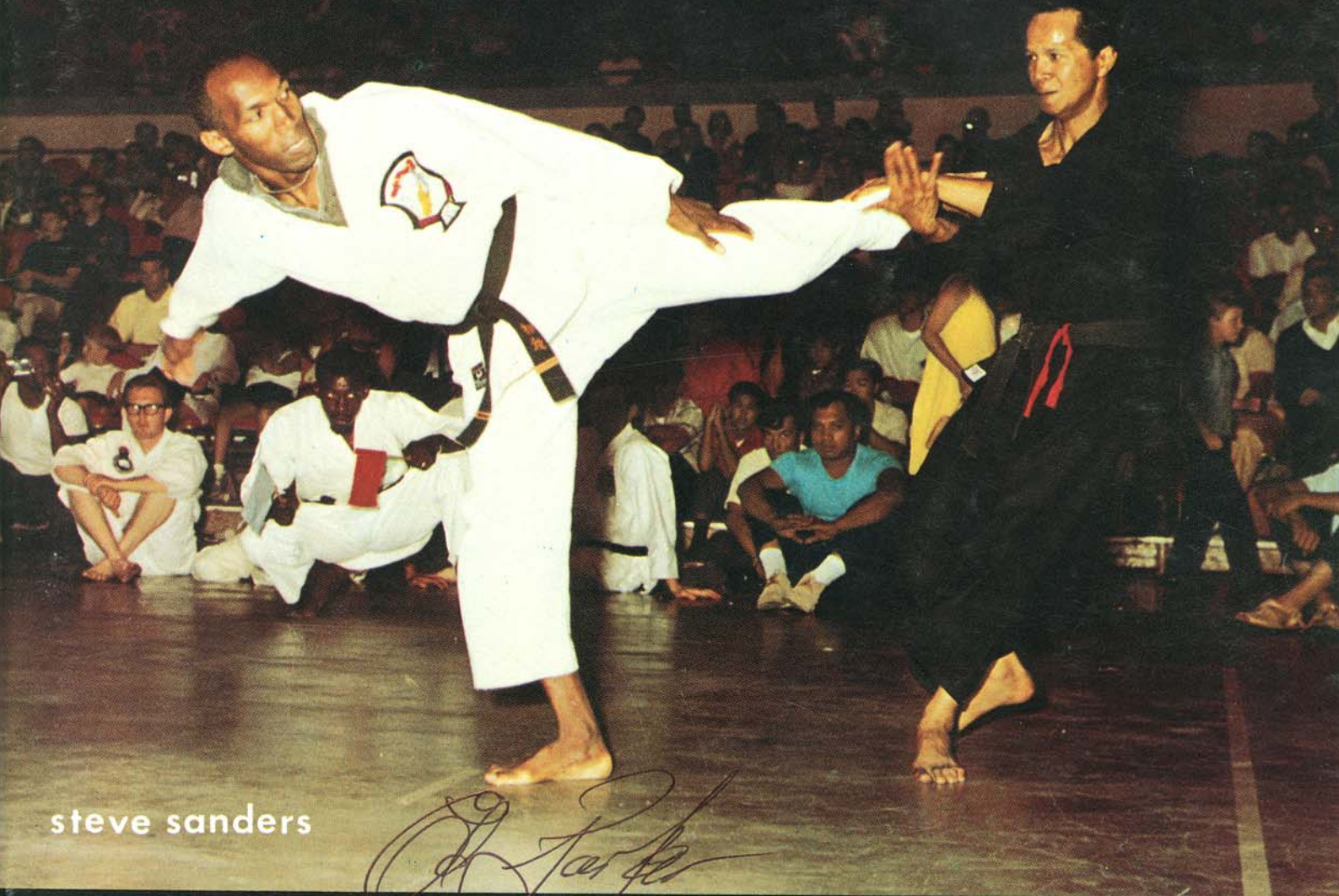


Volume 1 Number 1  
September ---1968

# ACTION KARATE



steve sanders

## IN THIS ISSUE:

**ANATOMY OF A TOURNAMENT**  
DALLAS SAN FRANCISCO HONOLULU

**First with LONG BEACH INTERNATIONAL !  
A.K. INTERVIEWS A CHAMPION—Sanders  
AMERICAN KARATE-----THE BEGINNING!**



*The  
Declaration of Independence  
Of*

# *American Karate*



*The publication of this magazine signals a new era in American Karate: the era of self-realization. We call it the Independence of American Karate. Years ago a seed was blown across the broad ocean. It landed on our fertile shore. The seed has taken root and must be cultivated now if it is to attain maturity and bear its fruit.*

*There are those who wish to preserve the original seed as a museum piece. Others would like to confine the growth of the plant along traditional lines by restricting its roots and rigorously pruning its branches until some exotic miniature is produced. But we are Americans and our ambitions cannot be potted, pruned or put under glass. If Karate is to become American it must be a dynamic thing. It must mix itself into the American ethos.*

*There is no arrogance in our desire to grow. We respect the origins and traditions of the art of Karate, yet we cannot avoid the irrepressible duty to move in a new direction. We are not afraid of the future and of the attitudinal changes required to enter into it. To the ancient forms of Karate we bring the American temperament and technology.*

*As Americans we are natural-born pragmatists. Our minds are "equal opportunity employers". We like to "get things done" and, in the field of American Karate, we intend to do just that.*

*Beginning with this issue a program for developing the American System of Karate will be discussed and promulgated. We have taken the initiative to speak for an organization that will someday soon be the governing body for a truly national sport.*

*The parochial debates of the past are ended for us. Indecision is no more. Confusion is abandoned. From now on we look only to the future. From now on we are building something; stone by stone, rising, becoming solid.*



*Karate can best attain real significance in America by first becoming a recognized sport encompassing all of the systems & styles presently in existence. The sport so created, which we call American Karate, will become the prime public relations vehicle for all of Karate.*

*This basic plan, with all of its ramifications, will be implemented by following the basic precepts upon which our country was founded. To restate these precepts in their simplest form, our country was founded because of a real need for unified action by all of the colonies against their common problems. The elements included in their united front were designed to be effective without destroying the integrity of each of those colonies who so joined.*

*The parallel is obvious.*

*Karate, to survive in the world of today, must unify and utilize today's methods— but this unity must be accomplished without destroying the integrity of each and every individual system and style which has been a part of the Art of Karate we know today.*

*To accomplish this objective, this Premiere Issue of Action Karate contains many of the ingredients of a master plan. The plan is neither complete nor perfect—but it is real and is a significant start toward the creation of American Karate—the sport.*

*Having presented a start, we now call on all Karateists to either accept that which they can and build on it, or to intelligently evaluate their objections. This is the first step—communications.*

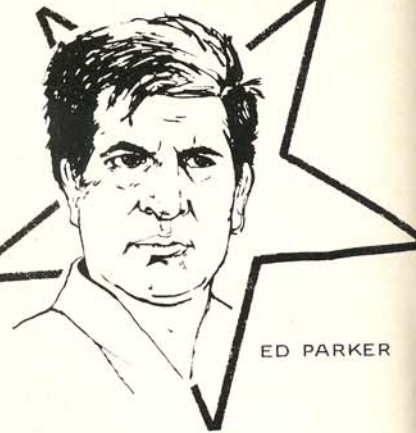
*We will all go forward from here!*



*Larry Poppens*

publisher





ED PARKER



RALPH CASTRO



LOU ANGEL



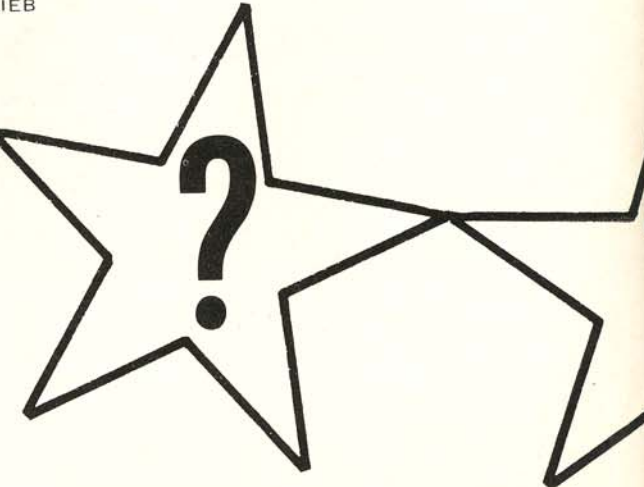
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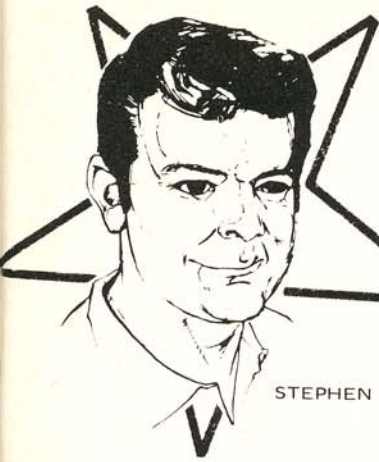
ERNEST LIEB

# N.A.

ACTION KARATE'S







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CHUZO KOTAKA



OLAF SIMON



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AARON BANKS



# K.A.

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SANDERS kick was blocked by his opponent, CARLOS BUNDA, but he went on to win the match and the Grand Championship. CKC, L San Francisco, 1968

SEPTEMBER 1968

VOL. 1, No. 1

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PHOTO BY CAESAR GUEST

# THE ANATOMY OF A TOURNAMENT

AN



FEATURE



# First NAKA-Sanctioned Tourney Draws Audience of Twelve Million!

With just 48 hours until we go to press ACTION KARATE is here in the Sports Arena covering the first North American Karate Association-sanctioned Broad Spectrum Karate Championships. We're in the city that unabashedly calls itself the "Sports Capitol of the World!" And the record for 1968 would seem to support that boast. In this same arena the UCLA Bruins won their second straight NCAA National Basketball Championship. The USC Trojans grabbed a national football title from those same Bruins in the Memorial Coliseum just a few hundred yards from here. The Rams added the Western Division NFL title as garnish and the Lakers went east with a similar honor granted by the NBA. Even the fledgling NHL Kings made a creditable showing in the big league. Now there is even talk of bringing major league baseball to the 'City of Angels.'

So it would seem fitting to find this legendary oasis playing host to the formal coming-out of American Karate. It is doubly appropriate because it was here in Los Angeles the North American Karate Association was formed. Until that time karate had shown a promising but ragged pattern of growth. There were scores of tournaments with imposing titles. Awards and trophies were being given away at a staggering rate and the sport was in jeopardy of being thrown to the wolves of opportunity. But thanks to the patrician efforts of "Mr. Karate," George Washburn, and a small group of dedicated founding fathers NAKA has brought the sport through its tender years to a point where it will undoubtedly flourish. Washburn points out that exposure through television has already created a sophisticated nucleus of audience nation-wide. The rampant misconceptions spawned by movies, pulp magazines and the hoopla of unscrupulous speculators and downright charlatans have been arrested. The public is beginning to understand what karate is all about — as an art form and as a competitive sport

with considerable spectator appeal.

Below us now the collegiate championship match is underway between Stanford and NYU. It is interesting to note, as the action is being televised (this year by CBS), that the techniques of judging by utilization of TV tape replays first pioneered by karate will soon be adopted by baseball, football and basketball. This system, called "VITAL", has virtually eliminated human error from officiation. And with its ability to slow and stop action the VITAL system has literally given birth to the popularization of karate. Once again it was NAKA'S Washburn who blazed this electronic trail through the forest of early karate promoters. Those of us who saw the introduction of VITAL in Long Beach this year realized that in a split second an esoteric sport was transformed into a fascinatingly popular one.

..... as covered by



MORT GOLDBERG, Editor

ACTION KARATE

VITAL will also play a tremendous role in the future teaching and training of karateists and officials. Under the sponsorship of NAKA a compact studio system is being developed that will give teacher and student the opportunity to view masters of the art demonstrating their techniques and instant tape replays of their own training utilizing slow motion and stop-action. The implications of such a technique are fantastic. It is with this tool that NAKA will fashion its nation-wide system of sanctioned training institutes.

NAKA has made another unique contribution to organized athletics. It is an association that embraces activities ranging from little league through professional and, with its sanctions, controls institutions of research, training and exhibition. It has assumed complete responsibility for the development of a national sport. In this tournament, for instance, we are seeing, for the first time, the complete gamut of skill levels; from little league through high school, prep, college, amateur, professional, open and ultimately grand international. Everything builds to a climax. Not just the suspense of finding a single world champion but the aesthetic crescendo that builds through each level of competitive excellence.

For the nation-wide audience, the scheduling has been arranged so that highlights of the earlier matches (up through the collegiate championships) will be shown by tape with live action picking up on the U.S. Open match. It is interesting to speculate on the effect this first prime-time television exposure will have on the sport. Network people estimate there will be some ten to twelve million viewers!

The collegiate championship (under joint sanctioning of the NCAA) has just concluded with a victory by Ron Sutherland of Stanford. Sutherland is, of course, a phenomenal athlete who will go on to compete in the amateur and open



matches and, perhaps, go all the way to the top if his advance billing is borne out. But from here on the competition will get extremely tough. Yesterday we saw the legendary Kaganoff of the USSR blaze his way through a swarm of virtuosos from Japan, Korea and Chile. Incredibly there was not a single point scored against him! This is strong testimony to the claims the Russians are making about the superiority of their system. There is no doubt about the spectacular nature of their flying acrobatics; and not too much doubt about its effectiveness in competition despite the criticism levelled against it by conservatives that limits be placed on the Soviet technique. The NAKA position, as stated by Washburn is, however, that beyond the protean criterion that the contestants be empty-handed there can be no further theoretical restrictions. Washburn, in fact, admires what the Russians have done. "They have," he says, "made a dramatic contribution through their absolutely pragmatic study of the art." No greater tribute could be paid to the Soviets than that of the Orientals who have increasingly come to incorporate some of the Russian techniques into their own centuries-old forms.

Just now Stanford's Sutherland has taken a 2-0 lead over John Baker from Cincinnati in the amateur championship match. Sutherland, like Kaganoff has an Olympic-quality background in acrobatics. His balance is incredible and this has proven to be an unbeatable asset. There is a referee's call for replay now. The action is stopped, both men stand with hands on hips to watch the overhead screen as the action is replayed and now stopped and it seems like...yes, Sutherland has scored the match point with a surprisingly conventional move after having feinted (a term once excluded by traditional 'karateists') a maneuver the Russians have named "planets" after the effect centrifugal force had upon the formation of our far-flung planetary system. The defense for this move (which consists of nine components) requires drastic reposturing, stance changes and hand positions during which Baker was caught by Sutherland's innovative thrust-kick. The camera is on Kaganoff who shows a keen interest in Sutherland's style which might be described as the Americanization of the Soviet form. It is this hybridization, NAKA'S Washburn points out, which has burgeoned the sport to its highest level. The mind and body have been freed to search and

experiment for the ultimate. The spiraling state of the art has been exhilarating...and dizzying.

"Were the champions of just a few years ago," says Washburn, "put into the ring with any of these competitors they would seem as dinosaurs fighting off jet aircraft. There is simply no comparison."

Sutherland now faces George Preston the recognized professional U.S. champion (determined by NAKA'S point system). Preston has managed to stay on top of the heap despite his orthodox style. He has taken orthodoxy as far as it can be developed according to the old "cat stance" guard. For this he is watched with reverence although there is considerable skepticism that his sheer virtuosity can overcome the avalanche of the Soviet-inspired New Wave.

Sutherland has scored a quick point! Where he has been noted to be a foot rather than a hand man, constantly a 'head hunter' he is showing us a move which has yet to be identified. Now he scores with it again! Preston is rattled! He is shaking his head in amazement and disgust. Less than twenty-five seconds have elapsed and Sutherland leads 2-0 over a man considered a master. Sutherland is not going to give Preston time to regroup. His attack is blazing with incredible variety of hands and feet and speed. And there is the third point. No doubt about it. A high kick, a type of which presently lacks a name, to Preston's temple. The crowd has gone wild as they sense a match between Sutherland and Kaganoff in the offing. There is a shot of Kaganoff's face on the monitor.



ACTION KARATE PHOTO

He is smiling — soberly. You sense that the Russian has been learning a great deal from the two matches we have just seen.



... Kaganoff, confident and insulting, becomes an executioner . . .

During the interlude preceding the grand international championship, tapes of the junior matches are being run. These youngsters are part of a program supervised by NAKA that embraces some 200,000 youth who attend private studios or municipal institutes. They have reached degrees of excellence undreamed of only a few short years ago. But the fabulous thing about them is the development of their character through karate. It is impossible to distinguish between the sport and the life of the karateist. As one of the young champions said earlier today, "Karate is not simply an isolated event in your life, it is a part of it. It is virtue rewarded because the karateist is stronger for his abilities. He can be physical in a physical world — if he has to be." Endorsement of NAKA'S program for youth by the president's council on physical fitness has given the movement an enormous boost. A series of public service television announcements are being prepared by NAKA now for exposure this fall. Washburn feels that this will secure for karate a firm place in the American culture.

\*\*\*\*\*

The hour for the Grand Championship match has arrived. The crowd is buzzing with speculation. Everything focuses on the square in the center of the arena.



Sutherland and Kaganoff have been introduced. They shake hands and await the referees signal to begin, both men exhibit profound expressions of concentration — and there is the signal and both display salutations respective of their individual schools. Sutherland tries a quick lunge but Kaganoff eludes, attempts a series of counterblows and kicks but Sutherland retreats, seemingly committed to a conservative strategy after that first bold move. Both men are very deliberate now; the stakes weigh heavily. And suddenly Kaganoff throws himself into a double twirl kick! It appears as if Sutherland has been struck in the right kidney as he whirled to escape the Russian's whirring feet. The tape replay slows and now stops. The image is studied by the judges and, yes, a point is awarded to Kaganoff. The match resumes with a series of quick stance changes and hand feints by Sutherland with which he keeps up the initiative. Still Kaganoff maintains his balance and poise; he seems to have the upper hand physically and psychologically. Sutherland is tiring. Perhaps this is Kaganoff's strategy — to allow his opponent to weary. There is a growing pressure of suspense. Kaganoff has been constantly on the defense since his last point. When will he strike out? He seems content to parry Sutherland with conventional countermoves for the most part. Now suddenly he twists into a quick airborne double kick which staggers Sutherland into an awkward stance. Kaganoff, upon landing into a wide-knee stance, finishes him off with perfect right back-knuckle strike to the ribs. No replay necessary this time. Sutherland had conceded the point when outflanked. Apparently the strain of earlier matches is sitting heavily on Sutherland's young shoulders.



..... TAKING THE OFFENSIVE.....  
Kaganoff with his Airborne Double Kick. ....

As the action resumes Sutherland blazes away with his acrobatic arsenal. Kaganoff is on the run now and the crowd goes wild. There is a call for a possible point now. The judges are viewing the tape replay. And on the overhead screen we can see Sutherland's image frozen at the moment of contact (yet so swift is the move that the image is blurred). The American is awarded a point after some discussion. This marks the first time during the entire tournament that a point has been scored against Kaganoff.

The crowd seems to sense that this is to be Sutherland's only moment in this match. Kaganoff, leading 2-1, has not been sullied by this turn of events. His posture now is that of an executioner. His bearing of confidence is insulting! Sutherland is plainly exhausted. His features are slack and drawn---or is this a ruse? The signal for resumption of the match brings Kaganoff out in a deliberate stalking maneuver. He has pushed Sutherland into a corner and now with a torso feint brings up a right snap-kick to catch Sutherland

in the midsection for the match point. The combatants embrace as the crowd stands to give the new champion his accolade...

\*\*\*\*\*

*Stands to give the new champion his accolade...but there is no accolade, no cheering. There is no Kaganoff and no Sutherland. The North American Karate Association does not exist. George Washburn is a mere figment. The hundreds of thousands of youth who were to have been participating in a nation-wide program of karate are not so involved. It has all been make-believe. But between this fiction and the reality that could have been there is but a thin line. All of it COULD have happened today. It CAN all happen tomorrow. The only requirements for bringing the dream to life are courage and imagination. Action Karate fervently hopes to someday cover this tournament again, the next time for real.*



Kaganoff— side-stepping  
a Lunge Punch by Sutherland . .



# KARATE

## AS A SPECTATOR SPORT

by BARRY STEINBERG

Karate is growing in America. Every year thousands of American men, women and children take up karate for a matchless form of self-defense. Many of them discover karate is also a great physical outlet and conditioner; some find in it a form of artistic expression and a few even come to regard it as a way of life. Now, with the number of tournaments increasing and the promise of future professional competition, we may see karate develop into America's newest spectator sport.

To learn something of karate's appeal as a spectator sport, this reporter roamed through the crowd at the Long Beach International Karate Championships, August 3-4 and asked spectators chosen at random what they thought. Why were they there? Did they enjoy watching? What in their opinion stands in the way of karate becoming a major competitive and spectator sport in America?

The vast majority said they came either to compete in the tournament themselves or to watch a relative or friend compete. Most of these people have seen many tournaments and know something about karate through their own participation. They enjoy watching people they know compete and they also like to see the experts perform. They appreciate karate because they know first-hand the effort and skill it requires. They agree that to make karate a major spectator sport a tremendous job of education needs to be done. It may take a generation. "The general public doesn't know enough about karate," said a black belt from Sacramento. "They think it's all breaking bricks with your bare hands. These kids who are taking lessons and competing as early as the age of ten or eleven will be your competitors and fans of the future."

Meanwhile, a growing number of Americans, past childhood, are curious about karate and would like to learn more about it. Mr. and Mrs. L. K. Mortensen of



Long Beach came to the tournament "just to see what it was all about." They confessed that they didn't always understand who made the last point or even who won the match. "The action is fast and sometimes confusing," said Mr. Mortensen. "I wish I knew more about it." Said Mrs. Mortensen: "I enjoy the katas more than the matches; they remind me very much of Yoga or dance. But I don't really understand what their purpose is". Karate's potential appeal to the feminine side of the audience was underlined by Mrs. William C. Royer who compared the kata movements to ballet and synchronized swimming, both of which she teaches. "We came because our son-in-law is involved with the promotion of the tournament," she said, "and though we don't know much about karate we're very impressed. I had no idea it involves such grace and poise." Mr. Royer agreed with Mr. Mortensen that the fast action was often confusing. He felt that for karate to become popular, the public must somehow be educated to the finer points of the sport.

Although these people may be outsiders, the sport of karate cannot afford to ignore their remarks, for it too is the outsider and the uninitiated that American karate must appeal to if it is to grow. Karate can even less afford to ignore the complaints of those already involved. Many of them see a number of obstacles to karate becoming a major spectator sport in America: the lack of standard rules, the inconsistent officiating and the needless conflicts over differences of style.

"Karate could be a great sport if some association would set consistent rules," said Harold Jones of the San Francisco Bay area. "As it is now, winning depends on too many things other than ability," added Lee Stracner, also of the Bay Area, "the opponent you draw, the scoring system they use, and whether your instructor is down on the floor yelling at the referee. I came six hundred miles to watch my son compete and he was disqualified in his first match for touching his opponent's face. I wouldn't mind

SPECTATORS come in all sizes—Big and Little . . . .  
Ricardo Montalban and Friends at Hawaiian Tourney.





so much if they enforced the rule consistently, but look down there in the finals. The one guy has busted the other in the mouth twice; they even called the doctor over. But the match is still going on!"

"Lots of the best boys never make the finals because they eliminate each other in the preliminaries. With this sudden death it's one, two and all over. It's no real test of ability, and the result is that you get terrible mismatches in the finals. I'd like to see them make it two out of three matches or maybe tally up total points after a round robin of say five matches.

There was general agreement that people who aren't directly involved in the matches ought to be kept off the floor. "When a fifth degree black-belt instructor on the sidelines criticizes an official who happens to be rated lower, it's got to have an unfair influence," is the way Richard Wagner of the Bay Area put it. "And how can a man be totally objective in judging when a student of his buddy, who is standing right there, is competing?"

Dr. O.E. Simon of Edmonton, Alberta was shocked when he saw competitors reject the judges assigned to their matches and ask instead for their own people. "In Canada we accept anyone capable of judging. Here they want to choose according to style. In my opinion they ought to have Japanese stylists judge Kenpo and vice-versa, after establishing an international standard, of course. A

point is a point in any system and I think the officials might do a better job just out of pride if they had to judge styles other than their own."

"Many judges don't even pay attention," said Jerry Yanos. "When they don't do their job right the contestants get rougher, because they know it's the easiest way to make points," added Don Hudson of Long Beach. Said an unidentified green-belt: "I'm afraid it will take some serious injuries and a lot of bad publicity for the sport before they adopt standard rules and protective equipment and get better referees."

If karate is to grow as a competitive sport, judging must be professionalized. The critics generally agreed that there should be special training for officials. A black-belt doesn't qualify a man to judge a match or kata any more than a .300 batting average qualifies a baseball player to be an umpire. In other sports officials are specially trained. Why not karate? In other sports you don't see the referees associating with the various clubs. Why should it be so in karate? Jerry Yanos had another suggestion for improving the officiating and the sport as a whole: "I think we should get rid of all these patches. The emphasis should not be on competition among different dojos and styles, but between individuals."

Mr. and Mrs. Don Hudson of Long Beach believe that karate would have more appeal as a sport if the tournaments were managed more efficiently. "We enjoy the tournaments, but we wouldn't come if

our kids didn't enjoy competing so much," said Mr. Hudson. "We're annoyed at the general lack of organization, the last-minute choosing of judges and the long delays. We had to wait outside for two hours because the tournament was late in starting. I don't see why they can't set up a schedule in advance and stick to it, so that you know you can come at a certain time and see the katas or the matches. Right now I'd say that as a sport, the performers are karate's greatest asset."

