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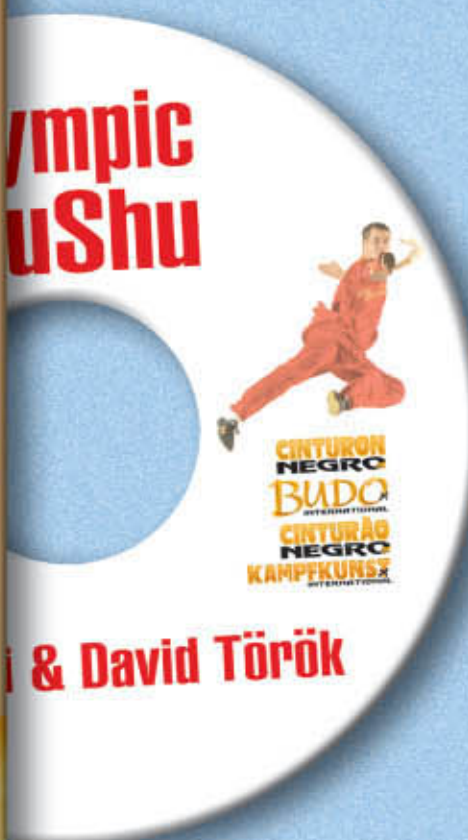
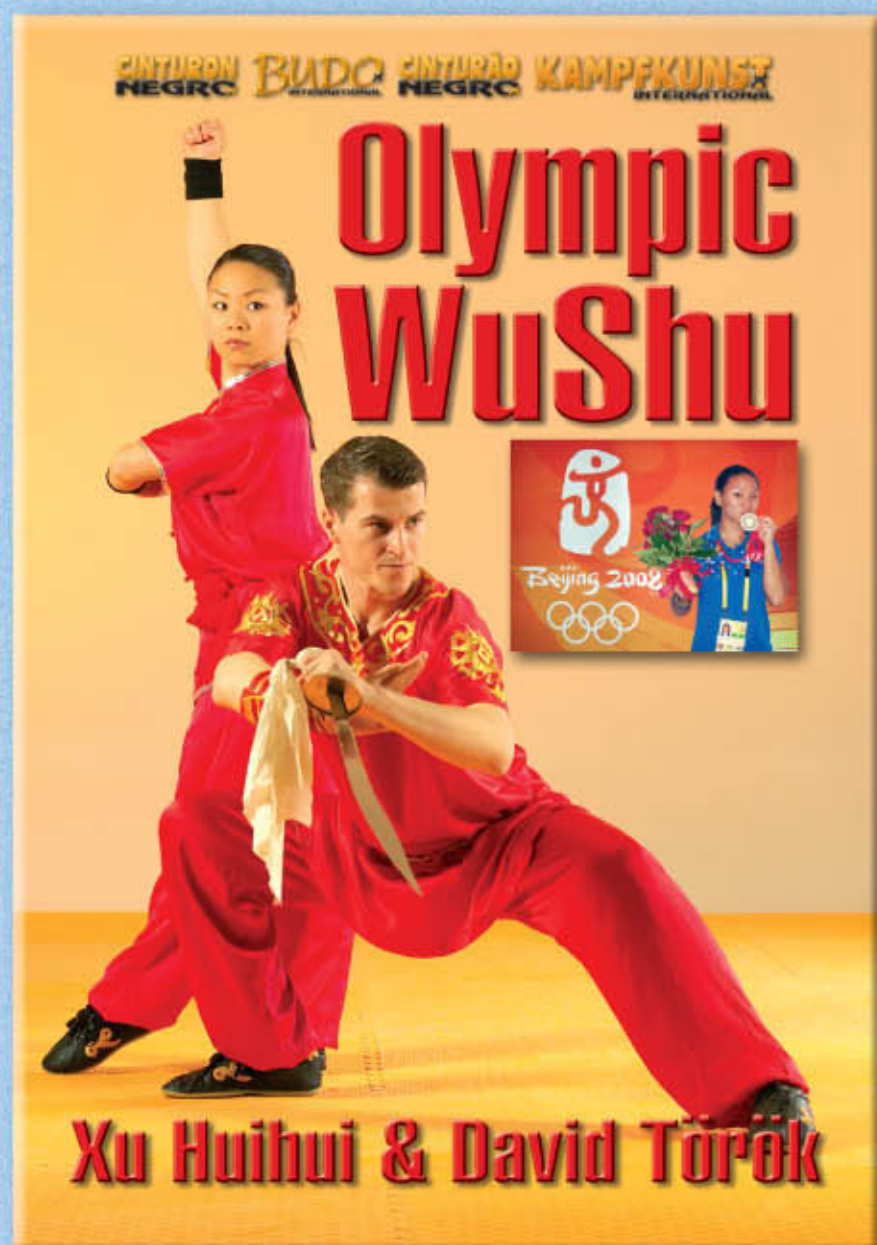
EWTO – WINGTSUN:
The secrets of the wooden dummy

Tai Chi : Tui Shou

Krav Maga

Itay Gil: "Damage control"

Olympic WuShu Xu Huihui & David Török



English
Italiano
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Français
Deutsch

REF.: • WUSHU1

Xu Huihui, current "Wushu" world champion, and David Török, international Wushu champion on several occasions, show in this first instructional DVD the essential contents of daily training for beginners, starting with warm-up and stretching, then essential techniques of blows and kicks, and finally training of the first basic form Changquan (long fist) "Yi duan chang quan" (IWUF), which combines different techniques of attack and defense. It is a DVD which will allow you to have a better understanding and effectiveness of training, and which can be used as teaching material and as a guide for daily exercises.



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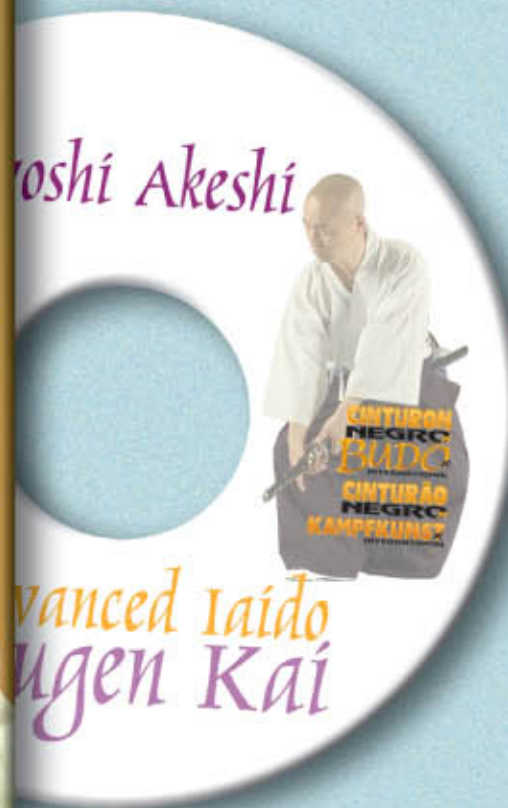
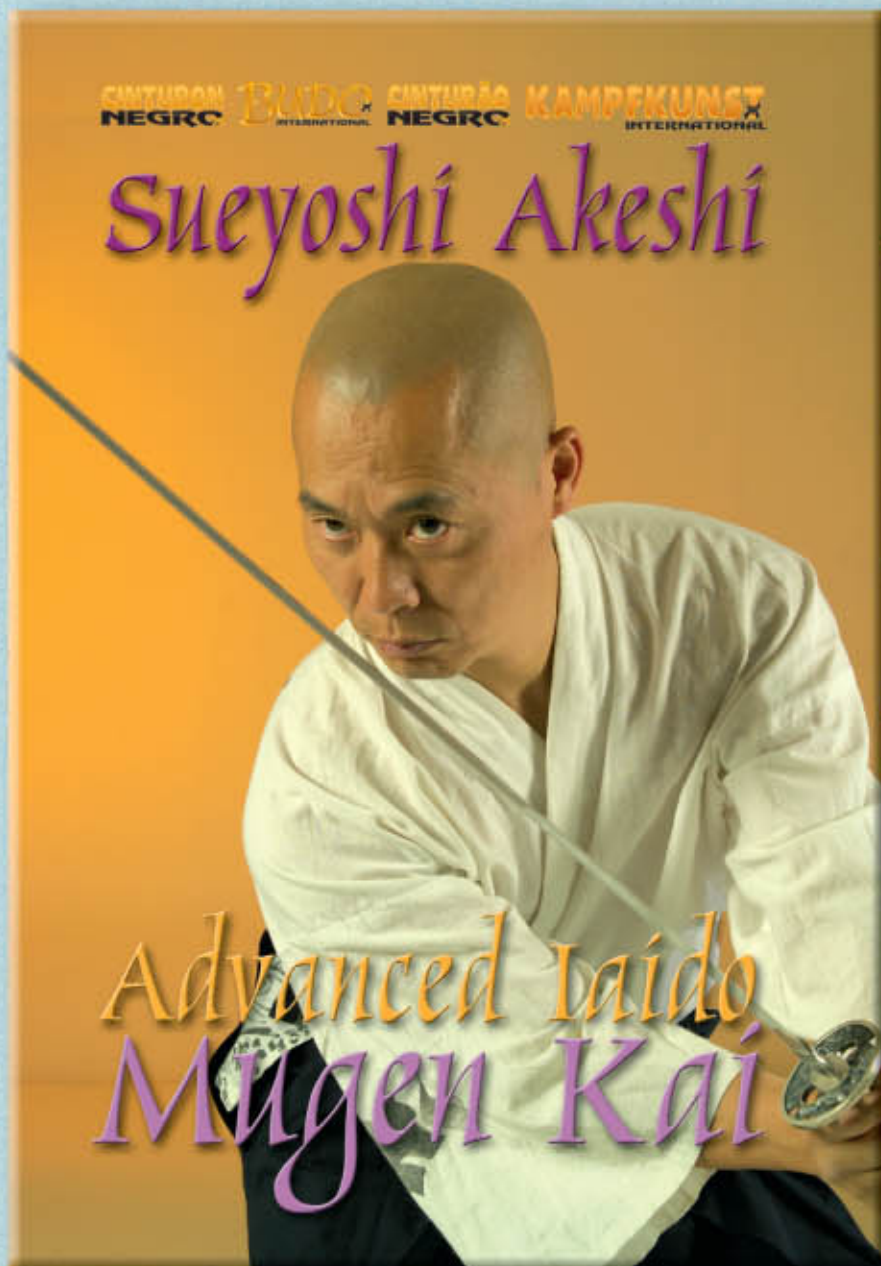
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Advanced Iaido Mugen Kai Sueyoshi Akeshi



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WATCH A PREVIEW

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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EDITORIAL

THE SIGNS OF THE TIMES: THE DEATH OF ERIS AND THE PERVERSION OF EROS

"If the woman wants the man to be a very good man, then she must first be a very good woman. Everyone should start and not wait for the other, otherwise, both will be late ... maybe too late."

