

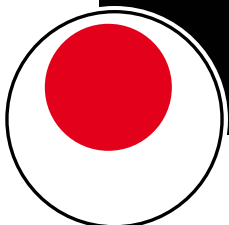
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**SCOTT
MIDDLETON
6th DAN WTKO**



THE MAGAZINE FOR ALL SHOTOKAN KARATEKA



SHOTOKAN KARATE MAGAZINE

EDITORIAL

Scott Middleton 6th Dan is a fairly young but very experienced karateka and a senior instructor with WTKO. Obviously the 'T' stands for Traditional and you can see from sensei Middleton's words that this aspect is very important to his karate. Scott Middleton appears to support the Budo approach to karate-do and does not advocate the idea of karate becoming an Olympic Sport. I think it's a great interview.

In 'Blast from the Past' we have a short but fascinating interview featuring New York sensei, Maynard Miner 9th Dan ISKF who trained at the original JKA dojo (from 1955-58). This is pure Shotokan history!

I'm sure by now readers will know that I have no real passion for WKF Sport karate and the idea of karate as an Olympic sport leaves me cold. I just watched a Japanese girl performing kata *Unsu* on Youtube. Her technique was flawless, but to me it was superficial, purely cosmetic, it was a great athletic exercise, but meaningless karate!

It seems that there has always been various movements in karate, now there are Traditional, Sport and Practical karate groups without question. The latter being those groups who's focus is on authentic karate as propagated originally in Okinawa purely for self-defence with no Sporting connection. Traditional Karate to my mind is the karate formed in the 1950's by senseis Nakayama, Nishiyama, Shoji etc, the original JKA instructors, who it has to

be said instigated this whole competition (sport) karate movement. Like it or not, the Sport idea all stems from those formerly mentioned senseis, who went against the wishes of their sensei, Gichin Funakoshi who adamantly opposed competition karate. Only the Shotokai group followed Master Funakoshi's wishes and refused to



Editor John Cheetham 4th Dan.
(Photo By Gustavo Reque, Dojo Zen, Marbella).

go down that path and still do to this day.

Whichever way you follow is up to the individual, and does it really matter as long as you are honest with yourself as to why you practise karate. We all have different views and preferences, there's a choice in karate now, the Practical, the Traditional, or the Sporting path. Or as some people do, you could follow a mixture of all three!

Some seniors now think that karate as an Olympic sport, might possibly be a good thing and for this reason: because then everyone will know exactly where they belong. At least then the Traditional karate and Practical karate groups can attract students who have no interest in WKF Olympic Sport Karate, if it's a success of course! I will not be following it's progress. However, I do appreciate that many young karateka will be excited by the prospect of competing in the Olympics. And why not if Sport karate is their goal? Thankfully, for older karateka, competition karate of any kind is a bit futile! But ask yourself this question; if you were a young karateka (again) and a really keen, fervent competitor, with very good ability, would the Olympic idea appeal to you?

We have had to increase the price of the magazine, (for the first time in 15 years) the cost of production and postage caught up with us some time ago. I sincerely hope you understand and appreciate this.

Good health, good training. Editor.

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SENSEI SCOTT MIDDLETON 6th Dan WTKO. (Photo By Dale Schappert).

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SCOTT MIDDLETON 6th Dan WTKO.

Interview By John Cheetham. (Photo's By Dale Schappert).

Scott Middleton was born in the City of Brandon, Manitoba, Canada on August 28th, 1972. He began karate at the YMCA in February of 1986. The "Brandon Shotokan Karate Club" was an affiliated Dojo to the International Shotokan Karate Federation (ISKF). He passed shodan on August 17th, 1991 under Sensei Yutaka Yaguchi. Founded the Traditional Karate of Brandon in September of 1992. Received nidan in 1994 and sandan in 1996 under Sensei Teruyuki Okazaki (ISKF Chief Instructor). Received yondan on May 16th, 2000 under Sensei Yutaka Yaguchi. Scott represented Manitoba at numerous ISKF Championships often placing first in both kata and kumite events. Scott resigned from the ISKF on March 5th, 2004.

