

The T.K.D. Flash

A Publication of the Association of Academies of Martial Arts

Volume XVI, Number 7. The Flash is published by the Academy of Martial Arts, Inc. Your letters, contributions and articles are welcome. Offices at 752 Lake Shore Road, Grafton WI 53024. E-Mail: fmvh@execpc.com. Check out our website <http://www.amatkd.com>.

Upcoming tournament action:

American Martial Arts Center Martial Arts Championships (M.A.T.A. Tournament) July 17th, Waunakee WI. Contact--email--info@amactkd.com.

2004 Midwest TaeKwon-Do Invitational Tournament--(a M.A.T.A. Tournament) August 14, Elgin IL. Contact Dan Valin, matkd@prodigy.net.

The Cadillac TKD Tournament will take place on August 21 in the Cadillac MI High School gym.

AAMA NC Tournament At Huntersville NC on Sept. 18. Under the leadership of Mr. Jeremy Kempka, this event will feature continuous free sparring, head-to-head bracketed Chang Han Patterns, team patterns and breaking competition.

AAMA Fall Classic. October 9. At the Neenah-Menasha YMCA under the leadership of Dr. John Butitta, this event will feature continuous free sparring, head-to-head bracketed Chang Han Patterns, and team patterns.

The AAMA will sponsor a U.S.T.F.-sanctioned Black Belt Testing on November 13 in Wisconsin. Inquiries may be made to Mr. VH at fmvh@execpc.com.

On June 19 there was a Gup Level test at the UNCC location.

There will be a Black Belt test in Charlotte on October 23.

On July 10 there will be a U.S.T.F. sanctioned Dan Testing at Marquette TaeKwon-Do, U.P. Michigan. Participants will be from Marquette TaeKwon-Do (Marquette MI) and Lone Wolf TaeKwon-Do (Cadillac MI).

Master Earl Weiss, assisted by Illinois State Director Braxton Miller, Sixth Dan, and Mr. VH, presided at a Dan level testing held in Skokie IL on June 9. Mr. Michael Love handled the Corner. Achieving his First Dan was Mr. **Jason Neerenberg** and achieving his Fifth Dan was Wisconsin State Director Mr. **Kevin McDaniel**. Congratulations to them both!

The honour of your presence

Is requested at the marriage of

Miss Teresa Christine Brandt

And

Mr. Paul James Schneider

On Friday, the tenth of September
Two thousand and four
At three o'clock in the afternoon
Salem United Church of Christ
217 Salem Drive
Plymouth, WI

Eight o'clock Reception at

Emil Mazey Hall
5425 Superior Ave Sheboygan

On Friday June 18 and Saturday June 19 students and instructors at the Academy of Martial Arts, Grafton, under the leadership of Yidan Erin Graff, participated in the "Relay for Life" in Port Washington, WI and gave a demonstration of their TaeKwon-Do skills. Relay for Life raises money for cancer research and treatment.

Remember, the Flash is here to serve you and U.S.T.F. and I.T.F. style schools. If you have an upcoming event, or wish to announce important events, send the news to fmvh@execpc.com and maybe it'll get published!

The Low Knife Hand Block Versus the Low Outer Forearm Block

By: Earl Weiss

A student recently asked a simple question. Why would we use the Low Knife hand Block as Opposed to the Low Outer Forearm Block?

Before I answer I must digress, and introduce those who are not in my classes to what I call "The Principle of Consistency." I use this principle to formulate concepts to explain the rationale behind why some techniques are performed a certain way. It is applied as follows: If there is a reason to perform a technique a certain way as stated in General Choi's materials, even if that reason is not stated for a particular technique, the same reason may very well apply to similar techniques as well.

There are certain obvious reasons for different applications of the Low Knife Hand Block and the Low Outer Forearm Block. These are found in the parameters of the blocks as listed in the materials. The Low Outer Forearm Block obviously uses the Outer Forearm for the blocking surface and the elbow is bent 25°. The elbow bend dictates that the blocking surface will intercept that

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part of the attacking limb that is (somewhat) up toward the ceiling. The elbow is bent 15° for the Low Knife Hand Block which results in the blocking surface intercepting the attacking limb more toward the side of the limb.

I recall some instructor course comments and perhaps some notations in materials which I cannot currently locate indicating that the Forearm is used more as a "Block" and the Knife hand more for "Breaking." I cannot honestly say that I believe that my Knife Hand versus my Forearm is more or less likely to Break the offending limb. (Although the elbow angle for the Low Knife Hand Block might lend itself to a greater range of travel past the point of contact.) This would seem to be a function of many factors including limb size and position. I will leave this point for the readers to ponder.

