

RUSHIDO

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武士刃

FIGHTING ART OF THE IBANS
SCOUTING AND KARATE
MABUNI AND SHITORYU
SHAO LIEN TZE CHUEN

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EDITORIAL

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It is time now to really assess what 'Bushido' have achieved and what any martial art magazine can hope to achieve. The magazine has definitely increase its readership from 3,500 in the first issue to nearly 10,000 readers after the fourth issue. Yet the editorial board palpitates uncomfortably with uncertainty of whether we have achieve the ultimate aim. That of educating the martial art public to think "martial art" and not 'Karate' Taekwon Do, Kung fu etc. etc. The forging of the National identity of an International Martial Art is idealistic some would tend to comment. 'Bushido' would agree. Nevertheless the modern trends of the nuclear age have blunt the razor sharp edges of martial barriers. People who train more than one art or pai (school) are no longer treated as traitors, in fact they are the pioneers of the adventurous world of a National Art born out of modern civilization. Martial art is no longer a secretive weapon used for tribal clashes, or other aggressive crimes; it is at most an art for competition, for exercise, for fun or even a means of inheriting our cultural heritage. The time has come to reveal the purpose of Martial Art in our present context. The multiple pai of Karate - Kung fu or TDK of past should no longer serve their purposes in our society just like the regressive thoughts of Confucianism, Pai or school who cling to their conservative, ancient attitudes of isolating themselves and despising others have personal benefits - financial perhaps. 'Bushido' has started its research to trace oriental martial arts to their original source and our findings show with historic that Martial Art comes from one source the Northern-Indian Civilization with deep overtones of the Hindu and Buddhist religions that profess international Brotherhood. What we now call the many (pai) schools of Kung fu, Karate, taekwon-do and others are actually the art from India. This knowledge may persuade many to divert their isolationist thoughts to a more generous view of Martial Art, therefore 'Bushido' would like to publish the findings of the research in Martial art. The theme in issues to come is 'forging of a Martial Art that has, no bounds or barriers of personal or national pride.'



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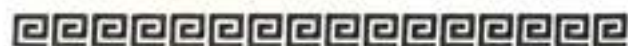
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All articles should be accompanied by at least six photographs.



OUR COVER



Long ago the Dayaks of Sarawak were headhunters. Today they are civilised and peaceful people. Our cover for this issue shows an Iban, commonly known as the sea Dayak, encircled by a laurel of leaves. The leaves signify peace. One of our lead articles feature the comparatively unknown fighting art of the Ibans - Sarawak Kuntow. It is an art the Sarawak Rangers practise. Amai Gerasi, a tough sergeant from the Sarawak Rangers, now part of the Malaysian Rangers Brigade, heads the instructors of the art at the garrison in Taiping.



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The Fighting Art of The Ibans



Performing the "Bunga".

THE silence of the jungle was almost complete, save for the whining chirp of the cicadas. Two weary men were struggling through the dense tropical forest. They were botanists, out gathering specimens. Their progress was slow as they had to hack their way through the dense vegetation. Creepers and vines hampered their every movement. Added to this was the weight of the specimens they were carrying.

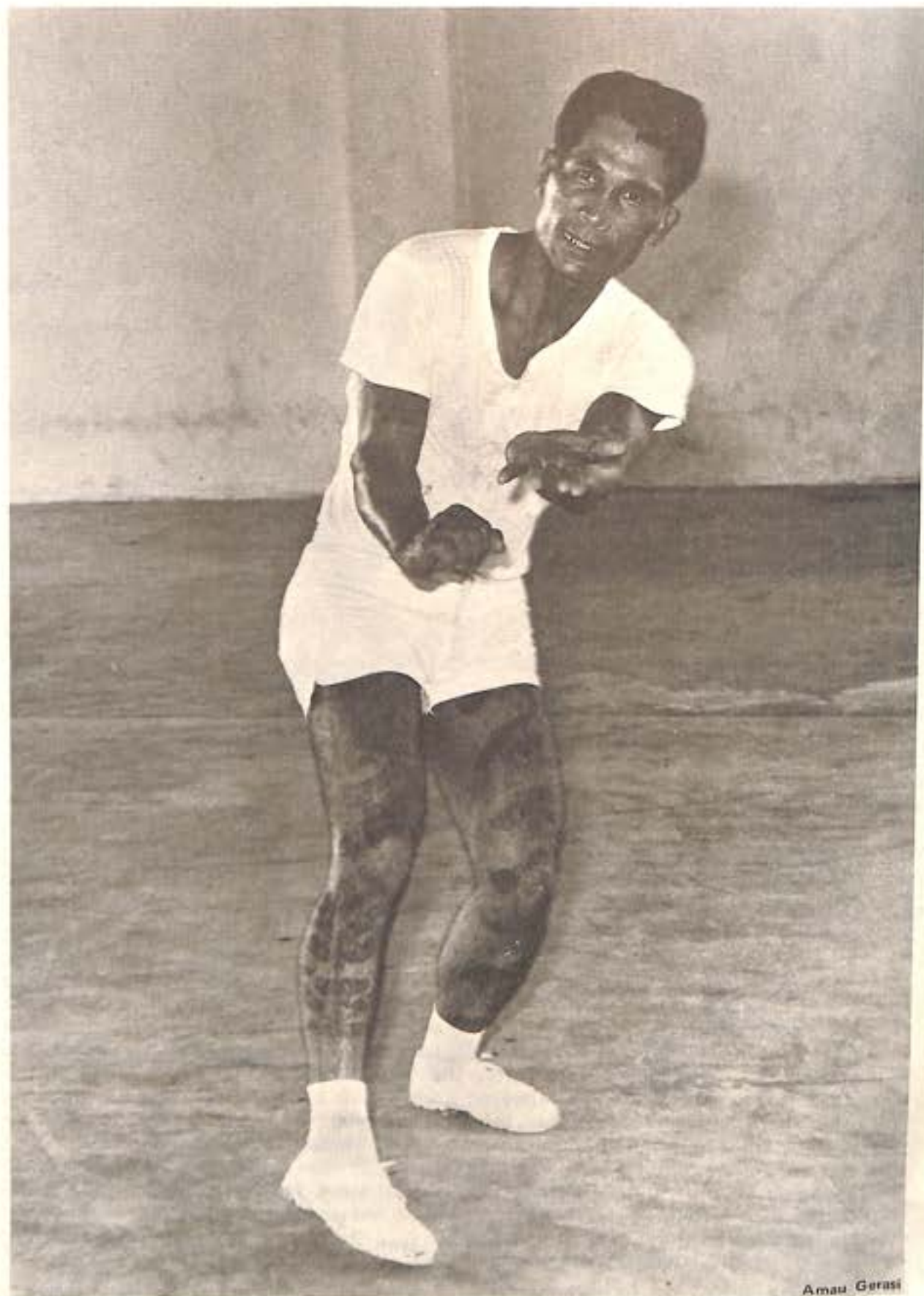
Suddenly, the leading man tottered and fell prostrated on the ground. His partner rushed forward to aid him, but he was beyond any help. There was a glazed look in his eyes. He was dead, killed by a thin sliver of bamboo that was protruding from his back. Fearfully the remaining botanist turned. What he saw turned his blood cold. Three lithe brown figures materialised from the surrounding gloom and rapidly advanced towards him.

They were Ibans, warriors without fear.

They were also headhunters. The three menacing figures were young bucks, out to prove their manhood. To obtain the status of a warrior they had to collect a human head each. It was inevitable that he had to die, but he was going to sell his life dearly.

He was a giant of a man. Desperation gave him extra strength. Slashing wildly with his machete he charged. The Ibans could not withstand his initial onslaught, but they were so agile that he could not land a single blow. Gradually he tired. He caught a blow on the side of his head and fell. The last thing he heard before he passed into oblivion was a cry of triumph. The Ibans cut off the two heads of the fallen botanists and swiftly melted away. This was Iban country and the same fate awaited all intruders.

With the passing of years, the Ibans came into contact with civilisation. Slowly, the practise of head hunting was abolished. To-



Amau Gerasi



Amau having free sparring with his assistant.

day, the Ibans are peaceful people, but they are still supreme in the jungle. They still have the ability to travel swiftly through the jungle without making any noise.

The Iban has a formidable arsenal of weapons at his disposal. Besides his blowpipe, spear and knife, he is also an expert in unarmed combat. This is the heretofore unknown 'Sarawak Kuntow'. Its origin is somewhat obscure but was supposed to originate somewhere in the 5th century.

Legend has it that an old man was out hunting one day. He came across a tribe of short-tailed monkeys. This was edible meat.

He took careful aim with his spear and threw it. The monkeys waited until the very last moment, then they side-stepped and evaded the impact. He was pretty furious, for he had never missed before in his life. Taking his remaining spear he threw it at them. Again the monkeys anticipated his move and took the same evasive action. He took his Mandau (Sarawak long knife) and threw it at them. The same manoeuvres caused him to miss again.

By now he was completely bewildered. Never before had he encountered such agility and behavior of animals such as these. Fear gripped him and he took to his heels. The

monkeys converged to attack him. In desperation, he fitted a dart to his Sumpit (blow-pipe) and shot at them. The moment they scattered he ran for his life.

Back at the longhouse he pondered over the movements of the monkeys. There was a distinct pattern in their actions. They had an instinctive system of evasion, pursuit, retreat and attack. Their techniques of pursuit upon his own withdrawal could be utilised to serve a purpose. He was a primitive, but being intelligent deduced that this could prove to be an asset to him. In those days, the strongest warrior was always made the Penghulu. If he could muster the monkey manouevres, he could easily defeat the chief and take his place.