He joined the World Traditional Karate Organization (WTKO) on September 30th, 2006. Received godan (on July 5th, 2008 in New York City under Sensei John Mullin and Sensei Richard Amos). Received Rokudan on July 20th, 2013 in Thun, Switzerland. A Class Kenshusei (Certified Instructor/Examiner/Judge Program) in 2013. International Shotokan-Ryu Karate-Do Shihankai recognized the grade of Rokudan on January 2nd, 2014. Appointed to the position of WTKO International Director on April 10th, 2017.

JC: When you began karate, did you envisage such a journey? Was it just the physical attraction or did you originally warm to the philosophy?

I started karate as a young adolescent so it was neither a highly conscious or well informed beginning. However I can say with absolute certainty that from the very beginning karate captured my young imagination and was appealing on many levels. All of those years ago at such an early age I wasn't fully aware of why I was so attracted, but these days as I continue to explore the depths of my karate and ultimately myself I can articulate it easier. I have come to terms with my introspective, slightly introverted nature which I am not entirely sure wasn't intensified by karate.

Whatever the case may be I am attracted to deeply investigating the simplest of techniques or concepts. Dissecting all technical aspects of karate allows me to understand its intrinsic spirit and then express it with nothing more than my body.

JC: Can you elaborate on how you go about dissecting all aspects of a karate technique or concept?

At the beginning of each month I



Sensei Scott Middleton 6th Dan WTKO, based in Brandon, Manitoba, Canada.

choose a training theme that I will feast upon for the entire month. Deciding on the theme I choose to study for that month may appear to others as completely random, and without reason but everything I do in my personal training is pre-planned and serves a purpose. I thrive in this environment and I am content making small unrecognizable gains training once, but most often twice daily. A few of the factors I take into consideration when choosing a specific theme are; a concept I wish to explore, a weakness I want to polish, content for a seminar I will be instructing on, or as strange as it may sound, the time of year. As the month

progresses I strangely feel comforted by the routine of training, and simply trust that the "discoveries" will happen through training, and that these discoveries will lead to other questions yet to be explored. Embrace the struggle, research, question everything, but in the end trust and listen to the intelligence of the body.

JC: Do you agree that many karate students only make the shapes of techniques without understanding the principles involved?

In the very beginning of our karate journey progress tends to happen rapidly, and in sudden bursts. During this stage

in our development there is a tendency for the practitioner to simply copy the anatomical shapes and movements of those tasked to instruct them. Personally I feel this is not only natural but required in order to advance as it awakens our ability to make immediate adjustments to our position. However if one stays “technically dormant” and never strives to internalize the principles beyond the shape or surface of the techniques it will certainly impede any possible hope of real advancement. If we truly envision karate to be a journey then we must be willing to travel it one step at a time however tedious or unrecognizable our progress may be.

JC: Are there any technical aspects you maybe do not agree with?

At the highest levels of our art there are many prominent instructors that after a lifetime of training have digested the guiding principles of karate in their own unique way. Their body types, personality, and training backgrounds are only some of the factors that will contribute to how they express these principles.

I view karate as a very personal journey that I choose to share with others, and feel we must have the courage and conviction to surround ourselves with instructors at the highest levels. I am extremely fortunate to have several relationships with seniors that I rely on deeply. Their patience in fielding my curiosity seems endless and I absorb their thoughts on technique and concepts with the hope of better understanding my own karate.

At times their opinions differ from one another and possibly even my own, but accepting and digesting their opinions allows myself to have a broader and more well-rounded foundation.

Going back to the original question there are two technical aspects or approaches that are most concerning for me. Firstly, the performance of kata purely for aesthetic means. Extended pauses and posing with no consideration to the original intention of the kata is moving in the exact opposite direction that I want my karate to go.

Secondly, there seems to be a growing trend in kumite of not maintaining an erect posture and purposely breaking the center line for strategic purposes. From my perspective there is a dignity in maintaining posture and remaining poised in such a dangerous situation.