Adolfo Kolping

A bee sucks nectar from a flower in my garden. Her legs get entangled in the pollen she leaves diligently on the next flower; the cycle has been completed. Love, as the universal force of attraction, Eros in all its enormous expression, always finds its ways. But Eros does not occur nor becomes apparent alone, and it can't be understood without its rebellious brother, Eris, the universal force of repulsion. According to our Greco Latin tradition, both primary and fundamental forces are daughters of the god Chaos, nothing, the disorder, Taikyoku in Japanese tradition, the non-manifested, Tao in China.

The apparent degradation of these principles in the global consciousness is a pathetic feature of our time. Eris, the war, is rejected and humiliated and a mediocre and stale Eros reigns alone in the world of the stupid.

The feminine part (Eros) prevails with no obstacles in the background of the collective conscience, whereas the masculine part (Eris) suffers the most resounding never imagined persecution. This is, like any Universal current, a persecution reflected at all levels, from the world of ideas, to the physical plane. The feminine works, the masculine doesn't. Even the text reviser I am writing this text works like that! The word Eros is accepted, but every time I write Eris a small, broken red line indicates persistently a mistake. In fact, it is wrong everything which smells, even from afar, of a male, masculinity, authority, or any principle or value showing traces of being linked to poor Eris. The male is not only tamed, but submitted, and everything he represents should be castrated.

Among the most educated scholars, there is an intense controversy about where that decline started, but all agree to point out some particularly dark episodes of history. The fall of classical gods and the overlapping in

the West of Judeo-Christian tradition certainly didn't helped at all. The idea of the love for Christ was conveniently degraded from the initiative original concept, until the concept we have nowadays. The Middle Ages and the gallant love of troubadours did not help much, giving prominence to women's values over any reece vision of the world. And the same happened to that breeding ground of modernity leading with justice King Sun's France and the advent of the revolution which gave birth to the bourgeoisie, where the feminine and the feminization found among wigs, high heels and talcum powder, the best starting point for the deception and falsification of the natural relationship between masculine and feminine, male and female. Let us not forget in this brief review the unfortunate movement of the nineteenth century, called romanticism, where the languor reached the morbidity and the romantic love established a domain it has not lost since then. Among pale madonas and weak and susceptible heroes, a tubercular Chopin along with a lesbian George Sand, are the paradigm of the new ideal couple.

Some anthropologists, however, maintain that the origins of this change can be perceived much earlier, in the transformation of hunter societies, than the establishment of human beings at fixed points with the advent of agriculture as a way of life, the passage of a lunar to a solar civilization. We can't forget that in all cultures, the goddess of agriculture is a woman. We are the hunters, they are the harvesters; the women and their needs were probably the mediators in that transformation. They could gave birth to children and take care of them in an stable and secure environment, where the strength, as the most important value in survival, was replaced by communication. Organizing the small things, that is one of the virtues of the harvesters,

establishing a nest, that is a purely territorial feminine concept.

But wherever it started, the process of decomposition of the values inherent to the principle of Eris has never suffered such acceleration as the one corresponding to modern times. From the anecdote to jurisprudence, nobody escapes the reshuffle unscathed from the reign of Eros. My mother-in-law estates that fashion is in the hands of queers and that is why the image of sickly, anorexic women is triumphant on the runways. And the same happens to the image of man, sybilline, androgynous, soft and effeminate. With regard to the laws, surely they have not gone unnoticed to the reader the movements with the laws on gender violence, which make suspect anyone who, as Sinué the Egyptian's slave said, hides that small thing under his loincloth because certainly he feels ashamed of it. I'm not justifying in any case the fact of walking around killing ladies, because now everything must be explained, or you can be put in jail for omission, what I mean is that the space it occupies in the "widespread reality" does not correspond to the real problem. Deaths by suicide in a country with relatively low rate of them like Spain, is already more than 3,000 people per year. The rate per million of inhabitants is 13.1 for men and 3.5 for women. The women killed in the same country by their partners or former partners in 2007 was 71.

Each life is unique and unrepeatable and has a value for it, but what I want to point out is the huge disparity in absolute values existing between both quantities, in relation to the space dedicated to both issues in the press and other media.

The misunderstanding between men and women is not new, but the current scenario has make it bigger. I am convinced that, as the classic authors say, everything starts from Yin and the world of ideas the perversion of the true principles of acting as a multiplier



constant. The idea of romantic love, myth perpetuated by the new film, acts as a strong factor in accelerating the decomposition of brains. But romantic love was just the beginning and now the archetypal image of a man "significant" in contrast to that of a strong woman. In the words of my son's innocent friend Lorenzo is a summary of the new paradigm: "Pope in the movies because children are always stupid and the girls are strong and ready?" If Juan Lorenzo doubt, do not lose as an example, the Giselle recent version of Disney, where the princess is the one that saves the trouser in the real world (certainly the same actor who makes "babosín" in the series like this that all the ladies on "Gray's Anatomy").

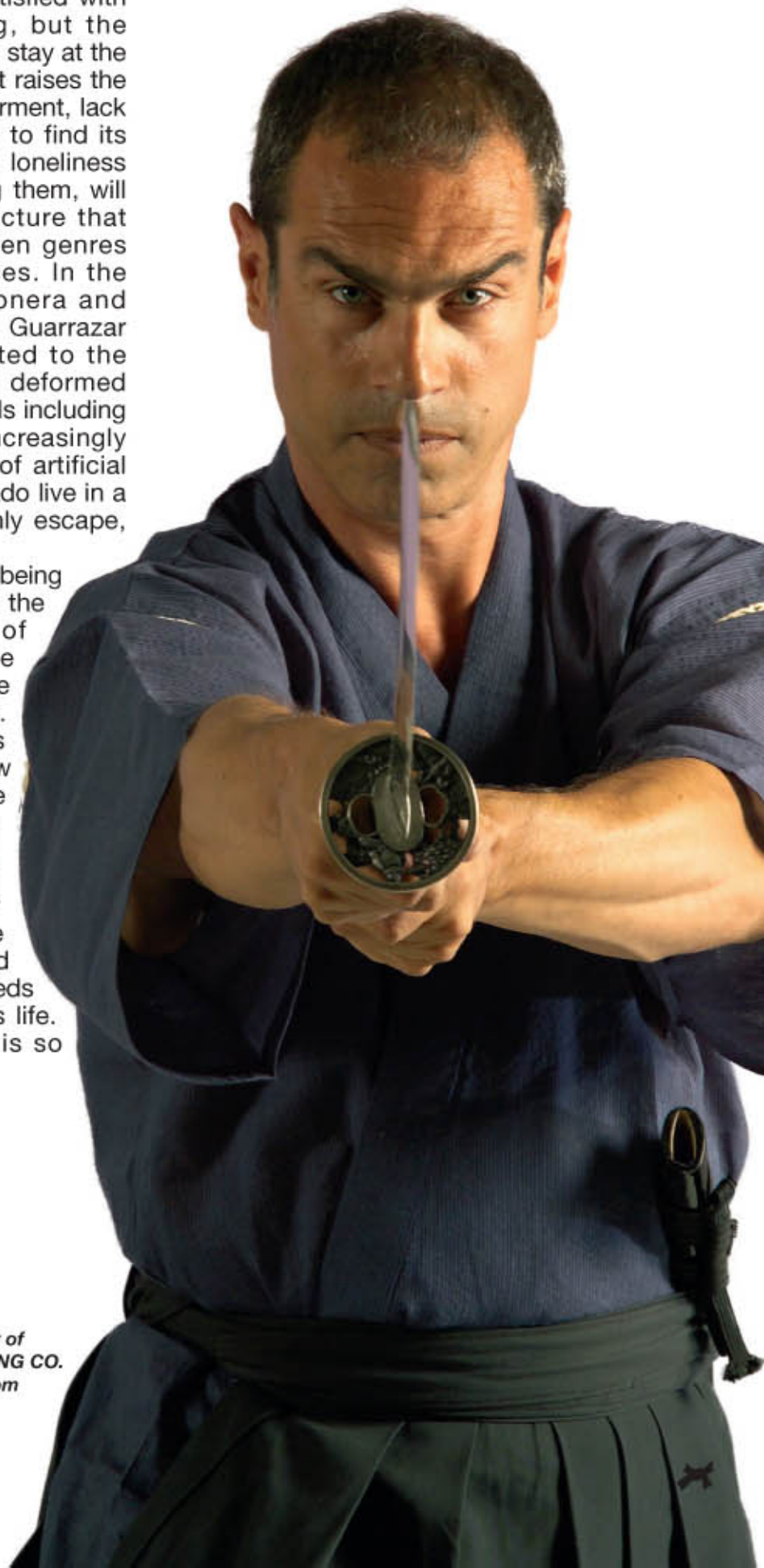
The value of the subjective, the sensitivity, solidarity, and empathy is present in all things that exert a tyranny which point it has gone from being a politically incorrect or censored punished. Freedom of thought is now in a very media ideology such as this, but that freedom of action is still more. Previously the invasions were treated as casus belli, today sent to NGOs capados armies or tied to respond, to work the same ... the imposition of the values of women is a constant degradation of the true spirit of freedom that the West was a great and pay our expensive oblivion. Love in its largest design is no stranger to martial and incorporates its kanji "Ai" Ueshiba himself. "Ai" which can be translated as "union" is precisely in this sense interchangeable with the word "love." The Budo love "referred to Ueshiba is not a romantic affair, as more than one would like to think. The idea is to establish the primacy of the principle in an art purely Eros Eris, or Marcial, Mars. The union understood by O Sensei does not mean that your attacker take you where you want, but this is your strength and flexibility are of such depth that can absorb their Scope in terms of superiority which means the possibility of unificarte the opponent. This is not a state above Eros Eris, but requires the mastery of both, giving the Yin and Yang Yin to Yang, or what would be the same, balancing the thrust of the opponent and extended to its logical end, which in the end means that its output is the opposite and complementary to its entry, ie the force that gets projected against him. Understanding Ueshiba is perfectly consistent with the Taoist principle of unity, but the careful analyst will receive the formal

techniques and trends that have been taking in too many performers of this art in its conversion to the feminine. I think this is a perverse and profound betrayal of the great idea of the founder, but not surprising under the prevailing social paradigm. Once again, it is the feminine and the pantomime of Aikidokas "dancing" in pairs is a discouraging spectacle for those who love the Martial Arts.