Thereupon he trained secretly by himself. Pretty soon he defeated the chief and replaced him. The tribe was quite astounded by his feats. They had never seen such prowess before. For an old man to defeat a young warrior in his prime was beyond their expectations. They clamoured to be taught the new fighting techniques that he had acquired. From thence the art was taught to the tribe. The Penghulu was always the instructor because he was the best.

The Ibans had to learn fast, for their very survival depended upon their fighting capabilities. They had to pit themselves against nature without compromise. They had to sculpture their lives with their own bodies. Besides the perils of nature, they also had to contend with marauders from other tribes. Death in the jungle could come in a thousand different shape. This was where the newly acquired fighting qualities would have that extra edge. Slowly, the art evolved. The Ibans perfected it to what it is today.

Presently, Sarawak Kuntow is synonymous with Amau Gerasi. This versatile man is now attached to the Malaysian Ranger Army (formerly Sarawak Ranger). The tough, tall and broad-shouldered Amau is a sergeant. He brought his art along when he came to West Malaysia, together with his knife, rifle and tattoos.

Now 36 and the father of three children, he is the senior and most experienced instructor of the art in the Malaysian Rangers Garrison. He is the camp's albest and most respected man. To friend and foe alike, he



is an enigma. He is steeped in mental philosophy. He practises meditation and concentration as taught by his gurus. He started training at the age of 14 and devoted more than a decade to the learning of his art. During this time he had 15 gurus, among them the renowned Guru Linggong.

Although Amau considers his art the most powerful, he frankly admires other martial arts. He confessed that they are very similar to his "monkey art". He is of the opinion that they are closely related and could have originated from the same source. The 'Bungas' or katas are very much similar to those of other Oriental fighting arts. He stressed that by regular practise, a man could will his mind to direct his power to wherever he wanted it to flow.

His ambition is to propogate this unknown fighting art of the Ibans to the world at large. He is patiently waiting for permission from his master, Guru Linggong. He is confident that he will receive it in due time. Until then Sarawak Kuntow will remain an art restricted to the Ibans alone.

Note: The name 'Sarawak Kuntow' sounds distinctly Chinese had has a definite similarity to Tai Chi. Could there be any possibility that this art was passed down by early Chinese settlers?



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Kenzo Mabuni And Shito-Ryu



Shito-Ryu members waiting to undergo their second dan test.

SHITO-RYU Karate, like its rival schools; Shotokan, Goju-ryu and Wado-ryu, is of Okinawan origin. It was founded by the great master Kenna Mabuni. He had two masters, Itoshu and Higashi-ona. From Itoshu he mastered the lightning fast techniques and from Higashi the slow and forceful movements. He combined what he had learned from them and introduced his own brand of Karate. Itoshu is also pronounced 'Shi' and Higashi 'To' in Japanese. He joined them together and named his art 'Shito-ryu', in honour of his teachers. He introduced the art to Japan in 1923.

Di-sensei Kenna Mabuni is survived by his two sons, Kenzo and Kenei. Both of them carried on the propagation of Shito-ryu and are masters in their own rights. At present Kenzo heads the World Shito-ryu movement and has his headquarters in Osaka, where his father first introduced the art.

Kenzo Mabuni started his training under the watchful eyes of his father at the tender age of 13. He was a conscientious student, and throughout the years, until his father's death, devoted most of his time to mastering the techniques of Shito-ryu. Now 46, Kenzo is a Hanshi or 8th dan red belt. He is soft-spoken, mild and humble, but has the features of a warrior; bright eyed and stern looking.

He is a firm believer in meditation derived from Zen. In his opinion, it helps to purify one's character. It cleanses and build the spirit and character of the Karateka. Hence the great emphasis of meditation in Shito-ryu. To him kata is the soul of Karate. He stressed that it should never be neglected for the glories of tournament or Sports Karate. He pointed out that in most cases, katas begin with defensive techniques and is an indication that Karate is for defence. It should never be used for aggression. The practising of kata



Mabuni showing a second dan aspirant how to block with the 'Shuto'.

results in the acquiring of virtues like patience, humility, tolerance endeavour and resolution.

He stated that Sports Karate is healthy, for it brings out sportmanship. But it does not show the true perspective of Karate, for the techniques involved are restricted. There is more emphasis on speed than anything else. A champion in Sports Karate is not necessarily superior to others in actual combat.

Tameshiwari or breaking techniques should not be taken too seriously. It is useful to possess breaking abilities, but a Karateka should not go to the extent of mutilating his hands. It is more a gimmick than anything else. A man with a little practise could easily break tiles and bricks. Priority should be given to the techniques of defence and attack. Mabuni quoted the 'parable of the two masters' to stress his point. One day, a master who concentrated only on breaking tech-



Correcting 'Yoko Uke' of the students.

niques challenged another to a duel. The latter was well versed in all techniques. The outcome of the duel could only result in one thing; the master who only paid attention to Tameshiwari was soundly thrashed and learned a valuable lesson.

On weapons like the Nunchaku, Sai and Tonfa, Mabuni said they had nothing to do with Karate which means 'Empty Hands'. The acquiring of skill in wielding these weapons is not a necessity, although it is useful. He is uncertain of their origin but confirms that they are farm implements. The trend now-



Mabuni giving a kata demonstration.



Leading a class in meditation.

adays is to include the training in the use of these weapons but he warns that this should only be taught to responsible and matured people.

He stated that some students of Shito-ryu adapted better to the techniques of Itoshu whilst others took to those of Higashi-ona. Both styles are equally difficult to master. It is up to the individual to adapt the one that suited him.

The Shito-ryu crest is his family emblem. Kenzo Mabuni decided with his brother to adopt this symbol for the Shito-ryu movement in honour of their late father.



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Legend Of Shao Lien Tze Chuen

NORTH of Tung Teng Lake, in the province of Hupeh is Woo Toi San or Woo Toi Mountain. Here was to be found the monastery known as Shao Lien Tze. This was very much older than the Shao Lin Tze in Fukien Province. It was a haven for many a Kung Fu master. As such, the inhabitants of Shao Lien Tze were proficient in a number of fighting styles. The most well known of these were Chu Kar, Liew Min and Chao Tai. But the greatest asset of the fighting monks of Shao Lien Tze were their 18 Fu Chong or Tiger Stick techniques.

About 280 years ago, a youth, Lai See by name became a novice monk in the monastery. As was the practise, he was taught the rudiments of the fighting techniques of which Shao Lien Tze was famous for. He was a very capable disciple and became very proficient.

After many years, Lai See departed for Kwantung Province. He settled in the village of Ng Far Chin Hong, in the district of Mui Yean. There he taught his art to only one man, Liew Nai. For twenty odd years he trained under the watchful eyes of Lai See. Finally, the travelling bug bit him. He travelled all over China.

One dark night Liew Nai arrived at a certain village in Ho Poh district. The people there were always hostile to strangers. Travellers were often attacked on sight. Liew Nai had to fight for his life. He was surrounded on three sides. He edged his way to one of the houses. Suddenly he performed a tremendous leap and landed on the surrounding wall of the garden of the house. This feat astounded the villagers. They begged forgiveness for their rashness and requested him to

stay. They explained that their village had been constantly attacked and hence their hostile attitude towards strangers. As the villagers were very insistent he decided to stay.

He was given charge of the defence of the village. It was a post not unlike that of the western sheriff. He taught his art to his men but paid special attention to three brothers, Wong Sui Yee, Kok Tong and See Kwee. They were taught the finer and advanced techniques of the art.



Wong Kok Tong (seated) with Wong Sau Nam and Voon.

Wong Kok Tong migrated to Malaya. He taught his art to Wong Sau Nam. Today, at the age of 88, Wong Kok Tong is still a very fit man. There are many of his clan who are exponents of the art but only two have passed on their skills. Wong Sau Nam was one of them. He took in a protege by the name of Voon Kan Kwee.



At the age of 88, Wong Kong Tong is still very fit.



Voon looked forward to the learning of Kung Fu from the time he was ten, but had no one to turn to for instructions. One day, when he was 12, he met an old man from Banka Island, Indonesia. The man was moved by Voon's persistence and yearning for the arts. He had no time to coach the young aspirant, so he presented a few books of Kung Fu to him. The delighted Voon wasted no time to begin his unorthodox training, using the text from the books.



Voon sparring with his master Wong Sau Nam.



Close combat - the techniques of 'Niam Kee'.



Countering a frontal assault.



Voon had no one to correct him, but he made up for this by his sheer dedication. He was very strong for his age. A passerby, Wong Sau Nam was impressed by his diligence and strength. He stopped to correct the boy. Thereupon Voon begged to be taught. Wong readily accepted. An initiating ceremony was held and the young Voon realised his ambition.



Voon executing a Kata watched by Wong Kok Tong.



Voon Kan Kwee in a classical Shao Lien Tze posture.

Today, after almost thirty years, Voon is an expert in the arts of Shao Lien Tze. He has coached numerous students for the last ten years. But all these students were only people who knew him. His intention is to promote his art on a wider scale and is contemplating starting a club soon.



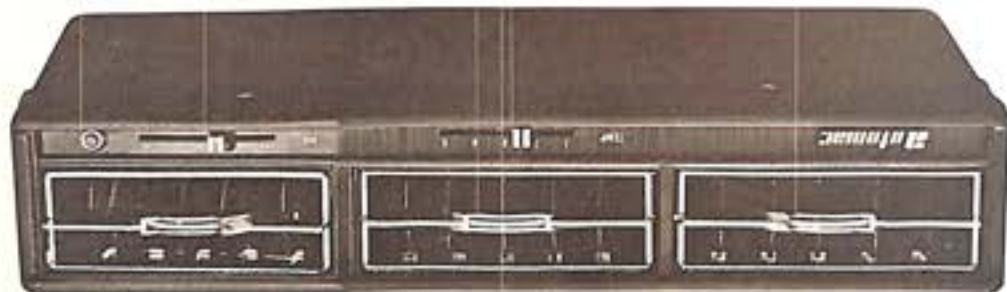
The 18 Tiger sticks techniques of Shao Lien Tze.



