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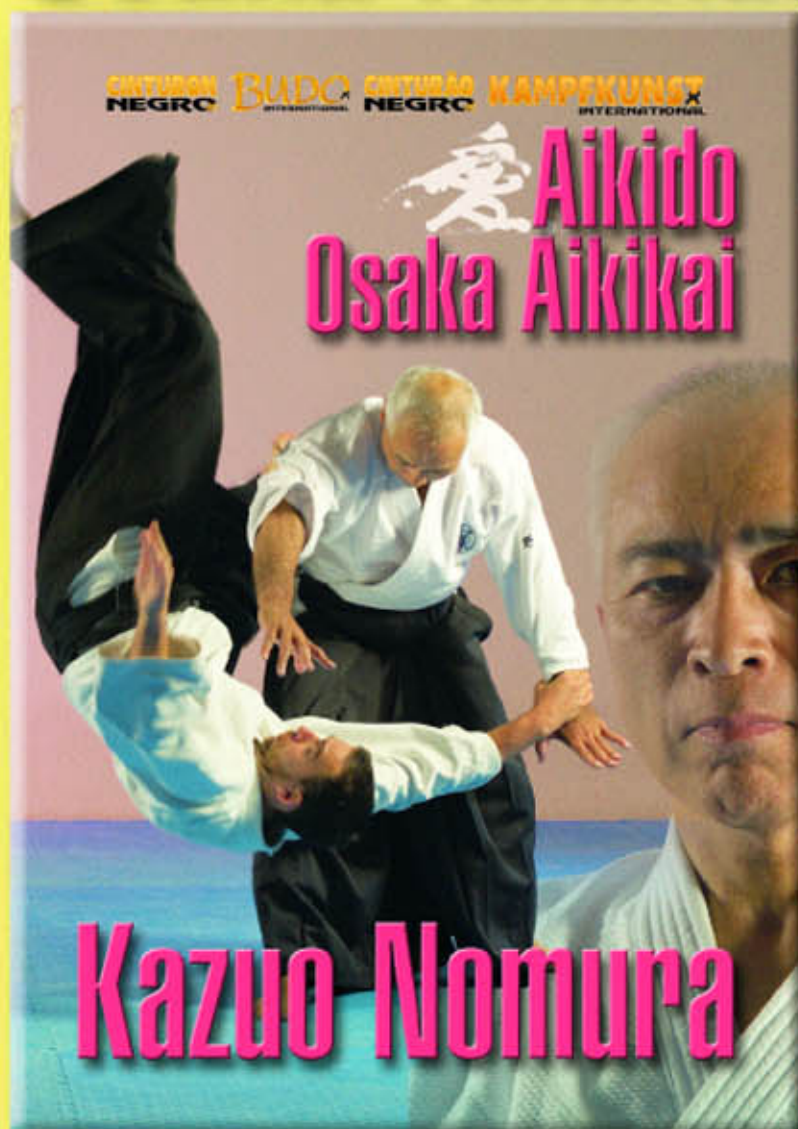
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PAOLO CANGELOSI
THE LION DANCE

Osaka Aikikai
Kazuo Nomura



Aikido Osaka Aikikai Kazuo Nomura



The Ki moves the body, both are one, that is the principle of Aikido and Budo. In his first work, Nomura Shihan, main instructor of Osaka Aikikai, presents an easy and systematic way of practicing, which will allow us to feel and grow the Ki in our Aikido. Each section in this DVD shows different techniques to make us understand it easily. However, the main concepts remain the same. We will start by practicing Kokyu-Ho, the power of breathing, and we will go on with Tenkan, Tenkan with Sabaki, Shomen Uchi, Yokomen Uchi, Tsuki, Shomen Uchi Nido Uchi, Yokomen Uchi Nido Uchi, Tsuki Nido Uchi. It is an excellent opportunity to improve your potential and motivate your practice.

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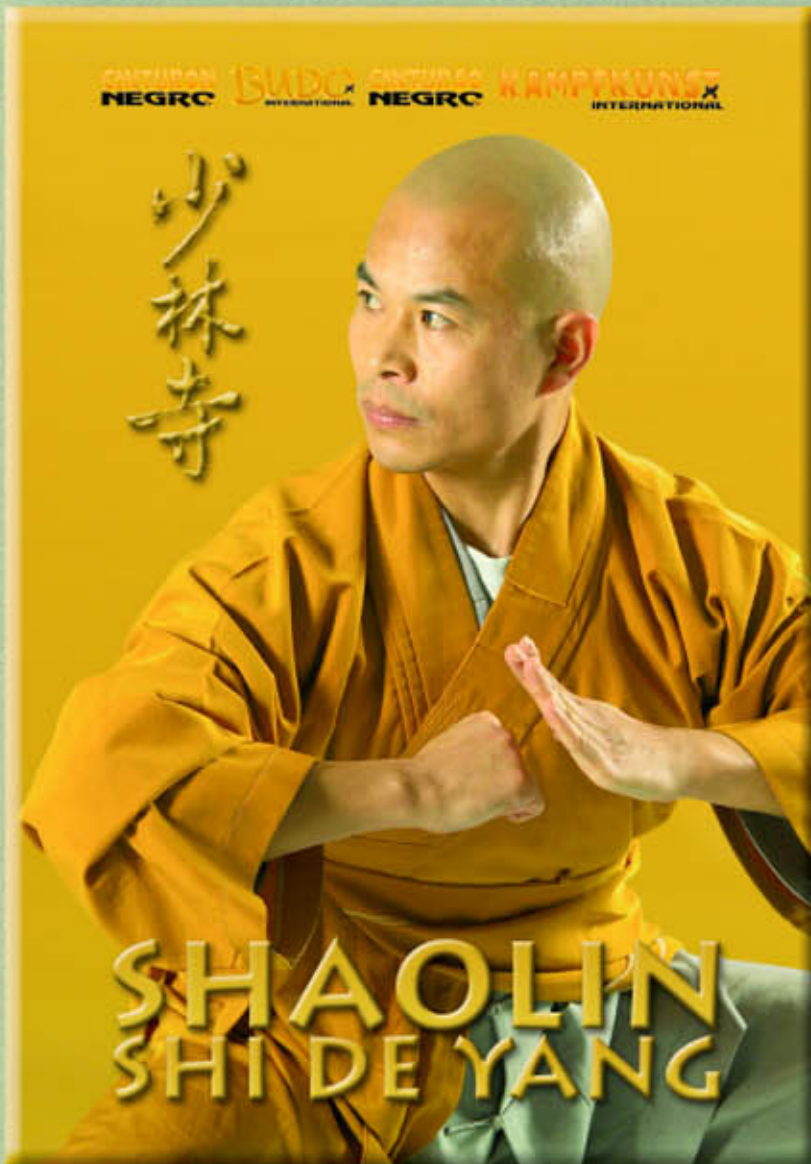
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As a result of several working years, we present you this documentary and instructive DVD, in which we have compiled the Great Master Shi de Yang's teachings, the most well-known face of the legendary Shaolin Temple. Belonging to the 31st monks' generation and direct pupil of Shi Xui, Shi de Yang is one of the few Masters that have learned in depth the "3 treasures of Shaolin": Chan, WuShu and Traditional Medicine. This knowledge as well as some exceptional martial skills have led him to hold positions as Chief of Warriors Monks, old texts transcriber, philosophy professor and Director of Studies for Traditional WuShu. An authentic Master of Masters.

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EDITORIAL

THE CONCORDANCE OF RIGHTEOUSNESS

*"Yes -sighed the colonel-.Life is the best thing which has been invented".
GABRIEL GARCÍA MÁRQUEZ*

The righteousness, as wish of the soul, in the sense of justice, not as a moral value, is one of the key assumptions in the way of the warrior. Beyond good and evil, the righteousness which I will comment today, as I said, is not a moral value, subject therefore to changes in the customs and times, but that perfect balance between the self and the whole which leads to fluidity. Righteousness is impossible in a curved universe. It is just an illusion, as is the horizon. However it is neither about geometry that I want to speak, but about fair, adequate, synchronous nobility of the individual with the whole. Hence the title of this text begins with the word "righteousness". When righteousness is in tune with the universe, perfection exists and becomes evident. There is no way to establish its form beforehand; it is not determined by any rule, measure, or condition, but when the concordance of righteousness happens, Heaven and Earth become one and magic takes place. That is the reason why its form can't be predicted, and we are denied access to this position through any way in particular. However, this can be achieved by all at once. Unlike the followers of Buddha, I don't think that sitting under a tree such a thing could happen, but it can also. In the nature of each unique and unrepeatable being there is the willingness to be and to do things. The wishes are a simple and accessible way to understand the nature of the power of the concordance of righteousness, of the search for that fair position that satisfies our desire for the whole. The wishes show us a path marked by the need and this stems from the nature of every being and thing. In our Judeo Christian culture, however, the desires have very bad press. But in the path of the warrior, the first step is always retracing our steps of what has been learned and get rid of preconceptions. The greatness of desire is that its strength can't be stopped, since it is natural and flows like a mountain stream to the sea, pushing effortless; by contrast the criteria or ideologies must be sustained so contrived. Castaneda said that the normal man spend tons of energy trying to keep his worldview. As a result the wishes always overcome one way or another; it is

therefore necessary to understand its nature in a way more profound than the simple denial, neutralization, repression or sublimation. The fuse of desire will not shut off in any of these ways; it can be delayed, deferred, or even fed back itself to a possible and multiplied explosion, but it can't be ignored with simplistic strategies. The desire gives us clues; sometimes really outlandish, but very relevant for what is on us in excess and defect. The nature of things is to move in search of constant equilibrium and the desire is a manifestation of this. What have our ego prepared for ourselves? How do you know which is Its Truth, Its Order, Its first and last Command? Michael Ende says it very clear in his never ending story, when the multicolored Lion explains the meaning of the pendant to the main character, the one with the phrase inscribed on its back: "Do what you want." - "Oh, that's very easy! -answers the girl -. Faced with the lightness of her response, the Lion's expression became very serious and he answered: - "Doing what you want is the most difficult thing, because this is your real desire to do" - The same sentence was the favorite of the writer Aleister Crowley, a famous writer, magician, astrologer, and high priest at the beginning of last century. Crowley used to begin all his letters: "Do what you want, that's the whole Law" And ended them saying: "Love is the Law, love under will." The desire for water indicates thirst, and thirst exists because drinking is in our nature. For an apple tree its nature is giving apples, but for Pedro Martinez its nature is much more complex. Nevertheless it can't be understood for it, (even by Peter!). The truth is that most of the "Pedros" in the world do not have sufficient interest to start such a journey, but if their ego would decide so, it would cross on their way so that nothing could prevent it. A master I had used to say that nobody voluntarily joins the path of consciousness. None of those who walk in it have any virtue in such a decision. Virtue for virtue is maybe just one, the fact of having learnt to leave aside the idea of "sostenella en non emendalla" (keep it and don't change it), as for the fierce bull,

humiliate and continue to charge. The classics said that the world is divided in sleepers, initiated and enlightened and that such division corresponds to the pyramid, the figure that best represents perfection in our context. That means many sleepers, a few started and far fewer enlightened. Among them some have gone down in history. It is said that a Master is the one who jumps the wall, sees the beauty behind it, but gets back to tell the others how to get there. These Masters, avatars, as they are called in ancient India, left lessons that, as in the game of secrecy, (when you pass a message to the ear of someone in a circle until it returns to you), has nothing to do with the original message. Lao Tse must be read between the lines, for Buda all the cultural dandruff of his acolytes must be removed, and the same with Jesus, and with Muhammad ... How many times this attempt to open doors in the minds and hearts has become the opposite! When the nature of the message is complicated (not for the message itself, but for the limited ears of those who are listening), it is more than likely that everything ends in terrible ravings. The nature of things is simple, but even if we look at them, we can't see them because we cling to our own description of the world. If it is difficult to see them, the second step is even more difficult ... Seeing them is one thing, but to accept them is a different thing. And this is just the prelude! Because immediately after one should act accordingly and impeccably, that's nothing! That sounds an impossible matter. Fortunately not all steps are always done manually, but the evolution and walking the way provide us with the ability to automate consciously, integrating this complex mechanism, so that when we achieve the concordance of the righteousness, our nature and the nature of things, find their place fluidly. The concordance of righteousness only happens when we inhabit our center. The center is not the equidistance of other references that we call ends. This is always a beforehand decision and in the synergy of the concordance there can't be any anticipation. Our center is not a steady point in beings, because we are



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beings on movement and in a changing world; that is what make it possible our real stability.

The real center is the very essence of our nature stripped of all ornament, the heart of a warrior. The desires, needs and personal dreams echo in it, but these do not transform our essence, the only modulate it. Any initiation way as the Martial Arts, is only one entry in tune with it, a search of harmony with its original and fundamental nature. Trying to define it based on ideologies or religious principles is a bad poor imitation of what it is. "The Tao that can be named is not the true Tao" wrote Lao Tse.

The initiation is more like peeling an onion than dressing a saint. Isis was unveiled to know the truth, releasing her from her seven veils. The work of getting rid of so many layers, of lots of props of our description of the world, is an arduous task whose reward is not guaranteed.

There is no Heaven for the warrior, but certainly if there is a Hell it will be for him. The hell of a warrior is to deny his nature and his way, losing it, and losing himself, since those who have known, although it may for a moment, a glimpse of what to be free means, won't relent easily in its efforts. Such a searching work is undertaken, as I said, by necessity, but once it has started it has many more chances to continue than to stop.

In my next book I am collecting editorials of the last months. I have discovered in them two trends in my subjects; some are external and others are internal. For the first time I have taken a stand on world affairs, almost always absent in my previous writings about the path of the warrior, but they intend to respond equally to the very fact of being a warrior, in the context of our current space time. I have also sought in them the center, but it probably does not correspond to that equidistant idea of the accepted current extremes that I do not share. I believe that our civilization has moved its center toward one end and claims that the center is now in such a place. From my point of view the references are not ideologies or morals, my reference is the nature because it is the only which can be flawlessly a mirror in such a task; seen from that mirror, that center where so many are involved with enthusiasm, appears to me as a clear extremism. In addition I have done it from my being, and I do not think that the statistical average is the adequate pattern to establish a measurement of my personal nature. As a result of all this the reader will find in my book politically incorrect speeches, out of the norm. I feel, however, that all of them are perfectly suited to the concordance of the righteousness, which was the only really important thing for me to write. They respond accordingly to my path with heart, to my way of feeling the path of the warrior, and despite the singularity that has been poured in it, I feel that it is not far from the heart of the Universe.

Concordance is the agreement with the Order. The righteousness is the nature and this is always concordant.

"Concordance is the agreement with the Order. The righteousness is the nature and this is always concordant. "



LAMECO ESKRIMA



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In street combat an effective delivery system ("Sistema Ng Dalhin") is of utmost importance and something that is absolutely detrimental to any warrior art where positive results are demanded or at a minimum expected. It is especially so in Lameco Eskrima where it is literally fused into the very core structure of our most fundamental combative foundation. In Lameco Eskrima the delivery system is beyond essential and quite honestly it is without comparison in terms of importance concerning all things combative. The way that we move and how effective we apply ourselves in combat speaks volumes about our combative capability.

As many martial artists have been able to verify, the specialization in street confrontation self-defence needs a new different approach to the usual one in the tatamis. However, we can take advantage of the skills acquired in our training, but there are certain details that we must bear in mind. Very conscious of this situation, this article's author presents his second work in DVD, reflecting about it and contributing with tricks and master keys to learn the real street self-defence. Gary Payne is among the most brilliant characters of the Martial British panorama and it is a satisfaction for Budo to present his DVD

R.S.D.A.



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The Lion Dance.

An ancient and mystical tradition that mixes reality and legend, from the propitiatory power that a people has been able to turn into a sign of its walk of life, to have a hope forever. Generally, this tradition is important in the Chinese culture and in Kung Fu schools in particular, so important as the omnipresent altars, the most sacred place in the school, in front of which pupils meet showing their respect and gratitude, and so important as the traditional salutation, inseparable ritual of martial arts practice, is the ancient Lion's Dance as well, which every classic Kung Fu school must have and which represents union, protection and happiness.

MOU SHI



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MARTIAL CINEMA

Best known for playing heroic roles such as monk San-Te in the classic "The 36th Chamber of Shaolin" (1978), Gordon Liu is one of the premiere superstars of the golden era of Hong Kong Martial Arts Cinema. After his debut, he rapidly earned recognition for his strong performances and superb martial arts sequences, playing many leading roles in a number of fictional and historical Kung Fu epics for over three decades. Today, BUDO INTERNATIONAL is happy to feature an exclusive interview with this living legend



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The Aikido doesn't have a single look, it is the genius's focus universal fruit of O sensei Ueshiba. For it each Master is an unique occasion of perceiving the unspeakable thing that it exists in the Art without artifice, the true spirit of the loving Budo of Ueshiba. Beyond the technique the personal reading of the same one underlies, but always fruit of that great principle, the adaptation. Perhaps for everything it in the Aikido, but that in any Art, the intimate relationship with the Master acquires formal transcendence. It is necessary to know the Masters and to train with them, to look them, to observe their form of to move and to absorb their ways. Today we bring to our cover to one of those Masters that gives pleasure to present.

AIKIDO



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Summary

Sumario

Sommario

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Mou Sii

An old and mystic tradition that mixes the reality with the legend with the favorable power that a town has known to transform into print of the one on the way to its life, forever to have a hope. This tradition is very important in Chinese culture and also in Kung-Fu schools, in the same way as the omnipresent altars,

which are the most holy places in the school, where the students meet and show respect and gratitude; and the traditional greeting, a ritual which cannot be separated from martial arts. To a certain extent, the lion dance, something essential for any classic Kung-Fu school, represents union, protection and happiness.



Sifu Paolo Cangelosi

The Lion Dance

Text: Paolo Cangelosi
Photos: @www.budointernational.com

壽



In Chinese culture, this dance is like a propitiatory ceremony, perfect for any worldly event: the opening of an activity, an anniversary, a local party, etc.

Along with the dragon, the lion takes part in every festivity in Chinese popular tradition, and in most of the dances

during the KLING HEY FAT CHOY period (Chinese New Year's Eve).

A group specialized in MOU SII (Lion Dance) will be always in demand, and it will be paid a lot depending on the ability and fame, that is the reason why there are championships where the best schools can be selected.



Sifu Paolo Cangelosi





About The Origins

There are two types of lion dances: the Northern and the Southern China. The Northern is closer to a circus show, it is acrobatic and it is performed by real experts who often use a big wooden ball. The lion mask controls this ball and uses it in the dance movements. Generally the Lion is yellow and it has thick hair. In the Southern style, the masks are different and the dance is closer to Kung-Fu martial art. The lion has a big head with a horn in the centre, big eyes, mouth and ears, and its nose can have different shapes, snub-nosed or wider. These are the differences between some types of lions. In the Southern tradition there are more type of lions, with different colors beside different faces.

