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**The Last Legend  
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**KYUSHO:**  
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**TETSUHIRO HOKAMA:**  
**The guardian of martial  
history in Okinawa**

**KARATE:**  
**MOVING ZEN!**

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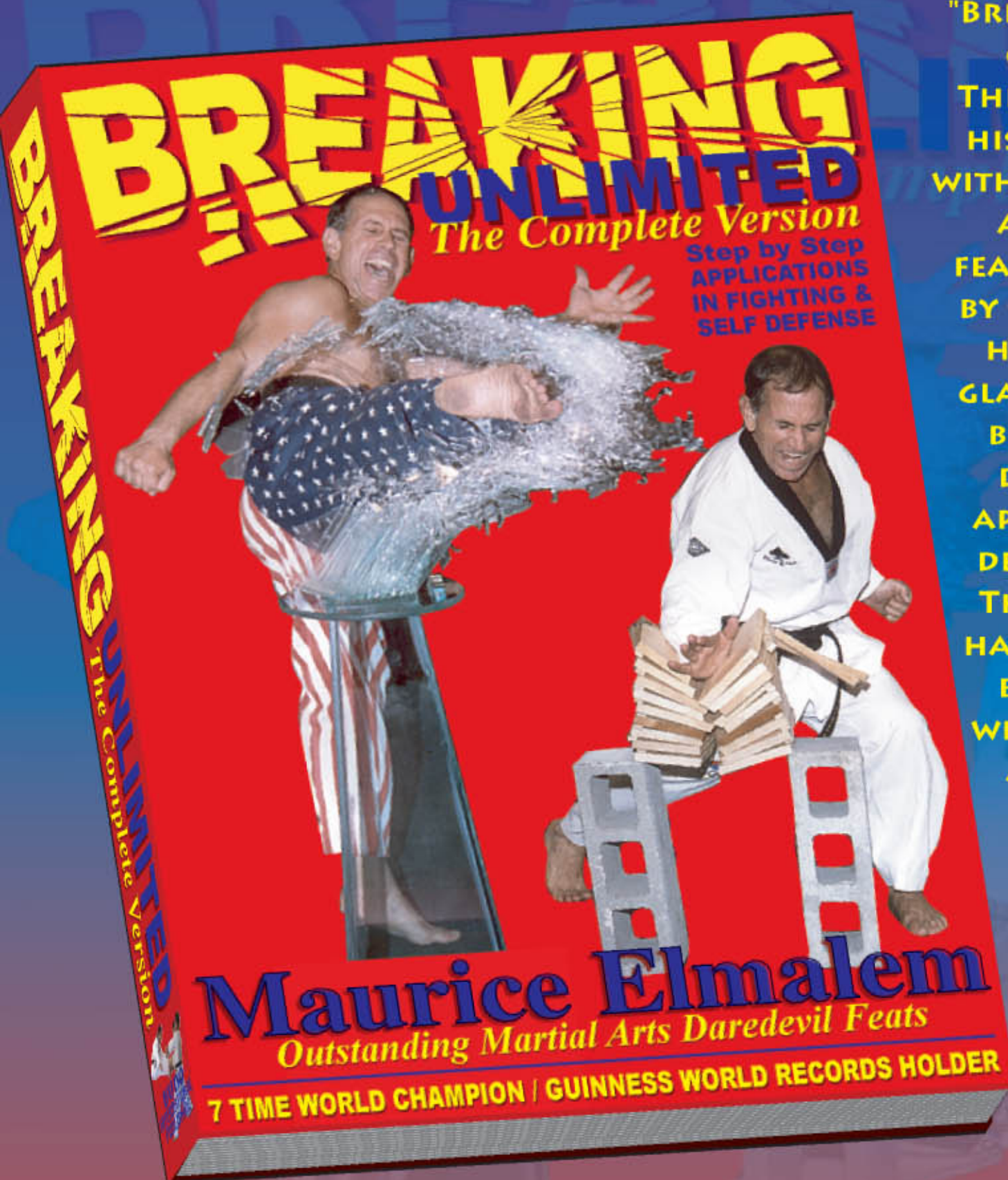
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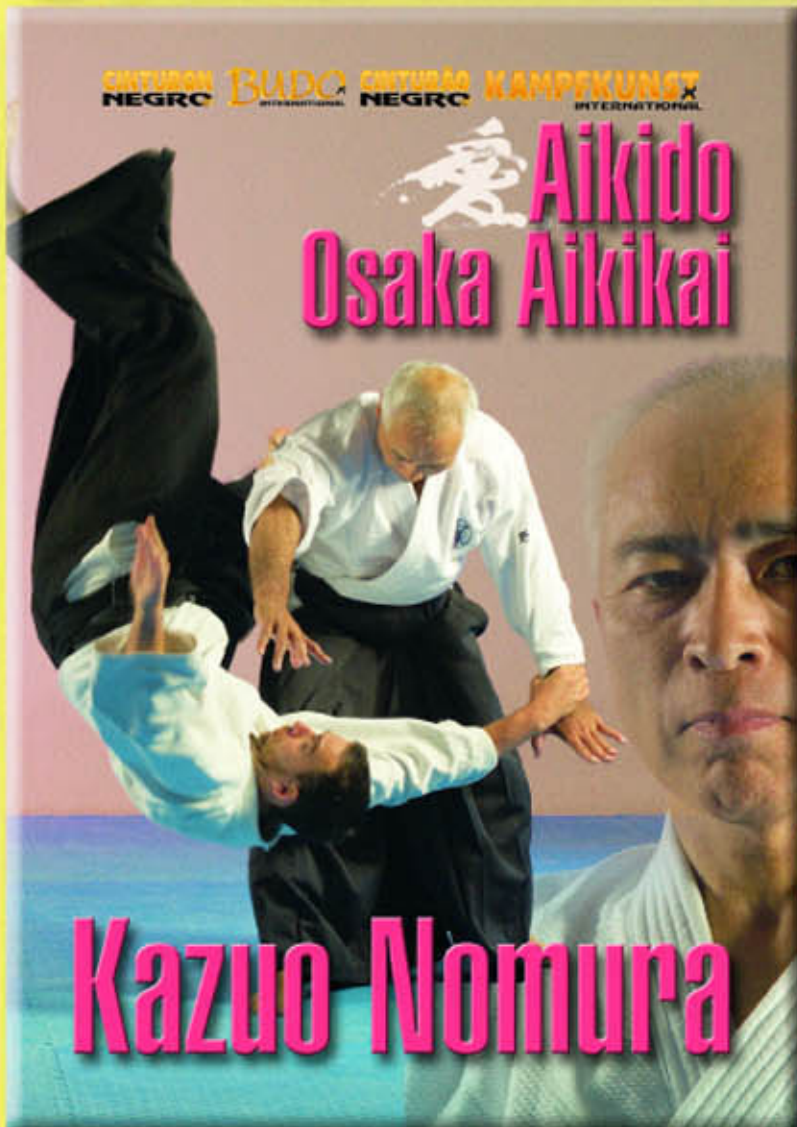
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# Aikido Osaka Aikikai Kazuo Nomura



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# EDITORIAL

## ADAPTATION

*"Ignorance affirms or denies wholeheartedly. Science doubts". (Voltaire)*

**E**verything is adaptation. Everything adapts, everything fits. Life is a continuous process of self-correction on the basis of this premise.

Consciously, and mostly unconsciously, our bodies, minds, groups and societies follow the universal command to adapt. Change is the only permanent thing in itself, and things which, being too rigid, don't adapt, are broken and finish.

The times we live in are full of changes. Changes accelerated with changes. The time is compressed and the cycles are too. What probably would have taken thousands of years in the past, takes days, hours or minutes at the present time.

Acceleration is another constant of our time and has come to stay. Acceleration is similar to heat. When space-time is compressed, the molecules rotate faster and touch more often one another; such a friction always causes an increase in temperature. The global warming is the result of processes much more complex than an exhaust pipe, it is a sign of time. We are out there, but we are not even remotely as important as we would like to think; isn't it cool? Yes, *Terminal sin* is the modern version for the *original sin*; the new religion is the ecology, with its own paters, *green* ones, long beards and dreamer eyes, with the same fanatical shine of those who feel they must save the world. The blame, once again, is still the tool to control the parishioners.

Any spiral is dominated by the center. The great martial artists know it well, (and of course the aikidokas!). The heart of our system is the Sun, not the automobile industry, they wish! The sun commands, we obey. The comparative of vectors between the increase in sunspots and the melting of the polar ice caps gives a perfect match. The one about the increase of the CO<sub>2</sub> and the melting of the polar ice caps is like chalk and cheese (or even worse). Anyway nobody can stop it now; the *good guys* have come with their message of eternal salvation and they are going to kick our ass. We have to have it clear: when everyone agrees on something, every free man has the obligation to immediately distrust.

The truth is never one-sided, it is spherical. Every front side hides a rear

side, as big as the front side, and as invisible as visible the front side is. But going back to what we were talking about, as it is unquestionable that there is acceleration and heating, the issue is how to adapt to it. My friend Jose Maria Sanchez Barrio taught me about thermo regulation, an effective response, in agreement with such phenomena. I won't dwell on it, since I did it earlier in my other books. It works very well, and over time you take pleasure of cold water even if it seems impossible at the beginning.

Thermo regulate the body gives us a good basis for changing skills; it is like starting a house at the foundations and *temper* emotions and mind, when acceleration is the order of the day. The real ecology starts with oneself and, as for the ecosystem warming, it is enough to look the internal ecosystem of each one. (Poor Al Gore, indeed, he is still putting on weight and getting red).

Everything is the result of the environment, so that everyone is exposed to this process of acceleration and overheating. The entire biosphere has to be adapted to these conditions, or at least bishops, cardinals and other town criers of the new religion, they should lead by example. But nowadays things are sold for their wrapper, that is, as any balloon when it is inflated, the energy goes to the periphery, to the forms, instead of the contents, so the example is not a value anymore when you have to lead. There are many who preach abstinence while running the brothel.

Increasing the pressure is another constant of this energetic climatology. Let's take as an example its effects on the human body. The structures tend to expand with the heat and in doing so they compress the adjacent tissue and pull the pulleys of the skeletal muscle system. The conjunctive tissue serves as a bypass of tensions, but these eventually manifest, sometimes in reflex areas, very distant to the original point. Put it another way, acceleration culminates in the *in fiamma* (in flames), inflammation; the structure expands, it presses and when it has attained a certain threshold the pain appears. The pain, that uncomfortable guest, is the result of an increased pressure, and everyday it becomes more

evident, not just in the physical aspect. The pressure is felt in the economy, in the lack of time, in the precarious relationships with the other, in everything. The pressure impels us inward, we are isolated in an effort to survive, to save, but loneliness, when is not sought by oneself, can generate huge internal entropy. We live in more and more autistic societies, virtually linked to reality (note the paradox *virtual=real*), shut in ourselves, while life overtakes us, instead of being us who overtake it.

Making it clear that it's not my fault, my concern about this warming is the immediate impact it produces on me just now. I believe that an immediate consequence of the bad approach that has been taken regarding the matter, is that the attention is placed outside, instead of inside.

This vision is very paradoxical, because if *we* are the culprits of a problem that happens *outside us*, in a certain way we live it as something that has nothing to do *with us*. It is not something in the first person, but a common problem the politicians will solve. So now it has to do with us, but only in the sense of guilt. By putting the stress outside with statements like "We still have time!" and other similar speeches, the problem remains outside; it is virtual, it is there, somewhere in the future, but it doesn't touch us yet, it is something strange to us. However, if what we are talking about is stress, not having time for anything, living alienated, suffering continuous pains here and there, feeling *the pressure* of the circumstances, etc., and we become aware that all these symptoms have a common framework that encourages and promotes them in a kind of global synergy, it starts to be something familiar to us, something important even for the less skilled one: oneself.

The houses are built at the foundation, not at the roof. The first change that needs to be done is something we can really do, and it is very important: a change in ourselves. Any change that doesn't include this principle, this purpose, is not worth it. We can't forget that the other so-well intentioned may end up producing the opposite effect of what





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they pursue, it wouldn't be the first nor the last time.

The matter is therefore to adapt, because this warming can't be stopped even with more taxes. As if tomorrow a liter of oil or a bag of coal weren't going to be burn anywhere in the world! It is the center which leads, not the periphery! When Wall Street sneezes, Europe catches pneumonia, and if anyone had any doubts, remember the recent case of sub prime mortgages. All the scrolls are mastered from the center, and the center in our system is the Sun.

What can we do? We still can adapt. My proposal (I know you won't do it because you are all wimpl), is that you should be the first to have a cold shower after the training, and as in Martial Arts the old system of leading by example is still valid, perhaps the best students would imitate you. At other times I would have just recommended that you imposed it as part of the training, but as it turns out that now you have customers instead of pupils, you won't be able to do it, since they would run to join in the first gym that offered a Jacuzzi, for the same prize, while you are offering them blood, sweat and tears.

Being cruel to be kind is no longer politically correct. The true martial path is not convenient even if we love it, so don't waste your energies in it. It will be, for sure, even healthier, if at the end of each lesson you have a cold shower. In that way the internal environment of oneself and of the people around you will cool down, taking off us what we don't need, because there is plenty of it, stress, pressure, warming, pain. I challenge your credibility from these lines: who dares to do it and tell me later? Staying still is not the answer, adaptation requires specific actions, being a warrior in the new times also involves that.





## BRUCE LEE



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### Han Ying Chieh, Bruce Lee's predecessor in Chinese cinema

Apart from Bruce Lee's martial quality and his unquestionable talent, someone must have taught him, at least, the basis for choreography art, setting the fight pace, the proper positioning of the camera to capture the action, the tricks of the profession, and so on. This art is not a God-given intelligence.

## SANDA



p. 12

Sanda is the new harmony of an eternal music, the KUNG FU combat. The rules, though, are essential in these matters and Sanda establishes a very intelligent framework, halfway between Kick Boxing, adding grabbing and projections, and Vale-Tudo, which tends to follow hard, violent models. So Sanda has a sportive element which Vale-Tudo doesn't have, more technical sophistication, a great spectacle and the possibility of becoming the most complete formula of sportive fighting created so far

## JIU-JITSU



p. 49

Considered unanimously as one of the greatest Jiu-Jitsu fighters of all time, the twice absolute Jiu-Jitsu world champion Ronaldo Jacaré decided in 2006 to devote himself exclusively to Vale-Tudo. Black Belt was in Manaus, capital of the Amazonas state, observing his training and interviewing this fantastic fighter who has everything in order to be, in a short time, among the best in the world in the up to 83kg category.

# Zusammenfassung Sommaire Sumario

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Jeet Kune Do, the art created by Bruce Lee, has evolved as Bruce himself would have wanted. The keys of functionality, simplicity, eliminating everything that is not necessary, have opened the doors of the effectiveness in combat to a whole new generation of masters, most of them inspired by their eternal partner and prominent student, Dan Inosanto.

## OLIVA EXPLOSIVE DUMOG



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## KARATE DO

Tetsuhiro Hokama is not only an expert in karate but also in painful points. In addition, Master Hokama is a real specialist in Karate history. About this point we must note that he also leads an interesting museum of this martial art in Okinawa



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Thinking about Karate and thinking about Kanazawa are the same thing. He is perhaps the last active element from the legendary times of Karate. And a very active one! A legend in his youth, Kanazawa practices what has been defined as "the most graceful Karate in history".

## SHOTOKAN KARATE-DO



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# Summary

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# Shotokan Karate-do

Text: **Kostas Argyradis**  
Photos: **Don Warrenner**

Thinking about Karate and thinking about Kanazawa are the same thing. He is perhaps the last active element from the legendary times of Karate. And a very active one! A legend in his youth,

Kanazawa practices what has been defined as 'the most graceful Karate in history'. This is not a chance gracefulness, but it comes from an impeccable technique, created at the time of the revolution of Karate; a technique he helped to forge, together with figures like Nakayama, enabling its global growth beyond what anyone could have imagined.

But the gracefulness of Kanazawa's Karate and his unquestionable knowledge comes with an outstanding personality. A polite, kind gentleman, Kanazawa is full of details and gestures. Anyone who has met him knows very well that dealing with him is a warranty on everything which is being done.

Kanazawa, eternal guardian of the technical essences, remains well in his role now with a new series of videos, including all Shotokan Karate in a series of 9 discs. Budo International is pleased to make available to their friends and clients this series of videos in the coming months. The original production of Rising Sun has been translated into all languages so that those who don't speak English can finally enjoy the long and interesting comments Kancho Kanazawa do in them.



# Hirokazu Kanazawa





history's very first Japanese Karate championship, the legendary "All Japan Karate Tournament" held back in 1957.

The next year Kanazawa even rose to a higher level, winning both the kumite and the kata competition, while in 1959 obtaining second place in both events.

Our reporter had the rare opportunity to spend quite some time with Kancho Kanazawa and discuss his life's philosophy with him.

Hirokazu Kanazawa, born in the prefecture of Iwate, comes from a family well established the martial arts: both his father and uncle were Shinkoku Jiu Jitsu special-

lists.

The young Hirokazu starts out in the martial arts at age 9 with the traditional art of Kendo, as most Japanese boys do at the time.

Living in the town of Miyako, Kanazawa also visits local master Iwaizumi's dojo three times a week, to train in Judo.

Always an open minded person from an early age, the adolescent Kanazawa after a few years, also starts training in western style boxing as a way of complimenting his Judo throwing and ground techniques.

During highschool holidays a friend, who comes from the island of Okinawa, shows him the basics of Karate, an art which would influence Kanazawa's further life.

### **HIROKAZU KANAZAWA: KARATE'S LIVING LEGEND**

Our reporter Kostas Argyriadis, at the occasion of the ninth SKIF world championship held in Tokyo several months ago, had the unique opportunity to meet a living legend of karate: Kancho Hirokazu Kanazawa.

Shihan Kanazawa 10th Dan, age 76, without a doubt one of the best known and world wide most respected Japanese Karate-Do sensei, is the founder and president of the SKIF, an organisation represented at these world championships by competitors from more than 70 countries.

Hirokazu Kanazawa, born in 1931, was the kumite champion at





Great Masters

# Shotokan Karate-do



# Hirokazu Kanazawa



Soon Kanazawa takes up karate seriously, becoming a student of master Meiji founder of the Taikyoku-ken school, well known for its use of Tai Chi techniques complimentary to karate.

Despite his young age and enthusiasm young Hirokazu soon learns to appreciate the value of Tai Chi.

This soft Chinese martial art, in many ways opposite in it's philosophy to karate, as the Shihan told me helped him a lot in improving his karate techniques.

Combining the two, Kanazawa brought to the "hard", or if you wish "external", Shotokan karate style a broader more internal dimension based on Tai Chi principles.

Shihan Kanazawa pointed out to me that this did not implement that SKI karate is a soft style, on the contrary Kanazawa also told me that he loves hard karate such as Kyokushinkai and Shodokan.

Going back to his youth, Shihan Kanazawa told me that in 1952 as a student at the Nippon Dai University he mostly trained in close distance karate techniques.

Next, he enters the Tokushoku University, famous at the time for it's Shotokan karate faculty.

Soon the head of the karate department, Shihan Nakayama Masatoshi notices the potential and talent of young Hirokazu and enlist him into the Nippon Karate Kyotai (Japanese Karate Association, well known as the "JKA").

It is here that Kanazawa meets the founder of modern karate: Soke Gishin Funakoshi, who even though at the time already at an advanced age (over 80 years), still occasionally teaches karate classes to a chosen few.

Master Kanazawa remembers Soke Funakoshi as a quiet proud person who was very severe on himself, but generous and caring towards his students.

Soke Funakoshi also was a spiritual man with a sixth sense: "once when I assisted him from his taxi into the dojo, I thought "what would he do if I would attack him now", as if he read my thoughts, Soke Funakoshi immediately asked me "what are you thinking of Kanazawa" ?







Great Masters

After also winning next year's All Japan Championship in 1958, the media in Japan started extensively covering Kanazawa.

As a means of preventive caution, in order to keep the young and now overnight famous karateka with both feet well on the ground, master Nakayama suggests Hirokazu to become a fully employed karate sensei at the JKA head honbu, where severity and respect are at the order of the day.

Soon however Nakayama sihan would find a new use for Kanazawa 's talents , sending him abroad to Hawaii to teach and spread karate.

For the first time abroad, now 5th Dan Kanazawa during his three year stay on the Island (from 1958 to 1961), is under a lot of psychological pressure to adapt to a new environment and to succeed in his mission.

The stress finally gets to him, when doctors diagnose an ulcer and advise him to relax.

It is at this point in time that Kanazawa

# Shotokan Karate-do

Many saga surround Sihan Kanazawa's illustrious career on the tatami, but the best known must be the broken hand story at the 1957 All Japan Kumite Championship.

I asked Kancho to tell it to me in his own words.

"I broke my hand in practice five days before the tournament and truly devastated, went to master Nakayama to withdraw from the competition".

"Also deeply disappointed, the Shihan agreed with me that there was no other option and accepted my resignation."

"This would have been the end of it, if it wasn't for my mother who the next day was visiting Tokyo from the distanced town of Iwate, to see her son at the championship."

"Hesitately I told my mother that I would not enter the tournament, because of my broken hand".

"A bit surprised she asked me "but son, in karate you only use your hands ?"

"No mother I told her, in karate we use both hand and leg techniques".

"If that is so, my mother answered, then you can compete using only your feet !"

"My mother had such high hopes and confidence in me, that I did not even try to explain to her that things weren't that simple."

"The next day I went to see Sihan Nakayama and asked him to re-enter me in the tournament, which he reluctantly did."

The rest of the story was written on the tatami where Hirokazu Kanazawa, blocking with his good hand and scoring with his legs, became the very first All Japan Kumite Champion !







seriously takes up Tai Chi and Yoga.

Finding his so much needed internal piece through meditation and practice in these "soft" arts, Kanazawa not only fully recovers, but also discovers the powers of the internal strength of "KI".

A richer man both in technique and in life experience, Kanazawa is sent by the JKA to conquer Europe, where from 1959 to 1970 he was the head national coach of England and Germany.

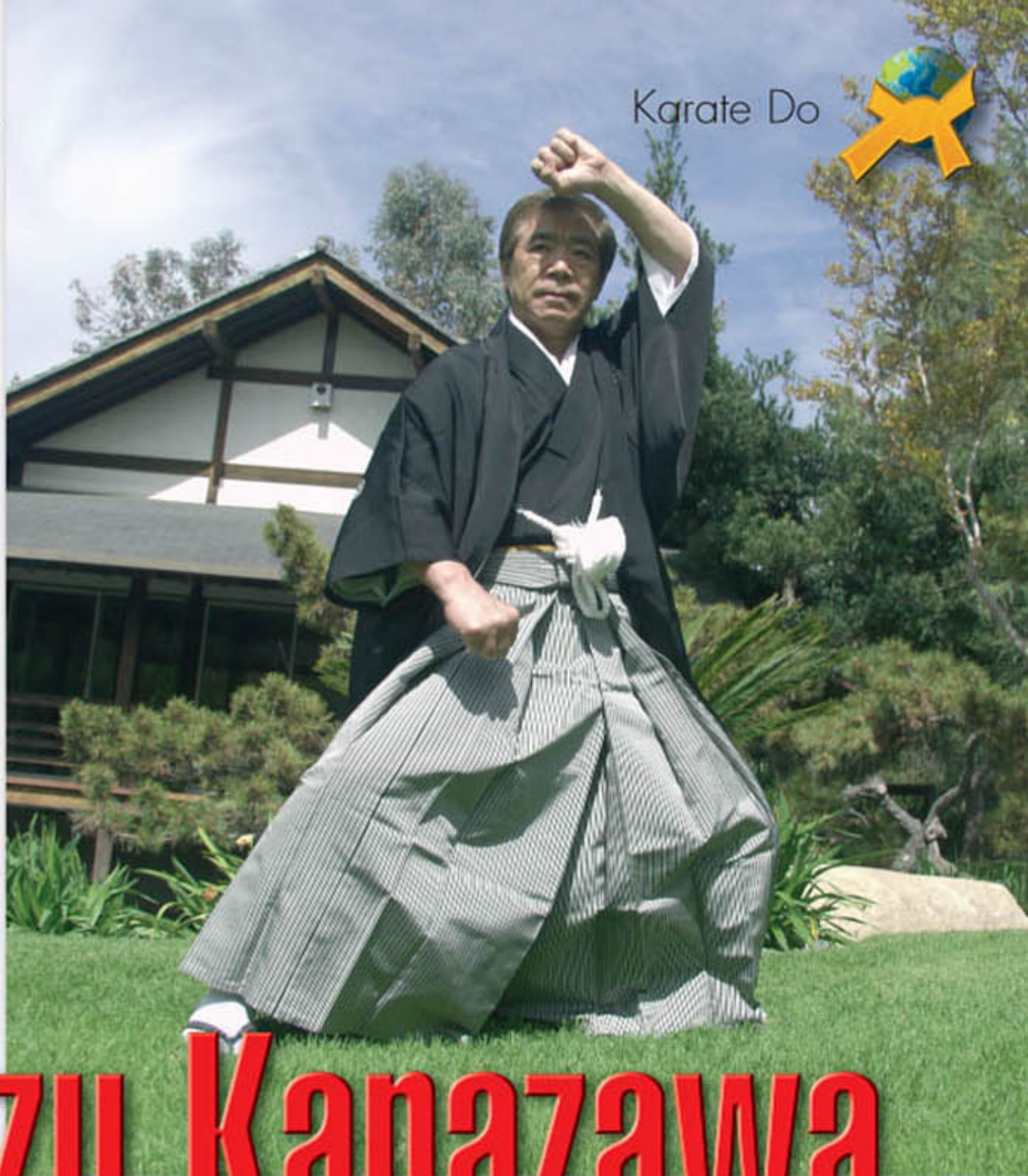
This is a time where JKA Karate is spread all over the world, by some of the most legendary names such as, Taji Kaze,

Rising yet one step on the hierarchy ladder of the JKA, Kanazawa in 1971 is appointed chief instructor and head of the international department of the All Japan Karate Association.