Wong Sau Nam using the trident.



The staff against the Trident.



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The Origin of Tae Kwon Do

SOME 1,300 years ago, the Korean Peninsula was divided into three kingdoms. They were the Silla, Baekchae, and Koguryo. Silla, being the smallest of the three, was always under attacks from the other two.

Around 500 A.D., Koguryo, the largest, became so powerful that its existence was a sheer threat to the Silla Dynasty. The latter was forced to choose between subjugation or fight for its freedom. To lose meant the sacking of its fair lands. Being freedom lovers, the people of Silla chose the latter course.

There was a general mobilisation of all fighting forces. The military was revamped. Spearheading this was an organisation known as Hwarang-do. It was based on nationalism. All able-bodied and patriotic elements flocked to join its wings. In the midst of all this the heretofore unknown Tae-kyon was introduced. This art was taught in the secrecy of the backyards of a handful of masters. Driven by patriotism these masters had emerged to divulge their secrets. It would be the deciding factor in close combat. All the fighting forces were compulsorily required to undergo training in Tae-kyon. The newly acquired fighting art proved to be a formidable weapon. The Silla forces were able to repel all intrusions into their country.

Slowly, the forces of Silla gained in strength. With the additional asset they were able to achieve victory after victory. It culminated in the conquest of the other two states. In the year 668, the Silla forces under the brilliant General Kim Yu Sin united the three kingdoms and formed the Yi Dynasty.

Peace finally came to the war-torn Land of the Morning Calm. The people welcomed the tranquility that followed. Losing their preoccupation of war, they now looked forward to the reinstating of their culture. The years that followed saw the re-emergence of literary arts. Tae-kyon became part of Yi culture. As with all feudal nations, martial art was a way of life. Tae-kyon was promoted everywhere. It gained in prominence and

popularity.

The unified kingdom prospered. There was little internal strife. But all good things must come to an end. The days of the Yi Dynasty were numbered. The Japanese came in overwhelming numbers. With superior weapons they swept through and occupied the whole country. They brought with them their arts and culture.

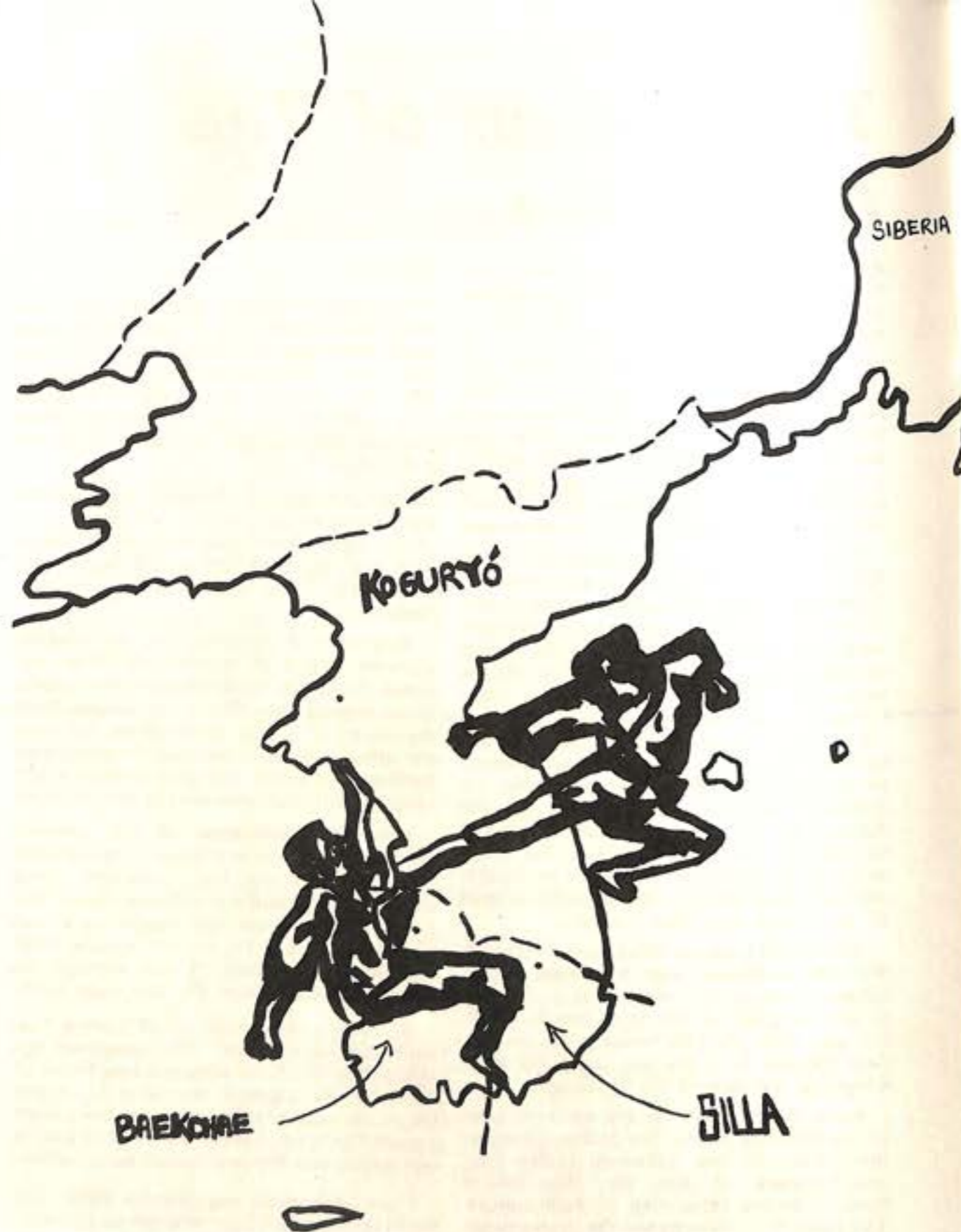
Tae-kyon was an art which concentrated a great deal on leg techniques. With the event of the Japanese occupation, hand techniques from the schools of Shorin and Shorei were introduced. These were absorbed by the Koreans.

Outbursts of resistance by nationalistic elements caused all martial arts to be outlawed. Exponents scattered to the four winds. Some crossed into China for refuge. With the ban on all martial art activities, Tae-kyon and other arts slowly declined. Practises were conducted in secret. The peril of death could catch up with the exponents at any moment.

With the termination of the Japanese occupation the martial arts slowly re-surfaced. By now Tae-kyon had undergone great changes. There were many diverse forms. The most prominent was that taught by a man named Choi Hong Hi. He had studied both Tae-kyon and Karate. It was through his efforts that Tae Kwon Do was given birth.

In 1955 a convention of all leading Tae-kyon masters was held. Choi proposed the intergration of all the different new forms of Tae-kyon. He suggested the name Tae Kwon Do as the system stemmed from the parent system Tae-kyon. Ballots were casted and it was agreed that the new system be so named.

From its humble and unstable birth, Tae Kwon Do has grown from strength to strength. It has spread out to almost every country in the world. As of today, Tae Kwon Do commands one of the largest followings in martial arts.



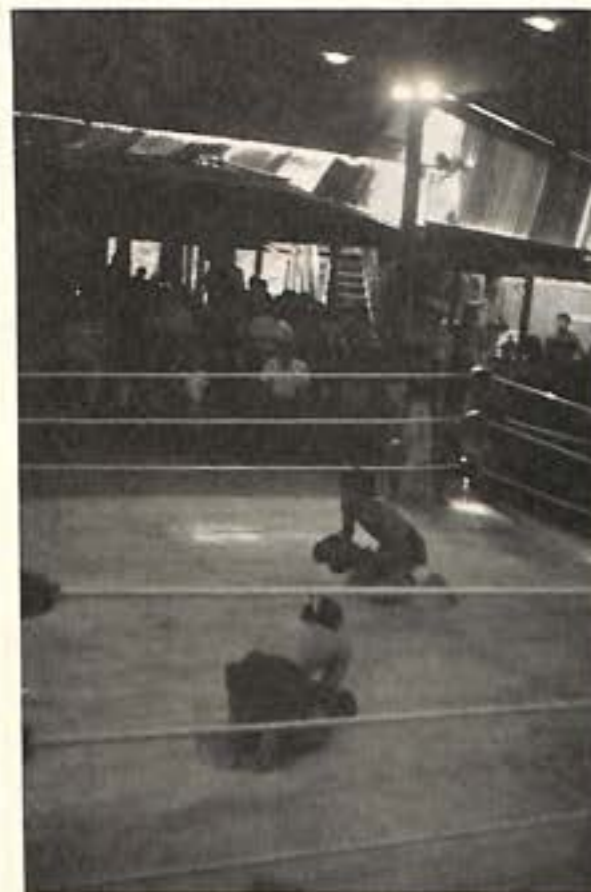
The Thai Art of Kick Boxing

IN Tokyo, a few years back, a remarkable fight took place between a Thai kickboxer and a third dan Japanese karateka. The crowd had expected to see the Thai boxer thrashed. At the end of the five-round fight, however, the karateka had been knocked down more than seven times! An amazing score in almost any kind of fight.

Of course, one cannot conclude too hastily that Thai kickboxing is superior to karate. This kind of thinking can only go down well with the simple-minded. If one intends drawing conclusions, one would have to consider the individual fighters. The Thai boxer might have been exceptionally fast and agile while the Japanese fighter might not have been a good representative of his school of fighting.

Then again, one would also have to consider the condition both fighters were in during the fight. It is possible that the Thai was in peak condition while his Japanese opponent might have been in bad physical shape at the time.

