



**PAN-AMERICAN GOJU RYU
KARATEDO SEIWA KAI
NEWSLETTER
全米剛柔流空手道
誠和会社内報**

**Dedicated to Traditional Goju Ryu Karatedo
ISSUE 16: January/February 2016**

All issues of the Pan-American Seiwa Kai Newsletter can be found online at:
<http://www.greatlakesseiwakai.com/usa-seiwa-kai-newsletters.html>

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Kawase Hasui: *Evening Snow at Ishinomaki (Ishinomaki no Bosetsu)* 1935 (Showa 10)

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Happy New Year 恭賀新年 2016



According to Japanese astrology, 2016 is the year of the monkey 申年 or more specifically the Fire Monkey. In this tradition, all people who are born in 2016 will share certain personality traits with the Fire Monkey and also with each other. These astrological beliefs are taken with a degree of seriousness in Japan. For example, in 1966 which was the year of the Fire Horse, the birth rate dropped dramatically because couples did not want their children to have the personality qualities (headstrong and rebellious) of this animal.

This monkey is full of energy and tends to climb to the top of any situation. Since it is the most active and aggressive of the Monkeys, it naturally assumes a leadership role, and tends to take risks. It is very competitive, and attempts to control whatever situation it is in. This can make the fire monkey a bit overbearing. However, the Fire Monkey also tends to nurture those under its domain.



You'd better watch out for those snowballs and other monkey business this year!

Mr. Fujiwara, Music, and My Assumption

After the final Sunday session of the North American Seiwa Kai Seminar last November, many of us attended a dinner banquet at Lares Restaurant in Santa Monica. I had the pleasure of being seated to the left of Ms. Mika who often acts as Fujiwara Shihan's interpreter at social events. To her right was Mr. Fujiwara. On two previous occasions, I have briefly spoken with her about the Japanese arts.

(Below: Yoshida Brothers with Shamisen)

Ms. Mika and I began to discuss Japanese music (of which I know little), and I mentioned the Yoshida Brothers, a duo who play a traditional Japanese three stringed instrument called the shamisen. Ms. Mika was surprised that I knew of the Yoshida Brothers, and turned to Mr. Fujiwara and told him. Mr. Fujiwara was also surprised that I had



heard of the duo. I was equally surprised that they knew of the Yoshida Brothers since I had assumed that they were an American based musical duo. My assumption was incorrect. As it turned out they launched their career in Japan in 1999 and several years later gained popularity in the United States.



Mr. Fujiwara then explained to me that the shamisen came from China to Okinawa, and then made its way to Japan, similar to Goju Ryu Karatedo. Mr. Fujiwara also mentioned that the duo's music is in the Tsugaru genre. This style was developed in Aomori Prefecture which is just north and adjacent to Akita Prefecture where

Mr. Fujiwara lives. Consequently, it is quite natural that he would be familiar with this musical style and with the Yoshida Brothers. Their music is an interesting mix of traditional Tsugaru and modern Western music, and is definitely worth listening to. Their songs are easy to find on YouTube. (Above: Shamisen and a bachi with which it is played)

Tasaki Sensei: A Man We Must Never Forget

By Leo Lipinski



I have been thinking lately about what was so special about Tasaki Sensei. I first met Tasaki Sensei in 1968 when I was a very junior person in Karate at the age of 22. I never addressed him as “Hanshi”. I always addressed him as “Sensei”. Sometimes I referred to him as Tasaki Shihan. To be honest I never knew what was the proper protocol. My first translator in Japan, my good friend Sato Susumu Sensei said I could never go wrong if I said “sensei”. When Tasaki Sensei wrote to me he signed simply Tasaki Shuji. Fujiwara Shihan signs his letters to me as “Fujiwara”. Very clear and very simple.

