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Cover photograph by G. Nash shows K. Watanabe throwing A. Marshall on Budokwai Summer Course.

Photographs on pages 3, 5, 6 and 26 by H. Lister; that on page 9 by G. Nash; those on pages 11 and 12 by J. Cornish; those on 16 and 17 by M. Lister.

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British Hopes for Rio de Janeiro

Report and Photographs by H. Lister

A quick look at what went on in Great Britain prior to previous World Judo Championships, and the production of men to represent us, gives a fair indication when compared to this year's selection contests of the growth of the Judo movement in this country.

The first World Championships were held in Tokyo in May, 1956. A number of Britons were at that time studying at the Kodokan, and as they were also likely to be the strongest judoka this country had, considerable finance was saved by choosing two of these to represent Great Britain. These two were Alfred Grabher, 3rd dan (team captain) and Dennis Bloss, 3rd dan, reserve. A third man was sent from this country (fare paid by the Asahi Shimbun). He was Richard Bowen, 2nd dan, who was due to stay for one year, but eventually stayed four. All three were Budokwai members.

In the Championships there were thirty-one contestants, and the eventual winners were:—

Winner: Shokichi Natsui, 6th dan.

Runner-up: Yoshihiko Yoshimatsu, 7th dan

3rd place: Anton Geesink, 3rd dan

Of our two entries, Dickie Bowen reached the quarter-finals.

For the second World Championships, combined eliminations were held with other European countries in Paris in November, 1958. Ten men were to be chosen to go to the championships in Tokyo the following month. Each country participating in these eliminations were allowed to enter two men. In Great Britain's case these were Dennis Bloss, 4th dan, and Doug Young, 3rd dan, both of whom qualified. Charles Mack, 3rd dan, had recently arrived in Japan from Canada and also represented Great Britain. It was Bloss's turn this time to reach the quarter-finals.

There were again over thirty contestants in all and the results were:

Winner: Yasuji Sone, 5th dan

Runner-up: Akio Kaminaga, 4th dan

3rd place: Yamashiki, 6th dan

The third World Championships held in Paris in December, 1961, brought all-British eliminations held in October of that year at the Budokwai. These were organised by the B.J.A. and entries were restricted to 2nd dan and above. As a result of these George Kerr, 4th dan, Tony Sweeney, 2nd dan, Alan Petherbridge, 3rd dan, and V. Maynard, 3rd dan (reserve) were selected. Sweeney injured himself

before the championships and did not take part. The grade restriction of 2nd dan for the selection contests enabled only thirteen men to enter.

In Paris, none of our entries got further than the second round, and the results were:—

Winner: Anton Geesink, 5th dan

Runner-up: Yasuji Sone, 6th dan

3rd place: Koga, 4th dan

The next world championships are to be held this month in Rio de Janeiro, Brazil. The British selection contests for these were held on 7th August, 1965, at Crystal Palace National Recreation Centre, organised by the B.J.A. Any B.J.A. licence holder of 1st kyu and above was entitled to enter, and in all there were one-hundred-and-fifty-one entrants. From these, eight representatives had to be selected to go to Brazil, two in each weight category and two open. The entrants were made up of forty-seven heavyweights, sixty-nine middleweights and forty-five lightweights. Of these, twenty-two were from British Judo Council clubs and the remainder B.J.A. Although in 1966 only men of 2nd dan and above were allowed to enter, the entrants this year in that grade range numbered forty-five. Of the remainder fifty were 1st kyu.



Victory for Barnard in the early rounds

It is understandable that circumstances should have changed since the first world championships nine years ago, when the number of "possibles" from this country was very limited. The difference between this year's and the 1960 selection entries is, however, quite remarkable.

A pool system was used for the preliminary rounds, each pool consisting of not less than four men. The winner of each pool then went forward to the next round. There were three mats in operation most

of the day, one for each weight category (a frustrating arrangement for the spectators). There were no surprising results in the early rounds and the winners of the pools were as follows:

Heavyweight

Pool 1	Maynard	3rd dan	Hoddesdon
Pool 2	Bergwerf	2nd dan	Samurai
Pool 3	Martin	2nd dan	Regency
Pool 4	Gallon	3rd dan	B.J.C.
Pool 5	Peake	2nd dan	York Railway Institute
Pool 6	Sweeney	4th dan	Budokwai
Pool 7	Young	2nd dan	Cluarankwai
Pool 8	Macconnell	3rd dan	Samurai

Middleweight

Pool 1	Kelly	2nd dan	Renrukan
Pool 2	Ross	4th dan	Renshuden
Pool 3	Bowen	3rd dan	Judokan
Pool 4	Jacks	2nd dan	Budokwai
Pool 5	Kerr	4th dan	Edinburgh
Pool 6	Barraclough	1st dan	Huddersfield
Pool 7	Veale	2nd dan	Samurai
Pool 8	Barnard	3rd dan	Renshuden
Pool 9	White	2nd dan	Coventry
Pool 10	Hoare	4th dan	Budokwai
Pool 11	Leigh	2nd dan	Crawley
Pool 12	Kane	2nd dan	Osaka

Lightweight

Pool 1	Glass	1st dan	Edinburgh
Pool 2	Green	1st dan	Renrukan
Pool 3	Trick	2nd dan	Samurai
Pool 4	Cassidy	2nd dan	Cluarankai
Pool 5	Penfold	3rd dan	Portsmouth
Pool 6	Hunter	1st dan	Edinburgh
Pool 7	Orton	2nd dan	Judokan
Pool 8	Brockbank	1st dan	Budokwai

Several faces reappeared at these contests after absences from recent selection contests. Amongst these was V. Maynard, Northern Home Counties Coach. He did very well throughout the contests and in fact finished third in the final heavyweight pool. Another old face was that of Denis Penfold, 3rd dan, who has been amongst the top British judo players for some years. Although he did very well, his younger opponents eventually got the better of him. It is men like

Penfold — the good little 'uns — who will benefit greatly through the introduction of weight categories, at last being able to represent their country in international competition.

There were some very rapid wins in the early rounds. In the middle-weights George Kerr, 4th dan, made short work of all his opponents and this lasted through to the intermediate contests. Uchi-mata was the throw of the day for Mr. Kerr, and Gerry White, no mean opponent by any standards, succumbed as quickly as the rest. Maynard, too, produced some of the most decisive wins of the day — with harai-goshi.

The match between Jacks and Ross caused some excitement. The very nervous Ross did very little attacking early on, and Jacks was in obvious command of the contest. About two-thirds of the way through, however, Ross attacked well with left haraigoshi and Jacks swept away the supporting foot. This constitutes a foul in both E.J.U. and B.J.A. rules and as a result Jacks lost a contest he might otherwise have won easily.



