

# BUDO

INTERNATIONAL

THE WAY OF THE WARRIOR

**KRAV MAGA:**  
**ARE YOU REALLY**  
**PREPARED?**

**TAEKWONDO:**  
*Basic Poomsae*

**TOSHIKAZU OKADA:**  
*The old "Ground" Judo*

**IAIDO MUGEN KAI:**  
*the Japanese sword*

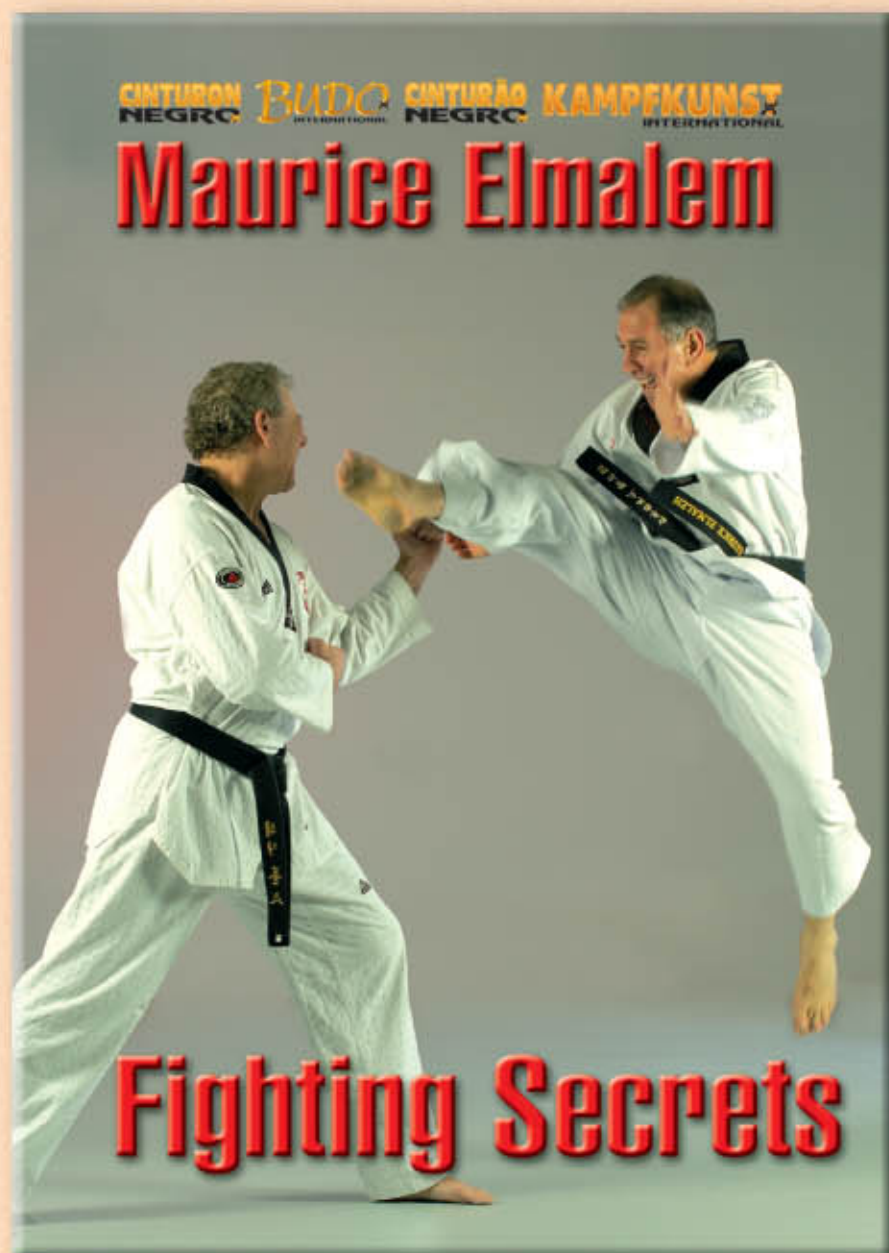
**PETER URBAN:**  
*America's First tenth Dan*

**JIU-JITSU:**  
*When the soft Art  
is lethal*

The WingTsun "Kaiser" speaks freely  
**K. Kernspecht**



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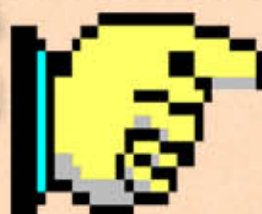


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# EDITORIAL

## THE TRUE MASTERS

*"The most manifest sign of wisdom is a continual cheerfulness"*  
Michel de MONTAIGNE.

**F**or students who begin practicing a Martial Art, it is not always easy to distinguish the good from the bad in the Earth they have been promised. Good and bad often come together and separating them is not only hard work, but also an almost impossible task if you don't have some coordinates to be able to judge someone, and even less in a field you completely ignore. The issue is not trivial in a world that is full of insincere, sloppy, bully, good-for-nothing and liar people, willing to exploit the naivety and ignorance of others.

And they are not less guilty those who base their deception to others in their self deception, and walk around believing they are the reincarnation of God. So, how to know if someone is or is not a true Master?

Some signs to assess the true level and Mastery of a person are easy to discover for anyone, others are not. Among the former there are those which are significant in negative, that is, that series of things that a true Master would never do or say and which I will try to develop in this text. You do not need to have any special knowledge to remove from your list anyone who acts like that. The latter, on the contrary, require considerable experience in the technical, philosophical and Martial field, and probably they will not be very useful for a student to select and recognize a true master.

However, there are a number of values and features which coincide on all those who are worthy of that name, and which I have been able to confirm among the experts I have met over the many years I have been the director of this magazine. I hope that my experience will be useful for those who honestly want to know to whom they are giving their money, in a matter which will undoubtedly take much time and energy in their life, and which will provide them high benefits if they have turned to the right person.

Of course, humility is one of the features every great Master has. But be careful! It does not mean that they do not have an ego. In order to become a master of any kind they must have it indeed, and the bigger the better! The persistence and commitment of those who seek perfec-

tion not only hide their great engine, their faults, but also the other side of their coin, their excesses and plans, which spur on them to reach the target others can't achieve. What happens is that in their evolution and in their practice, they have managed to make themselves so refined that the ego is no longer there, it no longer bothers anyone, not even themselves or others.

Humility, a sine qua non for any master who is so, shows two things: first, that he knows enough to know that he knows very little, and that he could know as much as he would like, but it would always be nothing compared to the size of his ignorance. Second, he do not have to prove anything outside, to convince anyone of anything, because he has the internal serenity and strength which have made disappear the initial uncertainty which devours the common man.

Therefore, if someone walks around paying compliments to himself, he is not a great Master. Whatever the skills learned in his training, they will never replace the enormous achievement behind humility. When someone praises himself he demeans and humiliates himself in the eyes of the world, even in the world of fools, which are numerous, unfortunately. Even great Julio Cesar, who undoubtedly had a great ego, well supported by the most exceptional achievements, had the decency to talk about himself in third person... Well, maybe I am exaggerating, but if it was not decency, at least he was intelligent enough to do so.

On the other hand, great Masters do not speak ill of anyone. It is not that they are saints or autistic; if they are asked for an opinion about someone or something, they will give it to you and no doubt it will be sincere, but they don't comment on other people on their own initiative. They don't act like that because they have imposed that habit to themselves, but because they do not judge others or look down on them.

The great Masters normally appreciate the positive side of others, because they understand the unique value of each being and it is frequent for them to focus on that side naturally. This way they act constructively, providing loving and spontaneous brush strokes on the table

we all have to paint in our existence. Their suggestions open doors in the lives of others, because they value the whole and because they live naturally in a constant state of creativity beyond formal molds.

Having reached the root of anything, one will necessarily understand the common origin of all beings; maybe because of that a great Master recognizes the virtue in the difference and understands the place that everything has in the world, refraining from excluding the others, as fanatics do, unable to see the sky but through the curb of the hole where they are.

The flexibility of a great Master is his far-sight and not a lack of rigor in any case. Quite the contrary, Mastery brings crystal clear precision and practical certainty, lack of fear and total economy. This combination is what allows him to be fluid, and something fluid is not obsessed or stuck in any triviality, whether formal or personal.

A Master is sure of himself and therefore he does not need to be applauded or worshipped, so he will never place himself higher than the others. He knows that similarities are bigger than differences among us, because he has a broad and generous view. The authority arising from a Master is natural and simple, never artificial or arrogant. It is not the clothes which make the man, but his life. Therefore, a great Master teaches with his example, because he is certain that that is the only thing which makes real impression on the others, the only non-invasive act, respectful of the world.

Anyone who goes crowing about his conquests or achievements can not be considered a great Master. In order to reach mastery you must pass the formal level of the technique and, once it has been achieved, ignore it. There are levels in that path and in my opinion no story could illustrate that stage better than the tale about the hunter cats and the unbeatable mouse of the book "The Art of War", commented by Sánchez Barrio and myself.

Shoken, an expert in the art of the sword, was being bothered by a big mouse that prevented him from sleeping. He invited the best cats of the neighbourhood and his house became a





fighting ring. The result was always the same: the cats, terrified by the attacks of the mouse, fled meowing.

Shoken decided to kill the mouse himself. He attacked him with his sword, but the mouse dodged all the thrusts. He strengthened his attacks, but the mouse was untouchable. Bathed in sweat, he finally gave up. One day, he heard of a cat that was reputed to be the best mice hunter in the region. When Shoken saw him, he lost all hope; he was black, old and looked dreadful; but as he had nothing to lose, he led him to his room. The cat came in slowly, as if nothing happened, and he lied down. The mouse, unsuspectingly, came closer and when he saw the cat, he began to doubt; he came even closer, slightly frightened. The cat caught him and took him out of the room.

That night, the cats that had taken part in the fight against the mouse met in Shoken's house and invited the old cat to chair the assembly on martial arts.

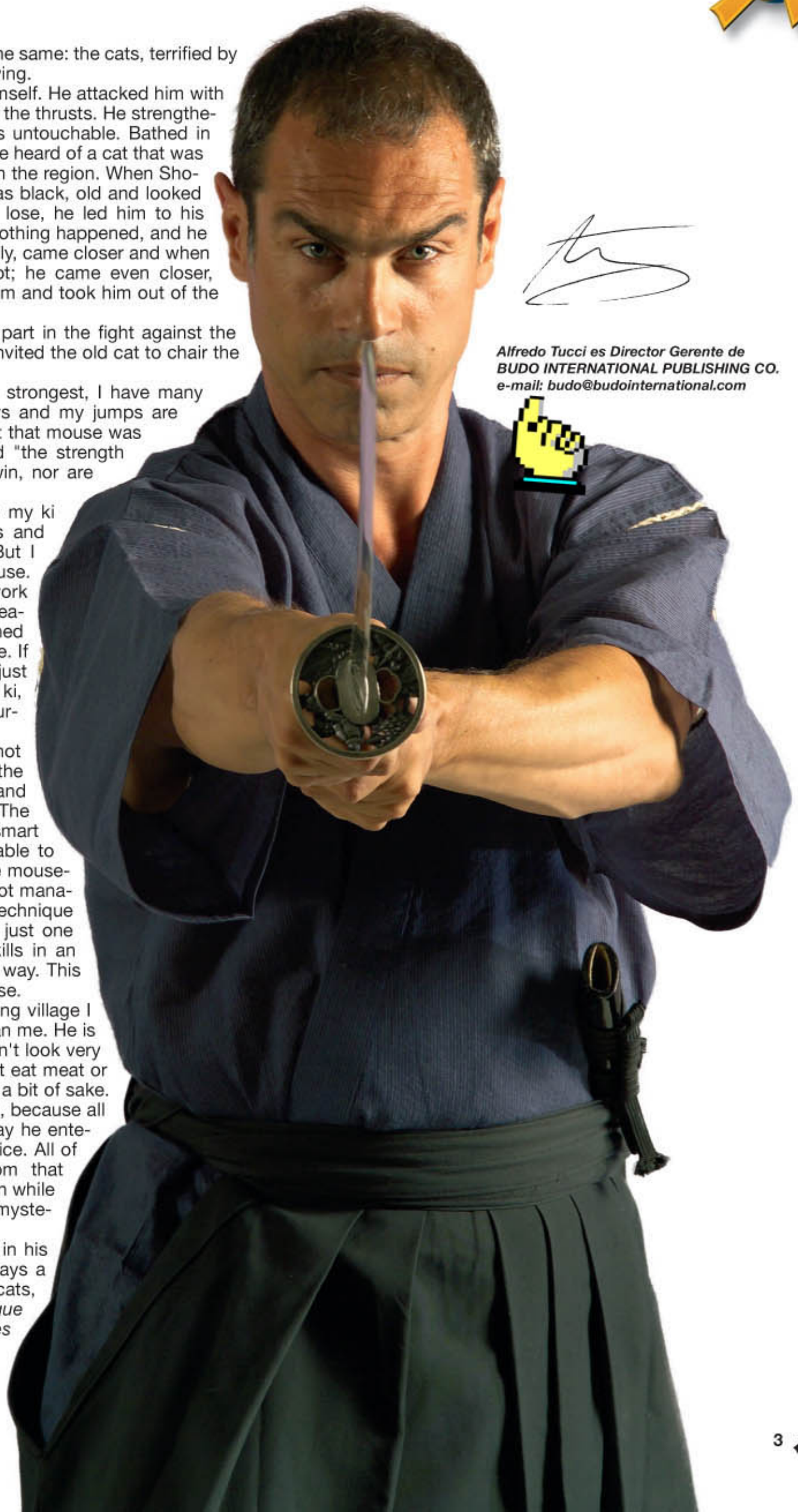
A cat from the roof said: "I am the strongest, I have many techniques to catch mice; my claws and my jumps are powerful and I have many tricks, but that mouse was not like others". The black cat said "the strength and technique are not enough to win, nor are they the goal of the art".

Then a tabby spoke: "I always train my ki and my breathing. I eat vegetables and rice soup; so my work is strong. But I haven't been able to beat that mouse. Why? The old cat replied: "your work and your ki are strong, but you are weaker than the mouse. If you are attached to your ki, it becomes an empty force. If your ki is too fast and brief, you are just passionate; even if you have much ki, you are weak because you trust yourself too much".

Then a gray cat spoke. He was not strong, but smart. He had passed the techniques, but he still had goals and spirit and he also had had to flee. The black cat told him: "You are very smart and strong, but you haven't been able to win because you had a goal and the mouse's intuition was stronger. You have not managed to unify your strength, your technique and your active consciousness". In just one instant, I have used these three skills in an unconscious, natural and automatic way. This way I have been able to kill the mouse. However, he went on, in a neighboring village I met a cat that was even stronger than me. He is very old and his fur is gray. He doesn't look very strong. He sleeps all day. He doesn't eat meat or fish; just rice soup... and sometimes a bit of sake. He has never caught a single mouse, because all are afraid and flee from him. One day he entered a house which was filled with mice. All of them quickly fled and moved from that house. That cat could hunt them even while sleeping. That gray cat is really very mysterious.

A true Master is natural and simple in his complexity, but above all, he is always a happy guy. And talking again about cats, as Gato Pérez said in his song: "El que no tiene felicidad, ni es sabio... ni es ná".

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## PETER URBAN



### "AMERICA'S 1ST TENTH DAN THE MAN WHO KNEW NO FEAR"

Peter Urban is, without a doubt, one of the most influential martial artists of the 20th Century.

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## JU-JITSU



Nunes Shiha is nowadays the International Coordinator of Jiu Jitsu International and the National representative in Portugal. Although H. Nunes exactly followed the plan established by Jiu Jitsu International, he clearly put his personal touch in the moves.

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## TAEKWONDO



The "forms" allow individual training and the internalization of the main movements in sequences, in lines of power that have a harmonious pace.

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# Zusammenfassung Sommaire Sumario

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## WINGTSUN



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### An interview with Great Master Kernspecht

Who has not heard of Kernspecht? There is no organization or Wing Tsun style that has not been touched in one way or another by our guest today.



## JUDO



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### An interview with Toshiyazu Okada

There are few if any alive who had the honor and pleasure of training with the founder of Aikido, Morihei Ueshiba, the founder of Japanese Karate, Gichin Funakoshi, and as well trained in the Old School of Judo, but such a man is still alive and his name is Toshiyazu Okada now 73 years old and still going strong...

## AIKIDO



p. 26

### The Japanese Art of the Sword

Master Sueyoshi Akeshi is well known among our regular readers. However, for the new ones, I will just say that you are going to meet one of the most outstanding international teachers of the Japanese Art of the sword, Iaido

# Summary

# Sumario Sommario

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**Who has not heard of Kernspecht?**

**There is no organization or Wing Tsun style that has not been touched in one way or another by our guest today. Architect of the expansion of Wing Tsun in the West, the Kaiser, as he is called in his native Germany, is a master of masters, intrepid creator of formulas, incomparable organizer, but above all, Keitk is a character of exquisite education and knowledge which highlight his great depth as an individual.**

**The last major reorganization of his work and group brought him to Madrid, to our central studios, to take part with his team in the shooting of an instructional DVD on the applications of the wooden dummy. It was a good opportunity to analyze several matters with a man who, even if he is an excellent speaker, he is not really given to speak in public.**

*Alfredo Tucci*

**“WingTsun is before me!”**





**"And I do not want my students to learn my Kernspecht style! That would restrict them and WingTsun. WingTsun is before me!"**

**WT "Kaiser"**  
**K. Kernspecht** **EWTO 詠春**





### Interview

**Budo international.:** How did you reach WingTsun? Had you always wanted to become a WingTsun master or did you come to your profession through other ways? What is what fascinated you most about it?

**Master Kernspecht** I arrived to WingTsun almost 50 years ago. I had started to fight, Judo, Jiu Jitsu. A few years later I was one of the first Germans who began to practice Kempo and then Karate and Ko-Budo. Of course I also got hooked on Hapkido, Aikido, Taekwondo and Shaolin-Gung-Fu and then on Thai arts, on Filipino combat with weapons and, since 1979, on the non-classical Bruce Lee's Gung-Fu, in Seattle. But WingTsun was the first style that allowed me to face any opponent and say: "Attack me as you like, with whatever you want!", with the certainty that he couldn't hurt me. I think that is what fascinated me most of WingTsun and what I want to transmit to my own students in my lessons.

