



ARTICLES
WRITTEN BY
RAYNERS LANE TAEKWON-DO
ACADEMY INSTRUCTOR
STUART ANSLOW



These articles are featured on
www.raynerslanetkd.com
And have also been printed in many of the UK's
leading Martial Arts magazines

(Future editions will hopefully contain articles by the instructor's friends as well)

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Patterns: Telling it like it is The Sine Wave!

Recently I attended an event that showed me a mass of `sine wave` patterns on display, which in turn prompted me to write this article.

Many students simply don't understand the relevance of pattern practice, either why they do it, their purpose or what techniques are for! General Choi stated in his manual, under the section `Essential Information` with regards to patterns, that:

- 7. Students should know the purpose of each movement.**
- 8. Students should perform each movement with realism.**

This article is not to discuss individual techniques contained within patterns (no 7), although a few might be highlighted within the context of this article, but to hopefully enlighten a few students as to `why we practice patterns`! However, the total, overall practice of patterns falls with no.8: Students should perform each movement with realism, and thus their pattern which of course contains 'each movement'!

In this new era of three main ITF groups & many more independent Chang-Hon Taekwon-do schools there are now three main variations on the ITF tuls (when I refer to ITF I am not referring to any organisation, but to the style of Taekwon-do, ie. Chang-hon, which is mostly referred to as 'ITF style' whether correct or not)

These three main variations can be seen as:

1. Very old, almost Karate type performance - emphasising lots of hip twist, off-turned shoulders & no knee-spring or sine-wave motions
2. Original, emphasising both hip twist & knee spring, but not sine-wave per se.
3. New, emphasising little or no hip twist or knee spring & lots of sine wave (as it is now taught!)

First though, let me clear up why I refer to the above as very old, original & new.

I refer to very old as 'very old' as I feel these patterns were stylised whilst Taekwon-do was still finding its identity & thus retain a lot of karate influences (which isn't a bad thing by the way), but in Taekwon-do terms they are old, the foundation you may say, but still needed further examination, study & development.

I refer to original, as 'original', as they were refined versions of the 'very old', utilising hip twist still, but also using knee-spring etc. Movements were now more fluid & students were expected to retain a rhythmic motion in their pattern performance. This is where I believe Taekwon-do found its true identity!

I refer to new as new as contrary to what many believe, the sine-wave has only been 'forcefully' pushed within Taekwon-do in the last 5 years or so (maybe less than that), maybe more so in other countries but not in the UK. So sine-wave patterns are a relatively new way of performance.

So which way should you practice? Well this is a question that only instructors can answer, as for a student you have to follow your instructor, or as an instructor you have to follow your association & what they say they want!

When I or my students have spoken to other students from other schools about pattern practice you often hear students say that patterns practice is for balance, poise, body shifting, smoothness, to develop rhythmic motion, to allow one to practice dangerous techniques without causing injury etc.

Whilst all of the above may be true; they are all benefits of practicing patterns, they are not the foremost reason for pattern practice; they are extra beneficiaries of pattern practice.

In Volume 1 of General Choi's encyclopaedia, under the section headed '*Patterns*' (p154), General Choi states '*Patterns are various fundamental movements, most of which represent either attack or defence techniques, set to a fixed or logical sequence*'. He further goes on to mention the other benefits of practicing patterns ie. Balance, poise etc. So it should be noted that before the extra benefits, it is stated that patterns represent self defence techniques, set out logically to aid the students practice

If we look at the above statement and take no.8 of the '*Essential Information*' on patterns, that we should practice with realism, then these few facts come into view:

1.To be realistic a technique needs to be fast, a slow technique simply will not work in 99% of cases (including blocks & strikes)

2.To be realistic a technique needs to be targeted (preferably to a vital or pressure point)

3.To be realistic a technique needs to be powerful

4.To be realistic a technique needs to be instinctive (especially in relation to blocking)

So now we get into the controversial area of the sine-wave. As a note of interest sine-wave was introduced at a seminar in Derby by the General in 1983, but it was mentioned and not so forcefully pushed as it is now. So in reality it has been around in ITF Taekwon-do for over 20 years, but my instructor, nor his, nor I were told to perform patterns how they are performed now with the sine-wave, but more on this later.

[In the manual three waves \(of motion/of movement\) are given equal space; sine wave, horizontal wave & saw tooth wave](#) (when was the last time you practiced this?). The horizontal wave is a straight line movement; the saw tooth wave is a straight up & down movement & the sine wave is represented as a slight up & down motion on a curve, which flows smoothly from one stance to the next, as in the diagram below (vol. 4, p.203). **[For examples, click here](#) for video clips see bottom of article!**

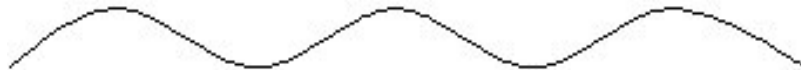


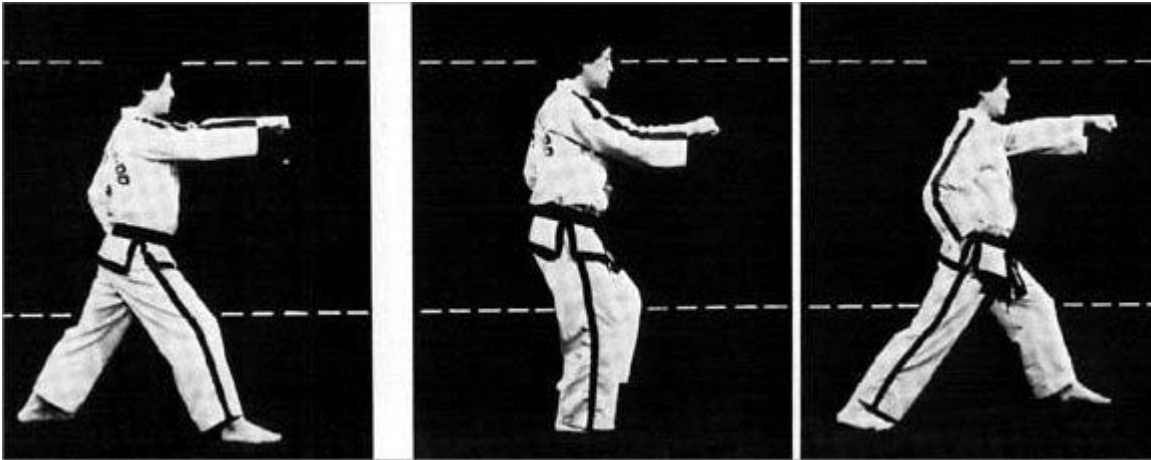
diagram 1

So you would basically raise your body slightly when you move forward & drop as you step into the stance. It is a smooth transition from one technique/stance to the next. But, I have seen the sine-wave that is so heavily performed today by dropping first, then raising up, the finally following the final (longer) curve, down into the technique, making what students are calling sine-wave looking something like this (although I'm no artist):



diagram 2

Now compare that to the above version! It looks far from being a smooth flow! In fact it is more like the saw tooth wave than the sine wave as General Choi described, It should also be noted that General Choi said on the same page that "posture A (the sine wave) is the only motion used in Taekwon-do". It should further be noted that General Choi said "*once the movement is in motion it is not stopped*" which is why, after seeing the article I found out that Adam Porter, a current ITF direct Instructor feels most peoples sine wave is wrong & is more akin to the saw tooth wave! This ITF instructor further states "*General Choi has taken his variation of this idea and labelled it 'sine wave.' But he did not come up with this type of movement. I actually tell my students this and the ones who train with other ITF instructors always suffer apoplexy!*", he also goes onto say "*Examples of similar ideas to sine wave are in wing chun, Ed Parkers kenpo (he has his own term for it 'the marriage of gravity')and of course people like DSI are talking about 'the wave form' as a 'player to the game.'* If you get a chance to check out the much advertised martial arts & fitness video 'power punching' the theory put forward is also a similar idea to the sine wave."! All good food for thought!



Correct motion using the sine wave, as originally put forth by General Choi, as in diagram 1

There are more points to note here:

As I said previously, sine-wave was not 'pushed' until recent years, however, a slight dropping of body weight into techniques has been. This is not the same as the 'bobbing' motion (as it has been described) that is so overly emphasised in sine-wave based patterns now-a-days.

Further more, if you look at good original pattern practitioners/original masters you will notice a slight drop into techniques anyway, a natural motion that develops through training, whether emphasised or not, which is more in-line with the original sine-wave concept introduced in 1983.

I think instructors are over-emphasising the actual motion so as to emphasise the sine-wave element itself as a new thing, but we were dropping into movements naturally anyway, performing similar or the same as in diagram 1 & always have been.

However, if you look at the second diagram, you will notice the first drop, then a raise & finally a drop! How can all these movements help techniques with speed? Remember, for a technique to be effective it has to have speed! ($\text{Power} = \text{mass} \times \text{speed}$). And what purpose does the first dropping motion serve, if indeed, and this is debatable, sine wave does add more power than hip twists? In fact, any dropping motion adds power as it utilizes both body weight of the practitioner & gravity, and as I said above, this is naturally gained through training.

In Taekwon-Do by Gen. Choi Hong Hi, 1972. Published by ITF & 533 pages. On page 29. it says "*The formula we can use to calculate the power of any technique is:*"

$$P = 1/2 mv^{*2} \text{ (what I am trying to show here is "v square")}$$

P= Power
1/2 = constant
m = mass
v = velocity or speed

"This equation clearly reveals why developing speed is the most important factor in developing power: For example, if the mass is increased by a factor of three (with the speed kept constant) then the power is also increased by the factor of three. But if the speed is increased by a factor of three (with mass kept constant) then the power is increase by a factor of nine." The sine wave as performed today (diagram 2), is in fact counter-productive in developing speed!

If we go back to diagram 1, I feel this has always been practiced to certain degrees before the sine-wave by name, was thrust into the spot light but never referred to as sine-wave. Thus, making the 'new' sine-wave seem like a different concept to original motion, which is now pushed as a different way of movement (diagram 2), so instructors are teaching something different from what they learnt or originally did, when in fact they should be teaching the same! And it is not a natural movement. Rising up as you shift forward & dropping back down is natural, as the legs straighten & bend that way, dropping, rising & dropping again is unnatural & when students try to emulate that, the results are far from good in relation to helping make patterns applicable to self defence.

Another major point to note is that General Choi said that when moving forward the shoulders should be half facing, this goes in line with the natural motion of walking, where the hips sway, thus creating another natural motion, the hip twist. Try stepping the length of a walking stance (1 & ½ shoulder widths), with your shoulders half facing & hips full facing, it is very uncomfortable & feels very unnatural!

