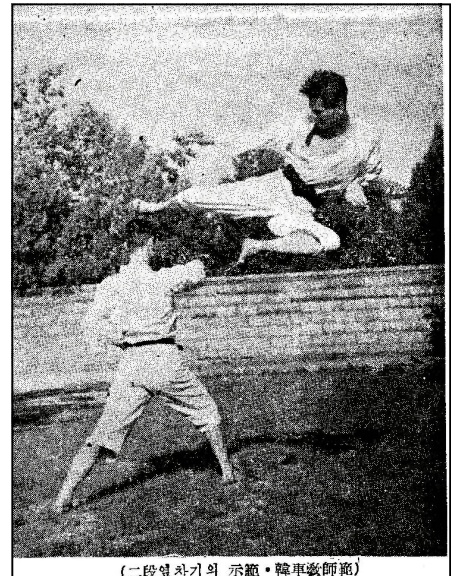
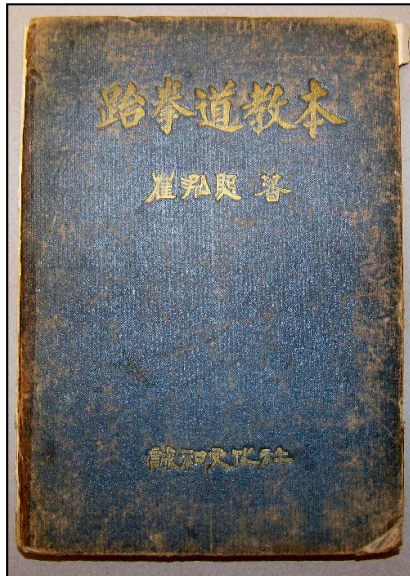
As I remember the first patterns being practiced at this time were the Pal Gae patterns 1-8 and Chul Gae patterns either 1-3 or 1-5 as well as Ship Soo patterns. I did not learn and was not interested in these patterns. As far as the Chong Hon patterns I cannot remember which order they were created. I do remember Hwa Rang pattern to be around for a long time.

Apart from the Army Training Manual you mentioned, did you help General Choi write any of his other books? If so which ones and of which year?

I only helped General Choi with the first Army Training Manual and the first edition of his book "Taekwon-Do".

In your book 'Practical Tae Kwon Do' you do not list the Ch'ang Hon forms, even though you had great input in them, but rather patterns named 'Silla', ie. Silla Pattern 1, Silla Pole Pattern etc. - why is that?

I did not include the Ch'ang Hon forms because these were already in General Choi's book. I wanted to include forms that were more difficult than those in General Choi's book. During this time I had created many empty hand forms as well as weapon forms.



(二段級 차기의 示範・跆拳道師範)



Rare pictures of the cover and inside pages of the 1959 book 'Taekwondo' - the first ever book on Tae Kwon Do

Can you give us a little more detail on where these patterns come from - did you create them or learn them from someone else, if so, whom?

I created all of the Silla Patterns myself using the various movements from the Korean Martial Arts. It was important to me to make more advanced and practical patterns. I wanted to create forms that were technically superior to any other martial art. At this time I had created over 20 patterns that did not go into the book.

*Photos made possible by Master Nate Doggett.
Shared with Totally Tae Kwon Do magazine by George Vitale*



Master Kim - Flying Side Kick

Were you still with General Choi and the ITF at this time?

I was not a part of the ITF or involved with General Choi at the time I released my book.

I notice your title is sometimes 'Supreme Master' - can you expand on this title for our readers?

I have chosen to use the title "Supreme Master". I feel that the title of Grand Master is being overly used. All of these Grand Masters are my junior in terms of rank, knowledge and experience. I have written one of the first Taekwondo books ever and gave my technical advice that let do the development of the techniques used in General Choi's book. I needed to create a title that separates me from the other masters. You must understand I have over 60 years experience in the martial arts including weapons and have written several books.

When is your book, 'Practical Tae Kwon Do' actually due to be re-released?

My original book "Practical Tae Kwon Do" is in the final stages of being re-released. It will be available for purchase on the YMAA website as well as Amazon.com and Barnesandnoble.com by December of this year. We have changed the title of the book to "Taekwondo-Defense Against Weapons". I have changed the title of the book to make it easier to search for. Also I wanted to put the word "weapons" in the title, because there are very few, if any Taekwondo books that cover weapon attack and defense techniques.

In what year did you part ways with General Choi and why was this?

There were several events that led up to my parting ways with General Choi in 1968. I can recall many times that we had arguments over the way to perform or execute certain techniques and especially the names of the movements. I had many arguments with General Choi starting in 1954 when working on the book, mostly about using Japanese terminology and techniques. I would train day and night, mostly with my good friend Woo Jae Lim,



1957 - Korea

perfecting and testing every movement. In 1964 just after returning from Singapore I had another meeting with General Choi and Son Duk Son about promoting TaekwonDo in the military and elsewhere. Son Duk Son suggested to General Choi that I teach Taekwon Do to the armed forces. He explained to General Choi that he needed my help to promote the Korean Martial Art. Finally in 1968 I had assembled a demonstration team of 6 Korean Instructors including me as the leader of the Demonstration Team. I was invited by many government leaders to come and give TKD demonstrations in their country. I was instructed to get permission from General Choi before committing to any traveling demonstrations. I had organized a large scale demonstration including 32 different countries with the intention of spreading TKD worldwide. Just before the demonstration tour was about to begin all of our passports were denied by the Korean Government, I feel by decree of General Choi. At this time he had an Ambassador title. I had successful travels to Malaysia, Singapore, Indonesia, Hong

Kong where I gave demonstrations and set up TKD organizations.

Following your parting ways with General Choi in 1968, what did you do then?

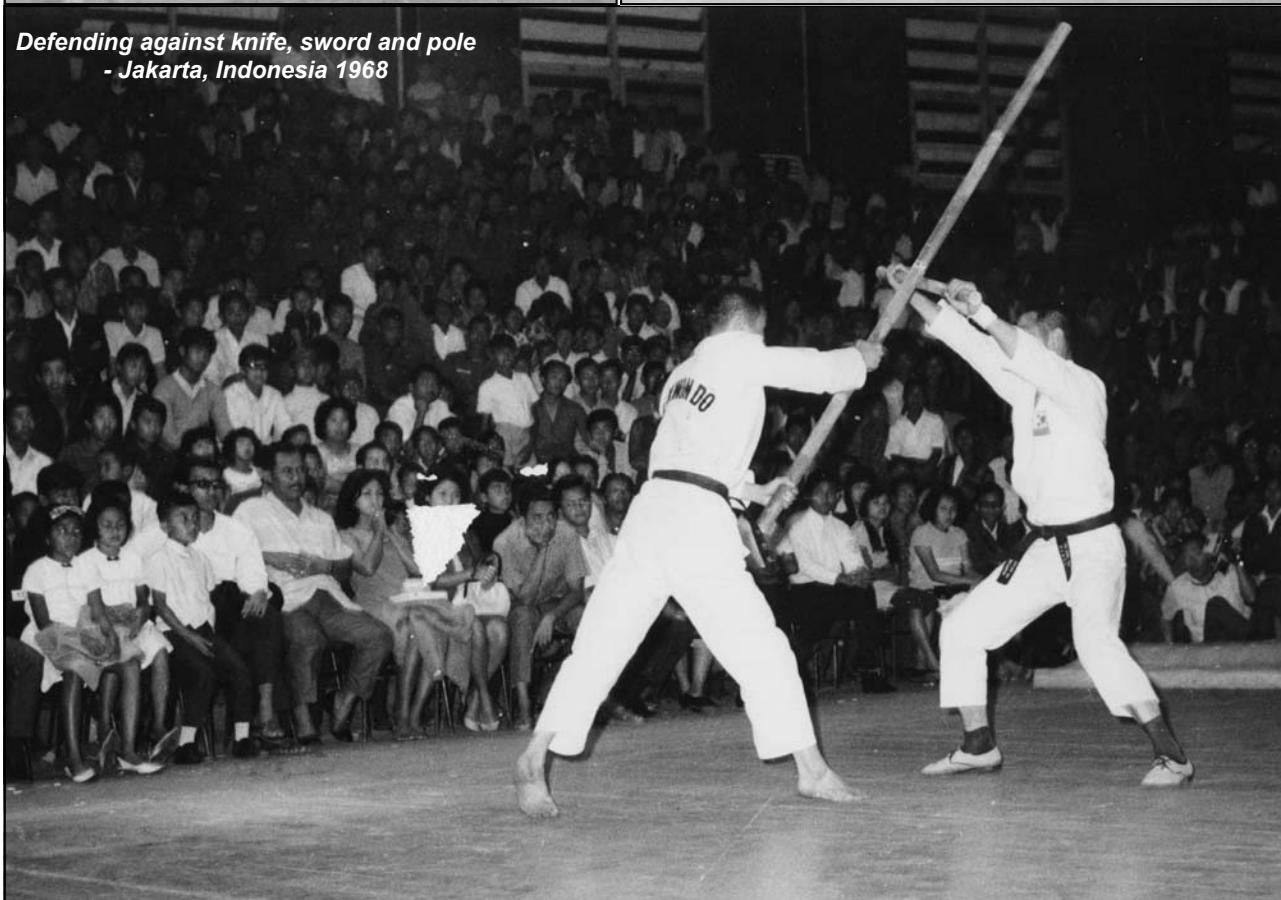
Once I parted ways with General Choi, I spent most of my time training and writing my first book "Practical Taekwon Do". I originally had over 3,000 pages including 12 patterns that did not make it into the book.

When did you establish you own art and what is it called?

I first developed Practical Taekwon Do Federation in 1968. I started to develop my own martial art called Chun Kuhn Do in 1988. In 1992 I completed writing the Chun Kuhn Do Encyclopedia volume 1 -5. In 2002 I published volume 1 titled "Chun Kuhn Do – The Complete Wellness Art". Since then I have decided to call my new martial art "Chun Kuhn Taekwondo". The reason for this is because everyone knows me as a Pioneer of Taekwondo. I created this art myself using the knowledge and experience I have gained over my lifetime.



*Defending against knife, sword and pole
- Jakarta, Indonesia 1968*



Why did you establish your own art and how is it different from Taekwon-Do?

I created my own style of Taekwondo because I could not join the ITF due to my technical and political conflicts with General Choi and did not want to join the



WTF. Chun Kuhn Taekwondo is more practical and advanced in terms of theory and philosophy than any other form of Taekwondo. Also, many Taekwondo Masters and Instructors fail to teach weapon techniques. This is a major difference between Chun Kuhn TKD versus any other form of TKD.

What are your opinions on the founding of the WTF/Kukkiwon?

I was contacted by Un Yong Kim many times to join the WTF. We first met in September 1977 in Chicago, IL at the 3rd World Taekwondo Championships. I was invited as a special guest by the organizing committee. In September 1978, I helped to organize the 3rd Asian Championships. I explained to Mr. Un Yong Kim that I did not approve of the WTF because their standards were too poor. Their movements and terminology were 70% Japanese Karate. I wanted a purely Korean Martial Art. At this time, I explained to Mr. Un Yong Kim that he needed to write a Korean National Book on WTF TKD. I told him I could advise him on the technical matters on this book. He

agreed with me about writing the book, so I met him in Korea. I spent one month in Seoul working on a National Book but unfortunately he was dealing with personal and political problems and our project kept being delayed, until eventually I stopped contacting him.