The cruel paradox of this situation is that despite everything, it is women who suffer most of the things this deviation. The man was satisfied with fleeing or go into hiding, but the woman is left with no one to stay at the contradiction in terms that it raises the new paradigm. The bewilderment, lack of role models that appeal to find its own identity, management, loneliness and regret that are causing them, will only increase, a bleak picture that emphasizes a gap between genres tremendous consequences. In the worst men fit the chichonera and working to dodge the rain Guarrazar them everywhere. Demoted to the feminine sentimentality, is deformed and the North on many levels including the physical, which are increasingly turning to the techniques of artificial fertilization. A Eros demediado live in a moralistic prevented his only escape, and hedonism.

The bee that libaba flower being "lovingly" attracted to it by the force of Eros, the force of attraction Universal. The same force that pushes the tree to look for the sunlight. Beside the tree grows another takes his shadow and react to it with the strength of Eris, fleeing the same portion of its search for energy. The combination of Eros and Eris creates our known universe. Behind the two primary forces behind the unit that creates and feeds on them at once that gives life. Denying a demonized or is so

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SHURIKENJUTSU



p. 26

It is a pleasure for us to present this new work by Shidoshi Jordan and Juliana, where they break down, with the depth and knowledge about Japanese tradition they usually have, the history, technique and Martial tradition of this small but powerful Martial tool of the Eastern warrior.

M.M.A.



p. 20

Wander and Shogun, together again!

In Japan, they are known as the King and the Prince of Pride and for a long time they used to train together at the headquarters of the Chute Boxe. But last year the link was broken when Wanderlei left the Chute Boxe and began training in the X-treme Couture...

M.M.A.



p. 49

When becoming a fighter is the dream for escaping poverty..., in a third world country like Brazil, where millions of people live in slums, nothing is more common for a child than dreaming of a life-changing for sport.

Zusammenfassung Sommaire Sumario

"BUDO INTERNATIONAL"

is a publication of:

BUDO INTERNATIONAL PUBLISHING CO./

Central Office:

c/ Andrés Mellado, 42

28015. Madrid. (Spain)

Tel. (34) 91 897 83 40

Fax. (34) 91 899 33 19

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EWTO



When Grand Master Yip Man, who died in 1972, finished his creation, he counted 116 techniques in the form of the Wooden Dummy. He split them into 8 sections. It is possible that the form of the traditional Wooden Dummy has changed since it appeared...

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KRAV MAGA



Who can escape completely unscathed from a confrontation with edged weapons? Minimizing the damage, that's a wise approach to the reality of combat! The well-known international expert Itay Gil shares with us his rich experience through this article.

p. 06

TAI CHI



El Tui Shou se encuentra entre los aspectos más avanzados del Tai Chi, tal vez sea por ello que pocos maestros han dejado escritos sobre esta materia.

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Summary Sumario Sommario

President: Estanislao Cortés. General Director & Art Director: Alfredo Tucci. Head of Production: Marga López-Beltrán García. e-mail: magazine@budointernational.com. Head of Video Productions: Javier Estévez. Administrator: José Luis Martínez. Head of distributions: Fernando Castillejo Sacristán. Translator: Brigitte de le Court, Cristian Nani, Thomas Schmidt. Columnists: Don Wilson, Yoshimitsu Yamada, Cass Magda, Roland Burger, Antonio Espinós, Jim Wagner, Coronel Sanchis, Marco de Cesaris, Lilla Distéfano, Maurizio Maltese, Bob Dubljanin, Marc Denny, Salvador Herraiz, Shi de Yang, Sri Dinesh, Carlos Zerpa, Omar Martínez, Manu, Patrick Levat, Mike Anderson, Boulahfa Mimoum, Víctor Gutiérrez, Franco Vacirca, Bill Newman, José Mª Pujadas, Paolo Cangelosi, Emilio Alpanseque, Huang Aguilar, Sueyoshi Akeshi, Marcelo Pires, Angel García, Juan Díaz. Photographers: Carlos Contreras. Printing: SERGRAPH. Amado Nervo, 11 - Local 4 - Madrid.



Self-Defense

DAMAGE CONTROL



In the photo: Itay Gil attended by Oskar Curro, Instructor Head of the Spanish Association of Magical Krav, expert independent that collaborates for years with but the important world-wide professors of the matter as well as with the main organizations.

¿Who can leave undamaged an encounter with white arms completely? To diminish the damages, There am a wise approach to the reality of the combat there! The expert well-known international Itay introduces us to Gil in its rich experience through this article and of a new superb instruccional DVD of Budo

Krav Maga



We live in a violent world where the rules of engagement are always changing. The advent of Islamic terrorism has, perhaps more than anything else, disrupted the logic of conflict. Once upon a time, there was a basic pragmatism to those who attacked us. Whether they sought to rob, maim, dispossess or even kill us, their reasons could be understood. Their tactics, therefore, could be anticipated; a proper defence and counter-attack could be mounted.

No matter how fearsome the soldier or mugger assailing you, you knew that he valued his life -- and by threatening that life you retained the power to deter.

But radical Muslim terrorists are different. The era of Jihad, of Islamist "holy war" on the West, is marked more than anything else by suicide attacks.

Here we see violent people who are so dead-set on killing you that they will gladly kill themselves in the process. The logic of deterrence simply does not apply.

Well before 9/11 brought jihad to the forefront of the world's consciousness, we in Israel were battling such bloody-minded hatred from the Arab world. We learned the new rules for survival, which can be summed up in one sentence:

Fight back for all it's worth, and be willing to suffer injuries in the process.

In other words, it comes down to exercising extreme "damage control" with the objective the process of coming out alive.

Before we delve into this more deeply, let me share some details on my self and what brought me to develop this theory of self-defence.

I have been involved in a variety of martial arts from a very young age. Like many others, I studied judo and kyokushin karate. I was also interested in Thai kickboxing and sambo that latter largely brought to Israel along with the Russian immigrant influx of the 1970s.



Itay Gil

Krav Maga

Damage control





Self-Defense

At age 18, I was drafted for my mandatory service in the Israel Defence Force, winning entry to an elite paratrooper unit. Within that framework I trained intensively in the Israeli martial art known as Krav Maga, which puts a great emphasis on aggression and initiative.

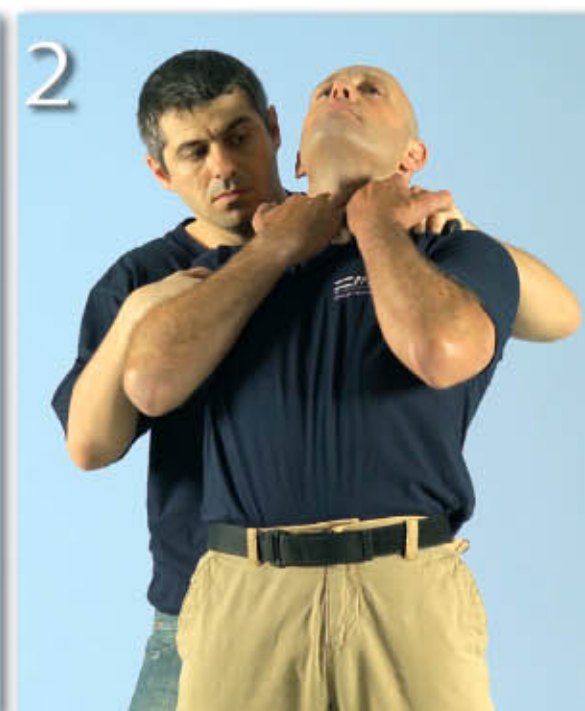
Given my 12 years' experience in martial arts, the military decided to make me a fitness and close-combat instructor. This set me on a career in which studying the real requirements for prevailing in a hand-to-hand fight -- especially for soldiers loaded down with battle equipment like helmet, webbing and rifle.

By 1982, I was already a veteran of the Lebanon War. I learned about the special challenges posed by urban combat, where you must adapt quickly to restricted environments. These rules applied both to fire-fights and non-lethal operations like arrests, stopping and searching suspect vehicles, and safely seizing fugitives from within hostile crowds.

All this experience emphasized, for me, the importance of a doctrine dealing with more than just throwing punches and kicks or blocking blows. What was required, I realised, was a new kind of body language, whereby any potentially threatening maneuver by a person could be anticipated and neutralised in time. In split-second situations where the most simple move can turn into a gun shot, a drawn knife, or a mob rampage, I learned that safety had to be made integral to the principle of taking the initiative.

After my discharge from the military, I joined the Yamam, the Israeli police SWAT team, which was responsible for combating major criminal activity as well as a host of classified counter-terrorist missions. After taking part in hundreds of operations, including against dangerous underworld figures and murderous terrorists, I was chosen, thanks to my martial arts background, to be the unit's Krav Maga instructor. It was now the 1990s, and the advances in the sophistication of methods used by criminals and terrorists meant that we also needed new tactics. Israelis now faced everything from stabbing attacks at checkpoints to armed abductions to suicide bombers -- total mayhem.

Some of you reading this article may think "Well, I'm a good shot, and quick on the draw, so





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such scenarios don't worry me."

I'm here to tell you that such scenarios will always have major advantages -- surprise and speed -- and therefore working on the principle of "safety first" is vital. If you cannot be sure of protecting yourself and your team, then it is only a matter of time before one of the good guys gets wounded or killed. My objective is provide an education on how the unexpected unfolds -- both in terms of what the enemy does, and how the person under threat instinctively reacts. Drawing

on real-life video footage of confrontations from all over the world, I have deconstructed such events and used their lessons to design drills that emphasis safety as a means of damage control. Hopefully, this allows the good guys to wing the fight, but often it is much wiser not to get into the fight in the first place.

In my 2004 book "The Citizens Guide to Stopping Suicide Attac-

kers: Secrets of an Israeli Counterterrorist" I outlined basic ways of countering the host of threats posed by menaces such as hardcore criminals or jihadi terrorists. Scenarios included gun rampages in schools, violent robbery, and knife attacks.

I put these lessons into practice in my academy in Jerusalem, which includes several mock-up battle rooms where students can be put through drills while under serious physical pressure. Their performance is videotaped so it can be studied at leisure.

My objective is to teach ordinary people realistic ways of dealing with the worst possible scenarios. For most people, heroism is simply a matter of doing what needs to be done, even if it is painful or scary, to protect their right to stay alive.

I developed this doctrine while drawing on the ancient principles of judo, krav maga and other martial arts that put an emphasis on using the least necessary force in order to overcome your adversary. Ideally, his own force should be used against him.

Take, for example, the rather commonplace but still terrifying prospect of being attacked by a knife-wielding madman. A blade at your throat is a sure recipe for a quick and spectacular death.

Many close-combat experts give outlandish advice for such situations. I have it said that the knife can be grabbed and twisted away while the assailant is simultaneously beaten off.

Nonsense. This is merely a guarantee that your hands will be cut up and rendered useless while the knifer comes back at you with a vengeance. Damage control means choosing a

path of action which will subject you to the least possible injury while achieving the goal of a safe end to the confrontation.