**B.I.:** When searching information about you, I have found this on the Internet.

It is said that you are the first non-Chinese who learned the whole Yip Man's martial arts, with which you began in 1970: 5 years of Wing Chun first (with Master Joseph Cheng) in London and then WingTsun with Si-Fu Leung Ting. Meanwhile, you studied at the United States and Germany with Jesse Glover - the first and most constant Bruce Lee's student and his only assistant teacher - the first version of Jeet Kune Do. They also talk of a master called Alan Lamb. Can you confirm this?

**M.K.:** Your research has been good, but incomplete, because it has been 38 years since then and I have always travelled a lot and I have had contact with many experts and many WingTsun styles, not only with Chinese styles. I love to talk about Alan because we have had several friendly matches in Germany and the United States. He is my Si-Hing, for the Wing Chun of Koo Sang, Yip Man's former student and considered at the time the best manufacturer of wooden dummies in Hongkong. I think it's not me who has been the first non-Chinese who learned the full traditional Wing Chun, but Alan, I mean specially the forms. Maybe I was the second one. Alan was my Si-Hing regarding Wing Chun of Cheng Chung. He is a good partner and I keep very good memories of our meeting in Heidelberg, 1980, where we worked together with long cane and double axe and he showed me what he had learned from his Chinese Si-Fu Koo Sang. I remember that the form of this long cane had more than one hundred moves.

But my only Si-Fu has always been Great Master Leung Ting, who has given me well over a thousand lessons, for more than 30 years. I can't stop praising his power!

**B.I.:** After GM Leung Ting ("Golden Class"), with the "Silver Class" you are the second Great Master of WingTsun in the

world and you have probably trained more students and masters than any other person. How was your career until you reached this outstanding position and how could you explain this amazing success?

**M.K.:** It was quite a long process and, thanks to my physical condition and my language skills, I had the best opportunities at the beginning and then I had had the best teachers in the world for 30 years. In addition, thanks to my strong character, if I intend to achieve something, nothing can stop me.

**B.I.:** You have achieved a part of your notoriety as the author and publisher of technical books and a magazine of your own, "The world of WingTsun". Writing seems to be one of your passions ...

**M.K.:** Well, the truth is that I like reading more than writing. I read everything with WingTsun eyes, I see a parallelism with WingTsun in everything, and I take advantage of the







**"I see the future with great optimism, because during the past 30 years I have done my work and I have established a very strong team of experts, that can relieve me from some work, so that I can devote myself to the areas I want to strengthen in EWTO"**



**WT "Kaiser"**  
**K. Kernspecht** **EWTO 詠春**





## Great Masters

scientific results of WT found out elsewhere.

**B.I.:** You are the founder and head of EWTO, probably the largest "professional association of martial arts" in the world and by the way the largest association of WingTsun. How do you see the future of EWTO?

**M.K.:** I see the future with great optimism, because during the past 30 years I have done my work and I have established a very strong team of experts, that can relieve me from some work, so that I can devote myself to the areas I want to strengthen in EWTO: training of reactions and the most effective self-defense. I love working in the organization and instruction; more than ever and in the following 10 years, there are enough things I want to improve!

**B.I.:** Has your success something to do with the implementation of philosophy, that is, the principles and strategies of WingTsun in the management of your organization?

**M.K.:** It is true that I use the strategy

of WingTsun, sometimes with an amazing success. But the Chinese strategy is actually a non- strategy; because it acts in a different way from our Western strategy, which is based on projection, keeping resources and carrying out the plan.

**B.I.:** I think that EWTO is the only organization which offers academic studies. You are a teacher and a doctor. What are the academic achievements of EWTO and what are the future plans in this area?

**M.K.:** We have just led 29 of our WingTsun students toward the Sport Teaching degree. The next target is the Master degree. With the graduates we will reach our goal of analyzing WingTsun scientifically through deep methods of training and instruction, to take it to new horizons.

**B.I.:** Now as before, you - as Great

**Master of Europe** - are committed to teach beginners. Behind this, is there any intention of being linked to the base and being - so to speak - a "frontline master"?

**M.K.:** That's right! Working only with WingTsun teachers would blind me for the business - like some colleagues, who believe that all the enemies on the streets attack only with WingTsun techniques. But before that, we must still do a lot of propaganda.

**B.I.:** You have defined the features, that is, the skills, to be a good WingTsun fighter. Is this like a car, where performance depends on the sum of its parts?

**M.K.:** At the end of the day everything depends on the fighter's heart, of the ability to properly handle the adrenaline and befriend fear, doing what is necessary as a reflex - without thinking - at the right time. One always has to understand the adversary and remain a mystery to him.

**B.I.:** Rumor has it that your WingTsun no longer looks like traditional WingTsun ...



**WT "Kaiser"**  
**K. Kernspecht**  
**EWTO 詠春**





**“At the end of  
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## Great Masters

**M.K.:** The same reproach was made to the late Great Master Yip Man. In Fatshan some people accused him of not applying the same techniques as his teacher Chan Wah Shun. With his student and my Si-Fu Leung Ting, I am in good company, as he was also accused of not being restricted to the techniques of his teacher. In all three cases, this criticism does not affect the people criticized, but it says something about the lack of competence of those who criticize, because in WingTsun there are no fixed "techniques". Some styles such as Karate and Ju-Jitsu are technically oriented, but WT follows the concepts, in most cases called "principles", although I do not like the word much, because it puts a lot aside. That is, at least for the master, there are no fixed "techniques" and therefore there are no positions. That is why I speak of "movements of the moment" - in a way, casual creations that emerge through interactions between fighters and from the heat of their battle.

We say that WingTsun includes certain leading ideas or just "principles". The most important leading ideas for me are:

1. Don't resist at all the adversary's attack, but be always unreachable.

2. Push with the perfect timing and maximum strength, just in the hole of the opponent that must be opened and is announced earlier.

Conduct with attacks in the following order:

- o Anticipate the attack by the experience through the scale of the senses

- o Advance or contact with the process of attack (slogan: "Go ahead, when the way is free")

- o Complete tactical adoption of the attack (slogan: "Keep the opponent's attack!") and previously accompanying the object of the attack.

- o Separation in time, of the body part which was attacked, through weight shifting, turn, etc.

- o Very fast counterattack to end the fight with all strength, which is based on relaxation, balance and coordination.

If it is said about me the same as about my Si-Fu Master Leung Ting, that my WingTsun doesn't look like "traditional" WingTsun, I answer that the only tradition in WT to which I am bound, is the non-tradition, that is, quoting Great Master Leung Ting, "praxiologically scientific", and it adapts to the needs of every age and every risky situation in order to survive!

Great Master Leung Ting doesn't move like his late master Yip Man, and my movements don't look like my master's. And that is good, because I am who I am and he is who he is. He who wants to achieve maximum performance can't be a cheap copy, a copy of his trainer.

He who demands as a teacher that his student looks like him in the fight, does it for vanity, but not for his student to develop properly. And as a WingTsun teacher it would be quite silly, because he would have to know that in WingTsun, a system that goes in the direction of internal styles, techniques are not taught by themselves. We teach techniques to transmit through them and through the examples or "principles" of WingTsun. Indeed, we do not train techniques but always principles. From the principles, in combination with the physical school of WT (the forms!), the master develops in that instant, through a spontaneous reaction, the proper movement, effortless. GGM Leung Ting has never said anything else! Unfortunately, most people only see the superficial part and this is the "technique". The principle lying behind it, the reason behind the reason, that is not seen.

**B.I.:** According to Heraclitus, we don't come twice in the same river and the quick answer of Cratilos was that that couldn't happen even once. When one reads your editorials in [www.wingtsunwelt.com](http://www.wingtsunwelt.com), it seems that you share the same view, because you still remark that WingTsun doesn't consist on prefabricated techniques, but each movement emerges in each moment and it is exactly adapted to each situation, always individually...

**M.K.:** I am feeling I've been understood!

**B.I.:** What is the difference between someone who learns WingTsun and tirelessly goes on practicing the same movements, forms and sequences, and your method of training, which goes far beyond? Can it be said that the former is a profession and the latter is true martial arts?

**M.K.:** I do not like the word "art" in relation to fight, unless it comes from the word "know" or means to be creative and spontaneous. But often that is not what it means. WingTsun is the most effective system to solve problems in our physical context and against an opponent who wants to do us harm. Here the important thing is the understanding and the ability to adapt a changing situation to oneself. I do not teach other things.

**B.I.:** Was not Great Master Leung Ting who emphasized in his writings that WingTsun begins with the form and ends without the form, that is, the advanced practitioner should be separated from all the conventions of the learned pattern of movements?

**M.K.:** That was true for the Master.

**B.I.:** But it is hard to get rid of one's own style, isn't it?

**M.K.:** But why should you do that? In the end, you just have to get rid of the teacher's style, killing the Buddha. You

must become yourself and do not copy anyone. Following the principles, bravely and faithfully, but as a master; you mustn't imitate the other in the interpretations of the principles in the following 30 years.

WingTsun is not a style, it is a system. Each master uses the principles with his own body. This becomes the style - this master's style. The pupil learns the model of his master until his master considers him enough qualified to be himself and to perform WingTsun principles in an independent way, self-thinking, self-feeling. That moment may take years, decades and it does not depend on any technical graduation.

**B.I.:** But if one moves towards Great Master when he is graduated by his Si-Fu, he is likely to be considered qualified enough, right?

**M.K.:** It seems so. At least as a European. But in China the tradition of the Confucian school requires not to change the theory of the teacher for three generations. That is why I do not change the teaching plan of my teacher, because I consider myself within the tradition of WingTsun. I am sure I write in my own style of writing, and I do not think with so much devotion about the school program for beginners. But I try to make our teachers in EWTO to transmit the original model, free from interpretations as much as possible. And I do not want my students to learn my Kernspecht style! That would restrict them and WingTsun. WingTsun is before me.

**B.I.:** WingTsun is for sure more than an effective self-defense. Do you think that the awareness of WingTsun also increases?

**M.K.:** Yes, it does, but that is a coin with two sides and it goes in two directions. Like many other things, WingTsun is a paradox. At first you must always practice the awareness and in the fight: "being unaware doesn't have to be a loss". In other words, in the real fight for life or death, the conscience hardly disrupts or stops. But when the danger is eliminated, we must be aware and recognize ourselves in the other; because we do not want to hurt him, we just want to prevent him from hurting us and make this a habit.

**B.I.:** To conclude: we do not want to ask you about your age, but you, like your friend Great Master Bill Newman, are an example for many people, and you show that martial arts are not only practiced until the age of 35, but much longer if they are well performed. In addition to WT, which as you know is good for health, what is your secret to remain in such good shape?

**M.K.:** I enjoy working with young people and I eat lots of fruit...





**"He who demands as a teacher that his student looks like him in the fight, does it for vanity, but not for his student to develop properly"**



**WT "Kaiser"**  
**K. Kernspecht** **EWTO 詠春**





## Great Masters

In that time there was not much Literature on Karate, not even the books of the founders were translated in Europe, and I looked for laborious and hungry trustworthy information on the matter, on my passion. I secured then to the book *Martial traditions and stories*, but equivocal me of the Turtle publishing house, which I later knew years in the fair the book *Frankfurt* and with which I made businesses. Peter Urban was one of but the outstanding Teachers and disseminators of the true Martial spirit of Japan. Thanks to him many we enjoyed and we learned; today with this article we make a right tribute through its friend Don Warrener, that has recently published in the USA an exceptional biography, in which through texts and historical photos, is reached to include the trajectory and importance of this unique Great Teacher. Sensei thanks and rest peacefully.

Alfredo Tucci

# PETER URBAN: "AMERICA'S 1ST TENTH DAN THE MAN WHO KNEW NO FEAR"

Text & Photos: Don Warrener

**P**eter Urban is without a doubt one of the most influential martial artists of the 20th Century.

Born New Jersey Urban began his karate training in 1952 while a sailor in Yokohama Japan under the guiding light of Richard Kim and then Mas Oyama and finally under "The Cat" Gogen Yamaguichi. These three (along with the JKA) are the ones who shaped the martial arts to become as popular outside Japan as inside Japan in the 1950's and 1960's.

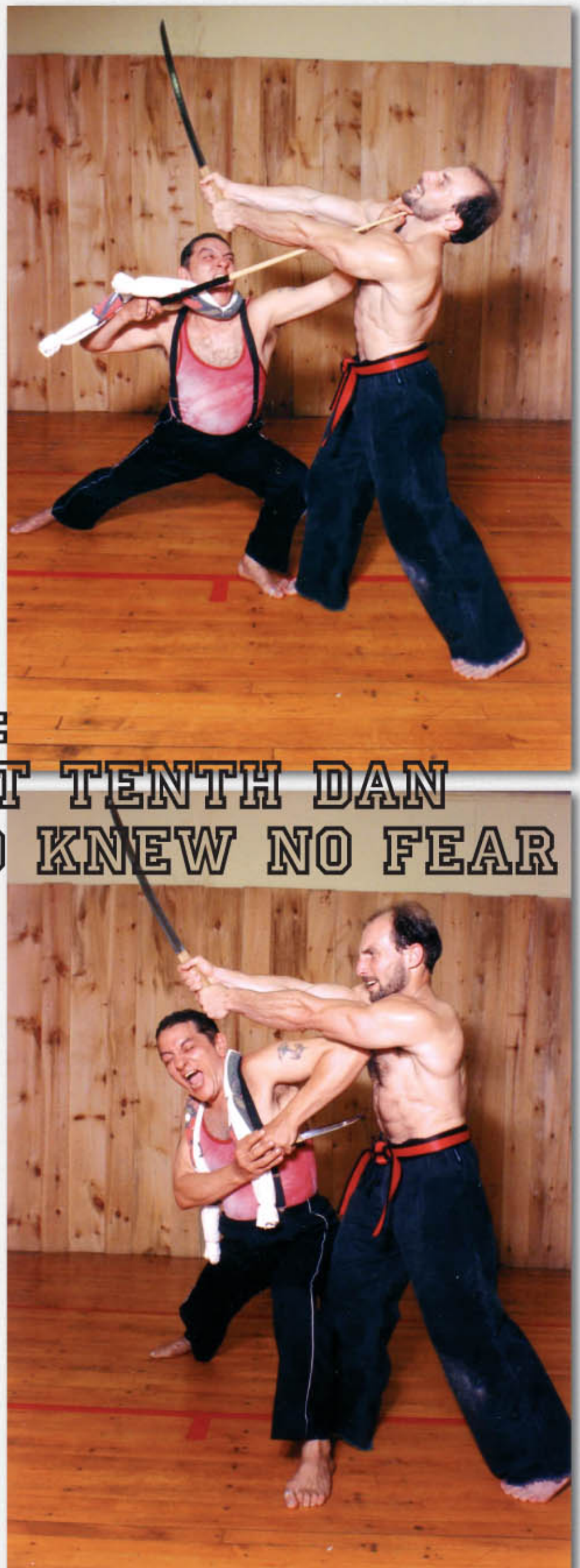
It was the late Richard Kim that said Peter Urban is the only man he ever met that knew no fear whatsoever.

Urban was a Geijin or foreigner in Japan during the early 1950's and it was during this time he trained with best of the best.

When he came back to USA in 1957 he was the official representative for the Goju Kai headed by Yamaguichi Gogen. He represented the organization until the mid 1960's when he had a falling out with Yamaguichi in a story made for TV itself.

By this time he was the biggest name on the East Coast of the USA and was in great demand as an teacher in New York City where he had a 3month waiting list and as well as the nations #1 referee in tournaments. Students of his like Al Gotay, Chuck Merriman, Frank Ruiz, and Luis Delgado were the best competitors on the East Coast during the Manhattan Center Days.

Other students of his like Aaron Banks, Skipper Ingham, and Bob Dalglish were making names for themselves as well in





# PETER URBAN







# PETER URBAN

**"Although he was a technically gifted karate ka in his early years it was his unique perspective on life that set him apart from the rest of the martial arts practioner's and made him what he was"**

other ways.

After the split with the Yamaguichi's in 1965 he started his own organization calling it USA Goju Ryu Karate. Even this was started in yet another story made for TV as meat cleavers and guns were brought to the forefront in its inception.

Things changed though after this point in time not only in the training of students but also in his entire attitude towards the martial arts.

According to Bob Dalglish Urban vowed to personally erase the validity of dan rankings in the USA and he did so. Urban claimed that there were always two types of black belts, those who earned their ranks legitimately and those who became slave black belts. These were the ones who were given dan ranks and knew they did not deserve the rank and who do whatever he wanted in either appreciation or fear of being outed so to speak.

The Maestro (as he preferred to be called) thru all this maintained his sense of humor and kindness for his students while continuing to write books to pass on his unique way of thinking. Although he wrote several books over the years none reached the popularity that his book "The Karate Dojo" did. The book still in publication with Charles Tuttle out of Rutland Vermont is still one of the best sellers the company has.

Recently his star has faded some what but with the new release of a book "Peter Urban America's 1st Tenth Dan" by known historian and author Don Warrener it seems his name now will go down in eternity as the book has all the goodies and truths in it that we have all wanted to hear for years about this American Legend.

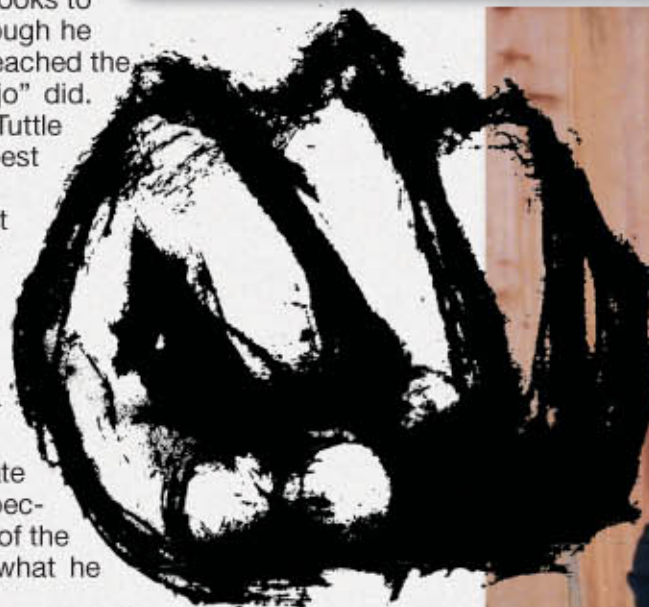
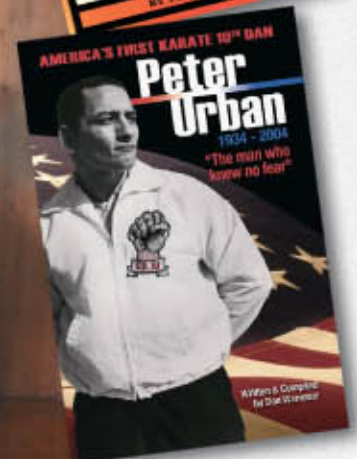
Although he was a technically gifted karate ka in his early years it was his unique perspective on life that set him apart from the rest of the martial arts practioner's and made him what he was.