Another factor is the range of the block. At 5'8" I like to think I am of average height for an adult male. The distance from my outer Forearm to the Knife Hand is about 7 inches. This, coupled with the angle gives added range for the Low Knife Hand Block making it easier to Block-Deflect-Break attacks to your body targeted to a level that might be lower than the effective height of the Low Outer Forearm Block.

A factor often overlooked is the reality of injury. Although it readily comes into play during failed breaks at testing, it is often forgotten when people try to figure out why we need some technique or when it will be used. At testing when a surface of the hand is injured during a break, such as the

knuckles, students often switch to something else like the Knife hand. Since Taekwon-Do is an art with combat utility, the very real possibility of injury may prevent further use of a surface like the Forearm and the Knife hand could be implemented as a substitute if needed.

I bet you are wondering what the Consistency principle has to do with this. Well, here it is. (Try to contain your excitement.) For certain techniques, such as the X Knife Hand Checking Block and the X Knife Hand Rising Block, and X Knife Hand Pressing Block, the materials state that it is the same as the Forearm Block but ... a grabbing motion follows, or, ... it facilitates a grab. So we have another possible reason for using the Low Knife Hand Block versus the Low Outer Forearm Block. Now, what about all those other blocks where the Knife hand is used? Hmmmmm.....

[In the last issue of the Flash Mr. VH promised a comprehensive summary, so here it is:]

SUMMARY OF THE STEP-SPARRING SYLLABUS OF THE U.S.T.F., as Revised, 2004

By F.M. Van Hecke

All techniques must be "level appropriate", i.e., techniques taught at or below the level of the lowest ranking student participating in the drill. Of course, at commencement of drills together, and at completion, students bow upon command to each other.

THREE STEP

GUP TEN [Beginning, alone] The student drills alone. The Attacker is A. The Defender/Retaliator is D. Learn the A sequence first, then the D sequence, then put together into a single sequence for one person.

A1. A begins in attention stance each time.

A2. A steps forward with the right foot into a right walking stance to measure distance. Measurements in 3 Step are mandatory where walking stance is used by both participants.

A3. A steps back into left walking stance, obverse low block with the left outer forearm, and kihaps.

A4. A steps forward into right walking stance and executes obverse middle front punch.

A5. A steps forward into left walking stance and executes obverse middle front punch.

A6. A step forward into right walking stance and executes obverse middle front punch.

AD7. Step back into parallel ready stance with the right foot. You are now Defender.

D8. In parallel ready stance, kihap to indicate D's readiness.

D9. Step **back** with the right foot into left walking stance and execute middle obverse side block with the inner forearm.

D10. Step back with the left foot into a right walking stance and execute middle obverse side block with the inner forearm.

D11. Step back with the right foot into a left walking stance and execute middle obverse side block with the inner forearm.

D12. Maintaining left walking stance, execute middle front punch and kihap.

D13. Step forward into parallel ready stance with the right foot.

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GUP NINE [Beginning, drilling with another student, one assuming the A role, the other the D role.]

A1. A begins in attention stance as does D. At this point D will advise A as to the techniques and stances to be used by A.

A2. A steps forward to measure distance.

A3. A steps back into L- or walking stance, obverse low block with the outer forearm if walking, reverse if L, and kihaps.

D8. D moves left foot into parallel ready stance, kihaps to indicate D's readiness.

A4. A steps forward into same stance and executes an offensive technique.

D9. D steps **back** with right foot into either stance and executes an appropriate block on his front side (reverse if L-stance, obverse if walking). (A4 and D9 occur simultaneously, as will A5 and D10 and also A6 and D11.)

A5. A moves left foot forward into his same stance and executes the same offensive technique as previously.

D10. D steps back with left foot into his same stance and executes an obverse block.

A6. A steps forward with right foot to his next same stance and executes the same offensive technique as previously.

D11. D steps back with right foot into his next same stance and executes an appropriate block on his front side (reverse if L-stance, obverse if walking).

D12. From same stance, D executes offensive technique and kihaps.

AD7. D steps forward into parallel ready stance with the right foot simultaneous with A stepping

forward into parallel ready stance with the right foot.

At this point the students may return to attention stance if remeasuring or may continue in parallel ready stance if not measuring. The parties change roles. In either case the new D will proceed to advise new A as to the techniques and stances to be used by A.