Syd Hoare (top), George Kerr (centre) and Ray Ross (bottom) making short work of opponents in the first round.

The six minute long contests of the intermediate round produced four men from each category for the final pools. Gaining entry to, or winning, these pools did not mean a definite selection as British representatives, for these were entitled 'selection contests' and the final decision rested with the selection panel.

The contests for the final pool were of ten minutes duration. In the heavyweight category Sweeney had no trouble in beating Gallon and Maynard, but, and not for the first time, did he have difficulty with Macconnell, 3rd dan. A rather doubtful waza-ari was awarded to Macconnell, and at time he was given a deserved yuseigachi. Maynard was by this time very tired. He held Gallon to a draw in an uneventful contest, but lost to both Sweeney and Macconnell.

In the middleweight pool there were some tense contests. Ross was not showing the nervousness he had displayed against Jacks in the previous round and in fact came top on points in the final pool. Bowen found himself outclassed somewhat and lost to all three opponents, but was nevertheless considered worthy of inclusion as middleweight reserve in the final selections. The only other score came from Ross in this pool who threw Kerr for a waza-ari, gaining the extra seven points which brought him to the top.

The lightweight-category produced no outstanding players, but Brockbank and Green were very consistent throughout the contests. Once again Trick was up at the top, but did not have that little bit extra necessary.

STOP PRESS

Due to an operation to remove a cartilage from his knee it is unlikely that Brian Jacks will be able to take part in the Championships.



Barracough attacking Jacks in the final round



Kerr and Hoare in the final round

Lightweight	1	2	3	4	Points
Green	1	—	W	w/a	(17)
Hunter	2	R	—	L	(Retired)
Trick	3	L	W	—	(10)
Brockbank	4	h/w	W	y/g	(15)
Middleweight	1	2	3	4	Points
Kerr	1	—	h/w	W	(10)
Hoare	2	h/w	—	W	(10)
Bowen	3	L	L	—	(0)
Ross	4	w/a	h/w	W	(17)
Heavyweight	1	2	3	4	Points
Macconnell	1	—	W	w/a	(27)
Maynard	2	L	—	L	(0)
Sweeney	3	L	W	—	(20)
Gallon	4	L	h/w	L	(0)

W Win (10 pts.); L Loss; w/a waza-ari (7 pts.); y/g yuseigachi (5 pts.); h/w hikiwake (0 pts.)

BRITISH REPRESENTATIVES FOR 1965 WORLD CHAMPIONSHIPS

Lightweight:

A. L. Green, 1st dan
E. G. Brockbank, 1st dan
Reserve: J. Trick, 2nd dan

Middleweight:

R. F. Ross, 4th dan
G. Kerr, 4th dan
Reserve: J. Bowen, 3rd dan

Heavyweight:

J. A. Macconnell, 3rd dan
A. J. Sweeney, 4th dan
Reserve: J. Gallon, 3rd dan

Open:

S. R. Hoare, 4th dan
B. A. T. Jacks, 2nd dan
Reserve: R. Barracough, 1st dan

Snippets

Visit to Japan by Mr. T. P. Leggett began at the end of August. Mr. Leggett will stay in Japan for a few months to study.

Budokwai Newsletter. A monthly newsletter has been started at the Budokwai to disseminate topical news, forthcoming events of interest to members, etc. The Newsletter is being edited and produced by Tony Reay, 3rd dan, and is available to all members of the Club.

LOOK OUT!

MACK'S BACK!

Charles Mack, 5th dan, returned to England recently after nine years away, mostly in Japan. He left England to go to Canada as an emigrant in August, 1956, where he lived for two years in Vancouver. During that time he became North West Pacific Judo Champion twice.

He arrived in Japan in June, 1958, travelling on the same ship as had carried Jigoro Kano's body back to Japan after his death, the *Hikawa Maru*. His grade at that time was 3rd dan, which was recognised by the Kodokan on his arrival in Japan. He was made a member of the Kenshusei (special students' section) of the Kodokan receiving special high-grade instruction for many years. Here are a few of Mr. Mack's recollections of his stay in Japan and his thoughts and aims now he is back at the Budokwai.

* * *

One of the very pleasing advantages of being a Kenshusei member was that one wasn't expected to pay club fees! All my time at the Kodokan was spent in the Kenshusei, because even after graduating (this takes four years) I was allowed to stay on as an old boy; a fellowship you might say.

In September, 1959, I was promoted to fourth dan, and it was about that time that I decided to take up another of the martial arts, karate, which is tremendously popular in Japan at the present time. In 1962 I was promoted to black belt grade in karate, and I was told by the President of the All Japan Karate Association that I was the first Englishman ever to have reached this grade in Japan.

Thanks to the leisure time at my disposal, I had been able to continue my judo training, and it was in fact because I was a judo player that I had taken to karate much more easily than would a person with no experience in an athletic fighting activity like judo. In other words, correlation between activities such as the martial arts is possible to a large extent. Not so much, however, between the respective techniques as between the movement, sense of timing, speed and fighting attitude, which they all have in common.

However, although karate was a source of real pleasure and satisfaction to me, I still found that judo, out of all the activities that were

attracting my interest and curiosity at that time, was, to put it mildly, at the top of my list. It fascinated me and thrilled me and occupied my thoughts with its seemingly insoluble problems as nothing else seemed capable of doing.



Charles Mack demonstrating karate on a willing (?) opponent

My efforts were thus concentrated entirely on Judo practice, with the occasional karate session to keep my hand in, as it were. As the months sailed by, however, my curiosity was again alerted by the prospect of putting my judo training to good use again, and acquiring skill and knowledge via yet another of the martial arts. This time it was aikido which claimed my attention. I was attracted to this art because of a sense of incompleteness that kept disturbing me from time to time. I was then proficient enough in the throwing and ground-work techniques of judo; I was confident of my ability to perform the variety of kicking, punching and chopping techniques of karate, but what about these aikido people, with their magical kiai and long skirts? What were they up to? What, in fact, might they be concealing beneath that long skirt-like garment which they wear? I just had to find out!

And my curiosity was rewarded by my learning the very special methods of twisting the joints of the wrist, elbow and shoulder, which are the essence of this interesting and graceful art of self defence. I played aikido at the Ueshiba dojo in Tokyo, and I gained a black belt in aikido from this dojo after being a member there for about two years.

When the Kodokan promoted me to fifth dan in May this year, I felt, on receiving my diploma from Mr. Kano at the Kodokan, that my mission in Japan was complete; the sense of incompleteness had quite disappeared.

Although I may return to Japan with my wife (who is Japanese) in the future for a holiday, I do not intend to return there to live, in spite of the fact that my life there could be comparatively leisurely and financially rewarding. Instead, I've decided that, young as I am (thirty-six) I should settle down permanently in my own country, choosing as my place of residence, London, where I spent five years of my life before leaving England.