JC: Many people question Shotokan's concept of Kime, what's your view on this?

As a concept the elusiveness and misunderstanding of *Kime* is often perpetuated by instructors attempting to demonstrate it in an artificial and overly animated way. As a result their faithful



“Extended pauses and posing with no consideration to the original intention of the Kata, is moving in the exact opposite direction that I want my karate to go.”

and unquestioning students attempt to “achieve” *Kime* at the end or focal point of each technique. My view on the concept of *Kime* differs significantly.

Boxers will often speak about the feeling of a knockout punch in comparison to many of the other punches they will invariably throw in a bout. The serious golfer will know immediately upon the ball leaving the tee if it will travel straight and far towards the hole. A batter in professional Baseball knows instantaneously the feeling of the home run swing as depicted by their lack of urgency to acquire first base.

On the surface these analogies may appear to have nothing at all to do with *Kime*, but looking beyond the surface we begin to see the relevance. *Kime* is the noun form of the verb *Kimeru* which translates into English as “to decide”. What makes a boxer’s punch, or the golfer’s and batter’s swing decisive, and how do they consistently replicate it when it matters?

The environment of the Dojo provides the perfect opportunity to explore what ingredients are required to make our technique decisive. Over time and through repetitious training we are building an acute awareness where minute adjustments are made to improve the decisiveness of our technique.

To summarize we nurture *Kimeru* through the trials and tribulations of training and harnessing our instinctive reactions to a point that the body can replicate it in any situation without thought rather than adding it to the end of a technique in a contrived way.

JC: Some people have a really good feeling for a technique or movement without having the correct mechanical

action. Have you noticed this?

Far too often the most sincere and dedicated practitioners will unknowingly choose how a technique feels over it being mechanically correct or even worse if it will work at all. Symptoms of this common disease are often recognizable from the very beginning of one’s karate life and will continue to stagnate any possible future technical development if left untreated.

As an example, *Oi-zuki* is a technique that we are introduced to within mere minutes of beginning formal training, and we will spend the remainder of our karate life investing in its refinement. It provides a solid foundation of physical assets that are absolutely essential to acquire. Posture, body position, coordination, timing, stabilization, weight displacement, leg flexibility and strength, and so much more can all be developed through practicing this fundamental technique.

Considering that *Oi-zuki* is arguably the most practiced technique within Shotokan Karate, it is concerning that unless it is executed against a submissive opponent with a prearranged distance it is unlikely to work if the punching limb is not released from the beginning of the forward step.

The majority of practitioners will release the punching limb at the end of the elongated step as it “feels” strong, balanced, controlled, and empowering.

In my opinion, daily training is the opportunity to hold our feet to the fire, to test our mettle, and however uncomfortable it may “feel”, be willing to fail.

JC: That's interesting Scott. As a ex-professional musician I can tell you that in the art of music, 'feeling' totally



Scott sensei teaching a class at the 2017 WTKO International Camp and Competition in Frankfurt-Oder, Germany.

out ways technique. The musician with a great feel for the music is infinitely preferred, rather than the musician with the superior technique.

You raise an interesting point John. In karate the practitioner struggles to acquire and ultimately express the feeling of a technique or the unique character of each kata with nothing more than their body. The various weapons, instruments, and tools used in other Martial Ways is said to be an extension of their body, and has a spirit of its own. I assume that whatever musical instrument used by the musician in its own way has a spirit and that with time the musician will strive to uncover it.

JC: Is it possible to convey or teach a 'feeling' for a technique/movement?

Effective, engaging, and inspiring

instruction hinges on the ability of the instructor to relay the feeling of kata, kihon, and kumite in an easily digestible way. Ultimately the goal is to assist students in processing the information more deeply allowing them to relate these feelings to existing ideas or experiences further advancing their karate.

For myself, the ability to teach or expose the "feeling" of a technique/movement is only a side effect of the hunger I have to take my karate to the highest levels. The personal training, research, and my healthy introspective nature allows me to understand the aspects of karate on a deeper more intimate level.