After more than a decade abroad, a "westernized" Kanazawa however finds it hard to adapt to the rigid lifestyle at the Tokyo honbu dojo and with difficulty operates within the very strict and absolute hierarchical structures of the JKA organisation.

Many a times during the years to come, Kanazawa would have conflicts with others within the JKA on structural, strategic but also fundamental issues, culminating in him finally leaving the organisation in 1977.

Soon after, Kanazawa establishes his own organisation; the Shotokan Karate International Federation (SKIF), which today counts over two and a



# Hirokazu Kanazawa

half million members world wide in over 100 countries.

After so many years I guessed the hatch has been buried and so I asked Kancho, what his reasons were to leave such a power full post at the (then) world's leading karate organisation.

Kanazawa answered me in all honesty that at the time, it bothered him that the financial aspect of conquering the world seemed more important to the JKA, than the spreading of the true spirit of Budo around the planet.

As he continues: "It wasn't only the money which bothered me, but also the rigid almost army like way in which the JKA internally was governed".

"Contrary to almost everyone else at the top of the hierarchy, I was in favour of a more democratic structure within the decision making process of the JKA".

"I also disagreed with the development of Shotokan karate; over the years JKA karate had become

a hard karate with emphasis on kumite".

"It was a type of karate based on strength and so it had evolved into a style suited mainly for the young and strong".

"This however is contrary to what I believe in and teach, a universal karate for everyone and for all ages: strong but flexible, external but also internal!"

It is well known that traditional masters attain great value to the practice of kata and Kancho is no exception, I asked him if kata still had a place in modern karate and he explained: "someone who starts karate must first learn to control his body and after that his spirit".

"The true knowledge of karate comes where the two meet, in other words this coming together of body and mind is the essence of karate".

"Every kata influences the mind and character of the karateka, the repetition of the movements of a kata learn you to divide the positive from the negative power, in other word to understand the powers of nature".

After this power full argument in favour of kata, I could not help asking Kancho what his opinion was on modern sport karate; "kumite competition is not a bad thing, it

gives you an idea of how to react in difficult circumstances and it is also good for your physical condition".

"When one however only does sport karate, one will reach a point where one cannot develop himself any further, because it is solely focussed on the physical side of karate, ignoring the spiritual one".

"One who does not understand the true spirit of Budo, will sooner or later stop practicing karate".

Truly a philosopher, ending this article I would like to quote some words of the master written in one of his books: "think of yourself as a mountain climber."

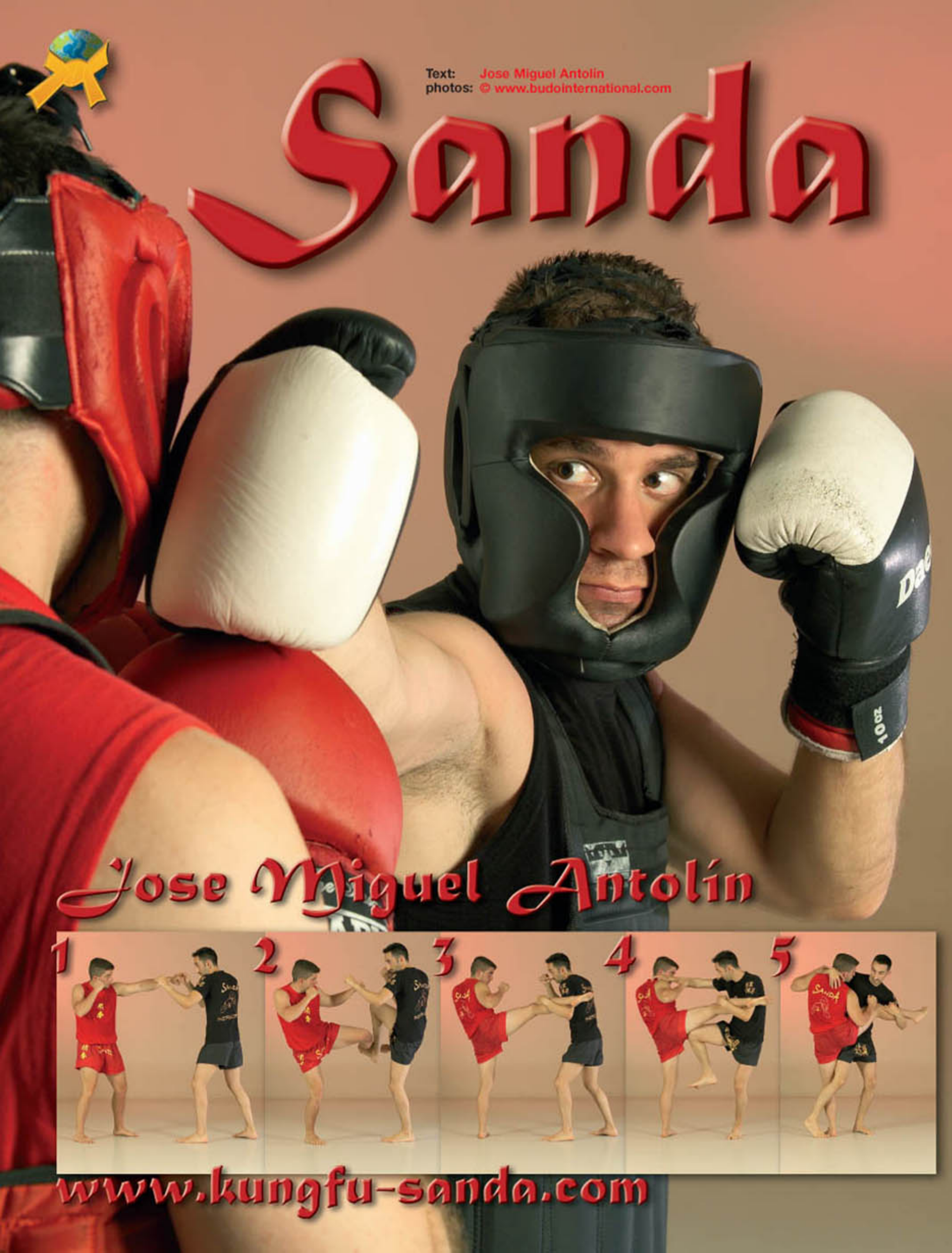
"At the out start you begin ascending the mountain with enthusiasm, determination, power and concentration, until you finally reach the peak"

"Descending, you feel light, relaxed and taking it slow going down step by step, you take the time to enjoy the sights; something you had totally ignored on your way up".

"This is life my friend!"

Wise words spoken by a great human being and a legendary karate man.





Text: Jose Miguel Antolin  
photos: © www.budointernational.com

# Sanda

*Jose Miguel Antolin*



[www.kungfu-sanda.com](http://www.kungfu-sanda.com)





The twenty-first century will be the Chinese century ... Or maybe not. It is starting with the next Olympic Games and the hair-rising economic growth rates. It is such a bubble that the day it will explode it is likely to drag the West as a whole. The next 7,000,000th human to be born, will probably be Chinese, and, if nothing avoids it, it will be a male, since girls are not very appreciated in that land.

The Chinese economy is growing and its power increases; and, as it has always happened, all the influence that power entails has also grown. Chinese things are fashionable and they will be even more! We are going to stun with the Olympics games! Then we will see whether the bubble resists...

Meanwhile in the martial aspect, China has succeeded in uprooting his traditions. It has not been something recent. The cultural revolution finished off the remnants left by comrade Mao, which were already few. Everything that had something to do with the past could put your life at risk, so that in three generations only the leftovers remained. Fortunately new things are set off and some of them barely are renewed rescuing the glory of ancient tradition from the past.

Sanda is the new harmony of an eternal music, the KUNG FU combat. The rules, though, are essential in these matters and Sanda establishes a very intelligent framework, halfway between Kick Boxing, adding grabbing and projections, and Vale-Tudo, which tends to follow hard, violent models. So Sanda has a sportive element which Vale-Tudo doesn't have, more technical sophistication, a great spectacle and the possibility of becoming the most complete formula of sportive fighting created so far. We needed a video on this subject in our catalogue, so we have asked a great trainer, Jose Miguel Antolin, an expert in this area, to introduce us to the many interesting possibilities this modality offers.







## **Sanda: Free fighting!**

SANDA, 散打 or SAN SHOU, 散手, uido, translated as Free Fighting, is a form of sport combat of Kung-fu/Wu-shu.

In this DVD we enter into the world of Sanda (San shou) through the Ming Ch'uan Kung Fu School. Since this school focuses the art of Kung-Fu on real self-defense, it is perfectly suited to the Sanda type of fight, where thanks to the flexibility of rules it almost becomes a real battle.

A Sanda fight has many similarities with Muay Thai or Kick Boxing, slightly different for the huge amount of projections. But this comparison is superficial, because in Sanda the performance of punch, leg, grab and projection techniques differs from other contact sports.

Sanda is becoming popular and has attracted the attention of sportive fight practitioners all over the world, because its regulation is midway between Kick Boxing and Muay Thai (it adds projections and grabbing) and Vale-Tudo. This makes Kick or Thai competitors have here a beating point without reaching free contact.

We must also say that in Sanda we don't find only competitive fight, since it is also completed with a full self-defense work. Sanda, not as a competition but as a complete system of self-defense, is taught in the army and in the Chinese police.

Sanda is a very sophisticated, versatile and complete fight sport, which allows to perform a wide range of offensive and defensive movements, such as fist techniques, kicking, grabbing and projections, at all heights and from all angles.

It is certainly an exceptional work on the fight, which turns upon the skill and ability to handle not only with a sportive regulation, but to develop strategies to perform various leg strikes, punches and projection techniques, where each athlete will have to give greater importance to intelligence, technique and strategy, beyond his natural skills.

### **History**

From the beginning it was used in the war with a military approach by the ancient dynasties of the time. The Tang Dynasty (618-907) deserves to be remembered because during that time of great battles and conquests, it was necessary to establish a method of selecting the best warriors under a fight concept called TALEITAI (fight on platform). These Martial Arts contests consisted of heavy fights without rules

## **"Sanda is the new harmony of an eternal music, the KUNG FU combat"**

or time limits, carried out on a three-meter-high platform (called LEITAI). The contestants fully deployed their forces and the fight didn't finish until one of them fell off the platform or was unable to continue.

This primitive form of competition is the real precursor of what is now known as Sanda or Sanshou.

Over the years, from the Western Zhou Dynasty (s.XI-711 b.C.) onwards, a variety of games and sportive events gradually appeared, such as JIAODI (hand-to-hand fighting), JISOLI (strength heats), etc.

Over time, Sanda competitions started to attract attention and to be accepted in China, which led to the practice of it during the military career. Thousand-year-old regulations have been found, and they haven't changed much in the present.

Sanda had its starting point as a contemporary sport in 1990, when the Organizing Committee of the XI Asian Games included it as an official competitive sport. From that moment, Federations and Chinese Associations were responsible for directing the growth and spread of this sport and its regulation.

### **The Regulation in Official Competition**

The combats are fought to KO, that is, the fighter must hit full power, and he must win 2 of 3 possible rounds, 2 minutes long and 1 break between two rounds.

### **The competition place**

The competition place will be an elevated wooden platform, called \_Leitai\_, 60cm high, 8x8m surface, covered by a soft mat with a canvas surface.

Mats will be placed around the platform to avoid injuries when falling from it.

### **Clothing and protective gear for competitors**

During a fight, the competitor must wear boxing gloves, helmet, chest protector (peto), tibia and forefoot protectors (on bare feet), all standardized. His T-shirt and trousers must be the same



color as his protective gear and must use his own mouthguard and groin protection (under the clothes).

The color of the protective gear must be red or black.

The weight of the gloves will be 227gr. for 65Kg. or less, and 283gr. for 70Kg. or more.

### **Scoring criteria and punishment**

Techniques of attack and defense of any style or Kung-Fu school can be used.

Valid areas:

Head, torso, thighs and legs.

Not valid areas:

Back of the head, neck, throat and





**“A Sanda fight has many similarities with Muay Thai or Kick Boxing, slightly different for the huge amount of projections. But this comparison is superficial, because in Sanda the performance of punch, leg, grab and projection techniques differs from other contact sports”**

# Sanda





crotch.

Forbidden methods:

Attacking the opponent using his head, elbows or knee.

Pushing or beating in the opposite direction to the natural movement of his joints.

Make the opponent fall with his head on the platform or deliberately crush or keep him down with the weight.

Attacking the head of a fallen opponent with a leg technique.

### *In non-official competition*

You can meet the same requirements as in official competitions, but there are other unofficial competitions organized by national and international associations, in which this regulation varies.

These changes depend on the type of event organized. The most important changes are the validity of knee techniques and in some cases elbow techniques, immobilizations on the ground or the absence of some of the protections officially used as a helmet, chest protector and shinguards.

In some cases these fights are called professional and a money bag is given.

In some cases you can also change the high platform (Leitai) for a ring.

In China there is a kind of professional competition called SANDA WANG (King of SANDA), whose basic characteristics are similar to the official rules, but with some peculiarities: instead of a Leitai (high platform) a Boxing ring is used, protections are not used, except for gloves and groin protector, kick strikes are allowed, there are five rounds instead of three and in the final the winners of each weight fight to proclaim the champion. The duration of this tournament is several months and is broadcasted on television in China, where it has achieved great popularity.

## **“Its regulation is placed midway between Kick Boxing and Muay Thai (it adds projections and grabbing) and Vale-Tudo”**

### *Technical Approach*

The learning of Sanda at Ming Ch'uan School could be divided into four phases:

1. A basic technical learning.
2. An approach to competition (with its tactical and technical work).
3. The work of self-defense is completed with strikes and Chinna training (training focused on grabbing, joint locks and levers).
4. Last, all our previous training focuses through the internal energy and towards the vital points of the body.

In Sanda, the most important physical and technical qualities are the movements (technical positioning of the legs), distance and speed, not to mention everything else.

• Movements and positions achieved through these will make us be much faster and more confident in our movements, perfectly balanced so that our techniques get the necessary speed, power and effectiveness and have more power of reaction in attack,

counter and defense.

• The distance is another important point, because if we control it perfectly, we will succeed in preventing attacks from the opponent with shorter movements and displacements, which makes us be faster and more effective at the time of counter attacking.

• Speed is the other quality I consider very important, because in Sanda grabbing and projections are worked in a defensive as well as an offensive way, so they need a high speed to perform our attacks in order not to be grabbed, reaching correctly and efficiently our goal and then being able to grab, control and project the attacks of our opponent.

Other very important technical parts are projections and timing.

• Projections in the work of Sanda are a key part of its technical arsenal.

In projections two types of force are mainly used, an abrupt and dry power (FA JING) and a soft power (HUA JING). In a fight it is necessary to use both alternately. Although the most important thing is the use of a third power, the strength of our adversary.

We need to absorb the strength of our opponent, not resist, quite the contrary, accompanying him in his motion. This implies the use of soft power, the power that transforms and makes the strength of our opponent go back to himself.

• Timing is the quality that makes or breaks a fighter. It is the ability to recognize and react immediately to changes and opportunities during training, in competitive fights, or in the street. For example, your opponent makes a mistake or he is wrong in his movement or attack. You immediately see the mistake, taking advantage of it with a kick, a punch, a grip or a projection. That is Timing.







# 明拳 Sanda

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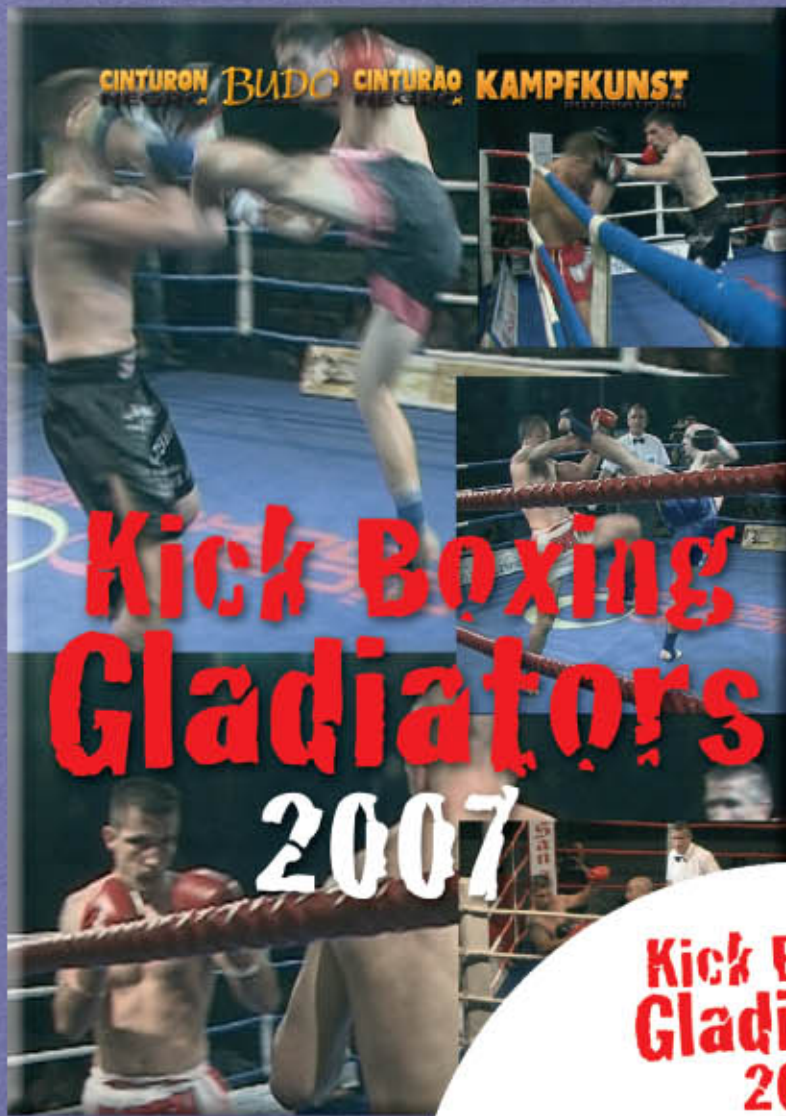
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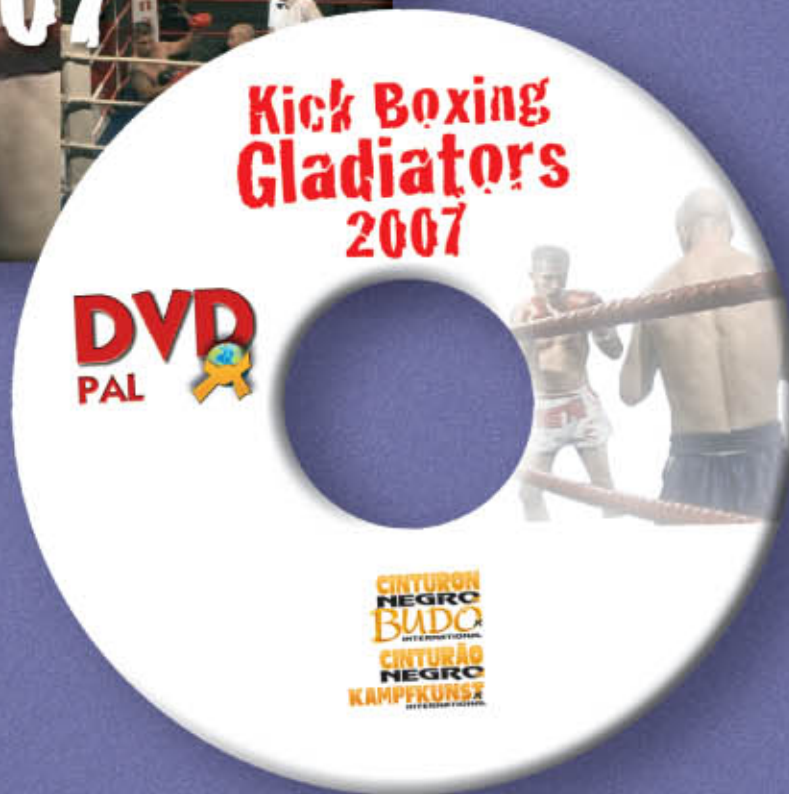


# Kick Boxing Gladiators 2007



## Kick Boxing Gladiators 2007

REF.: • GLA1



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REF.: • DVD/SALVA6

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REF.: • DVD/SANDA1



The Sanda or Sanshou, the essence of fighting in Kung Fu, is becoming popular and is attracting the attention of practitioners of fighting sports all over the world, because of a regulation which is midway between Vale-Tudo and Kick Boxing or Muay Thai, adding projections and grips. It has a sport element missing in Vale-Tudo, a greater technical sophistication, a great spectacularity and, as a result, it has the potential to become the most complete formula of sportive combat created so far.

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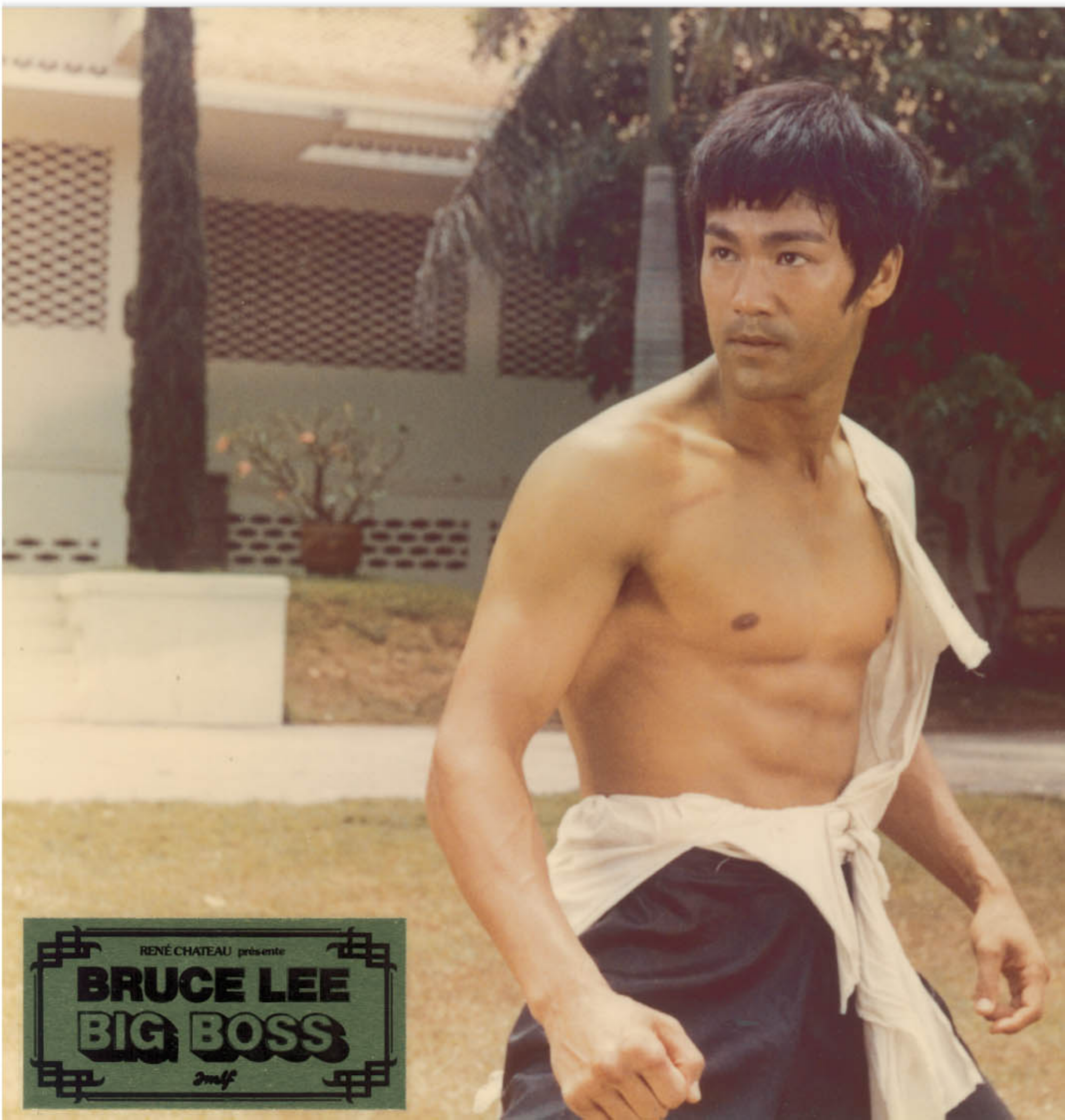
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# Bruce Lee







**Many things have been written about Bruce Lee, most of them about his period in America. Apart from this period, we hardly know anything about him in the West. It is time to shed light on an essential stage in the Little Dragon's life and on his time in the East, about which little has been said, often poorly documented**

Text: **Pedro Conde & Mamen Cañadas Rufo**

# What has not been told about the Little Dragon

***Han Ying Chieh, Bruce Lee's predecessor in Chinese cinema***

Staring nowhere, and facing him, the adversary completely defeated. The hero tries to contain his fury, it seems that mind and body have reached a state of ecstasy, showing up with a heart-wrenching cry, accompanied by a trembling body. Clearly, the contest has come to an end. Our hero, in a pious act with the enemy, with a slight movement of his hand, moves him away.