The origins of this traditions are lost in time, and many legends has made the history richer. The origins of this figure in South China tradition date back to the Tang dynasty (618- 907 a.C.), but it became more and more popular and it merged with Kung- Fu styles during Ming and Ching periods, between XIVth and XIXth centuries. The mask representing the Lion was called NIAN, which means "beast" or "monster". One of the theories which the old Chinese thinking has in common about the origins of the dance tells the history of a village of peasants. It is told that many Kung-Fu fighters lived in a small village in the region of Kwangtung, in the south of China. The village lived of the crops collected by the peasants during the year. According to the legend, a monster of big eyes and a huge mouth appeared in the fields. After a long time, when the crops were devastated, the chiefs of the community and the kung-fu masters, helped by a Buddhist monk decided to find the beast. They got weapons and they made fires to illuminate the night, and they started to stand guard. They were waiting for a long time but they couldn't find Nian. Someone told he has seen it close, one of the nights on guard, and he des-

cribed it to the others. Afterwards, the monk decided to make a mask representing Nian's big head, like a big cat, and a long cloak to represent the body. For it, he used bamboo covered with rice paper of bright colors and Chinese silk fabrics. Under the mask there were two people. They used baskets full of vegetables and they put them in the middle of the street, and the way was decorated with banners, flags and firecrackers.

At last, one night, the monster, which looked like a lion, approached the small village, where all the inhabitants were waiting for him. It is told that the lion approached the basket full of lettuces, doubtful, aggressive and ready to fight. But when he understood that nobody wanted to hurt him, he performed a cheerful dance, he took the vegetable, ate it, went away and never came back. The peasants in the village only kept the souvenir and the mask. From that day, the expert kung-fu masters started to reproduce the movements that the lion did that night, his emotions and his state of mind. From that moment their crops became richer and the village seemed luckier, so they decided to celebrate it with dances, fireworks and music, to remember the mystic lion.

The movements of those dances adopt the steps and techniques of kung-fu different styles. The masks will improve and take features of characters and heroes of Chinese culture. Nowadays, there are three main lions and they are called the three brothers.

1) The oldest lion is yellow with red edges, and often with a white beard; he is called Lau Pei and he is the symbol of wis-





Report



Mou Sii

dom. He has the imperial colors in honor of the three kingdoms of the Han dynasty.

2) The red lion, often with black beard, is called Kuan, and he is inspired in the mythic Chinese hero Kuan Kung.

3) The black and white lion is the combat lion, called Chong Fei, remembering the soul of a great warrior in old China. His cloak, as the red lion's, is decorated with small bells to make the dance rhythm richer, and it is said that he kept snakes far in the battle field.

Other lions have come from these, with some differences in shapes and colors.

The different styles in Mou Lam Sii (Southern Lion dance) are related with the origin and development places. In the south of China, among the main schools, we can find Fut Shan, Canton, Khai Kun, Kin Mui and Hong Kong. Apart from taking part in celebrations de buen augurio, the Southern lion, according to tradition, represents Kung-Fu schools. Not a long time ago, during the championships, duels between different schools or in Chinese new year's eve parties, the lions often came down the streets and fought with his school partners against rival schools, causing pitched battles where the rival lion was destroyed or conquered. Nowadays the government has forbidden this kind of exhibition, to avoid the risk of accidents. These dances were an important part of historical periods of Chinese people, and great rebellions against invaders can be evoked. In those occasions, the lion dance was used as a way of communicating between rebel societies. The techniques were often performed symbolically and they were used to transmit signals to rebel against the enemy. Some of these examples took place during the Ching period, with the "Tai Ping rebellion" in the "Opium War", or in the "Boxer Rebellion".

This tradition was so important that it spread quickly all over Asia and to several parts of the world.

Apart from the two people performing the lion, the team is formed by an orchestra, from four to six people, accompanying the dance with musical instruments. The dance technique has some precise sequences and symbols, common to all schools, which can be interpreted and personalized according to the kung-fu style which is being practiced.

The dance represents the states of mind experienced by a person in his daily life: shyness, doubt, aggressiveness, excitement, happiness, tiredness, and actions evoking eating, hygiene and respect.

These are some of the main elements represented during the stages and technical sequences of the dance.

The main phases are 4:

1) LOI KU = it is used in the greetings and the difficult moments to create expectation.

2) SAM HIM = excitement and rejoicing at the beginning of the dance or after a company.

3) GNIMM = search moment and control with distrust.

4) CHA SENG = triumph and exaltation in the victory and the conquest.

But the most important thing of what precedes to the dance, is the called ceremonial HOI GON in cantonese dialect, or DIANG TING in pekinese, that is to say, to give life to the lion, symbolically represented with expressions that give energy to the 5 senses and it forces to the body. A red painting is used that represents the blood, placed in the center of a root of ginger, rooting symbol to the life. A paintbrush is wet in the red color and with order they stain the important parts of the head, beginning with the left or right eye, to continue toward the nose, mouth, front, ears, brain and behind the mask, in the lacking space of colors of the aforementioned one, to show the name of the school and the practiced style, it stops then to pass to the layer, with an expression that the whole body of the lion travels until the line.

The horn of the lion will be wrapped up with a red strip and adorned with feathers of real turkey, as symbol of longevity and it forces. The tradition wants that a lion dances at least 20 or 25 years, before to retire and to become in IF KUNG SII (the one that observes).

Often it is said that the lion retires and he rests because it has traveled thousands kilometers dancing to the long and wide of the streets of the world.

The musicians will mark with different rhythms the alternation of the techniques of the lion.

The sound emitted by the instruments can vary according to the style, but it doesn't change the sense that accompanies the dynamics of the techniques and its meaning.

The main instruments that are used are: the called drum KU, the called plates CHA, the called gong LOH and other called small plates KIN TIN.

In the traditional dance it is necessary a basket with green lettuce that remembers the old legend. This dance type, considered the most important, is denominated MOU THE CHOY SENG. Nowadays, besides the classic lettuce other objects or fruits can be placed in positions difficult to reach for the lion, that makes more spectacular the dance. Going away some the pure tradition, we can notice acrobatics in the dances, with lions that move walking on stilts or that they use cables in suspension, these acrobatics are denominated MOU IF MUI FA JONG.

In the case of private exhibitions, the lion will find in the basket besides the greenness and/or the fruits, also a typical one on red with a remuneration cash; in this case, the rewarded dance is denominated MOU IF LAY SEE HUNG BAU.

Taking also leaves in the dance the figure of the TA TO UGH SSU WEI (the spirit of the small Buda), in some cases also denominated the man that smiles."

This character, with an enormous head, a great stomach and a wide mouth, subject





Report

Master Paolo Cangelosi has studied the Lion dance of the South in China, with different schools. He has been pioneer of this tradition in Italy, where he comes teaching it from 1985. It has been part of many exhibitions in the same China, dancing or playing in three exhibitions in Hong Kong's city, one in the city of Macau and one in the city of Canton. After having transmitted the bases of that art in their school, he has had the opportunity to show the Lion Dance in several manifestations carried out in West, carrying out it together with their students. On purpose, a gratefulness peculiar to the instructor Pastorino Nicola, Muzio Flaviano and Pesce Andrea that have specialized in this art and that next to other students, always low supervision of the GM Paolo Cangelosi, they take to the international theaters this old and magic art.

A gratefulness peculiar to all those that have always contributed to the organization of The Lion Dance.

You can contact with our school for eventual demonstrations of the Lion and the Dragon Dance.

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with the hand a fan that will shake to get the attention of the lion. Their expressions will take to the lion toward the gift offered by the beneficent spirits.

Frequently, to improve the choreography in the way, they continue technical and changes between the small Buda and the Lion.

They are many the choreographies that can be used during the private dances or the competitions.

In the competitions one keeps in mind the whole team, even the clothes of the musicians and of the auxiliary service organized by the students of the same school that remain to the sides of the acrobatic journey of the lion that often can be danger-

can end up lasting six minutes.

The winners of these challenges make sure being hired with remunerations that can arrive until the 10.000 Euros.

Each school has its team specialized in the traditional dance and it is a source of entrances. Often it happens that a team of MOU IF (it Dances of the León) it is also composed, in cases of necessity, of former students that have conserved the same ability to dance, so in this case can join to help to the school - "KWOON" - in their economic survival.

In the sport and competitive versions the vegetables are the object symbol of the conquest. A person can hold them, together with the traditional

one on red with the remuneration in money LI SEE", in the entrance door. If the person that requests the dance of the lion wants to put on approval the technique, he can put the red envelope on the door, to a height of until 2,50 or 3 meters: this is denominated the greenness of the sky, TIEN CHIANG". The team can be organized ascending on the partner's shoulders or using banks to form a pyramid to reach the greenness. Another traditional form to execute the dance of the León of the South is to surround of mandarins or of oranges the vegetables; the lion will have to take the fruits before the vegetables, undoubtedly overcoming several difficulties to reach them.

Other systems are based on the simbology and philosophy Taoist, in particular in that of the 5 elements. In fact, to solve a

puzzle with the 5 elements means to place them in their fair order. Creation is order, to place them in a mistaken sequence means destruction. The fair order will have to be: metal, dilutes, wood, fire and earth.

The metal represents the elements in the earth and gives place to the present water in the earth (the sources are a good example). The water gives life to the wood (trees, etc.), the wood believes the fire, the fire creates the earth (the ash of the fire forms the floor, etc.) and the earth gives life to the metal. The cycle continues and the creation continues. This is a simplistic explanation, in fact it is a lot more than what we have just described.

A destruction example is made the

sequence from the metal to the wood, of the wood to the earth, of the earth to the water, of the water to the fire and of the fire to the metal.

What does all this mean for the practitioner of the Dance of the León?

The practitioner has to reconstruct the puzzle in the fair sequence, or the contrary case would take to a negative karma for which requested the dance.

How is a puzzle of 5 elements recognized?

Somebody uses a pancarta or a piece of red paper that it takes written the name of each element. The colors associated to the elements are sometimes used: the metal is white, the water is black, the wood is green, the fire is red and the earth is yellow. It is placed a mandarin or an orange close. The mandarin is caught before the pancarta, if the paper is used, bends when holds on to the mandarin and when is solved the puzzle, the lion goes for the vegetables.

Let us mention another typical dance, the one that refers to the general God of the war Guang Yu, well-known as Kwan Kung, denominated the dance of the 6 generals and the 5 doors. The history counts that when the general Kwan separated its friends Liu Bei and Zhang Fei, he left to serve the last governor of the empire Wei, Mr. Tsao-Tsao, to protect to its family. The hero Kwan believed that its friends Liu and Zhang had died in battle. When he knew that they had not died and where they were, decided to meet with them, after having killed two enemy generals of Tsao. Although Tsao authorized him to go, he didn't give him the pass for the doors. To overcome the 5 doors, Kwan had to kill other 6 generals that didn't want to allow him to happen. During the ceremonial of the dance that counts this history, the used lion it will be red. In each door leans on a flag that takes the General's name and of the passage. The chronology has a precise order according to the history and it is developed putting the aforementioned flags in the fair order. Each conquered flag has to be left in two by the lion, it stops then to pass to the oranges that precede to the green lettuce.

Many exist other variants of the representations of the history of this town, with particular simbologies, with representations of animals as crabs, scorpions, snakes, where the lion will have to kill them and to devour them to be able to conquer his happiness and independence. It is said that the more dangerous it is the obstacle and more complex the dance, more luck will have the person that requests it.



rous.

The competitions that are developed in the floor are carried out without acrobatic evolutions with a minimum duration of 3,30 min. and in them they are valued the movements, the different musical phases and the expresivity of the mask mainly. The acrobatic competitions can be carried out in journeys calls IF CHONG MAT MA, composed by sticks of different heights, of 1 to 3 meters and with a diameter of about 30cm in the superior part, for the support of the feet.

There are sometimes steel cables that unite the sticks. These competitions are dangerous and difficult, the head of the lion is very big and delicate and the balance and the acrobatics are the essence of this dance that



Interview

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Osaka Aikikai



The Aikido doesn't have a single look, it is the genius's focus universal fruit of O sensei Ueshiba. For it each Teacher is an unique occasion of perceiving the unspeakable thing that it exists in the Art without artifice, the true spirit of the loving Budo of Ueshiba. Beyond the technique the personal reading of the same one underlies, but always fruit of that great principle, the adaptation. Perhaps for everything it in the Aikido, but that in any Art, the intimate relationship with the Teacher acquires formal transcendency. It is necessary to know the Teachers and to train with them, to look them, to observe their form of to move and to absorb their ways. Today we bring to our cover to one of those Teachers that gives pleasure to present. He directs the Aikikai of Osaka one of those but outstanding centers of the Art in Japan.

Kind, calm, it allows to escape a shy giggle from time to time. He likes to listen the silences in those that is not disturbed, he/she breathes them and it perceives without trials: He/she is a Teacher of the Martial Arts and he/she is the instructor boss of the Osaka Aikikai. Today besides this interview we have the pleasure to present you their first DVD with Budo. For the students of Aikido of West it is an occasion to perceive first hand that he/she cooks in Japan today in day in what concerns to the Art of Ueshiba. For us a pleasure and a honor to have in the gallery of our titles this great Aikidoka.

Kazuo Nomura



Master Kazuo Nomura interviewed by Malet Alexandre. Translation from Japanese to English made by Andrea Forbes Johnson. Drawings by Fumihito Umeda.

B.I.: When did you start Aikido?

I started Aikido in 1969, under the late Bansen Tanaka Shihan. I received the rank of 6th dan in 1982.

B.I.: What is Aikido?

Aikido is a modern martial art consolidated of elements from ancient Japanese Ju-Jitsu and created by Morihei Ueshiba, also named O Sensei.

From a martial art, he transformed it into a way of life (michi, do). Through the practice of the techniques, a mental foundation is built instructs us how to live.

O sensei said, that aikido practice and world peace are connected at the individual level. Now many people practice Aikido, and it has spread throughout the world.

B.I.: According to your experience, Aikido is ?

"The budo of love and peace" it is not about fighting with other people, but as a way of life I can cultivate my awareness. Through practice I improve myself, the way instructs me how to set a goal to perfect my character. The ever unattainable goal is to have the character of God, to have the image of perfection. Osensei said "spiritual training is finished when you die."

B.I.: Today's society is unsafe and violent, isn't it difficult to apply the principle of "the budo of Love and peace" in our society?

When faced with the question of violence, some people think that weapons are necessary. There are also those who think we should just avoid it. This is where we see the first step in bujitsu, moving from violence to the proper use of force. In aikido practice, we want to move from the level of the techniques to the way/Do, to evolve to the next stage. Through our aikido practice we can find the answer to the ultimate question of how to protect ourselves, and how to deal with violence.

B.I.: What main teaching from Tanaka Bansen Shihan influences your practice today?

Aikido teaches us everything. I especially remember he said "enter from below". Lower your hips, become one with the movement of entering from below. Whether it's a technique, it applies in daily life too. There is a saying, the rice that has





fully ripened, bows its head. It means that the more a person grows as a human being, the more modest they become. This truly describes him.

B.I.: What can we gain through Aikido practice?

Aikido is a perfect way to defend oneself and stay healthy. Through practice, one can cultivate a sense of peace, which is connected to relaxing the mind. Personal relationships will improve and a feeling of gratitude for everything around you will develop. It's not about the techniques, it's the direction to live your life.

B.I.: How does Aikido differ from other martial arts?

Aikido is quite different from other martial arts in various ways. The techniques are not about fighting and winning. It is training in the way of aspiring for perfection as a human being. Seeking peace, and doing one's best to improve yourself is what is unique about Aikido.

In Aikido it's important to cooperate with your partner. This means that both people should concentrate on a correct movement. Uke is giving his energy to nage in order to get the most out of the technique. It's not about who is stronger, but the focus is on perfecting the movement. Part of perfecting the movement is by not forcing it, but finding the most reasonable way to move according to your strength.

B.I.: What do you consider "high level Aikido"?

In Aikido we repeat practice one technique at a time because we need to be able to do the technique without thinking about it. Finally we should be able to release our mind and not worry about the movement. We can transcend the form without trying to be particular about it.

In this state we can manifest countless possibilities. There are no boundaries, and this is the beginning of experiencing Budo.

B.I.: How does Ki function in Aikido?

I think ki is about consciousness and energy, to become conscious of the other person's movement, and blend with their ki. This also means blending with the energy of the universe (all natural energy). Ki has a con-





necting force. Even if the person is your enemy, it's about developing a common consciousness with the other person. It's also about recognizing our blessings.

B.I.: What would be your advice concerning Aikido practice?

First of all, we need the power of respiration. In practice, we use not only our muscles but more practically we use the power of relaxation with visualisation and intention. Our power should come from our center (tanden), we should drop our weight and establish our sense of center. The sum of our consciousness can be released at once from our tanden.

B.I.: Concerning weapons training?

When one first starts training, using weapons tends to interfere with the learning process of the form and the movement. Once the movement is learnt correctly, I think weapons practice is good, and we should know how to use them. It's also a way to

learn about the movement from a different angle.

B.I.: What is important for improving?

Don't be conceited, remember you will never be perfect as you continue your practice. Everyone can always improve. Also, you can only improve if you continue to practice with patience and perseverance. Also, watch good examples, and imitate them.

Also being objective about your own skill is very important. Recognize your strengths and weaknesses.

B.I.: What is some advice for those who are new to aikido?

At first remembering all the details of each technique can be overwhelming. Once you remember them, it's stage one. However, many people quit before getting to that stage. As a complete martial art, Aikido is open to every one. Because of this, there is a tendency to approach and study Aikido too superficially.

If you don't take you practice seriously, you will only be going through the motions. Therefore, my advice is to try to get a feeling for the movement, and don't worry about the details as much. No one can do it perfectly from the beginning, just try to do it as well as you can, being careful to





"I mean that the goal is to conquer without battle and not conquer with battle. My training is founded on this principal"



watch those around you.

B.I.: What are the other stages?

The first stage is to follow the principles of the techniques. You can strengthen your body and increase your concentration. The second stage is to think and to set goals for improvement. You become flexible and readjust yourself according to your needs to reach the goals.

You become moderate, stable physically and mentally therefore your energy flows more easily.

The third stage is to practice, in Japanese we use the word "Keiko". Within the third stage, your practice at the dojo and in daily life are one.

Whatever you do, whatever you think, you are aware that it is part of your practice. Everything is practice therefore your training becomes formless but complete. It is Budo. Your energy blends with everything. You feel things before you hear them, see them, smell them or touch them.