Any progress I make in advancing my karate allows me to demonstrate and articulate the feeling and reasoning behind the technique I am attempting to express

JC: It's often said that karate is more than just kicking and punching. How do you define the 'more'?

I suspect that the majority of practitioners have an exhaustingly long list on the benefits of karate readily available if the same question was posed to them. The bullet points of their list would likely include generalities that have all been declared at some point before, and I am certain that the contents would be both valid and heartfelt.

However, to clearly articulate what karate means on a personal level is deeply challenging, but I also feel that doing so can be profoundly valuable on many levels. So to answer your question the "more" for me is that karate has been an important part of my life from a young age and it's impossible to make a clear distinction of what my personality would be like without it. I relish in the daily physical affirmations that come with practice and never tire of the seemingly endless monotony of training.

Apart from the physical aspect of training, I find that who I am, the decisions I make, and the values and beliefs I adhere to have all been poured through the filter of karate.

JC: You have stated in the past that you like to re-investigate the deep simplicity of Shotokan. Can you describe this depth?

At first glance simplicity and complexity are considered opposites, but in truth they are varying degrees of the same thing. For the practitioner there is a danger in accepting a technique, concept, or principle as being simple, meaningless or unworthy of investigation.

In the same way there is great risk to our potential development if we obsessively linger on or attempt to connect some romanticized theory to every aspect of our karate. We must find a healthy balance of being open minded, inquisitive, and a willingness to re-investigate something that we feel we already know.

As an example, *Hachiji-dachi* is a preparatory position that we begin and end many kata with, and is also used countless times during each and every training session of our karate life. While initially confusing translating the Japanese word *Hachiji-dachi* provides an opportunity to investigate its deeper meaning or significance. *Hachi* translates as "Eight", *Ji* means "Character", and *Dachi* implies "Stance". So what could possibly be the connection between a stance that looks like the character for the number eight?

Firstly, the two brush strokes used to write the *Kanji* character for *Hachi* look similar to the natural angled foot position one will assume during *Hachiji-dachi*.

Secondly, and perhaps more



"There seems to be a growing trend in kumite of not maintaining an erect posture and purposely breaking the center line for strategic purposes. From my perspective there is a dignity in maintaining posture and remaining poised in such a dangerous situation."

importantly in this position we should remain mindful of the possibilities of being attacked from any direction. Emanating awareness in "eight" horizontal directions adds a new dimension to *Hachiji-dachi*, and this so called "simple" preparatory position.

There are many instructors that will say that there is no deeper meaning or significance to *Hachiji-dachi* and that the name simply derives from the semblance of the feet and the character for *Hachi*. However, if there is something at all to be gained from embracing this mentality of multi-directional awareness, I feel it is worthy of consideration.

JC: Where do you stand on karate becoming an Olympic Sport?

Even the harshest of critics among us would find it difficult to deny the global impact of the Olympic Games. Ideally the Games are meant to be free of discrimination of any kind, including ones race, religion, gender, or political beliefs. However this doesn't mean that the Olympics do not face numerous challenges that threaten to tarnish the very spirit of the Games.

Even with the economic challenges host countries face, the occasional suspicion of corrupt judging, and the prevalence of performance enhancing drugs among athletes it's nearly impossible to ignore the allure of Olympics. Of all the Olympic events, I am most attracted to the ones that do not require subjective judging. There is a purity in aspiring to the highest levels of your chosen endeavor, embracing the struggle that is required

to succeed and pitting yourself against others that have done the same without barriers or outside influences.

Karate will become an Olympic Sport in 2020 and "Sports Karate" has momentum within their own community. The athletes that compete at the highest levels of Sports Karate are undoubtedly athletically talented and dedicated to achieving excellence in their Sport. However, with all due respect to the athletes of Sports Karate, it is in my opinion a game that is governed by a strict framework of rules, that requires subjective judging, and stifles self-expression. The athletes understand

the rules of the game and execute both kata and kumite based on how judges will award points, and what will ultimately be entertaining.