To appeal to a wider audience, American karate needs organization and reform. Some sort of government must evolve to unite disparate and isolated groups. But first there must be communication among these groups so they can agree on all that they have in common and rectify their differences. Then together they must get their story of what karate has to offer across to the American public. The potential for widespread participation and interest is there. As Joe Castellano of Long Beach said: "I don't know anything about karate but I sure enjoyed the show. I had no idea there was so much action and so much variety. With so many things going on at once you can take your choice and watch whatever you like. It's like a regular three-ring circus. I really feel I got more than my money's worth."

The appeal is there. What American karate needs now is cooperation and a coordinated effort to attract Americans everywhere of all ages and sexes to the sport.

**ACTION  
KARATE**





### Background to a Crisis . . . . .

# THE AMERICAN TOURNAMENT SCENE, MID-1968

by Roger Newhall

## PART I

Now that this season's major tournaments are mostly behind us and their results tallied, it will be appropriate to discuss them with a view to evaluating their quality and discovering what problems and shortcomings they have in common. Criticism of tournaments by both participants and spectators has been wide-spread this year, and without such an assessment we cannot expect improvements in the future. Despite the repeated assertions by established champions and authorities, backed by convincing argument, that success in tournament competition should not be taken as the sole or even the chief indication of a player's actual ability and rank within our national 'karate' hierarchy, and that tournaments have come to assume a disproportionate importance in this country today at variance with the actual character of the Martial Arts, they have enough positive aspects to have established themselves as desirable and indispensable to the American 'karate' scene and we can assume that they will continue to be focal points of player interest into the future. There are several reasons why this should be so: they provide the opportunity for Martial Arts enthusiasts to gather, compete, and appraise new techniques in action: they satisfy the gifted player and ambitious "sensei's" desire for personal recognition; they are the chief means through which the general public is made aware of and able to see the Arts in actual practice; and they are being increasingly presented by "sensei-promoters" who have commercial exploitation as well as service to the Arts in mind. Consequently, their present character deserves our scrutiny, for their problems developing over the past few years appeared to be approaching a critical stage this season.

Outwardly, at least, there seemed remarkably little change in the 1968 tournament scene from what it was last year. The major tournaments are still chiefly confined to the East and West coasts, and Los Angeles and New York City, as the major population centers, continue to be the areas of most intense activity. During the past year, however, the Middle West has produced a significant number of new tournaments, and Texas, particularly, centering around Allen Steen's Dallas operation, has assumed greater prominence as a 'karate'-conscious region demanding recognition on the national scene. Already, for several seasons now, Texas 'karateka' have been appearing in numbers at tournaments on both coasts, and Texas tournaments themselves are beginning to attract players of national standing and may challenge the coastal tournaments in the prestige conferred by their titles and trophies within the next

couple of years. Ohio tournaments are also receiving more attention, Kansas City has entered the picture, and if Chicago and its surrounding territory appear to lag, it is not because of lack of interest within the area but rather of disorganization and the distasteful impression created by the crudely rambunctious commercialism of Chicago's own pretentiously-titled "World Karate Federation" (generally known as "Dante's 'Inferno'" and in common opinion "the world's deadliest"), whose effect has been mostly to alienate and to divide rather than to consolidate within the region. The Hawaiian Islands has been a nest of Martial Arts activity centering on Oshu for over a decade, but it required Ed Parker's expeditionary force from the mainland to provide the catalyst for a tournament of national significance, described elsewhere in this issue. Despite all this new tournament activity, however, our initial statement remains valid: the East and West coasts have held their supremacy as the chief tournament-producing regions, and a talented player on the road up must first establish himself at one of these meets to begin to qualify for national recognition.

Nor has there been any pronounced change in the roster of prominent tournament champions over last year. Norris, now twenty-eight, and Lewis, at twenty-four, have more than held their own at the top of the list: the former has repeatedly threatened to retire, and his tournament career is very probably approaching its conclusion, but through this season, at least, he has defended all but one of his titles and enjoyed a thoroughly successful year, climaxed by his re-establishing his supremacy at the "Internationals"; Lewis was even more active on the '68 tournament scene, and though he was disqualified in his third assault on the "Internationals" title and competed in New York City only as the member of a team, he captured so many other tournament titles that, considering his prospects for future competition and the progressive evolution of his personal style, whose development has accelerated this year, he must be judged America's foremost tournament contender as of this moment. Thomas LaPuppet is the only other tournament player this season equal in stature to these two, and his recent announcement in Honolulu of retirement from active competition was greeted with wails of dismay, but it appears probable he means what he said and that his distinguished record of tournament participation stretching over five seasons of successful competition is now complete. Such has been the stature and the drawing power of these three players over the past two seasons that the relative importance of a tournament has tended to be judged simply on the basis of whether one or more of the members of this pace-setting trio elected to compete in it: Norris, Lewis, and LaPuppet have



contributed prestige as well as acquired it from the tournaments in which they have participated and won, and it is for this reason, as well as because they are longer established and have received more consistent press and magazine coverage, that Jhoon Rhee's "Nationals", Henry Cho's "All-American", and Ed Parker's "International" Tournaments are generally considered the decisive tests and determinants of rank in American 'karate' today. Any tournament director, however, who has attracted Norris, Lewis, or LaPuppet to his meet has enhanced its importance, increased his own influence, and can hope immediately for some measure of coverage in press and periodicals; the aforementioned directors like to have at least two of these gentlemen among the contenders at each of their functions, if possible; and the promoter who can announce the participation of all three at his Martial Arts entertainment is practically assured of a sell-out audience.

Among older established champions, Allen Steen and Mike Stone are more active than ever in 'karate', but train irregularly and compete only rarely. Of the younger champions of national reputation, "Skipper" Mullins performed brilliantly at the Long Beach "Internationals", capturing the lightweight title, but he has not competed in New York City or Washington, D.C., for over a year, by contrast with Norris and Lewis who compete all over the country as a matter of course.



Glaubitz blocking Sanders' side-kick as Norris referees.

"Steve" Sanders has had an outstanding season, and his reputation now spans the continent, but although both he and Jerry Taylor have appeared in New York City, the latter with marked success, neither can yet be said to have achieved the status of national tournament prominence. The only new figure to have accomplished that successfully during the past year is Ronald Marchini, who had previously appeared only within his native California. Although circumstances prevented his competing at this year's "Internationals", Marchini earlier took the California State Heavyweight Championship and made a splendid impression at both of his New York City appearances, where he first performed the formidable feat of capturing Henry Cho's "North American Championship" in a field of twelve champions and later contributed to the American team's victory at an "Orient vs. America" tournament. Like Sanders and Taylor, he was also a member of the mainland team that Ed Parker took to Honolulu last May. Marchini's popularity and prominence stem from both his personal and his athletic qualities, in the tradition of Norris and LaPuppet. Though he did not have such success as Marchini at

his appearance in New York City, the excellent stylist Artis Simmons, of Erie, Pennsylvania, did well at a Seattle meet recently, and he is a player whom we would like to see regularly in competition across the country. Jim Harrison, of Kansas City, is another fine player of more than local reputation who has performed impressively, in Seattle, through Texas, and regularly at the "Internationals", well outside his native region. We hope that New York City tournament-goers will have an opportunity to see him during the coming season. Both coasts teem with skilled black belts who have attained recognition, and even the beginnings of a national reputation, without so far venturing a transcontinental expedition. On the East coast, Luis Delgado, Mitchell Bobrow, Dwight Frazier, Carlos Farrell, Joseph Hayes, and David Claudio, all of whom have risen to local prominence and captured tournament titles during the year, head the list. On the West, Tonny Tulleners has been a familiar name for some time, but Greg Baines, Robert Halliburton, Arnold Uriquidez, and Carlos Bunda fall into much the same category as the aforementioned Easterners. These last five Californians all competed on Ed Parker's mainland team in Honolulu, but like their generally younger Eastern counterparts, what they lack is the experience of



1968 MAINLAND TEAM . . . (clockwise from trophies) Mike Stone; Arnold Uriquidez; Ron Marchini; Allen Steen; Chuck Norris; Ed Parker, sponsor; Skipper Mullins; Tonny Tullener; Jerry Taylor; Greg Baines. Not shown are; Carlos Bunda; Tom LaPuppet and 'Steve' Sanders

1968-ALL HAWAII KARATE TEAM...

back row: Glen Oyama, Delroy Griffith, unknown, unknown, Homer Leong & Robert Yagi.  
front row: Stanley Sugai, Toshio Ikehara, Edgar Battad, David Arita, Mike Vesser, Harold Arakaki & Coach Patrick Nakata.





adapting to competition and risking their reputations against the different standards and styles that prevail on the opposite side of their own country. We regret that lack of familiarity with the players of the Middle West and South prevents our citing the outstanding younger champions of local reputation in these areas, who must wait until they receive recognition in future issues of this magazine. If the most prominent figures contending at the major tournaments during the past season have been largely the same ones who competed in 1967, the tournament directors and the problems with which they grappled in presenting their contests have also remained the same — save that the problems seemed more acute. 'Senseis' Aaron Banks, Henry Cho, Gary Alexander, and Richard Chun, in New York City; Jhoon Rhee, in Washington, D.C.; Steve Armstrong, in the Pacific Northwest; and Ed Parker, in the Los Angeles area, all struggled to learn from past mistakes, to offer their contestants more accurate and impartial judging, and to present more tightly organized spectacles to the public. Most of the 1968 tournaments we attended showed improvement over last year's — but none could be called a complete success from every standpoint, several came perilously close to disaster, and a number of even the satisfactory meets have a doubtful future, due chiefly to the failure of public support, rather than player interest, but involving other problems as well. For every tournament director, the overall problem is one of effecting successfully the innumerable compromises necessary to run off a good meet. These compromises involve principally three separate groups, whose different and sometimes mutually contradictory requirements and expectations the tournament director must somehow satisfy and keep in balance. These groups are: 1.) his contestants, who have paid their entrance fees to compete and must be put through eliminations and 'finals' in orderly fashion and with as much fairness as possible to all; 2.) his co-workers, the 'senseis', judges, referees, and other assistants who are co-operating with him, usually without remuneration, to help him put on his tournament and whose aid he must have to keep his costs down



GLEN OYAMA—

Trophy for " Most Outstanding Player- Hawaii Team. "

— some of them will ask the same of him at their own tournaments, and others will insist on the right to put on a demonstration of their skills by way of advertisement before his paying audience, in return for their free services in the course of his tournament; and 3.) his audience at the 'finals', which he must have if he is to meet all his expenses and show a profit, and which he attracts with the promise of unusual



PHOTOS by M. A. SCOTT

HONOLULU INTERNATIONAL CENTER . . . site of U. S. Karate Tournament of Champions, Hawaii 1968



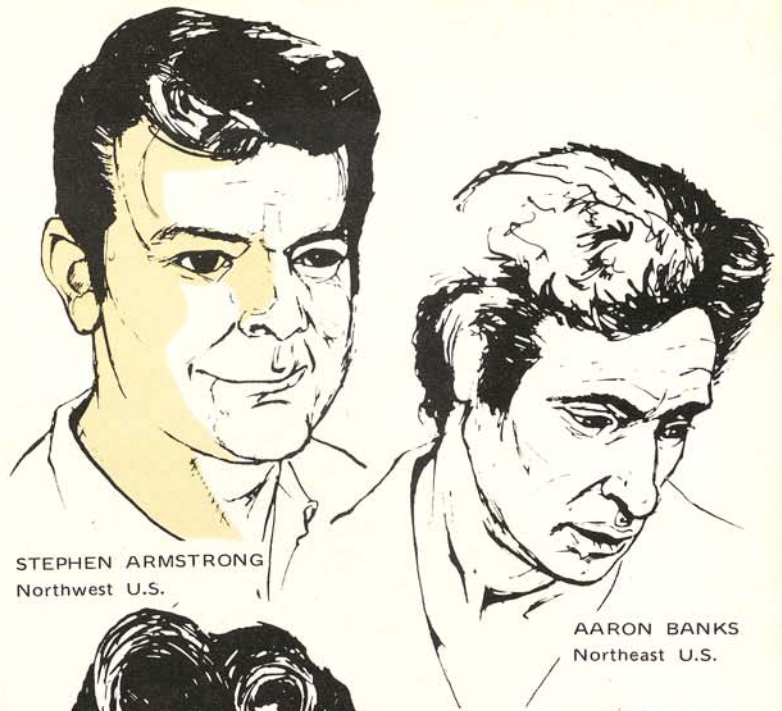
entertainment. If he fails badly in satisfying the demands of any one of these three groups, he is in serious trouble and his hopes of holding future tournaments may evaporate; on the other hand, if he gives in too completely to any one group, his tournament will flounder, he is likely to antagonize the other two groups, and he is again in difficulties. A tournament director's position is a very delicate one, and it requires practiced administrative ability and a temperament that is at once robust and diplomatic to fill it effectively.

A tournament's central issues and compromises necessarily revolve about the first group, the contestants, for whom, presumably, the event is primarily being staged. Even after half-a-dozen years of tournaments, lack of standardized scoring and judging procedures in force throughout the country is still the fundamental problem: at each of the big contests drawing competitors from many regions of the country, ways must be found to adapt the procedures applying at that particular tournament to accommodate as many as possible, without too much friction and confusion, and regardless of how disparate the scoring systems to which they are accustomed may be. But all of the major tournaments (and



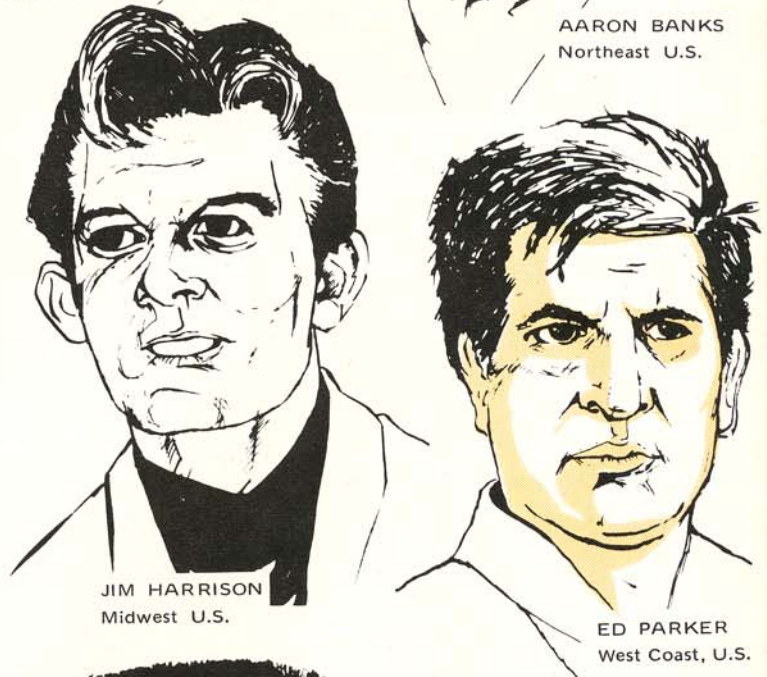
L. to R.; John Walker, Bob Lippi, Dan Ng and Ralph Castro

probably most of the minor ones) have different procedures, different refereeing and judging standards, and each tournament director changes his procedures just a little almost every year in an effort to approximate his regulations more closely to his personal vision of a 'golden mean' which will be comprehensible and acceptable to all of his entrants. Further, even his own present system will be interpreted flexibly in the course of his tournament, and if he is faced with a really severe problem in a crucial bout, such as a mismatch between an inexperienced sixteen-year-old and a Joe Lewis for the tournament title, he may arbitrarily and drastically alter his rules on the spot (or invent new ones) in the interest of what he hopes will be a more equal contest and one more absorbing to his audience. In the absence of any higher authority, he and his chief referee are free to interpret and to make exceptions to such rules as may apply according to their requirements of the moment, for under the present circumstances there is no one to whom they need account for their actions. The occasional bafflement and exasperation of the player competing widely to establish a nation-wide reputation may be imagined: scoring and judging in the heat of eliminations and 'finals' are frequently haphazard and impulsive enough as it is, with officials of numerous different backgrounds and persuasions in authority, but with the individual tournament's own private system in force and subject to reinterpretation any minute, the confusion is compounded. It is no wonder that a Norris or a Lewis is sometimes seen to stand aside in speechless bewilderment or rage after some entirely unpredictable local verdict has just struck him between the eyes!



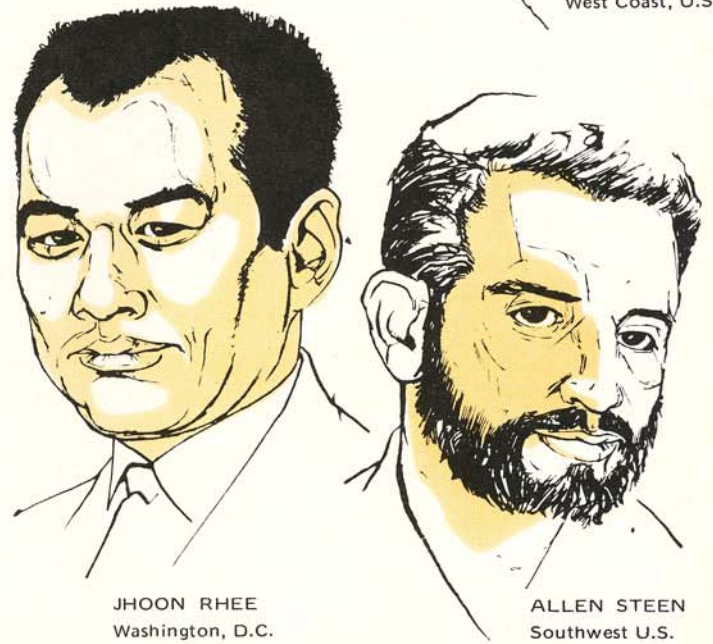
STEPHEN ARMSTRONG  
Northwest U.S.

AARON BANKS  
Northeast U.S.



JIM HARRISON  
Midwest U.S.

ED PARKER  
West Coast, U.S.



JHOON RHEE  
Washington, D.C.

ALLEN STEEN  
Southwest U.S.



It is astonishing, even allowing for the apparently unavoidable and irreducible vagaries and unconscious prejudices of individual judges and referees, that this degree of confusion in basic rules and scoring procedures among the various major tournaments should so long continue in America, the point of origin of standardization and clarifying regulation in any number of other fields, not least, the field of athletics generally. One has only to think of the chaos that would result to national baseball if it were compelled to operate under similar conditions of anarchy. Of course, it could not operate at all as we now have it: leagues would disintegrate, and teams could play only within the limited areas surrounding their own cities. Nation-wide 'karate' competition struggles on in these



HENRY CHO  
Northeast U.S.

public portion of his tournament, that his real difficulties invariable occur. Representatives of all ranks of players must be given a chance to perform and to compete in the 'finals' so that the expectations of friends and relatives in the audience and the desire of 'senseis' to exhibit students of varying skills may be satisfied; then the more importunate 'senseis' themselves must have their chance to prance, preen themselves, and otherwise cavort, with a picked group of pupils, to advertise the exalted quality of their callings and services — this can be risky, because although their performances may add welcome color to the meet, they are inclined to usurp more than their fair share of time; all the while, the program must somehow be advanced toward its climactic main events, the actual championship matches, so that the greater part of the audience, which would have preferred simply to see an exciting series of black belt bouts interspersed with perhaps a few outstanding Martial Arts demonstrations by qualified Masters,



DEMONSTRATION by Korean Champions—  
coached by Mr. Nyung Kyu Kang

handicapped circumstances, but there is no solution in view, or even the beginnings of a plan, because the confusion and conflicts in procedures at individual tournaments is only a reflection of the greater disorganization in 'karate' seen through the country as a whole.

Once the tournament director has completed his initial series of compromises in setting up his personal system of regulations for the conduct of his meet, he has prepared as best he can to deal with the problems of judging and scoring. Next he must plan the program of demonstrations and 'finals' that he will present before his paying audience, making as judicious a selection of the former as possible from among the many co-operating 'senseis' eager to exhibit their wares before his cash customers, and trying to balance their insistent demands for inclusion against what he feels his audience will find consistently interesting to watch. When he has made these decisions, however, and his tournament is about to begin, he is immediately confronted with a whole new series of choices and compromises which he must make to cope with the practical necessities of running off a lengthy series of bouts for a horde of participants of all ranks and degrees of proficiency, until the group of 'finalists' is determined. The tournament director may have trouble enough just getting through these eliminations matches, beset as he is likely to be by angry 'senseis' protesting judgments against their star students, or by the problems created by the unco-operative management of the arena he has rented — but it is during his "grand finale", the

will not get up and walk out in frustration and despair before the lagging tournament plods to its conclusion. Considering the unique complexity of the demands and expectations that must be fulfilled in the course of a typical "amateur" tournament on this order, it is hardly surprising that the compromise solutions worked out by most tournament directors are not very satisfactory, or that few tournaments are really effective spectacles from the audience's standpoint.

We have spoken above of the problem of the confusion of tournament procedures as a reflection of the disorganization of 'karate' in America. Native American regionalism is scarcely involved here, but the source of American 'karate' in differing Japanese, Korean, and Okinawan, not to mention Chinese and Burmese, traditions clearly is. Japanese 'senseis' in this country, inside and out of the Japan Karate Association, their various American adherents, and the Korean factions have never been able to transcend successfully all of the barriers of their separate 'karate' traditions, or even to communicate effectively for any length of time. The Japanese accuse the Americans of prostituting the Art to commercialism; the Americans retort by ridiculing or condemning Japanese "rigidity"; and the Koreans, who have the whip hand and are comfortably in the saddle in many parts of the country, have no intention of co-operating with anybody—except when the



"horse" bucks a bit and they feel in danger of being unseated!

Disparity of Oriental origin is not the chief source of the problem, however: alone, it could have been overcome....if the need to standardize had been recognized early enough, and 'karate' were still in the early stages here. But it has grown at an enormous rate, bypassing 'judo', and pushing boxing, long established as the indispensable self-defense training for our young men, right out of favor with today's American youth, and although there is still need for extensive propaganda in support of the Martial Arts to educate the public at large, 'karate' tournaments at this point have become really too numerous. The temptation to exploit them commercially has proven irresistible in the larger population centers, and attempts to organize them on an even a local basis, let alone a national, have so far failed. In New York City, for example, influential 'sensei' Henry Cho formed his United Karate Federation several seasons ago in an attempt to establish standards binding on all members and to control the number of tournaments throughout the metropolitan area and the surrounding region, but the Federation's authority has been challenged by outsiders as well as by dissenting members who refuse to submit to any restraints upon their freedom of operation and who ignore considerations relating to common objectives and the common good. This show of shortsighted and obstinate independence has been repeated in other parts of the country as well, and has contributed to the defeat of such efforts toward consolidation and standardization of judging procedures as have occurred. And there have been other unfavorable consequences to the unlimited tournament promotion that is presently in progress.

Karate tournaments are not remarkably profitable: they demand an unlimited capacity for hard work and careful preparation on the part of those who undertake them, and they frequently produce little beyond headaches, ill will, and a deficit for the tournament director — but despite these potential dangers, they confer status upon a 'sensei', and the challenge to hazard a try at mounting a successful tournament is often too attractive to withstand. This past year, particularly, it has seemed as if every other 'sensei' with a little extra capital to spare, or a sponsor, were involved in plans to produce his own tournament. The results have been regrettable: few of the tournaments have been really distinguished events and a credit to the Arts; the confusion over rules and procedures has been compounded; the lack of a centrally authoritative body to give coherence to the scene and to settle controversial issues has been felt more acutely than ever, but is recognized to be farther away than ever; and finally, inevitably, has come the consequence least anticipated by 'senseis' and promoters: public apathy has begun to set in. The novelty of Martial Arts meets has worn off, and the frequency with which tournaments announcing this and that 'karate' championship have been held in the major centers, a frequency rivaling that of golf tournaments and similarly inconclusive, has blurred and cheapened the image of 'karate'. Too many tournaments; too much commercialism; too many champions. With so many contests, the title of "Champion" in 'karate' has itself suffered devaluation: which contest is really crucial and who are the real champions, the public wants to know. Fortunately, the persistence of Norris and Lewis in competing as widely as possible has left no serious doubt as to who the prime tournament contenders are, but indifference to the sport as a public spectacle has been revealed this year in declining attendance at many meets, and in the abrupt cancellation of



L to R ; Floyd Williams, Francis Meyer, Tourney Queen Diane Draper and Allan Kleiner

several. This indifference is partly due to the number of tournaments jostling one another in their promoter's desire for the public's dollars.

It is also due to the fact that most tournaments offer the spectator too little of interest to watch, too little variety and too little real excitement. The average tournament has no difficulty attracting participants willing to pay an entrance fee to compete — the eagerness of the young players to put their 'karate' techniques to the test is everything it should be, from the promoter's standpoint, but he also has to attract a sizeable paying audience to his "main event" in order to come out



L to R ; David Ramsey, Dan Esquivel, Tourney Queen Diane Draper and Tom Jackson



ahead, and it is in his plans for satisfying the expectations of this indispensable "third group" that he fails most seriously in his calculations. Most tournament directors' ideas on the subject of how to entertain an audience and make its members want to come back a second and third time for the future tournaments they are planning, are inadequate, to say the least — and frequently worse than that. They fail to take into consideration the more sophisticated character of even today's youthful audiences, or to realize that "amateur" tournaments must nevertheless be run with professional skill. When it has paid, the public wants efficiency and not fumbling. After sitting through a typical tournament, most people feel that parts of it were absorbing, but that much of it dragged, and once was probably enough; if they go a second time, they feel that twice was definitely enough, and maybe too much: they will not be lured or persuaded into going a third time to any sort of Martial Arts tournament — unless they have a relative or close friend competing, and their presence is obligatory.