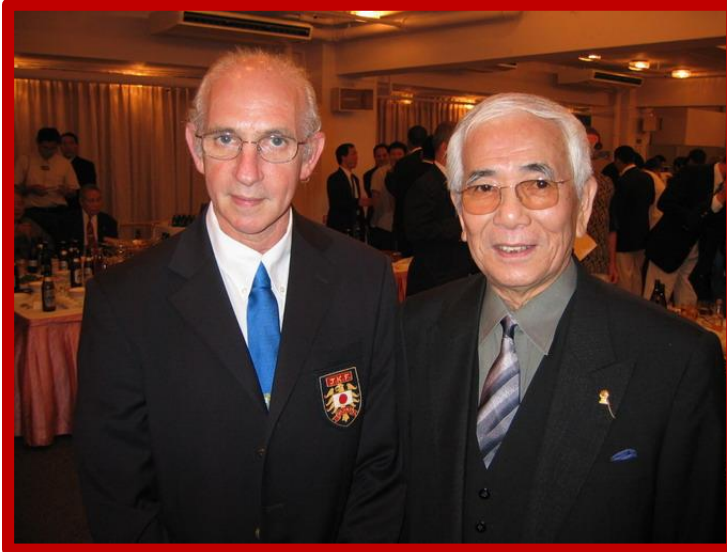
Back to why Tasaki Sensei was so special. Everyone knows his history as a great fighter. A true “hard man”. What very few know, he was also a Sensei (Shihan) for the Japanese Tea Ceremony. In addition, he was a musician, plus a teacher of flower arranging. An accomplished artist in these fields. A perfect blend in his nature of the hard and what I like to call not so hard. Many like to say Goju is “hard” and “soft”. Maybe. Which Goju did they learn, and what do they speak about.



I would like to comment, further, that from Tasaki Sensei’s very tough ways – ways of the street in the 50’s 60’s and 70’s, he developed the skills and character of a great Statesman. I know because I saw this transformation personally. It was for this reason that he kept the loyalty of Fujiwara Shihan, and many others – including me. He was a man who gave from his heart. He also took responsibility for those who learned with him. He gave deep loyalty to those he considered his students. This is the true value of a leader – loyalty from the top down. For years I addressed Fujiwara Shihan as “Sensei”. One day I asked what was the correct form of address. He told me Shihan was better.

I realize after more than 45 years of visiting Japan and associating with Japanese that I know so little. I have been very lucky over the years to find translators, Japanese and foreign born who have helped me, guided me, and prevented me making mistakes, especially mistakes about conduct and manners. The sad part is I still make mistakes. Perhaps this is the reason I continue to learn about Japan and the magic behind the Karate. Techniques are only a small part of Karate.

Regarding anecdotes about Tasaki Sensei, very few in Seiwakai had much experience with Tasaki Sensei. A day here or there, and some activity in seminars. From the way I see it, outside of Fujiwara Shihan and his seniors in Japan, Vassie Naidoo and Des Tuck in the US, Glenn Stephenson in Australia, and I experienced the teaching of Tasaki Sensei to varying degrees. I



personally knew and trained with him from 1968. Fujiwara Shihan also knew him from those early days. The foreigners mentioned here met him in the early 90's.

L to R: Lipinski Sensei and Tasaki Sensei

Tasaki sensei used to come to London every year from 1990 until he passed away. I made sure he was able to circulate amongst the members when socializing. I organized the annual party at my home, and he was available for all to talk to not just a

select few. (I do the same now with Fujiwara shihan in London; I encourage him to talk to as many students as possible at the dinner. Last October we had 130 at the dinner which cost £10 (about \$14 USD) average per person. I keep it low on cost to make it very affordable. We have to use a local pub since no restaurants would accommodate more than 50 people. They don't want to lose their regular customers. I have already booked the pub for October this year.

Memories of Shuji Tasaki Shihan

By Jim Pounds

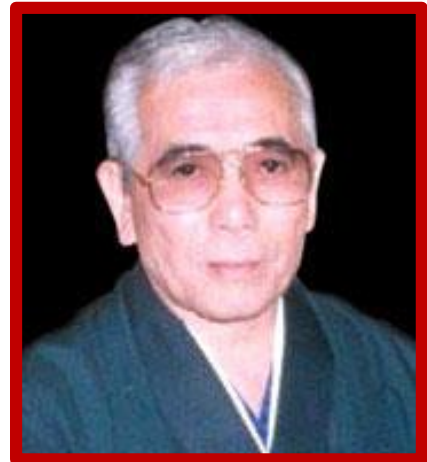


Editor's Note: Seiwa Kai Goju Ryu Karatedo has grown in recent years and many of the newer members never had the opportunity to train even for a short time at seminars with Shuji Tasaki, Seiwa Kai's founder. This article (and hopefully subsequent ones) is being published with the purpose of introducing the newer members to Tasaki Shihan by publishing the memories of our more senior members.