Perhaps his most unique and profound quote that was his own was this "Enlightenment is realizing the fact that everyone is looking for someone to save him or her from themselves and enlightenment is realizing the fact, that, that someone is yourself".

Peter Urban, when he was born the mould was surely broken and there will never be anyone who can replace his uniqueness. He was most certainly a one of a kind and a pleasure to know as a man for any of us who came into his teachings.

*Peter Urban America's 1st Tenth Dan is Published by Rising Sun Productions, 15805 Chase Street, North Hills, California, 91343 PH 1-818-891-1133 Fax 1-818-891-0332.*

*E-Mail donrw@earthlink.net web <www.risingsunproductions.net. Retail price is \$99.95. 340 pages, Gold embossed, Laminated dust jacket, DVD and a CD plus a certificate of authenticity as only 1000 will be printed. It is then placed inside a slip cover box for protection over the years to come.*

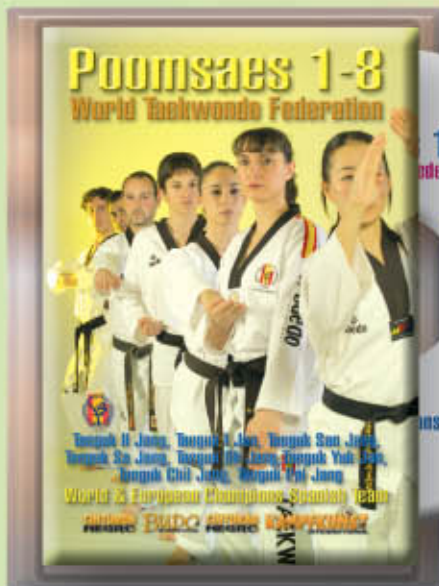




# New Martial Arts DVD's



REF.: • DVD/TKDE2



**NEW FOR  
THIS  
MONTH!!!**

As a concatenation of movements and techniques, the "forms" are the basic list of every style, the basic expression of every Martial Art, where we find the rhythms, aesthetics and the best models. In old times, they were also the main way of preserving the technical legacy of a style, and that is why the purity of the performance is so important and valued. The Poomsae we present in this 2nd DVD, from Taeguk 1st Jang to the 8th, are the basic poomsae, which are essential for the early grades up to black belt. And for this we could not have better champions: the competitors of the laureate Spanish team of technique and Poomsae, the most beautiful form of expression of Martial Arts.

**PRICE:  
\$39,95  
PLUS S&H**

Sueyoshi

**DVD**  
ENGLISH  
FRANÇAIS  
ESPAGNOL  
ITALIANO  
DEUTSCH  
PAL

Advanced  
Mugen

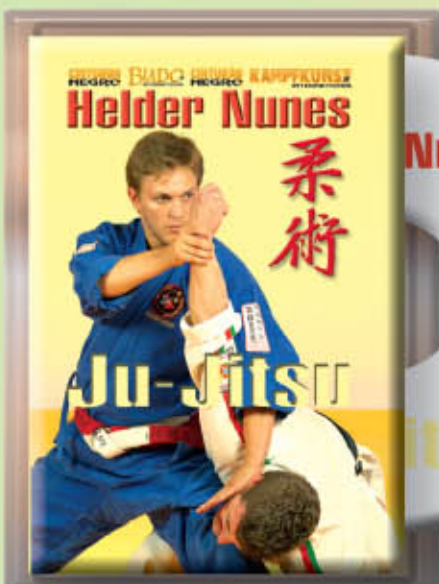


REF.: • DVD/IAIDO4

This DVD continues to deepen in the study of Batto Jutsu, and Sensei Akeshi shows the work of Katana, Jo, Yari and Shuriken that make up the Mugen-Kai system. In the Katana section we will see the Master performing Kata, their variants and applications in pairs (Kumi-lai); basic work and Kata of Jo, an excellent weapon to educate and shape the body; the Shuriken, complementing the training that helps to understand the work of Shizumi (lower the body), and the great novelty of this DVD: the Yari, a weapon of extreme technical requirement, which requires mastery, power and smoothness. The Master is back and he is better than ever!



REF.: • DVD/NUNES1



Shihan Helder Nunes, 6th Dan Jiu Jitsu, is the International Coordinator for the International Jiu Jitsu (JJJ), and leader of Kyoo Soku Seishin Ryu (Style of Fast and Powerful Soul), a School that includes the two sides of its creator, sometimes tough and dynamic, and sometimes gentle and peaceful. This first work shows the essence, concepts and techniques of the Ju-Jitsu practiced at the JJI, supervised by Great Master Soke R. Morris; a powerful, rough Ju Jitsu, completely focused on self-defense and on a direct and economical concept of combat.

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**"The "forms" allow the training alone and the internalization of the main movements in sequences, in lines of power that have a harmonious pace"**

# Poomsae 1-8

**World Taekwondo Federation**







**After the fabulous welcome of the first video on the forms superiors of the Taekwondo or Poomsae, we today presented/displayed the second part of the same, which strictly speaking would have to be first, because first Poomsae mentions to the 8 of I number 1 to the 8. A work that its joust has and necessary correspondence in two books on the same matter that have appeared recently, and that they count on the approval of the World Taekwondo Federation of Spain and Latin America, but we hoped that in the future near it has the same official support for other countries. Everybody knows the high quality of the competitors of Spain in this discipline. The universality of criteria in the World-wide Federation nevertheless does, that these books have a suitable global dimension, to the being those that present/display with but success and actually details to this section every more important day of the Taekwondo..**

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.

**Alfredo Tucci**  
General Manager of Budo International







## TAEGUK

The Taeguks are the spirit of Taekwondo, they represent the Eastern philosophy, the Infinity Whole. "The Book of Changes" explains that the 8 "Gwe" are the origin of the world: Keon, Tae, Yi, Jin, Seon, Gam, Gan and Gon, representing heaven, lake, fire, thunder, wind, water, mountain and earth. They also represent the eight points and directions: South, Southeast, East, Northeast, Southwest, West, North and Northwest

### 1 TAEGUK IL JANG

## 태극 삼장 ( 끈 )

TAEGUK IL JANG, symbolizes Keon



**KEON** = symbolizes the beginning of the creation of all things in the universe, Heaven and Light (Powerful, Male, Pure Yang).

Heaven - South - Father

The first Taeguk is the beginning of all Pumses. The trigram associated represents Yang (heaven, light) hence, this Pumsae should be performed with the greatness of Heaven. This Poomsae is characterized for being easy to practice, primarily consisting of walks and basic actions.

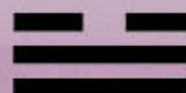
### TAEGUK IL JANG



### 2 TAEGUK I JANG

## 태극 이장 ( 태 )

TAEGUK I JANG, symbolizes the tae

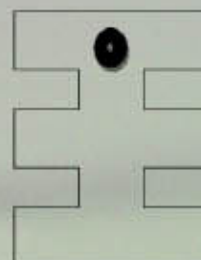


**TAE** = happy and calm (Kind, Firm) which means the internal strength and external softness.

Lake - Southeast - Younger daughter

In the depths of the lake there are treasures and mysteries. The movements of this Taeguk should be performed knowing that man has limitations, but that we can overcome them. This should lead to a feeling of joy, knowing that we can control our future.

### TAEGUK I JANG







**“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.”**







## 3 TAEGUK SAM JANG

### 태극 삼장 [ 지 ]

TAEGUK SAM JANG, symbolizes the Yi



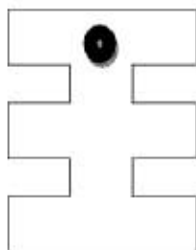
**YI** = Fire and Sun (Variety, Passion like Fire) which represents Hot and Brightness.

Fire - East - Second Daughter

Fire contains a lot of energy. The fire helps the man to survive, but on the other hand it has some catastrophic results. This Taeguk should be performed rhythmically, with some outbursts of energy.

This is to encourage the trainees to feel a sense of justice and passion for training.

#### TAEGUK SAM JANG



## 4 TAEGUK SA JANG

### 태극 사장 [ 진 ]

TAEGUK SA JANG, symbolizes the Jin

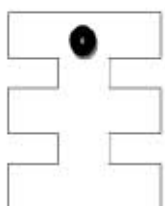


**JIN** = Brave (Calm to face the danger)

Thunder - Northeast - Eldest Son

The thunder comes from heaven and it is absorbed by the earth, transmitting great power and dignity. The thunder is one of the most powerful natural forces, rotating, spinning. This Taeguk should be performed with this in mind.

#### TAEGUK SA JANG



## 5 TAEGUK OH JANG

### 태극 오장 [ 손 ]

TAEGUK OH JANG, symbolizes the Seon

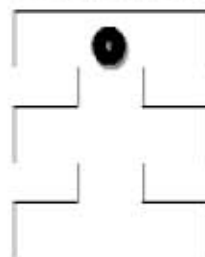


**SEON** = Alternatively Flexible and Powerful

Wind - Southwest - Eldest Daughter

The wind is a gentle strength, but sometimes it can be furious, destroying everything in its path. This Taeguk should be performed like the wind: gently, but knowing the ability of mass destruction with a single movement, which represents the wind, meaning powerful and calm strength, according to the strength and weakness.

#### TAEGUK OH JANG



## 6 TAEGUK YUK JANG

### 태극 육장 [ 간 ]

TAEGUK YUK JANG, symbolizes the Gam.



**GAM** = Flowing (Kind, Destructive)

Water - West - Second Son

Water can move a mountain. The movements of this Pumsae should be performed as water. Sometimes standing still as water in a lake, sometimes thriving as a river, meaning a constant flow and smoothness.





**“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”**

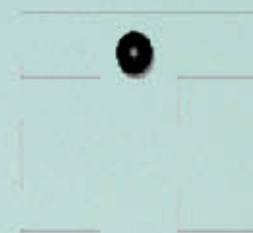




#### TAEGUK YUK JANG



#### TAEGUK CHIL JANG



#### 7 TAEGUK CHIL JANG

태극 칠장  
( 감 )

TAEGUK CHIL JANG, symbolizes the Gan.



**GAN** = Balance, Movement and Immobility (knowing where and when to stop)

Mountain - Northwest - Youngest Son

The mountains always seem majestic, regardless of the size. This Pumsae should be performed with the feeling that all movements are this majestic and deserve to be cared, meaning meditation and firmness.

#### 8 TAEGUK PAL JANG

태극 팔장  
( 곤 )

TAEGUK PAL JANG, simboliza el Gon

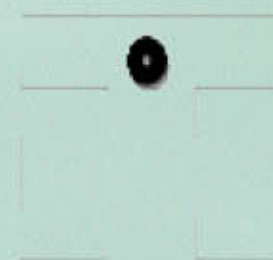


**GON** = Strong, Concentrated (Respect, Female, Pure Ying)

Earth- North - Mother, represents the Yin and the earth.

The trigram associated with this Pumsae is Yin: the end of the beginning, the evil part of everything that is good. Even in this darkness, there is some light. Performing this Taeguk, one should be aware that this is the last Taeguk that is learnt, which is also the end of a circle meaning the root and settlement and also the beginning and end.

#### TAEGUK PAL JANG



# Poomsae 1-8

## World Taekwondo Federation



# ARE KAWAID







## The Japanese Art of the Sword



# Advanced Iaido Mugen Kai Sueyoshi Akeshi



Master Sueyoshi Akeshi is well known among our regular readers. However, for the new ones, I will just say that you are going to meet one of the most outstanding international teachers of the Japanese Art of the sword, Iaido. Akeshi is also a Shugendo monk and he combines his spiritual practices in the mountains of Japan with periods when he plunges into an intense educational activity around the globe.

Without doubt, from such withdrawals, Master Akeshi gets the temperance he needs to improve his work as a martial artist. His extensive knowledge in a whole variety of disciplinary Arts gives his teaching an unusually universal and deep perspective.

Akeshi is an expert falconer, a lover of nature, he takes care and trains imperial eagles, hawks and all kinds of predators, of which he states he constantly learns the power and greatness of their skills. In

every trip to Europe, Akeshi makes a stop at our studios to share his knowledge with you, this time about a new DVD and a second book on Iaido. Both products are perfectly complementary, so that the students can get a perfect guide to study for themselves an art which is not taught in every corner.

It is a pleasure for me to present once more a man who has got my respect and esteem, both as a martial artist and as a simple but great man, full of humanity; he is a person who does not need to play any role to be what a student is looking for: knowledge and commitment to quality, someone who does not take souls nor promises the sky.

*Alfredo Tucci*

Text: Carlos Martins  
Photos: © [www.budointernational.com](http://www.budointernational.com)



laido



# 居合道







**"We can never be complacent with what we do. The day that this happens, our technique starts to wane"**



# advanced Iaido Mugen Kai Sueyoshi Akeshi

## **MUGEN KAI System**

In this new work presented by Sensei Sueyoshi Akeshi, we have the opportunity to observe training of Kata and application (Kumi iai), basic movements of Jo and Kata, Yari and Shuriken.

His amazing skill and mastery of these weapons which form the Mugen Kai group, make him a living legend. This new DVD is another important source of knowledge for those who are lovers of the Art of the Sword and for those who still are not; surely, after watching the master at his peak, it will arouse their curiosity and attention without doubt.

This Master and Monk, already so familiar for us, is certainly someone really unique. He is a man of unmistakable personality that constantly impresses us with his speed, skill and gentleness. It is almost imperceptible to the human eye. His movements, photographed and filmed, can be observed in detail throughout this DVD.

In the work with Katana, the emphasis is put on those movements where the Master performs the kata, their variants and applications in pairs, performed by his students Carlos Martins and Edgar Pais. All these movements are seen from different angles, so as to have a better perception and understanding of the work performed.

These kata are explained in detail in the forthcoming master's book, "Iaido II". Illustrated with photographs and explaining each movement, it is a valuable help to the understanding of kata and kumi iai.

The kumi iai is the application of the kata; it is like a marriage, they are two types of training which are inseparable, we can't just train the form, we have to apply it; so the movements performed individually are complemented with training in pairs. Having someone facing us with a blade pointing at us, we believe it exceeds any other form of combat, just think that the smallest mistake in front of a katana can be fatal. This is how we should think and assimilate this with our body, because when we talk about these kinds of weapons we have to educate our body so that there can be no margin of error, the slightest mistake can have a tragic outcome.

In sport or sports events, the margin of error may be significantly bigger, first because there are rules to follow. If an athlete achieves a 90% performance, it is excellent, he is considered an athlete of high level competition. The same does not happen in Martial Arts, a 99.9% performance is very bad, since a 0.01% error can mean death. For this reason, a practitioner of martial arts must necessarily be a purist, so that there is no margin of error at any moment, much less when he is facing a blade. Inevitably, our attitude changes when facing such a weapon, because it is our own life which is at stake; hence the rule is simple, we need to survive. That must be a feeling that we must always consider when we train Batt Jutsu or any other martial art. Every movement has to be precise as the cutting

of a surgeon, because if a surgeon is wrong during an operation, the result can be catastrophic for the patient. This is another example of the behavior that a practitioner of Martial Arts should have.

We can never be complacent with what we do. The day that this happens, our technique starts to wane, and our personality too; the sentence "I know" can't exist in the vocabulary of a practitioner. When that happens, we become vain and self-centered. The real practitioner is the person who keeps a pupil mentality and is never satisfied with what he has. He is constantly in search of knowledge, he doesn't think the world revolves around him. Any practitioner who is acting in this way, without even realizing it, will rise his technique, knowledge and personality.

It is true that it has been a long time since we have not seen the Master working with the jo. Now, at last, we can see basic work and also kata. It is an excellent weapon to educate and shape the body, which helps us to get a better understanding of the movement, awakening in this way the parts of our body which were numb. The basic movements help to develop the capacity to react and get out of inertia, helping to move and stretch the muscles and joints, being an excellent complement for the practitioner to learn continuous movements without stopping. According to Sueyoshi Sensei, maybe it is the best weapon to understand that we must not stop at any time. Due to









Report

*advanced Iaido Mugen Kai*  
*Sueyoshi Akeshi*

居合道





the speed of movements and their continuity, the body has to take part constantly following the movements of the jo. Otherwise the body gets tense and does not respond as intended, being visibly noticeable, both in the body and in the jo, that there is a separation between them. Quite the contrary, the body and in this case the jo, should be one.

The great innovation of this DVD is the yari, the 2.40 meter spear. It is certainly a weapon of extreme technical demand, which is easily mastered by the Great Master's hands. It presents basic movements and work with a partner. In this area I am speaking with full knowledge of the facts, when attacking the Master with the yari, the feeling is as if I was being crumpled up, as his technical skills, mastery, gentleness and power are such that I can barely keep balance, and he transfers his energy to the adversary, through the yari.

I know it is difficult for me to express through words such feelings, perhaps it is like trying to describe the taste of an orange, and it becomes virtually impossible for words to express certain feelings. To really know the taste of the orange we have to try it ourselves, to feel that feeling in our body and draw our own conclusions. Therefore, here is one more reason for us to take out what we had kept, that yari we were given as a gift one day and we have not even brandished.