In conclusion, and to return to the original question I do not advocate the inclusion of karate into the Olympics. I deeply fear the beauty, culture, and meaning of the art I love will erode over time, and be transmitted to future generations as merely a Sport.

JC: If Olympic Sport karate becomes a great success, many young karateka will want to be part of this. How do you think this will affect Traditional karate dojos who oppose the idea?

Karate will become an Olympic Sport in the 2020 Summer Games held in Tokyo, Japan. For the athlete and the enthusiast of Sport Karate this is the culmination of years of hard work seeking Olympic recognition and the perfect stage for the birth of karate as an Olympic Sport.

Although I do not personally advocate the inclusion of karate into the Olympics I do not oppose the individuals that strive for excellence, and feel there is great value in this. In the same spirit, I consider myself an artist, and will explore the boundaries of my art and how I choose to express it without restrictions. Due to the Olympic Games there will most certainly be a wave of attention towards karate in general, but I suspect the initial surge will subside. There will be some Dojo's that diversify their approach towards competition in hopes of capturing some of this attention and new found popularity, and there will be others that carry on as they have always done. My hope is that anyone who was passionate and focused on Traditional Karate prior to the inclusion of karate in



WTKO 2015 International Camp & Competition (Ireland) WTKO senior instructors, L/R..... Senseis, Steve Ubl 8th Dan Technical Director, Richard Amos 7th Dan Chief Instructor, John Mullin 8th Dan Executive Chairman, Scott Middleton 6th Dan International Director.

the Olympics, will continue their journey and maintain the true integrity and values of Traditional Karate.

JC: This term and movement 'Traditional Karate' which included competition karate, to me stems from the mid-1950s started by Nakayama sensei and not from Gichin Funakoshi. What do you think?

The early history and evolution of the various terms used to describe what we know today as karate have been well documented in several literary works.

Taking into consideration the time period of when these changes occurred, and that the literary works were written in many cases decades after, they do provide enough reliable material to reference how and why these changes occurred.

Originally in Okinawa, karate was simply referred to as "Te" to imply a method of fighting with nothing more than empty hands, or "Tode" in reference to the influence China had in their fighting art. Early in the 20th century karate was introduced to mainland Japan by Gichin Funakoshi, and over the course of the next few years other notable Okinawan instructors would arrive.

Considering the history between China and Japan it is understandable that changes to the reading of the first Kanji character were required, in order to have it accepted by the Japanese society. The emergence of the term "Traditional Karate" and who originally coined the phrase is far from conclusive but doubtfully attributed to Gichin Funakoshi.

I suspect that the term originated following World War II and was perhaps the original term used to differentiate the objectives and training practices of Traditional Karate from other groups practicing karate.

Today we see the same attempts at instilling a certain brand and methodology with "Sport Karate", "Practical Karate", "Contact Karate", and "American Karate" to name only a few.

JC: What does Budo mean to you?

Budo is a Japanese term meaning "Martial Way", and it is widely used to reference the study of various combat arts/disciplines for the purpose of self-improvement. The Kanji characters "Bu" and "Do" are rich in meaning and worthy of investigation to fully understand their significance. Bu is the composite of two Kanji characters. Logically the character for "spear" by itself should be sufficient enough to describe Martial, but it is combined with a second character originally understood as "foot", but it is often interpreted today as "stop". Regardless of which Kanji interpretation one observes the connotations of "advancing by foot"



"Through karate the practitioner can make advancements along the journey to an improved character." (VBL Photography)

with a spear, or perhaps "impeding" or "stifling" a spear will assist in bringing your understanding into focus.

The majority of practitioners have some knowledge as to the meaning of the second Kanji character Do which implies "a way", "path", or "journey". Breaking down the various elements, concepts, and principles of karate in this way can be

highly beneficial, but would be insufficient if we don't understand, or apply them on a personal level.

At the risk of sounding overly poetic the term Budo means to me that, "Through karate (Spear) the practitioner can make advancements (Foot) along the journey (Way) to an improved character".

