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THE WAY OF THE WARRIOR

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BRUCE LEE's
system of
YMCA Boxing

ARTS FROM JAPAN:
KUSARIJUTSU,
The secrets of a deadly
weapon

HIROKAZU KANAZAWA:
Big names of Karate

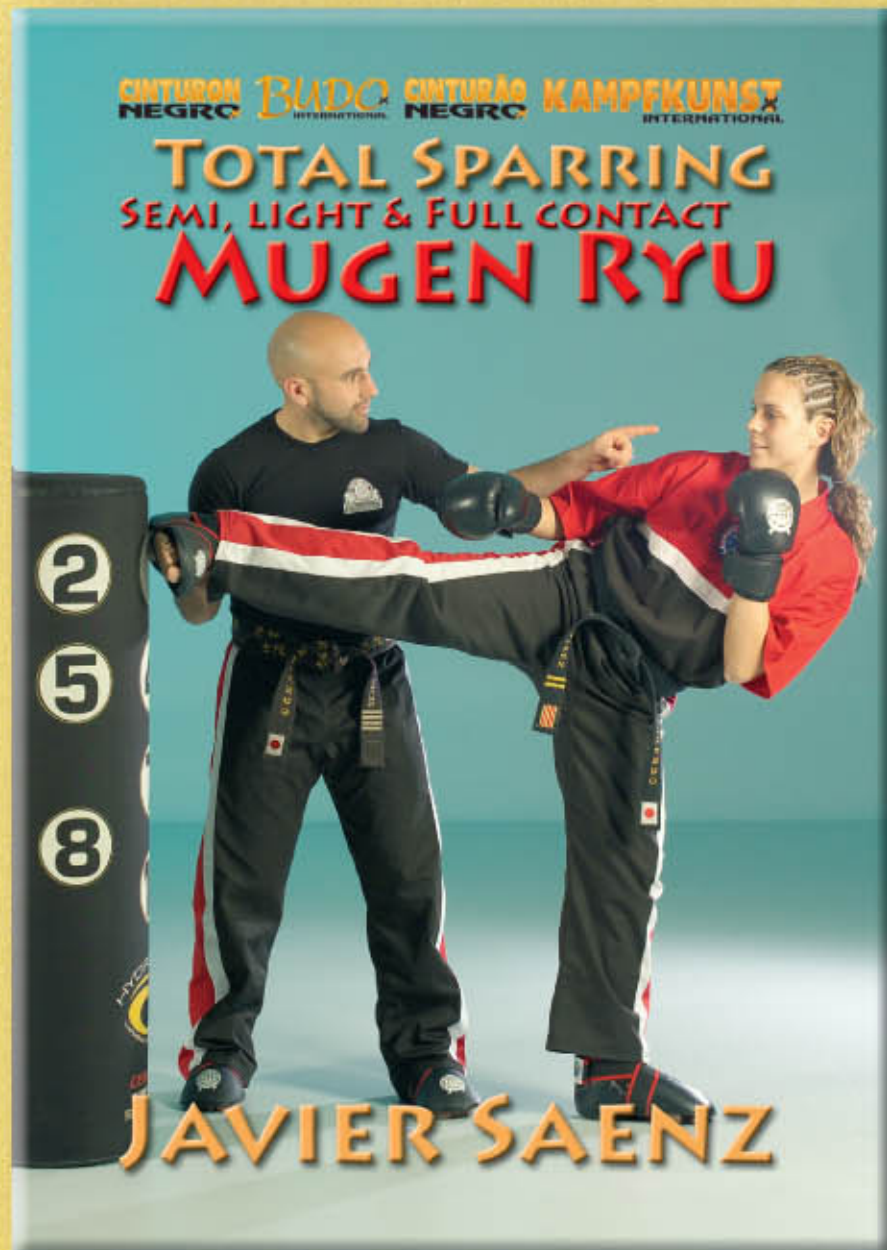
SERGEANT JIM WAGNER:
Conflict Exercises

WANDERLEI SILVA:
The King of Japan
conquers LAS VEGAS

Taekwondo

Poomsae: The Art's Heart

JAVIER SAENZ TOTAL SPARRING SEMI, LIGHT & FULL CONTACT MUGEN RYU



REF.: • MUGEN1



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Mugendo, que en japonés significa "Camino Ilimitado", es un Arte Marcial completo, moderno e innovador, que aúna lo mejor de Oriente y Occidente (Karate, Técnicas Orientales de Patadas, Boxeo Occidental y Técnicas de Defensa Personal) con un desarrollado Sistema Pedagógico y de Defensa Personal. Con este primer

trabajo introductorio a las Técnicas de Combate de Semi-Contact, Light-Contact, Full-Contact y Kick-Boxing, descubriréis como el Mugendo ofrece, a la vez, un trabajo físico aeróbico y anaeróbico, mientras se gana velocidad, flexibilidad, potencia y coordinación. Un vídeo con el que tanto expertos como iniciados sin duda disfrutarán de una de las formas de trabajar las Artes Marciales con mayor proyección de futuro en los próximos años.

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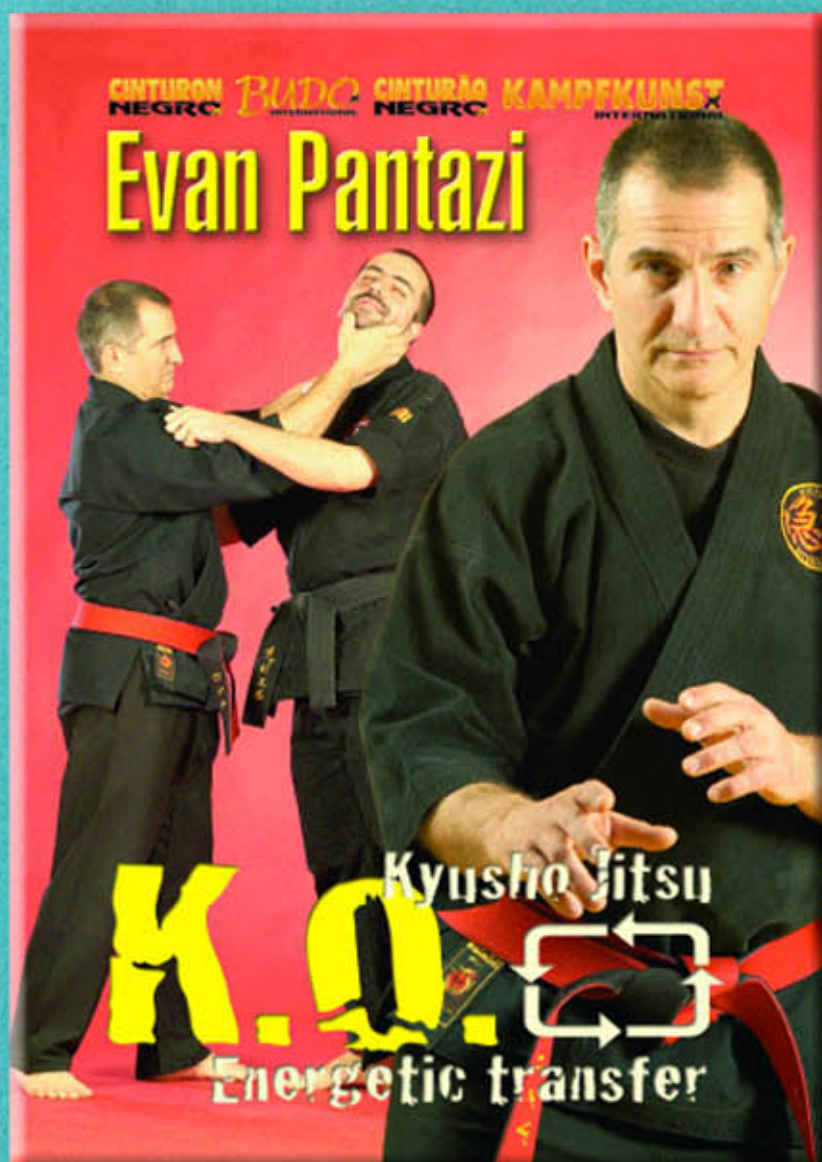
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K.O. Kyusho Jitsu

Energetic transfer

Evan Pantazi



Kyusho is not based on power, speed or handling of certain weapons. What is essential to develop skills in an appropriate way is the proper flow of energy in the opponent's nervous system. In this volume we will look at the ways to send an energy boost to the whole nervous system, to get to paralyze the opponent. This information may help you to understand and develop the Vital Touch which is needed in Kyusho... and which is beyond most beginners. It isn't just about knowing certain targets or the best angles to have access to them, but to develop such touch, which is essential. That is also why Kyusho seems easy but sometimes can be tricky, especially for beginners. Once these concepts have been learned, the possibilities and skills of practitioners of Kyusho increase.



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EDITORIAL

ENTHALPY

*"Life is very dangerous. Not for those who do evil,
but for those who remain seated and see what happens".
Albert Einstein*

Nobody wanted to see it coming, but here it is. The crisis has come, and nobody knows how it has happened!

Everything that goes up, goes down. What is expanding today, tomorrow will shrink and vice versa. The order of things, the order of the Universe, dictates so. Everything changes, nothing remains.

The expansive cycles are characterized by the growth and acceleration of functions. The structures widen, while the functions are activated, which turns into a high energy consumption. This is called entropy in physics.

Entropic processes consume an enormous amount of energy: We must feed the beast that grows! We need to fuel it up, it spends a lot!

In this case the beast is China, and to a lesser extent India, even if it is the world's largest democracy; the foundations of classical capitalism are stretched to accommodate these new players; the creators of the system, Europe and USA, are trembling with them entering the chessboard: "White" moves first ... and lose ... The warming of the East generates the cooling of the West; so what has come here is enthalpy ... and nobody knows how it has happened.

The wise man knows about the change and knows the formula to harmonize with it. If restraint and caution are essential at all times, they are so even more in times of turning and changing trends of cycles. When the curve is too close or the speed is too high, the car will inevitably turn over.

Keeping the balance in these times requires a gradual deceleration of the functions, and an adjustment of the structure, which logically should be adjusted to a smaller size; we need to lower the center of gravity and hold on to the ground.

The cycles are not repetitive circles, but spirals are always dominated by one of

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the two forces, the contractionary or expansionary.

The cycles are not worn-out records which incessantly repeat the same tune. If we look at them from the side, they look like helicoids, small meandering and rolled lines which tend to shrink or to expand. Like Heraclitus warned us that we will never have a bath twice in the same river, on our journey to infinity, we never go twice through the same place. Therefore, that idea that I see in a lot of people who want to analyze this contractive cycle under the same keys as the previous one, is totally wrong. Obviously there are constants that are repeated, the universal ones, but new variables have come into play in this crisis and they will make things deeply turn in the years ahead.

The overall sense of this change will be certainly a move towards enthalpy ... or it won't ...

The center of the challenge will be in solidly established institutions and

values, many of them for centuries, values that now will be more questioned. There will be fanatic maneuvers which will face the system, messianism and bigotry, manipulation of the masses, and emerging ideologies that will bring much suffering to large segments of the population, especially in less developed countries.

Probably the first world will live all this in a different way, but a constant will be present more forcefully each day: the continuous and systematic destruction of the middle class, the badly called welfare state and its jovial royalties. This process is not starting now, it has been working for many years, but the current crisis will feed on the weakest aspects of all this, accelerating an inexorable process.

Wise and determined leaders will be necessary, but above all it will be necessary that each of us, aware that the party is over, are ready and get the best of ourselves, instead of the worst, because this is always an option in our hands.

In such a scenario, the Martial Arts can play a dual role. First the strengthening of the people who practice (we will have to be healthy, smart and strong) and then, to positively channel so violent energy and frustration which will be generated by this process.

The real martial artist keeps the peace inside him when the outside is permanently at war. A war against himself, against his stupidity, his limitations, his clumsiness; as he knows them first hand, he understands that the others are not responsible for their miseries, but himself; as he trains and evolves he understands that he can change that situation, and in that positive process, the world benefits from his change, exhaling confidence, tolerance, strength, respect and humility, because he will still have a good distance to go, many things to learn...

Educating on these values, rather than on those taught to children nowadays,



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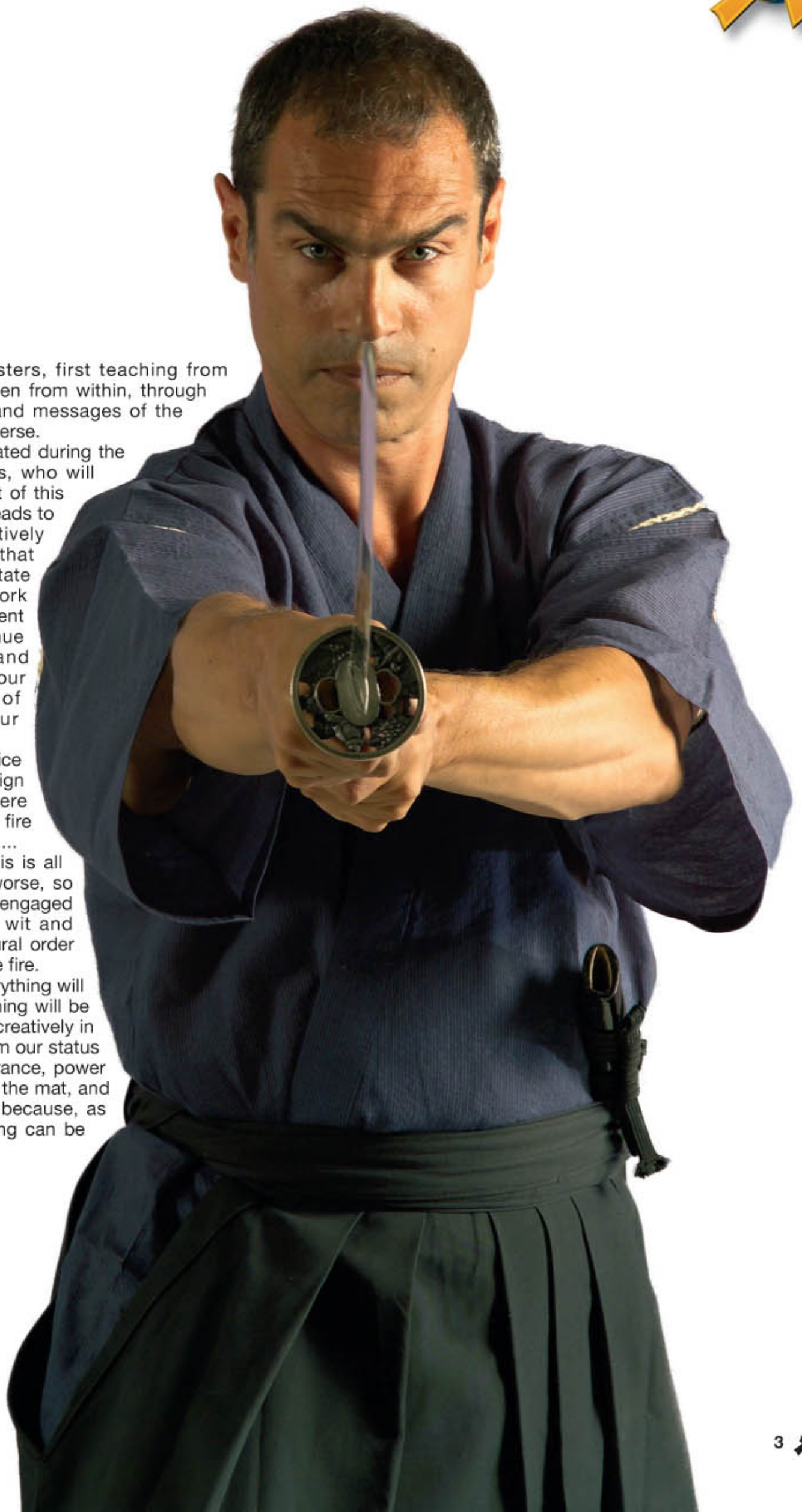
can only be done by Martial masters, first teaching from outside with their example, and then from within, through their own body, what the words and messages of the prevailing ideology taught, but in reverse.

It will be the youth, born and educated during the times of boom years and facilities, who will have to grapple with the worst part of this crisis. When the facility inexorably leads to the difficulty: what can we objectively expect from them? Thanks God that with the collapse of the welfare state the elderly people will have to work until the end, because the retirement won't exist at all! So let's continue training and keeping strong and healthy, because in addition to our knowledge, something typical of adults, we will be required our strength.

Meanwhile, pluck up courage, practice enthalpic creativity, pursue every sign of warming where it is already there and thermo regulate the situation; fire can only be extinguished with water ...

For those who don't know what this is all about, the situation will be much worse, so try to surround yourself with people engaged in this process, sharpen up your wit and specially don't act against the natural order of cycles, that is throwing fuel on the fire.

No regrets! In the eternal return everything will turn around again, but for then nothing will be the same any more. Let's take part creatively in the change, bringing each of us, from our status as martial artists, fresh air, perseverance, power and self-control, what we take from the mat, and let's spread it generously out of it because, as the Spanish saying goes: "everything can be transmitted, except beauty!"



JEET KUNE DO



p. 14

A really interesting article by Tim Tackett, Counselor of the Bruce Lee Foundation, about what Bruce called "YMCA boxing", a way of saying contact sparring, but as always, in the small dragon's personal and own style. Professor Tackett opens once again the doors and windows to an intelligent and informed debate on Jeet Kune Do, and he presents a new instructional video on the discussed matter; a work that lovers of Bruce Lee's legacy shouldn't miss.

JIM WAGNER



p. 54

Suddenly someone threatens your integrity. Your pulse accelerates, the warning signs are multiplying in your brain, generating an overage of inputs, all intense... all at once... Welcome to hell! To respond to hell you have to be trained to fight under its threats...

BRAZILIAN JIU-JITSU



p. 50

Wridt is today one of the five men in the world who has the honor to use the red belt (9th grade) awarded by Hélio Gracie.

UFC



p. 60

The King of Japan, on the conquest of Las Vegas

For six years he has been the absolute king of Japan and thanks to the invincibility in middle weights, he was called Mr. Pride. With the end of the event enshrined by him, Wanderlei Silva was hired by the UFC and decided to start a new life in Las Vegas...

Zusammenfassung Sommaire Sumario

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TAEKWONDO



p. 06

As a chain of movements and techniques, the "forms" are the basic catalog of every style. But the "forms" are much more than that, they are the basic expression of every Martial Art; in them we can find the rhythms, aesthetics and optimal models, the character of a style...



BUGEI KUSARIJUTSU



p. 50

This month Shidoshi Jordan penetrates the secrets of a deadly and little-known weapon, the chains, in their many versions, framed within a well known art, Kusarijutsu. This form of attack and defense combines multiple weapons that have popularized styles like Ninjutsu, but the origin of which has a common area, even from a semantic perspective.

KARATE



p. 32

The JKA Japanese karate Academy is legendary for developing the best karate instructors in the world.

Names like Nishiyama, Nakayama, Enoda, Shirai and so many more have set the standard for karate-ka around the world. But there is none more amazing the Hirokazu Kanazawa who was arguably the best of the bunch.

Summary Sumario Sommario

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Report



Poomsae 9-17

World Taekwondo Federation



As a chain of movements and techniques, the "forms" are the basic catalog of every style. But the "forms" are much more than that, they are the basic expression of every Martial Art; in them we can find the rhythms, aesthetics and optimal models, the character of a style.

The "forms" allow the training alone and the internalization of the main movements in sequences, in lines of power that have a harmonious pace. Formerly, the "forms" were also the primary way to preserve the technical legacy of a style, hence the purity in the performance is so valued in its realization. Once they have been learnt, they allow the martial artist to express his own character and, like a singer, he can version a classic theme, but providing it with his personal feelings.

This is also true in Taekwondo, which in recent years has recovered and highlighted this point after its success as an Olympic fight competition sport. The creation of world championships has given relevance to this modality, which is undoubtedly the most beautiful expression of a Martial Art.

The Poomsae we present in the first book, from 1 to 8, are the so-called basics of Taekwondo, which are essential from the early grades to the black belt. In this book they appear as they should be performed, according to the highest standards within the W.T.F, World Taekwondo Federation.

We couldn't have had better advocates for them. Among the performers there are World, Europe and Spain champions, both male and female, in all age groups; all of them are part of the technical and Poomsae Spanish team.

The Spanish team of Taekwondo is among the first in the world thanks to these individualities, but also as a result of a great supportive policy and management, both organizational and technical. Two of the architects of this exploit are the technical director of the Federation and, of course, its President, which have kindly written the prologue and made possible these works that we are proud to present.

The second book, of which today also we presented/displayed a instruccional video, they teach the Poomsaes of 9-17, the calls superiors. Shortly we hoped to also be able ofreceros a video with the Poomsaes basic. The Poomsaes is executed by the same group of basic Champions who the previous work on Poomsaes, including several distinguished international Champions, as much of the World and Europe, like nationals, because some of them have been several times champions of Spain.

The Poomsaes of this book is the official forms of the World-wide Federation of Taekwondo W.T.F. In spite of small adjustments in its tie execution to the fashions, the Poomsaes that today we presented/displayed in this book are consolidated for years, like the demanded official program by which without a doubt but organization of Taekwondo of the Planet is extended.



New
Book



As a complement to it, in www.budointernational.com a DVD is available for readers, made by the same team and from different angles, perfectly explained. Nothing, however, replaces the book as a study tool, and therefore we are delighted to introduce this edition today

Alfredo Tucci

techniques, with a direction of steps and movements which is always the same, seeking, as its main objective, the improvement of techniques. Practicing poomsae, the trainee will improve the defense and attack techniques.

The Poomsae represent and symbolize the spirit of Taekwondo, the care of body and mind, and they are undoubtedly a very important part in the teaching of Taekwondo.

The Poomsae have marked the feet positions and their "way" (the lines and

For their technical complexity, the high Poomsae offer trainees an opportunity to internalize complex combinations and changes of pace of increasing difficulty. Their performance reflects the art of Taekwondo with its great and extraordinary kicking combinations.

The command of these Poomsae is essential to obtain the highest grades in Taekwondo, so their study by black belts is an official subject in every official program of the National Federations affiliated to the World Federation. In fact, this book is a part of the official program of the Spanish Federation of Taekwondo, undoubtedly one of the most important in the world, for its long list of champions and medals.

Greatly led by the technical director of the federation, D. Jose Santiago Bueno and with the essential support of its President, D. Jesus Castellanos, we are pleased to offer practitioners of Taekwondo the ultimate tool to complete the study of high Poomsae.

The POOMSAE

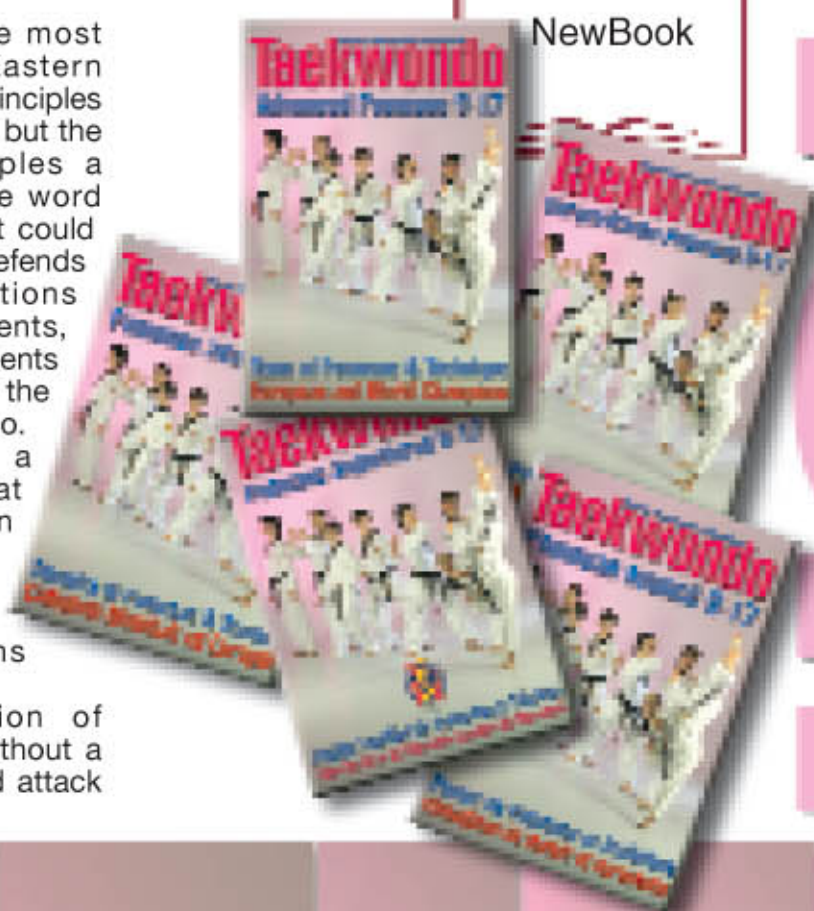
The poomsae represent the most important principles of Eastern philosophy. We can find these principles in complex books of philosophy, but the poomsae give these principles a movement and reproduce (the word poomsae means "model"), what could be a combat where the trainee defends and attacks with combinations performed in a line of movements, against several imaginary opponents and in any direction. They show the essence and the art of Taekwondo.