Why remove hip twist from natural motions, i.e. moving forward into a basic punch. Surely for ultimate speed & power, the slight natural dropping motion as described above, coupled with hip twist is required. Both added together create this! In his article on the '*Theory Of Power*', which is found in all versions of the encyclopaedia, under the sub-section 'Mass' General Choi stated '*No doubt the maximum body weight is applied with the motion of turning the hip.*'

Also, the sine wave was meant to replace the hip twist, but hip twist adds power & when you can do a proper hip twist, long pre-postured blocking techniques aren't required any more, as the power comes from the hip, thus increasing speed of defence & effectiveness, how can the 'new' sine wave motion be shortened in time, with training!

Apparently, the knee spring is no longer emphasized or has been removed completely in favor of sine-wave (diagram b), but in the same sub-section from the '*Theory Of Power*' General Choi also stated '*Another way of increasing body weight is the utilization of a springing action of the knee joint. This is achieved by slightly raising the hip at the beginning of the motion and lowering the hip at the moment of impact to drop the body weight into the motion*', something I was taught from the very beginning. Never was I taught that the head must remain at the same height like in many Karate kata's, a slight raise & drop has always been taught, but I never learnt the sine-wave as it is being shown now (fig. B), never was I taught drop, then raise, then drop again! General Choi also stated in the sub-section 'Equilibrium' that 'Flexibility and knee spring are also important in maintaining balance for both a quick attack and instant recovery.'

There are other differences between the 'original' & 'new' type patterns. Certain techniques have been altered & in my opinion not necessarily for the better, but that's another article.

As an instructor, it is my job to ensure my students benefit from training in the best way possible. It is not the chief instructor's job or any grading panel, but the instructor's responsibility. The

problems arise when what is deemed in the best interests of the students is not the same as what is required to pass a grading. Thus effectively forcing instructors to teach something that may not actually be in the student's best interests.

This was highlighted recently when my students entered a tournament, which was run by a group that emphasis the sine-wave (when referring to sine wave I am referring to figure b). Now I've no problem with what you or anyone else wants to practice, sine-wave (A or B) or not, but it was billed as an 'open' tournament, so all three types of pattern performance should have been taken into account, but unfortunately it wasn't. My students performed their patterns with power, fluidity & grace as they had been taught; techniques looked effective, as they are meant to be, because they are effective, as they are taught that way! But each one went out 1st round as they did not do the sine-wave. When I mentioned this to someone they stated this truth "in order to win anything, you have to perform their way!", but to do that would be for me personally to teach in a way that I do not feel is beneficial to the students & thus cannot do. It should also be noted that those same students (with the exception of 2) went on to win the gold medal in each of their sparring divisions!

So, if you take into account that what you teach should be what is most beneficial to the student, which style of patterns (tul) should you teach? Most instructors have a choice between 'original' or 'new' types! (Except of course if you've only been training 5 years or so!). Of course, anyone who knows the relationship between Tul & Ilbo Matsogi (Patterns & One-Step Sparring) will realise that by the time sine-wave B is performed you would certainly have been struck, even with a basic obverse punch!



Sine Wave 'A' (diagram 1 - left) verses Sine Wave 'B' (diagram 2 - right) using basic reverse/obverse punch - based on speed of movement!

When thinking about this consider also the following:

The 'original' patterns were the same patterns taught to the Korean military. The same army that was renowned for its effective techniques during the Vietnam War, so much so, they were hardly attacked at all.

The 'original' patterns are the same patterns that all of the original masters & 1st instructors of General Choi taught (those that stayed with him through their development that is). These were the pioneers that spread the art around the world!

Even Grandmaster Ki Ha Rhee was referred to as '*too karate*' as he didn't perform as in diagram B at one of the Generals last UK seminars & Grandmaster Rhee was considered General Choi's number one student & is held in very high regard by probably all Taekwon-do instructors in the UK for his power & techniques, if he can't (or doesn't want to) get it right, what hope is there for the rest of us! Besides which, Grandmaster Rhee is a great role model for all Taekwon-do students!

Those that are 'pro' sine-wave, inclusive to all other ways of thinking often state that "They do sine-wave & they are in the organisation (formerly) headed by the founder, so there way is Taekwon-do & all others are not". To this I recall someone replying, "That's incorrect, we learnt the patterns as first passed on by the founder General Choi, the original patterns, you are now learning are a modified version" Food for thought!

Although, if you've read this article properly you may have realised you were actually performing sine-wave, even if you never realised it!

Others feel it was a political move to gain some of those that left the ITF Organisation back into it by saying that if they were not learning patterns with sine-wave, they cannot be practising or teaching Taekwon-do! Which is of course ridiculous? Unfortunately, politics & `student's best interests` do not often go hand in hand! And again, they were probably already were performing it how the General originally showed it!

Although I obviously speak via my own training in this article, with my own observations, I wanted a rounded view point from other respected Taekwon-do stylists, both with the ITF as an organisation & out side of it & they had this to say,

Adam Porter, an ITF instructor I know had this to say (as well as his comments above) after reading this article: "In all these arguments though it's worth pointing out you will always be able to find two people of equal size, each using different methods, one of whom will be able to display more power than the other." Which I feel is a fair point!

Another instructor I know, whom is native Korean & has trained under no less than four of General Choi's original, 1st generation pioneering instructors, had this to say:

"The sine wave is not accepted by all factions of ITF stylists. It came somewhere around the 90s. It is a recent thing. Not accepted by all Grandmasters. "

He also said "Taekwon-do is different from karate (especially ITF TKD). General Choi found all techniques have much more power if you accelerate faster upon initial acceleration. That is how the kicks and other movements are so powerful and fast and deadly in true Taekwon-do. For example, virtually all movements in the original ITF Taekwon-do techniques have added acceleration. After twisting your body or hips (1st acceleration) your hand or foot techniques speeds up more (2nd acceleration on top of your 1st acceleration) to give more power not found in most other martial arts. Sine wave principle is another version of that. A bit of sine wave was always there even in the old TKD techniques, except this time in my opinion; they went a bit too far and it got over exaggerated."

Another well respected TKD instructor from Argentina had this to say on reading the article "I cannot agree more on

**Example of speed aspects using
Sine Wave B (diagram 2): left
Horizontal Wave - middle
Sine Wave A (diagram 1) - right
in L Stance with an outward Knifehand Strike**

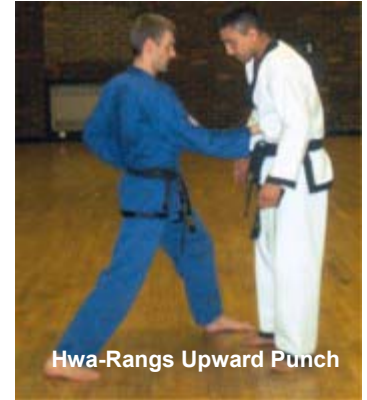


everything you have written. Excellent. Extraordinary. I have additional reasons against the exaggerated modern sine wave: It is not compatible with the application of certain techniques which are supposed to be delivered upward (i.e., Hwa Rang and Gae Bek's underpunches) or almost horizontally (like Yoo Sins's direct reverse punches where the opposite hand is over the punching upper-arm trapping the opponent's attack while going for the armpit/ribcage). Furthermore, the exaggeration has lead to make up an unrealistic rhythm that prevents combinations. One thing is to know we are not karate, but let's keep the good things of our ancestors!!!

In summary, I don't recall anyone, especially General Choi saying "hold on, I got it wrong" & changing the Diagram/method from A to B!

So what is right & what is wrong?

Neither really if you feel it works for you! (but there's a long way between feel & real), although I certainly have my preference, but the old adage of 'If it ain't broke, don't fix it' certainly springs to mind!



**** VIDEO CLIPS ****

Rayners Lane Students performing patterns along side students performing sine wave (B!) patterns at a recent tournament!

Won-Yo Tul

Rayners Lane Student Bako Kadir performs Won-Yo Tul (Starts on left of screen). Notice the difference in speed & power in execution of techniques, especially notice the side piercing kicks! - 1.96Mb

Yul-Guk v Hwa-Rang

Rayners Lane student Colin Avis performs Yul-Guk Tul. Again, notice the difference in both speed & power of execution - 2.91Mb

Toi-Gye v Choong-Moo

Rayners Lane student Dev Patel performs Toi-Gye Tul against an opponent who performs sine wave more adequately - 2.91Mb

Joong-Gun v Yul-Guk

Rayners Lane student Justin Goh performs Joong-Gun Tul, here you can notice a big difference in stability! - 4.71Mb

Hwa-Rang v Choong-Moo

Rayners Lane student Parvez Sultan performs Hwa-Rang Tul. You can distinctly see the difference in speed of execution of technique & between movements - 3.24Mb

Yoo-Sin v Ge-Baek

Rayners Lane Instructor (and the articles author) Mr Anslow performs Yoo-Sin Tul. Although the opponent performs a good pattern, there is a distinct lack of fluidity between movements - 4.40Mb



You should also note that every one of these patterns lost! Most lost to a majority of 5 - 0! Consequently, of the six patterns performers above, 5 won medals in the sparring divisions, 5 of which were golds!!!



International Alliance Of Martial Arts Schools ...the true spirit of martial

On 12th of September 2002, Rayners Lane Taekwon-do Academy instructor, Stuart Anslow, put forth a realization of an idea he'd mulled around with for a long time.

He put the first stone down to establish the I.A.O.M.A.S (International Alliance Of Martial Arts Schools). He contacted a few International friends involved in teaching martial arts & they came on board as well and the England IAOMAS site was establish.

First to join up & now definitely considered a co-founder was Tim Posynick from Canada who works tirelessly on IAOMAS (Canada & International items). A little while later David Melton had established a US Country Page, followed by Piotr Bernat from Poland, Ger Healy & Philip Fox from Ireland & Christian Hell from Germany.

The IAOMAS has grown from its humble beginnings, after the England site was founded, Canada followed on quickly, founded by Tim Posynick, it now has an amazing 76 schools involved, England has 38 by the way, Canada was closely followed by the USA (Dave Melton) with further country sites founded in Australia (Glen Doecke), Belgium (Peter Vermeeren), Denmark (Annie Lysebjerg), Germany (Christian Hell), Holland, Ireland (Phillip Fox & Ger Healy), New Zealand (John Burton), Nigeria (Sunday Igbinedion), Poland (Piotr Bernart), Scotland (Robert Bass), Spain, Thailand (Gabriel Chin) & Wales (Neil Muirhead), with new country sites being founded soon in, Brazil & Malta. Each 'Country Site' have numerous schools, in fact at the last count (some months ago) the IAOMAS was fast approaching 300 schools worldwide.

