

Totally TaekwonDo 태권도

The Free Global Tae Kwon Do Magazine

June 2011 • Issue 28

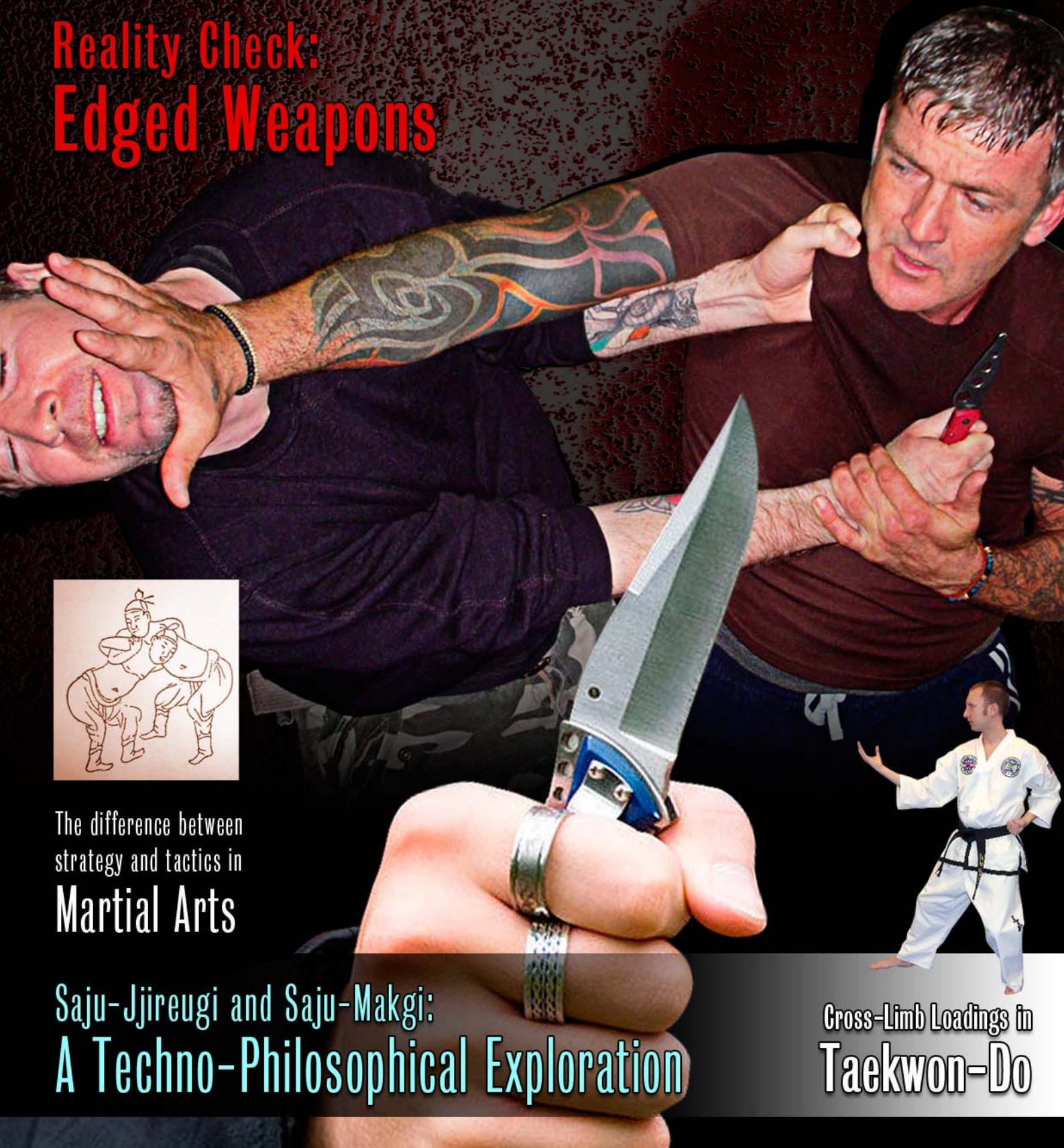
Reality Check: Edged Weapons



The difference between
strategy and tactics in
Martial Arts

Saju-Jjireugi and Saju-Makgi:
A Techno-Philosophical Exploration

Cross-Limb Loadings in
Taekwon-Do



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

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Editorial

Issue 28 - June 2011



Excuse the slightly later than usual edition this month, I wasn't around to upload it, so I had no choice but to release it late - still, this was the first deadline I've missed in 28 issues, so that's not bad really. And subscribers did receive a unique and free music track download; "The Land of Morning calm"!

There are fewer than usual articles in this months issue, due to lack of submissions - so please remember, the magazine will only run with YOUR help, with YOU submitting articles and not standing by and simply letting others do all the work.

Speaking of falling numbers; in conversations with many (UK based) instructors, this also seems to be the case with new students, so if someone would like to take up the gauntlet and perhaps write an article on 'getting students through the door' etc., that would be good - you can network with readers, via the mailing list to the benefit of many UK clubs!

I'm delighted to welcome martial arts writer Dave Lomas into this issue (and hopefully future ones), he's not TKD per se, but is most defiantly a martial artist and as such, his articles are related to all of us and I think you will find this months one interesting.

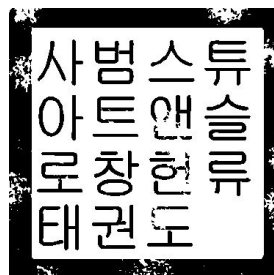
You will notice that the magazine has an article in Spanish this month and, although the magazines language is primarily English, Dr. Andrés Briñones Fernández (its author) only writes in Spanish, so it was 'use it or lose it' and I'm sure we have many Spanish readers that will find it interesting (and if someone wants to translate it for a future issue, let me know and I'll ask him).

A more positive note - last month issue was downloaded an amazing 90,000+ times :-)

Anyway, thanks again to all this months contributors, please enjoy this months mag and please - either submit something yourself or push others in the right direction - the future of the mag surely is in your hands now!

Regards,

Stuart Anslow
Editor



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Cover Design: Mickey Lozano

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Sanko Lewis, Jon Mackey, Oerjan Nilsen, F. M. Van Hecke,
Dave Lomas & Stuart Anslow

Totally TKD News

Taekwondo School and Dance/ Fitness Studio team up to fundraise for the Alberta Heart & Stroke Association



The rain certainly did not stop nearly 30 riders from Medicine Hat, Alberta Canada's Fire Dragon Taekwondo & Fitness and Heartbreaker Dance & Fitness Studio with their fundraising efforts for the Annual Alberta Heart and Stroke Association Big Bike Ride. This team was the only team to brave the cooler, rainy evening and make the "big bike ride" in Kin Coulee Park in Medicine Hat, Alberta on Wednesday May 18th, 2011. Team Fire Dragon Taekwondo & Fitness and Heartbreaker Dance & Fitness raised over \$2600.00 for the Alberta Heart and Stroke Association. This excellent effort is just another way that the members of Fire Dragon Taekwondo demonstrate their community-oriented services as outlined in the School Mission Statement.

Labour Day Taekwondo Demonstration & Colour Belt Promotion Ceremony. Karachi, Pakistan

The Taekwondo Black belt demonstration and color Belt Promotion ceremony was conducted on 01st May 2011, evening at

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Zubairi's Martial Arts Centre F.B Area Branch, Karachi, in conjunction with Pakistan Taekwondo Council Team of Black Belts.

The event was conducted to celebrate the Labour Day which was witnessed by a large crowd of audience; Master Zubairi named the event as "Labour Day Taekwondo Demonstration".

Professor Dr Rizwan Mustafa Zubairi, 7th Dan Black Belt, the executive member of Pakistan Taekwondo Federation & Chairman of Sindh Taekwondo Association supervised the event. Master Zubairi has thrown the importance of Labour Day, sports and the martial arts in community among nations and us.

The black belts have demonstrated the techniques of Taekwondo include forms, breaking and self defense.



The following candidates were awarded GUP grades in Taekwondo.

- Tooba Zafar-Green Belt.
- Syed Hamza Shah -Green Belt.
- Mohammad Zaid Zubairi-Green Belt.
- Syeda Aimen Absar-Green Belt.
- Eisha Zafar-Yellow Belt.

Syeda Aimen Absar was awarded the best student award certificate while Tooba Zafar received best technical skills demonstration certificate.

Black belts Wajid Raza, Furqan and Ahmer Kamal were awarded Labour Day Taekwondo Certificates.



Master Zubairi specially performed Taekwondo close combat techniques and explained new rules of sparring by World Taekwondo Federation.

Chosun Taekwondo Academy Hosts Quarterly Belt Promotion Test

With well over one-hundred students testing for rank promotion, the event was overseen by Master Doug Cook, Master Robert Adams, Master Richard Tamian, Instructor Terri Testa and Instructor Cheryl Crouchen. Instructors Terri Wynne,

Michael Klugman, Lisa Ehrenreich, Jake Garrett and Pamela Pyke assisted with command and control responsibility, emphasizing safety and precision.

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 free-sparring and the breaking of wood with intense kicks and hand strikes, a dramatic component of the national Korean martial art that expresses raw power.

Master Doug Cook, owner and head instructor of the Chosun Taekwondo Academy, himself a six-time gold medalist and author with three best-selling books centering on taekwondo to his credit, stated, "The students did a magnificent job demonstrating their skill. We are fortunate indeed to retain such a loyal group of students, many 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 physically, mentally and spiritually 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 adults due to a holistically-oriented curriculum focusing on genuine Korean defensive doctrine, martial arts philosophy, meditation, and



The Chosun Taekwondo Academy May 22, 2011 Belt Test

internal energy, or Ki, development. In addition, the academy offers a variety of unlimited classes throughout the day, all taught by qualified black belt instructors. For more information, call (845) 986-2288, or visit the Chosun website at www.chosuntkd.com

Fire Dragon Taekwondo Athletes (Once Again) Fare Well!

Twenty athletes traveled to Calgary, Alberta Canada for the 4th Annual Chan Lee Championship from Medicine Hat, Alberta's own Fire Dragon Taekwondo and Fitness on May 14th, 2011.



Shannon Ribi - Sparring

More than 200 athletes competed from 13 schools based out of numerous locations throughout Alberta and Saskatchewan in this one-day event which hosted competitions in Poomsae, Sparring and Breaking. In Poomsae, Master Mark Pellerin's students brought home 3 gold (Jennifer Nadeau, Shannon Ribi and Connor Hilland), 5 silver (Ginette Drury, Shianne Delainey, Brooklyn Holick, Aiden & Ethan Gripp) and 7 bronze (Crystal Delainey, Niklas Knipstrom, Debbie Holick, Mikayla & Tim Nadeau, Shahmeer Ahmad and Nilufar Jahandardoost) medals while a gold (Crystal Delainey), 5 silver (Ginette Drury, Kalen Schenkey, Tim Nadeau, Nilufar Jahandardoost and Shannon Ribi) and 3 bronze (Niklas Knipstrom, Ethan

Gripp and Stavin Kapeller) medals were awarded to Fire Dragon students in Sparring. In their first ever Breaking competition, a single gold (Tim Nadeau), silver (Ginette Drury) and bronze (Jennifer Nadeau) medal were awarded to the students from Fire Dragon Taekwondo. Twenty seven medals were brought home in all due to the tremendous efforts of all of Fire Dragon's competitors.



Ginette Drury - Breaking



Niklas Knipstrom - Sparring

North Korean Taekwon-Do Martial Artists Make Peace in the USA

New York City - This June, the North Korean National Taekwon-Do Demonstration Team travel to the USA a second time, on the heels of their historic 2007 Goodwill Tour sponsored by Iowa resident, Woo-Jin Jung, a Korean-American who came to the USA in 1971 to pursue a "Western Dream" with only \$35, his "Eastern Spirit" forged by his Taekwon-Do martial arts training.