The shuriken is something the Master also shows us for the first time. This complement of training helps to understand the work of shizumi (lowering the body). The technique used by the Master to throw the shuriken is explained in detail. At first sight, the fact of throwing the shuriken and sticking it on the target seems to be an easy task. Believe me, it is not; depending on the distance to the target, the shuriken takes a different position in the hand. Using the body to Project it, we mustn't think about the hand that is holding it, or about the shuriken itself, and if we concentrate on the target we will not stick it, if we concentrate on the hand that holds it the result will not be different. The concentration must be mainly focused on the shizumi and we must relax the muscles of the trunk, all the joints should be as relaxed as possible in order to throw it the right way. But mainly the mind should not be concentrated on reaching the target, if this happens, our technique may be very good, but we will not get the expected results, something will make the shuriken miss the target. If we let ourselves go by the desire to succeed, the margin for error will be

**"The real practitioner is the person who keeps a pupil mentality and is never satisfied with what he has. He is constantly in search of knowledge, he doesn't think the world revolves around him"**







**“when we train with Katana, Jo, Yari or Shuriken, regardless of the weapon we are training with, we have to feel it as if it were another limb”**

knowledge and keeps nothing for him, as his major objective is that the Mugen Kai group keeps going and has a promising future, for the school to keep a continuity of development at the service of its followers. Thus, the practitioners who follow Master Sueyoshi and who have the privilege of working with him, they see their wishes come true so that this wonderful art will never die or fall into oblivion. Thus arose the idea that the Master did this new DVD, along with his new book "Iaido II", so that the system presented in this DVD will last forever and serve as a complement for practitioners. It will also arouse the curiosity of those who watch it, or better, they will be really surprised by the technical excellence this Master shows, as he has broad knowledge of this vast universe of Martial Arts.

According to Sueyoshi Sensei, when we train with Katana, Jo, Yari or Shuriken, regardless of the weapon we are training with, we have to feel it as if it were another limb. For example, about the katana, Sensei Sueyoshi often says that "the Katana is the owner", that is, we must try to make the body follow the Katana and the Katana follow the body, under no circumstances must we separate both of them. If you think about it, you're not going to unsheathe the Katana properly, you won't do it right or at least the timing won't be right, certainly it won't be a natural movement, it will be something forced and shabby.

When the exact time comes, the movement comes out funny, fluent and free of thoughts. When we are facing an adversary and he points at us with this blade, we mustn't fill our thought thinking about what we are going to do next, if this happens the result can be catastrophic.

When the exact time comes, if the mind is free of movements and the body has no intentions, the Katana will be finally unsheathed at the speed of a lightning; at last, the Katana and the body have been merged and have become one. The weapons we use to train, whatever they are, have a soul and a life themselves and should be treated as something very sacred, because without the Katana, for instance, the samurai feels naked, completely unprotected. It is a part of his life, something that identifies his image. It might be as if nowadays we took the mobile phone from a young man. His first feeling will be probably as if he had lost his arm, something which is with him 24 hours a day, as it happens with the mobile phone ...

Finally, I highly recommend with pride this new work by Master Sueyoshi. It is undoubtedly another exceptional and high-quality DVD, where we can see him in action, faster than ever before. Each movement can be observed in detail, for a better understanding of his performance.

This appendix to the other DVD's by the Master seeks to continue the study of Batto Jutsu, thus providing a deeper knowledge of the Mugen Kai group, headed by Master Sueyoshi.

The Master is back and he is better than ever!!!

bigger and bigger and desperation will also increase for a better result.

Master Sueyoshi usually says: "don't let you get caught by the mind, get free from your thoughts, do not want to succeed, when you lose that desire you will get good results". According to the Master, to get to throw in the right way, we must throw to the target at about one meter away ten thousand times, then we take a step back and we throw ten thousand times again and so on, until we have assimilated the technique to be able to throw the shuriken spontaneously and naturally. A sentence used by the Master when he is joking says: "It is not worth fleeing, because if I cannot reach you, my shuriken will", then he smiles...

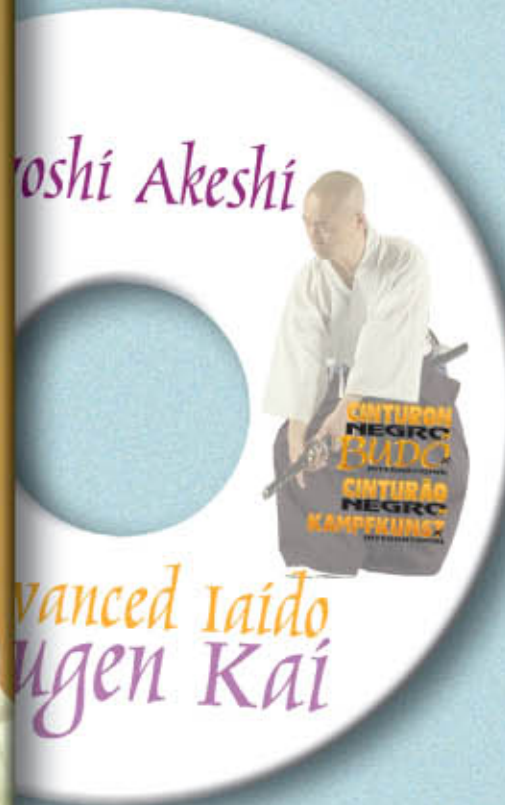
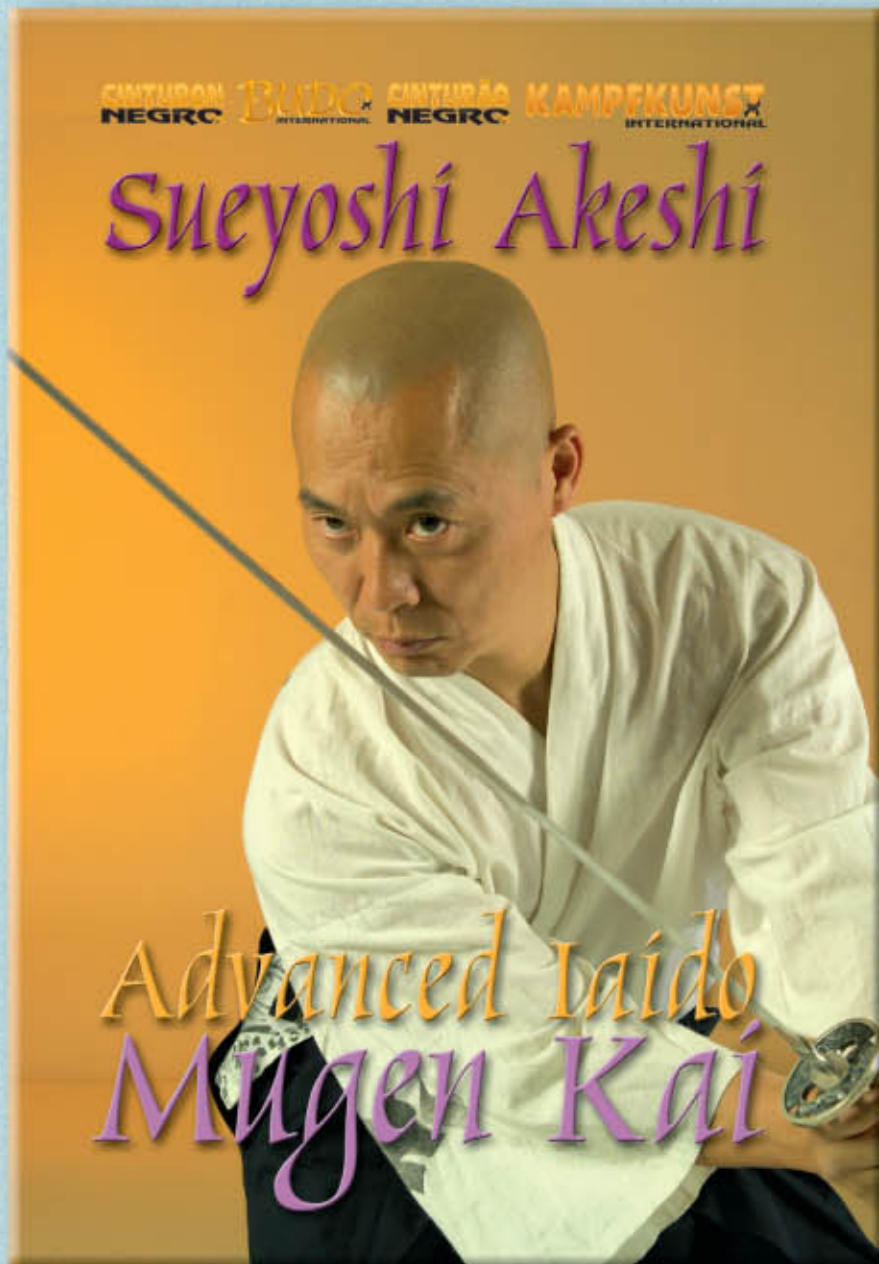
The practice of Batto Jutsu is not just focused on the technical level, but also on the mental and spiritual level, since those who are devoted to the path and the study of martial arts cannot think only in physical training. If that happens, their mind will be as if it were trapped in a drawer and it will not be able to see beyond.

The mind of a Budoka should be open and not have borders, assimilate all the lessons that are transmitted by his master, and never question them. It is something to keep in mind for the rest of life. When we commit ourselves to following a Master, our obligation as apprentices is to follow him blindly, as he will always show us the right path.

And talking about Master Sueyoshi, he is certainly an excellent guide, a person who gives everything he has and he has not, who does not hide anything to his students, who transmits all his



# Advanced Iaido Mugen Kai Sueyoshi Akeshi



English  
Italiano  
Español  
Français  
Deutsch

REF.: • IAIDO4

This DVD continues to deepen in the study of Batto Jutsu, and Sensei Akeshi shows the work of Katana, Jo, Yari and Shuriken that make up the Mugen-Kai system. In the Katana section we will see the Master performing Kata, their variants and applications in pairs (Kumi-lai); basic work and Kata of Jo, an excellent weapon to educate and shape the body; the Shuriken, complementing the training that helps to understand the work of Shizumi (lower the body), and the great novelty of this DVD: the Yari, a weapon of extreme technical requirement, which requires mastery, power and smoothness. The Master is back and he is better than ever!



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# MONI AIZIK

## COMMANDO KRAV MAGA

### Are you up for the challenge?

Text: Moni Aizik

Photos: [www.budointernational.com](http://www.budointernational.com)

#### *Unleashing the Warrior Within*

As martial artists, we are always striving to improve ourselves. We are looking to be as complete as possible, which is why so many of us train in more than one discipline. We want to continuously progress in our current style while looking to add new elements to our combat knowledge. We seek new challenges so that we may get better in all aspects of self-defense: striking, grappling, weapons, confidence - the list goes on.

In our quest for self improvement, we also strive to strengthen ourselves mentally and physically. We want to find our inner warrior by challenging ourselves and by being pushed beyond our threshold. Many of us, as martial artists, would love to train all the time however we have jobs, families and other responsibilities. Due to these limitations, time is extremely valuable. Thus, our training must reflect our limitations.

As such,  
we  
tend  
to  
look  
for

training that can be effective, challenging, and fairly quick to learn. That is why reality based systems have become so popular within the world of self defense. Even the most dedicated TKD, Karate, Judo and Jiu Jitsu practitioners are adding reality based training into their repertoire. However, with reality based systems, martial artists are quickly realizing that not all are built equally.

Commando Krav Maga (CKM) is one of the fastest growing reality based systems in the world. Upon releasing it to the civilian sector less than 4 years ago, CKM is now being taught in over 26 countries worldwide with close to 300 certified instructors and thousands of students. Many martial artists take the Commando Krav Maga Instructor Certification Course/Intensive Boot Camp because they see the potential of offering one of the most modern and evolved self defense systems in the world. However, another trend is developing. More and more individuals are taking the CKM Boot Camp for self-improvement.

The CKM Boot Camp was designed to be one of the most intensive, if not THE most challenging course in the world. Even the most experienced black belts from other disciplines have described this course as the toughest they have ever participated in. The only way to unleash your inner warrior is to be pushed beyond your comfort zone; to be taken beyond your threshold. The CKM Intensive Boot Camp is the perfect vehicle for taking you past your limits while opening your mind to some of the most revolutionary and effective tactics available:

"First of all a few words on the obvious question, is CKM all that it is made out to be? My answer to that is no. It is MORE. I have been involved in martial arts for over 25 years and have been an active academic researcher in the field of MA and hopology for the past 5 years. I can truly say that I have never seen anything like Commando Krav-Maga. What makes CKM so effective and revolutionary isn't mere physical techniques. It is the concepts, theories, and philosophies of the CKM system that has made it the fastest growing reality based fighting system in the world. But what I really want to share are the benefits of the CKM intensive course that you won't see on video clips or read in press releases.

The group of people who came together early on a hot and muggy South





Carolina morning to begin the course was a diverse group with a common desire; to become a CKM instructor. There was quite a range in age and experience. There were people in their 20's up to early 60's. There were people with a lifetime of martial arts experience and people who had no MA training whatsoever before walking through the doors of the training facility. But it didn't matter. Age didn't matter. Experience didn't matter. Nothing mattered except the desire to achieve and transcend to something better than what we were when we began. And when Moni walked through the door, introduced himself to us and began to speak...we all knew we were in for something extraordinary...

...This isn't one of those "send in your check, learn a few moves, get your diploma, now you are a grandmaster ninja killer" seminars. The course is tough, tougher than just about anything I have ever done. Limits are pushed then broken. After the first day I found myself asking the question "Do I have what it takes?" After the second day, I found myself broken down, physically and mentally. But I knew that I couldn't give up. It wasn't just for me anymore. It was for Moni and for my new found brothers and sister who were counting on me to help them through just as I was counting on them to be there for me. Yeah, I was broken, but by picking up the pieces and walking through that training door on the third day I learned more about myself than at any other time before in my 34 years...

Let me mention also that I don't use the word family lightly when I mention the people who I went through the training with. It is absolutely amazing the bonds you build with those with whom you share blood, sweat, and tears. That is another tremendous benefit of this program. In an incredibly short period of time, I built relationships that I know will last a lifetime. That is something you can't read about. Personally, if I had read that in a promo I would have thought it was a bunch of bull. But it's true and if you make the decision to live the experience you will know what I mean.

Okay the last day. Test day. Nervous, excited, scared to death. Oh yeah. You are pushed, pushed, and pushed some more. But

you give it all you've got because you've worked too hard to fail. And when it's all over....when you're standing in front of Moni as he hands you a certificate that you have worked so hard for and you see the pride in his eyes over the challenge you have overcome.....you can't put a price on that. It is the greatest feeling in the world." - Mark Wilkes, Level 2 CKM Instructor, Gainesville, GA

Even for novice martial artists who have office jobs, the CKM Intensive Boot Camp will awaken qualities within you that you never thought you had. This can prove to be a life changing experience:

"If you're like me, you have a lazy 9-to-5 job, you work out whenever you can spare the time, you try to eat right, and you think you could "take care of yourself" if worse came to worse. Then something happens to you, which makes you say, "Holy crap. I've got to get my life in gear, not just for my health, but potentially for my life and the lives of my family members!"

If you're lucky, the event, which spurs you toward positive change is not something tragic, but something that is closer to an epiphany. If you're really lucky, you meet someone like Moni, who makes you realize that you can become the strong, disciplined warrior that you always knew you could be.

After several personal training sessions with Moni, I knew that I was going to have to get into real shape if I was to be even remotely prepared for the Commando Krav Maga certification seminar, and let me tell you, it was the closest most people will ever come to basic military training. Each day of grueling "warm ups", technical instruction, practice and surprise attacks will make you want to lie down somewhere and sleep for 24 hours... and that's before lunch.

You will meet people from all over. Big people, small people, weightlifters, pencil pushers. Some with little experience, some who are black belts, some who are soldiers and police officers. But you will have this in common: you will all be humbled by how little

you actually know about real-life self-defense, and how much wisdom, knowledge and experience you will acquire in the same amount of time it takes to get a shirt back from the dry-cleaners!

In few days, Moni will push you beyond your limits and instill in you a gift that will make you confident, strong and hungry for more. There is no better way to fulfill your dream of releasing the warrior within." - Jeremy Sale, Toronto, ON

The CKM Intensive Boot Camp has built its reputation on the fact that it is: physically and mentally challenging; a complete system that gives you the tools to start defending yourself almost immediately; takes your mind outside the box and explores the true possibilities of real life confrontations; and takes your self confidence to the next level while instilling some of the most crucial elements necessary for surviving a brutal street encounter.

Even if you're a martial artist that has been with one style throughout your life, remember that you CAN teach an old dog some new tricks if the dog is willing to learn. If you are looking to make a positive change, hunger to progress as a martial artist and want awaken your inner warrior, start by challenging yourself to the Commando Krav Maga Intensive Boot Camp. What you need to ask yourself is, "Do I have the courage to take that step forward?"

**To find out more about the Elite Combat Fitness Course, you can go to [www.elitecombatfitness.com](http://www.elitecombatfitness.com).**

**Moni Aizik is the founder of Elite Combat Fitness and Commando Krav Maga. A former member of the Israeli Special Forces Elite Commando Unit, Moni has trained with some of the toughest and most hardcore military members. 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. More recently, Moni launched the Elite Combat Fitness program which is a fusion of high caliber Olympic level training combines with intensive military exercises. Over the years, Moni has produced UFC Champions, Olympic medalists, European champions and Canadian champions.**





# Poomsaes 9-17

World Taekwondo Federation



World & European Champions Spanish Team

Koryo, Keumgang, Taebek, Pyongwon  
Sipchin, Chitae, Chonkwon, Jansu, Ilio

## Poomsaes 9-17

World Taekwondo Federation



Koryo, Keumgang, Taebek, Pyongwon  
Sipchin, Chitae, Chonkwon, Jansu, Ilio

World & European Champions Spanish Team

CINTURON NEGRO BUDO CINTURAO NEGRO KAMPEKUNST INTERNATIONAL

Poomsae 9-17  
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BUDO  
CINTURAO  
NEGRO  
KAMPEKUNST  
INTERNATIONAL

World & European Champions 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 Poomseas 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.

PRICE: \$39,95  
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REF.: • TKDE1



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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.



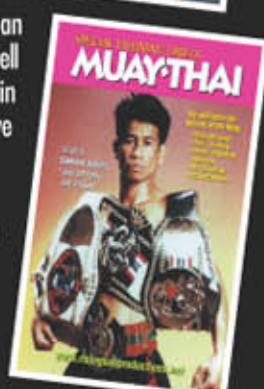
**RS-0060** • Saekson is the best of the best. We say this without reservation and those of you who watch this will see why. Absolutely terrific. In this tape Saekson teaches you up close and personal more of the basics of Muay Thai including how to do those awesome kicks of Muay Thai, and as well the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

## Chi Kung. The pursued great idol. The unknown great idol.

**O**f course and unfortunately, there are many martial artists who wonder what the use of doing Chi Kung exercises is. And I say of course and I reaffirm unfortunately, because that question can only be made by a martial artist who does not know what martial arts are. Thus, a

monster has been born, a new species I call "The New Martial Artists", "Urban Warriors". Unfortunately this is the current international scene.

