Classic Kata of Shorinji-Ryu

Okinawan Karate Forms of Richard 'Biggie' Kim



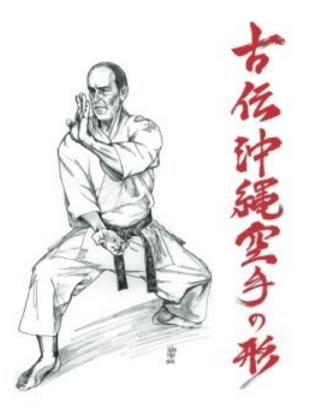
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Richard 'Biggie' Kim, Lefty Nakayama, Clarence Lee, Richard Lee, and Herbert Lee taught me all the katas contained in this book. These katas are very rare and only a few people around the world practice them. That is the reason why I decided to document and share these kata. I felt an obligation to not allow these beautiful and effective forms to be lost to history. In a sense, this book is a tribute to Richard 'Biggie' Kim, one of the most knowledgeable martial artists the world has ever known. Please be aware that this book is meant for high level traditional martial artists and for those who already are familiar with these katas.

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Okay *but* these are *not* the classic forms in certain cases

By Seemann

First, I know that there have been complaints about the size of the photos, but I believe that they are big enough for most people with average vision. Second, I want to be very clear that the title of the book is grossly misleading. These are not, in fact, the Okinawan forms of the kata, nor are they the 'classic' forms. I lived in Okinawa growing up and have been studying several forms of Okinawan and Chinese martial arts for over twenty years and I can tell you that many of these are not the classic form, nor are they in the Okinawan style.

As Kousaku Yokota states in "Shotokan Mysteries", kokutsu dachi is not an Okinawan stance -- it was created (particularly as presented in the book) by Funakoshi Gichin well into Gichin's stay in Japan. Chatan Yara no Kushanku, as traditionally taught in Japan, makes use of neko ashi dachi where the author and images suggest kokutsu dachi; it is the styles that are based on (or have been influenced by) Gichin's modifications that use kokutsu dachi. I was actually fairly saddened to see that other Shotokan changes made their way into the katas within this book. That isn't to say that the way Shotokan influenced schools do the kata is 'wrong', simply that you cannot use the words 'Classic Kata of Shorinji Ryu: Okinawan Karate Forms' and use the forms that are more Japanese in nature (or were created to kowtow to Kan? Jigor?, because neko ashi dachi allows you to easily prevent a Judoka from grabbing you).

I give the book a 3 instead of 2 or 1 because the katas are right (just not 'classic' or 'Okinawan' in form), the

pictures are good, the directions are good, and the content is good (if you don't spend your whole time hung up on the content violating the title). I believe in some latitude in kata for personal understanding or expression because as we develop we learn things, and am also a big fan of the mantra that we are all students. The book is fine if you want to do these kata in a fashion similar to the Shotokan (and it's descendents) techniques, but not if you want to actually do the kata as they are performed in Okinawa or as they traditionally were.

For anyone wanting to try to make these more Okinawan/traditional... Kokutsu dachi are peppered throughout the kata presented in the book and should almost always be neko ashi dachi. The chudan shuto uke would almost always be gedan, not chudan. Yoko geri keage are often mae geri, but in these kata (which are more advanced kata, so as the author says, you have to already know a version of them to make much use of the book because they were to teach extremely important and difficult techniques that you can't see in the book... like Chatan Yara no Kushanku, which teaches, among other things, the proper method for body shifting) it's not a hard and fast rule -- you just have to know the originals because there are yoko geris in some of the right places and in others it should be mae geri. In some cases the kata diverge greatly from the classic versions, acting as a blend between the flashy (but less practical) "competition" versions that you see and the classic version (with entire fragments added and subtracted)... you just have to know the classic kata from Okinawa to know when and where this happens (too many instances to enumerate them here). The general structure is there, but his teacher (Richard Kim) was a member of the DNBK, which explains why these are Japanese versions of the kata. It was a let-down for me because I was hoping for something that had written instruction with pictures that I could show to students who were trying to learn the kata -- they would practice with me, then have reference material for while they were practising at home... but this is not that because these are not the original forms or even Okinawan in nature.

2 of 2 people found the following review helpful.

What a great Okinawan Karate book!

By Peter Max

This is the first Classic Karate 'Kata' book about master Richard Kim's Okinawan Karate forms. His Shorinji-ryu style is still unknown in Japan. Leroy Rodrigues is one of Mr. Kim's old student who studied under Mr. Kim in 60's in San Francisco. In historically and in technically, this is a great Okinawan Karate book for all martial artists.

1 of 1 people found the following review helpful.very goodBy kalogiros GeorgiosVery good book with truly rare kata the only problem the pictures are small for me. The rest is top historicaly and technicaly

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