From June 9 through June 16, 2011, a 17-member North Korean Taekwon-Do Delegation will travel and perform in Boston, MA, New York City and the Philadelphia Metro area, on what is called the 2011 Taekwon-Do Goodwill Tour. Spearheaded by Grandmaster Jung, a US citizen, it is a cultural exchange to promote peace between North Korea and the USA.

The division of Korea, a Country previously occupied by Japan, occurred at the end of World War II in 1945 in what was to be only a temporary measure, made through an agreement brokered by the victorious allied Nations of the USA and the USSR (former Soviet Union). After the Korean Civil War the division sadly has remained to this day. The absence of a peace treaty leaves all parties in a technical state of war. Through 2010, the diplomatic relationship between the USA, South Korea, and North Korea dove to an all time low and hinges on North Korea's feared nuclear weapons development program. Since the relationship between the USA and North Korea are vital to any eventual peace and reunification of the Korean peninsula, the TKD Goodwill Tours are efforts to help jumpstart diplomatic endeavors through non-governmental people-to-people exchanges. The practice of Taekwon-Do espouses building a more peaceful world and Grandmaster Jung exemplifies the philosophies taught through this national Korean martial art practiced in both halves of Korea, the USA and 195 other countries around the world.

Grandmaster Jung, a Pioneer who helped introduce Taekwon-Do to the "Heartland of America" first went to North Korea in 1992 and has worked hard with his "TKD Diplomacy" to help unify the birthplace of Korea. George Vitale, a TKD student of some 40 years, has assisted him with this worthwhile effort. Master Vitale is a retired NY State Trooper, who was a bodyguard for Governors Mario Cuomo and George Pataki. He has traveled around the world to some 50 countries for TKD, including taking the first US TKD Team to North Korea in 1989. He is combining these experiences to help navigate what can be at times, a difficult political process, in hopes of "building a more peaceful world" the goal espoused in Taekwon-Do. They are both pleased to again accompany the team from start to finish, as they did in 2007, only this time, welcoming the Chosun National Team to the northeast region of their USA.

For more information about the TKD Goodwill Tours, visit www.usnktkd.com

Argentina Win the X International Taekwon-Do Championship "Tarija 2011"



Argentinian Team Pattern and Argentinian Team Sparring have obtained the first place at all categories in the X International Taekwon-Do Championship held in Tarija (Bolivia) between 21 and 22 of past May.

The coaches Javier Barboza (Adult Seleccion), Marcelo Ruiz Huidobro (Child and Junior Seleccion), and Sebastián Villanueva (Senior Seleccion) were the responsables to carry their respective selections til the podium at all categories.

The Coliseum "Luis Parra" located in the centre of the Tarija city (Bolivia) was the magnificent scenary where took place this important international competition. More than 800 competitors of Argentina, Bolivia, Chile, Paraguay and Perú lived for two days, in an atmosphere of friendship and cordiality, a true Taekwon-Do's party.

The event was organized by Master Eduardo Ruiz Bass Werner (ITF's Bolivia representant) and had the invaluable support and cooperation of the authorities of the "Capital of the Smile".

The Governor of the Department of Tarija, Mr. Lino Condori; Vice Governor, Mr. Pedro Segura, and Director of the Department of Sports, Mr. Omar Velasquez was present in the opening ceremony and they gave the prizes to the winners competitors at the end of the tournament.

ITF authorities were present, giving hierarchy to the championship. This competition, part of the official activities of the ITF, had the prominent presence of the following authorities:



Grand Master Adolfo Jesús Villanueva (IX Dan), ITF Executive Committee's member, and Argentinian Taekwon-Do Federation's President.



Master Senior Enrique Deacón (VIII Dan), ITF Executive Committee's member, President of Statute & Ethic Committee, and representative ITF of Perú.

Also present were the following Masters who provided invaluable assistance for the development of competition:

- . Master Senior Manuel Verdun, Representative I.T.F. of Paraguay.
- . Master Junior Hugo Huerta, Representative I.T.F. of Chile.
- . Master Junior Carlos Centeno (Tucumán – Argentina)
- . Master Junior Eduardo Cabrera (Tucumán – Argentina)
- . Master Junior Rodolfo Castillo (Tucumán – Argentina)
- . Master Junior René Bustos (Tucumán – Argentina)
- . Master Junior Omar Gómez (Chaco – Argentina)
- . Master Junior Alcides Gómez (Chaco – Argentina)

We wish to thanks to the organizers of the



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event, and congratulate them for the brilliant organization, to the people of Tarija who received us with all the kindness and warmth that we have habituated.

A New Generation Of Sporting Talent: Jaguar Academy of Sport 2011 Rising Star

**Luke Holman, Age 17,
Plymouth, Taekwondo**

Luke completes a rigorous training plan consisting of Taekwondo training after school each day as well as weight training and fitness work. His sporting hero is Sarah Stevenson who won Britain's first ever Olympic Taekwondo medal in 2008 and has won World and European titles. Luke is aiming to build on his successes of the last few years to succeed at the National Championships in June and British Open in October.

Luke won medals at last years under 18 National Championships, the British Open, Dutch Open, Belgian Open and at Park Pokal in Germany. These results ensured his selection for the 2011 Commonwealth Taekwondo Championships in India. Most recently he battled through to the quarter final of the senior draw at the Belgian Open in April.

Key Achievements

- . 2011 Commonwealth Taekwondo Championships
- . 2011 Belgian Open Senior 74kg- Quarter final
- . 2010 BTCB National Championships U18 68kg - Gold
- . 2010 Dutch Open U18 68kg - Bronze
- . 2009 Park Pokal Germany U18 68kg - Gold
- . 2010 Belgian Open U18 68kg - Bronze
- . 2010 British Open U18 73kg - Gold
- . 2009 BTCB National Championships U18 – Gold

Aims

- . 2011 BTCB National Championships in June
- . 2011 BTCB British Open, Manchester in October
- . Win gold at all A-class competitions this year
- . 2012 European Taekwondo Championships
- . Represent GBR at World Championships
- . Win a medal at either the 2016 Olympic Games

1 June 2011. At a Ceremony last Friday at the legendary Leander Club, Henley-on-Thames the Jaguar Academy of Sport presented 50 young athletes, representing the next generation of British sporting talent, with their Jaguar Academy of Sport Bursary Awards. The Bursary Fund is at the core of the Jaguar Academy of Sport which recognises, celebrates and inspires the best of British sporting talent and success.

The 50 athletes were chosen after a rigorous selection process conducted by SportsAid, which administers the Bursary Fund on behalf of the Jaguar Academy. The Patrons and Ambassadors of the Jaguar Academy of Sport, some of the nation's most successful sportsmen and women including David Beckham, Sir Chris Hoy and Jessica Ennis, were all integral to this process.

The athletes have been drawn from all over the country, representing a total of 36 sporting disciplines ranging from athletics and cycling through to fencing and modern pentathlon. This is the second year that the Academy of Sport has supported a unique set of Rising Stars and it has so far donated over £200,000 to inspire the next generation of British champions – making a tangible difference to the future of British sport.

The Jaguar Academy of Sport has been established with the intention of not just providing funding to the next generation,



but also nurturing and inspiring them. A Mentoring and Education Programme provides all the Rising Stars with the non-financial support they need in order to be successful. This support is provided through a selection of workshops and talent days focusing on key areas that will help young athletes move from talented to elite.

The Rising Stars wasted no time in engaging with the programme, as they attended their first talent day hosted by Dame Kelly Holmes and were also presented with their bursary cheques and certificates. Leander Club's most famous and successful member, Sir Steve Redgrave then provided the Rising Stars with a master class and some advice on how to be successful within the sporting arena. An unforgettable day for the Rising Stars was attended by a number of our other Patrons & Ambassadors including Denise Lewis, Gareth Edwards, Jamie Baulch, Colin Jackson and Tim Henman, all there to help inspire this new generation.

Geoff Cousins, Managing Director, Jaguar UK stated: "We are delighted to be announcing our second group of Rising Stars and very excited that the Jaguar Academy of Sport is moving into its second year. Jaguar is dedicated to supporting Britain's next generation of sporting talent and I look forward to seeing their progress over the coming year."

Sir Steve Redgrave commented: "It has been great to be here today at the Leander Club, where I used to train and prepared for four of my Olympic Games, with such promising young sporting talent. I feel very privileged to be able to pass on some advice through sharing experiences over my professional career and hopefully I have provided them with some inspiration to go on and be as successful as possible and achieve their goals.

Dame Kelly Holmes commented: "It is great to once again see so much sporting talent in one room and a real pleasure to be working with the 2011 Rising Stars. The Mentoring and Education Programme which is provided to the Jaguar Academy

of Sport Rising Stars is truly unique to the initiative and a great support alongside the bursary.”

About The Jaguar Academy of Sport

The Jaguar Academy of Sport, launched in March 2010, recognises, celebrates and inspires the very best of British sporting talent and success. It will fulfill this aim through a Bursary Fund, which will support new British sporting talent, as well as a prestigious annual Awards Ceremony. The Academy is a unique club of the best of British sport, which will be used to inspire the next generation. For more information visit www.jaguaracademyofsport.co.uk

Jaguar Academy of Sport Patrons

David Beckham OBE, Sir Ian Botham, Gareth Edwards CBE, Dame Kelly Holmes DBE, MBE, Denise Lewis OBE, Sir Steve Redgrave

Jaguar Academy of Sport Ambassadors

Jamie Baulch, Dave Brailsford CBE, Martin Brundle, Tasha Danvers, Jessica Ennis, Mark Foster, Rio Ferdinand, Steven Gerrard MBE, Tim Henman, Sir Chris Hoy, Colin Jackson CBE, Barry McGuigan, Ian Poulter, David Roberts CBE, Andrew Strauss, Michael Vaughn OBE, Lee Westwood, Shane Williams

About SportsAid

For more information please call Breege Zachary at SportsAid on 020 7273 1978.

SportsAid helps talented young disabled and able-bodied athletes to achieve their dreams. Since 1976, the charity has distributed more than £30 million to aspiring young athletes throughout the UK and now distributes around 2,000 awards a year.

Many of the athletes supported by SportsAid go on to achieve international success. For example, 18 of the 19 gold medals won by Team GB at the 2008 Olympics went to SportsAid athletes; and more than a third of Team GB's 42 gold medals at the 2008 Paralympics were won

by SportsAid athletes.

By working with the national governing bodies of nearly 70 different sports to identify and support the athletes who show the greatest potential, SportsAid helps the right athletes at the right time.

SportsAid manages the Talented Athlete Scholarship Scheme (TASS) on behalf of UK Sport, distributing TASS funding to athletes who are continuing their education. Since 2004, SportsAid has distributed over £24 million of TASS funding.

SportsAid is a registered charity no.1111612. For more information visit www.sportsaid.org.uk

“Thoughts on the Double Forearm Block” Follow Up

By Sanko Lewis

In my article last month I made the following statement: “Also, in the patterns [the double forearm block] is never . . . (as far as I know) performed at middle section.” It has been brought to my attention that this is not correct. The patterns Kwang-Gae and Ul-Ji (others?) do contain double forearm middle blocks. It has also been pointed out that my use of “section” is wrong; that I should rather speak of a “middle block” than of a “block at middle section.” I accept these errors on my part. This does not take away from the general observation that in the patterns, when the double forearm block is performed in a walking stance, it is usually done as a high block and only occasionally as a middle block. I find this curious and wonder if there exists a strategic reason for the preference to perform the double forearm block as a high block.

Other comments I read on the *Totally Tae Kwon Do* forum suggest that I am of the opinion that the reaction arm in the double forearm block contributes to the force of the technique. I do not believe that the

supportive arm contributes much (if at all) to the block's force. Actually, the first couple of paragraphs of my article centred around just this point: "Bringing the other arm forward with the double forearm block does not contribute substantially to the force of the technique." Instead, the main thesis of the article was that the angle at which the double forearm block intercepts the target has more forward force, which makes it stronger, compared with the angle of a normal outward block, which has a stronger sideways force.