Each poomsae has a philosophical connotation that incorporates the ancient tradition of the Korean people.

"Poomsae" is a Korean word, Poom means movement, form or character and Sae means appearance, style and form.

Poomsae is a combination of techniques designed to train without a coach, the different defense and attack

NewBook



WORLD



DVD

DVD

Poomsae 9-17

World Taekwondo Federation



WORLD TAECWONDO FEDERATION
WORLD TAECWONDO FEDERATION
WORLD TAECWONDO FEDERATION





directions followed by the trainee in their development), and they are a compulsory subject for promotion in grades and belts in this Martial Art.

There are 25 Poomsae:

8 Guk, from 1st Taeguk Jang to 8th Taeguk Jang.

9 Dan, from Koryo to Ilyeo and 8 Palwae, from 1st Jang to 8th Jang.

Through the practice of Poomsae, the students come to learn the applications of the most varied techniques of Taekwondo. The Poomsae play a multi-dimensional role, helping to develop and improve coordination, balance, synchronization, breath control and pace, these skills are essential for a Taekwondo trainee.

They must be practiced so that they are not a choreography of chained movements, to become what they really are: a living expression of the deep principles they represent.

The WTF, in an effort to modernize and work for the globalization of Taekwondo, began in 2006 to include in its schedule the World Championships of Poomsae, an initiative that led to a great success, receiving the approval of the global family of Taekwondo, a big family consisting of more than 188 countries.

Korea, as a cradle of this Martial Art, organized the first two world events of this kind. Nearly one thousand athletes took part and enjoyed this unprecedented event in the world. Spain, Turkey, Iran and Korea were the countries which got the first positions.

The result of these first two world

championships went beyond the most optimistic predictions. They were accepted with great enthusiasm by Taekwondo practitioners, who saw in it a new path in the practice of daily and competition taekwondo.

With this new form of competition, the practice of Taekwondo in clubs is opened in all its facets; the youngest see willingly the practice of Poomsae, but also the "older students", since this will enable them to extend their martial life in their facet as competitors. All this encourages them to keep preparing and enjoying the competition; the masters have therefore a new weapon to motivate their students in the practice of technical and poomsae, as they have the opportunity to set a new aim, the attendance to the world championships in this specialty.

Rather than a new path in the practice of Taekwondo, these events are really an acknowledgement to the most martial aspect of Taekwondo as an art, where the technique and mastery of the will and effort are combined for the outcome of the performance of the Poomsae.

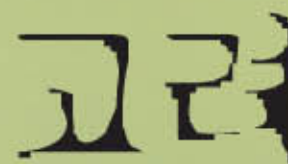
Technique, plasticity, strength, power, coordination, concentration, focus, balance, all this makes Poomsae the true soul of Taekwondo.

High Poomsae

The High Poomsae are 9, and it does not exist great difference in the hierarchy and difficulty of the forms (teguk).

Poomsae Koryo

Poomsae Koryo symbolizes "seonbae" the spirit of the brave town of



the Koryo dynasty, that was defended of the invaders of the Mongol town. what represents a man who just characterizes by a strong martial spirit as well as a man with spirit. The spirit has been inherited through the ages of the Koguryo, Pahlae and of there to the Koryo, which is endorsement of the organization of poomsae Koryo. which only can be practiced by the black belts. Jumbi-seogi is tongmilgi which requires mental concentration locating



the hand between the low and high abdomen where “without” (divinity) and “jeong” (spirit) converges. The line of poomsae represents the Chinese letter that means “seonbae” or “seonbi”, a learned man or a man of virtue in the Korean language.

to be well balanced to benefit/to praise the dignity of the black belts.



Way of thr Poomsae Koryo

Poomsae Keumgang



The movements of the Pumse Kumgang are so nice as Kumgang-saint (a Koreana mountain) and as strong as Keumgang-seok (it makes shine like diamonds) has the meaning of hardness and meditation. TM. Keumgagn in peninsula of Korea, that is considered like the center of the national spirit and the “Keumgang yoksa “(Warrior Keumgagn), called thus by Buddha, that represents the powerful soldier, are the antecedents to denominate to this poomsae. The line of poomsae symbolizes a mountain shown by the Chinese letter. The movement would have powerful and



Way of the Poomsae Keumgang

Poomsae Taebaek

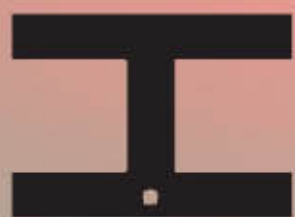


The definition of Taebaek is “lightness”, represents the old name of the Paekdu mountain, where the legendary Tangun founded the Korean nation. Paekdu is a symbol for Korea, kingdom the country, and the shining mountain symbolizes the sagrada soul and the thought of Tangun of “hongik ingan” (ideal humanitarian). There is many sites known like Taeback, but TM. Paektu, which typically has been known as the cradle the Korean town, is the antecedent of the name of poomsae Taeback. The line of poomsae is “klike” a Chinese letter, which symbolizes the bridge between Cielo and the Earth, representing the human being who founded the nation by order of the Sky, each movement of this poomsae not only must be fast, but with determination and hardness.



Poomsae Sipjin

Poomsae Jitae



Way of the Poomsae Taebaek

Poomsae Pyongwon



Pyongwon means "hill" and it means "armony": great, majestic. It symbolizes the Earth and the base of the life and the nature. The field is the source of the life for all the creatures where the human being lives his life. Poomsae Pyongwon was based on the peace idea and fights resulting of the principles of the origin and use. The line of poomsae means originate and the transformation of the plai



Way of the Poomsae Pyongwon



The word "Sipjin" derives from the thought of the 10 old mens. which defend that there are 10 creatures with long life: sun, moon, mountain, water, stone, pine, grass of eternal youth, turtle, red deer and crane. Also it means the development and infinite growth in a systematic order: stability. There are two celestial bodies, 3 natural sources, 2 plants and 3 animal, all giving faith of the human being, hope and love. Poomsae Sipjin symbolizes those things. The Chinese letter that means 10 has the form of the line of poomsae, which means an infinite numeration of the decimal system and an incessant development.



Way of the Poomsae Sipjin

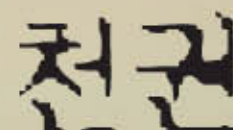


The Jitae word derives from the meaning of the "Earth". All the things evolve, die and return to the Earth, him earth is the principle and the aim of the Life. An Earth man represents the form to fight by the human life, like the kicks, footsteps and jumps in the ground. Therefore, poomsae symbolizes several aspects that happen during the fight of the man by the existence. The line of poomsae means an Earth man standing up to jump towards the sky.



Way of the Poomsae Jitae

Poomsae Chonkwon





5



Poomsae Hansu



The word "Hansu" means "Water"; fluidity and adaptability are pronounced in the nature of the water that is the source of the substance that preserves the life and the growth of all the creatures. Hansu symbolizes the birth of a life and growth, force and weakness, magnanimity and harmonia, and adaptability. Especially, "They have" has several meaning among others, mainly, the name of a country, variety, greatness, equality, length and even the sky and the ceiling of everything.



Way of the Poomsae Hansu

Poomsae Ilyeo



Way of the Poomsae Chonkwon

8



State of spiritual cultivation in the Buddhism is called "Ilyo" that means the thought of the great Buddhist father of the dynasty Chair, San Wonhyo, who characterizes by the philosophy of the unit of mind (spirit) and body (material). Standard that a point, a line or a circle finish after all in one. Therefore poomsae Ilyeo represents the harmonization of spirit and body, which is the maximum ideal of the Taekwondo can be found in this state, the essence of the martial arts. She is one disciplines in which we concentrated in each movement, leaving all the materialistic thoughts, external obsessions and influences back. It means that the mind and the body are one; Unit, after a long training and diverse types of techniques and spiritual cultivation practices to complete it of the Taekwondo. The line of poomsae symbolizes the Buddhist mark (swastika), in memory of San Wonho, which means a state of perfect car I in the buddhism where the origin, the substance and the service



Way of the Poomsae Ilyeo



Great Masters

Bruce Lee's YMCA Boxing

Tim Tackett

The of Bruce Lee's
YMCA Boxing system



截拳道



Most interesting article of Tim Tackett, Advisor of the foundation Bruce Lee, about which boxing Bruce called the "YMCA" a form to say sparring of contact, but as always to the very own and personal way of the little Dragoon. Professor Tackett once again abre to doors and windows to the intelligent and informed reflection on Jeet Kune Do, and he presents/displays with him a new instructional video to us on the matter at issue; a work that the lovers of the inheritance of Bruce Lee shouldn't miss

Alfredo Tucci



**From the technical ability . . .
to the full contact**



Bruce Lee's YMCA Boxing

YMCA BOXING

Bruce Lee discovered that when he had his students start sparring that he starting seeing more and more of them dropping out. It is a hard transition to go from drills to full contact sparring. To help this transition, Bruce created what he called YMCA boxing. The YMCA is an organization where, at that time, young men could train in a lot of sports. In the 1920's and 30's boxing was one of those sports. The emphasis in YMCA boxing is on the boxer's learning to avoid injury. The method they used is also known as "safety boxing".

At first glance this method of training goes against the basic principle of Jeet Kune Do, which is to avoid passive moves if at all possible. The key words here are "if possible". The ideal in JKD is that when your opponent attacks you, you intercept his preparation (his telegraphing) or his initiation (the beginning of his attack) and hit him before his attack can land.

While this sounds good in theory in the ring or in the real world of the street, you don't always see the punch coming. It is often said that the punch that knocks you out is the

one that you don't see. Many times you may see the punch coming too late to intercept it. What you have to do then is to either stop it from hitting you with what's known as a catch in boxing or to "roll with the punch"

THE CATCH

The catch in boxing is when you replace your face with the palm of your boxing glove as if you were catching a fast baseball thrown at your head. It can be done against a straight punch thrown by your opponent with either hand.

THE CATCH AGAINST THE STRAIGHT LEAD OR JAB:

Photo # 1 - (2 people - RTR - Side View) From just out of range, your training partner steps forward and attempts to hit you with a lead jab. Catch the jab with the palm of your glove.

You next want to have your training partner hit you with double or triple jabs. You first practice the catch while stationary then while moving.

THE CATCH AND RETURN:

The next drill is to have your training partner hit you with a jab. You then catch his jab with the palm of your boxing glove and then attempt to hit him with a jab of your own which he then catches.

Photos # 1, 2 & 3 - The catch and return jab. From just out of range, your trainer steps forward and jabs. You then catch it and return a jab of your own. Photos # 1, 2 & 3

截拳道





THE SIMULTANEOUS JAB DRILL:

Photos # 4 & 5

This time when you partner tries to hit you with a jab or straight lead punch, quickly transfer your weight to your front leg. At the same time you catch his jab you hit him. He should block your hit with a catch of his own.



Tim Tackett

AGAINST THE STRAIGHT REAR PUNCH:

If you are standing in a matching (a right lead to right lead stance) and your trainer throws a straight rear punch, catch it with the palm of your glove the same as if he threw a right jab. If you are in an unmatched stance (right to left) and he throws a left jab, you treat it as if it were a straight rear punch in a matching stance. Another method is to roll away from the punch with a shoulder roll.

THE SHOULDER ROLL:

When your trainer hits you with straight rear punch, roll away from it by twisting to left and putting your weight on to your rear leg. At the same time tuck your chin into your shoulder. You will either deflect the punch with your shoulder or with your forearm as shown below.

Photos # 6, 7 & 8 - (2 people - RTR) your trainer throws a straight rear punch at your chin. You shoulder roll as you deflect it with your forearm and return a straight rear of your own which your trainer either catches or rolls with it.





THE FRONT HAND HOOK PUNCH THE COVER:

When your partner throws a front hand hook when in a matching stance, twist your body forward as you cover your head with your glove. Make sure you cover his rear glove with your front so he can't hit you with it.

Photos 8, 9 & 10 -

THE COVER AGAINST THE FRONT HAND HOOK

The Beat To The Punch:

If you have the time to react, the best way to counter a front hand hook is to beat him to the punch. This works because a straight line is faster than a curved one. The important thing is to make sure that your opponent is at a distance where he has to take a step forward to hit you. This will give you the time to react.

Photos # 11 & 12 & 134 - As our opponent steps up to hit you with a hook, beat him to the punch with a straight lead.

COMBINATION PUNCH TRAINING:

When practicing defense against common boxing type punches, the punches are usually called by a number instead of a

name. These are as follows:

- 1 is the front hand straight punch.
- 2 is the straight rear punch
- 3 is the front hand hook.

Practice the following by having your trainer throw the following combinations.

- 1. 1 - 2 = catch - shoulder roll
- 2. 1 - 2- 3- = catch - roll - cover
- 3. 1 - 3 = catch - cover
- 4. 1 - 3 - 2 = catch - cover - roll

If you practice the above enough they will be fewer injuries when you and your fellow students spar. If you're a teacher you'll find that your students will be more willing to get in the ring and spar.



10



Tim Tackett

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Jeet Kune Do

13

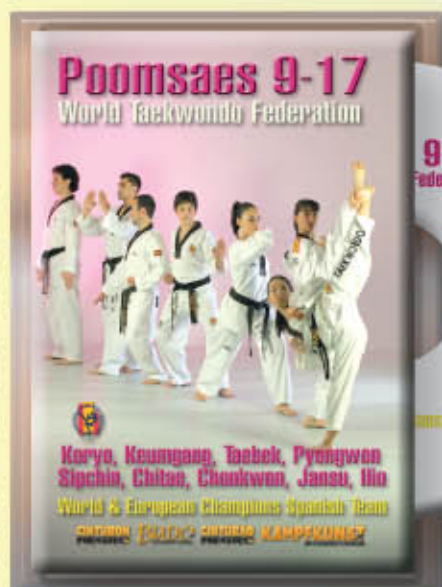


Bruce Lee's YMCA Boxing



New Martial Arts DVD's

REF.: • DVD/TKDE1



9-17
Federation

Spanish Team

Technique, elasticity, strength, power, coordination, concentration, focus, balance, all this makes Poomsae the true soul of Taekwondo. In this work, supervised by the Spanish Federation of Taekwondo, undoubtedly one of the most important and awarded institutions in the world, the so-called high Poomsae are shown: Koryo, Keumgang, Taebaek, Pyongwon, Sipjin, Jitae, Chonkwon, Hansu and Ilyeo. World, Europe and Spain Champions, both males and females, and in all age groups, perform the official forms as they must be done according to the highest standards at the W.T.F, World Taekwondo Federation.

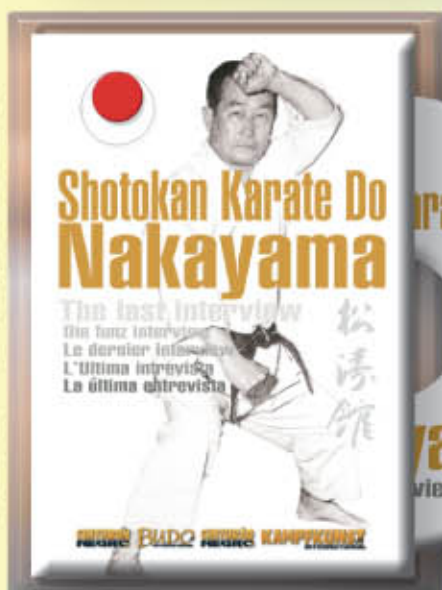
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REF.: • DVD/SARG12

A lot of people who train Martial Arts have to face real dangers, and perhaps you will have to do it someday. But in order to respond to hell you must be trained for its constant challenges. The purpose of this DVD is to get used to the feelings of pressure, and provide you an optimum physical and mental preparation for the conflict. Twenty exercises collected by Sergeant Jim Wagner during more than 30 years of experience as a police officer, military, martial artist and instructor of hundreds of elite units around the world, and that will make your training a stimulating challenge.

REF.: • DVD/NAKENT



ate Do

yama

view

Masatoshi Nakayama Sensei, one of the main disciples of the founder of Karate, Gichin Funakoshi, and Chief Instructor of the J.K.A, was one of the most prominent characters in the history and evolution of modern Karate. A month before his death in April 1987 at the age of 74, Nakayama Sensei welcomed Salvador Herráiz at his home in Tokyo, in the last interview in his life. In it the Master reviewed the key moments in the history of Karate, in his life, in the J.K.A, and also spoke of his philosophy and the dangers that lurk in Karate for the excessive and wrong competitive and sportive approach. Nakayama was undoubtedly the father of J.K.A. until his death, and after his passing, the organization was divided into two branches. The union disappeared with him.

REF.: • DVD/EBUGEI1

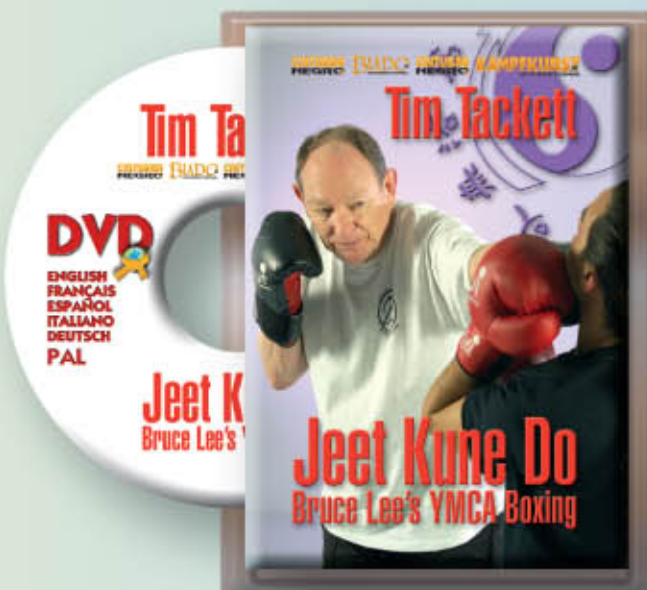


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utsu

uliana

In this work, Shidoshi Jordan reveals the secrets of a deadly, little known weapon, the chains, in their many versions, within the art known as Kusari-Jutsu.

Although Kusari has never belonged to the armoury of the noblest arts, it was highly effective, even against other weapons such as the Katana. As it was quite versatile, many other tools for fighting were added, such as weights on both ends (Kusari Fundo) or a weight at one end and a sickle at the other (Kusarigama), in order to get more advantage over any kind of enemy. An almost lost knowledge of classical Japan, as it was zealously transmitted at the Ogawa Ryu school.



REF.: • DVD/JKDTIM3

Many martial art teachers who teach techniques and exercises and who have adopted the sparring system of Full-Contact always find the same problem: to keep their students. Most are workers and logically they don't want to be injured or don't want to get a black eye. Bruce Lee had to face the same problem and he noted that, as soon as his students began their Sparring training at a full contact, they decided to stop training. It was like this that, trying to find new training methods, he discovered a safe way to apply the exercises and techniques learned in contact Sparring. This is the method that Tim Tackett shows us in this new DVD.

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Phrachao Sua



King Tiger's Muay old system

The sovereigns have always played an important role in the evolution of Muay Thai, that is why it was called the art of the Kings; undoubtedly the most famous fighter king was Prachao Sua, who was called King Tiger for his strength as a fighter and his cruelty in combat.

There is a legend which tells that he liked to fight a lot, he even used to leave the capital of Ayuddhaya and travel incognito in his kingdom, to challenge the local champions, to whom he always defeated. It was King Sua who ordered the Siamese army to train regularly the national Martial Art, Muay Thai, and he personally founded many Kai Muay, training camps, all over the country.

But let's take a step back and let's get back to the time of the King's youth, when he was still known as Khun Luang Sorasak, in the early years of the 18th century. At that time the capital of the Siam kingdom was Ayuddhaya, founded by King U-Thong, reborn after its first defeat by the Burmese army, which will remain as the glorious capital of the kingdom for 417 years. The city was located in a geographically favourable area and it was the summit of Siamese civilization for many years, from an artistic and cultural point of view and, of course, it was the center of the political and military power. For many Thai scholars, the early years of the 18th century in Ayuddhaya were the golden age of Muay Thai. In many respects, the Thai fight that has come to our days has its roots in the combat form studied and improved in the capital during those glorious years. Pra Chao Sua was undoubtedly one of the main names of that time, thanks to his genuine passion for the fight technique since he was a child. Thanks to his privileged position, Khun Luang Sorasak, hungry for knowledge, wanted to be surrounded by the best Muay Krhu of the time; masters from different parts of the country came together to Ayuddhaya, being carriers of special styles and systems of Muay. Under the Prince's watchful eyes, the royal court became an amazing laboratory where the best strategies and techniques of empty-handed fight were confronted, tested and synthesized, as perhaps it had never happened before. Unsatisfied, Khun Luang personally carried out a research about the most sophisticated Mai Muay (fighting techniques), leaving the palace in order to visit the best training camps of the Kingdom and to explore the methodologies used by the different masters.

Thanks to his great athletic skills and

his tireless passion, the Prince, after reaching the throne as Phrachao Sua, didn't hesitate to pretend to be a farmer to challenge local champions, trying his fight skills without the powerful protection of his supreme condition, which would have prevented whoever from fighting against him.

From a technical point of view, thanks to most recent research carried out by Thai Cultural Office, we know that King Sua's contribution was essential to the formulation of an improved "technical program", which was used for years as a guide of training for Damruot Luang, royal guard battalion, the first elite unit (called special forces nowadays) of the Thai Army in Ayuddhaya's time. According to some authors, the royal battalion's combat style, known as Muay Luang, would be the result of the systematization of the fight method created by King Tiger Phrachao Sua.

According to this method, the warrior practitioner of Muay must first train evasive techniques, as the Latin saying goes: "primum vivere". For it, they are divided into four styles of defense based on the natural weapon used by the enemy to attack. So there are 29 ways to defend against punches and the counterattacks for them; 25 forms of defense and their counterattacks against kicks; 3 forms of defense and their counterattacks against

knee blows, and 4 forms of defense and their counterattacks against elbow blows. In situations where a quick offensive action is needed, for example for the presence of more adversaries who have to be quickly beaten, Prachao Sua's method has 22 forms called "immediate aggression". According to a deeper analysis, the entire system reveals an unsuspected technical expertise for that time. King Tiger was a great expert in the most sophisticated aspects of Martial Arts and the effectiveness of his codified actions didn't rely on an indiscriminate use of physical strength, but on a detailed knowledge of human anatomy (especially regarding sensitive and vital points), and the most rational use of natural weapons of the body. He brought together powerful leg or arm attack techniques, unpredictable movements (jumps, changes of level, twists), which made the skilful fighter in Muay Luang able to easily adapt to different situations and opponents.

Thanks to his enormous passion for Muay, King Sua's great merit has been the fact of bringing together the best masters of the golden era of Ayuddhaya. Under his guidance, they created a real basis for what has been one of the most estimated and feared Arts of combat in the world for centuries





Bugei Enciclopediae Shidoshi Jordan & Juliana



Text: Shidoshi Jordan Augusto & Juliana Galende
Photos: © www.budointernational.com

kusarijutsu



鎖術



www.bugei.com.br

Ogawa Ryu

Traditions from Japan



There is no worse friend than ignorance, that is why in Black Belt we have got down to continue to explain the traditional foundations in Japanese arts every month.