Consequently, the future of 'karate' tournaments as we now know them is very much at stake. These contests, which we call "amateur" although they offer expensive trophies, along with traveling expenses and occasionally cash prizes to the winners, will have trouble surviving unless they can continue to attract substantial paying audiences to their final events. At present, however, their directors' abilities consistently to do just this appear doubtful; the tournaments seem designed entirely for the 'karate' enthusiast throughout (who, it is mistakenly assumed, will sit through anything, no matter how tedious, and endure all delays in the devotion to the Marital Arts), but contain too little to hold the interest of a large general audience of wider tastes. There are two alternatives: either directors and promoters will pay more attention to the quality of the public part of their tournaments, recapture their audiences and so continue the meets as presently constituted; or they will shrink to the dimensions of "field days" and "outing", exclusively for participants, limited in interest, local in character, and without elaborate prizes — in a phrase, true amateur events. Nor is there anything wrong with that — many 'karate' clubs hold tournaments of just this sort today. Not all tournaments face these alternatives, of course — some are doing very well, and have experienced no decline in public response. Others don't deserve to survive. But for most, a critical time is at hand.

New York City's Sensei Aaron Banks, who has produced as many 'karate' tournaments and Martial Arts shows as anyone in the country, and who has shown more imagination than most in his efforts to provide a stimulating series of events before an audience — even if his spectacles have sometimes been faultily executed — has been a consistent innovator in the tournament field, partly because of his sensitivity to changes in the public's attitude and desires toward the Fighting Arts, and partly because he simply likes to try out new ideas. Through no particular desire on the part of either, Banks and Henry Cho have become rival tournament directors in competition for the support of New York's 'karate' public, each with his own group of affiliates, and efforts by outside parties to effect a 'rapprochement' between the two for renewed co-operation have been unavailing. Banks has therefore tended to operate independently outside the restricted sphere of established "amateur 'karate'", and he recently announced a drastic innovation in his tournament program for the coming season which is certain to have far-reaching repercussions. Although his "amateur" tournaments over the past two seasons have been financial successes, without exception, he has recognized that their special drawing power lay in the additional bouts



TIGI MATAALII

presenting established champions in competition that he arranged to offer on his programs, and joining this awareness to the fact of declining public interest in the standard tournaments of other 'senseis', he drew the correct conclusion of the demise of the "amateur" tournament as a box-office draw in New York City, and prescribed his own solution to the problem of maintaining public interest in 'karate' there: from now on, his energies will be directed toward the production of "professional" tournaments exclusively, featuring national champions, with salaried official personnel, and cash prizes for the winners.

With this decision, he is junking the whole paraphernalia of "amateur" contests, involving long eliminations with hundreds of entrants and 'finals' for all ranks, and offering the public instead what will be, in effect, an uninterrupted series of high-powered black belt bouts. In this respect his new tournaments will resemble the invitational "North American Championships" that Henry Cho has presented in New York City on an "amateur" basis for the past two seasons; Cho's tournament consists exclusively of black belt matches between established champions from all over the country. Banks' will not be the first "professional" 'karate' tournament in America: others, calling themselves "professional tournaments", have already been presented in the Middle West, and shortly after Banks announced his initial contest for November 24th at New York's Waldorf-Astoria Hotel, a "professional" tournament of similar character was announced for September 22nd in Dallas. But the fact of Banks' being announced for New York City and the certainty that it will attract the foremost players give it a special significance. One of its results will be to create for the first time a definite distinction, within 'karate's' hitherto solid ranks of tournament players, between the "amateur" and the "professional", a development which has long been imminent. Whether the established "amateur" tournament can withstand the simultaneous threat of declining audience support and the rise of "professional" tournaments, and still retain their former significance and prestige intact, now remains to be seen. ■■■■

*In the second article in this series, to be published next month, we will compare and discuss ten or so 'karate' tournaments over the past season, focusing on their individual features that have general significance.*



# VITAL

## The VITAL Scoring System for Objective Officiating

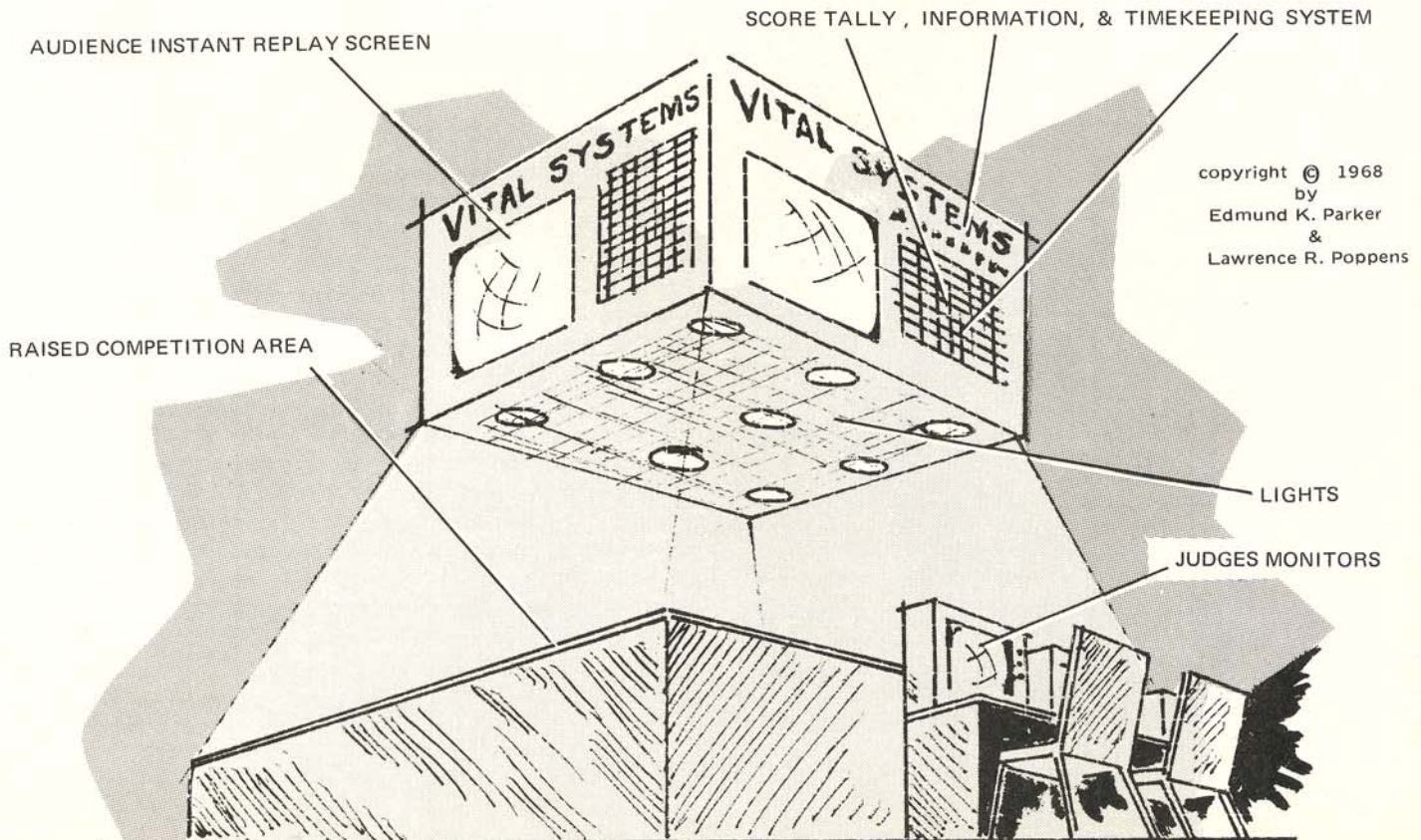
A system of coverage by Television Cameras utilizing Video Tape replay, slow motion review, and stopped action whereby officials may, upon seeing a possible point, foul, or other scoring action, stop play and review the pertinent sequence of events on Television monitors before rendering their decision.

Amendments to Tourney Rules embracing this procedure have been adopted by the officials of the LONG BEACH INTERNATIONALS, a Karate Tournament held in Long Beach, California on August 3 & 4, 1968.

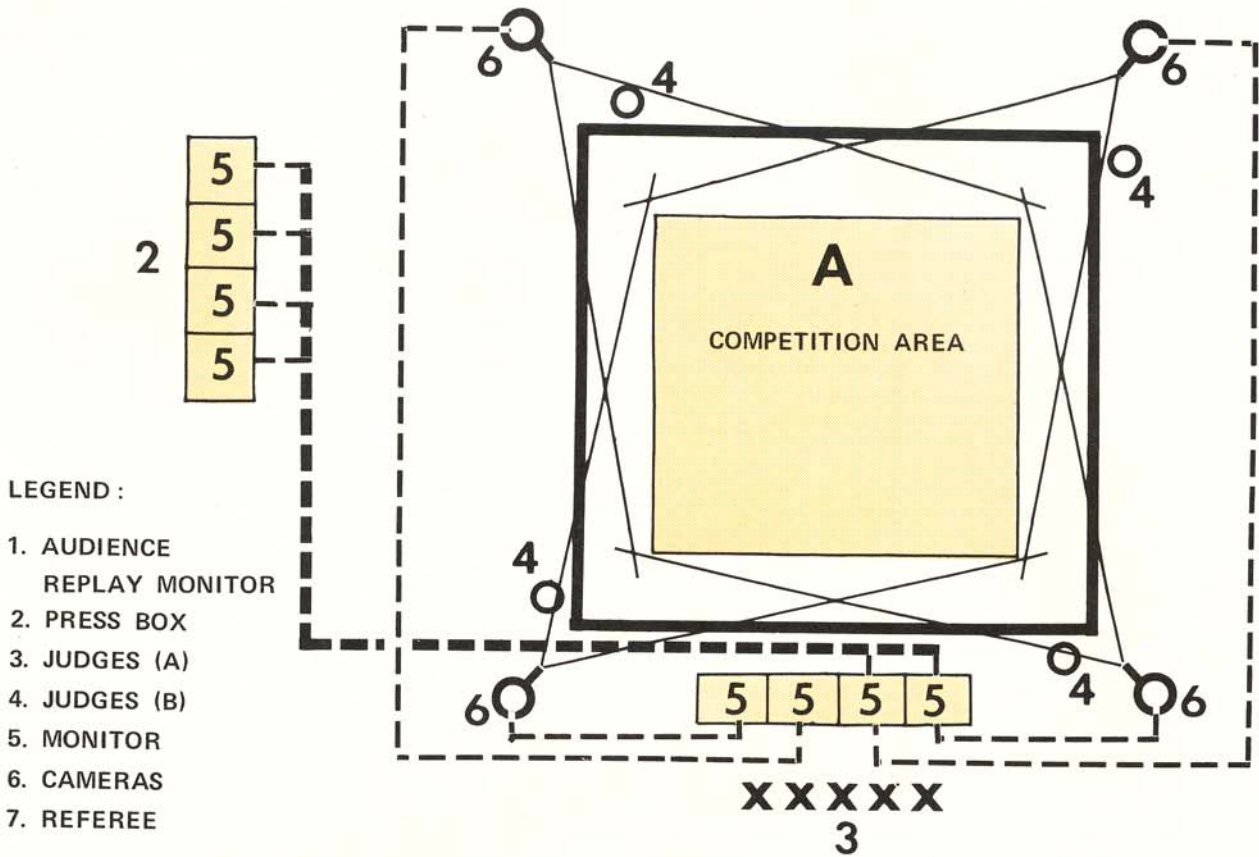
The schematic shows the equipment placement for Karate Matches. Application of the technique has also been developed for Baseball, Football, Basketball, Soccer, and Hockey, which sports share similar officiating problems. Use of the system for these sports would be practicable, provided there were appropriate Rule modification.

Spectators may be shown the scoring process as described above by replaying the pertinent action in slow motion with stop action on properly situated Television Monitors, a procedure which is to be utilized in subsequent Karate Tournaments.

For Remote Viewers, the entire judging process would be incorporated into the continuum of the broadcast as shown in the drawing below







ALEX CHAVEZ INDICATES A POINT ON THE VIDEO MONITOR FROM AN INSTANT REPLAY— STOP ACTION REVIEW OF THE NORRIS-MULLINS MATCH. International Karate Championships Long Beach, California; August 4, 1968





# TOURNAMENT ROUND TABLE LONG BEACH 1968

An ACTION KARATE SPECIAL

From Interviews by:

Ron Maury & George Pegelow

*Action Karate: How do you evaluate the current state of officiating in American Karate tournaments?*

Chuck Norris: Refereeing and judging in our tournaments leaves a lot to be desired. This is our major problem right now and all of us realize it. What we're starting to do is improve the system of refereeing. And, believe me, before Karate can ever grow, it's going to have to be standardized and there's going to have to be some kind of clinic set up for referees.

Chuzo Kotaka: In Japan we have a long Karate history. We have a referee's group and a referee's system. A referee must have a certificate from the All Japan Karate Federation. Whoever does not have a certificate cannot judge. American Karate is still young—here, anyone who has a black belt may be a judge.

Skipper Mullins: I think the competitors with a lot of ring experience have a better angle on officiating than someone who hasn't had much ring experience. They should be the ones who get in there and call the points. Also I believe there should be a board of review over all officials so that if a man keeps making bad calls, he could be dismissed.

Joe Lewis: We have a lot of referees who have never been in the ring themselves, and some of the techniques are just too fast for them to see. I think standards have to be raised.

*Action Karate: Can we say something on behalf of the officials?*

Chuck Norris: I think one of the biggest problems is that they have to spend so many hours out there both refereeing and judging. It gets very tiring; it's hard to call good points constantly. Eventually, I think, we're going to have to employ professional

referees and depend on them to call good points. We're going to have to train them to do this and we'll need many of them. This is something we must do if we expect Karate to grow as a sport in the United States.

Joe Lewis: I think we've got enough; they just have to be trained in a united way.

Ron Marchini: I agree that it would be good to have professional officials. But we also need set rules which permit no partisanship, one way or the other.

Chuck Norris: That's the toughest part, because the definition of a point fluctuates from style to style. One style says that everything has to be well-focused with good balance; another says you can be up on your toes chopping down, or whatever.

Mike Stone: When you have referees from two or three different styles, they're going to call points differently, and that's where the problem arises. Different styles stress different techniques. That's why you get different ideas as to what constitutes a point. For instance the Korean system emphasized the feet, so judges who are Korean stylists look for kicking techniques; in Kenpo the hands are stressed more so judges who are Kenpo stylists watch more for hand technique.

Chuck Norris: Also, when a Korean stylist is up against a style that doesn't emphasize form as much, the result depends to a great extent on who is refereeing.

*Action Karate: Are you optimistic about prospects for standardizing American Karate at least on the competitive level?*

Ron Marchini: I think it would be possible if the Americans would come out and say "This is American and this is the way it's going to be." It won't please everybody but I think once people see that this is the way it is going to be and that we're going to try to be fair to everyone, they'll come around to it—at least the people who are interested in promoting Karate and not just interested in being the boss.

Chuck Norris: Through evolution, the styles are starting to look more alike. I think eventually we'll have a standardized system.

Mike Stone: When you come right down to it there is only one system, and it's not Japanese or Korean or Chinese. That system is fight to win! That's basically why most of the kids are going to Karate schools—to learn how to defend themselves. I believe in simplicity. What you can hit your opponent with the hardest and the fastest is what works, regardless of form or stability of position.

*Action Karate: There has been talk recently about forming a professional Karate association. How do you feel about this?*

Joe Lewis: I'm all behind it. We're all behind it: idealistically, promotion wise, administration-wise and friendship-wise. We all seem to agree on the same points.

*Action Karate: Is the system of scoring adequate?*

Chuck Norris: I don't think we'll ever have a foolproof system of scoring; there is always a problem even in American sports like boxing. But we've got to have a better solution for Karate than we have now. Maybe this new videotape system Mr. Parker has is the answer. We'll soon know.

Steve Sanders: I think the new points system we're trying out here at Long Beach is about the best we've ever had.

*Action Karate: Should there be contact in professional competition?*

Joe Lewis: There'd have to be; that's the only way you can sell it. It's what the audience comes to see and it's what I believe in giving them. You'd have to regulate blows to the head unless we wore gloves or other protective gear.

*Action Karate: What about headgear?*

Ron Marchini: That depends what type of tournament you want. If you want a rough and tumble, knock 'em down tournament, then yes. But it's going to hinder the small guy with technique. If you go hard you are going to lose some technique. You can't have both technique and power.

Tony Ramos: No matter what you do, there is no ultimate protective gear for free-style fighting. Referees and judges must be relied upon to control these tournaments. If competitors and officials disregard rules and regulations, there will be injuries.



*Action Karate: What about non-professional competition?*

Mike Stone: I think we should have three different classes of tournaments to satisfy three basically different groups: (1) The Collegiate level to satisfy college students and to build up enthusiasm through school spirit. (2) The Amateur level — for all the youngsters who want to compete. (3) The Professional level — for black belt (or similar) competition. The Professional level should be the big draw for spectators, just as professional football now attracts more people than high school games. By catering to all three levels we can make Karate much more popular.

*Action Karate: Chuck, would you explain what you're doing along these lines in the Four Seasons Tournament?*

Chuck Norris: In our Four Seasons Tournament we're having just white belts and brown belts. We're not including black belts because they get all the recognition in the big tournaments. In each of our four tournaments during the year, we try to give the lower belts a chance to practice their techniques against other styles and get themselves ready for the larger tournaments. In big tournaments as I said, it's hard for the officials to call points well when there are six or eight hundred contestants and when they work all day. Naturally the chance of bad calls becomes greater. In our smaller tournaments, we're able to keep it a little more organized and maybe the points are called a little better. This is what the Four Seasons is for. We don't plan on bringing in five or ten thousand spectators. We're happy when the contestants come and bring their friends and relatives.

*Action Karate: Is there any other way we can ease this problem in large tournaments?*

Chuzo Kotaka: In Japan we have a big tournament. But the eliminations come in different seasons. For example we have eliminations in the springtime; then in the Autumn-time, we have West Japan; then, in December we have the All-Japan Tournament.

*Action Karate: Can we have a final comment on the future of Karate in America?*

Mike Stone: The more Karate is exposed, the more it is accepted. ■■■■■

An ACTION KARATE SPECIAL



## THE Doctor Says . .

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Is Karate a dangerous sport? To find out, George Pegelow of the Action Karate staff questioned Dr. Victor Scholz, tournament physician for the International Karate Championships at Long Beach.

Asked about injuries in tournament competition, Dr. Scholz said that most people would be amazed to know there are so few injuries. He continued; "I've been doctor-in-attendance at this tournament since 1965, and in that time we've never had an injury of any consequence. Most are of a minor nature—a contusion, a slight blow, a scraping blow, a bloody nose once in a while. But that's about the extent of it."

Did he think it wise for children to learn Karate and compete in tournaments? "I think it very wise to teach these youngsters Karate. As far as competing, I don't believe there is a definable proper age group; it is based more on the individual's natural coordination. I've seen five-year-olds who move very well and fourteen-year-olds I wouldn't allow in the ring. The major teachers won't allow a youngster to compete in tournaments unless they feel he is able, not only in the sense of having a good spirit of aggressiveness, but also in the sense of being able to take care of himself. When you consider the relatively few injuries, I think this is a tremendous compliment to the teachers of the art."

What about claims that strenuous kicks and punches thrown in Karate may cause ailments like arthritis and rheumatism in later years? "I would have to answer in this way," said the doctor. "Anything that produces a chronic strain on the elbows, the knees, the wrists and so forth should be watched. Sometimes a parent in pushing his

youngster beyond his capabilities may cause a long-term injury which could be avoided. If parents use moderation, if they have their child examined by a competent physician and follow his advice, I doubt if any such consequence would result." When asked if he thought it wise to form large callouses on the hands and other parts of the body for the purpose of breaking things, Dr. Scholz answered, "If you look at the hands of adult karateists, you see very few with callouses, very few that are deformed. The people who develop such things are in the minority. Certainly I would not suggest brick or board breaking for a youngster because he's in the bone-formation stage; Neither would I advocate such activity for an adult unless he happens already to be in the art and then only if this happened to be his speciality. I'm in the art, and it would be foolish for me to do this type of thing because it would hinder my profession. As I said before, we have to use moderation."

Does Dr. Scholz see a need for protective equipment?—"The major item of required equipment is the protective cup. Other things such as chest plates, arm guards and shin guards—are not necessary in my opinion. Some contestants do use them and I have nothing against this as long as they are of the soft or foam rubber type. I can't think of anything else to prevent injuries which would not make normal moves very difficult by limiting the man's agility and reflexes."

Finally the doctor was asked if he recommended any additional rules for making tournament competition safer. This was his answer: "As far as I can see, the present rules are extremely adequate. Compliance with them at times leaves something to be desired. The elimination of face shots for white belts certainly will prevent injuries. However, it is always possible we will have some accidents. Mr. Parker has set the goal and has given a lot of thought to organizing a contest that is extremely safe provided the rules are followed. His thoughts and hopes are shared of all of your senseis. They don't want to see anyone hurt. We still have times when individuals do not follow the rules; and I think that rather than initiating more rules we should strive to develop discipline among competitors and officials so that there would be more faithful adherence of the rules as they are presently written. ■■■■■





## MAX MULLER

Sunday, June 9, 1968, following the U.S.K.A. Nationals Saturday, The Grand Nationals were fought but not quite as hard as the U.S.K.A. tournament. Tournament Director, Jim Harrison, directed the judges, referees and competitors to, "Ease Off". He continued, "I don't want you 'open players' to go home all beaten up." Although there were no significant injuries the previous day, the U.S.K.A. players represented less than one hundred of the entrants in the Grand Nationals. In fact Harrison Sensei (if by some chance you should print this don't use that, he doesn't like being called sensei) had less than one-fifth the number of students entered in the Sunday tournament that he had Saturday and practically none of his champs excepting his own children and his tigers, Janet Walgren and Jay Garrett.

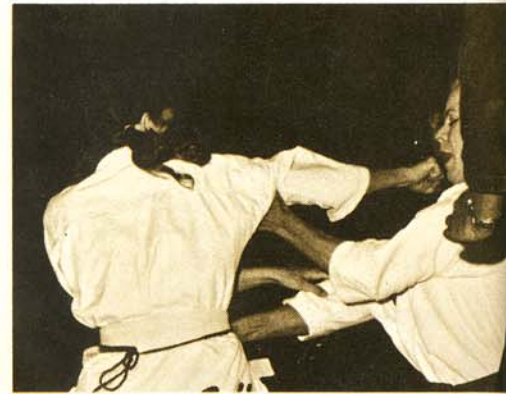
Players in the White and Green Belt Division seemed to lack the flash and spirit of the day before. Many of the matches went into overtime and in several cases the Sudden Death System had to be changed to a specific time period and Decision system in order to force the players to speed up the action and end the matches. It wasn't necessary to call any decisions, however.

Brown Belt competition, a considerable contrast to the lower rank matches started off with a bang. Pat Burluson and Jim Harrison had a rematch. Only it was a rematch through two of their best Brown Belt students, Pat's Billy Watson and Jim's Jerry Irwin. Watson and Irwin were remarkably evenly matched. Even more remarkable was their identical fighting style. Both fight much like their own instructors. Watson, extremely deliberate although not nearly as versatile as Pat and Irwin, is fast and savage without Harrison's strategy and unique ability to spot an opponent's weakness. Both Watson and Irwin rely greatly on the reverse punch. Watson's punch is delivered from a zenkutsu dachi (forward power stance) and Irwin's is Okinawan style, across his body from shiko dachi (straddle leg stance). Irwin carried the fight to Watson with back kicks and reverse punches while Watson waited and countered with

his reverse punch. Both delivering often but simultaneous. An even up score at the time limit, the match went into "Sudden Death" until Watson, with a complete change of strategy, attacked Irwin's attack. Again they delivered together but Irwin's punch, cut short by Watson moving in, was not quite as powerful as Watson's. Billy Watson earned a close hard victory.

Billy Watson is one of the best images the sport of Karate could ask for. He possesses a sincere humility and attitude that would challenge Mr. Norris'. As Billy walked to the score keepers table after his match with Irwin, he remarked to Al Steen who was complimenting Billy on his fine performance "Thank you Mr. Steen but I'm not so sure who won that one. If they get any tougher than that, I'm never gonna make it." It was unfortunate that Watson and Irwin were paired off in the first round because Watson eased through his other four matches with less trouble than he had with Irwin in one. Understandably so, however, Irwin was last years All American Open Brown Belt Champion. Even more understandable is that Watson became this years Grand National Brown Belt Champion. In Karate less than a year and a half, Billy has an enviable tournament record. He has won seven first places in ten tournaments.

Women's competition was unlike the previous day. Technique and control was the exception. Even Janet Walgren, who is normally beyond the usual female competitor seen in most tournaments, was sluggish and non-deliberate in her matches. Warned by her instructor that she shouldn't compete due to her poor physical condition from overwork and lack of sleep from helping organize and promote the tournaments. She reminded him that he had won the All American tournament last year fighting with an infected right leg and foot, Harrison reluctantly consented. Augmented by her all-out performance the day before, she actually looked drained of all every and alertness. She fought on guts alone. Janet worked her way into the finals. Janet and Tangia Abernathy just plain fought in the finals and the referees threatened to throw them both out. Janet had beaten Tangia in twenty seconds or less at Dallas this year and Tangia was out to even the score. The



Tangia Abernathy and Janet Walgren exchange fore-fist punches for final point.