I think I had been a member of Seiwakai for two years, maybe 2006, when Vassie Naidoo Shihan informed me that I should go ahead and grade for JKF Gojukai Godan. This was my first time to go before a Gojukai grading committee, so I was understandably nervous. Especially about the kumite because I didn't want to fight inappropriately – too hard or too easy. I've been known for hard contact and didn't want to be the guy who knocked someone out in a grading. Neither did I want to be the one to be knocked out! Vassie wasn't much help when I asked him about it: "Protect yourself at all times," was all he said. Well, I planned on that, Shihan, but thanks.

We were divided into two groups. Those grading for Shodan through Sandan, and those grading for Yondan and above. I was nervously waiting for our chance in Vassie's dojo apartment with Tasaki Shihan and a few others. He would be heading up the advanced grading panel. Meanwhile, we could feel the dojo floor shaking with spirited kumite from the first group, and the constant shouts of "Yame!" Yame!" It was very obvious this was hard dojo kumite, Goju-Ryu style.

I thought this might be my only opportunity to ask Tasaki Shihan for any insights he might share about how he became the All-Japan kumite champion and Goju-Ryu kumite in general. He didn't speak much English, so Yabunaka Shihan translated for me. Tasaki was quite succinct: "Never take a step back." he said. I sat waiting for more, but that was it. That was the secret.



Well okay, I remembered thinking. Protect yourself at all times and never take a step back. Easy. The first group was finished and we were called out to the grading floor. The kumite of the first group had obviously been intense with several of them standing outside holding towels to bloody noses, and blood-spattered gis. Intense. No problem. If Tasaki Shihan says to never take a step backward, that's what I'm going to do.

I'm pretty sure I was an unstoppable holy terror that day, but when I looked at Tasaki Shihan when it was over, I saw that little twinkle in his eye.

I'll never forget his simple advice about how to win in kumite.



Tasaki Sensei was well known for his superb fighting skills.

Left: Gosen Yamaguchi (left) receives a mae-geri from Shuji Tasaki (right), in the 1960s

Right: Tasaki Shihan (center) after winning the first All Japan Goju Kai Championship. In these early tournaments, no score was kept and many of the presently prohibited techniques were allowed.



Reminder of Upcoming Event
Goshukan Goju Ryu Karatedo Seiwa Kai
Canada Seminar
With Fujiwara Hanshi



Toronto Skyline from Lake Ontario

Mark your calendars!

This May 13, 14, and 15 Goshukan Canada will be hosting a seminar in Toronto, Ontario that will be taught by Seiichi Fujiwara Hanshi. Vassie Naidoo Kyoshi has cancelled the USA Seiwa Kai Instructor's Seminar which is typically held at that time of year and is asking that all instructors from the U.S. to instead make plans to attend the seminar in Toronto. If you have never been to Toronto, I can tell you that is one of the most pleasant cities in North America and is certainly a place that you don't want to miss. Located in southern Ontario, Toronto is extremely cosmopolitan, the fourth city in North America.

More information will be sent out in a timely manner just as soon as all of the venue details have been worked out.