So explaining what Chi Kung is to a Modern Martial Artist becomes impossible. I try to imagine the madness of having to explain to a Modern Martial Artist what Martial Arts are. And just by

thinking it, something is broken inside me, deep in the concepts that were so strongly established by my masters. Faced with that situation, after thirty years of study and practice of martial arts, you can't avoid making an inevitable statement. As there are so many members of this evolved species, I conclude that I am not a Martial Artist.







At the risk of talking like a wolf, speaking alone with the moon, I must say that brute force is not "Martial Art". Brute force is a substance typical of weak, incomplete, not evolved men, typical of Barbarians. All those new Martial Artists who put the strength before the technique are ignorant in the real martial path and ignorant in life. However, they are cultured among the members of this new Martial species. Those who say they do not need years of training to achieve mastery, those who say they have found faster methods which shorten the time of study and learning, are ignorant in the real martial path. However, they are cultured among the members of this new Martial species.

All those who say that they do not require much practice to get the highest performance are speaking just for children. Only children are unaware of this fact of life.

Martial Artists are those who seek, through refinement, knowledge, dedication and effort, to master the strange forces that govern the universe for us as Human beings. That is, they get to understand and decide to apply intelligently the necessary forces to change a problem and they do it in a subtle, elegant and precise way. That means destultification and refinement of oneself, finding inside the strange perfect union between the strength and its application.

Every martial artist should KNOW this. That is what is sought. However, for this new species of "Modern Martial Artists", this is a pattern, an unknown idea.

When these are the values which a youngster has received during his education, when these

are the pillars on which the building is built, the tower can be very high. Only those who have understood this can understand that behind this quest for perfection there is the gateway to other more subtle forces. The gateway to a place where there is a force a million times greater than brute force.

If you have been trained by those people who speak to you about the superiority of brute force, of the not need of practice and the not need of refinement, give yourself up for dead. Your door has been closed. You have been trained by the barbarians of the war, not by masters.

If you have been trained by those people who speak to you about the existence of that door without the years of physical effort, sacrifice, effort and suffering of our earthiest animal part, muscles, tendons, bones, give yourself up for dead. Your door has been closed. You have been trained by esoteric, witches and wizards, not by masters.

The strength the mystics warriors talk about, those who have raised their eyes, who have seen further, who have opened their eyes to a truth and a path which seem to be on another level, that place of understanding is the heaven of warriors, the paradise.

In that place a man can know that his power is not in the machine, in the muscles, in his tendons, but inside him. In that place a man can give a blow with an energy which is unknown to other human beings. Hitting a man and taking him to the ground without touching him, or hitting him with a blow less than one inch of impact and making him fall unconscious for hours, as I have recently shown in my last show in Germany.

It is a perfection sought by everyone, from the most brute to the wisest man, from the kindest to the cruelest. However, don't forget that the brute man will deny such skills when he looks at himself and doesn't find such abilities. Esoteric men will class them as "magic" or evil powers, and they will spend years trying to find the "secret potion" to give them power.

There is a weapon unknown by most of these new warriors called Martial

Artists, where I do not belong. A weapon known by those who have reached that level, crossing that ethereal and dream door. We are only a few who have done it in history, only a few who have changed that level into a known weapon. Let's make then a short exercise of situation on the most earthy and practical level.

Can you imagine a man like me in combat?

Can you imagine a man in combat, capable of letting himself be hit by someone, because thanks to the power of inner energy, it will be the aggressor who will get his kicking leg broken, like I do?

Can you imagine a man in combat, capable of hitting someone and paralyzing his physical, psychological and emotional system, like I do?

Can you imagine a man in combat, capable of hitting someone and without touching him throwing him four meters away and leave him peacefully seated, dazed and disoriented, like I do?

Can you imagine a man in combat, capable of reading the mind and guess the intention of the aggressor? Capable of clearly seeing who will attack, when he will do it and which weapon he will use, like I do?

Can you imagine a man in combat, capable of merging with his sword, or with his fist or his leg, being able to see in three-dimensions the combat as a whole, like I do?

Can you imagine a man who can see the scars of his enemy, his wounds, the state of his internal organs, his arteries, his heart? Even more, can you imagine that someone is capable of reaching his past and knowing the origin of his injuries? How deep can the sorrow and shock be if I hit someone using that advantage?

Can you imagine a man who is able to repair those wounds without touching them, just applying the energy in a direction opposite to the intention to kill? Can you imagine a man on the battlefield who can heal his enemy for clemency?

# www.shaolinmonastery.org





# Poomsaes 1-8

World Taekwondo Federation



World & European Champions Spanish Team

Taeguk Il Jang, Taeguk I Jan,  
Taeguk San Jang, Taeguk Sa Jang,  
Taeguk Oh Jang, Taeguk Yuk Jan,  
Taeguk Chil Jang, Taeguk Pal Jang



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Italiano  
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PRICE: \$39,95  
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REF.: • TKDE2

As a concatenation of movements and techniques, the "forms" are the basic list of every style, the basic expression of every Martial Art, where we find the rhythms, aesthetics and the best models. In old times, they were also the main way of preserving the technical legacy of a style, and that is why the purity of the performance is so important and valued. The Poomseas we present in this 2nd DVD, from Taeguk 1st Jang to the 8th, are the basic poomseas, which are essential for the early grades up to black belt. And for this we could not have better champions: the competitors of the laureate Spanish team of technique and Poomsea, the most beautiful form of expression of Martial Arts.



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# THE ARMY CADET MARTIAL ARTS PROGRAM TACMAP JUKAIKIDO



## AT THE NATIONAL CADET TRAINING CENTER

Grand Master Colonel Santiago Sanchis  
10th Dan, Jukaikido



Jukaikido was developed to be the most comprehensive and complete form of defensive and attack methods of Martial Arts. Jukaikido is a syncretic Martial Art that brings together the finest and most precise techniques of Judo, Karate, Aikido, Ju-Jitsu (original form), Shorinji Kempo, and several other combat forms.

Jukaikido is an Art which continues to evolve. In part, it incorporates techniques of boxing, Greco-Roman Wrestling, and the use of many types of weapons. It also includes Climbing, Rappelling, Scuba Diving, and various forms of Survival Training. There are three different disciplines within Jukaikido: civilian, law enforcement, and one exclusively reserved for, and in use by, a number of Armed Forces of different nations.

This method, which is used by special groups and occupation forces, has generally managed to enable them to return unharmed and victorious.

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# Muay Lak & Muay Kiao



## Hard and soft in Thai martial tradition

**M**uay Thai, the science of rational use of the 9 main weapons of the human body: hands, elbows, knees, legs and head. The real Thai boxer, through years of psychophysic training, gets to change his own body into a real weapon and he can use his anatomical parts as maces, axes, spears, shields or stones, to attack or defend himself. In fact, even if that image of Nak Muay (or Thai boxers) corresponds to what for centuries was the goal for all practitioners of Muay, the truth doesn't end here. Studies conducted over the past ten years by the IMBA team along with the Culture Committee of Thailand, have highlighted that in Siamese Tradition, there have always been two very different styles, outlining two different approaches to achieve the same goal: the absolute effectiveness in empty-handed fight.

The first approach is Muay Lak which, using a terminology typical of Chinese scholars of martial arts, could be defined as belonging to "hard" styles. In this group there are, among others, the regional styles of Muay Korat, Muay Lopburi and

**"The true expert of Muay Boran can't miss the study and the deepening of those two approaches, which are necessary and complementary as night and day (Yin and Yang), because he runs the risk to have a serious lack in his own technique knowledge"**

Muay Pranakorn; the techniques of these three styles form the basis of modern Thai Boxing, which is practiced in Thailand and the rest of the world nowadays. But Muay Thai Boran can't be represented just by "hard" approaches; the other half of the sky in the case of Siamese Martial Art with empty hands is the "soft" style or Muay Kiao. The most known style of this genre is undoubtedly Muay Chaiya, famous in the 70's thanks to Great Master Keat Sriyabhaya, but also the techniques of the legendary King of the Hanuman Apes, or those of the ascetic Ruesee are a part of this group.

The true expert of Muay Boran can't miss the study and the deepening of those two approaches, which are necessary and complementary as night and day (Yin and Yang), because he runs the risk to have a serious lack in his own technique knowledge; he will have to take from Muay Lak the amazing power of the attacks with legs and arms and the methods experienced for centuries to train the tibias, knees and arms; from Muay Kiao he will have to learn how to avoid the adversary's strength and to respond to the attacks with unpredictable, fast and "poisonous" actions, and





# Muay Thai Boran



**Strong points:** the use of hands, tibias and knees is highly developed, both to attack and to make an impenetrable barrier against the adversary's attacks, the blows create an amazing power, they are effective at all distances, they are learnt quite quickly compared with **soft techniques**.

**Weak points:** the attacks are fairly predictable, there are higher energy costs in the actions, it requires a high level of bone condition, it is based on good physical condition to be effective.

**Muay Kiao styles:**  
**Muay Chaiya, Ling Lom (Hanuman), Muay Luesee**

also to be able to dominate a taller and more powerful adversary. But let's see in the following tables the comparison of features of the two stylistic groups.

**Styles of Muay Lak:** **Muay Korat, Muay Lopburi, Muay Pranakorn**

#### Typical techniques:

Circular wide punches which, for their power, according to the legend, were used in the fields to kill buffalos; the name Mahd Wiang Kwai comes from it; horizontal circular kicks which, against the banana tree, beat with incredible power, using - like the circular punches - the centrifugal force to have a tremendous impact on the adversary (Thai name Tae Dtad); grabbing to the neck, like a Galapagos tortoise, to choke and dominate while fast knee blows beat the body and face of the adversary (technique of Chap Ko Ti Kao, famous in modern times thanks to the famous champion Diesel Noi).

#### Typical techniques:

The first approach of these styles is based on avoiding the power of the adversaries' attacks, using a sophisticated system of steps, twists, jumps and changes of level which made the practitioner of Muay Kiao an almost unreachable target (thanks to the art of evasion or Lo Lo Lop Lik); the techniques performed in jump, especially kicking, knee and elbow (Gradot Kao/Tae/Sok) were deeply studied to maximize every blow, even if the size of the fighter performing the action was much lower than that of the adversary; the elbow blows were developed to incredible levels, making of Ti Sok the essential weapon of the "soft" fighter, a very effective weapon in any situation, distance or position.

**Strong points:** useful to face heavier opponents, a long bone training is not useful to be effective; once learned, the techniques can be applied using little strength; even without having a very good

physical condition, the evasive style avoids the impacts and also ensures the integrity of more aged practitioners.

**Weak points:** the attacks are not always definitive, it is necessary to perform more counter attacks to beat heavier opponents, it is necessary a long training to be effective in Muay Kiao.

For all the considerations specified above, the International Academy of Muay Boran (IMBA) has always put emphasis on the combined study of both systems of Muay, believing that only a comprehensive knowledge of both styles can bring the formation of complete athletes, fighters who are able to find solutions to the most difficult combat situations. That is why the technical programs of the upper 10th Kan (the highest grade among the student's grades) have been developed and continuously improved to provide the followers original subjects of study and traditional techniques taken from both styles, Muay Lak and Muay Kiao: just as happens in nature, also in Martial Arts hard and soft, endurance and flexibility, solidity and fluidity have to alternate. Studying a method without the other would leave the practitioner at a broad technical

lack which could lead him to a defeat.



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

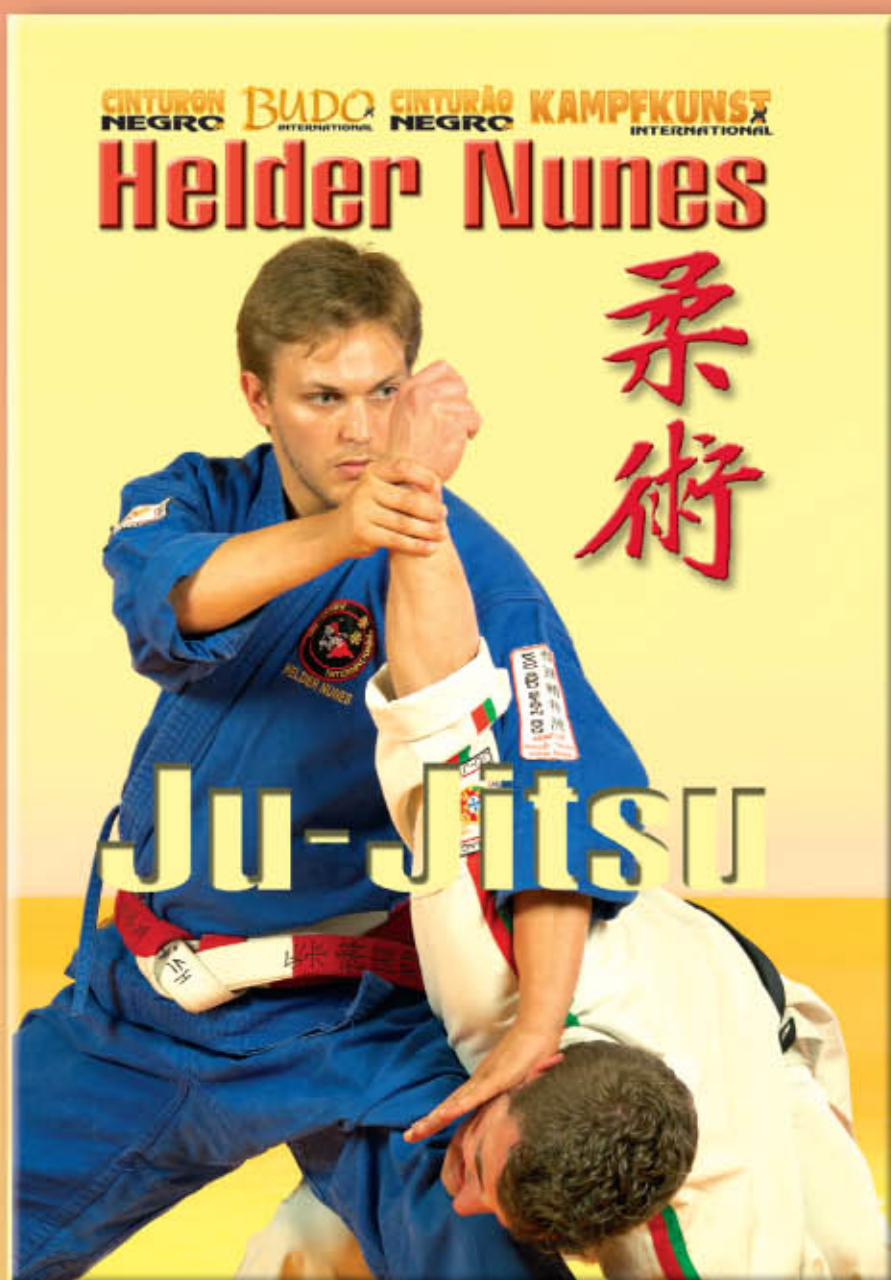
Marco De Cesaris



# Helder Nunes

# Ju-Jitsu

# 柔術



Shihan Helder Nunes, 6th Dan Jiu Jitsu, is the International Coordinator for the International Jiu Jitsu (JJJ), and leader of Kyoo Soku Seishin Ryu (Style of Fast and Powerful Soul), a School that includes the two sides of its creator, some-

times tough and dynamic, and sometimes gentle and peaceful. This first work shows the essence, concepts and techniques of the Ju-Jitsu practiced at the JJI, supervised by Great Master Soke R. Morris; a powerful, rough Ju Jitsu, completely focused on self-defense and on a direct and economical concept of combat.

Helder Nunes

Ju-Jitsu

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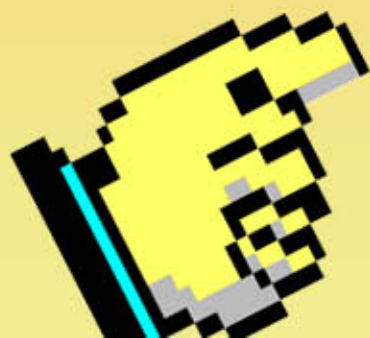
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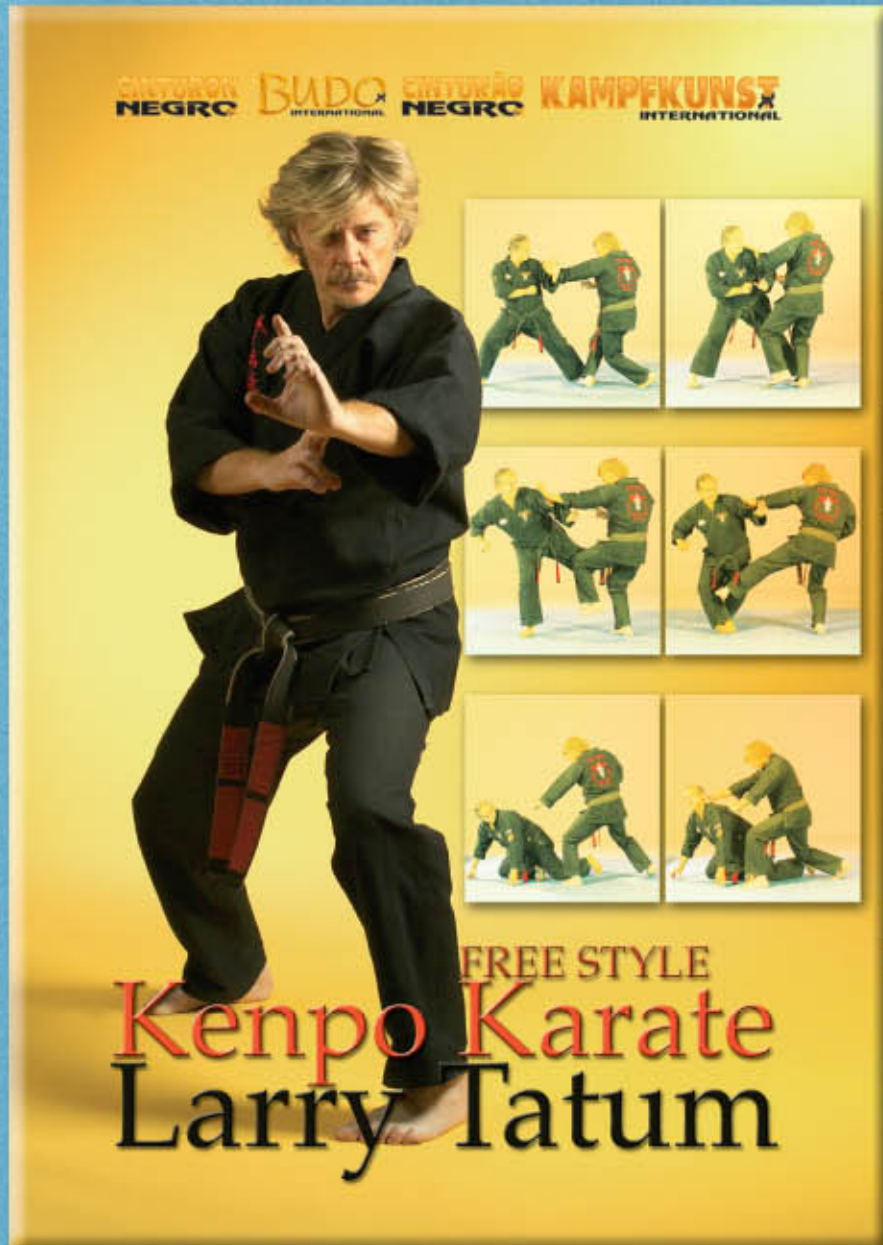
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# FREE STYLE Kenpo Karate Larry Tatum



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.