Everything is seen in its opposite, the traditional saying goes. Therefore East will be seen in the West and vice versa. The best example to illustrate this paradox is Master Jordan, a Brazilian and a heir to an exceptional lineage, preserved for the future thanks to his unstoppable writing, in a long and deep work, where he brings together the different strands of work that form the feudal Japan's warrior arts, the Bugei.

The Samurai Arts, many of them lost in Japan, were kept by Master Ogawa in Brazil. There he established a school of harsh customs, totally enclosed under the Samurai ways and forms, where he educated under his tutelage a fortunate few and selected individuals.

Jordan, from early childhood, was specially prepared to become a little Samurai, not only in formal aspects of combat, but through the education of the soul in the old way. Many were the hardships that this anachronism generated in the young Brazilian Samurai, but each and every one of them reached its meaning when he had to receive the heavy task of becoming the champion and heir of a few lost and deep lessons. Today, Shidoshi Jordan has accepted that "giri" (debt) with maturity and he heals the wounds caused by such a pressure, enjoying the many delights he have received from his vast human sensitivity, his passion for music, reading, movies, and so on. However, he hasn't stopped writing and teaching those who deserve it and he has transmitted what he has received, so that future generations also know the beauty and intensity of the glorious past of the martial Samurai.

This month, Shidoshi Jordan penetrates the secrets of a deadly and little-known weapon, the chains, in their many versions, framed within a well known art, Kusarijutsu. This form of attack and defense combines multiple weapons that have popularized styles like Ninjutsu, but the origin of which has a common area, even from a semantic perspective. As an expert of these Japanese linguistic peculiarities, the invaluable assistance of Shidoshi Jordan will shed light on this issue in the article that follows. Kusarijutsu techniques that are practiced in Bugei school, some of which are shown on the images of this text, are numerous and varied, and they have been, for anyone who wants to study them, explained in detail in an instructional video, exclusively devoted to work on this developed and interesting Martial form.

A video and a text that can't go unnoticed among those who know how to appreciate the martial traditions of the country of the rising sun.

Alfredo Tucci



Bugei Enciclopediae

Shidoshi Jordan & Juliana

KUSARIJUTSU

Certainly the theoretical, practice and historical data about this art are surrounded by a great curiosity. The countless legends and mysticism about the different factors of the Japanese culture itself and, as expected, to each of its arts, are generally known. Thus, it is not difficult to verify the existence of many origins of schools and systems linked to legends intrinsically related to religiosity. Although these factors enrich the art and culture of which they are a part, on the other hand they impede access to the true origin, since we must also bear in mind that many details have not been historically preserved in an appropriate way, referring to certain limits when it comes to believing the versions and interpretations of the alleged facts.

Starting from these previous assumptions, it is possible to access the Japanese arts with a mature look and, in parallel, an open mind for the absorption of their values. Perhaps the first step, because we consider essential the analysis of the word itself and its possible meanings, gives us an impartial view of the literal meaning, isolating misconceptions or inappropriate classifications. Kusarjutsu is a word made up of two parts: Kusari and Jutsu. Kusari means chain. Its Kanji is composed of the root kanehen and its complete writing is formed by 18 strokes, also it has two readings: sa reading in its On form (On-Yomi - Chinese pronunciation), and kusari in its Kun form (Kun-yomi - Native Japanese pronunciation). Jutsu, in turn, has just the On reading, and it is composed of the root gyo-gamae, written by 11 strokes, and it means art or method.

鎖
術

Kusari

Jutsu, jutsu

Although the use of the Kusari has never belonged to the heritage of the noblest arts, like others of the same type, it was very effective, even against weapons such as Katana.

Learning the whole extension of Japanese arts of war - Bujutsu - helps to understand their subdivisions. Many practitioners attribute only to the military aspect the form found in this first ideogram, Bu.

武

Bu

Seen from the perspective of five hundred years ago, in the middle of a period of intense wars, we will see that many things have an explanation. If we pay attention to the aspect of this first ideogram, we will see that, once broken, the most correct meaning would be to "stop the weapon", bearing in mind that its center - Tomeru - is given the strength which drives the ideogram. In other words, the upper part which means weapon, is fed by the strength of the center. This brings us to the era when everyone had to learn to defend himself, a period in which chaos and disputes between the main lords determined that the war could be imminent. So, if you look at the meaning of this word - Bujutsu - we can ask ourselves whether it would be appropriate to its meaning "the art of stopping the weapon". It would be, indeed, as its meaning in essence responds to the specific idea of art of war.

We can say that in war the mind is inherently clear and pure, but it is obstructed by greed, hatred, stupidity, arrogance, by the five desires and by many kinds of cheating. Therefore, the great masters of Haragei knew that those who control, interrupt these feelings, so if the taints were destroyed and minds became pure, the adversary's weapon, the enemy's weapon, could be stopped. Interior and exterior should be in balance. For the Haragei, or Bu term it is the complete understanding of the war. Recognizing every emotion in the moment it arises. The means for doing so is the full consciousness. Once we understand the causes and the nature of our feelings, they begin to change.

Therefore, the effectiveness of a particular art or weapon is due to numerous factors to take into account, such as the environment, the time - because it is vital to know the degree of development of other weapons and armors -, climatic factors, in addition, no doubt, to the degree of strategic skill and knowledge of its bearer. Considering the ideal conditions, we start from the principle of analysis of the characteristics of the weapon itself. The chain has a great ability to block swords of very well sharp sheets, or even long weapons, where they launch attacks at certain angles and speeds. The Kusari is also flexible, allowing its easy handling in any position. However, this art can't be

considered at low degree of difficulty in its practice.

The sizes of the Kusari may vary, but typically it is classified in three sizes. Being quite versatile, many other tools of combat or for combat were added, in order to have greater advantages over any kind of enemy. However, the size of the Kusari influenced on the strategic choice of the method used, as well as on the conditions of the opponent who was going to be faced.

Like any other weapon, the carrier of the Kusari should create the conditions so that the enemy started the attack and thus lead him to provide a greater range of options. Many famous masters in the history of Japanese traditional arts taught that a warrior should create the maximum of gaps in the adversary's mind, seeking to destabilize him internally, in search of better opportunities. The successful handling of the Kusari depended on the studies of Bujutsu through reading and understanding the environment in which the enemy and the carrier of this peculiar weapon were located. Through this method of observation, some positions were developed, which in return sought the best attitude in each environment. Within the concepts of Kaze, in Ryu Ogawa-ha four strategic basic concepts were studied:

Suijin - Be as water, allow the situation to move and move with it, not setting a specific form ... Allow to create the form and seize the opportunities.

Hijin - Act as fire, quickly and directly, avoiding detours. Attacks on certain points.

Chijin - Adapt to environment and use the environment in favor. Make everything to become an advantage, forcing the enemy to get lost.

Tetsujin - Establish a strong position as iron. The impacts of the movements must be strong and destructive, creating fear and dread in the opposite mind.

Kusarifundo

Known as Manriki Kusari or Kusari Fundo, this weapon is a chain with weights on both ends, working as a tool to tie, crushing by choking the limbs or the neck. In Middle Ages it was thought that Fundo Kusari could reach with its technical skill a thousand



Ogawa Ryu

Traditions from Japan



men's strength. As such, it was widely used in the attacks and defenses, both in the short and in the long distance. Basically, in practice there are three types of Kusari: short, medium and long. Many theories have been developed from a single starting point, not setting a school as the only holder of the true techniques. Historically speaking, the Kusari steel appeared on the scene of bujutsu as the first Japanese weapon. Its application in combat, alone or combined with other weapons, is apparently very old. The truth is that it seems to have been the link between various sizes, and a pole of several legends such as the nage-gama. Some investigators believe it was used extensively in the defense of castles. Others believe that the kusari is also used in connection with Kama - sickle - of several thicknesses. Typically, the weapon is a piece of iron widely used to protect the hands.

Besides being used to trap the opponent's weapon or shield from attacks from weapons with blades, the weight of the Kusari is also widely used for Atemi. Handed with skill it can reach a high speed, combining series of blows at certain points of the body. Isolated, the impacts could have deadly consequences when they reach the most sensitive points of the human body.

For that, the temporal part was one of the points. Repeated blows or blows with considerable intensity can cause severe damage to the adversary. When we talk about this type of injury, in fact we are talking about injuries of the central nervous system (CNS), which is formed by the brain and the spinal cord. The brain is the ultimate responsible for monitoring all vital functions, also responsible for who we are, what we do, say and feel.

The most frequent injuries of the brain are precisely those produced by an indirect mechanism, as a result of external forces that act on the skull. The brain has a certain capacity of dislocation inside the skull, which causes the sudden acceleration or deceleration of it and the impact on the inner bone surfaces. This impact causes an inflammation followed by a cerebral oedema that, being the

skull a rigid box, can cause a rise in the intracranial pressure (ICP). The increase in the ICP causes a decrease in the arrival of blood to the brain, resulting in the injury of the sensitive brain structures. Therefore, many masters astutely observed the reactions of the enemy after the impact of the Kusari. The perceived through specific details the vulnerability of the injured opponent, with the intention to continue the series of movements safely and strategically. Among these details they put special emphasis on the level of consciousness and facial expression.

For its versatility, this weapon had countless strategic reasoning - Heiho - allowing the carrier to adapt to the best way to use it against an enemy with or without weapon. Certainly, these strategies varied depending on the opponent and the kind of weapon he was carrying. One of the strategies used against a katana is called O'men no Heiho; nowadays is still being studied.

As old as the beginning of this weapon, this movement, which aimed to take the sword from the opponent, evolved over time and resulted in a



鎖術



鎖術



Ogawa Ryu

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Report



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11





Ogawa

movement of the heavier part. In the course of history, several popular chronicles have highlighted the use of Kusarigama as a terrible weapon of combat.

Although we tried to establish a line of reasoning for its creation, not an empirical development for the vision of the war, Kusarigama represents an important vision of the military strategy of fighting hand-to-hand. This traditional Japanese weapon represented by a string weighed down with a weight at one of the ends and a sickle in the other, is able to surprise the enemy as an articulate and unpredictable weapon.

Created from an idea based on the action of capturing the opponent and then attacking him with the sickle, the technique used by the Kusarigama takes the idea of vulnerability for the form performed by the practitioner. The end with the weight, in addition to providing violent attacks in Uchi form (blow), is surprising for the evasive action of not allowing the opponent's approach.

Although Kusarigama is derived from agricultural sickle, and although the sickle has been frequently carried as a weapon by farmers during the feudal era in Japan, it is important to note that those farmers didn't carry the Kusarigama. Its purpose as a weapon becomes very obvious, and, unlike the sickle, the Kusarigama could not be openly carried. According to some specialists and historians, the Kusarigama was a weapon used primarily by the rebel class, as an extremely effective tool against weapons such as sword and spear. It can be said that many schools in medieval Japan included the Kusarigama in their arsenal of training between the 12th and 17th centuries.

We can find a clear example in the history of the teacher Yamada Shinryukan. Yamada was known for killing many swordsmen with this weapon. Strategically he was led to a kind of bamboo forest by Araki Mataemon; being unable to move his lethal weapon, he was killed by the enemy sword.

In the modern era, some scholars attribute the reference of this weapon to several schools, especially Shindomuso Ryu, due to a public presentation of Jo, Kusarigama and rope techniques shown by Takayama, Shimizu and Otofujii Ichizo Shihan.

The Kusarigama had Gonosuke as an expert in the use of this weapon. According to historical evidence, a monk known as Nen Ami Jion

number of other movements that have made possible a reassessment of the old forms. So, these old forms, such as Omen no Heiho, remained as the historical maneuver within a whole arsenal. Omen, in Japanese language, is literally translated as "becoming concave", that is, the chain was malleable, so that its malleability allowed the Tori reach the blade of the adversary's sword. The Tori, in a position to give advantage to the Uke, was provoking, offering his head as an easy target of attack. In this practice, the Uke armed with a katana attacks in Makko-Giri and the Tori goes back with a small step backwards, stretching horizontally the Kusari's chain to the level of his head, as if he were performing a defense. The fact that his body is placed a step back, allows him not to be reached; the chain, which in view of Uke would block the attack, becomes flexible, causing a concave angle in relation to the previous horizontality. That allows Tori to roll up the chain in the Uke's blade, so as to allow a side disarming, using the traction force. So, Tori comes so close to Uke to be positioned sideways in relation to the opponent's body, taking the sword at the level of the hip. In this next part, there are two versions studied. In the first version, the oldest one, Tori would have the two ends of the Kusari in his right hand and he would use his left hand to draw a Tanto or Aikuchi and piercing his lung through the opening side of the Yoroi. In the second version, he would take Uke's Tanto or Aikuchi back and would

reach him. Even today, when this technique is asked on an examination, it is appropriate to ask which of the two versions must be performed.

鎖鎌 Kusarigama

Without any doubt, this is one of the most dangerous articulated weapons in the entire arsenal of Kobujutsu. The translation of kobujutsu means:

Ko - Ancient
Bu - War
Jutsu - Art

Thus, it is understood that they were the forms of ancient techniques for war. In the case of Kusarigama, its form against the enemy gives you a favorable condition for destroying the adversary's guard, either through tie-ups, cuts, impacts, etc. In general, it is a weapon that puts a Tori on condition of a strategic disadvantage, so that Uke feels safe to perform accurate movements, counter attacking Tori first with a tie-up, partial or complete immobilization, impact, and then just approaching with the intention of a real use of the Kama. In most forms presented we can see a variety of movement associated with sword attacks, because that for belonged to the time when the use of the sword was common in daily life in Japan.

However, the Kusarigama is a weapon difficult to use and with doubtful replies... which we don't particularly feel that way. But it is also a fact that it is not an easy weapon to use in places where the accumulation of trees doesn't allow proper

Ryu Makimono



developed the first kusarigama style, around the year 1408. There are two different types of kusarigama. One is an agricultural weapon with a short blade like a parrot's beak, stuck to the wood. The other weapon, as it was used in the Isshin-ryu, is the weapon of a warrior with two double sword blades, straight and short, attached to an end. A heavy

end is common to both types of kusarigama.

Other stories linked with this weapon tell us about Shishido Baiken, a Japanese swordsman of the early Edo period (1603-1868). Baiken, being an extremely skillful swordsman, became practitioner of Kusarigama. Around 1607, Baiken fought against Miyamoto Musashi in a duel, being beaten and killed by the famous opponent.

Perhaps the time necessary to become an expert in the use of kusarigama has been the essential reason for the limits among the Japanese warriors to become a popular weapon.

Chiisai Kusari Fundo no Sho

Shoden
Kaze no Ryu Bugei
Ogawa Dento

Kusari Fundo

Chiisai to Okii

Ichiban Keiko
Chiisai Kusari Fundo

1. Kamae no Giko

Sasagakure no Kamae
Sasagakure Hantai no Kamae
Tei (down) Sasagakure Hantai no Kamae
Tatemonji no Kusari no Kamae
Gyaku Tatemonji no Kusari no Kamae

Waki (side) Mukai no Kamae
Hogo no Kamae
Kabau (defend) no Kamae
Sasagakure K_geki no Kamae
Jodan no Kamae
Gedan Tatemonji no Kamae
Ichimonji no Kamae
Chudan Ichimonji no Kamae

1. Kasari no Undo

Kawasu Shubi

Te no Uchi
Hon me no Uchi
Haishu
Tatemonji no Katauchi
Ude Uchi

Ichimonji no Matsuuchi
Ganmen Naname Uchi

1. Osae no Giko

Ude Maki Osae
Manriki Kusari Osae
Juji Maki Osae

1. Shime no Giko

Ushiho Kubishime
Juji no Kubishime
Mae Kubishime Kudari

1. Otoshi no Giko

Tekubi Shihi Taosu
Tekubi Harabai (face down) Taosu
Tekubi Shihi Hisa Otosu
Tekubi Kudaki Otoshi
Yama Otoshi
Tekubi Urayoko Otoshi

Chuden Oki Kusari Fundo no Sho

Chuden
Kaze no Ryu Bugei
Ogawa Dento

Oki Kusari Fundo

Ichiban Keiko

1. Kamae no Giko

Mae Sharin (turn) Gakure no Kamae
Migi Sharin no Kamae
Hidari Sharin no Kamae
Kosa Gakure no Kamae
Ue Sharin no Kamae

1. Kara me Kusari Fund_ no Kata Ippon Me

Te Shibaru (tie-up the hand)
Jurenzoku Dosa
Ryote Shibaru
(tie-up both hands)

Jurenzoku Dosa
Ude Shibaru (arm)
Jurenzoku Dosa
Ryu Ude Shibaru (both arms)
Jurenzoku Dosa
Nino Ude Shibaru (arm at the level of the humerus)
Jurenzoku Dosa
Ashikubi Shibaru (ankle)
Jurenzoku Dosa

1. Shime Kusari Fundo no Kata

Mae Juji Shime
(cross choking)
Ushiho Juji Shime
Yoko Kubi Shime
Ushiho Nobashi Shime (choke by stretching)
Mae Nobashi Shime
Ushiho Kosa (cross) Shita Shime

Photos of the makimono which seal and define a traditional Japanese martial heritage. They are documents which confirm the holder as a heir of a lineage and define the technical contents forming a school. Translation above.





S.H.O.O.T



New technology has revived the profession of self-defense instructor. After the golden age of Martial Arts (roughly, from 1960 to 1980) when there was a martial arts gym on every corner, what happened was unavoidable: the market was flooded with so many instructors who taught classes without a solid training and Martial Arts lost their meaning. At that time, a Black Belt was respected but then, as some instructors virtually were giving a black belt as a gift, the Black Belt became almost nothing.

Nowadays, I am surprised that this perception still exists and I feel as if I were talking to someone who ignores the existence of mobile phones in the 20th century.

The second part of the 20th century was marked by the Cold War, and the first part of the 21st century is on its way to be the war against insecurity. It is possible that this new war will be installed in our society on a permanent basis. The fight against insecurity for citizens is going to be more important than it seems and it will influence our culture for a long time, although many people strive to keep the thought that the profession of Self-defense instructor is a job doomed to ostracism.

Times have changed and that is why the business sector related to security in general is suffering a boom which will continue in the future. The time of Martial

“One of the main needs of human beings is to FEEL SECURE and we teach them how!”

Arts is over, whether we like it or not. We must adapt to new times and we mustn't try to make the world adapt to us.

Undoubtedly we will see a dramatic increase in companies engaged in private security, alarm manufacturing, armoured doors, installation of railings, sale of self-protection devices... and self-defense, which provides citizens with personal security by knowing to fight and, therefore, knowing to defend oneself. Nowadays there is a great demand for work which is increasing significantly in a very short period of time. The market trend is clear, society needs to feel secure, one of the main needs of human beings is to feel secure and we teach them how!

Advantages of our time: New Technology

Now that we have information technology, we have been able to recover the

profession of Self-Defense Instructor as a highly profitable activity, which enables us to make a living of our passion, something unthinkable until recently.

I think that understanding this point is the key to understand why our profession was not as profitable as it is now and as profitable as it will be in the future. And I am not talking for the sake of it. Without new technology, for example, S.H.O.O.T. franchisees would not be gaining an average of 2,400 euro per month, enough revenues to live nowadays and unimaginable until very recently... and besides, being your own boss, without having to do a different job. That is a good example which shows that... you can do it too!... If you adapt to new times and you study what you need to become a real professional in Self-Defense teaching, I think this is an excellent time for anyone to engage in this booming sector. Let's consider a very common situation: you have been learning for years, you have trained, you have a sound basic knowledge of techniques, you have shown that your method is effective and that it is not based on mere assumptions. It is a good system. Okay! But it is only you who know what... what is it useful for? Imagine that technical system is very good for a Police force and if you teach them your techniques you could help millions of citizens. You have to show your techniques! But you need to SHOW YOUR SYSTEM PROPERLY. You must know how police agreements and

Self-Defense Instructor: A Profession with GOOD PROSPECTS



trade unions work, in order to train law enforcement groups; you have to explain to the groups of battered women that your system is good... but you can't prove it on a mat.

They are not there and even if they were... they wouldn't understand it. YOU MUST HAVE A GOOD ACTION PLAN and convince a gentleman who is in an office and not on a mat, that your system can help him. And for that you need to study business management, because you should be able to transmit in writing and in detail the benefits that your technical system can bring to people.

Consider this simple Google search with which you get some amazing results:

- o Training for entrepreneurs - 1,260,000 results in 0.20 seconds
- o Aid for entrepreneurs - 1,230,000 results in 0.21 seconds
- o Citizen security - 1,400,000 results in 0.20 seconds
- o Citizen insecurity - 132,000 results in 0.18 seconds

It's amazing! Nobody can say that he doesn't have all the information he needs right away.

In this article we are not valuing the technical system each person practices, we are not assessing whether one is better than another..., of course, each person must use the techniques to fight he deems most appropriate; what I am saying is that, whatever you do... do it well, whatever your system is called.

What I am trying to do is to convey some

“You have been learning for years, you have trained, you have a sound basic knowledge of techniques, you have shown that your method is effective and that it is not based on mere assumptions. It is a good system. Okay! But it is only you who know what... what is it useful for?”

of the conclusions reached in my 38 years of experience in Martial Arts / Contact Sports and give the necessary encouragement to anyone who wants to devote his professional life to teaching fight, obviously adapting to present situation.

It is clear that only through extensive business knowledge we can change the vocational activity of Self-defense teaching into a profitable, socially recognized and valued profession, giving credi-

bility and seriousness to the profession of Self-defense Instructor.

Making the most of new technology in the 21st century is something that everyone has at hand. It is a great moment for an entrepreneur and for everyone to make of his own vocation his profession. Every martial arts or contact sports instructor can change his knowledge into a profitable profession today. Of course, besides having a good technical training, you should STUDY, DEVELOP A GOOD PLAN OF ACTION AND GAIN SPECIFIC MANAGEMENT KNOWLEDGE. Apply new technology to make of your vocation your profession!

If an instructor of any fight system teaches now in a similar way to what was taught in the 70s of the past century... he shouldn't be surprised if it goes wrong. We must take advantage of new technology and apply it to Self-defense in the 21st century, for example, applying computing to teaching, so that techniques can be learnt easily and with no risk of injury.

I hope this article has been helpful. Now you can make of your passion your profession. Come on everybody! Let's study!

Alejandro Iglesias

 www.franquiciashoot.com



Hirokazu Kanazawa

Big Names of Karate

Text & Photo: Don Warrenner

Hirokazu Kanazawa

The JKA Japanese karate Academy is legendary for developing the best karate instructors in the world.

Names like Nishiyama, Nakayama, Enoeda, Shirai and so many more have set the standard for karate-ka around the world. But there is none more amazing than Hirokazu Kanazawa who was arguably the best of the bunch.

I asked him in the day of 8 time World Champions and so many champions what does he consider a real karate Champion? **"When some one can win 1st or 2nd in both kata and Kumite in the same tournament then he is in my opinion a real champion".**

Kanazawa Sensei is one of the very few Japanese instructors who have been able to bridge the gap between the Japanese traditions and culture to that of the rest of the world.

His incredibly impeccable technique coupled with his flawless personality have made him one of the most sought after seminar teachers around the world for the last 40 years.

The first all Japan karate Champion in both kata and kumite Kancho Kanazawa is not just a master of karate but also a master instructor. Any who have been fortunate enough to be in any of his seminars have come away with a wealth of knowledge to do them for years.

I asked him his opinion of the Mixed Martial Arts events that are so prevalent in today's martial arts and what was his opinion of them? "I believe that these are the professionals and the rest of us are the amateurs as we must get up tomorrow morning in most cases and go to work but we can not go to work if we have a broken arm or a broken nose."

Now in his 70's Kanazawa Sensei is a graduate of Takushuko University in Japan he was one of the first graduates of the famous JKA Instructors program which was the brainchild of Masatoshi Nakayama. Its goal was to develop high level instructors taken from the University program to become teachers of Karate and they were sent around the world to propagate the art in the mid to late 1950's. Kancho was one of these selected.