Seiwa Kai Humor



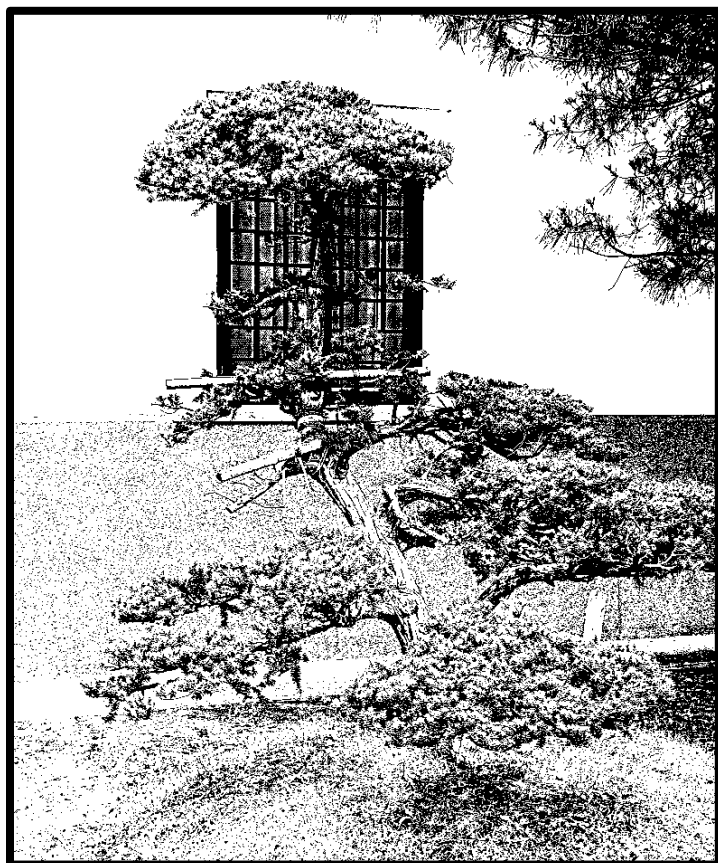
*Yes, dear, my hearing is just fine.
And no dear, I do not have attention deficit disorder.
I was just practicing my Kata.*

PATIENCE

By Jim Pounds

I drink a brand of herb tea that prints a wise saying on every tea bag. It's a lot like opening a fortune cookie. My tea bag saying this morning told me: *"Let things come to you."*

It got me to thinking about what that means. In karate perhaps that means to try softer. All too often we try to force something to happen instead of allowing it to come naturally – in its own time. By naturally, I mean as a direct consequence of the actions we've been taking. Yes, there's that "action" word again. Letting things come to us doesn't mean there is no action required on our part. Too often we try to force results into submission like a match in the Octagon. However, if we perform "right actions" rather than "forced actions" - in this case training regularly and diligently - progress and preparedness are the natural resultant.



One of the hardest concepts to convey to newer students is that the best way to initially practice Goju-Ryu kata is to move flowingly and at a slower speed. Beginners and junior students usually want to develop power first, but then often overlook the inherent flow and circular motion of Goju-Ryu which, in itself, is a better predictor of power than mass or muscle alone. Trying too hard at the beginning of the learning curve almost always results in the exclusive utilization of linear power. Nothing wrong with linear power. All karate styles utilize it, but it's the circular "*Ju*" power of Goju-Ryu that sets it apart - both in beauty and in affectivity.

I will often have students repetitively work kata at what I call "tai chi speed". At that flowing, slower pace it is much easier to understand and assimilate the circular motions that

utilize centrifugal force to create power. An added benefit is that the students can also observe the smallest nuances of stance, weight distribution, and focus that are often overlooked when the kata is run for maximum power. After the flow is mastered, speed and power naturally develop. So the student learns the "*Ju*" side of Goju-Ryu and then develops power from it. The student who only practices hard - the "*Go*" - is often lacking of the understanding and execution of the circular aspect and is therefore missing out on half the style.

Surprisingly, the same can be said of *kumite*. We practice *jiyu kumite* (free sparring) but we also do a lot of what we refer to as *randori* - a slower, free flowing, version of sparring without protective equipment. *Randori* is typically practiced at about 70% of *jiyu kumite* speed and requires a certain amount of cooperation between partners. There's a lot of ebb-and-flow necessary to effectively work both offense and defense. Since neither partner is loading up for the big technique, both partners are relaxed, more flowing and elusive, yet still able to set up techniques so they could be delivered with ultimate power whenever an opportunity presents itself. The benefits are improved stamina, great *tai-sabaki* (body evasion) and footwork, an improved ability to work close-in to an opponent (a Goju-Ryu trademark), enhanced flow and flexibility, and no distraction by the close proximity of flying fists and feet. All of these benefits transfer into *jiyu kumite* so the fighters become more relaxed and flowing - which generally means more speed. And that means ultimately more power.

Superb Goju-Ryu fighters are more like bamboo than iron. They flow and let the attack come close, yet evade while holding their position, and then spring back with amazing speed and power born of that flow. Couple that with the penetrating power of working with *makiwara* (striking post) and other forms of *hojo-undo* (training with implements) for years and you encompass the Go and Ju of our style. In contrast, students who are "thrown to the dogs" of hard fighting right from the start are tough (at least the ones who remain), but often cumbersome and somewhat predictable because of the resulting tension from loading up for the one big shot.