Finally, it is possible that the tradition in which I do the double forearm block performs it different from the way someone from another Taekwon-Do tradition might perform their double forearm block, in which case our methodology might be incompatible and my article may therefore only apply to practitioner whom perform the double forearm block in a similar way to how I do it.

Thank you for the feedback. Taekwon-Do regards, Sanko Lewis



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*Based on March, 2011 issue downloads

Saju-Jjireugi and Saju-Makgi: *A Techno-Philosophical Exploration*

By Sanko Lewis

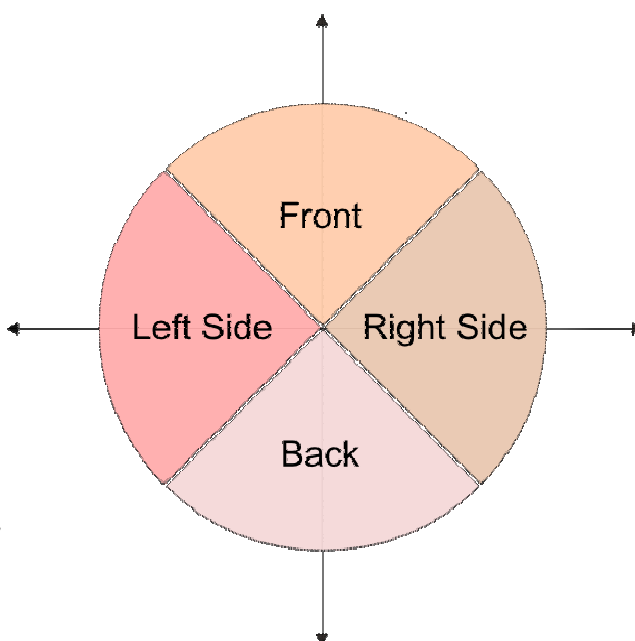
The two fundamental movement sequences “Four Direction Punch” or *Saju Jjireugi* (aka *Saju Jirugi*) and “Four Direction Block” or *Saju Makgi* are very important training exercises to help the beginning student get a feeling for static and dynamic balance, to get a sense of how to shift one's body weight, and to get an awareness of one's positioning within your surroundings. The more sensitive and higher level student can also learn from the *saju*-sequences the importance of intermediate positions and the concepts of hard-and-soft. An exploration of the possible Korean meanings of *Saju Jjireugi* and *Saju Makgi* will help us understand the value and purpose of these sequences better.

Jjireugi and *makgi* mean punch and block respectively. The word “saju” is made up of two syllabic root words. This first part “sa-” means four, from the Hanja character 四. The second, “-ju” 주, could have a number of meanings. *Ju* could mean “week” 週, so some have suggested that it requires about four weeks, *sa-ju*, for a person to learn one of these sequences. While I like to tell beginning students this, I doubt this is the actual meaning. The character 週 could also refer to a “cycle,”

for instance the weekly cycle or annual cycle.

A more plausible meaning for *ju* is the main part, the principle element, or chief point – literally “master” or “chief,” 主. Thus, *saju* could mean the “four chiefs” or four main points. What are the main points? Purely based on the form of the *saju*-sequences, it seems obvious that the four main points are the four chief directions of the compass, north, west, south and east; or considering yourself as the central point, the four main points are your front, your back, and your sides—left and right. This is, of course, in line with the usual English translations of *Saju Jjireugi* and *Saju Makgi* as “Four Direction Punch” and “Four Direction Block.” A further meaning for *ju* is root, 株. Thus *saju* could mean four roots.

Therefore, these sequences help you to establish your roots in the basic way of moving in the four principle directions.



When the syllables “sa” and “ju” are not read as two separate words, but as one word we find some additional meanings; the one I find especially relevant is as a synonym for “sa-wui,” meaning one's “environment” or “surroundings.” This is based on the Hanja

characters 四 (four) and 圍 (encircle). One can therefore interpret “sa-wui” as an awareness of the four areas (front, back, left side and right side) that make up your surroundings.

Another meaning of *saju* is the “Four Pillars” (the year, month, day and hour of your birth), used in Oriental numerology. This meaning alludes to the *palgwe* (*bagua* in Chinese), the eight trigrams that forms part of Taoist cosmology. There are at least two Chinese martial arts that are strongly based on the *palgwe*, namely *Taijiquan* (Tai-Chi) and *Baguazhang*. WTF Taekwon-Do also has a pattern set based on it. In a previous article in *Totally Tae Kwon Do*, “An Introduction to the Philosophy of Chon-Ji,” Issue 18, p. 45-47, I speculate that the *Chang Heon* patterns—the 24 pattern set used by ITF Taekwon-Do—starts with an allusion to Taoist and Korean philosophy, which also refers to the *palgwe*.

The palgwe surrounding a Korean version of the taegeukdo that symbolise the dual forces of eum and yang.



The *palgwe* refers to eight “pillars” or “points” (literally “eight symbols”) instead of just the four obvious directions in the *saju*-sequences. This has led me to search for the missing four “pillars” in the *saju*-sequences. They are indeed there, albeit

not as active movements, but as passive moments of observation. While doing the movements in the *saju*-sequences you actually move through these extra four points. Most people are unaware of these in-between moments, these intermediate positions, and merely rush through them in order to get to the conclusion of each movement, be it the punch or block positioned at the chief wind directions: north, west, south, east. This is quite unfortunate because if you miss these intermediate positions at north-west, north-east, south-west and south-east, you miss a big part of Taekwon-Do. These intermediate positions are moments of composure, observation, relaxed awareness. In the typical sine wave movement as performed by ITF practitioners, the intermediate positions are usually that first “relax” part of the typical relax-rise-drop (down-up-down) motion, in movements #2, #4, and #6 when your body is half-facing; i.e. facing the intermediate positions at north-west, south-west, south-east and north-east.

The intermediate positions are where you cross your arms before blocking, they are the moment of resting your weight on the rear leg before propelling forward. They are the moment of “Void,” before every action. If your punches and blocks are the active *Yang*, then these intermediate positions are the passive *Yin*, aka *Eum*. (“Yin-Yang” as it is more commonly known in English is pronounced “Eum-Yang” in Korean and refers to the dual cosmic forces or opposite forces; i.e. soft and hard, receive and give, etc.)

In the same way that *Taijiquan* and *Baguazhang* base their basic movements on the *palgwe*, we can also benefit from a practical application of *palgwe* principles. The circular nature of the *saju*-sequences that requires one to move through the wind direction, added with the meaning of *saju*, referring to an awareness of your surroundings, suggests that such an interpretation of these sequences could be

possible. From my personal experience I can confirm that since I have started to interpret the *saju*-sequences in this manner a number of years back it enriched my understanding of Taekwon-Do's basic movements quite profoundly.

So how would you start to bring this *palgwe* awareness into your training? Do the *saju*-sequences slowly and then take special notice of the wind directions. First become fully aware of the four chief wind directions—north, west, south, east—and what your body and mind are doing at those points. For example, at the moment you do that first punch in *Saju Jjireugi* notice the forward force; notice the tension in your body at the supposed moment of impact; notice the intend in your mind towards the opponent. Then start to focus on the intermediate positions and the in-between wind directions—north-west, south-west, south-east, north-east—as you move through them. Become especially aware of how your body is positioned in these intermediate positions, where your centre of gravity is, how your body weight is shifted on your feet, your arm positions, your breathing, your eyes, your mental attitude. Finally, do the *saju*-sequences again, but now with full awareness of all eight directions and your attitude, both

physically and mentally, as you move through these eight points. There should be an oscillation of relaxation and tension as you move through the points—an *eum-yang* consciousness: the *yang* (hard/tense) punches and blocks are alternated by the *eum* (soft/relaxed) intermediate positions. You will also become much more aware of how your body weight is shifting and the differences in dynamic balance and static balance. Practising *Saju Jjireugi* and *Saju Makgi* in this way will furthermore influence how you understand such concepts as the sine wave motion employed by ITF practitioners and the wave / circle principle that permeates many other martial arts.

...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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Preserving Tradition

By Master Doug Cook



A number of years ago, I was listening to a National Public Radio interview with a former South African head-of-state. In it, he warned that the nations of the world were facing a catastrophe of sorts by allowing their individual traditions and customs to diminish and, ultimately, disappear from memory. He attributed this danger to the rapidly shrinking world in which we live; the internet, convenient air travel, commercial globalization, all contribute to this cultural homogenization of society. Yet, just as humanity in general is at risk of losing its individual national identity through a corruption of customs, so too, is the martial arts. As a result of the proliferation of mixed martial arts schools, essentially focusing on nothing but sport competition, a vacuum is developing that can only be filled by genuine martial tradition.

As we know, Tae Kwon Do, literally translated, can be defined as “foot, hand, way” or “the way of smashing with hands and feet.” Such descriptive nomenclature arguably implies a curriculum rich in self-defense. Too often, however, this is simply not the case. Given the current popularity of sport competition in the martial arts, many techniques of defensive value have been stripped away or forfeited altogether in favor of those certain to score in the ring. In all fairness, while the thirst for Olympic gold has clearly played a significant role in propelling Tae Kwon Do into the forefront, it should be remembered that the native Korean martial discipline contains over 3200 distinct techniques. These include a multitude of blocks, kicks, and strikes, in addition to a variety of leg sweeps, joint locks and throws, truly qualifying it as a complete form of self-defense. Tempering

the potential brutality of these techniques, is a philosophical underpinning influenced by the three Asian paradigms of Confucianism, Buddhism, and Taoism. These traditional doctrines, with roots dating back to antiquity, act as a moral compass in enhancing the day-to-day life of the martial artist.

Consequently, in an effort to preserve the formal nature, defensive infrastructure, and ethical foundation of Tae Kwon Do as originally intended by a portion of its founders, a number of training institutes promote what is referred to as *traditional Tae Kwon Do*; an alternative style emphasizing a core philosophy rich in basic technique, poomsae, hyung or tul, and authentic defensive strategy, with little or no emphasis on competition, thus divorcing it somewhat from its sportive mate.

Nevertheless, this classification may be construed as somewhat of a misnomer since the history or “tradition” of Tae Kwon Do as it exists today, is relatively short with much of it being devoted to its promotion as a world sport. Like it or not, the answer

to this paradox lays in the fact that Tae Kwon Do owes much of its pedigree to foreign influences, some of which are rooted in Funikoshi's Shotokan Karate-do, Ushieba's Aikido, Kano's Kodokan Judo, and to a lesser degree, the various forms of Chinese Gungfu. This is no accident given the geopolitical climate that existed in Korea during the turbulent years of the early to mid 1900s. In fact, to the experienced eye, many of the martial applications unique to traditional Tae Kwon Do, having been handed down over the decades if not centuries, bear a striking resemblance to those fashioned by the founders listed above. Subsequently, in its evolutionary stage, prior to its promotion as an Olympic sport, Tae Kwon Do contained a complete palate of defensive techniques. With this in mind, the notion of Tae Kwon Do having a “traditional” component based on strong basic skills, formal exercises and self-defense, predating the creation of organizations promoting its sportive component, begins to materialize.

To the disappointment of many practitioners who desire more from their training than a glut of trophies or a simple



18 - Totally Tae Kwon Do

aerobic workout, it has become far too simple for modern schools to claim the imprimatur of Tae Kwon Do, while, in truth, offering programs featuring a diluted form of boxing coupled with simple gymnastics that reflect nothing of the traditional martial arts curriculum. Basic blocks, strikes and stances are often ignored altogether with forms, self-defense techniques, and breaking skills sacrificed in their entirety. In mild defense of this dubious choice, some school owners fear student retention will suffer dramatically with the inclusion of requirements that vigorously challenge the mind and spirit, as well as the body.