His first stop was Hawaii and then he was on to England then to South Africa and then back to England and then because of his mass appeal and ability to communicate with the young or foreigners he became so popular that he now continues to travel

around the world teaching Shotokan karate to the 1000's of followers he has. It is reported that he has over 1.2 million students around the world that take up his time traveling for some times more than 8 months a year spreading the gospel he learnt from the likes of his Sensei Gichin Funakoshi and his sempai Hidetaka Nishiyama.

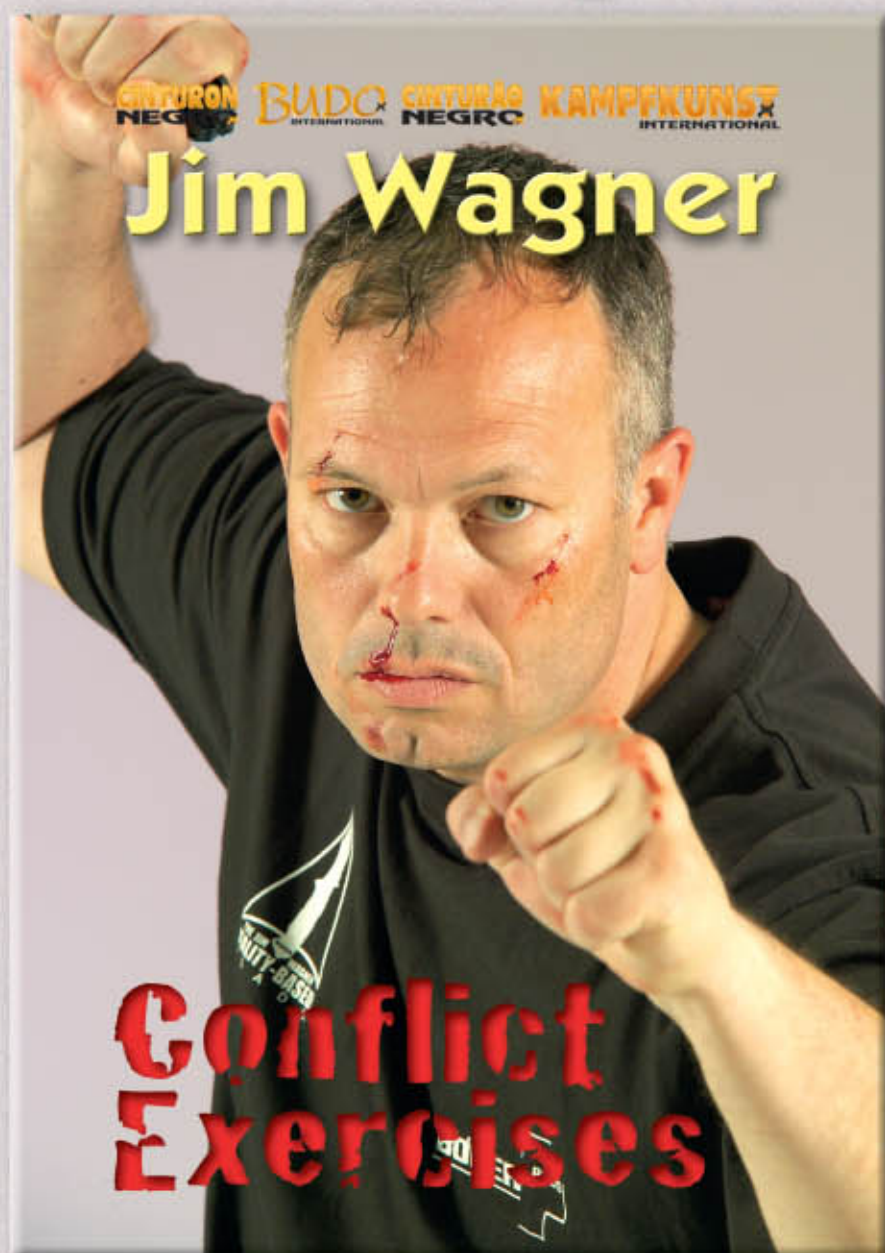
In summary Kancho Hirokazu Kanazawa is karate's guiding light as well as the holder of the flame of traditional karate in a world of martial arts that is fast flickering out but we are sure that Kancho's

Influence will hold true for many generations still to come, as the values of white gi karate stay strong.



Jim Wagner

Conflict Exercises



REF.: • SARG12



A lot of people who train Martial Arts have to face real dangers, and perhaps you will have to do it someday. But in order to respond to hell you must be trained for its constant challenges. The purpose of this DVD is to get used to the feelings of pressure, and provide you an optimum physical and mental preparation for the conflict. Twenty exercises collected by Sergeant Jim Wagner during more than 30 years of experience as a police officer, military, martial artist and instructor of hundreds of elite units around the world, and that will make your training a stimulating challenge.

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MAESTRO MARCO DOCCIOLINI

"The death of a man is at the slightest mistake"

Marco Docciolini is a Master of weapons who lived between the second half of the 16th century and the early years of the 17th century, in Florence, the cradle of the Italian Renaissance.

In 1601 he published in Michelagnolo Sermartelli's printer, the work "TREATISE ON THE FIELD OF FENCING". The gorgeous book is dedicated to the Honorable and his Excellency Mr. Giovanni Medici. We know that he wrote it in old age (at least for those days), with an experience as he himself tells us "di cinquantadue anni m'è venuto fatto d'acquistare nella mia professione della Scherma" ("which I have gained during fifty-two years of my practicing Fencing").

His view of the art of fighting - which he explains in the first chapter - is emblematic and undoubtedly enhanced by his long militancy, with his philosophical and pragmatic vision, typical of the old Masters who have seen and tried a lot on their skin.

In fact, for Docciolini, Fencing is the art of having the skill to handle weapons and the purpose of the art is essentially the salvation of the individual.

Faced with this uncomfortable task, the Fencing gives an efficient answer, because it shows two antagonistic but complementary natures, the defense and the attack. In the movements, defense and attack come together harmoniously, so when we create rules for one of them the same rules also apply to the other.

Key Lines

The science of fencing which is taught in the 115 pages of the treatise partially includes the strategic-tactical innovations introduced around the second half of the 16th century by Masters Viggiani, Agrippa and Di Grassi. But the weapon technique can't be defined as completely alien to the Bolognese school, from which came the glorious deeds of the 16th century school, yet well-established practice among the men of weapons and fencers of the time. In fact, Docciolini is another character of the transition, symbolic and essential to understand the evolution between two centuries in the art to fight with weapons. The Renaissance is heir to the medieval school, since beyond the number and names of the guards, the clash of swords is often "at free iron", with movements on the line and the circle, along with frequent and proper changes in the position of weapons above, below, feinting or opposing, opening and closing lines of attack.

In this type of Fencing, preparations and direct actions on the blade (when it is on the line) are performed with blow actions rather than with contact and control actions. After this discipline of weapon handling, certainly helped by weapons such as "doy mani" swords (two-handed sword) and 15th and early 16th century "thread swords", there is this new concept, where the largest area of the blade and its progressive thinning, the best protection of the hand and the reduced use of "ammeniculi", of course require a hand counter position, where the blades, before any action - both threatening the target with the tip - often come into contact. The line begins to become the ultimate metric and geometric place, and the exit becomes increasingly acute.

On these new geometric perspectives these defense and attack strategies are built and developed, where the "punta di



prima", "second intent" and "controtempo" actions, are increasingly reasonable and which the Fencing of the early decades of the 17th century will translate into a constant rule of the new school of weapons.

The Figure

The Florentine master advocates through the press this system of guards and counter guards, which we receive as a legacy from the Masters of the second half of the 16th century, a model that will be further improved in the schools of weapons, transmitted in the excellent treatises by the Masters of weapons Capoferro and Giganti. In order to explain their lessons as clearly as possible, they use a circular geometrical figure (Fencing circle), in order to show the effect of the positions, the movement of the steps and actions accomplished through the steps. Master Docciolini tells us that when drawing his figure he was based on two key parameters: the first one assumes the man to be "three arms" high; the second one is based on the length of a man's step "quello che egli allarga senza disagiarsi delle sue forze è appunto la terza parte della sua grandezza, cioè all'huomo di tre braccia è braccia uno" (without spending too much power, the average man takes a step which is equivalent to one third of his height).

il Fiorentino

TRATTATO IN MATERIA DI SCHERMA

DI MARCO DOCCIOLINI
FIORENTINO.

NEL QUALE SI CONTIENE

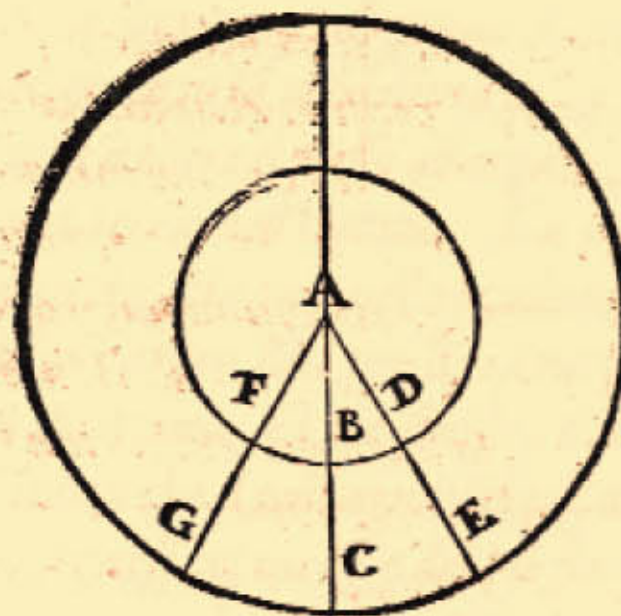
*il modo, e regola d'adoperar la Spada
così sola, come accompagnata.*



IN FIRENZE.

Nella Stamperia di Michelagnolo Sermartelli.

M D C I.



Nova Scrimia

Graziano Galvani

dodges), Chap. 11 "Del Tempo, Contrattempo e Mezzotempo" and Chap. 12 "Dè colpi, e dè loro effetti" (about the blows and their effects).

Chap. 13 "D'alcuni dubbi, intorno alle dette materie" (some doubts about these matters), is very interesting for those who follow Martial Arts and Self-Defense, as it talks about where and what we should look into a fight.

Chap. 18 about "Sword and Brocchiere (small shield)". They are three foundations of the art of civil Renaissance duel, yet essential and perfectly integrated in the "martial tissue" of the early 1600. Then there are two interesting chapters such as "Sword and Targe" in Chap. 19 and "Sword and wheel" in Chap. 20.

Chapter 21 "About the man of weapons" and Chap. 22 "To the readers" are Marco Docciolini's farewell.

The Legacy

The Toscan Master's work is another valuable piece in the definition of this noble art of weapons, which from the Middle Ages to the schools of weapons of the early years of the 20th century, is - with all the many dozens of treatises and books- the plot and the encrypted path of the centuries-long martial Italian tradition. It is the legacy of a complete discipline that has proved to be a real Western and European Martial Art, increasingly rediscovered and valued by scholars and practitioners nowadays, for its contents of unquestionable martial value.

As with all the interpreters of this wonderful tradition, we are honored that another Great Master as Docciolini il Fiorentino has returned to "give lessons".

After time and forgetfulness, Martial Fencing has come back to the Rooms of weapons.

Practiced "per diletto, scienza e conservazione della Vita" (for fun, science and conservation of Life"), with the philosophy of ancient fencers and men of weapons of the Third Millennium, the Martial Fencing is living a new life. A life that is already a legend!

The Lessons of "single" Sword

The lessons continue with a didactic line, and after mid 16th century the "single" sword is the queen of weapons and the teaching and training of new fencers in the game of fighting and handling are based on it.

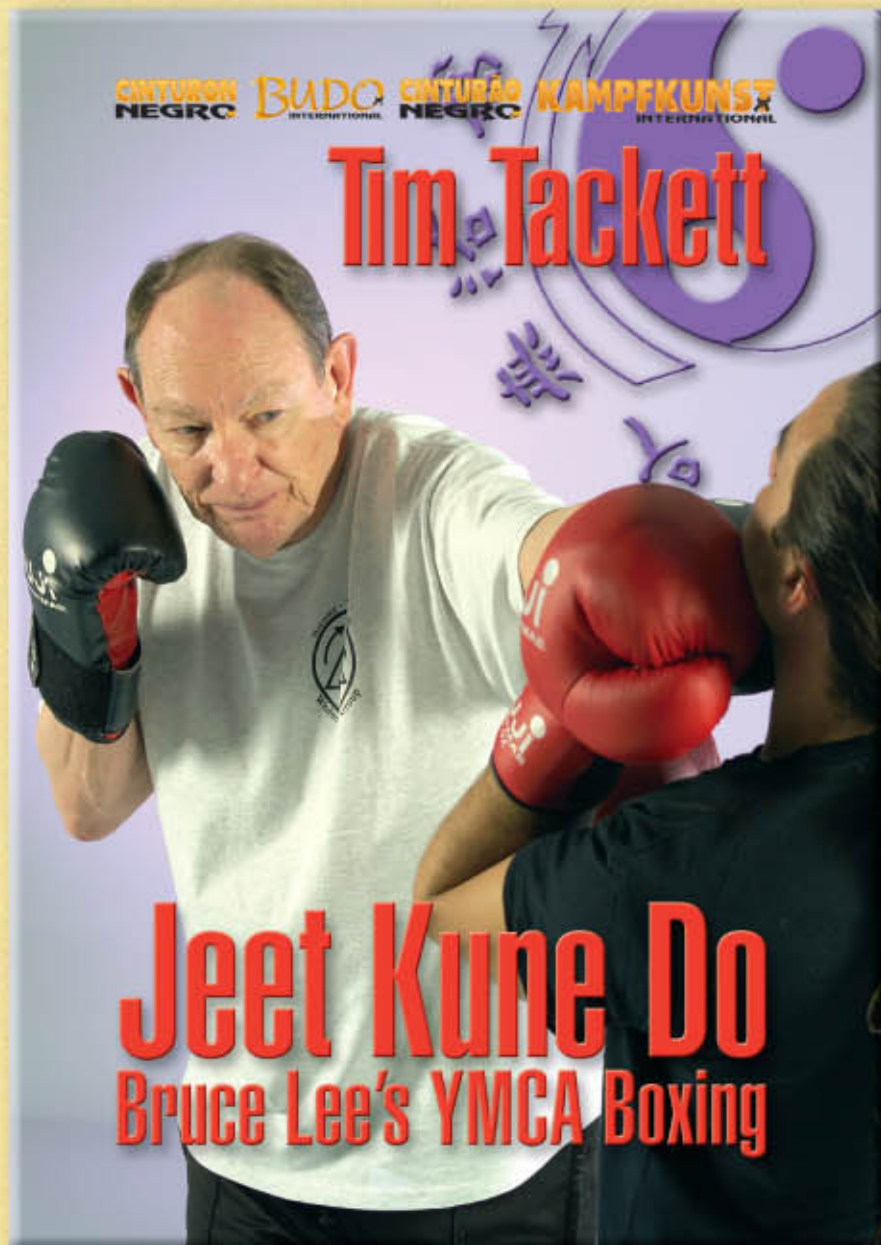
Steps on the figure, two straight guards and four counter guards, thanks to which the Master develops a whole series of blows and builds attack and defense actions, moving from the open game to the sword thrust; he then finishes with a solution of continuity with levers and projections to the ground. Docciolini explains the art with plenty of details and specific paragraphs, including Chap. 7 "Dell'imbroccata" (reaching the target), Chap. 8 "Del Punto", Chap. 9 "Dello sfalsare" (diverting), Chap. 10 "Delle finte" (feints,

The Lessons on Sword "Accompanied"

After the teachings on single sword, the Florentine master explains "Delle due spade" (about the two swords) in Chap.14, a method which is believed to have been more used as a training and development tool for biomechanics skills rather than as a technique specifically created for combat. Also several important masters before Docciolini introduced and discussed this "art" as a discipline related to duels: anyway it is an interesting subject, full of ideas for projects and investigations, which has broad areas of application as a modern methodology for developing multiple motor and gesture skills. Then there are three important chapters about technique and strategy. Chap. 15 talks about "sword and dagger", Chap. 16 and 17 about "The sword and the Cloak" and

Jeet Kune Do Tim Tackett

Bruce Lee's YMCA Boxing



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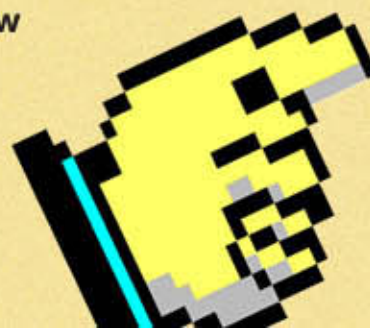
Many martial art teachers who teach techniques and exercises and who have adopted the sparring system of Full-Contact always find the same problem: to keep their students. Most are workers and logically they don't want to be injured or don't want to get a black eye. Bruce Lee had to face the same problem and he noted that, as soon as his students began their Sparring training at a full contact, they decided to stop training. It was like this that, trying to find new training methods, he discovered a safe way to apply the exercises and techniques learned in contact Sparring. This is the method that Tim Tackett shows us in this new DVD.



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Shotokan Karate Do

Nakayama

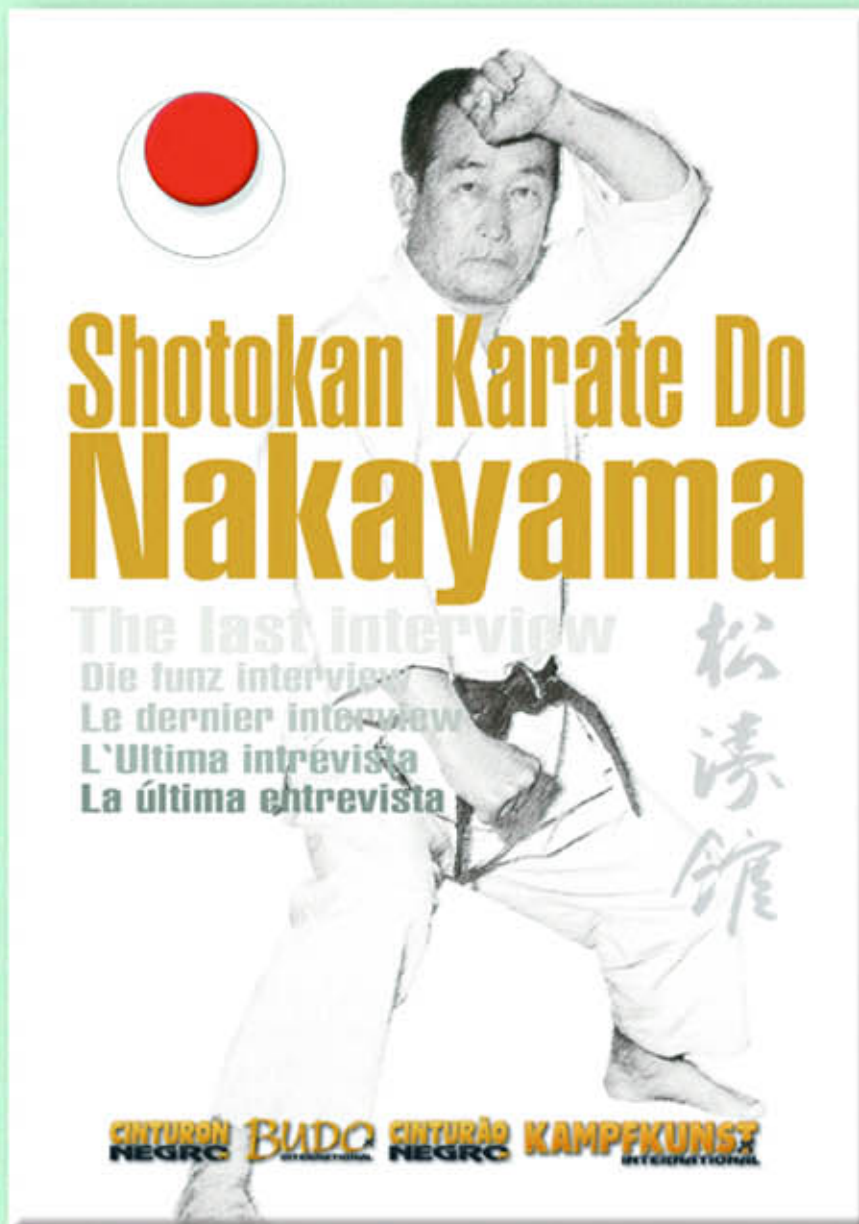
The last interview

Die funz interview

Le dernier interview

L'Ultima intrevista

La última entrevista



Masatoshi Nakayama Sensei, one of the main disciples of the founder of Karate, Gichin Funakoshi, and Chief Instructor of the J.K.A, was one of the most prominent characters in the history and evolution of modern Karate. A month before his death in April 1987 at the age of 74, Nakayama Sensei welcomed Salvador Herráiz at his home in Tokyo, in the last interview in his life. In it the Master reviewed the key moments in the history of Karate, in his life, in the J.K.A, and also spoke of his philosophy and the dangers that lurk in Karate for the excessive and wrong competitive and sportive approach. Nakayama was undoubtedly the father of J.K.A. until his death, and after his passing, the organization was divided into two branches. The union disappeared with him.

REF.: • NAKENT

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Physical Strength, Spirit, Talent and Technique

In any Martial Art (Budo), we want to get to excel in both physical strength and spirit and, of course, in art (technique). You can get it by training, but also the evolution largely depends on natural gift. If one stands out over the opponent in one of these three qualities, he will take advantage. If there is equality in any of these two factors, the third one will be decisive. If there was a big difference between both opponents in these qualities, the result would be beyond doubt.

If one has greater physical strength and he is taller than the rival, but he doesn't have the talent to learn to use these advantages, they won't be very useful or even he will be overwhelmed by the spirit of a small rival. It can happen that one small person beats a bigger and stronger, but mentally weaker person.

There are people who can't take advantage of their ability in a fight, although in the practice their colleagues make their skill evident. This is due to a lack of spirit and talent.

When you are too inferior in physical strength, although you have greater spirit and art than your rival, it is very likely that you are overwhelmed by the opponent. Sometimes the result of the fight is truly beyond doubt.

In my adolescence, in the year 7 of Taisho, there was a competition between a foreign fighter and some Japanese, holders of high dan in Judo. At that time there were few holders of dan degrees in the Kodokan Dojo.

The Japanese fought against the foreigner, who was quite an artistic fighter and almost defeated most of them with the enormous difference in physical strength. There was one of them who got to throw him to the ground, face up, getting to dislocate his arm between his legs. The spectators applauded and shouted with joy.

But then the foreign fighter got up with the arm that was locking the holder of the dan in Judo.

Nowadays competitions against foreigners are becoming popular, so we must try to increase physical strength, as well as the technical skill and especially the education of the spirit.

According to the system used in competition, competitions against foreigners can't take place if a weight system is not introduced.

(Translator's Note: The author, Hironori Ohtsuka, was considered to be the founder of Ju Jitsu Shindo Yoshin Ryu, a style he had

learned, he filled the big difference in size and strength against his tall rival and as soon as he stood in front of him, he threw him to the ground grabbing his shoulders with his arms extended. If there is too much difference in physical strength, the result of the fight is beyond question, but you can solve the matter with technique, talent and spirit).

Position and Defense

There are several forms of guards. At the time of performing a guard there is no particular position. Its aim is to block, sweep or dodge the adversary's attack depending on his movements in order to be able to defend oneself.

In Japanese Budo there is no blockade to a blockade. In other words, the blockade always involves the attack. The guard also involves a form of attack. If there were no intention of attack then there would be no need to block or be on guard.

The guard exists to be useful in a situation of attack as well as in a defense. The defense must be on the attack and the attack must be on the defense. So it should be, since both the defense and the guard involve the attack, so that at any position there must be a spirit of attack.

All these positions must allow you to respond to any attack. If this is not evident in the forms that are used, then these forms will be useless. If there is no strength in the position of blocking or on the fits in the guard, or if the eyes are fixed on the ground (or even if they look straight ahead, if they are fixed at one point), if the soul, the spirit and the strength are not properly distributed... it will be useless even if he seems brave and all this will not be but a dead "form". Using a living form is so difficult that it can't be achieved without the effort of 10, 20 years, or even a lifetime. Therefore, the guards must be live. The book of Budo says: "The flowers in Spring, the Moon in Autumn, and the guards at Budo, are essential things in every situation".