The saying "Letting things come to me" reminds me of the story of Matajuro Yagyu, the famous swordsman. Initially inept, he sought out Banzo a famous yet eccentric swordsman and asked "If I work really hard, how long would it take me to be proficient?"

"It would take you the rest of your life," replied Banzo.

"What if I worked every day with dedication?" rejoined Matajuro.

"Ummm, maybe ten years."

"No good! What if I train all day every day?"

"Thirty years under those conditions," replied Banzo.

"Why will it take me longer if I train harder?" asked Matajuro, puzzled.

"Impatience is the greatest block on the road to mastery. I will accept you as student only if you can display patience and a calm, determined spirit."

Of course, Matajuro did become Banzo's pupil and went on to become one of the greatest swordsmen in Japan. He was advised, in essence, to try softer and let things come to him.

It works in our private lives as well.

FROM CHINA-HAND to EMPTY-HAND



Karate: (China Hand) 唐手

Karate: (Empty Hand) 空手

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Just as the syllabus, apparel, and teaching methods of karate had been changed by the various cultural and political forces of Kokutai, the kanji ideograms which were used to refer to *karate* were changed by the very same forces. Originally, what we now know as *karate* or *empty-hand* was referred to as *karate* or *China-hand*. Please note that two Japanese words can be pronounced as *kara*. These two words have different kanji ideograms and very different meanings. One ideogram means *China* and the other one means *empty*. However, both the kanji and the meaning of the term *karate* were about to change in the social and political climate of the times.

Two characters make up the term *karate*. The first character, *kara* (or *tou* in Okinawan), was originally used to refer specifically to the Tang Dynasty of China (618 – 907 C.E.). Later, it was used in a more general sense to refer to the Empire of China. The second character is pronounced *te* (or *di* in Okinawan) and means *hand*.^[i] Consequently, the characters used to write karate once meant *Tang-hand* or *China-hand*. Mr. Gichin Funakoshi surmised that the characters *China-hand* were used “because Okinawa had long been under Chinese influence and because whatever was imported from China was to be considered both excellent and fashionable.”^[ii]

The term *China-hand* continued to be in common usage until the 1930s. However, as early as 1905 the use of *empty-hand* first appeared in print. Apparently, Hanashiro Chomo was the first to use the characters *empty-hand*. He changed the kanji to *empty* in order to imply the concept of transcending worldly desires, delusions, and attachment to material things through the practice of karate.[iii] However, we cannot overlook the fact that all things of Chinese origin were looked upon with suspicion by the Japanese and the use of the term *empty-hand* distanced karate from being something Chinese. Whereas Hanashiro Chomo used the term *empty-hand*, other karate masters continued to use the term *Chinese-hand* for more than two decades.

Mr. Gichin Funakoshi tells us that he suggested the official change in characters from *China-hand* to *empty-hand* because he believed that students of karate should “aim not only toward perfecting their chosen art but also toward emptying their heart and mind of all earthly desire and vanity.”[iv] By the mid-1930s, the name change which had been suggested by Mr. Funakoshi had gained wide spread acceptance in both Japan and Okinawa.

However, there were other reasons for changing the characters from *China-hand*. These reasons were not philosophical in nature, but were tied to the political events which were brewing in East Asia. In 1931, Japan invaded northeastern China and seized Manchuria. Then in 1937 “a border incident touched off a full-scale war between Japan and China.”[v] Understandably, between 1931 and 1937 tensions ran high between these two great empires of East Asia. This created nationalistic and patriotic sentiments in the Okinawan people, “and anything which could be identified as Chinese was seen in a negative light.”[vi] Consequently by changing the name of karate from *China-hand* to *empty-hand*, the karate masters in Okinawa and Japan had accomplished two things. First, they avoided any reference to China, an enemy with whom they were at war; and secondly, they implied a lofty philosophical goal, the perfection of one’s character.