Meditation, Ki development exercises, and student creeds resonate with metaphysical or semi-religious overtones that a great majority of Westerners fear will alter fundamental moral principles that have been instilled from youth. At best these practices test memory functions that, in many cases, have already been paralyzed by excessive media exposure and lack of mental exercise.

Of course, if one were to examine closely the virtues and benefits associated with a traditional Tae Kwon Do program, they would, undoubtedly, be pleasantly surprised at its richness and comprehensive nature. For example, rather than distorting the mind, meditation plays a vital role in preparing the martial artist for a rewarding training session that occurs "in the moment" as a reflection of Zen teachings. Observing a martial artist

seated quietly in a meditative posture admittedly bears little resemblance to the skilled defender most assume him to be. Meditation, however, plays a vital role in preparing the Tae Kwon Doist, both mentally and spiritually, for the demands of self-defense coupled with the development and channeling of Ki, the universal life force. Moreover, the act of meditation represents a spiritual boundary between the distractions of daily life and the focused mind required of martial artists requires in the training hall by filtering out extraneous thoughts that are certain to interfere with technique.



Master Doug Cook Jumping Back Kick

L i k e w i s e , poomsae, hyung or tuls, defined as choreographed sequences of techniques aimed at defeating multiple attackers advancing from various directions, represent the essence of any classical martial art. Over the centuries, prior to the advent of sport sparring, forms practice constituted the primary means by which effective self-defense strategy was recorded ,

cataloged, and transmitted from venerable master to worthy disciple, elder to warrior. Recognizing that the practice of formal exercises represents a significant portion of the traditional Ta Kwon Do curriculum, Grandmaster Richard Chun, in his landmark book, *Advancing in Taekwondo*, remarks that "without forms there is no Tae Kwon Do." This notion is echoed by many who view forms training as an essential tool in preserving tradition and building genuine defensive skills.

Moreover, il su sik (one-step sparring) and ho sin sool (self-defense techniques) practice, while often artificial in appearance during the formative stage of one's training, are vital elements of the traditional curriculum. A working knowledge of the culture, customs and geography of Korea, Tae Kwon Do's country of origin, will also add greatly to one's appreciation of tradition.

Preservation of tradition is essential to the longevity of Tae Kwon Do as a truly Korean cultural treasure. While the national martial art and world sport admittedly contains ingredients contributed by conflicting styles, it clearly has matured into a discipline uniquely Korean in nature with a rich martial heritage. Consequently, permitting ignorance, complacency, or commercialism to dilute Tae Kwon Do's

core philosophy will ultimately prove to be a vast disservice to all sincere practitioners now, and in the future.

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 *Taekwondo—A Path to Excellence*, focusing on the rewards and virtues of tae kwon do, all published by YMAA of Boston. Master Cook and Grandmaster Chun have just completed a new book on Koryo poomsae targeted for publication in 2013. He can be reached for lectures, workshops or questions at www.chosuntkd.com or info@chosuntkd.com.

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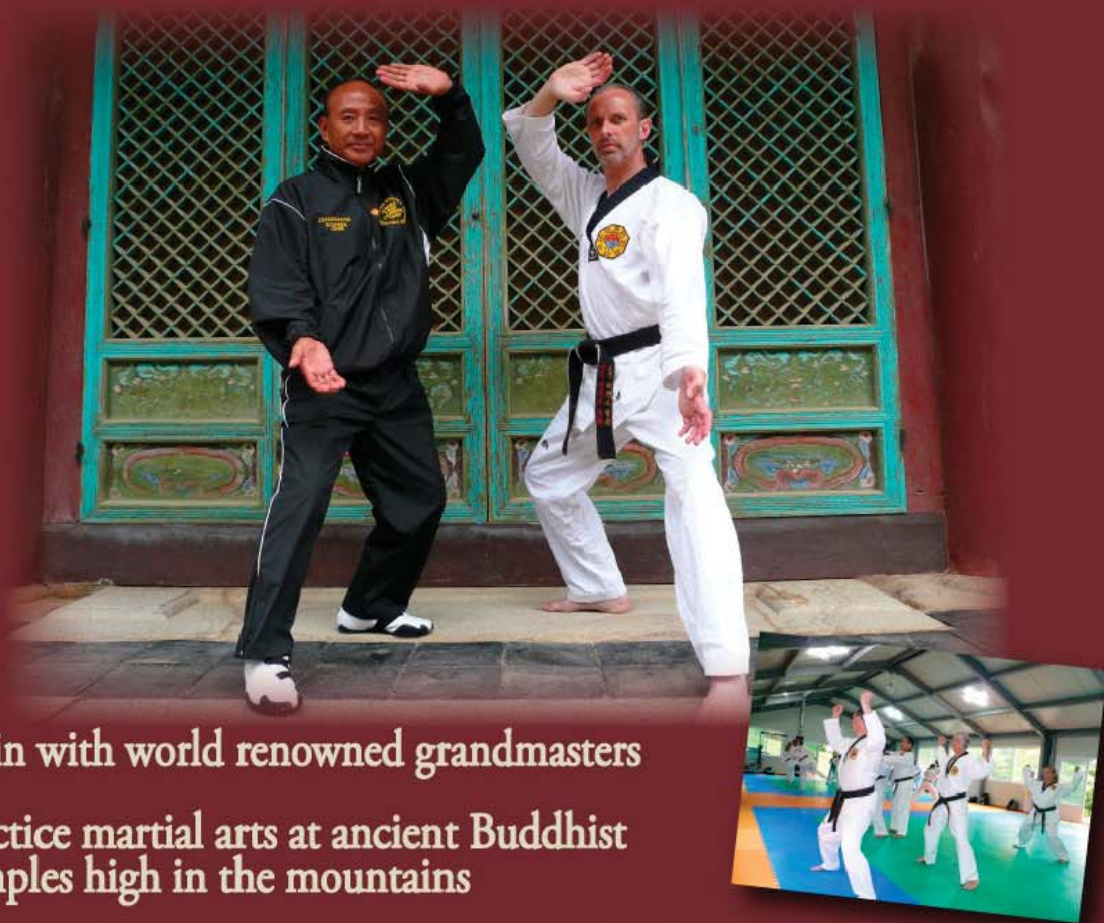
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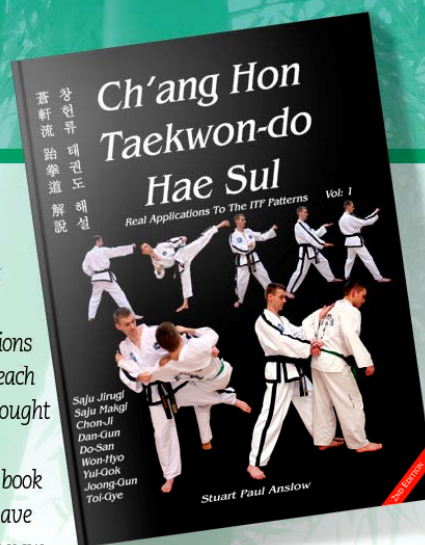
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Stuart has a clear and engaging writing style and the book is beautifully presented. I feel certain that this book will have Taekwon-do practitioners looking at their patterns from a new angle and with renewed enthusiasm.

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Reality Check: *Edged Weapons*

By Jon Mackey

The amount of violent knife crime that takes place in Ireland these days is disturbing. In the past six weeks there have been six reports of serious assaults on people involving knives or other sharp implements. Three of them assaults resulted in fatal consequences. This is life in the 21st century where yob culture has now become the norm, where carrying a weapon, whether that be a weapon by design or not – has become the norm. In 2009 Gardai were dealing with more than 30 knife related incidents a week (ref -Evening Herald).

Before we go any further with this article and delve into the murky world of knife crime, let me say this; No system has all the answers when it comes to training for knife or edged weapon encounters. Some systems or styles of training however offer a more realistic approach and provide better options to some of the nonsense that is on offer from *some* systems of 'defence'. But NONE have all of these answers.

If you are training with an eye to reality you should already be aware of the two most obvious factors when it comes to dealing with a violent encounter, whether that be an opportunistic mugging, a hold up or violence for the sake of violence the two most important external components of these scenarios are disproportional numbers and disproportional armament. That being there is a very likely chance that any person looking to inflict harm on you, for what ever

reasons, will either have mates and/or be armed. Disproportional armament and numbers offer a higher success rate for the assailant.

The weapon of choice for thugs in the 21st century are sharp implements. In Ireland however, it is illegal to carry a weapon by design, that being a knife or any other sharp implements that are designed to inflict puncture or slash wounds. The

m a n d a t o r y sentence is five years. It is not illegal however to carry a screw driver, a shard of glass, a piece of tin, a d r a w i n g compass or even a pencil – all of which can and have been



used to stab, puncture and slash victims of violence. With violent knife crime on the rise in Ireland it is easy to suggest that the laws used to combat this crime are flawed. This is because the law is aimed at the carrying of the weapon, what the law misses completely is the real problem, and that is the persons *intention* to use the

weapon and the culture that advocates the carrying of such weapons.

If you lock a knife away in a drawer, it is completely useless, it will cause no harm to anyone. If you put that said knife into the hands of someone who has the *motivation* to use the weapon to harm someone this is when the problem arises. In fact, you could lock every single knife under the sun away in a big dark vault and people would still be getting seriously injured and killed from being plunged and slashed with sharp implements. Human beings are weapon baring animals. One school in the US reported that when they initiated mandatory searches on students who were known knife carriers the cases in which assaults with knives were said to have reduced, but assaults continued none the less with one student being stabbed with a drawing compass through the face.

Knife Carrying Cultures:



As I have mentioned earlier, yob culture has become a lot more desensitized to violence. It is the norm these days to carry weapons. It is the norm these days to carry weapons and use them in fight – while you're being recorded on your mates mobile phone to be uploaded to nothingtoxic.com later that night for everyone to admire. Happy slapping is tame these days.

Add to that the fact that Ireland in the 21st century is a much more international community. There are vast and various different races and cultures that we share this island with. In some of these cultures it is the norm to carry knives. In eastern Europe for example it is not against the law

to carry knives.



In Russia you can carry anything that is bladed that is under 9cm, that can be any bladed tool like a dagger or flick knife. You can also carry a blade that is over 9cm, but with only a single edge, or a second edge only where the edge is 35% of the blade, this can be any thickness but must not have a guard over 5mm wide. Knives under 2.5mm can have a guard, can be double edged but must be thin.. also legal to carry are knives with a point that is higher than the handle and knives with a tip with a shape that makes the point greater than 70 degrees. It is legal to use knives for self defence also.

In parts of Asia it is common practice to carry knives and sort out disputes with knives where the first to draw blood has settled the score. The Philippines has what is known as a *blade culture*. Local folk in the Philippines are much more likely to carry knives. They are commonly carried as tools by farmers, used by street vendors to prepare coconuts, pineapples, other fruits and meats, and balisongs are cheap to procure in the streets as well as being easily concealed. Thus, they are much more used when tempers rise than by people in North America or Europe. In fact, in the language of Palau, the term for Filipino is *chad ra oles* which literally means "*people of the knife*" because of Filipinos' reputation for carrying knives and using them in fights. As a result, blade fighting is still very much a living skill in the Philippines, particularly in rural areas.

A MORI (Britain) Survey for the Youth Justice Board found that 29% of Secondary School-children, along with 57% of those excluded admitted to routinely carrying knives. Correspondingly, the Hospitals report a rise in 'stab wounds' particularly among young males. Knives and the reasons for carrying them, is a self-perpetuating, dangerous trend with horrific consequences. Here are some of the reasons given for their use:-

- Fear and/or self-protection/defence.
- To steal, by threats to harm (often to fund a drug habit).
- Harass, intimidate or even for 'kicks'
- Peer pressure.
- To command 'Respect' and status

(Ref – www.knifecrimes.org)

The attitude to carrying knives in Ireland is changing, and the law is not affecting it positively.