What do you think of WTF TKD today?

I feel that as of today the WTF techniques have greatly improved. I understand they want to follow the Olympic way, but Taekwondo is a Martial Art and this fact should not be overlooked. There is a sport aspect to Taekwondo but we must keep the practical martial art techniques. I hope to see more advanced techniques including weapons.

Do you feel WTF TKD is South Korea is simply a sport? And is it because its controlled by a different Governing body than the Kukkiwon? What are you thoughts on this, what would change things?

Yes, I feel that WTF TKD in South Korea is a sport. I feel that the purpose of the Kukkiwon is to advise on technical matters

and issue certification. I am not sure how much technical advice they can truly provide. I feel that there must be a clear division between martial arts for practical fighting and for use as a sport. There must be a clear curriculum for teaching martial arts for practical self defense and a separate curriculum for martial arts training as a sport with clearly defined competition rules.

In what direction did you feel the ITF would go when General Choi passed away in 2002? Has it panned out as you might have imagined back then?

The ITF was already splitting into different directions even before General Choi passed away. I feel that this situation became worse after he passed. I believe this is because they do not have a strong enough leader. The ITF is not running properly as an International Organization. Most gyms are run individually not as one cohesive group. I would like to see Taekwondo unify into one worldwide body. In order for this to happen we need a strong leader who knows not only politically how to bring people together, but the leader must also know technical matters. The difference between ITF and WTF is based in technical matters. Taekwondo may have a chance to unify with the help of the Olympic Committee. I would suggest that the leaders of the ITF and WTF present the Olympic Committee with at least 2 sets of basic hand and foot movements, forms,

and sparring rules and let them decide which would best fit the Olympic style.

What are your thoughts on Chang Hon Taekwon-Do today?

I am not exactly sure what you mean by Chang Hon Taekwondo. If you are referring to the original way the forms were practiced as I created them with General Choi, I believe this way is technically superior to how they are practiced today. I am against the sin wave theory that General Choi implemented. I met with him

briefly after his last seminar in Colorado, I was living there at the time, and expressed my disapproval of this method. He told me that he would be willing to listen to my ideas and see if we could work out an agreement. Unfortunately this never happened due to his passing.

Many thanks for allowing this interview and being so frank with your answers. Are there any final thoughts or comments you'd like to add?

In closing I would like to restate my feelings on the unification of

Taekwondo worldwide. I have been independent for so long I could not join the WTF and it would also be difficult for me to join the ITF because of all the changes that have taken place. If there was a strong ITF presence in Seoul, I may be able to help advise them on technical matters. I am prepared to challenge anyone on technical matters regarding Taekwondo. My theories and principles are the most practical, efficient, technically



Hong Kong, 1966

sound and of course good looking! I am always open to listening to others ideas and theories. I feel we must have a discussion on the proper way to execute movements and you must be prepared to challenge your theories against those who may have a different idea. This is the only way we can improve and advance the art of Taekwondo. This art improves body circulation, strength, and flexibility, as well as develops concentration and discipline in the mind. Taekwondo can be practiced by all people of all ages. Unlike many sports you can still practice the art of Taekwondo well past 70 years of ages, as to which I can attest thru personal experience. Twenty years ago people had no idea how the computer would change and improve our world. Technology is constantly being upgraded and improved, the same is true for Taekwondo. I know that I may upset many people because of my thoughts and feelings regarding



Supreme Master Kim, Bok Man with his most senior student Master Brad Shipp

Taekwondo but I don't care. I have devoted my life to the promotion of Taekwondo worldwide and it is my wish to see it thrive throughout the world as one strong, unified body.

I would like to thank Grand Master Brad Shipp for his efforts in completing this interview. *(Grand Master Shipp been training with Supreme Master Kim for the past 23 years and is the Technical Director of the World Chun Kuhn Do Federation).*

Supreme Master Kim can be contacted at:

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Totally Tae Kwon Do - 23

The Encyclopedia of Taekwon-Do Patterns

The Complete Patterns Resource for Ch'ang Hon, ITF & GTF Students of Taekwon-Do

60 years in the making...

The Encyclopedia Of Taekwon-Do Patterns is a unique series of books that feature the complete works of General Choi, Hong Hi; Creator of the Ch'ang Hon system of Taekwon-Do and founder of the International Taekwon-Do Federation; as well as the patterns further devised by some of his most talented and legendary pioneers; Grandmaster Park, Jung Tae and Grandmaster Kim, Bok Man.

This 3 volume set is the only series of books in the world to feature all of the 25 patterns created by General Choi and his Taekwon-Do pioneers (including both Juche and Ko-Dang), as well as all 3 Saju exercises, the 6 Global Taekwon-Do Federation patterns developed by Grandmaster Park, Jung Tae and the Silla Knife Pattern instituted by Grandmaster Kim, Bok Man.

Utilizing over 5,800 photographs the student is shown in precise detail, each and every pattern from beginning to end, including useful tips on their performance and things unique to particular organisations (such as Kihap points etc.). Displayed in full step by step photographic detail, which displays not just the final move but the in-between motions as well making each

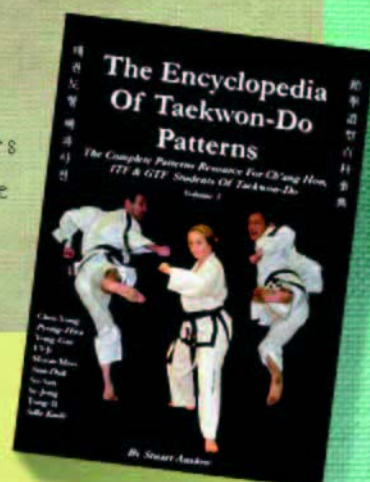
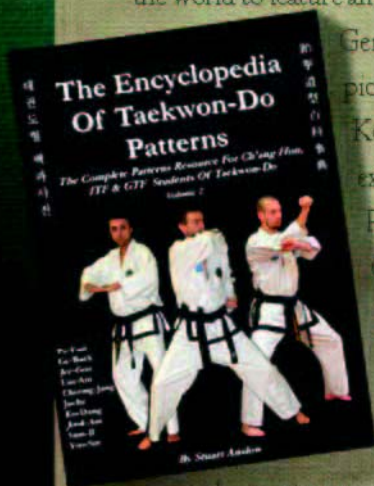
book ideal to learn or revise your patterns, no matter which organisation you belong to.

Volume 1 takes the student of Taekwon-Do on his or her journey from 10th Kup White Belt through to 1st Degree Black Belt and also includes the first of the Black Belt patterns.

Volume 2 takes the student of Taekwon-Do from Po-Eun (1st Dan) to Yoo-Sin (3rd Dan) and includes both Ko-Dang and Juche as well as the Dan grade patterns required by the Global Taekwon-Do Federation (GTF).

Volume 3 takes the senior student of Taekwon-Do from Choi-Yong (3rd Dan) to Tong-Il (6th Dan) and includes both Pyong-Hwa and Sun-Duk (required by the GTF), as well as featuring the first weapon form of Taekwon-Do; The Silla Knife Pattern.

No matter which Taekwon-Do organisation you belong to, the Encyclopedia Of Taekwon-Do Patterns covers all you need to know to take you from White Belt to Taekwon-Do Master.



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Fundamental School In Brazil Teaches Taekwon-Do As Optional Discipline

By Marcio Cruz Nunes de Carvalho



Since Taekwon-Do ITF has been established at the city of Brasília, Capitol of Brazil, it captivated everybody's attention.

Colégio Ideal, a fundamental school in the city, was among those that loved it. Focused in teaching children and teenagers on the hard task to get in the university and prepare them for an adult life, the school became

amazed on how Taekwon-Do ITF could help them on this path.

The Taekwon-Do ITF tenets (cortesy, integrity, perseverance, self-control, indomitable spirit) plus its practise could strenghten their character and also show them that in real life we have sometimes to be tough and flexible in the same manner. In this regard, the school



invited Sabum Teo Riveros, President of NGB ITF in Brazil, and Bu Sabum Marcio Carvalho for a meeting, where they together drafted a Taekwon-Do demonstration and how could it be the "start" of new classes to be offered to more than 5000 of its students.

On 15th and 16th April 2011 it happened, during its "Cultural Week". 1100 students participated in a big Taekwon-Do class on the first day and on the next one more than 1500 did it.

The demo was drafted demanding a big stage, microphones, a huge sound system, and counting with a staff to record and to do all the support. Six black belts were invited to the event and to perform Ge-Baek Tul and a routine of self-defense, to execute power breaking techniques, slow motion sparring, fast sparring, and to help Sabum Teo when conducting this mega show Taekwon-Do ITF class.

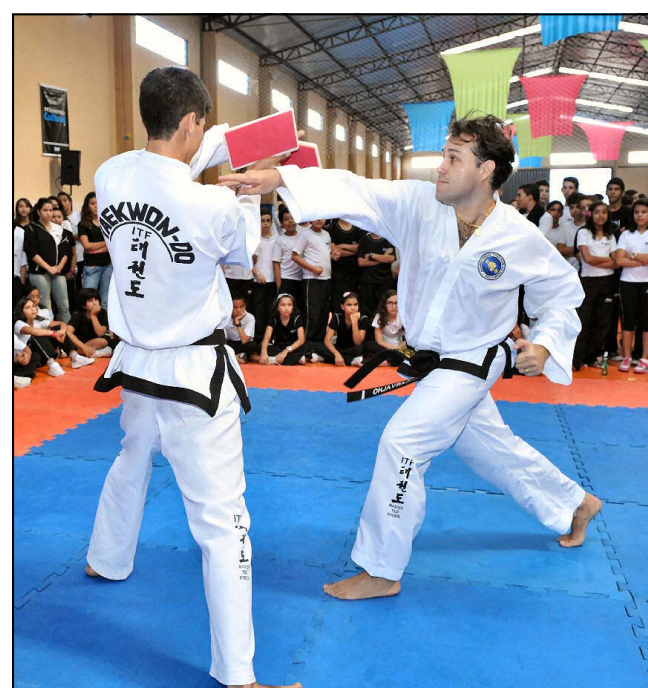
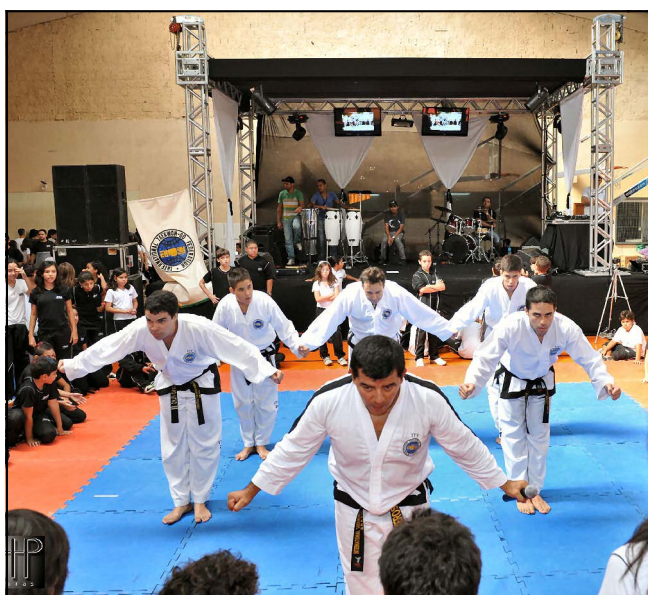
It was a hard task, specially if considered that 1100 students had ages of 10 to 15 years old and when they where all together the excitement was above the highest levels.