Schools are also aligned from Austria, Argentina, Brazil, Cyprus, Estonia, Malta, Morrocco, India, Iran, Isle Of Man, Pakistan, Phillipines, Georgia (former Russia), Saudi Arabia, Singapore, South Africa & Sri Lanka. The IAOMAS really is Worldwide!

What is even more amazing is this unity was brought forth without any costs to Instructors or students, without any political problems, because no-one has to leave their present associations. The amount of co-operation on such a vast world-wide stage I don't think has ever been realized & even if it has, never so quickly, this truly is a new era for martial arts!

Virtually every style is covered somewhere & hopefully one day every country will be covered as well.

The IAOMAS has its own forum, with instructors & students around the world

discussing all manner of martial arts related subjects, from competitions to training & pattern/ kata applications to tuition billing services to self defense courses for OAP's, all with openness & a willingness to help, such a wealth of knowledge in one place is reason alone to be part of the IAOMAS.

IAOMAS members have now got special discounts in certain stores like Sai Martial Arts, with other members freely helping with web site optimization & other issues.

All this has been achieved free, with no charge to instructors or students, which is one of the main aims of the IAOMAS.

Discussions have taken place to hold IAOMAS tournaments on national & international levels, plus very soon IAOMAS seminars are due to take place in the UK & the USA.

So What is the IAOMAS?

The International Alliance Of Martial Arts Schools is a student support system, the co-operation of Martial Arts schools worldwide to allow all martial arts students to continue to train wherever they go (ie. On holiday, vacation, work etc.). Its good for all students involved (through the club) & good for instructors to be able to offer training where-ever their students are in the world. After all, open minded martial artists can all learn from each other.

Whose Involved?

Schools from various countries around the world are joining day by day, at the time of writing this there are nearly 300 schools involved.. There is also every style involved, Taekwon-do, Karate, Kung Fu, Judo, Hapkido, Jun Kune Do, Ju Jitsu, Free Style, Sombo etc

What's the deal?

Simply (on its most basic level), it's a list of schools in as many countries as possible, that agree to allow any student (from schools involved) `FREE` training, for at least two weeks, should they visit that country (or area). This is `NON-POLITICAL`, and is based on individual school instructors rather than Associations. You don't have to leave your associations, there's no fee's, just instructors co-operating & putting in some hard work on the sites. We establish a single site in each country that is maintained by an instructor from there, linking all the countries together collectively.

How do you become involved?

Just go to www.raynerslanetkd.com, click on the IAOMAS link. Check it out & then email your details to the England Site or the site that your country is situated on.

(Students should get the instructor of their clubs permission first before agreeing to be part of this if they are the ones that can email/host their schools web sites)

Of course, it goes without saying that all IAOMAS schools should treat visiting students with respect (no matter what the style), and students should obey the clubs rules at all times.

Keep checking the web sites as the International Alliance Of Martial Arts Schools is growing at a tremendous rate.

**International Alliance Of Martial Arts Schools
...the true spirit of martial
...become part of something BIG, something unique, something World Wide,
something pioneering in the world of martial arts
... open your eyes to the true spirit of martial arts**

**FEATURED IN:
BUDO INTERNATIONAL / BLACK BELT UK MAGAZINE - JULY 2003**

Eui-Ri

A few years ago I left the Taekwon-do Association I was under. I've never much talked about the reasons with anyone & the only reason I mention it now is because it emplies pretty well what Eui-Ri is all about.

To cut a long story short, I was under this association for over a decade. I supported everything it did; I paid to enter all its competition (losing a days pay each time, as I had to always pay someone to cover me at work). Attended all its courses, refereed at every competition (again actually paying someone so I could help referee at these events), sometimes for up to 12 hours with only a twenty minute break for lunch, paid grading fee's etc. When I competed outside of it, I proudly represented the association at every opportunity & I did all this without question, asking, like many, for nothing in return. To me it was just the norm, like I suspect it is for many Taekwon-do practitioners.

Then the day came when I was going to open a school & proudly represent the association even further & of course my students would also invest in the association as I had done, both physically & financially.

For many years I harboured the dream of opening up my own school. Unfortunately for just as many years it was not viable, then one day a golden opportunity came along & I followed up & Rayners Lane Taekwon-do Academy was born.

Before I opened up the Academy I did my groundwork, checked it was a proper distance from other clubs etc. Based on what I was told, it was. I spoke to my instructor about it & he backed me & couldn't foresee any problems & so it was put to the Chief Instructor.

All was okay except one instructor had some objections. In reality they were minimal & I couldn't really understand what the problems were (what I mean is that they weren't really major problems at all, but rather petty really). However, and this is where the Eui-Ri comes in, he had a reasonable size club, compared to me: a new instructor with no students, therefore no cash income for the association (or whoever gets the dividends at the end of the day). The instructor had already left associations before so there was a threat (not made by that particular instructor, just a general trail of thought) of losing that income if things weren't decided in his favour (or so it was perceived).

To me it shouldn't have been about money. It should have been recognised what I have put in over the years, but it wasn't. When push came to shove as they say, they went for the guaranteed income, rather than supporting someone who had shown them unprecedented support for over a decade. When I argued the case, the goal posts were moved to accommodate their decision (at every turn). That's life & politics I guess!

I had a choice (according to them), either do not run the school or leave. I choose to leave. For a honourable person it wasn't really a choice. It was a matter of Eui-Ri.

To Explain Eui-Ri

Eui-Ri is a concept, that falls in line with ideals like the tenets of Taekwon-do, that of courtesy, integrity etc. There is no direct translation of Eui-Ri in the English language.

In Korean the closest meaning would be mutual honour or mutual respect, or honour among brotherhood. The Japanese term for Eui-Ri is Giri. The Chinese characters originally mean: Principle of meaningful spirit among men.
i.e. honour.

The closest description I can think of to describe an English version is the Code of the Underworld, honour amongst thieves etc. Not a great example I grant you, but a similar concept never the less. A concept that everyone should apply to their lives.

Basically Eui-Ri means Obligation. It means that if someone has done something for you, then you are obligated to do something, when needed, in return. This doesn't necessarily mean a tangible thing, like lending you a fiver, therefore you must lend one back when your friend is skint (although you should really), but often it is the things we can't see, like in the true story above. It should have been recognised what I had put in over the years, all I asked for in return was that they supported me (they should have felt obligated to, not in money, but in spirit); but by going for the money side of things, they didn't, therefore they showed no integrity or felt no sense of Eui-Ri.

It also doesn't necessarily dictate that you should be obligated to do absolutely anything, whether good or bad. For example, if a friend helped you out a few years ago & you feel obligated to return that help one day, that friend may ask you to beat someone up because you are a martial artist, but that doesn't mean that even though you feel obligated that you should do something so clearly wrong. In fact, your obligation should really be to show that friend the correct path.

Eui-Ri is best explained by examples, because as I said there is no direct translation & to simply state it's an `Obligation` isn't totally correct. Therefore, I shall try to explain it further in a few short stories.

A good example is that of an instructor. Many people feel that a student should be loyal to an instructor no matter what. And they should be, to a degree, as long as they are both recognising (either consciously or unconsciously) the code of Eui-Ri; or have a sense of it. An instructor who just takes doesn't follow this code, neither does the student who simply sees the instructor as just a commodity.

I had a friend who trained with a Master. For years he was loyal & felt obligated to the Master. His learning's became further & further apart, which I know is the case at black belt level as mastering is the main focus here, but it came to the point where he would learn nothing at all. In fact he was so obligated to this Master, his Eui-Ri was very strong, but the Master abused this fact. It left my friend taking the classes on a weekly basis, with no credit & no pay, with the Master turning up for 5 minutes before the class started, collecting training fee's, then disappearing. In the end my friend had enough, we talked about it, discussing how far an obligation should go & he finally decided that enough was enough & left. Unfortunately, the Master had lost his best & most committed student.

On the other hand you have the student who simply feels that they have paid for a service & that's it. Even though you pay towards training, you can't buy the knowledge a good instructor will give you. That of his personal insights, experience, & a deeper understanding of the art & its many avenues. The average instructor will simply teach what is needed for the student to pass a grading, but most good instructors don't go just a little, but a lot further than simply teaching what is required to pass a grading. Unfortunately some students fail to recognise this & simply think this is what they pay for.

As an instructor myself, I teach a whole lot more than is on the standard syllabus (which is quite a lot, check the web site for details). Not only that, I also appraise each student personally, working on their strengths & weaknesses to make them better & more rounded. What I don't do is not try to mould them into a copy of me, or a clone of a typical Taekwon-do person (if there is one), but help them to make Taekwon-do effective for their own being. In return I expect them to train with effort & support any endeavours that the Academy undertakes, for example demonstrations, training days, competitions etc. That's not to say that I expect all students to participate in everything. Some just don't like competitions or demonstrations, but I recognised that fact. What I don't like is the student who simply feels he can't be bothered to support the Academy or put back into the school.

A quote that I heard the other day sums up any students journey through my Academy quite well: A belt is MORE than something you wear, it is MORE than something you earn, a black belt is something you BECOME!. Students at my Academy must be ready to become a black belt, not just know the syllabus, but really ready. True martial artists will know exactly what I'm saying here.

It is often said that you get out what you put in & so it is normally the same with the student/instructor relationship. A student who puts in, will get far more attention from the instructor, above the norm, than the student who doesn't. Some may feel this is wrong, but it is generally the case whether it is processed consciously or not. It is simply a matter of Eui-Ri working in the back ground, unnoticed.

Eui-Ri effects many areas of life, typically marriage. A husband/wife who only takes, with no consideration of their spouse, will eventually lose that partner, but a husband & wife who support each others endeavours remain strong through that support, even though they don't always believe totally or agree with their partners objectives or reasons, they feel & are indeed obligated to support them, no matter what.

Another good example of Eui-Ri is the parent/child relationship. A parent almost always will support his/her child, in some way, no matter what they have done or are doing in life, no matter what the outcome may be. Children often fail to recognise this fact until much later on in life, but eventually they do. The bond is there, so is Eui-Ri.

There's too many takers in this world & not enough givers. If everybody followed the code of Eui-Ri, I guarantee this world would be a much nicer place to live.