In brief, the system of these 3 stages can lead you to 3 important martial skills:

- 1) Solidity
- 2) Control.
- 3) sensitivity (The opponent is already defeated before the fight begins)

B.I.: What do you mean by the opponent is already defeated, you said it was not about winning ?!

I mean that the goal is to conquer without battle and not conquer with battle. My training is founded on this principal.

B.I.: How does one feel and practice this principal?

Just by training yourself, by being truly kind to others. Start in your own family and in the dojo. Then you will be more aware of the space around you and it's reality.

B.I.: Thank you Master Nomura.



Explanation for Katatedori kokyūho

Explanation 1.

The uke attacks the partner's center. Nage (tori) lower his weight, and concentrate on not losing his balance therefore his ki flow is constant, stable and can blend with the ki of the uke.

Explanation 2.

Lower your weight, relax the upper body and concentrate your ki in your lower body. When you come together, release your ki forward with the image of spiral flow to move your partner's center.

Explanation 3

concentrate on your balance and relax your lower tanden. Release the power of your breath from your tanden.

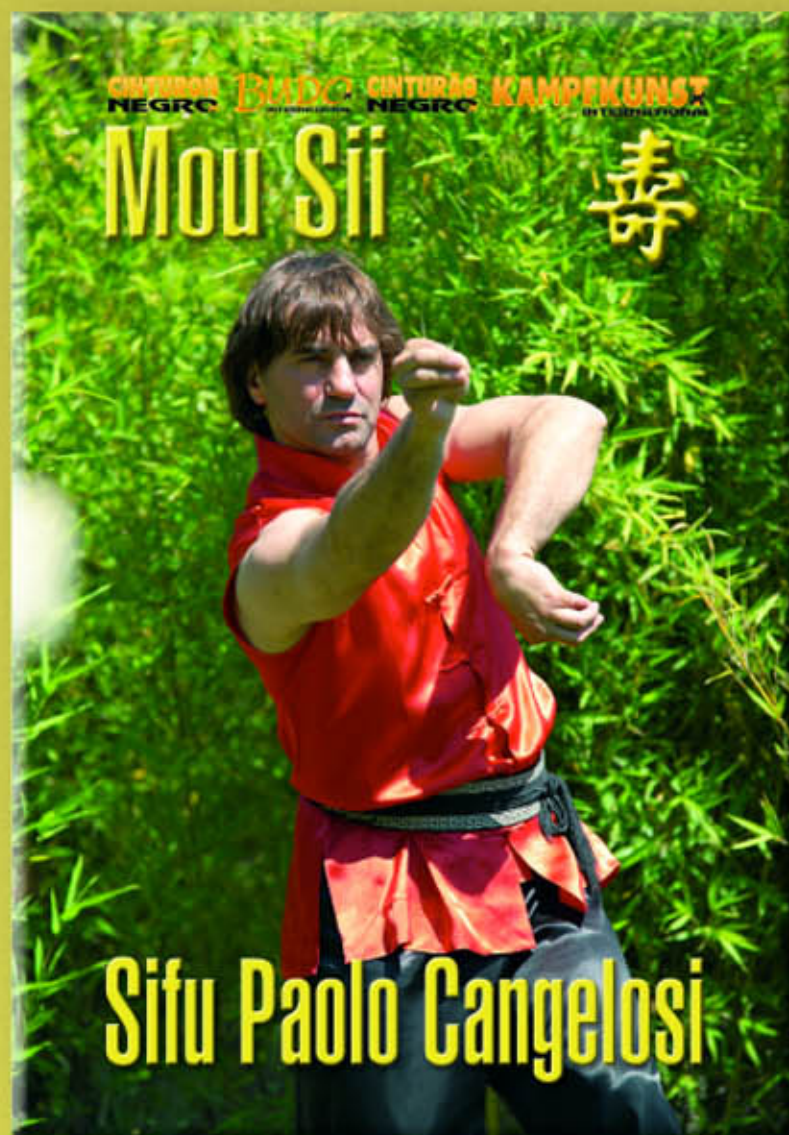
Explanation 4.

Your mind is free and expands indefinitely. Your ki follows your mind and the technique applies by itself. You can control and preserve your partner from injury at any moment.

"Don't be conceited, remember you will never be perfect as you continue your practice. Everyone can always improve"

Mou Sii

- "The Lion Dance"
- La Danza del León
- Löwentanz
- Danza del Leone
- Danse du Lion

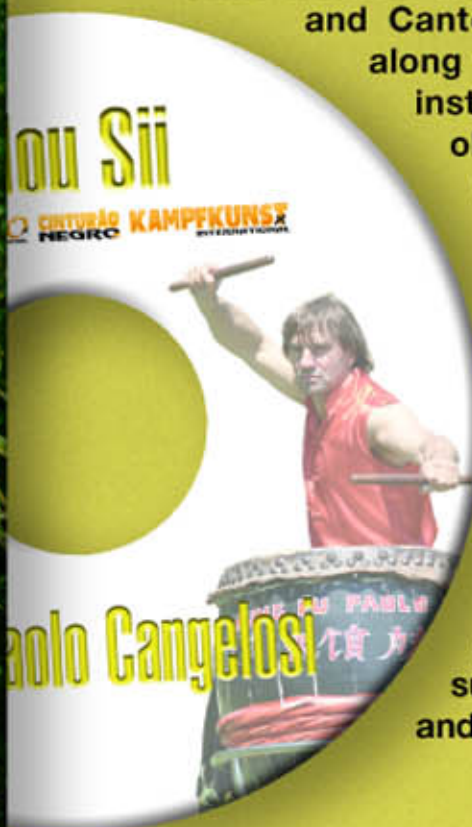


Sifu Paolo Cangelosi



Master Cangelosi pioneer of this tradition in Europe has studied the Southern Lion's Dance under different schools in China and he has carried out exhibitions in different cities such as Hong Kong, Macau and Canton. In this work

along with his team of specialized instructors he presents us this old and magic performance. Guided by him we will know the fundamental movements, alternatively with and without the dressing room elements, to be able to appreciate the technical details, the tools and the music, advanced level techniques that increase the dance spectacular character, the ways of training and the techniques, to copy successfully the lion's gestures and emotions.



REF.: • DVD/MOU1

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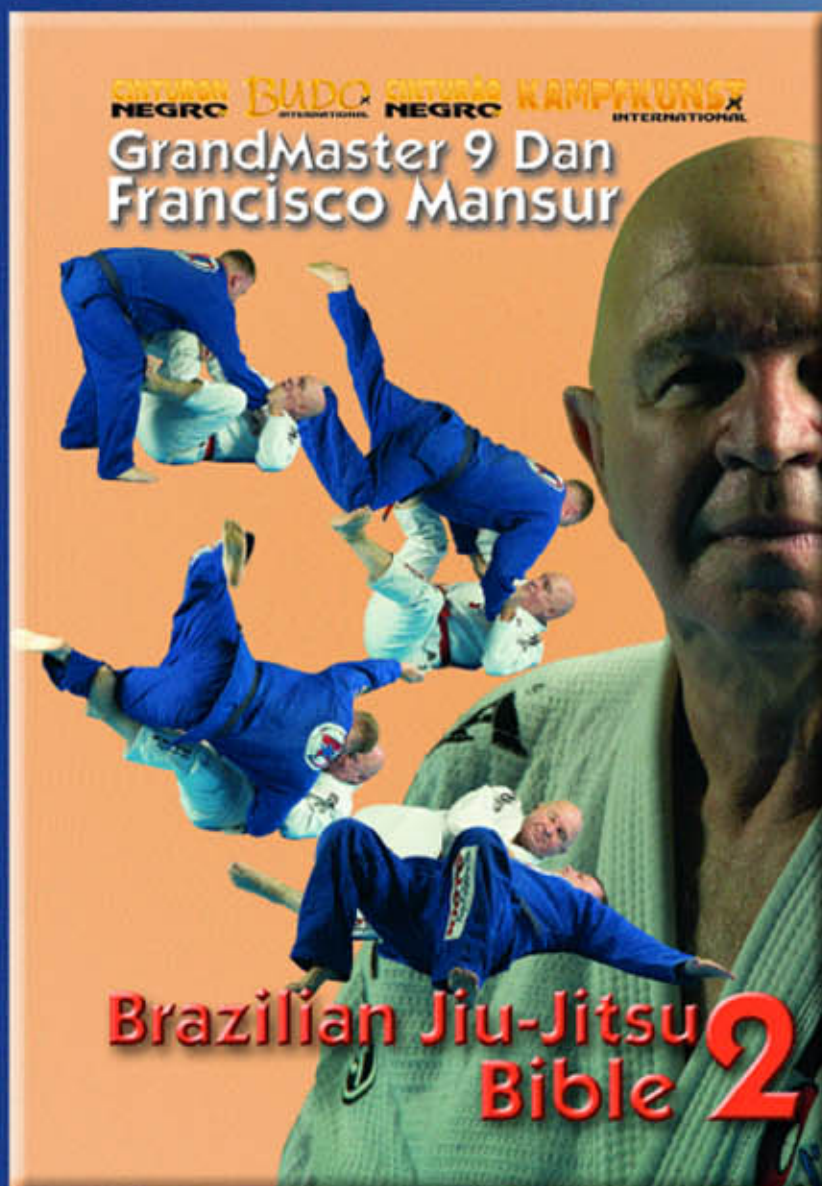


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Brazilian Jiu-Jitsu Bible 2

**GrandMaster 9 Dan
Francisco Mansur**



With this masterpiece the "Jiu Jitsu Bible" Great Master Mansur has wanted to try a new formula: combination of text and audiovisuals. After the publication of volume 1 printed in paper, Mansur insisted in making a DVD for the second volume, as there are supplementary aspects in each formula and some details would be better presented in one way or the other. A work consistently demanded by the Master's fans and in which we will learn immobilizations from 1st to 5th and their defences, guard stances, guard pass and diverse techniques with special emphasis on those aspects that others do not mention.

REF.: • MANSUR6



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Knowledge & Judgement

Text and Photos: **Avi Nardia, Albert Timen, David Arama, Lt.Colonel Chaim Peer, Uri Kaffe, Brian Hepp.**
KAPAP ACADEMY

Knowledge and judgment come from experience. Experience comes from good or bad judgment regarding life situations, which leads to evolution over time. That's how Close Quarter Battle (CQB) and Defensive Tactics is built up and improved every day.

There is old story a Zen teacher told me "In the Zen temple at the time of evening meditation the cat that used to live there made too much noise. So the Zen teacher asked a student to tie the cat up each time they would meditate. After years had gone by, the teacher and the student passed away and so did the cat. A new cat was brought to the temple and the tradition of tying the cat was maintained. 100 years later, many Zen philosophies were written around how important it is to tie a cat at evening meditation..."

As you see, sometimes we do things and we don't know the real reason we are doing it for. We just copy martial arts moves but do not understand them. If we don't look for the reasons behind it all, or seek to uncover potential problems with doing things this way or another, we will not keep going forward and we may lose the real reason why the teacher tied the cat up in the first place (which may not have any current relevance). We may be missing the opportunity to advance to a better level in our training.

Thinking "outside-of-the-box" is the skill you must adopt as you teach CQB and defensive tactics. Life is random in many ways, and therefore you must be more random as a teacher and not follow the "curriculum". If you teach in a box and in a frame that has a locked up curriculum, and you do not to think and analyze fast, teaching randomly will be harder than it seems. It is also harder for the students because you will demand from them to think, and most people don't like to think. That's why they fall in love with the misleading terms of "keep-it-simple". They do not realize they are hooked on boxed-in systems based on knowledge of two moves...the "McKrav" schools that have two moves for any knife/ edged weapon attacks and gun disarming...moves which appear in historical manual books of the British officers Fairbairn and Sykes and later by legendary Col.Rex Applegate, techniques which contain deadly mistakes for today's reality but are still taught as a "new" and inovative.

KAPAP KRAV Panim El Panim



teach disorientation without panic or confusion and losing your survival system we use a swimming pool and a system called "Drownproofing".

As humans we have a natural fear of drowning and the pool gives us a great tool to train better to deal with fear and being able to react under stress. Drownproofing was developed by swimming

**"As you see,
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are doing it.
We just copy
martial arts
moves but
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them"**



Kapap Academy™ has evolved through experience and knowledge, so those deadly mistakes are no longer made, but we continue to see them still recycled in the market as the "Official Israeli Martial arts".

In real combat, we count on our sensors to get more information in "real time". We use smell, vision, hearing, feeling and taste to receive feedback as to what is transpiring during the fight. That's why it's very important to attack your enemy's sensors in a real fight/survival situation. If you fail to unbalance the enemy's sensors, you are going to reduce your survivability.

This is the reason that Kapap Academy™ teaches first to attack the sensors to help us survive better. We target the enemy's eyes, ears, nose, skin, nerves, and anything that will help us to make him disoriented. We need to remember that under CQB conditions, it's not only what you can do to your enemy but also what he also can do to stop you. Most of the time he will have the first move because he surprised you and you will be under the first stress. Your sensors may be the first to be hit and you will be disoriented. So as a basic training to

coach Fred Lanoue, who was known to his students as "Crankshaft" because of his limping gait. It was first taught in 1940. His method was so successful that it gained national recognition and the US Navy took interest, adopting it as part of their standard training. Once they had mastered the Drownproofing technique, students learned how to stay afloat with their wrists and ankles bound, swim 50 yards (46m) underwater, and retrieve diving rings from the bottom of the pool using their teeth, along with some other activities. They also began to add with this some other disorienting elements like "cold water conditioning" by letting them become very cold which stresses more and more sensors of the body as it approaches hypothermia.

We've adapted these training techniques for our purposes. For example, we also unbalance the vision by splashing water into the eyes with hands or water guns, or give students goggles painted black to block the vision.

Another water-based training element is to box and kick after being in cold water for



a period of time. Since the skin is a sensor and has had to deal with the cold, it causes disorientation.

We also perform knife fighting in the water while another student splashes water to their eyes. This helps to simulate eyes injured in a fight so the students learn they can't count on vision only. It's why sensitivity exercises are so necessary in martial arts.

Another successful method of training is to have our students released from guillotine holds while they are under water so the fear and stress level is more realistic. We do throws in the water...water is the best mat! Water is excellent for cardio training as well.

This kind of training is an example of how Kapap Academy helps its students have more realistic experiences to gain better knowledge and judgement to deal with real life CQB.

Future DVD's will contain examples of the above types of training. We encourage you to purchase our current new DVD set to get a feel for Kapap Academy training. Please visit our web site at www.kapapacademy.com and order your copy today!

Major Avi Nardia



Sensor System Control:

How to Attack Sensory Systems to Create Better "Reality-Based Training"

Text and photos: **Avi Nardia, Albert Timen, David Arama, Lt.Colonel Chaim Peer, Uri Kaffe, and edited by Brian Hepp**
Kapap Academy™, LLC www.kapapacademy.com

How many senses does a human have? **Definition of "sense":**

There is no firm agreement among neurologists as to exactly how many senses there are, because of differing definitions of what a sense is. In general, one can say that a "sense" is a faculty which perceives outside stimuli. School children are routinely taught that there are five senses (sight, hearing, touch, smell, and taste). These are general. (Common sense and the sense of humor are no less important!)

There is more to "senses" than you might think!

Thermoception is the sense of heat and the absence of heat (cold), by the skin and including internal skin passages. There is some disagreement about how many senses this actually represents - the thermoreceptors in the skin are quite different from the homeostatic thermoreceptors, which provide feedback on internal body temperature.

Nociception (physiological pain) is the nonconscious perception of near-damage or damage to tissue. It can be classified as from one to three senses, depending on the classification method. The three types of pain receptors are cutaneous (skin), somatic (joints and bones) and visceral (body organs). For a considerable time, it was believed that pain was simply the overloading of pressure receptors, but research in the first half of the 20th century indicated that pain is a distinct phenomenon that intertwines with all other senses, including touch. At present pain is defined scientifically as a wholly subjective experience.

Equilibrioception, the vestibular sense, is the perception of balance or acceleration and is related to cavities containing fluid in the inner ear. There is some disagreement as to whether this also includes the sense of "direction" or orientation. However, as with depth perception earlier, it is generally regarded that "direction" is a post-sensory cognitive awareness.

Proprioception, the kinesthetic sense, is the perception of body awareness and is a sense that people are frequently not aware of, but rely on enormously. More easily demonstrated than explained, proprioception is the "unconscious" awareness of where the various regions of the body are located at any one time. (This can be demonstrated by anyone's closing the eyes and waving the hand around. Assuming proper proprioceptive function, at no time will the person lose awareness of where the hand actually is, even though it is not being detected by any of the other senses!) It can be used in reaction time.

The senses and intelligence:

Research into how creativity manifests in different individuals described multiple kinds of intelligence: visual, musical, logical/mathematical, linguistic, movement, naturalistic, kinesthetic, intrapersonal and interpersonal intelligences. Most of these correspond to particular senses - in fact, all of them are called the higher senses of language...thought and ego are included. Other senses (taste, smell) may also have their own particular intelligences. The relationship between intelligence and sensory perception thus appears to be a close.

It is proposed more than 30 senses actually exist, including the sense of time and the sense of fear.

Ames room

An Ames room (photo 1-2) is a distorted room that is used to create an optical illusion. It was invented by American ophthalmologist Adel-

bert Ames, Jr. in 1946 based on a concept by Hermann Helmholtz.

An Ames room is constructed so that from the front it appears to be an ordinary cubic-shaped room, with a back wall and two side walls perpendicular to each other and perpendicular to the horizontally level floor and ceiling. However, this is a trick of perspective and the true shape of the room is trapezoidal: the walls are slanted and the ceiling and floor are at an incline, and the right corner is much closer to the front-positioned observer than the left corner (or vice versa).

As a result of the optical illusion, a person standing in one corner appears to the observer to be a giant, while a person standing in the other corner appears to be a dwarf. The illusion is convincing enough that a person walking back and forth from the left corner to the right corner appears to grow or shrink.