Another important factor which would have to be attended to is the question of the kind of rules that the fighters had to abide by. The rules might have been more favourable for Thai style boxing rather than for karate. For instance, both fighters had to put on gloves. While the Thai boxer would be fighting under normal conditions — since he always fights with gloves on — the Japanese



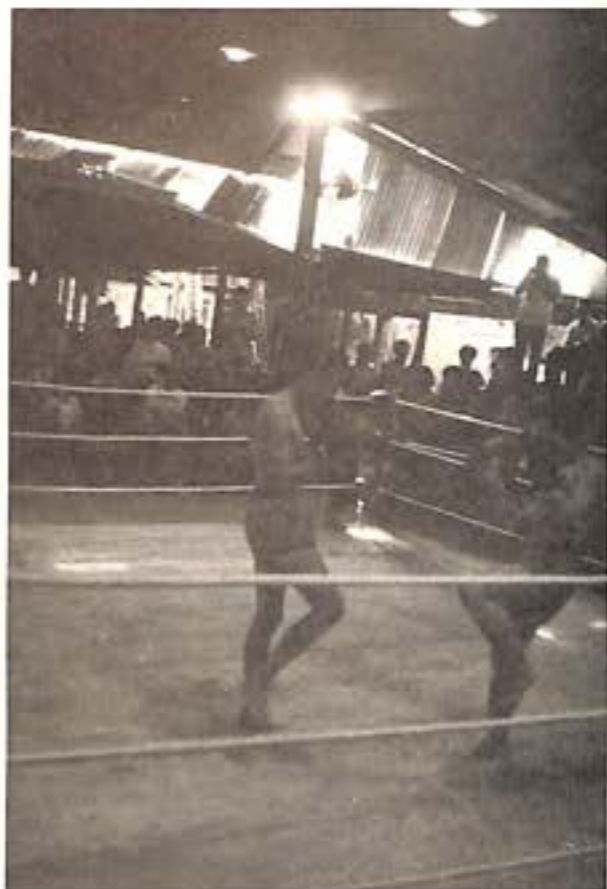
Prayers before the bout.

fighter would be fighting under abnormal conditions since he always spars without gloves.

But even if the fighters might not have been truly representative of their schools or styles of combat, one can still say that Thai kickboxing is not a sham art. It is not the kind of martial art which one would laugh at.

The news of the outcome of this remarkable fight got around Japan and the world outside. Today, kickboxing is big business in Japan. There are hundreds of professional fighters — many of them former black belt. Another interesting fact is that the art of kickboxing had displaced wrestling as the number one spectator sport on television.

But a fight between two relatively unknowns is not as big news as that between masters. One such fight is reputed to have occurred between the grand master of Kyukoshinkai karate, Mas Oyama, and a famous Thai kickboxer called the Black King Cobra because of his lightning strikes. Despite eventually winning the bout, Oyama was said to have been knocked down once in the first round.



Sizing up each other.



Legs are used for blocking and kicking.

Examples like these make it hard for a person to underestimate the power of Thai kick boxers. There are some experts in martial arts circles who believe that the Thai kick boxer is among the world's most lethal fighters within the confines of a ring.

What exactly is Thai kick boxing? It is a type of unarmed combat that developed in Thailand hundreds of years ago. It was included as part of military training for Thai soldiers as early as the 16th century and became a fairly widespread sport during the 18th century when even bets were placed on the outcome of the fights.

At first the boxers bound their hands with strips of horse hide — later with hemp ropes soaked in glue. In order to protect the groin, the fighters wear groin guards made of tree bark or sea shells. The bouts generally lasted until one or both boxers were unable to continue.

Today, the kickboxer has more sophisticated equipment. There is a specially padded metal cup for the protection of the groin and the boxers wear modern boxing gloves. There



Siam, the Land of Temples and Thai Boxing.

are also special rules and regulations that the boxers have to abide by on pain of being disqualified and there are different weight divisions as in normal boxing according to international rules.

There is a referee and two side judges who assist him in deciding on penalties. There are also a lot of prohibitions like no judo throws, head butting, choking, spitting etc.. In addition, the boxers will have to be at least 18 years old for professional bouts, but this rule is sometimes waived.

Generally Thai boxers belong to the lighter weight divisions. Welter or middleweight fights are rare and heavyweight fighters cannot be found. Most of the fighters belong to the flyweight division i.e. up to 122 lbs. This is because the Thais are a small people on the whole. Luckily enough the fighters are light. Imagine what it would be like if they were heavyweights. Those kicks to the face will definitely cause tremendous damage!

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How can one account for the remarkable fighting skill of the Thai boxer? Perhaps the key to this successful fighting style is the emphasis placed on free-sparring. While many martial arts schools stress the importance of a thorough grounding in patterns of kata, Thai kickboxers spend most of their time free-sparring. The accent is on the real fight situation and not an imaginary situation.

As that master of bare-hand combat, Bruce Lee put it: if you want to learn how to swim, you jump into the water; so if you want to learn how to fight, you fight. There is no good substitute for fighting itself as a means of learning how to fight well. This lesson every Thai kickboxer instinctively learns.

Apart from a few exercises for loosening the limbs and adding flexibility and strength to the body, the Thai kickboxer spends three-quarters of his training time in free-fighting. This means that he has to be constantly alert to any new moves on the part of his opponent. There is no time to relax or drop his guard.

In doing a set of exercises, a mistake made by the pugilist will not bring upon him any harsh punishment in the form of a kick to the face or a punch to the abdomen. But in free-sparring, one mistake may cause you severe pain. That is why the Thai boxer has to develop lightning swift reflexes and an alert mind.

The Thai kickboxer also spends time developing power in both hands and feet. Apart from the usual exercises like jogging and skipping, he spends much time with the punching bag — like the normal boxer — and work-outs with weights to put more muscle power behind those punches. A boxer in good condition can reduce a banana tree trunk to a pulp with sheer leg-power. He also toughen his shin by kicking against the nipah (betel) palm.

Although there are many arenas where Thai kickboxing matches are staged, the best known ones are the Rajdamnern Boxing stadium and the Lumpini stadium. Practically every day of the week it is possible to see exciting kickboxing matches.

An interesting aspect of the match is the use of background music. The band that accompanies each fight is generally made up of a drummer, a flutist, and a cymbal player. The music follows the rise and fall of the action in the ring. When the action slows down, the music slows down; when the action

is fierce, the music gets louder and faster.

Ever since the postwar years, Singapore audiences have had a chance to see Thai kickboxing. But somehow, the Thai kickboxers have not caught on with local audiences the way normal style boxing according to international rules caught on. Perhaps local audiences are a bit squeemish. Thai kickboxing is definitely more brutal than normal boxing. It is not uncommon for boxers to get severely injured during a fight. Furthermore, the mortality rate for Thai kickboxers is much higher than that for normal style boxing.

Another reason why kickboxing does not seem to be popular here is probably because of the lack of full-scale advertising whenever such bouts are staged. If the publicity aspect is done with thoroughness, it is possible that larger audiences will go for Thai kickboxing. Since the boxers will have to be imported from Thailand for the time being, it is important to have big crowds for the matches otherwise the promoters will lose much since the boxers will have to be paid more than local boxers.

Perhaps, the main factor for the lack of mass support for kickboxing is the lack of a kickboxing tradition. This does not mean that Singaporeans are green to the martial arts. The Chinese community here have had martial arts ever since they came from China. But the attitude towards the art was different although there seem to be signs of change now.

Martial arts for the Chinese meant a system of fighting that was used only for a life and death struggle — it was something taken extremely seriously and most of the time surrounded with great secrecy. The skills of the kung-fu man were called into play only in cases of necessity.

For the Thai, however, bare hand combat was a nationwide sport. This concept of the martial arts as sport did not characterise the local kung-fu scene years back. Now, however, there appear to be some signs of change. Tournaments are staged quite frequently and the spirit of sportsmanship prevails.

The next step would be when kung-fu, karate, and TKD schools decide to allow their fighters to go professional. In the United States, I believe, there are professional karate fights. This means that the fighters are paid

to fight as in regular boxing matches e.g. the Frazier/Foreman fight. It therefore becomes possible for a karateka to live on his earnings as a professional tournament star. This has not happened in Singapore yet, but who can tell what will develop in the future?

In Thailand, the kickboxers reached the stage where they could live on their earnings as professional tournament fighters long ago. Now Thai kickboxing is a national institution. There are stadiums devoted solely to the sport and organisations devoted to the promotion of the sport. Furthermore, the fighters are trained from young to the vocation of fighting in the ring and so kickboxing is their bowl of rice. This is the kind of tradition that has not developed here — perhaps for the better, since there are obvious signs that the sport is a much more brutal one than boxing, for instance.

It is also quite obvious that as far as the technical aspects of kickboxing go, kung-fu, karate, and TKD show themselves to have a wider range of techniques for attack and defense. This is not surprising since kickboxing is strictly geared to ring-fighting. Techniques like eye-gouging, spear-hand thrusts, and leg-sweeps are not necessary for the kickboxers to learn. These, however, still form part of the techniques learnt by students of the other martial arts.

Looking at the popularity of the kung-fu, karate, and TKD schools in Singapore, it seems unlikely that Thai kickboxing with its limited arsenal would make it big here. It is perhaps too late for kickboxing to catch up with the rest.



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Kendo

THE recent visit by the Japanese Kendo Goodwill mission and the Pesta Sukan Kendo Tournament has brought renewed interest in the art. More and more people are inquiring about it. It is a good sign.

The Goodwill Mission, composing of Isaburo Nakamura (8th dan), Noriki Sato (7th dan), and Toshiaki Kasahara (7th dan) gave a breathtaking display of the finer points of Japanese swordplay. There was one hair-raising demonstration with bare samurai swords. It was a beautiful display of swordmanship.



1. Nakamura giving a speech at the close of the demonstration.



The hair-raising display with bare blades.