In London clubs and those throughout Britain and Ireland to which I may be invited, I shall attempt, as much as it is in my power to do so, to promote judo as the full-blooded activity it is in its own right. My efforts to this end shall have as their base the judo truths of which I have become aware through my own personal experience as a judo player in both randori and contests in Japan, and from the observations I have made in the thousands of contests and randori sessions which I saw during my seven years in that country.

Judo, like all challenging activities, is essentially empirical. No one man is capable, therefore, of putting to the test, in an attempt to discover their efficiency in high-grade contests, the multitude of technical variations in throws, grips, stance, degree of tension, etc. But one must assume, in the interest of fact and not mere speculation, that, if a certain thing, in high-grade contests in a thickly populated judo community, brings about desirable results, that thing has proved its worth; it should be recognised as an essential part of the judo repertoire and as such, be taught.

The proof of the pudding is in the eating. I consider myself fortunate in having seen so many puddings tucked away without a sound of complaint; but, at the same time, to have seen many cases of indigestion.

* * *

Mr. Mack began teaching karate (in which he reached 2nd dan before leaving Japan) at the Budokwai early in September. There is an increasing demand for instruction in this art and we are fortunate in having Chas back to meet the demand.

Budokwai members and visitors will be seeing him regularly on the mat practising judo in the evenings now, and we are sure will benefit from a practice.

Noh By Setsuko Cornish

The second in a series of articles on Japanese theatre

Noh is said to have originated in the thirteenth century, some three to four-hundred years before Kabuki. In the feudal times Noh was patronised by the Bushi who looked upon Kabuki as being below them.

At first Noh was just a blending of even older forms of art: Bugaku (Imperial Court Dance) from China or Korea, Dengaku (Country Dance), Sarugaku (Religious Dance), and various Mai (Old Dance) and Fushi (Old Song).

Then Motokiyo Zeami polished and completed the true Noh style. He also wrote lots of Yokyoku (Chants) which is the name given to the Noh dramas.

The five main schools of Noh use two-hundred-and-forty odd of the more popular Yokyoku, and they are classified under five headings:

- Wakimono (God Pieces) Shuramono (Warrior Pieces)
- Kazuramono (Woman Pieces) Yobanmemono (Miscellaneous)
- Kirinomono (Final Pieces)

A complete day's programme of about eight hours, will have five



Some Noh costumes and masks are several hundred years old



The 'shite' with musicians and supervisors in the background

plays with a comic interlude (Kyogen) inbetween the plays. In some theatres you still have to sit on tatami, but as with the one near the Kodokan some have cinema style seats.

The stage looks to be what it is, a piece of a temple court that has been moved inside. The stage proper has a roof over it supported by four pillars, and is about eighteen feet square. It is connected to the wings by a kind of passage called a Hashi (bridge) and in front of this passage there are three pine trees spaced out. In front of the stage there is a strip of gravel and a few steps leading down from it, although these are not used nowadays. When the actors are wearing masks it is difficult to see and the pine trees and pillars help them to get their position on the stage.

Any props used are symbolic; a pine branch on a stand represents a wood; a bamboo frame covered with canvas may indicate a tomb-stone, a river bank or even a mountain; the bamboo frame on its own, however, is a boat.

There is no curtain on the stage itself and any change of scene is effected by the actors changing their positions. On the wall by the wings is a curtain with five vertical stripes of different colours and this splash of colour contrasts greatly with the chaste wood of the stage and passage, but has a way of drawing the eyes to it while you are waiting for the play to begin.

This curtain is pulled up from the bottom and the orchestra comes in. First is the flute player and he takes his position on the floor of the stage by the back right hand pillar known as the 'Flute Pillar'. The other two musicians are drummers and they sit on stools on the

flute player's right. One of the drums has a soft note and is held on the right shoulder; the other has a sharp note and this one is held on the left knee. Both drums are shaped like an hour-glass. Sometimes there is another drum similar to the western variety and the player of this has a fascinating way of bringing the drum sticks right over his head before beating the drum: that seems to make the action more important than the sound.

The choir comes on by way of a small door at the back of the stage, and its eight members are attended by two 'supervisors' whose job it is to help the actor with accessories or with his clothes when he sits down. Sometimes one of these supervisors is the head of the school and so he has a chance to see that everything is as it should be.

The music of the flute seems to have a touch of melancholy about it, and the sound of the drums is a little strange, but the noises the drummers themselves make shock you at first — they whoop and howl, sob and groan, and you think you will never get used to this row! Gradually, however, they get you in the right frame of mind to be able to lose yourself in the acting.

There are generally only two actors, although each may be followed by many comparisons. The first one to appear is called the 'Waki' (the one in the corner) and he has a place near the front right hand pillar ('Waki's Pillar'). His main job is to introduce the drama, and he wears somewhat plain clothes and no mask. The main part in the play is sung and danced by the 'Shite'. He wears dazzling costumes and a mask to suit the character he is portraying; this may be anything from a god to a young girl.



The costumes are sometimes up to five-hundred years old, and the masks are often masterpieces that have been preserved in the school for centuries. They are so made that a change in the position of the head entirely alters the expression of the mask.

The music of Noh seems to be straight forward enough. When the Shite comes out he gets a loud overture, and if he is playing the part of a devil or warrior the music becomes quite frantic when he goes into his dance; while if he plays a young girl the music is very sweet.

In the action, the little acts seem very important — the turn of the head, the hand put in front of the face, the few steps that may mean the end of a long journey. The most important part of Noh is the story in poem form, and this is the hardest part to understand, even for a Japanese. Therefore, most people in the audience have a text to read or a musical score to follow, but even these are so difficult that the audience is more often made up of scholars of the art.

Revelation

A Senior 5th Kyu Tells All

"At gradings, value will be placed on skill, style, courage, endurance, sportsmanship, etc." they said. They must have been talking about some other club, or country, or sport. Or something entirely different like the Richmond Horse Show.

Ambition stirring in my bosom, I decided to become a 4th kyu or die in the attempt. The motivating forces were mixed. I had, of course, the desire to increase my ethical resources and acquire spiritual values in a spirit of disinterested sportsmanship (I read all the prefaces of those books on Judo); allied to this was the fact that I was getting rather tired of my wife asking when I was going to be a black belt and increasingly embarrassed that the reply to all and sundry that I was Yellow was in all respects too near the truth for comfort. I was therefore prepared to make the sacrifice of my authority and status as a Senior Fifth Kyu with all that this implied. For the benefit of the lay reader I should point out that in Judo technical advice, authority and expertise are the sole prerogative of Fifth Dans and Fifth Kyus. However . . .