FEATURED IN:
TAEKWON-DO & KOREAN MARTIAL ARTS MAGAZINE - AUGUST 2002
FIGHTERS MAGAZINE - MAY 2002



Stuart Anslow - The BUTF The Truth

Dear BUTF Instructors/members,

I have written this page as a stop gap to dispell some lies that are being said about me.
Please read on.

I left the BUTF in 1999 & set up my Academy. I have, in all these years, never ever posted anything to do with why I left. It was to me, simply a case of whats done is done & onto the future.

Unfortunately some people, especially those in postions of authority, cannot let sleeping dogs lie. Because I left & set up my Academy outside of the BUTF & because it has grown to be one of the best Academics around, some people seem intent on bringing me down, even lieing to their own members to break up friendships, some forged in the heat of battle. Luckily, many have more intregity than to let that happen.

Considering that the second tenet is "Integretity" it seems incredulous that certain people just cannot practice what they preach, even when at their grades they are meant to be egoless.

I have left this subject alone for nearly 3 years, but still they persist in dogging me & those that know me. If, after this, things still continue, I will post a full report on the whole sorry affair, including the letters proving that the truth is on my side.

THESE ARE THE FACTS

1. I left the BUTF. I was not expelled, I left, plain & simple.
2. I left simply because I was following my dream of setting up my Academy in the way I wanted.
3. I offered to run it under the BUTF but was rebunked because money already coming in (via gradings etc,) was seen as more important than supporting someone setting up a new school, even though for over a decade I put a lot more in than ever got out.
4. I didn't do the BUTF instructors course simply because it didn't come up before I left (in between having the option of opening the Academy & myself leaving). But I do think it it too expensive considering your own instructor can teach you just as much, if not more, but that is my own personal opinion.
5. I am a certified coach under the AMA & have the certificate to prove it. (Not that I feel decent instructors need coaching certificates, again, just my personal opinion).
6. I simply followed the code of Eui-Ri (an article of which will be coming soon if you don't know what it means). This code meant I should leave, period.

WHAT GOING SOLO HAS DONE FOR ME

1. It has opened up a lot more exciting opportunities for both myself & my students. See the other [articles](#) (World Championships, courses, Korean Masters, competitions etc.)
2. It encouraged me to teach more than the standard ITF syllabuses taught today. The real way, as TKD was meant to be taught ([see my syllabus for details](#)). I don't hide behind passwords, the whole world can see what I offer, what my students achieve & how & what I teach & run things.
I've nothing to hide !
3. I have met a great many martial artists since leaving, who are very open, helpful, friendly & honest. (There are of course the same creed of Instructor/Black belts/students within the BUTF as well)
4. I have been approached to join many of the big Associations since leaving, due to the success of the Academy & the students within. These include AIMAA (Grandmaster Hee Il Cho's

Association) & the UKTA (Grandmaster Ri Ki Ha's Association), plus others. But, for the moment at least, I prefer being solo.

5. It has allowed me the opportunity to write for the [martial arts press](#).

TO SUM UP

I simply want to be left alone to run my Academy & teach Taekwon-do to those willing to learn & put in the effort required. I want my friend & associates to stop being victimised simply because they chose to remain friends with me. This is wrong, to pressure one of your own instructors & their students is wrong, show some integrity. Accept the fact that you made a wrong decision & even though you didn't have to pick someone to champion, you did & you picked the wrong one. I actually believe in the tenets of TKD & practice what I preach. I am not afraid of a large association, the more I'm snapped at, the harder I'll fight back, after all its only Indomitable Spirit.

Let sleeping dogs lie or a roaring tiger will emerge in its place.

Taekwon-do Blues

Many students reach a period in their training where they feel they are not doing as well as they used to. Some feel that others are catching up or even overtaking them in certain areas. My old instructor, Mr Pepper used to call this the Taekwon-do Blues. There will always be certain periods in training where you reach plateaus, where advancement doesn't seem to come as quickly as before, where things seem harder, suddenly you have difficulty breaking or a lower grades sparring seems equal or better than yours. There are some important things to remember here.

1. Everybody comes across these plateaus, there are what make the winners from the quitters & are very character developing, seeing them through will give you eternal strength that is very important in your every day life. The important thing to remember is that even though it may feel like it sometimes, you never go backwards if you train regularly, never, you are always getting better, it just doesn't feel like it sometimes.
2. Sparring is just one part of Taekwon-do, it is not the be all & end all & certainly doesn't mean a good sparer is necessarily an excellent Taekwon-do person. A skilful Taekwon-doist is good in all areas. In addition, those that he/she is not are practiced until they are.
3. You get out what you put in. If you come to class & put in little effort, then you will not get much out of it & your overall advancement will be slower.
4. Nothing is impossible. Everyone who is higher than yourself has been there & done it & if they can, so can you.
5. In order to advance you need to be consistent in your training. Things get harder as you advance in grade as you become more skilful & are able to absorb more & take on bigger challenges.
6. In the dojang there is no such sentence as I can't. Such a sentence should always be said & thought of as "I can't yet".
7. Whatever the mind can see, you can achieve (in time with practice).
8. Repetition is what makes good techniques. It may seem boring but it is essential.
9. Training is not a competition. It's a personal journey that you all win at because you are better now than when you started. Moreover, in six months time you will be better than you are now.
10. Finally remember why you started & what you set out to achieve. In fact I want you all to write it/them down & put it in your folders. It may be to get fit & be able to defend yourself, to gain your black belt, to win a gold medal or to become an instructor or even a world champion. Set goals, short & long term & don't give up until you achieve them. Take a look at what you wrote when the going gets tough to remind yourself why you train so hard.

"Even when you fall flat on your face, you're still moving forward"
- Indian Folklore

**FEATURED IN:
TAEKWON-DO & KOREAN MARTIAL ARTS MAGAZINE - OCTOBER 2003**



10 Tips For Successful Competition

1. Preparation

Preparation is an essential part of competition build up. Ideally you should start doing extra training at least one, preferably two months in advance. In the club you should push your fitness, this will not only make you fitter but develop that 'never say die' attitude, better known as indomitable spirit.. All sparring should be serious against all opponents no matter what grade. After all failing to prepare is preparing to fail.

2. Extra Training

All students that are entering a competition put that extra bit into their training, so you need to go one step further. Extra sessions outside the club (at home) will help immensely. Practice your patterns as often as possible, road work & shadow sparring are a big help also. A training partner is a good idea as well.

3. Prepare your mind

Visualise the competition. If you know who your opponents usually are then Visualise beating themeasily. If you don't know who your opponents will be then just visualise yourself winning, over & over again. Often its not down to who's got the skill to win, but who's got the will to win.

4. Stamina Work

As I said above, roadwork (running) is an essential part of your extra training. Nerves & the adrenaline they produce really take a lot out of you. Running & sprinting will aid in the loss & recovery of essential energy.

Bag work, as in a heavy hanging bag is also a good stamina builder. Not only do you work on your stamina, but also your speed & accuracy. Always train in rounds & perform for longer than you will have to at a competition. You need to build up anaerobic & aerobic energy.

5. Speed work

This is all about kicking & punching as fast as you can, but on target. Work on your speed & retraction. Use the heavy bag, focus mitts or a partner and also when sparring. For competition its better to kick faster than harder.

6. Distance & timing

Another essential part of your competition training. In the club work on your distance & timing by keeping just out of reach of your opponent, then attacking & counter-attacking at opportune moments. Learn to read your opponents quickly, if your opponent seems to be a leggy kicker fight inside, if he/she seems slow fight outside etc.

7. Confidence

On the day of competition you should have confidence in yourself & your techniques. Tell yourself how hard you've trained & how good you are & that this will be no problem. And remember if you don't know your opponents then the old saying 'when ignorance is mutual, confidence is king' comes into play. When you step into the ring keep telling yourself that its going to be easy, that your fit & prepared & beating this guy/girl will be no

problem. Never let yourself look under confident as this will boost your opponents confidence.

8. Psyche

The psyche-out of your opponents could play a major roll in winning or losing. People psyche people out in different ways. Ask different club mates how they do it. Different types of people can be psyched out in different ways, some can't at all. Don't bother trying to stare them out unless your positive it won't psyche you out & have the reverse effect. Never let them ruffle you or wind you up as this could be part of their psyche on you. There's so many different ways it would take this whole mag to list them all.

9. Do What You Know

Forget that tripple jumping spinning kick that you've been working on. Leave the flash techniques until you are positive you are miles ahead. Stick to basic kicks & they will come out fast & natural. Always try to score, as too many fakes & dummy kicks waste precious energy.

10. Attack or Defence

Counter attacking is a lot harder than people realise. Its better in most cases to attack as continously as possible. If your the one attacking your opponent will find it very hard to get their attacks in. If your feeling tired don't just run around the ring trying to avoid contact, but rather attack in short, fast spurts, blitzing your opponent with four or five techniques then moving out of range.

**FEATURED IN:
COMBAT MAGAZINE - SEPTEMBER 2003**



Book Reviews: Complete Taekwon-do Hyung, Volume 1 & 2 (Master Hee Il Cho)



This volume of books (there's 3 in the set) covers 19 of the 24 patterns of ITF Taekwon-do. It should cover 20 patterns but 'Kodang Tul' was replaced many years ago, so is no longer relevant except maybe from a historical view point. The word 'Hyung' was the old term for describing patterns, what you now know as 'Tul'.

The first book covers patterns Chon-Ji to Toi-Gye & the second covers Hwa Rang to some of the black belt patterns. Each volume has over 600 photographs of the various movements contained within the patterns, taking the reader step by step through each pattern. Each photo is accompanied by some text describing the movement pictured. Each pattern is also given its meaning (in English & Korean), its diagram & a short description of what each pattern sets out to achieve.

Also in the book are some pictures & descriptions of basic moves & stances, showing basic blocks, strikes & kicks. A biography of Master Cho, an interesting feature concerning patterns & their history, some good diagrams showing some of the vital spots on the body & the obligatory Master Cho action pictures.

On the plus side, with the exception of General Choi's Encyclopedia, no other book covers the patterns in this much detail. However, the books were published in 1984, meaning that they have not been updated since & because Taekwon-do is continually going through developments, it means a few of the moves are wrong & have to be corrected by the reader. This is not to much of a hardship however & is easily done by simply crossing out & writing in the new stance or whatever is correct next to the picture (which is usually very similar looking anyway as a lot of changes are only minor).

For coloured belts the first volume is a must. It should be used as a reference guide & not a learning tool as nothing is a substitute for class training. When a pattern is learnt its easy to update the photo's as mentioned earlier, for future reference.

