

Totally Taekwondo

The Global Tae Kwon Do Magazine

October 2018 • Issue 116



태권도



Typical Injuries in Martial Arts



Painting By Numbers

A Study of the Full Nelson

Also in this Issue: Aging Up AND Staying in the Game • What's in a Name?
Is Martial Meditation Necessary? • Warming Up With Star Jumps
An Analysis of the Chang Hon Patterns: Part 7 - What and Where
Yoo-Sin's Palm Hooking Blocks • *Plus more inside*

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

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Editorial

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Hi everyone,

There are 3 major Taekwon-Do tournaments on this weekend (that I know of), so if you are competing, then I wish you much success. However, for many, it's a shame that they are all on the same weekend, as I am sure many would of attended more than one of them if not, which means a bigger turnout, larger revenue for the hosts and an all round better event ... I will be at one of them this weekend, but would have supported one or even both of the others too, but as it stands, I can't be in 3 places at once... just like everybody else! Perhaps in the future, it would be a good idea to look into event dates a bit more, to avoid such clashes, to the benefit of everyone who enjoys attending tournaments and of course, the hosts themselves!

In this issue we have something for everyone... from funking up the basic 'star jumps' (or jumping jacks as some call them) that every instructor uses as part of their warm-ups, to how beneficial Taekwondo is to older (as in much older) students, which I know we know already, but now we find out exactly which bits are best!

What is 'Martial Meditation', Do we need it?.. Do you do it? Should you do it? And if so, why? Find out inside.

The Full Nelson, so often seen in movie fights and wrestling, making it look seemingly easy to get out of... but believe me, it isn't when its applies correctly, as I found out when researching my Hosinsul book and I asked a Jiu-Jitsu Grandmaster to put one on me... explaining to take it easy as I had a sore neck at the time. Did he take it easy? Hell no, it was on so strong that my chin was pressing into my sternum and it felt like my neck was going to snap.... What I am trying to say here is that its an interesting article and good to have techniques to train to escape a full nelson... especially if you don't have my book... yet (smiley wink face would go here).

Enjoy.
Regards,
Stuart
Editor



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Totally TKD News

Chosun Taekwondo Academy Hosts 9th Annual Book & Bake Sale

On Sunday, September 10th, members of the Chosun Taekwondo Academy, located at 60 Galloway Road in Warwick, hosted their 9th Annual Book & Bake Sale to benefit the Warwick Lions Club/Rotary International holiday party for underprivileged children. Funds were also earmarked for co-sponsor Warwick Historical Society.

The event was organized and executed by the Chosun Leadership Team, a group of youngsters within the academy whose mission it is to provide community service, generate funds for local charities and enhance leadership skills by embracing the ancient creed of traditional taekwondo. Almost 10,000 books were donated by Warwick residents, with one-day sales generating significant proceeds. Contributing sponsors for the event included: Warwick General Rentals, Warwick Valley Farmer's Market, Warwick Historical Society, Guardian Self-Storage,

Benito's Pizza and CVS.

On hand to encourage success of the sale was Warwick Town Supervisor Michael Sweeton and Lions Club Event Chairwoman Claire Gabelmann.

Reached for comment, Chairwoman Gabelmann commented: *"The Chosun Taekwondo Academy Leadership Team is nothing short of amazing. The Chosun Book & Bake Sale has continuously generated substantial funds for this worthy event. They are well organized and successful in their community efforts. All involved at the Lions Club and Rotary are impressed with their enthusiasm and abilities under the direction of Master Cheryl Crouchen and Master Doug Cook, Master Cheryl Crouchen and Instructor Bryce Parkinson."*

For information regarding programs offered at the Chosun Taekwondo Academy, call (845) 986-2288 or visit their web site at www.chosuntkd.com.





Aaliyah Powell and Sharissa Gannaway

Youth Olympics selection for GB Taekwondo duo

Team GB duo, Aaliyah and Sharissa, looking to follow in golden Youth Games footsteps of Jade Jones

Aaliyah Powell and Sharissa Gannaway will look to emulate the successes of Team GB's taekwondo athletes at previous Games when they compete at the Youth Olympics in Argentina, October 6-18.

Aaliyah from Huddersfield and Southampton born Sharissa, both 15, are Britain's two taekwondo representatives at a multi-sports event that first catapulted Jade Jones to international stardom eight years ago.

Jones, 17 when she won her gold medal in Singapore, has gone on to become double Olympic champion and reigning world number one.

Four years later, Christian McNeish and Abigail Stones won a pair of bronze medals when the Games were hosted in China. Londoner McNeish is presently the

reigning European champion and has won three other tournaments in 2018.

So, while there is expectation on teenagers Powell and Gannaway, members of Team GB's 42-strong squad heading to South America, to attain podium finishes, the pair are more than capable of delivering medals.

Aaliyah fought off tough competitors from the Philippines, Vietnam and Russia before going on to beat Thailand's Kanrawee Sompan in the Junior World Championship final earlier this year.

The Yorkshire prospect also collected a silver medal at the 2017 Junior European Championship, only losing the final against her Russian opponent on technical superiority after the match ended tied.

"I'm excited to make the team for the Youth Olympics," said the Quest Taekwondo Club member.

"Of course, I want to emulate Jade's success but we are very different athletes."



Aaliyah Powell

“However, knowing, this is where they have made their name is great. But it’s not really sunk in yet that I have been selected.”

Sharissa, who competes for British Taekwondo Schools in Southampton, also won a Junior European silver medal last autumn. She added two more second

places this year at the US and Dutch Opens before making it fourth time lucky at the Luxembourg Open.

“I was buzzing when I found out I had been selected for the Youth Olympics,” she said.

“It was great to qualify the spot earlier this year but you can’t get too excited in case



Sharissa Gannaway

you might not go. But when you finally get confirmation it's great."

The athletes will also be joined by sixty-two athlete role models in Argentina whose primary function will be to support, advise and inspire the young athletes.

Jade Jones will be included in the mix as well as, four-time Olympian and Rio 2016 gold medallist Helen Richardson-Walsh.

Buenos Aires beat off competition from Medellin in Colombia and Glasgow to win the Games which also feature karate and judo as well as others including

dancesport, futsal, roller speed skating and sport climbing.

Moore of the same-former karate kid delighted with Polish Open breakthrough

Former karate champion Maddison Moore claimed silver as GB Taekwondo fighters won three medals at the Polish Open in Warsaw.

The 18-year-old captured European Senior and Junior titles before switching martial



Maddison Moore (left) on the -49kg podium



Rebecca McGowan with her bronze medal.

arts in November 2017.

Now the prospect from Chasetown has come close to winning her first gold medal in taekwondo at an event that also brought success for Rebecca McGowan and Kyla Julien.

“I hope it encourages other karate players to consider the transfer and know it can be done,” explained delighted Maddison.

“There will be people out there who want you to fail. But my advice would be don’t worry about them focus on yourself, find

confidence with your own ability and don’t punch people in the face because it’s not allowed,” she smiled.

Maddison, fighting at -49kg, won three fights, dropping only 19 points, on the way to the final.

However, Russian Vanja Stankovic, a former European Junior champion, proved too strong for the inexperienced Manchester trained athlete in a high scoring final.



Kyla Julien (3rd place, left) following her bronze medal match

Scottish starlet McGowan, a World Junior Championship bronze medallist in 2016, claimed bronze again in the -73 kg category. She eventually lost 14-3 against reigning World and 2012 Olympic champion, Milica Mandic of Serbia.

“I tried to stick to my game plan and keep the pressure on throughout,” she said of her semi-final tussle. “Unfortunately, I got caught with a couple of headshots.

“However, it felt amazing to be back in the ring. I was back where I belong, doing what I am supposed to be doing.”

Huddersfield based Kyla continued her impressive form in 2018 with a bronze medal at -57kg, a category that includes double Olympic champion, Jade Jones and 2015 World Championship bronze medallist, Rachelle Booth.

Kyla has been a longstanding member of the Sport England funded Development Programme and has previously medalled at the Dutch, Luxembourg and Paris Opens.

This time she won three fights before losing 26-14 against Aleksandra Radmilovic of Russia.

Mahama aiming to be Cho-stopper as Grand Prix beckons for GB stars



Mahama Cho is determined to make up for lost time when he returns to action today (Wednesday) as part of a formidable GB Taekwondo squad competing at the World Taekwondo World Grand Prix in Chinese Taipei.

The 2017 World Championship silver medallist has fought sparingly this year but has big ambitions stepping back onto the mat in Taoyuan (September 19-21).

The third of five Grand Prix events this year also sees the return to competition of double Olympic champion, Jade Jones, and 2015 and 2017 World Champion, Bianca Walkden.

But first up is Rio Olympian Cho champing at the bit to get among the medals again.

"I have been out for quite a bit but rehab has gone well," says the 29-year-old Londoner.

"I am back to where I was but at the same time, I'm very grateful to be in this position to compete again.

"People may be thinking otherwise because I have been out for a while. Am I ring rusty? Is he going to be the same again?"

"Everyone is asking questions but I have never doubted myself.

"I have been in this position before," said Cho, a gold medallist at the inaugural Grand Prix in Manchester nearly five years ago.

"The legs are good, the body is in shape and my mental frame of mind is where it is supposed to be.

"We don't go there just to participate. You always want to be the best. You always want to win.

"I am excited. Training has been intense. As time has gone on my fitness is getting better, my match sharpness is getting better and I love challenges.

"This is what I love to do. This is what I am born to do. I love pushing myself to the limit and to see what I can do."

London and Rio Olympic champion Jones has also restricted her competitive appearances in 2018. But she makes her return as reigning European champion and a winner of the inaugural Rome Grand Prix.

GB fighters have won six medals from the first two GP tournaments in Italy and Moscow, including silvers for Lauren Williams and Bradly Sinden who are also fighting in the Far East.



Mahama Cho opens GB taekwondo Grand Prix medal account

Mahama Cho celebrated his comeback with GB Taekwondo's first medal at the World Taekwondo World Grand Prix in Taoyuan, Chinese Taipei.

But there was disappointment for a trio of former Grand Prix medal winners, Lauren Williams, Christian McNeish and Bradly Sinden, all of whom finished in their respective Quarter Final rounds.

Cho enjoyed a superb quarter-final victory over Germany's current -87kg world champion, Alexander Bachmann.

However, after his confidence boosting 4-2 success, the London raised heavyweight went down 9-2 in the last four of the +80kg division against Bachmann's world final opponent, Vladislav Larin, from Russia.

"I am ecstatic to be back on the podium," he said. "I know with my capabilities I can do much more.

"But I am happy knowing the training and

the rehab I've done has gone well.

"It's great to fight the best fighters in the world and still be able to perform. I just need a bit more match fitness to say I am ready to contend again."

Reigning European champion McNeish was hoping for third time lucky after missing podium places at the 2018 Grand Prix in Rome and Moscow.

But having progressed to the last eight, McNeish went down 22-13 against Iran's 2017 world championship silver medallist, Mirhashem Hosseini.

Welsh wonder Lauren Williams hoped to complete a full set of 2018 Grand Prix medals having earned bronze in Rome and silver in Moscow.

Instead, the European title holder lost 13-6 to South Korea's Jan-Di Kim.

Yorkshireman Sinden made it a trio of last eight exits. Drawn against Kim's compatriot, Lee Dae-Hoon, he lost 38-21.



Walkden eyes Manchester Grand Prix glory after Far East near miss

Bianca Walkden doubled GB Taekwondo's medal haul at the World Taekwondo World Grand Prix in Taoyuan, Chinese Taipei today (Thursday)

And having added silver to her bronze from the Rome Grand Prix earlier this year, the double world champion will hope for gold when the series moves to Manchester next month.

The world number one from Liverpool won three matches, including the scalps of highly rated pair, Saebom An from South Korea and Turkey's Nafia Kus, to reach the final of the +67kg event.

Despite Bianca's best efforts, however, she lost 22-6 against Da-Bin Lee, the reigning Asian Games gold medallist.

"I am disappointed with silver because the only colour I want is gold," she said. "Every time I don't get gold I feel it is a disappointment.

"I am happy I reached the final but to me silver is underachieving. The girl was better than me on the day but there is not one person I want a re-match with.

"Everyone is in the way so I want to beat them all. I am looking forward to Manchester now.

"I can't wait to be on home soil fighting in front of family and friends and to turn that silver into gold."

Jade Jones will also have plenty of unfinished business when the Regional Arena, Manchester, hosts the next Grand Prix. (October 19-21).

The London 2012 and Rio 2016 Olympic champion won a rare meeting against GB teammate, Rachele Booth-but it was close.

Wiganer Rachele, a Russian Open silver medallist last weekend, took their -57kg contest to golden point only to miss out on the quarter-finals.

Next, Jade went down 5-3 to Latvian Inese



Tarvida, a 2017 World Championship bronze medallist.

Hassan Haider, GB Taekwondo's other competitor on day two, lost his opening bout at -58kg, 17-9 against Ramnarong Sawekwiharee of Thailand.

Bianca's podium finish added to Mahama Cho's bronze in the men's heavyweight category on Wednesday.

Tomorrow (Friday) Lutalo Muhammad and Damon Sansum compete at -80kg while reigning world junior champion, Jordyn Smith, competes at -49kg.

Omen's look good for Manchester after Damon's latest World Grand Prix medal

Damon Sansum rounded off another positive tournament for GB Taekwondo fighters with a final day bronze at the World Taekwondo World Grand Prix in Taipei.

The double World Championship medallist defeated Aaron Cook on his way to the

semi-finals of the -80kg division.

But despite his best endeavours, the 31-year-old Scot lost 21-10 against in-form Russian Maksim Khramtsov.

"He's probably the best 80 in the world at the moment," said Damon after adding to Bianca Walkden's silver medal and a bronze for heavyweight Mahama Cho.

"But it was competitive, and I put myself against the top of the world and hung in there. It is only going to get better and better."

Khramtsov has now won all three Grand Prix titles in 2018 and will start favourite for the Manchester leg next month. (October 19-21).

However, Damon has also taken heart from his performances in the Far East, starting with an 11-7 win over Italy's Roberto Botta

He followed up with a 24-18 win over Moldovan international Cook and golden point success against South Korea's Hun



Kim.

“The day was good,” he added. “I felt confident, positive and excited to fight.

“I fought Aaron for the first time in a few years but it is always an entertaining fight.

“I was losing until the last three seconds against Korea but managed a kick to the head, then I kicked him in the head again in golden point.

“So, overall I am feeling mentally fresh and

focused. And I can’t wait for the Manchester Grand Prix and chance to fight in front of a home crowd.”

With London and Rio Olympic medallist, Lutalo Muhammad, withdrawn through sickness, that left Damon’s compatriot, Jordyn Smith, as GBT’s other competitor on day three.

However, after a 4-2 win over home player, Chia Yin Sung, Jordyn lost 13-0 against Japan’s Miyu Yamada.



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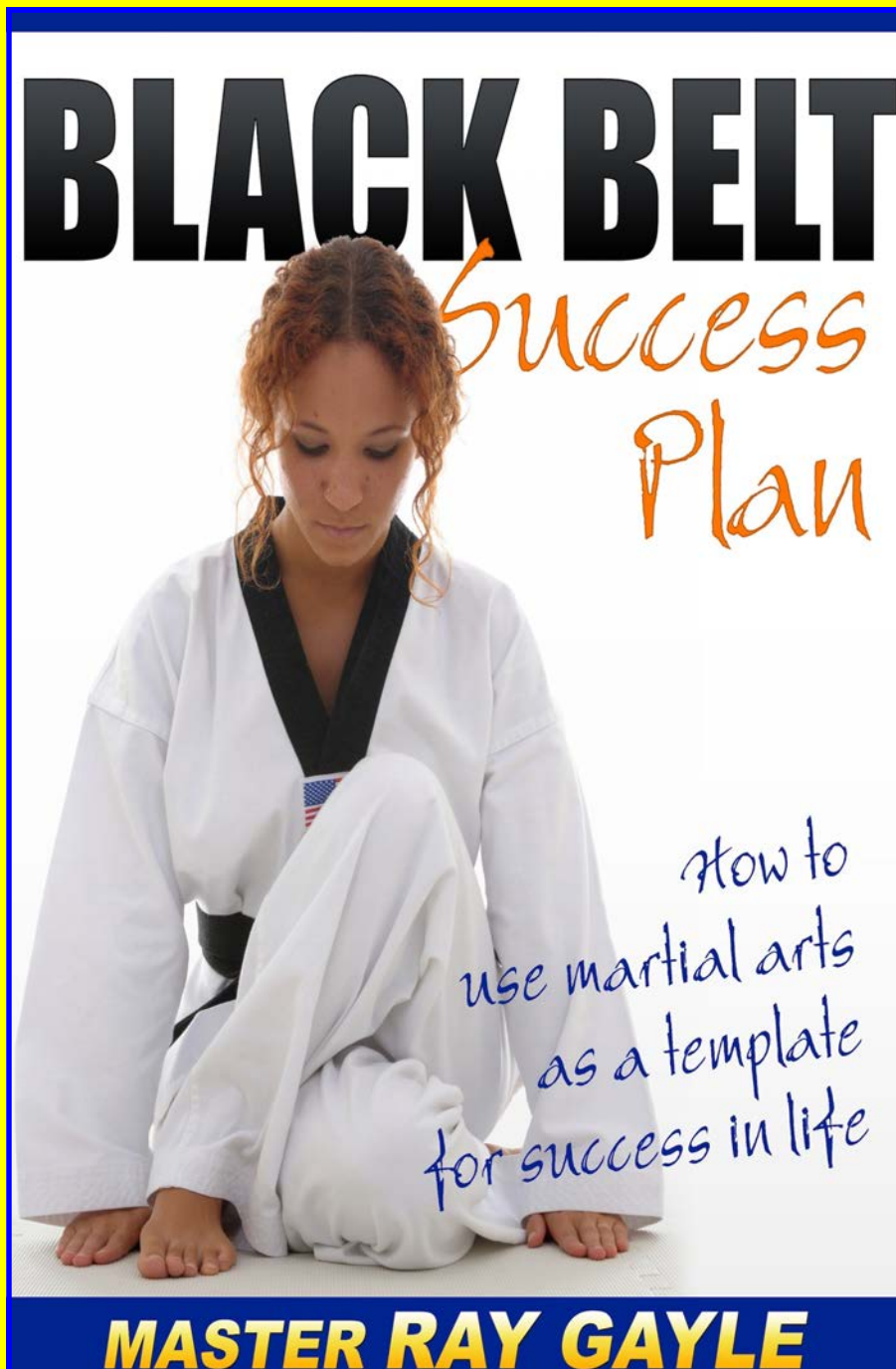
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- *Those who would like better financial rewards for their efforts*
- Anyone who would like to have better relationships
- *Those who believe that someone has to be born into a rich family to have any chance of living in their dream home*
- Anyone who believes that their religion, skin color, gender and present situation will not let them be the person they want to be.