So -- when the knife's at your throat, my method is to thrust up your arm (the one closer to the assailant) and twist away from him. You have gained leverage over him, shoving his knife arm safely away from your throat and into the air. [SEE PHOTOGRAPHS]

Having neutralized the immediate threat, your next decision

is whether to continue fighting or disengage and flee. Flight is no disgrace: Remember, when you have denied a terrorist his objective of killing you, that means victory!

My methods do not carry a 100 percent guarantee. Any martial arts instructor who offers such assurances has, I suspect, been watching too many movies.

Even I, after decades of experience in close combat, know that I could get hurt during a knife attack. My priority in such a situation would be damage control -- a slash to the hand is far better than a puncture carotid artery.

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Krav Maga

Damage control



DAMAGE CONTROL



Itay Gil: www.protect-usa.com
Oscar Kurro: www.Krav-maga.es





Itay Gil spent his compulsory military service in Israel's paratrooper reconnaissance company, serving in the 1982 Lebanon War. He then joined the elite counterterrorist unit Yamam and took part in hundreds of hostage-rescue and interdiction missions. He later became Yamam's chief close-quarter combat instructor. Gil continues to serve in the Israel Defense Forces (IDF) reserves as senior combat instructor for the undercover counterterrorism unit 217 (Sayeret Duvdevan). In 2002, he formed a special security team for the Israeli Ministry of Defense. The founder and chief executive officer of Protect, a Jerusalem-based security training firm, his methods for dealing with suicide bombers have been documented on CNN, Fox and Israeli media. Itay Gil spent his compulsory military service in Israel's paratrooper reconnaissance company, serving in the 1982 Lebanon War. He then joined the elite counterterrorist unit Yamam and took part in hundreds of hostage-rescue and interdiction missions. He later became Yamam's chief close-quarter combat instructor. Gil continues to serve in the Israel Defense Forces (IDF) reserves as senior combat instructor for the undercover counterterrorism unit 217 (Sayeret Duvdevan). In 2002, he formed a special security team for the Israeli Ministry of Defense. The founder and chief executive officer of Protect, a Jerusalem-based security training firm, his methods for dealing with suicide bombers have been documented on CNN, Fox and Israeli media.



Itay Gil

Krav Maga

Damage control



Chinese Arts

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太極拳陣

Chen Sheng Yu
Tuí Shou
Tái Chí



The Tui Shou is among the most advanced aspects of Tai-Chi, may be that is why few masters have done writings on this subject. Tui Shou is the practical application of everything which has been learned in the forms, the place where the flow should take place against the ever-changing and unannounced power of an opponent. Master Chen is, in my opinion, one of the most prominent Masters of this Art in the world and thanks to the support of his student Diego Cáceres he has masterfully captured on a video and the article below the keys dominating this essential part of Tai-Chi

Alfredo Tucci

Chen Sheng-Yu

Chen Sheng-Yu was born on November 23, 1958 in Zhejiang (Ruinan), village of Chan-Chiao, Chengao. Both in Ruinan and in Chan-Chiao there has always been much martial practice.

Since very young he practiced Wushu. His first master of Nan Shaolin was Lin-Youlon, known as "The Iron Monk". He also practiced Yang Style of Tai-Chi Chuan, Xinyi-Paku, Chan-Chuan and Nan-Chuan.

In 1983 he travelled to Xian to meet Master Yang-Longyi and he practiced 2 years with him.

In 1985, he met Hong Jungshen in the city of Jinan (owned by Shandon). In that city, he practiced in two parks: in the morning in the Pao Tu Chuan Park (where it was Master Liao-Chente who led the classes and Chen Sheng-Yu who practiced with him) and in the evening in the Ta Menfu Park (where he practiced with Master Hong). Master Hong also taught lessons in different schools in Jinan.

He trained with Master Hong Jungshen for 12 years, and it was him who transmitted the whole system and taught him a special leg work of Chan She-Chin, just for him. In 1996, he returned to his hometown and opened a school of Tai-Chi Wu-Shu.

In 2001, he left China to go to France and from there, two years later, he moved to Spain, where he was welcomed by Master Fan Xing-Ming and offered to teach. He also began to teach at Juan-Carlos Serrato's School and later at the School of Martial Arts and Tai-Chi Chuan

Coyrema.

After all this, he got his work permit to stay in Spain.

The importance of Master Hong Junsheng deserves that we make a review on it. For 15 years he was Grand Master Chen Fake's pupil, well known within the world of Tai-Chi Chuan, 17th generation of the Chen Family. He taught many students from other nationalities; he was well known in Japan, where he was nicknamed "The big star of Tai-Chi Chuan". He was especially known in China, for his skills in Tui-Shou and in martial applications. He wrote the book "Practical Method of Chen Tai-Chi Chuan", of great depth in the theory and detail of the technique. He used to say: "Any technique should have its martial application". As a university student, his high level of culture (rare in those days when most people were illiterate) enabled him to capture in his book the difficult theory of the internal Martial Art which is Tai-Chi Chuan. This also applied to the practical level of his lessons.

Before coming to Tui-Shou

Tai-Chi Chuan is a Martial Art that consists of: Chipen-Kon (basic work), Tao-Lu (form), Tui-Shou (hands pushing) and San-Shou (exchange of techniques).

1. Chipen-Kon

Traditionally, the teaching order began by Chipen-Kon for a long period of time (depending on the Master, on one hand, and on the student's willpower, on the other). The Master's approach was established when the student started the practice of Tao-Lu. The longer Chipen-Kon was practiced, the higher technical





quality was achieved for Tao Lu, Tui-Shou and San-Shou.

In connection with the practice of Chipen-Kon, it is very important the work called "hugging the tree", with which the student begins to understand roots and relaxation. Initially, the lack of control requires a huge physical effort and causes a feeling of heaviness in the arms, tension in the shoulders and lack of strength in the legs. With practice, you learn that the key is relaxation, which will help you to let the weight fall towards the feet in a natural way. As a traditional saying goes "it is as if your feet took roots in the ground several meters deep". The shoulders will be no longer tense and the result will be that the feeling of extreme heaviness of the arms will disappear. The practice of "hugging the tree" usually starts for 5 minutes and then it is progressively extended to reach an average of 30 minutes.

In this kind of work we must make the difference between the legs, which have to be strong, and the rest of the body, that should remain light.

Another type of basic work within Chipen-Kon is called Hua Chuan ("circle"). Starting from "Mabu" position, a foot at 45 degrees and the other one at 90, you draw circles with your arms. The combinations should begin by drawing circles outward just with one arm, then both arms drawing circles outward, then just one arm drawing circles inward, both arms drawing circles inward and finally an arm drawing circles inward while the other makes it outward.

With the "circle" you learn the correct position of fingers, wrists, elbows, shoulders, chest, waist, pelvis, knees and feet, as well as coordination between the upper and lower part of the body. The eyes must follow the movement and the Chi must be taken to the Dantien. With this interrelation of movement, you are

seeking the feeling of work of Chansejin, that is, the movement which starts in the feet and goes up through the whole body, to reach the fingers. Daily practice of this work is important; the basic work of "hugging the tree" is very important to have stronger legs and a lighter upper part of the body, being able to better cope with the hard work of the "circle". This is a step beyond in terms of strengthening the body, in comparison with the "tree" work.

Master Hong Junsheng asked the practitioners to spend at least 6 months practicing Chipen-Kon before starting the work of Tao-Lu. Master Chen Shengyu spent his first 3 years of practice with this work.

Once you have achieved a good support for this type of practice, you should never stop working on it in your life. Master Hong Junsheng said that "coming to master the circle in Chipen-Kon is very difficult, but once you succeed, you have 50% of the skill in the art of Tai-Chi Chuan. We can simplify it saying that everything comes from the combination of the circle inward and outward".

2. Tao Lu

This is a kind of linked choreographed movements of Tai-Chi Chuan. That kind of "stock" of techniques is transmitted across generations. The movements are linked with the same pace and flow (although in Chen Style there are

changes of rhythm when performing Fajin).

Tao Lu must be performed as a single continuous and flowing movement. This aspect is very important for its application to Tui-Shou, since the defense and attack in Tui-Shou are preceded in a single circle.

If there are mistakes when you practice Tui-Shou, the cause has to be found in Tao Lu and in Chipen-Kon, spending more time to practice these previous works. Later, when you practice Tui-Shou again, you will see if you have improved the points which were not being done properly.

All aspects of Tai-Chi Chuan are interrelated and constantly nurtured. If you improve one of them, the others will improve too.

3. Tui Shou

It is a work which is performed in pairs, whose purpose is to acquire a set of skills to be used in the hypothetical case of a confrontation or in a sports competition of Tui-Shou, but if we look at many of these competitions, we will see that they are normally based more on strength than on the specific skills of Tui-Shou. These skills are what distinguish Tai-Chi Chuan as an internal Martial Art from external Martial Arts, but we must also say that this is a somewhat bold statement because there are external





martial arts which tend to evolve towards this type of skills over time. Master Chen Shengyu said: "Finding oneself when reaching the top of the mountain". Well worked Martial Arts evolve towards the inside.

If we talk about the real Tui-Shou, it must be borne in mind that it is necessary to have a good level both in Chipen-Kon and in Tao-Lu (forms), for which the first step would be to have a master with a high technical level, who is not limited to teach the forms, but who has enough knowledge to be able to explain in detail all the applications of each movement. These applications are those which will then appear and be practiced in Tui-Shou. First you must understand the meaning of each application in order to be able to apply it later.

Classic texts are well known, and constant reference is made in Tai-Chi Chuan, but it is also known the difficulty to understand their true meaning, the result of the complexity of language and the technical nuances of this internal Martial Art. Despite this, you have to be able to discern whether the lessons that you receive may or may not be related to classic statements, since the master not only needs to know the classic as any other text, but he has had

1



Tuí Shou Tái Chí



to understand their meaning, in order to transmit it to the fullest extent.

A good technique in Tui-Shou requires a high level of Kung-Fu and this is achieved only through constant practice of the teachings received from your master and from the classic texts.

Technique of movement

In order to analyze the detail of the movement, we can divide the body into upper section (trunk, arms and hands) and lower section (hips and legs).

Upper section

About specific work on the hands, the classic texts said that they had to be worked in Yin and Yang. They also said that when performing the circular movement outward, the sequence should be hand-elbow-shoulder. By contrast, when closing the circle, the sequence should be the opposite, that is, shoulder-elbow-hand. While these sequences take place, a turn, a spiral and a lever should also be performed. If we focus on the hand, the middle finger is the middle point and with the changes in the circle, the little finger opens and the thumb closes, or vice versa.