For black belts things are a bit more complicated. The reason being that because they are fifteen years old, the black belt patterns are printed in the wrong order (some pattern orders were swapped & changed some years ago). And pattern 'Kodang' (volume 3) was never replaced in these book, with pattern 'Choong Jang' as it was in the ITF system. Also, the 3 volume set only covers 19 of the 24 patterns, so there could be a problem if you need to refer to them when your taking your 6th degree ! (Ha Ha)

On the plus side, these books are comprehensive in detail, easy to follow, have clear pictures with descriptions, a few added extras & they cover all the coloured belt patterns in the right order & nearly correctly. On the down side a few movements are slightly outdated & need to be amended.

All in all a recommended purchase.

Martial Arts Motivation & Setting Goals

Setting yourself goals is an important aspect of your martial arts training. For some it is to achieve black belt, for others simply to get fit, some want to gain more confidence. Other goals may include getting a full splits, winning a gold in a competition or becoming an instructor one day.

It is important to set goals, both long term goals & short term goals. Even more important is setting realistic goals. An example of a long term goal may be reaching black belt level, but all great walks start with the first step, so in this case your short term goal will be getting a yellow tag, then the next short term goal will be getting your yellow belt. Each short term goal will take you one step closer to your long term goal of achieving a black belt. By having the short term goals that are relatively quick to achieve (provided you train hard for them) it should stop you becoming despondent & coming out with things like "I'm never gonna be able to do this" etc.



Even if you set yourself the short term goal of passing your next grading & you don't pass, this is not a failure, a set back maybe, but not failure. True failure is not the falling down, its the not getting up again.

Motivation is another issue that should be looked at. Motivation is hard to maintain when the going gets tough. Beginners are usually highly motivated because they are starting to learn something new & exciting, but after performing "Kaunde An Palmok Makgi" for the five thousandth time this motivation starts to wean a little. It has to be remembered that being a martial artist is not just about learning a technique, then learning another as soon as possible, but about making each individual technique as good & effective as it can be. In the old days it was not unusual to spend the entire lesson practising a single stance (i.e. Annun Sogi) & a single technique (Ap Jirugi). I remember a Karate friend of mine telling me a story of how an instructor was disappointed that his students foot sweeps were so poor. So he decided that for the next two months he would teach his class of thirty or so students the finer points of foot sweeping. He didn't tell his class he was going to teach this way, he just did it. After a few lessons of foot sweeping students slowly started dropping out. At the end of the two months he was left with just two students, but them two students were able to foot sweep any person, no matter what size or skill level they were. That had in fact perfected the technique to a very high level indeed & they knew that if all else failed they could rely on their sweeps to win through.

As for the students who dropped out, well in my opinion it was their loss, but I could easily see why they would become disenchanted & lose motivation, one primary factor would have been boredom. All martial artists reach a peak or plateau, sometimes known as the Taekwon-do blues. A good example of this is stretching. When a beginner starts stretching they may feel inflexible, but usually within six months they have doubled their expectations of what they thought possible. Then it gets tough. From gaining 2 to 3 inches a lesson, suddenly your hard pushed to gain 2 to 3 millimetres a week. But with perseverance & motivation your stretch will increase at a slow, but steady rate. Again, goals come into play here, the long term goals may be to achieve the splits, but the short term goals is just to gain a centimetre a month. Remember, if you train regularly you can never go backwards, it just seems that way sometimes.

Parents can motivate their children. Winning at a competition is a good motivator, losing can have an equal or opposite effect on a student (remember you actually learn more when you lose than when you win). Other students & of course instructors can help a little with motivation. But when it all comes down to it you need to motivate yourself. Remember why you started, what you set out to achieve, what you've achieved so far etc.

Even if you have been training a year, had a couple of grading set backs & are still a yellow belt, you've still achieved more than when you started, more than Joe Bloggs bumming around the streets or the guy who couldn't be bothered to come training because he'd miss Eastenders.

A final point to consider is this. If you compete against other people (i.e. your friend or brother/sister) one of you will always end up disappointed, as individuals learn different things at different speeds. If you compete against yourself you cannot ever lose.

**FEATURED IN:
COMBAT MAGAZINE - OCTOBER 2003**

Grappling For kicks

by Stuart Anslow III



Grappling techniques have been pushed to the forefront of martial arts training recently, which is certainly not a bad thing, as is recognizing the fact that the majority of fights end up in a grapple, wether vertically or horizontally.

The style of martial arts that I consider my base is Taekwon-do, known preliminary as an impact based martial art, where strikes are the focal point. As with any martial art there are parts that are trained more and other aspects that are trained not so much, or even not at all. One of my instructors recognized this many years ago and having friendships with a few Jiu-Jitsu instructors he brought grappling and pressure points (back) into the dojang and encouraged us to attend Jiu-Jitsu seminars to further practice our grappling techniques. These techniques, as well as the judo I did while at college I still practice today & incorporate into both my own and my students training.



Often the separate entities of our arts are trained as such: separate. Striking techniques, vertical grappling and throws, restraints or groundwork. But in self defence all of the following merge into one and the practitioner should be able to use the multitude of techniques cohesively.

It seems today that kicking seems to be frowned upon a little where self defence is concerned. I am not here to tell you what is wrong or right, when to kick or when not to, but to (hopefully) open a few eyes to merging kicking and grappling together as part of your self defence training.

First and foremost it must be said that I do not consider myself a superb grappler, only adequate. In a perfect situation I'd rather utilize strikes and kicks to defend myself since I subscribe to the 'hit and run' theory of self defence (where applicable), but there is never a perfect situation. In reality the last place I want to be with an aggressor is where I can smell their bad breathe and see their nostril hair.

In a one on one confrontation, a pre-emptive strike may work, failing this a hand or finger strike may hold the answer whilst in some sort of vertical grapple, if it all goes pear shaped and you end up on the floor then a decent bit of groundwork may work it out for you, which should of course involve striking.



Of course taking into account that muggers often work in pairs and most people don't go out drinking alone, plus that fact that most floors in bars, pubs and clubs can be slippery and contain broken glass etc. then the floor is the last place I want to end up on. Even if you were involved in a fight that started as a one on one do you really think that the guys mates are going to stand around while you ground and pound him, of course not.

Do not assume that all multiple attackers attack at exactly the same time. Of course they don't line up and attack in a queued and orderly fashion as they do in the movies, but there is usually a leader and a follower or followers. By this I mean that the leader is the one that will initiate an attack, whether it be by a strike (physical) or as the one whom may start an argument (verbal), the follower on the other hand is the one who 'follows' the leaders 'lead'.

The key to multiple attackers is to take players out the game as quickly as possible. This area of

pre-emptive strikes and hit and move tactics have been discussed before so I won't repeat what more qualified people than myself can teach you.

The area I'm going to deal with is when you're in a vertical grapple, with two or more opponents. Obviously if there is time and you have the skills you could dispose of one with either a strike or a throw, then turn and deal with the second. But in a situation like this time is usually very limited and whilst you are tussling for control with one aggressor another is rushing up behind you to help out his mate. As is usually the case whilst grappling both hands are in use trying to control an aggressor. This is where your kicking skills can come in useful. The hardest parts being, firstly seeing the second attacker and secondly utilizing a kick whilst retaining balance.



One important point I should note here is this. High kicks are often frowned upon in a street situation. This is because of the balance factor. However, if you are in a vertical grappling position, often it is the hands and arms doing the work. This being the case you will possibly find one or even two extra anchor points to help maintain balance while a fast kick is executed, with the emphasis being on fast, as using a struggling human as an anchor is still quite difficult, but hopefully their mind will be more on protecting themselves from your defence than actually continuing attacking, because if someone has a tight grip on your throat, survival instincts will dictate that you try remove it above all else.

Examples

You are attacked by a knifeman (thug) and you manage to get control of the arm and apply a claw squeeze technique to the throat, at the same time looking around for secondary attackers (not easy I know). You notice his mate coming up behind you out the corner of your eye. You can't let go of the knife hand as this could be fatal and you can't let go of his throat as then he'll be back in the game and possibly free himself to continue the attack. So as the secondary aggressor rushes in you perform a quick, but solid back kick, using your other leg and your first opponent to help balance (see photo 1). At the very least it may push your second opponent back and stun them enough for you to deal with the first opponent (possibly allowing a pivotal few seconds for unconsciousness to take effect), or if hard enough it may knock the wind out of the second opponent or knock him to the floor, either way giving another vital few seconds to finish off or throw the first attacker and escape.



I feel a mid section kick is better in this sort of situation as a kick to the knee may do more damage but it's a much smaller target to hit. Of course after the back kick you have the maximum distance to bring the leg back in for a knee on the first opponent.

A really skilled kicker might choose to do a hooking kick, with the ideal end result being the same as a hook punch on an unprepared attacker i.e. K.O. Even a miss with the sole of the foot travelling across the second attacker's face might be enough to make him think twice (utilizing to good effect the 'WOW' factor), again using the first opponent to provide a limited form of stability.

Of course there are many variations that can be used and things get even more complicated when there are three or more attackers, but then again even a flash looking kick that does no damage at all can contain that 'WOW' factor that says 'Opps we've messed with wrong bloke this time'.

Training for this type of situation should incorporate live opponents, as well as kick shields and possibly body protectors (as no one really wants a full power back kick to the gut). As well as the actual grapple and strikes. Students have found that using the first opponent as an anchor or base allows them to maintain equilibrium (kyun hyung) and actually helps to increase the power of your kick as you have something to push off. Also the reaction force (bandong ryok) is

increased considerably by the second attacker rushing in, so even a mid power back kick will do a fair bit of damage.

Awareness training should also be practised so that the defender will become accustomed to fighting and being aware for secondary attackers at the same time, remembering that with the increased adrenaline levels that a fight causes, tunnel vision becomes a side effect, making it imperative to actually turn your head rather than just using the corner of your eyes and it is imperative that this is performed in training.

Other variations will include practising from various chokes or locks applied by the defender, practising whilst in a choke or lock applied by the attacker (following up with a release or strike on the attacker themselves) and practising with the lights off (or dimmed) to impede the visual scanning for secondary aggressors.

Also practice against more than two attackers. Similar practice can and should be applied while practising horizontal grappling. This sort of situation is not easy so the more you practice the better you'll do should it arise.

**FEATURED IN:
TAEKWON-DO & KOREAN MARTIAL ARTS MAGAZINE - AUGUST 2001**

Competition: Good Or Bad?