A will signal his perceived need to remeasure by initiating coming to attention and D will follow the moment A initiates such movement and complete such movement at the same time.

[A special note on relative foot position in step sparring walking stance to walking stance: When walking stance to walking stance, (and we will assume for purposes of this discussion that A's first attack is in a right walking stance just to illustrate what "inside" and "outside" are) A steps outside D's left foot with his first (right-foot) step, inside D's right foot with the second step, and outside again with the last step, which may be summarized O (for outside), I (for inside), O (for outside).]

[A note on relative foot position of the participants in Three Step Sparring where L-stance is involved: When using L-stance for A and walking stance for D, A's foot will be on the inside position relative to D's feet on each step forward. ("Inside, Inside, Inside" or I, I, I.) When using walking stance for A, L-stance for D, A's foot will be on the outside position relative to D's on each step forward. ("O, O, O.") When both use L-stances, it's I, O, I, A's feet being positioned "Inside, Outside, Inside" relative to D's.]

[A note on taking measurements.

A. For Walking Stance:

1) When measuring for **high attacks** to half-facing forearm blocks, A's toe reaches the back of D's heel; when measuring for high attacks to half-facing knife hand blocks, the measurement is to midfoot.

2) If measuring for **middle attacks** to half facing forearm blocks, the measurement is to midfoot. If measuring for middle attacks to half facing knifehand blocks, the measurement is to the ball of D's foot.

B. For L-Stance:

the measurement is to the middle of D's feet, between them. As the student becomes more proficient on distancing, especially where students are familiar with each other, measurements may be abandoned. There is no measuring at One Step.]

GUP EIGHT [Intermediate]

There will be two counterattacks, hand-foot or foot-hand, at D12.

GUP SEVEN [Advanced]

Use the same format as at Gup 8, but the counterattacks are three in number with a minimum of one hand technique and one foot technique.

TWO STEP

GUP SIX [Beginning]

[Note: no double, triple, or consecutive offensive foot techniques until Advanced One-Step Sparring. However, one may use a defensive foot technique by an offensive foot technique consecutively. Measurement is optional. Measure sparingly.]

Both students begin at parallel ready, A stepping to his right and D to his left.

D advises A as to what combination A will attack with; A will always instruct D to use a hand-foot or a foot-hand sequence

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appropriate to A's level; D will also designate right or left L stance for A as well for beginning. The attack may involve a single stance using both techniques or a combination of stances with one technique for each.

A drops back to either side L stance as D has instructed, middle guarding block, and kihaps.

D either stays in parallel ready or drops to L stance, either side, at the same time A assumes his stance.

D kihaps when ready.

A executes the prescribed techniques and D blocks each.

D executes a single counterattack appropriate to his level and kihaps.

D steps **backward** into parallel ready stance and A steps **forward** into parallel ready.

D and A exchange roles.

GUP FIVE [Intermediate]

Changes from Gup Six as follows:

Two counterattacks, foot-hand or hand-foot, kihap on second.

ONE STEP

[Note: Measuring is forbidden for the remainder of Step Sparring.]

GUP FOUR [Beginning]

Both A and D begin in parallel ready stance.

D advises A as to the single technique and stance A will use.

If A is to use hand technique, he begins in parallel ready, if A is to use kick, he begins in L stance. Each time A is on offense, he should alternate between kicking and hand technique.

A kihaps.

D may start from either parallel ready or from L stance, and

after assuming stance kihaps to signify readiness.

A attacks.

D blocks the attack and uses a single counterattack appropriate to his level. After the counterattack D steps backward into L Stance and kihaps.

Thereafter D Steps forward into parallel ready stance and A forward into parallel ready. The roles are exchanged.

GUP THREE [Intermediate]

Changes as follows:

Counterattack is hand-foot or foot-hand.

GUP TWO [Advanced]

Changes from Gup Three as follows: Unlimited counterattacks.

You may now use double/triple and consecutive foot techniques on this level.

SEMI-FREE SPARRING

GUP TWO [Beginning]

Semi-free sparring involves alternating regulated sparring not dissimilar to free sparring "taking turns". Each exchanges an attack with a counterattack, which need not be the same type or class of technique.

Begin in parallel ready, both drop back to L stance for beginning; A then kihaps to say he's ready to attack and there is no responsive kihap from D. After the exchanges, D drops back into L stance guarding block and kihaps. On completion, D steps forward to parallel ready, as does A.

There is no exchange of instructions for Semi Free Sparring, the only sort of Step Sparring so providing.