It is interesting to note that during the 1930s and as the Second World War was fast approaching, some karate instructors wrote articles attempting to make it appear as if karate had evolved from martial arts which had originated in the main islands of Japan rather than from martial arts which were imported from mainland China.[vii] This revisionism of Okinawan history was not confined to just karate. Other Okinawan arts which had their origins in China and elsewhere “were all identified as examples of ‘pure Japanese culture’ that had survived in Okinawa, but had regrettably disappeared in the cultural mishmash of modern Japan.”[viii] Furthermore, it must be remembered that at this time all books and articles which were printed in Japan were examined and censored by the Japanese military.[ix] Hence, because of a patriotic attempt to make Okinawan karate appear as if it were an example of a “pure” Japanese martial art and because of the military’s censorship program, some instructors attempted to revise history and create a wall of denial surrounding karate’s Chinese origin.

Finally, the character *do* (path) was added to create the term Karatedo – *empty-hand-path*. The term *do* had been previously been utilized by Dr. Jigoro Kano when he transformed samurai art of

ju-jitsu into *judo* – the gentle-path. The term of *jitsu* or *art* was removed, and the kanji character *do* or *path* replaced it. The same thing occurred when *karate* was being transformed in both name and substance into *Karatedo*.

At this point, it is important to explain the implicit meaning of the Japanese kanji character *Do* which is pronounced *Dao* (*Tao*) in Chinese. As we remember from an earlier discussion, Chinese characters and their Japanese kanji counterparts are pictograms and ideograms. In the character *Do* (*Dao*) there is a face of a man. Above the face there is long hair implying that the man is old and wise. Next to the wise man is a foot. This implies that you are following in the path of a wise person. Consequently, when it is said that karate is a *Do*, it is implicit that karate is a path that will eventually lead to wisdom and self-cultivation.



Old Style and Newer Style Characters: The face and hair of the wise man is apparent in the older style characters on the left. The first character can be found in the red stamps on your Seiwa Kai and JKF Goju Kai certificates where the older style of characters is still used. The second character is the same as the present kanji for *Do* in *Karatedo*.

Patrick McCarthy explains that this last character was used to imply that there is “a ‘path’ one travels while pursuing karate’s goal of perfection.”[x] Consequently, *karate* started out as a reference to a martial art which had originated in China, an empire which held great sway in the cultural development of Okinawa. However, *Karatedo* ended up referring to a philosophical *path* that the participant takes in the pursuit of the perfection of his or her character.

Even though it was the social and political forces of Kokutai which led to the masters of karate in Okinawa and Japan to alter the kanji characters that were used for *Karatedo*, there was also a clear philosophical implication in the change. On one hand, the karate masters wanted to demonstrate their loyalty to the Empire of Japan. However, on the other hand they also wanted to imply that karate transcends the political environment. They wanted all to know that through the practice of *Karatedo*, the participant empties himself of vanity and strives toward the perfection of character. Since the early days of its development in Okinawa, this was a concept that had been an integral part of karate, and now it is implicit in its name.

[i] McCarthy, Patrick *Bubishi: The Bible of Karate*: page 56

[ii] Funakoshi, Gichin: *Karate-do My Way of Life*: page 34

[iii] McCarthy, Patrick *Bubishi: The Bible of Karate*: page 56

[iv] Funakoshi, Gichin: *Karate-do My Way of Life*: page 35

[v] Krieger, Larry S: *World History*: pages 696 and 699

[vi] Cook, Harry: *Shotokan Karate*, page 98

[vii] Nakasone, Genwa (McKenna, Mario) *Classical Fighting Arts*: Issue 5 page 38

[viii] Rabson, Steven, JPRI Occasional Paper No. 8 (October 1996)

[ix] Nakasone, Genwa (McKenna, Mario) *Classical Fighting Arts*: Issue 5 page 38

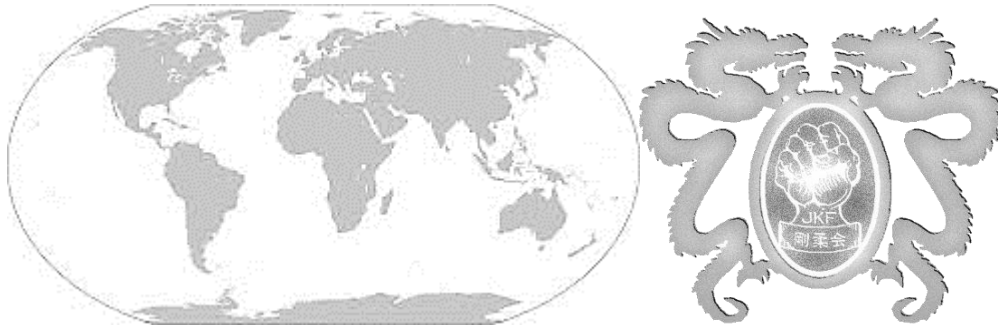
[x] McCarthy, Patrick *Bubishi: The Bible of Karate*: page 56