Surprisingly they tried their best to perform the kicks and punches Sabum Teo showed them from the stage.

They also watched the demo very curiously and totally focused on the moves performed. Always with a great applause from the students we ended each part of demonstration.

Even after all the show the belt-blacks were surrounded by the spectators that asked them a lot of questions, each one were answered patiently.

Since now we have at the city of Brasília a huge Taekwon-Do class where we can find a hundred of stundents enrolled on it. Find more on www.tkd-df.com.br



The Evolution of Tae Kwon Do Poomse, Hyung and Tul

By Master Doug Cook, 5th Dan / Chosun Taekwondo Academy



Master Cook and students training in poomsae at Tong-Il Jeon shrine in South Korea

Long before the advent of sport sparring and the invention of modern safety gear, in a time when to fight meant to defend one's life from almost certain death an ingenious method of transmitting martial arts skills from venerated master to loyal disciple was developed. Legend has it that experienced warriors returning unscathed from combat, a testimony in and of itself to their martial prowess, mimicked techniques used to vanquish opponents on the field of battle for the benefit of those less qualified in the ways of war. This ritual may have been practiced around a campfire, in secret gardens or in the incense-filled halls of ancient Buddhist temples lending credence to the notion that the dynamic practice of formal exercises has existed for centuries. Several examples demonstrating this concept can be traced back to antiquity

with roots found in primitive works of art and ancient yogic postures originally intended to promote health and core strength in sedentary clerics.

Today, poomsae, hyung or tul - all culturally-specific terms for Korean martial arts patterns - can be defined as choreographed sequences of techniques aimed at defeating multiple attackers originating from various directions. They can also be thought of as "quality shapes of strength" representing the comprehensive catalog of Traditional and Kukki Tae Kwon Do skills. Moreover, poomsae demonstratively symbolize the essence of the art and can be distilled down into two discrete categories – those created in modern times as opposed to those tracing their pedigree to primordial

practices.

In an effort to quantify the significance of this division, we must first appreciate that the formal exercises found in Tae Kwon Do today were not created in a vacuum. Rather, an analysis of the historical evidence at hand reveals that empty-hand fighting arts, in conjunction with their associated formal exercises, developed naturally across continents as various cultures adapted to cope with the dangers posed by increased trade and human aggression accompanied by imperialist desire. Still, the need to practice prearranged chains of combat tactics in a relatively relaxed environment devoid of mayhem and death was apparently universal.

In his book, *Moving Zen*, Shotokan karate-do practitioner C.W. Nicol describes forms practice as “a dynamic dance; a battle without bloodshed or vanquished.” He further goes on to say that, “we are somehow touching the warrior ancestry of all humanity” and that “of all the training in karate, none is more vigorous, demanding or exhilarating than the sincere performance of kata.” From this we can see that poomsae training, if approached in a traditional manner, not only cultivates defensive and offensive proficiency coupled with ki (internal energy) development, but establishes a profound link with masters of the past who clearly did not perform formal exercises merely for physical fitness as some would claim, but as a means of collating hard-earned martial skills often fostered on the field of battle or in the supercharged atmosphere of some distant training hall, for the benefits of students across the centuries.

In order to fully understand the complete history, philosophy and martial applications of Tae Kwon Do poomsae, hyung or tul, one must openly and without bias, take into account the role Okinawan/Japanese kata and Chinese taolu played in their creation.



Anko Itosu

In 1901, on the Ryukyu archipelago, Yasutsune “Anko” Itosu (1830-1915) introduced karate into the mainstream curriculum of the Shuri Jinjo Elementary School and, later, throughout the Okinawan educational system as a whole with the long range goal of cultivating physical fitness and character enrichment in adolescents. This worthy objective was partially accomplished by practicing sanitized versions of the *Pinan* (Peaceful Mind) kata created by Itosu. Since, at least for school children, self-defense was not the prime focus of training the practical applications of techniques within the forms were intentionally masked in ambiguity or eliminated altogether. This method of instruction represented a major shift in formal exercise training that would have ramifications far into the future. Criticized for diluting the fundamental purpose of kata, and thus karate in general since forms represented the core of the art, Itosu later wrote, “You must decide whether your kata is for cultivation of health or for its practical use.” He further advised adult students to, “Always practice kata with its practical use in mind.”

Yet, a further endorsement that kata represented a central pillar of karate-do doctrine, awaited the appearance of Gichen Funakoshi (1868-1957) who in his

youth, traveled the back roads between Naha and Shuri by lantern light to study with both Itosu and one of his colleagues, Yasutsune Azato (1828-1906), sub rosa. Funakoshi's required repetition of a single kata under the vigilant eye of Azato day in and day out, often for months on end, to the point of humiliation, clearly instilled an appreciation for the formal exercises that he would carry across a lifetime.

Funakoshi did not bring his karate to Japan until 1922 while in his early fifties. Yet through a concerted effort by he and his third son Gigo (1906-1945), who emigrated to Tokyo in 1923 at the age of seventeen, significant changes were made to the traditional methods of teaching Okinawan karate. By way of example, in an attempt to simplify the pronunciation of the Pinan kata, Funakoshi rechristened the nomenclature to *Heian* while altering certain prescribed stances and kicks. Likewise, Gigo is credited with the creation of ritual one-step sparring and the three *Taikyoku*, or *Kihon* kata that virtually mirror the *Kicho* patterns used today in traditional Tae Kwon Do. The Taikyoku set was generally used as a precursor to the more complex Heian kata.



Gichen Funakoshi



Won Kuk Lee

formal exercises brings us ever closer to the nexus of the correlation between Okinawan/Japanese kata and

contemporary Tae Kwon Do poomsae, hyung or tul.

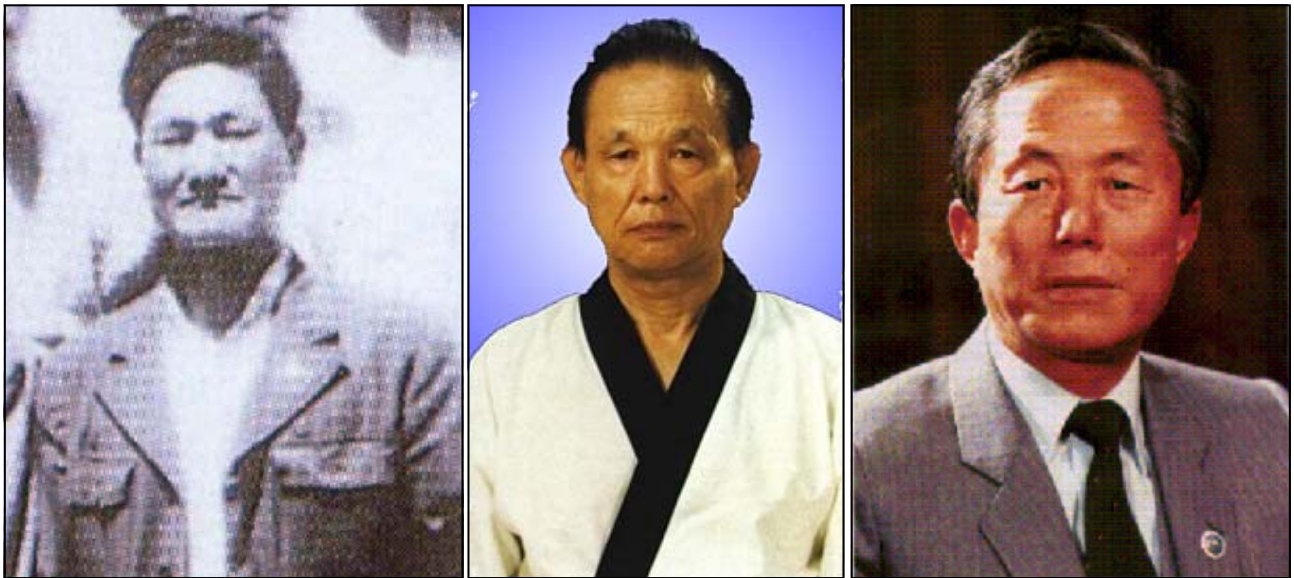
Indisputably, Korean formal exercises were heavily influenced by events that occurred in neighboring countries shortly before, or concurrent with, the Japanese Occupation of the nation during the years of 1910 to 1945. Clearly, the practice of karate required a deep understanding and respect for kata which continues to stand as a centerpiece of its practice to this day. This principle must surely have been inculcated in

the minds of Chung Do Kwan founder Won Kook Lee (1907-2003), Byung In Yoon (1920-1983) of the Chang Moo Kwan, Hwang Kee (1914-2002) father of the Moo Duk Kwan and Choi Hong Hi (1918-2002) creator of the Oh Do Kwan, while studying

in Japan under the direction of either Shudokan karate founder Kanken Toyama (1888-1966) or Funikoshi. All of these innovators, soon destined to promote enduring martial traditions within the borders of their native land, returned home from abroad undoubtedly with practical knowledge of the *Taikyoku*, *Pinan*, *Bassai*, *Jitte*, *Empi* and *Tekki* kata – all considered traditional

Recognizing the vital roles Itosu, Azato and Funikoshi played in the proliferation of

formal exercises - that would ultimately evolve into the *Kicho*, *Pyung-Ahn*, *Balsek*,



Byung In Yoon, Hwang Kee & Choi Hong Hi

Sip Soo, Yunbee and Chul-Ki hyung respectively of Tae Kwon Do.

Throughout the 1950s and early 60s, when Tae Kwon Do, still referred to as taesoodo, tangsoodo and kongsoodo in many circles, was in its infancy, poomsae practice consisted largely of exercises derived from these Okinawan, Japanese and Chinese disciplines. As a result, the founding fathers of the original *kwans* or institutes, could not help but transmit the formal exercises they learned abroad while at university as their nation staggered under the weight of the Japanese Occupation. Nevertheless, a strong desire existed among many masters, Choi Hong Hi not being the least, to create patterns with a distinctly Korean flavor. Consequently, in founding his style of Tae Kwon Do, Choi was the first to deviate from the past by developing the *Chang Han* set of formal exercises between 1955 and 1988 with the assistance of Tae Hi Nam, Young Il Kong, Cha Kyo Han, Chang Keun Choi, Jae Lim Woo, Kim Bok Man and Jung Tae Park, that bear the shadow of techniques culled from his training in karate-do. Furthermore, as a tribute, Choi based the underlying definition of each pattern on personalities and concepts pivotal to Korean history. The Chang Han series of International Taekwon-do Federation tul currently consists of twenty-four patterns and differs

significantly from others in the fact that their movements subscribe to a *wave* or *sign-curve* motion of the body as it transitions from stance to stance, sequence to sequence.