There are two exchanges at the Beginning Level. Semi-free sparring should appear spontaneous.

[GUP ONE] has three exchanges.

To give an example, A strikes with hand as D blocks, then D strikes with hand while A blocks, then A strikes with foot while D blocks, then D strikes with foot while A blocks, then A strikes with hand while D blocks, then D strikes with hand which A may, but need not, block.

MODEL SPARRING

FIRST DAN

Use the Advanced One-step format as to all aspects of Model Sparring, with the following change:

After completion of the first attack/defend & counterattack sequence and return to Baro, the exact same sequence is performed again in slow motion by both A and D, except that the return to L stance upon completion of counterattacks by D is at full speed. (No jumping, flying or mid-air kicks.)

PREARRANGED FREE SPARRING

SECOND DAN

Use the Advanced Semi-free Sparring format as to all aspects of Prearranged Free Sparring with the following changes:

1) D goes back to instructing A as to A's attacks and stances. (This is a formidable task, given three exchanges, and it may be wise to devise a shorthand method of communication with a regular partner to avoid appearing like a politician--long on words but short on substance.)

2) Counterattacks may be multiple techniques but it is ideal to limit them to one powerful technique. *Ilkyopilsung!*

3) The purpose is to demonstrate a good variety of technique including those not commonly used in free sparring. This exercise should have a formal appearance.

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FOOT TECHNIQUE SPARRING

THIRD DAN

Use the Prearranged Free Sparring format as to all aspects of Foot Technique Sparring with the following changes:

1) All A's attacks, D's counterattacks, and all both A's and D's blocks (when blocking--dodging is acceptable) are foot techniques;

2) D's counterattacks may be multiple techniques.

ADVANCED ONE STEP FOR
FOURTH DAN: Use the format for Advanced One-step.

Demonstrate not less than four takedowns.

ADVANCED ONE STEP FOR
FIFTH DAN

Use the format for Advanced One-step. Demonstrate not less than six takedowns.

50 More Martial Arts Drills, by
Rick Royster: A Review
by F.M. Van Hecke

[Reviewer's Note: You may recall a review of 50 Drills for Martial Artists by Rick Royster in Vol. XI No. 6 of the Flash was reprinted in the Flash a couple of months ago. This reviewer now looks at Royster's second book on the subject; this article is a reprint of a review originally published in 2000.]

50 More Martial Arts
Drills, by Rick Royster (Turtle Press, 1999) takes up where Royster left off in his previous 50 Drills for Martial Artists.

The new publication looks

like its predecessor. Clearly a "home-made" type of publication, bound like a college report, it nevertheless addresses the same needs in the same way.

What Royster has attempted is to provide martial arts teachers with more and more ways to teach, new drills to keep classes varied.

All of the drills are structured with diagrams, if needed, the materials required, whether bags, targets, balloons, paper cups, a section on how to set up the drill, a section on how the student(s) execute the drill, and a summary of the benefits of the drill.

Some are disarmingly simple. "Get Up" is just that--students stand up from a starting prone position. In the "Stick Twist" students grab the opposite end of a stick, such as a bo, from their partners, and each applies muscle in an attempt to get the stick to turn in the partner/opponent's hands. And in "Basketball Headlock" you apply a headlock, but on a basketball.

Others among Royster's exercises provide a twist to existing popular drills. In the "Knuckle Walk" students can race, or just walk, on knuckles with their arms in a push-up position. In "Ball Sit-Ups" two students face each other, heads opposite, and do sit-ups with one of them handing a ball to the partner with each sit-up, going back and forth.

Some would have to be carefully supervised to avoid injury. For example, the "Block Walk" has students doing with wooden

blocks what we would normally do with rocks in crossing a creek. You would have to be careful, with kids in bare feet, as to your equipment and its stability.

"Number Punch" has the students punch at a number in a grid of numbers on numerical command.

"Circle Strike" requires the student to strike through an open circle cut in, for example a paper plate.

Some of the games are fairly involved and require a great deal of equipment and set-up, and others can work with a group. While many of the drills are not necessarily the most efficacious or the best thought through, all appear to have some practicality and, if nothing else, Royster's effort should provide teachers looking for new approaches with some food for thought.

[This review, originally published in the Flash in 1999, is here repeated. Eden has come to more recent public notice with regular columns in a number of publications.]