Many will consider competing, but only a handful will. Some decide that in the end that maybe competition is not for them. Being afraid to compete for fear of losing is foolish, but being afraid of competition for fear of being hurt is another matter. Also the excuse of wanting to train for pure self defence is also a weak excuse. Tell me, is controlling your adrenaline (bottle) & facing your fears not a serious issue of self defence. You may know all the best techniques, but when it happens you could freeze up in fear, unable to move, you would have lost before you've begun.

Also competition is the nearest thing most people will (hopefully) ever get to a real fight. Knowing that you can give as good as you get and that you can hold your own with seemingly more skilled people are valuable confidence boosters, as is knowing that you can take a hit and carry on. What use would you be if someone punched you from behind in an alley & it hurt so much you couldn't fight back. think about it !

The point I am trying to make is that you should look at competition as just another part of your training. Winning or losing are not that important. Of course everyone likes to win and collect a few trophies, but going in purely to win can be very detrimental to your training.

People who compete purely for glory make very poor martial artists. Don't make the assumption that all those at competition are real martial artists. A better term for them would be martial sportsmen. They train in the art of TAEKWON-do, where as we train in the art of taekwon-DO, if you know what I mean & agree, then you too are a martial artist & not just a sportsman.

These sportsmen also get very upset when they lose and the drop out rate is high, but for the true martial artist, the study of the art or the way is a life long journey, that doesn't stop when they lose their ranking or medal position.

Use competition as a training tool to test yourself. If you enter & lose then learn from it. If you lose, but knew you were holding your own then that's good. Just to get on the floor takes courage, winning is secondary ! Compete for these reasons & you win whatever the outcome.

Remember a trophy wont save your life, but solid training will.

Patterns: Are You Missing The Point ?

Many a time I have heard the question posed "How do patterns relate to real self defence ?" or the statement "Patterns are simply Taekwon-do shadow sparring" etc.

Or even worse "We teach patterns because they are traditional, but sparring is really the practical side". Surely, as a martial arts instructor you must have self belief in what you are teaching. If you have no belief in the practicality of patterns then why teach them, its like teaching a low section block and saying 'this is how its meant to look, but this one is more practical', whats the point in that.

Over the years I have seen many exceptional performances of patterns by the likes of Mr Ray Smeathers, Miss Than Ying Au, Mr Mark Hutton, Mr James Hogan (all from different Associations) and a few others. Exceptional in the fact that they actually make the moves of the pattern look like they would work for real, but remain technical, so emplyfy how patterns should be. Many others do good patterns, but they don't emplyfy that 'realness' that the above did, technically they are correct, but is that enough ?



The point many instructors seem to miss is what patterns are actually intended for. Many clubs simply breeze through patterns practice either trying to ensure that the side kick in Hwa-Rang for example is not an inch out of place or simply just going through the motions with regards to learning the movements but not learning the meaning and applications. How can every bodies pattern look identical when we are all different shapes and sizes ? Similar maybe, but not identical. Surely there must be something more to practising patterns ?

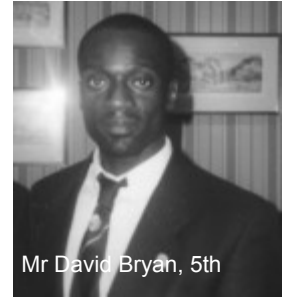
I feel the effort of making patterns look good, be understood and remain practical should be given equal measure. Many are content though with simply learning the moves, grading and learning the next pattern. Or teaching a class that's 90% sparring orientated, relegating the patterns to the last ten minutes of class simply because they are part of the syllabus. Or the student who is guilty of practising their current grade pattern, but simply running through their previous ones only when requested, to simply remember it in case they are asked to perform them at their next grading.



I too was guilty of this to a degree, as are all coloured belts. The yearning for that next grade as a junior overwhelms what we are actually being taught. I trained under two instructors simultaneously, with two very different teaching methods, but the same goal, that of achieving the required standard of a black belt grade, but at the same time producing a competent martial artist. Gradings came and went so quickly as a junior that there was never time to look in depth at a pattern, as being a certain grade for a short amount of time never really lets a student settle into the grade properly, allowing time only to get the pattern as correct as possible, rather than to understand its purpose. This is even more true today with grading times shortening considerably for some reason. Therefore students must be taught to re-evaluate their patterns after a grading and that's why I practice Chon-ji with more intensity now than I ever did as a yellow tag, because I understand how important basics are and how important repetition is to make a move effective, plus I actually know why I'm doing each move and what I am trying to achieve with practice. I teach my students to learn the patterns to the best of their ability, then after a grading to use the patterns they have learnt simply as part of their training. Dan-Gun is no longer a yellow belt pattern but part of training. Each of the patterns teach different things and in order to maintain these qualities they must all be practised in equal measure. To a blue belt Dan-Gun should be no less or no more important as Yul Guk.

One of my instructors, Mr John Pepper, was very open minded with regards to other styles and

often taught the application of pressure points and arm/wrist locks etc. This openness has followed through into myself. My other instructor, Mr David Bryan has always been very pro-Taekwon-do, choosing instead to seek the answers within the art, rather than outside of it. This was amplified when myself and another student turned black belt and he told us to re-examine our patterns and look for more than a single application to each of the movements contained within the pattern, something I still do and teach today. Many moves within the patterns contain two, three or even more applications, which can be utilized depending upon the circumstances. Low section block, for example, is taught with five applications in my classes and that's considered a basic technique. All five of these applications are taught without altering the way the block is practised at all.



Mr David Bryan, 5th

I also used to train with a Shotokan black belt and was always very aware that a single, but very important element was missing from Taekwon-do training, that of pattern application. Not the knowledge of the movement, but the actual practice of it. Something that has now been thankfully rectified when I train and teach today. Patterns should be practised solo, broken down as fundamental exercises and practised in pairs or groups that allow the applications of each move to be felt and used against a real opponent.

How many people have reached black belt in Taekwon-do or win medals at pattern competitions but do not know the nerve-strike contained in pattern Toi-Gye, the release techniques from Choong-Gun or Po-Eun or even the pressure points in Chon-Ji (Yes they are there), plus the many others. Since the time I left my old association, which was adamant about perfection in patterns, I have sought more to understand the applications and added this to the knowledge taught already by my instructor Mr Bryan. This in turn has lead me to find out more about the 1st generation instructors that were originally under General Choi, but have now left. Many of whom were originally responsible for the technical direction of ITF style Taekwon-do. The way they teach (and were taught) is quite far removed from what many instructors teach today.

Luckily, wether simply by chance or realization of my instructor, my own training was not to far from how Taekwon-do was originally perceived. Mr Bryans (and Mr Peppers) extra-curricular training (if you like) has afforded me something very valuable. That of looking deeper into everything, staying open minded and (possibly to their annoyance) questioning everything I didn't understand and even that which I did.

I, like many before me, went through the learning stages of patterns practice. First you learn them as accurately as possible but with no regards to technical application. By as accurately as possible I mean that your knife hand guarding block is correctly positioned etc. but not necessarily effective in its own right. Then you learn them simply because they are part of the syllabus and are content to stick with 'This is a block, this is a strike' and again making them as accurate as possible. Then you either carry on like this, or you dismiss them as having no relevance to self defence (as many students do) and simply being tradition. The former people often giving up Taekwon-do or any art which involves similar practices (such as kata) or concentrating solely on sport style sparring, assuming that this is more akin to self defence than patterns or anything else contained within Taekwon-do. Even with the knowledge of the applications it is of no use to simply tell the student the application, rather than let them practice it, as this will obviously be of no use should the student need to use it.



Many have forgot the old adages of "One strike is sufficient for victory" or "One strike, one kill" and lose this important point in their quest for student trophies, where many people see a good Taekwondoist as the one who brings home the gold. But if we work with the 'One Strike, One Kill' philosophy then why do many students consider a patterns with 24, 28, or 45 movements in it to be a way of fighting, then dismiss it as impractical. Of course if you looked at a pattern in this way then it does seem impractical with regards to self defence, after all who fights using 20 walking stances ! But patterns aren't meant to be viewed this way. A simple example of what I mean can

be seen in the first two movements of pattern Dan-Gun. If attacked with a straight punch and you block with a knifehand, the strike would also be a straight punch with the added momentum of the body moving forward, thus increasing the punches power considerably, the fact the it is a high section punch means that it possibly travels over the attackers arms and into its intended target. This of course is the simplest application of a knife-hand block and high section punch, there are others.

I was taught that a block (or most of them) were actually designed to damage your opponent, so the block does the damage and the strike follows in for the kill (so to speak). This makes patterns a collection of block and strike applications or blocks and counter-attacks. Obviously learning 500 variations of these is very hard to remember, so a pattern becomes a collection of these moves and all the patterns makes a library of self defence that's easier to remember. With the number of different applications for each movement, the number of defences increases considerably, but remains in an easy to remember format (provided you practice regularly and correctly).

Like I said above, the sport side of Taekwon-do has its place (both in club sparring and competition). If your first strike doesn't come off as planned then the ability to keep on flowing is a major advantage, as are that sense of distancing and timing, plus the butterflies that competition produces in juniors and all that goes with it. That is why I have always seen competition as simply another part of training, but not a means to an end. I myself competed for many years, with a good success rate, so I know the benefits of competing.

Apply the pattern applications as they should be taught and you have a formidable arsenal of strikes, kicks, locks, breaks and release techniques, even throws. Add to that an open minded instructor and the world is you oyster. In the outside world, add this knowledge and training to the works by Geoff Thompson and such, with regards to adrenaline responses etc. and your chances of surviving an encounter are greatly increased. Some might say this is not Taekwon-do, but if Taekwon-do is a scientifically formulated art, then what is wrong with taking on board these break throughs. To me, Mr Thompsons 'fence' is one of the most important techniques devised within the last 20 years (may be longer). If it really bothers anyone, just modify your knifehand guarding block - simple.

The propagation of patterns as being useless or simply traditional stems from many areas. At the top of the tree lies the syllabus. Obviously this must be adhered to and if parts of the original teachings are missing then who's fault is that ? Because students must perform patterns so accurately more time is taken into making it look perfect, as opposed to actually understanding the techniques or allowing the techniques to become effective in their own right. Knowledge of the various application of movements makes pattern practice not only more enjoyable, but more realistic and with the correct training methods an instructor can teach his students to use and utilize Taekwon-do techniques as they were meant to be use, as a method of unarmed self-defence.