We assembled one cold winter's night in the upper dojo at six-thirty, or six-thirty sharp, as is humorously stated in the notices. We were a mixed bunch, united only in the certainty of invasion troops who know the landing craft won't turn back, sharing the mutual masochism of a crowded out-patients' department. There were white belts in virginal judogi and white belts who had dirtied their clothing to make them feel braver. There was a larger mass of white than is seen on confirmation day at Lisbon Cathedral. Lost amongst these were islands of colour.

Nothing happened for some time. At 7.10 a gentleman dressed in a blue shirt and yellow trousers and who had shaved the preceding Wednesday thrust his head round the door, asked if anyone had seen Charlie, rejected three Charlies who offered themselves, and disappeared, never to be seen again. There was a pause while we asked each other which was which of kami-shiho-gatame and yoko-shiho-gatame and how on earth did you remember. At 7.20 someone brought in a table. At 7.25 someone else brought in two strips of dressing gown cord and hurled them into a corner. By this time frost bite had broken out and the doctors were fighting to save the lives of three ungraded judoka.

At 7.30 sharp four black belts wandered in, dressed against the cold in jackets, scarves, corduroy trousers and woolly socks. We knew they were dan grades by the way they walked through the crowd which parted before them. One of them raised his voice above the chattering of teeth and called for silence. All the whites over there, all the rest over there. We gathered up our handkerchieves, towels, acid drops,

licences, shin guards and grading syllabuses and went here or there. The Four split up into pairs and indicated that they were referees and judges. They looked us over with loathing tinged with contempt. Hurry up, they said. Time is of the essence, they said. Didn't we want to be graded, they said. Then for God's sake hurry up, they said. We separated ourselves into grades and gave thought to the immediate prospects.

At this point it was drawn to my attention that there were six other yellow belts present.

I wish to state as my considered opinion that if, in my blackest moments, I had ever envisaged six such horrible sub-human types gathered together, here they were now made manifest in the flesh.

Number One — six feet each way obviously had a van with two keepers standing by up a side street.

Number Two — obviously believed that blood will tell and intended to see that there was plenty of it.

Number Three — called to mind his brother, Dr. Death.

Number Four's face was frozen with imbecilic rage.

Number Five's face was alive with imbecilic rage.

Number Six showed no expression as he stropped his feet on the mat.

Strategy is everything at gradings. I had determined my strategy with care. With a combination of speed and technique I would sweep in and rely on the two throws I had thoroughly mastered in my monthly practice — a vicious o-uchi-gari and a lightning left (or, as I call it, 'wrong side') o-soto-gari. This should take about ten seconds and bring me to the near limits of my stamina. In addition, and in reserve, was a new and secret technique invented by myself at breakfast that very morning. I called it yoko (side) gari. Not quite o-soto-gari, not quite harai-goshi. It would consist of a solid hack at 90° side on, which would cause him to kick the inside of his own ankle and the ensuing pain would speedily cause his overthrow. (I commend this waza to anyone interested and who, like me, has discovered that throws which work in practice are 100% failures in contest, for reasons which at the moment are beyond my comprehension).

It is unnecessary to dwell on the actual contests which followed their accustomed course — brute force and ignorance allied to bad refereeing and blind judging triumphed yet again over style, technique, skill and artistry of high order.

As I explained afterwards in the changing room, it was too much to expect that my unusual, spur-of-the-moment variation on taiotoshi or my first-time-on-any-stage hanegoshi or my lightning uki-waza performed from an underneath position while airborne, should receive any appreciation from the forces of conservatism. Had I known this I could so easily have fallen back on my o-uchi-gari and o-soto-gari, which as it happened, in the heat of the moment I forgot about.

Though I am still a Senior Fifth Kyu, in my heart of hearts I think of myself rather as

D. STEEL, 4th kyu (*jailed*).

Famous Autographs — G.K.'s Collection

Many people collect autographs but the fan shown below must be one of the most unique collections. Gunji Koizumi presented it to the Budokwai early this year. The calligraphy on the reverse (shown in the right hand photograph) says "Presented to the London Budokwai February 17, 1965."

The fan is fifteen inches long and is made in heavy ivory coloured satin. The ribs are of carved ivory.

Some of the signatures are dated, and the first and probably most important is that of Jigoro Kano who began G.K.'s collection in 1920. Not all of the names are judo men. Number ten, Tetsujiro Inouye was a famous Buddhist scholar, as was number twenty Daisetsu Suzuki, who is well-known to Buddhists in this country.

Number thirteen on the list, Hideki Yukawa won the Nobel Prize for physics (for the prediction of the Meson).

Judo men predominate, however, and amongst the later names on the fan are many well-known to British judoka. Risei Kano, present

President of the Kodokan, Yoshizo Matsumoto and Toshiro Daigo, leading contest men in Japan, Ichiro Abe, who has done much for judo in Belgium, Teizo Kawamura, one time technical director at the Budokwai, and Join Oda, 9th dan, are household names to most of us here.

The names may be few in number for a collection that took over forty years to assemble, but their collective achievements are considerable.

Names in order from the right:	11. Hideo Ono
1. Jigoro Kano (1920)	12. Tosaku Kinoshita
2. Ryotei Hatani (1921)	13. Hideki Yukawa (1949)
3. Nishu Utsuki (1921)	14. Risei Kano (1951)
4. Tanie Funakoshi (1922)	15. Shigetoku Tashiro
5. Juichi Nozoe	16. Yoshizo Matsumoto
6. Sasaki	17. Toshiro Daigo
7. Seitaro Sawayanagi	18. Ichiro Abe
8. Takejiro Nishioka	19. Teizo Kawamura
9. Takuda Kuruma	20. Daisetsu Suzuki
10. Tetsujiro Inouye	21. Join Oda



NEWAZA

by Kisaburo Watanabe (5th dan)

Part 3 SHIMEWAZA

Whereas certain defending positions in newaza are strong against holding attacks, these same positions may provide ample opportunity for Tori's victory with shimewaza. This article will consider strangulation techniques as three groups typified by:

1. Okurierijime
2. Jujijime
3. Sankakujime

Okurierijime group

When you get behind the opponent's back you can use techniques like okurierijime, katahajime and hadakajime. From this position the most important point is to control the opponent's hips with your legs, and then attack the neck. If this order is not observed you cannot maintain your position tightly enough to follow uke's struggling movements; these will probably be desperately violent and involve rolling and twisting actions. Tori must maintain contact and follow these actions or lose his chance for the strangle.

When attacking the neck, use both hands and confuse him as to which hand you will finally employ for the strangulation. By disguising your intentions you will have a good chance of creating an opportunity for your favourite technique.