Meditation or 'Mokusu'.



Students from the Japanese schools of Singapore and Kuala Lumpur.





the Japanese Schools from Singapore and Kuala Lumpur and all the instructors. Altogether the occasion was a success.

Kendo is not new to Singapore. The Japanese taught it during the Occupation from 1942-1945. There was a lull following this. The people were more preoccupied with matters of re-adjustment and reconstruction.

In 1968 a Kendo class was initiated. It was conducted in a garden in Frankel Avenue. It was under the tutelage of Cik Hamid Ahmad, who learned the art during the



A general 'clash' of Kendo-kas.



Toshiaki Kasahara (left) demonstrates his skill with two swords.



A sparring session of the instructors.

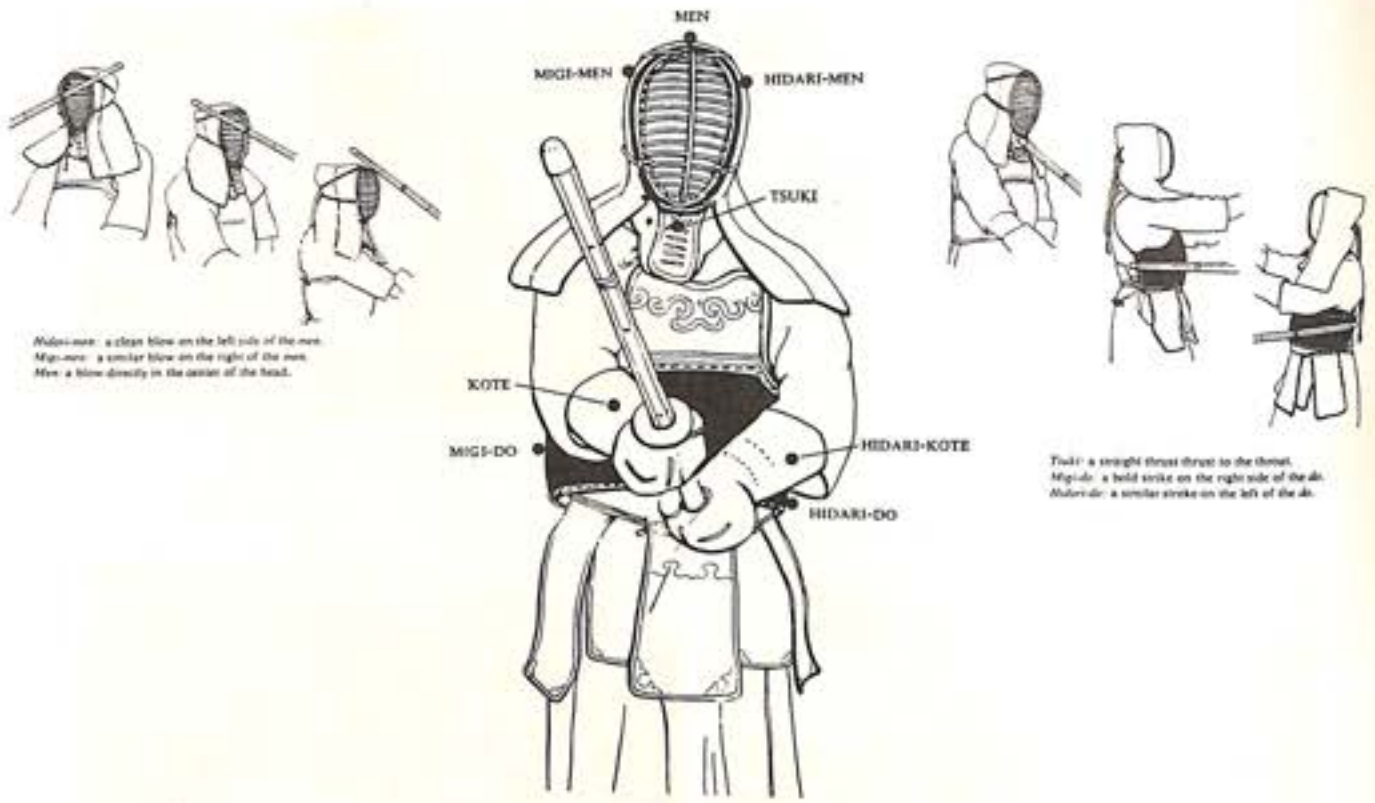


A clear scoring of "Ippon".

Occupation. Nothing much was heard of Kendo activities until February 1973 when the Singapore Kendo Club was formed. In November 1972, Kendo was introduced to the Vigilante Corps. Hiroataka Noda (4th dan) came from Japan to teach the V.C. instructors.

From time to time, various Kendo masters visited Singapore. They have taken the trouble to impart their knowledge. Others with temporary residence visas have also given their time to the promoting of the art. Given time it might rank in popularity with the other martial arts. The present snag is the cost of equipment. But to an advancing country like Republic it should be not much of a problem in the near future.





THE MATCH:

The match is conducted on a square court measuring approximately 10 x 10 yards. Opposing players are identified by red or white streamers worn on the back. Three referees and two line judges, each carrying a red and a white flag, oversee the match.

When a referee observes a point, he raises a flag of the appropriate colour. Each of the other referees responds by: (1) raising his flag to indicate agreement; (2) crossing his flags back and forth in front of him to indicate disagreement; or (3) holding his flags crossed in front of himself to indicate that he did not see the point. A point is awarded when (1) two or three referees raise the same coloured flag; or (2) one referee raises his flag and the remaining two indicate they did not see the point.

The first player to score two points is declared the winner. In the event the score remains tied after the allotted match time has elapsed (usually 5 minutes), an extension period is announced. The first person to score a point during the extension period (usually 3 minutes) is declared the winner. If neither player makes a point, a draw is declared.

* * * *

The illustrations show the points recognized in Kendo.

THE WEAPON:

The weapon used in kendo is the SHINAI which is about 4 feet long and made of carefully formed bamboo slats bound together to form a hollow cylinder. A cord runs along the length of the SHINAI. To make a valid cut a player must strike his opponent with the side opposite the cord. In addition the point of contact must be within the top third of the SHINAI.

PENALTY POINTS:

Actions such as stepping out of bounds, pushing unfairly or grasping the blade portion of an opponent's SHINAI are considered fouls. When a player has committed a third foul in a single match, his opponent is awarded a point.

Two Ways To Thwart A Wolf Or Molester

Sometimes a single girl meets with the unwelcomed attentions of over-amorous males. These wolves tend to strike at lonely places such as dark alleys, staircases or lifts. In most cases the girl suffers the consequences. A man is always stronger and resistance often prove futile. The best way is to strike at the assailant's vital points. Here are two ways of thwarting the evil intentions of a molester. You can effectively disable him if you should be in such a situation.

1. The attacker puts his arms around you. It is useless to struggle as he will definitely be stronger than you. Just jab him in the eyes with your fingers.

2. Sometimes it is necessary to break his hold. Chop his arms at the joints. This will cause him to release his hold slightly. Follow this up by striking at both his temples with both hands.



The Delayed Death Touch

THE sun was half hidden by a mass of porcelain clouds. It was just after midday and the air was humid and hot. A young cowherd idly raised his stick to strike at the massive oak tree before him. 'Thud, thud, thud', he hammered away incessantly, each succeeding stroke more powerful than the last. Young Wong Nui perspired profusely from his efforts. The others preferred to lie in the shade. Some played on their flutes while some took forty winks.

Wong Nui was nicknamed 'The Buffalo', for he was extremely strong. His burning ambition was to be the strongest of all Shaolin boxers. As a boy he was extraordinary. His limbs were so powerful that he could wrestle with oxen and down them with his bare hands. He did this by twisting on the horns and forcing their heads down. He was, in short, the village terror. Nothing could hold his interest for long except for Kung Fu.

His sifu, Ho Sam was a wispy old man. The fact that Wong was his favourite student was not due to indulgence. It was due to Wong's diligence in training and his ability to learn things fast. He was a natural. Just by watching him train was enough to bring back fond memories to Ho. His eyes would grow misty at the recollection.

There was a time when he was invincible. His fame spread far and wide. He was the most feared boxer in Southern China. He had even made a name for himself up north. At Peking he had fought and won many a 'Lui Tai'. But now, with the advance of age, he was virtually unknown. Gone were his blinding speed and tremendous power.

To prevent his art following him to the grave, Ho taught the village boys. They paid him in kind. Some brought him rice, others fowl or fruits. He was deeply respected. He was sort of the village elder. He was called upon to settle disputes, be it among brothers or between different families. The high esteem the villagers had for him stemmed from his past exploits. He had successfully defended the village from roving bands of bandits. He had also repelled attacks from neighbouring villages. In their eyes he was their hero.

With the passing of years Wong made tremendous progress under the capable tutelage of Ho. He had almost mastered all the techniques. 'The Buffalo' was proving to be all supreme. He could easily defeat ten opponents at the same time. His prowess was such that he was even known in distant villages.

Wong was greatly admired and respected for his feats. But fame brought arrogance. The cruel streak in him surfaced. In the beginning he was always polite and servile. Now he strutted and swaggered around the village, shoving roughly aside those who stood in his way. People smiled in his presence but there was loathing in their hearts. Secretly, behind his back, he was called 'the Peacock'. He became a show-off and was always out to impress. Whereas in the past he had to use both hands to wrestle the buffaloes he now did it with only one. He would go around practising with other people's buffaloes, much to the consternation of the owners. With just a twist of his hand



he would bring the unfortunate beast to its knees, much to the delight of the village boys. His acts angered many but they remained silent, out of fear of his wrath.