Following Choi's exodus from Korea and the eventual entrenchment of the Korea Taekwondo Association coupled with the establishment of the Kukkiwon and World Taekwondo Federation by a younger generation of practitioners not directly affected by Japanese instruction, three revolutionary sets of formal exercises were developed over the course of eight years in an effort to eliminate any vestige of foreign influence from the emerging art. Of these, the elder *Palgwe* and *Yudanja* series poomsae, created between 1965 and 1967, were intended to test the proficiency of color belt or *gup* level students, and *dan* or black belt practitioners, respectively. Partially inspired by the Pinan/Heian kata, the eight Palgwe poomsae reflect philosophical doctrines culled from the ancient *Book of Changes* or the *I Ching* and tend to emphasize low stances amplified by a variety of effective hand techniques. Moreover, technical components increase in complexity as they advance from one form to the next providing an effective barometer for rank advancement. Likewise, the Yudanja poomsae were crafted concurrent with the



The Kukkiwon in Seoul, South Korea

Palgwe set and at the time included Original Koryo, Keumgang, Taebaek, Pyongwon, Sipjin, Jitae, Cheonkwon, Hansoo and Ilyo, the latter eight of which continue to be sanctioned by the Kukkiwon and World Taekwondo Federation today. Aside from their technical diversity, the Yudanja set follow lines of motion described by Chinese and Korean characters that depict the philosophical concept characterized by each poomsae and contain advanced techniques unique to the dan grade holder. The committee members participating in the formation of the Palgwe and Yudanja poomsae consisted of kwan representatives Keun Sik Kwak (Chung Do Kwan), Young Sup Lee (Song Moo Kwan), Kyo Yoon Lee (Han Moo Kwan), Hae Man Park (Chung Do Kwan), Jong Myung Hyun (Oh Do Kwan), Soon Bae Kim (Chang Moo Kwan) and Chong Woo Lee (Ji Do Kwan).

Nevertheless, Tae Kwon Do is the child of

change and has continued to evolve in complexity since its inception during the tumultuous midpoint of the twentieth century. Even today, technical enhancements are evident at almost every training venue one visits in Korea, the homeland of the art; whether it is at

universities offering taekwondology as a major, or the Kukkiwon, center of taekwondo operations worldwide, the quest for modernization proceeds unabated. And so, it should come as no surprise that less than a decade after the introduction of the Palgwe set it was decided by committee to generate a new and innovative series of formal exercises in conjunction with a vastly revised version of Original Koryo.

Born in 1972, the Taegeuk poomsae by decree effectively replaced the existing

Palgwe set. This significant modification in the Tae Kwon Do curriculum of the time is thought to have been politically-oriented inasmuch as the Moo Duk Kwan was not



Master Doug Cook practices Original Koryo at Bulguksa Temple, South Korea

represented during the formulation of the Palgwe series. Yet in a practical sense, the Taegeuk poomsae were exceptional in that they contained the upright high forward or walking stance and featured a greater percentage of kicking techniques than their forerunners. Moreover, as Tae Kwon Do began to evolve into a combat sport with Olympic aspirations, a method was required to teach and support the upright fighting stance used in sparring competition and these new poomsae satisfied that need. If viewed from above, the pattern of movements within these forms trace the Chinese symbol for “king”.

Bearing the namesake of the Korean flag, the Taegeuk patterns share philosophical principles running parallel to those of the Palgwe series based on the powers or elements of the Universe.

Concurrently with the creation of the Taegeuk series, Original Koryo was superseded by an intricate, new poomsae bearing the same name. Opening dramatically with a knife hand block in back stance quickly followed by two

sides kicks of varying height, Kukki Koryo poomsae was deemed appropriately challenging for the black belt holder and a worthy vehicle to gauge proficiency for promotion to 2nd dan. Overseeing the



Poomsae Seminar in New York with Kukkiwon Grandmaster Jong Beom Park

developmental process of Kukki Koryo and the Taegeuk series was Keun Sik Kwak (Chung Do Kwan), Young Sup Lee (Song Moo Kwan), Kyo Yoon Lee (Han Moo Kwan), Hae Man Park (Chung Do Kwan), Jong Myung Hyun (Oh Do Kwan), Soon Bae Kim (Chang Moo Kwan) and Chong Woo Lee (Ji Do Kwan) with the addition of Young Ki Bae (Ji Do Kwan) and Young Tae Han (Moo Duk Kwan). Certainly, over the years, other patterns were created by first and second generation grandmasters including the seven Chil Sung hyung of Moo Duk Kwan Soo Bahk Do and the eighteen Songham formal exercises of ATA Tae

Kwon Do that reflect slightly divergent styles of Korean martial arts.

Today, the required performance of poomsae, hyung or tul by Korean stylists,

except for those engaged in the practice of ITF Taekwon-Do, varies greatly from organization to organization and school to school. Based on the 1970s edict by Kukkiwon that the Taegeuk series eclipse the Palgwe set completely, a vast majority of master instructors

sadly jettisoned the latter in favor of the former altogether. Likewise, the original iteration of Koryo was replaced by the radically different version currently sanctioned by the World Taekwondo



Master Cook and students practicing poomsae at the Kukkiwon in Korea

Federation, Kukkiwon and the Korea Taekwondo Association. Nevertheless, schools supporting a classical approach to training frequently include both the Palgwe set and what has now come to be known as Original Koryo in their present syllabus. Moreover, as an adjunct to the traditional curriculum, many poomsae or hyung, with a direct lineage to their Japanese/Okinawan and Chinese kin are included as well. Although altered somewhat to suit the basic parameters of Tae Kwon Do, we see evidence of this fact with the inclusion of formal exercises such as Balsek (Bassai), Chil-Ki (Tekki/Nihanji), Yunbee (Empi), Sip Soo (Jitte) and Jion, to name a few.



Grandmaster Chun performs Chul-Ki Cho Dan for Chosun Taekwondo Academy students

Yet, just as the *eum/ yang* or the duality of opposites predicts, formal exercise practice symbolizes a danger that cuts both ways; forfeiting poomsae training altogether in favor of strategies that focus exclusively on sport sparring represents a tragedy of grand proportions in denying the practitioner to experience the myriad benefits associated with the process. Likewise, attempting to master every pattern within the lexicon of Kukki and traditional Tae Kwon Do could, potentially, be of equal disservice since an in-depth analysis or *hae sul* of the practical applications embedded in the form may become blurred or ignored altogether. After all, as Funakoshi was fond of saying, "The old masters used to keep a narrow field but plough a deep furrow."

In many circles today, it is said that if the traditional methods of teaching Tae Kwon

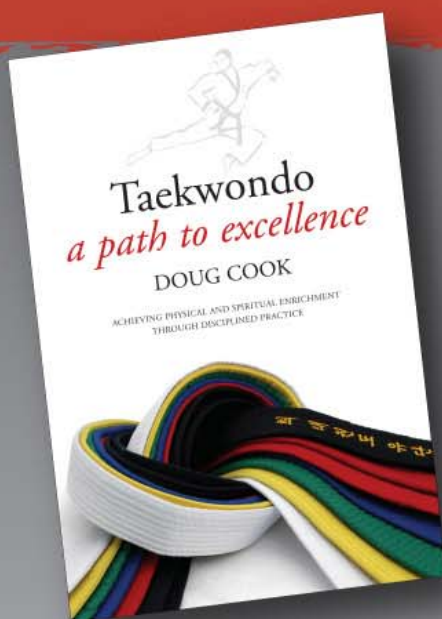
Do are to be preserved, it will occur in the West. This statement is partially based on the fact that major founders of the art no longer reside within the borders of Korea, but have long ago relocated here and abroad. Moreover, there exist a vast number of instructors outside the homeland of Tae Kwon Do who favor the practice of formal exercises coupled with practical self-defense techniques, both hallmarks of traditional Tae Kwon Do, over Olympic-style sparring and martial arts practice merely as a path to physical fitness. Clearly, it is this group who will safeguard the rich heritage of traditional Tae Kwon Do and act as fertile

ground for the conservation and continued cultivation of the formal exercises unique to the art.

This article is an excerpt from Taekwondo Poomsae: Original & Kukki Koryo, to be published by YMAA in 2013

Master Doug Cook, a 5th dan black belt, is head instructor of the Chosun Taekwondo Academy located in Warwick, New York, a senior student of Grandmaster Richard Chun, and author of three best-selling books entitled: *Taekwondo...Ancient Wisdom for the Modern Warrior*, *Traditional Taekwondo - Core Techniques, History and Philosophy*, and his most recent contribution, *Taekwondo—A Path to Excellence*, focusing on the rewards and virtues of tae kwon do, published by YMAA of Boston. Master Cook and Grandmaster Chun have just completed a new book on Original and Kukki Koryo poomsae targeted for publication in 2012. Master Cook can be reached for lectures, seminars or workshops at www.chosuntkd.com or info@chosuntkd.com.

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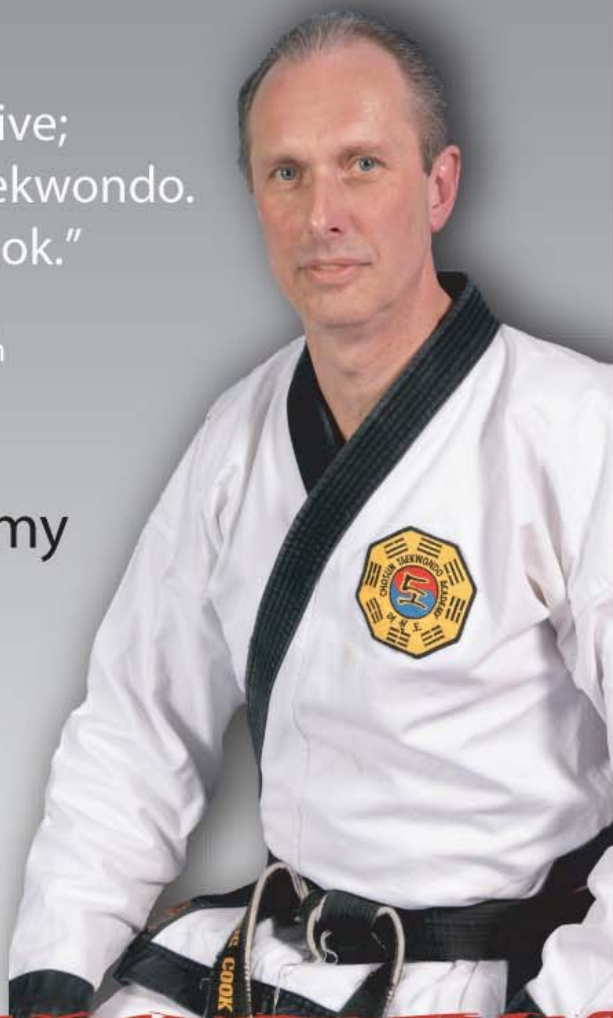
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Elbow Attack -Triceps entry

By Richard Conceicao

Seen in many forms, the elbow smash is a very effective close range weapon, at least until you try to pull it off in the way it forms show it.