The Complete Idiot's Guide to
Tae Kwon Do,

by Karen Eden and Keith Yates
(Alpha Books, 1998): A Review
by F.M. Van Hecke

This book is part of the "Complete Idiot's Guide to" series initiated by MacMillan to cover topics all the way from computer systems software to such things as sailing. The mission of these books is to make subjects that appear arcane understandable

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to people with a complete lack of formal training, and they by and large fulfill this objective.

Karen Eden is a competent martial artist and a very good writer. Keith Yates is an institution, of sorts, in the Americanization of TaeKwon-Do and a former student of Joon Rhee. Master Rhee provides a few quotes for the text.

The book is extremely easy to read, well structured, and amply supplied with illustrations. While it would strike many as extremely simplistic, it is palatable to the lay person specifically because it is simple.

Little blocks of text are introduced by "Wise Master" or are warnings to "Grasshopper" on the subject of safety. These make the text easy to absorb even by children. Ink drawings, cartoons, and photos give the book a pleasant and varied presentation to the eye.

Because of what it sets out to do, the book of necessity gives its subject as generally applicable a treatment as possible. Almost any TaeKwon-Do school can fit into its generic descriptions. Thus, text like: "Some Do Jangs have educational achievement patches for kids who are on the honor roll at school. There are tournament patches and "black belt club member" patches. Some Tae Kwon Do schools put the Korean flag on a sleeve. Others have instructor patches, American flag patches, attendantce patches, patches for outstanding students, and...well, you get the idea. Remember that only patches sanctioned by your school or federation are permitted on your uniform, and they must be placed in a specific place so everyone can be uniform in your school. Always ask before making any additions to the patches on your dobak."

This pattern of generalities is the norm throughout the book.

In addition, the book brings

things down to the level of the novice. Tae Kwon Do, we learn, has three basic kicks, and one kind of sparring.

There are appendices, with organizations (such as U.S.T.F.) and books to read, and a short glossary of terms.

While the book is of little value to the Black Belt, and would probably be highly offensive to the purist, it could be of great use to the parent of a prospective student or to the prospective student who would like the security of enough knowledge to get a quick overview of what TaeKwon-Do is like. In a large city with many different courses of martial arts instruction available, a book like this (there is also one for karate) could give one a quick positive overview of Tae Kwon Do. In that sense the book could be a useful sales tool.

250 Ways to Make Classes Fun & Exciting, by Turtle Press, 1998, a Review by F.M. Van Hecke

250 Ways to Make Classes Fun & Exciting is another offering from Turtle Press designed to add variety to martial arts classes. This reviewer has previously looked at Rick Royster's 50 Drills for the Martial Artist and his 50 More Drills in prior issues of this publication, both of which provide exercises for the teacher in need of a change of pace for his or her students and both of which are published by Turtle Press.

One is immediately struck by the anonymity of 250 Ways; there is no individual author referred to. The author and publisher would appear to be the same, Turtle Press. This may well mean that the work is a compilation of the work of several different authors, and this would appear consistent with its contents, which primarily consist of lists. But we'll get back to that.

Another thing which occurs on

first looking at the publication is that it appears to be "home made", much as Royster's works. A heavy paper cover, 28 pages bound with two center staples, the 8 1/2" by 11" book has the look of a term paper.

Nevertheless, the book is of value, and for precisely the same reason as Royster's works: repetitive drills grow old.

Teachers of the martial arts all learned with a routine set of drills, and largely teach with the very drills they originally learned. Coming up with new and imaginative drills requires time, effort, and experimentation. Newer students, and larger classes, make experimentation difficult: newer students have difficulty finding a rhythm, and larger classes make untried directions result in near-chaos.

250 Ways gathers a number of teaching ideas in one place, enabling the instructor to pick and choose when a bit of inspiration would do the souls of both instructor and students good.

The "lists" are found in chapters related to Conditioning, Basic Movements, Self-Defense, Forms, Sparring, and Mental Training.

By way of a sample, Conditioning's "lists" are named "Animal Conditioning Drills" (frog jumping, snake crawling, etc.), "Races" (animal races, relay races, hopping races, etc.), "Obstacle Courses", "10/100" (students sharing counting for calisthenics), "Small Group Warm-Ups", "Tag", "Balance Games", "Back to Back Standing", "Sit-ups", "Push-ups", "Line Drills", "Jumping", and "Partner Stretches".

Each of the "lists" in turn contains in sequence a number of variations on the theme, from as few as two (under "Tag" we have Classic Tag and Freeze Tag), to twenty or more.

Need a "fresh look" to a class? When you start drafting your lesson plan, reach for 250 Ways and pick a drill or two.