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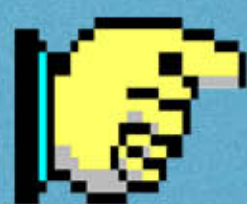
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# The Law Enforcement Program

## Technical Training

### Body Targets for control of the perpetrator.

Target #7 (CV-5): This target involves two nerves, one more on the surface and then more deeper in the body cavity. The surface nerve is an anterior branch of the Thoracic vertebrae number 12 nerve. The deeper target is the superior hypogastric Plexus at the same location.

The surface nerve will cause local pain and dysfunction only, whereas the more internal plexus will affect more control of the organs and bowels. Both are viable targets and all dependent on the amount of pressure applied as to the results.

When using pressure on either depth of this target the pliability of the muscles and organs will require a sharp penetrating type of press. This can be accomplished with hands, baton, or other type instrument that can press into the body cavity and cause a stretching of one or both nerve structures.

This is a pain inducing point that yields quick reactions that once the Officer is

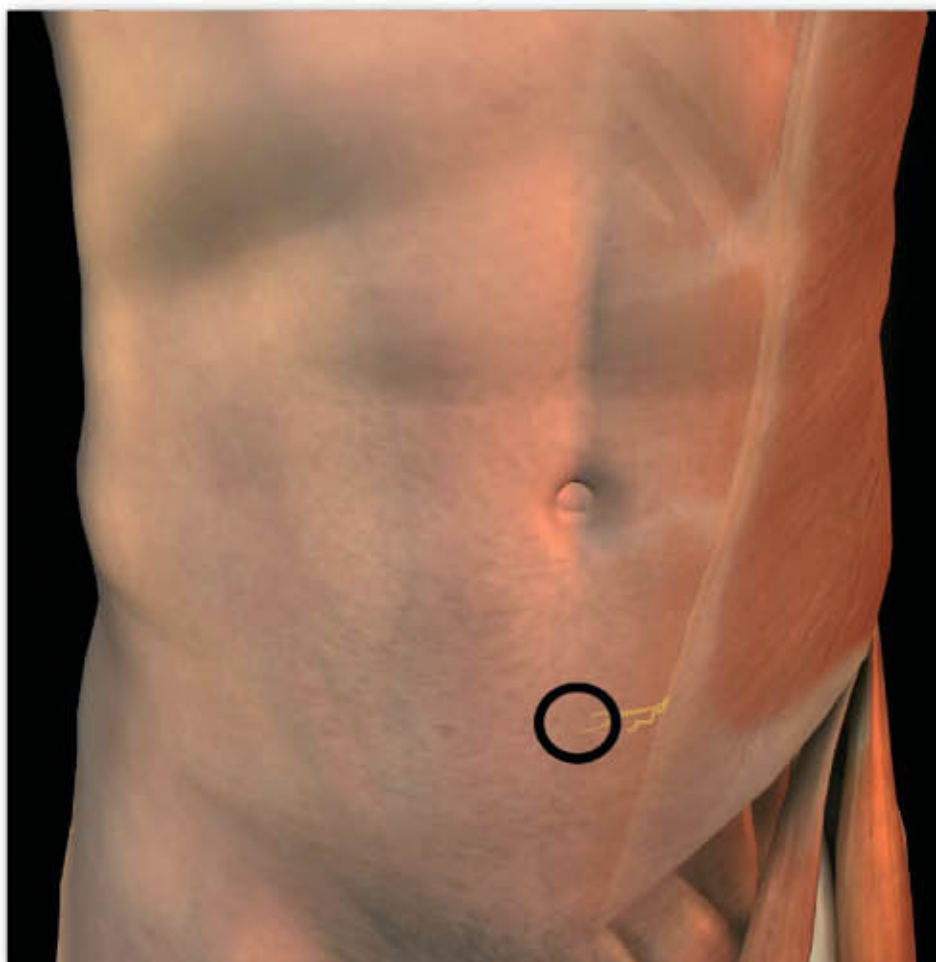
facilitate the following physical effects on the recipient:

- Spinal and abdominal muscles weaken causing the body to fold forward.
- The legs will lock at the knees causing the individual to loose balance fall back off their heels.
- Torso folds in accordance to pressure applied.
- Arms extend forward and upward.
- Physical strength diminishes and body mobility are restricted.
- Causes severe pain and temporary loss of motor control.

By using opposite pressure at a 45 degree angle up and in at the spine will cause following physical effects on the recipient:

- Spinal muscles weaken and the upper abdominal muscles tighten, the legs will lock at the knees causing the individual to loose balance fall back off their heels.
- The legs will retract into a folded or (Fetal) position.
- The arms withdraw as the elbows tuck in toward the torso.
- Causes severe pain.

## Location



aware of, be used in many ways to gain control of the perpetrator. By quickly stretching the surface nerve, the body will weaken quickly and substantially. It will respond well to the soft tissue of the fingertips, but will yield far better results with pressure from a knuckle.

These nerve structures can be pressed at a 45-degree angle toward the tailbone to

must be seated to obtain control, this is a superior target. By rapidly pressing the point down and in the recipient will take a quick seat on the ground preventing the attempt to run. If a clean press can not be accomplished and the body folds but does not go down, simple downward pressure on the now exposed back or shoulders will complete the task. On the way down the

arms will extend forward and upward making a grasp of the wrist available and easy for further control to roll the individual for safer search or cuffing.

If the individual has their back against a wall or fence and refuses to turn to face the structure, or even be seated as the situation demands, this a viable and effective target. For example if the individual is standing and refuses to turn to face the wall or other such structure, a quick push downward will lock the legs and bend the head and torso forward for further loss of balance and strength as well as control options for the Officer.

If the individual is on their back and will not comply with commands to lie face down again this point can be used successfully. By pressing or pulsing down and in the legs will loose control as they lock. At the same time the body will sit up giving the body less surface area on the ground and arms extending for easier rolling.

Or another alternative would be to apply quick pressure down and in to fold the body into a Fetal position for easier rolling. If at that time they fold very tight and attempt to remain on their side, the TW-17 point just under the earlobe will open the body, as it can then be easily maneuvered face down.

Even an obese individual on their back can be maneuvered in the above ways as when the body is prone the fat distributes further for targeting this point. The will also have a quicker reaction as the weight of the fat in everyday life will have stretched and weakened these nerves substantially.

Kneeling on this target and applying pressure in either direction can also yield the same results. This would also leave the Officers hands clear for further control functions. However as the body folds or the torso bends with arms coming forward, the officer just needs to keep this in mind so as not to be taken by surprise.

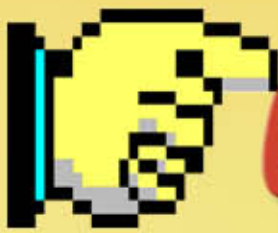
To avoid an individual from kicking while on their back, simple crossing the ankles and applying downward pressure on the top leg will accomplish this. But crossing a kicking persons legs is not easy and it can be very dangerous for the Officer. By using either of these directional presses, the legs can be temporarily weakened to then easily accomplish the crossing of the legs.

For repeat offenders that are quite used to the methods of Law Enforcement agents, this is quite surprising as it is not typical. This gives the repeater no predictable response as does the conventional methods used. This in part is due to the body dysfunction that in turn causes confusion and much more time to mentally or physically adapt to. The pain factor alone that is non damaging and created by simple pressure rather than ballistic force also keeps the Officers actions above the threshold of legal parameters.

## Releasing

This target can even be useful in a release





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type scenario. As an example if the officer is accosted and grabbed frontally a quick press down and in will again lock the legs and push the hips back so that their head comes down and forward. Further control using prior point targets or other control methods can now be utilized by the Officer on the substantially weakened Offender.

## **Pinning**

This is not however a viable method to hold or pin the opponent as the whole body reacts in a contractive folding motion. As it also folds the head and shoulders forward the body is less grounded and more mobile. For control this is more preferable for the Officer, however for constraint it is not.

Also if the waist is also folded as in a seated position, this will not be obtainable. The target will fold the body in the two manners depicted; it will not straighten the already folded body.

## **Debriefing**

Caution must be used as the folding forward of the body can present risk to the Officer applying the target. With practice and familiarity, the risk is far less imposing than the control that can be obtained. Also as a word of note, any abdominal method can be internally stressful for females and should be avoided.

With many non-workable aspects mentioned, one would wonder why work with it at all? The answer is clear, that it is a viable point for many needs of the Officers in the field. Once worked with and understood, the valuable possibilities and uses will far outweigh the few cautionary aspects.

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



Le Samouraï qui est en vous



Der Samurai in dir

El Samurai que llevas dentro

Il Samurai che hai dentro

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# How straight the gait

“**H**e is too much!” Sato complained. “I am a man, not a slave. I’ve had it. I’m leaving. The hell with his art.” And Sato kept beating his gums. He was complaining about sensei finding fault with him. Nothing he did seemed to please sensei, if you believed what Sato said. No matter what he did, sensei found something to correct with pedantic regularity. And yet, on the surface, our sensei, Lieutenant Jean Martinet, was by comparison, permissive about discipline. As Sato was my senior I kept my mouth shut and listened. Martial arts etiquette held my tongue in place. I wanted to say I see no difference in the way sensei treats me. He is a little harder on you because you are the senior. Anyway, Sato did quit and went back to Hokkaido from where he had come. Later it was rumoured that he opened his own dojo, joined another ryu and received a much higher dan. I knew Sensei was hurt. Not the kind of hurt one loses a possible successor. Sensei was grooming Sato to take over, but Sato never knew it. Sato, in his selfish pride, believed that sensei was picking on him and in his imagined humiliation, he resented sensei. It surprised me when this fact was made known to me. Sensei never told me. I heard it from Sawai.

“Sato is Japanese, he should have known”, I said in surprise. “If he was foreign born, without the cultural background, maybe there would be room for a different perspective of mercy.”

“Even among the Japanese,” Sawai said, “there are those who look for the easy way and confuse sensei’s mercy for pedantry and humiliating insult.”

If Sato had been able to weather the storm, sensei would have gone to the great

beyond satisfied that he had left his art in good hands. The undisciplined false pride of the egotist must never be given the tools of the martial arts to use as they please. I made up my mind to thoroughly immerse myself in Japanese culture for I realized that I would never be able to see the world in Japanese perspective unless I could think like them. I have never regretted it. For the martial artist in Japan, no matter how straight the gait, he suffers the insufferable, bears the unbearable, endures the unendurable, because the sensei says so and society expects it to be so. When it all comes out in the wash, sensei knows best because he has been there.

The following is a favourite Japanese dojo story exemplifying the Japanese way.

Matajuro wanted to become a great swordsman, but his father said he wasn’t quick enough and could never learn. So Matajuro went to the famous dueler Banzo and asked to become his pupil. “How long will it take me to become a master?” he asked. “Suppose I become your servant, to be with you every minute; how long?”

“Ten years,” said Banzo.

“My father is getting old. Before ten years have passed I will have to return home to take care of him.

Suppose I work twice as hard, how long will it take me?”

“Thirty years,” said Banzo.

“How is that?” asked Matajuro. “First you say ten years, then when I offer to work twice as hard, you say it will take three times as long. Let me make myself clear. I will work unceasingly; no hardship will be too much. How long will it take?”

“Seventy years,” said Banzo. “A pupil in such a hurry learns slowly.”

Matajuro understood. Without asking for any promises in terms of time, he became Banzo’s servant. He cleaned, he cooked, he washed, he gardened. He was ordered never to speak of fencing or to touch a sword. He was very sad at this but he had given his promise to the master and resolved to keep his word.

Three years passed for Matajuro as a servant.

One day, while he was gardening, Banzo came up quietly behind him and gave him a terrible blow with a wooden sword. The next day in the kitchen, the same terrible blow fell again. Thereafter, day in and day out, from every corner and at any moment, he was attacked by Banzo’s wooden sword. Banzo began to look like a demon. Matajuro learned to live on the balls of his feet, ready to dodge at any moment. He became a body with no desires, no thoughts - only eternal readiness.

Banzo smiled, and started lessons. Soon Matajuro was the greatest swordsman in Japan.



# Sensei Richard Kim





The first time I saw a rough and expeditious Ju Jitsu, like Helder Nunes', it was when I met Bryan Cheek. Because Morris, one of Helder's masters, is also British and according to what I heard both shared the tatami for a long time... I liked the style and strength exuding from this young Portuguese Master, his nerve and personality, his good technique, made us think about an instructional work, which we are finally presenting today.

This is a Ju Jitsu totally focused on self defense and not on the sport. The beating and kicking are integrated into the complete development of a direct, economical concept of combat, where the levers, chokes and projections are final and conclusive.

I personally want to recommend this work to the lovers of this specialty, since they will find in it a source of inspiration and a good deal of realism...

That is likely to have made this form of Ju Jitsu less popular than it should be, because here, inevitably, you have to receive... sweat, suffer, roll. Apparently this martial art is an uphill struggle for most people, what else we can do! Humans are weak! Well... some of them... but Helder, of course he isn't!

Alfredo Tucci





# Ju Jitsu

## Helder Nunes

Ju Jitsu







## Jiu Jitsu



To those making his casual acquaintance, Shihan H. Nunes's cheerful appearance and easygoing demeanour belie the explosive power and razor-sharp skill he displays in his martial arts. H. Nunes's Shihan title and his primary grade, a 6th Dan in Jiu Jitsu, were awarded to him at the 2007 JJI Summer Camp in Sweden by the Respected Soke Jan Erik Karlsson and the near-legendary Soke Richard Morris.

Fully committed to the pursuit of martial completeness, Shihan Nunes has made a point of diversifying his martial studies into Karate and Judo, among others but his first love is and always has been Jiu-Jitsu. He describes himself as fortunate to be descended from two great martial lineages; Soke Inoue T. Munetoshi (through Soke Yasumoto A., Sokes Richard Morris and Jan Erik Karlsson) and Sensei Yokio Tani (through Professor Alf Morgan and Soke Richard Morris). In addition, he credits Ivaldi Sensei, Dr. F. Carvalho, R. Aquilino Sensei, E. Pariset Shihan, J. Gomes Shihan, Shihan D. Thatcher, N. Cardeira Sensei, J. Dias Sensei and B. Cheek, with having had an influence on his career as a martial artist.

Jiu Jitsu International was founded in 1984 by Soke Richard Morris as an apolitical organisation through which the highest physical and mental standards of Jiu-Jitsu could be promoted throughout the world. From its humble beginnings in Stoke Newington, London, Jiu-Jitsu International is now represented in over 30 countries worldwide and functions as an open learning platform to share and advance knowledge and expertise in both modern and traditional aspects of the art. Nunes Shihan is currently the International Coordinator of Jiu Jitsu International, as well as the National Representative in Portugal.

While H. Nunes is very accomplished at performing the Jiu Jitsu International curri-



culum, it became clear that he was putting his own distinctive stamp on the movements. This prompted Sokes Karlsson and Morris to recognise it as a separate Ryu. Kyoo Soku Seishin Ryu was officially named by Sokes Morris and Karlsson at the JJI 2007 Summer Camp in Sweden, believing Nunes Shihan's strong passion characterises his Jiu Jitsu as explosive, effective, and strong. The title Kyoo Soku Seishin Ryu means "the style of the strong/powerful and fast spirit", a fair and accurate representation of its progenitor. Nunes Shihan is quick to point out that his Ryu is not a new, improved version of the Jiu Jitsu International curriculum; rather, it is a slightly different take on the movements and martial attitudes espoused by Jiu Jitsu International.

Nunes Shihan himself believes that his Ryu represents both sides of himself; sometimes hard and dynamic, sometimes soft and peaceful. He believes that it's important to remember what Jiu Jitsu means - the gentle art - and to not always focus on power or speed.

Shihan H. Nunes credits Soke Richard

Morris as being the biggest influence in the martial arts. He admires both his martial prowess, and the long and interesting life that Soke Morris has led. Soke Morris has been teaching Jiu Jitsu for more than 50 years, and holds several distinctions worthy of mention, among them, being one of the first Britons to be trained and graded by Japanese Jiu Jitsu Sokes and, unlike many of his contemporaries, still being on good terms with them to this day.

Arguably, his most significant distinction is that the basis of all Jiu Jitsu in Britain, the current core Jiu Jitsu International curriculum, is a project that Soke Morris, Soke Blundell and Professor Clarke started around the time Soke Morris received his 4th Dan; they set out to revolutionise the world of martial arts by researching a Jiu Jitsu style suited to modern requirements without sacrificing its integrity or effectiveness.