How exactly do you reach out and grab somebody close enough to hit him without getting hit in the process? You may have discovered on your own that your so called "middle block" is largely ineffective in stopping the most common type of punch the roundhouse "haymaker". The attackers elbow tends to just bend around the blocking arm striking you anyway. In addition, you are pitting your weaker shoulder musculature (external rotators, deltoids) against his much stronger chest muscles (pectorals).

Actually you can get it to work, but not in the way that you were taught.

Historically, in many instances, it has been the nature of forms to sort of "smooth out" or stylize the performance of a technique for primarily esthetic reasons, often degrading functionality. Obviously this didn't matter to those who knew the application, but was confusing to those following the form literally.

So, with a few minor adjustments in our approach, we can gain much in the way of effectiveness, and our own protection.

As the punch comes in, instead of sticking our arm out as in a middle block, we extend it slightly higher, further forward, and enter inside the radius of the attacking arm. The goal is to catch his arm high up on our triceps muscle.



This reception not only keeps you inside the line of attack, it engages your stronger back musculature (latissimus dorsi) to prevent your opponent from trying to force his way past your blocking arm.

Drop your arm down to his shoulder or behind his head if possible and grip.



This will essentially lock out the attacking arm. At this point initiate your elbow attack.



The usual instructions concerning elbow attacks apply:

- The “gripping” hand is primarily for establishing range and only mild stabilization.
- You do not pull the head to the elbow; you move the elbow to the head.
- The striking surface is the proximal third of the forearm, that is the bony 3” (7-8 cm) closest to elbow tip.

However you will note an important distinction in the above photo-*the elbow is striking above the level of the hand*, not in the same plane as performed in the forms.

CAUTIONARY NOTE: the purpose of the asymmetrical strike may seem counterintuitive because we assume that catching the head in a vise like grip will do more damage. It won't. It actually serves to stabilize the head, minimizing damage aside from that derived from blunt trauma.

Striking in two different planes tends to damage the head and neck by overextending the neck and potentially displacing the positions of the cervical vertebrae. This is extremely dangerous and can potentially cause permanent paralysis, or worse. The thick skull protects the head; the neck has no such protective layer. Please be careful in practice

Richard Conceicao would like to thank and acknowledge Mr. Tom O'Connell as uke, and Mr. Bob Adams for his photography.

Richard can be reached for questions or comments at
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Thoughts on the Double Forearm Block

By Sanko Lewis

The ITF Encyclopaedia calls the double forearm block (*doo palmok makgi*) “one of the strongest forms of blocking” (Vol. 3, p. 224).



To perform the double forearm block, which is usually done in a walking stance, you reach both your arms behind you so that the front arm crosses over your body and your rear arm is lifted up behind you. Then jerk both arms simultaneously forward to block. The arms swipe across your body at an approximate 30-40° angle. The front arm will block your opponent's attacking tool with the inner forearm—with the hand, palm facing up, closed into a strong fist at the moment of contact, usually at eye level. The rear arm should be brought forward so that the “second knuckle of the little finger” press against the “elbow at the moment of the block” (Vol. 3, p. 224); the palm of this hand also faces up.

When one look at the block's end position, one might be tempted to think that the reason this block is considered one of the strongest blocks is because the blocking arm is supported by the other arm, but this is merely an optical illusion. The non-

blocking arm is very lightly pressing against the blocking arm and only with the “second knuckle of the little finger” against the “elbow at the moment of the block,” as seen in the close-up photo. The support provided by the knuckle of the little finger is negligible. The reason the other arm is brought up is rather as a guarding or ready position from where one can “quickly shift [that] forearm into another block while still blocking with the [first]” (Vol. 3, p. 224).



The next photo shows how the hand that was brought forward is brought into play to block a second attack.



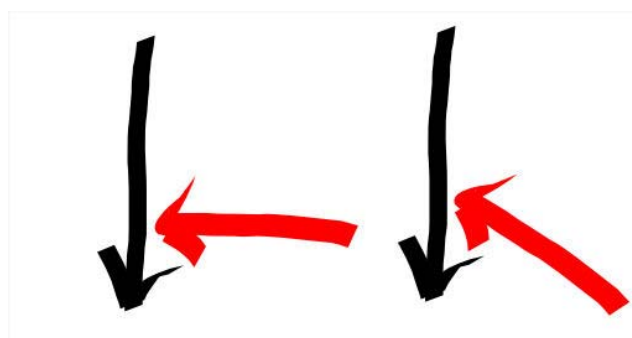
Visually, the only differences between the inner forearm outward block (movements #7 and #11 in the pattern *Yul-Gok*) and the double forearm block (movements #37 and #38 in the same pattern) is that the outward block has the 'reaction arm' pulled back to its customary place at the side of the hip, while the double forearm block has the other arm brought forward just in case it is required for a secondary block. Bringing the other arm forward with the double forearm block does not contribute substantially to the force of the technique. The blocking tools of the double forearm block and the inner forearm outward block end at basically the same position; however, the paths they travel to get there are quite different.



What makes the double forearm block “one of the strongest forms of blocking” has less to do with bringing the other hand forward and more to do with the angle at which the block intercepts the opponent's attack.

A double forearm block intercepts the attack at a more head-on angle, while an inner forearm outward block intercepts the attack much more perpendicularly.

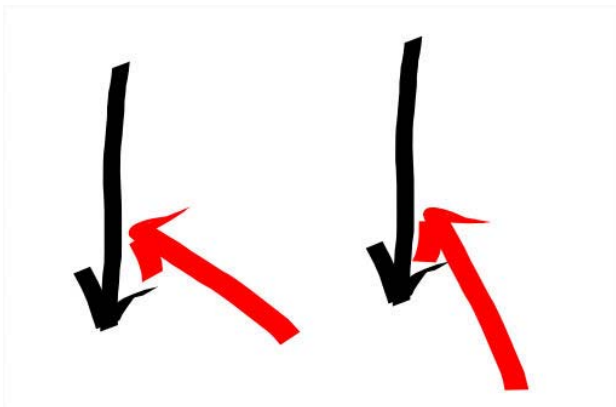
(Note: The vector illustrations show generalised estimations, not exact angles.)



Approximate angles of interception against an incoming attack. The red arrow on the left intercepts the attack perpendicularly.

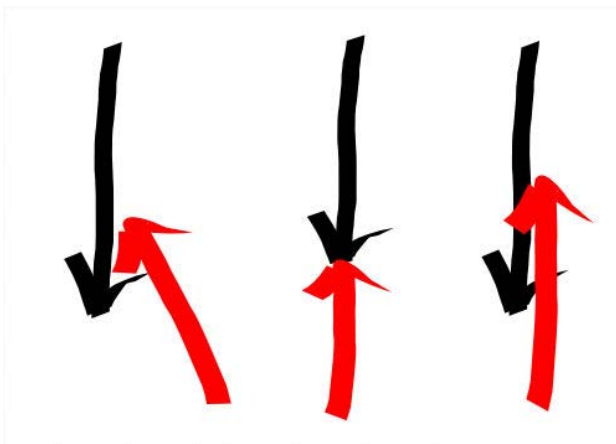
Illustration 1 (viewed from above) shows on the left the vector of an attack (black) moving towards the defender. The first red arrow (left) shows how a perpendicular defence would intercept such an attack. There are very few blocks in Taekwon-Do that intercept attacks in this way. An example would be the side-front inner forearm blocks in the pattern *Hwa-Rang* (movements #26 and #27) or the middle front block (movement #24) in the pattern *Choong-Moo*. Instead, blocks usually intercept the attack at an angle as depicted by the red arrow on the right, in *Illustration 1*. Most other blocks, for instance the blocks in the *Chon-Ji*, tend to intercept an attack, not completely perpendicularly, but rather at a somewhat off-angle. Consider a typical inner forearm outward block: While the angle of a typical outward block is not completely perpendicular, the weight of the force is more perpendicular, i.e. towards the left in *Illustration 1*, than forward. This

is not the case with the double forearm block as you can notice in the next illustration.



Approximate angles of interception of an outward block (left) and double forearm block (right) against an incoming attack.

Illustration 2 shows the angle of interception of a typical outward block on the left, compared to the angle of interception of a double forearm block on the right. What you will notice is that the outward block's interception leans more towards a perpendicular interception, while the double forearm block's interception is much more head-on. *Illustration 3* shows the angle of interception of a double forearm block (left) and the vectors of an actual head-on collision (centre).



Approximate angles of interception of an incoming attack. The central arrows depict a 'head-on' collision of the attacker's attacking tool and the defender's blocking tool.

Such a head-on collision of forces may be imagined as the defender punching the attacker's punch, like we might see in a Jet-Li film where he punches his opponent's

punches, so that the angle of vectors correspond, but the direction of the vectors are exactly opposite. What we have then is a good example of Newton's Law of Motion regarding Reaction Force, where two forces moving in opposite directions hit each other resulting in a combined force equal to the sum of the original two forces. Such a head-on collision of one's blocking tool with the attacker's attacking tool is never advised because the culmination of forces could cause serious injury to yourself. (You might break your own fist!) Furthermore, trying to stop the incoming attack from the front is much more difficult because the attack's surface area tends to be smaller from the front (the front of a fist is a smaller area to block than the side of an arm) and it is more difficult to judge the distance of something coming straight at you. For these reasons, blocks generally intercept attacks at an angle from the side, rather than straight from the front. The angle helps to deflect the attack's forward force, changing it's direction away from your vital spots. What is interesting to note, however, is that the less perpendicular the block is, in other words the more "head-on" it is, the *harder* it is; the reason being the culmination of the two opposing forces. On the other hand, if the block is too "head-on", it might easily miss the target or slip pass the target as depicted on the right in *Illustration 3*.

What makes the double forearm block "one of the strongest forms of blocking" is its ability to intercept the attack while maintaining a loaded amount of forward force; there is definitely more forward force than perpendicular force, contrary to a normal outward block where the perpendicular force outweighs the forward force. Also, the double forearm block travels a longer path in which to gain more momentum than most other blocks. (Unfortunately this makes the execution time slower.)

Although I have adamantly argued at the beginning of this post, based on the ITF

Encyclopaedia, that the purpose of the non-blocking hand in a double forearm block is not to support the blocking arm, but merely to bring the hand up in case it is needed as a secondary block, I foresee that it can actually have a support function. If you are to use the double forearm block and the attack were to push against your forearm, it is feasible that your blocking arm might tilt in such a way that it pushes against your "supporting" fist. While the non-blocking arm does not actually contribute to the force of the block, it could under certain circumstances have an augmenting support function. It is for this reason that the double forearm block is sometimes referred to as the "augmented block."

An interesting observation about the double forearm block is that in the patterns it is always done while stepping forward, never as a retreating technique. Also, in the patterns it is never (as far as I know) performed at middle section. In the patterns it is generally performed at high section in a walking stance, and occasionally at low section, but then only as a pushing block, usually in an L-stance. The ITF Encyclopaedia shows some examples of the double forearm block being used at middle section, so clearly it can be used at that height. That the patterns should only employ it at high section while stepping forward may suggest a strategic use for the double forearm block, which, unfortunately, is not

explained in the encyclopaedia, but is worth exploring. One application I use it for is to block high kicks. When used against high kicks the forward nature of the block helps to unbalance the opponent.