One day, as lilac shadows gathered, Ho sat down by the river to enjoy his usual luxury or vice, whichever way you look at it. He took out his tobacco pouch and extracted a lump of it. Placing it in the bowl of his bamboo pipe, he lit it and puffed away contentedly. He relaxed and began to reminisce his youth. He fondled his pipe and let his mind drift back to the wonderful years a long time ago. He had led a rich and full life, despite its simplicity. His senses drifted back to the present. He wondered how many years was left for him to enjoy this simple luxury in the peace and serenity of the riverside.

He was awoken from his reverie by the sudden pressure of a powerful palm on his neck. It was forcing him down. He resisted but it was to no avail. His head was between his knees and was almost touching the ground.

It was Wong Nui, playfully testing his master's resistance and power. "Come on, try and force your head up," Wong laughingly said. Try as he might, Ho could not lift his head an inch. It was a futile struggle. It was no wonder, after all, even the strongest buffalo had failed in its attempt.

"OK, you're stronger than me, let me go," Ho cajoled. Wong was just beginning to have his fun. He pictured his sifu as a buffalo struggling to regain its footing. Instead of obeying he pressed his master's head further down.

Anger swelled in Ho's breast. He felt a burning sensation in his heart. It was similar to those he had just before every fight in the past. He reached out and caught Wong's hand in a vice-like grip. Again he pleaded to be released. Sensing a fightback Wong exerted more pressure. 'Aah!' Ho cried out in agony. At the same instant his index finger closed around Wong's wrist, just at the point where all the nerves and arteries met. Controlling his breathe, he exerted all his strength on this point. Wong felt a tingling sensation passing up his right arm and down his spine. This was enough to cause him to release his hold.

Ho got up and ruefully rubbed his neck. Where Wong had pressed there was a splash

of vermillion. "Sifu, what do you think of my strength?" the impetuous Wong asked. For a long while Ho was silent. His eyes looked skywards. Then slowly he turned and looked straight into Wong's eyes. "Good, very good," he answered. There was the slightest trace of regret and sadness in his voice. Without casting another glance at Wong he walked away.

Three days later Wong Nui's mother came running. He was as usual puffing away at his pipe. There was no change in his countenance, save for his knitted brows. "My son is dying," she wept. "The village sinseh said he had only a few more days to live."

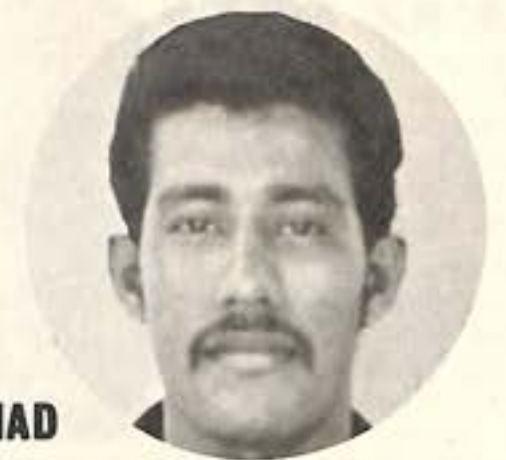
"Four more days to be exact," Ho answered.

"Please help him," she implored. "He told me what happened and regretted his actions. It will not happen again. Only you can save him, you must save him. After all he is only a young boy. His thoughtlessness was due to his youth. Besides, he is your favourite disciple," she added between sobs. Her pleas fell on deaf ears. Ho was unmoving, even to the cries of all the leading villagers.

Slowly Ho stood up. There wasn't the slightest twitch on his face as he spoke. "If he lives I'll die. If I want to live he must die. There is no excuse for disobedience and ingratitude. He was an upstart. He would have been an usurper and would one day kill me. He must pay the penalty." With that he knocked the ashes from his pipe and walked away.

In spite of all the herbs his mother brewed for him Wong died exactly four days later, just as Ho had predicted. It was the Delayed Death Touch that killed him. This technique was known to only a handful of masters. It took decades to master and was only taught to those whom the master trusted completely. The student had to show patience, obedience and trust. A mild disposition was also essential. This technique was normally retained by the master and only used as a last resort to subjugate rebellious disciples. The death of Wong was just one of many. It was a just end. There were many instances of disciples killing their masters after learning all the techniques. The old masters were looked upon with awe in the olden days, for in their hands lie the ultimate in martial arts — the touch of death.

Upstarts



SHEIK AHMAD



Sheik Ahmad, the Republic's 1st National Kendo Champion.

An instructor from the Vigilante Corps, Sheik Ahmad was introduced to his new found love — Kendo — in November 1972. He had the choice of taking up other martial arts but he chosed Kendo. His progress in this art has been tremendous. From a novice a mere nine months ago, he has emerged as the first National Champion. His rise has been truly meteoric. It is very rarely that a man make it to the top in a matter of a few months. It would be difficult to find another of his calibre.

During the National Championships, he had to fight five blistering rounds against top contenders. He swept through all of them. His display of speed and skill was dazzling. His greatest trial was in the finals, against

Francis Lee. The veteran Lee, who is in his fifties was a most difficult man to beat. He had the experience and it stood him in good stead. But youth and stamina won the day.

The publicity-shy Sheik Ahmad does not let success go to his head. He does not believe in resting on his laurels. He practises three times a week at the minimum. Each session normally lasted for at least two hours. In him is the makings of a future great. Who knows, he may one day be the world champion.



Sheik Ahmad with runners-up Francis Lee of the Singapore Kendo Club.

UPSTARTS



Plain Sailing.

ROBERT KOH

ROBERT Koh has devoted more than seven years to training in Tae Kwon Do. His consistency in his training has earned him the 3rd dan. Being extremely active, he does not rest on his laurels. Instead, he had driven himself to greater efforts to better himself. His present goal is to obtain the exclusive fourth dan, of which only a handful are to be found in this region. Most of his leisure hours are spent in coaching other Tae Kwon Do aspirants. He has been involved in this for the last five years. He is presently the chief instructor of Joo Chiat Community Centre and Katong Church.

His speciality is the flying side kick. He has developed this technique to near perfection and is capable of performing this at quite a height. All in all, he is a man to watch. He has not won any major honours in competition, but his zeal and dedication towards his art has enable him to tower above others.



Look, no hands.



Side kicks are his specialities.

Scouting And Karate

Such is the grass that flourished quietly in the wilderness, seasoned by the elements of nature, but alas, remaining unknown. But acclamation will come for them; the members of the Katong Scout's Association. Through their dedication to Karate they will soon be making an impact on the local Karate scene.

The idea of forming a Karate class was born two years ago. It started with the introduction of the 'Master of Arms' badge for scouts. To obtain this, a scout had to master at least one of the martial arts; such as Judo, Karate, Kung fu or fencing. The obtaining of this badge qualified one to go for the highest honour in scouting; the President's badge.

The idea turned to reality when Mr. Philip Tong undertook the task of coaching the scouts. He had returned from a Law course in United Kingdom. Whilst there he trained in Shotokan Karate under H. Kanazawa-san and had obtained his Shodan.

Low as they stand, quiet as they couch,
Living in the shadows, unnoticed by the crowd.

But they are there, strong and firm,
Seasoned by the train, and the sun in turn.



They train for two gruelling hours.



They improve tremendously.



They had a deep sense of comradeship.



'Yoko uke'



Nakayama in a demonstration with Ishikawa at the S.K.A. Dojo.

Nakayama

CURRENTLY in Singapore for a course in Mandarin, the diminutive looking Nakayama devotes his spare time to his first love; Karate. He finds it stimulating to indulge in the practise as it provides him with an outlet for his boundless energy. His looks belie his abilities, for he is extremely fast and throws devastating blows and kicks. Boyish looking, he has that certain charm that puts one at ease in his presence. He is ever smiling and is quite handsome.

He started his Karate training at the age of 11. However, he lost major contact with it when he entered high school. There he participated in Kendo. He was very efficient in this too. When he left high school, he resumed his Karate training and diligently worked his way to a San dan, his present ranking.

In spite of this, Nakayama is a man of extreme humility and modesty. He shys away from the limelight, preferring to remain within the shadows of obscurity. He said that he is not in the position to make any comments regarding Karate as he is more a student and learner of the art. He considers himself not fully equipped.

He possesses tremendous speed and power in his execution of techniques and counters.

His katas are breathtaking. There is beauty and precision in his every movement.

Karate is part of his life. As such he is always striving to improve himself.



At about the same time, the son of M. Nakayama, chief instructor of the Japan Karate Association (Shotokan) arrived from Japan to do a course in Mandarin at the Nanyang University. He was a San dan black belter. To find an outlet for his endless energy, Nakayama went around looking for Shotokan stylists to practise with him. His search brought him into contact with Mr Tong. From then on a firm friendship developed between them. They combined to impart their knowledge to the scouts in their leisure hours.



"Chudanzuki"



Nakayama is a man of extreme modesty.



'Mae geri! chudan zuki!' Kick, kick, kick; punch punch punch. In spite of the amateurism which persisted, the thirty odd scouts show great promise. They train for two gruelling hours, three times a week. What stood out was the spirit and unity among them, just like a family. They assisted and corrected each other without the slightest sign of undulating. By learning, observing and correcting each other they improve tremendously, at the same time maintaining the deep sense of comradeship that is lacking in many other clubs.



Seow Pang Seng the senior kata winner.

The Chinese Y.M.C.A.

4TH ANNUAL KARATE-DO TOURNEY

THE Chinese YMCA held their 4th Annual Karate-Do Competition on the 30th of August. Participants from all the affiliates took part. It was the longest tournament to date and lasted until well past midnight. There was a vast improvement in the performances of the participants. The fights were terrific and in some instances, the competitors were so evenly matched that extensions had to be made time and time again.