This seems a description of a fighting scene from a movie by Bruce Lee, however, it is not, the scene belongs to "Dragon Gate Inn" (1966), directed by King Hu, considered as one of the best directors in Hong Kong film industry and pioneer, if not creator, of the "Wu Xia Pian" style. Curiously, his most famous works, the first ones, were choreographed by Han Ying Chieh, the "Boss" of "Big Boss" and one of the murderers of master Hon Yuan Chia in "Fist of Fury", who appeared in the credits of these Bruce Lee's films as action director, something that followers of the "Little Dragon" have never agreed with. The truth is that Han Ying Chieh had a great influence on the "Little Dragon". Being a great martial artist and being able to show it in front of the camera were and still are two very different things. Within the guild of action directors and specialists from Hong Kong, Han Ying Chieh is considered an essential piece in Bruce Lee's film career. From these lines we are not going to argue on this matter, but being fair, it must be recognized that, apart from Bruce Lee's martial quality and his unquestionable talent, someone must have taught him, at least, the basis for the art of choreography, setting the fight pace, the proper positioning of the camera to capture the action, the tricks of the profession, and so on. This art is not a God-given intelligence.

In this article we hope to clarify some of these questions.

***From the Opera in Peking to the "Shaw Brothers"***

Han Ying Chieh (Han Yi-Chieh & Han Yingjie & Hon Ying Git) was born in Beijing (Peking) on January 1, 1927. His childhood was very hard because of the lack of economic resources of his parents. When he was 9, he entered the Opera school in Peking, which he would not leave until the age of 18. Shortly after, he joined the Fu Cheng Lian troupe, a Cantonese opera company. In 1947, while on tour, he arrived to Hong Kong. His work within the group was to play a martial artist from the north. A film producer who came to see the performance noticed him and offered him the opportunity to work in a movie. Han Ying Chieh accepted immediately, because he was a real passionate of the seventh art. So satisfied were they with his work that he was hired back for other productions, taking part in several melodramas and martial art movies. He worked as a specialist and as an occasional adviser to the martial art director in the Wong Fei-Hung and Fong Sai-Yuk series.

In 1953, after a standstill in his film career, he decided to move to Singapore to work again as a trapeze artist and acrobat at the Peking Opera. In 1958, apparently due to an injury, he decided to temporarily leave this job and return to Hong Kong, where he was immediately hired by the "Shaw Brothers", returning to the Kung-fu movies and, above all, participating in the so-called "layer and sword" films. There he gained experience as a actor and specialist.

In 1961, on his own merits, he was offered a great opportunity: to be choreographer of a martial art film for the first time. The film was entitled "The Swallow" and was directed by Yuek Feng (Yuen Fang). The film was very successful in its time, mainly due to the major innovations made by Ying Chieh in the fighting scenes, as the use of small trampolines for the first time. Until then,

cables and beds were more used to perform the jumps. To give more realism and credibility to those jumps, he stopped using those gadgets in order to film shots from different angles. This was the most remarkable innovation, but not the only one. The duels with weapons had no resemblance to those that took place in the Peking Opera; they were much more real (some critics qualified them as brutal and bloodthirsty). For these reasons it is not surprising that over the years, "The Swallow" became a classic of the genre called "a layer and sword film". According to Han Ying Chieh:

"In Cantonese films, fights were so theatrical that they seemed a play of the Peking Opera. In the early 60's, some changes were done, so that the fighting scenes started to seem a little more real. These alterations were launched from "The Swallow". I am very proud to have been the architect of this."

That concern to achieve more realism in the martial scenes is marked by Japanese cinema. In Southeast Asia and in some Western countries, the public had applauded films by Kurosawa. The same year "Yojimbo" was released, starring Toshiro Mifune. The public had also been satisfied by the first film in the series of "Zatoichi", the blind samurai. Sir Run Run Shaw, owner of "Shaw Brothers", knowing the acceptance that had these features in the East and in the Western countries where they had been displayed, decided to start bringing more realism to his productions. He wanted to apply the new trends, without losing the films' personality. Han Ying Chieh commented about this:

"Run Run Shaw was used to watching all kinds of films, from morning until midnight. When he watched an interesting scene in a foreign film, he showed it to the directors to take advantage of it."

In 1961, after watching several Japanese productions, Sir Run Run Shaw had a meeting with our character:

"He spoke to me about the need to change some of the old film trends. From





## History

experience, he knew that the great changes never came from experienced directors, but from young talents. He knew perfectly well my career in the company, as he knew the career of everybody. He thought that I could make them\_.

The truth is that Han Ying Chieh was the only one who was trained to do so and he agreed:

"Roughly, I have worked with 90% of the directors of the "Shaw Brothers\_," including Japanese and Korean. At that time, I was the only expert choreographer in martial arts in the studio. Some directors didn't know anything about martial arts, but they had seen me work on various shooting and trusted me, leaving the action scenes to me. Other directors, whose filming were in more than one set, left me in charge of one of them, while they were going to shoot to the other one".

After "The Swallow", Han Ying Chieh continued to work as an actor and sometimes as a choreographer of action scenes (at the time the Chinese melodramas and musicals were becoming popular). In 1962 he had the opportunity to do so in Mandarin, with his fellow countryman Wu Kam Chuen (they were both from Peking).

With Hu Chin Chuan, known in the West as King Hu, worked in "The Store of Sue San\_". Curiously, in this film, Han Ying Chieh only worked as an actor, because the script had nothing to do with martial arts. The director and the actor in this case became friends during the filming. They were two young talents with ambitions, waiting for their great opportunity.

In 1964 he was summoned again by Yuek Feng to film "Lady General Hua Mu-Lan\_", a successful feature in Southe-

ast Asia (Walt Disney took the same story to do "Mu-Lan\_"). That year, Han Ying Chieh was also called by King Hu, as an actor and choreographer in "Sons and daughters of the good Earth" (recently released on DVD under the title "Sons of good Earth\_"). It is a drama set in the war between China and Japan in the Second World War. King Hu plays a policeman who works with the Chinese resistance.

"I was not very lucky with that production, says King Hu. I spent more than the budget. However, the previews were good, but by that time a law in Singapore and Malaysia appeared, forbidding to exhibit any film whose theme was racial conflicts, so nearly one hour of "Sons and daughters of the good Earth" was censored. The result was a film with no sense. That was very serious, because Malaysia and Singapore markets were







potentially the strongest markets in Southeast Asia.

Sir Run Run Shaw didn't want to spend more money on filming new scenes or changing the montage. It deeply affected the director, who believed they had bowdlerized his work. In fact, it was not released in some countries of Southeast Asia because of its content.

In 1966, with a nasty taste in his mouth from his previous film, he got another job from the "Shaw Brothers." For this director, this would be his third film and the first one about martial arts, which was entitled "Come drink with me." As King Hu didn't know nor had any experience in this field, he delegated all responsibility for the martial arts choreography on his friend Han Ying Chieh. The result of that work was the birth of a new genre and the basis for the Wu (martial) Xia (knights) Pian (films) films, although according to some experts, this really was born the previous year with "Temple of the Red Lotus." But undoubtedly, it was King Hu who took it to the highest expression, with "Come drink with me," integrating the opera and the violent tendencies of Japanese cinema, with the traits of the millennial China, where traditions are so important. King Hu also got to put together in this film the new trends in Western cinema (Sergio Leone's Spaghetti Western) with the classic Chinese aesthetic, while regenerating the film techniques used in the martial art cinema.

He developed all this with a simple but well explained plot, with strong actors, which made the public focus just on what they were watching. King Hu was absolutely convinced that if the plot was too complex, the viewer would be lost in details and would not appreciate or follow the action.

In the wings and among film experts, the real architect of this success was Han Ying Chieh, as the martial art sequences were more than 60% of the length of the film. The action of the film was different from everything that has been filmed until then. Han Ying Chieh was very meticulous when shooting each of the scenes, leaving no detail to chance. The fights were acrobatics, with rhythm. In addition, he managed to capture a perfect balance between the fantastic and the real. This was possible because, for the first time, the martial knights used credible tricks and special effects from western movies of that time. Normally, in the so called "layer and sword" movies, the cables had been more used than trampolines. Our character was an expert in hiding them, so that the viewer would not see them on the screen and the actors could make those jumps, in a way that seemed "natural" within unreality. Besides, in the action scenes of previous films and in

many beyond this one, there was no climax of action, it was almost fifteen or twenty minutes of constant fights, where there was no "break" for the viewer. Han Ying Chieh created a climax, in which, after an exchange of blows, the hostilities stopped and the camera captured the exchange of glances between the adversaries, while they revolved around one another, ending with very aesthetic guards and positions, until the fight started again. Many of these scenes in the Eastern version have some similarity with Sergio Leone's Western. Some critics disagree on this point and feel that what he really did was bringing the Chinese opera to its fullest expression, with some Japanese overtones, because his fights had the same aesthetic and even rhythms as in the opera, but with a degree of violence similar to what was done in Japanese productions, creating an alternative way to teach or show the spirit of the opera.

Aside from the views of different people, Han Ying Chieh won recognition from the public and the film industry, as the best choreographer of Southeast Asia. In "Southern Screen," a Chinese film magazine, a critic wrote: "Between the end of the 50's and the early 60's, Han Ying Chieh has worked in two-thirds of the Cantonese 'layer and sword' films of fantastic trend. He is an expert in this field. He could be the only action director of 'Come drink with me,' a movie with great innovations."

To carry out that job, he had an assistant with little experience in cinema, but very disciplined, hard-working and manageable, who had a large base in the so-called Chinese Opera. His stage name was Yuen Lung, Hung Kam Bo in Cantonese, Hung Chin Pao in Mandarin, best known in the West as Sammo Hung. As an anecdote we can say that thanks to him, the "Ki Xiao Fu" group (translated it would be something like "The Seven Small Fortunes") appeared in a music scene starring Yueh Hua, together with a bunch of kids. Among that crowd there was the group "Ki Xiao Fu", formed by Yuen Lo (Jackie Chan), Yuen Biao, Yuen Wah, Yuen Corey, Yuen Miu, Yuen Tak, Yuen Ng Ming Choi (when entering the academy of the Chinese Opera of master Yu Zhanyuan, in Cantonese Yu Jim Yuen, they became part of the "family", all students taking the nickname of the teacher).

### ***From the "Shaw Brothers" to the "Golden Harvest"***

After the success of "Come drink with me," King Hu and Han Ying Chieh took an incomprehensible decision for everybody: leave the "Shaw Brothers" to go to the "Union Film Company" studios in Tai-

wan. Many people wondered why. According to Han Ying Chieh:

"During the shooting, many directors of 'Shaw Brothers' criticized us for copying the action of Japanese cinema, and they even spoke with Run Run Shaw. King Hu filmed very slowly, but the results were still very good and Shaw was satisfied with this; we were doing what he wanted. During a meeting of directors we agreed to complete the film in three days (we had to film the final sequence, a fighting scene) instead of the ten days that we had planned with King Hu, but Run Run Shaw gave him only two days, saying that if he could not do it he would find another director to finish it. King Hu got angry and answered: 'In that case, two days will be enough.' He finished the film on time. After this, he decided to leave the Shaw and convinced me to go with him."

It seems that it was the straw which broke the camel's back: King Hu, upset at what had happened in "Sons of good Earth" and after the rush, impositions and intransigency in "Come drink with me," decided to change the studio and signed a contract with Sha Jung Feng, to work in "Union Films Company." King Hu needed absolute independence in the filming and most important, freedom of expression to carry out his works. Shan Jung Feng agreed to all his demands. The "Shaw Brothers" didn't regret his departure. In fact, the big star who was born with the film, Cheng Pei-Pei, known as the queen of "Wu Xia Pian," and Yueh Hua, the male star, remained in the studio.

After the arrival to the new studios, King Hu went to work immediately on the script of his next film. The next project was "Dragon Gate Inn" (1966), a painstaking recreation of the Chinese customs during the Ming dynasty, adding some 1,500 items of authenticity to the mystique of the Knights. The patterns that they followed in terms of script, characters, choreography, etc. were similar to those of "Come drink with me," except that "Dragon Gate Inn" broke all known box office records. Given the success of it, a new version was done in 1992 under the title "New Dragon Inn," which in some countries was entitled "Dragon Inn."

"Union Films Company" had just been born and everything was to be done. So King Hu and Han Ying Chieh took part in the building of the new studio, purchasing technical equipment, advising actors and extras, and so on. King Hu, apart from working as a director, was the studio's manager. Meanwhile, Han Ying Chieh seemed to be condemned to remain in the background. After more than a year instructing the staff of "Union Films" he thought that he was stagnating and decided to return to Hong Kong. In





## Bruce Lee

his farewell he told his friend: "When you need me, call me\_.

When he arrived to Hong Kong in 1968, he was hired by the "Shaw Brothers" to work on four films. He worked again as an actor and choreographer. He worked on "Killer Darts", "Death Valley" and "The Black Butterfly"; indeed, the last two were directed by Lo Wei (Law Wai & Luo Wei & William Lowe) and, as it was his custom, he appeared in them. The director admired Han Ying Chieh's work, he thought that what was missing in his films was an expert in fights, so it is not surprising that during the filming, Lo Wei tried by all means to win his friendship; he was confident that with his cooperation he could become the "Chinese John Ford", but the results of his films had always been very far from those of his American counterpart, even, none of his works could be compared with those of Chang Cheh (Zhang Che) King Hu.

In 1969, when Han Ying Chieh had only one movie to finish his contract with the "Shaw Brothers", he was called again by his friend Lo Wei, to take part in "Dragon Swamp". On this occasion, both directed the queen of Wu Xia Pian: Cheng Pei Pei, becoming one of the best Lo Wei's films, with very good results at the takings. In this film, the director played again with the star of the film.

Once he was released from his contract, Han Ying Chieh decided to work for Cathay Organization, another film studio. His next work as a choreographer

and actor was "Mad, Mad, Mad Swords", where he took a small role for Sammo Hung.

In 1970, Raymond Chow (Man Wai) left the "Shaw Brothers" and created his own studio, which he called "Golden Harvest". Jimmy Wang Yu (Wang Yue & Wong Yu Lung), the most popular male star of the whole Southeast Asia, went with him. He wouldn't be the only one who would accompany him, the directors Huang Feng (Fung Wong) and Lo Wei went with him too.

The new studio started from scratch. Raymond tried to recruit, with his resources, the most experienced people in each guild; he knew perfectly well that in addition to the stars and directors, he needed a good choreographer. The best was Han Ying Chieh, so he contacted him and made him a great offer. His intention was that he made the choreography for ten films per year. Han Ying Chieh told him that it was impossible, that he could only handle three or four movies, a maximum of five. It was clear that Raymond needed another choreographer who had experience and was totally trustworthy. Then Han Ying Chieh advised that he hired his former assistant, Sammo Hung, with some experience, and a man he had trusted. Raymond agreed with some reluctance. He needed him for his long film career and for being the man of trust he needed behind the camera and in the studio. In the media it has been published it was Lo Wei who demanded Han Ying Chieh and, having

realized that he was interested in hiring him, he got to include his assistant, Sammo Hung, in the "package\_.

All this happened in 1971, when "A Touch of Zen", the latest work of King Hu, had just been released and had been unanimously acclaimed by the public and critics alike. Again, the choreography had been done by our character, keeping the role of villain for him and his assistant. Raymond did not believe in coincidences, he was well aware of his talent, he could not let him go, so apparently pressured by circumstances, he accepted his demands.

Sammo Hung had just been 19, he was beginning, so he would be relegated to minor films. Among the specialists in the "Golden Harvest" this wasn't very well seen, indeed he had many problems with them. When they referred to him, they called him "She-Tao" (literally, a snakehead, which in Chinese means a person who has friends in the right places).

From the beginning, Lo Wei made his preferences clear, he wanted the master, not the apprentice, so Huan Feng's movies would be choreographed by Sammo Hung and Lo Wei's by Han Ying Chieh.

This situation was predictable; Huang Feng had a reputation of being a nice, kind and considerate person, while Lo Wei had a reputation for arrogant, demanding and having no consideration.

That was not a problem, Sammo Hung had just worked with Huang Feng as a choreographer and actor in "The Fast Sword" (1971). In the studio, in a short time the young boy has won the respect of





everybody. Like his mentor, he made the choreographies and played always as an evil, making himself the most risky scenes or receiving the impact of the hardest techniques or contact (in those years it was traditional in this field). Almost all movies by Angela Mao Ying in the "Golden Harvest" were choreographed by Sammo Hung, who over the years became one of the pillars of the studio. Thanks to him, many of his fellow academy students found work in the seventh art, including noteworthy Jackie Chan, Yuen Biao and Yuen Wah.

1971 was a prosperous year for Sammo Hung, as far as work is concerned. He worked as an actor in "The Comet Strikes", directed by Lo Wei. It seems that here again his mentor took part. It is not surprising when some personal details are known: "Han Yingjie was my elder brother, because his wife was my master's sister (Yu Chuan Yuen). I was his assistant for a long time. Our relationship was beyond work, Han Yingjie knew the whole family" (he is referring to his fellow academy students).

In those years, the film industry and other circumstances made the Chinese Opera pass through a serious crisis. The members who formed these companies, in order to survive, had to find a job in the film studios. Sammo Hung got contracts for many of his "brothers"

from the academy. All this was possible because of the influence he had in the studios.

You always must be grateful, so it is not surprising that Sammo acknowledged and thanked his mentor and made this kind of statement: "Han Yingjie has been an essential part in Hong Kong cinema, it was him who laid the foundation for the action scenes. He honoured me with his trust. Being his assistant was nothing easy. Among the specialists I had to prove constantly the reasons for him to rely on me. My master in martial arts was Yu Zhanyuan, who taught me everything I know about martial arts, but it was Han Yingjie who taught me how to shape them "in front" and "behind" the camera. Thanks to him, I learned the foundations of the trade".

1971 was also very productive for Han Ying Chieh. He worked under the orders of Lo Wei in "Attack of the Kung Fu", with modest takings; they repeated this luck in "The invincible eight". This film had a better reception from the public.







### ***The encounter with the dragon***

The "Golden Harvest" was booming and needed stars.

Han Ying Chieh tells us: "At that time, Bruce Lee suggested the Shaw that he worked for them, asking \$10,000 cache per film, but they offered him 5,000. Mad, Bruce Lee returned to the United States. In those years, the films produced by "Golden Harvest" had a good reputation.

studies, they accepted the conditions established by Bruce Lee and signed a contract for two films\_.

Han Ying Chieh was assigned as a choreographer and actor of "Big Boss", the first Chinese martial arts movie by Bruce Lee (Siu Lung & Lee Siu Loong).

The place was chosen to film it was Pakchong (Pai-chong), a small village, difficult to find even in the best maps of the country. It's a two-hour drive north of Bangkok (some scenes of the movie were filmed in this city). When Bruce Lee

arrived there, he found that Raymond Chow was waiting to know him and talk to him:

"After the meeting -says Han Ying Chieh- Raymond Chow asked me to be patient with Bruce Lee: "He is Chinese, but his manners are American. He also said to me that the budget for the movie was \$100,000 (HK), and that it was very important for "Golden Harvest" that the film was well received by the public, which has put their confidence on me\_.

In the first meeting between Bruce Lee and Han Ying Chieh, both made their positions clear, getting along immediately. The Little Dragon was aware that our character was considered the best choreographer of Southeast Asia.

"Raymond Chow was right, his manners were not Chinese, but I didn't dislike him because he was sincere and direct. Bruce Lee assured me that he could improve what he had seen in the films. I replied that experienced actors in martial arts had failed in their productions and others who did not know had become

popular among the public. Bruce Lee was very nervous, he was afraid to fail. I told him to rely on me, that I had been the action director for three of the five most successful martial art films\_.

Huan Feng was busy with "Lady Whirlwind" and Lo Wei was absorbed in the shooting of "The Vengeance of a Snowgirl", so the director assigned to the new production was Wu Chia-

Hsiang (Wu Jiexiang), another acquisition from the "Shaw Brothers\_.

Wu Chia Hsiang was a well-known actor who had participated in various films between the 50s and the 60s, which include: "Mambo Girl" (1957), "Death Traps" (1960), "Education of Love" (1961), "The Black Falcon Act" (1967), "The Chase" (1971). He came into the world of direction, between action and action, feeling very comfortable in the genre of romances and melodramas. Among his most notable works were: "A Place to call Home" (1969), "Guess who killed my twelve Lovers" (1969), "The Prince of Love" (1970). Among his films as a director there were few films of action, adventure and martial arts, among them, the most outstanding







ones were "Sweet is Revenge" (1967) and "Gun Brothers" (1968), both produced by the "Shaw Brothers\_.

"Big Boss\_, Bruce Lee's debut in the Asian market, would be directed by an almost novel director in the field of martial arts. It is not surprising that Raymond assigned him as his "man of trust" to Han Ying Chieh, the only member of the team that had a proven experience.

The beginning of the shooting could not have been more disastrous, Wu Chia Hsiang's inexperience in this type of feature films was evident. He constantly argued with the whole team, the only one with whom he didn't argue was Han Ying Chieh, on whom he depended for action scenes. He, despite the "courtesies" he received, also disagreed with his way of working. Only one week of shooting had passed when he contacted Raymond Chow to inform him about everything that happened, but he was already aware of everything, a few hours before he had received a call from Liu Liang Hua, associate producer and Lo Wei's wife, who was there.

Raymond was visibly worried, "Golden Harvest" had committed itself to Bruce Lee and although he firmly believed in him, he feared a failure of the film and the impact it could have for the company, so it is not surprising of what he offered Han Ying Chieh. Raymond knew that our character had done the work of assistant director on several occasions, so he suggested that he directed "Big Boss" or at least that he was in charge until he could send another director. Han Ying Chieh didn't accept any of his offers and advised him to replace Wu Chia-Hsiang for Lo Wei. His preferences were evident, he was the director with whom they had shot most films, both knew each other perfectly well and he was the most veteran director in the studio (Liu Liang Hua had advised him the same thing). Raymond promised to send him as soon as possible.

That couldn't be worse. In addition to the problems of the shooting, they were in an isolated village where even seemingly they were unaware of the most basic rules of hygiene. In the first days of filming, when the food was served they were given some glasses that seemed never-washed, but widely used. Bruce Lee felt so sick that he stood up and began to wash it, rubbing vigorously. He did it so strongly that the glass was broken, getting a deep cut, so he had to be given 10 stitches. For this reason, Bruce Lee wore a bandage on his right hand during the whole movie.

In Pakchong, the film crew couldn't cover the most elementary needs. There was hardly any meat. The few animals they had there were used to work in the fields; chickens and pigs were very rare, so that the whole team had to do a com-

pulsory vegetarian diet. As a result of that, they all lost several kilograms.

Han Ying Chieh tells: "Bruce Lee especially suffered because of the poor diet and the lack of meat. He was afraid that it might affect his martial performance and thus affect the film. For him it was very important to show the public the Jeet Kune Do at its maximum splendor\_.

Joking about the food, Li Kun (Lee Kwan), the comic actor, a bit fat, who also played at "Eastern Fury\_, on his return to Hong Kong, told the reporters that his companions had greatly exaggerated in this regard because every day they were given cockroach meat. Almost at the end, Bruce Lee found someone who sold him beef, or at least that's what he was told, because that meat was so tough that even after being cooked didn't get softer. Years later he joked about it saying that during the shooting he had also "trained and hardened" his jaw.

Lo Wei was in the pre-production of "Vengeance of a Snowgirl\_. In a meeting with Raymond Chow he was informed of the situation of "Big Boss\_, receiving a commission to end the project. He was also informed of the economic "bad time" "Golden Harvest" was going through, due to the shortage of "blockbuster films\_. Possibly Raymond Chow exaggerated the situation; today is difficult to know. What is certain is that he had invested a lot of money on that project and he needed to get it profitable.

In the shooting everybody was waiting for the new director. As near Pakchong there was no city or anything nearby to have fun, the whole team met in the free time to share a common cause: forgetting Wu Chia Hsiang.

Bruce Lee got a pleasant surprise when he found among the staff of the film Tony Liu (Liu Yung & Lau Wing) a friend of him when he was a child. Liu's father, like Bruce Lee's, was an actor and worked sometimes with Lee's father. When they did it, they took their children to the studio.

Tony Liu can boast of being the actor who worked the most with Bruce Lee, he virtually played in all his films of the second period in Hong Kong, with the exception of "Game Death\_.

In those days, Bruce Lee became close friend with Han Ying Chieh, they were the two who were most to lose, should the project fail.

Bruce Lee was very disciplined in his training, but because of the poor nutrition he had to reduce it. To make the most of his time, as he didn't know anything about East filming and choreography techniques, he found the company of Han Ying Chieh. Despite the age and the different approach, both shared a common goal: the highest quality of the film. Therefore, in some of these breaks, assisted on occasions by Han Ying

Chieh, Bruce Lee made some changes in the script. Bruce believed that some action was missing in the first part of the film, and the definition of the characters in the nonexistent script.

When he wrote it again, he included new scenes for him and dismissed some of James Tien (James Ti Jun & Tien Chu), in theory, the co-star. Wu Chia Hsiang rejected some of those changes but accepted them for the most part. His idea was to develop and deepen in the relationship between Mary Yi (Maria Dut Yi & Yi Dut & Yi Yi) and Bruce Lee (remember he was a specialist in romances and melodramas).