For more information on 'Black Belt Success Plan' including where to purchase a copy, please contact Master Gayle at; chairman@puma-uk.com

"Let him who desires peace, prepare for war!"

- Sun Tze



"Only a warrior chooses pacifism; others are condemned to it."

Chapter 2

Before We Begin



Chapter 3

Defences Against Hand Strikes



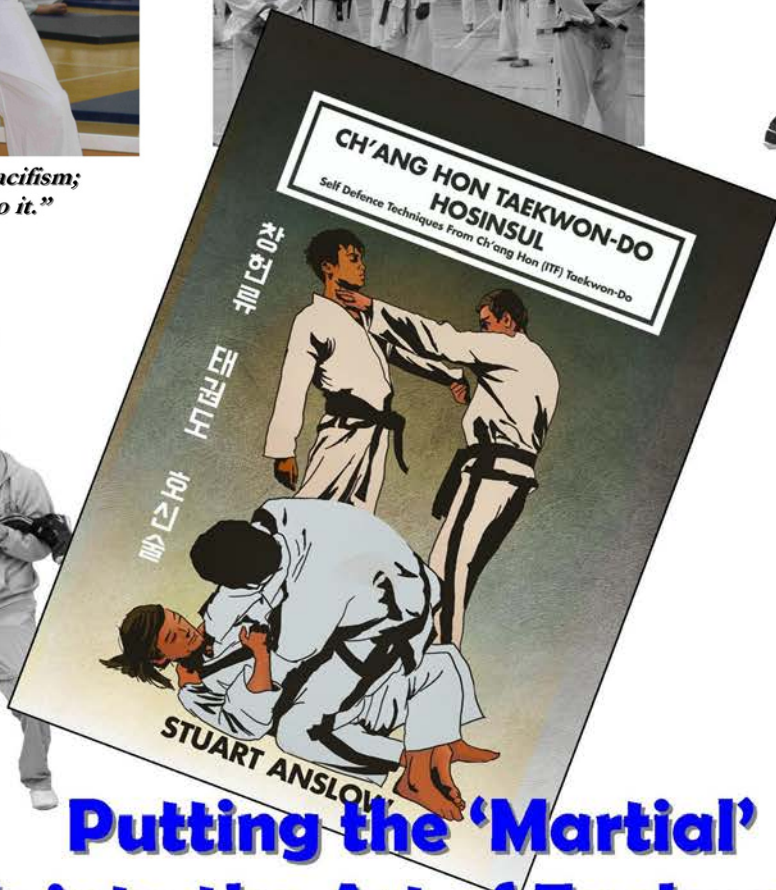
Chapter 4

Defences Against Kicks



Chapter 5

Defences Against Grabs



Putting the 'Martial' Back into the Art of Taekwon-Do

Chapter 6

Defences Against Chokes & Strangles



Chapter 7

Defences Against 'Other' Attacks



Chapter 8

Advanced Hosinsul



"Fighting is live or die. Sparring is win or lose"

- Luo Dexiu Laoshi

A Study of the Full Nelson

~ Part 1 ~

By Mike Swope



When my son was a 1st Poom (youth black belt) in Kukki Taekwondo, he was two sizes smaller than most others his age. He was quiet, confident, friendly, and responsible, and his teachers liked him. One day he asked about defending against the full nelson because his friends had recently discovered the lock and began to experiment with it against him because of his small size and good nature (qualities which unfortunately often seem to attract this type of behavior). His inquiry began our inquiry into and study of defenses against a full nelson, sometimes called a double nelson or a double shoulder lock.

Unfortunately, few children and a great many adults do not understand the potential for injury when they apply a full nelson to another person. Children in particular may use it during rough play with their friends, as my son's friends had. They do not intend harm. Of course, schoolyard bullies may also use the maneuver, whether they intend harm or not. In either case, the full nelson remains a dangerous technique.

The full nelson can be used to control an opponent but does not allow for an effective strike for either the aggressor or victim since the arms of both parties are engaged. The full nelson may hyperextend or wrench the neck, or otherwise damage the spine, spinal column or shoulder joint, and must therefore be considered a dangerous hold. Unfortunately, children do not understand the dangers and may use the hold during rough play.

What is the Full Nelson?

The full nelson is a double shoulder lock. The aggressor slips his arms beneath the arms of the victim from behind, then snakes his arms up behind the victim's neck at the base of the skull. The aggressor then applies pressure against the victim's neck/spine with his palms. When the full nelson is successfully applied, the victim's ability to move or bend is

highly restricted. Pain and discomfort, which result from leverage to the spine/neck, further dissuade movement. Since the lock applies pressure to the top of the spinal column, the lock may also cause serious permanent injury. Most readers are probably familiar with this hold.

From the aggressor's perspective, there isn't much follow-up that can be performed until the aggressor's arms are untangled from the victim. Both the aggressor's hands and arms are locked up with the victim. Some aggressors might weave the fingers together behind the victim's head, but this further locks the aggressor's hands and further limits the aggressor's ability to respond to an attack from the victim or third party. More experienced aggressors simply place one hand on top of the other behind the victim's head to more easily respond to



The aggressor from behind wraps his arms under the arm and up behind the neck of his victim to apply a full nelson. The aggressor then applies forward pressure to the neck/spine of the victim, and may wrench the neck/spine of the victim, potentially causing serious injury.

the victim's response(s) or engagement of a third party. This placement of the hands of the full nelson also create a greater range of motion through which the aggressor may exert more leverage and therefore control against the victim's neck.

From the victim's perspective, the full nelson poses great danger. A violent aggressor may not only press and wrench the neck/spine of the victim but also lift and unbalance the victim to throw them to the ground. The spine, spinal cord, and surrounding tissues may sustain damage from between the shoulder blades to the point where the skull attaches due to hyperextension or wrenching, similar in some respects to whiplash. Let's not also forget that the full nelson is a double shoulder lock, and the shoulders may also be pulled out of their sockets with violent whipping of the victim. Although we did not apply dangerous leverage while experimenting with defenses against the full nelson, we nevertheless woke the next day with stiffness and soreness in our necks from the shoulder blades to the base of the skull. (We then began stretching our spines in this region, which we had previously ignored during warm-ups.) Our discomfort only underscored the seriousness of the full nelson if applied violently.

Learning to defend against a full nelson, of course, should not be the only preparation. The best defense, as we have always told students, is to avoid trouble. "Don't be where you're not supposed to be doing what you're not supposed to be doing." This is the second rule in the "Seven Rules of Self-Defense" taught by Kansas Chun Kuhn Taekwondo. Rough play certainly falls into the category of "don't be doing what you're not supposed to be doing." Someone almost always gets hurt during rough play.

Situations involving an aggressor, however, may be unavoidable at school or on the street. A bully is likely to seek out the victim, especially if the victim has been a successful target in the past. If avoidance is impossible, the student must face his or her aggressor, prepared to defend themselves.

7 Rules of Self-Defense

[Hosinsool]

1. The purpose of self-defense is to **stop an attack with minimal harm.**
2. **Don't be where you shouldn't be, or doing what you shouldn't be doing.** If you look for trouble, or cause it, you will find it.
3. **Be mentally and physically prepared to be where you may expect to encounter and what you are prepared to do to defend yourself and others.**
4. **Defuse the situation if possible.** If you find yourself in a confrontation, show that you understand why your aggressor is upset and demonstrate an interest in resolving the situation. Use "I" instead of "you."
5. **Whatever your response, perform it as suddenly and decisively as possible.** The element of surprise may confuse your attacker. Sufficient speed, power and execution may disable your attacker and halt the attack.
6. **Yell as loudly and firmly as possible to draw attention to the situation.** Sudden loud noise may confuse your attacker and create witnesses to discourage further attack.
7. **Run to safety as soon as possible.** Immediately notify your parents, other adults or the authorities as appropriate. Seek medical attention for all injured persons.

"To be prepared for war is one of the most effectual means of preserving peace."

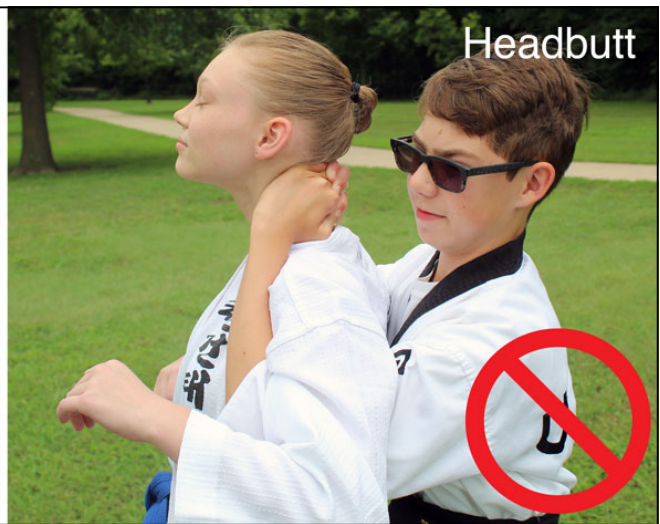
~ General George Washington

Failed Instinctive & Common Defenses Against the Full Nelson

Perhaps the first instinctive defense against the full nelson is to wrestle with the aggressor. However, as noted previously, this only increases the danger of the lock. The aggressor is also likely to be larger and stronger than the victim, and may begin wrenching and twisting the victim around violently, swinging their legs and bodies into



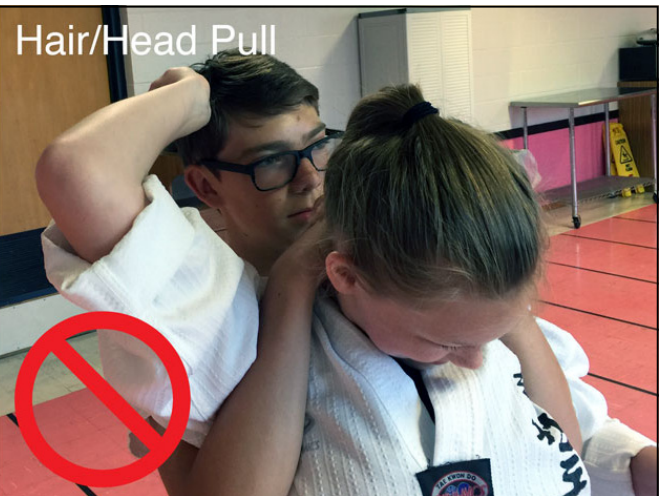
Elbow Strike



Headbutt



Eye-Gouge



Hair/Head Pull

These simple, common defenses – elbow strike, headbutt, eye-gouge and hair/head pull – appear at first to be good defenses against the full nelson. Our testing with grown and teen students, however, demonstrate that they fail every time if the aggressor has successfully completed the lock and may, in fact, cause or increase injury.

furniture, walls and other hard objects. Wrestling in the full nelson only increases the leverage and pressure against the victim's spine, shoulder joints and related muscle groups. (My son during our experimentation experienced a slight shoulder joint injury from his older and larger brother's wrenching and twisting as described. Had the movement been any more violent or continued, I believe his should might have been dislocated.)

A second instinctive defense one may attempt against a full nelson is the classic reverse elbow strike (or multiple elbow strikes). Reverse elbow strikes, like wrestling with the aggressor, is ineffective and likewise increases the danger of the lock. Once the victim's shoulders are encircled and the hands cupped behind the neck or base of the skull, the aggressor easily resists movements of the victim's torso, such as required by the reverse elbow strike. The lock simply does not allow enough rotation to make an effective elbow strike (or series of elbow strikes) due to the aggressor's leverage against the victim's shoulders. Attempting a reverse elbow strike or a series of alternating elbow strikes increases the rotational pressure exerted by the lock in the neck and spine in particular, which increases the potential for injury. A reverse elbow strike may be successful only as long as the aggressor has not completed the full nelson.

A third instinctive defense one may try against the full nelson is the rear headbutt, which

suffers from the same limitations as the reverse elbow strike. This defense may provide some result as long as the aggressor has not encircled the victim's neck, but after the victim's neck has been cupped, it is 100% ineffective. If the aggressor has encircled the neck, the aggressor effortlessly resists any movement of the victim's head, especially to the rear, as the aggressor's own arms and hands form an impenetrable barrier. In fact, the increased force of the victim's struggle to move his/her head into the headbutt, especially suddenly or forcefully, may cause more damage to the neck, spine or shoulders, as noted with the other instinctive defenses noted above. (If successful before the lock is completed, one danger of the rear headbutt is that the victim may find herself cut by the aggressor's teeth.)

When the victim has exhausted this brief series of instinctive defenses, the victim may continue with two additional common but not necessarily instinctive techniques: eye-gouging and hair/head pull. Once more, the victim is at a grave disadvantage if the lock is completed. The lock simply does not allow enough movement to efficiently and sufficiently locate the aggressor's eyes or grasp his or her hair or head. The aggressor easily moves his head out of range of the victim's fingers and hands, avoiding the eye-gouge and a potential throw/takedown, while increasing the pressure of the lock. The victim's attempts to reach farther and farther behind likewise increases the pressure of the lock and, therefore, risk for injury.

Ineffective Defenses Published on the Internet

As a class we researched and experimented with a variety of defenses proposed by others, and likewise tested them against increasing levels of violence. Our research included a variety of web sites and videos on the Internet (please see the bibliography). All the defenses we discovered assumed that the full nelson had been applied, i.e. the victim's neck was restrained. Unfortunately, when we tested many of these defenses, we discovered that many, like the instinctive defenses above, are inadequate and ineffective for one reason or another.

Several of the ineffective defenses we researched and tested require the victim to clasp hands at the forehead (or similar) and suddenly and forcefully lower the arms to force the attacker's hands apart and release the lock. We tested this specific technique first with



We grouped this hands-clasped type of defense into a single category. This type of defense, of course, fails every time if the aggressor is applying pressure. In most cases, the aggressor need not do anything to maintain the lock. In all cases, the motion to separate the aggressor's hands results in significantly increased pressure against the victim's neck and spine.

students of similar size and then larger students against smaller students. This technique failed every time, with little or no effort on part of the aggressor, particularly if the aggressor was larger. The aggressor's arms simply fail to sufficiently separate with this defense while (you guessed it!) increasing the pressure of the lock. If the attacker weaves his fingers together, this movement actually applies substantially more leverage against the victim, further compounding the pressure against the victim. This increased pressure, of course, means greater potential for injury!

(For convenience we grouped all such defenses together, regardless of starting position or body position, due to the common movement of the victim to force his or her arms down in an attempt to separate the aggressor's hands and release the lock.)

Continued in Part 2 Next Month...

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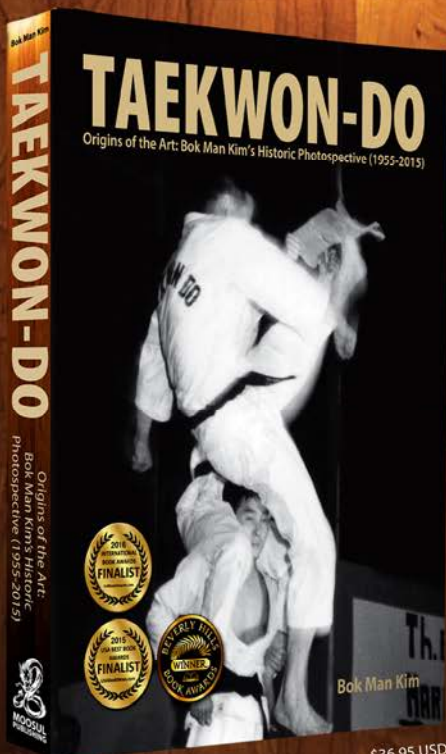
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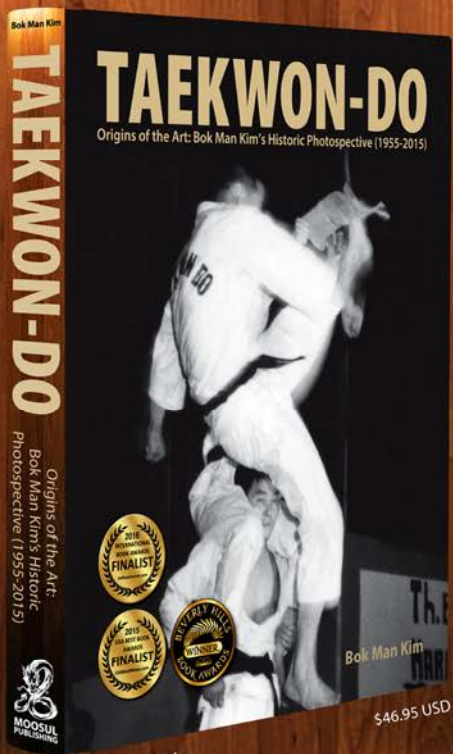


Mike Swope is General Secretary of the World Chun Kuhn Taekwondo Federation (<http://www.worldchunkuhntkd.com/>) and President of the Kansas Chun Kuhn Taekwondo Association (<http://www.kansaschunkuhntkd.com>). In 2015, Master Swope helped prepare Supreme Master Kim Bok-Man's award-winning book, *Taekwon-Do: Origins of the Art: Bok Man Kim's Historic Photospective (1955-2015)*, for publication. Master Swope lives in Mulvane, Kansas, USA.