One final point I would like to make is the opinion that "If Taekwon-do is a kicking art, why do the lower grade patterns have either none or just basic kicks in them". I good point I grant you, a point so considered by others that they even change the patterns in order to stay more 'true' to Taekwon-dos own identity. This is of course personal belief and I cannot comment on this but I do offer this for consideration. Although Taekwon-do's roots through other arts obviously has something to do with it, may be General Choi and the other Masters who helped devise and create the patterns simply knew that hand techniques are easier and quicker to master (for want of a better word) than kicking techniques, thereby equipping the newer student with useful skills sooner, rather than latter.

**FEATURED IN:
TAEKWON-DO & KOREAN MARTIAL ARTS MAGAZINE - AUGUST 2001**

INTERVIEW WITH STUART ANSLOW, 3RD DEGREE, INSTRUCTOR (Updated for 2003)

By Clayre Bennett & Esmond Francis

In what year did you start practicing a Martial Art and what inspired you?

I started practicing martial arts properly at college when I did Judo (around 88 or 89) although I was into the arts a bit before then. I was into martial arts long before that though. At school myself & a friend used to practice kung fu (Wing Chun) with my friends cousin round his house. I was inspired to the martial arts not by Bruce Lee movies like many (although Fist Of Fury has always been my favorite), but by the Samurai films. The spirit of the samurai, their sense of honour, Integrity & justice appealed to me. I started Taekwon-do properly at the beginning of 1991 under Mr David Bryan & Mr John Pepper. I took my first grading 4 weeks after I started.

When did you start taking part in competitions?

October 1991, when I was a green belt because one of my instructors, John Pepper kept bugging me to compete since I was a white belt. I still remember that day, I had flu & it was the British Championships, I was knackered in about 30 seconds. I lost my first fight unfortunately, but made up for it in the next competition that followed by scooping the gold.

What attributes, in your opinion, would you say makes an individual an expert at this art?

True Integrity, the ability to remain a student, always questioning yourself & your abilities, to look for answers to the things you question instead of following blindly. And to keep training, learning & understanding.

In your opinion who are the best Tae Kwon Do exponents?

In this country I'd have to say technically Miss Tham Ying Au, Mr Tony Sewell and Mr James Hogan. But there are many others who are great exponents of the art that I have seen over the years, like Kenny Walton, Mark Hutton, Dave Sheppard & Kim Stones. Worldwide I'd have to say Grandmaster Hee Il Cho, Master Park Jung Tae, Grandmaster Rhee Ki Ha & Master Willy Lim. I admire many from other arts as well, there's so many exceptional people, UK wise I have great respect for Alfie Lewis, Terry O'Neil, Neville Wray, Sensi Enoeda, Joe Tierney & Peter O'Para, all for varying reasons plus many others. Of course my own instructors, Mr David Bryan & Mr John Pepper. Mr Pepper had such a positive effect on all areas of my training & Mr Bryan is much underrated, I don't think anyone has ever seen him in full flow in the last 10 years (he doesn't compete) but I can testify, at even 50% he's an exceptional exponent of the art, very technical & very powerful.

Have you ever competed abroad and if yes, what countries?

Never could afford it I'm afraid. The furthest I've got was Dublin for the World Championships ☺

In 2000 you competed at the Open World Championships hosted by AIMAA [Hee Il Cho) - tell me about that experience?

It was an eye opener. 2000 competitors so I'm told, many different styles, so many categories. It was a fantastic experience for both my students & myself. The AIMAA did a pretty good job with regards to organization, I must thank Mr Phillip Fox for his help when I was making arrangements for this championships. It was nice to meet so many like minded people, all of whom were friendly, there was no animosity there considering the amount of competitors from different countries & different organizations & it was a great experience fighting people from all round the world. I was please to gain a couple of medals, but even more so for some of my students who won medals there.

What is your most favourite memory before/after or during competition?

My favorite memory was when I fought Paul Ford & we were fighting a final over two rounds, we were both knackered & we drew and had to fight an extra round, but we drew again, again we fought an extra round & drew once more, the referee didn't want to make the decision so we fought again & Paul finally pipped me to that gold (you can actually see the video of this on the web site). I got my revenge though. It's a great memory because it was such a tough fight. My many fights with Alan Lui, & Hajinder Sidhu also hold great memories, especially Alans antics!

What was your most embarrassing moment during competition?

Well its not so much embarrassing for me but it was funny. I was in Oxford competing in an Open Tournament with my good friends John O`Conner & Derrick Clarke & I was fighting this freestyle fighter & I side kicked him mid section & as he reeled back his bottoms fell down to his ankles. Afterwards we kept cracking up about that. It was very funny for us but not so much for him.

Where do you see Tae Kwon Do in the next 10 years?

On the downside it will be more fragmented than now (if that's possible), with more trumped up grades etc. which only looses respect for the art. On the plus side I think individual instructors will do as I have done & search for the Taekwon-do as it was originally perceived, as a military art for self defence, rather than a martial sport which it has now become for many. For martial arts the face is changing what with the IAOMAS etc. That is the future.

What is your favourite Martial Arts movies, if any?

I'd have to say `Best Of The Best` because it shows the spirit of the martial arts (plus it's a TKD film of course)

What would you say are the benefits of studying Tae Kwon Do?

It instills self confidence in students that over flows into all areas of their lives, this is the main benefit. Other benefits are as the tenets say, although I feel for some these are just empty words spoken at the beginning & end of each lesson.

As a III Dan Instructor at Rayners Lane what inspired you to start your own classes?

I just felt the time was right. I had been assisting my instructor for a number of years & there were things I wanted to teach & do that I couldn't do unless I opened my own dojang. Now, a few years down the line we are going good. Students are well versed in all areas of martial arts from the kicking to the throwing, all the original Taekwon-do, ranking students are able to spar heavy in stand up & take their opponents down with sweeps & throws & finish with chokes etc this is true TKD sparring and they do it well & safely (which is a plus), they know there is more to patterns than techniques as they are taught basic, intermediate & advance pattern applications including the vital points & pressure points I spoke of in a previous article and their tournament record speaks for itself. Myself personally I am considering moving into full time instruction, the IAOMAS is going great, I now run courses for corporate business & have been asked to teach in a well known public school as part of their actual curriculum & I'm training up for my 4th degree soon. To top that off, my son Logan was born in June & I'm getting married soon to my partner Julie.

What are the qualities that you feel a good Instructor must own?

The qualities that make a good instructor are patience, understanding that all students are different & are ready for different things at different times. Also a good understanding of yourself & the art that you teach, and the reasons that you teach it! My good friend Mr W Rhee outlined this in a previous article in Combat and hit the nail on the head..

Please list your competition background including dates and results

GOLD

- 2003 - Married Julie (30th October)
- 2003 - Inducted into Combat Magazine Hall of Fame
- 2003 - Logan Daniel Anslow Born (24th June)
- 2003 - Taekwon-do Explosion 2003 - -75kg Sparring
- 2003 - Taekwon-do Explosion 2003 - Flying Blue Eagle Division
- 2003 - Taekwon-do Explosion 2003 - Technical Destruction
- 2003 - Kick It Tournament - Sparring
- 2002 - Kick It Championships - Sparring
- 2002 - Taekwon-do Explosion 2002 - Patterns
- 2001 - Kick It 2001 Open Taekwon-do Tournament - Patterns
- 2001 - Watford Taekwon-do Tournament - King Of The Ring
- 2001 - Watford Taekwon-do Tournament - Patterns
- 2001 - Taekwon-do Explosion 2001 - Continuous Challenge Match
- 2001 - English Taekwon-do Schools Championships - Sparring
- 2000 - English Taekwon-do Schools Championships - Sparring
- 2000 - 1st Open World Championships - Technical Destruction Division
- 2000 - Kick It 2000 Open Taekwon-do Tournament - Sparring
- 1999 - London Taekwon-do Championships (ETS) - Sparring
- 1999 - BUTF English Championships - Sparring
- 1999 - BUTF English Championships - Destruction (Double jumping front kick)
- 1998 - Spar Sunday 1 - Sparring (Black belt open weight division)
- 1998 - BUTF English Championships - Sparring
- 1997 - BUTF British Championships - Sparring
- 1996 - BUTF English Championships - Destruction (Double jumping front kick)

- 1995 - BUTF English Championships - Sparring
- 1994 - WUMA Team Training Session Competition - Team Sparring
- 1993 - BIKMA Kickboxing - Winner, Senior Sparring in the ring
- 1992 - BUTF English Championships - Sparring

SILVER

- 2003 - Kick It Tournament - Patterns
- 2002 - Kick It Championships - Patterns
- 2001 - Taekwon-do Explosion 2001 - Technical Destruction
- 2001 - English Taekwon-do Schools Championships - Patterns
- 2000 - Kick It Taekwon-do Championships - Team Sparring
- 2000 - 1st Open World Championships - Points Sparring
- 1999 - Kick It '99 Open Taekwon-do Tournament - Patterns
- 1999 - Kick It '99 Open Taekwon-do Tournament - Sparring
- 1998 - Spar Sunday 1 - Team Sparring
- 1998 - BUTF British Championships - Sparring
- 1996 - BUTF British Chamionpships - Sparring
- 1993 - BUTF British Championships - Sparring
- 1992 - BUTF British Chamionpships - Sparring

BRONZE

- 2003 - UKTA London Open - Sparring
- 2003 - Taekwon-do Explosion 2003 - Patterns
- 2002 - Taekwon-do Explosion 2002 - Technical Destruction
- 2002 - Taekwon-do Explosion 2002 - Sparring
- 2001 - Kick It 2001 Open Taekwon-do Tournament - Sparring
- 2001 - Taekwon-do Explosion 2001 - Patterns
- 2001 - Taekwon-do Explosion 2001 - Points Sparring
- 2000 - Kick It Taekwon-do Championships - Sparring
- 1996 - BUTF English Championships - Sparring
- 1994 - BUTF British Championships - Sparring
- 1994 - Oxford Open (Hosts: Clive Parkinson & Neville Wray) - Sparring
- 1994 - Oxford Open (Hosts: Clive Parkinson & Neville Wray) - Team Sparring
- 1994 - BUTF English Championships - Patterns
- 1994 - BUTF English Championships - Sparring
- 1993 - BUTF Scottish Championships - Sparring
- 1992 - BUTF Welsh Championships - Patterns

Please provide an outline on your background history in Martial Arts.