With all that in mind, it is easy to suggest that if you are training without understanding gang or yob culture you will be beaten by it.

Combatives Approach

One of the principles of combative training is to engage violently and deal with the intention of an offending person. The purpose being, to turn the dynamic of the encounter from one of you being prey and the assailant being predator into you being



the predator and the assailant wishing he or she had stayed in bed that morning. This brings in a second important principle in combative training- the ability to hit hard, the ability to hit hard and keep hitting until you turn your assailant into a quivering mess, thus reversing the dynamic of the initial encounter. The force to threat parallel needs to be observed in all cases, that being if your drunk uncle Sidney is gobbing off at your sisters wedding, well you know the rest – you hardly want to be giving him the beating of his life!



If a knife or sharp implement is used in an assault then the force to threat parallel has been increased significantly and the response if one is needed needs to be violent. This is where many systems of 'self defence' lack in areas of training. Combatives training is violent, it is geared towards the extreme ends of the violence scale. To put this into context I like to use a quote from Canada's most famous reality based personal protection instructors – Richard Demitri who said- *“train for the terminator and everything else pales into insignificance”*

So with the understanding that it is not the weapon that is being used, but the intention spurned on by the motivation to use the weapon that is the real issue. This of course, is all very simple in text, in reality if you have to do deal with a incident involving a bladed weapon there is a strong likely hood that you are going to get cut with it, especially if you have missed

the draw or the weapon is already in play and the person is intending on damaging you with it. Any untrained response to a slashing or stabbing action of course is to flail the hands out and turn away as you try to make as big a distance as possible between you and the oncoming weapon. In the last four knife fatality reports in Ireland all the victims had one thing in common, defensive wounds to the hands. No one can be blamed for wanting to be as far away from any oncoming weapon with intention behind it, although this presents problems in so far as it allows the attacker to continue by creating a working distance between you and him, this results in defensive wounds and multiple stab and slash injuries.



Training with combative principles in mind tells us that the safest place for you to be (if you cannot run like the clappers) is inside the weapon range stifling the mechanics of the stab or slash. While within this range you need to be explosively violent baring in mind that while you attempt to stifle and stop the mechanics of the stab or slash you need to be smashing the offenders head with violent intention. Any hesitation within this range will result in injury to you. Hesitation has no place here, there must be forward pressure, vehemence and a god almighty

attitude to prevail, that meaning be guttural and demonstrative in your counter violence, there can be only one outcome if you are forced to deal with knife crime, survival is not an option – prevailing is the attitude of combative training.



The purpose of this article is not to give a 2 minute lesson on how to deal with a bladed weapon attack, and it shouldn't be seen as that. Knife violence and crime is an entire subject on it's own and one that Combative instructors worth their salt the world over give serious research and consideration to. The purpose was to encourage self defence enthusiasts to take a serious approach to an ever increasing threat within the world of crime and violence. Understand it so you are not beaten by it.



"It is better to have a response and not need it, than to need it and not have it"
- Lee Morrison

The Difference Between Strategy And Tactics In The Martial Arts

By Oerjan Nilsen

Words like strategy and tactics are frequently used in the martial arts, but many do not know the difference between them or even seem to have a clear idea to what the words mean. As a result the terms are often used interchangeably and often their usage is rather vague. This in turn results in instructors not conveying their arts

strategy into the perception of their students. Often when I teach students you will hear them ask the question “but what if he does this?” immediately after demonstrating a self defense technique. Sometimes this evolves into almost an argument between the instructor and the students because the instructor answer the students question with another technique whereas the students immediately conjures up another “but what if he does this” question. The reason for this exchange between the instructor and the students are a direct result of the failing to impart the styles self defense strategy to the students.

To make a simple definition to each of the two words is not as simple as it first would

seem. The terms strategy and tactics are closely linked; hence the confusion between the two terms. Also the terms are

used a little different in the military as opposed to the civilian environments. In the martial arts on the other hand it is a little more clear cut. The simplest definition I can make is as follows:



Author and friends outside a castle

S t r a t e g y :

Strategy is the overall plan of action. The modern Taekwondo sport strategy applied to self defense (the effectiveness of this strategy is another matter) would perhaps be “using the longer range of the feet to overpower an opponent from a distance using heavy strikes before the opponent can get in close and threaten us with his strikes”.

Tactics: Tactics in the martial arts are the techniques that make up the art. Each kick, punch, block, foot work etc is a tactic. It is what makes the job done.

If we apply the strategy described above in a thought experiment, tactics would have to be formed to support the strategy employed. The tactics would materialize in

techniques such as a great number of kicks. Some made for offensive usages (like dollyo chagi), some made for defensive usage (like different jamming kicks) and some for both defensive and offensive usages (like an chagi). Then you would have to have some kicks to open up your opponents guard or defense (like again an chagi or bakkat chagi). You would need kicks to maintain the kicking distance, or to increase the distance to kicking distance (think jamming kicks like a fast side kick to jam a closing of distance or a pushing kick. Even hand techniques to increase the range to kicking range if the alteration starts at punching range (like pushes or other means to increase the range).

Other tactics using the hands and arms would probably also be included in basic

form but only as a last resort (if the strategy of keeping the adversary at kicking range fails you would need some back up skills, but at the first opportunity you would perform a push or other tactic to ensure that the strategy is properly employed).

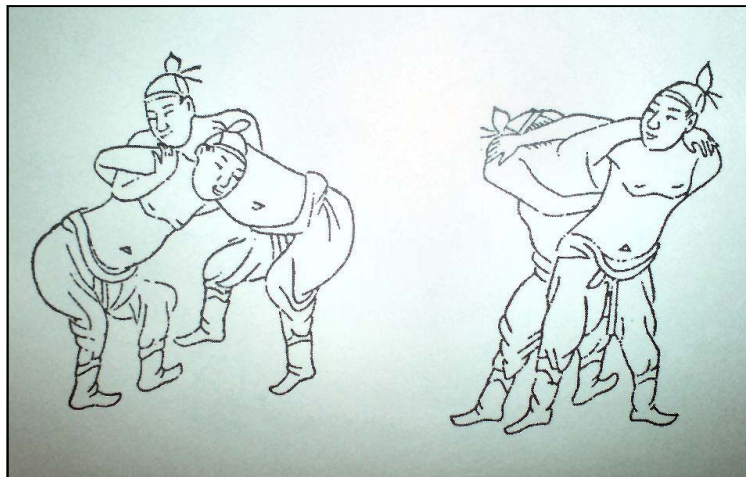


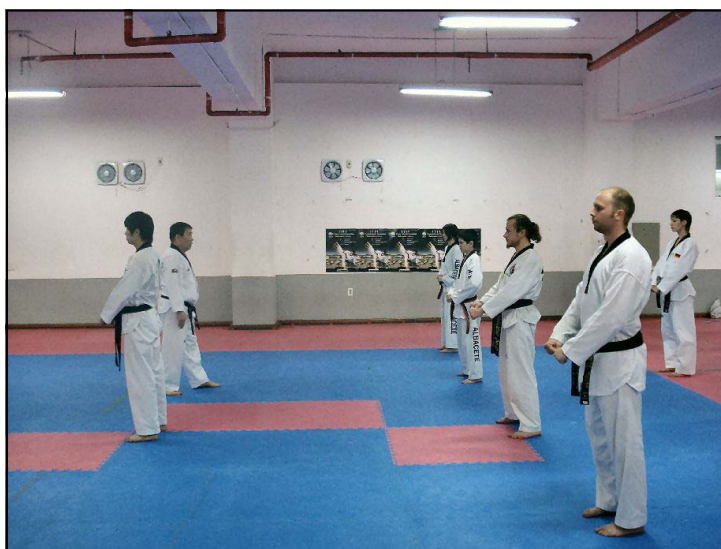
illustration from Muyedobotongji

As you can see from the thought experiment above concerning modern sport Taekwondo (but the same experiment applies to all martial arts) the tactics or techniques in a martial art depends on the strategy employed, and the whole training of the martial artist will be decided by which strategy the art is depending on.

One issue with this is the modern confusion of what a martial art is or is for. Today it is not uncommon to see posters advertising a particular martial art as a



sport, self defense, a way to get in shape, etc. The authors primary experience of martial arts comes from traditional Taekwondo but I have trained and regularly train with people from other arts. This way of advertising for the martial arts is very common in



Training in Korea (Chosun University)

the author's area, but it leads to sub optimal training in many instances. With sub optimal training I mean that the training lacks focus because of the Taekwondo/Karate/Jujitsu(insert martial art here) does not have a clear goal anymore. Without a clear goal, there can not be a clear strategy. This leads to a bunch of tactics which is defined as something that gets the job done, to be gathered without knowing what the job to do was in the first place. You end up with some techniques or tactics to practice that support sport, some for self defense and some for getting in better shape. All this in turn forms the training that the Dojang/dojo/school does in so that it is all mishmashed together. Going through training without an overriding plan (strategy) with only tactics at your disposal is like sailing a boat on the ocean without a compass, map and destination. To have a strategy but no tactics to support it would be the other way around; you have a map, compass and destination but you are stuck on the ocean without a boat to get you there (not a good idea).

There is nothing wrong with training for different goals at the same time (as most modern martial arts do), the problem arises when the instructor fails to make the distinction. Suddenly you have students thinking that sport tactics will work on the street just as good as they would work in

the ring, while in reality the strategy that scores a win in the ring would probably get you maimed or perhaps even killed on the street. It is the instructor's job to impart the strategy each tactic supports. I tell my students flat out that the high kicks of

Taekwondo is for sport, show and for health benefits (more energy is used to kick high vs low, more range of motion is developed etc). I tell my students what each drill is supposed to teach or what strategy it is supposed to support. Kicking drills for competition, close range striking for self defense, etc.

Strategy is the overriding plan. A way to get to the goal whatever that may be. Tactics are what you use to get the job done. In martial arts the tactics are most often techniques like punches, kicks, blocks, locks, throws etc. In a training perspective it can also be specific drills as a means to an end.

To end the article I have found a quote by one of the most famous authorities on strategy:

"Strategy without tactics is the slowest route to victory. Tactics without strategy is the noise before defeat."

- Sun Tzu

Oerjan Nilsen, 2nd Dan in Kukki/WTF Taekwondo from Norway, has practised Taekwondo since January 2000. His training has taken him to Korea many times, competing in World Taekwondo Hanmadang 2006 and 2007, and World Taekwondo Culture Expo 2007. He also studied Taekwondo for one year (2007-2008) at Chosun University in Gwangju, Korea. He is currently practising and teaching at "Bergen Vest Taekwondo Dojang" in Norway.

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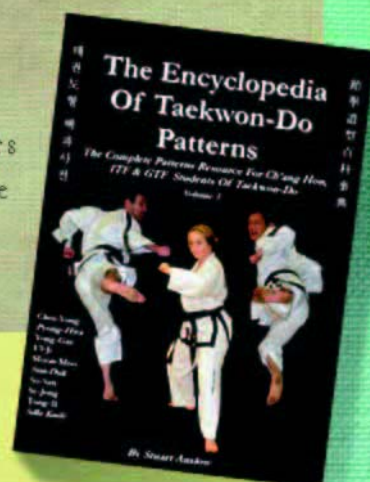
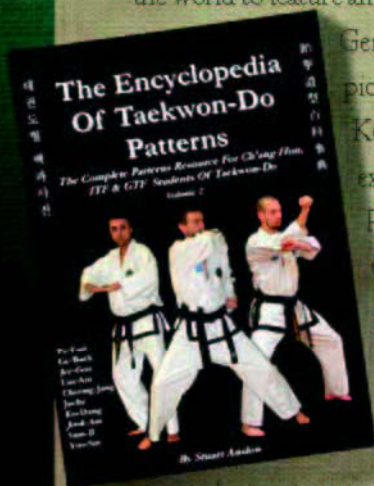
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Conflict Resolution For Cross-Limb “Loadings” In Taekwon-Do

By F. M. Van hecke

In many of Taekwon-Do's hand techniques, both offensive and defensive, there are situations in which the limbs cross significantly prior to completion of the technique.