In addition to being an accomplished combatant, Soke Morris is a leading authority in the field of hypnotherapy and has made extensive studies of a number of es-



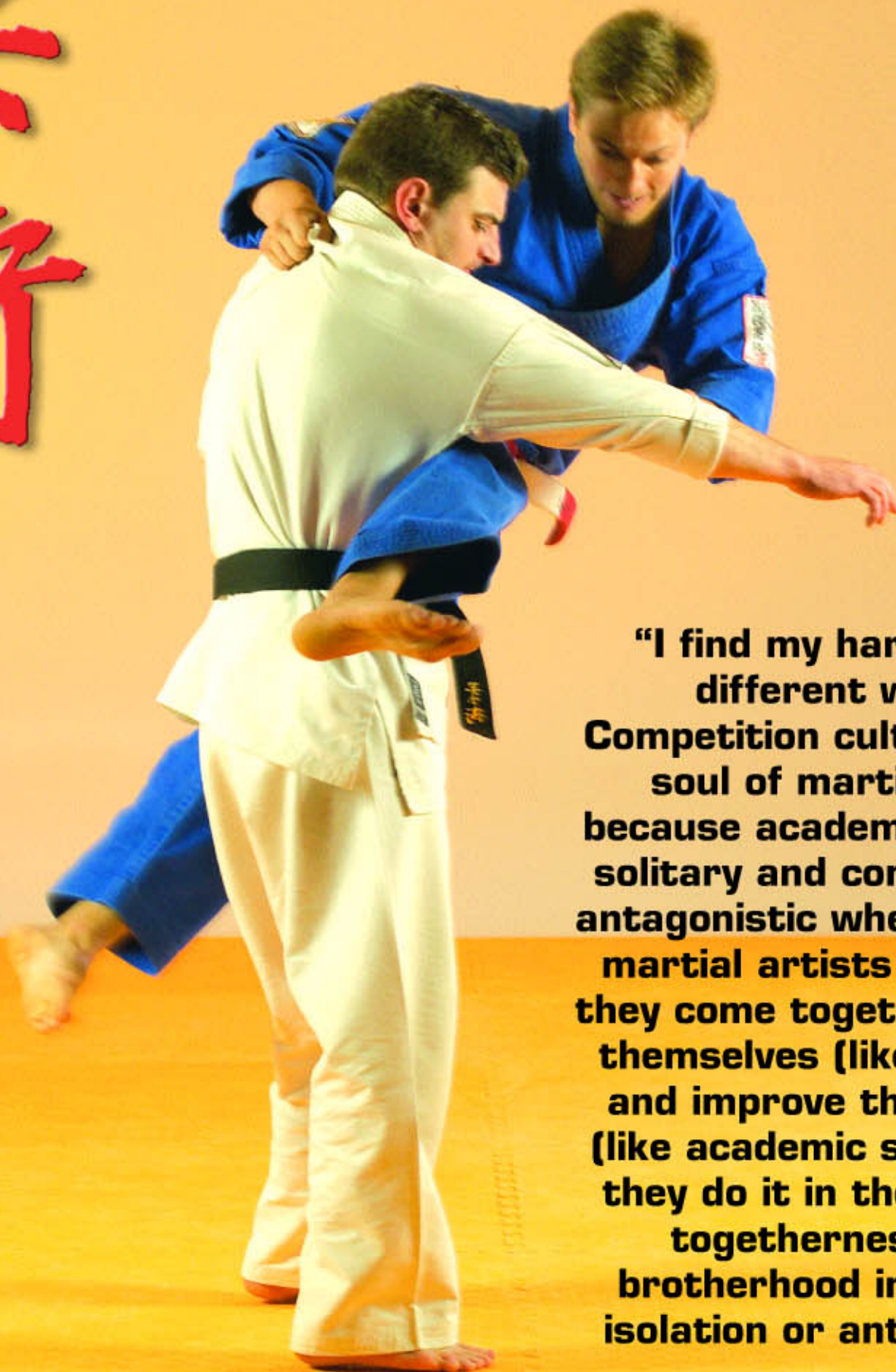
# Ju Jitsu

## Helder Nunes

Report



柔術



**“I find my harmony in different ways. Competition cultivates the soul of martial arts because academic study is solitary and combat is an antagonistic whereas when martial artists compete, they come together to test themselves (like combat) and improve themselves (like academic study), but they do it in the spirit of togetherness and brotherhood instead of isolation or antagonism”**







teric healing arts, Shiatsu and Kuatsu among them. Shihan Nunes feels that Soke Morris has been both an amazing teacher and an important friend, and looks up to him like a father figure. In his own words, "honouring your sensei is honouring yourself".

It can be intimidating for a lay person in the presence of Shihan Nunes, who exudes a palpable power and vitality, to contemplate undertaking a career in martial arts, but Shihan Nunes is quick to point out the universality and the benefits of martial arts. Shihan Yoshihiko Iwasaki, in his essay "Bushido and fine character", points out a decline in personal quality among modern people and recommends martial arts as the solution; Shihan Nunes, like Shihan Iwasaki, believes that martial arts aren't just about fighting, but about training and cultivating all aspects of a practitioner - their minds, bodies, and spirits. Because of this, he says, all a martial artist needs is dedication, and the rest will come in time, and qualities such as a clear mind, a healthy body, and a pure soul will help anyone to truly excel in the martial arts. When queried on the idea of the universality of martial arts, particularly with respect to

age or disability, Shihan Nunes confidently replied that "I don't believe people can ever be too old, infirm, or in any other way incapable of being martial artists. Martial arts are a physical, mental, and spiritual pursuit all in one." He believes that different ages and states of health may allow us (or even compel us) to explore different aspects of training, but that the only thing that could really prevent someone from being a martial artist is not wanting to be one.

Shihan Nunes agrees with Grand-master Mike Pick's belief that martial artists can be divided into academics, competitors, and combatants, stating the similarity between that belief and his belief that martial arts training can be broadly divided into training the mind, the body, and the soul. He went on to elabo-

rate upon these parallels; stating that academics emphasise the mind, combatants emphasise the body, and competitors emphasise the soul of the martial arts. He believes that when it comes to the "soul" in martial arts, we all find it in different ways, some in the study of arts like Tai Chi and Aikido, and some in competition - "I'm far too direct to be Aiki- (Harmony); I find my harmony in different ways. Competition cultivates the soul of martial arts because academic study is solitary and combat is an antagonistic whereas when martial artists compete, they come together to test themselves (like combat) and improve themselves (like academic study), but they do it in the spirit of togetherness and brotherhood instead of isolation or antagonism. Nobody stands alone in this world and competition can encourage martial artists to stand together. Nowadays I am







trying to develop my spirit more because it is the aspect that I feel still has lots of progression to do."

Many traditionally minded martial artists would say that Bushido ("The Way of the Warrior", a feudal Japanese code of conduct loosely analogous to the concept of chivalry) is life, and that the martial arts are a complete representation of oneself, because they cultivate all aspects of a human being. Taisen Deshimaru Sensei, in the book "Zen and the Martial Arts", explains the origin of Bushido (the fusion of Buddhism and Shinto) as well as the actual meaning of the word; Bu - Martial Arts, Shi - Warriors, and Do - The Way or The Path. Others talk about the necessity of "modernising" martial arts by removing all of the traditional rituals, etiquette, and terminology. On one hand, ritual and etiquette provide a framework for self-improvement and a depth of value to what martial artists do.

On the other hand, putting too much faith in the past doesn't leave enough space

for the future. In the words of Chinese warrior-philosopher, Lohan, a martial journey should aspire to "keep [one's] eyes on the stars, but [one's] feet on the ground". Shihan Nunes's opinions on this subject, as with so many others, are in the educated middle ground between extremes. In an era of quick-fix martial solutions and single class black belts, Shihan Nunes advises blending the old with the new - "I believe the values of Bushido are essential, and while some need to be adapted to a modern way of life, others, like Chuji (Loyalty and Devotion) are timeless".

Shihan Nunes believes that there is a difference between a "warrior" and a "martial artist", but that ultimately, it is "through peaceful means that we can most effectively affect people; positive attitude and positive action generate positive consequences." He goes on, "Nowadays we see warriors that are and that are not martial artists, and martial artists that are and are not warriors, and we are fortunate to live in a world that allows us the freedom to choose to be one, both, or neither. O Sensei Morihei Ueshiba, the first Doshu and founder of Aikido, said once that '...the true victory is the victory over oneself, the victory without fighting...'"

When asked how best to describe himself, Shi-

han Nunes is typically humble. "I consider myself a person wanting to do the best I can to share what I know, wanting to make others enjoy martial arts and transmit my passion of it. My present goals are to balance my personal, professional, and martial arts life, to develop our National Jiu Jitsu Federation (Federação Nacional Jiu Jitsu Portugal) without harming any others, to cultivate old and new friendships and to learn more. Martial artist today are divided, undermining each other when what we need is to cooperate, learn with each other, improve what we already know, develop our skills, and help others to do the same. I feel that I have many, many things to learn yet and that I am only starting my progression in my areas but I follow the opinion of the third Doshu of Aikido, Moriteru Ueshiba Sensei, on the subject of training sessions; he said that when he started his training many techniques were strange and hard for him but, by trying hard,

he shaped his body and spirit and he achieved progression. I can see myself happy if, 20 years from now, my students have their own students and that all the work, problems, frustrations and happiness that I experienced to build this meant something."

# Helder Nunes





# *Mastering Judo*

## *Toshikazu Okada*





# Kodokan Judo

## The Secrets of Judo "Odo"



The Mecca Of Judo's "The Kodokan's"  
Ne Waza Master Or Okuden of Ne Waza  
Secrets of Ground Work

Text & PHOTOS: Don Warrener



Often we have heard of but old judokas, that the Judo was not what is nowadays, that in origin their techniques were much more effective in the self-defense. The explosion of the Gracie Jiu Jitsu and the new glance that the ground techniques entailed, have allowed to bring to light the delayed knowledge from a line of Judo that coexisted in the Kodokan with the one of the founder Jigoro Kano and who commanded Great judoka Tsunetane Oda. Desgracidamente the alive students able are very few to transmit the long list of technical knowledge of this Titan of tatamis that during 60 years developed to 500 techniques and variations on the work in the ground, a legacy that will not be lost due to the magnificent production that Don Warrener has realised with the Great Teacher and student of Oda, Toshikazu Okada. 10 DVDs in which it teaches this line of exceptional work, step by step and from several angles. This series of DVDs abre a door to the right dimension of the Judo like Martial Art in a time in which talvez is only contemplated its sport slope. For the Judokas it is a treasure that must know and honor. For the students of other disciplines, the opportunity to learn exceptional techniques and tricks in the short distance. The past recapture once again the future, a pride for judokas, a treasure for the martial artists.

Alfredo Tucci

There are few if any alive who had the honor and pleasure of training with the founder of Aikido, Morihei Ueshiba, the founder of Japanese Karate, Gichin Funakoshi, and as well trained in Old School Judo but such a man is still alive and his name is Toshikazu Okada now 73 years old and still going strong.

Still traveling the world and spreading the word of his first love and passion Judo we caught up with the Master in Los Angeles California where he was teaching a wide range of seminars on the west coast.

He began his training in 1946 right at the end of the war. Martial arts had been banned by General MacArthur but he soon gave way to allowing Judo to be practiced once again as it was considered a sport not a martial art.

Okada Sensei started training at the Old Kodokan six days a week and then he met a man that would change his life. He met during one of the sessions a legend in Judo, Tsunetane Oda. Oda Sensei's forte was newaza or ground work in fact he believed that Judo should be 50% ground work and 50% throwing techniques (nage waza). In other words he felt that ground work was as much of an importance to





**Kano Sensei believed that it should be 10% ground work and 90% throwing while my teacher Oda Sensei believed it should be 50% ground 50% throwing.**

Judo as throwing.

Okada carries on the tradition of specializing in ground work and has taken his Sensei's repertoire of over 250 techniques plus variations and has developed and improved them over the last 60 years. He has never actually counted all his techniques but he says that his students say he has over 500 techniques and variations which is more than the average person can begin to remember.

Oda Sensei was in Los Angeles as a guest of American Judo icon Hal Sharp who was featured in a 1968 article in Black Belt in which he was dubbed the Body Guard of The Emperor Of Japan. We decided to take the opportunity to ask him questions on history, technique and the personalities that are nothing more than legends in today's martial arts world.

**Budo International:** Is it true that there were two distinct schools of thought on how Judo should be developed.

**Toshikazu Okada:** Yes. Kano Sensei believed that it should be 10% ground work and 90% throwing while my teacher Oda Sensei believed it should be 50% ground 50% throwing. When he confronted Kano with this idea Kano said no I respectfully disagree as when you are



on the ground the attacker can simply kick you. Oda got on the ground and said ok try to kick me. After trying it and seeing it was not so easy Kano changed it to 25% ground 75% throwing. Nowadays in the Kodokan they are training 50% ground and 50% throwing techniques

**B.I.:** Why did Oda sensei specialize in ground work

**T.O.:** Well he came from Nara which is the oldest city in Japan and near Kyoto and Judo in those early days in the 1930's was much different. In Oda Sensei's dojo they had no mats only a wood floor and hence they worked on ground work more so than throwing otherwise they would have had more injuries. This is why the Dai Nippon Butoku Kai in Kyoto became much more famous for their ground work then throwing.

Kyoto and Nara are close to each other and this emphasis ran over into the Dai Nippon



# Mastering Judo

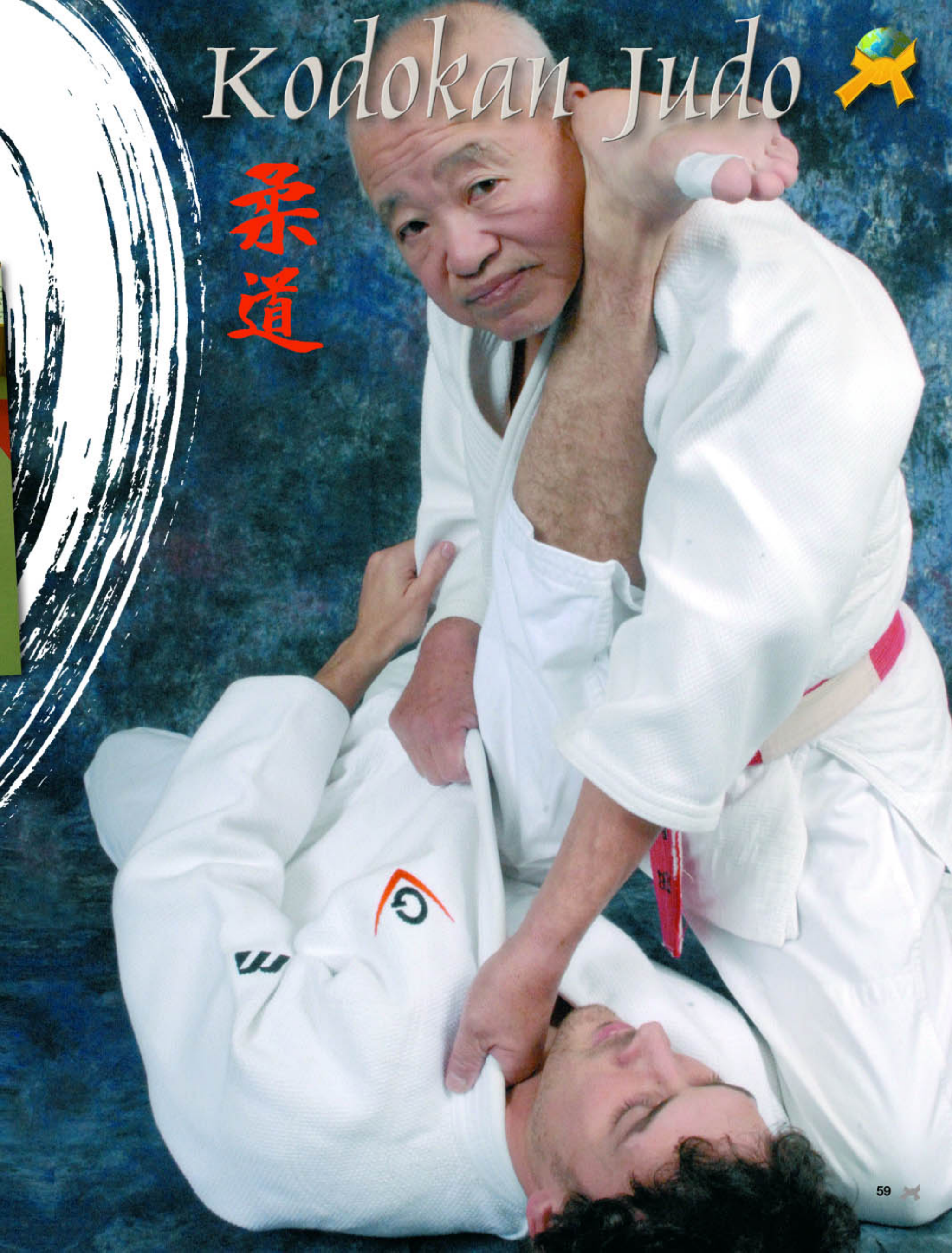
## Toshikazu Okada



# Kodokan Judo



柔道







# Mastering Judo 柔道

## Toshikazu Okada



# Kodokan Judo



Butoku Kai prior to WW2. In Tokyo and in the Kodokan there was lots of tatami's and hence Kano wanted more throwing then ground work.



**B.I.:** Can you tell us about Oda Sensei's Judo?

**T.O.:** I first met the Sensei at the Old Kodokan and he

asked me to come to his personal dojo and train and I did so for at least 3 years daily training with the master.

He was not just a terrific teacher but also a real master of the martial arts. On one occasion I was staying over at his house in the winter and sleeping on the tatami at night when he came in and said to sleep in this other room in a different bed.

When I woke up in the morning I realized that I was sleeping in his bed and he had given me his bed because the dojo was too cold for me. He slept in the dojo on the cold tatami.

**B.I.:** You met or trained with so many of the real legends of Japanese martial arts names like Ueshiba, Oda, Funakoshi, Mifune and Kimura and others can you tell me a little about each of them. Lets start with Ueshiba.

**T.O.:** Well I trained with the founder of Aikido for a while but my true love was Judo. He insisted that I quit Judo and train only in Aikido but my love and passion was Judo.

The thing that I recall about O'Sensei was that he had a very strong will as he taught Aikido as a Martial Art and the emphases was on Martial or Military with all the severe discipline that goes with military training and I also remember how he was very much into the Universe and its control of our lives.