**Goshukan Canada Seiwa Kai Goju Ryu Karatedo
Winter Seminar
Submitted by Benoit Martial Arts**



And here it is – the group photo of Goshukan training session held in Orangeville, Ontario Canada over the weekend of January 9th, 2016. Special thank you to all participants as well as to the senior instructors who gave of their time and their knowledge to this event. Thank you as well to sensei Angelo Panoussis who hosted the event at his home dojo in Orangeville as well as for all his organization of it.

Seiwa Kai Around the Globe



Seiwa Kai Goju Ryu Karatedo International

Seiwa Kai Goju Ryu Karatedo Seminars

Seiwakai International has a very full seminar calendar with much opportunity for training. Regular participation in these seminars is the manner by which you keep your Karatedo skills sharp, and continue the learning process.

- Hong Kong – March 5, and 6 (See the tournament registration packet on the next 4 pages.)
- Australia – end of March/early April
- Portugal--3 days May – 6, 7, 8
- Toronto – Please check dates with Vassie Shihan – May 13, 14, 15 (See page 9)
- Omagari – July 20, 21, 22, (23 rest day) 24, 25, 26
- London October – 21, 22, 23, 24 Total 16 hours training available.
- Santa Monica – November

Additionally, Leo Lipinski Shihan will be conducting around eight seminars this year in England which will be 2 days each. He will also be teaching in Belgium, Indonesia, Greece, Italy, Slovakia, Hungary and quite probably a few other countries.

Hong Kong Seiwa Kai Seminar and Tournament 2016

Both Seiichi Fujiwara Shihan and Vassie Naidoo Shihan will be Present at this International Seminar and Tournament.

Hong Kong Seiwa-Kai Tournament 2016

Normal Training Class (By Hok Ming Liu dojo)

Date/Time : 4 March 2016 (Fri)
21:00-23:00 Shatin City Hall
(Free of charge)

Kata Seminar (by Fujiwara Shihan)

Date/Time: 5 March 2016 (Sat)
10:00-13:00 Kowloon Tai Kok Tsui Sports Center
17:00-20:00 Kowloon Kwun Chung Sports Center
Fee: HK\$ 250 per person

Tournament

Date /Time: 6 March 2016 (Sun) 08:30 -17:00
Venue: Kowloon Bay Sports Centre
Address: 15 Kai Lok Street, Kowloon Bay, Kowloon
Contact No.: 2750 9539
Rules: This tournament will follow WKF 9.0 rules with some exceptions

Participation fee

Individual match: HK\$ 100 for each category (Insurance included)
Team match: HK\$ 300 for a team (i.e. HK\$100 per team member)
(Insurance included)

Farewell Party

Date/Time: 6 March 2016 (Sun) 18:00 -22:00
Fee : HK\$ 320 per person

Deadline of enrollment

31 January 2016

To apply, please complete Appendices 2 & 3 to Liu Hok Ming (Eddie) through below

Mailing Address: D1, 15/F Chung King Mansion, 36-44 Nathan Road, Kowloon, Hong Kong

Contact No.: +852 9306 8483; **Fax No.:** +852 2333 1953

E-mail Address: karateliu@yahoo.com.hk

To enquire for accommodation, please contact: To Yo Travel Agency Co.