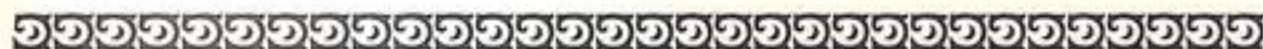
In the black belt free-sparring division, there was a general upset. The seeded competitors were defeated in the early rounds. It was won by Eddie Goh Ah Chang instructor of the Karate-Do Branch at St Gabriels. Runners up was Yeo Ban Leong. The brown belt individual event was won by Andrew Koh. Second was Sunny Yap. The team event went to the Polytechnic Karate-Do Club which was trained by Hui Yew Kok, last year's

free sparring champion.

The participants of the Kata events put up beautiful executions of typical Goju forms. Sanchin, Seinchin, and Teinsho were performed almost flawlessly. The senior title went to Seow Pang Seng, instructor of the Yio Chu Kang Branch. Chee Kum Kong, the instructor from Katong Branch was second. The junior title went to Ken Lee.

The competition was presided by M. Tanaka (6th dan) from the Osaka YMCA. Judges were H. Maekawa (5th dan), Y. Ishikawa (5th dan), H. Kamei (5th dan), K. Uchida (4th dan), Shintaini (6th dan), Thia Yoke Kian (2nd dan), and Tuang Keng Meng (2nd dan).

The tournament was a success. Although the competition was keen, sportmanship prevailed, resulting in an evening of incident free excitement.



The Junior individual "kumite" event.



Eddie Goh (right) the current free sparring champ in action.



'Please don't hit me.'



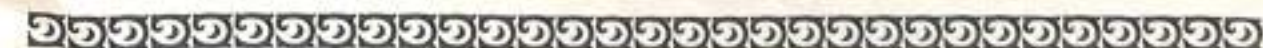
A clash of hands.

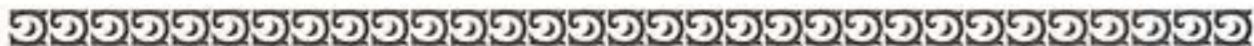


Scoring of a "half point" by using Chudanzuki.



The brown belt team event.





Chee doing the 'Teinsho' kata.



Executing "Seinchin" kata.



Ken in action.



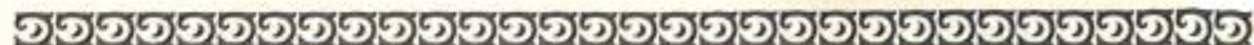
Andrew Koh, Junior Free Sparring Champion.



Ken Lee, Brown belt kata champ.



Liew, the top seed who came in third.



THINK YOU'RE SMART? WIN A CASH PRIZE!

The winner of last month's Photo Contest is Rosalind Lim of 1232F, Block 163, Stirling Road, Singapore, 3. Her entry of 'Chinese Kung Fu' won her \$15/-.

The second prize winner of \$10/- is Eric Khoo of 19, Jalan Siput. His winning entry - 'Sports Karate'. Chan Hock Choon of 50, Langsat Road, wins the third prize of \$5/- with his entry of 'Spinning Wheel'.

We are having the same Photo Contest in this issue. Entries must depict martial arts events and must be in Post card size. Prizes of \$15/-, \$10/-, and \$5/- will be awarded.

Readers are invited to send in cartoons of martial art. Drawings should be in Indian ink and not less than 15 by 10 cms. \$10/- will be paid for any drawing published.

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All entries should be accompanied by the appropriate coupons and addressed to 'Bushido' magazine, 5190, Golden Mile Complex, Beach Road, Singapore, 7. All articles accepted and published remains the property of 'Bushido'. Readers are reminded that their work should be original.





Chinese Kung Fu



Sports Karate

CARTOON CORNER

This month's winner is Kenny P.L. Goh of 1643-G, Jalan Bukit Merah, Block 116, Singapore 3. His winning entry is "Bushifun".



"Bushifun" by Kenny Goh.

PONY EXPRESS

LETTERS TO THE EDITOR

Dear Editor,

I've found your magazine to be very informative and interesting. I would suggest you feature some of the Kung Fu masters from Taiwan and Hong Kong.

Yeo Boon Chong - Penang

IT IS OUR AIM TO FEATURE ALL FORMS OF MARTIAL ARTS IN THIS MAGAZINE. WE DO NOT INTEND TO CONFINE OUR ARTICLES ONLY TO MASTERS OF THE ARTS HERE. FROM TIME TO TIME WE WILL BE FEATURING EXPONENTS FROM OTHER LANDS.

Dear Editor,

Oosh. Your magazine, 'Bushido' is appropriately named. I've read all your issues. It is a real fact finder and gives truthful reports. My copies of the magazine are from my sensei, Peter Chong. My students are also very interested in your magazine.

A. W. Richard - Taiping

OOSH RICHARD-SAN. TRUE TO THE CONCEPT OF BUSHIDO OR THE WARRIOR'S CODE, WE ONLY DEPICT EVENTS AND REPORTS THAT ARE TRUTHFUL. YOU CAN GET YOUR STUDENTS TO SUBSCRIBE TO OUR MAGAZINE.

Dear Editor,

It is indeed a pleasure to read your magazine. I find it interesting as it features different martial arts. I have a Nunchaku but do not know how to use it. Can you inform me where to buy a book on Nunchaku.

Gilbert Ooi - Penang

Dear Editor,

Could I purchase some photos of the late Bruce Lee from you. You see, I'm a great fan of his and collect anything about him.

Francis Kesaven - Singapore

WE DO NOT SELL ANY PHOTOGRAPHS AT THE MOMENT. IF YOU ARE SUCH A GREAT FAN OF HIS WHY NOT BUY A COPY OF THE 4TH ISSUE. MOST OF THE PAGES ARE DEVOTED TO HIM.

Dear Editor,

How many issues of 'Bushido' do you intend to publish? How often do you publish it?

Musa Ahmad - Sibu, Sarawak

OUR MAGAZINE IS A MONTHLY. WE WILL BE PUBLISHING IT AS LONG AS OUR COMPANY IS IN EXISTENCE.

Dear Editor,

Is there any Hapkido master here? I would like to learn the art. I saw the firm HAPKIDO and was very impressed.

Jonathan Quek - Singapore

WE'VE NO NEWS OF ANY HAPKIDO MASTER IN THESE REGIONS AT THIS MOMENT. THERE USED TO BE ONE IN JURONG, SINGAPORE. HE WAS WORKING HERE FOR A TIME. OUR SOURCES REPORTED THAT HE HAS SINCE GONE BACK TO KOREA. HE CONDUCTED CLASSES ON A VOLUNTARY BASIS.

Dear Editor,

I am a beginner in Karate. I have only been instructed on a handful of techniques. What should I do if people attack me? What would happen to me if I should kill someone while defending myself.

Gregson Low - K.L. Selangor

THE BEST DEFENCE IS TO RUN, THAT IS, IF YOU HAVE THE CHANCE. IF NOT, DEFEND YOURSELF BY HITTING AT YOUR ATTACKER'S VITAL POINTS. BUT THIS IS OFTEN UNNECESSARY. A PEACEFUL MAN IS SELDOM ASSAULTED WITHOUT CAUSE. IN CASE YOU ARE SURROUNDED, TRY TO REASON YOUR WAY OUT. IF IT IS NECESSARY TO DEFEND YOURSELF, DO IT BUT RUN AT THE FIRST OPPORTUNITY. VIOLENCE SHOULD ALWAYS BE AVOIDED IF POSSIBLE. IF YOU KILL SOMEONE, THEN IT IS UP TO THE COURTS TO DECIDE WHETHER THE ACT WAS WARRANTED OR NOT. YOU HAVE TO PROVE THAT YOUR LIFE WAS IN DANGER AND THE ONLY COURSE LEFT WAS TO HIT THAT PERSON.

PONY EXPRESS

THE NUNCHAKU IS A VERY DANGEROUS WEAPON. IT WOULD BE BETTER IF YOU ENROL AT SOME MARTIAL ART SCHOOL AND LEARN THE TECHNIQUES FROM A QUALIFIED INSTRUCTOR. THE BOOK SHOULD BE USED AS REFERENCE. YOU CAN BUY NAKAMURA'S BOOK ON NUNCHAKU FROM YOUR BOOKSTORE.

Dear Editor,

I am greatly impressed by your splendid articles but disappointed by the lack of katas or hyungs. I am sure that with the various different schools of martial arts here, you'll have no difficulty in getting the masters to demonstrate to you. I had the opportunity recently to witness demonstrations of the Daruma, Flamingo, Nun, Four Directions, Five Limbs, Seven Steps, and Tai Chor Sam Chien. From my observations, they are very much allied to 'Sanchin' in Karate. My Japanese instructor told me 'Sanchin' is derived from Kung Fu.

Richard Tang - Singapore

MOST KATAS ARE RATHER LONG. TO FEATURE ONE IN EVERY ISSUE WOULD OCCUPY MOST OF THE PAGES OF THE MAGAZINE. WE CATER TO DIVERSE INTERESTS, AS SUCH. NOT EVERYONE WILL APPRECIATE KATAS. WE THEREFORE WILL FEATURE THEM FROM TIME TO TIME. SANCHIN IS DERIVED FROM KUNG FU. HIGASHI ONA AND MIYAGI, FORE-RUNNERS OF GOJU KARATE LEARNED THE RUDIMENTS OF SAM CHIEN FROM THE PROVINCE OF FUKIEN.

Dear Editor,

I've seen the recent exhibition by the Nam Wah Pai. Please enlighten me as to its origin.

Steven Sim - Singapore

THE NAM WAH PAI IS NATIVE TO SINGAPORE. THE CHIEF INSTRUCTOR LEARNED KUNG FU FROM DIFFERENT MASTERS. HE COMBINED THE DIFFERENT TECHNIQUES HE HAD MASTERED AND INTRODUCED HIS OWN STYLE.