JC: All associations who enter competition (Sport), teach point scoring techniques and tactics. Where does Budo come into this?

By definition an association is a group of individuals that meet or join together for a common purpose. The various dojo's, regions, and countries that make up any healthy association will all have different appetites and approaches towards competition. Some groups will feverishly pursue victory in tournaments with specialized training sessions for team members that represent their dojo. Team members would be exposed to the various competition based strategies, and tactics relentlessly training with others that are also seeking victory.

Within the same association you will have other dojo's that will compete to support the tournament, and to expose their interested members to competition karate. They compete sincerely and want to do well, but do little outside of their regular training to specifically prepare.

Considering the vastly different approaches that various dojo's will take towards competition the mentality of Budo is most recognizable in the approach of the individual practitioner/



"Following the guidelines for deciphering kata application (Kaisai No Genri) will provide tools to understanding and applying the movements of kata."

competitor. The approach I find most admirable is to primarily compete with oneself. In preparation identifying potential weaknesses, drilling strategies, and just submitting to the training begins to narrow the vision towards the objective. Liberating yourself from any thoughts of victory or defeat allows the competitor to rely on their training, instinctively react to the moment, and unleash what is most often contained.

Regardless of the outcome, the arena of competition is an excellent way to introspectively gauge our responses to a high pressure situation. It is possible to win the match, but be defeated mentally, and it's possible to win mentally, but still lose the match.

For myself, the Budo mentality is most recognizable in how we use the competition to advance our karate, and has nothing at all to do with the results.

JC: There's a trend now separating 3Ks karate from so-called Practical karate. What's your opinion on this?

Over the last few years the systematic approach of "Practical Karate" has gained popularity among some long time practitioners of "Traditional Karate". Arguably an application-centric Karate is nothing new, and should be considered as old as Karate itself.

Over the last few years the resurgence of Practical Karate is largely due to a few key individuals that are knowledgeable, well spoken, and charismatic.

While I can't speak with any authority on the methodology of Practical Karate I think it's important to understand the makeup of so-called "3Ks" Karate. As the readers of Shotokan Karate Magazine will know Traditional Karate is composed of Kata, Kihon, and Kumite. We must view these building blocks not as separate entities but as three unique expressions of the same guiding principles. Following the guidelines for deciphering Kata application (*Kaisai No Genri*) will provide tools to understanding and applying the movements of Kata.

Can we expect to perform Kumite with a freedom of movement and composure without nurturing Kihon that is applied dynamically, with a sense of urgency and spacial awareness?

So although the approach of Practical Karate and Traditional Karate may differ, if we view each independently and without bias, the long term objectives are similar.

JC: You've done extensive research and study of kata Jitte/Jutte. Why did you choose this kata?

My earliest memories of why I chose Jutte or became intrigued by this kata are anything but vivid, however I do remember wearing out the pages of Volume #7 of

Nakayama Sensei's Best Karate Series. With the wide eyed enthusiasm of a young teenager I would scrutinize every detail of the pictures of Norihiko Iida Sensei hoping to capture even a glimpse at how he could seemingly command so much raw power and grace. Perhaps from all of those hours innocently staring at a book there was no turning back from Jutte. After so many years of sifting through the physical techniques of Jutte hoping to replicate its underlining spirit I can now better express my ongoing study. *Yama-gamae* or "Mountain Posture" is a key feature to Jutte, and while its name is derived from the upper bodies resemblance to the Kanji character for *Yama* or mountain, I prefer

to embrace the feeling of massiveness that is implied in its name. The ability to control something that is uncontrollable is very appealing to me, and this mentality as it applies to Jutte can only be done with boldness, stability, and finesse. Seemingly inconsequential changes to how I understand, execute, and apply the technique of Jutte are ongoing due to my research, but I am rarely pleased with my performance. However the goal as in all things is to keep moving forward.

JC: In the 1970s there was very little explanation and 'lots' of training. Nowadays everything is explained in fine detail. Is this modern approach the



"After so many years of sifting through the physical techniques of Jutte hoping to replicate its underlying spirit I can now better express my ongoing study."

best way to learn karate?