Jujijime group

When approaching your opponent from the front, a strangulation can be effected using both hands, gripping the opponent's collar, and applying pressure with the lateral or medial edges of hand and wrist. The important point here is the correct positioning of the hands on Uke's collar. *Gripping too deeply or too loosely will prevent effective application.*

The overall objective is to tighten completely any slack in the collar and at this stage to have one's pressure concentrated on the carotid region of the neck, with the pressure increasing as tori, opening his chest, draws uke in.

Sankakujime

This strangle is extremely effective once secured and can be approached from both an attacking and defending position. Basically the technique involves applying a scissors around uke's neck together with one arm; without the inclusion of an arm the action would constitute a foul. Sankakujime may be applied from the side, front or behind the opponent. It is useful to experiment with all these positions,

which have the following important points in common.

Firstly, though you have gained one of the desired positions it is necessary to make adjustments to employ the full power of the legs. It is anyway important to control uke's arm and prevent him from bending it and joining his hands which would lead to his escape. I have found that results are best from a twisting action of the hips coupled with powerful knee flexion. Secondly, the crushing action of the legs is helped by stretching from the ball of the foot, in other words flexing the toes upward rather than pointing them.

With practice you can acquire a great deal of power in this strangulation and it has the additional advantage of offering good opportunities for elbow locks.

It is essential to study locking techniques in addition to holdings, especially for lighter judoka. It is usually by alternating between attempts at holding and attacking the neck (or elbow — kansetsuwaza) that a newaza point may most easily be gained.

JAPANESE SELECTIONS for the WORLD CHAMPIONSHIPS by Malcolm Hopkinson (2nd dan)

Open class:

Isao Inokuma (27) Keishicho; 5' 7½", 195 lbs.

Masaharu Kato (27) Keishicho; 5' 11½", 200 lbs.

Heavyweight class:

Seiji Sakaguchi (23) employee of Asahi Chemical Co. 6' 4", 258 lbs.

Mitsuo Matsunaga (26) Keishicho; 6' 0", 238 lbs.

Middleweight class:

Isao Okano (21) Chuo University; 5' 6½", 174 lbs.

Kenichi Yamanaka (21) Tenri University; 5' 8½", 174 lbs.

Lightweight class:

Hirobumi Matsuda (21) Kansai University; 5' 3", 141 lbs.

Hiroshi Minatoya (21) Tenri University; 5' 8½", 147 lbs.

The above eight men were selected to represent Japan at the World Championships in Brazil in October, at contests held at the Kodokan in Tokyo on 28th July. At the same time a team of ten was selected to visit Germany in September to contest in Berlin: M. Murai, M. Tsumita, T. Koga, T. Matsuzaka, S. Sekine, S. Shimakoshi, T. Nakatani, T. Shigeoka, M. Hori and Y. Yamazaki.

A Home of Their Own

Under the guidance and initiative of Mr. Akinori Hosaka, 5th dan, the Kita Nishi Kwan, Manchester, recently moved from the Sports Guild premises at Belle Vue, Manchester to self-contained premises of their own in Salford. Many of you will know of the difficulties of sharing premises and the K.N.K. had plenty to cope with at their old ones. In the new building, however, things are running smoothly and membership building up satisfactorily.

The club is not very far from the city centres of both Manchester and Salford, situated on the Salford bank of the River Irwell which divides the two cities. It is in the basement of a large building and is much bigger in area than the previous premises at the Manchester Sports Guild.

A small reception area greets the visitor, where a regular dojo steward is in attendance. Here too are several notice boards for the various sections of the club, *i.e.*, men's, women's, boys' and general. On the extreme right is a small but business-like office with the necessary filing equipment, desk, telephone, etc.

Further to the right is the mat area which is 20 feet by 60 feet, two-thirds of which is composed of Egerton type mats and the other third of layers of coconut fibre. The whole area is covered with a gleaming white canvas. Being a basement, there are buttresses along the far wall and the mat ends at that point. These buttresses have been padded to prevent possible injury during practice and the spaces between them have been filled in with white-painted wood. These boarded areas allow us to make the maximum use of our mat space because it is a rule that members must stand clear of the canvas when not engaged in any activity. Several shelves have been provided in these alcoves for the storage of slippers and towels, which helps to give a much neater appearance to the dojo. The ceiling is very high and ventilation seems quite good. Provision has also been made for some seating accommodation for visitors. The dojo walls are painted blue with the far end wall in orange. Fluorescent lighting throughout gives the club a bright and cheerful outlook.

Immediately opposite as you enter the reception area is the men's changing room which is quite large and provided with plenty of racks. There is also a small storage room within the men's quarters where the judo outfits for the beginners' courses are kept.

At the far end of the men's changing room is a large cubicle containing three showers. This is a great boon because at the old premises there was only one rather inadequate shower which was meant to serve both sexes. Now the ladies have their own shower in their changing room next door.

There is a sales counter at the office where booklets, judogi, slippers, towels, kitbags, etc., can be bought.

It is intended to run beginners' courses every seven weeks for

men, women and boys. There will be two men's courses per week, one women's and a boys' course every Sunday morning. All these courses are separate and on different nights but it is also possible to divide the mat when the occasion demands.

The club is open every day. Monday to Friday lunchtimes from 12 noon to 2.00 p.m., and evenings 7.30 to 9.30 p.m. On Sundays senior members may also practise from 1.00 to 3.30 p.m. Ladies' nights are Wednesday and Friday, and the Junior section practises on Saturdays and Sundays from 1.00 p.m. to 3.00 p.m. Mr. Hosaka takes private lessons by arrangement during the day.

There are at present about one-hundred-and-fifty members and it is hoped to go on increasing the number. The club has, of course, one 5th dan, two 2nd dans and five 1st dans as well as a fair number of higher kyu grades. About 70% of the men's course members apply for full membership, about 95% of the boys' courses and about 40% of the women's. Average numbers on these courses is twenty-four for the men, thirty for boys and sixteen for the women.

Membership fees appear to be very reasonable when compared to most clubs in the London area, clubs which often do not sport the same facilities or instruction. Overheads may well be less in Manchester, although as one of Britain's largest cities, probably not very much less. Dojo fee for visitors is the usual 5/-, but reductions for club visits are made if prior notification is given.

The new premises opened on 1st July this year and got off to a good start with publicity in the local press. The club is now hoping to spread details of its activities through these newspapers to encourage greater local interest in judo. A judo show is being planned next year to be held in the city centre of Manchester, but no definite date has been fixed yet.

Everything is now going smoothly within the club, although there is a lot of work yet to be tackled. The new committee and Mr. Hosaka are working in harmony and there is a genuine spirit of co-operation amongst the members of the club.

We wish the Kita Nishi Kwan every success in its new home and hope to hear of its continued prosperity.