Mr. William Leung; Email Address: william.leung@toyotravel.com

Appendix 1 - Category Details

KATA		
Category No.	Age Group	Category Description
1	4 - 6 years old	Boys and Girls Kata (Junior)
2	7 - 9 years old	Boys and Girls Kata (Junior)
3	10 - 12 years old	Boys and Girls Kata (Junior)
4	13 - 15 years old	Boys and Girls Kata (Junior)
5	16 years old and above	Female Kata (Junior)
6	16 years old and above	Male Kata (Junior)
7	6 - 7 years old	Boys and Girls Kata (Senior)
8	8 - 9 years old	Boys and Girls Kata (Senior)
9	10 - 11 years old	Boys and Girls Kata (Senior)
10	12 - 13 years old	Boys and Girls Kata (Senior)
11	14 - 15 years old	Boys and Girls Kata (Senior)
12	16 years old and above	Female Kata (Senior)
13	16 years old and above	Male Kata (Senior)
14	6 - 10 years old	Boys and Girls Team Kata
15	11 - 15 years old	Boys and Girls Team Kata
16	16 years old and above	Male and Female Team Kata
KUMITE		
Category No.	Age Group	Category Description
17	6 - 8 years old	Girls Kumite
18	9 - 11 years old	Girls Kumite
19	12 - 14 years old	Girls Kumite
20	15 - 17 years old	Girls Kumite
21	6 - 8 years old	Boys Kumite
22	9 - 11 years old	Boys Kumite
23	12 - 14 years old	Boys Kumite
24	15 - 17 years old	Boys Kumite
25	18 years old and above	Female Kumite (Junior)
26	18 years old and above	Male Kumite (Junior)
27	18 years old and above	Female Kumite (Senior)
28	18 years old and above	Male Kumite (Senior)
29	18 years old and above	Male and Female Team Kumite

Notes:

- “Junior” refers to 10 Kyu to 4 Kyu;
- “Senior” refers to 3 Kyu and above
- For Team Kata, each team must have at least 1 male or 1 female (i.e. Team members cannot be all males or all females)
- For Team Kumite, each team must have 2 males and 1 female
- Kata must be Goju-ryu Kata
- For Junior Kata categories, each Kata can be repeated in unlimited rounds
- For Senior Kata categories, each Kata can only be repeated once but not consecutively
- Based on the number of entries, we may combine/cancel some categories

Appendix 2 - ENTRY FORM (Individual)

ENTRY FORM (Individual)

Category No. _____ (Please list all categories that you will join)

Full Name _____ (Given name first)

Address _____

Date of birth _____/_____/_____

Gender _____ Age _____ Weight _____

Country _____

I, the undersigned, agree to participate in the JKF Gojukai Hong Kong Seiwa-Kai Tournament 2016 and accept responsibility for myself for any loss or injury and misadventure during the period of the championship.

Signed by _____

Date _____/_____/_____

Note:

**If under 20 years old, parent or guardian must sign.

Appendix 3 - List of Participant (To be completed by Team Manager)

LIST OF PARTICIPANT

Name of country _____

	Name	Category No	Seminar	Party	Price (HK\$)
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
TOTAL PRICE (HK\$)					

Remarks: Those who attend Kata seminar & party, mark 'o' please.

Name of team manager _____

Signature _____

Goshukan South Africa Outreach Foundation

By Gary Mahnke

Goshukan Outreach Foundation, the nonprofit division of Goshukan Karate South Africa, is proud to have delivered its first sponsored minibus, complete with sponsored baby chair, to Miracle Kidz Safe House and Orphanage. This bus is aimed to provide safe, reliable and free transport to these beautiful children and will be used to shuttle the kidz to school, creche, sport, karate and recreation activities. A big thank you to Hermann Mahnke and Hammy Goode of Mace Service Centre in Tokai, who gave so much to help with the repairs to this bus! Together with Mace, Goshukan will be taking care of all repairs of this vehicle and hopes to roll out more sponsored transport to other underprivileged areas to help uplift lives.



Annual TKF (Seiwakai England) National Championships

November 6, 2016

Contributed by Marie Tanabalan



Annual TKF (Seiwakai England) National Championships held in London.
Attracting competitors from all over England, Europe and Asia.

WKF rules apply, with modifications; all kata must be Goju Ryu.

(TKF) Traditional Karate Federation is the England name for the group incorporating Seiwakai, Goshukan, Shuseikan, Shodokan and other affiliated members.

Competition is open to Seiwakai International and its associates.

INTERNATIONAL DELEGATES: please register via your Head of Association or contact us on tkfnationals@gmail.com to register.

This year body protectors will be compulsory for all kumite competitors at the TKF Nationals. As this is the first year we will be introducing this new rule, please check with organisers if you are planning of purchasing non WKF approved equipment. For example, Shureido in Japan also supplies non-WKF approved body protectors which will be accepted at this year's Nationals.

More information on travel, accommodation, forms etc can be found on:
<https://tkfnationals.wordpress.com/>