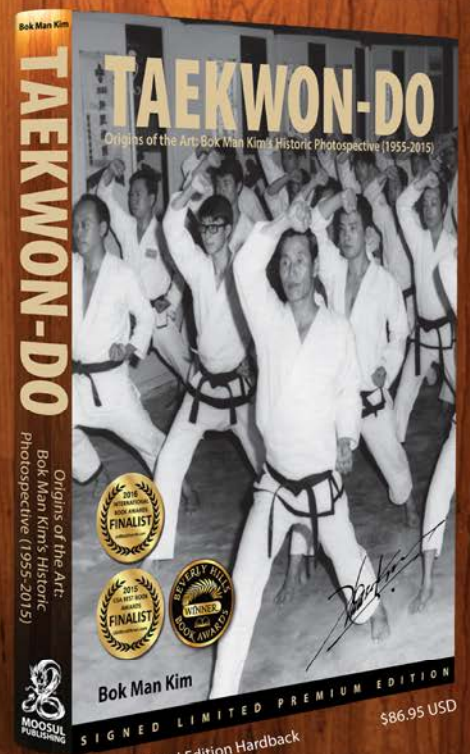
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60 Years of Taekwon-Do History

Taekwon-Do: Origins of the Art: Bok Man Kim's Historic Photospective (1955-2015), selected as a Winner in the 2015 Beverly Hills International Book Awards and Finalist in the 2015 USA Best Book Awards and 2016 International Book Awards, reflects upon the history of Taekwon-Do through Grandmaster Kim's personal photo collection spanning nearly 60 years, especially the art's earliest and most pivotal events. Grandmaster Kim, one of the most influential and important pioneers of military Taekwon-Do, began his martial arts training in 1941 when he was 7 years old. By 1950, he had joined the Korean Army and in early 1955 was transferred to General Choi Hong Hi's division before the new Korean art was named. He drove Gen. Choi to the Naming Committee meetings where members would agree in 1955 to name the martial art "Taekwon-Do." Grandmaster Kim was a member of the first Taekwon-Do demonstration team to perform outside of Korea in Taiwan and Vietnam in 1959. He helped Gen. Choi develop 15 of the Ch'ang Hon tuls and provided input on as many as four more. Master Kim also helped Gen. Choi develop the techniques and write the first English textbook, Gen. Choi's *Taekwon-Do: The Art of Self-Defence*, published in 1965. Master Kim was a founding member of the International Taekwon-Do Federation (ITF) in March 1966, and every country where he demonstrated and set up Taekwon-Do organizations became founding nations. Master Kim led the historic first ITF International Demonstration Team in 1967. In 1978, he sponsored the 3rd Asian Taekwon-Do Championships in Hong Kong at the request of Un Yong Kim and the World Taekwondo Federation (WTF). Ten years later, Taekwondo would become a demonstration sport in the 1988 Olympics in Seoul, South Korea. For more than 60 years, Grandmaster Kim Bok-Man has been practicing, developing, teaching and promoting Taekwon-Do. **Taekwon-Do: Origins of the Art: Bok Man Kim's Historic Photospective (1955-2015)** documents Grandmaster Kim's exceptional journey and priceless contributions to the art.

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~ **Stuart Anslow**, Editor
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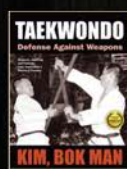
~ **Matthew Sylvester**
Former Features Editor, Consultant and Columnist for *Fighters, Combat, Tae Kwon Do & Korean Martial Arts*, and *Traditional Karate Magazines*

Also by Bok Man Kim



Chun Kuhn Do:
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Wellness Art

2002, 414 Pages
World Chun Kuhn
Do Federation



Taekwondo: Defense
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2012, 432 Pages
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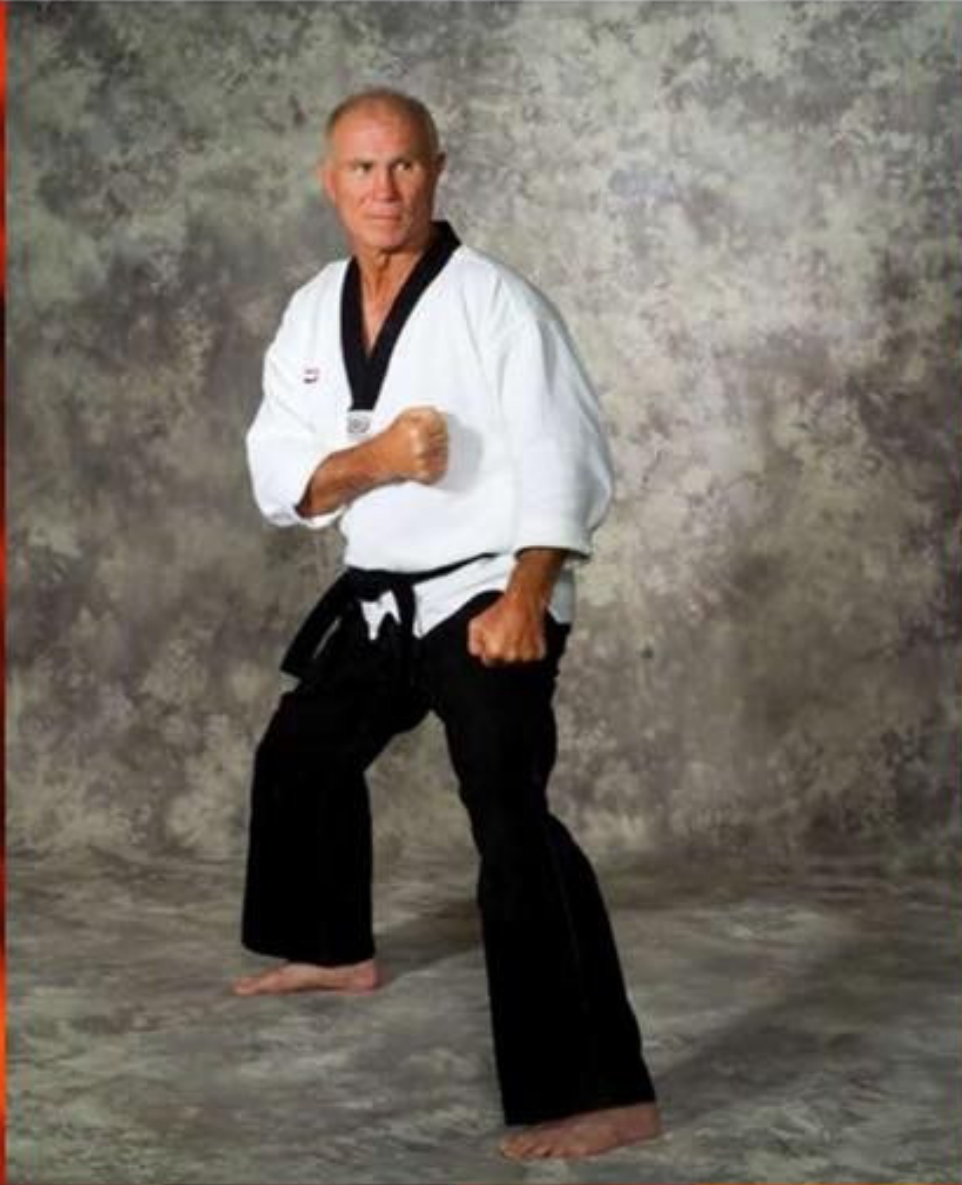
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Terminology: *Things There Aren't*

By Brendan Doogan

There are lots of things in Chang Hon Taekwon-Do [the style practised by ITF and similar groups]. There are kicks, punches, blocks and strikes, throws, crosscuts, sweeps, thrusts, locks and joint breaks, a million different ways of stepping, a bunch of kinds of sparring, there are patterns and board breaking, stretches and toughening exercises, terminology, theory and history.



However, there are things that aren't in the art. Things deliberately left out by General Choi, things that seem to have been overlooked, and things that people think are one thing but are in fact another.

Weapons are defended against in Taekwon-Do. In the full 15 volume Encyclopedia Of Taekwon-Do the Founder devotes 28 pages in Volume V to defending against a knife, bayonet, club or pole. However the use of weapons doesn't play a part in Chang Hon Taekwon-Do, although other schools of the art do include their use, notably SGM Kim Bok Man's.

Most techniques and movements were given explicit applications, either in the literature or in IICs. For the most part Taekwon-Do is face value in that a technique is what it is, although clever repurposing can prepare for unexpected contingencies. Hidden techniques aren't therefore a main part of the art – blocks are taught as blocks, locks as locks.

Some areas appear to have been overlooked. I suppose this was inevitable despite the General's quest to design techniques for every situation. An example is inward downward kick, which doesn't appear in the Encyclopedia. Front pushing kick doesn't either, and upper back elbow strike is a two-direction attack rather than being a high outward swing with the back of the elbow. Turning and reverse turning kicks aren't shown in 360° versions in the books so far as I

can tell. All these techniques are used by practitioners however, as they should be. The art was never meant to be static.

Finally there are things that are misnamed fairly often. Axe kick, split kick, roundhouse and tornado kicks. None of these names exist in the literature. Nor do hook or uppercut, cross or jab, outside of descriptions of movements. Axe kick is properly named pick-shape kick / gokaeng-i chagi. Two direction kick / sangbang chagi can look like the splits, roundhouse is turning / dollyo, and tornado kick is most often applied to 360° kicks. Our punches that resemble hooks are angle punch / giokja jirugi, turning punch / dollyo jirugi, and crescent punch / bandal jirugi. Uppercut for us is divided into upset punch / dwijibo jirugi, middle knuckle fist middle punch / joongji joomuk kaunde jirugi, and upward punch / ollyo jirugi. Jab and cross are words borrowed from boxing, where we make an obverse / baro and reverse / bandae distinction. The boxing convention of calling the rear handed punch a cross is much simpler.

This is...	Actually this...
Axe kick	gokaeng-i chagi / pick-shape kick
Split kick	sangbang chagi / two direction kick
Roundhouse kick	dollyo chagi / turning kick
Tornado kick	360° kicks
Hook	giokja jirugi / angle punch dollyo jirugi / turning punch bandal jirugi / crescent punch
Uppercut	dwijibo jirugi / upset punch joongji joomuk kaunde jirugi / middle knuckle fist middle punch ollyo jirugi / upward punch
Jab & Cross	This is trickier. The front hand ["jab"] can be either baro jirugi / obverse punch or bandae jirugi / reverse punch depending on the handedness of the stance. A right punch on a right stance is obverse. A right punch on a left stance is reverse. Even weighted stances are left or right based on which foot is in front. Uneven stances are named right if the right leg is carrying more weight and vice versa.



Brendan Doogan has been training since 1997. He is active in instructing and training, umpiring and competing. Mr Doogan is an International Instructor and International Umpire and was the 2013 World Champion in Power Breaking. He has also been a member of Standards and Discipline and contributes technical articles to Taekwon-Do Talk Magazine. Mr Doogan was awarded his 5th Dan by Grandmasters Marano, Trajtenberg and Bos in 2010 and earned a 5th Degree in 2014. He enjoys combining Taekwon-Do with his interests in science and travel.

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

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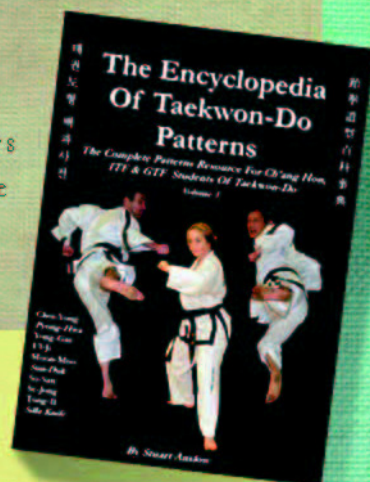
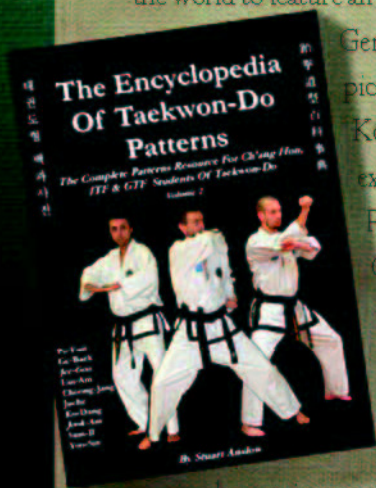
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Painting by Numbers

By Master Robin Ford, VII Dan

This article is solely based upon the traditional techniques of our art, the Tuls, Hyungs, patterns or whatever term you use to describe them. Not the sparring side, because to me that is a completely different subject.

Let's start with a question.....

Can you paint or just paint by numbers?



We have all seen and possibly done painting by numbers as kids, you know, each number represents a particular colour and you fill them in accordingly in any order you like until you are finished.

Sure, when it is finished you have a picture, but is it art? Confused yet? Bare with me.

Now to make a good picture, even painting by numbers does require some skill, the better you are with the brush the better the picture would look. But does that even then

constitute the title of 'ART'

Let us consider the difference between an artist and someone who can put things in a certain place because the instructions say so. The artist understands the colours, and the process of how to build an image using appropriate layers of colours that work together to create a stunning picture with depth and feeling. The other just puts a colour in a place because they were told to do so with no understanding of why and what for.

Now to my point.... are you a martial artist or do you do paint by numbers?

One of my greatest joys when talking to instructors, masters, grandmasters and even students is technique. How to perform it and it's purpose/purposes. Sadly one thing I have learnt over the years is that there are a great number of practitioners of reasonable rank that don't know what the moves are for..

I recall at a training session not too long ago I was asked to take 30 minutes or so on Tuls, not a lot of time and with a massive range of grades what could I teach? So I started with seeing where everybody's mindset was regarding their tuls. I asked do you know your Tuls? Yes, came the reply. Good I said so now do this, they had to do the first move of Chon Ji followed by the second of Dan Gun, the third of Do San and so on up to the highest tul that they knew.

I found myself confronted by rows of dumbfounded students & black belts wondering if I was serious and how to even perform such a task.

So eventually they started, amazingly the lower grades seemed more confident with it than the black belts. It didn't go well, I demonstrated and then they tried again. After a few frustrating attempts at this I sat them down and I asked 'why was that hard'?

To my despair a third degree stood up and said 'it is hard Sir when you take the moves out of context'. What was actually meant was, it was confusing because the techniques weren't in their normal order.

To me that illustrates a huge problem with the way that our art is being taught or explained. To think that a technique can only be used in a set sequence is ridiculous. I will give you an example, the straight fingertip thrust in Do San and Won Hyo. Must it always be used after a knife hand guarding block? Obviously not, but students and some black belts are thinking exactly that!

The main problem I have with the way things are being taught and explained is that they will lose all meaning and be rendered useless. The techniques in the





Tuls are techniques for combat in their own right! Each has a purpose otherwise what would be the point of having it, now I am not saying for one minute that you must use every technique in a fight, some techniques are more suited to some people than others, a lot of things must be considered for a techniques suitability from an individual point of view:- their size, strength, flexibility and even their personality.

But... if we are learning an art then we have a responsibility to learn it fully and understand the use of every technique, even if we never need to use them all.

There is a quote '*Peace through superior firepower*'. What separates us from the average thug on the street that we are likely to encounter? The amount of techniques and options that we SHOULD be able to use.

Through Training we gain technique, agility, speed, awareness, the list goes on. But if we don't know how to use the techniques or when to use them what do

we do? Do we break into a complete Tul and hope for the best? Do we go into sparring mode?

Personally I'm of the opinion that any attacker I face will get one go, then I will deal with them and go home. Sounds brash I know but I am a believer in the original point of the martial arts, we are training for an eventuality. The discipline, respect, self control and focus are by-products of our training and the goal is that all these as well as the physical become enhanced through training.

Whether you joined a martial art, for fun, to lose weight, to gain confidence, or were made start as a child by your parents.. guaranteed you would all like your training to help when the time comes.

So I return to my point, if you perform tuls with no idea of what you are doing it for then surely it becomes no more than a dance, a sequence of moves that you blindly follow because that is what you were told. We could teach a dancer a Tul and they would make it look very nice, but



would it be martial arts? No is the answer because they wouldn't understand the moves they were performing and be able to give it any emotion or emphasis.

- Why must I go to bed?
- Why must I eat my vegetables?
- Why can't I drive the car?
- Why must I go to school?

Just like painting by numbers, don't be that person, the artist who made the original knew what they were trying to achieve, why the colours were chosen, even what order the parts of the painting were painted in. It is the same with the tuls. I did Karate to Black Belt before taking up Taekwondo and as every kata was learned we had to do 'Bunkai', application of the techniques with a partner. In other words a fight sequence. I wish more people in Taekwondo would do this, I'm not saying that no one does and if you are already teaching the application of the moves then I applaud you. You are the ones that will stop the watering down of the martial arts and stop it turning into just an exercise.

We are born naturally inquisitive, so why do so many just follow now without ever asking Why? What for? How would I use that in a fight? Are these not important questions?

No Instructor worth his/her rank would ever say shush, don't ask questions, or my absolute biggest dislike 'because I said so!'

I have to mention my Karate Instructor Sensei Steve Plant because he taught me something that has stuck with me my whole life and made me the person I am.

'Question everything, never just blindly accept something is right just because I say so. Ask me why and I will tell you.'

This is what will make you a martial artist. Understanding

If you are a student (which we all are) let me leave you with a question: *How many things did you question as a child?* I am guessing lots. A few examples for you -

I say the same to my students and if I can't

answer them I won't make up an answer but I tell them I will find out. I will contact every Master and Grandmaster that I know like I have done on many occasions and find out the answer, not just for them but for me too.

I could go on and on and give lots of examples and lots of reasons in my opinion why this subject is so important to me, but if you are still reading this then you probably understand anyway.

So the next time you perform your Tuls be honest with yourself as you go through them, and ask yourself a few questions

Do you know what the moves are for, how and when you would use them and what would the result be on the attacker?

If the answer is No.... What are you going to do about it?



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Aging Up AND Staying in the Game

By Erica Linthorst, 7th Dan

Considering the much-chewed over 2018 decision by World Taekwondo regarding the *Poomsae* upper division (66+) and the heavily signed Athlete Petition that went up online internationally to ensure retaining the division moving forward, it seemed that this is the right moment to put emotions on the back burner and research in the forefront as the 2018 World *Poomsae* Championships look large in November (15-18).