Dear Editor,

Would extensive training in the developing of the 'Iron Palm' prevent one from doing delicate work or spoil one's writings? Are practitioners of martial arts, other than Kung fu, more prone to internal injuries?

Daniel Chay - Singapore

Dear Editor,

I train quite often on the sandbags. Recently my friends have informed me that this would cause my hands to tremble when I am old. Is there any truth in this?

Jimmy Kwan - Singapore

IT IS NOT ESSENTIAL FOR MARTIAL ARTISTES TO DEFORM THEIR HANDS. BREAKING TECHNIQUES ARE MORE FOR DEMONSTRATIONS THAN ANYTHING ELSE. ONE DOES NOT NEED AN IRON FIST TO DEFEND ONESELF.

THE MASTERING OF TECHNIQUES FOR DEFENCE IS MORE IMPORTANT. AFTER ALL, ONE DOES NOT NEED MUCH POWER TO DISABLE AN ATTACKER BY STRIKING THE VITAL POINTS. IT IS GOOD TO DEVELOP ONE'S STRIKING POINTS. BUT IT SHOULD BE DONE SLOWLY. HASTE IN THIS SOMETIMES RESULT IN EXTREME INJURIES WHICH MAY BE VERY DIFFICULT TO CURE. ANYONE CAN SUFFER FROM INTERNAL INJURIES DURING PRACTISE SESSIONS. KUNG FU EXPONENTS HAVE THEIR TIT TAR AND HERBAL WINES, THE JAPANESE AND KOREANS ONLY CONSUME ORDINARY LIQUOR AFTER TRAINING SESSIONS. SO FAR WE'VE NOT HEARD OF ANY OF THEM SUFFERING FROM AFTER EFFECTS OF SPARRING.

Dear Editor,

In your opinion, which martial art is the best? I've seen some superb Chinese boxers in action. I think they can beat those from other schools easily.

Lau Seng Wah - Ipoh, Perak

THERE IS NO SUCH THING AS A SUPERIOR ART. THIS MISCONCEPTION IS COMMON TO MOST CHINESE MARTIAL ARTS EXPONENTS. IT IS

PONY EXPRESS

MORE THE INDIVIDUAL THAN THE SCHOOL CONCERNED. EXPONENTS FROM EVERY SCHOOL TEND TO EXAGGERATE ABOUT THEIR TECHNIQUES AND FIGHTING CAPABILITIES. THIS IS DUE TO THEIR FANATICAL LOYALTY TO THEIR MASTERS AND STYLE OF FIGHTING. CHINESE EXPONENTS ARE VERY PROUD OF THEIR PARTICULAR SCHOOL. THERE IS NO QUESTION OF BEING SECOND STRINGS TO ANYONE. THIS IS ALL DUE TO FOOLISH PRIDE. SUPERIORITY IS DUE TO THE INDIVIDUAL'S MERITS. HE MUST BE DILIGENT, HAVE THE GIFT FOR LEARNING FAST, AND HAVE COURAGE. AS THE CHINESE SAYING GOES, FIRST COURAGE THEN TECHNIQUES. IT ALSO DEPENDS A GREAT DEAL ON THE MASTER'S TEACHING ABILITIES. A GOOD BOXER IS NOT NECESSARILY A GOOD INSTRUCTOR. TIME SPENT ON TRAINING ALSO PLAYS AN IMPORTANT PART. THERE ARE MANY INSTANCES OF EXPONENTS CLAIMING TO HAVE TRAINED FOR NUMEROUS YEARS, YET THEY ARE NOT IMPRESSIVE. WHY? SOME ONLY TRAIN WHEN THEY FELT LIKE DOING IT. AFTER SAY, TEN YEARS, THEY CLAIM TO BE EXPERTS. ON MEETING EXPONENTS WHO HAVE TRAINED SOLIDLY FOR ABOUT TWO YEARS THEY ARE SOUNDLY THRASHED. IT IS NOT THE YEARS THAT COUNT BUT THE ACTUAL TIME SPENT IN TRAINING.

Dear Editor,

I've read of 'The Ring of Fury, Singapore's first production in colour and cinemascope. Have you any idea what it is all about? I'm dying to know more about it. When will it be released.

Royston Chua - Singapore

Dear Editor,

In one of the issues of 'Home Journal', published by the HDB, I've seen the synopsis the snaps of the film 'Ring of Fury'. Could you give us further details of it?

Derrick Kwang - Singapore

Dear Editor,

I learned from reliable sources that shooting of the Republic's first coloured film began sometimes last year. Has it been completed yet? If so, why is it taking so long to be released? Who is the hero? What is the plot like?

Juliana Sng - Singapore

WE HAVE RECEIVED A WHOLE LOT OF LETTERS INQUIRING OF 'THE RING OF FURY'. IT IS QUITE NATURAL. THIS IS THE FIRST ATTEMPT BY A LOCAL COMPANY TO PRODUCE A FEATURE LENGTH FILM IN COLOUR. IT IS MORE THAN A YEAR SINCE THE BEGINNING OF ITS PRODUCTION. NO WONDER THE PEOPLE HERE ARE GETTING IMPATIENT AND CLAMOURING FOR ITS RELEASE. THE FILM HAS A TOTALLY LOCAL CAST. IT IS IN MANDARIN. THE PEOPLE INVOLVED IN THE FIGHTING SCENES ARE ALL MARTIAL ARTS EXPONENTS. THE HERO IS PROTRAYED BY SENSEI PETER CHONG FROM THE KYOKUSHINKAI SCHOOL. BRIEFLY, THE PLOT REVOLVES ROUND THE THEME OF THE TRIUMPH OF GOOD OVER EVIL. THE HERO SUFFERS FROM THE WRATH OF A POWERFUL GROUP OF GANGSTERS. IT WAS LED BY A MASKED MAN, HE WAS ALSO THE LEADER OF AN INTERNATIONAL CRIME SYNDICATE. WHEN HIS MOTHER WAS MURDERED BY THE THUGS, FEI PAH, THE HERO TRAINED IN KUNG FU SECRETLY. HE THEN JOINED THE GANG UNDER THE GUISE OF SUBMISSION. AT THE RIGHT INSTANT, HE STRUCK, DESTROYING THE EVIL FROM WITHIN. WE HOPE TO FEATURE 'RING OF FURY' IN OUR NEXT ISSUE. THE FILM IS TENTATIVELY SCHEDULED TO BE RELEASED EARLY IN OCTOBER.

Dear Editor,

A friend of mine presented me with a copy of 'Bushido'. I find it very interesting. I am an overseas student from Singapore. Could you inform me whether I can subscribe to your magazine.

David Teng - New South Wales
Australia

PONY EXPRESS

OF COURSE YOU CAN, SEND IN YOUR SUBSCRIPTION FORM PLUS YOUR CHEQUE OR MONEY ORDER FOR S\$18/-. THIS IS INCLUSIVE OF POSTAGE.

Dear Editor,

I hope there are more reports on martial arts conventions. Where can I learn Tae Kwon Do?

Miss Karen Teeng - Singapore

TAE KWON DO CLASSES ARE CONDUCTED AT MOST COMMUNITY CENTRES. THERE ARE ALSO SO MANY CLUBS AND DOJOS SUCH AS THE ONES AT GAY WORLD, THE CHINESE YMCA AT PALMER ROAD OR THE YMCA AT ORCHARD ROAD.

Dear Editor,

In your last issue you referred to the late Bruce Lee's Wing Chun master as the late Yip Man. I've read from the September issue of Black Belt that he was very much alive but retired due to his advanced age. Can you confirm that he is dead.

Tai Gak Whee - Johore

YIP MAN IS DEFINITELY DEAD. THE LATE BRUCE LEE WAS CRITICISED BY THE HONG KONG PRESS FOR NOT ATTENDING THE TRADITIONAL LAST RITES CEREMONY IN THE DAY. HE DID SO THAT NIGHT, PAYING TRIBUTE TO HIS MASTER IN HIS OWN WAY. HE DRESSED HIMSELF IN TRAINING CLOTHES AND AFTER PAYING HOMAGE, TROTTED ALL THE WAY HOME.

Dear Editor,

I would like to congratulate you and your staff for your successful production of 'Bushido'. It serves a very useful need for all the English speaking martial arts enthusiasts in South East Asia. I would like to send in contributions.

Wong Kiew Kit - Trengganu

DO SEND IN YOUR CONTRIBUTIONS. IF THEY ARE ACCEPTABLE WE WILL PUBLISH IT. YOU WILL BE COMPENSATED FOR YOUR WORK.

Dear Editor,

I see that your magazine is improving by leaps and bounds from issue to issue, especially the 4th. Keep up the good work. Could you feature more on Kung Fu. It is becoming more popular here in Australia. I'm sure readers here will appreciate it.

Tony Hobson - Sydney, Australia

JUST LIKE A BABY, OUR MAGAZINE WILL CONTINUE TO GROW. IT IS OUR INTENTION TO ACHIEVE A STANDARD BEYOND REPROACH. YOU DO NOT PRODUCE SOMETHING SUPERLATIVE OVERNIGHT. WE HOPE TO PRODUCE A TRULY TOP CLASS MAGAZINE SOON. WE PAY EQUAL ATTENTION TO ALL SCHOOLS OF MARTIAL ARTS. AS THERE ARE MORE KUNG FU SCHOOLS, IT WONT BE MUCH OF A PROBLEM TO MEET YOUR REQUEST.

Dear Editor,

Just like many others, I am a fan of the late Bruce Lee. Alfred Lim's proposal of forming a Bruce Lee Memorial Club is a good idea. I am sure that many would be interested. Many of my friends are crazy about him. They wouldn't hesitate to join if such a club was formed.

Joseph Wong - Singapore

WELL, GET THEM TO WRITE IN. WE WILL HELP TO INITIATE THE CLUB IF ENOUGH READERS WRITE IN.



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