Students are usually introduced to the double forearm block for the first time at 5th *geup* when they learn the pattern *Yul-Gok*, which concludes with two double forearm blocks. The previous pattern, *Won-Hyo*, concludes with two forearm guarding blocks. Interestingly the forearm guarding block works in much the same way as the double forearm block, intercepting the opponent's attack at a similar angle, with similar mechanics at play. It would seem that these two patterns cover some of the same principles.

...ooOoo...

Sanko Lewis, 4th Dan in ITF Taekwon-Do and black belt holder in Hapkido, is director of Research-and-Education for South Africa-ITF (SA-ITF) [www.taekwondo.co.za]. He is *Kwanjangnim* of the *Soo Shim Kwan* (a federation affiliated to the SA-ITF) and is an instructor at the main ITF Taekwon-Do gym in Seoul, Korea [www.thewaymartialarts.com]. He works at a university in Seoul where he teaches subjects in English literature, academic literacy, and applied language and has a master's degree in Creative Writing. Mr. Lewis can be contacted at saitf.research.education@gmail.com. Visit his blog at <http://sooshimkwan.blogspot.com>

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100 Taekwon-Do Things To Be Happy About

by Patricia DeArmas, ITF 2nd Dan

Much of the time, you take what happens during your Taekwon-Do class and the Taekwon-Do things in your daily lives for granted. It isn't until you stop and think of all the little things that their simple yet profoundly important occurrences seem so special.

Many of the times they don't seem like things you should be happy about until you don't have them anymore, or until you are a higher rank and you look back and remember being a lower belt and the small things that turned out to be a big impact. Inspired



by the book *1400 Things to be Happy About*, I have listed 100 Taekwon-Do Things to be Happy About, and I hope that as you go through this list, you will identify with them and perhaps come up with more of your own Taekwon-Do Things to be Happy About.

1. When you memorize a pattern in one day
2. *Walking barefoot on hot concrete*
3. When you think you're late for class but you're not
4. *Watching beginners practice and remembering when you were just like them*
5. The night before a big Demo
6. *Earning the last point of a sparring match*
7. When that annoying kid who won't stop

talking grows into a great black belt

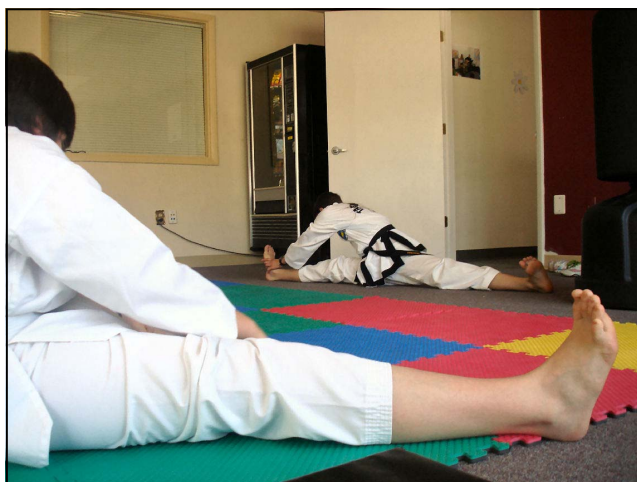
8. *Being called "the best student so far"*
9. Wearing your dobok in the grocery store
10. *The day you realize that you love Taekwon-Do*
11. Naming your own do-jang
12. *Seeing the white belt who was so hard to*

teach pass their test

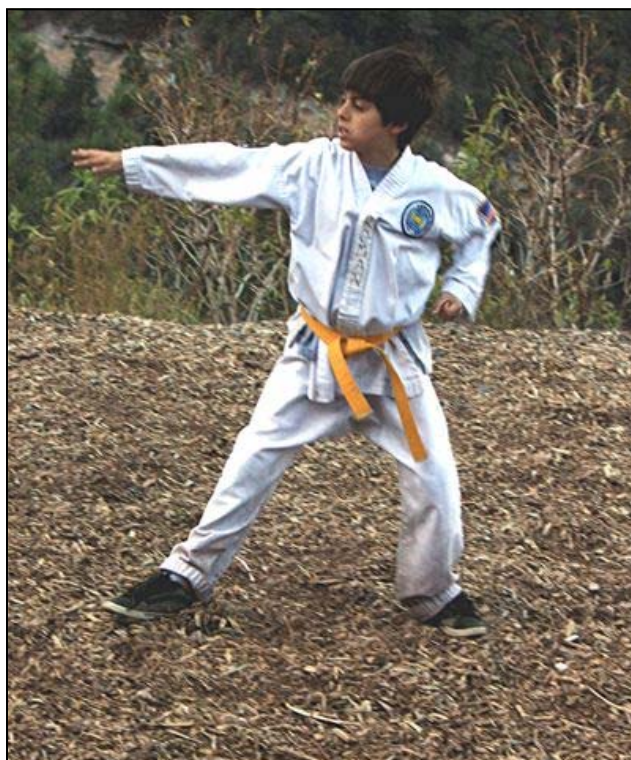
13. 30-second drink breaks
14. *Sparring even though you have a bruised shin*
15. Jumping off the wall to kick a pad
16. *Breaking a board you didn't think you could*
17. Being glad you wore your mouthpiece
18. *Seeing your instructor walk through the airport with no shoes*
19. Fresh air in the do-jang
20. *Blocking a punch to the face*
21. Going to class after a bad day
22. *Losing by split-decision against someone really good*
23. Watching a Ho Sin Sul
24. *Being handed a trophy at the end-of-the-year award ceremony*
25. First place at a practice tournament
26. *Waking up early to watch the World*

Championships live online

27. The students who you've practiced with since the beginning
28. When a white belt hits a kicking shield and knocks you down
29. The Happy Birthday song in Korean
30. When grass stains come out of your uniform
31. Sparring someone really tough
32. When your instructor watches you do your pattern
33. Trying to get a perfect score on your test
34. The day the Encyclopedia of Taekwon-Do came in the mail
35. Reading a Taekwon-Do magazine first thing in the morning
36. A T-shirt with your do-jang's logo on it
37. A gold medal around your neck
38. Teaching your very first class
39. The first time you were senior to your class
40. Remembering all the warm-up exercises
41. Tumble-roll break falls at the beginning of class
42. Knowing your required knowledge for all the belt grades
43. When your 1st dan black belt is tied around your waist
44. Practicing alone on Thanksgiving
45. Christmas presents for your instructor
46. Looking for cool Taekwon-Do stuff online
47. Keeping your hands warm during an outdoor class in the mountains
48. Attending class even though it's so hot out that your sweat evaporated



42 - Totally Tae Kwon Do

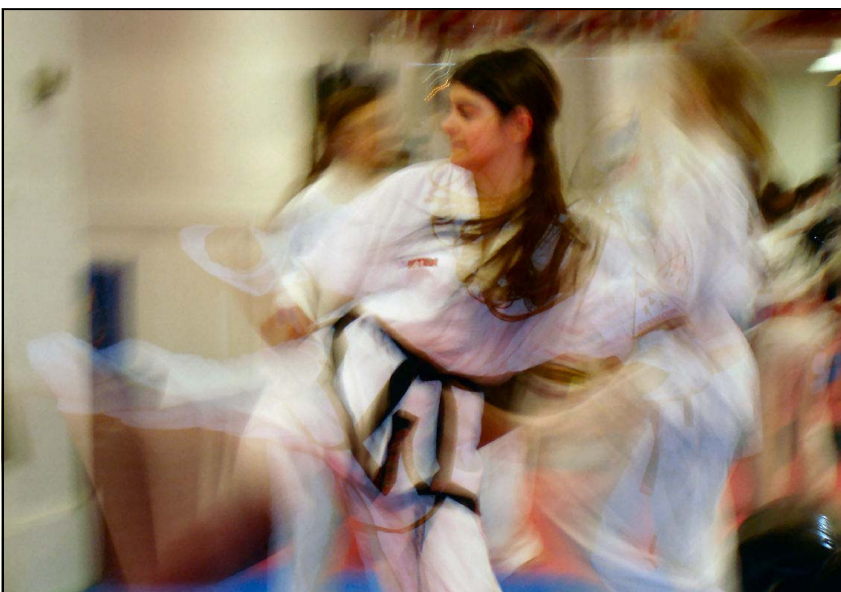


49. Pinning an opponent to the ground during self-defense training
50. Finally figuring out how to do a tricky release
51. Students that are happy to come to class
52. Training where it's so cold your sparring gear freezes
53. Little kids laughing as your instructor swings them by the arms after class
54. Helping to put away the pads after class
55. Wearing your martial arts shoes to a party
56. Getting Taekwon-Do clothes for Christmas
57. When you do better than/as good as someone you admire
58. Doing flying side kicks over tall objects
59. Red-and-black belt classes
60. Being the only person who is not complaining in class
61. Technical technique info
62. Peeling up the tape used to mark off rings at an in-school tournament
63. Sparring someone who's really bossy
64. Good stances
65. Being the first one at the do-jang
66. Butterfly stretches, the Chinese splits, and reaching to touch your toes

67. Someone holding your toes up while you lay your stomach on the floor
68. Korean *"Chicken Fighting"*
69. Realizing that your test wasn't worth all the nervousness
70. *When you don't get nervous during tests and competition*
71. Getting out of push-up position
72. *Advice from great practitioners*
73. Getting an email back from accomplished martial artists
74. *Updates on your organization's website*
75. The ride in the car to class
76. *Hearing other students speak highly of you*
77. Boosting the confidence of another practitioner
78. *Having to do your pattern over... and over.... and over again*
79. Finally figuring out how to get snap on a rising block
80. *Uniforms that are slightly too big*
81. Spontaneously throwing turning kicks in the middle of a conversation
82. *Doing Po-Eun in the outdoor isle at Wal-Mart*
83. Recovering from the air being knocked out of you
84. *Belts wearing out from age*
85. The vital spots of the human body sketched onto a bedroom door
86. *Four straight hours of Taekwon-Do*
87. When your hurt finger heals so that you can make a fist again
88. *Taekwon-Do music video mash-ups*



89. Your collection of testing certificates
90. *Too many sit-ups*
91. When your instructor says that everyone should be doing as good a job as you
92. *Holding the final movement of Dan-Gun for what seems like a hour*
93. Practicing Taekwon-Do with family members
94. *Watching a black belt test*
95. Taekwon-Do blogs
96. *Purchasing belts for your students*
97. Writing about Taekwon-Do and having people read it
98. *Your footsword, ball-of-the-foot, heel, and instep*
99. Your knife-hand, reverse knife-hand, palm, and fingertips
100. *April 11th, 1955*



About the Author: Patricia DeArmas is a 2nd dan black belt in ITF Taekwon-Do and is a self-proclaimed Taekwon-Doaholic. She's trained in two locations and recently opened her own small do-jang for homeschooled kids. In addition to Taekwon-Do, she has begun to train in Doce Pares Eskrima. She likes to write about martial arts on her blogs, www.martialartsgirl.wordpress.com and www.besttkd.wordpress.com.