Lewis sinks fore-fist punch into Ed Daniels for first point.

Lewis grabs and attempts fore-fist punch against Brisco who sweeps (see Brisco's left leg) first.





girls fought hard to win but with no malice. They would salute by bowing and even exchange smiles after each break by the referees but during the clashes it wasn't even safe for the referee. Tangia scored first and Janet immediately evened up with a beautiful ura geri (back kick) to the side of Tangia's face that made a nice smack sound and hardly left a print. The time ran out and the girls ran on, and on, and into each other again and again. The last clash came after Janet charged in with seiken to Tangia's solar plexus and Tangia countered with seiken to Janet's face (see photo). It was a tough decision for the judges and I didn't envy their job. The judges facing Tangia called Janet's punch to the body and the referee and other two judges who were on the other side, facing Janet, called Tangia's face punch. Both girls were obviously hurt and both did their best to hide their pain.

Tangia became the Grand National Woman's Champion. She is a good "Stand up and fight" player, better offensive than defensive. Then again most champs are. Tangia only needs more versatility. Then, I expect her and Janet to dominate woman's competition for some time.

Allen Steen lined up the Black Belts as they drew numbers from the deck where he had tossed them. Because of a dozen strong players, to which the championship could easily go, Mr. Steen recommended the Black Belts draw for their fighting order. It didn't make any difference, however, because some of the best players met in the first round anyway.

Joe Lewis and 285 lb. Ed Daniels from Dallas started off the first round. Jim Harrison commented "This should be a match to see!" He related to me that Daniels is the only man to ever hurt him and Lewis is the only man to ever beat him twice. Joe played Ed at a distance, respecting Ed's reach and massive power. Suddenly in a blinding rush and change of patterns, Joe sank a hooking reverse punch forearm deep into Daniel's mid-section (see photo) for the score. Again Ed found Joe too elusive to line up in his sights, and Joe again materialized in front of Ed with another reverse punch. Harrison said "I thought Joe would have more trouble with big Ed. The kid is just

too quick to describe!"

Roger Carpenter of Wichita and Dallas' Fred Wren were two more of the stronger players who drew each other in the first round. Fighting Fred, one of Mr. Steen's best Blacks, couldn't get started this time out and Carpenter, who is a very good technician, scored with a defensive ura ken (back fist) near the end of the match and the time limit concluded the match.

Twenty year old Fred Wren was nicknamed "Mr. Mean" by Jim Harrison last year when Fred was runner-up to Jim in the All American Championships. Jim says, "Fred Wren should become one of the very best fighters in the country in the next year or two. He's fast, has excellent technique and is harder than hell to hurt." Fred knocked Chuck Norris out in the U.S. Championships at Dallas this year with the first move he made, a counter punch to Norris' forehead as Chuck started a front kick. Lewis is the only man I've ever seen 'psyche' Fred. All Fred needs is a little more experience. Inside the square, he's next to vicious, outside he's very polite and respectful.

Unfortunately Jay Garrett was tired and wasn't emotionally ready to compete. In fact he had not intended to fight after his hard earned victory the previous day. He did compete only at the request of his instructor, in order to make an even bracket for the score keepers. Garrett was sluggish compared to the day before. However, once he was scored on, he really came to life and dropped his opponent - to the deck in a clash and then scored with a seiken - followed quickly with three kicks off a combo - any of which was worth a point.

Another of Al Steen's Black Belts, George Smith of Dallas, and Roger Carpenter worked through their next two matches without much trouble. Garrett was almost disqualified for knocking an opponent out with his spinning reverse shuto (Knife hand)(see photos) but the judges ruled the blow a defensive technique and Garrett was allowed to continue. Lewis had his hands full with Billy Briscoe, Lou Angel's number one Black Belt from Tulsa. Billy was really gunning for Joe. He fought Joe as hard as Joe fights everyone else. Immediately after the bow-in Billy charged Joe, forcing Joe off the deck. In the next

attack, a clash, Lewis grabbed Billy and attempted to deliver (see photo) a seiken to Billy's kidney but Billy swept Joe and bounced two seikens off of Joe's head while he was down. No point was scored for either man. A hot Joe Lewis bounced up from the deck and immediately pumped (photo-pg.29) a mawashi geri (round house kick) into Billy Briscoe's mid section. Briscoe came back strong in the remaining minutes only to get grabbed and punched right before time was called. The Black Belt finalists were Carpenter, Smith, Garrett and Lewis.

In the intermission between the eliminations and the finals Harrison took Garrett to one side for special session on how to fight Lewis. Harrison made Garrett work a direct uraken (back fist) to the face. Then stating "A couple times I've just missed Joe with my ushiro geri (reverse back kick) but I think an ushiro ura guruma would be better but mine isn't too good. Yours is real good and you should catch him with it if you use the right strategy. Now, you have to hit him or the ref's will think it's an accidental hook off an ushiro ura and they won't score it." Garrett worked with his sensei for fifteen minutes. In his match with Lewis, Garrett did a tremendous job of following instructions. Jumping in on Lewis with the uraken he just tipped Joe on the end of the nose, Lewis rubbed his nose and looked to the referees, no point awarded. Garrett's arm was too extended. After the break, Lewis rushed Garrett with a series of punches and chops which knocked Garrett down. The judges pulled Lewis away before any score was called. Overawed by Lewis, Garrett couldn't get back in stride for a minute and Lewis dropped him to the deck twice more and still no score from the referee and judges. Gaining his composure again Garrett blasted in with the uraken again but a tournament wise Lewis easily shifted back, then exploding back in he dropped Garrett again with a cross stepping reverse punch to the chest only this time for the score. For the third time Garrett threw his uraken, again Lewis shifted back to safety but behind the uraken came an ura geri (back kick) and an ushiro ura guruma (reverse back wheel kick). The latter sweeping powerfully over Joe's shoulders leaving dirt on his jaw. One judge raised a flag and the others looked questionly towards each other, no score. Lewis, concerned by two



**LEWIS GLIDES THRU GRAND NATIONALS**

close calls, bounced in and jolted Garrett with another reverse punch for the match.

Roger Carpenter delivered several well controlled seiken's (forward punches) to Smith's face before Smith would land a "second punch" to Carpenter's body. Smith attacking with a Shoto-Kan type mae geri (front kick), seiken (fore punch) combination scored first. Carpenter, becoming rather anxious after Smith was awarded a point for a body punch that landed hard after Roger had pulled his punch to the head, jolted Smith's head

with the next seiken and won a point. Over anxious, Smith charged into an ushiro ura geri (reverse back kick) and lost the match.

Carpenter too, was awed by Lewis. He played much too cautious a game against Joe. Everyone was expecting a more exciting match than prevailed. Joe was passive and Roger elusive. Joe made a few passes at Carpenter but mainly he just waited, bouncing back and forth in shiko dachi (straddle leg stance) his hands loose, the left hand easily tugging the material at the thigh of his left pant leg so the gi wouldn't restrict that leg from

flashing out from it to make a kill. Carpenter attacked once but Joe cut his attempt short and blasted Roger in the chest with a seiken that no one called. Shortly after time ran out and the referee bowed them in for "Sudden Death" overtime, passive for a few seconds, Joe then skipped across the deck and slammed his famous side kick into Roger's chest area. Harrison covered the mike he was using to announce the action with and said to Al Steen and myself, "Joe's yoko wasn't in". All flags were raised and Lewis won the match and his third major title for the year. ■■■■■

**U. S. K. A. TOURNEY****MAX MULLER**

June 8, 1968

Competitors in the sixth U.S.K.A. Championships held for the second consecutive year in Kansas City demonstrated technique and spirit not usually seen in open competition.

Former and current champions outside of U.S.K.A. who served as referees during both the elimination and the final matches were advised by U.S.K.A. National Director, Robert A. Trias, that a technique must be "heard" as well as seen in order to be scored. That, coupled with such strong competitors refereeing, provided for one of the strongest fought tournaments I've ever seen. After one of the elimination matches that I was serving as a judge, the referee exclaimed to me, "I sure hope they don't expect us to fight like that tomorrow!"

Although the tournament was well represented by players from all over the country, Jim Harrison's Bushidokan fighters dominated the U.S.K.A. Championships by scoring 118 points out of a possible 166. Harrison's students won 1st place in seven out of eight divisions. Especially impressive were Jim Cox, the brown belt champion, and Jay Garrett, the black belt champion, both of Kansas City.

Jim Cox gave as good of a performance of technical ability and aggressive fighting spirit as any black belt could ever hope to duplicate. Jim looks like he's well overdue for a promotion, even from Harrison who holds his people in rank

longer than most instructors. Cox has four years in Karate with an International Brown Belt Kata 1st place and a Midwest runner-up to his credits. Harrison says, "He is just now developing the fighting instinct that I want him to have as one of my black belts. I've only made two in four years of teaching and that's Garrett and Day."

Garrett and Day, 1st and 3rd place U.S.K.A. winners are up and coming fighters. Ned Day has Harrison's ferocity and isn't far behind Lewis in natural ability. Harrison says "He's too much like me to ever be great. He never trains, just competes." Ned and Jim Hawkes, from Albuquerque, fought almost ten minutes, seven of those in "Sudden Death" overtime, in their semi-final match. They delivered enough points to have had their own tournament. Scoring their match was a referee's nightmare, neither seemed to know the meaning of "back-up" when one attacked the other countered by attacking, not evading nor blocking. Many blows landed but it was impossible to determine who was delivering first or strongest. Finally, after Hawkes was not awarded a score for an ura geri (back kick) that sank deep into Ned's right front kidney, it even amazed Ned that no point was scored for the technique, Hawkes triggered his overhand oi-seiken tsuki (front forefist punch) to Ned Day's face for the win. Until then, Hawkes had shown marvelous sportsmanship and control all evening by holding off using his best technique after almost seriously injuring an opponent with it in the eliminations.

Jim Hawkes has got to be one of the best competitors in Karate. His sharp and fast technique is only exceeded by his

tremendous attitude and aggressive drive and spirit. Jim doesn't get a chance to attend many of the big tournaments because most of his time and money is spent on his college work. When he fought this last year in Long Beach he was disqualified for rendering one of our more renowned tournament players unconscious.

Jim Hawkes and Jay Garrett fought a close match for the championship until Garrett scored with a beautiful ushiro ura guruma, Kakato geri (reverse back wheeling, heel kick) set up off a three point combination from a mawashi geri (round house kick) and a ura geri (back kick), delivered with remarkable control to Hawkes' temple. It was extremely fast and powerful and right on the button.

Garrett, an ex-Green Beret, is a very deliberate competitor with a unique style. He changes from an evasive, non-aggressive pattern to a series of well planned and very strong, driving combination techniques delivered hard and fast. In contrast to his team mate, Ned Day, Garrett needed less than one minute of the "Sudden Death" overtime period to beat Jim Hawkes. Hawkes found it difficult to start a strong attack against Garrett's swift changing style. Garrett can evade and block remarkably well and has an uncanny and versatile countering ability in addition to his accurate driving attacks.

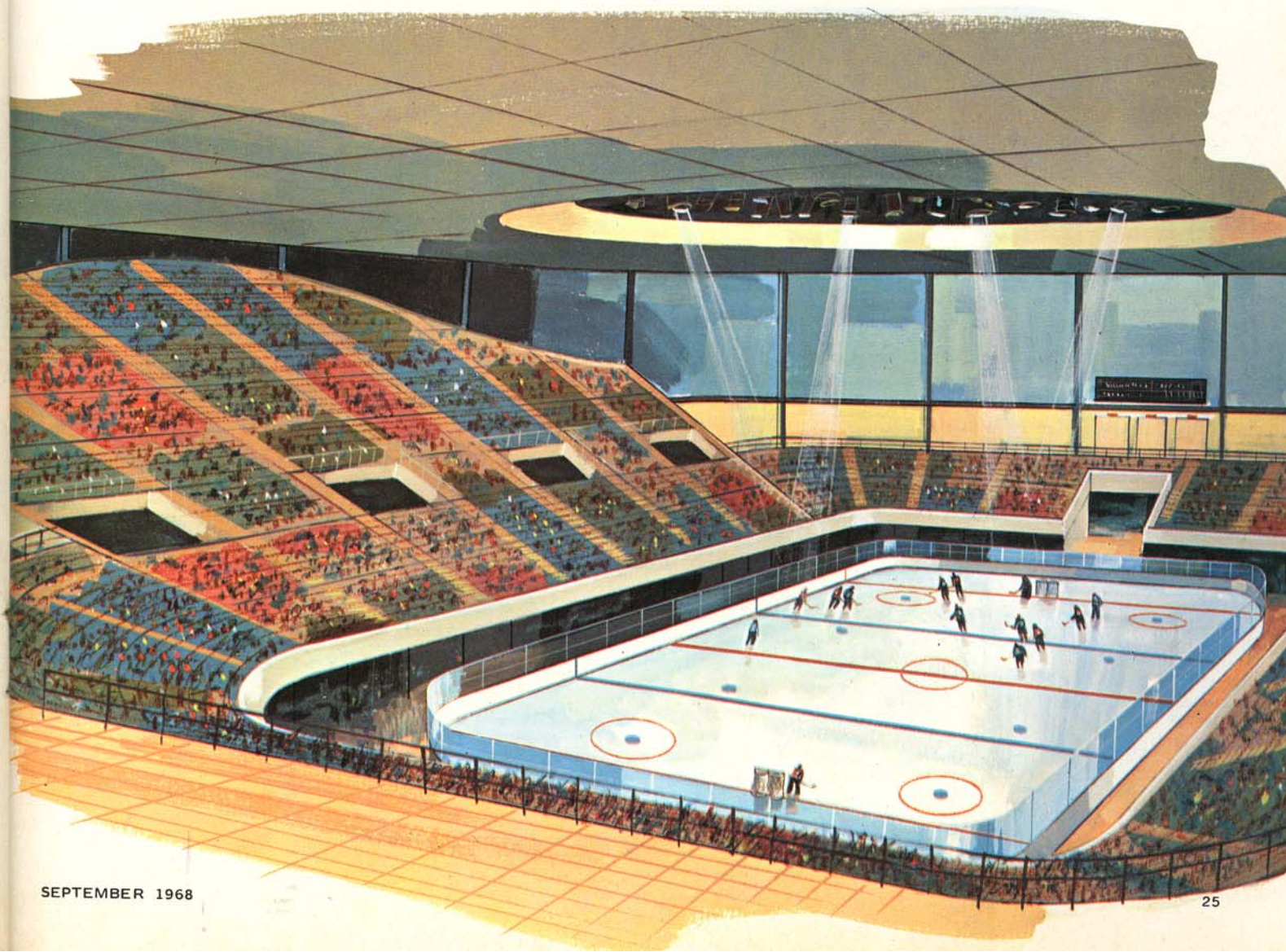
Some of the hardest and best Tourney fighting in the country took place here in the U.S.K.A. Championships. One can only be genuinely impressed with the spirit and attitude of the U.S.K.A. Players. ■■■■■



# The Salt Palace...

HOME OF THE.....

**1969 KARATE WORLD TOURNAMENT OF CHAMPIONS** – the first event to be held in palatial new SALT PALACE, an ultra-modern entertainment complex with a capacity of 15,000 plus. Special features include high intensity indirect lighting – special staging facilities – built-in television hook-up.





Karate today enjoys the prospect of becoming a major sport in the United States and, in fact throughout the entire world. Because the sport is both graceful and lethal, the appeal to the sport oriented modern is undeniable. With the advantages, however, there are equally strong problems. We have touched on these in this Premiere Issue and will discuss many separate phases as we go. At this writing, however I feel it important to mention certain of the more significant efforts being currently made toward the 'professionalization' or 'commercialization' or 'champion-ization' of Karate—and, more significantly; the signs of organization faint though they be—which may well be the first HEARTBEAT OF AMERICAN KARATE—the New International Sport!

SALT LAKE CITY

Commercialization is the goal of the hardy band of 'pioneers' who have chosen the new Salt Palace (see photo, page 25), in Salt Lake City, Utah, as the site for this tourney. As is so often the case, the value of an approach is far more apparent after the fact. We, as proponents of American Karate, would certainly NOT rule out the possibility that the plans formulated by the 'group' in Salt Lake City are as near the proper answer as any other. Neither can we take a strong affirmative stand. Our beliefs may differ—but the goal is unchanging. We will state our beliefs—and will permit rebuttal in this magazine. With this policy in mind, our conclusion MUST be that of neither sanctioning nor condemning the efforts of others. We wish the Salt Lake City the best—the rewards for their success could be far reaching. We also say that our views on the sport scene will be completely tempered and tested by AK's Board of Advisors before they become official policy.

The group, headed by Mills Crenshaw whose credentials include backgrounds in both Karate and the advertising business, has formed the KARATE WORLD TOURNAMENT OF CHAMPIONS. Simply put, the stated aims of the group are to: A. provide a program which will be desirable to media; B. establish a pattern of interrelating a series of Regional Tournaments by making their respective Grand Champions eligible for the final tourney; C. provide awards (cash, merchandise, trips, etc.) of a significant dollar value for the winner(s) of the eliminations; D. provide for funding of the W.T.C. by selecting the "Regional" tourneys on the basis of bid (consisting of cash plus percentage and certain commitments to W.T.C), location and qualifications of the local promoter; E. create new 'faces' in the competitor ranks by offering more than trophies.

At the time I first heard of the tourney from Mr. Crenshaw, I asked for the opportunity of examining the Bid Package. A preliminary study led to the feeling that many persons might not be able to fully determine all of the ramifications in the relatively short time remaining before the Bid deadline. I, therefore, asked Mr. Crenshaw to extend the expiration deadline to thirty days following our publication date. Mr. Crenshaw agreed to this request and asked in return that we forward any information received by us to him so that appropriate action could be taken. Other details of the W.T.C. Program and its satellite Regionals can be obtained by writing directly to Mr. Crenshaw at: 1969 Karate World Tournament of Champions, 4556 Creek Lane, Salt Lake City, Utah 84107

THE EAST COAST

A significant effort to provide a more desirable (i.e. saleable) spectator sport is underway in New York City. Aaron Banks, who is discussed at greater length in Roger Newhall's 'PRELUDE TO A CRISIS', is extremely active in furthering the sport by utilizing his fine talent for innovations in presentations. We are also proud to number Mr. Banks among our Advisory Group - (NAKA). His associations with the leading promoters, competitors and Studio heads of not only the East Coast but also of the Midwest and West Coast have been instrumental in bringing together fine talent for his Tourneys.

THE MIDWEST

Much of importance is happening in Chicago because of the newly-combined efforts of Jimmy Jones of Chicago (USKA) and Ernest Lieb of Michigan (AKA Director). Their cooperation in the East vs Midwest vs West Tourney scheduled in Chicago (Nov. 2 to 8) has produced other results which I feel herald the new era we all seek. First, Bob Trias' USKA as represented by Mr. Jones and the AKA of Mr. Lieb are together in the effort at the sanction/sponsor level. Secondly, at a meeting of the leading 'Senseis' and Black Belts in Chicago, a truly representative Midwest Team was selected by and from the group rather than being arbitrarily invited by a single team leader.

In addition to the Tourney just described, Mr. Lieb has devoted much of both his time and effort to furthering Karate for Americans. Through his good graces and kind deeds, we look forward to presenting a series which will be written by a former head of the Korean Chi-Do-Kwan Ass'n.—whose belief in the integrity of National Groups within the system has done much to ease tensions which could easily have created additional pressures on those Americans who are students of the specific branch of the Art.

The absence of comment in this statement concerning the efforts and activities of Jim Harrison, Allen Steen, Steve Armstrong, Ralph Castro, Chuzo Kotaka and many others is certainly not meant to lessen the importance of their activities. In fact, these gentlemen always figure prominently in whatever Action there is in Karate and along with the other 'doers', will continue to be prominent on our pages in the years to come.

COMMERCIALIZATION

PROFESSIONALIZATION

CHAMPIONSHIP—IZATION



COMMENTARY





JOE LEWIS

RAYMOND DUERR

Referee, TONY RAMOS

PHOTO BY M A SCOTT

## COMMENTS ON A DISQUALIFICATION

**TONY RAMOS , Referee :**

" I warned Mr. Lewis to control his blows. The next blow came into the head and injured his opponent. I disqualified Mr. Lewis for not adhering to the rules of the Tournament. "

**JOE LEWIS :**

" It was a fair call for an amateur Tourney, but I don't consider myself an amateur! However, when you're competing with amateurs, that's the way the game is played. I had already made a point with a side-kick and was just following up with a punch to his face. I always follow up."

**RON MARCHINI :**

" I'd hate to have to have made that decision! Joe's good; nobody can take that away from him. He competes to the fullest extent. He did make contact, which is bad. But it was a glancing blow that hit his opponent's shoulder before making contact with his jaw. The trouble is that the spectators and sometimes even the contestants often cause the friction by egging Joe on. I don't think Joe meant to hurt his opponent, though he might have wanted to shake him up just a little. "

**MIKE STONE :**

" I didn't see it ! "



# Mixin' It UP at K.C.!



Jim Harrison and Allen Steen going over program for Finals.

Champ Kisses Champ ---  
Joe Lewis ---- Tangia Abernathy



Champion Joe Lewis  
awards Trophy to Janet Walgren



GRAND NATIONALS

## Grand Nationals

U.S.K.A.

George Woy misses teammate Jim Cox  
with Yoko Geri (side kick).



S. Sambarski delivers Shuto  
(Knife hand) to Chuck Northcott







GARRET



HAWKS



DAY



KEENE

USKA



Janet Walgren scores ura geri (back kick) against Linda Mikulege for Championship.



Linda Mikulege  
(Runner-up)

Janet Walgren  
(Champion)

USKA

Joe Lewis watches K.C. Playboy Bunny's legs as she awards Garrett his Trophies.



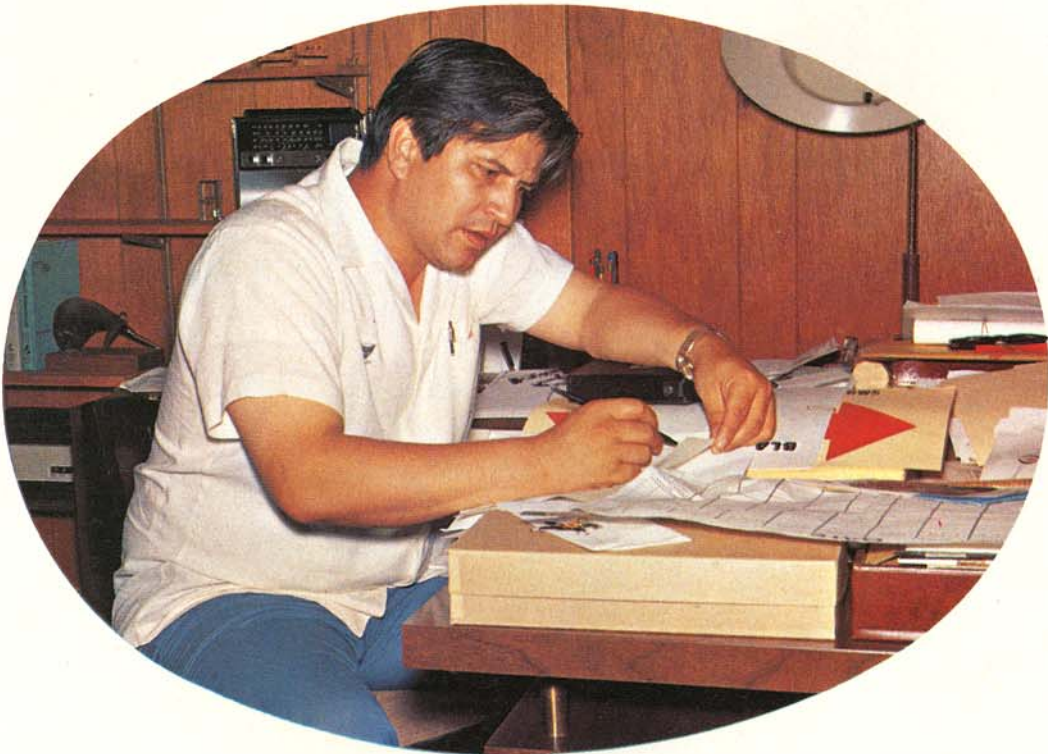
GRAND NATIONALS



Lewis pumps Roundhouse Kick into Brisco



# *ED PARKER*



## *International Karate Championships*

*1968*



# THE INTERNATIONALS ELIMINATION MATCHES OR

## Impressions Of A Nice, Quiet, Relaxed Sunday Afternoon In Long Beach

ROGER NEWHALL

Out-of-doors, at mid-afternoon, Long Beach lay all white and radiant beneath the streaming light of a brilliant August sun as we strolled over toward the enormous bulk of the Arena. The sky out over the Pacific was almost cloudless, but there was a light breeze and the heat was not oppressive; few pedestrians were abroad, however, and automobile traffic was negligible, so that the city seemed to drowse in an atmosphere of almost tropical languor. Even the immediate approaches to the Arena were relatively free of people, and the automobiles in the parking lot adjoining the structure alone gave a suggestion of the numbers involved in the eliminations inside. The main entrance hall of the Arena was similarly calm at this hour with only a few individuals moving casually through it, but on the other side of the ticket stiles there were groups in more purposeful movement, both players in 'gis' and 'civilians', and our attention was at once arrested by a droning and slightly ominous murmur coming from within the main body of the building. We bought our ticket, traversed the stiles, gained one of the inner passageways, walked through a vaulted opening, and entered immediately and without warning upon a scene of demonic activity!