MACCABIAH GAMES RESULTS

In the Maccabiah Games held in Israel from 23rd to 31st August, two of the British entrants in the judo category gained silver medals. These were Ivan Silver in the middleweight category and Harvey Gritzman in the heavyweight. Our lightweight man, M. Auerbach was fourth in his weight, losing by a very narrow margin in his contest with the gold-medalist Fisher (U.S.A.). Another American, Jim Bregman won the gold medal in the middleweights, with a Belgian taking the bronze. In the heavyweights B. Leptkofer (U.S.A.) took the gold and Goldsmidt (Mexico) the bronze. Goldsmidt's brother was first in the Open event with Gadi of Israel second.

Talking Points . . .

3. ADMINISTRATION

by Keith Brewster

Having been in the last issue destructively critical (there is no other kind) regarding judo administration generally, an attempt will now be made to give some constructive suggestions.

Administration, to be done correctly, must co-ordinate the planning and development of any activity. Judo, although having certain problems peculiar to itself, follows this broad rule. Generally speaking most difficulties both past and future which judo has or will encounter will have been solved already by other more experienced sports. We could, were we not so arrogantly certain of our own superiority, learn from their mistakes and successes. Anything that happens to us will have happened many times before to others and by going outside our own narrow field of endeavour and asking for advice, or even help, we may grow just that much more quickly and far less painfully. This can be done at club level as easily as nationally. The Ministry of Sport has made provision for regional Sports Councils and everyone is sitting around waiting for something to happen. What is not clear, but it is the old story of expecting things to be done for us with no effort on our part. We will then be able to sit back like petulant infants the moment something goes wrong and say, "don't blame me, it wasn't my idea." Well, it's better to drop clangers trying to produce something worthwhile than to be a cabbage all your life. There isn't a Sports Council in your city or region? Then form one! Approach other sports, enlist the aid of the press for a campaign, invite the Education Authority to the meeting and when you have something concrete to show, and ideas for progress approach the Town Clerk for official backing. When and if the local council is formed make sure that it thinks progressively and acts decisively; also make sure you are contributing to the effort instead of remaining in the background knocking anyone else's attempts and being generally negative.

Harmonious Triangle Necessary

A big problem with any activity is the antipathy if not the downright "antagonism of the triangle" between the coach, the administrator and the player. Whilst these faculties should be working together providing the foundation to build the pyramid of sport as large and as high in ability as possible, they seem invariably to struggle against each other. Have we not the sense to realise that all are mutually complementary and inseparable? To use an analogy: if you are sitting on a three-legged stool and one leg of that stool breaks or is broken

then you will dent your face or some other part of the anatomy. Can anyone therefore say that one leg of that stool is more important than the others? There lies the crux of the matter. All parts are important and necessary to the whole thing; there are no relative degrees of importance, the whole is merely the sum of these parts and does not exist for its purpose with the removal or malfunction of any. In so many cases a person can waste time and effort, producing mistrust and dislike, trying apparently to prove that his job is more important than others. To what purpose? It is quite simple, none on the surface. He is actually hiding behind the facade of this job in which there will be little interest anyway. What he really wants to say, were he not so gutless, is that he (not his job) is more important than you or anyone else. This is as equally applicable to a group as to an individual.

Encourage Progressives

Over a period of years I have met administrators who range from dedicated thinking organisers who want to help, to pompous apathetic clods with a taste for power however limited, and the inability to organise a drunken orgy in a brewery, plus all shades in between; coaches who are dedicated teachers trying to improve others, to avaricious unimaginative apologies for the species who would be unable to teach a baby how to suckle; and contest technical men who are highly intelligent with a humility which sets a prime example for the younger who tend to hero-worship, to bone-headed neanderthalic twits who consider they are god's gift to humanity but would have great difficulty in knowing when to come in out of the rain. In other words there are good and bad in all groups. Those whose interest is purely selfish, who will 'use' anything and anybody for their own purposes, and those who are prepared to put into any activity as much as they get out of it. It is the responsibility of everyone to see that those who would ensure progress are encouraged, thus benefitting not only the group but the individuals within it. The other type must be shown that no-one owes them anything which is not deserved and earned, or that they will not be allowed to use their destructive influence against anyone but themselves. Remember, any group gets what it asks for, so the next time any of us doesn't like what is happening we should remember that it must be our own fault, even if only because we allowed it to happen without lifting a finger to prevent it, and ignorance is no excuse.

Finally, if anyone is really the most important member of a club or sport it was that child who just walked in and asked if he could join the beginners in your Junior Section. Did you ignore him, see him as a pound note sign, or take a genuine interest? He is more important than you or I, because he is the future.

Note:

The article on Junior organisation which I promised for this issue has been delayed due to a considerable number of letters received offering suggestions and additions on the subject since it was mentioned in the last article.

Improving Judo

by Sidney Hoare (4th dan)

Most judomen are content with perhaps two throws. In fact they are often told that one, or at the most two throws, is all that they have time to develop. For contest and grading one definitely needs a big gun. There is the psychological benefit of knowing one has a good throw and if the opponent knows about it too, it will restrict him in certain ways. However, I feel that two throws are much too limiting and that the judoka must be able to do many more. The reason is that one or two good throws do not cover all the situations met with on the mat. Every opponent presents a new problem, he will be different physically and psychologically in some way. To expect two throws to cover men ranging from the nippy 5' 6" left-hander to a defensive short, stout 5' 5" fifteen-stoner is expecting too much.

However, I agree that there is not time to develop a number of throws equally well, and here I think we should make a distinction. We must have our two big guns, and on these we must spend much time studying and practising. I suggest we call these our 'A' throws. The other throws which we will have to do at some time or another depending upon the situation, *e.g.* yokoguruma, I suggest we call our 'B' throws. Our 'A' throws we practise frequently, the 'B' throws we do not, and here Kata training is useful. If kata is practised regularly and as a normal form of training over a period of years the performer should be able to do the throw right and left with some ability. They won't be as strong as the 'A' throws but they should be strong enough to meet their peculiar situation in a contest where the opponent has over-reacted perhaps to your big gun or where he has simply made a mistake. The nage-no-kata as it stands is not sufficient for my purpose; some essential throws are left out, *e.g.*, taiotoshi and osotogari, and the way in which some throws are done bears little relation to randori or contest conditions, *seoinage*, for example.

Kata scope and method

I suggest the scope and method of the kata be changed. Instead of just nage-no-kata I suggest ashiwaza-no-kata, koshiwaza-no-kata or tewaza-no-kata, etc. The instructor having warmed up his class would instruct them to do say ashiwaza-no-kata, having, of course, made sure they can do it. For example ashiwaza-no-kata could include deashibarai, okuriashibarai, tsurikomiashi, hizaguruma, osotogari, koso-togari, ouchigari, kouchigari uchimata. After a year or so the class should be quite proficient at the leg techniques and the kata themselves would provide a regular basis for instruction.