As for the trunk, we also find three levels, as in the arms. In this case we can speak of three areas: from the chest to the neck, from the navel to the chest, and from the hip to the navel. The position should be long, with the sense of

opposing forces pulling from the crown to the ceiling and from the sacrum to the ground. The sacral area has to be relaxed with the feeling of being sitting. All these details must be coordinated in order to be able to turn right and left relaxed.

Lower section

As we spoke in the upper section about hand-elbow-shoulder, in the lower section we will talk about foot-knee-hip. As the arms move in circles, so do the legs; in this case the foot points inward or outward, depending on the sense of the circles. The feet should be relaxed but at the same time rooted in the ground. The knees have to go up and down; so that this can happen, the hip joint should be open. This is very important in the work of internal martial arts: the buttocks should be relaxed and the hip open, to allow the pelvis to move with total freedom. This work is contrary to that used in external martial arts, where the buttocks are tense and the hip closes to increase rooting.

If we analyze the movement of the whole body, the waist is the center, like the propeller shaft of a car. When the waist turns, it makes the arms and legs move like the wheels of a car. For example, if we are looking at the front, we have the right foot at 45 degrees and the left one at 90 degrees, as we said above, the waist turns right to open the circle, opening the hand first, then the elbow and the shoulder. The right knee is higher and the left one lower. To close the circle,

the waist should turn to the left, followed by shoulder-elbow-hand. The left knee would be higher and the right one lower.

While this happens, it is essential to keep the Chi (energy) in the Dantien.

The movement of the body might be compared to 2 scales: at the top there would be the arms and at the bottom, the legs. In both cases, the waist plays the role of counterweight. These two scales act as levers, providing much more power to perform any technique.

Tao-Lu

In the Chen style, there are two Tao-Lu: one of 81 movements and the other of 64. For example, in the first Tao Lu, every movement is in turn subdivided into other, so 360 movements can be studied. Thus, the improvement of the techniques necessarily involves the constant practice of Tao-Lu and its applications.

The essence of Tui-Shou lies in the constant practice of these aspects because if it didn't, it would become a mere fight of pushing.

The thirteen postures of Tui-Shou

We can make the difference between two groups: depending on the direction of the force and depending on the movements.

In the first group, there are two blocks of different forces: the first four move in straight lines (Peng, Lu, Ji, An) and the





other four in diagonal (Chae, Li, Chou, Kao).

These 8 forces are related to Papua.

The other 5 are Jin, Tui, Ku, Pan, and Zhong-ding. These are related to the Theory of 5 elements (Fire, Water, Wood, Metal and Earth), their growth and decline with the rule of Yin and Yang as well as with the empty and solid.

1. The four straight directions:

Peng: Also known as "shield force", for the expansion of the whole body. It is the first of the 13 forces and in order for the rest to be consistent, they need this one, because otherwise the result would be the strength of a child, inconsistent.

The specific meaning of this word in the world of Tai-Chi Chuan is not common to its meaning in everyday life. Common Peng refers to the base of the old building of houses (it is represented by a tree and two moons). Martial Peng refers to the position of the hand and the arm in relation to the incoming force from your opponent (it is represented with one hand and two moons).

This force is in any movement and it is the first thing that appears in the contact with the opponent, regardless of the up, down, front, rear, left or right position. It is the most difficult force to explain and to understand. It could be said that it is the basis of all forces; when performing any other force, Peng is always present. It is the force of support: it keeps us upright. Quoting Master Chen Shengyu, "you should be relaxed, but not flaccid. A baby would be relaxed, but he wouldn't have Peng force."

When using Peng force, we take contact with our opponent and we "listen" (we feel) his force and the direction of his attack, trying to know his intentions, while we hide ours. It is for this reason among others that it is called a "hidden force".

Some examples of Peng in the form:

If we analyze the first movement of the form, Jin Gang Dao Zhui (which coincides with the start of Tui-Shou), to find the application of Peng, we will see that starting from the left foot forward, the right hand makes a circle forward and inward, while the left one makes it outward. In the Liu Feng Si Bi movement, we can also find Peng structure: with the right foot forward and in a low position, the right hand would make a circle forward, upward and inward, while the left one would make it outward.

Lu: To define this force, we can compare it to the circles made when ironing, massaging or beating a liquid. The movement goes from front to rear. The aim will be diverting or letting go.

The intensity of Lu depends on the opponent, that is, we always adapt to the incoming force. First we "listen" with Peng, feeling both the intensity and the

direction of the adversary's force and then we let pass with Lu, always stabilizing our position making the adversary lose his center of gravity.

Examples of Lu in the form: if we analyze the movement Liu Feng Si Bi, it would begin with Peng and then it would continue with Lu. Starting from the position with our right leg forward, we grab the adversary's hand or wrist with our left hand (it is very important that we have our left elbow close to our body) and opening we make a circle inward: the small finger opens, the middle finger points up and the thumb closes. The right hand performs the same movement with the fingers, which is called finger Chansejing. Regarding the finger movement of the right hand, the first part of the circle is Peng and the next is Lu. We must put our right arm over the adversary's arm. The adversary's intention will be to attack our trunk with his arm. As for the lower part of the body, the knees perform a lever movement, parallel to the arms. When the waist turns right, the right knee goes up and the left one goes down, and vice versa.

If we analyze Tan Yunshou (second form Ir-Lu Pao-Chui), movement of clouds with one hand, looking to the right, we close making a circle inwards and the left hand opens. Kai and He (open and close) are always combined. As a special feature of this line of Chen Style, a hand is half Kai and half He. When there is Jin there is Yang, there is Kai and He, there is Shou and Fan.

Ji: It is usually defined as "press". One of the most common forms to use Ji is pressing with the back hand on our wrist, forearm or elbow of the front arm, to attack. This Ji force neutralizes the Lu, Chae and Li forces in their respective heights: center, up and down. It can be used to neutralize with one hand or with both.

In general, it is used to neutralize.

Examples of Ji in the form: Lou Xi Yao Bu, in its third part, Lan Ca Yi, in its fourth part, Qian Tang Yao Bu.

An: It usually means "push" in a curvilinear motion. It can be used with one or both hands in a circle outward at three levels: center, up or down.

This force neutralizes Ji, Chou and Kao.

Some examples of An in the form: Liu Feng Si Bi (in its fifth part), Bao Tou Tui Shan (in its sixth part), Bai He Liang Chi (in its second part), Shan Tong Bei (in its sixth part).

2. The four diagonal directions:

Chae: It means "take". Master Hong Junsheng said: "It's like picking a flower. You pick the flower, you slightly turn the wrist and with a small pull you pick it".

Chae up, with Lu in the center and Li down, are used to redirect the adversary's force. If we compare Chae

with Li and Lu, we will see that the trajectory of the circle is wider and higher in Chae, and also more energy is used in its performance. By contrast, in Li the circle is smaller and the movement is faster, to change the adversary's force. In Lu, the movement is performed at a medium height.

In Chen style, Chae can be applied with one or both hands.

Some examples of Chae in the form:

In Jin Gang Dao Zhui it is performed in its third part, in Bai He Liang Chi (in its second part).

After Chae the An force is often used, looking for the angles of attack up-down, down-up, right-left, left-right. If we locate the correct angle of attack, the opponent will lose his roots and we thus can easily project him.

Li: It refers to "twist" and attack the joint. It is applied with an inward circle. To better explain this force, we will compare it with Lu and Chae.

If we look at the hand movement and the circles, in Lu the hand close to the body is down whereas the hand which is far is up; the circle is drawn inside. In Chae, we start with a circle inside and we change it later outside; the hand inside goes up while the outside goes down. In Li, the two circles go inside, with the inside hand up and the outside hand down to attack the joint. The inside hand is close to the heart, grabbing the opponent's wrist and twisting it upward. The outside hand is placed close to shoulder to press the joint down.

If we take another aspect, as the adversary's incoming force, in Lu, when receiving that force pushing our center, either with a hand, elbow or shoulder, first we neutralize with a slight pressure putting up the little and ring finger; secondly, we change the direction, so the direction of the fingers also changes, instead of going up, they do down. In Chae, with the same push, we start from a circle inside along with the incoming force circle and we change with an outside circle by placing the adversary's hand with the palm facing up, while with the other arm we make a lever. In Li, when we receive the adversary's push, the hand closer to the trunk makes a circle inward, in order to rotate the adversary's arm and to leave uncover his elbow joint, while the other forearm is placed on the adversary's shoulder to apply the Li force, pressing down; after that we could throw him out with fajin.

Examples of Li in the form: Jin Gang Dao Zhui, in Ta Chuan Hong, Chan Shou.

When Li is performed among partners, you have to practice very carefully to avoid breaking or dislocating the joint.

Chou: It refers to the techniques using the elbow. It is applied when the adversary is very close to us. Unlike other martial arts using elbow strikes putting it

out or far from the trunk, in this line of Tai-Chi the elbow is hardly out, the hand remaining in the center of the chest. We will thus prevent that the adversary can put his hand into the hole that would be between the trunk and the arm, performing any technique and making us lose some balance.

The elbow blows should always be accompanied by a twist of the waist and the look, to ensure the effectiveness of the technique.

As it is common in Tai-Chi Chuan, we receive the adversary's strength, we neutralize it and in this case, we throw it back with an elbow technique.

Some elbow techniques are: Sun Lan Chou (if the blow is backwards), Lo Lan Chou (when we take a step forward and apply the elbow attack clockwise), Pai Tse Chou (if the opponent grabs us by the waist or the shoulders, as in the movement Ku Sin Pin of the Er-Lu form of Pao Chui), Lin Huan Chou (in this the adversary's grabbing is also by the waist or shoulders, but we apply two linked elbow attacks and the movement is wider).

Kao: The word Kao is usually translated as "shoulder". This force refers to the use of that body part in the attack, but actually there are many types of Kao. If we focus on the shoulder, we could use the front, rear and central part. Other areas of application of Kao would be the back, buttocks, hips, knees, etc.

Kao force must be done very quickly, immediately after the contrary touches us. If we attacked with Kao and we failed, we should use immediately Chou and finally Shou, or vice versa. In this way we would complete circular movements. Buttocks and back Kao are usually applied against an adversary's back grabbing. Hips or knees Kao are often combined with a step.

These eight forces have to be worked in Chi Pen Kung, in Tao Lu, in Tui Shou and in Shan Shou. It is first necessary to clearly understand the meaning of each force, and then analyze and improve them, so that our Tai-Chi Chuan can achieve a high level.

3. The five steps:

Jin: Step forward. When the opponent takes a step back, we immediately step forward, as if we were stuck to him, as if we were united by an invisible cord by which the opponent's back is dragging us back. This movement must be simultaneous, there must not be any rupture, his movement back leads us to move forward immediately.

Tui: Step back. When the adversary leaps on us, as in Jin, we simultaneously answer with step back, in order to stand aside, take the adversary's force and react with the proper technique.