The sheer size of the inner area is stupefying on first encounter, to begin with: seating between 16,000 and 18,000, it seems the largest of all possible enclosed arenas — and therefore appropriate for this largest of all 'karate' tournaments. The floor was packed with a swarm of players, officials, and excited spectators, all in constant motion and creating an uproar like that of a very large zoo at feeding time. Despite the fact of everything's being on an exaggerated scale, however, it was a thoroughly typical 'karate' crowd, its members fighting like lions, shouting like peddlars, and quarreling over their 'religion' in hundreds of conversations. On a large raised platform in the center of the floor, which would later serve as the ring at the evening's climactic "finals" before the general public, the "Grand Master" himself, Tournament Director Ed Parker, and his staff strove to direct the proceedings through the referees and judges at work over the floor below. The eliminations were running behind schedule, partially due to the large number of contenders but more because the progress of the bouts was increasingly impeded by the spectators walking about the floor. Additional spectators, the wives and friends of participants, occupied rows of seats along the sides of the main floor area, and the tournament officials tried periodically, through pleas and finally with threats, to persuade these wandering

onlookers likewise to withdraw and take seats. Their efforts were only intermittently successful, and as the afternoon drew on and the time remaining for the completion of the eliminations grew shorter, the atmosphere of the tournament gradually became tense and urgent. By the hour the matches were concluded and the finalists selected, the time for the tournament proper was almost at hand, and many contenders and judges had no opportunity to eat and relax before their evening bouts.

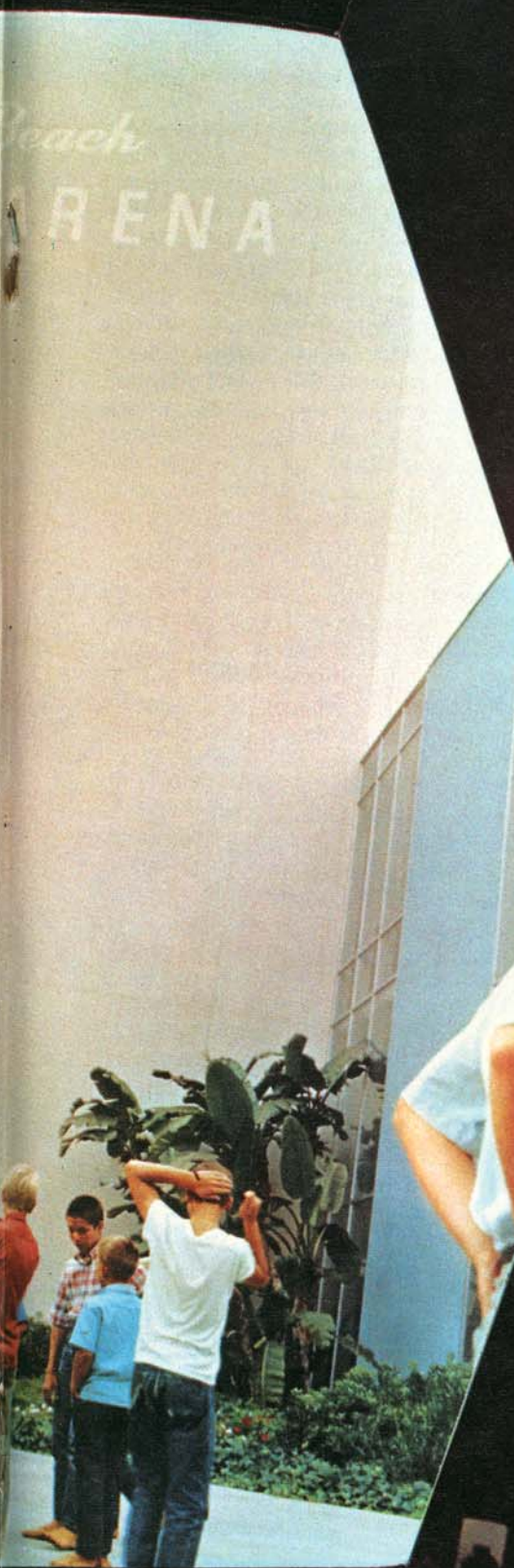
As we arrived, the brown belt eliminations were entering their final stages, with six or seven marked squares in use, and the black belt eliminations were about to begin. The white and green belt, women's, and 'kata' eliminations had been held the preceding day and earlier during the morning of this Sunday: Parker stated 1,600 as the total number of participants at this most successful of his tournaments, the figure including no fewer than 149 black belts — plus Carlos Norris, the Defending Champion, makes an even 150, as imposing an array of Martial Arts heavy armament as any this country has known.

Contrary to our expectations, Norris himself was not resting for his evening ordeal, but was present at these afternoon eliminations to watch over those of his students who were entered. Informally yet fashionably attired after the current Southern California style, he moved easily over the floor, greeting acquaintances and admirers with his usual unassuming cordiality, but keeping an eye on the fortunes of his flock from Redondo Beach. When we approached him, we found him sharply concerned over a pupil who had just suffered a concussion in falling and striking his head on the cement floor of the arena, the second of his students to suffer injury on this afternoon. There were a marked number of casualties throughout the two days of the tournament, an indication not only of poor control on the part of too many players but, more important, of the intensity of competition for the meet's highly prized titles and trophies which confer greater prestige than any others in America. As to his personal fortunes, only a certain shadowy quality about Norris' eyes betrayed the fact that anxiety over the outcome of his own crucial battles to come might have caused him to lose hours of sleep the preceding night, for his manner appeared perfectly assured and he showed no nervousness. His attractive wife, Diane, seated with Ray Duerr's wife in the first row along the side of the floor, also expressed complete confidence in her husband and brushed aside impatiently the suggestion that











Joe Lewis or anyone else could prevent Chuck's capturing the international title for a second year. As it turned out, she was quite right!

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Joseph Henry Lewis, the 'great and terrible', arrived with much fanfare, accompanied by his current feminine enthusiasm, Miss Brenda Veness (the Goddess Venus), whom he had summoned from Dallas to be with him during the tournament. This was the third consecutive year that Joe had competed in the Internationals: he had fought directly with Allen Steen and with Norris for the grand championship in '66 and '67, respectively; he was entering this year's tournament after an imposing series of triumphs during the preceding winter and spring; and he and his following had every expectation that he would seize the tournament title this time for certain. They came prepared to celebrate victory and never anticipated the actual result of Lewis' '68 "Internationals" campaign.

Ronald Marchini, California State Heavyweight and North American Grand Champion, who had been expected to enter the 'Internationals', arrived in Long Beach late Saturday afternoon after a long drive down from Camp Roberts where he had just finished two weeks' National Guard duty. He had had no chance to train during this period, and, considering himself in less than top condition, he reluctantly decided against competing at the tournament, but was immediately pressed into service anyway by Parker as a judge. Well experienced in this official capacity, Ronald served reliably in many of the afternoon's bouts, and in the evening as well — as a matter of fact, he spent so much time bounding about watching players' moves, and separating those who were on the point of losing their self-control, that by the end of the day he had exhausted himself quite as much as if he had actually been in competition. He worked mostly in conjunction with Referee Al Reyes, and both of them were complimented several times for the fairness of their decisions — Jerry Taylor was particularly warm in his praise even after they had supervised the late match in which he was finally eliminated: it had been a long and trying bout for players and officials alike. Allen Steen, Stephen Armstrong, and many other distinguished figures from American 'karate' also served as judges and referees through the two days of the tournament.

As the squares were cleared of the last brown belt contestants, the black belts were assembled by Steve Armstrong to be paired off for their series of eliminations matches. Armstrong, the Pacific Northwest's leading 'sensei', with headquarters in the Tacoma-Seattle area, is a "graduate" of twelve years in the Marine Corps: he has a taste for order and discipline, and growled under his breath when he could not prevail upon the nonchalant and inattentive troop of black belts to form up into straight ranks for disposition, but he matched them effectively, tactfully avoiding the pairing of known rivals who might be expected to turn their bouts into grudge fights — just for a moment it appeared there might be the danger of a confrontation between Lewis and Ralph Castellanos, who had had a celebrated altercation at Long Beach last year, but a quick change precluded that possibility. At length the matches were set, and the lightweights and heavyweights divided to their respective sections of the floor, the former being considerably more numerous and requiring the larger area.

A number of better-known players from previous years suffered bad luck in their opening matches. Twenty-two year old James Newman, a veteran at the "Internationals", lost his first to Steven LaBounty, and Jim Harrison, of Kansas City, dropped a controversial initial bout to Ray Klingenberg, a kenpo stylist. Jim is a seasoned campaigner, one of the middle-West's best champions, and under normal circumstances the most genial and even-tempered of men—but after the unfavorable decision on his round with Klingenberg, whom he felt he had clearly outscored, he sat sullen and uncommunicative with an expression of deep resentment and rebellion on his face. Not for long, however — he watched Klingenberg's succeeding bout at first with malevolence, but his inherent sportsmanship came shortly to the fore, and, when Klingenberg was unexpectedly in danger of disqualification due to his adversary's charging into him and being knocked to the floor by the impact alone, Harrison spoke up to encourage his younger rival and remind him of his rights. The bout continued, and Klingenberg prevailed, but was himself eliminated in the course of a subsequent match. Ralph Castellanos also fell early in the afternoon's eliminations.

Hector Uye, one of the top students of New York City's Sensei Richard Chun, was the only black belt from the eastern seaboard whom we encountered. Hector had crossed the country in company with his young woman companion especially to compete in the "Internationals", but his experience in Long Beach was not a happy one: trained in Korean techniques roughly similar in style to those of Norris, he was yet unprepared to counter the offensive techniques prevailing on the Pacific Coast and unfamiliar with the scoring and judging procedures of the tournament, so that his defeat in his opening eliminations bout baffled him. To add injury to insult, he received a bad gash on the nose, but he shortly recovered his composure and determined to assimilate the experience along with the others of his western expedition as best he could. At any rate, New York City did have a representative at the "Internationals", for which we are grateful to Hector.

The chief interest at this series of eliminations bouts attached to the matches involving Joe Lewis and "Skipper" Mullins, the latter having come over from Dallas with Allen Steen to Compete. Lewis' initial match was a thunderclap!! Employing the elusive movements and rhythmic foot-work of his new style, he pranced noncommittally before his puzzled adversary, John Townsley of Cincinnati, Ohio, giving not the slightest indication of his intent — his behavior seemed purposeless, he might still have been warming up for all his actions betrayed — when suddenly, with indescribable speed, he rushed forward and sprang upon his startled victim; with superb timing, he scored in a few deft strokes, and the match was ended in typical Lewis fashion: 2-0. All was over in a few seconds, the unfortunate Townsley standing speechless in astonishment. At this point, after such a display, most people judged that Lewis was well on his way to the tournament championship.

Mullins' opening bout was scarcely less brilliant. In one encounter requiring barely 30 seconds, he launched a combination attack that scored the requisite two points in rapid succession and carried him to a spectacular victory over James Johnston. The spectators were dumbfounded at his complete self-assurance, and, seeing his brand of 'karate' for



the first time, we were immediately impressed that it is on the same high plane as that of Norris and Lewis.

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Pat Matthews during first elimination match— Sterling Peacock referees.

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As his second opponent, Lewis drew Ray Duerr, a young man of roughly similar size to him, but somewhat lighter in build. Their bout quickly attracted a crowd of spectators, and was marked from its beginning by an almost unbearable tension. Duerr appeared initially unimpressed by Lewis' new tactics, maintained a careful defense to allow him no opportunity for a swift attack and victory, and then began to move against him to try to trap him in one of the corners. But Lewis would not hold still, and continued to move around him and away from his path of advance, searching for an opening through which to attack at the opportune moment. Time passed without exchange or apparent advantage either way, but the two continued their cat and mouse play. They tried a few feints, but neither appeared to score, and it looked as if the bout would draw to its close without result. Lewis abruptly halted his circling evasions, and began to move in on Duerr —

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Tom Jackson, shown here in eliminations , went on to win his division Roy Castro referees.

---

he seemed impatient to score and take the bout, for he may have sensed that time was running against him. When he was close enough, he launched a full-scale attack, appeared to score with several blows, drove his opponent backwards — then, exceeding his original intentions in his excitement, he leaped upon Duerr as the latter was on the point of stepping back out of the ring, and delivered a wide, slashing blow.....Wherever that blow was intended to land, it caught Duerr almost full force just under the lower lip, crushing the tender inner flesh against his teeth and resulting in a painful and bloody cut, not deep but wide. The referee and judges took counsel, and Lewis was disqualified to universal consternation and disappointment. Again the championship had eluded him! Duerr mastered his injury bravely, stanching the flow of blood as well as he could and when he had it under control, prepared to continue through the eliminations. Despite the painful distraction of the wound, he actually progressed through two more matches before he was finally eliminated in his fifth bout by David Krieger of the Hawaiian team.

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Curtis Pulliam (right) against David Beyer during Finals-- Tigi Mataalii referees.

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Elsewhere on the floor, the eliminations took their inevitable toll, and the ranks of surviving competitors thinned. Robert Wall, the inseparable and indispensable friend of Joe Lewis, began his 'Internationals' eliminations with an impressive win over Lawrence Hartsell and was also victorious in his second match, scoring 2-0 in both. His third bout, however, against Kenpo stylist James Bottoms, was his most spectacular, and even though he lost it, it was one of the best he has fought —



PHOTO BY DAVE McDONALD







for a player with no more than a casual interest in tournament competition, Robert manages to look good. After his elimination, he settled down to his second great tournament talent: Cheering!! In support of a friend in the ring, Robert shouts and howls as at a rodeo, making an enormous racket, and as accompaniment to a really hotly contested bout, such as a tournament 'finals', he is capable of producing a sound almost equivalent in quality and volume to that of a whole arena full of excited Mexicans at a bull fight. He is even more modest about this accomplishment than about his tournament record, and it is possible that the whole performance is simply put on to strengthen his lungs for his future career as a real estate agent in Southern California region.



After his defeat of Wall, Bottoms pressed on successfully through the remainder of his eliminations matches to qualify for the evening 'finals'. Mullins also emerged triumphant from the eliminations maze, and eventually confronted Norris in the series of three matches that determined the title-holder at the conclusion of the evening. Jerry Taylor was not so lucky – he was eliminated after a particularly arduous sequence of matches, but not before he had displayed some outstanding 'karate' before a flock of grateful spectators. Gregory Baines, a student of Harry Hutchings – and so, indirectly, of Ed Parker, Hutchings's teacher – also provided a succession of exciting eliminations bouts. A powerful player with excellent form and style, he broke into the 'finals' with Bottoms and Mullins, and ultimately carried off the 'Internationals' Heavyweight title this year. All-in-all, these were the players who provided the thrills and the real quality 'karate' during an outwardly calm and relaxed Sunday afternoon in Long Beach.



DRAWINGS BY RICHARD JOHNSON



# Background to Long Beach.....

A PHOTO ESSAY WITH BEHIND THE SCENES  
SIDE-LIGHTS TO ED PARKER'S I. K. C. ....

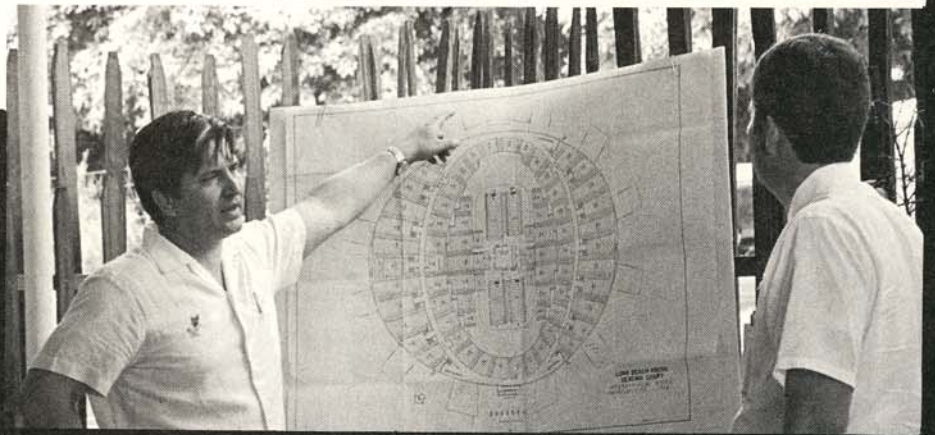


THE TEAM — INTERNATIONAL KARATE CHAMPIONSHIPS — Long Beach, 1968  
(Clockwise- beginning at lower center of photo); Bob Perry, Dan Guzman, Joe Dimmick  
Jim Grunwald, Ed Parker, Clarence Okura, Chris Armstrong, Harley Reagan, George Pegelow,  
David Hebler and Ron Maury.



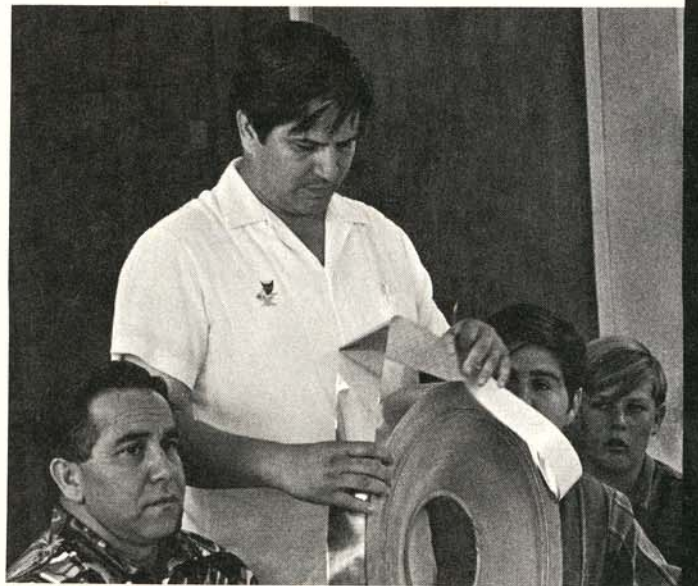
Ed Parker with Joyce Wilson,  
L. B. I. Karate Queen 1968.

Ed Parker & Nat Hummel . . .  
GOING OVER ARENA PROCEDURES.



Ron Maury, Ed Parker, Kent Reeve, Roland Wycoff.....DISCUSSING  
GOLD TAPE USED TO MARK OFF FIGHTING AREA.

Ed Parker \*\* TAKES TIME—OUT FROM DUTY AT L. B.  
TO TEND TO MORE PRESSING BUSINESS ... Ike Sommers.





# CHAMPIONS OF THE 1968 INTERNATIONAL

**GRAND CHAMPION BLACK BELT FREE STYLE**—Chuck Norris (Korean Style)  
(1968 GRAND CHAMPION)

**GRAND CHAMPION SR.** (Men's KATA—Mariano Estioko (Korean Style)

**JR. FREE STYLE TEAM TROPHY**—Danny Guzman's School Monterey Park, Cal

**SR. FREE STYLE TEAM TROPHY**—Chuck Norris' School, Redondo Beach, Cal



Bill Burja (right) attempts a kick to Russell Koons — Allen Steen referees.



Gerald Taylor (right) slips a back-kick into Robert Halliburton during eliminations — Al Reyes referees and Ron Marchini judges.

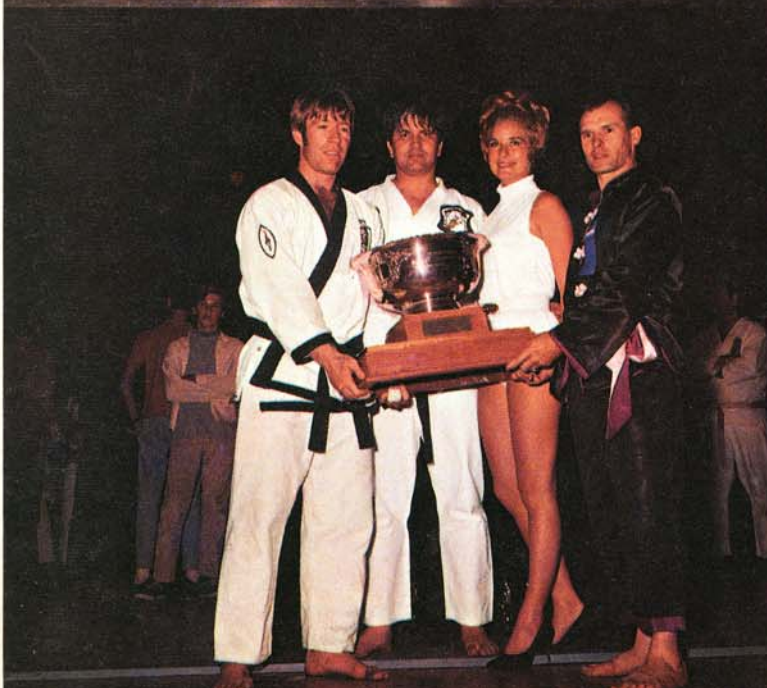


PHOTO BY M A SCOTT

## JR. (Boys') FREE STYLE

- (8-10 yrs. old)
- 1st Steve Guzman
  - 2nd Freddie Aviles
  - 3rd David Ysais
- (11-13 yrs. old)
- 1st Larry Guzman
  - 2nd Fred Chavez
  - 3rd John Boswell
- (14-16 yrs. old)
- 1st Earl Sandroff
  - 2nd Tom Jackson
  - 3rd Mike Lehr

## JR. (Boys') KATA

- (8-12 yrs. old)
- 1st Freddy Aviles
  - 2nd Paul Boryzki
- (13-16 yrs. old)
- 1st Greg Morgan
  - 2nd Gary Lapedata

## JR. (Girls') KATA

- 1st Rudy Luzano
- 2nd April Castro

## SR. (Ladies') KATA

- 1st Kathryn Phillips
- 2nd Jeannie Luz

## SR. (Men's) FREE STYLE

### WHITE BELT

- Lightweight White
- 1st French Humbles
  - 2nd John A. Moran
  - 3rd Henry Monderen
- Middleweight White
- 1st Pat Matthews
  - 2nd Leroy Torres
  - 3rd Ralph Alegria
- Heavyweight White
- 1st Joseph Pennisi
  - 2nd John Nativied
  - 3rd Steve Souza

## SR. (Men's) KATA

### WHITE BELTS

- JAPANESE
- 1st Rey Maladaeg
  - 2nd Ernie Estrada
- KOREAN
- 1st Greg Kidman
  - 2nd David Walker
- CHINESE
- 1st Mike Hayward
  - 2nd David Errigo

### BROWN BELT

- Lightweight Brown
- 1st Phillip Cornin
  - 2nd Chres Oki
  - 3rd Armando Urquidez
- Middleweight Brown
- 1st Curtis Pulliam
  - 2nd David Beyer
  - 3rd Lee Gonzales
- Heavyweight Brown
- 1st Bill Burja
  - 2nd Russell Koons
  - 3rd George Molifua

### BROWN BELTS

- JAPANESE
- 1st Charles Matthews
  - 2nd Carlos Guillen
- KOREAN
- 1st Patrick Raynor
  - 2nd Luis Vega
- CHINESE
- 1st Calvin Tam
  - 2nd Mario Bryson

### BLACK BELT

- Lightweight Black
- 1st Al Gene Caraulia
  - 2nd Rick Alemany
  - 3rd Paul Healy
- Middleweight Black
- 1st Skipper Mullins
  - 2nd Robert Halliburton
  - 3rd Gheral Taylor, Jr.
- Heavyweight Black
- 1st Greg Baines
  - 2nd Jim Bottoms
  - 3rd David Krieger

### BLACK BELTS

- JAPANESE
- 1st John Pereira
  - 2nd Del Roy Griffiths
- KOREAN
- 1st Mariano Estioko
  - 2nd Chuck Norris
- CHINESE
- 1st Sterling Peacock
  - 2nd Mario Magoangal

## SR. (Men's) KATA WITH WEAPONS

- 1st Ping Chin
- 2nd Albert Avala

The International Karate Championships' Friendship Trophy was presented to the Tourney by Dr. Olaf Simon of Calgary, Alberta, Canada as the symbol of International Friendship in Karate. The Trophy is awarded to the Grand Champion for the year of his Championship. Those champions who repeat their performance two years in succession are accorded the additional honor of having their names permanently engraved on the Trophy. To date, only Mike Stone (1964-65) and this year's Grand Champion, Chuck Norris are so qualified.

Awarding the Friendship Trophy to Chuck Norris is Dr. Olaf Simon while Ed Parker and Tourney Queen Joyce Wilson look on.



# Buck Hawk Pai

## THE WHITE CRANE SYSTEM

by Dr. Olaf E. Simon

Since the Japanese first introduced Karate to this continent as the ultimate in self-defense and as a spectacular combative sport, no one has really determined the supposed origins and existence of a Chinese version of Karate. Strict Chinese tradition has hindered the transmission of knowledge about the legendary Chinese Kung-fu styles. Though the techniques were kept secret, their effect was mentioned in ancient tales which speak of the killing of a horse by merely touching it or the walking on soft ground without leaving a footprint. It is evident, that these ancient masters owned great strength, strength of a different kind — power from the depths of the inner body and mind.

Buck Hawk Pai (White Crane system - see picture of Mr. Lee in crane position) is one style which was founded many centuries ago, its motions being derived from the early Chinese Kempo systems (Shao-lin-ssu or even Wu-tang-shan). Because it was created under the influence of the original styles it is considered to be one of the most reputable and ancient Kung-fu systems in existence. Mr. Frank Lee, a small twenty-seven year old immigrant from Hong Kong, has been instructing this style in Edmonton, Alberta for approximately one and one-half years. In meeting Mr. Lee, one bears witness to the clash between several centuries of Chinese cultural influence and the impact of the modern Canadian environment. Though he is a Canadian, he still preserves the tradition and art by teaching it to the students of his choice. His careful minded Chinese students associate very well with the non-Chinese practitioners. The resulting attitude which prevails is one wherein doubt has been replaced by trust and friendship.