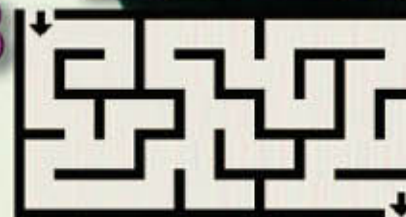
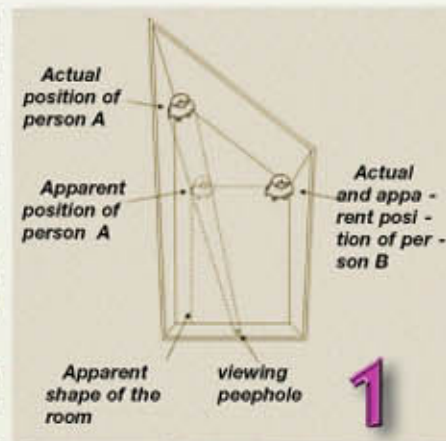
Panic attack

A panic attack is a period of incredibly intense, often temporarily debilitating, sense of extreme fear or psychological distress, typically of abrupt onset. The feeling of fear in the body can be so intense it may even be borderline painful. If one has never suffered from an attack, it is very hard to describe in words. A panic attack is different from a normal 'fear' because the panic attack very often paralyzes the person in complete paranoia and worry. First time panic attacks are usually one of the worst experiences of a person's life. Usually first time sufferers of a panic attack truly believe they are dying.

Claustrophobia is an anxiety disorder that involves the fear of enclosed or confined spaces. Claustrophobe's may suffer from panic attacks, or fear of having a panic attack, in situations such as being in elevators, trains, boxes or aircrafts...and what we see as CQB - Close quarter battle problems.

People who are prone to having panic attacks will often develop claustrophobia. If a panic attack occurs while they are in a confined space, then they often experience claustrophobia fears of not being able to escape the situation. Those suffering from claustrophobia might find it difficult to breathe in closed auditoriums, theatres, and elevators.

The name claustrophobia comes from the Latin word claus-





trum, which means "a bolt, a place shut in" and the Greek word phobos meaning "fear".

So, how do you use this knowledge to teach and ready yourself better for reality combat?

Using tilt rooms or Ames - Illusion rooms to hit the sensors as you teach CQB will create stress on the student to accelerate the effects of fear for them. Maze rooms are effective and are modified illusions. Using cold and heat inside the room, we can create stress on the students using many different ideas of fears to help him explore the fear and panic attack.

A small maze

The Kapap Academy principle of "Attacking the Sensors First" is why in the newly released Kapap Academy DVD we demo the first 3 basic moves of attacking those sensors. By taking our approach of attacking the sensors to remove them from the body of the target, we have better chances to win the conflict.

Here is example of a Sensory System Attack we use at Kapap Academy:

Avi is being choked. First he strikes the attacker's ears to take his hearing and balance system (4 & 4.1). Then, following the principle of "Economy-of-Motion" he sweeps his hands to "brash" the eyes (5), then follows through to the end by striking his wrist, to make the attacker's senses "telegraph" he has been attacked high so Ave can employ his knee for a groin strike (6).

We use these principles for self-defense. We train initially with simple ideas, just as Professor John Machado BJJ teaches students to put the Gi on your face after high cardio work to feel the "fear" of the sensors kick in (try it sometime). This is a most simple and inexpensive way to get the idea of training in each dojo using the students Gi, and could be another good reason for training with a Gi.

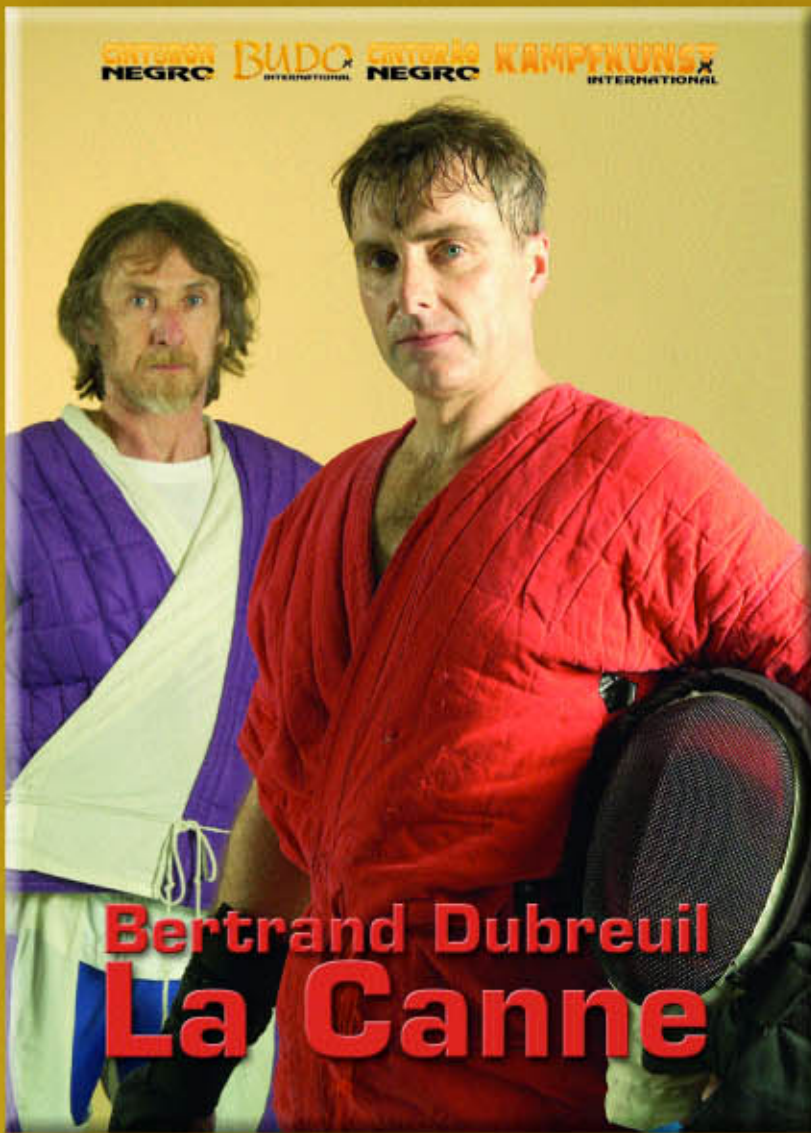
Another example is using Tilt Room, which can make you feel "drunk" because your sense of gravity tells your brain one type of information, while other senses, like vision and balance, tell your brain different information. The more the senses cross information, the more it causes confusion in the brain. This type of illusion will make the student want to get out of the room (stress and fear training). Kapap Academy uses these, and other situations and methods to train our students and instructors, using basic combat moves, to be effective in real combat situations.

4.1



Major Avi Nardía

La Canne Bertrand Dubreuil



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Bertrand Dubreuil, eleven times French champion, who is President of the National Committee of Combat Cane and Stick, and one of the greater style impellers, presents us this French discipline that was taught in the weapons rooms, schools and armies till the I world war. With Francis Bareilles' collaboration, 6 times French champion and whose creative genius, inspires some incredibly original concatenations, Dubreuil explains the principles to begin in the discipline, both the simple techniques and those elaborated, so much in its offensive as in its defensive aspects; and an initiation to the technical-tactic aspect. An Art with some marvelous sport and martial qualities: such as the remarkable and special crossed dodges and acrobatics, adding up the high speed of performance.

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www.budointernational.com***



REF.: • DVD/SOG4



In this fourth work, Olivier Pierfederici presents us the most explosive SOG techniques that combine effectiveness, explosiveness and simplicity. Led by him, we will learn distances, how to stop the adversary by kicking, defenses in front of the most regular street attacks such as fists, kicks, strangulations and grabbings, defenses against knife, stick and gun, third people's defense, in front of several attackers, and the 15 basic techniques of the Personal Defense S.O.G. Civilian Course. The DVD concludes with a sample of the I.C.O.S.S system (International Confederation of Self Defense System) in charge of its founder, Alain Formaggio and Jean Michel Lerho, SOG technical director for Europe.

NEW FOR THIS MONTH!!!

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Bertrand Dubreuil, eleven times French champion, who is President of the National Committee of Combat Cane and Stick, and one of the greater style impellers, presents us this French discipline that was taught in the weapons rooms, schools and armies till the 1 world war. With Francis Bareilles' collaboration, 6 times French champion and whose creative genius, inspires some incredibly original concatenations, Dubreuil explains the principles to begin in the discipline, both the simple techniques and those elaborated, so much in its offensive as in its defensive aspects; and an initiation to the technical-tactic aspect. An Art with some marvelous sport and martial qualities: such as the remarkable and special crossed dodges and acrobatics, adding up the high speed of performance.

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REF.: • DVD/DEYANG1



As a result of several working years, we present you this documentary and instructive DVD, in which we have compiled the Great Master Shi de Yang's teachings, the most well-known face of the legendary Shaolin Temple. Belonging to the 31st monks' generation and direct pupil of Shi Xui, Shi de Yang is one of the few Masters that have learned in depth the "3 treasures of Shaolin": Chan, WuShu and Traditional Medicine. This knowledge as well as some exceptional martial skills have led him to hold positions as Chief of Warriors Monks, old texts transcriber, philosophy professor and Director of Studies for Traditional WuShu. An authentic Master of Masters.



The specialization in the self-defense, such and as many martial artists they have been able to check when having a confrontation in the street, it requires of a new focus different from the usual one in the tatami. However we can take advantage of our abilities acquired in our training but there are a series of focuses that we should keep in mind. Very aware of this situation the author of this article, presents his second work in DVD meditating and contributing the tricks and master keys to learn true street self-defense.

Gary Payne is among the characters but brilliant of the British Martial panorama and it is a satisfaction for Budo to present his second DVD

"Keep it simple, direct and utilise anything to get the desired results"

RSDA
Realistic Self Defence Association



Gary Payne



Text: Gary Payne

Photos: © www.budointernational.com

A direct route to Successfully defending yourself

Self-defence techniques come in all different shapes and sizes, and unfortunately many of them just don't work under the pressure of a street confrontation.

As martial artist we all strive to find the best self-defence techniques within our chosen system or style however how many of us put these techniques through a adrenal stress programme or pressure test them against the worst case scenario to ascertain whether they actually work or not.

Luckily the human being was not ideally built for fighting allowing each and every one of us to have numerous vulnerable points which when struck render us immobilised. This allows some of the more peculiar movements to sometimes work when the area being struck is the eyes or groin.

Most people appreciate that the most effective route when defending oneself is the direct one. The Realistic Self Defence Association provide numerous self-defence programmes to its clients, which are all based upon a bedrock of one simple philosophy. "Keep it simple, direct and utilise anything to get the desired results"

I would like to share with you several defences against common situations many of us have found ourselves in. These situations are sometimes avoidable, however when the assault is executed can be difficult

"Luckily the human being was not ideally built for fighting allowing each and every one of us to have numerous vulnerable points which when struck render us immobilised"

to get out of unless a simple, direct and effective answer is provided.

Before we venture into our first defence lets address one topic that in my opinion is very much under trained within the martial arts industry as a whole. Mind Set.

In order for any self-defence technique to be successful we must have the correct mindset.

We all have seen someone or know of somebody that we classify as MAD and we would not wish to exchange blows with. There might be many reasons for this, however the most common one is that the person has a greater intent than those around them to achieve their objective.

In situations like these we have to match or plus or receive the injuries the attacker is going to give us. Matching simply means to deliver your defence with the same amount of intent that is coming from the attacker. This method works in some situations, however if you have a greater intent than your attacker then you most definitely will reduce injury to yourself and will come through the ordeal. We call this plus.

When-ever training in self defence techniques assume the attacker is going to do the worst to you and train your mind to always have more intent than them.

One of the most common positions individuals find themselves in when in a confrontation is a head brace. As children many of us would use the head brace as a way of playfully wrestling our friends to the ground, however in a real encounter this assault can be devastating, as the attacker will be hitting you.

Lets first deal with a head brace in a standing position. It is important to cover the vulnerable part of the body, which might get hit. In this case it is the head.

You can do this by simply, places a spare arm in front of the head assembly to protect the vulnerable parts of the face.

Stage two of the defence is quite simple to find a strike opportunity to execute with determination a flurry of striking techniques. Strike opportunities include the striking the groin, pinching, biting and is possible striking other vulnerable areas such as the





Gary Payne

eyes, throat etc.

When an attacker takes you to the floor, rule one still applies. Cover the area, which is going to be hit which is normally the head assembly. Again using simple but aggressive means you must identify vulnerable leverage points such as the eyes to assist in releasing the grip. Once you are in a position to be able to execute further strikes, then it is paramount that a flurry of strikes are delivered towards the opponent.

Once free remember your goal is to remove yourself from the situation, so don't spend time on the floor when you do not need to.

It is important to establish that good instructors only provide options to various scenarios and therefore I would like to share with you a few options that you might add to your self defence skills against a pretty frightening situation.

Let us deal with the front strangle. This horrific assault can be performed in many ways, so we can only provide a few options to consider against this assault.

When an individual has placed their hands around your throat it is clear of their intention to cause you serious injury, so your defence must reflect the situation you have been put in.

As previously mentioned any defence that is initiated must be executed with determination and intent otherwise it is almost guaranteed to fail.

The strikes you execute will depend on the

“One of the most horrific situations to encounter is the floor-based assault. When an attacker has you on the floor it can sometimes indicate the beginning of the end.”

different circumstances you are placed in, for example the distance placed between yourself and your attacker. Do they have long or short arms?

Please remember that when been strangled you will have just a few seconds to deal with the situation before serious injury or death will occur.

1. The first and in many cases the most effective area to strike is the eyes. Do not be concerned with removing the hands from your throat; just strike your opponent, as this will be more effective. The strike to the eyes is instant and will render the attacker disabled for enough time to execute addi-

tional strikes or to run.

2. Should the attacker be in the position where a knee drive can be executed this is always a good strike to execute as it will release the hold the attacker has on you and enable you to continue your defence.

It is quite common for a man to cover his groin when attacking their victim in this way, as they know how vulnerable their groin is. You might need to strike the eyes first and then proceed onto the knee drive.

3. Once again if the situation allows you to execute a strike to the groin then you must take the opportunity. Striking the groin can be very effective, however many attackers know this and will wear appropriate protection against such a strike, such as a groin guard. Don't rely on striking this area; however if it becomes available strike it hard.

4. In many situations where an individual is being strangled, the attacker will become very intimate and therefore will be very close to their victim. Applying an elbow in this situation to the head assembly can be very successful.

5. A final option to consider is the classic head butt. Striking areas such as the temple plate will almost guarantee to remove the attacker, however if you get it wrong it can be a painful strike to execute.

The key to successfully defending yourself against a front strangle is to execute what is appropriate at the time of the assault. You might need to strike three or four areas to completely remove the threat.





4



5



6





Gary Payne

One of the most horrific situations to encounter is the floor-based assault. When an attacker has you on the floor it can sometimes indicate the beginning of the end. Only your determination and the value you place upon your life will enable you to be able to successfully defend yourself from this ordeal.

The first assault is the straddle. In many ways this is the hardest to deal with as you have the weight of the attacker pinning you to the floor.

As in every other technique we have discussed, we can only provide options for you. You should direct your focus to the opponent's eyes and use them as a leverage tool to remove the attacker from the straddle position. Once the attacker is dislodged from his assault position the victim continually strikes the attacker until a window of safety has been ascertained.

When practising this technique it is important that the attacker is awkward and drops their body weight on their training partner otherwise you will not get a realistic understanding of the situation.

The second situation is easier to deal with. When an individual has pushed you to the floor, your job is to get up again as fast as possible. Ground fighters will welcome the attacker to the floor, which in turn complicates the defensive process and seriously increases the risk of injury. A good defence once on the floor is to continue kicking your opponent's legs to keep them at bay and take every opportunity you can to get up. If the opponent manages to pin you to the floor, revert back to defence one against the straddle and start all over again.

Remember that self-defence has to be simple, not pretty. Many men have died over the years attempting to execute complicated, long-winded, film like movements. Your only objective is to survive the ordeal, so be direct, execute your defence with attitude and make it effective. Once a window of opportunity has been presented to you take it and get out of there.

For further information of the Realistic Self Defence Association (RSDA) and the courses we provide to the martial arts industry contact us on:

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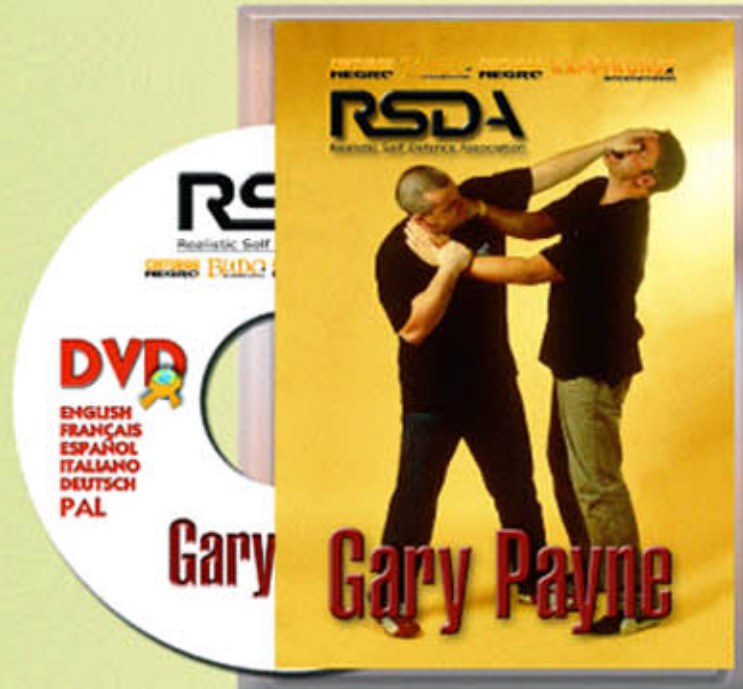




REF.: • DVD/MANSUR6



With this masterpiece the "Jiu Jitsu Bible" Great Master Mansur has wanted to try a new formula: combination of text and audiovisuals. After the publication of volume 1 printed in paper, Mansur insisted in making a DVD for the second volume, as there are supplementary aspects in each formula and some details would be better presented in one way or the other. A work consistently demanded by the Master's fans and in which we will learn immobilizations from 1st to 5th and their defences, guard stances, guard pass and diverse techniques with special emphasis on those aspects that others do not mention.



REF.: • DVD/PAYNE2

Gary Payne at the head of RSDA and one of the most brilliant characters of the British Martial Panorama show us in his second DVD, the way to develop simple and useful skills to improve our self defense. We study the striking techniques and its combinations, the advanced exercises, ground defense, the correct mental attitude with examples of diverse types of attack, the potentially dangerous areas, self-defense techniques against suffocations, attacks from behind, ambushes, the tactic communication and body language, the under stress body response under and the golden rules for personal safety. An excellent work to go "one step ahead" in the real street self-defense.