Ku: Look left. If we are attacked on the right, we take the force of that attack and turn it to the left.

Pan: Look right. The opposite of the previous case, if the attack comes from the left, we turn it to the right.

Zhong Ding: Central balance. As its name suggests, mastering the central balance is essential. Without it the other forces

couldn't be performed. It is a basic force like Peng, without which we would fall. Therefore, without Zhong Ding the result would be the same. Mastering this balance, our attacks and defenses will be effective; otherwise, the strength of our attack will be dispelled and the neutralization will be ineffective.

In order to get a good Zhong Ding, it is very important the root posture and taking the Chi to Dantien.

Ku and Pan have to do with look. As Master Hong Junsheng said: "The look has to cover a radius of about 160°. Looking the adversary, being ready in case there were simultaneous attacks from the same or other attackers".

Chan-Ni, Lin-Sui

Chan-Ni refers to the arms. It means come closer and being united, so that the adversary has no opportunity to attack, getting his strength, neutralizing and deciding the attack. Master Chen Shengyu gives an example about Chan-Ni: "It is like kneading bread. When throwing the dough on a vertical surface, it gets stuck to it".

Lin-Sui refers to the legs and the steps. It means being connected with the opposite, following in his steps both backward and forward.





Mixed Martial Arts Shogun & Wanderlei Together again!

Text: **Marcelo Alonso**
Photos: **Samir Jansen**

In Japan, they are known as the King and the Prince of Pride and for a long time they used to train together at the headquarters of the Chute Boxe. But last year the link was broken when Wanderlei left the Chute Boxe and began training in the X-treme Couture, the same place where Forrest Griffin used to train (Shogun's first opponent in UFC). After Shogun was defeated by Forrest and he even decided to leave the Chute Boxe and form his own team, Wanderlei called Shogun to make things clear, and their friendship became even closer. All this culminated last July 22, when Wanderlei arrived at Curitiba from Las

Vegas to attend the opening ceremony of the University of Fight (UDL), the new academy led by Shogun, Murilo Ninja, Maurício Véio and André Dida.

Recovered from the knee surgery which kept him away from the rings since last September, and very happy for the new Training Center, Shogun spoke of the Full Contact fighter Wanderlei, of his return to the UFC, of a new collaboration between the two and even of the "Little Shogun" he plans to "create" in the coming months.



View of the main dojo of the University of Fight (UDL), on the opening day, an event which was attended by Wanderlei Silva, who came specifically from Las Vegas in honor of Mauricio Shogun and Murilo Ninja brothers.



Budo International: What is the structure of the University of Fight?

Shogun: It is the first training structure in the world. I travelled to the United States and there I have not seen any gym like ours. We have a total area of 700m² to train, with great teachers in all fields. We have brought Cristiano Carioca from Manaus to manage our Jiu-Jitsu area, Mauricio Véio to be in charge of Muay Thai and Danilo, for boxing classes.

Professionals train from 10 to 11:30 am everyday and we also have classes for groups. Another fact is that my house is located 500 meters from the CT (training center) and I can come on foot.

BI: Wanderlei was at the opening ceremony. Have you agreed to some kind of collaboration?

S.: Yeah, we have. Wanderlei came from Las Vegas to the opening ceremony and we have established a partnership. When he comes to Brazil he will train with us and when we go to the United States, we will train in his academy.

BI: That means that you can train with Forrest, Couture and Wanderlei in the X-Treme Couture?

S.: No, in around 40 days, Wanderlei will open his own center in Las Vegas. As he has told me, it is something really big.

BI: Daniel Acácio left the Chute Boxe and has come to the UDL (University of Fight). Is it true that Azeredo will do the same?

S.: Well, Acácio is a great athlete, he has a high level as a fighter, here with us he has great sparring and he certainly will be important in MMA. But there have been no talks with Azeredo. We haven't talked anything in this regard.

BI: How is your knee now?

S.: It's fine. I have started to train boxing and Muay Thai again, since the last week of July, but I started to do cardio training three weeks earlier. I want to go to Canada for an intensive treatment. I have been invited by a medical team from there to have a different type of treatment, so I'll go with (André) Dida, who is my coach of Muay Thai and he will make me work hard with my physical training (cardio) during the three weeks that we will stay there.

BI: When do you think you will be back, and who will you face in the next fight?

S.: I have discussed this with the doctors and I have been told that December could be the date of my complete recovery. My agent contacted the UFC to talk about my possible opponent and the dates and he has been said that it will depend on the event in October. I thought to face Mark Coleman in December, but nothing is decided yet. Mark had said he wanted to fight against me and I really want to fight against him, because the first time that we fought it was not a real fight. After that fight, he said a couple of times he wouldn't fight against me, but now I think the same thing won't happen again.

BI: Is there any other opponent that you would like to face in this category?

S.: I think this category is the strongest and most disputed one. There are many excellent people, such as Wanderlei, Lyoto, Thiago, Tito, but I really would like to fight against Liddel. I am a great admirer of Liddel and I respect him a lot as a fighter. When I started to train he already was a great fighter and it would be really nice to fight against him.

BI: You have had the opportunity to train with both of them, Lyoto Machida and Thiago Silva, when they have visited the Chute Boxe. Who do you think that could win the fight?

S.: I have trained with both and they are really great fighters. I think Lyoto will try everything in this game and Thiago will go to knock him out. The winner will be the favorite to win the UFC belt.

BI: Speaking about the UFC belt... What is your view of the fight between Forrest and Quinton?

S.: It was really a well matched, beautiful fight, and it was very difficult to decide who the winner was, but I think that Quinton had a small advantage. I would have proclaimed him the winner, but the difference was so close that no one could say that was a wrong decision.

BI: You have seen all the fights of Toquinho (Rousimar Palhares) in Fury. Do you think he will beat Dan Henderson in the UFC?

S.: I think that Toquinho can submit Henderson. Toquinho is an amazing fighter and last year he showed he was able to beat three opponents in the first round in the DP of Fury. If he takes Henderson to the ground, I think he will easily submit him.

BI: And Anderson Silva ... What about his change to 93kg?

S.: Anderson has been putting on weight for a long time. He is a great fighter and I firmly believe that he will remain on top in any category he chooses.



MMA

BI: Who do you think is the best fighter in the world, in all categories?

S.: No doubt, Fedor. He is a complete fighter and his invincibility has proved it. There are not many fighters who can beat Minotauro twice.

BI: You will be in Rio in the new edition of Fury (Tournament of 70kg and 84kg). Who do you think will be the favorite for each category?

S.: I am truly impressed with Eduardo Telles in the 84kg category. He is a famous black belt in Jiu-Jitsu, but he showed great and amazing skills, which got Toad shocked in the first round. In 70kg I liked the guy from BTT (Mauricio Reis). He proved to have good strikes and a good performance on the ground. I think he is the favorite in this category.

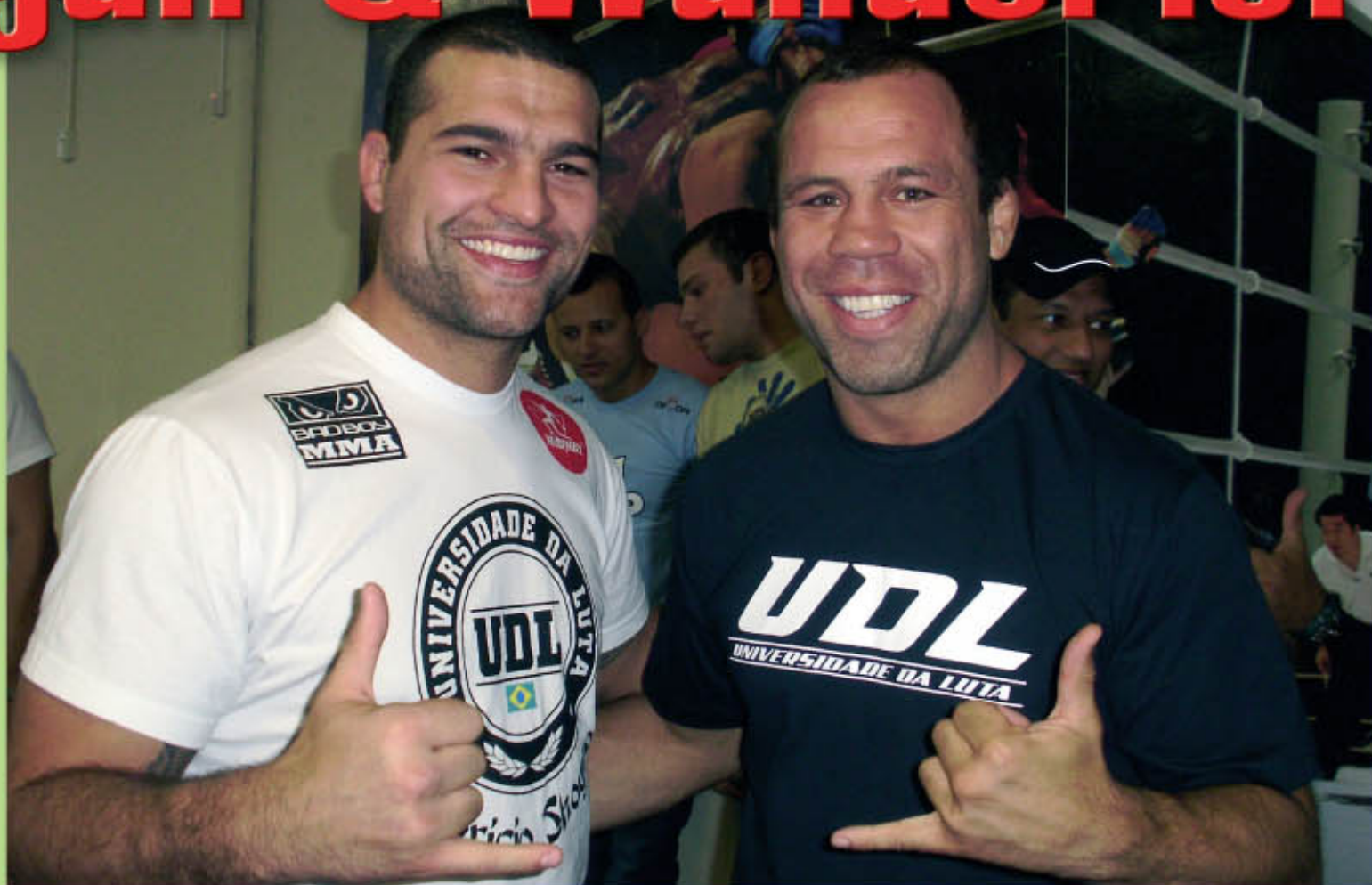
BI: Your brother will soon have a little Ninja. Don't you think of having a baby?