The crossing of limbs is often mandated by the need for power expended in an outward direction (from the center of the body) for the tool or tools used in the technique. (A “tool” is that operative portion of the practitioner's body which executes a technique by coming into contact with the opponent or his tools or their supporting structures.)

Thus, for example, in high level forearm wedging block (pattern *Do-San*, movement 13) it is difficult to achieve adequate force in both tools (the forearms) if limbs are merely forced outward from the center line of the body. In order to achieve appropriate power with both tools, those tools must commence travel from the shoulders opposite to those in front of which the tools will terminate their travel. Therefore limbs in this instance must cross.

Limbs need not always cross early in the

execution of a technique. Examples of this can be found where an inward motion of the tool is required, for example, with knifehand inward strike in pattern *Won-Hyo* movement 2 or reverse knifehand low block in pattern *Eui-Am* movement 36. And even an outward motion need not involve a crossing of limbs where the non-tool or offside arm moves towards the body center from outside, as with guarding block with the knife hand as in pattern *Dan-Gun*, movement 1, or low guarding block with the knife hand as in pattern *Kwan-Gae*, movement 5.



Mr. Nick Moralez demonstrates a proper natural “above/inside” loading for outward strike with the knife hand, completed on right.

It is relatively easy to see that in cases where a single tool is used, the arm and hand on the side of the body opposite the tool can be used to create a “reciprocal” motion stabilizing the equilibrium of the practitioner. Indeed, such a stabilizing effect occurs in

simultaneous uses of more than one tool. The ideal motion of a “reciprocal” is travel equal in length to the length of travel of the primary attacking/blocking tool, preferably with acceleration and degrees of torque or twist equalizing that applied by the primary attacking/blocking tool limb. (1)

Often instructors refer to hand positions at the point at which limbs cross as “intermediate hand position.” By illustrating intermediate hand position and raising student consciousness of it, the instructor hopes to obtain correct early positioning of the student’s tools and limbs. This is important because a good instructor knows well that looking at the “picture” presented on completion of a technique does not adequately present the dynamic forces at work. Intermediate hand position, of course, does not cover or explain the entirety of the course of travel of tools and limbs, but teachers often find it a helpful concept.

Sometimes the intermediate hand position is referred to as a “loading.” The purpose of a preferred loading is to achieve

the most natural hand positions over the hands’ course of travel. Natural hand positions are those which are most capable of achieving optimal acceleration for the tool at point of impact or, where there is more than one tool in use, optimal acceleration for both tools if possible. Occasionally, a natural hand position when using multiple tools is not possible because of conflicting natural loadings, in which event the goal is optimal acceleration for the primary or most important of the tools. Conflicting natural loadings arise because when limbs are crossed only one of two limbs can be

“outside/below” or “inside/above” at a single time. (2)

A “natural” intermediate hand position for techniques which ultimately use as primary tool the back of the fist or the inner forearm or reverse knife hand is with the primary “tool” hand/arm “below” or “outside” of the off-side limb. A “natural” intermediate hand position for techniques which ultimately use as primary tools the palm, or the outer forearm or knife hand side of the arm is with the primary “tool” hand/arm

“above” or “inside” of the off-side limb.

This is relatively easy to discern where a single tool comes into contact with the opponent. Thus, for example, an outward strike with the knife hand will be most effective



Mr. Jeff Wojcik demonstrates a proper natural “below/outside” loading for reverse knife hand side block, completed on right. The author requested “open palm” loadings of the tools solely for illustrative purposes.

when the limb supporting the knife hand is at the intermediate position inside or above the reciprocating off-side arm, and a reverse knife hand block will always load with the limb supporting the reverse knife hand tool situated outside or below the reciprocating limb.

Some techniques involve the potential simultaneous use of more than one tool against the attacker, his tools, or the supporting structures of his tools. If the limbs cross in preparation for the use of both tools, loadings may be entirely consistent for the natural loadings for both

tools in many cases.

A good example here would be the simultaneous execution of back fist side strike and low block in movement 21 of pattern *Choong-Mu*. The left low block here uses as its tool the (outside) forearm; therefore, the natural loading for the left low block is inside the crossing right limb. The side strike with the right back fist uses the back fist as tool and thus its most natural loading is with the right limb crossed in front of the left. There are many examples of this phenomenon of consistent natural loadings.

On the other hand, there are circumstances where loadings may be in conflict because only one limb can occupy the “inside/top,” or the “outside/bottom” position relative to the other.

One example of this is twin block with the knife hands (e.g., movement 28 in pattern *Yul-Gok*), where both the side block element protective of an attack from the front and rising block element protective of an attack from the side use the knife hands as tools. Another example is the high outward block with the (right and outer) forearm and low block with the (left and outer) forearm simultaneously in movement 8 in pattern *Sam-il*. In both of these cases and in numerous others the preferred natural loading for one of the two techniques cannot be achieved, being

displaced by the preferred natural loading for the other. (3)

In order to resolve such conflicts one reasons that the primary tool's function controls, and the primary function's limb is the one which seizes the natural position displacing the other to the less favored position. (4)

Thus the question arises as to what we can look to for an invariable rule to resolve such conflicts by accurately identifying the primary tool. If such a rule is posited, then, we should inquire as to its universality by examining whether there is any single instance in which the Founder of our Art, Choi, Hong Hi, establishes a contradictory resolution explicitly and in writing. (5)



The author's student Dr. Rick Bauman, Fifth Dan, illustrates an instance of a congruent and non-conflicting two-technique loading. Here, both intermediate hand positions are “natural” in So-San, movement 52.

The rule the author would present is as follows: in cross-

limbed loadings where we have the potential simultaneous use of more than one tool against the attacker, his tools, or the supporting structures of his tools, the primary tool, the one which is accorded the “natural” position, is that which will terminate lowest, i.e., closest to the ground. In short, “downward rules.”

This choice of rule is based upon the overwhelming congruence in its favor of pictures, tapes, demonstrations and

critiques passing the scrutiny of Gen. Choi, the cumulative opinion of the many fine teachers who have guided the author through the years, and 43 adult years of the author's "listening to" and recording the dictates of his own body in the execution of Taekwon-Do technique.

I have, therefore, confidence in the validity of my view.



Here the author's student Mike Van Pietersom, Fifth Dan, demonstrates an instance of an incongruent two-handed loading in pattern Se-Jong, number 19. Both natural loadings, one for the outer forearm side block on the right side and the other for the low side block on the left, would normally be inside/above, but the intermediate hand position for the low block displaces the right arm from its more natural inside/above position. The conflict is resolved here in favor of a natural loading for the lower technique.

(1) There are, of course, several potential uses for "off-hand" or "off-side" limb and tool motion in Taekwon-Do, the author having found five categories of such use, but that is a topic for another day.

(2) Broadly speaking, excluding considerations of sine wave, postures and timing, the reason for the optimal acceleration of varied loadings is a function of the interactions of the radius and ulna, the long bones in the forearm. In general terms, one bone can "wrap" or cross the other in either a supinated or pronated circumstance, and acceleration at the point of striking maximizes when the bones go from wrapped, or twisted around each other, to unwrapped or in an alongside relation to each other over their lengths.

(3) A search for an explicit loading conflict in the Encyclopedia yields an illustrative instance in which Gen. Choi addressed such a conflict in written fashion, and that may be found in the Encyclopedia (Fourth Edition) at Vol. 3, page 294, where, in discussion of twin forearm block, it is stated, "It should be stressed that although a rising

block may also be effective against an attack toward the forehead, the side block is the primary one. When blocking from a left L-stance, bring the right forearm inside of the left forearm and vice versa."

(4) The term "primary" is, admittedly, somewhat arbitrarily chosen, but very loosely refers not so much as to the importance of a target protected (in the instance of a block) as to the likelihood of necessity of protection at all. In short, if one is traveling in a direction during execution (or retreating from a direction), the direction towards which one is

traveling or from which one is retreating is more likely related to the primary tool. The difficulty in using this standard as an invariable method of discerning the primary tool is that simultaneously one may retreat and attack, as with movement 8 in pattern *Sam-il*, and sometimes one is not moving in a direction either towards or away from one's opponent, as with the simultaneous low block with the forearm and high side block with the forearm in one-legged stance in movement 19 in pattern *Se-Jong*.

(5) There are many pictures which have passed the General's scrutiny in his authoring the Encyclopedia, but relatively fewer places where he has gone beyond mere pictures to lay out his position on any one of such conflicts in writing. The author is well aware, as are many of our readers, of a few circumstances where pictures in the Encyclopedia are simply not accurate and, in his lifetime, the General pointed several of these out.

Propuesta de pruebas para evaluar el equilibrio en practicantes de Taekwondo

By

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Introducción

El análisis de la integridad del aparato vestibular (oído interno) en taekwondoinas, es un aspecto importante dentro del entrenamiento deportivo para establecer adecuadamente el control de la posición del cuerpo. Para realizar el diagnóstico y obtener información sobre el rendimiento durante la planificación de una macro estructura, se debe contar con una batería de pruebas que permita realizar valoraciones objetivas. Con el propósito de responder a la necesidad de obtener un instrumento metodológico que permita llevar a cabo la labor integral del entrenador de Taekwondo en las áreas deportivas de Cuba y evaluar el control del equilibrio a partir de la caracterización multilateral de los niños que practican este deporte, se propone un test bajo una lógica científico-investigativa, organizada y coherente que conduce a determinar su óptima preparación deportiva.

Equilibrio es una condición indispensable en cualquier sistema social, natural, orgánico, físico o mecánico (Montané, 1894). El aparato vestibular es el órgano que produce sensaciones relacionadas con el equilibrio para orientar la cabeza en el espacio, dadas por el peso de las otoconias que inclinan los cilios para

transmitir las señales adecuadas (Guyton, 1983).

Postura-equilibrio no se relaciona tanto con la estabilización de una actitud o su mantenimiento, y en consecuencia aquello que seguidamente sucederá. Implica interacciones sensitivo-perceptivo-motoras, dinámicas y complejas, que ocurren durante el procesamiento, integración, organización y ejecución de la acción en los diferentes planos y ejes.

En tal sentido se destacan dos tipos de equilibrio, según la postura corporal asumida: estático y dinámico (Junyent y Montilla, 1997). El primero, es la capacidad de mantener una posición durante un tiempo determinado, sin que el centro de gravedad se desplace de la base de sustentación; es decir, no hay movimiento. El segundo, cuando el centro de gravedad se desplaza de forma significativa en el espacio, como ocurre usualmente al caminar o realizar cualquier actividad. Por tanto, se define como la capacidad de mantener una posición variable y correcta según lo exija el movimiento (Zamora, 1999).

Por otro lado, el equilibrio rotatorio se adquiere lanzando un segmento corporal,

lo que genera una rotación que se transfiere después a todo el cuerpo (giros). El equilibrio en vuelo, cuya fase significativa es la llegada a tierra con amortiguamiento (saltos). El equilibrio general se refiere a la participación de todas las acciones de las cadenas cinemáticas del cuerpo. Por último, el equilibrio segmentario, dado por la intervención de algunos segmentos corporales durante la actividad. Brikina, Popov y Semenov (1969), expresan que el cuerpo se encuentra en equilibrio cuando las fuerzas externas que actúan sobre él están equilibradas, determinado por el centro de gravedad y la superficie de apoyo.