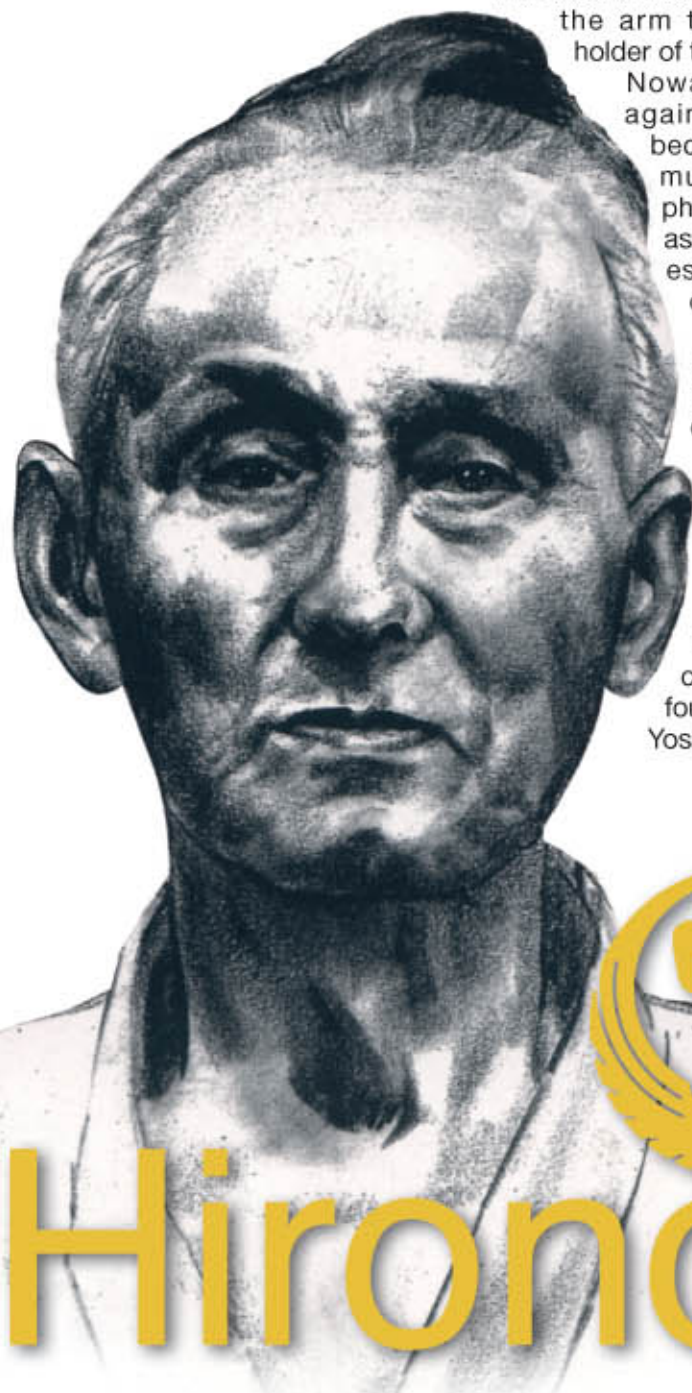
Machite and Kakete

In fight there are Machite and Kakete. Machite is the technique to respond to the adversary's attack and Kakete is the opposite.

There are two types of Machite, "Gosen no sen" and "Sensen no te". Kakete is the technique to take the lead. Every fight is resolved with these three variables.

In the case of "Gosen no sen", while you are blocking the opponent's attack, you counter attack. In the case of "Sensen no te", when the opponent tries to attack taking the initiative, you block without waiting for this initiative and you attack before him. This is what is popularly known as "discouraging at the beginning". Here also the defense is the attack. If you split defense and attack, then you will always be forced to defend.

We mustn't forget that the attack is the best of defenses. The "Sen te" is to attack the opponent by taking advantage of a lapse of concentration or misleading him. Against an attack, the opponent will use the technique of "Gosen no sen" or "Sensen no te", which in turn must try to counter these techniques. The attack requires Kiai (decision) and Maai (exact distance).



Wado Ryu Karate Hironori Otsuka

Muay Thai

Técnicas en salto
Die Sprungtechniken
Le tecniche in salto
Les techniques sautées

Flying Techniques

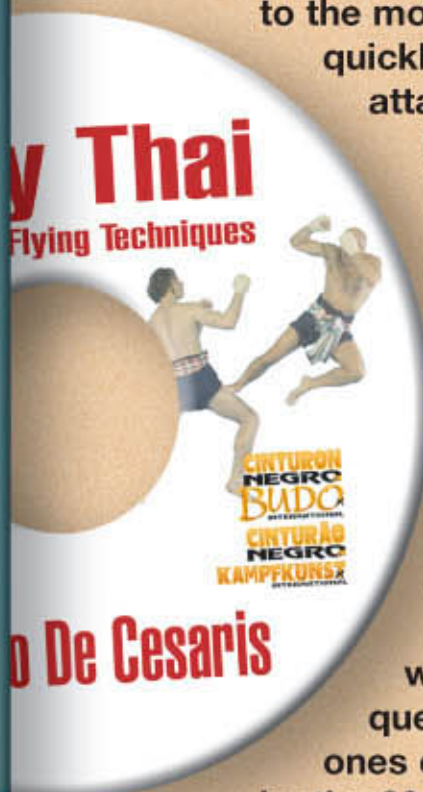
Marco De Cesaris



A skilled, good warrior in Muay must be able to cope and face any kind of adversary or group of them. And the best system for it is a ferocious flying attack to impress and win with a single blow to the most powerful enemy, or to quickly break the siege of several attackers.

In Muay Boran, combining and mixing several natural weapons, our offensive actions will be very difficult to block. Only those who have suffered a sudden and violent assault with a flying blow performed from an "impossible" distance will know the danger of these techniques.

This DVD, a real scoop in the world, presents 56 flying techniques among the most effective ones of Thai martial art, performed by the 2007 World Champion of Muay Boran, Arjarn Marco De Cesaris.



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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.



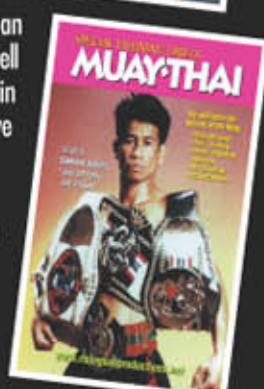
RS-0060 • Saekson is the best of the best. We say this without reservation and those of you who watch this will see why. Absolutely terrific. In this tape Saekson teaches you up close and personal more of the basics of Muay Thai including how to do those awesome kicks of Muay Thai, and as well the knee 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.

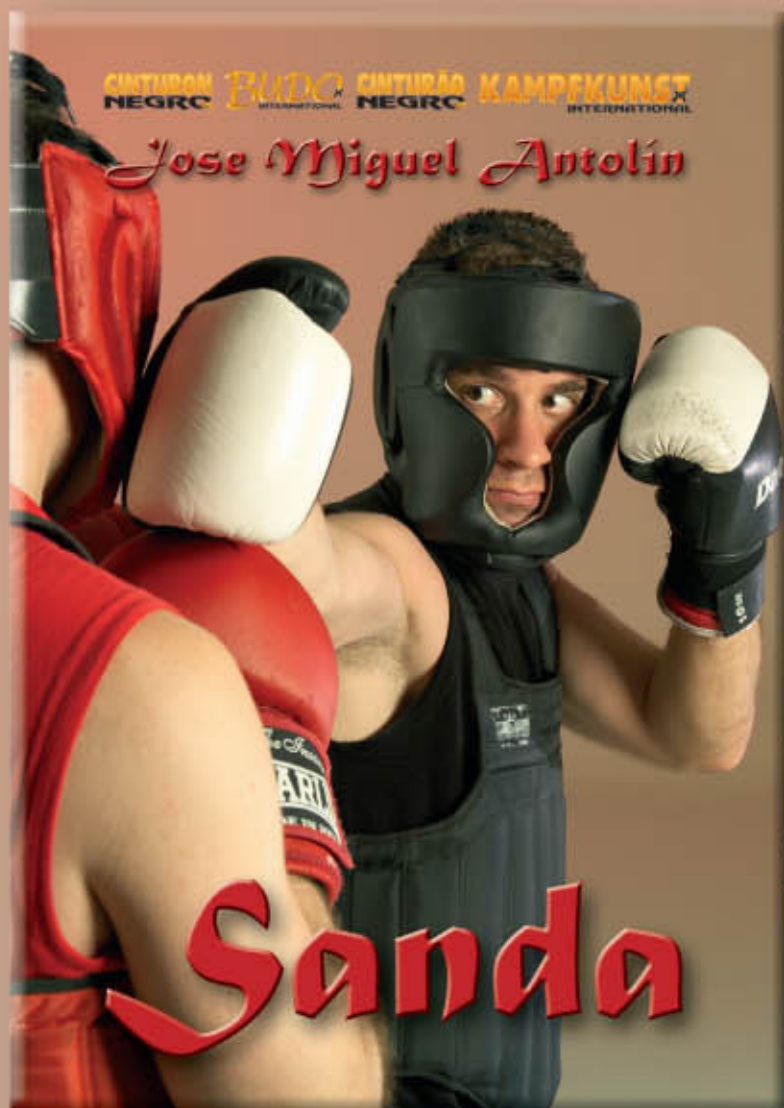


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Sanda Jose Miguel Antolin



REF.: • 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. This first DVD shows the main features of Sanda Ming Ch'uan, how it is worked, some of the most used techniques in competitions and the keys to enter the wonderful world of Sanda combat.

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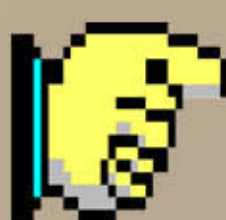


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The Law Enforcement Program

Technical Training

Arm Targets for control of limb and body.

Target #2 (TW-11): Also referred to as Golgi (or more accurately the Golgi Tendon Organ/Receptor), this is a rub only point. The faster and harder the rub the more reaction will occur and the more dramatic the result. This point is a favourite among Law Enforcement and Security Officers for the control and body dysfunction this can cause as well as for its versatility. The rub must occur up and down the tendon for results and can operate in two directions. Stretching the tendon with a hard surface such as knuckles then rapidly rubbing in the opposite direction will completely relax first the immediate area, but subsequently depending on the energetic input, the entire body. So as an example if you have a hold of an opponents wrist and with the knuckles of your other hand, first stretch this point up toward the shoulder, then rapidly cut back into the tendon toward the hand, the elbow and surrounding muscles will completely relax, followed by the body and legs. This will cause the opponent to go face down right at your feet, but by reversing the formula above will drop them face down at more distance away from you. This second approach may be suitable in multiple person defence as a shield or barrier. A note here that when the elbow is bent more than 90 degrees, this point begins to recess and will not be as accessible or vulnerable. (Caution is also needed on force as elbow hyperextension, whiplash or other joint or spinal injuries are likely with quicker action).

The point can be stretched or struck with a rubbing action. This point has many physical effects on the recipient:

- Hand opens
- Arm Weakens (locks out)
- Opposite arm extends and comes back
- Physical Strength diminishes
- Knees weaken and buckles
- Causes severe pain and body opening
- Causes severe pain and temporary loss of thought and motor control

Location

To locate this target easily by feel alone is easy and the preferred method as with all control targets of Kyusho. Placing your hand with the perpetrators elbow in the center of your palm and your fingers pointing toward their shoulder, simply clench your fist. Where the knuckles you would knock on a door with lay is directly over the target. You then use these knuckles to dig in with a rubbing action, up and down the length of the arm tendon (never across as there is no nerve affect), and as mentioned before but worth repeating, the faster the rub the more profound the reaction will be.

Control

As one of the primary control positions supported by legal protocol and ethics in all jurisdictions worldwide, this Kyusho target will enable a smaller or a single Officer to gain the advantage and subsequent safety factor. And as it is second nature to all Law Enforcement Officers, to place their hands on the perpetrators elbow for control, very little training time will be required and vast amounts of actual field application available. Of course as the officer gets more comfortable and automatic in using this Kyusho Point, the more potent it will become for so many situations. The versatility and control factor is a major asset to any Law Enforcement, Security or Emergency Personnel. Let's start with getting the perpetrator under control and positioned for cuffing from several search positions:

If you have the Perpetrator with hands up against a wall by simply placing your knuckles as mentioned above with a rubbing action, it will extend the arm as well as the opposite arm to weaken their base and allow for easier control procedures. If the Officer has the perpetrators hands on a vehicle hood, trunk or roof, the same activation as in the wall use can easily be applied. There will be different dynamics involved using the initial base of a vehicle, but training will easily allow the Officer to understand and just as easily cope with it. It will become more painful for the perpetrator and weaken their body more as they attempt to resist as the muscles of the arm fail and their muscle strength diminishes. Also once their arm muscles dysfunction they will not have the ability to support themselves with that arm, pressing their chest to the wall, floor or vehicle with arm extended to the side. This affectively turns them away from the Officer for additional safety.

If the perpetrator is choking or grabbing the officer, by securing the wrist with one hand and applying the rubbing action with knuckles or forearm will immediately bring the assailant under control. With the choke it is very simple to grab their wrist and use the knuckle rub to extend their arm as you bring them into a control position. If an Officers wrist is grabbed, by merely circling that grabbed hand to in turn grab their wrist; it will be very quick and effortless to apply this target with knuckles or forearm. This will again splay the perpetrators body open as all limbs extend involuntarily and subsequently weaken the whole structure, controlling the attack and subduing them simultaneously. With practice it is also easy to stop any other following attack from that choke or grab as their body loses muscle control.

If the perpetrator is choking or grabbing a victim, the arresting officer can simply grab the wrist with one hand and again apply either the

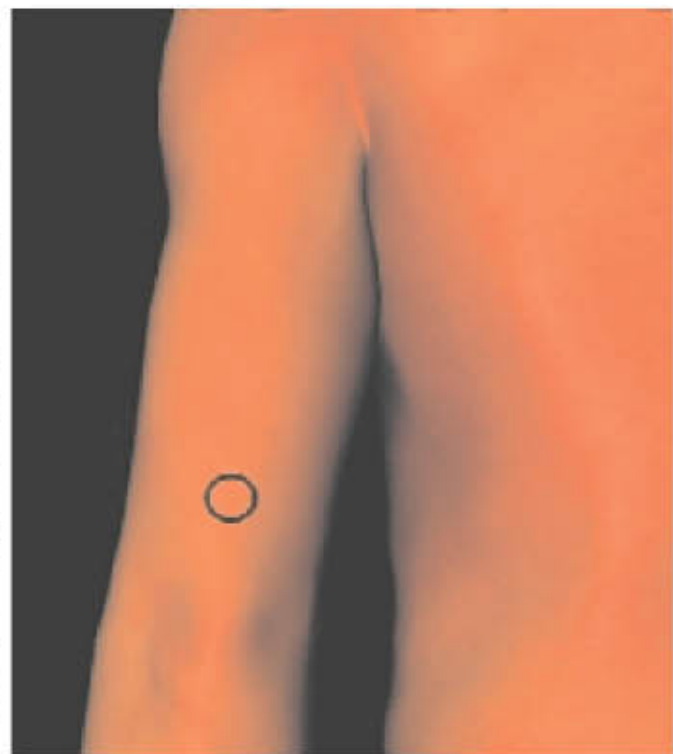
forearm or knuckles to rub and activate this target to affect the entire nervous reaction. The perpetrators other hand will also release as the body goes through the involuntary nerve reaction allowing complete release of the victim as well as simultaneous subduing and control of the attacker. Once the arm is weakened and consequently both arms extended, placing a handcuff on that wrist is easier. By maintaining the grip on that wrist, another will again weaken their arm and leg allowing the Officer to pull them to extend the opposite arm for cuffing, or bring them to the ground for more control. If two Officers hold both wrists with this point, they can weaken both arms immediately to bring the arms into controlled position.

The use of the forearm, knees and shins will also be a useable surface for many needs as such valuable assets to train with. It is also necessary to add here that the use of baton in many positions can easily be assimilated into the practitioner's usable weapons against this Kyusho target.

Pinning

The rubbing action as it weakens can then be used to pin the perpetrators arm against a surface such as a wall, vehicle or ground. This pressure like all Kyusho should be added in quick pulses of energetic transfer. Holding a target continuously will allow the body of the receiver to assimilate and then resist. A better method is to rapidly apply when you feel the perpetrator tensing to resist or when moving them into another position is mandated. This will relax the entire muscle system of the perpetrator and keep them off balanced and confused as well.

To affectively pin the perpetrator to the ground or other base only a small amount or physical exertion or pressure with the rubbing action will be needed. And because of its affect on the complete body, the application only needs to be on one elbow. This





can easily be done with the Officers knee or shin to free both hands for cuffing, frisking or enabling a single officer to maintain the pin or control or until back up is available.

The rub can be accomplished with the vibration of the Officers Knee, Shin, Fore-arm or Knuckles in a stationary position by simply moving the arm. This can be manually done by the controlling individual, or it can also be self-applied by the perpetrator as they attempt to pull away.

Cuffing

Once the Kyusho Point is activated and the perpetrator under control, it is very easy to pin, takedown or manipulate the arm for cuffing. For a pin, holding the arm against the wall, vehicle or ground if necessary... will allow the time to retrieve and secure the cuff. By initiating the pin or takedown so that the perpetrator is face down on the ground for and control add the safety factor and is already protocol.

Relea-

sing

To release a grip on a weapon, another person or even the officer themselves, this point is invaluable. If the officer can access this point, disarming and releasing the grip is quick and surprising for the perpetrator. (This element of surprise will be in the favor of the Officer for all Kyusho Point applications). Most of the time when a quick and rapid application on this nerve is affected, the hand can spring open releasing whatever the hold was on. Simultaneously it still weakens the arm and body taking most of the fight out of the perpetrator temporarily.

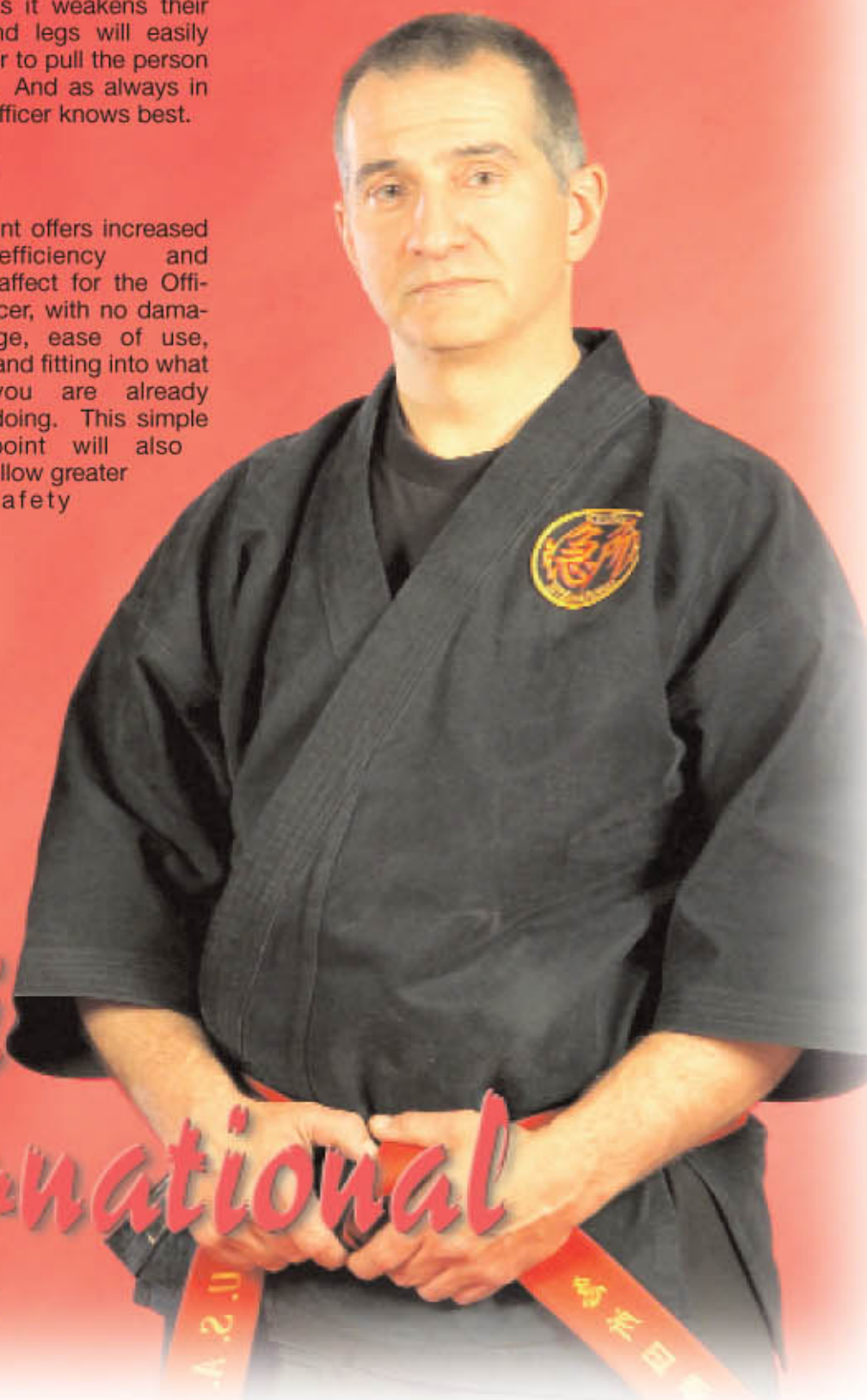
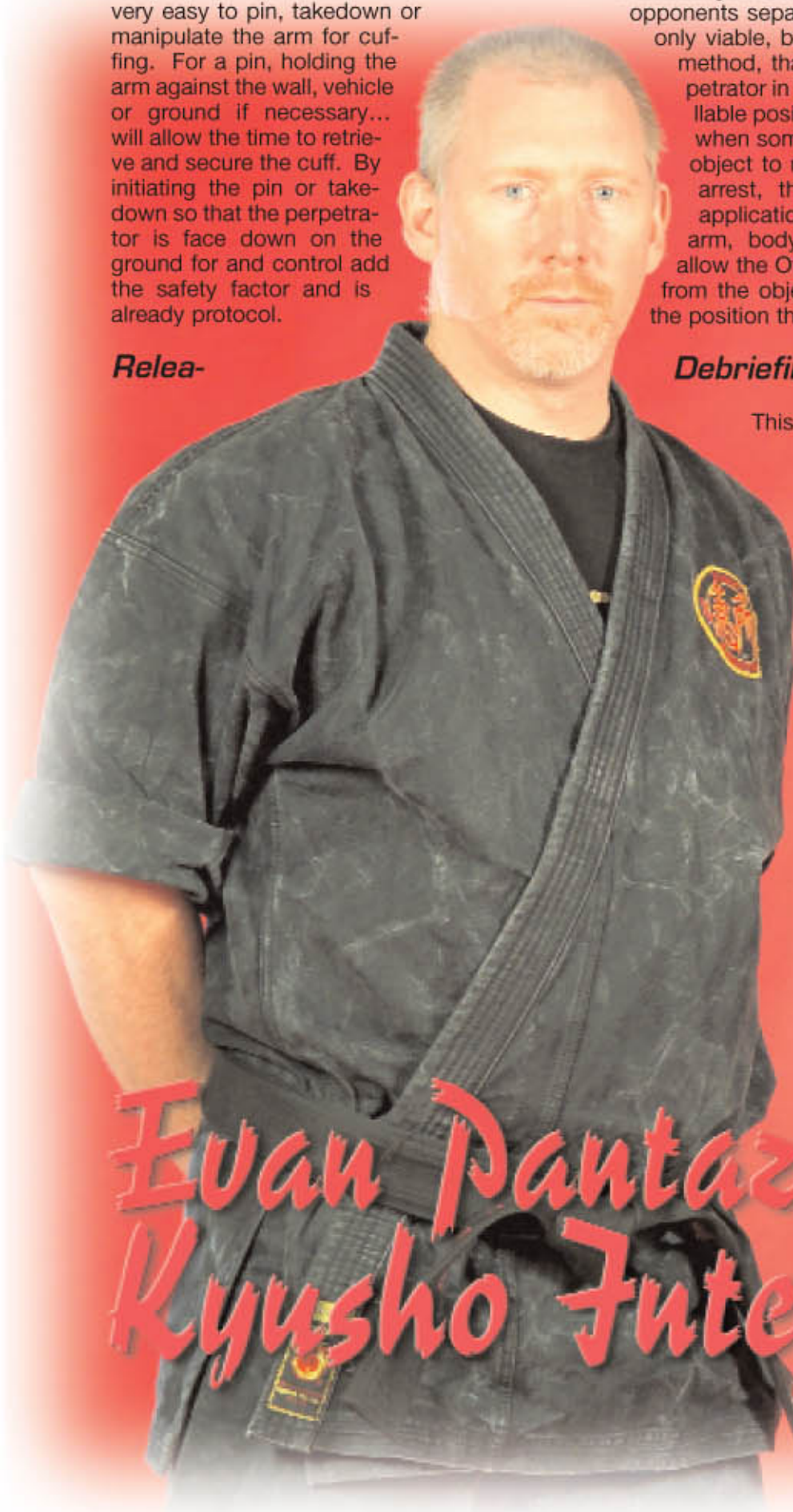
When a fight needs to be broken up and opponents separated, again this is not only viable, but a quick and reliable method, that again has each perpetrator in a preferred and controllable position by each officer. Or when someone grabs a railing or object to resist Officer control or arrest, this simple wrist point application as it weakens their arm, body and legs will easily allow the Officer to pull the person from the object. And as always in the position the Officer knows best.