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The technical Forms, the real foundations of the Martial Arts

"What I like in Martial Arts, what really excites me, is Movement: the aim of Movement that is always abstract and purely spiritual and that is mixed with the moment's passion and emotion"

Yves Klein, Artist and Judo Master (1928-1962)

The sentence from the famous French artist, who died very young at the age of 34, but still remembered today as one of the biggest European painters from 900, as well as one of the deepest connoisseurs of Katas from Judo Kodokan, offers us the occasion to look into the secret values of modern practice of a Martial Art Codified Forms: the Forms as paradigm of Martial Art, bearers of the own DNA from the disciplines transmitted through them during centuries.

In an era, of spasmodic search for immediate results at any expense, especially in sports, does it still have any sense to practice the traditional Forms according to old criteria from tens of years ago?

What real benefits can be withdrawn, from a practice apparently far away from the real combat context?

Is it still possible to claim that codified Forms should contain martial "secrets", in an age when everything is available through Internet?

As always, our analysis will come out from the field this article's author belongs to, which is exactly the empty handed Thai Martial Art, named as Muay Boran.

Basically, the Muay traditional forms are practiced in two different ways: the sequences in couples and the sequences without couple (partner)

In the first method, we find similarities "mutatis mutandis" with the Katas from Judo.

In this type of performance, the followers carry out a series of attacks, defenses and counterattacks, only by using the natural body weapons (fists, elbows, knees, feet, tibias and head), alternating slow and rhythmic movements with energy explosions, along with loud expirations.

In turn, the second method is comparable to the Karate Katas (and from many other martial arts that follow an analogous system) and it focuses on the execution of attack and defense movements' series against an imaginary adversary; also with an alteration of slow and fast rhythm. In this case, the practitioner has to try to execute every action with maximum fluency, combining the movements without solution of continuity

In both methods, the athletes who approach this practice seriously (not in a occasional way), they go through several phases in time, all of them with a high teaching value: in the basic phase or learning "a mountain is a mountain" and every technique has to be practiced a hundreds times, according to the exact typologies transmitted by the master, without adding any external element to the original form. By this way their "priming" is carried out in the body memory what make that the own DNA of our Martial Art becomes an integral part of our way of moving and reacting in front of combat situations. In the Muay Boran field, this phase fits the learning of basic techniques (Mae Mai) and advanced techniques (Look Mai) sequences, in the same way they are transmitted by the main stylistic currents in Thailand.

In the second phase that we referred to as intermediate, the own instructor has to favor the critical reading of formal techniques learned by the students. Thanks to the long regular "mechanical" practice performed in the first phase, they develop the right sensitivity to be able to start reading between the lines from the rigid original coding. In the case of Mae Mai and Look Mai sequences, is at this time when the deep study and the practice of the so called "varying" basic techniques intervene, such techniques were developed thanks to the investigations of some Great Masters from ancient times. In this critical phase when "a mountain is no longer a mountain", the practitioners will face more and more complex combat situations, by

testing their own "priming", by personalizing, if necessary and by keeping in their own technical baggage, those variations that they find more suitable for their skills

In the most advanced phase of study, the circle is closed; the pupil manages to assimilate the common elements to all versions of original forms, by extending every technique to the universal combat principles. In that phase, when once again "a mountain is simply a mountain", each technical nuance and each basic principle from Mae Mai and Look Mai in its multiple versions, are coherent with the fighting approach transmitted throughout centuries by the Siamese masters. And the pupil is capable of offering his partners what he has learned, entering by his own right the Kru Muay group or Fighting Masters group.

As it has been said, the two practice methods of Muay forms help the practitioners to develop the essential skills to improve effectiveness in real combat: by regularly practicing with a training partner, the Thai boxer increases a great deal both his own timing and his own sense of distance in front of an opponent, that according to the practiced form, he pursues him, he avoids him, he violently attacks with the arms or the legs, he tries to grab him etc. Moreover, it also helps to deepen the own knowledge of sensitive points, he learns how to attack them and how to protect them. In the constant practice without training partner, he learns to combine, in a fluid way, the offensive and defensive movements with blows and stops or dodges, by perfecting the technique and at the same time by improving the assaults speed, the dynamic balance and the cardiovascular endurance. In addition, everyone knows that: a deep concentration in solitary sequence practice can be compared to a real way of meditation in movement, an element that characterizes the martial high-level exercise, in all the eastern fighting disciplines.

It is just right here when the "martial" one becomes an "artist", in the constant search of perfection of his own gesture, of the Movement loved by the great Yves Klein, who understood the essence perfectly, on this practice





In this second book I have decided to confront relative advanced topics to the traditional technical study that I have not been able to explain in a systematic way in my previous texts or videos until today, which I recommend you to learn the principles and the basic techniques. Some topics tried here are exposed for the first time and I am for sure they will be very interesting for the instructors and those fond of the Muay Boran.
Marco De Cesaris

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Killing Techniques:

Killing or Fatal targets what was what Kyusho/Dim Mak originally was comprised of and has been in existence for centuries, perhaps even Millennia. Historical writings, accounts and documents are numerous in this respect, but not taken as seriously in the past. But it is due to the resurgence of this art beginning back in the later 1980's as well as its westernization, that has changed this neglect. As we continue to research, we continuously return to these ancient writings and documents to understand and clarify what was recorded.

Such sources as the Bubishi, Writings and diagrams from people like Funakoshi, Fugita and more recent Hohan Soken (all now deceased), have given us the lead to further research even older sources. But only one source actually triggered the resurgence and that was a set of notes from the late Hohan Soken (1889 - 1982). Soken Sensei was the headmaster of Matsumura Orthodox Shorin Ryu Karate and privileged in the skills of true warriors of old such as the legendary Bushi Matsumura. In an interview from 1978, Hohan Soken was quoted as saying, "When Bushi Matsumura died he left the 'hands' of his teachings to my uncle, who was his grandson, Matsumura Nabe. My mother was Nabe-tanmei's sister. Tanmei means 'respected senior or respected old man.' This was and still is a title of much respect in Okinawa. I became a student of my uncle around 1902 or 1903 and learned the original methods of Uchinan Sui-di, as it was then called". These original methods included Kyusho or Vital Point attacks.

These notes are comprised of two rustic diagrams of point locations with their corresponding names. Also there is a description of location for 44 "Vital Points", 20 of which are listed as Fatal, with the remaining listed as 17 fainting and 7 paralyzing or destructive targets. But amazingly along with the descriptions of the Fatal or Fainting points, there is a western Medical explanation as to what is affected and causing the dysfunction, fainting or death. This is the first known document of this kind and as such we are currently researching this with our Medical Research Project (from past articles) Under the supervision and direction of Dr. Sergio Espejo.

Not all are nerve attacks (as we currently work with due to legal and ethical reason), but also include blood vessels, organs and physical structures. These targets are what is mapped out in the motions of Kata (Kuens and Forms) with correct methods and angles to gain the desired affect. But what is the reason or explanation for those marked as Fatal? We will look at two examples below with the original location, description and ramifications, then give further evidence for why these can have the specified affects.

Starting with the point called Suigetsu (pit of Stomach, Ref CV-14), we are first told the location, but the angle is only revealed when investigating the angle that the called for

weapon/s can affect it. In this case the weapons listed by Hohan Soken were: Ken (fist), Nukite (Spear or Fingertips), Elbow and Knee. Now understanding the possible motions of these weapons in relation to the point and even verified in possible Kata motion, we can see that the angle is up into the chest cavity. As a young child is at risk for a straight in strike due to smaller and less dense chest formation, an adult would be less susceptible. By striking up under the structure we can gain access through the soft tissue in this target area. The notes also contain the affects as mentioned in a separate section for each point, this one being listed as Fatal. The reasons listed are: "Severe contusion to liver and stomach. The severe shock is to affect the whole internal organs and to irritate the various nerves and to cause loss of their function".

Now as we rise into the body cavity at a 45-degree angle to cause the most damage, we can also veer off toward the left or right sides as well as straight up toward the heart. Possible damage from a heavy blow toward the right would affect the Liver and Gallbladder, a heavy blow toward the spine would affect the duodenum and pancreas as well as a possibility of the abdominal aorta. If the attack was toward the left side the Stomach and possibly even the Spleen could be damaged all dependant of the power and penetration of the attack.

The reasons for fatality (although repairable in modern times - not as readily in ancient times) would vary depending on the organ damaged. For example the Liver if ruptured or split would cause a loss of blood and or bile into the body cavity leading to peritonitis. If the Gallbladder was ruptured the gastric acids and digestive fluids would damage the internal organs. The Stomach and Duodenum could also release such fluids as well as leading to peritonitis. A possibility that even the Pancreas could be damaged is there as well as shock, respiratory paralysis could also lead to unconsciousness and eventual death. Even if the loss of function were to occur as opposed to fully damaging the organ itself, this could well be fatal.

We must also look at the possibility that a blow to the chest in the area of the heart, called commotio cordis, or cardiac concussion leading to sudden death. It occurs even in athletes who have no heart abnormality, but most often occurs in children or adolescents with a non penetrating-and usually innocent appearing-blow to the chest. Commotio Cordis is a syndrome that results from a blunt impact to the heart area, which leads to cardiac arrest. It is a result of a low-energy, non-penetrating blow but does not result solely from the force of a blow. It is largely the result of the exquisite timing of the blow during a narrow window within the repolarization phase of the cardiac cycle. And although mostly realized from a straight blow into the chest, it may occur at this point as well. Ventricular fibrillation, when the heart lapses into spasms instead of beating normally, is considered

the primary cause of heart failure in commotio cordis.

According to Dr. Michael Kelly, "commotio cordis has been linked to a vulnerable period of the cardiac cycle, which can be affected by the autonomic nervous system. Interestingly, certain dim mak points directly affect the autonomic nervous system and actually increase the heart's vulnerability to commotio cordis."

Another point we are more acquainted with from prior articles is named Kassatsu (in between the 5th and 6th Thoracic vertebrae, Ref BL-15). The weapons called for are Ken (fist), Tettui (Hammer Fist) and Elbow, delivered in at a 45-degree angle toward the heart and spine. Now from all prior mention in these articles you have been instructed in a different angle, being up and in toward the opposite collar bone. But bear in mind this was for revival and mild stimulation to the heart... when you take the 45-degree angle in and toward the spine you are affecting the nerves relating to the Heart much more dramatically. Also according to the notes, the affects as again being listed as Fatal... the reasons listed are: "stop Breath with loss of motor and sense organs by severe shock to Spinal Nerve, Downward Artery, Heart and Lung".

This point is located at the base of the 5th Throatic Vertebrae can cause a heart attack through sympathetic nerve stimulation or body reflex. But not only does it affect the heart, but also the lungs, liver (on the right side of the body) as well as the Aorta. This is the main trunk from which the systemic arterial system stems. Originating in the left ventricle of the heart, rising and immediately arching "downward" where it splits in the lower abdomen into the Common Iliac Arteries that are the main feed to the legs. Now if this throatic nerve is attacked stimulating the sympathetic nervous system, in turn it can cause spasms of the Coronary Arteries and an abrupt reduction in the arterial diameter. This in affect chokes off blood and oxygen, which can lead to cardiac damage, heart attack and death.

Severe pain also can activate the sympathetic system and lead to another damaging possibility for the heart being arrhythmias, or irregular heartbeat. The most potential for death arising from an arrhythmia called Ventricular Fibrillation which is a contraction of the Ventricular muscle cells or fibers whose nerve supply has been damaged or stopped.

So it is with many more points as handed down by ancient practitioners, in written and choreographed methods. However one without the other is most times misleading and hard to relate for the most reliable understanding. But as time marches on and information is now so readily at hand, we can more fully appreciate the sheer Genius that the ancient warriors cultivated.

Evan Pantazi



努力



Kyusho International





Get to the point!

As shocking as this may seem one of the most dangerous professions in the world is that of the Emergency Medical Technicians. Why would someone attack or attempt to escape the very person trying to save their life or Help them with emergency medical treatments? The answer lays with the human tolerance for pain, shock and or the ability to deal with high stress. Many people that are seriously injured will not think or act rationally, nor will they know that the EMT is actually trying to help. The same also holds true for Trauma Nurses and all Emergency Personnel from Police to Fire Fighters and other Rescue capacities

Injury

The human body under severe stress or in what is understood at the time as survival creates a primordial strength and in turn irrational thought. These people not acting rationally or with intent toward the EMT will try to escape or stop the EMT from performing necessary medical assistance. In the administration of trauma treatment, the individual must calmly and efficiently be restrained by a single or at most two technicians. With the additional strength that the injured person has he one or two EMT's are much more capable of handling the situation rather than through conventional method and strength. They are not out to injure the individual but rather to keep them from injuring themselves even more.

Substance abuse

Another facet of the equation is when an individual is in need of treatment but under the influence of drugs and or alcohol. The different substances each affect the body in different ways adding to strength, aggression and irrational thought of the afflicted person. Not only must the technician be able to help the individual from further injury, but also with a body that does not respond in a normal way due to the substance. They must also be able to ascertain the substance used and understand the inherent problems that will arise.

For example an individual under the influence of alcohol will be more impervious to pain and control of the arms, body and legs. However the head is more susceptible as the alcohol affects the balance, neurological sensitivity and blood flow to this area. Crack or other such stimulants will increase the upper body strength including the head so that the legs are now weaker from less blood flow or neurological control.

Defensive

These brave people must also be able to handle personal attacks not only from the irrational patient, but also from friends, families and or bystanders irrationally attempting to save the afflicted person. These EMT's are constantly attacked with physical weapons as well as anything from bottles to knives and guns. They are even more at risk than Law Enforcement, as they carry no weapons and must focus their attentions on the injured rather than on the surrounding number of bystanders.

So there are three main categories that must be addressed for these individuals, being defense, control and restraint. All of which must be delivered with care and compassion for not only the injured or irate family members, but also with the absolute command of the situation so that it is not unnecessarily prolonged. This in itself would lead to more injury and manic actions of all involved as well as open them up to legal difficulties. For the purpose of this article we will just be addressing the controlling actions needed for the administration of treatment to the injured individual.

Arms

Control of the arms so that IV's may be applied or to address an injury or to keep them from interfering with the medical procedures has always proven difficult. The problem being the additional and unrestrained power of the arms to keep them still enough to administer treatment. By using a point called Lung-8 in the wrist we are easily able to not only weaken the hand to open the fingers, but also to weaken the entire strength of the body. To more specifically weaken the upper arm so that the IV can be added we can use the point in the center of the wrist called P-6. This point is in the center of the wrist, 3 finger widths from the bend of the hand, lying between the tendons. When this nerve is pressed and stretched toward the hand, will weaken the upper arm, shoulder and pectoral muscle. This will allow the arm to be pulled straight and secured for intravenous applications.

Head

Controlling the head for various needs from to release the jaw to restraining the head to avoid further injury is also much easier and only requiring fingertip control to achieve. This is also essential when trying to work with the other hand in the needed procedure as well, especially in lieu of restraint. To open the jaw to release the biting of the patients tongue in Seizure or even from a bite on an attending EMT, we can use either the Mental Nerve or the TW-17 points. The Mental Nerve will relax the entire muscle structure of the jaw as well as the entire neck and is by far the easiest to use. This point is located on both sides of the jaw midway between the corners of the mouth and base of the jaw. The TW-17 is harder to apply as if you press this point (located on the back of the Jaw and just under the earlobe), if pushed up toward the top of the head will actually cause a tightening as opposed to opening. However the pressure in a rubbing action down toward the neck will release the tension of the jaw muscles.

If the patient is attempting to sit up we also have several points that will quickly get them back to a prone position with fingertip control and ease. Again we can use the Mental Nerve to weaken the neck so that the head can be pressed down weakening the front of the body and therefore the necessary muscles to sit upright. Another point that will also press the head down is the SI-18 point just under the cheekbone on either side of the face. This nerve will also get the entire side of the body to lift and turn from the pain of the pressure on this point. Now if you wanted to turn the patient for any reason then the SI-18 point is very valuable. As it does have a tendency to lift and rotate the entire side of the body on which it was pressed, it can be the quick action needed to roll the body over to it's side or front side down position.

Legs



Emergency Medical Technicians



To restrain the legs or even to prevent the patient from sitting up there are a couple of easy methods that again do not require strength or several people to accomplish. To prevent kicking we can cross the ankles so as to place one Achilles tendon over the shin of the opposite leg. By pressing down the Golgi Tendon Body in this area will be affected and weaken the entire leg. A word of caution is that while this will prevent you from being kicked, the patient can still sit up from this position (which we will address momentarily). Another such kicking restraint is used on the outside of just one leg on the side of the bottom of the calf muscle. This point called BL-58 will weaken the same leg as it turns inward positioning the leg and hip in a position where the opposite leg cannot be lifted. We never target inside the leg as it will do just the opposite and bring the other foot inward.

Another method that will prevent kicking as well as the patient sitting up is in a point just above the kneecap. This point again is on a tendon (Quadriceps Tendon) and therefore will activate the Golgi Tendon Body thus weakening the leg and lower torso muscles. This point must be rubbed in and up to weaken these muscles and prevent them from sitting up. If you just press it or rub down it will allow the patient to sit up, but still not kick.

To roll a face down patient over to their back when they are resisting can also be easily accomplished by us of leg points. At the center of the calf is a point called BL-55, that when pressed straight into the back of the Tibia will cause the leg to retract as the person pulls into a side fetal position. This will initiate the roll where we can then utilize the Quadriceps Tendon above the knee to lay them back as well as control the opposite leg from kicking.

Other Methods

Some other points that are useful to roll a body over from a face-down to face up position is again the use of the TW-17 behind the jaw and under the earlobe. When this point is pressed with a rubbing action upward toward the forehead, it will arch the body back. With more pressure on one side compared to the other, the patient will roll to the up righted position. A quick transition to the mental nerve to keep the arms and head down for restraint should be added and practiced. Waking or getting a drunk individual up to their feet can also be achieved with the TW-17's in the same direction.

These methods are currently being used and validated worldwide by individual Emergency Personnel, but it is a goal to have them recognized industry wide. The benefits in ease and control are readily apparent and useful in so many various occupational requirements. All of which fit within the legal confines and restraints on these professions. But as a word of caution and as one can imagine there are innumerable possibilities that can be easily achieved and natural with constant use and practice. Although you must also understand how each affects and moves the body so that in these uses and transitions you are in the correct place to avoid further problems and more control.