Finally, after a little more than two weeks, Lo Wei appeared, behaving as the saviour of the production. Soon the Little Dragon and he clashed. Han Ying Chieh defined it perfectly: "Bruce Lee was very proud and Lo Wei was very arrogant, it was unavoidable\_.

According to some members of the team, Bruce Lee was very kind and slapstick, but he demanded to be treated as the star he would become. It seems that he didn't respect his "elderly people" (in Chinese culture, especially in the world of cinema, age and hierarchy are very respected). Moreover, he was constantly referring to his experience and the way of working of North American studies. Of course everyone knew the difference, but they were not pleased with being recalled it all the time.

Lo Wei, apart from his arrogance, was a director who had a great experience. He had worked with many of the great stars of that market and was used to the actors who obeyed his orders without complaining. In addition, as a tradition, each team member was limited to do his job and nobody told about or "invaded" the work of others. Logically, Lo Wei got really cross when Bruce Lee told him to make several changes in the script and even to discard some of the scenes that had been filmed with the previous director. For Lo Wei it was totally incomprehensible that someone with no experience, at least in the Asian market, came to tell him how to make his film. The director, in front of the entire team, told him: "Care about doing your job well and let the others do theirs\_.

That was the beginning of a hidden war, which became worse along the shooting. In it, Han Ying Chieh played the role of moderator, "closing ranks" around Lo Wei. In fact, he also had a "row" with Bruce Lee, but he solved it with patience and dialogue, achieving his goals: "At the beginning, Bruce Lee practiced Boxing "Hong-quan" and "Yung ch'un\_. Thanks to his efforts, he succeeded in developing a personal style based on quick leg movements. Before each scene we exchanged techniques to determine the movements that we were





## History

going to shoot. Bruce Lee didn't like the long exchanges of blows because, as he said, Westerners didn't like long fights. He said: why making a fight long when you could end up an opponent with just one blow! That is not the case of Chinese viewers. A three-strike fight is too short to see anything! Finally I convinced him. However, when I suggested using tricks to jump, he complained: "A human being can't fly!\_. I explained him: "We can't fly, of course, but when a long jump sportsman jumps at the Olympic Games, he rises a lot in the air, doesn't he? That is what I ask you to do, not to fly!\_.

Indeed, Han Ying Chieh got Bruce Lee to agree to use the trampolines, in spite of being completely against his principles, even in some scenes where the actor considered they were totally unnecessary. He also managed to change his way of fighting: "There was no need to change his leg movements, only those of his hands, because they were very short and quick and the viewer couldn't see them properly. It was necessary to exaggerate them to give the feeling of being powerful. Bruce Lee complained and said: "The trajectory doesn't set the strength!\_ I answered him that in Kung Fu it didn't, but on the screen, it did. Such strong legs were not going to be balanced with those short punches!\_.

Some members of the shooting remember that more than once, in order to convince him, Han Ying Chieh had to repeat the movements patiently while Bruce Lee noted the effect they produced through the viewfinder of the camera.

"The Little Dragon!\_, despite not getting along with Lo Wei, acknowledged that the process of filming had accelerated and everything had improved outstandingly. Han Ying Chieh had advised him on many occasions to let "work" before drawing any hasty conclusions; but patience was not one of his qualities and despite the advice, Bruce Lee came to Lo Wei constantly with new suggestions. This is Han Ying Chieh account:

"We were preparing the scene we were going to shoot. Lo Wei called everybody to give orders, Bruce Lee told him to come close to where we were, because it was where we were going to film. Lo Wei, upset, did it and after a few succinct explanations, sat on his chair, took his useless megaphone and shouted: "Action!\_, disregarding everything. When they finished Bruce Lee, offended, shouted at him, reproaching his lack of attention. That was wrong, there were not the manners to treat the elders!\_.

Rivers of ink were expended on this topic, since it emerged to the media, which already knew about Lo Wei's inordinate love for betting on horse racing. Thus, it was published that Bruce Lee



was angry because Lo Wei paid more attention to the races than to the film.

The disputes arrived to such an extent that Lo Wei didn't take part in the film as an actor, this being one of the few films he directed without playing on it. Everybody remembers that he loved appearing on the screen next to the big stars, which at the time was a common practice among directors. In the case of Lo Wei he was so keen to be center stage that he didn't mind working as an actor under Chang Cheh's orders, the great genius of martial art cinema, as long as he played with the great "Shaw Brothers" stars, Ti Lung (Di Long) and David Chiang (David Jiang Dai) in the feature films and classics nowadays, "Walter Margin" and "Heroic Ones!\_. According to some witnesses, he didn't appear at Big Boss to show his disdain for Bruce Lee. In theory, as he said before the premiere of the film, he only played with the "great!\_. Following the success of "Big Boss!\_, Bruce Lee went up to another category and kept for Lo Wei the role of police inspector in "Fist Fury!\_.

In the film you can perfectly see the techniques choreographed by the veteran Han Ying Chieh and the sequences where Bruce Lee had a major influence. For example, at that time fighting with knives was very typical; they became fashionable in "Vengeance!\_, by Chah Cheh, so the action director decided to include them in the fight scenes and foremost, he wanted that a large part of the final fight took place with them. Bruce Lee initially refused to fight with knives: "Why using them? I don't need them!\_, said Bruce.

Han Ying Chieh replied: "True. You don't need them but I do, because after having seen you fight, who is going to believe that I can beat you without a weapon?\_.

Bruce Lee accepted, but it should be made clear that he only fought with kni-

ves forced by circumstances, without showing great skill with knives; on the contrary, for their condition, gangsters had to have skills using them.

Nearly at the end, when using a trampoline, in his downfall Bruce Lee got a spread ankle, that is why in the final techniques he hardly uses his legs. Despite the injury, he repeated the action scenes as many times as it was necessary, without complaining, and did not put any excuse when he had to prepare the scenes with Han Ying Chieh. Despite their differences, Lo Wei acknowledged that in this aspect he was a professional, he never put any impediment to repeat any scene, to achieve the perfect "shot!\_. Even if he found them good, if Bruce Lee was not satisfied, he repeated it.

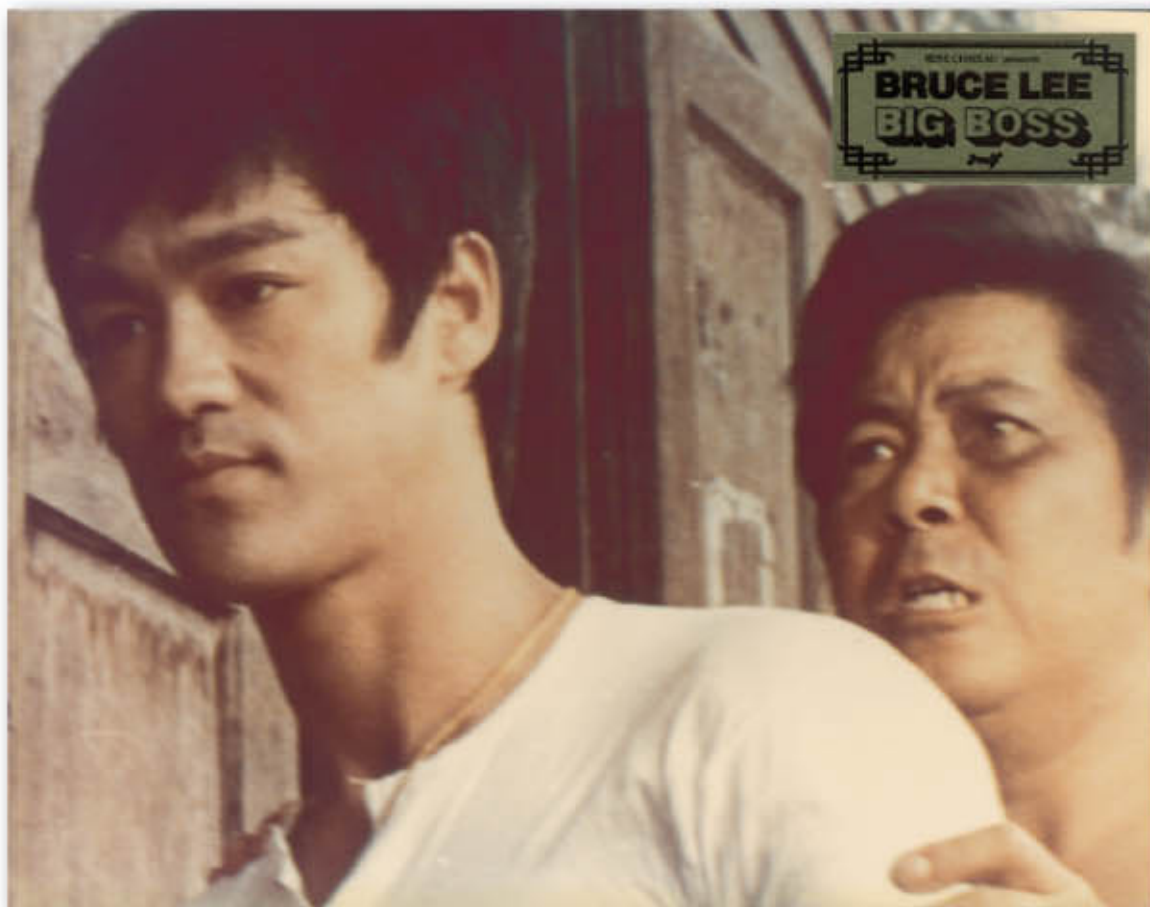
In order to give a greater momentum to his incredible kicking, Han Ying Chieh decided that in the final scene, where he threw his knife, Bruce Lee would stop the weapon with his foot, and the weapon would plunge into his enemy. Symbolically, the "Boss" succumbed thanks to the power of "Little Dragon!\_'s leg.

### *And the Dragon entered!*

On September 3, 1971, at half past three in the afternoon, Bruce Lee's plane landed in Hong Kong; he was returning from Thailand. The journalists were waiting for him at the airport. The actor and the film had aroused great expectation among the people in Hong Kong. The "Golden Harvest" was responsible for creating it.

With him came Wei Lo, Nora Miao (Miao Ker Siu & Nora Mao Ho Su), Maria Yi and James Tien. The producer had organized a press conference at the airport restaurant. It was his first press conference for the presentation of a star. The expectation toward Bruce Lee was huge but although the plane arrived without delay, the reporters had to wait. The crew





brought much baggage and procedures took very long. When they finally collected everything, Bruce Lee came out: he was dressed in sport clothes and laughed like a child. He was jovial and natural, a very different image from the canons of the stars of Hong Kong.

During the press conference, Bruce Lee was sure of himself, bright and willing to answer any questions he was asked. Among all the questions the journalists made, there were really embarrassing ones, which made Raymond Chow hold his breath. These included some tasty ones as: "Between your Jeet Kune Do and Jimmy Wang Yu's Karate, which one is the strongest?"

By that time Jimmy Wang was the most famous star of Southeast Asia and had left the "Shaw Brothers" to go to the "Golden Harvest". The actor had had problems with the studio.

Unlike expected, Bruce Lee acquitted himself well, his answer was very intelligent and diplomatic:

"I have seen his films and they are good, he is a good actor; but I can't judge between Karate, Judo and Jeet Kune Do, it would be unfair. I hope that all of you will see the films and judge, and I hope you will give me your opinion afterwards."

Another embarrassing question was about his frictions during the shooting with Lo Wei. Bruce Lee replied smiling:

"Yes, it's true, he gave Lo Wei a pat on the back and added "we argue whenever we film" and started laughing, playing down the importance to the matter.

Bruce Lee captivated the journalists; he was a showman with very witty answers, so that day and thereafter, he was invited to several TV and radio shows, making of this a great promotion for the film.

"Big Boss" premiered on October 31 and was a tremendous success. It was

clear, a star had been born. The film was a success wherever it was exhibited.

A couple of weeks before its premiere, the shooting of "Fist of Fury" had just begun. The direction and choreography of the film had been taken in charge respectively by Lo Wei and Han Ying Chieh. Within weeks, Bruce Lee began to acquire an unbelievable reputation.

About this aspect, Han Ying Chieh, said:

"On the screen it seemed that Bruce Lee reinvented everything. I remember that before we fought, he threw his knife without looking and killed the last of my henchmen. This had been filmed over the years in Cantonese movies; however, with him it seemed that it was done for the first time."

Bruce Lee surprised the public and the experts. In the final fight he made three kicks in a row. That is why the press called him "Li Sanjio" (Lee's three legs). This movement was copied in many movies that were filmed later, but no one was able to give that sense of realism that he gave to all his blows.

"Big Boss" broke many molds in its time. Until then, to perform kick on the face, any actor needed several shots. First he had to be filmed on guard, and then when he started the movement. Only then they used an old trick that increased the sense of his skill. The trick consisted on this: the person who received the kick was on his knees. Then they recorded the actor's foot hitting on his face. That is, to film a kick, several levels were needed. With Bruce Lee the shots were filmed from a general level, where there was no room for tricks, something quite unusual in those days. In addition, everything was done with surprising realism and martial quality, something which had never been seen on a screen before. Today, all this may seem exaggerated, but it surprised the audience of Southeast Asia, as well as it captivated the rest

of the world. Indeed, in 1973, when his films came to the West, what was most surprising for the audience was his kicking. It was something completely unprecedented. We were all familiar with Boxing combats and fighting with fists in the movies, but someone fighting with such ability with his legs!

The truth is, and there are Asian films to prove it, that there was no martial artist actor who could be compared to Bruce Lee, at any level. In fact, it was many years later that other actors skilled in kicking appeared (John Liu, Bruce Liang, Hwang Jang Lee, etc.).

This was not the only innovation of Bruce Lee. Normally, all the actors followed the procedure of "three techniques" or "five techniques" (they still use it now). That is, make a choreography for three or five movements and film it, and then link it all in the editing room. In "Big Boss" there were many long shots with many movements (in King Hu's films, especially those of his first phase, you can also see this way of filming the action).

Within weeks, Bruce Lee became a celebrity, everybody sensed his potential. The specialized group of directors, the action specialists and even the film industry, they all believed that Han Ying Chieh had a lot to do with his success. It was too much coincidence that the two martial arts films with the greatest acceptance by the public that year had had the same choreographer. Lo Wei achieved the success he was looking for and the "Golden Harvest" got the film of the year.

Aware of his success, Bruce Lee began to ask more. Raymond Chow, on the other hand, "spoilt" the star and didn't refuse anything to him. One of his first demands in "Eastern Fury" was that he himself would choreograph his fights, Han Ying Chieh would be in charge of the rest. Raymond Chow agreed, but he asked him to take into account his experience and to allow him, out of respect, oversee the action scenes. That was a serious offense to Han Ying Chieh and to his former assistant. According to some sources, Sammo Hung, with the excuse that a foreign celebrity was being paid better than a professional in Hong Kong, provoked Bruce Lee, for a "technical exchange."

"I was working on a movie as a director of specialists. Bruce was walking in the set and I was introduced to him. I had been told that he was very fast and I asked him: Are you really fast? Bruce replied: What do you mean? He looked at me and said: Do you want to try? We were there, standing, looking at each other and then I tried to kick him. When I had my leg halfway towards his stomach, Bruce kicked against my face without beating me and for a few





moments he kept his foot there. Bruce looked at me and told me: What do you think? And I answered: You are quick.

Impressed by that he became his faithful admirer and collaborator. In fact, he had his chance in "Game of Death". As the filming was interrupted by "Enter the Dragon", he and his academy brothers worked in this movie. Ironically, years later, after Bruce died, Sammo Hung participated in "Game of Death" under the direction of Robert Clouse.

To avoid the "mistakes" of his previous film, Bruce Lee made the final fight with Bob Baker, a student of his, while Han Ying Chieh played the Judo master of Susuki's Dojo. Doing some tests, they concluded that both for his features (typical Chinese), and for his size (he was quite thinner and shorter than Bruce Lee), he didn't fit in the role, and they gave it to Feng Yi Fung (Ngai & Fu Yien & Feng I), a personal friend and former colleague in several films of the "Shaw Brothers". To keep the tradition of the action director playing as an actor, he was given a small role in the script, playing the custodian of the Ching Wu School. Virtually his role was reduced to the scene where Bruce Lee faces the cook, played by Wong Chung Shu (Huang Chung Shun & Huang Chung Hsin & Hwong Chung Hsin) and his buddy, in this case, the custodian. This was the shorter role he played in a film where he was the action director. As an anecdote we can say that it needed two shots, where he had to endure that series of punches on his stomach. After shooting it, Han Ying Chieh had pains for more than two weeks and that wearing a protective strip, which was hidden by the jacket. In the first shot, Bruce Lee made a semi-contact. Although it was very well played by both parts, the scene didn't transmit any realism, the custodian's body remained virtually motionless when receiving the impacts. In the second shot, Bruce Lee gave more speed and power. If you see the scene in slow motion, you can appreciate that there is a true contact, but of course, not at full power of the "King of Kung Fu". This scene, despite its brevity, was one of the most remarkable in "Fist of Fury".

Another short but equally remarkable scene, where he also took part, was shot in the park, where the Dragon had available all the science and experience in trampolines for him to break the famous sign "Dogs and Chinese forbidden". The famous scene that captivated Chinese people is fraught with imperfections and failures. It is not normal that after giving a kick to the sign, which was at a considerable height, Bruce Lee continues to rise, while the sign falls to the ground. Of course, all this takes place over the gate at a height only the birds can reach. Possibly this is the most exaggerated and

unrealistic part throughout the film. However, ironically it is one of the favourite of Chinese people. In addition, Han Ying Chieh choreographed with the "Little Dragon" the short fight scene.

For his part, Lo Wei had his way of working and didn't accept the suggestions and changes the actor was proposing. On this occasion, Han Ying Chieh couldn't act as a moderator. Bruce Lee wanted to make a few test shots. Lo Wei's face showed anger and said: "I don't have time to shoot just like that, I can't tolerate it. I know that you are famous and I can't say it is thanks to me, it is your own ability, but even if you are famous, I can't tolerate these things." Bruce Lee saw again that there was neither a definitive script nor a line to follow. He wanted to improve everything regarding his previous film. He had his own vision of things, and during the shooting he began to read books on film direction, but according to various testimonies, despite their differences and the weight that Bruce Lee had on the film, Lo Wei directed it entirely and didn't allow anything or anyone to interfere in his work.

All the fight scenes at the end of the film were choreographed by Bruce Lee. He took charge of the action shortly before having shot half of the film.

In "Fists of Fury" there are two large blocks of fight scenes clearly separated, which took place in the same scenario: the Dojo and Susuki's house.

In the first set, when Bruce Lee appears in the Dojo with the famous sign "Sick of Asia", the fights were choreographed by Bruce Lee and Han Ying Chieh. Here you can see that the "Little Dragon's" punches are very roughs, describing big parabolas. They can't be compared with those he performs in the scenes of the final combat, where he doesn't exaggerate so much the movement. They are more direct, more "Jeet Kune Do". Disregarding the action director's recommendations, he uses some techniques that "in theory" didn't work in front of the camera. These include a series of "short punches" (Jun Fan). The fight with Bob Baker would be the prelude to the famous "battle of the century" in his next film, "Fury of the Dragon".

Despite the major technical differences between a block and another, there are a few memorable shots. Given the large impact that caused the scene combining three kicks in a row in "Big Boss", in "Fist of Fury" Han Ying Chieh proposed Bruce Lee to perform six kicks and

he increased the number, suggesting and inconceivable idea: he would perform eight!

On this issue Han Ying Chieh remembers: "The scene where he performs eight kicks had to be repeated several times. Bruce Lee was nervous, because his kicks were very powerful and he fea-

red harming his opponents. It is difficult to coordinate eight kicks without touching or hurting the specialists. Bruce Lee was very strict and didn't want the public to see that he didn't touch them. He didn't mind repeating the scene several times, even Lo Wei considered a number of them valid. However, Bruce Lee, with very good humour and despite being very tired, continued until he got to film the scene properly.

This memorable scene of "Fist of Fury", as well as the final fight in "Fury of the Dragon", haven't been surpassed so far. And it was not the only shot by Han Ying Chieh. Everybody remembers the one in which the Japanese adversary, having received a kick from Bruce Lee, crosses the paper wall of Susuki's house, being projected to the garden. This image remained in the mind of thousands of people. Nowadays we are used to seeing scenes where specialists risk their lives, but this was not the case 35 years ago, at least it was not so real.

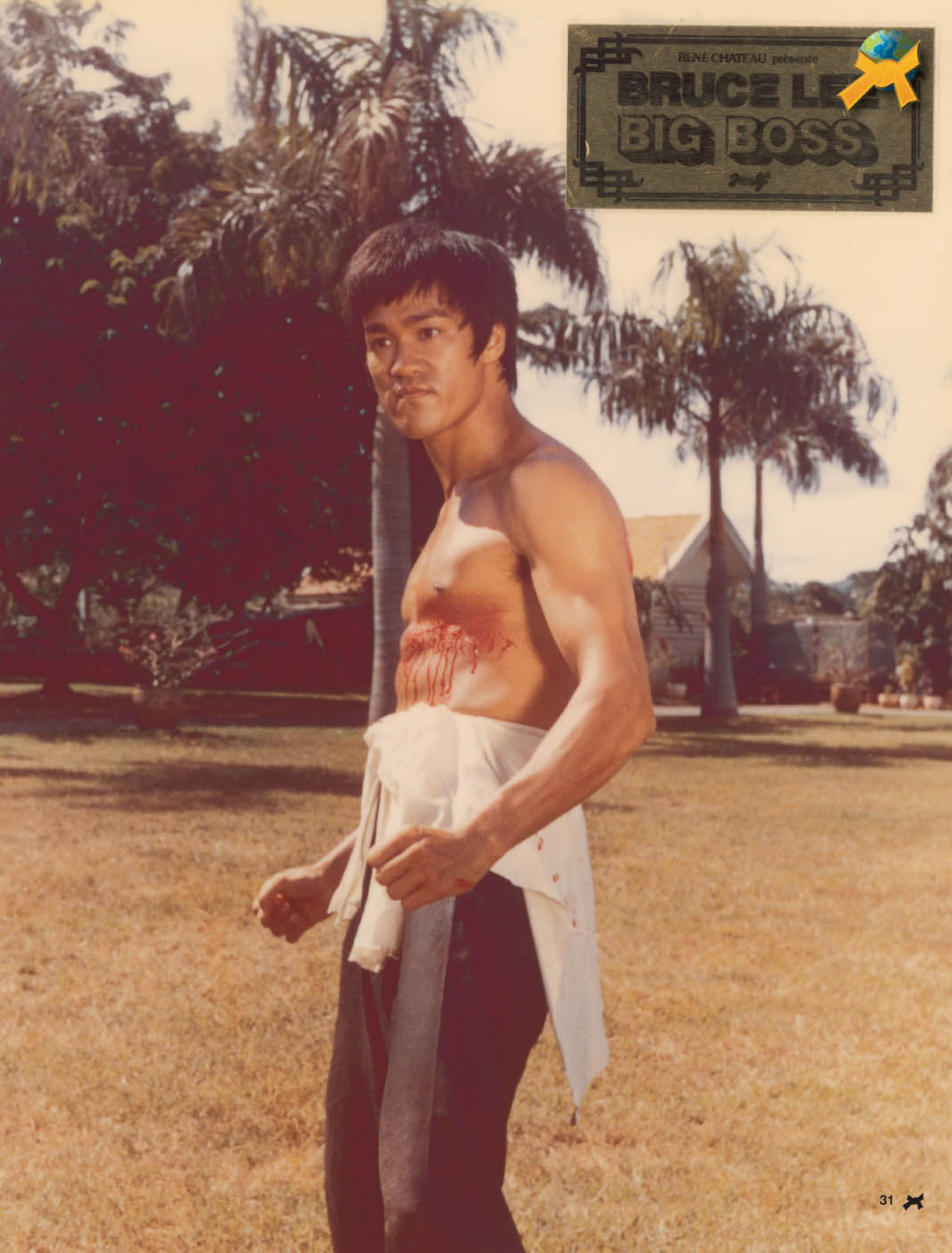
It was thanks to the action director, an expert in the use of trampolines, cables and other tricks, and of course, the most "crazy" specialist that existed at the time, Jackie Chan. That was the only thing Han Ying Chieh directed in the second block or the final battle. Given the great realism of Bruce Lee's techniques, Han Ying Chieh wanted the scene to be found wanting. For planning it he was assisted by his former assistant Sammo Hung, who in "Fist of Fury" worked as a specialist director. Thanks to him several people were recruited as specialists: Yuen Biao, Yuen Wah and Jackie Chan.

Jackie Chan has told on numerous occasions the development of the famous scene, but curiously he has never mentioned Han Ying Chieh:

"To explain the scene, Bruce Lee had drawn what would be Susuki's fall. The specialist who would do it would have to cross the paper wall and fall five meters beyond. The only way to do this was to use a cable, the problem was that with the cable they could pull him, but they couldn't cushion the fall. This is where the danger was, because the harness had to be placed in the center of the back and he could not fall on him, because it could seriously injure the spine. Bruce Lee asked for a volunteer. Nobody dared to do so and I offered myself to do it.

When they were placing it on me, I realized why none of the specialists wanted to do it; but I didn't think about the risk, just that everything was alright. When everything was ready, Bruce Lee approached and found that the harness was not noticed or seen, then he said: OK, let's go, and coming closer to my ear he told me: "Good luck, boy".