How they are put together and the style in which they are done needs a lot of thought and here at the Budokwai the instructors are working hard at it. For demonstration purposes the rigid formality

of the present nage-no-kata is perhaps necessary. For club training purposes tsugi-ashi, rules about joseki and the elaborate bow, etc., could be dispensed with. The actual steps would depend upon the throw following. The katame-no-kata could also be enlarged along similar lines.

The effect of all this would be much more interesting judo in both randori and contest. One thing which has been obvious amongst the first and second dans competing in the selection contest over the past year is the number of opportunities they miss. With a regular training over a wide range of techniques in kata form they should learn to take advantage of these opportunities. I feel that modernised and enlarged kata should therefore be a regular form of training.

Some suggested Kata

Ashi waza

(a) kouchigari
ouchigari
kosotogari
osotogari
kosotogake

(b) deashibarai
tsurikomiashi
okuriashibarai
hizaguruma
uchimata (leg form)

Koshi waza

(a) tsurikomigoshi
ogoshi
hanegoshi
haraigoshi
uchimata (hip form)

(b) ukigoshi
koshiguruma
utsurigoshi
oguruma
hanemakikomi

Te waza

taiotoshi
seoinage
kataguruma
ukiotoshi
sumiotoshi

Sutemi waza

tomoenage
uranage
yokoguruma
taniotoshi
wakiotoshi

Midland Area Boys Visit Croydon

A team of twenty boys, all successful in the Midland Area inter-club competitions during the year came to London on Saturday, 14th August, to have an afternoon of contests and practise with boys from the Budokwai and Croydon Judo Society Junior Sections. The visit was made to Croydon where John Lowing organised the match.

Mr. John Capes and Miss Pam Hogg were present representing the British Judo Association Southern Area Committee and there was a keen audience of parents and friends from both areas.

It is good to see juniors from various areas meeting on such friendly terms and it is hoped that this will be the first of many visits. For some time now the Midland Area has organised inter-club matches and visits to instil some purpose into Junior Judo in its own area. Little

has been done in the past for boys in the London Area, although recently the Budokwai boys, under the auspices of the newly formed Parents' Association, have made several visits to other clubs and received visits in return at the Budokwai. However, it is organisation on an area scale which will spread the greatest benefit.

As numbers were uneven, several sets of matches were arranged to give all the boys on both sides a chance of contesting. The standard ranged from those with only a few months judo experience up to



1st kyu, and although the London boys put up a good fight they lost all their contests but two to the stronger Midland Area boys. Both sides were depleted in standard because of prior holiday arrangements. With so many activities for boys nowadays matches should be arranged on a regular basis so that all boys get opportunities to take part some of the time.

On the whole the standard of judo was not very high, but there were individuals on both sides who showed great promise with fast, light and aggressive judo.

There was free practice after the contests between everyone present. Mr. Kisaburo Watanabe, 5th dan, who travelled with the Budokwai boys, also practised. Together with Mr. Lowing, Mr. Watanabe presented commemorative medals to all the boys taking part in the contests.

NEW BOOK

Recently published in the 'How to Improve Your . . .' sports series, is 'How to Improve Your Judo'. Bailey Bros. and Swinfen Ltd. are distributing the book in this country and the publishers in America are The Athletic Institute. This is a paper back costing 6s. 6d. and has ninety-three pages and many photographs.

Annual Display of Black-Belt Judo

* * *

*Major Contests
Demonstrations
Kata*

* * *

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Nine-Year Gap

Charles Mack (5th dan) reviews Judo then and now

I have based the following comments on observations I made at Crystal Palace during the selection contests for the forthcoming World Championships.

Comparison, whether of something apparently similar, or obviously different, requires, if it is to be a fair one, careful analysis. However, when one attempts to make a comparison of a certain thing at different periods in its existence, then one must, if the comparison is to have any worthwhile significance, be prepared more so than ever to split it up into its component parts, and if necessary to sub-divide these.

Without confusing the issue with arguments which might be called metaphysical, I will make an analysis of judo in order that my comparison between today's judo and that of nine years ago can more easily be appreciated.

During my stay in Japan I came to consider one aspect as the essence of judo, and I have therefore placed this first on my list.

The Art of Gripping: briefly, this consists of knowing why one should choose a certain grip with reference to one's own height, length of arm, one's consequent throwing technique, and the best way to secure this grip; the necessity of being able, if necessary to vary one's grip depending on one's physical size, etc., in relation to one's opponent's; being able to vary one's grip according to whether the opponent is right or left handed, whether he stands in an upright or bent position, or in positions which could be described as variations of either.

Japanese judo players are far superior in the art of gripping to the judo players of other countries. When I first went to Japan, I found that although my throwing techniques were quite as strong as those of my Japanese opponents, my inability to fight for grips and my ignorance of gripping techniques put me at such a disadvantage that often I had no earthly chance of making my tricks work (even sometimes against a weaker person). It was a question of frustration, humiliation, and even despair — or thought. I chose the latter. It paid off, and I was finally able to trade grips with the best of them.

All the non-Japanese judo players I met in Japan had the same unpleasant experience. On thinking back to the Judo men in Britain nine years ago, none of them had any idea about the art of gripping, although there were many among them who were very good in other ways. Judging by what I have seen since coming back to England there has been very little progress, with a few exceptions, in this respect.

However, many people do appear to be able to use the sleeve more effectively than their counterparts of nine years ago.

Fighting Spirit: some people possess this to a large degree as part of their natural temperament. Others have it because of environmental reasons. Others have no choice but to develop it. In judo, randori done in an aggressive manner can develop it to a large degree. The best way, however, is to take part in contests. The more importance you place on the winning of these contests the more your fighting spirit will grow. It is essential, therefore, to take part in big contests.

The increase in the last few years in the number of international contests, their consequent selection contests, inter-area championships, etc., which did not exist nine years ago, has given judo men in this country more opportunity for exposing themselves to the importance of judo contest. I must assume therefore, that in general, fighting spirit has developed to a larger degree in the British judo player at present practising than in those of nine years ago, although it did not seem to be in evidence greatly in the recent Selection Contests. It could have been developed to a much greater degree if something had been done before now regarding British Individual Judo Championships, a situation which existed nine years ago. Now, as then, the vast majority of British judo players must content themselves with entering only eliminations for some large competition, but never having an opportunity to take part in a big championship itself. This situation could be remedied by the introduction here of an annual British Individual Judo Championship.