Since the opening of his club in Edmonton in late 1966, Frank Lee has, in order to provide extra capital for his school, worked during the day and taught at night. Upon asking him for a demonstration and explanation of the basic movements of the Buck Hawk Pai system, he began with the techniques of sparring. Each student faced the other, constantly changing stances while moving in a circle, one around the other. This behavior could be compared to that of a cock fight—as they encircle one another,



Mr. Lee in the Crane Position.

they suddenly explode to the centre of the ring confronting the opponent. Such an attack occurs from wide open stances which invite the opponent to strike the large, seemingly unprotected, areas. The then long, slashing foot attacks dart out from nowhere -- often executed during a simple cross-stepping movement. The practitioners of the Buck Hawk Pai do not always assume a ready position. The high leaping kicks executed by Mr. Lee are stylish and of considerable height in comparison to his own size and the size of his student. When performing this high kick for the camera he had no difficulty repeating the same kick in succession with the striking foot remaining high above the head of his chosen opponent (see picture).



Mr. Lee performing "Jump Kick"

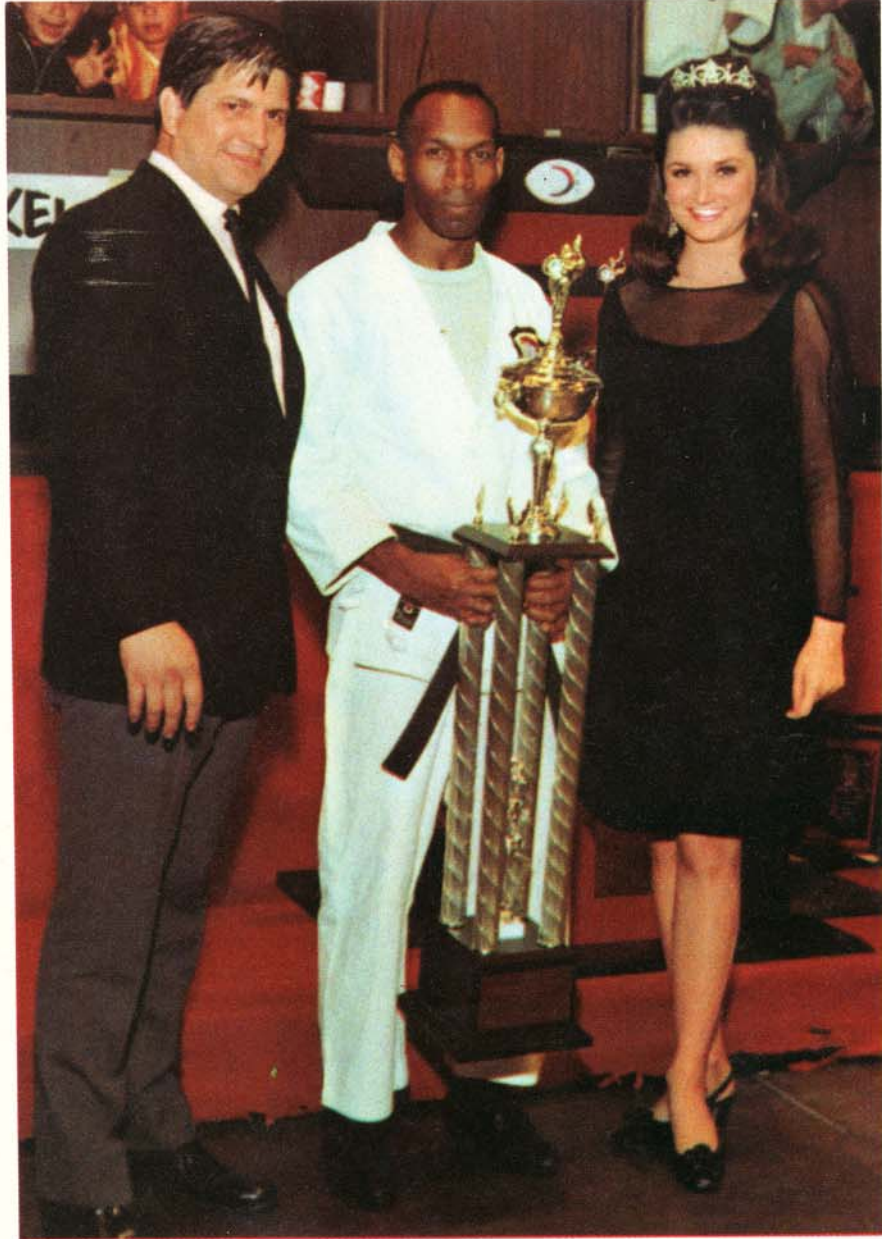
His School: "BUCK HAWK PAI"  
located in Edmonton, Alberta, Canada

The membership of approximately forty students is an example of the careful enrolling program at this school. Newly enrolled members learn at once that there is no awarding of belt degrees until they have attained the level of an expert. The entire belt system consists of two sashes, that of a red sash signifying a beginner and the black sash indicating the expert instructor. Only Mr. Lee and one of his students wear a black sash. During their breathing exercises the sash is tightened and the muscles of the lower abdomen are forced violently against it, the purpose being to increase the strength and stamina of the midsection. Another significant technique is the straight swinging punch which is brought forward from a very low point behind the hip and delivered without bending the arm at any time. The forms of the Buck Hawk Pai are a graceful exhibition of the hard-soft flowing movements stressing accuracy and balance. The humble training hall breathes of history as one observes the exhibition of ancient Chinese weapons on the walls of the room, all of which Mr. Lee manipulates with extreme skill.

Though most modern instructors are capable of inflicting injuries through their arts, few of them know how to treat these injuries. This, unfortunately, is another example of the loss of a true skill once so significant for the ancient master. Frank Lee, however, inherited the knowledge involving the traditional use of herbs and also has, in the past, proven that he is quite able to bandage minor injuries (broken fingers, sprained ankles, etc.) using the methods which were passed on to him by his family. As far as the conditioning of the natural weapons, Mr. Lee advocates the use of heavy bags and herbal liquids which harden the hands. Apparently these liquids ease the pain and increase the circulation of the blood.

This comparatively young club is a welcome addition to all of Canadian Karate, as is their young instructor who should be quite helpful in the furthering of the art as well as the sport for years to come. The apparent boycott of Chinese culture, which has been in existence since the Boxer Rebellion seems now to have been breached in a modern and free nation--the great Chinese souldis breathing again amongst many people of many different races: a triumph towards the betterment of man and vital evidence of the guaranties of our democracy.









AN



FEATURE

## A CHAMPION TELLS HIS STORY

ACTION KARATE TALKS TO "STEVE" SANDERS

**ACTION  
KARATE**

Before we get into this interview, we'd like to ask a few personal questions.

**SANDERS**

Fire away.

**ACTION  
KARATE**

First of all, are you married?

**SANDERS**

Oh yes, I'm married and have a 4 year old daughter.

**ACTION  
KARATE**

How's her Karate?

**SANDERS**

I won't get into a match with my wife, but I think I can handle the little one. Seriously, my wife is very interested in Karate, and I guess its still a little early for my daughter.

**ACTION  
KARATE**

Were you in the service?

**SANDERS**

Yes, I was in the Marine Corps for four years.

**ACTION  
KARATE**

In Vietnam?

**SANDERS**

I spent some time there.

**ACTION  
KARATE**

What did you do as a Marine?

**SANDERS**

I was trained for guerrilla warfare. In fact, this is where I had my first contact with Karate.

**ACTION  
KARATE**

Could you tell us about that.

Well, for 13 months I underwent continuous training in guerrilla warfare; much of that time being devoted exclusively to Karate. That 13-month period, by the way, included week-ends.

**ACTION  
KARATE**

Did you use your Karate overseas?

**SANDERS**

I never got close enough to anyone to use it. You'll have to remember this was a few years ago.

**ACTION  
KARATE**

The combat situation has changed considerably since then. Do you think Karate would be useful to our troops now?

**SANDERS**

Most certainly.

**ACTION  
KARATE**

Is it being used now?

**SANDERS**

I think it is being used more by the Koreans than the Americans. In fact, the Koreans use it rather extensively. As far as off-duty recreational activities are concerned, most Americans seemed to prefer baseball, football, or basketball.

**ACTION  
KARATE**

How would you compare your present abilities in Karate to your military training in Karate?

**SANDERS**

If I was in Vietnam again and was engaged in physical combat, I would be better equipped now than I was following my Marine training.

**ACTION  
KARATE**

To sum up your military experiences, then, do you think Karate training is of value to the military?

**SANDERS**

You better believe it! Karate would be invaluable to combat troops—not just as a means of defensive or offensive combat, but for its value in physical fitness and self-



discipline. Besides, it's the only kind of physical training I know of where the mind seems to improve—not just the body. It makes you feel sharper—more alert mentally.

**ACTION  
KARATE**

You are very enthusiastic about Karate, aren't you? Were you as enthusiastic before winning the California State Championship?

**SANDERS**

I guess I am just as enthusiastic now as before, but it's a rather different kind of enthusiasm. Before winning the championship, my enthusiasm for Karate was sort of ego oriented.

**ACTION  
KARATE**

Could you expand on that?

**SANDERS**

Let me put it this way. Before the championships, my main interest was in improving my own techniques. I wanted to become the best competitor in the best school, using the best style. Karate was satisfying my needs. Then, after the tournament—or maybe it began before—my attitudes changed.

**ACTION  
KARATE**

You mean you no longer cared about being the best?

**SANDERS**

No, that's not what I meant. I began to think of Karate as a two-way street. Not just an activity that does things for me, but as something to which I can contribute. By contributing, I mean to give of myself. Since then, Karate has become much more meaningful.

**ACTION  
KARATE**

Do you mean by this, that now you are contributing new techniques?

**SANDERS**

No, my interests in Karate now include promoting Karate; that is, my enthusiasm is for Karate, with or without my own participation. I feel as though I want to give something to Karate; it's given a lot to me.

**ACTION  
KARATE**

Speaking of giving; you have given some rather remarkable performances in tournaments. Could you tell us something of your approach? That is, do you use any special techniques, or follow a particular diet?

**SANDERS**

First of all, I do not follow a special diet. I do try to eat a well balanced meal and eat at regular intervals, but that's about all. As for special techniques, I haven't any. What

I did was simply practice the techniques I had learned, and practice them again, and again, and again. Until they became a sort of automatic reaction. They are all multiple movements, and I try to make as many of them without stopping as I can. You see, in the American Style, we try to take the best from each of the other styles and combine them—sort of a melting-pot-of-Karate concept. American Karate is faster; others say we are less powerful, but I don't see how you can be faster and less powerful at the same time. A baseball traveling at 20 feet per second will certainly have less impact than one traveling at 100 feet per second.

**ACTION  
KARATE**

How do you think an American team would fare against the team of another country?

**SANDERS**

If all things were equal, we'd win. We Americans, as a race, are stronger and faster.

**ACTION  
KARATE**

Earlier, you were talking about Karate being a two-way street. That you give and take.



... range from 8 to 14 years of age ...

**ACTION  
KARATE**

I think this might be a good place to expand on that. The comments you made regarding an American Style—is this what you meant by contributing?

**SANDERS**

Yes, partially. It's one thing to become a part of the formation of a new style, and I use the present tense because the formation of this style is continuing, but it's something else again to take the lessons you have learned in Karate and apply them elsewhere.



**ACTION  
KARATE**

Could you be a little more specific.

**SANDERS**

O.K. I have a neighbor whose boy was disposed to playing in the streets, and maybe his friends weren't exactly the best. Well, he asked me if I could spare an hour once a week to teach his son a little Karate. You know, in the hopes that he might become interested in something worthwhile. He even offered to pay me for my time, even though he couldn't really afford it. Since I do want to teach some day, I thought this was a great opportunity for me. I could teach, even if only one small boy. So we began. He really took to Karate.

**ACTION  
KARATE**

This, then, is what you mean by contributing.

**SANDERS**

That's only part of it. You see, my pupil had friends. He asked if he could bring some of them over; he had told them about Karate and they were all interested.

**ACTION  
KARATE**

Where were you conducting your class?

**SANDERS**

In my backyard.

**ACTION  
KARATE**

When?

**SANDERS**

After work.

**ACTION  
KARATE**

How did his friends react to the class?

**SANDERS**

They asked if they could join. In fact, their parents began asking me to teach their kids. It wasn't long before we had outgrown the backyard. There's a public park nearby, so I began marching the kids to the park for class.

**ACTION  
KARATE**

How many kids are you talking about?

**SANDERS**

Twenty-five, right now.

**ACTION  
KARATE**

That's a large class. How often do you meet?

**SANDERS**

We meet 7 days a week. When I get home from work, the kids are there waiting for me.

**ACTION  
KARATE**

What is the age span of your group?

**SANDERS**

They range from 8 to 14 years of age.

**ACTION  
KARATE**

How does your wife feel about your devoting so much time to the kids?

**SANDERS**

As I said earlier, she's quite interested in Karate. More than that, though, she's vitally interested in kids. She spends quite a bit of time in helping me schedule classes, phone parents, and helps me walk them over to the park.

**ACTION  
KARATE**

Actually, with your group of kids you have formed, in effect, a Little League for Karate.

**SANDERS**

Guess you could call it that, or a Big Brother type of thing. It keeps the kids off the street and, this may seem strange, it makes them stop fighting. I mean, street fighting.

**ACTION  
KARATE**

How's that?

**SANDERS**

Well, they get a lot of confidence in their abilities to defend themselves and to fight. Once they gain that confidence they seem to lose the need to prove themselves by aggressive behavior. Besides, by the time class is

---

*You can't yell at little girls. They cry.*





over, all they really want to do is get home for supper and go to bed.

**ACTION  
KARATE**

Does this Karate training have any other effects on their behavior or personality?

**SANDERS**

It seems to me that they undergo a substantial change in attitude. They become a lot more humanized.

**ACTION  
KARATE**

Is your group integrated?

**SANDERS**

No, we don't have any girls in the group. You can tromp on a boy a little and he'll listen. You can't yell at little girls—they cry. The boys? They're Americans.

**ACTION  
KARATE**

Are the boys competing?

**SANDERS**

Yes, they are. I might add, their competition is keen and serious. The boys are strong and sharp.

**ACTION  
KARATE**

Would you favor the establishment of a Little League for Karate?

**SANDERS**

I think it would be a great boost to Karate. Yes, of course, I would favor it.

**ACTION  
KARATE**

What do you need to more effectively continue your group?

**SANDERS**

The one thing we really need is an indoors facility. Not now, of course, but when winter comes, and with it, rain. Then we will need an indoor area.

**ACTION  
KARATE**

Can you get any help from other Karatists?

**SANDERS**

I'm sure Mr. Ed Parker and Mr. Chuck Sullivan would help. Mr. Sullivan is already helping me whenever he can.

**ACTION  
KARATE**

Steve, what about your future plans. Are there any particular tournaments you want to enter?

**SANDERS**

The people I would like to fight, don't fight in any but major events; they only come to international and state tournaments.

**ACTION  
KARATE**

Is the State Championship you won in San Francisco your first significant tournament win?

**SANDERS**

It's the first Grand Championship.



*the tedium of drill . . .*

**ACTION  
KARATE**

As you may know, we are planning an annual Karate award. The designation of recipients of the awards will be based on a system of points earned throughout the year. We will consider all tourneys, regardless of where they are held so that someone from Kansas City or Oshkosh will be able to compete locally and still be rated with people of equal rank from New York or Los Angeles. How do you feel about this?

**SANDERS**

The point system will go a long ways toward eliminating prejudice.

**ACTION  
KARATE**

Prejudice?

**SANDERS**

Toward eliminating favorable decisions to those competitors who use a particular style. And, as for the geographic thing—does this mean the man from Kansas City will come to Los Angeles, for example, to compete?

**ACTION  
KARATE**

No, with the point system, a competitor in Kansas City will accumulate points throughout the year, just as will his counterpart in Los Angeles. The decision will be based on total points earned. So his chances are equal to the Californian's.

**SANDERS**

That's great. Everyone will get an even chance that way.





*Sanders Chorus line*

*... the boys? They're Americans ...*

**ACTION  
KARATE**

Doesn't that assume your opponent would have to be a black belt?

**SANDERS**

No. There are White Belts who are just as sharp. The major difference between a Black Belt and a White Belt is that the Black Belt has more knowledge of Karate. Actually, there is no reason to believe that it's impossible for a White Belt to beat a Black Belt. It depends on the individual as well as the training.

**ACTION  
KARATE**

What are your plans for the future?

**SANDERS**

One day I would like to open my own studio. I want to teach Karate.

**ACTION  
KARATE**

More of that "giving back" to Karate?

**SANDERS**

Yes. But, I'm not ready to teach yet. I need more experience and training.

**ACTION  
KARATE**

Do you think your "Little League" class is giving you teaching experience?

**SANDERS**

Very valuable teaching experience! The kids are eager and fast, but it's difficult to keep their attention and make them go through training procedures. They want to compete before they ever learn anything. My job has

**ACTION  
KARATE**

not only been to teach them Karate, but also to maintain their level of enthusiasm while they go through the tedium of drill.

Considering the sort of man you are, considering what you have brought to Karate, and considering the spirit in which you have conducted your activities, I'd say you're well on your way to not only realizing your ambitions, but that you are also acquiring the sort of background of which giants are made.

*... they want to compete*





## IN HIS DAD'S



by JOHN LATHOURAKIS

Throughout recorded history, men have followed the vocational and avocational patterns of their fathers. Shoemaker's sons became shoemakers; actors begat actors. In short, kids usually became interested in whatever is most familiar to them.

Stephen Guzman and Fred Chavez are the 10 and 11 year old sons of Dan Guzman and Alex Chavez. The senior Guzman is a San Dan, third degree Black Belt who maintains his own Kenpo Karate Studio at Monterey Park, California. Alex Chavez is a Ni Dan, Second degree Black Belt, and owns the Panorama Kenpo Karate Studio.

Both fathers have encouraged the enrollment of youngsters in their respective schools, and, as a direct result of this effort, have developed sufficient interest and numbers to permit their holding very successful annual free-style school tournaments exclusively for the pre-teen age group.



Both boys undergo a regimen of constant training, frequently with each other, but always under the watchful and proud supervision of their dads.



Fred is shown executing a side heel thrust while Stan counters with a left downward block. Guzman Sr. takes the opportunity to point out Fred's movements. Both parents are careful to help each other's son as well as their own.

Has the training described in the preceding paid off? Stephen Guzman (left) has won ten trophies, of which nine are first place awards including the coveted Sportsman Award Trophy. In San Francisco, Stevie earned a trophy almost as high as he for first place in the 9 to 11 year old division. Shortly after that victory, he won the Pan-American Karate Tournament at San Fernando Valley State

College (Northridge, Calif.). Fred Chavez (to the right of Stephen) has been training for 3 years; he holds the rank of Green Belt. Of his victories, his best in Karate (he is also big in Little League Baseball and Pop Warner Football) was third place in the California State Championships at San Francisco.



College (Northridge, Calif.). Fred Chavez (to the right of Stephen) has been training for 3 years; he holds the rank of Green Belt. Of his victories, his best in Karate (he is also big in Little League Baseball and Pop Warner Football) was third place in the California State Championships at San Francisco.





## The First of a SERIES .....

AN IN-DEPTH STUDY OF THE  
PSYCHOLOGICAL ASPECTS OF  
KARATE — — — WRITTEN BY

RICHARD E. STEELE & Dr. ROBERT T. LEWIS,



# ETHICS

Karate is a fast-growing American sport. It is offered at colleges and universities across the country and at an ever growing number of private studios located in major cities all over the United States. Over the past five years a tournament style of Karate has begun to emerge which cuts across the stylistic lines drawn by the various systems, a style which will eventually emerge as uniquely American in character. Despite this Americanization of the art, traditions related to it are still essentially Oriental. It seems important to ask the question whether or not these traditions are entirely appropriate or even ethical for the Western student. A case in point is the Eastern devaluation of individual life, an attitude we would not wish to impress on the Western student. Karate, its ethics and responsibilities, must be examined within the context of the society in which it is practiced before the role of the Karate instructor emerges clearly. Altogether too many instructors in America today rely on a poorly understood Eastern mysticism to form their attitudes towards the ethics and responsibilities of their art. It is the ethical responsibility of the instructor to assess the character of his students and withhold knowledge from those who might be considered prone to misuse it. Let us attempt to identify some of the more obvious pitfalls that await the American instructor in the art of Karate.

Not every citizen should be allowed to handle firearms and not every prospective student who applies for instruction should become proficient in the martial arts. Most Americans take a dim view of allowing children to handle loaded guns without adequate supervision by competent and responsible adults. Such a view is equally important in the martial arts. Children who study the art must be impressed with its dangerous potential as well as with its potential as a sport, recreation or hobby. Similarly, it is important to impress upon the child that Karate belongs on the mats and not upon the sidewalk as a means of settling differences of opinion with the boy or girl next door.

Of growing concern to people in many walks of life is the emotionally disturbed and potentially, or actually, violent individual. Whatever the social and cultural reasons, the fact remains that disturbed individuals who act violently have had an enormous impact on American life in the last decade. One has only to look to the assassination of a President and a Senator to become immediately aware of this fact. The conclusion is obvious: the seriously disturbed individual should not be permitted to learn Karate just as knowledge of the art should be kept out of the hands of the criminal. Although many people in the art would prefer to believe that such a problem does not exist, the fact remains that a black belt holder was recently found to be on the FBI's "most wanted list". Only the personal integrity and responsibility of a well known Karate instructor who identified this individual

for federal authorities prevented the possible criminal misuse of the art.

Of equal importance is the immature individual who exhibits poor emotional control when threatened or under stress. The man who flies into a rage upon slight provocation is little more than a nuisance in most situations but, can become a real danger with a little training. A similar problem is posed by the retarded individual who simply does not have the good judgment to know when to employ his training. Fortunately the self discipline and rigorous practice required to develop any real proficiency in the art tend to prevent most disturbed individuals from developing a really dangerous knowledge.

The instructor is responsible for learning something about the background of the individual applying for instruction, his reasons for taking up the art and his attitudes towards its use. The beginning course or initial period of instruction should provide an opportunity for the instructor to evaluate the character of the student. Particularly important are the ways the person relates to his fellow students, accepts the discipline of the class situation and is able to maintain and practice control during the stress of semi-free sparring and free style exercises. Students who are unable to accept the need for self control and discipline should not be allowed to continue to an intermediate level of instruction. If Karate is to grow as a sport, form of recreation, hobby and means of self defense in this country, instructors must take increasing responsibility for the caliber of their students.



The ethical responsibilities of the instructor do not cease with the selection of students. At this point, they become even more complex and difficult to evaluate. A part of the problem here has to do with the nature of the student-instructor relationship. Motivations of students will be dealt with at greater length in a subsequent article, however several points are important here in terms of the student's relationship with his instructor. Many students seek out the martial arts from a need to find someone towards whom they can feel respect and identification. At an unconscious level, the instructor often seems to replace for the student an inadequate father or provide a figure which the student can relate to as an older brother. Similarly the class becomes a kind of extended family where fellow students are related to and dealt with like brothers. Other students who initially relate to their instructor as an authority in a particular area, through a process of generalization, begin to perceive the instructor as an authority in all areas and value his opinions on a multitude of topics ranging from marriage to politics. Since the regard of the instructor is extremely important in terms of advancement, the student often unconsciously attempts to attain his instructor's admiration by modifying his attitudes and value system to coincide with that of the instructor. Much of the antagonism between schools may be traced to a "my instructor is better than your instructor" type of thinking on the part of beginning and intermediate students. Such attitudes may arise between different classes, even those in the same school. This type of thinking is directly related to the "my daddy is bigger than, can whip, etc. your daddy" sort of communication one overhears on any elementary school playground. Whether he wishes to be placed in this position or not, senior instructors in most schools are in a position to seriously affect the attitudes and values of their students by their spoken communication and through their actions. It is here that the idea of living one's art becomes extremely important. It seems obvious that the instructor who emphasizes control and then goes on to make hard contact while demonstrating techniques on and to his students is conveying a mixed message. On the one hand he is saying, "we pay lip service to the idea of self-discipline and control, but when you get right down to it, it's really alright to hit people, particularly if you have more rank and authority than they do." The implications of this message are obvious. A "pecking order" may be established

where advanced belts take on the quality of a hunting license which somehow absolves the student of taking responsibility for control and self-discipline. Throughout a student's training a continuing need for emphasis on control and sportsmanship is a prerequisite for turning out well disciplined and competent Karate men.

It is obvious that once raised to an exalted position, the instructor has an increased responsibility towards his students. Instructors are human beings however, and may tend to glory in such an aura of power, particularly if the instructor feels inadequate in some other area or is unable to achieve success outside the confines of the mat area. The acclamation of his students feeds his ego and contributes to his self respect particularly if he is not an especially self respecting individual to begin with. Such an instructor will then tend to encourage his students to perceive him as not only omnipotent in terms of the art but omniscient in all other ways as well. Although he may not be a particularly knowledgeable individual in areas of politics or marital relationships he may begin to influence voting behavior of his students or make suggestions to them about how they can best deal with their wives.

Granted the instructor has a strong and continuing influence upon his students, there seems to exist a potential for a contribution of an important sort. By expressing and demonstrating attitudes of fairness, self control, discipline, and independence of thought and action the instructor may provide a socially useful model for society.