Debriefing

This point offers increased efficiency and affect for the Officer, with no damage, ease of use, and fitting into what you are already doing. This simple point will also allow greater safety

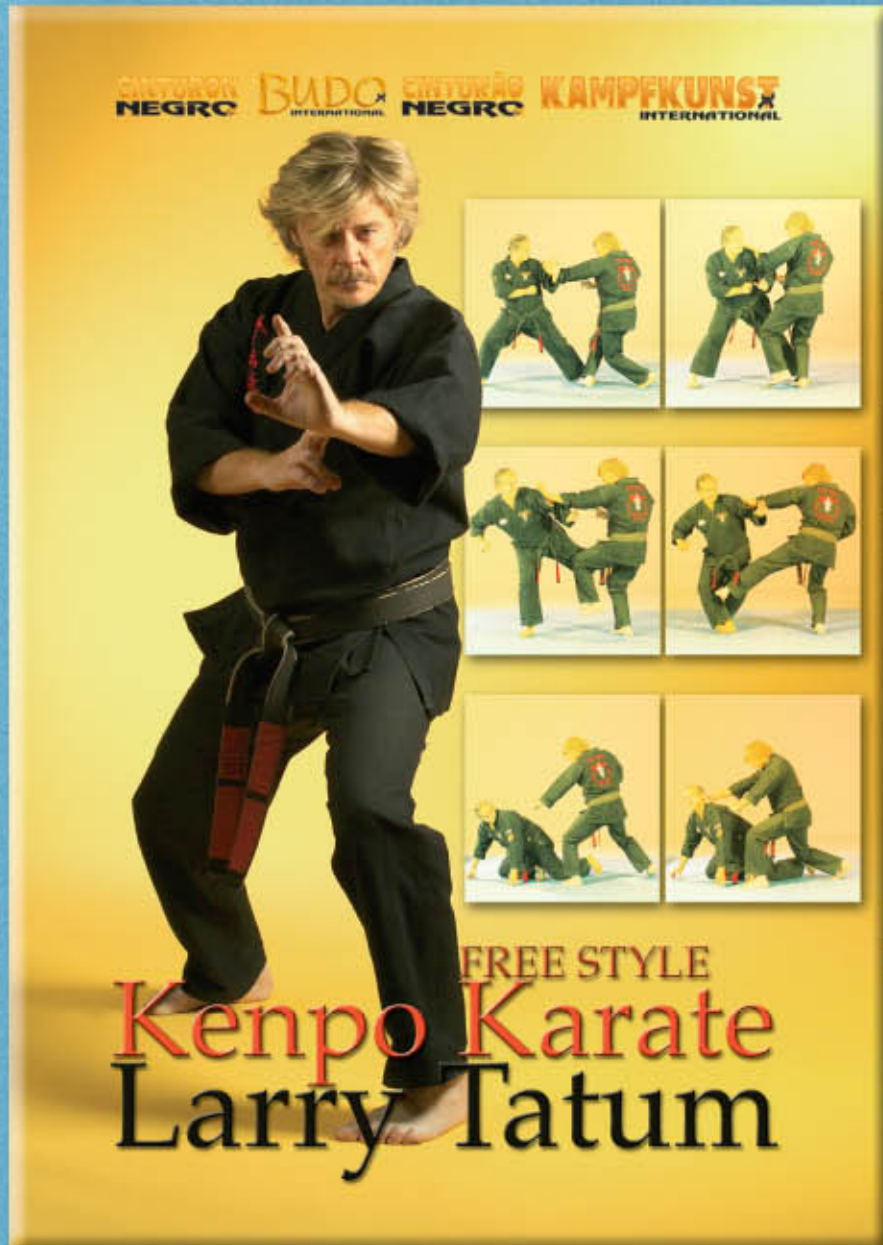
for arresting Officers or Security Personnel. As mentioned in the last article, certain narcotics where the person is agitated and their upper body is strengthened, such as with PCP, this point is less effective. In these instances the leg points we will describe in following articles will be very much more susceptible. Once the leg weakens the individual this arm point is once again usable and very affective.

This information is dedicated to the Brave and Resilient Members of Law Enforcement around the world... Thank you for what you do!



Evan Pantazi Kyusho International

FREE STYLE Kenpo Karate Larry Tatum



In this DVD the Great Master Tatum, assisted by Masters Luelmo (7th grade) and Camacho (6th grade), representatives of LTKKA from Spain, Portugal and Italy, develops the techniques called "Freestyle". With these techniques the practitioner will gradually learn the structure and will understand the process of formulation. As for personal defense techniques, there are four basic ways to face the opponent in combat. However, instead of naming the techniques, in freestyle they use letters and numbers to identify them and to create an equation for the combat, whose formula will allow us to chain movements.



**PRICE: \$39,95
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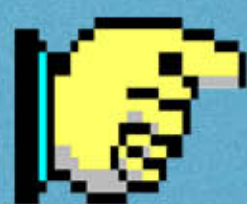
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Explosive DUMOG

Salvatore Oliva



The O.P.F. System includes, among other elements, techniques, principles and concepts from Dumog, the Philippine version of Grappling, which, combined with JKD, offers a complete and effective combat system, targeted at law enforcement, and also adapted for civilian use. In this new DVD, focused on the "civilian" version of Dumog, we study the techniques that allow to stop the strength of the opponent, acting with fists, elbows, head, etc. on vital anatomical points in the nervous system. Once again, Oliva deepens in the concepts and applications of JKD, developing new ways that allow us to acquire technical knowledge, extremely effective and lethal for the opponent.

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MONI AIZIK

COMMANDO KRAV MAGA

THE VICTIM MINDSET

CHOOSING TO EMPOWER YOURSELF

Predators tend to prey on unsuspecting victims. The more disadvantaged the prey, the more likely they are to be a target. Whether it's the elderly, individuals with physical disabilities or smaller and presumably weaker people, the thugs and criminals in society are more apt to attack them.

Traditionally, most people that trained in martial arts were only as good as their weakest attribute. More importantly, it would be almost impossible for people with physical limitations to start training in self-defense if they didn't already start as a child. Unfortunately, this typically leads to the victim mentality, the mentality that if they were attacked, there's nothing they could do so they just accept being a victim. This

dangerous mindset is more prevalent than most people realize.

Are you one of these people?

If so, you need to wake up and realize that you have the ability to empower yourself and choose not to be a potential victim anymore. With Commando Krav Maga, the fastest growing reality based system in the world, you can now arm yourself with the necessary skills and knowledge to prepare for any unexpected confrontation.

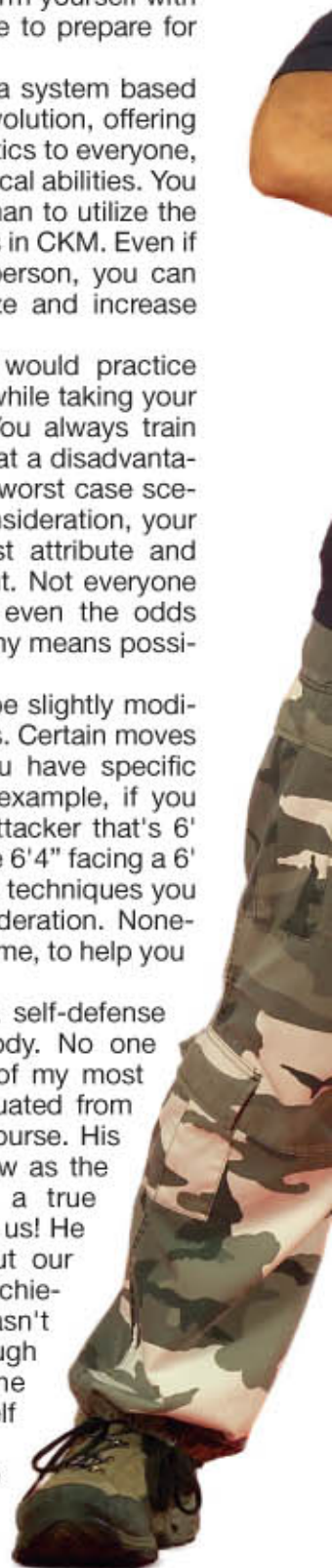
Commando Krav Maga (CKM) is a system based on practicality, effectiveness and evolution, offering the most modern street survival tactics to everyone, regardless of age, gender and physical abilities. You don't need to be a hulking strongman to utilize the no nonsense tactics and techniques in CKM. Even if you are a petite, relatively weak person, you can disable an attacker twice your size and increase your chances of survival.

In Commando Krav Maga, you would practice under the most realistic scenarios while taking your weakest attributes into account. You always train under the assumption that you are at a disadvantage so that you can prepare for the worst case scenario. Taking these factors into consideration, your aim is to focus on your strongest attribute and exploit the attacker's weakest point. Not everyone was built equal, so you need to even the odds during a street confrontation with any means possible.

The tactics and techniques may be slightly modified for people with different abilities. Certain moves may be customized for you if you have specific disabilities or disadvantages. For example, if you are 5'2", your tactics against an attacker that's 6' tall may be different than if you were 6'4" facing a 6' attacker. If you are an amputee, the techniques you perform may require special consideration. Nonetheless, the goal is ultimately the same, to help you survive against all odds.

Commando Krav Maga is truly a self-defense system that is meant for everybody. No one understands this better than one of my most recent CKM Instructor's that graduated from the CKM Instructor Certification Course. His name is Dennis Alfonso, also known as the one-legged warrior. Dennis is a true warrior and inspiration for all of us! He showed us that when we put our mind to something, we can achieve it. As an amputee, life hasn't always come easy for this tough New Jersey native but he decided to empower himself and stay positive.

Here is an interview we recently conducted with Dennis regarding his experience with the CKM Ins-





structor Certification course:

CKM: What inspired you to take the CKM Instructor Course?

Dennis: I've been in martial arts almost all my life. Growing up in a very tough neighborhood, I was always fascinated with the thought process of self-confidence. A lot of people I knew always felt the need to

look intimidating or tough. I didn't get into that. However, I did start training martial arts at the age of 6. After being involved with a few different martial arts, I felt that they were stagnant. One day, I read about CKM in Black Belt and figured I needed to try it and see if it was really as evolved and challenging as they said. I love to push myself to the limits. I was accepted into the course and the rest is history.

CKM: What did you think of the course?

Dennis: Let me tell you, after finishing the first day, I was questioning myself on whether I could continue. I just received my new prosthetic leg 8 days before the course. Normally it takes 4 months to get used to all the cuts and scrapes of working with a new prosthetic. The course was tough and my

body felt like it was going to collapse! During my long drive home, I started telling myself that I'm no quitter! Even through the physical intensity, my mind and spirit felt invigorated. I felt this burning intensity to continue and decided to push myself through the course, regardless of how tough it was.

CKM: What, in your opinion, separates CKM from other systems?

Dennis: I find that CKM is much more evolved than any other system. Even during the course, Moni was always looking at ways to

improve the techniques so that it could work for any type of person. Any other system that I've been involved with was always rigid in their thinking. Even if something wasn't practical or effective, it was a requirement that you learn it. With Moni, his open mindedness was really unique. I was impressed to see that the creator of CKM was working so hard to make his system better for everyone. I was also attracted to the simplicity and practicality of the techniques and tactics. This system makes the most sense to be prepared for the street.

CKM: Why would you recommend CKM to other people?

Dennis: I want to let you know

that I only like to be around people that want to advance and continuously improve themselves. I don't like to plateau. As my mother told me when I was a child, "Show me who you hang out with and I'll tell you who you are." This system is about evolution and continuous improvement. Even being in martial arts all my life, I still questioned my abilities in a confrontation. With CKM, I found a new confidence. I truly feel that this is a system that can be utilized effectively in the street. With its evolved and practical techniques, CKM makes the most sense for anyone! I now have a lot of people, especially women, asking when I can teach them CKM!

Dennis proves that no matter what disability you have or what physical limitations you are subject to, if you choose not to be a victim, you don't have to be.

Because the techniques in Commando Krav Maga were designed to be simple and straightforward, you don't have to put in years of practice before feeling confident in your abilities. Some CKM practitioners were put into situations where they had to defend themselves after just a few months of class. One particular story stands out in my mind.

One of my students was held at knife point by someone while waiting for the train in the subway. He immediately reacted and disarmed the assailant, taking the attacker by surprise. He then held the suspect and asked someone to call transit police. This particular student had only trained with me for 8 months. Although he isn't big or strong, his training gave him the right tools to survive.

Commando Krav Maga's evolutionary training methods and practical approach are truly the right fit for anyone, including you! Stop accepting the role of being a victim and start taking control today. The moment you decide not to be a victim is the moment you empower yourself.

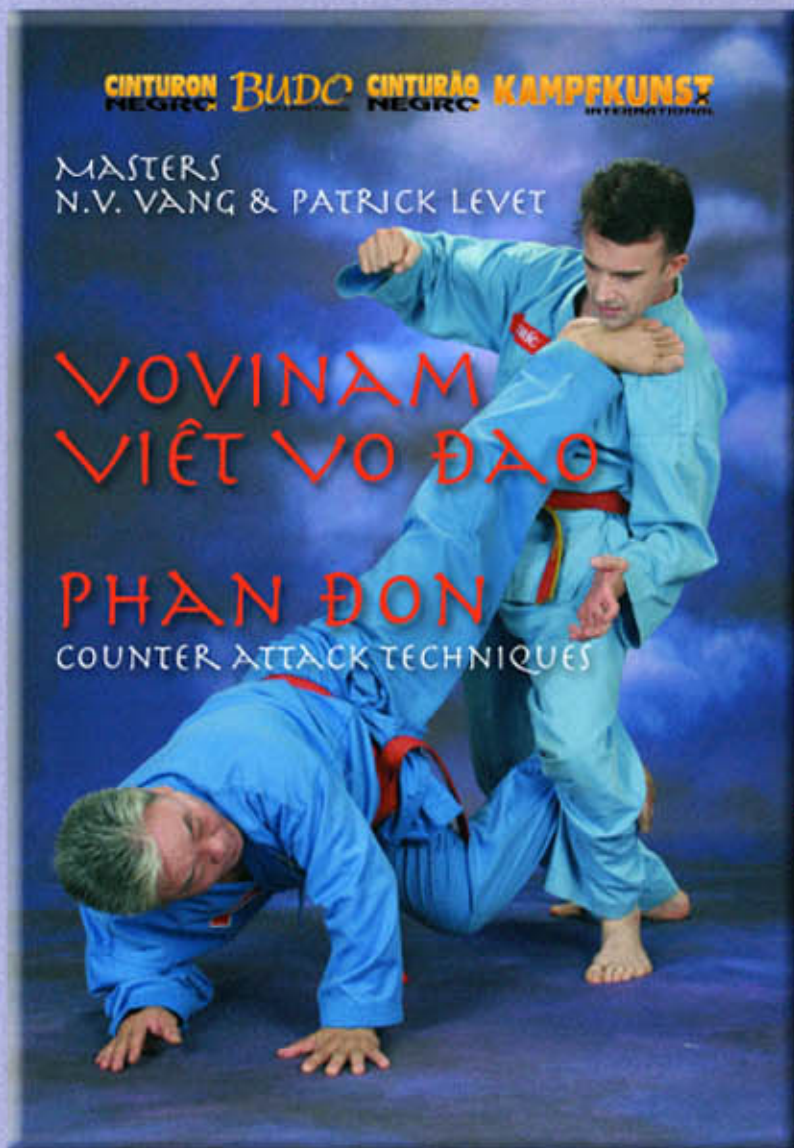
To learn more about Commando Krav Maga Instructor Certification Courses, Intensive Boot Camps and public seminars, please log on to www.commandokravmaga.com.

Moni Aizik is the founder of Commando Krav Maga and a former member of the Israeli Special Forces Elite Commando Unit. With over 30 years of combat experience, Moni started his martial arts training at the age of 8, winning 7 national titles in his youth. Joining the military at 18, Moni was responsible for counter-terrorism and intelligence gathering behind enemy lines and fought in the Yom Kippur War. After his military service, Moni has continued teaching reality-based self-defense to Law Enforcement personnel, specialized military units and civilians.



VOVINAM VIỆT VO ĐÀO

MASTERS
N.V. VANG & PATRICK LEVET



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.

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More on Miyagi

Whenever I hear of the feats exhibited by some so-called karate experts, Miyagi Chojun comes to my mind. A master of immeasurable skill, Miyagi was regarded as the greatest Okinawan karateka of his time. An extremely quiet man, he was born to nobility in Naha and spent a fortune studying, researching and propagating karate. Journalist Tokuda Anshu wrote the following account of Miyagi Chojun which I found highly entertaining, revealing and educational:

"As a youth, in the year 1928, I became a student of the great karate master Kyan Chotoku. I was then nine years of age and considered it a great honour to train at Kyan's dojo in Hishagawa."

"One day, to my surprise, I heard that my

"There is no half-way measure. Either you do it or you don't. Nothing is impossible."

Yamakawa Iwasuke was taking karate from Miyagi Chojun. It was a day I shall always remember. Yamakawa took me to watch him train at Miyagi's dojo. It was the first time I saw Naha-te. It was so different from Shuri-te. I watched the students practicing sanchin kata. It looked wild and savage to me. Then I saw Miyagi Chojun perform. I have not seen since, before and now, a man like him. I held my breath. Miyagi was simply amazing, just amazing. He exuded

a vitality as fierce as a lion, yet you could see the innate gentleness and control of the man. If there ever was karate in perfection, I saw it then. Miyagi Chojun's training was scientific and severe. For certain periods of time the young boys would train at midnight, in the graveyard, to develop their minds. No one could advance to the next kata without first perfecting the kata he was on. It was basics, basics and more basics, with the kata thrown in between. Miyagi Chojun got up every morning at five o'clock sharp,

practiced some kata several times, and hit the road. He would run about 10 kilometers, come back to the dojo, and do the kata again.

"In 1924, Taisho 3u-san-nen, Kano sensei and his leading disciple, Nagaoka, came to Okinawa and gave a two-hour lecture and demonstration of judo. According to the Asahi Shimbun, it was a fantastic demonstration of human endurance and ability. Miyagi saw the demonstration, accompanied by an old man named Matsu.

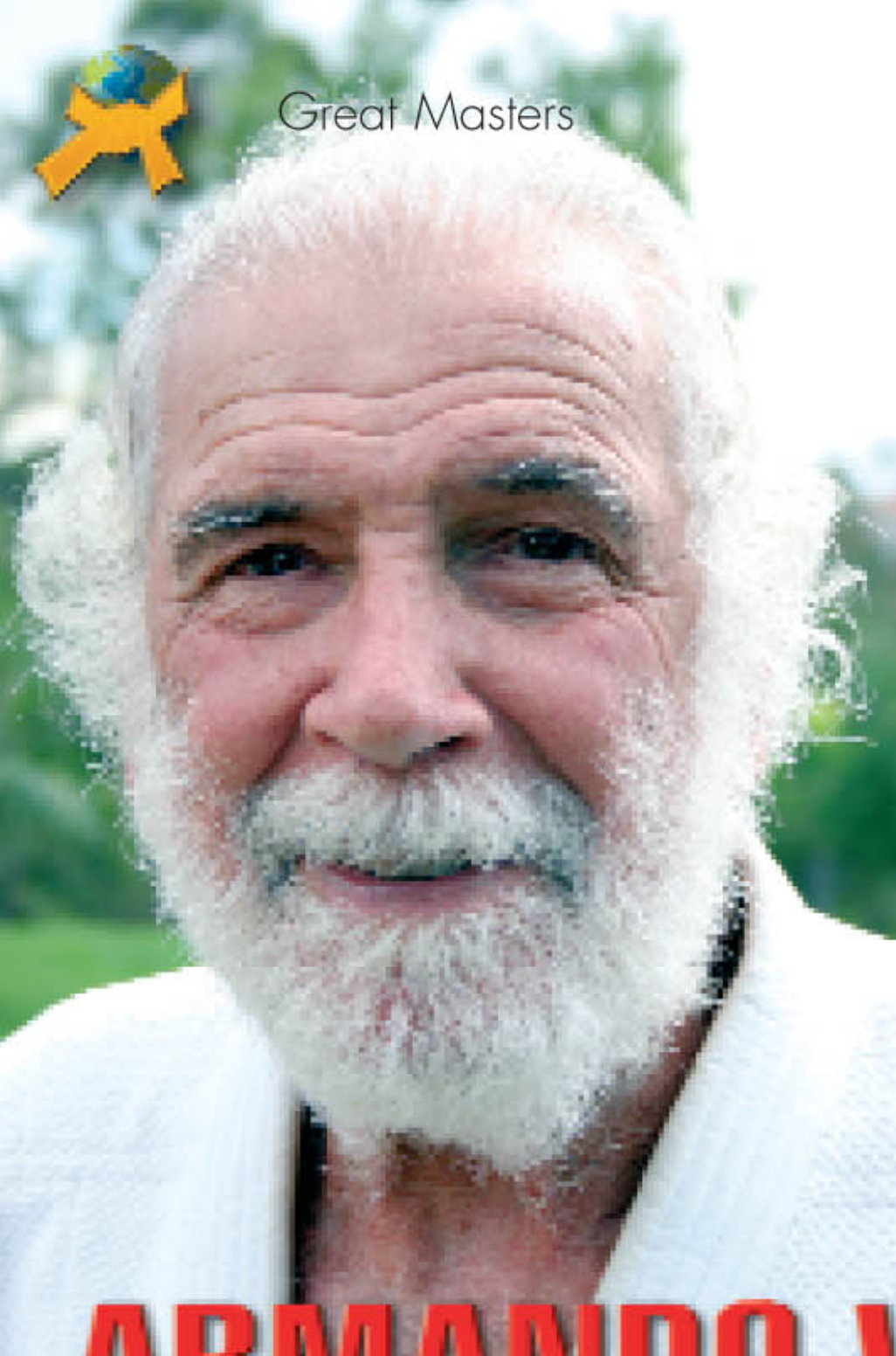
"After the demonstration, Matsu asked Miyagi if any karate expert could equal the endurance exhibited by Kano sensei and Nagaoka. Miyagi simply replied that any martial artist worthy of the name could perform for hours without drawing a heavy breath. The Asahi Shimbun heard about it and asked Miyagi to perform and uphold karate. He finally agreed, after much pleading, and as the paper put, not for show but for the sake of Okinawan karate.