Technique: due largely to the efforts of people like Mr. Kawamura and Mr. Leggett, the technique of members of the Budokwai nine years ago was of a high standard; other clubs produced few dan grades, and these, unless they came to the Budokwai to train, advanced very slowly technically. Yes, the Budokwai had the cream of the crop. When I recall names like Grabher, Bloss, Young, Whyman, McDermott, Burr, Stepto, Whiteford, Rab Smith, Cornish, McKinnon, Zipeure, Bowen, Walters, Ponten, Ralph Smith, Barnard, Reed, Hoare, Newman, Flindall, Appleby, Grant, Hodgkinson, Hamilton, Morris, Robertson, Burgess, and of course, Nakanishi and Ono, and many others, I am overwhelmed by nostalgic reminiscences. Their faces crowd before my eyes; I can remember their techniques — the uchi-mata's, taiotoshi's, the hanegoshi's, osotogari's, the seoinage's come rushing at me, trying to get me down (and sometimes they even succeeded!) Yes, I feel proud to have trained and laughed with these very good black belt judo technicians.

Now the number of judo players in this country has increased, as has the number of dan grades. And it is not only the Budokwai where these dan grades are found (although it is still one of the main sources of talent). At present the dan grades are scattered far and wide throughout Britain, and with this increased number the competition becomes tougher and a greater number of minds are concerned with judo technique. The natural outcome of all this should be an improvement in technique. The players in the Crystal Palace Selection

Contests did generally prove this to be so; a rise in the general level has definitely taken place. But with reference to the pick of the crop today (excluding those trained in Japan), I can't see any distinct improvement in their technique over that of their counterparts of nine years back. However, I was very pleased to see that a very important part of judo, groundwork, has become part of the contest repertoire of the leading lights of today much more so than it was, with a few exceptions, in the case of the top British judo men previously. British judo players have been notoriously weak in newaza for years, always much inferior to the Europeans for instance. It gave me a great deal of pleasure to see that something is finally being done to combat this confidence-destroying tendency.

I shall conclude my very limited analysis by dealing with that very often misinterpreted element in judo:

Power: I say very often misinterpreted because it is too often confused with mere physical strength. This idea of power is usually held by those wishful thinkers who assume that their intelligence alone will enable them to understand what judo is all about. This false assumption leads them to content themselves with theorising and the kind of practice from which nothing very startling can be gained. They are so much influenced by preconceived notions and specious arguments that the thought of adventurously exposing themselves to some experience for which they can see no point and which might tire them, appalls them. Consequently, the truths which hard practice against big, heavy, skilful exponents reveal, never become the property of these people. Their intelligence is very often a barrier to their achieving wisdom.

Far be it for me to disparage intelligence; but let us realise its limitations. If one wishes to have a true idea of the nature of power in judo, one must be prepared to have an adventurous, not a circumspective attitude towards the whole activity. In other words, don't assume that you know everything. Allow humility to play a part in your strategy.

To be able to throw a strong, experienced, heavy judo man with the force which is required for a full point in contest requires power. To act in such a way that the opponent's back simply contacts the mat is no sign that he was completely under your control; he must literally hit the mat with great impact. Being able to do this, especially against people who are much bigger and heavier than oneself, is the sign, with no ifs or buts, of the judo expert. This man has practised and thought; he has won and lost; he has known joy and despondency. But now he has what he set out for, true expertness, which in judo can only be tested by the power with which you land an opponent on the mat.

This man is a complete unit of specialised movement, but if you were to observe him closely whilst in the act of performing his technique, you would see that every part of his body in relation to every part of his opponent's body was positioned in a very special way. In

other words, he would be technically correct. His movement also would appeal to some aesthetic sense, that is to say his movements would be perfectly co-ordinated. A really close observer would also notice that this man had recognised an opportunity for the application of his technique and reacted to it. He would therefore say that an important part of the whole unit was timing.

When one realises that the only way to see any of the preceding actions properly would be by means of a slow motion film, one can also realise the big part that the phenomenon of speed plays in a successful technique.

So there you have four things: technique, co-ordination, timing, speed. These things combined with the judo expert's intangible assets of fighting spirit and determination can result in nothing else but true power. The lack, however, of any one of these would have such an effect on the whole that true power would not be produced. All judo players possess some kind of power in varying degrees, of course, but only very few ever develop their full power potential.

If I were asked to name the main deciding factor in the attainment of real power, I would have no hesitation in selecting the factor of determination.

Whether it was because the selection contests were fought out in weight categories with no contestant meeting another of greater weight and size than himself, or for some other reason, I saw little manifestation of power at Crystal Palace. I can say only that with a couple of exceptions in the heavyweight division, there did not seem to any greater evidence of power than there was nine years ago.



"— THAT'S THE FIRST THROW — DO IT! —"

You, too, can . . .

Report in the Asahi Shimbun (Newspaper) recently described how a sixty-seven-year-old ex-employee of the Tokyo Metropolitan Traffic Bureau had successfully captured a fleeing house-breaker. His name is Kanzaemon Takayama, 4th dan Kendo, and with considerable judo experience the newspaper stated.

Hearing a woman screaming for help, Mr. Takayama left his own home in time to see a man in stocking feet rush from a neighbour's house. (The neighbour had noticed the intruder's shoes outside her door on returning from shopping and had removed them before disturbing him). Takayama hurled himself at the thirty-seven-year-old Katsuyoshi Washio, and then secured an armlock backed up by a stranglehold, which kept the thief occupied until the police came some minutes later, whereupon Washio accused Mr. Takayama of trying to kill him! He was, needless to say, shocked to discover that Takayama was sixty-seven-years old.

Mr. Takayama's observations? "These kids are nothing today."

BUDOKWAI AND LONDON AREA PROMOTION EXAMINATIONS

The December Promotion Examinations will be held at the Budokwai on the following dates:—

Monday, 6th Dec., at 6.30 p.m.	Judoka of 2nd kyu and below.
Tuesday, 7th Dec., at 6.30 p.m.	Women judoka of all grades.
Wednesday, 8th Dec., at 6.30 p.m.	Judoka of 1st kyu and above.
Friday, 10th Dec., at 6.30 p.m.	Judoka of 2nd kyu and below.
Saturday, 11th Dec., at 4 p.m.	Provincial judoka only.

Requirements for Budokwai and London Area Promotions:

1. Applications should be made to your Area Recorder who should approve the application and forward it to the Budokwai to arrive NOT LATER THAN MONDAY, 29th NOVEMBER. Do not forget to ask him or her to send it directly to the Budokwai, emphasising the closing date.

2. Your application must include the name of your club, your full name, your present grade, your licence number and the date of the examination.

3. The fee of 10/- will be collected at the door from everyone except members of (a) the Budokwai, (b) its affiliated clubs, (c) London Area clubs. This fee will be charged to ANY spectators except members of the Budokwai.

4. The examinee will present his licence directly to the examiner and receive it back from him at the end of the examination.

Erratum

We would like to apologise for an error on the title page of the last issue. The photograph which appeared on page 17 of that issue was taken by M. Lister, and not C. Nash as stated.

BOOKS



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