The author turned to two (2) highly reputable aging *Poomsae* athletes (both over 70) who have not only a wealth of experience in Taekwondo but also in movement physiology and clinical and vascular neurology. The research for this article consisted of personal interviews and personally conducted research experiments and literature produced from the outcome of the experiments.

Both Bob Maves (USA) and Dr. Jan Lodder (Netherlands) were asked about the field they are in currently and their sports-related professional backgrounds. Both of them are



Bob Maves

eligible to compete in the 4th Masters division and have enthusiastically practiced *TKD* as well as other activities for many decades in the past and are currently active as well. Each of these men is proactively involved in encouraging and supporting athletes to continue improving themselves and enjoying their chosen sports practice.

Maves: I have been in Martial Arts about 63 years and both teaching and coaching for 35 of them. I have fitness certifications from CHEK Institute, NASM, FMS, IYCA, and currently train with the Gray Institute.

Lodder: I received my MD from Erasmus University Rotterdam in 1974, simultaneously receiving my PhD. I then began my practice as a Neurologist conducting research and publishing and also became Professor of Vascular Neurology.

The next question was about their philosophy and mission.

Maves: One of my driving missions is to assist USA athletes to make podium with special emphasis on Senior and Master individuals. He says, "These populations need separate attention with their strength, mobility, stability, and nutrition." [Here he refers to both the differences between youth and adult as well as genders for their specific training.] He continues passionately, "...being 73 myself, I understand the training requirements for an older body. The Senior/Masters *TKD* athletes are on the cutting edge in terms of athletic development for older athletes." When asked to expound, Maves goes on: "Poomsae training and competition is very demanding giving them the opportunity to push the boundaries."

Lodder: "My daughter, dragged me at the age of 54 into the local *TKD dojang*." He says that as he continued, improved sleep he noticed in himself positive changes in his own physical and mental well-being, improvement in balance and flexibility as well as cardio-respiratory fitness. He experienced a greater urge to exercise. As a scientist, he looked at whatever literature he could find on the effects of such practice and realized that there was an opportunity to develop research that looked at these things more closely.

At this point in our interviews, both individuals went



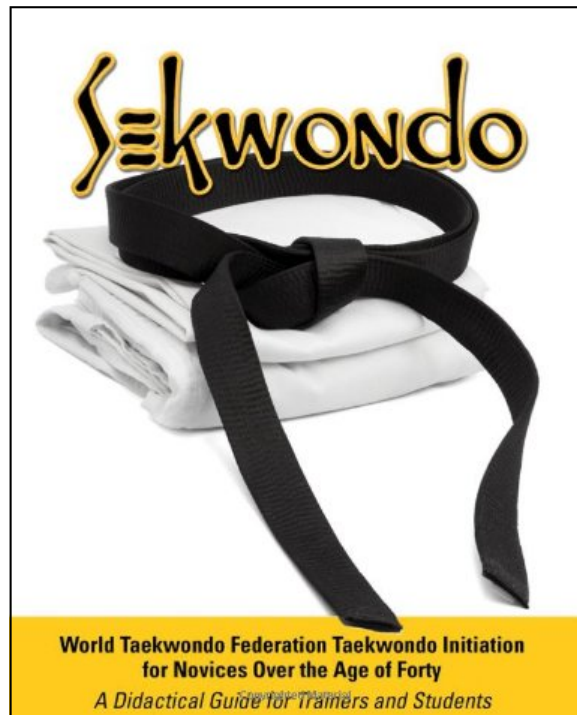
Dr. Jan Lodder

into greater depth as we explored further their take on the aging population – how it can continue to grow, advance, have fun, and even compete. Together, we had a look at how and why both the World Taekwondo and Kukkiwon should not only support but continue to sponsor events that include 3rd (60-65) and 4th (66+) Masters divisions.

[Author commentary: Perhaps the WT should prepare to create additional divisions such as 71+; 3rd Master and 4th Master pairs; 3rd Master and 4th Master team.]

Maves and Lodder expressed clearly their views on physical limitations as well as capabilities and capacities of the aging population performing and the training methods for dealing with this group. They are clearly informed by their professional backgrounds and years of personal experience in sports as well as dealing with participants over considerable periods of time.

Maves: He states that he is dismayed by the lack of training that fits the individual athlete (and cites that this inevitably leads to injury). He continues specifically about older athletes involved in *poomsae*. “The creative approach to their training should revolve around proper progressions with strength training, developing better stability, more mobility/flexibility and force production.” Where this differs from training younger athletes “...is in the training volume (amount and time per session), recovery time and days off. Another very big problem is the misunderstanding of warming up/tuning up or training before competition.” This, he says, is “without regard for their central nervous system.” He continues that he and his partner “...have come to the belief that the best recovery protocol is not to get injured to begin with.” Therefore, their approach is fundamentally preventive.” In their practice with athletes they perform screening and assessments to “...insure that training protocols match their requirements.” Finally, Maves states “There is no such thing as the perfect exercise or technique...Things are approached asymmetrically because most injury is due to imbalance and is not symmetrical. ...the only two things that cause injury in TKD Poomsae are under recovery and over training.” He



of. Jan Lodder, MD, PhD

TABLE 1

	Coordination	Balance	Power	Flexibility	Cardiovascular
STANCES					
Ap Seogi	+	+	-	-	+
Ap Kubi	++	+	-	-	+
Juchum Seogi	++	++	-	-	+
Dwit Kubi	++	++	-	-	+
BLOCKS					
Makki	+	-	+	-	+
Sonal Makki	++	-	+	-	+
Batangson	++	-	+	-	+
JIREUGI					
Jireugi	+	-	+++	-	+
Mokchigi	++	-	+++	-	+
Jebipoom	++	-	+++	-	+
Deumjumeok	++	-	+++	-	+
CHAGI					
Ap	++	++	+++	+++	++
Naeryo	++++	++	+++	++++	+++
Yop	++++	++++	+++	+++	++
Pickyo	++++	++++	++++	+++	+++
Dollyo	++++	++++	++++	++++	+++
Dwit	++++	++++	++++	+++	++

A table from Dr. Lodders book 'Sekwondo' which details a measurement system that may be applied using the FITT principles.

believes that most of this occurs in staging prior to competition. "...especially Seniors and Master athletes and their training need to be addressed by: age, gender, training experience, training age using periodization* while keeping in mind their goals."

*periodization: a progressive training plan with several stages. Example: preparation, specificity, conversion to power, pre-competition, competition, regeneration

Reference: Theory and the Methodology of Training by Tudor Bompa

Lodder. Matter of factly he states that, "...aging has different effects on separate fitness components, and we have to consider what components we want to stimulate or train in middle-aged and elderly people. Ideally, one should train as much physical components as possible...." Here he acknowledges the many limitations that may exist. Yet he sees *TKD* as "...an ideal training method because of...its variability in physical fitness components...[and] it is a dynamic art." During his training sessions with

seniors his "focus [is] on three [areas]: balance, flexibility and motor coordination." He continues "...muscle power and cardio-respiratory functions are also stimulated..."

Author. It should be noted here that Professor Jan Lodder, MD, PhD has created anentire *Taekwondo* training system based on his research and specifically dedicated to initiation for novices over the age of forty – it is called *Sekwondo*, which stands for "Seniors do Taekwondo". He stresses that "...the term does not implicate a special type of *Taekwondo*...it refers to standard WT-style *TKD*...only with its training adapted to age."

Reference: Sekwondo by Prof. Jan Lodder, MD, PhD

The final question was a request that they comment on sports that include age divisions – the purpose such sports have in separating age groups? Whether they think it is beneficial? To whom? Why? Should this practice continue?



Maves: “Most of these sports today have Masters or Senior age group divisions. Separating divisions like that is beneficial to both athlete and organizations. The older athlete is able to compete and be vital as they age. My opinion Masters athletes simply need stability, angle and power and they will be competitive. Success Requires a Plan.”

Lodder: Regarding the aging population, he says “They want to improve and prove they improve. I think overall TKD is absolutely appropriate for adults/elderly because it has proven health-related benefits, is fun and safe. –it stimulates a variety of physical fitness components and movement dynamics.”

Contact information

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Horizon Sports and Fitness
360-600-3800

Jan Lodder, Professor of Vascular Neurology, MD, PhD:
sekwondo@gmail.com

This groundbreaking book teaches the Korean martial art Taekwondo to novices above the age of forty. Primarily written for Taekwondo trainers, *Sekwondo* is also easily understood and useful for the student. Why should one embark on practicing Taekwondo in the second half of one's life? The reason is simple - you may live longer and healthier. In contrast to many other types of sports, Taekwondo is unique in its dynamic nature. It embodies all the various elements of physical fitness, such as muscle strength and endurance, flexibility, agility, balance, coordination, motor speed, and cardio-respiratory function.

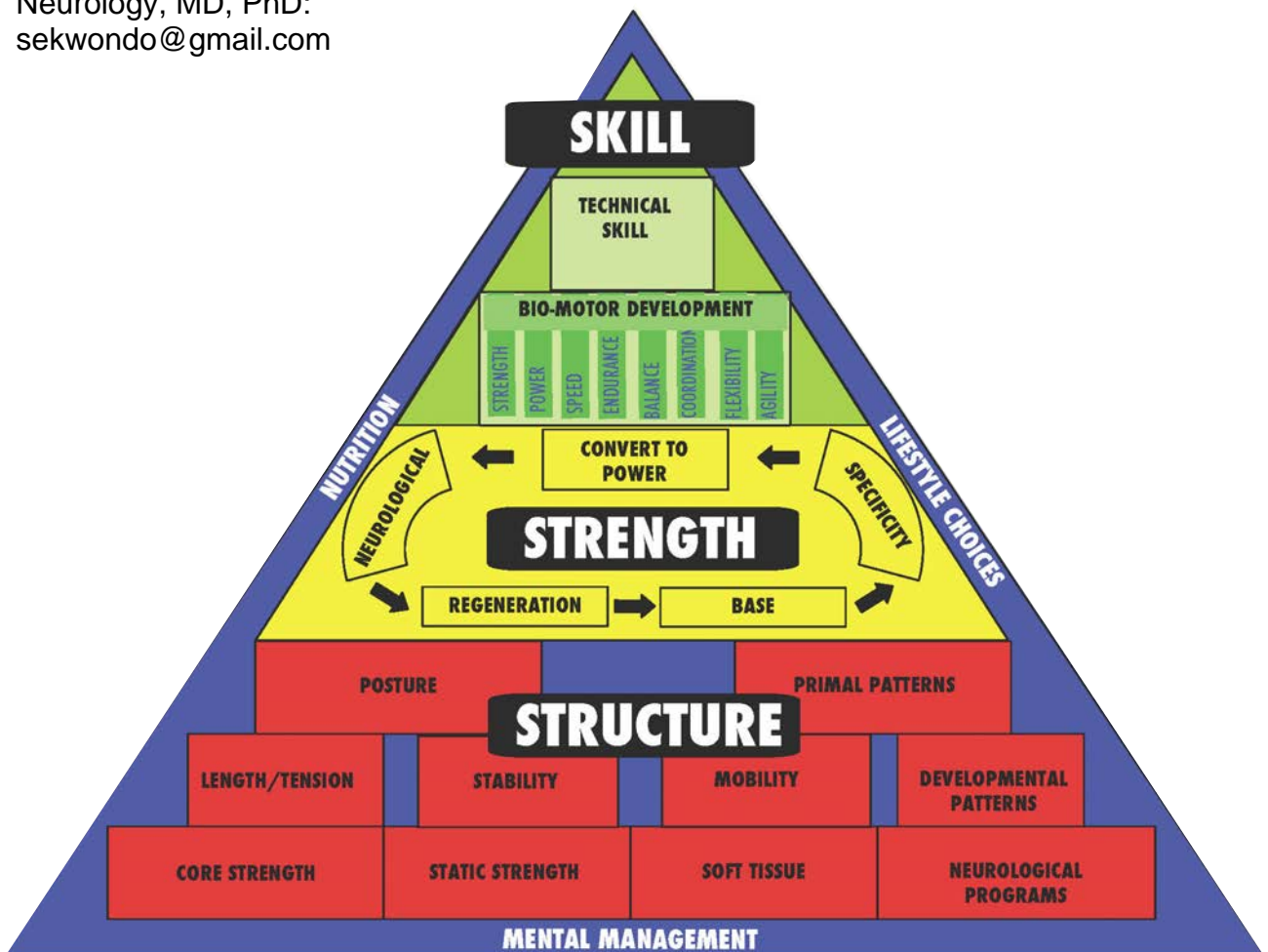
With very little material written and available about sensible and safe Taekwondo training for seniors, *Sekwondo* offers a fun, accessible, and effective exercise program, while introducing a fascinating and transformative discipline.

Prof. Jan Lodder, MD, PhD, grew up close to Rotterdam and currently resides in a rural village in Belgium. He received his MD in 1974 from the Erasmus University Rotterdam where, in 1977, he also received his PhD degree. Prof. Lodder has been a clinical neurologist for almost thirty years, and a professor of vascular neurology to the University of Maastricht since 2006. Two years ago he retired, but still enjoys a non-paid appointment to the University Hospital and University, which allows him to carry out formal research, such as the SEKWONDO study. Prof. Lodder holds a Taekwondo second dan degree.

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Is Martial Meditation Necessary?

By Grandmaster Doug Cook

One overarching reason for visiting and training in Korea - the epicenter of the Korean martial arts - is the potential for enlightenment both in a technical and spiritual sense.

During the 2017 Chosun Taekwondo Academy/USTA Korea Training & Cultural Tour, our eighth, we found ourselves practicing the art of *Sunmudo*, traditional Korean Zen martial arts, at Gulgulsa Temple located high in the mist-covered mountains of Kyongju, the ancient capital of the Silla Dynasty. However, aside from engaging in the core skills offered there, a session in Zen archery and a vegetarian monastic meal, we were invited by Chief

Monk Jeog Un Sunim, to join him for a special tea ceremony.

South Korea at that time was in the throes of a record-breaking heat wave with temperatures topping out at a steady ninety-eight degrees Fahrenheit. The severity of our training, mixed with the steep, seemingly vertical hike up one hundred eight granite steps leading to Gwaneum Cave, was evidenced by the



The entrance to Gulgulsa Temple with teahouse on the left

waves of perspiration dripping from our brows and copiously seeping through our temple tunics. So, it was with supreme delight that we discovered that the newly-built tea room, constructed in the traditional Confucian style, where the ceremony would to be held, was air conditioned!

Once situated, cross-legged, in a circle on the floor with Chief Monk Sunim seated at a low log table in front, we silently sipped tea from small ceramic cups served by resident monks, served from an ornate teapot.

Ceremony complete, Chief Monk Sunim offered up a surprisingly controversial discussion made all the more poignant by an accurate translation provided by one of our Chosun students of Korean descent.

His oratory centered on his profound disappointment with comments made by Western students he routinely came in contact with by virtue of the temple-stay program offered through Golgulsa. Almost universally, guests admitted that the

featured curricula they were following lacked two major elements intrinsic to any truly classical martial art. This confession conjured up great distress in him.

"It seems", translated our interpreter, "that the vast majority of taekwondo and tangsoodo schools in America, and elsewhere, have abandoned the practice of poomsae and martial meditation altogether. This is a sad thing, indeed."

"Instead", he continued, "competition and medals have taken their place, replacing the spiritual with the material."

"Martial arts", he pointed out, "were never intended as a means of gaining superiority over another in a ring. Rather, in their truest sense, they represent a path to enlightenment; a vehicle for self-enrichment through disciplined training. And, these attributes can only be gained through the sincere practice of meditation and the vigorous, mindful execution of formal exercises."



Tea is served



Golgulsa Temple with Grandmaster Jeog Un Sunim

Members from the *Chosun Taekwondo Academy* were not the only participants in attendance. Students and their masters from other schools were present as well. As I looked around, taking in the effect of Chief Monk Sunim's words on the others, one of our students raised her hand and interjected, "*Chief Monk, please do not be sad. In our school we practice meditation and poomsae in almost every class.*"

I was gratified and somewhat surprised when the cleric replied to this comment by stating, "*Yes, I am aware that Chosun students engage in these exercises. I have read your master's books and am familiar with his traditional approach to taekwondo. In fact, I praise him for that and encourage him to remain on that path well into the future.*"

Naturally, his speech invested comfort in me that, undeniably, we were on the right track at Chosun. I respectfully reassured the monk that we would continue on as we have for decades with these two vital components of our art.

But. Let's get practical here.

I believe it is a fair to assume that most taekwondoists believe, unless they are exclusively devoted to WT-style Olympic taekwondo, that forms or *poomsae* practice, is a central pillar of their martial art. Forms are essentially military drills and, just as the world's armed forces engage in frequent exercises to gauge the reliability of their strategies, tactics and materiel, martial artists utilize poomsae or *kata* to ensure the effectiveness of various, unique defensive sequences.

Likewise, poomsae acts as a barometer of proficiency in measuring a practitioner's preparedness for advancement during the promotion process.

So, it is safe to say that the inclusion of formal exercise practice is recognized as a vital element of the traditional taekwondo curriculum by most legitimate institutes and organizations.

However, mediation is another issue



Chief Monk Jeog Un Sunim

altogether and, in some cases, understandably so.

First, there is the matter of time. Many martial arts schools limit their sessions to forty-five minutes, barely permitting ample time for warm-up exercises and core drills. Adding meditation, even for a short period of time, is likely to subtract from any meaningful training. At Chosun, our class duration lasts anywhere from one to one and half hours, affording us at least ten minutes for mindful, *martial meditation* before vigorous activity.

Then, there is the metaphysical factor to consider.

Traditional taekwondo, at least in my view, tends to attract thoughtful, introspective individuals, who clearly expect to extract more from the art than a simple, physical workout. In fact, many participants have sampled a variety of spiritual pursuits previously. This fact can be an advantage, but, at the same time, a disadvantage. Certain religions discourage meditation for

fear of opening the mind to harmful, demonic influences and so meditation, in general, is shunned. Contrasting philosophical paradigms, on the other hand, not only encourage meditative skills, but include them as a component of their practice.