"One of the most dangerous professions in the world is that of the Emergency Medical Technicians"

Evan Dantazi
Kyusho Jitsu



Kyusho Fitsu Evan Pantazi

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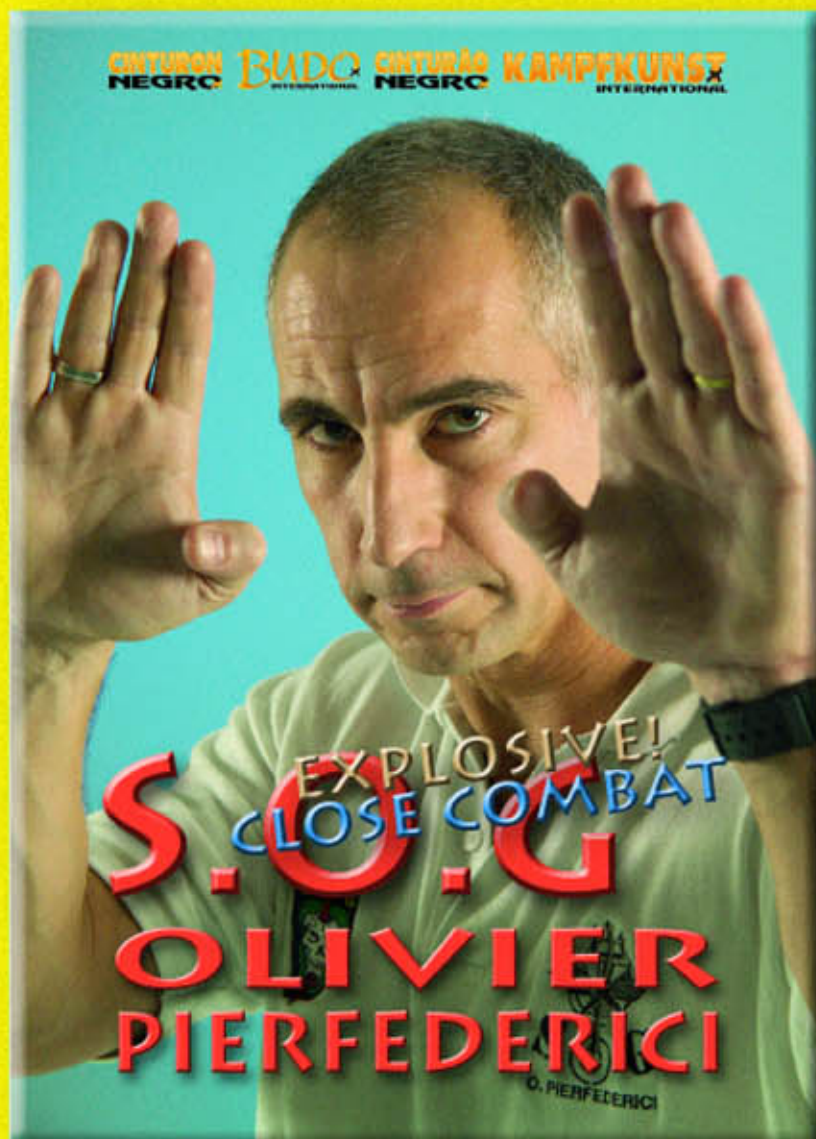
REF.: • DVD/KYUSHO9

In this 9th edition, Master Pantazi focuses on using Kyusho points against knife attacks through two main methods of defense that we can train: 1. Arm destruction, indicated for those who prefer working from a more defensive approach, where the main objectives are the nerves of the arm to cause dysfunction. 2. Attacks towards the source of aggression, avoiding the arm and the weapon. In this method we show ourselves totally offensive, and we instantly attack head points to get an immediate physical dysfunction. A simple, efficient, and devastating approach to self-defense, whatever martial style you practice.

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AK OREKENAI

LAMIECO ESKRIMIA GURO DAVE GOULD

"ANG SISTEMA NG DALHIN"



THE SHORTEST PATH TO COMBATIVE EFFECT

Text: Guro Dave Gould

Photos: © www.budointernational.com

In street combat an effective delivery system ("Sistema Ng Dalhin") is of utmost importance and something that is absolutely detrimental to any warrior art where positive results are demanded or at a minimum expected. It is especially so in Lameco Eskrima where it is literally fused into the very core structure of our most fundamental combative foundation. In Lameco Eskrima the delivery system is beyond essential and quite honestly it is without comparison in terms of importance concerning all things combative. The way that we move and how effective we apply ourselves in combat speaks volumes about our combative capability. These things also speak poorly of our abilities if we fail to apply ourselves seriously enough while developing these essential skills in training. Combative truth bends to no mans arrogance and needs no interpretation gentlemen, it is what it is and either you are effective or you are not, it is truly this simple.

How well the delivery system is understood, developed and applied in ones most dire time of need will directly reveal ones true combative capability, or lack there of if found to be overly complacent in ones training environment. Whatever technique we learn is of little use to us without the ability to deliver its deadly intent on target with positive effect. We as warriors in training are charged with the daunting task of learning a combative technique, concept, or principle, assimilate their finer qualities in training and actualize their true effect in combat. A simple formula for success but one that often times is neglected in training due to ones misguided, confused or misdirected training goals. Most people these days seem only to train with the intent to impress large crowds at staged demonstrations





LAMECO ESKRIMA



less violence in the streets. If you are not training for combative effect against non-compliant opponents with your end goal being survival then I dare say that you are not training for the right reasons. Only when you train as if your life depends on it will you then fight as if it does as a direct result.

The delivery system in Lameco Eskrima incorporates numerous essential components which all must come together and work in unison for optimum effect in delivering ones deadly intent on target, when a crisis situation necessitates it on the street. Basically the delivery system in its entirety is relentlessly held to the natural laws of physics while being governed by simple geometry, resulting in cause and effect as gained solely through economy of motion. Only second to that does ones combative effect rely on technique or technical knowledge to any degree. The fact is that any technique left on its own accord is quite useless unless it can first be successfully delivered on target with positive effect in a timely manner. Anything that complicates the combative equation results in the bastardization of motion destined to end in failure while leaving you to face severe consequences for your actions, or failure to act as the case may be. Without an effective delivery system even the most destructive techniques will be of little effect simply because if you can not touch your opponent with your knife when opportunities are made available to you then you can not hurt him and vice-versa.

All components of an effective delivery system are essential, but some stand out above others in terms of importance. One of those being ranging or "Bridging the Gap" as Punong Guro Edgar G. Sulite commonly referred to it, which solely revolves around the line of engagement. Until the line of engagement has been fully understood, mastered and applied with effect against a non-compliant opponent ranging can never be completely functional or realized with positive effect. In Lameco Eskrima we have a saying, that being "Less is more". What this means is the less distance traversed the less distance required to recover centerline infractions and with it any vulnerabilities exposed and made available to your opponent. The more distance traversed the more distance which is required to recover the centerline once viola-

ted, leaving you exposed for a longer period of time and quite vulnerable to your opponents counter measures, should he decide to further impose his will on you.

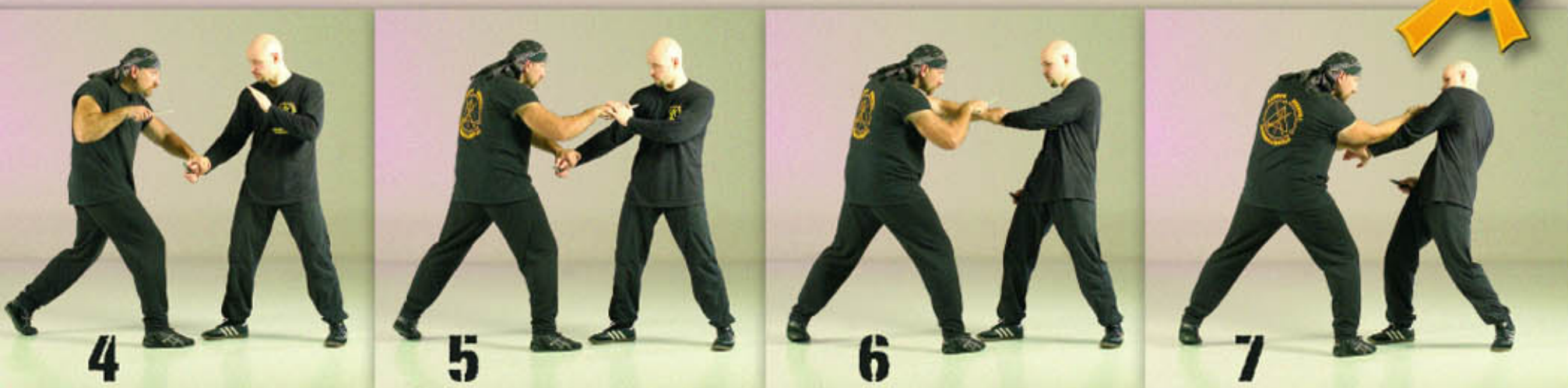
In Lameco Eskrima everything works on the concept of less being more. For example a basic technique is one that works well albeit on a very rudimentary level. An advanced technique is nothing more than that same basic technique but reduced to simplicity in an effort to minimize risk as it maximizes gain. The advanced technique is still a basic concept in theory but being heavily governed by the laws of economy of motion, resulting in a more effective outcome with less mechanical intervention involved. Simply it is the shortest route between the point of perception and the point of contact, less movement requiring less recovery in recapturing center once violated. This reduction of movement alleviates any excessive waste of motion or undue risk in the process; this equates to less risk resulting in a greater gain. The more simplistic the approach the more successful the outcome, the more complex the approach the greater the chance of compromise and eventual failure. Punong Guro Sulite always told us that when we fight 90% of the combative techniques which would be required of us would be basic in nature, this is very true which dictates utilizing simplicity in its purest form in delivering those techniques to available targets in combat.

By definition the line of engagement is an invisible line, which evenly separates you from your opponent at all times. This line constantly changes as the situation is allowed to freely move around on the field of battle requiring constant monitoring and adjustment if the line is to be properly maintained. If maintained correctly the line of engagement should always leave you just outside of your opponent's reach. This requires you to only move inches forward in order to be able to attack your opponent or move only inches back to get just outside of his reach again when necessitated, which provides you with protection from further threat coming from your opponent. The longest reach (weapon) from either opponent involved in the situation establishes the line of engagement. If this line is not constantly monitored and maintained then you may always find yourself either too far away from your opponent, by which to take advantage of fleeting opportunity when it is revealed, or too close to your opponent thereby leaving you vulnerable to his deadly intent at any time he chooses to impose his will on you.

You should literally develop a sense or feel for this line at all times and only through countless hours of practice where you are held accountable for your actions will you be able to accomplish this task. On a subconscious level we are charged with the task of constantly monitoring the distance between our opponent and ourselves for any length of time throughout the duration of the fight. Leaving us, based on necessity, to adapt and adjust to this line, as it becomes necessary in an effort to maintain proper fighting distance at all times as the situation is allowed to naturally breathe and expand. Any time that too much distance has separated you from your opponent footwork then is required to regain the line. This is a bad thing because if you are forced to use excessive footwork just to get back to the line of engagement then you have already made mistakes by not monitoring the line closely enough to begin with. Again to reiterate, the greater the distance to be traversed the greater the chance of compromise and eventual failure in combat. Less is more gentlemen with simplicity leading the way.

Once mastered, fully understood and thoroughly commanded the line of engagement can become your greatest ally. It allows you to always be right where you need to be, for only as long as you need to be there and then it allows you to range back across the line of engagement placing you just outside of your opponents reach and out of harms way. Yet still leaving you in a position where you may counter attack any measurable threat with precision should the situation further require it or demand it of you. Again advanced status in Lameco Eskrima is obtained only through utilizing less movement resulting in greater gain, not by "weighing down" or complicating the combative equation by adding more movement which can only translate itself as wasted motion... simplicity in its purest state is the quickest route to success.

Another component of the delivery system in dire need of proper development is the ability to manufacture opportunity when none is readily available to you while facing a more skilled adversary. In Lameco Eskrima we have a sub-system consisting of various "Enganyos" (principles of deception) used to provoke a reaction from a skilled opponent that results in opportunity being revealed as a direct course of that action. Feinting is an art form unto itself and I find it to be most effective against someone of self acclaimed higher skill that is programmed to react primarily without thoroughly investigating the cause and effect in administering a panic reaction or



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GURO DAVE GOULD



counter attack in their defense. Someone who may be very skilled in the fighting arts but equally reliant on their intuition and instincts, someone that is just human like the rest of us.

The "Enganyo" is one of the highest levels of Lameco Eskrima, quite frankly because it is one of the most successful routes to engage an opponent with positive effect in combat gaining the most effective results. It is one of the most essential skills to master in combat and one that will simply yield successful results again and again if executed well. The strategy is to create a convincing illusion and once your opponent has over committed; you take advantage of any opportunity revealed as a direct course of that action. Punong Guro Sulite compared a convincing "Enganyo" (deception), to that of a great Magician skilled in the art of "slight of hand". Both rely heavily on presenting an illusion of sorts by overwhelmingly convincing an audience (opponent) of doing one thing yet under their very noses doing something else completely unexpected with a very misdirected audience (opponent) being none the wiser. Often times in successfully performing both a convincing "Enganyo" and "slight of hand" the secret is to initially get your audience to follow the thing that you offer up front. You want to convincingly misdirect their attention from what you are doing so that you are able to do what you want to do. If you want to move to the left you want their eyes moving right, always leading them away from where you want to end up. In the simplest terms the more convincing the illusion the greater the deceit, the greater the deceit the greater the reward.

In Lameco Eskrima we have more than 30 different variations of "Enganyo", with each variation yielding a different reaction from an opponent. Some subtle and some not so subtle. An effective "Enganyo" plays on the inherent weakness commonly associated with human nature; a primal panic reaction. When something falls it is with-in us to try and catch it before it hits the ground, if something suddenly moves it is naturally with-in us to look and investigate what moved. So when aggressively attacking someone with a knife it is human nature to react right away to stop that line of attack, out of primal fear of getting stabbed or wounded. It is instinctive to the very core of our beings to react, right or wrong. Only in hindsight do we human beings weigh the consequences of our actions, or in this case our reactions; to merely act first and rationalize second is to be human. It is in this most vulnerable state of our opponents being human that we find our greatest feinting opportunities in defeating them through

deception and misdirection.

When I attack or counter-attack with an "Enganyo", I aggressively take the "perceived" attack to the point of no return, thereby overwhelmingly convincing my opponent of my worst intentions. As a direct course of that immediate threat does he then become fully committed to defend against my aggressive behavior. At the precise time and place where my opponent is totally convinced of my attack and its intended target and just before he parries my knife hand do I redirect my knife toward an unprotected target leading in the opposite direction of my initial attack. The outcome for this misdirection can be quite unforgiving to say the least, which is why the initial reaction from your opponent will be a committed one because he is very aware of the dangers of being attacked with a knife and any attempt on his person will provoke an honest reaction. This can only benefit you in your attempt to present a convincing illusion, capitalize on his reaction and forcefully end the situation to your advantage as a direct result of such convincing deception and well executed feinting skills.

When executing an effective "Enganyo" the best results will only be gained if you make the first strike appear to be a convincing attempt. It is detrimental that your opponent believes that you are really striking with the intent to take his life, only then will he commit to a defensive reaction. At this point he will have violated his centerline revealing great opportunity. If you are able to turn the "Enganyo" just before the point of expected contact of his pass or parry you will be rewarded quite nicely as you will deliver your knife into a target rich area totally unprotected and suddenly made available to you at great peril to your opponent.

The secret to a successful "Enganyo" can be found in the presentation, turn and the prestige of the technique. These are also the same principles which determine a successful illusion as presented through "slight of hand". The presentation is given convincingly so as to provoke a realistic reaction, this is where the misdirection is created, you continue the presentation to the point of expectation and right at the point of no return (before contact is made with the hand) you turn the



technique and make it mysteriously reappear on the opposite side of the initial point of intended contact (prestige). The greater that you convince your opponent that your attack is genuine the greater the deception and easier the misdirection gained which will reward you with more counter opportunity once you get past his over committed defenses.

In defending against an "enganyo" the secret is to always go in the opposite direction of where you are being led and look for the "mundane" or the "less expected" as that is where the illusion will occur. In other words do not follow the obvious but rather the inobvious, not the thing that you would expect but the thing which you would not expect. The trick in not falling victim to an illusion is not allowing yourself to be misled or misdirected at any time. Investigate movement do not just accept it for what it appears to be unless you want to fall victim to misdirection and with it failure which exposes you to the severe consequences attached to that action.

In this article I have only explained in greater detail three of the numerous components which make up an effective delivery system: range, line of engagement and principles of deception. I think it important to note that all components must eventually be trained and developed if ones best results are sought in street combat. With each component being detrimental to overall effect and each expected to be present and working in unison with the others while unleashing your devastating effect over your opponent, should you be forced to use your skill in defending life and limb one day. Train as if your lives depend on it gentlemen, because one day this very well may be the case... Train well and above all train realistically, Ciao.



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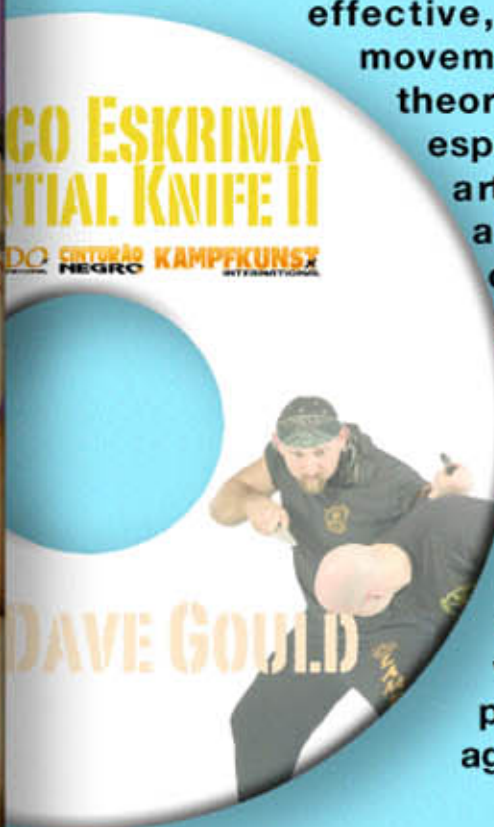


LAMECO ESKRIMA ESSENTIAL KNIFE II

GURO DAVE GOULD



In the second DVD of the series, Guro Dave Gould continues his progression, studying in depth the new elements which make a system more effective, like confrontation line, movement economy, central line theory and its recovering, and especially the "Enganyo", the art of pretending, that is, the ability to create an opportunity in an adverse situation, or when dealing with a more experienced opponent. In Lameco Eskrima, the "Enganyo" (engaño, deception) is one of the highest levels, one of the essential abilities to dominate the fight and, when correctly performed, provides successful results again and again.