S.: The little Ninja will be João Mateus Rua and soon the Rua family will have a new fighter. Probably my wife and I will start to "create" a little Shogun when we will return from Canada. We have already discussed it.



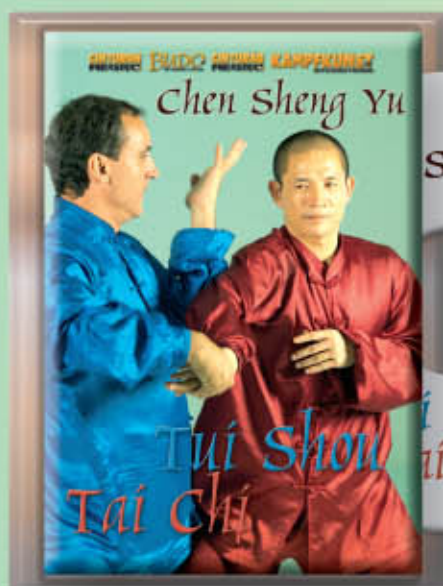
Mixed Martial Arts Shogun & Wanderlei

After knocking out Ricardo Arona and avenge Wanderlei in the final of the Pride GP 2005, Shogun celebrates the title of champion with Rafael Cordeiro and Wanderlei, who had lost against Arona in the semi-final. After leaving the Chute Boxe, Shogun and Wanderlei resumed their cooperation.





REF.: • DVD/YU3



Sheng Yu

Tui Shou
Tai Chi

Chen Sheng-Yu, student for 12 years under Master Hong Jungshen, who was in turn disciple of legendary Chen Fake, reveals in this new work the keys for this essential part of Tai Chi: Tui-Shou, or hands pushing. During the practice, there are martial applications which emerge from all concepts learned in the forms, and their understanding is essential for a proper practice of Taijiquan, even if it is practiced for therapeutic purposes. Only a Master like Chen, with a high technical level, can help us to make progress in learning this section, considered the "fourth pillar" of Tai Chi.

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Former member of Yamam elite unit where he later became Chief Instructor in hand-to-hand combat, Itay Gil continues to provide his services to the Israel Defense Forces (IDF) as an instructor for anti-terrorist units. He is also president of Protect, the leading training and private security service company in Israel, which officially cooperates with IDF and government agencies. In this work, Itay Gil shows us in detail some of the techniques to deal with knife attacks and threats with gun, which in 33 years of experience in Martial Arts he has adapted to the needs of real self-defense, both civil and professional.

REF.: • DVD/EBUGEI4



Enciclopediae
ShurikenJutsu

Shidoshi
Jordan & Juliana

This fourth volume of Bugei Encyclopedia talks about the study of Shuriken, a surprising artefact that requires a sophisticated technique but, once mastered, it provides great advantages in combat. Training the art of Shuriken requires a lot of discipline and concentration, persistence and patience. Although they may look simple, the throwing techniques require a huge internal control, which is 50% of the successful throwing. The technique of Shurikenjutsu of Ogawa shown in this work by Shidoshi Jordan comes originally from Ganritsu Ryu, a style which was founded around 1624 and that influenced the main Bugei schools



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Italian Fencing of the 18th Century

The Century of Scission

The 18th century is for some scholars the century where many artistic experiences concluded and revived. The art of Fencing, even with different methods, was certainly very alive at that time. It must be said that at that historical moment many works of weapons of the 17th century were restored and translated.

In France there was a real explosion of treatises. In fact, in this century the French published most of their works on Fencing. A great "intellectual martial" movement began in two other European powers, Germany and England, which for a long time had been welcoming Italian masters to run their schools of weapons.

However, in Italy that technical and philosophical power, which for centuries had given rise to the most courageous and highly esteemed Masters of the art, seemed to slow down.

According to one of the most reputed and esteemed scholars in the "Land Fencing", Master Ezio Zammarano: "From 'Spada Maestra de Bondi di Mazo' (1696), to 'Riflessioni filosofiche sopra l'arte della scherma' (Philosophical reflections on the art of fencing) by Guido Antonio del Mangano (1781), in our country (Italy) few technically valid works have been published, except for the works by Simone Maffei 'Della scienza cavalleresca' (On the science of chivalry), with editions between 1710 and 1717 and the 'Massime' (Maxims) by Paolo Capodivacca (1704), where he speaks about time, counter-time and second intention".

However, at the end of the 17th century, in Italy there was still a very good production, if we consider that very important treatises were published in 1670: "La scherma illustrata" (Illustrated Fencing) by Master Morsicato Pallavicini and "Regole della Scherma..." (Rules of Fencing) by the Family of Masters of Weapons Lelio, Titta, Francesco and Antonio Marcelli. And we can't forget the works by Masters Giovanni Pietro Gorio (1682) and Bondi di Mazo (1694). But it is a contingent situation, which concerns only an Italian phenomenon, which seems to frustrate centuries of martial tradition and which at the end of the 17th century involved the progressive development of a scission. This phenomenon led to the emergence of two schools, the Bolognese, called Italian by the Knight Jacopo Gelli, and the Neapolitan, which can be found in the treatise "La Scherma Napolitana (Neapolitan Fencing), published in 1680. This work made Master Francesco della Monica become a pioneer of the Neapolitan school of weapons, according to the press.

The Italian Masters of Weapons of the 18th Century

This historic moment, when compared with the period from the Middle Ages to the late 17th century, may seem unimportant to Italian martial tradition.

In fact, it is partly so, but it is also so because until now little has been done to discover, explore and deepen in the treatises and Masters who wrote on Fencing in the 18th century.

They are not occasional productions, as there

are: Paolo Capodivacca (1704), Giuseppe Colombani (1711), Costantino Calarone (1714), Don Giuseppe D'Alessandro (1723), Nicola Terracusa (1725), Carlo Dati (1747), Alessandro Di Marco (1758), Angelo Malevolti (1763), Marco Marcello Vandoni (1780), Guido Antonio del Mangano (1781), Michele Micheli (1798) and Paolo Bertelli, Master Giuseppe Gianfaldoni's pupil, who published his work in 1800.

This confirms that beyond the technical values in terms of evolution of the art, the production of books on the art of Fencing went on throughout the 18th century.

Unable to deal with all these experts (we would need several books and not just an article), we will speak just about a treatise and two short curiosities about two Masters.

About Master Angelo Malevolti we let Master Zammarano talk: "Angelo, native of Livorno, arrived in this capital to improve his style of a new gentle and mundane art, near the famous Teillagory's room. Very quickly he became the most prepared and professional master, earning money and glory in countless victorious meetings. It was memorable Angelo's exhibition against the count Marshal of France, Maurizio Ermanno Sassonia, great man of weapons and famous fencer. The meeting ended with a pair of affectionate pats on the buttocks from Marshal to Angelo, as that was the only way he found to beat him". Tremamondo, as he is named in other sources, after a period in Paris, having been married to a beautiful and famous English actress, moved to London where he reached the peak of his success. In addition to founding the most prestigious room of weapons of the British capital, he was appointed master of the Royal Household. The work of Monsieur Angelo was very lucky, especially when it was taken up entirely by the French encyclopedia of Diderot-D'Alembert, accompanied by wonderful "plates" (of engraving) that showed all the agile plasticity achieved by "Rococó" fencing.

Already in the "Age of Enlightenment", Fencing became an artistic and academic exercise, before the spreading of the mask and the invention of the mask with grid of La Boëssière, almost at the same time that the French Revolution brought another revolution in the practice of weapons. Angelo Termamondo, from the Malevolti, whose son Enrico, also a master of weapons, left interesting memoirs, died very old in London on 11 July 1802".

Master Carlo Dati, Master of Weapons at the Royal Academy of Modena, is the teacher to whom the scholar Jacopo Gelli (who had his treatise) attributed the role of founder and inspiration of Saber Fencing in the Italian school. Jacopo Gelli is also convinced that the prestigious school of Master Radaelli arose precisely from the first philosophical techniques set by Dati. We can not confirm the hypothesis, because we could not see the work. The truth is that the view expressed by the eminent Gelli sounds credible and it is an important step in identifying the saber school, which brought so



much glory in the world to the Italian school of weapons.

The Treatise of Weapons "Elements of Fencing"

"Elements of Fencing" is the title of a Treatise consisting of 59 pages, and three drawn tables. It was done by an unknown author and published in Milan in 1778. We have come to make the assumption (still to be confirmed) that the author was Giuseppe Colombani, which we mentioned before among the Masters of the 18th century.

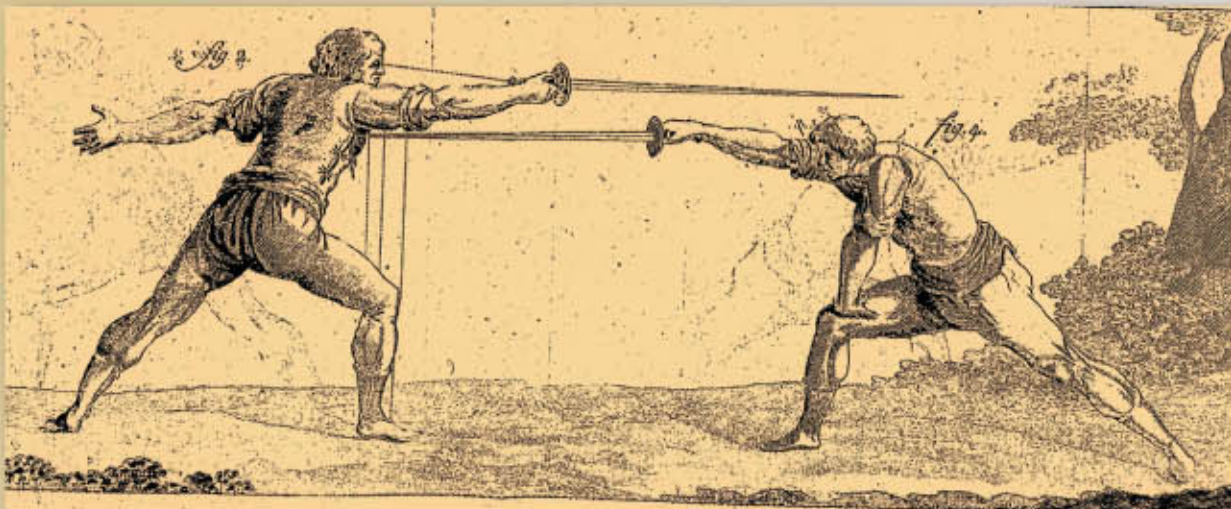
In the introduction, the author dedicates the book "To The Reader" and declares his desire "di veder rimessa nel suo primiero vigore una scienza che singolar cura, e fregio si era d'un alma nobile e generosa..." (to see how it is placed in its fair position a science which was an essential element for a noble and generous soul...). He considers Fencing a Science because it is based on geometrical demonstrations, and an Art, for the practical performance of its actions.