Every instructor is judged on the basis of the actions and attitudes of his students, the way they conduct themselves at tournaments, when visiting other schools, and in social settings as well. If the instructor is not aware of his own feelings he may tend to encourage his students to act in a way he himself would like to act if not bound by professional reputation and social convention. This is particularly true of those instructors, fortunately few in number, who encourage their students to throw control to the wind and go "all out" in free style sparring or tournament competition. These individuals may often be recognized by their expression of intense glee if one of their students happens to drop an opponent in competition and their loud shouts of "control" if someone has the bad manners to hit a student they personally trained. For these few men the student becomes not an individual in his own right but an extension of themselves.

Another problem is that of student overconfidence. Overconfident behavior on the part of a student may damage his instructor's reputation. This problem seems most often to arise following four to six months of instruction, frequently after the first promotion. It is at this point that the student begins to feel some proficiency, perhaps for the first time in his training. He may develop an unrealistic and grandiose concept of his ability which can, if unchecked, lead to injury to himself and behavior detrimental to the community at large. If, however, the instructor emphasizes humility, self restraint and control most students quickly pass through this period and as their contact with more advanced practitioners increases they develop a more realistic concept of their abilities.

The instructor is ultimately responsible for helping his students develop attitudes appropriate to American Karate. He must place emphasis on the individuals responsibility for his own actions. This may be accomplished in part by providing the student with a consistent model throughout his training. Since all instructors wish to turn out proficient students consistency becomes important for another reason. A consistent attitude and teaching method provide a continuing learning experience for the student. Human beings learn most rapidly when the subject matter is presented in a systematic and orderly fashion.

At this point it may seem to the reader that the authors have presented the instructor or potential instructor with an impossible task. This is not our intention. What we hope to accomplish in this first article is to focus the instructors attention on himself, a little healthy self-scrutiny generally leads to growth, and to the promoting of an awareness among instructors at large of the impact they have upon their students in areas other than those related to their art. If instructors in the art of Karate attempt to meet their responsibilities in an ethical way it is likely that Karate will continue to grow in the United States as a sport, form of recreation, means of self defense and important art. In a very real sense every student who is trained becomes not only a spokesman for his instructor, school and system but in a larger way for the art as a whole.

*In further articles the focus of attention will turn from the man who teaches to those who study dealing first with motivation and concluding with the psychological needs the study of Karate may meet and the benefits which may be derived from participating in this fascinating art.*



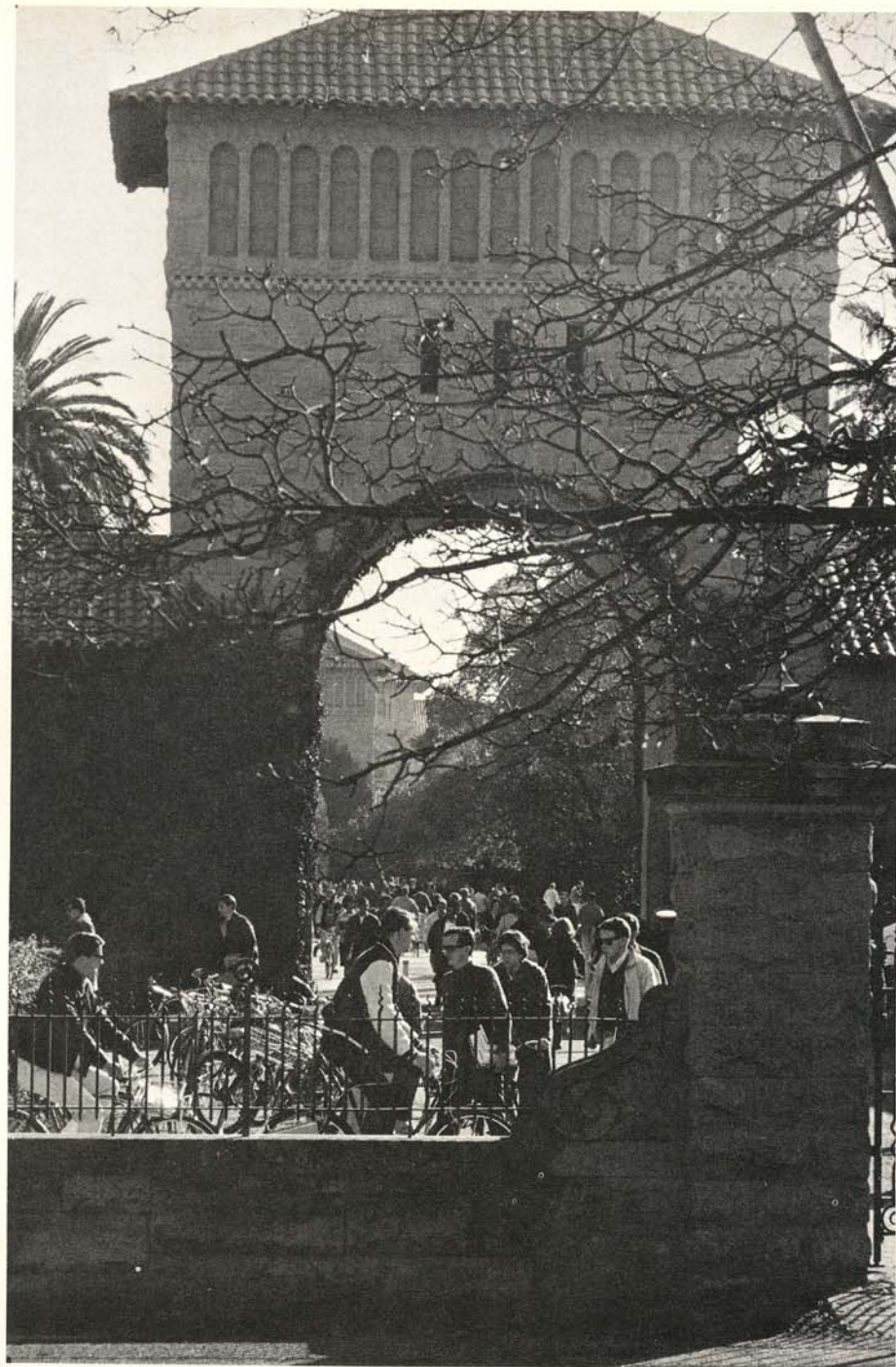
# A COLLEGIATE KARATE ASSOCIATION

by GEORGE PEGELOW

In recent years considerable interest in karate has been noted at colleges and universities throughout the United States. Many institutions have active karate clubs which are developing proficient practitioners of the art. Concurrently, several aspects of the collegiate situation have become apparent which are unique to this particular area. Collegiate clubs have found themselves facing problems which are not encountered elsewhere and the time has come to define these problems and begin to seek their solution.

First, because karate is a relatively new sport in the United States, few students who enter college bring with them karate experience. In most cases, students know very little about the nature of karate and consequently they are unaware of the challenge karate offers both as a means of maintaining physical and psychological fitness and as an exciting competitive sport. Thus, the college club must generate interest among students in the art. The club must effectively present the benefits of its program and demonstrate that karate offers as much of a challenge and opportunity as any other collegiate sport. This is not an easy task in view of the fact that many students who are athletic have participated in other sports prior to college and are thus inclined to continue their involvement in activities in which they have had previous experience. Yet, the club's success in drawing a sufficient number of students to form a solid nucleus is critical to its existence.

Another problem which has a profound effect on the success of the college karate club is the relatively short time the club has to develop proficient karateists. In most cases students complete their undergraduate studies in four years and then move on. Not only does this leave the club with the task of developing proficiency in four years or less, but the club cannot rely on having a growing number of highly trained members to form a core because of the built-in turnover. Most of the responsibility for instruction and maintenance of continuity must therefore rest with the instructors.



*"Colleges offer an excellent environment . . . ."*

Finally, collegiate karate clubs usually do not share in the financial support afforded other better known sports and the clubs are instead required to support themselves financially through dues and fund raising activities. In order to make it possible for a broad spectrum of students to join the club, the cost to each member must be minimal, yet adequate in toto to pay all club operating expenses as well as instructor's fees. This limitation usually rules out even limited long-distance travel to tournaments as a regular club activity.

It is the opinion of this author that the formation of a collegiate karate association will not only do much to alleviate the problems outlined above, but will also open up new areas of endeavor for college clubs. One of the most immediate benefits of a collegiate association would be the increased opportunity to educate the public regarding the nature of karate and its growing popularity in colleges and universities in the United States. Young people would be made more aware of the opportunity for studying karate in coll-



age and would hopefully be motivated to seek instruction in the sport before they entered college. It is possible that, with sufficient demand, high schools would offer instruction in karate as part of the physical education curriculum or as an extracurricular activity.

Another immediate advantage would be the creation of a standard system of rules for competition even though the association would have member clubs representing all styles and systems. Such a body of nationally accepted rules would not only facilitate competition on a regional, state and national basis but would also end the uncertainty which has existed in the past as to which techniques would constitute a scored point in a tournament. Team members would know what to practice and would know the system of judging employed at all collegiate tournaments thereby eliminating the confusion which so often characterizes open tournaments. Similarly, audiences would benefit from such a standardized system of rules if applied to all collegiate contests they attended.

It must be emphasized that no style could be favored in the setting up of the rules for competition and no attempt could be made to restrict or modify the techniques of the member schools. The standardization of rules would simply allow for open, honest competition in an atmosphere of friendship and cooperation.

The formation of a long-range tournament schedule should also be counted as a major advantage to be derived from a collegiate association. Tournaments between schools could be set up well in advance, permitting a full schedule of contests free of conflicts and appropriately spaced to permit adequate training and preparation. A series of tournaments would serve not only as an excellent incentive to collegiate karateists to train diligently, but also would provide participants with a means for periodically assessing their proficiency in freestyle competition against players with similar training backgrounds.

A collegiate system embracing all styles would satisfy the desire of most college players to test their skills against all styles. Such a system would provide a more realistic means for players to define the strong and weak areas of their own ability and it would provide a valuable opportunity for them to observe the techniques of other styles and relate these techniques to their own style.

Finally, and perhaps most importantly, an open collegiate union would foster greater communication and cooperation among the clubs of member colleges. The divisiveness which now characterizes much of the karate world would hopefully be eliminated from the college scene and the effort that is now expended running down other styles could be channeled into the development of better training programs and competition schedules. Students would no longer suffer because their instructor is too narrow-minded to admit that the techniques of other styles might be worth studying.

Colleges offer an excellent environment for the integration of the many facets which make up karate. With the unifica-

tion of collegiate clubs, this integrative process would be greatly enhanced for the benefit of all. Hopefully, the cooperation fostered at the collegiate level would, with time, extend to all of karate and permit the advancement of the art to levels which will surpass even the most optimistic expectations.

*In subsequent months, we will explore in more detail what is happening at various colleges and universities in the United States. We will present the thoughts of a wide variety of people involved with collegiate karate in this country and abroad with the hope that such a dialogue will generate greater interest among all karateists in bringing an open collegiate karate association into existence.*

**ACTION  
KARATE**

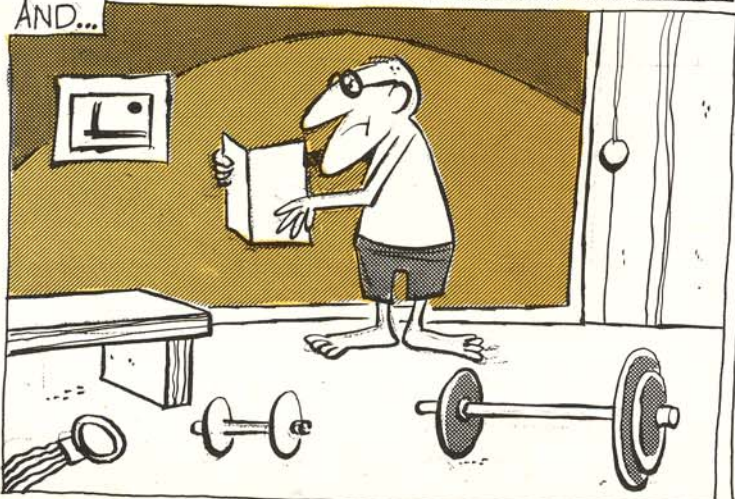
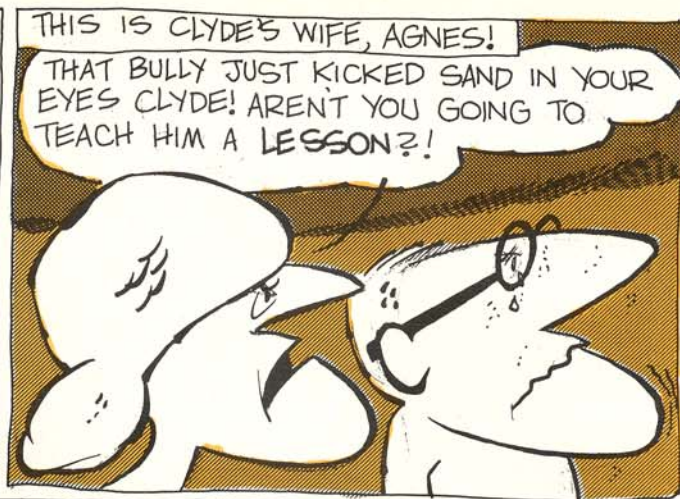
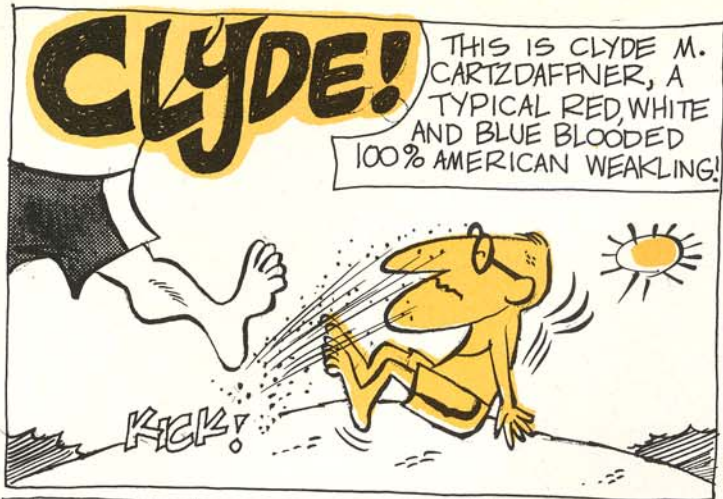


*"... Few students who enter college have Karate experience "*

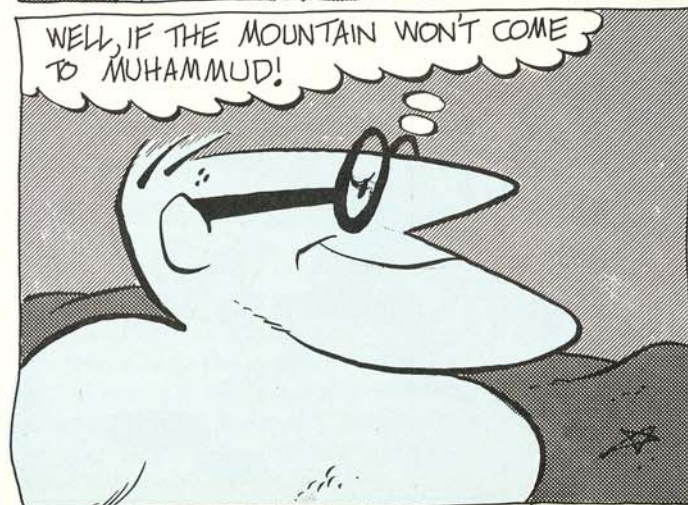
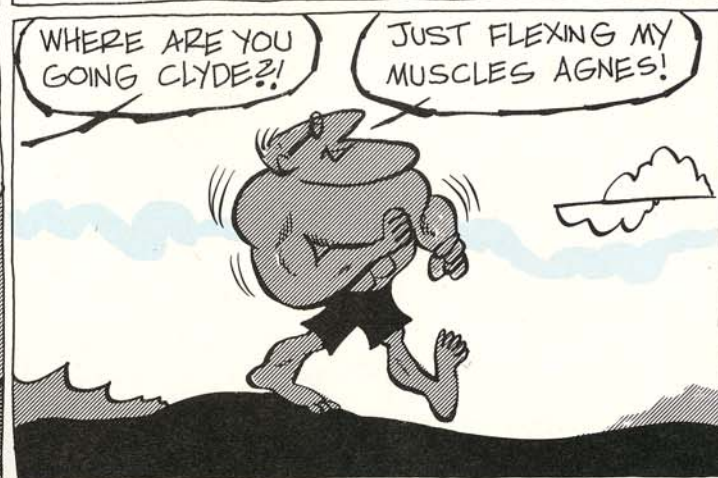
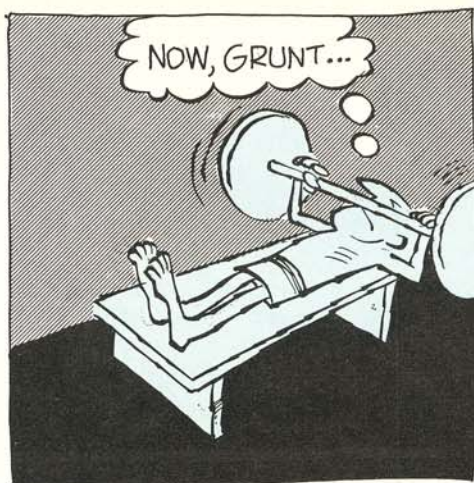
*AT LEAST THE RAW MATERIAL IS HERE ! ....ed.*



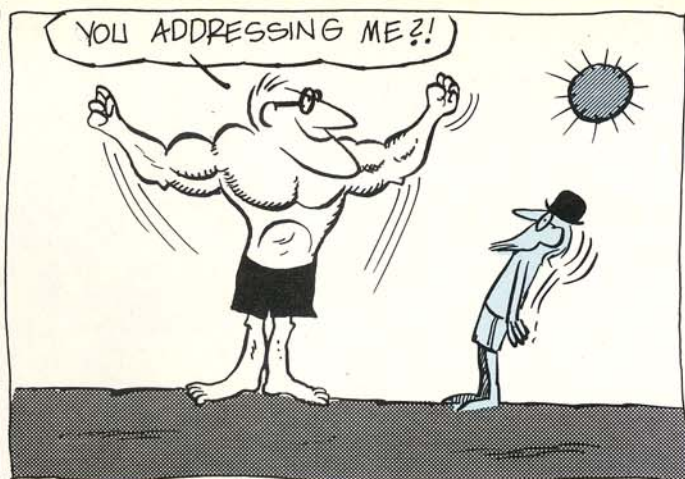




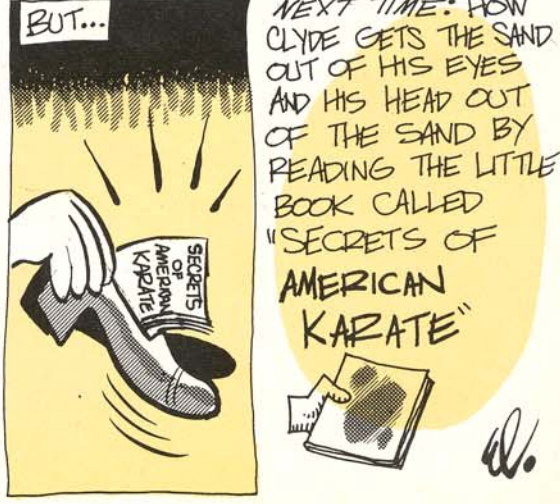
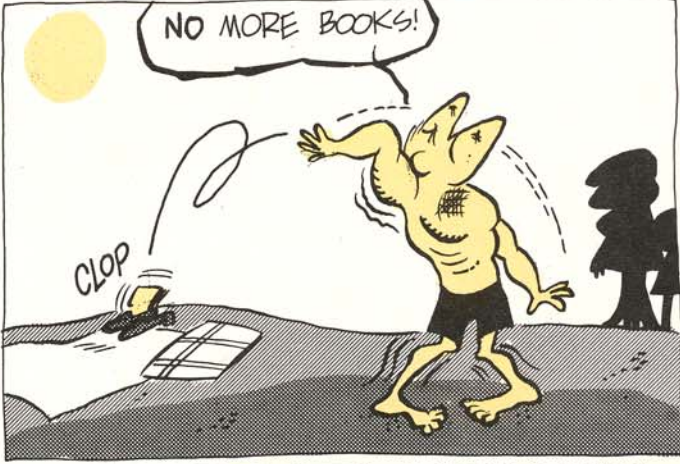
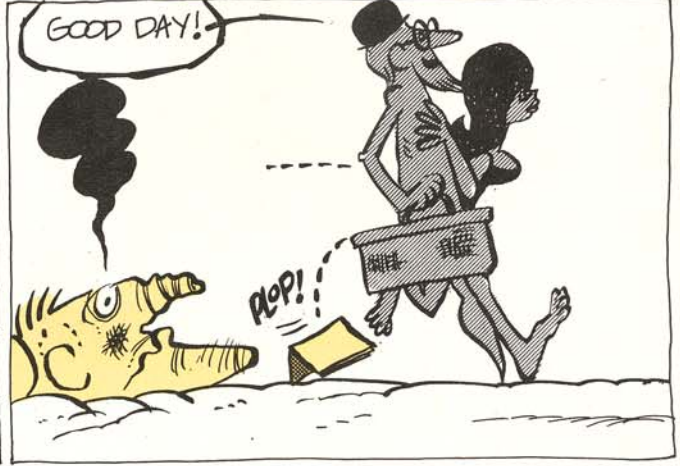
















## THE INTERNATIONAL CONVENTION OF THE MARTIAL ARTS

By Dan Rickey

Compensating in enthusiasm, information and interest for what it lacked in attendance, the First International Convention of the Martial Arts, recently held at Los Angeles' Ambassador Hotel, was rated as a qualified success and the forerunner of many future similar affairs.

The embryo conclave, first effort to assemble leading exponents and instructors in the many martial arts on an international basis, with a view to local and international organization of the vast field, was sponsored by Black Belt Magazine, which took the opportunity to make its first annual Hall of Fame awards.

Controversy was the major theme of the five-day affair as each of 20 speakers was challenged from the floor. Reaction to suggestions by the scheduled speakers ranged from agreement through acquiescence to outright revolt.

Among the various issues on which the delegates agreed was the need for a karate federation to be developed — first on local levels and later uniting into a national organization with a view to possible affiliation with the Amateur Athletic Union. AAU official George Wilson, who was in attendance, reported the AAU to be very receptive to the inclusion of karate, and other martial arts, into the organization.

The importance of developing paid, professional referees, versed in all styles, was also emphasized.

Studio discrimination due to race, creed, color and national origin was deplored, although it was pointed out that major strides in this direction have already been taken.

Along this line, the most enthusiastic reception for a speaker was given Professor Hulon Willis of Virginia State College. While admitting he could see some improvement, he blasted "prejudice and narrow-mindedness by senseis (instructors) and dojo (studio) operators." Professor Willis, the first Negro admitted to Virginia's Washington and Lee University, claims major discriminations still exist in many areas against those who "are not White or are not from the Orient."

Chuck Norris, national karate champion and director of several Los Angeles area studios, took exception to so-called "purist views" attesting to one form of karate alone. Norris sees karate as "a mixed bag of effective techniques, derived from various roots, all utilized for the sake of self-defense and tournament competition."



Chuck Norris of Los Angeles, winner of Hall of Fame Award as 'Karate Player of the Year' is interviewed by CBS-TV reporter Clete Roberts on lawn of Ambassador Hotel during ICMA.

White Phil Skornia, Inglewood, Calif., agreed, saying that to adhere to one form of karate was "not in the best interests of

karate", the influential Richard Kim of San Francisco took the negative side of the debate.

"There is much value in using a minimum of techniques from one school," said Kim, adding that he knew of an "acknowledged master" who only knows and used nine techniques and finds no need for inclusion of other styles into his personal format.



Jhoon Rhee(left), Washington, D.C. promoter of the annual National Karate Tournament, chats with Santa Ana's Fumio Demura, Shito-Ryu Stylist and Sai Expert, during a ICMA break.

On another subject Kim took Mas Oyama severely to task for withdrawing from the convention, after previously having accepted. Oyama, famed Korean expert and author of many karate manuals, was in the United States, presumably to attend the affair, but decided to pass it because of "conflicts in scheduling". A "meeting in Holland" had been set up and according to his secretary, Yoko Hoshino, Oyama decided "to attend that instead". Kim's displeasure was echoed by many others in attendance.

Any non-attentive delegates were immediately alerted when Frenchman Robert LeSourd advocated "contact" in karate, claiming "karate means fighting and fighting means contact. Anything less is not karate." Among many challenges, one suggested that any man from a country which supports savate (foot fighting) can be forgiven such views.

When New York's Aaron Banks advocated "professional" karate, he was opposed by those who claimed such sensationalism of the sport would inevitably result in contact for spectators benefits. When he countered by saying he would withdraw himself and any of his students from any such affair which permitted contact, Jhoon Rhee, famous Washington, D.C. promoter and instructor, insisted that professional karate would result in contact; if not by Banks and his associates, by "many others not affiliated with that group." He concluded his



statement by suggesting that professional karate was "not the best method to encourage the growth of karate."

Criticism of studio operators ranged from failing to keep adequate books and records to not providing clean studios. James Jones of Chicago claimed that many studios closed their doors because they are "unattractive and uninviting". He added that "a clean dojo is a must" and, for the benefit of those encouraging "hippies" in karate, that "clean participants in laundered uniforms" should be a strict rule.



Aaron Banks, New York City karate promoter and strong advocate of 'Professional Karate', restates his position during interview. Many of the instructors present took a different view.

the art being included in the collegiate curricula in Texas and adopted in many other schools and colleges."