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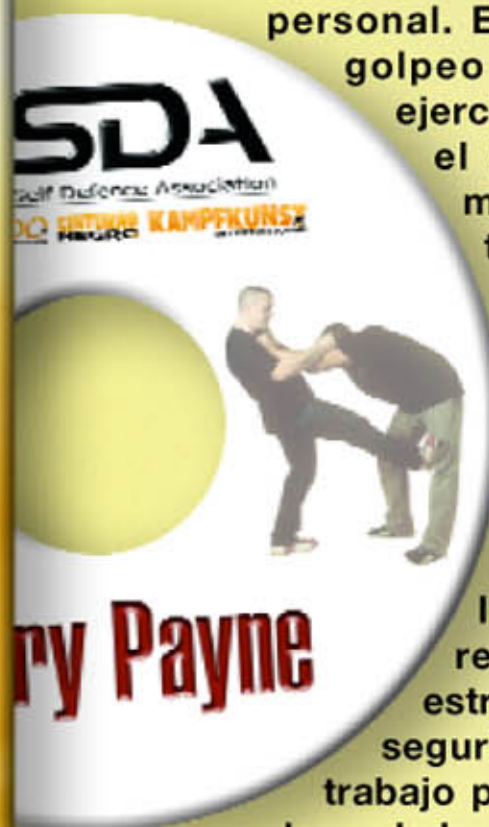
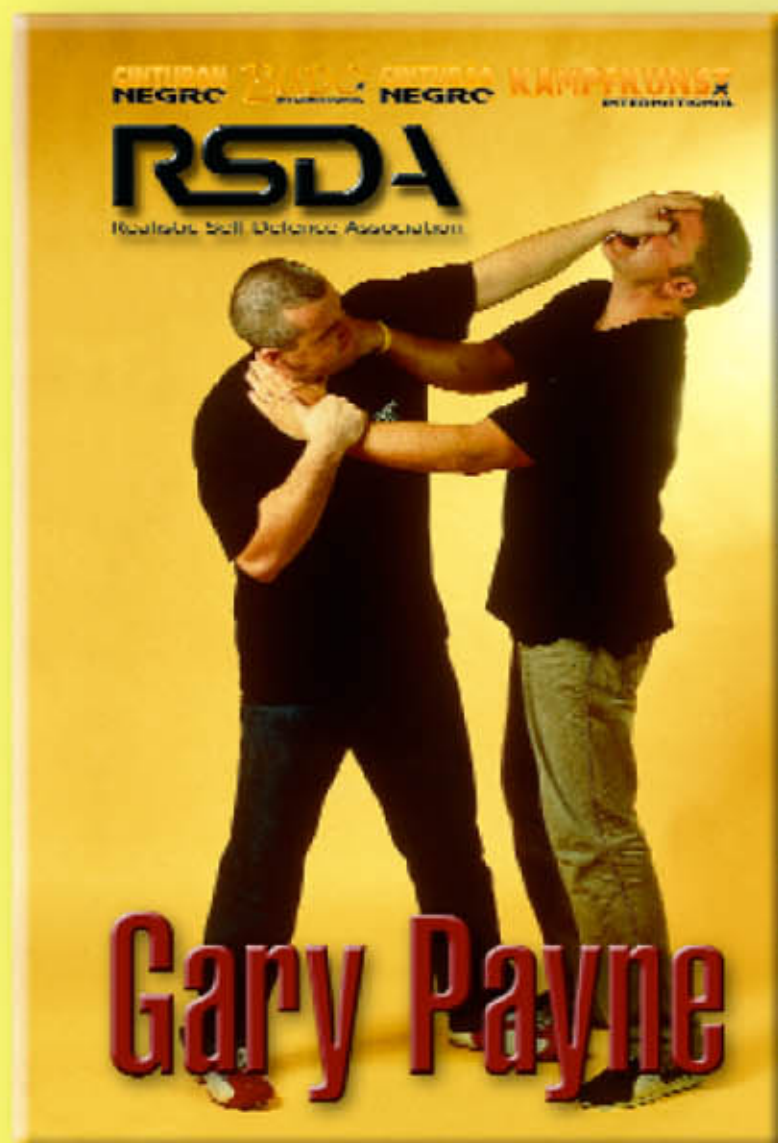
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Gary Payne

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Gary Payne, al frente de la RSDA y uno de los personajes mas brillantes del panorama Marcial Británico, nos enseña en este su segundo DVD, la forma de desarrollar sencillas y prácticas habilidades para mejorar nuestra protección personal. Estudiamos las técnicas de golpeo y sus combinaciones, los ejercicios avanzados, defensa en el suelo, la correcta actitud mental con ejemplos de varios tipos de ataque, las áreas potencialmente peligrosas, las técnicas de defensa personal frente a estrangulaciones, ataques por la espalda y emboscadas, la comunicación táctica y el lenguaje corporal, la respuesta del cuerpo bajo estrés y las reglas de oro para la seguridad personal. Un excelente trabajo para ir "un paso por delante" en la verdadera autodefensa callejera.

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Martial Cinema



GORDON LIU



Best known for playing larger-than-life heroic roles such as monk San-Te in the classic "The 36th Chamber of Shaolin" (1978), Gordon Liu is one of the premiere superstars of the golden era of Hong Kong Martial Arts Cinema. After his debut, he rapidly earned recognition for his strong performances and superb martial arts sequences, playing many leading roles in a number of fictional and historical Kung Fu epics for over three decades.

Today, BUDO INTERNATIONAL is happy to feature an exclusive interview with this living legend and yet very humble man, who recently was invited as a VIP to the Greater Hartford International Chinese Martial Arts Tournament, hosted by famous Wushu Master Hu Jianqiang in the United States. Making this interview was a real treat for the author and we hope that our readers enjoy it as well.

UP CLOSE & PERSONAL WITH THE "MASTER KILLER" HIMSELF

Text: **Emilio Alpanseque**
Photos: Courtesy of **Gordon Liu**

Budo International: Master Liu, please tell us about your early years.

Gordon Liu: I was born in Guangdong, China in 1955. My family moved to Hong Kong and that is where I started to learn martial arts at the school of Lau Kar-Leung's father, Lau Jaam, a highly respected Hung Gar master (See Hung Gar Lineage Chart). His school was near my home so I used to skip school and sneak into his classes. I practiced for three years without letting my parents even know about it. Eventually, Lau Jaam and his wife ended up accepting me as part of the Lau Family Clan. In Chinese tradition, disciples usually receive the name of their master upon acceptance, which explains how I got the stage name of Lau Kar-Fai. Now, since I started working in the movies for a branch of the Shaw Brother Studios that opened in Taiwan, my name was credited then in Mandarin as Liu Jia-Hui, which later became Gordon Liu in English.

B. I.: Wow, so many names. So, what is your real name?

G. L.: My real name is Sin Kim-Hei in Cantonese, which is Xian Qi-Xi in Mandarin, or simply Louis Sin in Hong Kong.

B. I.: So, just to let our readers know, the Lau Family Clan is one of the most important sources of talent in Hong Kong movies since the days of the old Wong Fei-Hong movies, right?

G. L.: Yes, exactly. Lau Jaam participated alongside Wong Tak-Hing and Shek Kin in those fabulous series, usually playing Lam Sai Wing, his real life master. I was a big fan of this series when growing up. Little I knew that later I would become the adoptive brother of Lau Kar-Leung, one of the real sons of Lau Jaam, who worked in the industry since very young and today is one the most important actor, choreographer and director behind the Kung Fu movie genre. Actually, my relationship with Lau Kar-Leung is kind of special because he's been my adopted brother, my mentor and my friend, all at the same time.

B. I.: So, what were your first real steps in the movie industry?

G. L.: Martial arts, dancing, singing and playing guitar, all were my real interests.

During the 60's I used to have a regular office work until Lau Kar-Leung asked me to act in one of his films. As I said before, I first worked in Taiwan doing stunts and small roles, I had my first major role in a movie called "Shaolin Martial Arts" (1974) directed by the famous director Chang Cheh. Then, as Lau Kar-Leung left his role as Chang Cheh's fight choreographer in order to pursue his own career as a director in Hong Kong, he cast me as the leading role in several of his films such as "Challenge of the Masters" (1976), "Shaolin Challenges Ninja" (1978) and of course, "The 36th Chamber of Shaolin" (1978).

B. I.: "The 36th Chamber of Shaolin", your first major hit I think. Can you tell us a few things about this movie?

G. L.: There are so many things! This movie is actually a story partly based on the history of the Shaolin Temple and the Shaolin Martial arts in general. So as a movie it was not only entertaining but it also helped to spread some of the traditions of the old days. Lau Kar-Leung was the director and worked very hard to design all the choreography for the movie, as you know we originally practiced Hung Gar, therefore our style is presented throughout the movie, of course not all of it, but in shorter segments here and there. So in that sense I was very happy to work on this movie, what I did not like is to have to shave my head once the character was forced to hide in the Shaolin Temple (laughs).

B. I.: But, wasn't your intimidating monk image one of the features that made you famous?

G. L.: Unfortunately yes, and I was both upset and uncomfortable. During those days it was not normal to wear a shaved head on the street, perhaps only criminals or medical patients would. I remember I had all kinds of wigs to wear outside of the studios, even at home. But there is no doubt that audiences seemed to like me better like that.

B. I.: So, what is the actual historical accuracy of these accounts?

G. L.: In terms of "The 36th Chamber of Shaolin", there are historical records that indicate that monks and secular men lived

in the Shaolin Temple and participated on campaigns against the Qing Dynasty rulers. My character, Lau Ye-Tak, who later became Monk San-Te, is also mentioned in history. Now, was he the one who arranged the possibility for laymen to start learning Shaolin Martial Arts? We certainly do not know that. But again, these movies took facts from our martial arts history and elaborated scripts around them for story telling purposes.

B. I.: Understood, I guess that explains why you can find many characters like Luk Ah-Choy (another real life Hung Gar ancestor) in the same movie. But, elements like the 18 Bronze Men, the 36th Chamber or even the Southern Shaolin Temple itself; did they really exist?

G. L.: Nobody can tell this for sure, we like to believe it as this is all part of the history that has been passed to us from generation to generation. It's part of our cultural tradition. It can also be found in classic literature, novels, etc. You can call it unofficial or informal history. The Kung Fu movie genre has made extensive use of informal history, starting from the old black and white films until today.

B. I.: Nevertheless, the inventive training sequences of "The 36th Chamber of Shaolin" were outstanding.

G. L.: Oh yes, It took us nearly two months to complete this movie. The main intention of the director, apart of working upon the fact that secular men were allowed at the temple, it was to show that the real Kung Fu relies on the use of weapons but more on the practitioner's own capabilities such as his balance, concentration, eyesight, hearing, etc. As a result, each training chamber inside the temple was designed with that concept in mind, and in reality, I must say that many of those training methods can be found in actual martial arts training systems; many reminded me of my own training back in the day! After all, apart from Bruce Lee in the 70's, it was Lau Kar-Leung the first one to bring real Kung Fu to the movies instead of using Peking Opera based choreography with stylized fighting moves with no real application. That was the traditional Shaw Brother style action at its best, very hard to



Martial Cinema



GORDON LIU

make.

B. I.: But I consider the Chinese Opera choreography can be very intricate and useful for the movies too, long weapon fights and acrobatics for example.

G. L.: Sure, we have to remember that the actual movie screen is very big; therefore, all techniques used must also have great amplitude in order to look good. So there is room for those stylized battles and acrobatics. However, Peking Opera and martial arts are very different. For Kung Fu movies, precision, power, and clarity in the movements are a must. In addition, during those days we used long takes of more than 50 movements, so it cannot be said that the camera work or the editing was used to cover up any lack of skill in us. It was very grueling for us to shoot a movie under such conditions. But today, you don't see that anymore, all you see is action scenes that consist of so many short takes and quick editing.

B. I.: Definitely true. So after the success of this movie, what was next?

G. L.: Well, we had around twenty years of movies at the Shaw Brothers. We did many straight Kung Fu classics such as "Legendary Weapons of China" (1982). Director Lau Kar-Leung also was the first one to bring comedy into the genre with movies like "Dirty Ho" (1979) and "Return to the 36th Chamber" (1980).

B. I.: Oh yes, the one with all the bamboo scaffolding techniques? This movie had great training sequences, comedy and

great Kung Fu action.

G. L.: That's correct. It follows up the original but I do not play Monk San-Te anymore, instead I play a man who actually tries to pretend to be Monk San-Te to help his brother. It worked the first tries, but of course, eventually he is revealed and was beaten up. As a result, he decides to enter the Shaolin Temple to learn the real thing. Once inside the training he is not allowed to learn Kung Fu directly, and this is when the bamboo scaffolding comes in. Notice the film doesn't mention any weapons, no swords, no spears, but when you know Kung Fu, anything on your hands can become a weapon. And scaffolding proved to be another type of Shaolin training. Actually, it was very tough to do (laughs). For example you use your hands to tie the scaffolds, your legs to kick the heavy bamboo rods and your waist to control your balance. Not to mention the fear of heights that you can feel on top of those structures.

B. I.: Very interesting. So, with all this extensive experience, have you directed any films?

G. L.: I starred and directed an independent film called "Shaolin and Wutang" (1981), it was very well received both by the critics and the box office; but I thought that directing and acting at the same time was too troublesome to do, so I continued to work as an actor in many other films. In 1986, I left the Shaw Brothers and spent a number of years starring in Taiwanese television series. During this time I also formed my own production company which produced over ten inde-





Martial Cinema

pendent films. In 1989, Hong Kong's leading television station invited me to join their network, so I moved back to Hong Kong and continued to work regularly in Hong Kong movies as well. Working with all the most renown Hong Kong actors, such as Yuen Biao in *Peacock King* (1988), Jet Li in *Last Hero in China* (1993), Andy Lau in *"Drunken Master III"* (1994), Chow Yun-Fat in *"Treasure Hunt"* (1994), and many others.

B. I.: You also worked with Leung Kar-Yan, you were on a TV series with him and Yuen Biao called *"Real Kung Fu"*.

G. L.: Oh sure, I have worked with Leung Kar-Yan since the old days at the Shaw Brother studios. His career is as old as mine. Leung Kar-Yan is a member of the old generation. We worked together in movies as old as *"Shaolin Martial Arts"* (1974) for Chang Che.

B. I.: Is it true that he had no martial arts background whatsoever?

G. L.: Leung Kar-Yan was a special character with a great physique and lots of charisma for the screen. He was very fit and capable of doing almost anything a director asked him, but yes, he had no true Kung Fu or Opera background despite the fact that he has successfully done so many Kung Fu films. He was indeed phenomenal.

B. I.: But after doing so many films, doesn't this equate to having years of practice in Kung Fu?

G. L.: Very little, very little. Actors and acrobats may learn how to do the movements from their martial art directors on the set, but they won't go through the actual training that martial arts require. They cannot perform full routines, let's say *"Tiger and Crane"* of Hung Gar for example, they may learn how to mimic some of the moves and have great reaction in front of the camera, but they may not have the required *"Kung Fu"* behind them.

B. I.: Sure, *"Kung Fu"* meaning hard work through time, which of course equates to mastery of skills. Very interesting! Now, moving forward, what can you tell us about

your work in the *Kill Bill* series?

G. L.: Well, in 2002, director Quentin Tarantino, a long-time fan of the Shaw Brother movies, was able to cast me for his own productions. In *"Kill Bill, Vol.1"* (2003) I played a small, but memorable role as Johnny Mo, a masked member of a Yakuza army called the *"Crazy 88"*. Then, the following summer, I returned for the sequel, *"Kill Bill, Vol.2"* (2004), but this time, I had a more substantial role as the Kung Fu master Pak Mei (*"The White Eyebrow"*) which was the mentor of Uma Thurman's character in the movie. It was a lot of fun to make these movies and Tarantino was very impressed with my physique, especially at my age (laughs).

B. I.: Is it true that there is a new old-style Kung Fu movie in the making now?

G. L.: Yes, *"Heroes of Shaolin"* is the name, which hasn't been released yet, but is my last project so far. Director Lau Kar-Leung is bringing back to the big screen the legendary master Luk Ah-Choy, one of the ten Tigers of Canton, in a martial arts epic following the old-school style. Other famous anti-Qing Dynasty patriots that are also in it are Yim Wing-Chun and Pak Mei to name a few. Real Kung Fu Cinema followers are going to be happy around the world with this masterpiece.

B. I.: I am sure. Well, Master Liu, thank you very much for your time and best wishes in all your pursuits.

G. L.: It was my pleasure. A big *"thank you"* goes to all my fans and supporters of the Kung Fu films. I hope they keep the true spirit of Kung Fu in their hearts.

SELECTED FILMOGRAPHY

2007 - *Heroes of Shaolin*
 2006 - *Mr. 3 Minutes*
 2005 - *A Chinese Tall Story*
 2004 - *Shaolin Vampire*
 2004 - *Kill Bill: Volume 2*
 2003 - *Kill Bill: Volume 1*
 2003 - *Star Runner*
 2003 - *Drunken Monkey*
 1999 - *Heaven of Hope*
 1994 - *If You Were Here*
 1994 - *The Shaolin Kids in Hong Kong*
 1994 - *Drunken Master III*
 1994 - *Treasure Hunt*
 1994 - *The Kung Fu Scholar*
 1993 - *Last Hero in China*
 1993 - *Flirting Scholar*
 1992 - *Cheetah on Fire*
 1992 - *Passionate Killing in The Dream*

LAU FAMILY HUNG GAR LINEAGE

Monk Gee Sum
 |
 Hung Hei-Gwoon
 |
 Luk Ah-Choy
 |
 Wong Tai
 |
 Wong Kay-Ying
 |
 Wong Fei-Hung
 |
 Lam Sai-Wing
 |
 Lau Jaam
 |
 Lau Kar-Leung, Lau Kar-Wing, Lau
 Kar-Fai (Gordon Liu), ...





1990 - Generation Pendragon
 1990 - Generation Consultant
 1990 - The Killer
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 1976 - Challenge of the Masters
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 1974 - Five Shaolin Masters
 1974 - Shaolin Martial Arts



GORDON LIU



EDITORIAL

THE OBVIOUS

"The pessimist complains about the wind, the optimist hopes it will change, the realist hoists the sails".

WILLIAM ARTHUR WARD

Taking things for granted is an economic act typical of our human nature. We think that something elemental and obvious is known. This is a terrible mistake. The catalog of ignorance is infinite, whereas the one of knowledge is always limited. No matter how basic is the element of the catalog of knowledge, there is always an unthinkable point that never turned up.

Education has become the accumulation of data and since the human catalog continues to grow, the encyclopedism and its impact have turned puppies' people in walking databases, which are not explained the most important thing, namely how to process data and especially who processes them. Educate comes from the Latin "educare" - take out is inside us - but now educators are not so, they are just data feeders.