El equilibrio y la estructura plantar del pie son factores intrínsecos en la preparación del Taekwondoin, manifestándose en el contexto espacio-temporal y evidenciándose como binomio determinante para el éxito en su preparación deportiva (rendimiento deportivo), lo que permite y posibilita aprovechar las condiciones físicas naturales, la técnica deportiva y la predisposición psicológica para resolver situaciones imprevistas, variadas y cambiantes en fracciones de segundos (pensamiento operativo, imaginación, creatividad, intuición, fantasía), típicas de este arte marcial-deporte.

Cratty (1993) y Brikina (1973), explican que las sensaciones cinestésicas del equilibrio juegan un papel importante en la orientación motriz y los ejercicios de coordinación están estrechamente relacionados con las sensaciones motrices, destacando la forma orientativa y de dirección como factores predominantes de la conducción motora, factor cualitativo relacionado con la cantidad de informaciones y respuestas emitidas por los mecanismos de regulación y control de los patrones gubernativos del sistema nervioso (Briñones, 2000), flexibilizando las respuestas según el estímulo creado (Reimanov, 1999), aspecto cualitativo

relacionado con la adaptación a circunstancias variadas y la capacidad de producir respuestas infrecuentes o novedosas. (Graupera, 1995).

Según Lázaro (2000), las principales características para el desarrollo del equilibrio están dadas por: a) Perseverancia ejecutiva, b) Voluntad en la ejecución y asumir riesgos sensibles de orden psicofisiológico, c) Actitud para crecer en los momentos en que se requiere, d) Capacidad de tolerar la ambigüedad, e) Apertura a nuevas experiencias psicomotrices, y f) Confianza en sus mecanismos.

Generalmente, la eficiencia física se valora a través de pruebas para velocidad, resistencia, flexibilidad y fuerza, a pesar de existir otras que se consideran de vital importancia como coordinación, agilidad y equilibrio, que no se realizan en Cuba como sistema Nacional. De hecho, durante la preparación del taekwondoin, es importante analizar la integridad del equilibrio para mejorar la regulación y control muscular del sistema nervioso. No obstante, este procedimiento es poco utilizado, lo que revela su significación durante la práctica del taekwondo, cuya característica es lo dinámico de sus técnicas, debiendo adaptarse a la realidad y condiciones de las distintas áreas deportivas donde se imparten sesiones de entrenamiento, así como las características biológicas, ambientales, socioeconómicas y topográficas.

Investigaciones realizadas respecto a la condición física con la Batería Eurofit (Sainz, 1996), enfocada al equilibrio "Flamenco" durante un minuto, es decir, equilibrio estático con apoyo en un pie, no menciona cual de los pies se utiliza, de gran importancia en la preparación deportiva para determinar las variables que objetiven dicho proceso, lo que sería un indicador eficiente para contrastar la realidad del medio deportivo. Las variables del equilibrio (estático y dinámico, con y

sin control visual), permiten analizar las características de un taekwondoin desde su inicio en la práctica deportiva, por lo que se propone la siguiente metodología:

Metodología (Test)

1) Equilibrio estático: en un solo pie, con y sin control visual (previo examen médico visual y auditivo).

2) Equilibrio dinámico:

desplazamiento a través de una línea de cinco cm de ancho y 3 metros de longitud, con y sin control visual, caminando hacia delante y después hacia atrás, contando las veces que salen de la línea hacia al frente o atrás, midiendo el tramo recorrido hasta la segunda desviación. En ambos test las manos siempre estarán sobre la cintura pélvica.

Calificaciones

10 (excelente):

Estático (con y sin control visual), el niño cumple con los requerimientos de la prueba sin que haya oscilaciones corporales ni caídas durante los diez segundos. Cuando es dinámico (con y sin control visual) no puede haber desviaciones,

8 (bien): Estático (con y sin control visual), el niño oscila hacia los lados de tres a cuatro veces durante los diez segundos.

Dinámico (con y sin control visual), con 2 ó 3 desviaciones.



Equilibrio Estático



Equilibrio Dinámico

6 (regular): Estático (con o sin control visual), el niño llega a cinco oscilaciones, una atrás y laterales, durante los diez segundos. Dinámico (con y sin control visual), de 4 a 5 salidas,

4 (mal): Estático (con y sin control visual), el niño oscila (atrás, lateral) y se cae. Dinámico, si son más de 5 salidas o se cae (puede desplomarse o apoyar el pie de péndulo).

Nota: Las oscilaciones se toman en cuenta a partir del momento en que inicia la prueba y en caso de caída se detiene el cronómetro instantáneamente.

3) Excitación cerebelosa: El alumno gira durante diez segundos y cinco segundos para recuperarse, a la izquierda y después a la derecha. Terminados los diez segundos caminará hacia ambos lados a la voz del controlador, quien registra el tiempo en que se recupera hasta los cinco segundos; si mantiene el "caminar del borracho" consumido el tiempo, no obtiene puntos. Se otorgarán los puntos según el tiempo de recuperación, o sea, si el taekwondo empieza a caminar recto a los 3.5 segundos, esa será su puntuación y así sucesivamente dentro de los cinco segundos. Para ello se utiliza la siguiente tabla evaluativa:



Excitación Cerebelosa

Calificación:

0 a 2 segundos, excelente.

2.1 segundos a 2.5 segundos, bien.

2.6 segundos a 4.5 segundos, regular.

Más de cinco segundos, mal (no obtiene puntos).

En la recolección de datos debe aparecer el nombre de los niños y los indicadores objeto de observación; según el total de puntos alcanzados se ubican en un intervalo, al cual le corresponde una clasificación determinada y en correspondencia con ésta se otorga una puntuación que responde al porcentaje que representa esta variable de equilibrio, analizando cada oscilación y la dificultad para recuperar la posición original. La oscilación hacia atrás es la de mayor riesgo, generalmente termina en caída, por lo que

debe haber cuatro controladores para evitar dicho percance. Además, el controlador de tiempo debe estar a la expectativa para cualquier señal de los otros monitores.

Validación de los test.

Test estático: permite determinar la capacidad de regulación y control del sujeto en un solo apoyo plantar del pie. Caracteriza la parte inicial biomecánica de las técnicas frontales en el aprendizaje. Dura cinco segundos desde que adopta la posición de firmes (Charyo), manos en la cintura, vista al frente y rodilla en ángulo de 90 grados con el tronco, se prevé un solo intento y se interrumpe cuando el sujeto cae.

Test dinámico: analiza el grado de dirección y cambio del sujeto durante su desplazamiento. Aplicado en el Taekwondo para elevar la capacidad de la memoria en la ejecución técnica cuando se realiza con los ojos cerrados. Útil para la orientación espacial en las formas (Poomsae). Se realiza con marcha hacia delante y hacia atrás en 5 metros, siempre con las manos sobre la cintura.

Test de excitación fisiológica cerebelosa: determina el estado del aparato vestibular en la asimilación de la excitación en la orientación espacial, se caracteriza por “la marcha del borracho”. En el Taekwondo se utiliza para mejorar la capacidad de giro en las defensas (haciendo vacío) y en las técnicas con giros y saltos; los primeros se realizan tanto para la derecha como a la izquierda, con las manos extendidas a los laterales, durante 10 segundos, con recuperación (control corporal) en cinco segundos.

Test físico general: permite valorar a los niños desde el punto de vista físico correlacionándolo con el test de la excitación cerebelosa. En el Taekwondo para resolver tareas generales y especiales del equilibrio, es necesario que el niño disponga de condiciones físicas

adecuadas; Donskoi (1988), considera que cuando se plantea la tarea de la preparación deportiva en categorías infantiles y juveniles es necesario pronosticar las condiciones en que se encuentran los practicantes.

Conclusión

La demanda del equilibrio en la vida diaria del ser humano tanto en actividades cotidianas como deportivas, hace necesario el estudio de esta capacidad. Por ende, la mejora de las cualidades físicas y motrices sigue siendo determinante para el desarrollo integral de los niños y los adolescentes dentro de las artes marciales. De hecho, la conservación del equilibrio depende de tres tipos de aferencias: visuales, vestibulares y somatosensoriales. Cuando alguno de los tres sistemas falla, el equilibrio puede conservarse gracias a los otros dos porque la información es redundante y se establecen mecanismos de compensación. No obstante, si dos o tres de estos sistemas fracasan, resulta imposible conservar el equilibrio (desequilibrio multisensorial).

Debido a que la práctica del taekwondo, dinámico y espectacular, exige un control eficiente de la posición del cuerpo para el desarrollo de sus diferentes modalidades (combate libre, formas, rompimientos, defensa personal y armas), la integridad de los órganos (visual, aparato vestibular y receptores periféricos localizados en músculos, tendones, ligamentos y articulaciones) que juegan un papel importante en el equilibrio es fundamental para evitar el riesgo de accidentes deportivos, tratar las alteraciones detectadas y mejorar el rendimiento del alumno. Por tanto, después de aplicar las pruebas (test) propuestas, rápidas y sencillas, el análisis de los resultados permitirá obtener amplios valores estadísticos y facilitará la elaboración de baremos de calificación clasificados por género en cada uno de los grados, categorías y divisiones.

Consideramos como punto de corte la calificación de **regular**, y los taekwondoinos detectados deberán ser revalorados por el médico del deporte, quien determinará su envío a la especialidad requerida. La atención oportuna y el tratamiento adecuado son indispensables para evitar lesiones, deserción y acortamiento de la vida deportiva de los atletas.

De hecho, se sugiere realizar la valoración trimestral del rendimiento físico, incluyendo el equilibrio y sin olvidar que el examen médico general es imprescindible. De tal manera que se deben tomar en cuenta las siguientes consideraciones:

1. *Examen médico de aptitud deportiva*
2. Valoración periódica del peso y la talla
3. *Valoración nutricional*
4. Desparasitación periódica de los practicantes
5. *Valoración del rendimiento físico*
6. Conjuntamente con la valoración del equilibrio, realizar la del resto de los órganos de los sentidos
7. *Evitar la participación en competencias cuando la calificación de la evaluación del equilibrio sea de regular*
8. Considerar el cambio de actividad deportiva si persisten los problemas con el equilibrio, considerando el riesgo que implica practicar deportes de contacto
9. *Verificar el uso de protectores autorizados para la práctica de los deportes de contacto (bucal, genital, etc.).*

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Should I Mix It?

By Dave Lomas

Most, if not all, practitioners of the martial arts will try their hand at other combat styles over the years for a number of reasons but is this a wise thing to do?

Some clubs may only offer just the one training session a week but for some students the wait until the next training session is just too long a period and they will seek out other clubs that will fill in the gap until their main training session comes around again.

A very common asked question by new beginners to the martial arts is "Should I try doing various other combat styles or will this get me mixed up"? There is not a good answer to this question for various reasons.

Anyone who has been in the martial arts for some time will tell you that learning various combat styles will increase your range of fighting skills and experience and that looking into various other schools of combat will also help you to find a fighting style that is more suitable for your needs but there is the all to real danger of becoming a 'jack - of - all - trades' and master of none if you follow this course of action. Alas there is also a conflict of do's and don'ts within all the schools of combat that will lead to confusion in the students mind in the end.

One young lad who had been learning kung fu for several months made the

decision to take up one of the other combat arts in the hope that it would give him a much wider range of experience and ended up joining an aikido class. After a few short weeks he became so impressed with the techniques that he was being taught that the one day while attending his regular kung fu class he showed with great enthusiasm some of the techniques that he had learned to his kung fu teacher.

Thinking that his teacher would be impressed he instead ended up being ridiculed by his kung fu mentor and told not to waste his time learning aikido. His teacher pointed out that it would be far more effective just to punch someone in the face than messing about using throwing and take-down methods that required more skill and effort.

Although his teacher was correct in saying that a punch to the face required less effort and skill you cannot help but think that this martial art tutor may have been concerned more about losing this young lads money, for his lessons, if he left and joined the aikido class instead on a regular basis.

All the various schools of combat will teach different fighting techniques and will place



more focus on some striking or throwing methods above the others, therefore attending two schools of combat that teach differing fighting styles will mean that the student will be faced with a conflict regarding these variations. Even the way you stand within two schools of combat will often not be the same.