Nevertheless, it should be pointed out to students early on, that *martial meditation* differs significantly from religious, yogic, transcendental and tantric meditation. Its main focus is really quite simple: first, to quiet the mind in an effort to accept new, fresh information, and secondly, to replace the encumbrance of anticipation with instantaneous response.

The mind, like an unbroken stallion, has a proclivity for galloping away when left to its own designs. Thoughts of daily activities - work, school, health, ego and money, coupled with the twin specters of self-doubt and self-judgement - all have the ability to trample the true sense of perceptual stillness subconsciously thirsted for by all of us in a digital world dominated by social

media and immediate communication. It is said that over 60,000 thoughts invade the mind each day. Where, then, do we go to find respite from this onslaught? One certain oasis is the practice of *martial meditation*.

But, where is this coveted place located and how do we get there?

One approach my students and I take in our quest for mental stillness, consists of sitting cross-legged in the half or full lotus posture on a meditation cushion, or *zafu*, to promote comfort. The hands are positioned in a gesture known as a *mudra*, which, in *Sanskrit*, can be read as a *seal of authenticity*. There are a variety of mudras, each symbolizing and meant to amplify a spiritual concept. The *cosmic mudra*, where the back of one hand is placed in the palm of the dominant hand, thumbs touching, is a simple and effective mudra to begin with. Create a perfect oval rather than permitting the thumbs to create a *peak* or the palms to collapse into a *valley*. Let the hands rest gently in the lap, close

the eyes to shut off any visual distraction, then sit erect with the nose in line with the navel. Lift the chin to allow for a smooth exchange of breath. Using the breath metaphorically to bridle the mind, slowly inhale through the nose visualizing the intake of supreme, unhindered stillness, then exhale through the mouth sensing the release of all frenetic energy. Invariably, as you meditate, stray thoughts will attempt to assault the mind; briefly acknowledge these feelings and permit them to pass through your consciousness, all the while returning to your breathing. Assign a single count to each cycle of inhalation/exhalation. Count to ten only, and then return to one. Eventually, with patience and time, you may be able to abandon your counting altogether and simply focus on the breath considered a silent *mantra*, or *sound tool* in *Sanskrit*. This basic method of meditation should serve the initial purpose of calming the mind prior to training and open it to receive new data in a non-judgmental fashion.

Moreover, it is claimed that Asian warriors



Training in Sunmudo

of the past, of whatever pedigree, routinely relied on meditation before battle in an attempt to resolve the vital dichotomy between anticipation and response in addition to summoning up deep courage in the face of adversity.

Walking the razor's edge between life and death in the service of their king, soldiers would attempt to cultivate *mushin*, or *no-mind*; a unique form consciousness where one becomes immune to the toxic effects of preconception. This acute mental state conditions the body to *instantly react* rather than *anticipate*; an essential principle that lies at the core of traditional defensive strategy. Making the false assumption that an adversary will execute a punch when, in truth, his intention is to kick, is likely to result in severe injury to the defender. To appreciate the value of meditation as it applies to this component of self-defense, one needs look no further than the stillness of a serene pool of water reflecting the image of a full moon. Because the surface is unbroken by ripples, the image is pure and undistorted. The mind of the martial artist can be taught to act in a similar manner. Through the sincere and diligent practice of *martial meditation*, the taekwondoist will develop an uncanny ability to react to an unprovoked attack rather than anticipate a potential false move.



Seated meditation in lotus position with mudra in Won Hyo cave

Lastly, visualization during meditation can be used prior to promotion tests and competitions as a precursor to success. It is not uncommon for the Olympic athlete to mentally “see” him or herself performing flawlessly while meditating before the actual event. Similarly, the martial artist can step through the requirements of a belt test while in a meditative state and hopefully reduce the stress intrinsic in the actual examination.

Clearly, the practice of *martial meditation* offers great potential benefits for the taekwondoist and should be a daily component of every style's curriculum if time and intent can be allocated for its practice. No more than ten minutes a day is required to



The author receiving a book written by Chief Monk Jeog Un Sunim

achieve noticeable gains both for students and instructors.

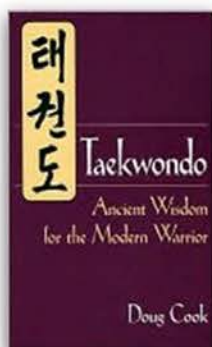
Grandmaster Doug Cook, 7th dan black belt, is owner of the Chosun Taekwondo Academy located in Warwick, New York, a senior student of the late Grandmaster Richard Chun, president/ CEO of the United States Taekwondo Association and an Advisory Council member of the World Martial Arts Alliance. He has authored four best-selling books entitled: *Taekwondo...Ancient Wisdom for the Modern Warrior*, *Traditional Taekwondo - Core Techniques, History and Philosophy*, *Taekwondo—A Path to Excellence*, and *Taekwondo Black Belt Poomsae: Original Koryo and Koryo*. Grandmaster Cook has been writing monthly for *Totally TaeKwonDo* since 2009, and can be reached for seminars, Korea training tours, workshops or questions regarding USTA membership at www.chosuntkd.com, www.ustaweb.com, on Facebook, or through email at info@chosuntkd.com.



Editorial Contributions to the Art of Taekwondo

By Master Doug Cook

Available online at Amazon, YMAA, Barnes & Noble or booksellers worldwide



Taekwondo

Ancient Wisdom for the Modern Warrior

By Doug Cook

Published by YMAA Publications, Inc.

ISBN-13: 978-1886969933

Learn how principles such as honor, perseverance, and dedication will enhance your daily life, how the philosophical and physical tenets of Taekwondo combine to form not only a way of living, but a solid system of self-defense, and why these concepts are not just quaint ideals, but more important than ever in today's age. Taekwondo's Ancient Wisdom is not only a "must read" for every practitioner of any other martial art, but for everyone who seeks to learn from our collective past to better navigate through today's confusing times.

Traditional Taekwondo

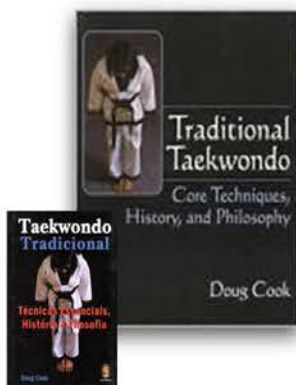
Core Techniques, History and Philosophy

By Doug Cook

Published by YMAA Publications Inc.

ISBN-13: 9781594390661

This comprehensive work describes in detail, the history and evolution of Taekwondo from its ancient roots to modern day applications. Also included are exercises in Ki development or internal energy development, meditation practice and 'core' practical self-defense strategies. This work focuses on the traditional aspects of Taekwondo rather than on its sportive component.



Taekwondo

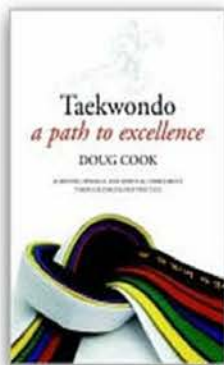
A Path to Excellence

By Doug Cook

Published by YMAA Publications, Inc.

ISBN: 9781594391286

This book is about a journey; a journey whose ultimate destination is the achievement of physical and spiritual enrichment through the disciplined practice of the world's most popular martial art. Continuously emphasized are complex skills and ethical principles wrapped in a rich history that act as a moral compass in pointing the way to self-improvement. Whether you are a practicing martial artist or seeking to decode the foundation of Taekwondo as a springboard to success, this book is one worth exploring.



Taekwondo Black Belt Poomsae

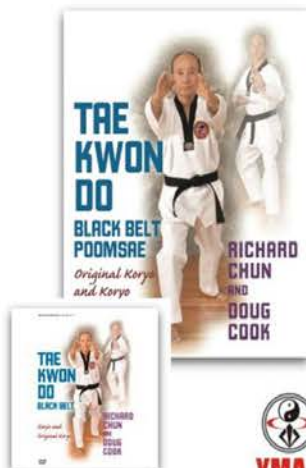
Original Koryo and Koryo (book and DVD)

By Richard Chun and Doug Cook

Published by YMAA Publications, Inc.

ISBN: 9781594392641

Every level 1 black belt student is required to learn Poomsae Koryo. Yet few are familiar with the ancestral form known as the 'Original Koryo'. Prearranged forms known as poomsae in taekwondo, are a primary method of transmitting martial arts skills from teacher to student. As sport preference supplanted fighting preference in taekwondo's reason for existence, the Original Koryo was modified in kind to today's well-known Koryo. Written specifically for level 1 and level 2 black belt students, this book is a scholarly attempt to capture, transmit and preserve as an inheritance, the historical treasures and technical elements inherent in Original Koryo and Koryo, as well as the applications less obvious or even secretly encoded in these forms. In summary, students will find in this book: ·History and philosophy ·Technical elements for learning the basics ·Detailed instruction for learning Koryo ·Detailed instruction for learning Original Koryo Over two hundred photographs, line of motion charts, stepping patterns, and martial applications are provided throughout this in-depth instructional book.



Warming Up with Star Jumps

By David Jewell

Warming up is a very important part of our training regimen and many classes will use the classic 'Star Jump' or 'Jumping Jack' as part of this warm up. But the classical star jump is easily learnt after a few minutes and quickly becomes boring and mechanical. But, another important part of our training is improving our ability to adapt mentally and to improve our coordination.

These variations on the standard star jump will help to improve coordination and mental dexterity and challenge students during their warm up.

This first series moves the arms and legs synchronously, that is both arms and legs go away from the body at the same time. Each variation should be repeated as many times as desired by the instructor and/or class. Changes from one variation to another can be done 'on-the-fly' or by stopping and restarting from a feet together position.

Start with the classic star jump (below)....



Variation 1 (left) includes taking the arms to the front of the body alternating with the arms to the side while maintaining

the simple change of the legs.

Variation 2 keeps the arms simple whilst changing the leg locations.



Variation 3 is similar to variation 2 but now we are varying both the arms and the legs



Variation 4 makes a small change upon variation 3 by changing the position of the arms when the legs are fore-aft.



This second series places the arms and legs 'out of synch' and requires the start position to be with feet together and arms apart.



Variation 1 changes the hand position similar to variation 1 of the first series.



Variation 2 keeps the hands going to the side whilst varying the feet position.



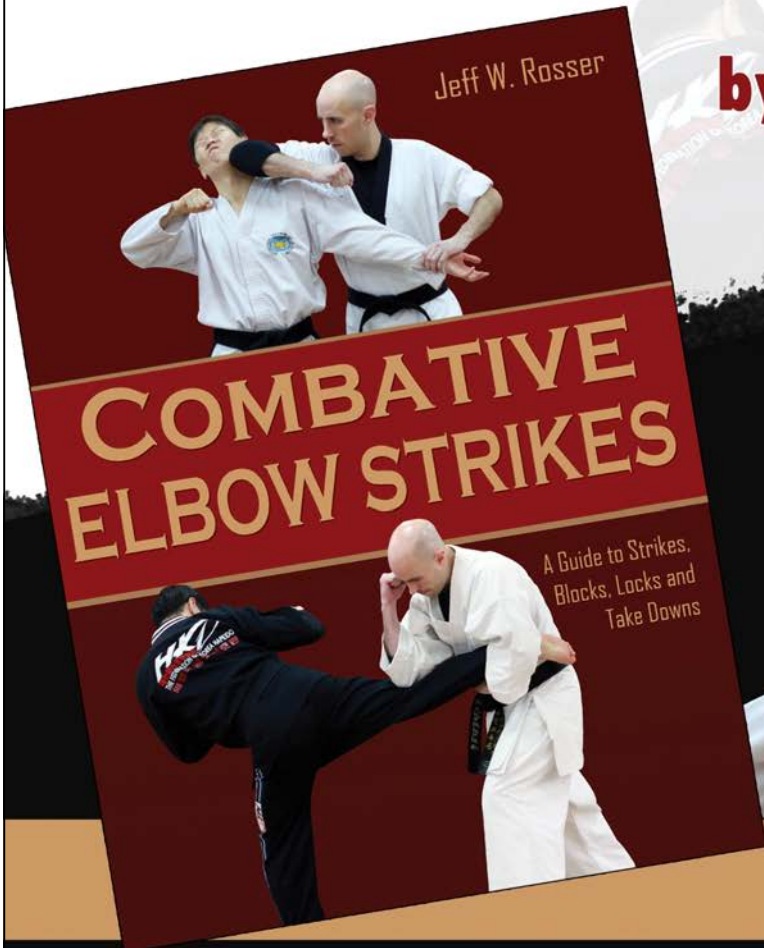
The **final variation** keeps the legs going laterally whilst varying the arm positions.



"Every person interested in learning to defend themselves and the finer points of protection will benefit from this book."
~ Dr. George Vitale

COMBATIVE ELBOW STRIKES

by Jeff W. Rosser



"Jeff Rosser has done a superb job of showing the versatility of the elbow strikes. Highly recommended."
~ Iain Abernethy

"A highly recommended purchase, that will enhance any martial artists' arsenal of techniques - with very little effort!"
~ Stuart Anslow
Editor in Chief of 'Totally Tae Kwon Do' magazine



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From Creation To Unification

The Complete Histories Behind the Ch'ang Hon (ITF) Patterns
By Stuart Anslow



Through the patterns of Ch'ang Hon (ITF) Taekwon-Do, thousands of students around the world have learned more about Korea and its history than by any other resource, due in no uncertain terms to the fact that General Choi Hong Hi chose to name the patterns after famous historical figures or events from Korean history, the patterns that hundreds of thousands of Taekwon-Do students now practice!

However, with the name of each pattern, General Choi only left the smallest snippet of information on those people or events, which for years, has left many students wanting to know more. This book aims to fulfil that 'want' and provides a much deeper insight and background into the lives of the illustrious figures (or events) that so inspired General Choi.

In this book you will learn more that you ever knew about these great figures in Korean history and understand what lead to them being chosen as a name for one of General Choi's patterns, but more importantly, their great contributions to Korea and its history, just as General Choi wanted!

In General Choi's own words "A part of Korea therefore now exists across the whole world and Korea's nationality and history can never be removed by oppressors again".

Apart from expanding on the histories behind each of the Ch'ang Hon (ITF) patterns, this book corrects some small errors and reveals some interesting titbits and revelations along the way.

"It finally puts those last pieces of missing jigsaw in to place and completes the whole picture for the reader."
- Master Ray Gayle, 8th Degree

"... another much needed resource for all students of Korean Martial Arts. Yes all Korean Martial Arts!"
- Master George Vitale, 8th Degree



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What's in a Name?

By Tim Posynick

What is the "name" of the Karate we do?

Hmm an interesting question asked by one of our students.



Apparently he was at a family function and someone there whom is a black belt asked what the specific name of the karate we do is. When the student said well its just Karate, the black belt said *"uh NO there is NO such thing as just karate"*

Okay well here goes a lesson on words and meanings and philosophy all at once...from my perspective of course these are my opinions and observations if you dont agree...no big deal... you have that right, here goes;

- Karate.... means empty hand
- Tae Kwon do.....means way of kicking and punching
- Ju Jitsu.....means gentle technique
- Ju Do....means gentle way
- HapKi Do....way of flowing energy
- Kung Fu.....means great skill
- Kempo.....means fist law
- Etc

What are these?

They are words and or sentences that describe what we are doing these are not actually "things" like a rock or a cat what about Shotokan or Goju or Shaolin or Choy Li Fut, these are names of schools that train in self defense techniques. Most of the time these names are from the founders of the school or a description of how they train etc., again these don't describe "what" they are like a brown cat or heavy rock, it's just a name like ford or dodge it's not what it is it's what it is named after.



actually one word or label that can lump it all together because even though it is all similar in practice and is basically the means to the same end its still executed differently.

Then there's the term Martial Arts..... Martial.....means military, Art...meaning style or system so I DO NOT tell people that I teach Martial Arts anymore because I am not training soldiers. Martial art would mean that students would be training to go to war, learning firearms, explosives, etc.

So when someone says to me do you do Karate? Initially my response is well yes, but I also do taekwondo, jujitsu, kung fu, judobecause these are descriptions not actual things they merely describe what we do....



I teach Self Defense which, is the original purpose of what we do. Yes a large number of schools came from military backgrounds as to where they started being taught the original Okinawan systems of self defense came out of a need of self-preservation. So to that end I

We do kicking and punching, and gentle technique and great skills...etc. The issue is that western society has a tenancy to label everything, and usually incorrectly. So now the general perception of something, in this case self defense training is lumped under one name such as Karate or TaeKwondo or Kung Fu. There isn't



teach self defense as the original a d a g e w a s defense first defense only no first attack.

S o , w h e n someone asks me what type of karate I do..... I sayAll types

LOL... Okay, end of rant... are you confused yet? I'm not just 'ask and I'll tell ya' Sensei T

Typical Injuries in Martial Arts

By David Stainko

A sports injury in the narrow sense of meaning signifies the injury typical of a particular sports activity or a certain sport, according to its mode of occurrence and frequency. It is said that every injury that is typical of the sport in question, or the one that has happened in the sports field, is a sports injury from the legal point of view.



One of the simplest definitions is: "The injury is all the damage to the tissue suddenly generated in a certain, defined and limited time." From the medical point of view, sports injuries are the part of the traumatology field that deals with injuries, no matter how they occur and where they are. When it comes to sports injuries or damages, the implication is mostly of those caused by mechanical force. Mechanical forces, however, are not considered to be

only externally acting, such as a kick of an object, an opponent's strike or a blow to the ground, but also they can be caused by the contractions of one's own muscles, such as - Achilles tendon rupture due to strong muscular soleus contraction.

If we talk about the expected probability of a certain risk of injury in a particular sport, as well in martial arts, then statistics and records of sports injuries are first and

foremost problematic. The results of statistical treatment depend on many factors, and these again on the health institution in which they are collected. It is understandable that, if this does not meet all the requirements, it can cause a lot of mistakes that give an incorrect picture of the real situation. It will be different to collect data in a general hospital or at a specialist sports injury facility. Also, a specialized institution will accept certain selected athletes (especially according to the severity of the injury), so that no real statistical picture can be expected. A real picture or a better realistic picture of the number of injuries in a particular martial arts will be obtained if the number of injuries is brought in proportion to the number of athletes. It is very difficult, and practically impossible to gather right information on the number of active athletes. Perhaps it is only possible to compare the number of athletes insured (especially against injuries in sports) with the number of reported sports injuries.

