

Val (15) Honor (17) and Henri (13) Taylor

Suburb Black Belts

Honor, Val (Valentine) and Henri Taylor are three charming karate black belt holders from the same Suburb family: a remarkable achievement. They are aged 17, 15 and 13, and are still pursuing karate in the midst of A levels and other exams. They explained that it was a way of life. "If we weren't doing karate, we would be sitting around at home watching TV", said Val. Henri described how karate made them fitter and faster at sports in school. In nine years Honor and Val have reached Black belt Second Dan, and Henri has achieved First Dan in seven years. The three practice at home together: Honor said that this stopped them fighting together in the way that children do, because they know their own strengths and limitations.

This is a typical experience, according to Pantha, their teacher. He started karate himself when he was 17. A taller boy used to wait for him at the station; and he became nervous about going out. He decided to learn karate in case he was attacked. The more Pantha (Mr Wolfson) progressed in karate, the less these situations arose. He gained a lot more confidence, and has never had to actually use it.

Ten years ago an Israeli boy asked Pantha to teach him. Pantha said that he would if he brought friends. Four turned up in his lounge. The following week ten arrived, and they moved into a church hall. He now teaches fifteen classes a week to 300 students at all levels around North West London. Pantha and

Raj, his partner, teach fifty families from the Suburb.

The classes have an air of cheerful concentration, as the children learn how to control their bodies. Karate is an art and a technique. It requires balance and grace, rather than great physical strength. Girls are easily equal to boys of their own age. It is excellent for self defence.

The children learn a series of movements called KATA against imaginary opponents. An important part of this is BLOCKING, which is deflecting an impact. This is the only time of actual contact in karate. In their normal moves the participants "pull their punches": they stop short. The focal point is the KAIA, at which time the students all shout out together. This is liberating for some children who are always told not to shout.

Beginners at karate have to sign a licence including a solemn promise to "Use karate only in self-defence". This may be the first time in their young lives that they sign a pledge. It is a moment which they take very seriously, as they recognise the responsibility.

Their respect for karate and each other shows in their attitude in class. When a child was reprimanded and told that he may be required to leave the course, they all considered it a real disgrace.

The students gain confidence, which benefits them in other aspects of their lives. They become more focused, and concentrate more efficiently. Other children with excess energy learn how to control that

energy. Some children find that karate helps them overcome co-ordination difficulties.

Pantha describes how his reactions have become much faster, for example when driving a car, if someone steps out in front of him. He himself is still learning karate from an instructor, who has learnt for thirty years. It is part of the tradition that there is a lineage going back in time. Older children like Honor, Val and Henri teach the younger ones, and so it is passed on.

The classes end with plenty of catch and run games for the younger ones, which they find great fun, and they all go home satisfied.

Jackie Norman

The Director, Mary Musker, in her programme notes says that one of the things which attracted her to the play was that it was "not at all difficult". I am afraid that I do not agree with her and consider *Love's Labour's Lost* far more complex than her superficial reading of the text reveals. True it is a play about young people indulging in the games of love and the breaking of vows, until reality steps in the shape of death.

Ferdinand, king of Navarre, has withdrawn to his summer palace, "a little academe" where, together with his friends, Berowne, Longaville and Dumaine he has sworn an oath of

continued from page 1

The Institute arranged presentations by the architects to the Residents Association, neighbouring residents, the school, the Trust and Barnet as the planning authority. At the same time the plans were discussed with the planning officers at Barnet and the Trust Council; the permission of both would be required if a formal application were to be made. This type of preliminary discussion does of course frequently take place it being clearly understood that it in no way binds the planning committees concerned. In this case however it was important that the situation was dealt with as quickly as possible as the public enquiry could only be postponed for a limited period.

After the presentation to the Residents Association a letter was sent to the Institute commenting favourably on the understanding the architects had of the importance of the site but indicating concern about the extent of the development and the effect this, and any possible increase in traffic, would have on the neighbourhood. It is clear that both the Trust Council, Barnet and English Heritage (which has been involved) have also been concerned on these points. A sensitive approach has certainly been adopted by keeping some of the proposed buildings generally in line with the houses that might otherwise be there but a loss of open space and new buildings to the extent suggested in a conservation area is obviously a serious matter.

All the indications are that the proposals in their original form will not go ahead.

The Institute clearly has some difficult decisions to make. Even though the school may not be so limited can they accept the constraints on their activities imposed on them by the site? It seems that some development

GALLERY SUCCESS

The Residents Association Council last month voted to continue with the Garden Suburb Gallery following its successful first year.

Situated at the Temple Fortune end of Hampstead Way, The Gallery provides a focal point for the RA and sells books and maps to do with the Suburb and the work of local artists including pictures; cards; pottery; craft jewellery and, recently some wonderful silk painted scarves by Christine Barrow. More than 20 artists are represented and the sale of their work has enabled the Gallery to more than pay its way and repay the Trust some of the rent.

The Gallery is run by a panel of volunteers to whom our thanks are due for their regular attendance even through those days, perhaps when the weather is too awful, when nobody comes in to relieve the tedium!