"Miyagi performed without pretension. Okinawa never saw anything like it. It was the performance of a karate majin. Miyagi thrust his hand into a bunch of bamboos and pulled out one from the center. He stuck his hand into a slab of meat and tore off chunks. He put white chalk on the bottom of his feet, jumped up, and kicked the ceiling - leaving his footprints on the ceiling for all to see. Spectators hit him with long bos (staves) with no effect. With his fingers, he tore off the bark of a tree and with his big toe; he punctured a hole in a kerosene can. And he did many more feats which had to be seen to be believed. He performed all afternoon, way past the two-hour mark.

"After the performance, Miyagi said, 'any karate expert who trains properly can do all this. It is simply a matter of paying the price. Karate is a total commitment. I have not done anything that someone else cannot do, or for that matter, you. There is no half-way measure. Either you do it or you don't. Nothing is impossible.'

Miyagi Chojun died in Ishikawa, Okinawa on October 8, 1953. Yagi Meitoku, who was at his side when he died, is carrying on his work.

friend **Sensei Richard Kim**



Considered one of the most technical instructors of the Gracie Academy in the 60's, Armando Weidt never liked Vale-Tudo. "The law of the men is the law of love, the law of violence is the law of fierce beasts", he often says, paraphrasing his idol Gandhi. While being contrary to the sport established by master Hélio Gracie, Armando didn't refuse to defend the Gracie family name in the rings, three times, with quick endings. Having lived for eight years at the Gracie Academy, where he worked as an instructor, Wridt is today one of the five men in the world who has the honor to use the red belt (9th grade) awarded by Hélio Gracie.

In December 2007 we had the opportunity to meet personally this true legend of the sport who, with the humility and charisma typical of him, welcomed us in his small farm located 25km from downtown Brasilia. In his natural habitat, with long hair and a hoe in his hand, master Armando remembered for hours the golden times of the Gracie Academy, made explosive revelations about the difficulties of Carlos and Hélio at the beginning and also criticized current Jiu-Jitsu. In the end, he didn't refuse to put his old "armor" on to pose with his disciples Ataide Jr. and Rany Yahia.

ARMANDO WRIDT

Brazilian Jiu Jitsu

THE GANDHI OF JIU-JITSU

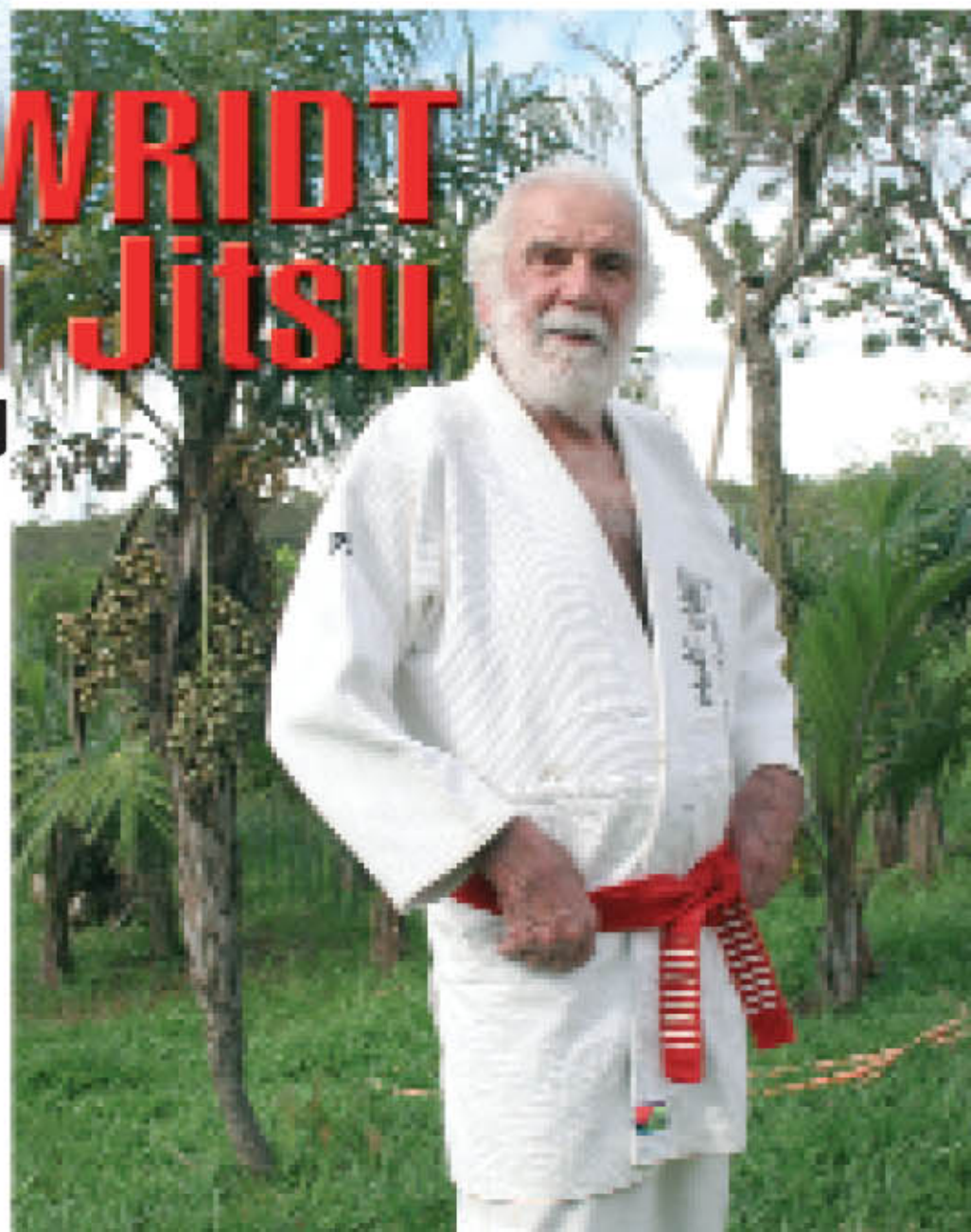
Text & Photos: **Marcelo Alonso**

Budo International: How did you meet Hélio Gracie?

Armando Wridt: When I was 21 and did my military service, I took part in a basketball tournament. Hélio was surprised by my speed at running and asked a mutual friend to introduce each other. I remember the first thing he asked me was if I drank, smoked or did nightlife and I answered I didn't. Then he invited me to ride the horse at his farm in Teresópolis and there I began to participate in the Jiu-Jitsu training. Some time later Hélio proposed me to work on the Gracie Academy in Rio, where I went to live. I have slept on the mat of the academy for eight years.

B.I.: How was the nickname Armando "little finger" created?

A.W.: My father was a carpenter in Teresópolis and when I was 16 I cut my finger on the machine to cut wood. Thanks God it was never a problem for the practice of Jiu-Jitsu, quite the contrary,





Hélio always taught us that the greater the leverage, the greater the force. I always had an impressive grip with this small stump, so that João Alberto used to joke: "Here comes Armando, to give us a beating from stump to all!". It never gave me a complex, quite the contrary, when I saw a child sucking his thumb I showed mine and I said: "Don't do that because it is going to shrink and it will be like mine".

B.I.: How did masters Carlos and Hélio gained recognition when they arrived in Rio?

A.W.: With challenges. When they arrived in Rio, as Carlos told me, they suffered a great deal of hardship and they even had to sleep in the "Mourisc", where now there is the Regattas Club of Botafogo. Challenging other styles of fight they began to be known. On one occasion Carlos fought against Japanese Geo Mory and the fight had much impact, mainly because of the courage of a Brazilian fighting against a Japanese champion. Everyone thought that the Brazilian would lose for sure. In those times, that fight caught the attention of several politicians and successful businessmen, such as Irineu Marinho, Assis Chateaubriant and Óscar Santa Maria. According to what Oscar told me, Carlos broke the Japanese fighter's arm and had a great victory. The ring was filled with hats thrown by the excited public. After the fight, Oscar went to greet Carlos and there began a great friendship. Carlos came to live in Oscar's house, in the neighborhood of Urca.

B.I.: What was the significance of Oscar Santa Maria in the history of Jiu-Jitsu?

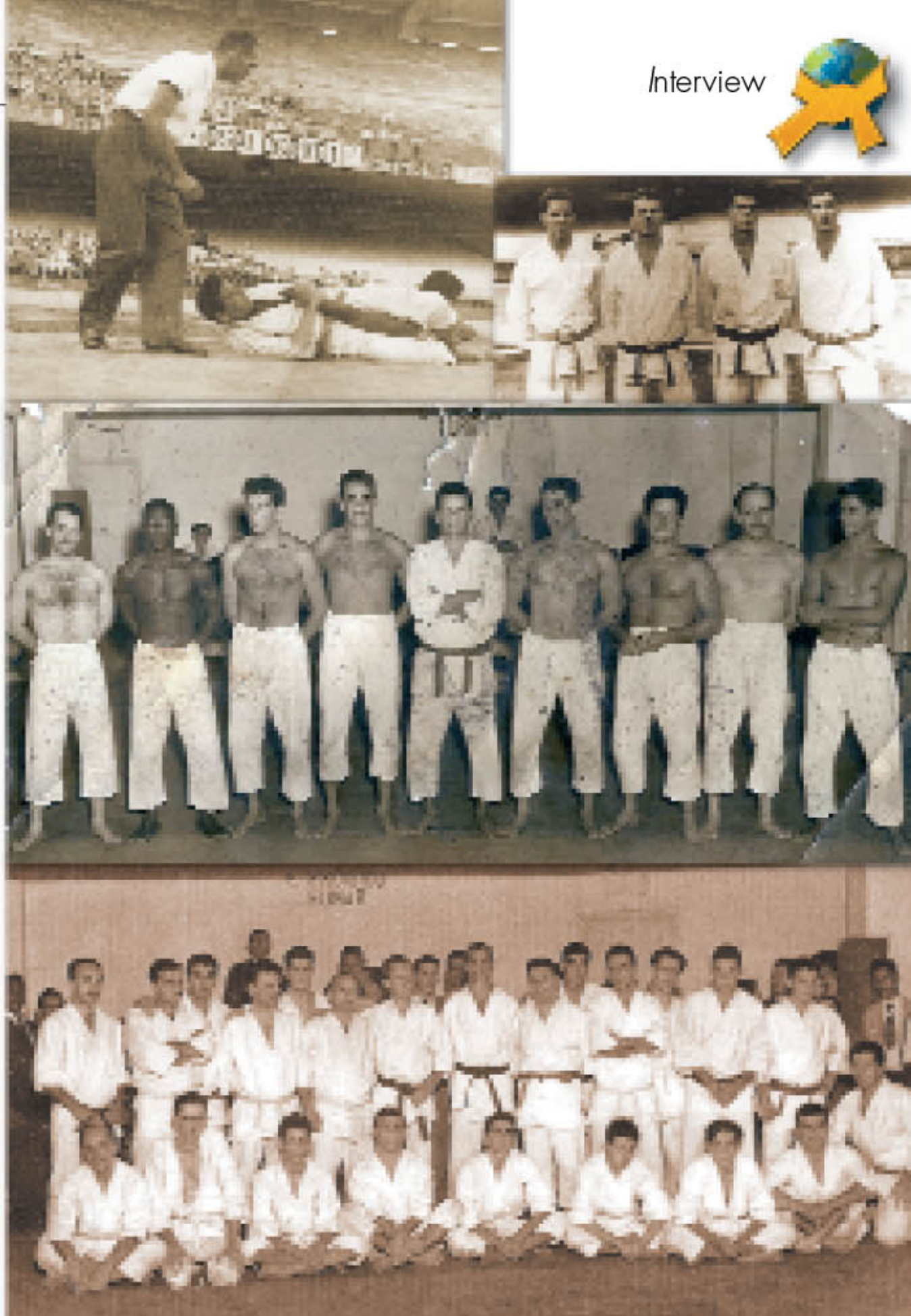
A.W.: It was essential. Oscar was a great enthusiast who introduced the Gracie in Rio society of that time and even, from the beginning, helped a lot Carlos and Hélio, from an economic point of view. Moreover, economic aid was a key in the different concept of the Academy, where people from high society of that time would go to train Jiu-Jitsu. Oscar was also very concerned about health and it was him who convinced Carlos that he needed to have a special diet to spend the whole day on the mat, and gave him the book of Dulin, who was the true creator of what they would call the Gracie diet.

B.I.: But wasn't the Gracie diet invented by Carlos Gracie?

A.W.: No, it wasn't. In fact, that diet was developed by the Argentine author of the book, Dr. Juan Estévez Dulin. He said that the body is nourished by what it assimilates, not by what you eat, that is the reason why the Gracie spent fortunes in the diet. As Carlos liked to read a lot, he took the diet based on the combination of foods.

B.I.: Is it true that you didn't like to fight Vale-Tudo?

A.W.: I never liked fighting Vale-Tudo, it looked like boxing leading you nowhere. As



Up: 1 and 2. Competition in the stage of Maracanã. In center: A group of students with Carlson Gracie. Down: A group of students of the Gracie Academy.

Gandhi said: "The law of the men is the law of love, the law of violence is the law of fierce beasts". And besides, it was not an advantage to fight, because all the pressure fell on us, Jiu-Jitsu practitioners. If we lost, we demoralized our art, if we won we were just doing our duty. Apart from that, we lost money, because in order to fight Vale-Tudo we had to stop giving classes for at least one week. As we won our salary per hour of class, we lost money.

B.I.: How many times did you fight and how were the fights?

A.W.: I fought three times. My debut in the rings was in Maracanã, in the preliminary of Carlson's fight against Passarito. I fought against a man from Capoeira, I threw him down, I mounted and I ended with an arm-lock. My second fight was at Club Vasco da Gama, where I ended a boxer with a mata-leon choke (the lion killer) on his back. In the third one I fought against another capoeira





ARMANDO WRIDT Brazilian Jiu Jitsu

man in Caio Martins gym, in Niteroi, and I won with a guillotine.

B.I.: What was your favorite blow?

A.W.: I didn't have one, I acted according to the blow I received. The Gracies didn't like the foot lock too much, but I liked it. There was a position where I allow the adversary to mount me and I attacked to the foot.

B.I.: After eight years at the Gracie academy, weren't the Gracie upset about your going to open your own academy?

A.W.: No, not at all, because I didn't compete with the Gracie Academy. I made a contract with the Federal Economic Fund, supported by Hélio. I agreed to a plan of lessons for employees of the Fund and I got them to approve the funding for my opening an academy in Copacabana. My dream had always been to open a Jiu-Jitsu instructor school. At the beginning I was giving lessons 16 hours a day. But I didn't want to do what is done nowadays, filling the academy and allowing students to train by themselves, I wanted to do the same as Hélio, but as I didn't have any instructor as he had at the Gracie Academy, the pace was very heavy and to avoid doing what I thought it was wrong, I decided to sell the academy and take examinations for the Superior Labor Court and in 1970 I came to Brasília as a legal expert.

B.I.: So did you stop giving classes?

A.W.: No, I didn't. I was invited to teach self-defense at the ESNI (School of the National Intelligence), where I taught for 12 years. I have taught the security agents of presidents Geisel and Sarney.

B.I.: What has been the most complete Gracie?

A.W.: The best Gracie in Vale-Tudo has been Carlson. I don't like Rickson's fighting style, is very boxing-style. Carlson was better, the only problem with him is that he was a bit stubborn, if he was determined to win with an arm lock nobody could dissuade him and that's why, sometimes, he just tied.

B.I.: How is your view of Jiu-Jitsu nowadays?

A.W.: I am very disappointed about the turn taken by Jiu-Jitsu. Today people only speak about competitive Jiu-Jitsu, Go Jitsu (name for competitive Jiu-Jitsu in Japan). Even Hélio's children only practice Go Jitsu, nobody knows to do self defense, they only speak about boxing. At the time of the Gracie Academy, Hélio taught Jiu-Jitsu to the weakest people for defending themselves. That's why we had students like Roberto Marinho, Carlos Lacerda and so many others who were there not only to compete, but also to learn to defend themselves. I have even read the article on the history of Jiu-Jitsu in your magazine and I disagree when it is said that Jiu-Jitsu has evolved. Logically, the technique of competition has evolved, but Hélio's Jiu-Jitsu is over, the good Jiu-Jitsu has died.

B.I.: What about those who wanted to compete at that time, what did they do?

A.W.: Those who wanted to compete trained Judo at Augusto Cordeiro, Haroldo de Brito, Teofilo Mesquita or Hermani's academies. A few years ago, Ezekiel, a good judoka competitor, who trained for some time with me and Sardela here in Brasília, was on tour at some academies in Rio and it seems that he beat everyone with which was called for the first time Ezekiel strangulation. This is an absurd, it should be called Hélio Gracie's. By the way, I think it should be compulsory for Jiu-Jitsu academies to have a picture of master Hélio on the wall, as in Judo academies there is one of Jigoro Kano.

B.I.: If there was no competition, how did Gracie Academy's team beat everyone in Vale-Tudo?

A.W.: When there were Vale-Tudo events, the team of instructors trained in a separate schedule, guided by masters Hélio and Carlos. How could you put someone as strong as João Alberto or Carlson, to train against Roberto Marinho or Carlos Lacerda? It was not possible, that is why there were specific training schedules for the fighters of the academy such as João Alberto, Carlson Gracie, Hélio Vigio, Robson, me ... That is how it worked.

B.I.: How was the graduation at that time?



In this photo Helio Gracie gives the red belt to some of its students.

A.W.: There weren't colored belts. Everybody wore blue belts and the instructors of the Gracie academy wore a darker blue, like indigo. The graduation began when Elcio Leal Binda created the federation and belt colors.

B.I.: Speaking about belt colors... Two editions ago we did an interview with Euclides Pereira and we have received many e-mails from people complaining because he was wearing a Jiu-Jitsu black belt. Was it you who granted him the grade?

A.W.: Yes, it was me. And you can invite those people who complained to train with Euclides, they will see whether Euclides is a black belt or not.

B.I.: Did you have the opportunity to see the fight of Carlson against Euclides?

A.W.: No, I didn't see the fight, but I spoke with several people who were there. It seems that Carlson had a good opportunity when he caught Euclides's back, but in everything else in the fight, it was Euclides who had the control. The fact is that Carlson received more than he hit. Perhaps the Gracies will be upset, but Euclides won that combat. Even once Euclides was with me here in Brasília and he asked me to ask Carlson to accept a second fight in Brasília. I spoke with Carlson and he told me he no longer had the patience to train, he said that Euclides was a very tough guy and that in order to do that fight he would have to stop giving classes to prepare himself.

B.I.: Who is the greatest fighter you have ever seen in Vale-Tudo?

A.W.: Certainly Euclides was the most technical, a complete Vale-Tudo fighter. I was very good at standing fight, he did good throws, he passed the guard well, nobody managed to grab him with a foot lock and he was very calm in the ring. Even if he has been Jurandir's student, who learned with Pedro Hemetério, I believe that Euclides was better than all of us at the Gracie Academy, because we learned Jiu-Jitsu to teach it and he learnt it to fight Vale-Tudo. Euclides had a

natural talent for the fight, he has certainly been the most technical fighter I have ever seen. There is also Iván Gomes, who was an outstanding fighter, no one could be compared with him. He was already a phenomenon and after training at the Gracie academy he was even more. I would dare to say that Ivan would beat any current champion, including Minotauro.

B.I.: Your student Ataíde has trained great champions in Jiu-Jitsu and MMA. How do you see his work?

A.W.: On one hand it makes me happy to know that our work goes on. He learned the Jiu-Jitsu that I learned from the Gracie. On the other hand, I don't agree with the way Jiu-Jitsu lessons are taught nowadays. A few days ago, I went to see Rany's training to fight against a Japanese fighter and he was training more Muay Thai than Jiu-Jitsu. Our essence is Jiu-Jitsu.

B.I.: But don't you agree with the fact that MMA nowadays is a mixture of styles?

A.W.: Yes, I do, but we can't lose the true essence. I think it is important to train a little bit of other styles, but without forgetting that our fight is Jiu-Jitsu. A good example is that fight of Bitetti against Hulk, if he had fought Jiu-Jitsu he would have won, but he did Boxing and eventually the worst happened. A fighter can't forget his roots.

B.I.: When was the last time you met your master?

A.W.: It must have been ten years or more since I haven't seen Hélio. About six months ago I was in Itaipava, around five in the afternoon and Mrs. Vera, his wife, told me that Hélio was sleeping. I insisted, I told her I just wanted to give him a kiss and a hug, as I had to return to Brasília immediately, but Vera replied that Hélio could only see me if I returned the next morning and I couldn't see him.

B.I.: And did it upset you?

A.W.: Not at all, I am very grateful to Hélio for having taught me Jiu-Jitsu and having

Great Masters



allowed me to live with him during eight years. Although he had hit me, I wouldn't be upset.

B.I.: It's odd that you are 83 and you have a very similar life to your master Hélio ...

A.W.: It is true. We live both in a farm, the difference is that Hélio has a lot of employees who do everything in the house and here I do everything. Everyday I wake up at six o'clock, I take a good coffee, I feed the fish and then I go with my hoe to remove the weeds. But I don't expect to reach Hélio's longevity. It would be an evil if the heavenly father would let me get that far.

B.I.: If you had to choose an idol, who would you choose?

A.W.: Gandhi, without any doubt, because he was always against violence. We must never forget that the Jiu-Jitsu ka (Jiu-Jitsu fighter in Japanese) is first and foremost a "gentleman". Today, people are very violent, they step on you and then they even want to hit you. Those who know Jiu-Jitsu have to use the self-confidence provided by the art, to avoid the need to quarrel, but unfortunately, nobody does this..





Conflict

Jim Wagner

THE JIM
WAGNER
REALITY-BASED
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Exercises



It had been a long time since this classic name of our magazine, Sergeant Jim Wagner, had visited our pages. It was not a lack of will on our part, but the world is very troubled and consequently, Jim has much work to do... Everything comes to an end and at last we can introduce a new work by this world-renowned expert in Martial Arts based on reality, that is, arts of combat for people who must fight not for pleasure or sport, but in real life. The success of Wagner among the security forces of different countries is a natural consequence of this work.

Suddenly someone threatens your integrity. Your pulse accelerates, your warning signs are multiplied in the brain, they generate an excess of inputs, all intense ... all at once ... Welcome to hell!

In order to respond to hell you must be trained in fighting under its constants. The head doesn't work like in normal circumstances, nor does the body. If we aren't able to become familiar with these feelings, when the moment of truth will come it is very likely that our training doesn't help us as it should. For this reason, Jim Wagner has designed a system of clever exercises which allow students to prepare for that moment when all their skills are necessary, becoming familiar with the pressure they will find in a real fire, in a fight, in an assault, etcetera...

As always, his work is supported by his extensive experience and it has been taught at several government agencies in Europe and America. Today, thanks to this article and to the video, you will have access to this knowledge, only if you like real combat, of course. It is a new work you shouldn't miss, a new proposal to improve through the training with the best names.

Alfredo Tucci





Conflict



Conflict Exercises Sergeant Jim Wagner

Up until the 1990s police Special Operations teams believed in physical fitness and trained hard, but there was a problem. Most physical fitness programs for these special police officers were not always related to

the physical tasks they had to perform on actual missions. In the late 1990s a revolution took place that changed the way these teams trained. The new physical fitness programs utilized mission related exercises and drills that strengthened and increased the endurance of the police officers. Instead of doing long distance running like a jogger in a t-shirt and shorts, which a Special Operations officer never does on an actual mission, it was replaced with short fast runs in tactical gear. Instead of spending hours of weight lifting to get big and bulky the new format had the officers pulling themselves up through attic holes or doing a victim rescue carry. These exercises worked the very muscles that the officers would be using.

As a Special Operations officer myself, and police trainer, during the 1990s I was a part of this revolution. The new physical fitness approach made me and others better at what we did in the real world. Unfortunately, the martial arts world has not followed, and many martial artists are spending a lot of time working out, but much of it does not help them directly in becoming better fighters. Certainly, there may be health benefits, but traditional physical fitness may not have conflict benefits.