**B.I.:** Funakoshi.

**T.O.:** Well although I was not really a student of Karate with Funakoshi I did see him perform his last demonstration in 1953. I believe it was the day the JKA was formed. He was very good friends with Kano Sensei and in fact this is where Funakoshi got the idea of using the belt system that Kano had

**"...Oda got on the ground and said - ok try to kick me - After trying it and seeing it was not so easy, Kano changed it to 25% ground 75% throwing."**

devised and as well he helped Kano in his development of atemi waza or striking techniques for Judo. After many long and in depth conversations Kano added the striking techniques of karate to the judo curriculum.

**B.I.:** Mifune.

**T.O.:** Well I had many opportunities to train with Mifune and he was a master of technique and throwing in particular. They say he was never thrown off his feet after he made Black Belt. He was like a cat on his feet and could adjust to almost anything.

I recall one time seeing him doing randori or sparring and his opponent outweighed him by at least 75 pounds and simply picked him up and began to slam him to the mat in frustration but Mifune never let go and in doing so he ended up throwing his opponent for a full point at the same time. He was amazing and his demonstrations were spectacular as he explained the different principles of how and why Judo works as only he could do.

**B.I.:** Kimura.

**T.O.:** Well Kimura was really a very special Judoka and his fighting spirit was amazing he was the one who went to Brazil in the

**"After many long and in depth conversations Kano added the striking techniques of Karate to the judo curriculum"**

early 1950's to participate in wrestling much to the dismay of the Kodokan. He also beat Helio Gracie in a match where he broke Gracie's arm and his corner had to throw in the towel.

**B.I.:** Daigo.

**T.O.:** A two time All Japan Champion and the most recent 10th Dan in Judo Daigo Sensei was one of the strongest and most fierce fighters the Kodokan ever produced. Plus he is very intelligent and a real leader at the Kodokan nowadays.

**B.I.:** Oda.

**T.O.:** He was my teacher and I was so impressed with his kindness as well as ground work he was often said to be like an octopus as he seemed to use every limb in every technique. Once he got a hold of you he had so many variations of each technique it seemed endless. He was able to flow from one technique to another almost like a master of Chess would do.

**B.I.:** What is your opinion of modern day cage fighting like in the UFC.

**T.O.:** I personally think they are very good fighters and they are the proof in the modern world that ground work is very important in real fighting. Look at how many matches are ended with submission techniques.

In summary Okada Sensei is a man who carries on a tradition of ground work ne waza from his teacher Oda Sensei who taught him the intricacies that many Judoka have simply never been taught as it is not the glorious and spectacular throwing techniques of Judo that everyone wants to learn.

Okada Sensei still travels the world teaching on a regular basis, visiting such countries as Italy and America to teach the okuden (secrets) of Judo's newaza. When not traveling the world he still travels up to three hours to the Kodokan the Mecca Of Judo just to train and then come home to do it again the next day.





# Nicoletto Giganti

***"This profession, dear readers, forces those who practice it to the following. That is, to consider that the art can be used four times: first for Faith, then for the Homeland, third for the defense of life and last for honor. This art must always be a defense of reason and never of someone who is wrong. And those who use it being wrong are offending this profession".***

***Master Nicoletto Giganti 1606 - transcript adapted to current language.***

***Master Nicoletto Giganti 1606 - transcript adapted to current language.***

***Nicoletto, the Venetian***

## ***"The essential is perfect"***

The affirmation by great Leonardo da Vinci seems perfect for defining the art of combat as it was taught by the Venetian "Professor".

Who Professor is, that is simple: we are talking about Nicoletto Giganti, Master of weapons, born and grown under the shadow of San Marco, between late 1500 and the early decades of 1600. In his treatise, Giganti explains concepts, clarifies principles and strategies, proposes wonderful solutions and fatal techniques. In the pages of his work, we could highlight all the deep knowledge and practical ability of a man used to fighting, who spent his life devoted to the art of weapons.

In the wonderful lessons of his Treatise we can find, next to the raw images of men injured by terrible sword thrusts or dagger blows, recommendations for a strong moral, where the deep devotion to the art joins the unwavering respect for the man's life.

## ***The Treatise***

Venice. Year 1606, on February 10, Nicoletto Giganti presents his work "SCOLA OVERO TEATRO", theoretical and practical Treatise dedicated to the Serenissimo Don Cosmo De Medici, Grand Prince of Tuscany. The treatise, which was later printed again dated June 11 in Papua, by Paolo Fambrotto, MDCXXVIII, was previously subjected to the "Collegio dei Signori Riformatori e al Consiglio dei Dieci" (Order of the Lords of Reform and the Council of Ten)

because under the rules of the time, books had to be analyzed by the Authority of the Inquisition.

## ***The "Striscia" School***

The high martial competence and intelligence of the Venetian master came after 27 years of practice in the hard school of time, between the exercise and the inevitable combats. Giganti was a superb interpreter of fencing with a sword carried on one side, which was called "striscia" in Italy, because of its long and narrow blade. It was a sword that made tip actions predominant, while keeping all the offensive / defensive ability in cut actions. But it is specially the weapon which modifies the concept of fight. The action of "finding the iron" or touching and feeling the adversary's blade, becomes the way for the fencer to prepare his actions of attack, often introduced by deception actions. The techniques of wide play, based on a contrast with "free iron", as they were codified with the sword on the side in the early 16th century, step by step, led the way to a form of fight based on the principle of the "weapon in line".

## ***The Technique of the Sword Alone***

The Venetian Master describes two kinds of attitudes of combat with weapons and he defines them as "guards" and "counterguards". For that purpose he teaches a set of useful conditions to improve the positions, from feet position and the "right step", to how to wield the sword and the dagger and how to put them in order to properly brandish them.

Giganti reminds the students that the profession of the art makes its researches about the science and the exercise and that any strategy - both as a guard and as a blow - "favors" those who know the right way to perform it, while for those who do not know it, nothing will be useful.

The lessons on time, the measure and the performance of the thrust come before the handling of weapons of sword alone, which starts with the two major counter positions.

The lessons cover much of the advanced technique of fencing, from injuries in time to press the opponent to induce him to pull, through the "controcazzioni" inside and outside, the different feints to avoid the defense attitudes. The lessons on "tip actions" while the

opponent is hitting with the side are the practical example of how the sottomano or sopramano, sbracciate or contratte thrusts, in this fencing performed with the wrist, make it dangerous the use of the edge as a direct action. But Master Giganti does not limit his lessons to the wide play. He also teaches techniques to start the grips with strong feints and the control over the adversary's weapons, as the active use of the left hand, both to control the enemy's sword and to injure him acting with both hands on the sword. It is a typical example of the so called "living hand", gesture attribute reinforced by the centuries of fencing, which was still widely used in the fencing of the Italian school of the 17th century. In the lessons there are also significant techniques to "go out in time" and avoid the target, applied on lines or in the corners, both to avoid the attacks of "stabs" in low line on the legs, and for the thrusts in high line.

The dodges of waist, even today called "inquartate" were performed at this school with quarters of a turn and complete turns with rotations on the advanced axis of support, which require loose waist and precise mechanical gesture. In Giganti's school there are three different classes, the last one - according to the Master - "the most beautiful and safest of all them".

## ***On Sword and Dagger***

Sword and dagger are a essential and indispensable field for those who practice Martial Fencing of the Italian school. And indeed, Master Giganti, like his predecessors, put it as a reference in the education of the fencer. The lessons are always precise and rich in technical details and go from the proper positions to cover the lines of combat, to how to move in order to "give and take iron"; from how to stop and throw different blows, above and below the weapons, to how to use some body parts to go far from the target and hurt. The use of the dagger is more active and permanent in fencing of the 16th century. The action of "short iron" in the stage of barrier or deflection of the enemy's blade is critical and it creates a system of efficient interdiction, difficult to penetrate with attacks of first intention. It is impossible to present in a nutshell the countless actions and possible techniques with this game of combined weapons. The practical study is the only way to deepen and enjoy this kind of fencing,



# il Maestro Veneziano



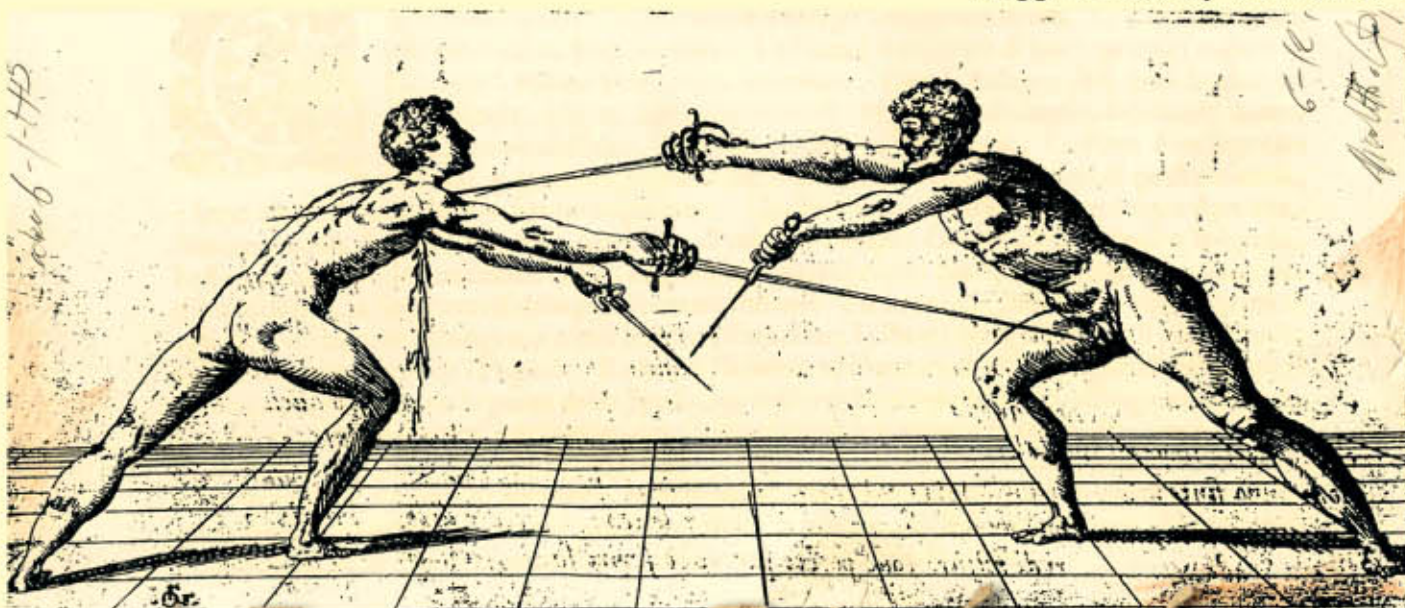
which takes us back in the centuries to those duels where the weapons often led to death.

**From the 17th to the 21st Century**

The duel is not the goal of the art of Martial Fencing.

However, nowadays the students still study the important lessons explained by many great Masters in their treatises and they can really face the others, using all the techniques of the art, without hurting. In order to do this they use safe replicas, imitations which are very similar to the swords and daggers used by the men of weapons in the past, with one

difference: these ones are not sharp or prickly. The natural use of that "blades" is not cutting hands, arms or legs, nor penetrating muscles and organs. They have to allow to perform blows against the enemy safely. It is no longer necessary to kill and once the assault is over, everybody must go home with his family, also the strongest one. That is the art which can be practiced today. We train hard, respecting the Path and perpetuating the ancient knowledge. We train hard respecting the rules of Honor and Chivalry. We train with vigor and we perform the attacks with strict determination. Martial Fencing is still thirst for knowledge, entertainment and maintenance of life. If you practice it, be careful that all the fencers have proper weapons and protections. Anyone who does not observe safety procedures, who do not control the state of his own weapons and protections, who do not wear them during the combat, is making a serious act of negligence and is putting in danger himself and the other fencers in the room of weapons. Never forget: although inert and safe, we have cold steel in our hands. An act of imprudence could kill, and Fencing has already spilled its tribute of blood.



## Nova Scrimia

Graziano Galvani





# S.H.O.O.T

## THE SPADE



**L**et's imagine that we are involved in a fight (both in the case of an assault or in a sport fight) and after some initial moments, unfortunately we have fallen under our adversary.

The technical resource that we will discuss on this occasion will not be focused on the attack or the ending, but on the important moment of getting out of a disadvantageous position when we are fighting on the ground. In order to do this, as an example of movement of escape, we have chosen the Spade.

As a first advantage, we find that the Spade is a very easy move to learn and assimilate by all practitioners who have been taught by us for years. This simplicity makes the Spade a very accessible technique to be used in a real fight, unlike the most complex movements of escape, which can work with a training partner but are very difficult to use when we are in a real fight, under the blows and pressure of an opponent who is trying to beat us at all costs.

Another strong point of the Spade is the fact that, properly meeting the basic principles and slightly modifying the different points of support, can be applied from all positions in which we are under an opponent. This will increase the effectiveness of the fighter who knows the technique, because it simplifies in his mind the formulas he has to master in order to escape from each lower position when fighting on the ground. Besides, it will give him great mobility and speed of reaction, making him a slippery adversary, difficult to grab.

Another important quality of the Spade: after its application from any position, not only can we move away, but the move will lead us straight to the opponent's back, giving us some advantage and putting the adversary at risk. Just with the intention of going to his back, we are already putting him in trouble and we will create a situation of instability and threat that will make us move from being the defender to the attacker. This will help us to get out from under him more easily, sometimes with the support of other complementary

techniques, such as lifting, bridges or other defensive moves.

When a Spade is observed at a glance, we can have the false impression that the aim is getting our arms under our opponent in order to make him turn, placing us in the higher position. If we try to use the Spade in that way, we will see that we can move an opponent the same size as us or shorter, (assuming that we still have all our energy), but we will not be able to move someone taller, stronger (or less tired) than us.

Instead of trying to move the opponent, the Spade seeks to find a support on him in order to slide our own body under him, putting some points of support in the opponent to grab momentum, and at the same time to prevent him from recovering the vertical position with regard to our center of gravity, and to prevent him from staying above us.

### *How to perform the Spade*

First we must be aware that we are on the ground under our opponent, a really dangerous position. Therefore, there is just one possible movement: grabbing our adversary to neutralize the trajectory of his blows. If we do not perform this simple maneuver first, we will not be able to escape.

Once we have grabbed him, we will have a few seconds to go on escaping. Our next move will be to move an arm over the opponent's torso. In order to do this, we can open holes with the torso, using the resources of positioning on the ground, but it is more convenient to wait for the opponent to insist on trying to beat us, so that he opens the hole.

At that time, using our own adversary as a support, with a momentum we will push our legs to our opponent's legs, sliding our body out of the position and without trying to move the adversary, as described above.

Once we have taken our back away of the ground, we will be at the back of the opponent. At this moment, we could apply our knowledge of this position to go on evolving in the fight.



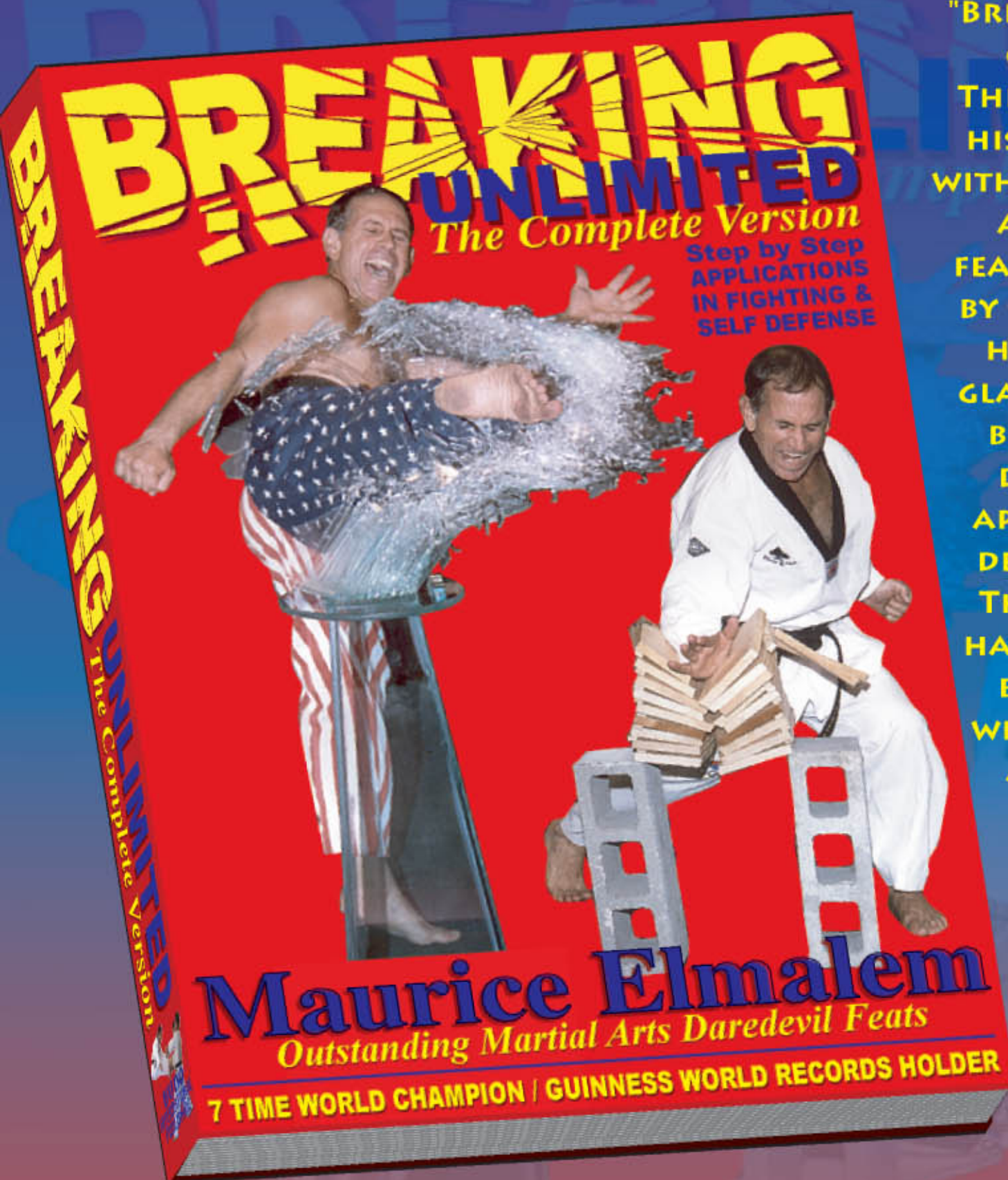
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