According to the severity of injury, sports injuries can be classified as follows;

- 1) - the most serious injuries - mortal
- 2) - severe injuries - with permanent disability for work and sports,
- 3) - medium severe injuries - with longer disability for work and sports,
- 4) - easier injuries - with short term inability to work and sport,
- 5) - quite light injuries - with short-term incompetence or no reduction in work and sports ability.

By studying the cases of disability and the number of injuries of a number of active athletes, some statistics have determined these possibilities of injury risk;

- to 40 athletes per year - 1 sports injury,
- to 4,000 athletes per year - 1 case of disability,





- to 40,000 athletes per year - one mortal outcome

According to statistics, sports injuries are most often of an easier nature (80% with a disability of less than six weeks).

The most common causes involved in the appearance of sports injuries are;

- the persons themselves (tiredness, neglect, insufficient warming, poor technique, existing or over-illness, unhygienic and disordered life, overcoming their own abilities, fear or trembling at the competition, negligence in work, poor motivation)

- another person (deliberate injuries in a sports fight, unintentional injuries, carelessness, poor technique, neglect, roughness in the sport, an opponent who has a better technique, an opponent of

excessive body weight)

- Martial Sport itself as a sport in which, according to established and agreed rules, a violent injury to an opponent is permitted

- sport equipment (incorrect or inappropriate clothing or footwear, worn out equipment, poor or insufficient protective equipment) - defective floor in the hall (sliding, damaged, etc.)

- safety measures (poor exercise assistance, ie lack of attention by the instructor)

The most common injuries in some martial arts

One of the typical injuries in martial arts (karate, ju - jitsu, judo, wrestling, MMA etc.) is a joint injury of the fingers. Among the fractures, the most common ones are

of the knuckles, the bone fracture of the scaphoideum, as well as the bone fracture under the thumb (especially during the breakout technique - tameshi wari). Typical injuries of boxers (like kick boxing, savate, MMA, muay thai etc.) are various shifts and fractures of the fingers and wrists with damage of the joint hinges. Appropriate bandages, good blow technique and good gloves can help to reduce the fracture of your fingers. One of the frequent injuries is the injury known as a boxer's thumb. The injury of the boxer's thumb is the result of repeated spraining of the palatal joint. Dislocation is most commonly caused by bad techniques when performing hand grips or by badly placed bands. Depending on the severity of the injury, the ability to work, ie sports activity will only be possible after one to two months with minor finger injuries and up to six months in some hand fractures.

Typical wrestling and judo injuries (ju - jutsu, grappling, sumo, MMA, etc.) include numerous cranial and back muscle cramps. Among the muscle injuries in wrestling and judo (ju - jutsu, grappling, sumo, MMA, UF, etc.) the most frequent one is arm muscle damage - biceps. There are also various injuries of the shoulder as well as of the ankle joint. When the opponent drops and throws, the head can hit the ground, and if the kick is strong, brain concussion occurs. Typical wrestlers' (MMA, grappling, etc.) ear injury is othematoma and if it is repeated, it causes the deformation of the ear - the so called cauliflower ear. Othematoma is hematoma in the earlobe that cannot be resorbed and, therefore, creates characteristic irregularities. For that reason wrestlers use protective ear masks.

A common occurrence in wrestling is skin irritation at the back of the neck, too. The elbow in judo (wrestling, MMA, etc.) is also exposed to various injuries, especially if the arm is not straightened before the fail. Furthermore, in judo (wrestling, ju - jutsu, MMA, etc.) there is a high frequency of

clavicle or rib fracture as well as frequent typical site thumb fractures. Depending on the severity of the injury, the ability to work, ie, sports activity will be possible in ten to fifteen days after brain concussion. To repair the upper leg muscle injury, it will take the contestant from three to five weeks, for elbow joint injuries between eight and ten weeks, and for a bone fracture two to three months, depending on the severity of the injury. For the toe and the elbow bones fractures, the recovery time can be from three to six months. When the rib is broken, the time of remediation is at least four to six weeks.

One of the typical injuries or, better said, damages to fencing (modern fencing, kendo, lai do, ko budo, kali, arnis, some forms with weapons etc.) is considered to be inflammation of the median nerve. Due to many movements in the manual wrist, directed downwards, as well as frequent movements with the hand down, there is an elbow injury often described as - the tennis elbow. Such damage is the result of excessive progressive tension of the forearm muscles. The result of this excessive strain is the microtraumatic changes in the area of the muscle movement in the tibia, in the tibia itself, and in the area of the tetanus joint on the bone. The main symptom of such damage is pain, which can be so strong that the athlete cannot sleep a wink. To repair such an injury, it is necessary for the athlete to stop the activity from one to three weeks. One of the frequent injuries to the fencing is also the injury of the muscles of the upper thighs, often causing pain in the groin. Such aches mean that the athlete should stop training within a period of two weeks and up to one month.

One of the main injuries in martial arts such as tae kwon do, karate, muay thai, kung fu, MMA etc. is also a ankle joint luxation. In such an injury, swelling of the ankle joint will very quickly occur, so it is important to immediately put on a cold compression. In order to remedy such an



injury, the athlete will need to stay still for two to three weeks. If the ankle fracture has occurred, the time to repair the injury will last from three to four months. In tae kwon do (capoeira, as well as some kung fu and karate styles) there are also frequent injuries during various jumps, with muscle fibers of the quadriceps femoris damages happening more often, and sometimes there is Achilles tendon rupture due to strong muscular contraction of muscle soleus. Also, the knee joint may be sprained, which may even hurt meniscus. In meniscal injuries, as well as in Achilles tendon rupture, the time to repair the injury can last from three to four months.

There are various head injuries in martial arts. The head is a desirable goal because a well-directed blow to the head often knocks the opponent down. Also, a blow that causes a short-term loss of consciousness of the opponent often leads to victory. In boxing a strike that affects the head primarily causes the movement of the head, then the movement of the brain mass. These moves are not simultaneous. In the first stage the skeleton of the skull is

moved, and then only the brain mass follows that movement. In the second stage the skull comes to a standstill, but the brain mass is still moving in the direction of the force action. Thus, the injury mechanism necessarily causes damage to the brain mass at the point of impact or on the opposite side (contrecoup), or it damages the blood vessels between the meninges and the brain.

In martial arts, the most common consequence of the stroke in the head is brain concussion - commotio cerebri, which is manifested by functional brain function disorders, without any proven morphological changes. The headshot that is strong enough to cause the condition is typical of a martial arts called knockout (KO). This is a state of combat disability (mostly a short-term lack of consciousness and disturbed motorics) that lasts for about ten seconds or more, caused by various blows to the head, neck, and in the body, ie in the left side of the chest or in the liver area (then a mild unconsciousness is felt). After the brain concussion, the athlete may return to sports activities in ten to fifteen



days, and compete, depending on the severity of the injury, in two to three months.

Eye injuries are very common in martial arts. They can be different and their outcome depends on the type of injury, as well as on various possible early and late complications. The neck injuries, ie the cervical spine, are also not a rare occurrence.

If an athlete fights without proper teeth protection that is prescribed, teeth, tongue, lips injuries and various bone fractures, especially the lower jaw, may happen. One of the typical injuries of athletes of various martial arts is the injury above the eye known as the supraorbital arch rupture. Also, various blows in the nose can break the nasal bone and the nasal cavity. Such repeated and incorrectly treated injuries deform the nose, resulting in a typical boxing nose. Sometimes frequent strokes in the eye cause an injury similar to

wrestling – othematoma or deformation of the outer ear. It has been also found that with some athletes, due to frequent head injuries, as well as a greater number of ear blows, this causes partial hearing loss.

During a long-standing sports career, some professional fighters in some martial arts go through hundreds of fights in which they gain thousands of stronger or weaker blows in their heads. Similarly, although something to a lesser extent, happens to amateurs. The consequences of frequent brain shaking are small brain tissue damages. The feature of brain tissue is that it has very little tendency to heal, and there is no regeneration of specific tissue at all. Due to the frequency of all these injuries, in some of the combatants, later, there are gradual changes in the brain structure, which ultimately cause the known condition first described by Dr. Martland, followed by Dr. Carrel, Dr. Muller, Dr. Jokl, Dr. Cava, as well as many other sports doctors. So today we usually

deal with the post-traumatic encephalopathy of boxers.

Some time ago it was considered that this damage was mostly connected only to boxers, but today it is known that the same damage affects savate fighters (French boxing), kick boxing fighters, Muay Thai fighters, MMA fighters (UFC) as well as some other ones. According to Dr. Steinhaus, even about 7% of all fighters (competitors) show signs of milder, and about 5% of the fighters are signs of chronic post-traumatic encephalopathy. Various experts in martial arts, for example, various trainers, sports doctors, sports workers, sports journalists, and athletes themselves in various countries have given this phenomenon or syndrome different, more or less descriptive names. Thus, for example, in America, the term punch drunks are used for the appearance of combatants in the United States, the Germans mention the name-weiche Birne (soft pear), the French- d'ebriete traumatique (traumatic abhorrence).

In the initial phase of this injury the person

(contestant) has symptoms like headaches, vomiting, drowsiness etc. and during this first stage the fighter also shows significant changes in character. The fighter (contestant) gradually becomes euphoric, arrogant and irritable. Also, the fighter gradually loses self-criticism. Most fighters who have this syndrome have increased tetanus reflexes, slower pupil reactions, and balance disorders. Everyone that has a better martial art knowledge, as well as who is a better trainer, sports physician or experienced fighter (competitor), notices these psychological changes of the fighter (contestant), but does not often recognize, misunderstands it, or deliberately ignores its meaning.

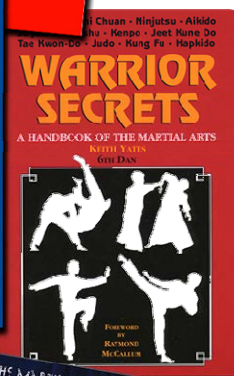
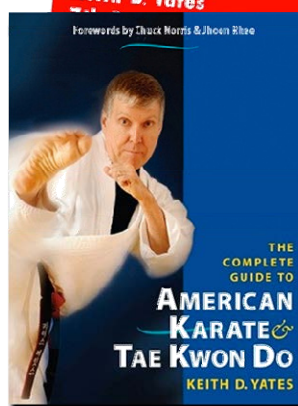
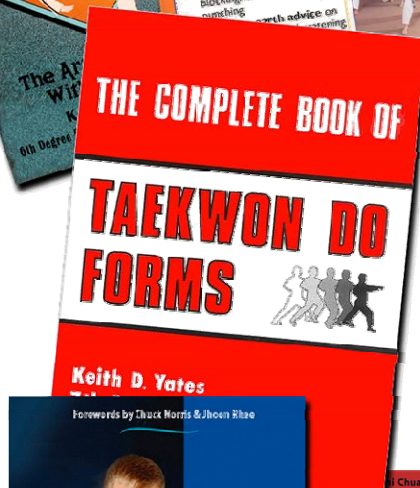
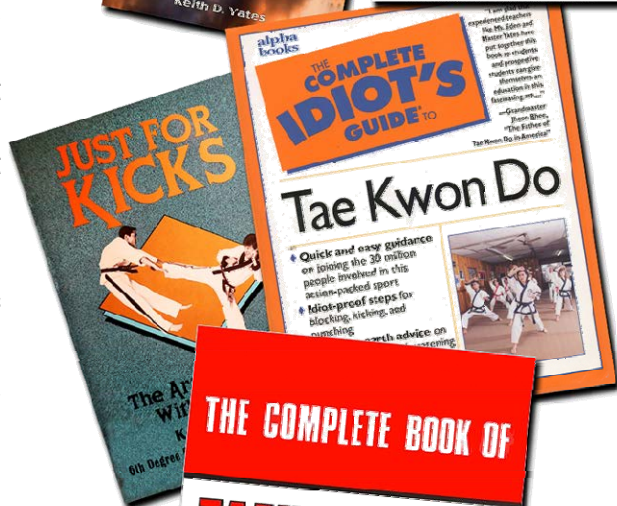
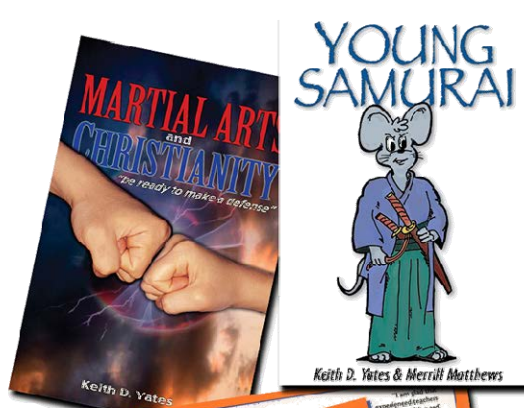
The transition to the second stage is usually unnoticeable, and is marked by mental or neurological deterioration. The fighter with previously fast reflexes becomes considerably slower. Also, too much sensitivity to the blows is obvious and it is a phenomenon known as the glass jaw. The third and final stage of the injury usually occurs when the contestants



(fighters) cease to actively engage in martial arts and leave the sport completely or become coaches. Common headache is the most important symptom. Disturbances in thought and perception are considerably enhanced, and both hearing loss and frequent dizziness are noticed. Such persons are prone to melancholy, which is why they often get addicted to alcohol or various antidepressant tablets. Speaking disorders like stuttering or harder pronouncing of complex words have become a commonplace. Such persons reflexively perform typical combat movements when excited. In the final stage, the process usually stagnates, but improvements are not noticeable.

The only correct measure to apply in this situation is the complete cessation of martial arts, both as a competitor and as a coach (the trainer can then only be in a certain status – a coach advisor).

David "Sensei" Stainko – Prof. of kinesiology
Master 7th Dan - mixed martial scientist



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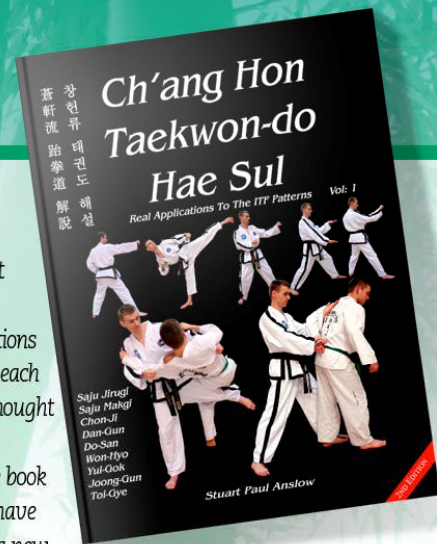
Iain Abernethy
2006 6th Dan Karate
British Combat Assoc. and Karate, England

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

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

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

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



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**NO MATTER WHICH ORGANISATION...
REPRESENT THEM BY WRITING FOR...
TOTALLY TAE KWON DO MAGAZINE**

Ask The Grandmaster?

Courtesy of Media Insight

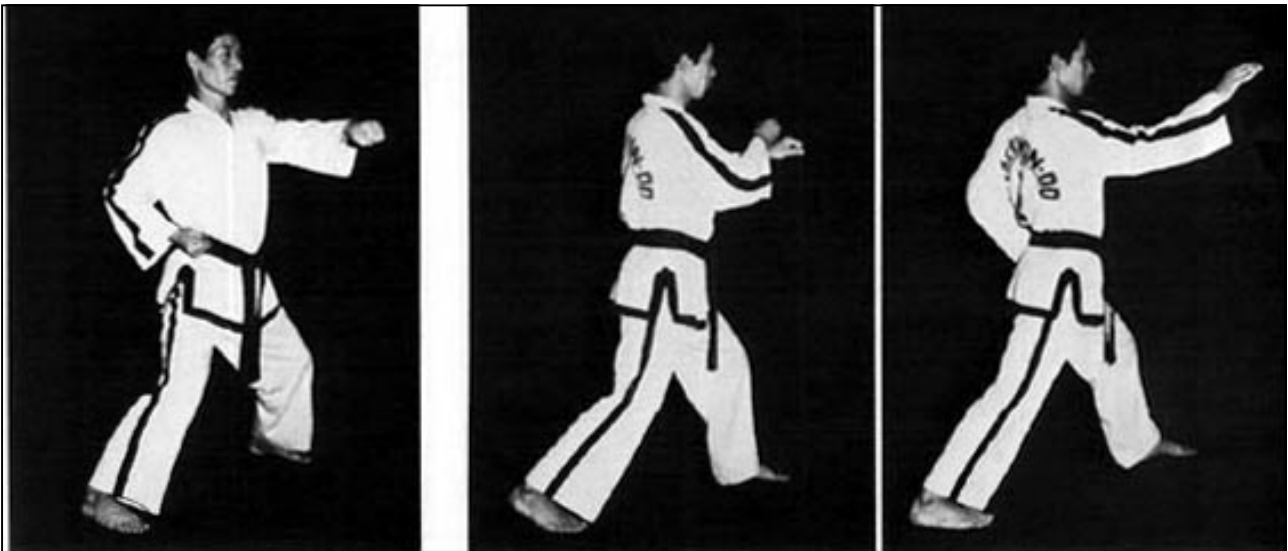
In this series of questions and answers first published on his facebook page in association with his book & DVD-Rom – This is Taekwon-Do, FGMR answers questions put to him by members of the Taekwon-Do community. If you have any technical Taekwon-Do question, then don't miss out on this great opportunity to ask one of the greatest pioneers of the art - visit www.facebook.com/ThisIsTKD



General Choi Hong Hi, the founder of Taekwon-Do, once described Rhee Ki Ha as his *'best ever student'* and for over 50 years FGMR has been pivotal in the development of the art throughout the world. He started his Taekwon-Do training as a soldier serving in the South Korean army in the late 1950s. He became the first professional full time Taekwon-Do instructor when he taught at RAF Changi in Singapore in 1964. Singapore was one of the 9 original founding member countries of the ITF when it was formed in 1966 and his silhouette is to this day on every ITF instructor's plaque. He brought Taekwon-Do to the UK in 1967 and he also introduced Taekwon-Do to the Republic of Ireland in 1972. He was a member of General Choi's international demonstration teams throughout the 1970s where he was famed for his incredible strength, conditioning and destruction. And, On the 2nd of July, 1997, at the ITF World Congress in St Petersburg Russia, General Choi made Taekwon-Do history when he promoted Rhee Ki Ha to 9th Degree. He therefore became Taekwon-Do's first Grand Master, Rhee Ki Ha.