I first got into martial arts whilst at school. I started practicing Kung Fu with a friend & his cousin, although not to any great degree of skill. At college I was doing Physical Education & part of the course involved studying activities at the local leisure centre. I choose fencing & Judo. The first lesson of the judo class was attended by about 20 people. By the 3rd lesson I was the only one attending & for the next few months I trained one on one with the instructor & covered a lot more in that time span because of this. I thought at the time the instructor wouldn't be bothered with only one student turning up to his class, but all credit to him that he would train one on one with a beginner every lesson without looking fed up with the whole thing, and training one on one with the instructor was pretty tough & had a quick learning curve.

In 1991 I decided that it would be nice to actually get a grade in the martial arts. I began to look at which art I wanted to focus on & decided that Kung-Fu was too flowy for me &

Karate was too rigid (that's how I saw it at the time, I have great respect for all arts) so I decided on Taekwon-do as I saw it as 'in between' the two. I looked at a few different classes but I liked what I saw at Mr Pepper & Mr Bryans class & have remained there ever since. I used to train weekly with a Shotokan black belt whom I knew, exchanging techniques & principles of our arts, often for three, four and occasionally five hours at a time. I also traveled around other clubs training as often as I could.

After a decade of learning I opened my own Academy that has been very successful in a short time span, last May celebrating our 4th anniversary. Unfortunately I had to leave the original association that I was a student under to do this, but in hindsight it wasn't a bad decision as I was afforded the opportunity to study my art deeper than before, meet a lot of very informative people and have opportunities that never came my way before. As a student I made many great friends through training & competition & since I started my own Academy I have made many new ones. Interestingly enough, one of these is an instructor by the name of Rhee whose father was training in 'Tae Soo Do' before 1955 so has helped me understand the history of my art even more and from an unbiased point of view, which I feel is very important. We chat in great detail about the art, pattern interpretations, training methods & the views of the 1st generation ITF instructors who first spread the art around the globe. I have a great bunch of students who train really hard & personally still train as often as I can, even though it's difficult teaching so much. I am looking to take my 4th degree in 2004. I teach as an individual and follow the original ITF syllabus, which includes locks, throws, vital points & pressure points that aren't often taught anymore (in Taekwon-do), plus other interesting & necessary training that is relevant to today's society.

So what does the future hold for you & Rayners Lane Academy?

For the Academy it still grows, so much so we've had to split the classes up, we can now run children & adult classes separately & junior & senior grade classes. The students themselves are doing well & training hard with some due to grade to 1st degree next year. The Academy has a good reputation for genuine Taekwon-do in England as well as internationally which is great for a single school. We've had offers from some large ITF & Taekwon-do organizations to join them, but we are doing okay for now & a past bad experience has left me not too hot on that idea (although the organizations that made the offers are well respected by me & have great top men). I am hoping to meet more IAOMAS instructors like Colin Wee (from Australia), we have seminars lined up for next year with Rick Clark & the army, plus of course the IAOMAS one in November 2003. I am hoping to develop the school teaching, to hopefully more UK schools (I'd love to see martial arts as part of the national curriculum as the benefits are immeasurable), enter more students into the 2004 World Championships & do more of the Corporate courses. Watch my son grow & by the end of the year be a married man.

Stuart Anslow can be contacted at Rayners Lane Taekwon-do Academy on 07759 438779 or email instructor@raynerslanetkd.com or visit the website at www.raynerslanetkd.com

FEATURED IN: TAEKWON-DO & KOREAN MARTIAL ARTS MAGAZINE - JUNE 2001

Master Juin Seminar & Black Belt Grading

Master Juin hosted a seminar on the 26th March, in Bromley, Kent, which was followed by a black belt grading. Unfortunately for some reason this time the seminar wasn't that well attended & basically turned into a pre-grading for those attending the black belt grading, as these were most of the attendees. This took into account some of the items that would of have to have been performed at the grading itself, like full power pad work, sparring, 2 V 1 sparring & patterns (Chon-ji, Dan Gun, Do San, Won Hyo, Yul Guk, Joong-gun, Toi-Gye & Hwa Rang).



Following the seminar the black belt grading commenced. As many of you may know I was grading for my 3rd degree. As mentioned earlier, some of the grading items were actually covered in the seminar & marked accordingly. Also on the panel, along side Master Juin (8th degree), were two fourth degrees (one from Master Park Jung tae's association).

At the grading itself I had to perform 5 patterns (the three second degree patterns, Eui-Am, Juche & Chong Jang & two coloured belt patterns, Hwa Rang & Choong Moo). Following this I had to perform 1 step sparring, followed by self defence techniques. Then idale matsokgi (2 v 1 sparring), against two black tags, then against two 1st degree's. After this followed the destruction which Master Juin unfortunately changed on the day. Firstly I had to perform Cha Busigi (stamping kick) through two bricks. I had never attempted this before, but on my second attempt I managed it.

As mentioned earlier, the seminar took into account the pad work where I had to demonstrate the basic kicks (front, side, turning, back & reverse turning) followed by their jumping counterparts & single sparring. Next I had to demonstrate the measuring up of the basic kicks from which Master Juin selected the one he wanted me to break with. He had mentioned earlier that it has to be a non-moving, standing kick, rather than a jumping kick or a stepping kick. He selected turning kick & I successfully broke with it on the first attempt. The breaking was done on a red board which I was told was harder than the new black boards & the equivalent to 3 normal boards (this being the old UKTA boards & not the new type red boards), these are only used for gradings. Either way they were very very hard as I soon found out.

Next Master Juin said to choose a hand technique from either an inward knifehand strike or a reverse knifehand strike, I selected the latter. BANG, after a full power strike my hand just bounced off (these boards were hard), BANG, the same thing happened a second time. Master Juin told me to select another hand technique from either inward knifehand strike or forefist punch, the look in his eye told me I had to break straight away with whatever technique I chose. I choose punch & successfully broke on my 1st (and probably only) attempt. Thus finishing the grading.

After the other grades were finished we formed up & were given our results (simply pass or fail) & awarded our certificates. I am pleased to report that I passed & am now officially a 3rd degree.

Martial Icons



When I started training in Taekwon-do I couldn't get enough. Not just of Taekwon-do but of all martial arts. When asked to perform techniques Mr Bryan would say that we should have 'Blind Faith' & I did (of sorts) because I had already seen him in action, performing amazing aerial kicks that I & others aspired to. It wasn't hero worship of any sorts, but a respect for his technical ability & humbleness. The latter annoying at times because I wanted to see him perform more often.

At the same time I was gaining an interest in competition & I never really worried too much about winning or losing, it was all about experience & simply having the bottle to step into the arena & I'm still convinced of this today. Over the years I competed in Taekwon-do tournaments, All Styles Open events & Kick Boxing contests & in order to gain an insight or maybe a new technique or strategy to give me an

advantage I started to look at other fighters. These were the cream of the crop. Some still competed, others had just retired, but all were top in their chosen art or sport & highly acclaimed on the tournament circuits.

Although in the early years I watched martial arts movies (more so than now), I never really thought 'what a fighter', I enjoyed Bruce Lee films, Jackie Chan, Gordon Lui & Van Damme movies, but only Phillip Rhee from 'Best Of The Best' fame really got my respect, to me the 'real' fighters ruled.

Off the top of my head I can remember quite a lot, One of my favourite of all time has got to be Alfie 'the Animal' Lewis, the pioneer of Free Style Karate. He won 99% of all his fights, it was often said that he beat opponents & referees simply by his reputation & presence, but he was & still is an amazingly gifted fighter. The fighters I held in such high regard were not just fighters, but entertainers as well. Nicknames were the order of the day, people like Kenny Walton & Kim Stones (said to have the fastest hook kick ever, next to Bill Wallace) of Taekwon-do, Peter 'the Overdog' O'Para of Sport Karate, Neville 'the Devil' Wray & Nathan 'the Megatron' Lewis of Lau Gar Kung Fu, Troy Dorsey (USA Kick Boxing), Tony 'the Iceman' Sewell (TKD) & Joe 'The Blockbuster' Tierney of Karate.



Like I said, most of these were on the brink of retirement from competition, so the next set of fighters filled their shoes, people like Mike Lambert (Taekwon-do fighter & the Scotsman in Van Damme's The Quest), Dave Sheppard, Willy Thomas of Shotokan, Kash 'The Flash' Gill & Ronnie Green of Thai Boxing, Sharon Gill & Brian Nelson from Lau Gar & many others.

Along the way I watched & read of other great martial artists that I came to respect for their technical ability or other reasons. People like Sensi Enodea 'the Shotokan Tiger', Master Sken of Thai Boxing, Austin Goh of Wing Chun, Frank Brennan & Terry O'Neil of Shotokan, Wally Jay (Jui-Jitsu), Tony Leung (Steel Wire Mantis Kung Fu), Keith Kernspecht & Emin Boztepe of Wing Tsun, Ticky Donovan of Karate & Earl Blijd (Wu Shu) from Holland, Plus of course the founders of various arts, like Mas Oyama (Kyokushinkai), General Choi & Gichen Funokoshi (Shotokan) to name but a few.

Of the last few years I have come to respect people like Geoff Thompson (Karate), Jamie O'Keefe, Nobuko Takada, Kiyoshi Tamura & Kazuo Yamazaki of Bushido fame, Lenny McClean (Bare Knuckle Fighting - never lost in over 300 fights), Marco Raus, Rickson Gracie, Lee Hasdell (Shoot Fighting) & Rick Young (Jeet Kune Do) and there are many others I could mention that I can't remember their names. Not to mention the pioneers of Taekwon-do such as General Choi, Master Park Jung Tae, Master Rhee Ki Ha, Master Park Jung Soo amongst others.

In these days of over paid football icons & manufactured pop stars these are people who have earned respect through simply training hard. If you haven't heard of some or even any of the people I mention I would suggest you get hold of some old martial arts mags or Videos. Most have been around decades, and after retiring from the sport side (those that competed) many have become coaches or started their own associations.

It always amazes me how few people that actually practice martial arts never buy a martial arts magazine or look beyond the confines of the dojang. This was brought to bear last year whilst at the Mortal Kombat 2 auditions when a certain BUTF black belt (not from our club) asked the great Alfie 'The Animal' Lewis, Founder of Free Style Karate, 5 times World WAKO Champion, President of the Free Style Karate Organization & winner of every major competition in this country, and I quote "Do you do martial arts?" ...DOH !!! The point is there's a whole wealth of great martial artists out there, past & present, to aspire to & compare with.



The one thing to learn from all this is that just like you & me they all started from white belt & became respected world wide.

So don't limit yourself,

don't wait for your ship to come in, swim out & meet it.