



Bill Shaw

Hi-Impact Training LLC

"The Esoteric* Advantage!"

* Esoteric adj. A deeper often hidden knowledge that is only understood by a chosen, initiated, and enlightened few.



Dear **Hi-Impact Training Member**,

Here's a highly valuable **Extra Bonus**. It contains **critical information that you really need to know** if you're involved in combining or mixing martial arts skills.

The following article was written by Bill Shaw in Sept. of 1980, for the Feb. 1981 issue of *Black Belt Magazine*. The first of many to come, it presents essential principles that a fully evolved Combined Fighting Art should readily possess.

It also indicates what the inherent secrets of superior techniques and strategies are, and that a true "blending" of martial arts is much more than a mere mixing of techniques and tactics.

We believe you will find it enlightening to see, first hand, what Mr. Shaw has been advocating & promoting for the last 30+ years. The principles & teachings contained in the article become even more interesting with the realization that MMA (Mixed Martial Arts) would not be around for another 15 to 20 years after this article was written.

Bill Shaw has often proven to be ahead of his time and is considered one of a handful of martial artists that helped usher in the "Eclectic Era" of the 80's. Which eventually gave birth to today's MMA. As an innovator, *Karate Illustrated* has referred to Mr. Shaw as a "Martial Arts Luminary", and *Inside Kung-Fu* has included him among some of the world's top martial arts Masters and Legends.

But there is still much more to be learned from this maverick, as you will see, right here on the Hi-Impact Training website. First, through his classic video lessons from the 90's (still before MMA), and even more so when he will soon begin to reveal his new, *Next Dimension Instruction*. Exclusively on this site!

In his *Next Dimension Instruction*, Mr. Shaw adds much more subtlety, deception, and a distinctively cryptic essence to the core of real world fight training.

Now, with that by way of introduction, we offer the following for your edification.

Please Enjoy,

The staff of Hi-Impact Training, LLC

From the Feb 1981 Issue of Black Belt Magazine.

Originally Titled: **"Combining Martial Arts"**
(changed by the magazine editor... what are ya gonna do?)

THE NAME GAME

by Bill Shaw

Photos courtesy of Bill Shaw

Quite often a martial artist who has an unquenchable thirst for knowledge and improvement will find himself ranked in two or three arts, with substantial study and understanding in several others. This puts him in a unique position. Through the various concepts presented by these arts he often has a viewpoint of combat that few will ever see, and it is his particular combination of knowledge that deserves acknowledgement. He understands that one art may have something to offer that another may lack and sees the weak points of one art through the eyes of another. How then will he choose which art to teach his students? If he is worth his salt, he will give his students the full benefit of his total knowledge.

Being conscientious, with a true concern for his students' development, the instructor teaches an art that is the result of his total experience. Soon he is no longer simply accumulating knowledge, but he begins to add creatively to it. What started out to be jujitsu now has kicks, punches, blocks, gymnastics, gouges, strikes, traps and angles. Even individual techniques display a certain uniqueness.

Eventually it happens, an educated observer remarks: "Hey, that's not jujitsu!"

"Okay, it's karate."

"Well it doesn't really look like karate to me."

"All right, then just call it kempo."

"Oh, you've trained with Ed Parker?"

"No, I guess it's as much kung fu as anything."

"No, can't be kung fu, it's not flowery enough."

"The truth is it's really martial arts."

"I know that, but what's it called?"

"Wushu."

"Then you've been to Hong Kong or Taiwan?"

"No."

"Wait a minute. I bet this is that

jeet kune do stuff."

"You're getting warmer, but that's far from an accurate description."

Try as one might, it just never seems to fit one of the established labels.