First Grand Master Rhee Ki Ha has spent a lifetime in love with Taekwon-Do. A love that remains as strong today as it did when he first put on a dobok and stepped into the dojang. In this project, he teaches Taekwon-Do as he knows best – not as a means of differentiating what he does from others, but in the spirit of sharing knowledge and experience built up from a lifetime of loving Taekwon-Do. He believes in ONE TAEKWON-DO FOR ALL, and is happy to share his knowledge and experience with all Taekwon-Do practitioners regardless of their affiliation or background.

Question: “Hello sir, I have a question about movements 16-19 in Yoo-Sin. Are the hooking blocks performed on the normal body line in a walking stance and then the punches in sitting stance to the centre line? I know this doesn't sound like a difficult

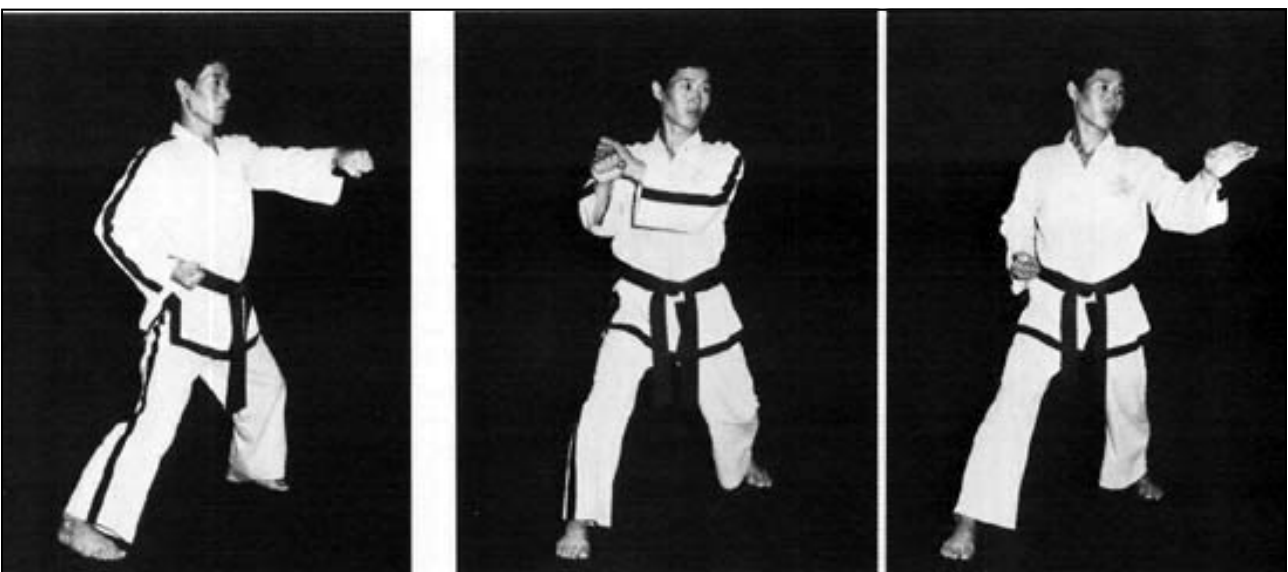


question but I have heard and seen different things over the years, such as all blocks and punches in these continuous movements being directed to the same point (seen in the Legacy series DVDs) and would appreciate your clarity. Many thanks, Taekwon" - *Phil Miller*

Answer: "When performing walking stance palm hooking block in Yoo Sin tul it is a reverse block, and the body should be half facing with the block on the shoulder line. The following sitting stance punch should then be full facing with the punch on the centre line.

Our Founder General Choi Hong Hi taught us the basic foundations for our techniques, for example in walking stance our body is either full facing or half facing, and when we block we should be half facing (apart from when using a front block), therefore this applies here. He only indicates that the sequence of movements should be performed in continuous motion which refers to the rhythm of performing, but we must still apply the basic foundations unless he specifies otherwise.

It is also important to remember that every Taekwon-do movement is a self defence art movement, therefore it must work and we need our full strength in that position. If you block in the wrong direction or on the wrong line here it is easy to loose your balance and you are in a weak position against your attackers. Try getting someone to pull your



blocking arm, if you loose your balance easily your blocking arm is not in the correct position."



Question: "I know that terminology is important in Taekwon-Do as it allows efficient learning of our self-defense movements. I also know that you have been trying to develop the terminology for movements that were not named by General Choi such as the standing stance movement in Ul-Ji. Is there a terminology for the measuring movements (1& 4) in pattern Yul-Gok and if not what would be suitable terminology for measuring"

- Gareth Avenell

Answer: " I have included the terminology for movements 1 and 4 of Yuk Gok tul in This Is Taekwon-Do Volume 1 in the step by step 3D section and also on the app which you can download via itunes or google play. The terminology is: Sitting stance measure distance



which I say in Korean. You can listen to it in the accompanying clip. "

The linked clip is a still from the 3D app which is part of volume 1 of This is Taekwon-Do [Ed: You can view it here:

<https://www.facebook.com/ThisIsTKD/videos/922648897784077/>]

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“The Dojang”

PART 13

By Marek Handzel

Totally Tae Kwon Do* magazine continues its serialisation of *The Dojang*, a novel by Marek Handzel. In this issue, we present the thirteenth part of the story for readers of *Totally Tae Kwon Do

JACEK, KRIS, HENIO AND JAN waited outside the church hall in silence. Piotr walked up the alley towards them. He felt as if the souls of the dojang’s past Sabums were following his every step.

Inside, they congregated by the raised stage at the back of the hall. Henio, Jacek and Jan perched on the edge of it. Kris and Piotr stood facing them.

‘I called the hospital on the way here,’ Piotr said. ‘Adam’s awake and talking. You guys can go and see him after 3 if you want. I should be there about then.’

Piotr faced Jacek. ‘How’s your injury?’

Jacek took off his baseball cap, revealing a large bandage that covered most of his forehead. ‘It seems OK. I cleaned it really carefully last night. It’s not that deep. Doesn’t seem infected.’

‘You sure it doesn’t need stitches?’

‘Don’t think so.’

‘You best go and get it checked out anyway. It’s better to be sure.’ Piotr looked at each of them briefly, before saying, ‘OK, who wants to offer some first thoughts on what happened?’

‘We did the wrong thing,’ said Kris. ‘The whole thing was wrong. Like I said it would be.’

‘That’s helpful,’ said Piotr.

‘Well, it’s true. Nobody can deny it. We should have pulled out when we knew the



numbers involved. It was reckless.’

‘Steady there Krysztof,’ said Henio. ‘We need to find out the details first.’

‘Details?’ said Kris. ‘I can give you details. One. There were too many of them. Two. Loads of them had weapons. Three. We got separated at crucial points. I said it was a bad idea for us to get involved in that fight, and I was right. Any of us could have been outnumbered and hurt like Adam.’

‘You’re angry. I get that,’ said Piotr. ‘We all are. It went wrong. I take full responsibility. But I need to know exactly how it went down. Let me tell you what I know, then you guys see if you can fill in any gaps.’

‘We know that our intelligence was way off. There were way more than we expected. I’m going to try and find out why that was. I could have handled the stand off a bit better, I admit that. Jan – you and Adam were always with someone up until you got separated and went off without one of us. What happened?’

Jacek cleared his throat. 'I was with Adam before he went to help the English guys,' he said. 'I saw that they were outside the car park, getting a serious kicking. I told him I had to help Jan first and then we'd go in there to help. I didn't tell him to engage them. I turned, gave Jan a hand and before I knew it, Adam had gone.'

'So why didn't you follow him?' said Piotr.

'I wanted to, but then I got jumped again. It was bedlam. This guy was trying to stab me with a bottle. That's how I got this,' he said, touching his head. 'Then I told Jan to go and bring Adam back straight away. Drag him back, I said. Or at least that's what I think happened. Like I said, it was mad, there were so many of them. But it was my fault they were on their own. What can I say? I'm sorry. I'm gutted for Adam.'

'Let's backtrack a second,' said Piotr. 'Jan, how come you split from me and Henio at the start?'

'I didn't mean to split, I swear,' said Jan. 'I was backing off and then before I knew it, I was next to Jacek and Kris, so I thought it best to stay with him.'

'You did right,' said Piotr.

'That was my mistake. I got pulled away for a bit too long there and he got a bit overwhelmed,' said Henio.

Piotr put his hands up. 'OK, and then why didn't you come back to Jacek like he told you to when you went for Adam?'

'I got sucked into fighting,' said Jan. 'And the group had got bigger.'

'Bigger? What do you mean?'

'There were more guys there than when we first spotted the English in trouble.'

'Who were they? Where did they come from?' said Henio.

'Poles. There quite a few of them, they came rushing at us when we went around the corner,' said Jacek. 'As if they were waiting for us or something.'

'So we were dealing with even more than the original ridiculous number that we had to face off against,' said Kris, shaking

his head. 'Great.'

'Are you sure about this?' said Piotr.

'Definitely. I guess it was hard to tell. Everyone scrambled when they heard the police, but yeah, the group was bigger. I swear it.'

'Why were we so interested in that group in the first place anyway?' said Henio.

'They were about to get seriously hurt,' said Jacek. 'One of the English had already got stamped on the head.'

'What happened to you Kris?' said Piotr.

'I got stuck fighting the lot that Adam and Jan should have been helping us with. I'm lucky I didn't end up in that ward with Adam.'

Piotr rubbed his temples. 'There's no point going on about this. I have to speak to Adam anyway to get his version of events. We all come to training tomorrow as normal. I'll need you all to send me a written account of how you saw it all go down. I'll text you all to remind you later. None of what we've said or seen goes beyond us six.'

On their way out he stopped Jan and said, 'No matter what comes out of this. You did really well. And you're not to blame for any of this. Remember that.'

'Thanks. I wish I could have done more to help Adam though.'

'I know. But there's no point beating yourself up about it.'

Piotr waited for the rest of them to be out of earshot. 'Listen, tell me. Did you hear what Jacek said to Adam? Before he went off?'

Jan shook his head. 'No Sabum,' he said. 'I didn't.'

Beata stirred the coffee in the percolator.

'Are you sure you're OK?' she said.

'I've got a lot on my mind.'

'That building site is giving you some nasty injuries,' she said looking at his bandaged wrist. He had wrapped tape all the way up to his knuckles to hide the scars from the hooligan fight.

'You sure you don't want any cake? It's a best seller at the shop.'

'No, really, thanks.'

She cut herself a slice of cheesecake, put it on a plate with some raspberries and poured Piotr a cup of coffee. She placed it in front of him on the kitchen table and sat down across from him. Taking a large mouthful, she said, 'Well if you won't talk about your troubles then I may as well bore you with mine.'

'Like what?'

'Well it's more Aga than me. She's in some sort of money trouble. I don't know what exactly. She says it's not a problem, but I had to pay for most of the rent last month. There's no way I can do that more than a couple of times. And now I'm worried that she won't pay me back.'

'Why are you worried? She's still working right?'

'Yeah, but she's keeping something from me.'

'Do you want me to lend you some money? I have some savings.'

'No, that's very sweet of you, but I think we need to work it out between ourselves.'

After they drank their coffee Beata showed him some photos from Aga's birthday on her phone. She started talking about what some of the girls had been saying about Piotr, but his mind drifted.

'Piotrusz?' she said, nudging him. 'Did you hear what I said? They said you were a nice guy.'

'Oh right,' he said. 'That's nice of them.'

'Piotrusz, what is it? I can't have you and Aga keeping things from me.' She reached out for his hand. 'Come on, you can tell me.'

Piotr played with his empty coffee mug. 'One of my friends got stabbed yesterday,' he said.

Beata withdrew her hands and held them over her mouth.

'He's OK,' said Piotr, raising his hand to reassure her. 'He's in hospital but it's not life threatening or anything.'

'How? Why?' she said.

'He was in the wrong place at the wrong time. He's not a troublemaker or

anything like that. I'm going to the hospital soon to see him. He's OK. He just needs to rest.'

'But how did it happen?'

'He was trying to break up a fight between some hooligans. He got caught in the middle of it.'

'Dear Lord.'

'He was doing the right thing. Just in the wrong place, like I said. He was unlucky.'

'What was he getting involved for?'

'He wanted to help. People were getting hurt. He wasn't going to stand by and witness that without stepping in.'

'Sounds very brave of him.'

'Yeah, I guess it was.'

Piotr felt like the hospital corridor would never end. He walked under signs and passed doors with names of wards and departments that he did not recognise until he turned a corner and continued down another hallway which looked identical to the one he had just been through. When he reached an intersection that was brightly lit by the sun streaming through some large skylights, he saw the sign for the lifts.

He got off on the fifth floor. Six sets of double doors later, he arrived at the ward that Adam was in. A musky warm smell filled his nostrils. He breathed through his mouth for a bit. He went by a nurse who was surfing the internet on her computer. He expected to have to explain who he was there to see, but she paid him no attention.

The smell got even stronger in the room. There were eight beds, one on each side. The piercing sunlight shone through the wide windows at the end of it. Adam was at the far end, on the left hand side. One of his arms was in a sling. A gap in the blue hospital vest that he was wearing revealed a large bandage on the side of his stomach.

'Hey Sabum,' he said. 'How's it going?'

'Adam,' said Piotr, putting his hand on his shoulder, 'how are you doing?'

'Really well,' he said, looking down at

his bandaged arm and lifting it up slightly. 'I'll be ready to get back into training before too long.'

Piotr showed him a clenched fist. 'Good to hear. Can I sit down?'

'Of course.'

'I called up this morning but they said you were out of it.'

'It's the painkillers. I didn't have a great night so they gave me a few more. They knocked me out for a bit.'

'I brought you some pretzels,' said Piotr, holding up a large packet. He put them on a tray that was attached to the side of the bed.

'Thanks. I need them. The food here is terrible. Even I can cook better stuff than some of the crap they serve up.'

Piotr laughed. 'What do they give you?'

'It's varied, meat and potatoes, curry and rice. But it doesn't matter what it is, it all smells and tastes the same. It's really weird.'

'Sounds bad. You need some Maggi or something.'

'I'm desperate for a good Kotlet or some soup,' said Adam.

Piotr pointed at the pretzels and said, 'You want some of those now?'

'Go on then. I'm starving.'

Piotr opened the packet and placed it on Adam's tray, next to a copy of a novel by a Polish crime writer. 'But apart from that they're treating you OK?'

'Definitely. The nurses and the doctors are great.'

Adam took a handful of pretzels and popped them in his mouth. 'You have a few as well.'

'No. I'm good, thanks,' said Piotr.

They talked some more about the hospital. After a while, Piotr leaned forward in his chair. 'Listen. About what happened. It wasn't meant to get anywhere near as bad as it did. I'm sorry I let you down. I should have done a better job in looking after you.' He gazed out of the window.

Adam kept chewing on a pretzel but didn't say anything.

Piotr turned his head, checking to see if anyone was paying them any attention.

'Are you alright to talk about it yet?'

'Sure.'

'Can you remember what happened?'

'Kind of,' said Adam, putting down a handful of pretzels he was about to eat. 'But I should be saying sorry, not you Sabum. I messed up, going around the corner on my own like that. I don't know what I was thinking. I should have waited and stuck to one of you guys, like you'd told us to.'

Piotr leaned in a bit further. 'So why did you leave us then?'

'Jacek told me to. I guess maybe I thought it was part of the test. A test of my character, or bravery or something. I thought I had to show that I had a pair, you know?'

'Jacek told you to? What do you mean? He actually told you to go around the corner?'

'It wasn't quite like that,' said Adam. He pushed the pretzel packet to the side of the tray and used it to re-enact the scene with his hands. 'From what I can remember, two or three of the English lot had got surrounded by quite a few of our guys. At least ten, and one of them was getting a kicking. He was on the floor and they were laying into him. It looked bad. And someone had flashed a blade too. So Jacek told me to go help and said he would be right behind me, I got over there and starting pulling the Poles off the guy, I had to drop two of them. I think I might have broken a third one's arm. It was enough to roll the English guy over. He was bleeding from his head and his mouth but he managed to get up and started stumbling away. I saw that the other two English hools were in trouble as well and were trying to get away, that's when the group moved round the corner. So I followed them. Jan was with me by then.'

Adam stole a glimpse at the rest of the ward and said, in a lower voice. 'But then there were like another dozen or so hools there. They came out of nowhere. That's when one of them pulled a knife on me,' he said.

'Did you not use your baton?' said

Piotr.

'That's the thing. It was gone. Somehow I'd lost in it the whole mess. I've got no idea how. I was using my forearms to protect me as much as I could. It was only when he got me in the stomach that I had a window to hit him square. Which I did. When he was on the floor I stamped on him to make sure. Then the police arrived.'

'Well you fought well,' said Piotr. 'By the looks of it,' he said, pointing at Adam's arm. 'How many times were you stabbed in the arm?'

'The doctor said four times, plus six surface slashes.'

'And your stomach?'

'Just the once. Like I said, that's when I could fight back properly.'

'So you can't remember what happened with your baton?'

'I swear I was gripping it when I saw the knife. It must have been the adrenaline. I don't know how I lost it. But someone obviously knocked it out of my hand. It was as if they knew that they had to target it.'

Piotr leaned in a bit closer. 'Given the

circumstances you did amazingly well,' he said. 'Worthy of a black belt.'

'I guess I got lucky.'

'You make your own luck.'

Piotr glanced over at the rest of the ward again.

'Police been yet?'

'They were here earlier today.'

'What did you tell them?'

'Standard. I said I was a passer-by, got jumped on the way to the game. I was even using my scarf to cover my wound.'

'Good man.'

'There's one more thing,' said Adam.

'What's that?'