I recall an interview that was conducted a number of years ago with one of the most senior Japanese instructors in the World of Shotokan Karate. In part of the interview this particular instructor recounts the immense difficulties of not being able to speak any English, but being sent to the United States to introduce karate in the early 1960's. He describes that when he first arrived in America and whenever he would eat in restaurants he would simply point somewhere on the menu, but never knew what kind of food would arrive.

While not even considering any of the other factors that would have impeded the transmission of in-depth instruction during this time period the most significant would have been the language barrier between the Japanese instructor and their students.

Many of those still active today that trained in the 60's and 70's under the first wave of Japanese instructors remember those times fondly and cherish the memories, but I am sure if asked they would quietly admit that the training was exhaustingly repetitious with the occasional shout of "more spirit" passing for instructional feedback.

Today we are fortunate to be exposed to many prominent instructors who can articulate the core principles of karate to their students in the first language they both share. Which method is superior?

The old guard might claim that the students of today lack the grit and determination they had back in "the good old days", while the modern student might retort by saying that access to a variety of well-versed instructors who will openly explain every facet of karate is clearly an improvement.

From my perspective a balance of both is the ideal. There are many lessons to be learned from polishing technique through repetitive and consistent training. I am a strong believer that we all possess an intuitive intelligence in the body, but with training we expose it further and become more sensitive to it.

However, there are points along our journey where we will need the guidance and direction of others in order to advance. I have a number of instructors who I rely upon and deeply respect for their individual brilliance. As you can expect they have all absorbed karate uniquely, and while the differences are minute they have become palpable over time. In the same way they have come to know my karate and my personality.

In conclusion, to take our karate to the highest levels we must be willing to put ourselves through what they did in the "good old days", but in an intelligent and systematic way. Seek out brilliant instructors that you trust, and can advance your karate. Not for a class or two, or at a



"Ultimately the goal is to assist students in processing the information more deeply, allowing them to relate these feelings to existing ideas or experiences, further advancing their karate."

seminar with hundreds in attendance, but building a relationship over time will slowly peel back the layers of their brilliance.

JC: What is the greatest life-lesson you have learned from studying the art, so far on your karate-do journey?

It may appear that this question is fairly simple to answer, but from my perspective it is the most challenging one thus far. My reply would be considerably easier if I were to choose from any of the customary ways to reply to a similar question. However,

this most certainly would not be sincere, nor would it require me to look deeply into how karate has benefited my life. After considerable thought here is how I see the greatest life lesson I have learned from karate. Travelling into the depths of karate is a daunting task that I find myself not willing to go, but wanting to go. It produces mental adaptations.

You learn that you're stronger mentally and physically than you believed, and that self-perceived limits are often an illusion of the mind or what others have attempted



"The Budo mentality is most recognizable in how we use the competition to advance our karate and has nothing at all to do with the results."

to convince you of. It shows me daily that many of the hardships or stresses that I face away from karate are laughable in comparison, and that I will make difficult decisions based on my principles regardless of the cost.

The greatest life-lesson I have learned from karate is self-confidence. The belief and awareness I have in myself is how I approach all facets of my life.

JC: Thank you Scott for a very informative interview, I've truly enjoyed our little tête-à-têtes over the huge distance from Canada to England. I sincerely hope that there are many more young karate instructors like yourself out there who will continue to promote karate in a serious way, as an art worth preserving.

You are most welcome John, but I must acknowledge my appreciation for your tireless work and commitment to Shotokan Karate Magazine for well over 30 years. I have read your magazine since I was a young teenager and it helped create a spark that still burns brightly today. Your contributions to the art of Shotokan Karate, and providing a platform for people to become enthusiastic and inspired towards authentic karate should not be understated.










"My hope is that anyone who was passionate and focused on Traditional Karate prior to the inclusion of karate in the Olympics, will continue their journey and maintain the true integrity and values of Traditional Karate."

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