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The Efficiency Of Movement

By Henry Anchando

Photo's Courtesy of Master Dennis 'Mac' McHenry & Elaina McHenry

In regards to the Efficiency and Movement within the martial arts its best to define each word as applies to their relationship. Firstly “Efficiency is performing or functioning in the least wasteful manner” and “Movement is to change from one position to another”. Keep this in mind as I explain why a specific strike or block is at its most efficient for executing.

The starting position of any given movement is dependent on where the body is at the time of execution. Thus the efficiency of the movement is impacted by the driving forces of the body at the time of execution.



Example 1

For instance in example 1: a 2 punch and kick combo, efficiency calls for the first punch be delivered from the reverse position, i.e. the right leg forward and left punch first, followed by a right punch and then either a left crescent kick or a roundhouse kick to the head. Each time the punch is delivered the hips rotate in sequence with the punch. If you get into the habit of coming up on the balls of your feet, the hip rotates with the arm at each extension because that's the natural response of the anatomy as we move our arms.

The reason this is the most efficient movement is because of the body's anatomy and the position of the hips for optimum excursion of the leg during the kick. With the left leg back and the hips already positioned for a back leg kick, no further positioning is required for the kick to be executed at its maximum force.

Another example (example 2 - on the next page) of this, would be in the 2 strike combo executed during a back fist to the bridge of the nose followed by an immediate fore fist strike to the face by simply extending the fist as you internally rotate the fist. This movement takes advantage of the initial position of the half extended arm during the delivery of the back fist strike and delivers another strike to the target area without



Example 2

repositioning the hips by simply completing the full extension of the arm.

The final example (example 3) of efficiency of movement is with a more complex combination of strikes and kicks.



Example 3

The previous set-up applies here also in the execution of a spinning crescent kick. You begin with the reverse punch, followed by a straight punch and then immediately follow with a back spinning crescent kick. Again the position of the hips is optimal for the spin and thus the delivery of the kick.

In our dojo we stress the importance of knowing why a particular strike or kick is more efficient, and thus more powerful. Knowing when your body is at its most optimum position for the next move allows you to develop a variety of strikes and punches to have at ready when you need them.

Totally Tae Kwon Do magazine would like to thank Master Dennis McHenry, his daughter Elaina and Dr. Ricardo Pardo, for taking photo's for this article, at extremely short notice, so we could run it in this months issue. Master McHenry is unrelated to the articles writer in any way, shape or form and as such his personal views may differ. He provided the photographs for a visual representation of the article only, for our readers. For further information on Master McHenry please visit www.sungshilkwon.com

Whats The Point?

Tong-Il Movements 41 & 42

By Paul O'Leary

In this article we are looking at the two W-shaped blocks with the outer forearm found in the final pattern of Chang Hon TKD, Tong IL tul. Usually this is said to be blocking against two attackers on either side of us. But I'd like to present a different view on this sequence to you based on one attacker.



Pic 1, 2 & 3 - Show the movements in the pattern.



Pic 4 - The attacker comes at us with a grabbing motion and we step out 45 degrees to the attack and open out our arms in the W-Shaped block so as to take the power away from the grab, also by stepping to the side we unbalance the attacker to some degree. In this picture I am striking the inside of the attackers right wrist at LI-6 and higher up the left arm with my right ulna bone.



Pic 5 - As we side step again to move into the next sitting stance we get the chance to hit the attacker on the neck with a hammer

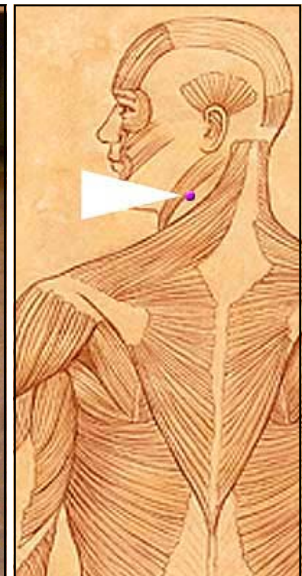
fist strike at SI-16 (see over) on the side of the neck or on the jaw whichever option is open to us at the time.



GB-20

Pic 6 - Sliding out to the next sitting stance we strike to the back of the head. This time with our left forearm and hitting with the end of the ulna bone by the wrist, possibly into GB-20 if it has become available after us hitting the attacker on SI-16 already.

Of course you could skip the second strike I have shown here and in reality the speed of the attack will dictate how you perform this application and so just two strikes from the defender could finish the encounter.



Si-16

We could also look at following on with movements 43 and 44/45. Which could bring us back across the attackers right arm to execute an armbar and downward elbow strike similar to the application I have shown you previously for the regular W-Shaped block (movement 43). Then using movement 44 and 45 to strike and knock the attacker to the ground.

By the way this article is a response to a request by my attacker, Mr. Andrew Green 3rd Degree United Tae Kwon-Do International – Ireland, and fellow member of the Blarney TKD club.

Paul o'Leary, 5th Dan Tae Kwon-Do and 2nd Dan in Prof Rick Clark's AoDenkouJitsu, is the Head Instructor of Rebel Martial Arts and the National Co-ordinator for Prof. Rick Clark's AoDenkouKai in Ireland. To contact him about seminars on Pressure points, Patten applications or Self Defence with Prof Clark or himself please call 00-353-86-3545032 or email: adkeire@gmail.com . Mr. O'Leary is also a point of contact for interested parties who wish to train within the United Tae Kwon-Do International syllabus under Grandmaster Karel Van Orsouw.



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Interpretation of Kukki Taekwondo Patterns

By Dr. Ubong Umoh

Modern Taekwondo traces its origin far beyond masters Lee Won Kuk, Chun Sang Sup, Yoon Pyung In, Hwang Kee, Yoon Kwe Pyung, Ro Pyong Chik, and General Choi Hong Hi to name a few of recent living memory, to the fighting arts of Taekyun, Soo Bahk Do and the fearless Hwarang warriors of the ancient Silla kingdom of Korea, and many have unearthed documentary evidence to support these links. Japanese karate in turn traces its lineage through different masters from Gichin Funakoshi, Mabuni Kenwa, Toyama Kanken, to Itosu Yasutsune, Azato Yasutsune, Chibana Chashin, Higashionna Kanryo, Aragaki Yasukishi to name a few, who in turn are the products of the different styles of Okinawa-te and ultimately sharing common DNA with fighting methods like the White Crane or Monk Fist from ancient China.

These older methods share a common thread as they were less specialized fighting methods compared to today's martial arts, and most of their students were engaged in different levels of cross training to broaden their scope and knowledge. They also share another common link. In those days, these practitioners were readily exposed to hazardous situations where ample opportunity existed to prove or disprove the superiority of their fighting theories ultimately surviving a thousand battles and later transmitting such knowledge to future generations, and the fact that these arts exist in present day is living confirmation of this.

In eons of human existence, people have always survived either by waging warfare on others or by resisting violent attacks using self-defense methods which ultimately employ strikes, sweeps, kicks, head-butts that utilize the unique anatomy, physique, joint alignment, flexibility, axis of movement within the human body. There

may be hundreds of vital points on the body surface but the human body is limited to only tens of different ways to attack and manipulate these weak areas, implying that all forms of fighting are basically similar in different geographical areas. The sheer number of hundreds of patterns and their thousands of fighting sequences only serve to perpetuate the myths that each art is intrinsically different from each other and may have originated in a distant planet, where-as careful dissection of the techniques reveals otherwise...a throw is a throw...as the end result is the dashing of the opponent's body against the hard surface of the ground. The same applies to the so-called fighting strategies which are not so dissimilar when placed under the microscope of rational analysis.

In free fighting or combat the protagonists rapidly engage and adapt their fighting methods to achieve victory such as when the grappler seizes the opportunity to strike his foe rather than taking the fight to the ground or the striker subdues his

challenger in a painful joint lock or hold when the opportunity for such technique arose rather than engaging in an exchange of kicks and blows.

Below examples taken from sequences of two forms recognize by Kukki Taekwondo namely Poomse Taegeuk Yuk Jang and Poomse Keumgang.

Poomse Taegeuk Yuk' Jang Steps 16-19



Steps 16-19 Interpretation



This sequence reveals a surprise attack from behind as an opponent grabs you in a rear bear hug. Stun him first with a rear head butt and drop low in a horse back stance spreading your arms apart to loosen his hold.



Grab his left hand in both hands and twist it downwards to the side as you spin around 90 degrees through your left side ending up behind him in a left back stance. Smash your left knife-hand into the *Brain Door* point on the back of his head.



Spin him around 180 degrees to face you and grab his right arm with your left hand as you step backwards into a right back stance. Chop the *Protuberance Assistance* point on the right side of his neck with your reverse right knife-hand dazing him.



Grab his left shoulder in your right hand pulling him off-balance as you step back again with your right foot into a left front stance. Slap his right ear



hard with your left palm bursting his ear-drum and smash your right hook punch into his solar plexus.



Step back again with your left foot into a right front stance dragging him along and slap his left ear hard with your right

hand bursting the second ear-drum.

Finish him off with a powerful left punch into his solar plexus.



Poomse Keumgang Steps 11-13



weight hard against his arms to break his grip.



This sequence depicts a scene with an enemy who grabs you in a rear headlock with his hands clasped together behind your head trapping your arms . Push your arms above your head and throw your body forwards through a 90 degrees left turning arc lifting your right foot .

Stomp it hard into the ground as you sink into a horse back stance at the end of your turn delivering a stunning rear head-butt to his face .

This generates great reaction force from the ground multiplied by the force generated by dropping your elbows and



As you free yourself, grab his hands from behind in yours ,throwing his arms over his head as you spin him around through a 180 degrees right turn. This maneuver ends with his back now turned to you and his arms locked behind him in your double grip.



Sweep his right leg from behind with your left foot while controlling his right arm in yours and smash your left hammer-fist down into the *Jade Pillow* vital point behind his left ear as he falls.



Dr. Ubong Umoh lives in the island of Jamaica in the Caribbean and has practised Taekwondo over the past 30 years. He has studied in detail the 26 patterns of Kukki Taekwondo and is in the process of publishing a book explaining the different techniques in each Poomse. This article is the original work of the author and further email correspondence may be made to him at uumoh@yahoo.com

Physiological Responses Of Children To Exercise Series (4)

Exercise Response of Children Relative To Adults in Temperatures & Conclusion

By Tristan Vardy (B. Hons. Sport Science)

This is the concluding instalment by Sabum-nim Tristian Vardy in this series on the physiological responses of children to exercise.

This final instalment comprises of two parts. In the first part, Sabum-nim Tristian looks at the differences between children and adults regarding responses to temperature during exercise. In the second part all the previous instalments are brought together in a concise summary that gives to-the-point tips for instructors that teach children, as well as their parents



Exercise Response of Children Relative to Adults in Temperatures Exercising in the heat

The table1 below shows the responses of children compared to the responses of adults.	Response of children compared to adults
Characteristic	
Cardiac output	lower
Metabolic heat of locomotion	higher
Sweating rate	lower
Sweating threshold	higher
Exercise tolerance time	lower
Rise in core temperature	faster
Acclimatization to heat	slow

Children are therefore at a great disadvantage to adults while training in the heat and special note should be taken for Taekwon-Do classes that are mixed with adults and children.