'A couple of them seemed skilled to me. As if they were trained. Not like your normal hooligan types.'

'How skilled?'

'They were like us.'

'Are you sure about that?'

'100%.'

[The Dojang is now available in both paperback and e-book formats on Amazon.](#)

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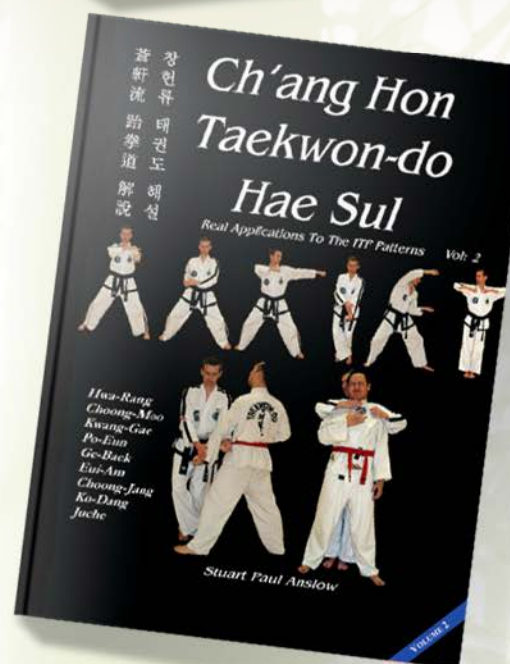
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“Ch’ang Hon Taekwon-do Hae Sul: Real Applications To The ITF Patterns, Vol. 2 by Stuart Anslow (5th Degree) continues where the ground breaking Vol. 1 left off.

In Vol. 2 the senior patterns of the Ch’ang Hon System up to 2nd Dan, have gone through the same in-depth analysis as the lower grade patterns originally did, with each one having been examined, dissected and rebuilt to help the student of Taekwon-do to understand what is really contained within the patterns we practice in Taekwon-do.

Patterns Hwa-Rang, Choong-Moo, Kwang-Gae, Po-Eun, Ge-Baek, Eui-Am, Choong-Jang, Ko-Dang and Juche have been examined in-depth to find more realistic applications for their movements - based upon what the author refers to as their ‘DNA’. In this volume, even the ready postures and stances have been examined and the results are documented in step by step photographic detail, using over 2,200 photographs.

Comprising of over 350 pages, this book not only shows more realistic applications to the Red Belt, 1st Dan and 2nd Dan patterns, but also explains how it is possible to achieve these applications in the first place, why General Choi, Hong Hi, the founder of Ch’ang Hon Taekwon-do couldn’t make the same conclusions, as well as expelling a falsehood that has been with Taekwon-Do since its inception!

After reading this book, the patterns of Taekwon-do no longer seem just a collection of movements, performed in a dance like fashion for competitions or gradings, but become realistic techniques that can actually be utilised as real world self defence applications - making this a must read companion to Vol. 1, for all students who study and practice Taekwon-do.”

“... the art merely became like a domesticated wild cat, content to sleep whilst still retaining a savagery at its heart enabling it to bare its teeth when required.”

John Dowding
4th degree ITF

An Analysis of the Chang Hon Patterns

By Martin Harvey



Introduction: My name is Martin Harvey. I started studying Tae Kwon Do with Mr Clive Neal, one of the original '12 disciples' of First Grandmaster Rhee, in 1974. Nowadays I am a member of the GTUK, whose senior master is Grandmaster Roy Oldham, another of the '12 disciples'.

My journey has been like most people I imagine, moving to other clubs/associations over the years when needed and also occasionally studying other arts but always coming back to Tae Kwon-Do as it's very much a part of who I am.



When I was preparing to take my fifth Dan with the GTUK I was asked to produce a paper on 'something to do with Tae Kwon-Do' with a maximum number of 8 pages.

After several months of trying to think of a subject that hadn't already been covered in great detail by numerous other people I came up with a thought of analysing the patterns in the Chang Hon set mainly because I thought it would give me more focus on the upcoming grading and I couldn't find anything on the internet that looked like anyone had done it before. I also wanted it to be something that

students and instructors might find useful and didn't want it to be something that is read, marked and then gathers dust in a drawer.

For the sake of completion, I have included Ko Dang so I am analysing 25 patterns in total. I wanted to break down the patterns into the various types of techniques and see which were the most popular techniques used in all the patterns. I am looking at actual techniques in the patterns, not the actual number of moves as there are some patterns that have 2 techniques but are listed as 1 movement.

I have split the original document into several articles as the original paper was 36 pages long.

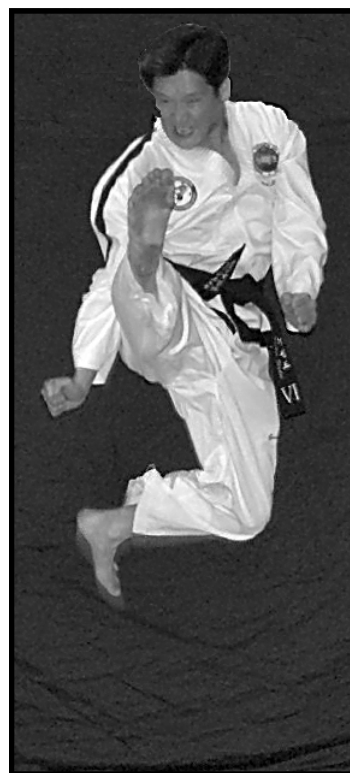
Article 7A - What and Where



This article is a breakdown of Individual Techniques and the Patterns they appear in. The number of times the technique appears in each pattern is in brackets after the pattern name.

Kicks (154 Techniques)

• Downward Kick	1	Tong Il(1)
• Dodging Reverse Turning Kick	1	Juche(1)
• Flying Front Snap Kick	1	So San(1)
• Flying High Kick	1	Ul Ji(1)
• Flying Mid Air Kick	4	Yon Gae(2), Ul Ji(1), Moon Moo(1)
• Flying Reverse Turning Kick	2	Juche(2)
• Flying Side Piercing Kick	2	Choong Moo(1), Ge Baek(1)
• Flying Two Direction Kick	1	Juche(1)
• High Back Piercing Kick	3	Moon Moo(2), Tong Il(1)
• High Reverse Hooking Kick	10	Juche(2), Choi Yong(4), Yon Gae(2), Moon Moo(2)
• High Reverse Turning Kick	4	Eui Am(2), Moon Moo(2)
• High Side Piercing Kick	12	Juche(2), Yon Gae(2), Moon Mo(4), So San(3), Tong Il(1)
• High Turning Kick	6	Hwa Rang(2), Choong Moo(1), Choong Jang(1) So San(2)
• High Twisting Kick	2	Moon Moo(2)
• Inward Vertical Kick	2	Tong Il(2)
• Knee Low Front Snap Kick	1	Choong Jang(1)
• Knee Upward Kick	2	Toi Gye(1), Choong Moo(1)
• Low Front Snap Kick	14	Won Hyo(2), Yul Gok(2), Toi Gae(2), Ge Baek(1), Choong Jang(2), Sam Il(1), Yoo Sin(2), So San(2)
• Low Side Front Snap Kick	2	Joong Gun(2)
• Low Twisting Kick	3	Ge Baek(1), Eui Am(2)
• Middle Back Piercing Kick	6	Choong Moo(1), Ko Dang(2), Juche(1), Ul Ji(1), Tong Il(1)
• Middle Crescent Kick	3	Yoo Sin(2), Ul Ji(1)
• Middle Front Snap Kick	10	Do San(2), Toi Gye(1), Kwang Gae(2), Ko Dang(1), Choong Jang(1), Choi Yong(2), Ul Ji(1)
• Middle Hooking Kick	4	Ko Dang(2), Juche(2)
• Middle Reverse Turning Kick	2	Eui Am(2)
• Middle Side Front Snap Kick	3	Ul Ji(1), Moon Moo(2)



- Middle Side Piercing Kick 28 Won Hyo(2), Yul Gok(2), Joong Gun(2), Hwa Rang(1), Choong Moo(3), Kwang Gae(2), Ge Baek(1), Eui Am(2), Choong Jang(1), Juche(2), Sam Il(2), Yoo Sin(2), Choi Yong(3), Ul Ji(1), So San(1), Se Jong(1)
- Middle Side Pushing Kick 2 Moon Moo(2)
- Middle Side Thrusting Kick 2 Moon Moo(2)
- Middle Turning Kick 7 Choong Moo(1), Ge Baek(2), Choi Yong(2), Ul Ji(1), Se Jong(1)
- Middle Twisting Kick 1 Sam Il(1)
- Outward Vertical Kick 1 Tong Il(1)
- Pick Shape Kick 1 Juche(1)
- Pressing Kick 4 Kwang Gae(2), Po Eun(2)
- Side Checking Kick 2 Moon Moo(2)
- Sweeping Kick 3 Sam Il(1), Moon Moo(2)
- Waving Kick 2 Yoo Sin(2)

Punches (232 Techniques)

- Bending Walking Stance High Punch 1 Choong Jang(1)
- Close Stance Angle Punch 4 Joong Gun (1), Choong Jang(1), Yoo Sin(2)
- Close Stance Twin Fore Knuckle Fist- High Crescent Punch 1 Choong Jang(1)
- Fixed Stance Middle Punch 6 Won Hyo(4), Hwa Rang (1), Choi Yong(1)
- Fixed Stance U Shape Punch 2 Yoo Sin(2)
- Flying Consecutive Punch 1 Juche(1)
- L Stance Double Fist Low Punch 4 Sam Il(2), So San(2)
- L Stance Middle Knuckle Upset Punch 3 Ge Baek(1), So San(2)
- L Stance Middle Obverse Punch 14 Hwa Rang(3), Eui Am(2), Choong Jang(2), Sam Il(1), Yoo Sin(2), So San(2), Se Jong(1), Tong Il(1)
- L Stance Middle Reverse Punch 8 Joong Gun(2), Eui Am(2), Ul Ji(1), So San(2), Tong Il(1)

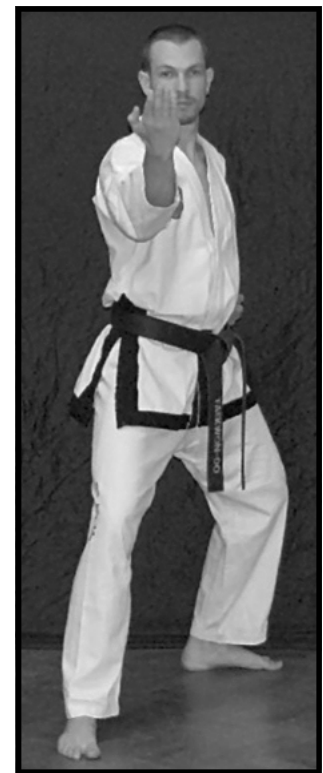


• L Stance Upset Punch	3	Ko Dang(1), Tong Il(2)
• L Stance Upward Punch	1	Hwa Rang(1)
• One Foot Stance Upward Punch	2	Po Eun(2)
• Parallel Stance Middle Punch	4	Choi Yong(2), Yon Gae(2)
• Parallel Stance Middle Turning Punch	2	Eui Am(2)
• Rear Foot Stance Middle Knuckle-Fist High Punch	2	Choi Yong(2)
• Sitting Stance Angle Punch	4	Po Eun(2), Yoo Sin(2)
• Sitting Stance Horizontal Punch	3	Po Eun(2), Ui Ji(1)
• Sitting Stance Middle Punch	30	Yul Gok(6), Toi Gye(1), Hwa Rang (2), Po Eun(2), Ge Baek(2), Ko Dang(2), Juche(2), Ui Ji(2), Moon Moo(2), So San(2), Se Jong(1)
• Sitting Stance Side Punch	1	Tong Il(1)
• Walking Stance Downward Punch	2	Ko Dang(1), Juche(1)
• Walking Stance High Crescent Punch	2	Eui Am(2)
• Walking Stance High Punch	19	Dan Gun(9), Kwang Gae(2), Eui Am (1), Sam Il(1), So San(4), Se Jong (1), Tong Il(1)
• Walking Stance High Reverse Punch	9	Joong Gun(2), Ui Ji(1), Moon Moo (1), So San(2), Tong Il(3)
• Walking Stance Long Fist High-Reverse Punch	2	Yon Gae(2)
• Walking Stance Middle Punch	39	Chon Ji(11), Do San(2), Yul Gok(5), Toi Gye(1), Hwa Rang(4), Ge Baek (3), Eui Am(2), Choong Jang(2), Sam Il(1), Yoo Sin(1), Choi Yong(2), So San(4), Tong Il(1)
• Walking Stance Middle Reverse Punch	34	Do San(6), Won Hyo(2), Yul Gok(4), Toi Gye(1), Choong Moo(1), Ge Baek(1), Eui Am(2), Choong Jang (1), Juche(1), Sam Il(1), Yoo Sin(4), Moon Moo(3), So San(5), Tong Il(2)
• Walking Stance Middle Vertical Punch	2	So San(2)
• Walking Stance Open Fist High- Reverse Punch	2	Choong Jang(2)
• Walking Stance Twin Fist High-Vertical Punch	10	Joong Gun(1), Toi Gye(1), Kwang Gae(1), Gae Baek(2), Sam Il(1), Yoo Sin(2), Ui Ji(1), Tong Il(1)
• Walking Stance Twin Fist Middle Punch	1	Tong Il(1)
• Walking Stance Twin Fist Upset Punch	6	Joong Gun(1), Kwang Gae(2), Sam (1), Yoo Sin(2)

- Walking Stance Upset Punch 3 Kwang Gae(2), Ge Baek(1)
- X Stance Low Punch 2 Moon Moo(2)
- X Stance Upward Punch 2 Yon Gae(2)

Strikes (127 Techniques)

- Close Stance Back Fist Side Back Strike 2 Toi Gye(2)
- Close Stance Side Fist Downward Strike 2 Kwang Gae (2)
- Flying Knife Hand Side Strike 2 Yon Gae(2)
- Knife Hand Mid Air Strike 2 Juche(2)
- L Stance Back Fist Downward Strike 2 Tong Il(2)
- L Stance Back Fist High Side Strike 2 Joong Gun (2)
- L Stance Back Fist Horizontal Strike 1 Juche(1)
- L Stance Back Fist Side Back Strike 2 Toi Gye(1), Choong Moo(1)
- L Stance Back Hand Downward Strike 2 Choong Jang (2)
- L Stance Back Hand High Outward-Strike 2 Tong Il(2)
- L Stance Knife Hand High Inward Strike 6 Won Hyo(4), Kwang Gae (2)
- L Stance Knife Hand High Outward-Strike 2 Yon Gae(2)
- L Stance Knife Hand Middle Outward-Strike 9 Dan Gun(2), Hwa Rang(1), Choong Jang(3), Choi Yong(2), Moon Moo (1)
- One Leg Stance Back Forearm Front-Strike 3 Se Jong(1), Tong Il(2)
- Parallel Stance Twin Knife Hand-Horizontal Strike 2 So San(2)
- Sitting Stance Back Fist High Front-Strike 4 Ge Baek(2), Yoo Sin(1), Se Jong(1)
- Sitting Stance Back Fist High Side-Strike 4 Choong Moo(1), Kwang Gae(2), Ul Ji(1)
- Sitting Stance Back Fist Side Back-Strike 3 Po Eun(2), Ul Ji(1)
- Sitting Stance Back Hand Horizontal-Strike 3 Yoo Sin(2), Ul Ji(1)
- Sitting Stance Front Elbow Strike 1 Ul Ji(1)
- Sitting Stance Knife Hand High Front-Strike 1 Ul Ji(1)
- Sitting Stance Knife Hand Middle-Outward Strike 7 Do San(2), Po Eun(2), Eui Am(2), Se Jong(1)
- Sitting Stance Side Fist Middle Side-Strike 2 Moon Moo(2)
- Vertical Stance Knife Hand-Downward Strike 1 Hwa Rang(1)



- Vertical Stance Side Fist Downward-Strike 1 Yoo Sin(1)
- Walking Stance Arc Hand High-Reverse Strike 4 Choong Jang(2), Juche(2)
- Walking Stance Back Fist Front Strike 3 Choong Jang(1), Moon Moo(2)
- Walking Stance Back Fist High Side-Front Strike 2 Choong Jang(2)
- Walking Stance Back Fist High-Side Strike 4 Do San(2), Choong Jang(1), Se Jong(1)
- Walking Stance Back Fist Reverse-Front Strike 2 So San(2)
- Walking Stance Back Fist Side Back-Strike 2 Moon Moo(2)
- Walking Stance Front Elbow Strike 6 Yul Gok(2), Ge Baek(1), Sam Il(1), Choi Yong(2)
- Walking Stance High Elbow Strike 2 Juche(2)
- Walking Stance Knife Hand Front-Downward Strike 1 Juche(1)
- Walking Stance Knife Hand High-Front Strike 1 Ul Ji(1)
- Walking Stance Knife Hand High-Inward Strike 3 Choong Moo(1), So San(2)
- Walking Stance Reverse Knife Hand-High Front Strike 2 Choong Moo(1), Ge Baek(1)
- Walking Stance Twin Knife Hand-High Inward Strike 2 Ko Dang(1), Juche(1)
- Walking Stance Twin Knife Hand-Horizontal Strike 2 Choong Jang(1), Tong Il(1)
- Walking Stance Twin Side Fist-Horizontal Strike 1 Ul Ji(1)
- Walking Stance Under Fist Front Strike 2 Tong Il(2)
- Walking Stance Upper Elbow Strike 2 Joong Gun(2)
- X Stance Back Fist Downward Strike 4 Juche(2), Yon Gae(2)
- X Stance Back Fist High Side Strike 12 Yul Gok(1), Eui Am(2), Ko Dang(1), Choi Yong(2), Yon Gae(2), Ul Ji(1), So San(2), Se Jong(1)
- X Stance Knife Hand Middle Side Strike 2 Moon Moo(2)

Next issue: Thrusts, Cross-Cuts, Blocks, Miscellaneous & Additional Ready Stances in Patterns

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4. 100-200dpi resolution is fine for photographs. Higher resolution photographs will be scaled down.
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