Over the past nine years I have introduced many new concepts to Budo readers: scenario training, air gun training, stage blood in knife training, hand grenade survival, movement under fire, and many other life-saving techniques and training methods. Recently publisher Alfredo Tucci asked me if I had any more original ideas that I could share with the readers and I told him about conflict exercises, and how it was missing from the martial arts. The result of our conversation is our new DVD titled Conflict Exercises.

What is Conflict Exercising?

When I warm up my Reality-Based Personal Protection students before each course I do it in three phases: 1. Stretching, to prevent muscle injuries during exercises and drills 2. Cardiovascular, exercises to get the heart rate up to help overcome conflict fatigue 3. Strength exercises, to overcome suspect resistance. The entire warm-up before class takes 15 minutes. After all, people are paying me to teach them how to defend themselves, not to get into shape. That is what gyms are for.

From the very first stretch at the beginning of the warm-up to the Moroccan Military push-ups to strengthen the wrists and arms, everything I do is related to preparing the body mentally and physically for conflict. The exercises and drills I use are those that I have collected from around the world in my 30+ years of police, military, and martial arts career. During this long period I have had the privilege of being a guest instructor for the Israeli police and military, German counterterrorist team GSG9, the Helsinki Police Department, the Royal Dutch Police, German Special Forces, the U.S. Marines, Brazilian G.A.T.E., and literally hundreds of other elite units, and I share much of my knowledge in my classes and on this new DVD.

Not only do I have the warm-up at the beginning of each class, but I have an entire 8 hour course dedicated to these worldwide exercises and drills called Conflict Conditioning. This one-day Level 2 instructor course exposes my Reality-Based instructors to over 50 different conflict exercises in a step-by-step manner. Once mastered the instructors take this information back to their own schools to make their classes more exciting and challenging. Of course, I have dozens of my own original exercises and drills peppered throughout



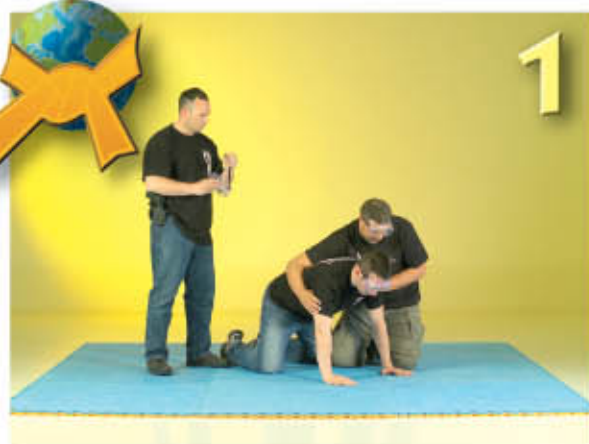
Exercises



www.jimwagnertraining.com

REALITY-BASED





the program.

Examples of Conflict Exercises

This all sounds very interesting, but you are probably asking yourself, "What are some examples of Conflict Exercises so I can wrap my mind around it?" Let me give you two examples.

This is the first exercise as it appears in the Level 2 outline:

Push-up Walk

- 1) Goal: Upper body strength
- 2) Equipment: None
 - a) Trainee is in a push-up position
 - b) Trainee walks forward and drags their legs behind them

Basically you are laying flat on your stomach and you push yourself upwards until your arms are locked and your hips and legs remain on the ground. Then, with your arms only, you walk across the room dragging

your legs behind. This is not only a good upper body strength and endurance exercise, but it has some real tactical value as well.

Imagine that you are in an outdoor restaurant in a major city and you and twenty others are the victim of a terrorist bombing and your legs were severely injured or blown off. The first responders may not be there to help you for several minutes, and even if they are there fairly quickly you must get out of the kill zone before they get there should there be a secondary device. This is a common Middle Eastern killing tactic mainly to kill the responding police and fire personnel. Under this circumstance you may have to walk yourself out of the kill zone on your hands dragging your destroyed legs behind you. This sounds gruesome, but the Push-up Walk exercise prepares you physically and mentally for such a possibility.

This is another example as it appears in the outline given to every instructor:

Thermal Shock Training

- 1) Goal: Conflict stress control
- 2) Equipment: Cold water
 - a) Trainee gets into a shower, or is hosed down, with cold water
 - b) Trainee controls thermal shock with breathing
 - c) Trainee performs hand strikes

The next time you have to take a shower stand in there and turn on the cold water full blast, especially in winter. Your body will go into shock. Your muscles will tighten, your movements become stiff, and your breathing gets shallow and rapid due to the cold. This reaction is similar to what happens when you are in a life and death conflict. Your mind and body reacts to danger.

When you can learn to breath deeply and rhythmically, and are able to perform some basic techniques smoothly under this extreme condition, then you will be also be able to transfer this learned physical and mental control to your next conflict situation.

I tell my students that their reward for doing the Thermal Shock Training is that





they can turn on the hot water once they have mastered the technique after a couple of minutes.

I got the idea for this exercise while doing maritime interdiction training in the Port of Los Angeles a few years ago and off of the coast of California while learning how to rescue hostages on Gas and Oil Platforms. The cold Pacific Ocean in the winter is quite debilitating, and yet I still had to perform all of my tasks: get onto the structure from the water, move tactically, and engage role player terrorists.

Final words

The two exercises I described are just two good examples of what you will experience in my Conflict Conditioning course, and what you will learn from my new DVD.

Be A Hard Target.

Sergeant Jim Wagner is a police and military Defensive Tactics instructor, and the founder of the Reality-Based Personal Pro-

tection system. For upcoming course information in Europe visit www.jimwagnerrealitybased.com





For six years he has been the absolute king of Japan and thanks to the invincibility in middle weights, he was called Mr. Pride. With the end of the event enshrined by him, Wanderlei Silva was hired by the UFC and decided to start a new life in Las Vegas, where he moved eight months ago with his wife Tea and his son Thor, besides his physical trainer Rafael Alejarra with his women. Having gone through a difficult phase in his career (he has suffered three defeats in a row against Cro Cop, Henderson and Liddell),

Wanderlei has chosen not to appear much in the media, and has preferred to devote himself to training at the Randy Couture academy, to finally show again in the American octagon the knockout which established him as the king of Japan. But with our visit, the champion decided to open the doors of his house in Las Vegas to the media for the first time and to give a chance to MMA followers to come closer to one of their greatest idols.

Budo International: You came from a defeat and in a period of transition, in your debut in the UFC you fought against one of the most experienced fighters. How was that bad time?

Wanderlei Silva: I should have trained more with Couture's team, not only with the coaches, but something that helped me is that I have my fitness coach (Rafael Alejarra). He has been with me for a long time and that has not changed, quite the opposite, it has evolved. That is why I had a very good pace and a very good physical preparation. Thanks to my physical preparation I compensated a bit for the lack of pace on the day of the combat.

B.I.: You had initially planned to stay in Miami. Why have you finally decided to live in Las Vegas?

WAS: I was going to stay in Miami because some good friends were there, but once there, I realized I had no facilities for training. On a trip I made here to Las Vegas, I saw that Couture's academy was good, I had a conversation with him and I realized that here I had a complete team. I decided to move. The events are here, I go to all promotions, I already have more contacts with promoters, I am more integrated.

B.I.: What is the difference between training here or in the Chute Boxe?

WAS: The truth is that the fight training is basically the same. What I am not taking here is the Jiu-Jitsu lesson, I'm just training Jiu-Jitsu on the days of Jiu-Jitsu training. Now I am more integrated, I know the fighters better and if everybody helps it is easier. There are fighters who come and train for a competition and automatically, I am their sparring, and they are

MMA

The King of Japan, on the conquest of

Las Vegas

Wanderlei Silva

Text & Photos: **Marcelo Alonso**





so for me. That is, I train with all those who are going to fight, not just with one of them, but with several.

B.I.: Who are your coaches and your main training partners here?

W.S.: I train Boxing and Wrestling with Couture. I am training Muay Thai with Shawn Tompkins, who is an excellent partner and gives me personal lessons. I practice Jiu-Jitsu with Robert (Drysdale) and Jacaré, who support me a lot. The truth is that they don't give me a proper lesson, we train together, they give me some hints on the ground and I do so with them in the standing fight. I've never been too technical, so I give them more experience than technique and also a fighter attitude, that is, how to train a blow, how to withstand elbows and many other blows I received on my head, and which these friends won't have to suffer.

B.I.: How is your relationship with Couture?

WAS: When I arrived here in this last trip, I went straight to talk to him, to see if he could help me for this fight, and he told me that the whole team was at my disposal, that I could train with whom I want, when I want. I asked him how much I had to pay and to my surprise he told me just to pay the monthly fee and to look for him, he would give me Wrestling lessons. Every Tuesday and Thursday morning he comes to teach me. Sometimes it is a private lesson, just for me. He wakes up at ten in the morning and goes to the academy just to teach me. Randy is very kind. With all this, I have perfectly integrated into Xtreme Couture.

B.I.: If the fight against Chuck Liddell was in the ring, could the result be different?

W.S.: I don't think so. But in the UFC the athletes fight against each other three times and next year I will fight against him again and I'm going to be much better. The biggest difficulty for me was because of his size, I didn't know he was so tall, he is 1.90m and his punch came much earlier than mine. Now I train with a taller, stronger and better partner in Wrestling. Everyone here is good in Wrestling, so I think that in my next fight against him I will be much better, I will be tactically prepared.

B.I.: What have you learned about Keith Jardine, your next opponent, in his victory against Liddell?

WAS: The truth is that I haven't studied his game yet. The only Jardine's fight I've seen has been against Liddell. He has some untidy, strange movements, but he touches with his blows. He is also very tall, which makes him dangerous. He is strong,





he beat Liddell, I mustn't underestimate him, and that is why I'm training a lot, but I haven't studied his game yet, I'm training in general, the form, and later I will train specifically to fight against him.

B.I.: How was the arrival of Jacaré to the team?

WAS: I didn't know Jacaré, I haven't had any contact with him. Jiu-Jitsu people speaks very well of him. He is very kind, a very nice person, very simple and very hard-working, a true athlete, and I could see that his technique is highly accurate and his Jiu-Jitsu, Robert's and Galvão's, are very good. Each one has his own technique, his own style; training with the three of them is a privilege. Galvão does some amazing turns, he doesn't stand still, jumping, going from one side to another ... He's very fast, he has a lot of explosion and he doesn't stay still. Robert has a game that crushes you, pushing you, he is very technical and he has very good positions. Jacaré has a game of strength. It seems that his blows are going to break your face. He is very strong for the 83kg category. I am 100kg weight and I couldn't move well training with him.

B.I.: Jacaré has said that almost everything is already discussed to fight in the "Dream" GP. Do you think he has a chance of winning?

WAS: I think that if he comes in, he will do it as "no favorite" for not having so many fights in his career and for not being known; but after training with him, I see him as a favorite. He is 1.85 m high, he is tall for the category and he is very strong. I have told him to make his game, he has to do what he can do better. At the time of the clinch, I think it is very difficult for the opponent to come out unscathed. Jacaré comes from Jiu-Jitsu, but he has told that he likes to hit and in Muay Thai training he exchanges very well, and he knows to defend very well. He is improving day by day and if he goes to the "Dream" GP, he is one of my favorites.

B.I.: Analysing this category, do you agree that Anderson is the number one? According to your view, who are the strongest in the category?

WAS: Jacaré hasn't fought for a while, but he is strong, without doubt. Damian also makes very fast fights, everybody says that he has a very good Jiu-Jitsu, he is another name that comes with force. Paulão is the champion of the category of the other event and although he has had some problems, he is among the adversaries who may come at the level of Anderson. The longer Anderson stays on top, the better for him, so that he can make some good savings. Everybody talks about him, everybody praises him and his fights have received just good critics, he is the number one in the category. He has a lot of talent, his boxing is good, even if we talk about the possible fight of him against

Roy (Roy Jones Jr., Boxing World champion), I think that if he trained only boxing for two or three months, he could face an athlete of that level. It would be very pretentious to say that he would just go and win, but I think he could surprise because his boxing, from the days when he trained in the Chute Boxe, was already at a higher level. If the MMA had to choose a fighter to represent it in Boxing, it would be undoubtedly Anderson.

B.I.: There have been comments that you could go to a lower category. Is it true?

W.S.: I am now deciding whether I go or not. As I am going to make this fight, I talked to the owners of the event and they have felt it can be interesting. My height here is low, I am 1.80 meters and everyone here is 1.88 meters or higher, from Shogun's height or higher, which is a disadvantage, because in Japan the athletes were of my height. I've never lost so much weight, but that is normal. Maybe I can even fight in both categories... Let's see!

B.I.: What do you miss most of the days in Curitiba?

WAS: I miss my friends, my training partners ... Acacio, Cyborg, Azeredo, all those who trained with me. The company, the support of the people with whom I trained for a long time ... But what can I do? We must pursue the future and look to new horizons.

B.I.: In recent interviews you said you wanted to follow your dreams and your initial idea was to make a team ... What have made you change your mind?

WAS: I still think about creating a team, but for that I need time. I don't like to do things wrongly. I want to create a CT, but I don't want to open an academy with a mat, a punching bag... It has to have at least a structure similar to Couture's. I have many friends in this area, I have a lot of experience and when I open my school, I want it to be the leader, trainer of champions.

B.I.: What is the best and the worst thing of Las Vegas?

WAS: Living here is fine, I am invited to all events, I chat with Dana White, Fertitas... They are all neighbors of mine, we have direct contact and that is very good. That direct contact with the events can open doors for me and for my athletes when I will eventually be an entrepreneur. I don't see the bad side, I am

with my family and I am calm. I only miss some friends, my daughter and my parents.

B.I.: What has happened between you and Quinton?

WAS: Quinton made a statement saying about me that I only fight against easy people and I answered that he should be careful, because the octagon has no strings to be hanged, as it happened twice when I knock him out in the Pride. But I really don't want to argue, I don't like to wait for him to say something about me to use it as advertising, I don't need it. It's a natural cycle regarding the next fight between us. I don't know when it will take place, but we will fight again. I'm sure it will be a great fight, he is a tough guy and I think that the next fight is approaching; it is a matter of waiting.

B.I.: And that image of a Wanderlei who didn't speak with the opponents ... Has it changed?

W.S.: It is a natural change. When you mature you see things differently. In the last event, Lyoto said something that I found interesting: "It is useless to pull a face to the other, because at the end we will all be old and we will laugh at it. Professionalism is professionalism".

If you have to fight against whoever you get ready for it, you train and you fight. Nowadays, the reality is that nobody is afraid of a face. Everybody is very professional and has to seek the technical part, preparation, climb into the ring and win.

B.I.: It's hard to imagine you without pulling a face at the opponent in the weighing ...

WAS: It doesn't make a sense anymore, when I'm facing my opponent I'm not pre-





tending, well, I never did! I get really nervous. I have trained for three months, I get blows and that is serious! You are there and you have to sell, the promoters want someone who sells, the more the fight is promoted, the more you sell and you fight. We can see the example of Pro-Wrestling. It is a lie, a deception, but they shout, they quarrel and they promote the show. The MMA athlete has to wise up and promote the fight a little more; quarrelling or making some bolder statements will catch the attention to the fight. What I hate is that everyone is greeting and laughing. The other day I saw some statements by Zulu King saying: "At that moment you hit him on the face, then we get out of the ring and we are friends". It is true, when it was over, it was over, and then it is another story.

B.I.: How were you welcomed when you arrived at Couture's academy?

WAS: At first the staff was half reticent, in fact, I was not transmitting a very friendly image, but the training is the training. All who train with me know that I am not an animal that hits people, but it is true that I will train to the limit of everybody and there the athletes are well prepared, they train twice every day and without doubt new names will emerge.

B.I.: In your category, who would you suggest as a possible future champion?

WAS: I think Lyoto comes from good victories; Liddell, if he wins the next fight, he will be leading again; Forrest is going to contest now and maybe him...

B.I.: Do you think he can beat Rampage?

WAS: After his fight against Shogun we can't speak ill of Forrest. He's big, he has a good technique on the ground and as

there are five rounds and he can stand it ... If Quinton doesn't lose weight and stop drinking at night, he's done for now (laughs). Forrest is an athlete, he trains hard and it can be difficult for Jackson. I believe it will be an interesting combat. It seemed to me that it would be an easy fight for Jackson, but it won't be.

C.N.: Have you ever thought about retirement?

WAS: I feel good and I've never trained so much with Rafael Alejarra, as I'm training here. Rafael is very demanding, I forces me to train more and he makes me take the supplements. In addition, I lead an ordered life. I think that all this will give me more years of life, so I don't think of retirement yet.

B.I.: Rudimar said he thought that the departure of the athletes could harm them, for not fighting for a team ...

WAS: Everyone fights for his family, for his livelihood. This is becoming

more and more professional, each pursuing what is his, shaping his history and defending his own. Everyone knows where he can arrive, everyone has to be linked with or without a lucky star, he has to give everything and more.

B.I.: Regarding Minotauro, what would you think of a fight of him against Couture?

W.S.: It would be very interesting. Going to the ground with Minotauro is a problem, but bringing Couture to the ground is not an easy task.



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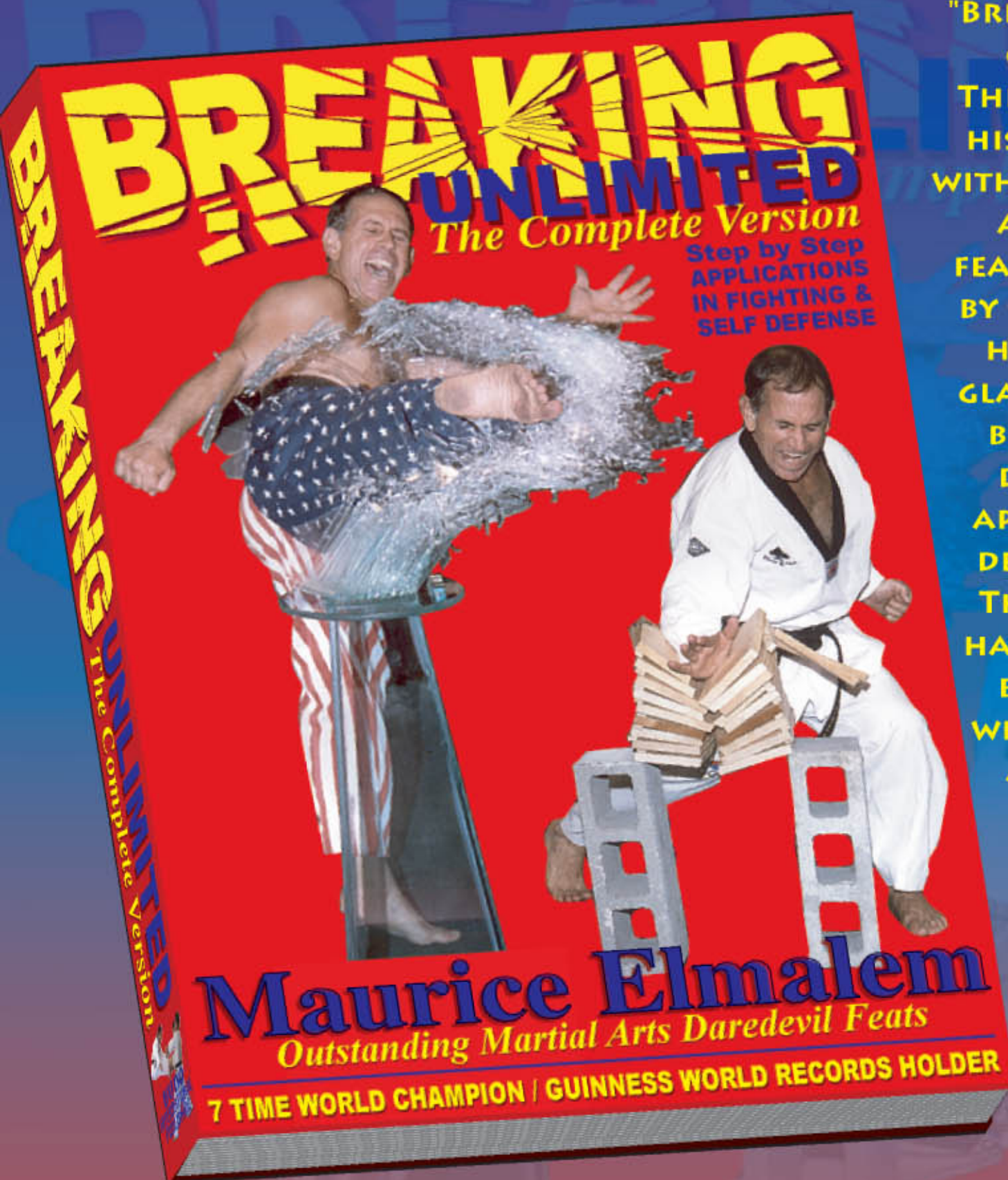
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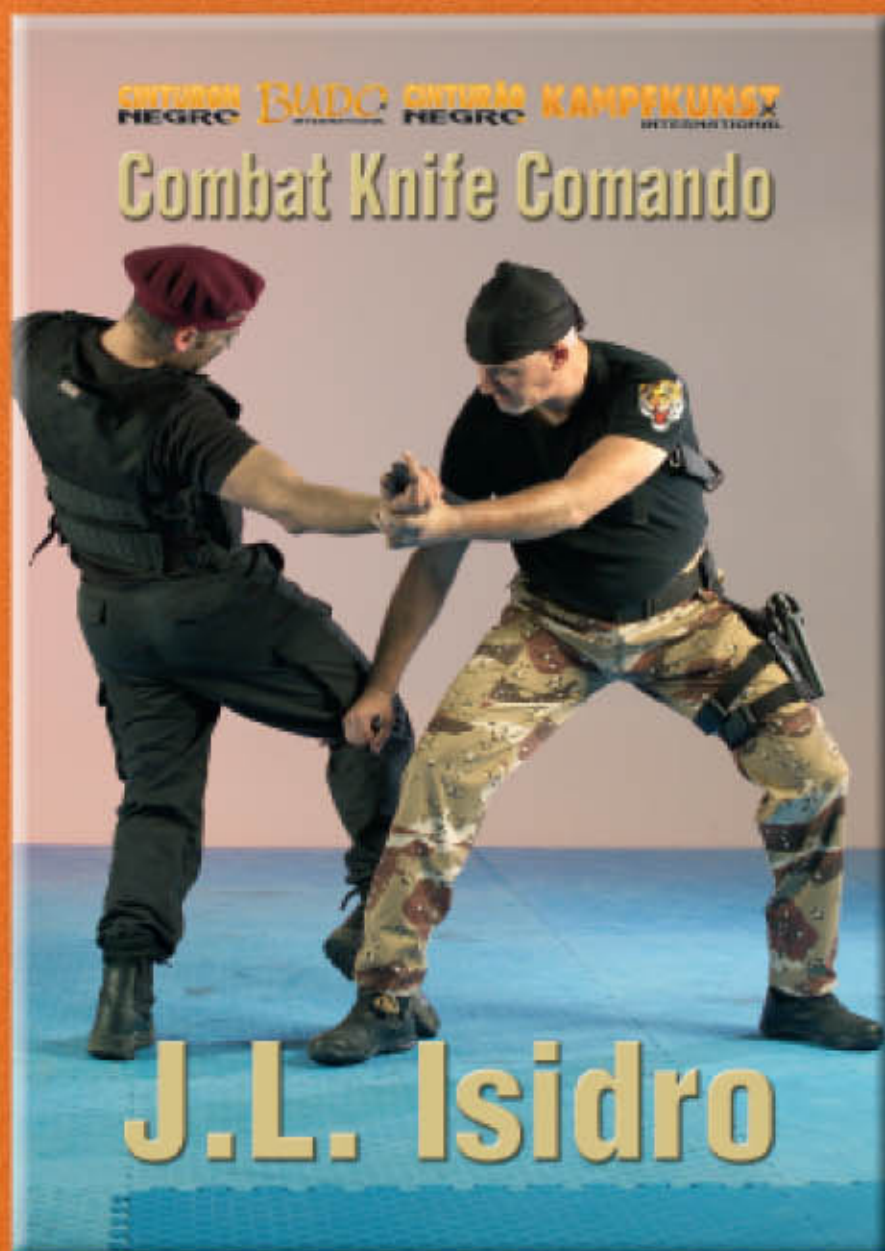
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