If I am not teaching an art as it is recognized, it is questionable whether I have the right to use that name without deceiving my students and the public. I remember how Bruce Lee often stated that he wished he had never dubbed his art with a name (jeet kune do—Way of the Intercepting Fist), because everyone kept trying to make the art fit the name. Typical reaction would be, "Hey, that was an initiated, direct attack; it didn't intercept anything; and you used your foot, not your fist." From this absurdity I realized the less descriptive the better, hence, The Way of the Hand and Foot or *te ashi do* in Japanese and *shou tsu tao* in Chinese. Both of these names have been used, but neither was satisfactory since one or the other would indicate a Japanese or Chinese style. The solution, in my own case, was simple (although it took years to discover). I decided on an Oriental-sounding name that would be descriptive of the fighting method. Han foo wa, a name that resulted from dropping the last letter of each word in hand foot way, was my invention.

"Han foo wa" is nonclassical, containing aspects found in such arts as jujitsu, karate, boxing, wing chun, escrima, fencing, wrestling and judo. Within the technique context are kicking, punching, blocking, throwing, joint locking and breaking, escapes, nerves, atemi waza, traps, checks and

Against an opponent in the same stance (1), check the attacker's lead hand and counter to the groin (2). Then grab the hand and hook kick to the head (3). Follow with a round kick as you pull the opponent into your kick (5).



weapons.

This curriculum is not just another combination or mixture of arts and techniques. It is a method of development—a resource from which to incorporate compatible concepts. Again it must be stressed this is not a new art that I developed—for in order to claim credit for that, I would have to claim the invention of a back fist, side kick and all other standard techniques. Instead, it is simply a teaching method which reflects my knowledge and understanding of certain concepts and principles.

Each technique and its execution should contain three basic elements:

1. Effectiveness, according to its purpose.
2. Efficiency without wasted motion, time or energy.
3. Safety without becoming vulnerable.

Simplicity, directness, deception and change are among the main elements of strategy. However, all of these are to serve merely as guidelines and not limitations. Han foo wa has only one hard, fast, unchangeable rule. It must always improve and continue to change.

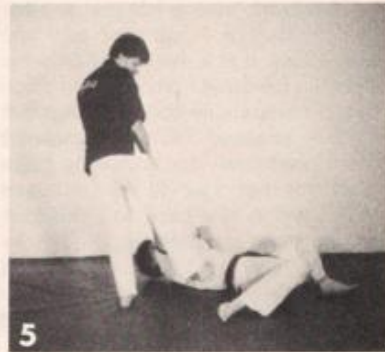
The concept of true combative martial arts is opposed to set patterns and isolated, prearranged techniques. However, these are sometimes used as a means to an end. Just because you use a car to get across town does not mean you have to sit in it the rest of your life. The goal of teaching is to aid the student in learning to develop his creative ability and to evaluate his creation in the light of practicality. The goal of training and studying is to ac-

Right: Against an opponent in an opposite stance (1), press his lead hand with your rear hand to land a straight punch (2). Then grab the back of his neck (3) and, keeping him off balance, execute an outside thigh sweep.



Responding to a rear choke (1), trap the opponent's arms, keeping your own arm straight (2&3). Controlling both his arms, strike with a rear-hand punch (4), then execute an outer thigh sweep.





To counter a lead-hand punching attack (1), parry with your own lead hand and throw a sliding round kick to the body. Grip the wrist (3), then use a rear leg kick while holding the bent-wrist lock. Continue with a rib kick, maintaining control over the wrist (4), then apply a bar arm to keep control.

quire the ability to instantaneously create a technique or combination of techniques to fit the demands of a particular situation. The most revered masters of time have virtually all been against preconceived thought in combat.

Sparring is of utmost importance. It is the master teacher of timing, distance, spontaneity, initiative and reaction time. It is the judge and the test of a technique, principle or skill level. Without consistent sparring practice done with realism and evaluation, no combative art can survive. It will eventually, over time, become a mere replica of the original art. It may look the same, but like any replica the quality of its material and structure will not hold up under actual use.

Far too often, a martial artist of moderate experience decides, "I'm going to develop my own style." The

problem, of course, is that you do not develop your own style, you let your style develop.