## Bruce Lee



Then I got on the table, at the proper height, I made a signal to Bruce Lee and he screamed: "Action\_". I felt a tremendous pull and I was projected back. After a few moments, I noticed I was going down, then I relaxed my muscles and turned to a side to roll, in order not to land on my spine or my neck. I felt a great pain and a haze covered my eyes. When I woke up Sammo Hung, Lo Wei and Bruce Lee were very worried. With their help, I stood up and I told them that I was fine. Then Bruce Lee said, satisfied: "Very good boy, this is a shot!!!"

As we said before, there are several stories of Jackie Chan on this scene. All of them have a common factor: the main character is Bruce Lee. The only plausible explanation for this is that he was loved by doubles and specialists. On the other hand, Sammo was his old brother (according to the hierarchy of the academy) and it was him who helped Lee enter the cinema world. Logically, when he tells this episode he speaks about them with some familiarity, omitting other characters he considers irrelevant or don't deserve his respect, in this case Lo Wei and Han Ying Chieh. It's hard to believe that such an important scene wasn't under Lo Wei's control (in a story it is said that he was lost in the studio with his radio) and that it wasn't supervised by the action director, an expert in all kinds of tricks, especially when something like this was going to be shot for the first time in the history of cinema and there was a serious danger for the physical integrity of the specialist. It is incredible that Bruce Lee, not knowing anything about such tricks, would assume a responsibility that was not his, an action director being present, an expert on it. Another incomprehensible mystery is that if Han Ying Chieh was an expert on the use of cables and trampolines, as

well as action director, why wasn't he in the studio?

In the books about Hong Kong cinema, when they speak about the great choreographers of Hong Kong, they always name the same: Yuen Woo Ping, Ching Siu Tung, Corey Yuen, Liu Chia Liang, and of course Han Ying Chieh. They refer to the most important scenes of their films; they always consider our character as the author. This scene, when observed in slow motion, is fraught with imperfections and failures, but thanks to the speed of assembly and images, they are barely noticeable.

Observing the images carefully, you can see that they are filmed with the old style of the Hong Kong films and you can see the number of mistakes there are in it.

Based on the image where Bruce Lee gathers momentum to jump on the next shot, we feel the lateral upward jumping kick (it can be seen that the opponent, using a trampoline, is higher than the Little Dragon). In the next image, Susuki gets the kick on the throat, but the leg which is kicking him is parallel to the ground, not rising (remember the old trick, one kneeling and the other). The next thing you see is a body on its side, not on its back, being projected and going through the door from inside the house. Then they pass to the shot in the door outside the garden, where it can be appreciated how Susuki (Jackie Chan) crosses it, totally on his back, not on his side. If you look carefully, you can see that Bob Baker's body is parallel to the camera, leaving completely free the area of the garden where Jackie Chan's body was supposed to fall (obviously, if someone was there, both could be hurt). When he falls, both bodies, with a small difference in distance, are parallel to the camera. In the next shot, Bruce Lee comes out to the garden shouting. Last, Susuki tries to stand up, spending his last energies, and he dies. Here you can

see that Bob Baker's body has magically being teleported and it is at a short distance from the Japanese's head, not in parallel.

Despite not having choreographed all the action scenes, Han Ying Chieh appeared in the titles of credit as the action director.

"Fist of Fury" premiered on March 22, 1972, with an overwhelming success, unprecedented in Hong Kong cinema. Everything was thanks to its star, although some people, fewer in number, continued to believe that something of that success was due to his director and to Han Ying Chieh.

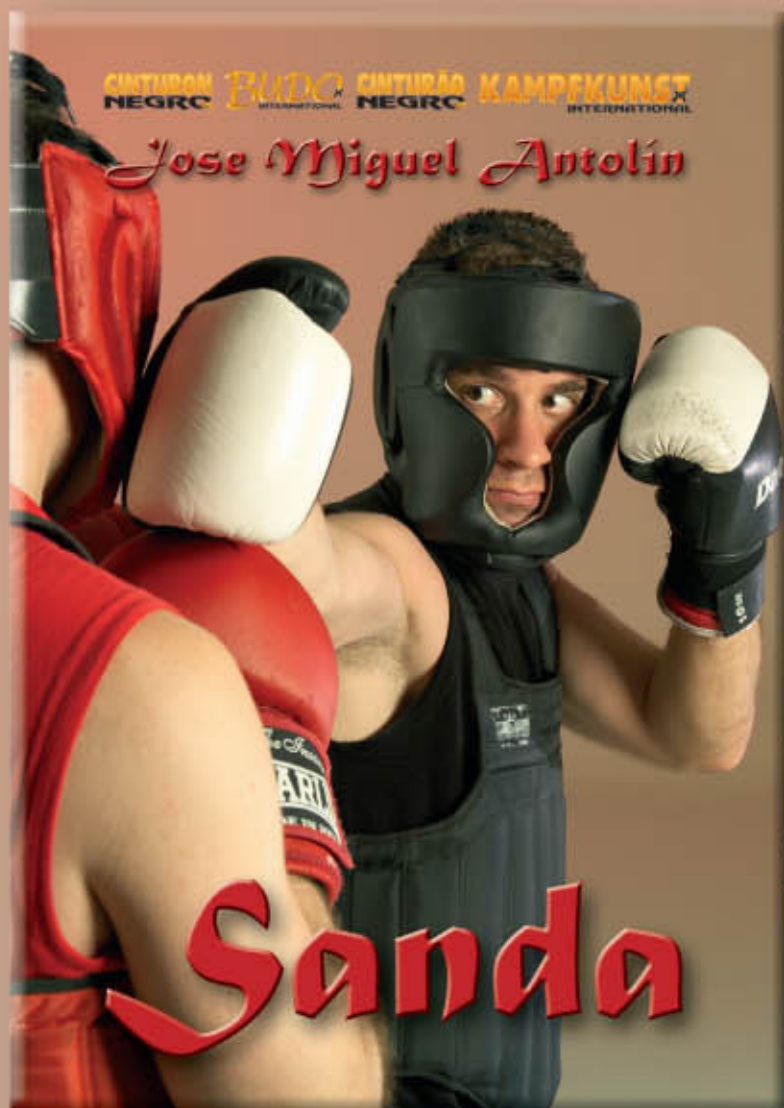
Bruce Lee was tired of arguing and wanted to do things in his own way, showing to everybody that he was the only reason for his success. In his next project he worked as screenwriter, action director, specialist director, director and main actor. We can just say that he passed, and with honours.

As a curiosity, the fans must know that "Fury of the Dragon" was the only feature of Bruce's adult stage where he didn't use a trampoline. In "Enter the Dragon" he used it in the absurd and illogical scene where he climbs a tree in a bounce.

In the following years, Lo Wei directed great stars of Southeast Asia, but he never achieved any success comparable to the one in Bruce Lee's films. He came to found his own studio and in addition to directing, he produced several films. He died on January 20, 1996. Han Ying Chieh will always be remembered for his bad guy roles in King Hu's productions, but above all, for his interpretation in "Big Boss". He took part in several productions as an action director and as an actor and even worked as a director. Most of his works have fallen into oblivion. His last days were far from those years of glory, in the 60s and 70s. He died of cancer in 1991, at the age of 64.



# Sanda Jose Miguel Antolin



REF.: • SANDA1



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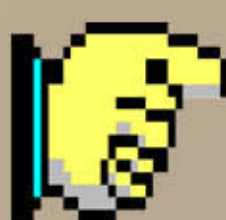


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# "MAESTRO" ACHILLE



## The "Bolonese Gladiator"

The art of Scrimia of the Renaissance School is certainly one of the most extraordinary moments in the Italian martial tradition. In order to have an overview, it is necessary to have a quick look at its most reputable and well-known Masters.

In the opening years of the 1500's, in Urbino, the famous Messer Pietro Monte taught as a worthy successor to the Masters of medieval Scrimia. According to some scholars, his real surname was Moncio or Monti, considering his almost certain Spanish origin. Moncio is the author of a treatise in Latin "*Petri Monti exercitiorum atque artis militaris collectanea In tris libros distincta*", written in 1509, which deals with the art of fighting with weapons and disarmed.

Undoubtedly, the work of the Master of weapons in the court of Urbino is important because it has been repeatedly quoted by Baldassar Castiglione in the "*Cortegiano*".

But let's look at Bologna to find the origins of that martial school, which undoubtedly has marked the successful path of the art of fencing in Italy.

In Bologna, about the middle of the 1300's, they already had rooms of weapons and Masters of weapons, like Rosolino, Francesco and Nerio, although it will be Filippo or Lippo (di) Bartolomeo Dardi who will mark that new era, which will make the city of the two towers very famous.

Through notarial and local acts we know that Dardi, mathematician and astrologer, lived in the parish of Santa Cristina di Porta Stira and that he ran a school of Scrimia there. In 1413, the qualified Magister Scremaglie Dardi got special privileges from the Bolognese government for a room of weapons open in Pietralata street, which implies the possibility of charging regular fares to teach Scrimia.

He was appointed rector of a geometry chair in the General Studies of Bologna (University), he made a manuscript (which still has not been found), which deals with

the relationship between the Art of Fencing and Geometry.

Nearly half of the fifteenth century, the extremely famous Guido Antonio di Luca, Dardi's student, worked in Bologna as Master of Scrimia.

Di Luca lived in the parish of Santa Maria delle Muratelle and also spread his knowledge of Scrimia in a work in 1532. Apparently, some of its parts have been recently found.

The evolution of the martial technique, having Dardi and Di Luca as driving forces, found strong heirs and propellants among many men of weapons who went

to Bologna and to the magnificent Italian courts at that time.

Among these "*homini Marziali*" we find Messer Manciolino and Messer Marozzo. They are two of the architects of the "new trend" which was advancing and of that school of fighting and wielding, which gave the best names of the Italian martial tradition throughout the sixteenth century.

## The School of Achille Marozzo

"Le cose che in quest'arte mostrate mi furono dal mobilissimo operatore di quella Maestro Guido Antonio de Luca Bolognese della cui schola si può ben dire che sieno più guerrieri usciti che dal Troiano cavallo"

Achille Marozzo OPERA NOVA 1536

(*Things displayed in this art were passed on me from that versatile way of acting by Bolognese Master Guido Antonio de Luca, and as many warriors came out of his school as did out of the Trojan horse*.)

The General Master of the art of weapons, Achille Marozzo, was born in 1484, son of Messer Lodovico Marozzo, whose family had come from San Giovanni in Persicelo. Marozzo wrote his precious treatise "*OPERA NOVA*" at the age of 52: the book is dedicated to his partner of weapons, Count Guido Rangone, and it was printed for the first time in 1536, in Modena. Then it was edited four more times.

We know he learnt the art of Scrimia under the guidance of a renowned and famous Master, Antonio Guido di Luca, and as many warriors came out of his school as did out of the Trojan horse, also including the famous leader Giovanni dalle Bande Nere.

Among his heirs we find his beloved son Sebastiano and the Captains S. Emilio Marscotto, Gioan Maria Gabiato and Battista Pellacano.

Thanks to his work, Marozzo left us a very rich legacy: over his lessons he investigated the slightest aspect of art, his

teaching scientifically illustrates the practical use of each type of weapon, the short and the long ones, and even the disarmed games.

In the fifth book "*... de gli occorrenti casi nelle singolari battaglie che gli armigeri cavalieri faranno...*" ("*... On the situations that the men of weapons will face in the battles ...*") we can even find one of the most beautiful Codes on the rules of civil mourning.

It is a work of great technical depth, enriched by many figures, remarkable for their artistic quality, such as the latest edition made in Verona in 1615; explanatory figures which are missing, for example, in the extraordinary treatises by Masters Manciolino and Dall'Agocchie.

The strength of Marozzo's work is also due to the presentation, without excessive descriptions, of the shocking martial skills of the man of weapons in his time.

The Renaissance fencer that the Bolognese Master describes is able to use the sword alone and with a buckler, dagger and cape, as well as handle the two-handed sword (mandoble).

He can use the destructive power of several polearms, as fighting with extraordinary skill with a dangerous short weapon, as the Bolognese dagger and, if necessary, even fight with great skill, using arms and legs to strike and disrupt, both in the half sword distance and facing an aggressor disarmed of dagger or knife.

We must emphasize that this treatise reveals the strong relationships with the medieval school, structural relations and important techniques, although the weapons had evolved and the sword of one hand and a half, which is handled mainly with two hands, became the *\_side\_* sword (taken to a side), which is used with one hand, and a the *\_rondelle\_* dagger (a thrust weapon), replaced by the fierce Bolognese dagger, which thanks to its two blades, besides pricking, can cut with both sides.

## Only with the Dagger

The excellent treatise by Master Marozzo offers some passages of arm techniques so important that could be studied during a whole lifetime.

We have chosen to reproduce a brief introduction to the art of fighting with the dagger, to give the reader an idea of the great value of the teachings of these Masters of weapons. The transcript is from modern Italian, with the original names in brackets.

### SECOND BOOK

**Chap. 52. On the way a fighter must fight only with a dagger, according to the person.**

You must know that I will describe how to fight only with the dagger. It will be essentially a very useful treatise, for those who trust (if they choose to do so) the arms. Furthermore, I will show you how to close the distance to fight hand-to-hand



# MAROZZO"

Western Arts



(with grips), if one was stronger than the other. Therefore, be careful! And don't forget what you learn.

## **Chap. 53. About the first part of the fight only with the dagger.**

First you have to step forward with the right foot, like in a *\_long and narrow braid\_*, the left foot close to the right foot. You must never lose sight of the enemy's hand holding the dagger, so that when the opportunity comes, you can thrust at him with a single movement (*"de prima"*). The attack is aimed toward the exposed part (*"discoperto"*) of his gauntlet. (For the reader, we say that in this case his hands could be protected by gauntlets, or by simple leather gloves). If the enemy can defend himself, it will be fine, if he can't, it will be worse for him. Then, you will always aim with the point to the advanced target; half diagonal thrust with straight blade (*"megio mandritto"*), so at the end of the thrust your dagger will reach the *\_high iron guard\_*. If your enemy attacks you on your head, you will move your right foot a bit toward his right side; at the same time, while doing that movement (*"in tal passare"*), you will block with the straight blade dagger, going towards the initial guard. And while you are blocking, you will move your left foot (strong) forward and his right side, and you will catch (*"pigliarai"*) with your left hand his arm from outside (*"per defora"*). That way, you can both hit with a back cut (*"roverso"*) on the head, as with a point thrust on the chest. In this action you have to be very careful, because he could grab with his hand your arm holding the weapon. But if you manage to do that and hit him, then you will move away and you will do four or five steps backward, returning to the initial guard.

## **Tactical Strategy: First intention attack**

The first action taught by the Bolognese is a direct attack of first intention, without feints, with the point against the adversary's armed hand. Of course, if the thrust reaches the target, thanks to the destructive power of the two-edged triangular point, the fight might end.

The basic principle for the actions of first intention is to be able to perform simple attacks to try the *"caste"* of the adversary. These attacks may be more or less successful, but they have to ensure a certain margin of safety to those who perform them, an irrevocable security when the counter can be mortal, as in the case of a *\_defeat of honour\_* (*abbattimento d'Honore*).

Marozzo teaches that after the point, the solution is the *"megio mandritto."* The *\_medio mandritto\_* is a side thrust with straight blade and reduced movement (wrist knot), which can be performed at a long or medium distance (*segato*), as blockade/ counterattack against a penetrating thrust, to cut and close the line of the enemy.

It is an action of remarkable dynamic impact (one two), aimed to an essential strategy we try to develop. Attacking in the first place is always dangerous in an armed combat, but it can also become the provocation needed to take the adversary out of his guard. That is the tactical solution proposed by Marozzo: to open with an *"easy and quick"* attack (a direct point from the *\_long and narrow braid\_*, towards a forward target (the hand in this case) and close with a second attack, if the adversary takes his hand out; or with a counterattack if the enemy tries to reply, performed *"without looking"* but only as a disturbing blow/ a caution closure. It is no coincidence that the *\_megio mandritto\_* ends its movement in the *\_high iron gate\_*, a strong guard with the weapon in the offensive line and the fist at the third, from where you can hit and stop, or cover stopping with stability any possible progress/ hostile attack.

## **Men of Weapons**

A martial artist can think in the ideal figure of the Renaissance man of weapons, as the archetype

of the warrior practicing the art with pure spirit and irrepressible will.

Pure as the shirt covering his torso and with nothing more to protect him in the supreme challenge, bringing his naivety as a flag and emblem of his courage and honour of martial man.



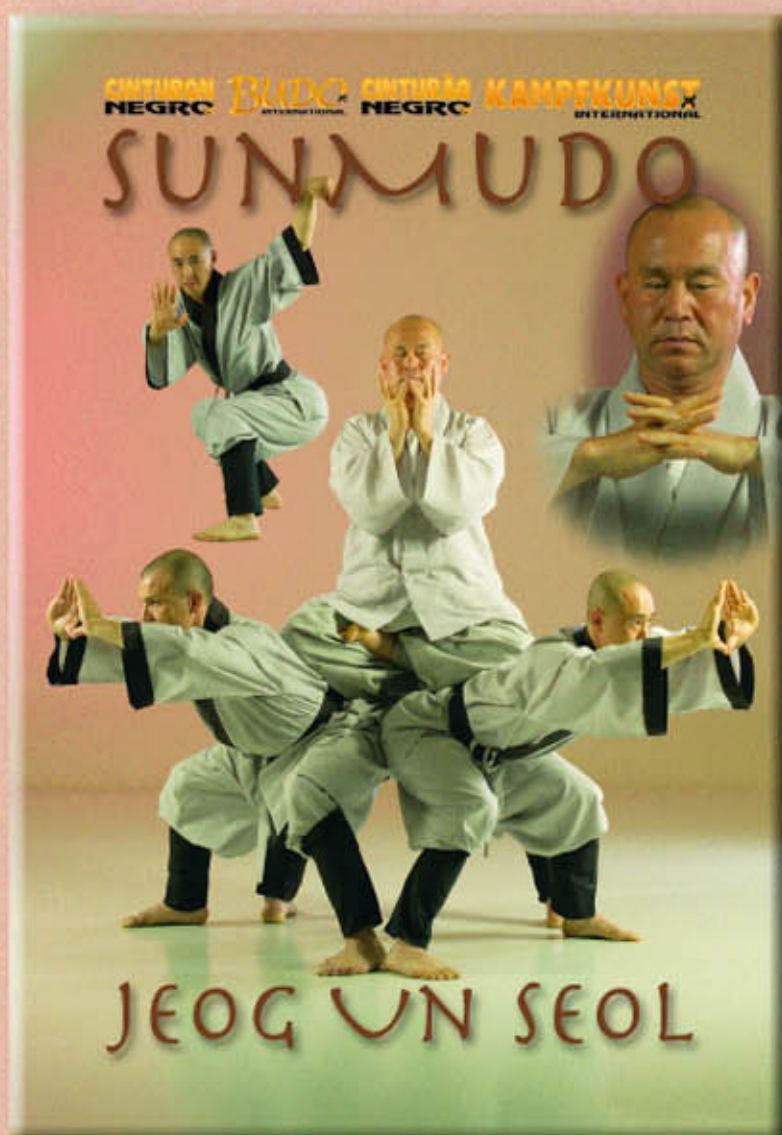
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## Graziano Galvani





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# "Ni-To Ichi"

**Sensei Jose Luis Isidro**

合氣

In this excellent DVD, Master Isidro approaches the Nito-Ichi, the school of two swords, collecting some very old techniques and combining Aikido, Iaido, even Kenjutsu, in other words, pure Bushido. The aim is to instruct for combat, using effectively the Katana and

the Wakizashi, whose variants in wood for training are the Bokken and Kodachi. The DVD starts with the performance of kata Ni-To Ichi, and then it shows the technique arsenal in Kumi-Tachi and the basic technique Ni-To Kihon. It finishes with Katas with Kama, Nunchaku, Sai, Katana, and Jo.

"Ni-To Ichi"

KAMPEKUNST



se Luis Isidro




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# Hito-Kata san-nen

**W**henever I practice kata, one of my teacher's stories favorite comes to my mind.

One day a student of archery was practicing by himself in the dojo. He thought, "I shall eliminate the first movement - that of stretching the hand upward prior to pulling the bow - and just shoot the arrows as fast as I can. The sensei is not in the dojo now, and he cannot insist that I perform the movements as he always does. He is such a stickler on the complete kata. I'm glad he is not there. The kata is not really that important."

Then the student took two arrows and shot them as fast as he

**"The kata teaches fighting and living skills at the same time. The aim of the kata is to make an individual one with the universe. As he tunes in with the kata, he is in the end attuned to himself".**

Many students of karate are unaware that the elimination or addition of movements of the kata shows disrespect to the ryu (school or style) that they are studying under. If such students are dissatisfied with their particular ryu, they should leave and join another one.

Blame the mutilation of existing kata the creation of the new ones, rests with the shorts of individuals, both types, however are the products of the era of Japan Okinawa and Korea. On the one hand, there is the type of individuals that have achieved a fair degree of proficiency in the mechanical aspects of the art. Returning from the Orient, he opens his own school in the Western hemisphere. Either he did not learn his kata properly, sufficiently, or else he forgot them and his kata are not an improvised lot.

On the other hand, there is the type who learned from the first type, and who subsequently opens his own school. This individual, after winning some kumite championships, creates his own kata out of his fantasy that is an infallible meijin (master). To him, kata is nothing more than a dance. Nothing is further from the truth, but within the realm of his experience and awareness, this is all that counts.

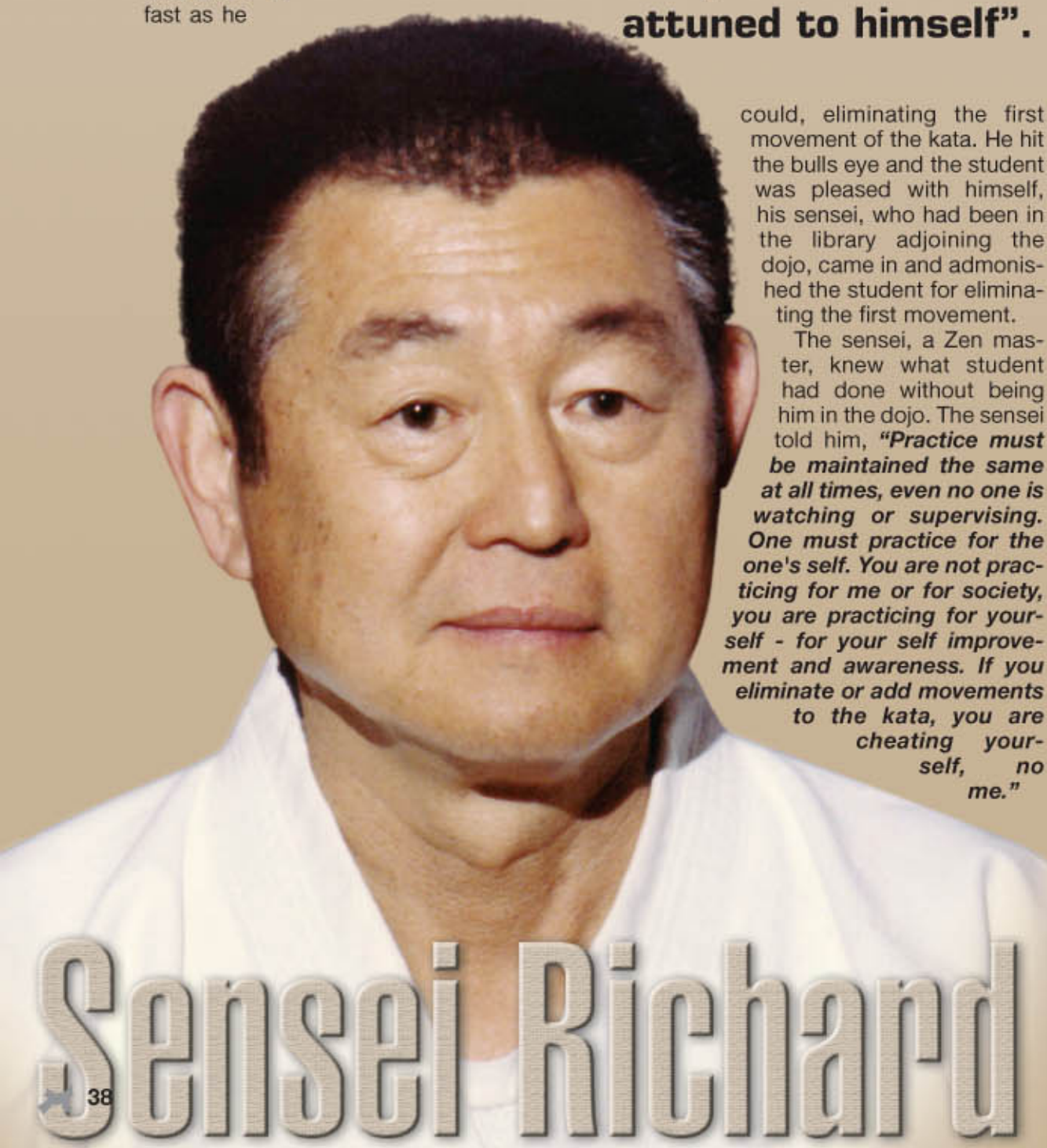
Hito-Kata san-nen means three years for one kata. Many people would say, **"What nonsense, three years for kata. Why, I can learn and do kata in a matter of weeks!"**

Empirically, the masters knew that kata achievement requires blood, sweat and tears. They knew that could not practice a 90-day wonder. All evidence pointed to the fact that it took great faith, tenacity and hard work to master a kata. Three years was the minimum - three years on one kata produced the awareness of what it meant. The kata is karate and karate is the kata.