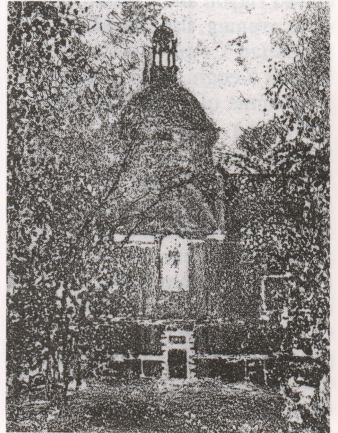
Two new artists

This month sees the addition of the work of two exciting new artists.

Judy Bermant, whose studio is in Hill Rise, is an established painter with a long list of exhibitions to her credit including regular showings at the Royal Academy Summer Exhibition. Judy specialised in illustration at St Martin's School of Art. She works mainly from observation in watercolour, gouache and printmaking. Her work centres on her personal experiences - family,



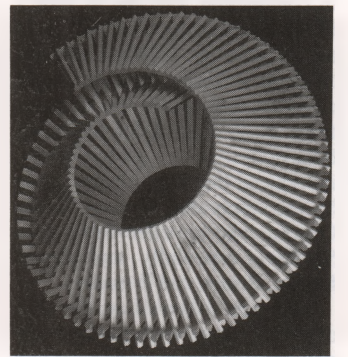
friends and community as well as still life and landscape. Judy says "I often draw myself, and feel my self portraits can reflect something of the strains involved in being both an artist and an observant Jewish housewife, mother and grandmother, constantly juggling with conflicting demands. Preparing for the Sabbath and Festivals while finishing a piece of work in the studio next to my kitchen



could either drive you mad or seem hilarious. You need a sense of humour!"

Judy Bermant's work can also be seen at the Barbican in Rubies and Rebels, Jewish Female Artists in Contemporary British Art at the Concourse Gallery Oct 8 to Nov 10 admission free.

Darshana Khimasia, graduated only last year from the University of Brighton with a BA Hons (First Class) in Wood, Metal, Ceramics and Plastic. She has had several exhibitions since her Degree Show and is now producing 'moving wooden sculptural forms' and evocative ceramic pieces that make beautiful presents. "My love of Ikebana, Japanese flower arranging, has filtered through to these high fired porcelain vessels. The relationship between vessel and flower is closely bound. A flower should be an extension of the container and I feel that each should enhance the other" says Darshana.



Love's Labour's Lost in Little Wood

celebrity and study for three years. Unfortunately, Ferdinand has forgotten that the Princess of France is about to arrive, sent by her father on important state matters.

The young men soon fall under the spell of the ladies and their pleasant games and tricks on each other are terminated by the arrival of Mercade, who brings news of the death of the King of France. Faced with reality, the Princess and her companions, request a sterner commitment from their suitors.

Ferdinand and Berowne are given plenty of clues as to their characters in the text, but Longaville and Dumaine must create their own.

Mark Overall (Ferdinand) and Jon Musker (Berowne) were pleasing, though a trifle heavy-handed with wit. Similarly, the Princess and Rosaline are well drawn, while Maria and Katherine are mere shadows. Joanna Farrer was a delightful Princess although I would have liked to see a little more reserve in her relations with her women. She is after all Royal. Susan Quine failed to find the provocativeness and quick wit of Rosaline and there were not many sparks between her and Berowne.

Boyet, the courier the king has chosen to accompany his daughter was played by Peter Adediran with a nice sense of humour. Colin Gregory brought his usual clarity and wit to

the role of Don Armado, but he looked much too elegant and well dressed. This is a gentleman of fallen fortunes who cannot agree to fight in his shirt as he does not possess one. He was well partnered by Noel Radnedge as delightfully pert Moth. Richard Kinder was also in excellent form as the school master, Holofernes, savouring his mumbo-jumbo language. Both Tim Solomons (Costard) and Mick Orme (Sir Nathaniel) could take note that playing comedy does not mean mugging.

I think a female Marcade is a mistake. The appearance of this messenger and the grim words he speaks are the effects by which the magic of the last scene is set in motion. A chill pervades the mirthful proceedings, the world of fantasy is broken. Chloe Cooper looked impressive but had not the voice to command.

Léonie Stephen

Goldwater & Co.

Solicitors

ARE YOU MOVING HOME?

If so **GOLDWATER & Co.** are members of **The Law Society's Transaction Scheme -** A new streamlined National Conveyancing Protocol.

For a conveyancing quote contact:

GOLDWATER & Co
your local solicitors

899 - 901 Finchley Road,
Golders Green, London NW11 7PE

Telephone 0181-209 0035
Fax 0181 731 7271



The Pavillion, Northway
Hampstead Garden Suburb
London NW11 6PB

Take Away
Morning Coffee • Breakfast
Lunch
Afternoon Tea
Office Lunches
Sandwich Platters
Desserts for Home
Private Functions

Open Mon to Thurs 9 am - 7 pm
Fri and Sat 9 am - 5.30 pm
Sunday 9.30 am - 7 pm

Tel: 0181 458 0058