In kickboxing, for example, the student will be taught to stand straight-legged with their arms positioned high up and covering the sides of their face but in some combat styles the student will be required to stand in a low, knees well bent, way with their arms in a forward guard position in front of their chest.

Trying various fighting styles will of course give the student, who seeks to learn more than just one specific fighting art, the chance to expand their range of combat methods but they will also need to learn how not to end up doing the wrong technique in the wrong class, more so if it's a grading test.

Even being taught the same combat style by two instructors will lead to a conflict with one teacher telling you to do one thing and the other teacher telling you to do something else.

There are those who will never try their hand at other combat styles preferring instead to stay with their chosen art throughout their lifetime. These hard-core traditionalists will focus all their efforts into perfecting their preferred fighting art with a view to becoming master of one and not a jack of all trades.

A new fighting trend within the martial arts is something called 'mixed martial arts' but mixing the various styles and fighting techniques as been around for a very long time. Back in the 1970's Bruce Lee developed a mixed martial art style called Jeet Kune Do that included both traditional fighting methods and boxing for example.

When people hear the name 'mixed martial arts' they will often think of two fighting styles, the first being Cage Fighting. This sport based method of fighting in a cage gets its title of being a mixed martial art due to having no set rules with regard to the method of fighting used but although any and all fighting methods are allowed most cage fights are a simple mix of punching and kicking with grappling and wrestling style methods thrown in when the fighters end up on the ground.

The other form of 'mixed martial arts' is the one you will find in martial art clubs that offers a mixed range of fighting styles and techniques. These combat clubs will offer instruction in kung fu, karate, kickboxing, street fighting, and so on, but if the instructors of these clubs have spent most of their martial art life being trained in karate, for example, then these instructors will conduct classes based on karate for the most part and will not have the experience to teach other combat styles to any good degree. This situation can also be more noticeable if the club is claiming to teach a mixed martial art but the name of the combat style in question is like a karate style name.

If you come across a club that offers instruction in both kung fu and Chinese boxing then it would be wise to explain to them that Chinese boxing and kung fu are both one and the same. The term Chinese boxing was used to describe the various Chinese martial arts until the name kung fu came along at the start of the 1970's due to films like Enter The Dragon with Bruce Lee and the American television show 'Kung Fu'. It should also be noted that Chinese boxing, (kung fu), is not the same as the sport based combat style of kickboxing.

Learning two fighting styles that are totally different to each other like karate and aikido for example is not too bad a problem because karate classes will focus on striking methods and aikido will focus on take-down methods but learning two



fighting styles that share a lot in common can be a problem if you are given conflicting instructions from the instructors of these two styles of combat.

The main conflict that any practitioner of the fighting arts will face when trying their hand at more than one combat style is not the techniques or fighting methods but the advice and instructions that they will be subject to from various instructors who have their own way of doing things.

Learning more than one style of combat is fine and does have benefits but if things become confusing then it is always best to stick with what you know and focus on that.

Mixing your martial arts is not always a problem but mixing your instructors when they tell you different things could be.

REASONS

Why do people teach the combat arts? It would be true to say that there are many people all over the world who choose to teach the combat arts for the sheer joy that they get out of teaching others including teaching the traditional values, history,

discipline and fighting techniques of their chosen fighting style and in many cases the satisfaction that they gain from seeing their students develop over the years into highly-skilled fighters and teachers within their own right.

There is a great deal of satisfaction to be gained in teaching a brand new beginner who has never been instructed in the martial arts before and seeing them pass each of the various disciplines through both good and hard times and becoming a skilful master but for some alas the only motive for teaching the combat arts is money.

When a well-known instructor offered a short course of free lessons for women only as a way of introducing them into the main stream area of the martial arts he was promptly confronted by a very angry caller who had seen his feature article in the local news paper and wanted to know who the hell he was to offer such a free course of self-defence lessons to women only.

The women who phoned him, it turned out,

was also offering a short women's only self defence course, (payable in advance), and was far from happy at the thought of losing paying customers to this instructors free of charge course.

The instructor in question promptly explained to her that he was a high ranking instructor within the martial arts and offered to send her written details of his qualifications and also details of his well established classes in the region but this offer was met with further abuse followed by the slamming down of the phone when he requested that she identify herself.

The question that should be asked regarding this woman's call is - would you join such a self-defence course that was being held by someone who is clearly motivated by money and also would you be happy to be trained by someone with such a bad temper?

'HOW' MANY BLACK BELTS?

It would be very foolish to think that all instructors within the martial arts are good honest people that uphold the values, traditions and disciplines of the martial arts to the full. It is also true to say however that most, if not all, instructors, clubs and various other martial art related groups do try their very best to not only teach up to a good standard but they also try their very best to ensure that their 'instructor' members themselves are correctly graded and qualified but alas there are those who will not think twice about cheating for their own benefit.

Although during the 1970's, 1980's and 1990's there were many various associations and organisations around that kept records and details of qualified instructors, new beginners to the martial arts did not have the benefit, (or was not fully aware), with regard to checking to see if their instructor was a correctly qualified teacher or one of those bogus instructors who freely gave themselves a few black belts so that they could earn themselves

some money from unsuspecting new students who would often take the instructors qualifications at face value.

Back then very few, if any, new beginners would take the time and trouble to find the correct association that their teacher was under and write a letter to see if the new class or club that they had joined was teaching the correct style of martial art under a proper qualified teacher. This situation gave rise to many bogus instructors that had no idea what they were teaching and students who had no idea that they were paying money into a total con.

Today, thanks to the development of the internet, new beginners can now easily access a wide range of websites that are specifically designed to provide information on the many available instructors who are willing to have their details and qualifications registered.

These 'black belt instructor directories' will take great care in checking and making sure that the person wishing to be registered is who and what they say they are before adding their name to the list, however with the greatest effort in the world by those that check a persons details there will always be the odd one, or few, that will slip through the system.

Imagine the surprise that one instructor had when he came across one of these instructor directories and found a former student of his listed as having two black belts. The person in question did take and pass his 1st Dan, (first black belt), but left classes very shortly afterwards, never to be seen again. It must have been around seven years since passing this student for his black belt test and this instructor understandably thought that he must have stopped altogether after all that time until he came across his details on this registration site and found that he had managed to get himself registered as a 2nd Dan despite all the checks before

being registered.

On this occasion it would appear that this particular black belt directory had failed to fully check this persons qualifications and in addition should have contacted the examining instructor for verification of the grades awarded to this person.

To balance the subject of qualified and unqualified instructors it is well worth noting at this point that someone teaching the combat arts who has no formal qualifications at all could be teaching and operating classes to a far better standard than some of these so-called 'masters' who are registered with dozens of martial arts directories. There are a fair few highly qualified instructors around who despite their formal grades are not worth a minute of your time.

You can find loads of martial art masters on every street corner these days and many of them will come across as caring and genuine with a strong belief in family values and teaching children the way of discipline and the code of honour but just take one look at their face and see their reaction when you tell them that you and your little son or daughter are leaving and will be paying another instructor for future lessons.

UNRELIABLE

Back in the 1980's one martial arts instructor who had gained a bad reputation for being unreliable found himself in the situation of losing students to other clubs in the region. Although he had been part of a team competing in another country that had won most of the events his reputation for being not trustworthy had reduced the number of students attending his classes to a noticeable degree.

Well noted for failing to conduct grading tests for students that had been waiting for several months, even though they had paid in for their test many months before, the final part of his downfall came one night

when he was seen in a pub having a meal with others when he should have been conducting a grading test. His students were told that he was unable to attend that night due to ill health by his assistant instructors but when news of his true location became known many club members left and joined other clubs in the region.

In an effort to regain new members he toured all the other clubs in the region and told them that if they did not joined his group and work for him, which in turn would mean that their students would come under his control, he would take steps to close them down. When the other instructors from these clubs asked how he could do such a thing he told them that if they were not registered with his association then they were conducting classes illegally and that all he had to do was phone the police and have them closed down. When the instructors from these other various clubs said no to him he then threatened to contact the local news papers and have them discredited but most of these instructors asked him why would he need to contact the local news papers if all he needed to do was phone the police?

A couple of years later this not so trustworthy instructor had made arrangements to move out of the area and live some 200 miles away, but before he was due to move he contacted one of the local news papers and said that three of his junior students had won a competition which resulted in a free feature being published in the local news paper along with a photo of three small lads holding up their winning trophies. What the readers of this free article did not realise however was that two of these young lads were the instructors sons and the other lad was a mate. The three children in question had not won any competition events and that the trophies they were holding in the news paper photo had been won by others some years before.

Although this free feature article was a total con readers of this article thought that it must be a good club and joined his classes. After paying him their membership fees and class fees in advance he then promptly left the area leaving these out of pocket students outside a locked and closed class.

**Dave J. Lomas
(aka Dragonwriter)**

A now retired 7th Degree Black Belt with 38 years experience. (pictured right)



Starting his martial art studies in 1973 Dave Lomas became the founder, chief instructor and chief grade examiner of the original Dragon Martial Arts School in 1979 after first gaining his black belt in 1976 and then his 2nd black belt in 1978. Renamed the Tai Wai Martial Arts School in 1997 he also became, over the years, an honorary chief instructor and technical advisor to various clubs, groups and associations including teaching the combat arts at Keele University.

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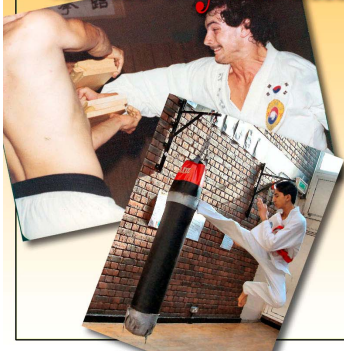
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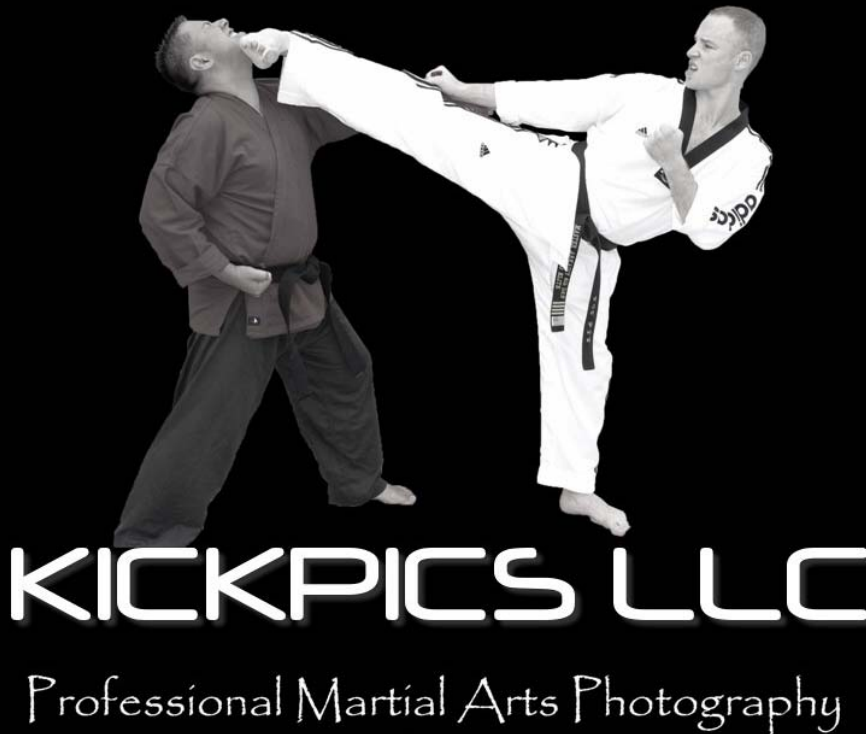
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