Proper understanding of the kata would help fill the cup of life with clear water, not dirty water. Without the guidance of the teacher and the kata, the pupil cannot distinguish between clear water and dirty water. The kata teaches fighting and living skills at the same time. The aim of the kata is to make an individual one with the universe. As he tunes in with the kata, he is in the end attuned to himself.

could, eliminating the first movement of the kata. He hit the bulls eye and the student was pleased with himself, his sensei, who had been in the library adjoining the dojo, came in and admonished the student for eliminating the first movement.

The sensei, a Zen master, knew what student had done without being him in the dojo. The sensei told him, **"Practice must be maintained the same at all times, even no one is watching or supervising. One must practice for the one's self. You are not practicing for me or for society, you are practicing for yourself - for your self improvement and awareness. If you eliminate or add movements to the kata, you are cheating yourself, no me."**



# Sensei Richard Kim



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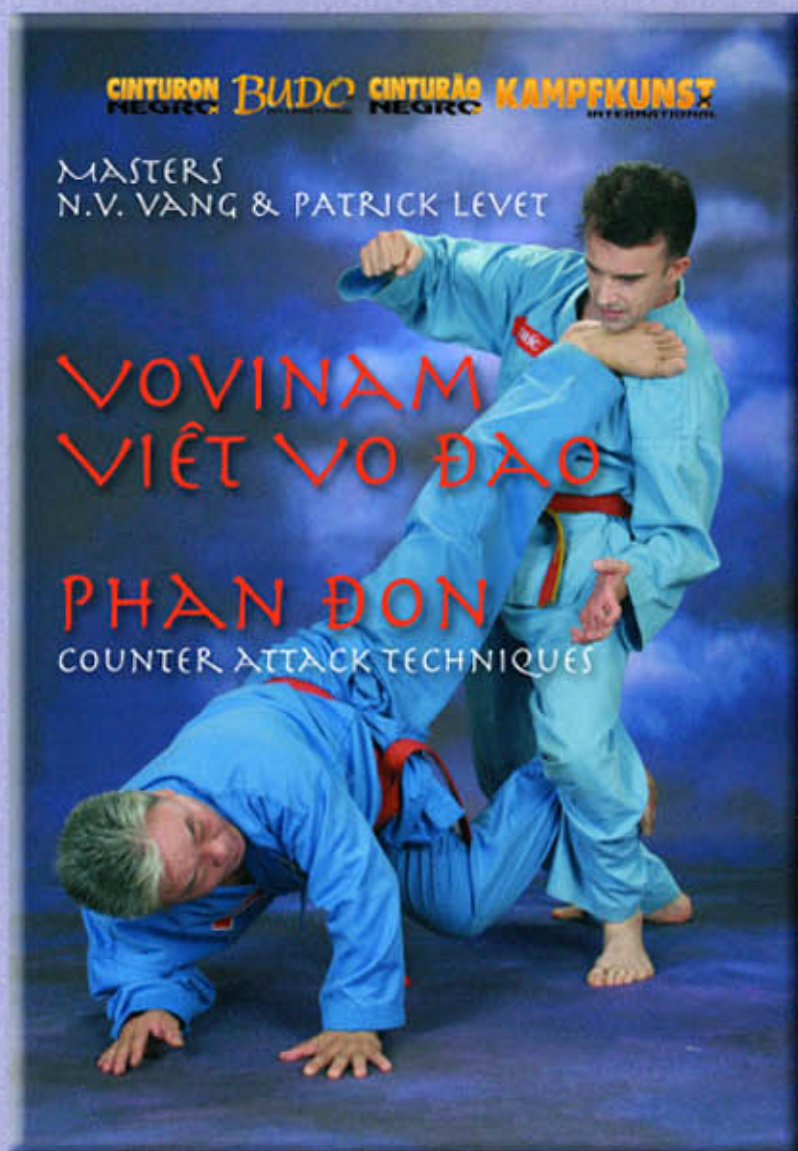


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# Salvatore Oliva



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## The Law Enforcement Program

**L**aw Enforcement Agencies as well as Personnel are under public scrutiny more than at any other time in History. The use of force issue is one that is realizing fierce public attention and enforcement, which is making the field officer's work all that much harder as well as dangerous to their personal well being and safety. Whereas the brave Men and Women are facing more brutal and uncaring criminals, with little regard for life, they, the ones charged with protecting us from this vile element, are being forced to treat the criminal with sensitivity and regard to protect them from even minor injury.

Law Enforcement is at a disadvantage that is being pressed upon them by governmental bureaucracy at an alarming pace, which in turn is embolden the criminal element even more. The criminals know the legal limits imposed and work it against the unfortunate Law Enforcement Agents caught in the middle. It is in light of this dilemma that the Kyusho Program has been developed.

As each situation or event an Officer faces has stages of possible escalation, the Kyusho program has been designed for such probabilities. These stages begin not with initial stages of confrontation such as verbal commands, but where the event escalates to the need for control and restraint. Such restraints and controls as preparation and administration of uncuffed search, initiating and actual handcuffing to lifting the perpetrator from the prone position for transport.

### Briefing

Kyusho for Law Enforcement is trained in 3 levels and each in incremental as well as escalating training sections. It should not and cannot be assimilated in one session as many courses attempt. Each training session must be concentrated on one concept or target and this must be trained throughout the session to acclimate the Officer and make it a natural response. In turn each part of the level must have worth and diversity enough that the single method is not boring or of little value to some officers. The method must be usable by Male and Female, Young and Older, Novice and Experienced equally. Also the officers must be free to experiment with the presented material in session as it relates to needs they encountered in the field. This will make it real for them as well as help them integrate it in their natural responses.

In this first level we address one human weakness and one reflexive reaction that each Officer must not only be aware of, but to integrate into their methodologies. We

also work with 12 initial points for this crucial stage of escalation, turning from verbal command to physical assertion. These are crucial elements in Law Enforcement as we see a rise in Female Officers (who face mostly larger stronger male criminals), as an equalizer for the aging Officers that are facing Younger, Stronger and Quicker perpetrators, also as a non-injurious yet more powerful way to manipulate and control the criminal even facing these disadvantages.

### Human Weakness

A universal human weakness is due to the influence of the right hemisphere control of the brain over the left physical actions of the body and vice versa. The human body has far more strength pulling as opposed to pushing due to more integration of muscles to facilitate this action. This is also in part because the pulling action moves the limbs toward the brain side in control. This is exactly the opposite of what most officers are taught or instinctively try to do (in their own natural pulling action), to get the arm of the perpetrator in position to move them, take them to the floor or even to position the arm for cuffing. Understanding this one human trait can give the officer a distinct edge, even facing a larger stronger opponent.

As an example and way to test this process on your own, have a person attempt to use strength by pressing forward with arms extended. To push them back requires you to have more strength, size and even stamina in this position. But if you quickly cross their arms from the wrists to the elbows, the left-brain control for the right side body as well as the right brains control of the left body is temporarily lost and the perpetrator can be pushed very easily. This is because when you quickly cross their hands or arms, the brain becomes temporarily confused and the control and or strength of the body is weakened considerably.

This can also be easily demonstrated with another action commonly needed and used on the arm, being to pull it to a laterally extended position. If you attempt to pull a persons arm sideways away from their body, the strength is at it's maximum. However if you push it toward the center, their resistance is less than half that original strength. To demonstrate this weakness again have a person stand with two arms extended forward. Feel the resistance and strength the person has when you attempt this action and how easily it is for them to keep their arms in front of them. Now to illustrate how easy it is to push against their arm, have them start in the same posture with arms extended and feel how easy it is

to now press their arms toward the center.

To work this into a handcuffing procedure, the Officer, instead of pulling the perpetrators arm outward, should first push the arm toward the center and then as it temporarily weakens (it will be felt easily by the Officer), then continue pressing down in a circling motion and out to the side. The time lag for the brain to regain control of the limb will be ample enough to get the arm in position. Naturally practicing this over and over again will develop the habit, skill and success needed.

### Reflexive Reaction

A reflexive action of the body is to maintain balance by instantaneous body reflex. As an example if you were on the deck of a boat in calm water you are able to stand quite easily unaided. If a sudden wave was to jolt and tilt the boat and your balance was jeopardized, your entire body would also jolt into a reflexive and reactive state. Arms shoot out to the sides for ballast and balance, as do the legs without conscious thought or a moment's hesitation. The hesitation comes after the reflexive reaction to monitor if balance was maintained. This illustrates the body when face with sudden force will strengthen as well, as the muscles tighten to react and gain wider posture to regain balance.

To utilize this in a law enforcement application, we can initiate this reflex in a perpetrator. We learned from the Human Weakness mentioned above, that pressing the limbs in is substantially easier to accomplish than pulling away from the body. Well if you press the arm inward the whole body will weaken and as it does a quick pulse or push to offset the balance slightly will initiate this reflex reaction with arms and legs shooting outward to seek or maintain balance. Also mentioned was the hesitation factor after this reaction... this is the time when arms and legs are extended and no control or resistance will be possible. This is the moment that the Officer can gain advantage and to get the arm of the perpetrator in position to move them, take them to the floor or even to position the arm for cuffing.

The opposite is also true as there is always a positive and a negative in everything. When a body is faced with strength it will respond with like strength and consequently muscle constriction and tightening. Strength must have a base to initiate and maintain from, so if the base is quickly removed the muscles must relax and consequently weaken the body. To illustrate this condition get into a clinch with a part-



# Evan Pantazi



ner and instantly tighten your body, placing resistance or strength on them. Even without explanation, that pressure will initiate them do the same just as the reflexive reaction instantly takes hold. Now to gain the opposite response, just as quickly in any garb or strength match, relax to remove the base of their strength and initiate a total and unexpected relaxation, followed again by the hesitation

factor as the brain and body monitor the balance.

To utilize this in Law Enforcement, if you know that a sudden strength will cause their reflexive strength and your relaxing and unbasing this strength will weaken their whole body, you can apply pressure and wait for their resistance, then suddenly relax and remove all

their strength and balance as well. Now again this is the moment that the Officer can gain advantage and to get the arm of the perpetrator in position to move them, take them to the floor or even to position the arm for cuffing.

## Debriefing

These two concepts are natural in response, but unnatural in the deliberate use. Just knowing these is not enough, as the feel and sensitivity must be trained initially. This is not a new program, but one that has been field tested by Law Enforcement Officers in many Countries and Legal Parameters. It has been not only successful on an individual basis for hundreds of Officers in the field, corrections or security, but it is now making its mark in departmentally and even on a governmental basis. This information is dedicated to the Brave and Resilient Members of Law Enforcement around the world... Thank you for what you do!

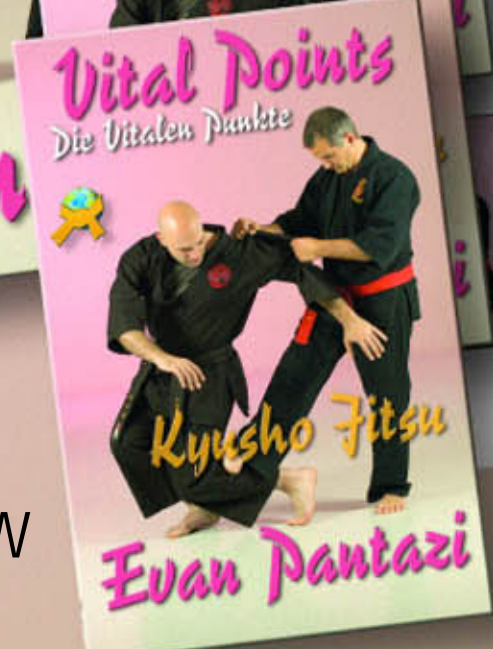
In the next installment we will begin with individual Kyusho (Vital Points) and how it relates to Law Enforcement.



# Kyusho International



# New book!!!



Puntos Vitales  
**Kyusho Fitsu**



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This book gathers texts on varied relative questions to the use of the vital points, from conceptual questions, until remote very specific as its application in combination with technical for example of luxation. It also includes unpublished pictures and an entire practical

section of combinations and application of points in

specific situations of combat and self-defense. To learn these combinations of points whose effectiveness has been proven, it also allows the student to begin in the one on the way to the own search in the ways of applying the Kyusho, because it is known that a combination of points can be carried out with technical martial of him but diverse without distinction of styles. However the angle of attack of the points and the form of pressing on them are something common, for it the examples perfectly shown in series of pictures they will be from invaluable help to the lovers of the matter.

Many of these combinations finish in KO or at least in collapse. The attainment or not of the KO however depends on many factors and it is not the smaller than them the ability and practice of which applies the techniques. The points play nervous, veined centers, energy Gordian knots, and it is not difficult that besides pain they can generate the part syncope or of the group of the organism. The reader should learn and to prove for if same; there is not I walk better in the life, but now for he/she has a magnificent educational arsenal, with a fabulous series of the author's videos, and also, with this, three books already printed.

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# Kyusho Fitsu Evan Pantazi

- **Bladed Weapons** • **Ataques de cuchillo**
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**REF.: • DVD/KYUSHO9**

In this 9<sup>th</sup> 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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# The complete hand-to-hand of Muay Boran

**T**here are many weapons available for a properly trained Thai boxer: the typical circular kicks (power kicks) performed with the shinbone; sharp or percussion elbow strikes and knee strikes performed with grippers or alone... just some of those techniques that have made the Muay Thai become famous throughout the world. In addition to these basic movements, one of the most effective strategies developed by Siamese masters in fighting is what is known as the "hand-to-hand" or "clinch" work. In fact, all Thai Boxing practitioners know that without a proper work in fighting techniques and elbow and knee strikes, it is not possible to do a fight in Thai Boxing, as they risk receiving a tough punishment. Over the years, many followers of other fighting arts have tried to defeat the Siam fighters with the same game, but in most cases, when confronted with great Thai boxers, they have found a superior strategy and a physical condition difficult to overcome. The strategy of expert Muay practitioners, which is the best even today, is just the work at a short distance, the hand-to-hand. Getting to avoid the grabbing and elbow and knee blows of Muay Thai is very difficult: the distance at which these actions are performed is uncomfortable for any opponent, both for a grappler and for a striker, and in the latter case the situation gets worse if the person who is striking is only good at long distances (eg. pure kickers, the absolute experts in kick techniques). The long-planned training in Muay for neck, torso and limb grabbing allows the practitioner to challenge the adversary, when he grips him; the great Chap Ko experts (the classic technique of gripping the neck) can strangle with just a squeeze on the sides of the neck, or damage the

cervical vertebrae with a strong torque without having to perform a knee or elbow blow.

The martial aspect of Muay Thai or Muay Boran is already known throughout the world, especially for the spectacular and unpredictable jump techniques, for the traditional defensive and offensive forms Western students love so much. Indeed, Muay Boran includes the technical background of the hand-to-hand, to an even higher level, if possible, with regard to what is normally done in training for sporting purposes. Besides using elbows and knees to strike the adversary, blocked through all the effective grabbing in the fight, the practitioner of traditional Muay learns to use a wide repertoire of arm locks, torso locks and neck locks, so that, with a single movement, he puts the hypothetical enemy in a harmless condition. Combining the grabbing of Chap Ko with knee and elbow blows (and with the head, although to a lower degree, in order not to harm the performer) and with the threat of dislocation, is already a very effective strategy, but if we add to all this a wide range of off-balance and projection techniques, we will get an explosive cocktail.

Not many fighters can dominate the "clinch" distance, many people see this phase of the fight as a passive phase (especially those who are used to fighting under regulations that limit the active phases to actions in the distance); in other cases, the clinch is considered a time of transition preceding the phase where the techniques of the style are performed (such as projections or ground work). On the contrary, in Muay Boran this phase is studied to become the only possible distance for the fight,

always according to the opponent's skills;

so the technical work on which the fight master will have to focus will be especially to train the student to achieve and keep that distance. The work of building a fighter of this kind will begin with the physical training: in order to work hard with fight and strikes, the athlete will have to develop a high cardiovascular endurance and very strong muscles, to tighten, grab, twist the adversary's body and limbs, but at the same time be able to perform explosive actions involving the whole body, from the legs to the neck, in order to dislocate, project and especially strike effectively from a short distance.

The next step is to teach how to work with the explosion of muscle strength only when needed, using flexibility and sensitivity to read the intentions of the enemy, getting to foresee his movements to impose a strategic destructive plan. The practice of training with impact, using sticks, focus and several protections (for the torso, the shinbones and quilted belts) alternating with real fight work with several partners will be useful only if it is performed focusing on the search of the perfect technique, not being limited to an uncontrolled explosion of brute force. The fighters consider the fighter superior to the boxer (or striker in a wider sense) in the event of a fight between different styles and perhaps they are right; but if we manage to train a hard, aggressive and well-balanced hybrid, as a high-level fighter who is able to hit in a devastating way from a very short distance (as only high-level strikers can do), perhaps we could speak of the true complete fighter, the opponent that nobody wants to face.

 [www.muaythai.it](http://www.muaythai.it)



## Marco De Cesaris



# MUAY THAI

## THE KING OF ALL ARTS



**RS-0085** • Master Sken is one of the most famous exponents of Muay Thai in the world, he is the chief instructor of the Sitnang International Muay Thai Association. His over 30 years of experience are shown to you in this video/DVD including warming up, stretching, endurance, balance, distancing, clinching, stances and so much more, are all in this one tape. There is a special bonus section on how to use the bags, pads, speed ball, focus gloves, gloves and headgear.



**RS-0086** • This is the second in the series by the legendary Master Sken who teaches his art of Muay Thai. In this video/DVD he teaches the eight weapons of hands, elbows, knees, and feet. He first teaches the attacks and then he teaches the defensive techniques that go with them. The highly detailed demonstrations are clear and concise and the professional presentation in both slow and regular speeds make this tape/DVD an absolute must for those who study Thailand's national sport and art.



**M-0004** • This video will teach you all the basic and advanced techniques of Muay Thai Kick boxing. You will see three wild and exciting matches that demonstrate the brutality of Muay Thai in its most savage and violent way but with all the decorum and spirit that Muay Thai has become famous for. You will also see an exciting demonstration of Muay Thai, and finally you will be taken behind the scenes to a real Muay Thai Kick boxing camp on a military base in Bangkok to see how these Martial Artists tone their bodies through different exercises and training drills.



**M-0093** • A terrific new DVD from Thailand is one of the best we have ever seen on the art of Kings. This DVD will show you the 9 weapons of Muay Thai plus all the history and as well the swords of Muay Thai an art form slowly being lost. One hour in length this DVD is a wonderful contribution to the art form of Muay Thai. You will learn the Respect Teacher Ceremony plus lots more including the Tiger, horse and lion steps. The master talks about the offensive and defensive strategies plus lots more.



**M-0094** • Part #2 of this series called the nine weapons of Muay Thai and is an excellent DVD. In this DVD you will learn the relationship between the nine weapons as well as how to exactly and precisely perform all the kicks and hand techniques of Muay Thai including the Crocodile kick. You will also learn how to perform the various forms or sets of Muay Thai as well all the ancient training techniques used to make Muay Thai fighters into not just ring fighters but warriors as well.



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**RS-0059** • Saekson Janjira won over 200 fights lost 4 in Muay Thai. Learn all the mechanics for the basic including punches, shifting and elbows plus lots more. After watching this tape you will totally understand why these are the absolute best tapes ever produced on Muay Thai Kickboxing. Saekson Janjira is a man of respect and yet one of the arts most unprecedented fighters. He is a legend in Bangkok and now you can have him as your own personal trainer. He speaks in clear english so that all can understand and discover the secrets of Muay Thai Kickboxing that have never been released to the rest of the world.



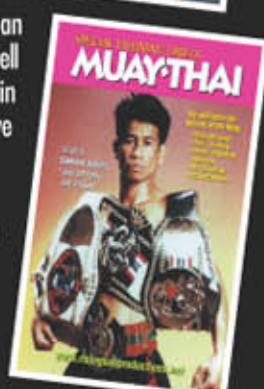
**RS-0060** • Saekson is the best of the best. We say this without reservation and those of you who watch this will see why. Absolutely terrific. In this tape Saekson teaches you up close and personal more of the basics of Muay Thai including how to do those awesome kicks of Muay Thai, and as well the knee techniques, and all kinds of blocking methods against punches and kicks. He also shows several great little drills on kicks that will help you attain perfect kicks that when they hit its like a bomb going off.



**RS-0061** • This DVD has more on blocking plus tons of drills that can be used in any martial art. You will learn the right way to use traditional pads as well as innovative and new pad drills that he has created himself. He also shows how and why to use paper for kicking and punching. This tape is an absolute must for trainers and fighters as well as those who want to learn how they really train in Bangkok in those Muay Thai camps we have all heard about.



**RS-0071** • Featuring Master Saekson Janjira. You will be so happy when you get this one and you will learn so much from Saekson who is a master of masters.



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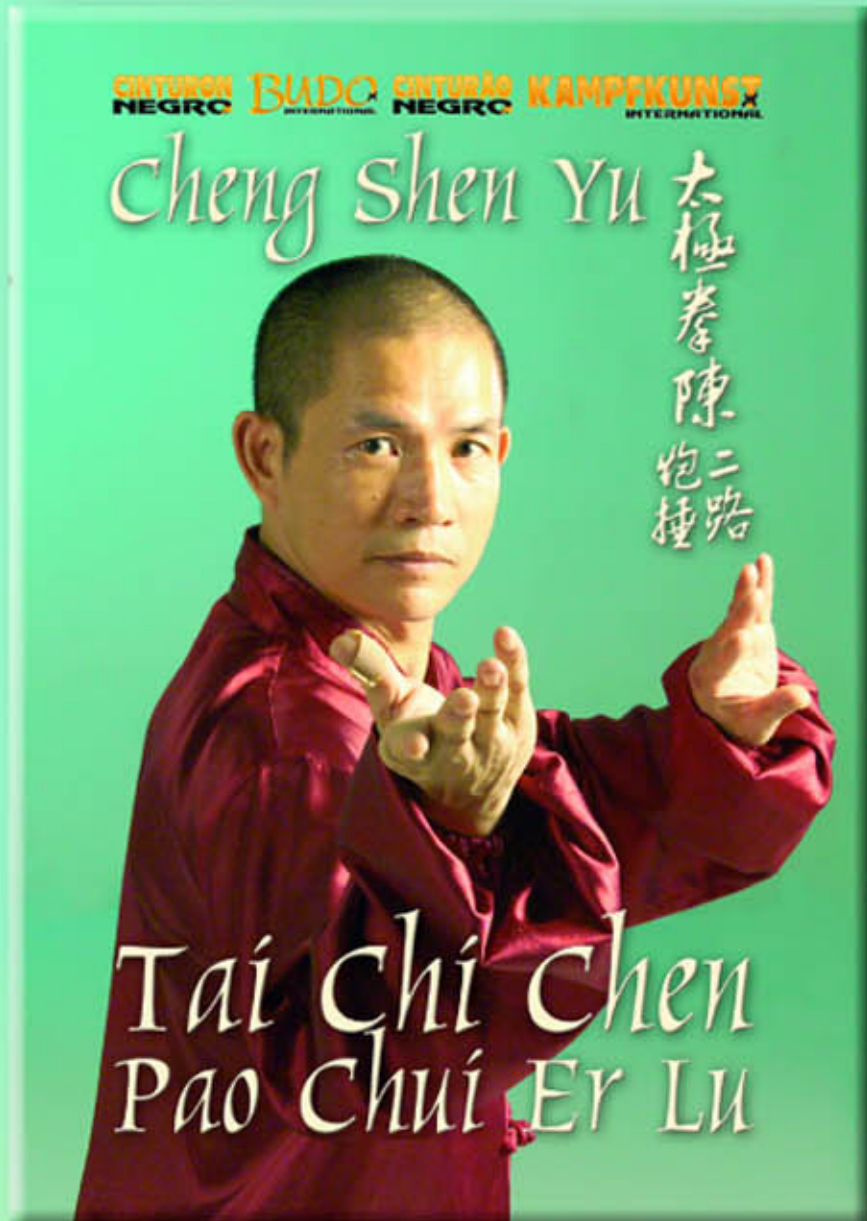
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REF.: • DVD/FRANK1



Bram Frank, known as the father of Israel knife combat methods, is the founder of CSSD / SC system, a tactical fighting art based on Remy Presas' Modern Arnis, of whom he was a student himself. In this DVD Bram, through practical and direct teaching, will unveil the concepts of tactical response with knife. We will study the training system, the basic defences using our most instinctive basic motor skills, the ways of cutting and stopping the opponent from the bio-mechanic point of view, the correct use of edged weapons and the movements based on "Sombrada" and "Sinawali" from Philippine martial arts.