HAYWARD NISHIOKA. "Great judo player." Though only a middleweight, he repeatedly wins overall honors from men in higher weight classes. Creates respect for judo as well as its ideals."

KIRO NAGANO: "The man who since 1915 has encouraged judo in the United States and was an organizer of the U.S. Judo Federation."

KOICHI TOHEI. "The man who has probably done most to promote the art of aikido in the U.S. Known as the "Ambassador of Aikido" for his travels throughout the country in its behalf."

SHUJI MIKAMI. "Credited with creating interest in the ancient Japanese art of Kendo in the Western world."

A special award went for Dojo of the Year went to the Detroit Judo Club for "its encouragement of a high standard of judo."

It has been said that great oaks from little acorns grow. It is hoped by the sponsors that from the relatively modest start in 1968, the second International Convention of the Martial Arts will push on to greater heights. Also according to the sponsors, the 1969 conclave is tentatively scheduled for New York City and Tokyo has reportedly expressed interest in the 1970 gathering as a part of its World Exposition.



CONFEREES dine at first annual Hall of Fame awards banquet prior to festivities honoring the recipients of the awards in the Venetian Room of Los Angeles' Ambassador Hotel.

Photos courtesy of Black Belt Magazine

BLACK BELT HALL of FAME award winners shown holding their plaques at get-together of martial arts instructors and devotees. Awards were first to be given and will be annual feature.

Piece de resistance of the convention was the entrance of carefully selected honorees to the Black Belt Hall of Fame. While over 8400 ballots nominating candidates were received by the magazine, this was not the final means of determining the winners. All ballots were turned over to an anonymous committee of four acknowledged experts in the field of martial arts. The four had to agree unanimously on each winner. Recipients of the awards were:

CHUCK NORRIS. Named as Karate Player of the Year. "He has been acclaimed as one of the finest inspirations in the art. Many times champion and excellent instructor and studio operator. A credit to karate."

FRANK FULLERTON. Chosen as Man of the Year. "Well known for his efforts on behalf of judo which have resulted in







by BARRY STEINBERG

---

## KARATE INSPIRES A FIGHTING KNIFE

---

Thirty-two year old father of five, custom knife-smith, singer in the famed Mormon Tabernacle Choir, black belt in judo and Kenpo Karate — this is Gil Hibben of Manti, Utah. At the International Karate Championships held August 3-4 in Long Beach, California, Gil placed fourth in the weapons kata with a score of 27.5, performing with a knife he designed and made himself.

He calls it the "Parker knife"—named in honor of Ed Parker, President of the International Kenpo Karate Association. "My instructors are former pupils of Mr. Parker," says Gil. "He is my sensei, and I credit him with everything I know about karate." Gil designed both the knife and the kata as part of the thesis required to earn his black belt in the Parker system.

"I feel that a person who studies karate should apply its techniques to the utilization of any weapon" Gil says. "As I understand it, karate began years ago when men learned the movements of battle without weapons, using the hands instead. I guess I'm taking it back the other way." Gil combined his knife-making skill with the art of karate to create what he considers the ultimate in a fighting knife. The Parker Knife is also designed to meet military standards of overall utility. As he says, "a knife that can be used to cut bacon, to whittle or to kill." After an intensive study of almost every known military fighting

knife, Gil arrived at a design that allows the maximum wrist control needed for the more sophisticated forms of defense and attack.

Gil's difficult kata with knife consists of original fighting techniques pitting the Parker knife held in various positions against other kinds of knives and attacks. Gil climaxes the kata by throwing the Parker knife over twenty feet into the figure of a man drawn on a one and one-half inch thick plywood board to show the functional extent of the knife's design and balance.

Special features of the Parker knife include: [see diagram]

1. A double-edged blade sharp both on the top and the bottom.
2. A triangular ridge which adds strength.
3. Fighting lugs on the guard protect the hand that can also be utilized, through hooking techniques, to catch the opponent's blade — or eye.
4. The guard is set at an angle to allow maximum wrist control. (The thumb can be placed behind it or wrapped around the handle.)
5. The handle itself is custom-molded to fit the owner's hand perfectly. The finger grooves on the bottom prevent slipping while the hump on top fills the fist whether the knife is gripped fore-hand or backhand, thumb up or thumb down.

Gil's knives are hand crafted and tailored to the requirements of the individual customer. The work that goes into the Parker knife is typical of the care Gil takes in making any knife. He starts with 440 series high chromium, high carbon steel, which he buys in twelve foot lengths of three-quarter inch round stock. He cuts off the desired length, heats it to 2000<sup>o</sup> Fahrenheit and hand forges it flat into dimensions of approximately ¼" x ½" x 12". Gil anneals this and cuts the blade to shape on a saw. After hand grinding, he reheats the blade to 1900<sup>o</sup>, draw tempers it to hardness and gives it a final polish. He adds the guard and fiber handle in mass and shapes them down to conform to the blade as well as the individual requirements of the customer's hand. The entire process takes about three days from start to finish.

Gil does a brisk mail order business in custom crafting a wide variety of knives

for sportsmen and collectors. A catalogue describing his line may be obtained for fifty cents from Hibben Knives, Box 7, Manti, Utah. Prices for his knives range from \$18.00 to \$185.00. The Parker Knife sells for \$78.00. Gil also makes swords and spears to order.

Though he counts three blacksmiths and a foundry worker on the family tree, Gil began making knives on his own as a hobby in 1963 and had to teach himself the craft as he went along. "My first knives were pretty crude compared to what I'm doing now," he says. But Gil learned fast and the hobby grew into a business. It took a lot of sacrifice to build the business up and he credits his wife, Lira, with great patience during the lean years when they were "living on pork and beans." Gil's friends say that even now his work is improving all the time. In an increasingly mechanized age of mass production Gil is a rarity, a lone artisan who takes pains and pride in his work.

Outside his business, Gil is a man of diverse interests and talents. Active in his church, he has sung in Salt Lake City's famous Tabernacle Choir since 1958. An avid hunter with bow, snare and rifle, he bagged a Boone and Crockett record caribou on a trip to Alaska in 1966.

Gil took up karate in 1964 after six years' study of judo and two and one-half years of aikido. His first teacher was Mills Crenshaw of Salt Lake City, a former pupil of Ed Parker. "It didn't take me long to realize that karate is the ultimate form of self defense," Gil says. He also regards his karate as an exhilarating physical outlet and works out regularly under Sterling Peacock, another Parker protegee in Salt Lake City. Gil foresees a tremendous future for tournament competition in karate and for American karate in general, which he believes is now equal to or better than many Asian schools.

In his few idle hours Gil reads the mail he receives from Hibben knife owners all over the world. A number of them are combat servicemen in Viet Nam. Gil's concern with what he feels to be inadequate materials and design in the standard American military knives inspired the creation of several knives in his line including the Parker model. Says Gil: "It may cost a private a month's wages to buy a superior fighting weapon, but when it comes down to a matter





**PARKER KNIFE**

*7 1/2" – Special Fiber handle – This unique fighting knife was designed for Ed Parker, President of the International Kenpo Karate Assn. by Gil Hibben, as part of his black belt thesis. The angle of the guard and double cutting edge allow the additional wrist movement required in more sophisticated knife defense.*

of life and death, the money is well worth it."

Gil has letters from servicemen who swear that having a Hibben knife meant the difference between life and death in

a tight situation. One very satisfied customer in Viet Nam used one of Gil's knives to cut his way out of his helicopter after it was shot down. While the enemy riddled the door with bullets, he chopped through the aluminum body

on the opposite side and made his escape with the rest of the crew. As Gil says: "To know that something you made has meant that much is an awfully good feeling. It makes everything worthwhile."

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YOUR DOCTOR , LAWYER OR MAYOR .... IN FACT .... ANYONE  
WITH WHOM YOU MAY HAVE DAY - TO - DAY CONTACT .....

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IT MAY BE THE STORY WE PRINT !!!

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ACTION KARATE MAGAZINE  
696 EAST COLORADO BOULEVARD  
PASADENA , CALIFORNIA 91101

A FACE IN THE CROWD ..... (1968 Hawaii Tourney)

ACTION KARATE PHOTO







# KARATE IN ACTION

## AKA—OPEN CANADIAN KARATE CHAMPIONSHIP

The Open Canadian Karate Championship of August 3, 1968, took place at the Civic Centre in Ottawa, Ontario, Canada.

Wally Slocki, a 20 year-old Toronto dental technician displaying aggressiveness and agility, won the Black Belt title.

Slocki, a Black Belt of the Eastern Karate Club in Toronto, added the Canadian Crown to other titles he's earned in Hamilton and Niagara Falls competitions. He earned the crown by beating runner-up Jacques Tremblay of Montreal.

Ottawa's Jean-Guy Clermont earned the Brown Belt. John T. Sydney and Howard Murphy emerged respectively with the Green Belt, White Belt titles.

Close to 200 Competitors from East side of Canada participated in the day long series of eliminations and demonstrations which ended (a bit late) 12:30 A.M.

### BLACK

- 1st Wally Slocki — Toronto  
2nd Jacques Tremblay — Montreal  
3rd Bill Carr — Toronto

### GREEN

- 1st John T. Sydney — Hull  
2nd Billl Pinkerton — Toronto  
3rd Cleon Bailey — Toronto

### BROWN

- 1st Jean-Guy Clermont — Ottawa  
2nd Gilles Dupere — Ottawa  
3rd Harry Villeneuve — Ottawa

### WHITE

- 1st Howard Murphy — Montreal  
2nd Pierre Lemire — Ottawa  
3rd Robert Richer — Montreal



American Karate Association

Pat and Steve Squillante, Brown Belts, are going through their self defense movements under the watchful eyes of their instructor Mr. Nick Cerio, "Kenpo" style of Karate. Mr. Nick Cerio, who represents the American Karate Association on the east coast, feels that our future of Karate lies in the proper training of our younger and more educated generation.



SLOCKI with Tournament Organizer ANDRE LANGELIER



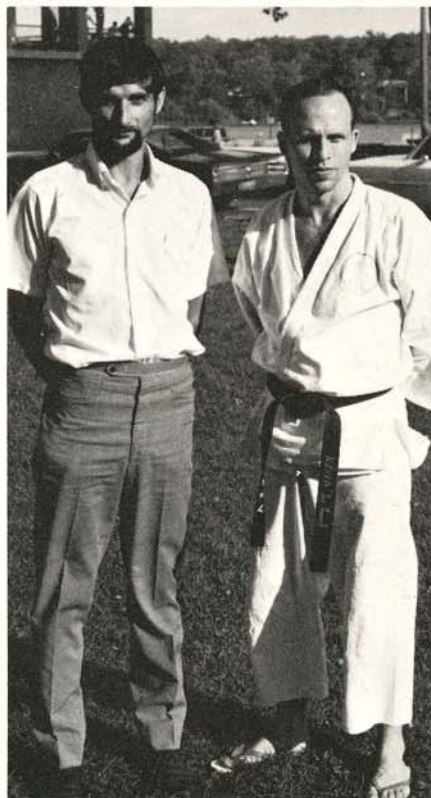


ROBERT SMITH

Mr. Robert Smith, a father of 5 fine children not only proves to be one of the best liked Karate instructors at the 'Muskegon Academy of Self Defense', but he also brings up his children alone, a job many of us would not dare to tackle. Somewhere in between raising his youngsters and his job at the "Sealed Power Corp." he finds enough time to practice Karate. In 3 years of diligent practice Mr. Smith earned his 1st Degree Black Belt, under the supervision of Mr. Lieb, 'Head Instructor' of the gymnasium. Mr. Lieb stated that in his last 4 years of teaching Karate in the U.S.A. he had taught over 600 some students, of which only 4 earned their Black Belt. This alone speaks for itself, the type of person Mr. Smith is. Mr. Smith who now has covered the first hurdle, is now looking forward to a year of competition to be able to better himself and meet other competitors and exchange ideas and techniques. I am sure we shall hear more of Mr. Smith in the years to come.

Dedication to Karate seems to be a every day affair in Canada. Mr. Dante Borelli proved this point by travelling over 1000 miles to be tested by Mr. Ernest H. Lieb, Director of The American Karate Assn, for his 1st Degree Black Belt. Mr. Borelli who tested for his Black Belt on the 27th of July, passed his test with flying colors, proving that hard training does pay off, when one is dedicated to the martial arts. The spirit of true sportsmanship shall always prevail as long as people like Mr. Borelli continue to promote the art of Karate. This is just another example which shows the true feelings between Karatekas in these two countries. Mr. Borelli who lives in St. Leonard, Canada traveled over 1000 miles to Muskegon, Michigan, to test before a review board for his Shodan (1st degree Black Belt). As Mr. Lieb, head of the Review Board, put it, "I wish we had more dedicated people like him, surely then, Karate would become the national sport of the U.S.A. It lifts one's spirit when one sees dedication such as this." Mr. DANTE BORELLI (Left)

with Mr. ERNEST H. LIEB, AKA Director.



1968 CALIFORNIA KARATE CHAMPIONSHIP

KATA COMPETITION

BLACK BELT

- 1st Leroy Rodriques
- 2nd Johnny Pereira

BROWN BELT

- 1st Rosamund Siani
- 2nd Pat Reagan

FREESTYLE JUNIOR COMPETITION

Ages 9 thru 11

- 1st Steve Guzman
- 2nd Manuel Salazar
- 3rd Fred Chavez

Ages 12 thru 14

- 1st Tom Jackson
- 2nd David Ramsey
- 3rd Daniel Esquivel

WHITE BELT LIGHTWEIGHT

- 1st William O'Neill
- 2nd Phil Palomo
- 3rd Lambert Balanon

MIDDLEWEIGHT

- 1st Floyd Williams
- 2nd Francis Meyer
- 3rd Allan Kleiner

HEAVYWEIGHT

- 1st Wayne Esley
- 2nd John Hoffman
- 3rd Futi Semanu

FREESTYLE BROWN BELT COMPETITION

LIGHTWEIGHT

- 1st Phillip Connin
- 2nd Richard Noble
- 3rd Jim Owen

MIDDLEWEIGHT

- 1st George Byrd
- 2nd Howard Singer
- 3rd Ronald Williams

HEAVYWEIGHT

- 1st Thomas Plyer
- 2nd Jay Will
- 3rd Ricardo Kingi

BLACK BELT

LIGHTWEIGHT

- 1st Steve Sanders
- 2nd Paul Healy
- 3rd Ron Gaubitz

MIDDLEWEIGHT

- 1st Victor Martinov
- 2nd Robert Haliburton
- 3rd Bud Collyer

HEAVYWEIGHT

- 1st Ron Marchini
- 2nd Steve La Bounty
- 3rd Greg Baines

GRAND CHAMPION

Steve Sanders

GRAND NATIONAL CHAMPIONSHIPS

WHITE BELT

- 1st Andrew Walker
- 2nd Vic Kleiber
- 3rd Charles Taylor
- Kata Terry Rees

GREEN BELT

- 1st Robert Rason
- 2nd Harry Leggett
- 3rd Eddie Wong
- Kata Allen Bowers

BROWN BELT

- 1st Bill Watson
- 2nd Bill Heard
- 3rd Tom Flaherty
- Kata Bill Heard

JUNIORS 8-10

- 1st Shawn Harrison
- 2nd Lance Harrison
- 3rd Shawn Harrison
- Kata Shawn Harrison

JUNIORS 11-13

- 1st Leonard Holloway
- 2nd Dirk Harrison

JUNIORS 14-16

- 1st Yogi Oliverez
- 2nd Steve Ramer
- 3rd Keneth James
- Kata Yogi Oliverez

WOMEN

- 1st Tangia Abernathy
- 2nd Janet Walgren
- 3rd Glynda Stevenson
- Kata Tangia Abernathy

BLACK BELTS

- 1st Joe Lewis
- 2nd Roger Carpenter
- 3rd George Smith
- Kata Rick Hootselle

U.S.K.A. CHAMPIONSHIPS

WHITE BELT

- 1st Chuck Northcott
- 2nd Stan Samborski
- 3rd Phil Glynn
- Kata Larry Sharp

GREEN BELT

- 1st Jim Carroll
- 2nd Alan Bowers
- 3rd Ron Sivils
- Kata Phillip Plesia

BROWN BELT

- 1st Jim Cox
- 2nd George Woy
- 3rd Wally Rawson
- Kata Randy Holeman

JUNIORS 8-10

- 1st Shawn Harrison
- 2nd Lance Harrison
- 3rd Shawn Harrison
- Kata Shawn Harrison

KANSAS CITY

JUNIORS 11-13

- 1st Dirk Harrison
- 2nd Rick Ramer

JUNIORS 14-16

- 1st Yogi Oliverez
- 2nd Steve Ramer
- 3rd Hunter Duvall
- Kata Yogi Oliverez

WOMEN

- 1st Janet Walgren
- 2nd Linda Milkulege
- 3rd Bonnie Grossman
- Kata Debbie Kennedy

BLACK BELT

- 1st Jay Garrett
- 2nd Jim Hawkes
- 3rd Ned Day
- Kata Mel Wise



**BREMERTON KARATE INVITATIONAL TOURNAMENT  
Bremerton, Washington, July 13, 1968**

Bremerton's Bob Hill outscored Ernie Brennecke of Spokane, three points to two, after a spirited exchange of Karate skills Saturday night and went on to claim Grand Champion honors at the Bremerton Karate Invitational Tournament.

Hill, an instructor at the Butokokan Karate School, and Brennecke, who was sharp in defeat, staged the most spectacular and skillful of 12 championship matches at the one-day affair, which hosted more than 100 of the top karate performers in the Northwest.

By winning, Hill completed the third "leg" in his attempt to become the outstanding competitor in Northwest karate for 1968. Hill has performed well in the three tournaments held by the Northwest Karate Association this year.

Points toward the most outstanding award are accumulated at each tournament and Hill's victory Saturday gave him a commanding lead in the race for the award, which will be finally determined at the Northwest Open Invitational Karate Championship in Seattle, October 20th.

Hill's victory over Brennecke came in the heavyweight division of the

black belt class as a crowd of about 300 people watched.

In the lightweight division black belt title match, Tacoma's Chuck Snipes outpointed Steve Gray, also of Tacoma.

In the brown belt class, Bremerton's Francisco Labalan captured the lightweight crown over another of the local contingent, Robert Long, Henri Suitela of Vancouver, B.C., won the brown belt heavyweight title.

Everett's Mike Hadden triumphed over Mel Perkins of Tacoma in the championship match of lightweights in the white belt class and Issaquah's William Petredis took all the marbles in the white belt heavy weight division, defeating Tacoma's Jeff Roberts for the top placing.

The junior division lightweight championship went to Tacoman Wyatt Armstrong, winner over David Foster, also of Tacoma. Everett's John Hadden was the heavyweight winner among those in the boy's division.

In Kata competition, where points are scored on the art and finesse of performance, Brennecke and Don Williams of Seattle finished in a tie for first in the black belt class after three playoff attempts failed to produce a clear-cut winner.

Bremerton's Labalan won the Kata competition in the brown belt class, and top honors in the juniors lightweight went to Wyatt Armstrong while juniors heavyweight went to Ed Lewis, Tacoma.

**PHIL KOEPPLER'S  
3rd annual Midwest Karate Championships  
Peoria, Illinois August 25, 1968**

- Black Belt Kumite...John Norman of Chicago defeated Bobby Moore of Cleveland, Ohio to win first place
- Brown Belt Kumite...Jerry Brown of Anderson, Indiana
- White Belt Kumite...Victor Kleiber of St. Louis, Mo.
- Womens Kumite...Wendy Williams of Chicago, Ill.
- Junior Kumite...Dan Ellis of Kokomo, Ind.
- Black Belt Kata...Randy Holman of Peoria, Ill.
- White Belt Kata...Dennis Pilatto of Chicago Hts., Ill.
- Womens Kata...Kathy Sullivan of Ft. Wayne, Indiana
- Junior Kata...Bob Mathias of Cincinnati, Ohio

<b>JUNIOR DIVISION</b>		2nd	Jeff Roberts
<b>JUMITE (MATCH FIGHTS)</b>		3rd	Al Bradley
<b>LIGHTWEIGHT</b>		<b>BROWN BELT (KUMITE)</b>	
1st	Wyatt Armstrong	<b>LIGHTWEIGHT</b>	
2nd	David Foster	1st	Francisco Lobgion
3rd	Doug Armstrong	2nd	Robert Long
<b>HEAVYWEIGHT</b>		3rd	Carman McNell
1st	John Hadd	<b>HEAVYWEIGHT</b>	
2nd	Ed Lewis	1st	Henri Sulteia
3rd	Kyle Blair	2nd	Gerry Wingerter
<b>KATA (ART OF PERFORMANCE)</b>		3rd	Ed Muir
<b>LIGHTWEIGHT</b>		<b>BROWN BELT (KATA)</b>	
1st	Wyatt Armstrong	<b>LIGHTWEIGHT &amp; HEAVYWEIGHT</b>	
2nd	Doug Armstrong	1st	Francisco Labalan
<b>HEAVYWEIGHT</b>		2nd	Ronald Cormier
1st	Ed Lewis	<b>BLACK BELT (KUMITA)</b>	
2nd	Bill Luoko	<b>LIGHTWEIGHT</b>	
<b>MEN'S DIVISION</b>		1st	Chuck Snipes
<b>WHITE BELT (KUMITE)</b>		2nd	Steve Gray
<b>LIGHTWEIGHT</b>		<b>HEAVYWEIGHT</b>	
1st	Mike Hadden	1st	Bob Hill
2nd	Mel Perkins	2nd	Ernie Brennecke
3rd	Don Anderson	<b>BLACK BELT (KATA)</b>	
<b>HEAVYWEIGHT</b>		<b>LIGHTWEIGHT &amp; HEAVYWEIGHT</b>	
1st	William Petredis	1st	tie between Ernie Brennecke & Don Williams



Another up and coming star is Janet Walgren, also of K.C. If you have ever seen her sensei (Jim Harrison) fight, you have seen Janet, she believes in getting the job done. Tired and fatigued from three weeks of night and day work organizing the championships she still won all her matches in thirty seconds or less. Possessing a very powerful ura geri (back kick) that she can deliver to the body or head faster than expected by opponents, spectators and even referees at times, she overwhelms her opponent. Janet doesn't mind hitting or getting hit. She was disqualified in the finals of the U.S. Championships, in Dallas, when she

punched her opponent out after the other girl clawed Janet, after Janet had just scored the winning point. A one hundred and ten pound ex-model, she is the only girl to withstand the training under Harrison. She is only allowed to spar with men in practice. Harrison said, "I accidently punched her out one night and when she got up she gave me nine stitches in the chin with that silly under-hand seiken of hers. See!" Janet has been winner or runner-up in all 4 of the tournaments she has entered, except for the disqualification where she took a mandatory fourth.

Three little Harrisons made their debut in Karate. All regional judo champs they took two firsts and a second their first time out in Karate competition. Ten year old "Super" Shawn, who idolizes Mike Stone and has had a few special sessions with Mike, also fights like a miniature

Mike, somewhat less aggressive but more technical. "Battling Boots" (Lance), eight, fights like dad and twelve year old Dirk is deliberate and powerful with the cold killer look in his eyes like his hero, Al Steen. Once when Dirk delivered a very good tobi mawashi geri (jump round house kick) but slipped as he landed and fell half on his back, his opponent, Rick Ramer, trying to take advantage of the situation, charged in for the kill and almost lost his head (see glasses flying from face in enclosed photo) from another mawashi delivered from the floor.

*THIS SPACE IS FOR NEWS . . . . .  
so . . . please send it in . . . . . Ed.*



# THE CHOPPING BLOCK

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## •••• THE READERS OF <sup>ACTION</sup> KARATE MAGAZINE

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# COMING EVENTS

CHICAGO, ILLINOIS NOVEMBER 2, 1968

EAST COAST, MID-CONTINENT AND WEST COAST TEAMS— will be brought together for the first time in the tournament directed by Ernest Lieb (AKA) and Jimmy Jones (USKA) both of whom are members of the Action Karate Advisory Board. The East Coast team will be sponsored by Aaron Banks of New York City and the West Coast by Ed Parley of Los Angeles. Watch for complete details in the October issue of ACTION KARATE.

\*\*\*\*\*

The TANABATA FESTIVAL — Karate Tournament for the Southeastern Championship was held Saturday, August 31, 1968 in the Atlanta (Georgia) Municipal Auditorium. Philip Fischer, tournament director, has assured us that full details will be sent us for the October issue of ACTION KARATE.

\*\*\*\*\*

Steve Armstrong's Northwest Open Initational Karate Championships will be held Sunday, October 20, 1968 in the

beautiful Seattle Arena which is located in the former World's Fair Grounds. So, in addition to an exceptional Karate Tournament, many of the Fair landmarks such as the Space Needle, Monorail, Opera House and International Bazaar are there and waiting to be enjoyed by all. Steve says the outlook is for a really fine Tourney—so write for details and applications to:

Northwest Open Karate Championships  
Seattle Center—General Offices  
305 Harrison Street  
Seattle, Washington 98109

\*\*\*\*\*

Aaron Banks Tourney is scheduled for fall. Watch for in-depth pre- and post-tourney coverage. The mails may have held us up—but it won't happen to you.

Allen Steen's Dallas Tourney takes place in October. With all the discussion of professionalization, this should be an interesting meet.

\*\*\*\*\*

HERE'S THE WORD — we can't promote your activity if you don't let us know ALL the details from the day you set the date until all results have been sent to us.— **ACTION KARATE**



SEA OH CHOI watches as HENRY LEWE does a rare double kick. Photo by JIM BLACK\*

We regret having to report the death of Jim Black in an airline mishap on August 14, 1968.



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