My admiration for the patience of the real Masters is enormous. My own grandfather was one of them and his patience was unique; enduring my saint grandmother (she really was) certainly made him a candidate to a place among the candidates for canonization. As he himself used to say: "Patientia, mater scientia est". The patience is a virtue that is learned, but for that there must be someone to teach you. Instead, the children learn long lists of things that they won't probably use in their life and that they will end sooner than later forgetting, to make room for free "hard disk".

But don't be ambitious; I am starting to be great. Beyond the virtues of soul, the list of essential skills for everyday use and truly useful is long, but not as much as for someone with influence in this educational policy didn't stop to think about it. The bad news is that they don't think and, when they do, as nobody taught them, they think badly.

I, suddenly, can think of a thousand things more important than the list of Goths kings or the periodic table. Things like cleaning one's ass with water instead of toilet paper (Who was the one who named hygienic to such an unhygienic act, atrocious accumulator of remains?) or cooking.

Yes, cooking! Isn't it essential to sustain life? Why nobody ever taught us? Children should learn to eat and instead

of the rules of how to take the knife, that are not so bad, we could focus on things that seem to be much more important; what about chewing? And not to swell with fluids during the meals, how to combine food, or something as valuable as learning to enjoy everything. Surely there is no better way to show Universal gratitude than eating everything. On the other hand, when one eats everything, he has many more chances to have a mind which is not unidirectional, fanatical, obsessive and with one topic (not bad these days!), in the end we are what we eat.

What about sewing? Or do we expect that in life the children won't never have a button unstitched? The fragrant traces that can be perceived sometimes walking down the street, or that waiter's ampit, makes us understand that there are a few ones that haven't been taught how and when to wash. In fact, lacks of knowledge in hygiene are immense, including the one of washing hands after urinating; I don't know you, but my private parts are very clean, and it is even more important to clean them before, I think.

The list of issues for which no one prepares us is unbelievable.

90% of men do not know that they have a prostate, or how it works, till there is a problem. No one, of course, has a certificate saying that he or she is prepared to be father or mother, a business which is joined by millions of unwary people,

as Serrat said, "without knowing the trade and without vocation."

Well, in this relationship with ourselves things could not be worse. Nobody explains how body, mind and emotion are related. Then the problems come, depression, identity crisis, and even constipation. But if we do not know how to establish a relationship with ourselves, how could it be successful doing it with others? Of course... the disaster! First in the family, then in social life, and we won't mention the "partner", because there would be no room in this editorial, or even in a whole book.

I think, therefore, that education, in addition to no longer being such a thing, has become a perverse process, unfocused and with no common sense,

which will only produce a significant increase in the number of cretins. It is serious, in a world in which humans are already too many and where of course there is no place for another fool. The subjects related to what they call "humanism" are being set aside, so the hopes to have a flock of sheep, rather than a set of "human" individuals are being established. Some pundits believe that the solution lies in creating school subjects such as "education for citizenship", but everyone knows that there are things you do not learn at school; you learn them at home, watching, and above all feeling, what your elders do, be and think. However, as a tool to ideologically manipulate, it is excellent, because they are going to mass produce what they are aiming to, good-thinking calves, oriented to NGOs, that is, more future slaves of Matrix.

In this educational apocalypse preceding the fall of the West empire, one can perceive the tremendous pain caused by ignorance, but without losing sight of the essential, namely that we should not stop learning, in the short and extremely fleeting time of our existence. But since there is no better way to learn than to teach, we can't fail to share our lights however small they are, in this Universe of darkness. Not so few friends and teachers who visit our headquarters ask me:

- But ... do people read and understand what you write? -

Beyond the repeated explanation that one writes first for himself and then for others, I must say that I don't hope to reach everybody. The Sistine Chapel, large as it is, wasn't painted by a group of 30 workers. It was a single man and his genius. He was also one, Graham Bell, who invented the telephone. Thomas Alva Edison left nearly 2000 inventions as the phonograph, or the first light bulb that worked. Mankind is progressing through these quantum leaps, through those individuals who mark the differences. I aspire to pardon some of them for their miserable destiny, inspiring them, challenging their minds to look at things from a different perspective and to set aside the mangers where the masses grow, to attain the greatness of being themselves, there is not a greater thing,



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even if they don't do "Sixtins Chapels" in their lives. The times in which we live, and the ones to come, will not be better. They are roads littered with mines. As in any emergency, radical decisions will be necessary, because they are times of radicalization, and the worst thing in such cases, it is proved, happens in the minds of those who have to lead the group. If they are lost, the group will be also lost. In the words of SunTsu, "An army is its general."

Therefore, it doesn't seem trivial to me to consider that these individuals must have a structure of mind and mood solid as a rock, but also flexible like water when applying it, and of course flooded from everywhere with natural wisdom and common sense. They will have to be warriors who know themselves, but also the enemy, and understand very well the meaning of hard work and sacrifice. For this journey ideologies do not work, are a hindrance, nothing replaces the individual creator and even less in times of crisis.

With the lots of holes to fill which are on the poor list of what we know, it is always time to get down to work.

In our area of activity as martial artists, many of you teachers and unambiguous references to so many young people, there is much that can be done. Never as now there was so much need for your work to temper spirits, strengthen bodies and forge warriors. But in your task, which does not stop or start in the techniques, there are a thousand little insignificant things that your students are unaware of, and that perhaps will go unnoticed for you. These are tasks that nobody is going to require that you do, but which are essential in educating. Do not forget the obvious, because it is always essential, and setting aside what is essential because it is known is not being a good educator. A Master, with patience, but with determination, must learn to take what the student has inside, but also and above all, must give the tools to make him discover it by himself.

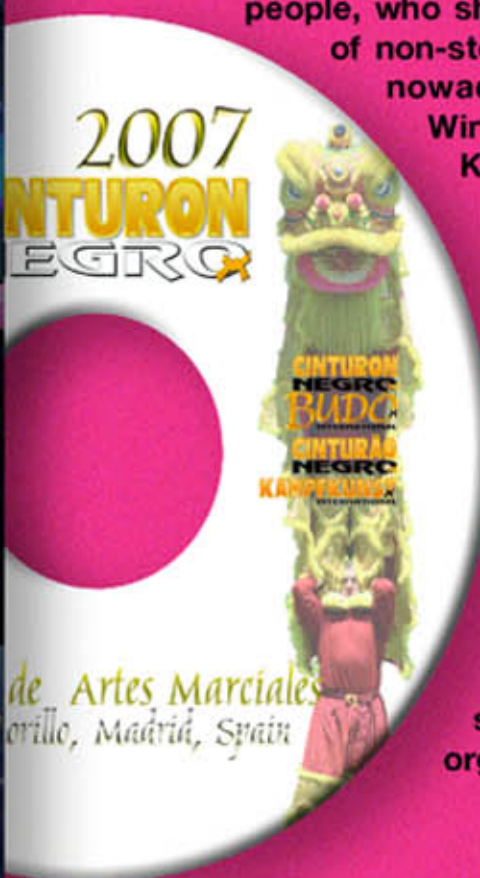
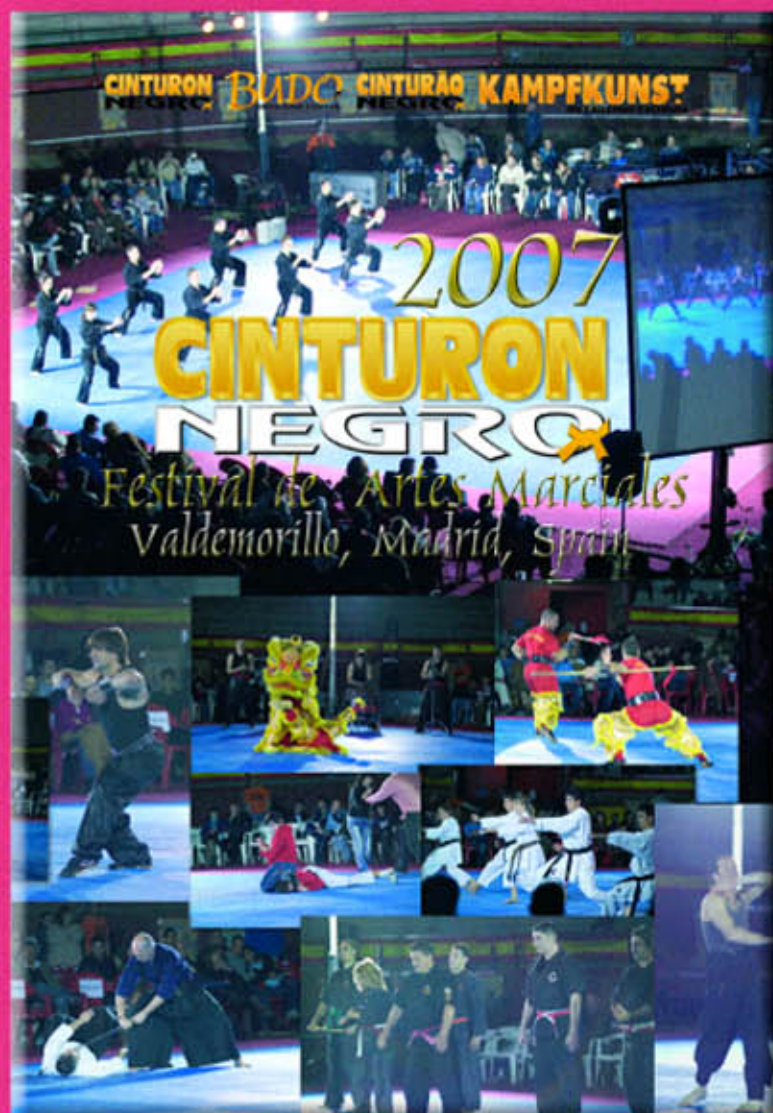
Culture is cultivating oneself and for that we must be able to handle the plow; stay on how to kick front, without explaining that with dirty feet you can't enter into the mat, (and nowhere!) is not to be doing a good job.

"I believe that education,
in addition to no longer being such a thing,
has become a perverse process,
unfocused and with no common sense,
which will only produce a significant increase
in the number of cretins ".



2007 CINTURON NEGRO

*Festival de Artes Marciales
Valdemorillo, Madrid, Spain*



For the third edition of the Martial Arts Festival Cinturón Negro 2007, Valdemorillo (Madrid) welcomed near 400 people, who showed for more than three hours of non-stop show the best of Martial Arts nowadays: Taekwondo, Karate, Judo, Wing Tsun and Eskrima, Nunchaku, Kajukenbo, American Kenpo, Kokkar Kenpo, JuJutsu Do Combat and Jukaikido, break and acrobatics show, Krav Maga, Aikido, Viet Vo Dao, Choi Li Fut, Tai Chi, Mugen Ryu, Jeet Kune Do and Hapkido. This year, the guest of honour was Sifu Paolo Cangelosi, who traveled from Italy, along with his best team, to perform several Kung Fu exhibitions.

It was once again a show which sets a very high level both for organizers and contestants.

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REF.: • DVD/FEITO1



In this DVD focused on all distances combat, Master Evilazio Feitoza teaches you the "Winning Path" one in which you set the rules: dominating distance, attack forms and the use of fists, legs, knees and grabs to counterattack. We will study stances for the standing watch, how to maintain distance, the head and body fencing, standing hip elopement kicking, punching and knee pushing techniques, the "Sproll" and its defense, the defensive entries and falls, the ending techniques and much more! An impeccable technical work that teaches to prepare the physical part, technically and mentally, providing both fighters and walking citizens a better self control, confidence, and self-esteem.

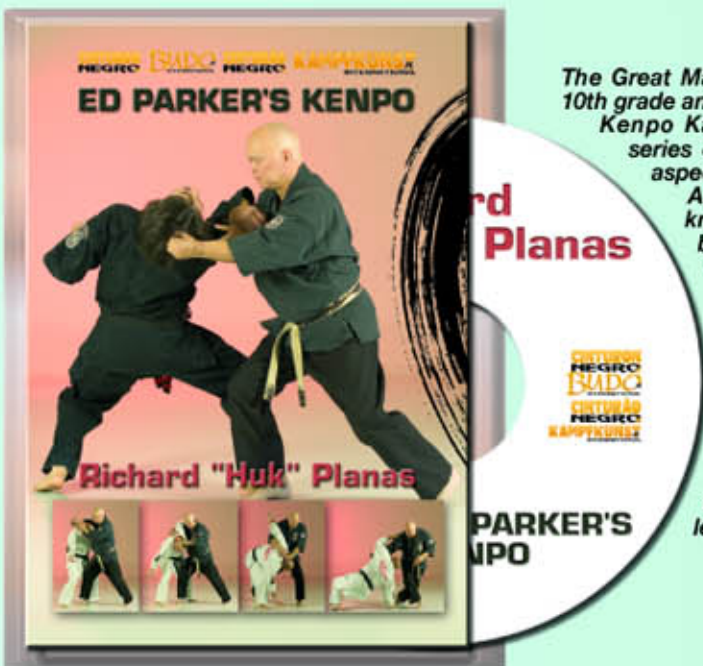
REF.: • DVD/NOVA4



With this new work, Graziano Galvani is back to fight with his group of "Grand Knights" of the "Tavola", to show up some defense strategies in front of knife, distance or body to body attacks. You will find applications and tactical defense strategic options for civilians, with percussions, liberations, breakings and endings, as well as intervention strategies for professionals with: levers, immobilizations, disarmaments and neutralizations of individuals armed with knives. A unique videotape of its kind, carried out by 13 Nova Scrimia masters and instructors that transmit us the practical knowledge of seven centuries, inherited from the school of the Italian Masters of weapons.

NEW FOR THIS MONTH!!!

REF.: • DVD/PLANAS 1



The Great Master Richard Planas "Huk", -Belt Black 10th grade and one of the world wide top exponents of Kenpo Karate- starts with this first volume, a series of videotapes, full of teachings and key aspects to evolve in this system.

As Ed Parker used to say: "The one who knows how, he will always be a student; but the one who knows why, he will transform himself into an instructor". For Planas, Kenpo it is a set of rules and principles of movements that, you should study and understand with this premise in mind. The Great Master will analyze the most common mistakes and problems that practitioners come up against to, when attempting to understand or to carry out certain techniques. A magnificent videotape from this authentic and living Kenpo legend!

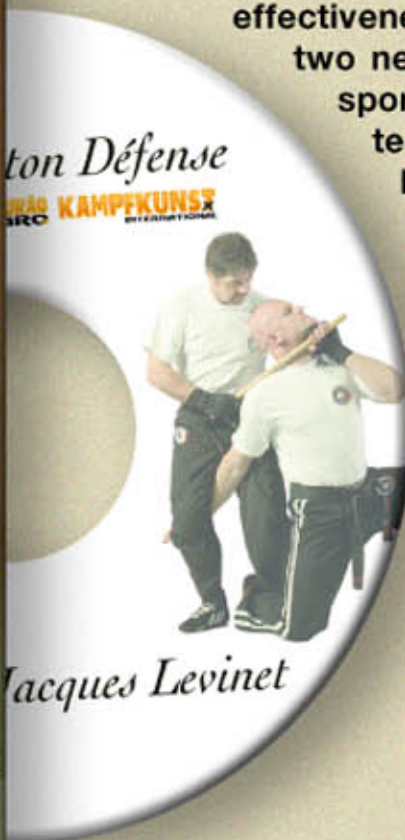
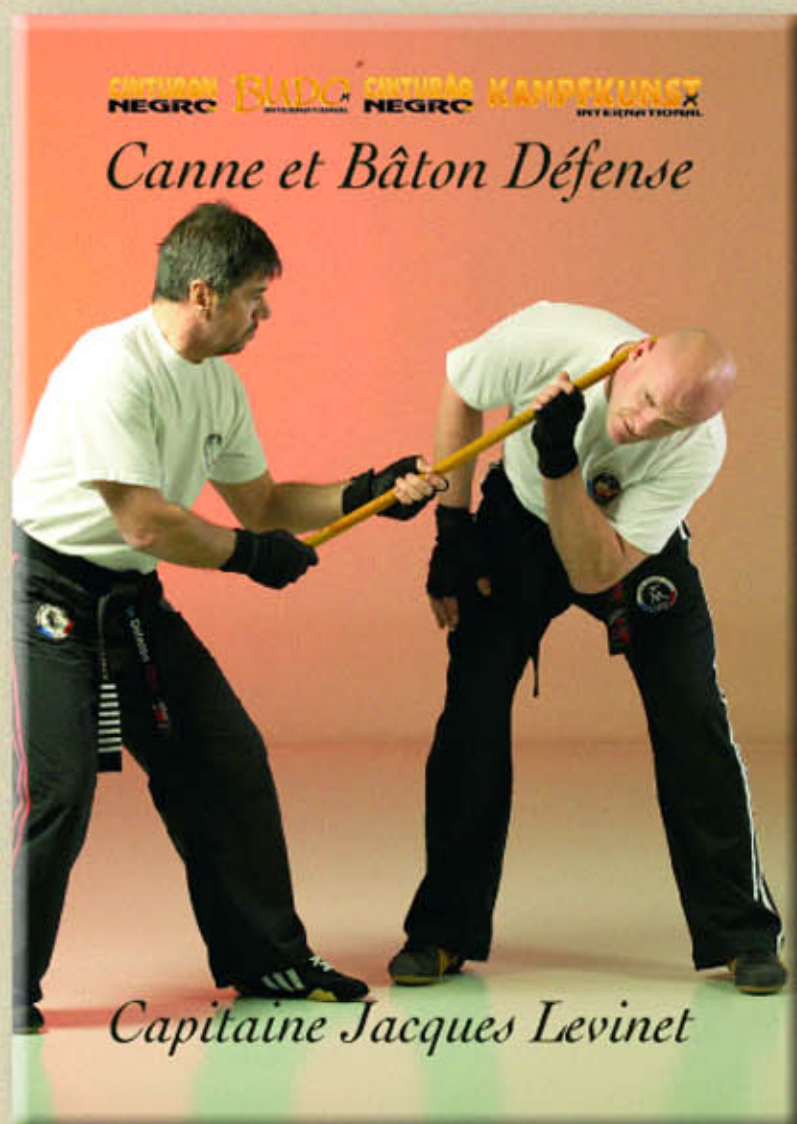
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Canne et Bâton Défense

Capitaine Jacques Levinet



Based on the operational tonfa and cane methods created by him for law enforcement, Captain Jacques Levinet has developed two new self-defense methods:

CDJL (walking cane) and BDJL (stick). Simplicity and effectiveness are the main features of these two new ways of defense, even for non-sportive people, thanks to its coherent technical progression and pedagogy.

In this work, Captain Levinet shows cane and stick handling, objectives, shield and precision work, falls, and how to use them against threats and attacks with knife, stick, baton and hand, as well as the defense of a third person.

It is an excellent combination of fighting sport, martial art and self-defense.

REF.: • LEVI6

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