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THIS MONTH!!!**

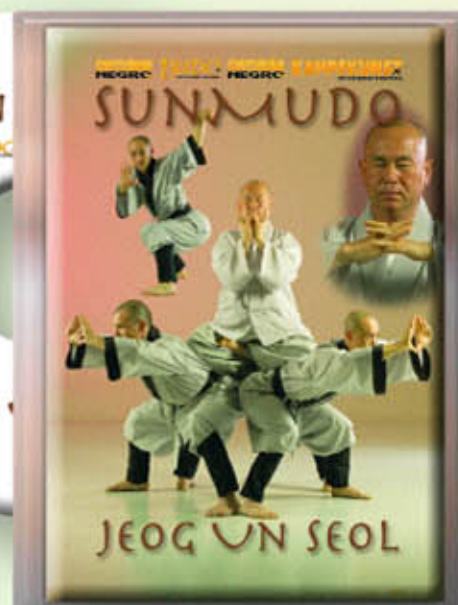
**PRICE: \$39,95  
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REF.: • DVD/VIET4



The old masters of Vovinam, experienced in real combat, knew that after the work of Vat (hand-to-hand fighting), the second most important topic for a fighter are counterattacks against punches. In this new DVD of the series, which was filmed entirely in Vietnam with the help of Master Van Vang, Patrick Levet presents the counterattack techniques against Phan Don Tay punches and against kicking Phan Don Chan kicks, as well as the 2 Quyen (forms) which include them: Tu Tru Quyen and Vien Phuong Quyen. These techniques, structured according to seven difficulty levels, allow the practitioner to choose the most appropriate forms of defence in accordance with his physical constitution or his skills..

The founders of Kapap Academy, major Avi Nardia and Albert Timen, have made this new DVD to show us the methods of fitting-out for combat. They will teach how to explore and develop mental resistance under stress situations (training under water, simultaneous attack by many aggressors). In the physical part, through series of exercises and ground applications specifically developed for Kapap by John Machado, we will learn to improve balance and resistance, and we will know the most significant contribution in recent years to Kapap system, the result of Cross-Training and Brazilian Jiu-Jitsu: the principle of the relative position. It is an essential work, because the art of war consists firstly on learning how to fight.



REF.: • DVD/SUN1

Sonmudo is the Zen martial art derived from the ancestral methods of Korean Buddhist monks, and renovated by Jeog Un Seol, founder of the temple Golgul and the World Federation. Assisted by a group of students headed by Frédéric Foubert, representative of Sonmudo in Europe, the Great Master introduces us to this style, a combination of internal and external martial art, whose practice develops harmony of mind, body and spirit, working different ways of Yoga, Chi Kung and shapes, and movement to harmonize movements and mind. It is a huge and demanding art, which can provide what many were trying to find in other styles that have taken a more sporting drift.



REF.: • DVD/KAPAP5

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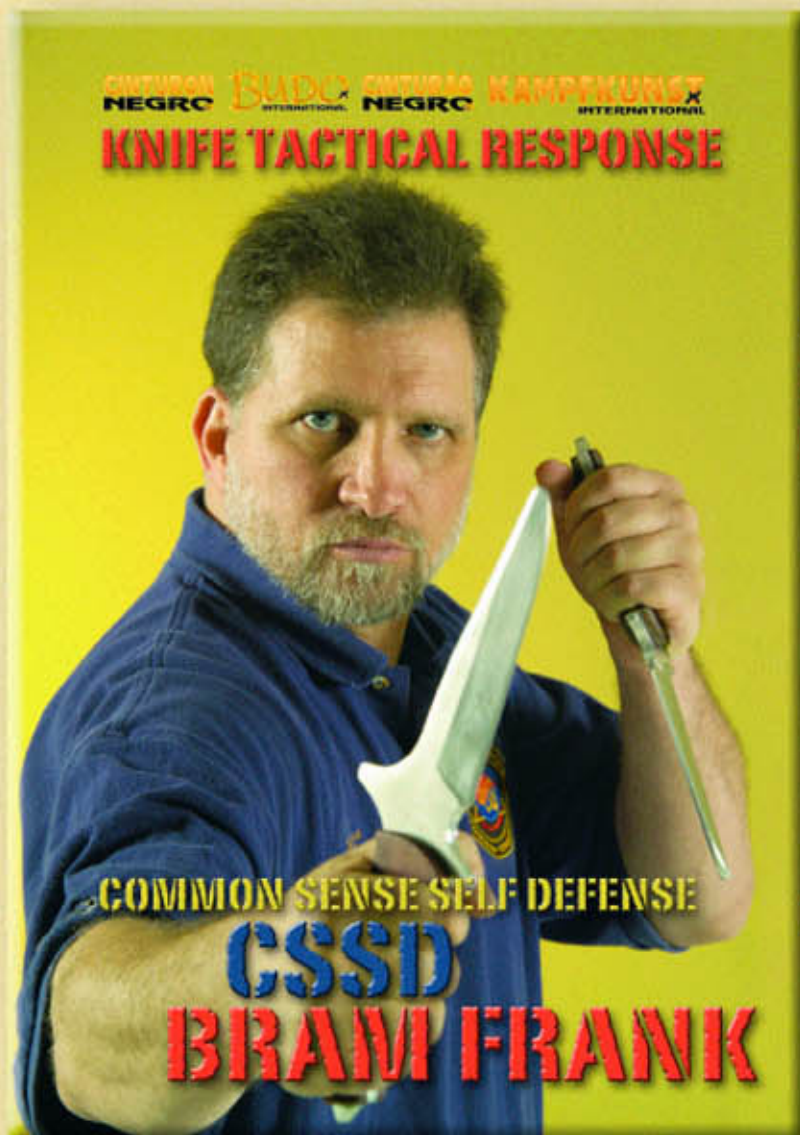


COMMON SENSE SELF DEFENSE

**CSSD**

**BRAM FRANK**

**KNIFE TACTICAL RESPONSE**



Bram Frank, known as the father of Israel knife combat methods, is the founder of CSSD / SC system, a tactical fighting art based on Remy Presas' Modern Arnis, of whom he was a student himself. In this DVD Bram, through practical and direct teaching, will unveil the concepts of tactical response with knife. We will study the training system, the basic defences using our most instinctive basic motor skills, the ways of cutting and stopping the opponent from the bio-mechanic point of view, the correct use of edged weapons and the movements based on "Sombrada" and "Sinawali" from Philippine martial arts.



REF.: • FRANK1

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# JACARÉ

## "I WILL REPEAT IN THE RINGS WHAT I DID ON THE MATS"

Unanimously considered as one of the greatest Jiu-Jitsu fighters of all time, the twice absolute Jiu-Jitsu world champion Ronaldo Jacaré decided in 2006 to devote himself exclusively to Vale-Tudo. Black Belt was in Manaus, capital of the Amazonas state, observing his training and interviewing this fantastic fighter who has everything in order to be, in a short time, among the best in the world in the up to 83kg. category.

*Text and photos Marcelo Alonso*

**H**e is the only wrestler in the history of Jiu-Jitsu who has won five absolute world titles, two of them as a black belt against none other than Roger Gracie - who, besides the surname, has 15kg. advantage on him.

Considered unbeatable in his weight class in Jiu-Jitsu, the phenomenon of the Amazonas State, Ronaldo Jacaré, decided to follow the natural path most of the champions have followed: Vale-Tudo. After three months training in Boxing, Ronaldo decided to venture into the "Jungle Fight 1" (2003) when he was surprised by the experienced Jorge Patino Macaco (Chute Boxe), who had already fought over 30 fights and knew how to give a good series of punches to the brown belt, winning by TKO. "I was not born to lose, and I am not going to lose. For my opponent, I accept the result, but I enter to win. I will train a lot and I will come back to win" affirmed the warrior fighter, who kept his promise and began to devote himself hardly to the Vale-Tudo training. Since then, Jacaré has fought six more times and has beaten all the opponents by ending or knock-out, in the 3 first minutes of the first round. "When I fought with Macaco I knew nothing about standing fight, now I am training Muay Thai and Boxing four hours a day", said Ronaldo before the "Fight Jungle 2" (2004), where the victim was the Russian Victor Bakir, who 56 seconds later left, defeated by punches from the mounting.

After spending two years devoted to conquer the 5 most important titles in his life - four Jiu-Jitsu weight and absolute world champion gold medals (2004 and 2005) and the title of ADCC champion up to 87kg. category - Jacaré aimed his "weapons" towards the Vale-Tudo. "It is time for me to focus exclusively on the MMA," said the greatest grappler in the world, in 2006. In his return to the rings, in the "Jungle Fight 6," Jacaré only needed 2min. 10seg. to end the strong Aleksander Shemenlenko, with a hand triangle. Five months later, in "Fury 3", another Russian was the victim of the Brazilian reptile: Alexei Prokofiev, who was forced to leave with a triangle after "receiving" a lot. "When I set a goal I don't stop until I got it. I want to be MMA world champion", said Ronaldo, after one more victory.

In its debut outside Brazil, in the "Jungle Fight 7" celebrated in December 2006, in Slovenia, Ronaldo Jacaré didn't deceive his followers, he needed hardly three minutes to end with a kata-gatami the Israeli Haim Gozali, Renzo Gracie's pupil. In 2007, the champion made his debut in the United States in the "GFC", where he beat the American Bill Vucick with punches from the mounting. "I thought this fight would open the American market to me, but unfortunately I didn't receive good proposals," said Jacaré after the victory and, despite the proximity of the "ADCC 2007" (celebrated in Trenton, NY) and the "Jiu-Jitsu World Championship" (California), he decided to devote himself still exclusively to MMA training. "I confess that it hasn't been easy to stay out of these two competitions. Those who know me know how much I love to compete, but I promised myself to concentrate 100% on the MMA and I am keeping my promise" revealed Ronaldo disappointed, admitting that he is going through the worst time in his career. "I want to fight, I am very well trained, but I can't get a great event. I will give me some more time to see if the producers want me or not, but I confess that I am already thinking about fighting in the next world championship", confessed the Jiu-Jitsu genius.

### *The heavy training routine*

According to Henrique Machado, Jacaré's master, his pupil alternates every day (from Monday to Saturday) Jiu-Jitsu/submission training with Boxing / preparation, in four different times. On the day of the interview we saw what the international promoters are missing. After 50 minutes running with William Ricartis, his Boxing coach, Jacaré arrived at the ASLE academy and went straight to the mat, where he showed an impressive physical form in the 27 minutes of training, alternating 3 minutes of

punch mitt, 3 of submission with the experienced Vale-Tudo fighter Jorge Navalhada and 3 hitting the punch bag on the ground, with 2 minutes rest.

During the training, besides showing that he has clearly improved his boxing, the fighter impressed everyone with the explosion and aggressiveness in each stage. "Besides being highly technical, Ronaldo has a lot of energy, he trains half an hour non-stop and he ends well. Surely he will go a long way in Vale-Tudo", commented the sparring Jorge Navalhada, supported by the Boxing coach: "Jacaré was born for fighting sports. If he weren't a Jiu-Jitsu champion, he would be a Boxing champion; he has evolved considerably in the last months. His straight punch is like a kick" praised William.

Jacaré told us that he had been proposed to train Fedor and Cro Cop, but he hasn't accepted. "I don't have the slightest interest. Before being a master, I have a lot to achieve as a student", explained Jacaré, who decided to keep in shape by fighting on two local events. In the "Amazon Challenge", on September 29, Jacaré only needed 3 min 28 seg to grab with an arm lock the champion of Roraima, José Ribamar. On October 13 it was Wendell Santos who was knocked out standing, after 1 min 40 s, at the "Heroes of the Jungle."







## Great Fighters

"I have let him fight to keep him fit and not to lose motivation, until there is a major event," said his master, Henrique Machado.

### **Jacaré talks about his childhood of poverty**

**B.I.: Why haven't you fought for six months this year?**

RJ: I haven't fought because I am seeking appreciation, I think I deserve to be appreciated what I am worth and I need someone who trusts me and puts me on the circuit. If that happens, I will be champion, you can be sure... You have seen my training and you have felt the pressure.

**B.I.: Do you want to fight in the Ultimate?**

RJ: Of course I want! I want to fight with the best and the best are in the Ultimate. But I want to climb step by step. Nobody can skip stages nor abuse... I am going to climb step by step and I will reach the highest, you can bet on me. I fight with my heart, I can spend 10 years without fighting but I will always train hard. As soon as someone wants me to be in the circuit, I will be ready. No need to be an event within two months, if within one week I have to fight in any event, I will be ready. What I want is to fight in a big event. Indeed, I have already told my representative (Wallid Ismail) that I can face whoever he wants.

**B.I.: Today, who do you think is the No 1 in your category?**

RJ: Anderson Silva. He is showing that at this moment he is the number one in the up to 84kg category. I haven't met him, but I think he is very quiet, a nice person, very polite.

**B.I.: How has it been for you not taking part in the World Cup and in the ADCC this year?**

RJ: I was sad because I have 5 absolute world titles, I am the only athlete with that mark. They were 2 titles in purple belt, 1 in brown and 2 in black. I have fought in the World Cup since 99, but I want another stage in my life. If it doesn't arrive to be well paid, I'll go back to fight Jiu-Jitsu. I am going to give me some more time, so that MMA producers can decide whether they want me or not, but I must confess that I am already thinking about going back to fight Jiu-Jitsu. If I sign a contract with a major event, I will focus on the event, but depending on this, I am going to fight in the World Cup next year.

**B.I.: You beat Roger Gracie two years ago, in the absolute final. This year he has been the champion. What you think?**

RJ: Roger is always spectacular. He is a great athlete, he has fought in MMA and has shown that he is also a great athlete in MMA. Not because his name is Gracie, but for himself. He is terrible, combative. After Roger, the strongest one is Xande Ribeiro.

**B.I.: And what do you think about Zé Mário and Wanderlei going to the United States to create their own teams?**

RJ: I will never create my own team. I want to make money with the fight, to make a subsidiary of other people's academy and give free lessons to athletes who really want to train. I want to create citizens first, and then build a champion. For now, I want to achieve as many victories as possible in the fights and write my name in the fight history. Cro Cop and Fedor have made a proposal through my teacher, to give lessons to them, but I haven't wanted to hear anything about it. Will I stop being a fighter to be a teacher? I am a student!

**CN: What has been the best moment of your career so far?**

RJ: My best time is now. I only need to be included in the circuit. But the happiest moment in my career was when, with one arm stretched and the other one lifted, I was champion in 2004 (he refers to his victory over Roger Gracie, when he won even with a broken arm). I was so happy that I only began to feel pain two days later.

**B.I.: And a sad moment in your short career?**

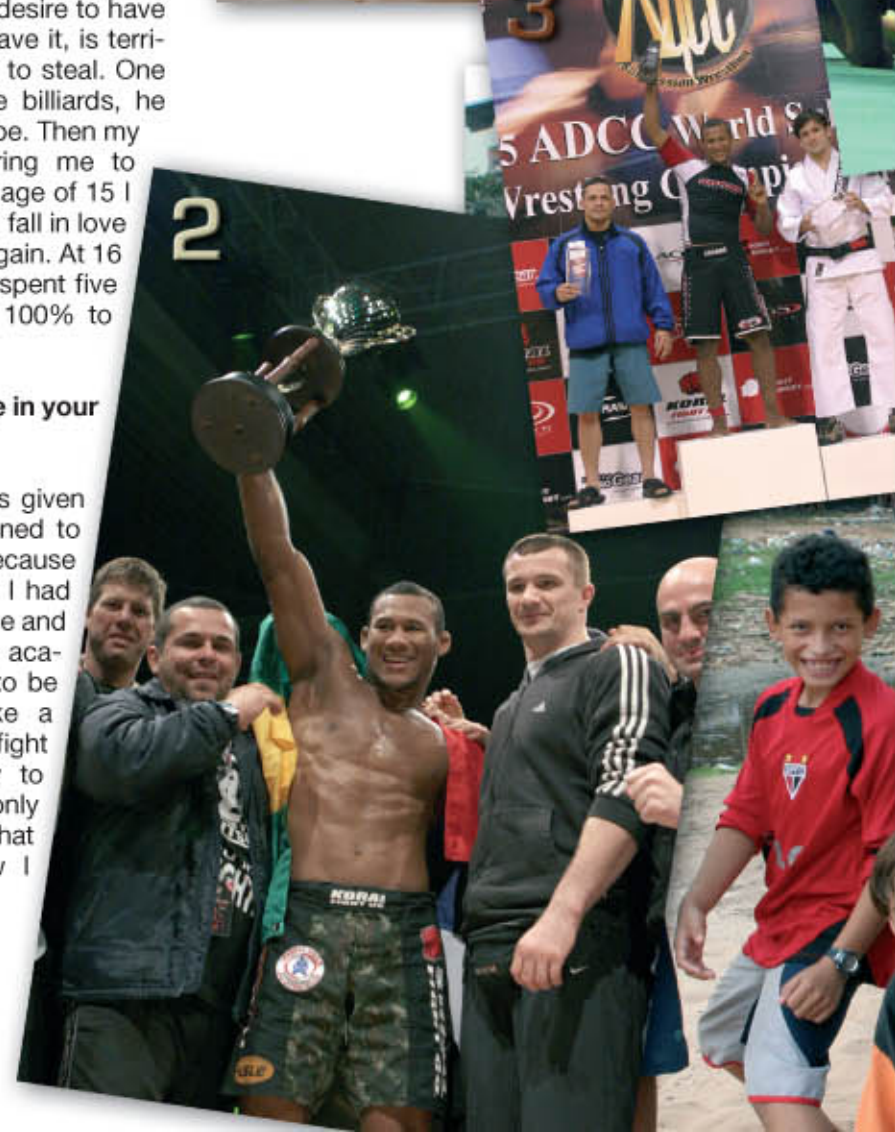
RJ: Honestly, the sad moment is now, when I want to fight and I don't get a great event.

**B.I.: Is it true that the Jiu-Jitsu saved you?**

RJ: I was born in the state of Espírito Santo, in 1979, my father is a retired cabinet-maker and has a small bar business, my mother is a housewife. So we were a very humble family and consumerism is not a joke. The desire to have something and not be able to have it, is terrible. So when I was 13 I started to steal. One day, I was with a friend in the billiards, he received a shot but I could escape. Then my mother told my brother to bring me to Manaus, to live with him. At the age of 15 I met Sensei Henrique Machado, I fall in love with Jiu-Jitsu and I never left it again. At 16 I went to live with Sensei and I spent five years living with him, devoted 100% to Jiu-Jitsu.

**B.I.: How important is Henrique in your training?**

RJ: The academy in general has given me confidence in myself, I learned to have more discipline, respect, because the academy is aimed at Judo. I had decided to stop making nonsense and so I did. When I arrived at the academy, it helped me even more to be disciplined. Henrique was like a father to me. Thank God, the fight has given me the opportunity to improve my family's life. The only thing that makes me sad is that after all I have achieved, now I can't fight a major event.





1.- Jacaré .  
 2.- Celebrating another ending  
 in the MMA, with Mirko Cro Cop.  
 3.- Winner in the category up to  
 87kg of ADCC 2005  
 4 y 14.- Jacaré is very popular  
 among poor children from the  
 Amazon and he is their idol.  
 5 y 7.-Jacaré has defeated Roger  
 Gracie twice. Here, at the final of the  
 absolute Jiu-Jitsu World Cup.  
 Jacaré celebrates his victory, after



choking and leaving his  
 opponent unconscious, in  
 the Jungle 5.  
 8Turning on another adversary in the Jungle  
 Fight 3.

9.- Whenever he wins a fight, Ronaldo  
 creeps on the ground imitating a "Jacaré"  
 (Yacaré).

10/13.- Beating Alexandre Cacareco and  
 Marcelo García in the ADCC 2005.

11.- In 2004 and 2005 Jacaré became  
 world champion in weight and absolute in  
 black belt.

12.Beating André Galvão,  
 Wanderlei Silva's  
 current coach, in  
 the 2005 World  
 Cup.







# Explosive DUMOG

## Salvatore Oliva





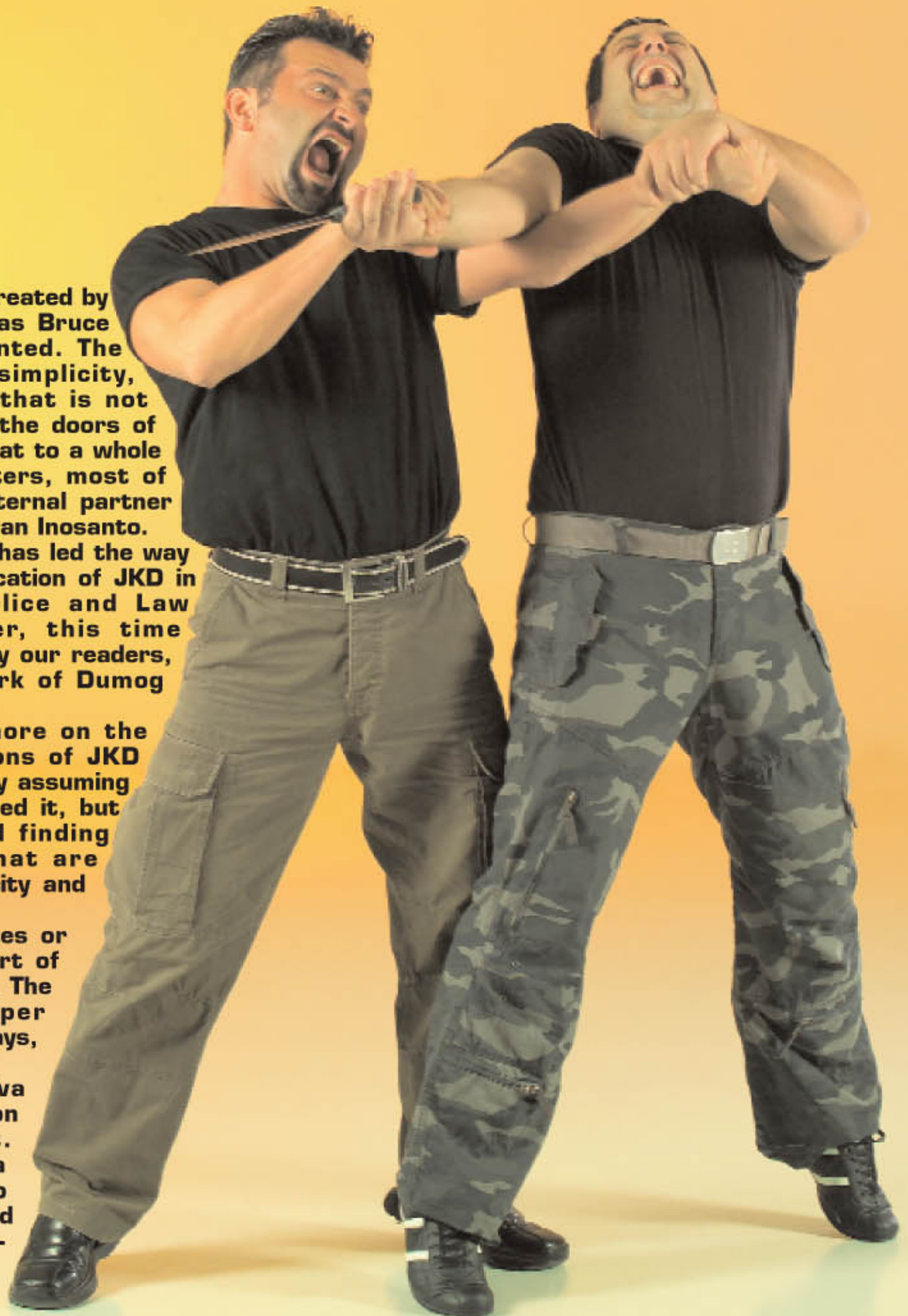
**Jeet Kune Do, the art created by Bruce Lee, has evolved as Bruce himself would have wanted. The keys of functionality, simplicity, eliminating everything that is not necessary, have opened the doors of the effectiveness in combat to a whole new generation of masters, most of them inspired by their eternal partner and prominent student, Dan Inosanto.**

**It is this feature which has led the way to the professional application of JKD in the framework of Police and Law Enforcement. However, this time Professor Oliva, known by our readers, has focused on the work of Dumog techniques for civilians.**

**Oliva deepens once more on the concepts and applications of JKD and he does it not only by assuming the principles that created it, but also by developing and finding ways and solutions that are spectacular in its simplicity and efficiency.**

**Head blows, knees, bites or elbows, everything is part of its arsenal if it is useful. The fair use and the proper approach will be, as always, the key to success.**

**With this article, Oliva presents his new DVD on the subject. Unquestionably, it is a unique contribution to those who are interested in reality-based self-defense in the street.**



# **OLIVA Professional Fighting System**





### **J.K.D. Explosive Dumog**

*"Knowledge is not power, the ability to apply knowledge is power"*

#### **¿What is J.K.D. Explosive Dumog?**

It is the Philippine version of Grappling which, together with JKD, offers a more complete system in terms of offensive or defensive system and more effective in the performance of movements and techniques. In this new video, we will analyze the techniques which allow, through the application of specific anatomical points, to face an imbalance of forces. Through an example, we will see how easy it can be to move a person with pressure movements, pushing or pulling him (Pression with Push and Pull) from point "A" to point "B", regardless of the adversary's physical constitution. Moreover, I will show the techniques that will be included in my program, as the evolution of the art I have practiced for many years, the JKD Street Line Version.

I will show the Dumog version I teach to civilians, as well as an introduction to the adapted version for law enforcement, which completes their training with a more specific program for their professional needs. The basis for effectiveness, intensity and method is the rhythmic movement, which ensures that the student won't be restricted to a fixed technique, allowing him to move freely, being spontaneous and creative, and thereby providing an adequate response to the attack.