Children are more susceptible to heat illness

Heat illness is a broad term used for identifying any heat related injury or sickness. There are three main types of illnesses, which range in severity. These are:

- 1.) Heat cramps¹ - An acute condition of muscles cramping during exercise.
- 2.) Heat syncope - Temporary disorder of circulatory malfunction, blood pools in the peripheral veins that leads to a decrease in cardiac output and causes fainting.
- 3.) Heat stroke - A serious life threatening medical emergency where the core temperature of the child rises above 38° C, and as much as 40°C. It causes hallucinations, vomiting and coma.

Prevention

- Allow adequate time for acclimatization (10-14 days)
- *Exercise during cooler parts of the day (mornings or evenings)*
- Adequately hydrate prior and during exercise
- *Wear loose light clothing. The Taekwon-Do dobok (uniform) is perfect.*
- Activity for children should be limited to periods of 30 minutes or less in moderate (24°C) to hot conditions especially if there is also a humidity factor of 50% or more.²

Exercising in the cold

Children have a larger surface area per kilogram of body weight than adults and therefore a greater heat loss. To compensate for this children have a higher degree of vasoconstriction³ in the periphery to protect core temperature. This compensatory factor however increases the risk of frostbite in the extremities.

Special attention must be paid to children

when training in the cold and especially during outside training if there is a wind chill factor. Warm ups and warm downs must be done indoors, with the training outdoors done whilst facing predominantly into the wind.⁴

Series' conclusion

As the data from this and previous articles in this series shows, children are in fact very different to adults.

The issue of children and exercise is truly a complex issue.

We cannot treat them the same as adults, nor expect the same out of them. However, they constantly surprise us with their willingness, dedication and attitude.

Recommendations that will assist any instructor when dealing with and teaching children.



- Remember that children are very different to adults. They need special care and attention to the smallest detail. It is better to teach children in a separate class than adults, no matter how advanced the child seems. If that is not possible, children should be treated differently to the adults in terms of physical and mental demands.

2 children after an intense sparring bout

- Instructors should remember that children exert themselves more than adults doing the same relative workloads. It is impossible to expect them to maintain an adult's workload for very long, let alone an entire Taekwon-Do class.
- Children are in actual fact not more flexible than adults; they just seem so as they generally try harder. Don't push them beyond their limits.
- Do not allow resistance training for children.
- Do not over-train children.
- Children should be told to have water on a regular basis whilst doing strenuous Taekwon-Do classes (30 minute intervals) and not asked if they are thirsty.
- Depending on the weather conditions, children should be dressed appropriately, especially when conducting outdoors training.
- Children's achievements should always be a focal point, not their failures.
- Make your Taekwon-Do classes enjoyable and stimulating, do not dominate the children, rather gain their respect and maintain discipline.
- Constantly change the children's classes to keep their minds active. Exhaustion or boredom creates an undisciplined training environment.

Enjoy teaching children and do it well, for they are the future!

- 1 Plowman 1997
- 2 Marieb 1995.
- 3 Vasoconstriction is the narrowing (constriction) of blood vessels.
- 4 Plowman 1997

Resources:

- MARIEB, E.N., (1995). Human anatomy and physiology, Third edition: Pg 10-12, 155-166, 267-275, 612-667, 713-780.
- PLOWMAN, S.A., SMITH, D.L., (1997). Exercise physiology: for fitness, health and performance. Pg 23-29, 47-66, 112-137, 143-162, 178-185, 264-265.

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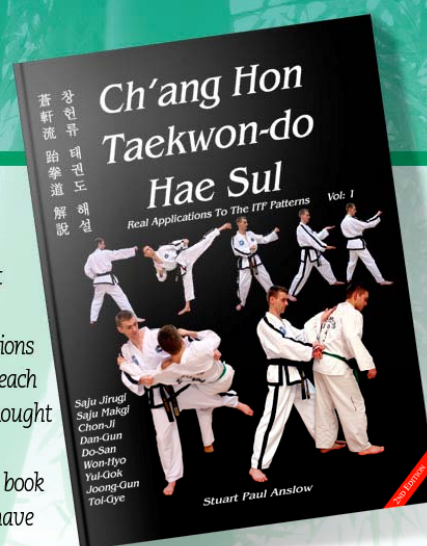
Iain Abernethy
2006 6th Dan Karate
British Combat Assoc. and Karate, England

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

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

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

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



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Taeguk 8:

Arm Trap To Rolling Back Fist

By Richard Conceicao

TaeKwon Do practitioners are often taught that there are a vast multitude of individual techniques available to them. I have heard numbers that range into the thousands. If that is accurate, where are they? They are hidden within the poomse.

With such an emphasis on “sport sparring” it is easy to overlook the rich vocabulary of methods available in your forms. Remember, the sport emphasizes technical difficulty, and seeks to eliminate anything that could seriously harm the opponent. To put it simply, if you can’t use a technique in a tournament you probably want to remember it for the street, and if you can use it effectively for street self-defense, you almost certainly can’t use it in the tournament.

With an in depth study of your forms you may begin to see things that may have been overlooked. In this discussion I would like to present a technique that is commonly not associated with TaeKwonDo, being more familiar with Chinese, Philippine, and even Indonesian arts, the arm check and trap.

To illustrate this we will use sequence of 20-23 as shown on the Kukiwon web page of Taeguk 8.

This particular sequence is demonstrated on the Kukiwon web page as an elbow and backfist strike combination. Unfortunately this has to be regarded as a base, low-level explanation. Not only is the distancing slightly off, but also the follow up backfist to the philtrum is awkward and quite weak using only arm musculature to strike. Others add a punch as a beginning to the sequence, technically more sophisticated, but even harder to manage.



Let us begin with your hand being grabbed in a cross hand grab (picture A) in preparation for a strike. We start with this as it makes the application clearer. Raise the elbow of the grabbed arm to deflect the incoming punch. Those familiar with Wing Chun would recognize this as a Bong Sao.

With the attack blocked, your free hand comes up, grasps the opponents punching arm (picture B), and pulls down and towards you. This action traps both of his arms, destabilizes him, and draws him into your counter attack



Utilizing the “spring” provided by your arm tensing against his initial grip (picture C)



and your sudden release, you snap out your backfist (picture D). Your targets would be the eye just under the ridge of the eyebrow (BL1) or arch of the cheekbone (ST3). From there, drop your striking arm



to ensure that his arms remain trapped, and proceed with the second counter punch as in the form.

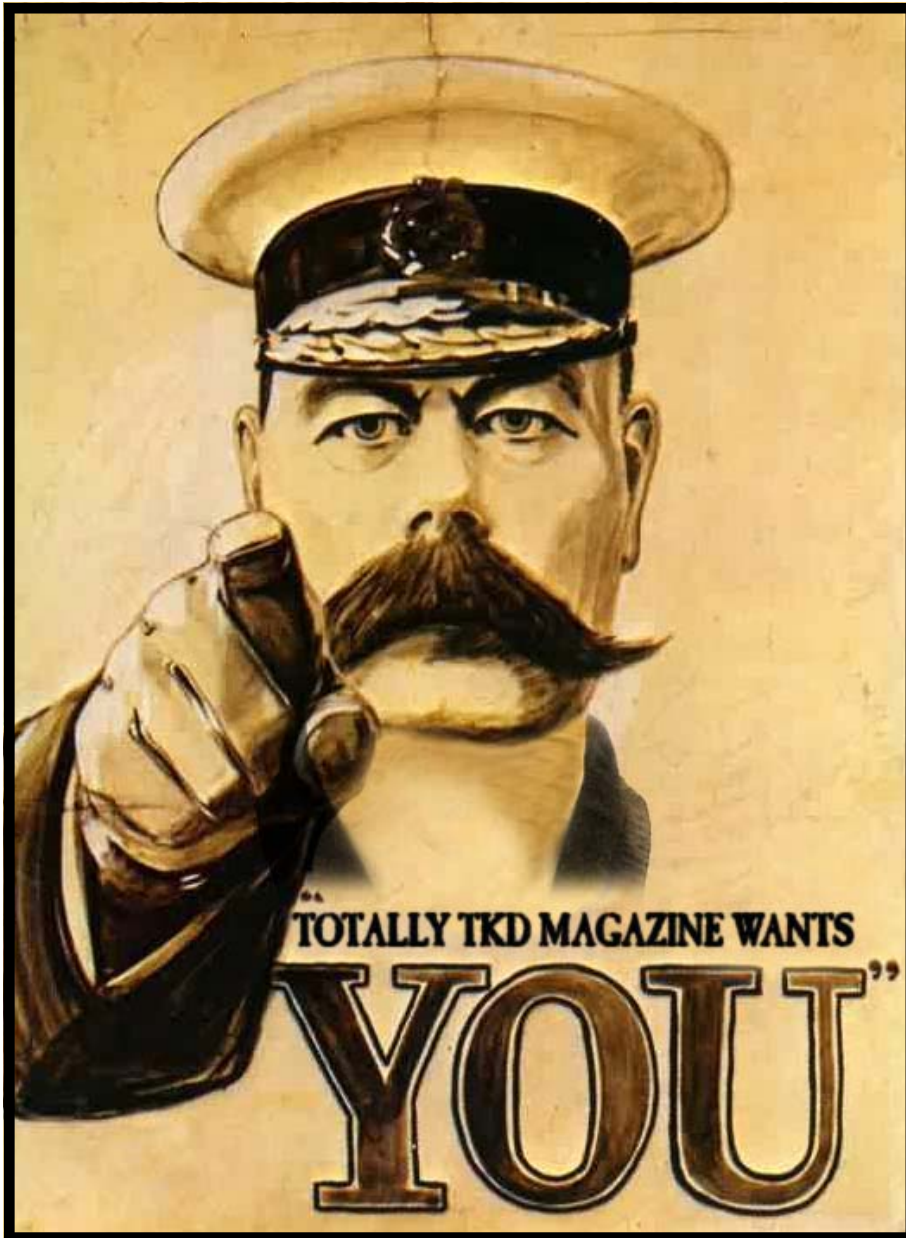
NOTE: I am using the term “backfist” in one of its secondary meanings. The strike here is more akin to an “uppercut” motion as opposed to the more common downward arc. The standard fist formation is used under the eyebrow, and the extended knuckle (sometimes referred to as the “phoenix eye fist”), is used against ST3.

CAUTIONARY NOTE: in all probability the Kukiwon description of the backfist attack to the philtrum is because while painful it not very damaging. *That is not the case with the targets demonstrated above. Do not hit these in practice, merely indicate them or gently place the attack.*

Richard Conceicao would like to acknowledge the assistance of Mr. Tom O’Connell as uke, and Mr. Bob Adams for his photography. Richard can be reached for questions or comments at

richard@returningwavesystems.com





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*Supreme Master Kim, Bok Man Blocking
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