Often this martial artist will think it necessary to abandon the restrictions and confinements of basic techniques. A wise student, however, will accept the fact that he will never cease to practice and improve a simple back fist or side kick. A Chinese proverb states: "One technique well-mastered is worth a thousand half-learned." Keep in mind that being able to do a technique is not evidence of it being mastered.

The highest stage of learning is unrestricted to its choice of sources. For example, a beginner is fortunate to have intermediate students to set examples, while the intermediates value their interaction with the advanced students. The advanced students acknowledge the honor to learn

from the teacher directly. However, it is the teacher who has the keenest understanding, because he is able to learn from all.

The illustration sequences contained in this article are examples of the blending of concepts and techniques from various arts in a compatible manner. Notice the order in which things occur; a trap, check or block accompanies the hits and hits precede locks or throws. However, there can always be exceptions. Also remember the three elements of a good technique as mentioned earlier—effectiveness, efficiency and safety. ✕

Bill Shaw is an experienced martial artist who teaches in Grants Pass, Oregon.

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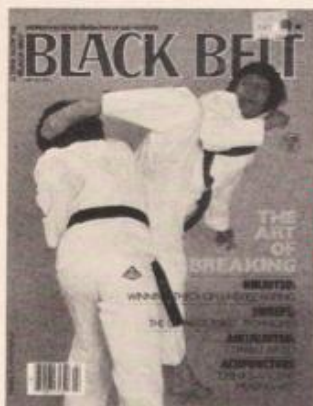
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Contents

FEATURES

- 20 **TAMESHIWARI: THE ART OF BREAKING**—A recent study indicates that bone is actually 40 times stronger than concrete. Although this information may help overcome the psychology of demolishing slabs of concrete, breaking expert Pu Gill Gwon insists that speed and placement are still the essential elements of tameshiwari.
- 26 **LESSONS FROM BOXING**—More and more martial artists are looking to boxing as a means of developing effective training methods, faster footwork and improved sparring tactics.
- 33 **SWEEPS: THE ULTIMATE STREET TECHNIQUES**—A sweep is one of the most effective techniques a person can use. According to Dan Ivan, if you can do nothing else, you can sweep.
- 38 **THE EVOLUTION OF KATA**—In the final installment of a two-part series, John Sells addresses the principles of kata practice and the significance of the names of various forms.
- 42 **THE ART OF UNDERSTANDING**—Stephen Hayes offers a selected chapter from his forthcoming book on togakureryu ninjutsu.
- 48 **THE LONG RUN—HOW TO BUILD ENDURANCE**—Author Loren Christensen points to reasons why you might be out of shape as well as specific remedies for deficiencies in endurance fitness.
- 52 **JAPANESE DAGGERS**—Considered to be the highest quality and most precisely crafted blades in the world, Japanese daggers are being duplicated with remarkable accuracy.
- 56 **AIKIJUJUTSU: AIKIDO WITH A TWIST**—Daitoryu was the core art that spawned such styles as hapkido, aikido and jujitsu. A notable branch of this martial arts family tree is aikijujutsu.
- 60 **THE SHOGUN'S SHADOW**—Historical Fiction: In 13th-century Japan, the Shogun learns of a plot to overthrow his rule—even as the barbarian forces of the Khan prepare to invade.
- 66 **ACUPUNCTURE—THE HEALING FORCE**—Long acknowledged as an integral aspect of many Chinese martial arts, acupuncture is now recognized by several states as a credible and effective (and legal) self-healing art.
- 70 **THE NAME GAME**—Bill Shaw offers an unabashed approach to blending diverse styles, as well as a justification for the formation of a new style.



ON THE COVER: Pu Gill Gwon thinks of breaking objects in the dojo as being similar to breaking heads for self-defense. For more on breaking, see page 20. Cover photo by Joe Messinger.

DEPARTMENTS

- 6 EDITORIAL
9 LETTERS
11 INSTRUCTOR'S FORUM
12 BLACK BELT TIMES
90 LIBRARY OF BACK ISSUES
92 KI CALENDAR OF RATED EVENTS
97 DOJO DIRECTORY

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