#### **The philosophy of J.K.D. Dumog Explosive**

The philosophy of Philippine Dumog is based on the fact of making the opponent's strength disappear, putting pressure against a punch, elbow or head attack. Acting on the vital anatomical points of the nervous system or, if it is the case, in contact with the *\_Body Cock Point\_* of the attacker, the goal is to

minimize the strength with a maximum effect. This will require first of all knowing the body's anatomy, and then being able to properly apply the specific Dumog techniques, in the event of clashes that brought us in contact with the *\_Body Cock Point\_* or vital points of the nervous system of our adversary's body. In fact, the philosophy of Dumog will be to put this Philippine art together with the concept of *\_JKD Street Line Version\_*, when we find ourselves in uncomfortable situations, as in the three examples (medium or short distance) listed below:

1) If our adversary grabs our shirt extending his arm, we can attack him including Dumog techniques, hitting him on the inner or back side of his arm with the bottom part of ours, limiting these blows to 6 vital points, as the biceps (also called pericardium 2 or 3 or P-2 or P-3), the triceps (also called Triple heater 12 or TW-12), the forearm muscles (also called L-5), and so on, basing our blows in the *\_pull him\_* concept, to put the aggressor off-balance, or hitting him on vital points in the muscle, making him lose control of his own body, causing rapid loss of his muscle tension, that is, the total dysfunction of the arm muscle structure.

2) In the event of suffering a grip with two arms, our possibility to fight back would double, allowing us to hit him on them, on the right or left part.

3) In a hand-to-hand clash with the enemy, you would use the Dumog to the chin, the neck, etc. Once again, the philosophy of my system is to provide defensive techniques adaptable to all people, allowing each one to use this art wisely and effectively, without having to use force.

In "O.P.F-System" you will learn to use the Dumog through various types of punch, gun or knife attacks done by the attacker. These attacks will be controlled and completed standing or on the ground. The philosophy behind it is to be able to teach anything that will be useful for the person in order to survive, allowing to acquire very effective technical knowledge and lethal for the adversary. Even if each situation is different, the defensive and offensive procedure is similar. What encourages

the philosophy is the evolution. The latter is obtained through the research and deepening of the tactical and technical program, providing more effectiveness with less effort and infusing more softness and lightness to the movement.

*"The principle and philosophy is to train and educate our bodies and our minds, because in a conflict we must react with natural and instinctive movements".*

#### **Technical program of JKD Explosive Dumog**

In the "O.P.F-System" program we practice the techniques, principles and concepts that the person will use with maximum effectiveness, as Dumog techniques. The advantage is that the techniques are adaptable to every type of person, whether civilian or law enforcement experts.

The Dumog program includes techniques such as head, knee or elbow blow, chain fist, knife and gun. The latter two elements are part of the program taught to law enforcement, military and Special Forces. The "civilian" version of Dumog I show in this new video will teach you the techniques mentioned above, in the defensive and offensive mode.

The technical program of Dumog is divided into two parts (a version for civilian and a version for law enforcement). The civil program of Explosive Dumog is performed and integrated in sensitivity exercises and on various attacks, such as Jab, Cross, Hook and chain fist. For example, in the exercise of sensitivity, called Chi Sao, Hub Bud or Lap Sao Drylls, we will include the Dumog, whether as a defensive technique against an individual attack or a counterattack to the adversary.

1.) In a jab attack, we have several possibilities for defense, but only two are more functional and effective. The first one is to exit from the external line of attack with a wedge, that is, putting the arms at a 45° angle, entering the line of attack, using the Dumog technique on the adversary's







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forearm or on his external biceps, pressing and pushing or pulling (Pression with Push and Pull), in order to put him off-balance, then applying elements such as knee, elbow blow or chain fist.

The second defense, always on a Jab, is internal. We also perform the 45° wedge to attack the internal biceps or the head (more exactly to the neck). Four types of Dumog will be performed on the neck, depending on our adversary's resistance with the neck.

2.) Faced with a hook attack, we have two possible defenses. The first one is to close the arms in a triangle, then include several Dumog techniques. The second possibility is to put our arms at 45°, making the opponent's attack disappear and entering again into our line of attack, holding his arm or neck, applying the different Dumog techniques and elements as the head blow, the chain fist or the Palm Streik on the face, always depending on our evaluation of the situation.

3.) Faced with a cross attack, the most simple and effective way is to form a triangle with our arms, entering at 45°, putting pressure on the adversary's arms. Then we will be able to automatically control him better, either holding his back or his arm, always performing the Dumog technique, aiming to end the fight on the ground, controlling his body or including fatal elements, such as knee, head or elbow blow, or including just Dumog, so to

move the body from an \_A\_ point to a \_B\_ point, creating a space to escape.

4.) Faced with a chain fist attack at a long distance, there are 12 defense techniques. These 12 moves allow us to go into our line of attack and end or control. There are also 6 defense techniques, in the event that our adversary counter-attacks. All this must be practiced in an effective way, either offensive or defensive, always fluently and explosively.

*"In the streets, the quickest goal is simplicity, the simplicity of movements reveals the true essence of combat"*

## ABOUT THE AUTHOR:

Salvatore OLIVA is Defensive Military and Police Tactics Instructor. \_Professional Fighting System\_ founder.

He has received five \_International World Martial Arts School Hall of Fame\_ (ISMA) awards.

He is the author of "The Concept and Philosophy of JKD" and he will publish soon a second book which will be published in five languages.





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Salvatore Oliva  
Explosive DUMOG





**Tetsuhiro Hokama is not only an expert in karate but also in painful points. In addition, Master Hokama is a real specialist in Karate history. About this point we must note that he also leads an interesting museum of this martial art in Okinawa. Our usual collaborator and passionate karateka, Salvador Herráiz, will present us this museum and this character.**

**Despite not being much known outside the Ryu Kyu, this man has a great prestige and he deserves a place in this magazine, which Karate lovers will certainly appreciate.**

Text and photos: **Salvador Herráiz**  
6th Dan Karate. Nishihara, Okinawa, 2007

## The guardian of history

# Okinawa Karate Tetsuhiro Hokama

Today it is also a sunny day in Naha. It had rained the night but nature has made the morning appear with a clear sky. After a short walk we take the monorail and move to Gibo, near Shuri Castle. There we look for the appropriate bus and fifteen minutes later we arrive at the hospital entry, facing the University of the Ryukyus. Yet ten-minute walk and we find the building where Tetsuhiro Hokama lives and has his dojo and museum.

Hokama Sensei, who is 62 years old, began to practice karate at the age of 16, in 1961, under the tutelage of his grandfather Seiken Tokuyama, Chojo Oshiro's pupil. -- "When I was young I learned the foundations of Karate Shuri te, through my grandfather Seiken Tokuyama. I was impressed to see my older brother hit the makiwara we had in the back of the garden".

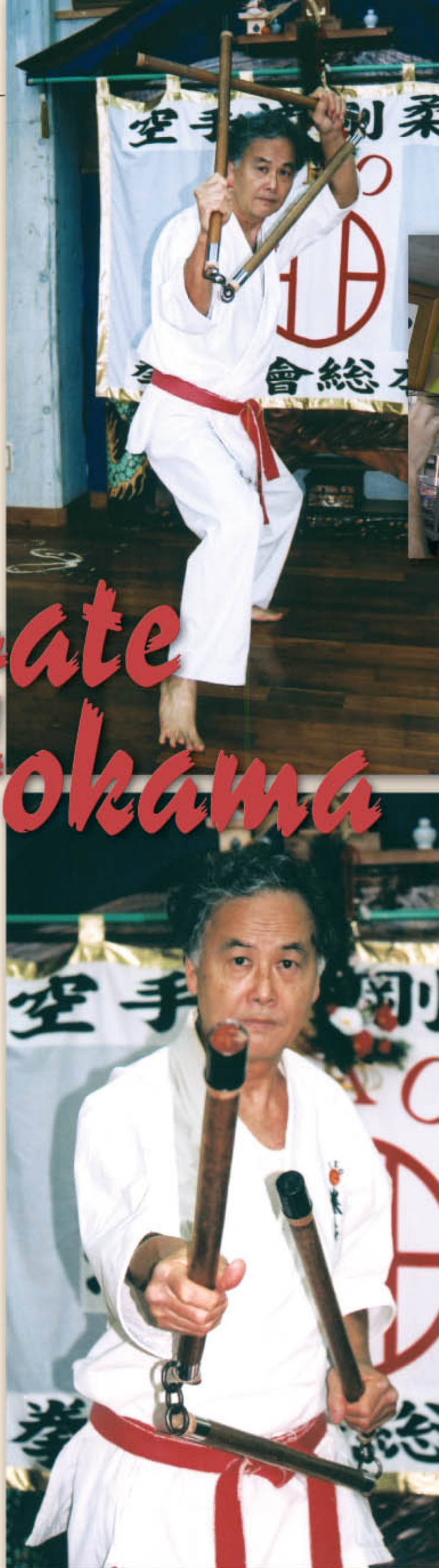
Then, life made me start Naha Te's hard training. -- "My first lessons in a dojo were at the Commercial Institute of Naha, well known in the city. Later I joined the karate dojo of Seko Higa and the Kobudo of Shinpo Matayoshi. Both dojos were very close".

After Higa's death, it was actually Seko Fukuchi who led Hokama Sensei's path in karate.

-- "Seko Fukuchi was born in Naha in 1919 and died in 1975. He was Seko Higa's main student, but he also learned in China when he was there as a Japanese soldier".

Since then, there have been many memorable moments in Hokama's life and Karate, taking part in numerous exhibitions and conducting classes and courses, especially in his island of origin.

-- "Okinawan Karate and Japanese Karate have a background of many years of Mesopotamian martial arts. Chinese and Okinawan martial arts mixed and the form







空手無先手

守礼



松茂

入場料

勇経進

Master Hokama, 10th Dan, shows our contributor, Salvador Herráiz, his interesting museum, where you can see old photos, letters, weapons, etc.  
Below: Master's different diplomas and Kanjis, next to Kanryo Higaonna and Chojun Miyagi' photos, around the mat.







## “Perhaps Hokama's karate is not the most aesthetic in the world but it has a great effect”

*we know nowadays appeared. From 40 to 50 million people practise karate in about 150 countries. In fact, the people of Okinawa called their martial art simply Ti, which is something like military arts of self-defense. Its practice makes the body change and uses defence and attack techniques for protection. We must not forget that Karate is a military mental art, but for protection”.*

Hokama usually devotes his time to practice Japanese calligraphy, since he is a true lover and expert of this art. -- *“It is very difficult to do Karate in Okinawa for a living. There are many teachers and there are not enough students to ensure that all of them have a large group. Therefore they need to do other things. When I was 25 I began to study calligraphy and... until today”.*

In fact, there are more than 200 Karate dojos in Okinawa, and bearing in mind that it is a small island, it is a large number. Many of them do not have large numbers of students and almost all teachers have dedicated themselves professionally to other duties to earn money. Hokama Sensei offers me a pair of his beautiful kanjis, one on wood and another one on cardboard. For him, both worlds have a parallelism. -- *“I believe that karate and calligraphy have things in common in terms of hand coordination, speed, concentration and emotion”.*

In 1971 Hokama was a member of the team which made the Physical Education Association of High Schools in Okinawa be recognized. Since 1978 Hokama works as a referee in countless karate tournaments in Okinawa and since 1983 he has travelled regularly to several countries to share his teachings. Among his most curious decorations he has one from the Congress of the United States. For him, the kind of people to teach karate is something to keep in mind. -- *“In Shuri people with violent tendencies or bad ways were not taught. They were asked*

*questions about how they would act in certain cases. For example, if you go down a narrow street and you see a man lying drunk on the road, would you give him a kick to wake him up? Would you go on in your way without touching him? Would you go through another way even if you had to make a detour?... The aim was testing the aspirant. The solutions to any problem should always be peaceful”.*

Maybe Hokama's karate is not the most aesthetic in the world but it has a great effectiveness. -- *“I have practiced for many years what I have called Shinto Tenshin Ryu, an art which includes Koppo (bones and joints manipulation) and Tsubo (treating sensitive points of the body). All this complements my karate”.*

Of course it does! On the mat in his dojo, besides enjoying his Karate and Kobudo technique, I suffered the consequences of Hokama's great knowledge about vital points. He really caused me pain, a pain that in some moments... was almost unbearable. Anyway, it has always been said that *“if you love scabies, they don't hurt”.*

Tetsuhiro Hokama is also an expert in the history of karate, which makes it even more interesting to me, given my interest in the subject.

Since 1984 his work as a writer is also prolific, always on topics related to the history of karate. -- *“I spent many years interviewing many masters to do my books”.*

Hokama and I are sitting on the mat in the dojo, having juice and biscuits. I show him some of the places I want to visit with him and he is shocked at my knowledge of the history of karate. When he starts to name all the people in an old photo he is showing to me, I interrupt him and say the names myself. He is surprised and we both laugh.

Hokama opened on January 11, 1987 the Prefectural Museum of







Seiko Higa, Hokama Sensei's Master.  
 Kanji headed by the Family Hokama's symbol..  
 Below: The Master Hokama throwing Salvador  
 during a demonstration of his Karate and Yusho







**“Okinawan Karate and Japanese Karate have a background of many years of Mesopotamian martial arts. Chinese and Okinawan martial arts mixed and the form we know nowadays appeared”**

Karate, installed on the inside balcony around the mat of his dojo and where he keeps important photographic material, writings, weapons, etc..... At the bottom of the museum, Hokama has a room ready to let sleep his visits during the breaks in training, and he kindly offers it to me.

Hokama holds very interesting material, some of which I carefully study. However, I humbly offer the Master ancient historic photographs that he didn't know and he appreciates it very much. He shows me and explains strengthening tools, Kobudo weapons, books and many interesting photographs. Some of them particularly attract my attention: one of Anko Itosu (with a group of people), which shows his face with a clarity that has never been seen before, and a couple of others of Kentsu Yabu performing techniques in couples. -- *"Kentsu Yabu was a military, and along with Chomo Anashiro and Kenya Kudeken he used to stand out for his physical condition in the army. All three were Itosu's pupils. Yabu was the first to go abroad and teach karate, in 1919 he was in Los Angeles and 1927 in Hawaii. He always carried in one of his pockets a medicine for his stomach and in the other black sugar. It was very sweet. He used to put his sleeping mat against the wall and punch the wall very strong. In the military barracks of Kumamoto I think you can still see the marks of his blows. As for Chomo Anashiro, he was the first to use the term Karate as empty hand. That was in 1905"*.

Logically, Hokama Sensei is well aware of the inside of each old master. -- *"Choken Makabe (1769-1825) was known as 'bird' because he did spectacular jumps. He flew. He left the marks of his feet on several roofs in Okinawa. Sokon (bushi) Matsumura was a military and made some laws about martial arts. Anko Itosu also left some precepts and was responsible for introducing karate in schools"*.

In 1996 Hokama Sensei erected a monument to the birthplace of Karate, Okinawa. It is a quite tall stone, with engraved sentences about the famous art that Okinawa has exported to the whole world.

After changing our clothes we leave in a car with Hokama Sensei to visit some historical places I am very interested in. We visit several tombs (Sokon Matsumura, Higa Seko, Chojun Miyagi, Anko Itosu, Chomo Anashiro...) and Matsumura and Yabu's places of secret training, and also the Furuherin Caves and monuments to Kosaku Matsumora. Then it is late and I ask Hokama to take me to Kokusai dori, from where he returns home and I... am going to see a couple of other things in this beautiful island (it seems to me) before I go to have a rest. According to Hokama... - *"Okinawa is a group of islands dotted in a beautiful green ocean, which enjoys a subtropical climate and has a unique history and culture"*.



**“The symbol of Shito Ryu is not just that! Another widespread mistake throughout the world, regarding Karate”**





**The symbol of Shito Ryu is not just that! Another widespread mistake throughout the world, regarding Karate**  
**In the left picture, the monument to the birth of Karate in Okinawa.**

continue my personal enrichment on historical Karate, I have carried out deep studies on very different subjects (many of them have been published). I want to dedicate these complementary lines to the symbol which has become world-famous thanks to the Shito Ryu Karate School (Master Mabuni's). This information isn't aimed to correct anything, because it is not the case, but simply to add a few details to enrich the knowledge.

Sometimes a symbol becomes globally known for a particular reason and the true origin may be lost in time and ignorance, at least for most people. This has happened with many symbols such as the swastika popularized by Hitler, which actually comes from yesteryear (with the only change of the "S" direction), from groups that have nothing to do with it, or just because the dictator was interested and attracted for these issues. I refer to the Buddhist world from which the symbol comes (and even if we go back further, we could finish in very different places). Indeed, as a simple curiosity, the final blockade of the Pinan Godan kata, very characteristic, was known as the manji uke, "swastika blockade", since it had a very similar aesthetic to the famous cross. But let's focus on the subject. In Japan, this symbol can be seen in most Buddhist temples, in different sizes, locations and circumstances.

The symbol of Shito Ryu Karate School, one of the most widely spread and known worldwide, is the case I will speak about now because of its relationship with Master Hokama. This symbol has always been linked to the famous symbol of Shito Ryu School and the Mabuni family. It isn't untrue but... It is not the whole truth.

A warm day of February 1999 I was at Ken Moyer's dojo, a 6th Dan in Karate Goju Kai (Kenshi Kai), on Melrose Avenue in Los Angeles, California, when I could see everywhere that this Karate group used the symbol that, so far, I had related with Mabuni's Shito Ryu. I didn't

attach much importance to it, but it made me imagine a number of possibilities for such use. Given that the United States remains a picturesque place where you can observe interesting contrasts, varied mistakes, name changes, etc., I thought that maybe it was a mistake, a whim, a detail to a line or Karate Master. It was not the case.

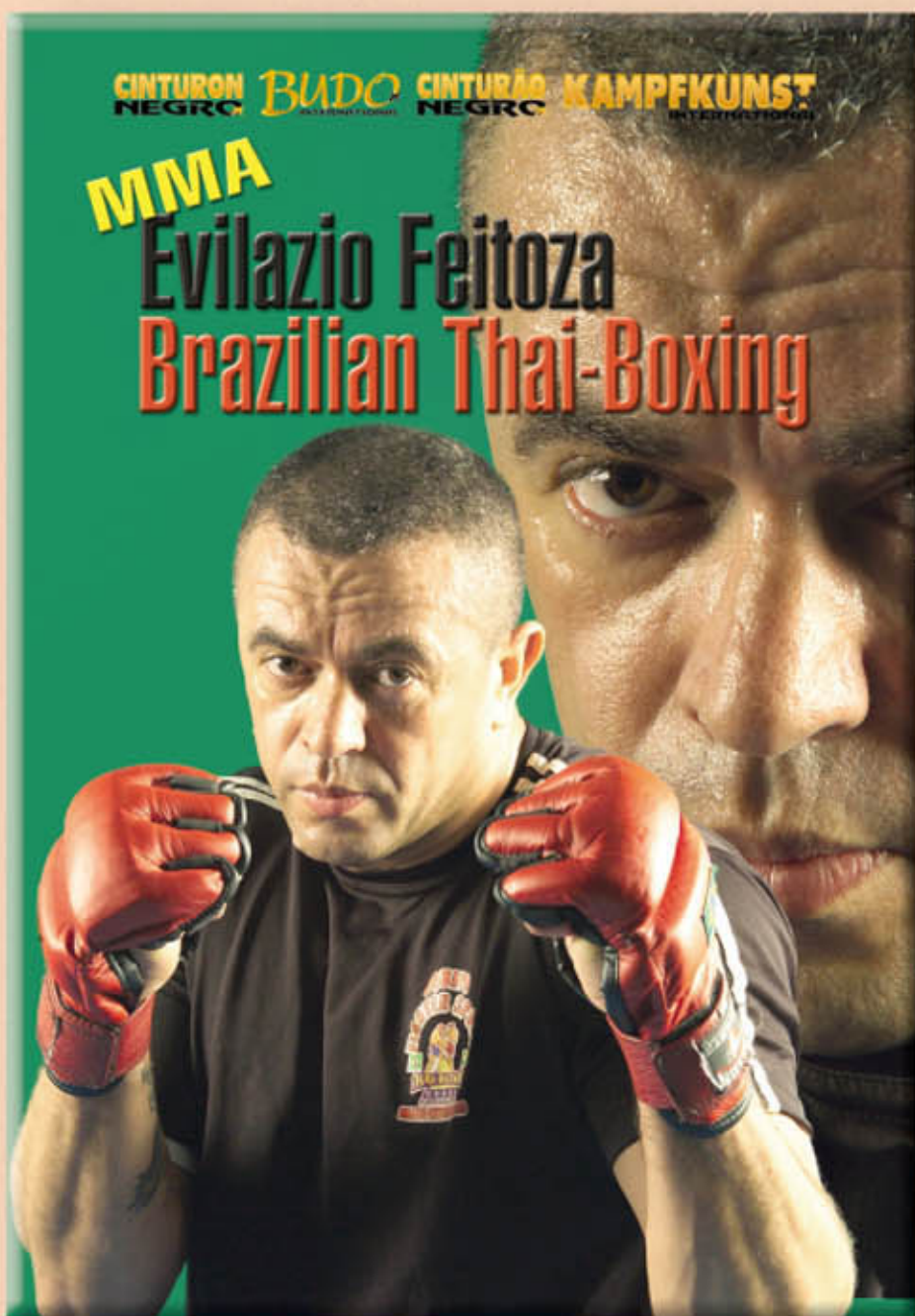
Some time later something similar happened, but this time it was within Master Tetsuhiko Hokama's Karate group, in Okinawa, which was using the same symbol as the group the Californian sensei had belonged to. It couldn't be what I was suspecting and I began to make a research on the issue, as I had already done on another occasion with the symbols of Funakoshi's Shotokan (work published some time ago and with great acceptance by shotokaners around the world, as I have been told). In Okinawa I could check my findings.

This symbol, which is called "Wa" (peace) in Shito Ryu, has another name for many other people, "Shungan", which means something like "strong and powerful as a rock." The reality is that the symbol comes from the Chibana Castle (which has nothing to do with the famous Old Master Choshin), and that is in the center of the island of Okinawa. The Chibana Castle rises in a region of great importance in botany and geology (although that is a different subject), and Uni Oshiro lived there in the fifteenth century. He was also known as Ufugusuku (Uniugusuku), which means "big body" or "ghost". He was a warrior (bushi) and faithful bodyguard of the King, who lived in the Chibana Castle and who was offered the castle by the King when he got married, in the mid-fifteenth century.

In the Ryu Kyu Islands there are about 300 castles, called gusuku, although this word can also mean land, tomb ...

Four families come from Uniugusuku and from the Chibana Castle, Mabuni, Oshiro, Nakamoto and Hokama, and all are entitled to the use of this symbol. Therefore, it isn't wrong that it is the symbol of the Mabuni family, but it is also of the three other. Only two of these four families, Mabuni and Hokama, have been involved in karate, the first one to a great extent. Hence the mistake. The truth is that the emblem doesn't belong only to this family, but also to the three other, including the Karate family of Master Tetsuhiro Hokama.





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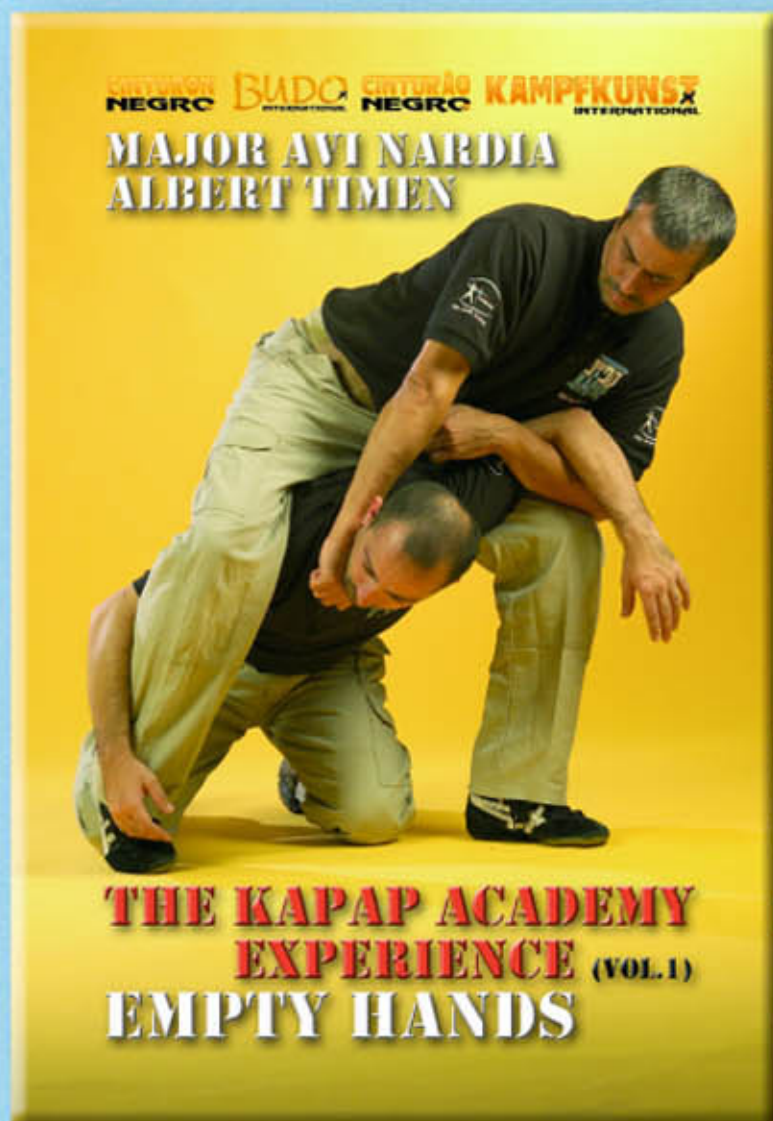
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