He finally remembers that what he explains is not invented, but it was learned by many Masters "che con somma lode danno ai loro Scolari in queste nostre città d'Italia" (who with great praise give it to their students in these our cities in Italy).

The Technique

The Treatise consists of 32 chapters, the first of which shows, with the help of a drawn table, the parts that make up the sword, with the

From Minué to the "ingruppata"



Nova Scrimia

Graziano Galvani



"Neapolitan" handle described in each of its parts.

The blade has a curvature not exceeding 18 degrees; and here he quotes, comparing the qualities of iron and its grades, four Masters, the "Cavalier Salvator Fabris, Giacomo (di) Grassi, Gian Pietro Gorio and Giuseppe Morsicato Pallavicini".

Chapter II deals with "The way to wield the sword", which can be done in three ways: the French, the German and the Neapolitan.

He warns that there are some people in "our Italy", such as Parmigiani (inhabitants of the city of Parma) and Piemontese (inhabitants of the Piedmont region), who wield the sword in the first way.

The following Chapters deal with the positions of the feet, the positions of the body and the arm carrying the weapon.

Approaching the adversary, the Master advises that the arm should be tense and "floating". If you try the feeling of extending an arm while you are submerged in water up to your shoulders, you will clearly perceive in the muscles what the master means by these terms.

Other chapters deal with strategies to hit the opponent's sword.

The description of the attack is almost poetic and highly visible for those who speak Italian: - "L'Attacco, per esser ben fatto deve essere dolce sì, ma in maniera però di poter sentire

all'istante se si stacca la spada attaccata e ciò per condizione essenziale; deve poi essere eseguito a braccio steso, e non corto, come rimprovera Ridolfo Capoferro..." (The attack, to be good, has to be sweet, so that you can feel right away if the attacked sword goes away, and that is an essential condition; thus it must be performed with the arm extended and not folded, as Ridolfo Capoferro advises...).

He talks again about the guard (perhaps looking for the best way to describe its effects): "Quella essendo Guardia migliore, ove il genio maggiormente inclina" (That

being a better Guard, especially where the genius bows), and he brings his thoughts closer to Master Salvatore Fabris'.

He considers it useful to note that using the sword you can get out of measure; in order to move he recommends that you raise enough your right foot, just for "non intoppiare su di una strada in qualche sterpo o ciottolo" (don't trip over obstacles or pebbles on the street). Recommendations which are not useless if we bear in mind that we are not talking about the wooden floor of a room of weapons, about the linoleum of a gym or a metal platform.

The place known specifically as "land" (from which comes the name of "Land Fencing") is outdoors and it has irregular features which require some care and proper movement technique (steps). Moreover, on the field you challenge and you perform a fencing that can lead to death.

Other chapters deal with strategies to act with "cavazioni" and "contra cavazioni", from the "tocchi" blade and the "strisci", the "fili" blade, to more developed techniques such as "provocata" (provoked) and the "ingruppata" (misleading).

The lessons continue with detailed explanations about "cedute di ferro" and other techniques, such as "gli Scansi, gli inquarti, le spazzioni, le puntate e gli angoli tagliati".

The author then discusses the "Angolata" or

"tagliata di fianco" and the "Puntata"

Then there is a whole section devoted to the feints, of which we won't talk for lack of space; we will just say that there are actions that prevent the "Finta di ritornata" and "Finta di ingruppata".

Chapter XXIII deals with "Warnings", a series of fourteen directions and recommendations, developed in six pages and related with real combat with real swords.

We want to summarize the philosophy in these few but wise words: "...ma prudente non passare a sfoderare la spada se non in caso di assoluta necessità..." (... but wisely, don't unsheathe your sword if it is not a case of absolute necessity...).

Then he shows again an elegant technique talking about "Delle Parate o sia Difese" (About blocking, that is, Defenses), which the Master divides into four actions: "della quarta Bassa" which he claims to have been discovered by the famous Vincenzo Damerio Milanese.

From Chapter XXVIII to XXXII he shows in detail "Delle prese di lama" (About blade grabbing), the actions concerning the contrast of sword in a narrow game, that is, hand to hand. It is a fight which is divided into four macro actions, which he calls "presa di seconda alta, quarta alta, seconda bassa e quarta bassa" (second high grabbing, fourth high, second low and fourth low).

We won't talk about it, but it's easy to find specific references to these actions in the grabbings of the old Masters such as Fiore dei Liberi, Antonio Manciolino, Achille Marozzo, Giacomo di Grassi, Nicoletto Giganti, and the "newer" Rosaroll Scorza and Pietro Grisetti.

Final Considerations

For those who practice Martial Fencing, studying the book "Elements of Fencing" is important to understand the link between the art of the 17th century and the art of the 18th century, schools that after more than two centuries will have among their wonderful champions Masters Scorza and Grisetti.

The strong thread of tradition is the link of three centuries.

The brilliant theory of a practice still free to move from long to short game, and the rational and conservative technique expressed by the Masters of the 18th century, is the legacy of that school of the 17th century of Docciolini, Giganti, Capoferro, Fabris, Alfieri and many brave Italian Masters of Weapons, these in turn debtors and followers of the excellent Bolognese Fencing and the former "in armis et sine armis" of the 14th and 15th century.

Perhaps the 18th century could never reach the stage of the 17th century, the technical brilliance of the 16th century or the charm of the martial roots of the 14th and 15th centuries. But it is clear and it will become increasingly evident in future that Italian Fencing has always been one and that Italian martial tradition has a plurisecular history and a codified technique of the highest quality. That is why we are so happy to tell and present this glorious Tradition to all the students of Martial Arts in the world.



Bugei Enciclopediae
Shidoshi Jordan & Juliana

Shurikenjutsu

www.bugei.com.br

Ogawa Ryu

手裏劍術



Often confused with Shaken, the Shuriken reached great popularity thanks to Ninjas movies.

As it was easily hidden and it allowed to carry out lethal attacks at medium distance targets, it became very popular.

The Shuriken requires great skill, a sophisticated technique and much practice. However, once mastered, the Shuriken provides great advantages for those who know their use in combat. But there is virtually no text nor learning program on it, so it is a pleasure for us to present this new work by Shidoshi Jordan and Juliana, where they break down, with the depth and knowledge about Japanese tradition they usually have, the history, technique and Martial tradition of this small but powerful Martial tool of the Eastern warrior.



ShurikenJutsu



手裏剣術



When Alfredo Tucci invited us to write about ShurikenJutsu, we were thinking about what would be the best for a first understanding of

this art enveloped by the mysticism of a Japan that is alive in its legends. The thin line between the myth and the empirically proven facts of the techniques to throw small blades requires a specific research within its original circumstances.

Wrongly, when we say that the samurai was a practitioner of all "Bugei Juhapan", we are attributing to history, in general, something that is not true.

The Japanese military training was quite different depending on the ages in Japan. During Low Middle Ages, the oldest age, prone to internal conflicts and wars, military training for most of the samurai was not organized. Many of the warriors, especially those of lower status, who were considered recruits and Ashigaru, probably learned just the basics of the weapons they carried and used in wars, and most of them learned their skills through the experience and practice in the battles.

Most had no interest in practicing it extensively, but obviously there were men who were devoted to improve the arts of direct confrontation. In that way, directly and indirectly, a number of lineages of Ryuha emerged which, over time, became more specialized. There were actually a few dozen people who in the early centuries excelled and there were no more than one hundred teachers in Japan recorded in history, spread over different dates and times.

It is possible that many skills have been excluded from these historical lists and therefore, many schools or technical traditions have been clandestine or have been lost over the years. Even today, in modernity, we can see how some Ryus and lineages have emerged and, thanks to their merit, have conquered the place they deserve. Many forms have been recognized for their effectiveness, for the extent of their cultures and mainly for the insistence of some people who have devoted their lives to the effort of not letting the legacy of ancient Japan reach total oblivion.

In Japanese language Shuriken means:

手裏剣

SHU RI KEN

Shu - Hand

Ri - also read as ura (back), means in the middle of, in, revert, interior, palm, back, cover.

Ken - also read as Tsuguri - saber, sword, blade, clock needle.

There are two basic types of shuriken: bō shuriken (long and thin blades) and hira shuriken, or shaken (flat, star or diamond-shaped blades).

The basic method to throw the Shuriken varies from one school to another, the main differences lying in the form of the blades and their use. According to a text which is a contribution from the school of Susumo Motoshima in Japan, the origin of the throwing of small blades comes from Ganritsu Ryu, founded by Matsubayashi Henyasai, a professional swordsman serving the 18th Lord of Matsuhiro in Kanei, around 1624. This school was the origin of Katono, or Izu Ryu, founded by a samurai from Sendai, called Fujita Hirohide de Katono, also known as Katono Izu, Matsubayashi's pupil.

According to Motoshima Sensei, this was the style that influenced the major schools of Bugei, being the original path for the practices explored in the Kaze in Ryu Bugei.

Katona Izu pioneered the throwing of needles of approximately 10cm and 20g, many of which he wore in his hair. The needle was held between the middle and the index finger and was thrown as a modern dart, straight to the eyes of the opponent. It was said that he could throw simultaneously two needles to a horse and he was able to reach each of its hooves.

Breathing in Shurikenjutsu

Throwing techniques, even if they may look simple in terms of body work, require a great internal control. The internal control represents 50% of the successful throwing, because there are few technical changes in ShurikenJutsu and certainly the repetitive, daily training will coordinate the body to attain the goal.

In the same way the body is educated, the inside must also undergo that education and training. Emotions have a huge power of interference in the state of mind, which in turn interferes with the intellect and mental concentration, which influences the response of the body accordingly. The first step to internally educate our body is the entry of ki energy through breathing.

Life begins at breathing. The same happens with the techniques related to Koryuseiteigata of Shurikenjutsu. Easy as it may seem to perform a technique related to certain forms of shuriken, it is necessary to really learn it as it is, perform it with the right breathing and in postures which are proper for the desired goal.

In order to achieve accuracy self-control is essential, because ShurikenJutsu doesn't mean just throwing the blade in any way, but respecting a technical principle and a specific way to do it. This gives it the character of art. Being an art of precision, it is essential that we know why breathing has such an influence on our throwing technique. For body self-control it is important to do a certain kind of breathing in order to help our coordination. The best

type of breathing is the slow one, which slows down metabolism, decreases heart palpitations and blood circulation. Psychologically, these effects lead to a calm and peaceful state of mind, with clearer ideas and with a more objective understanding. It also increases our responsibility for others.

Deep breathing is also the most appropriate. This makes metabolism become more active, more effective and harmonious. Psychologically, this breathing causes deep feelings of satisfaction, emotional stability and self-esteem. Spiritually, it leads to a greater insight, more confidence and availability and more friendly attitudes.

By contrast, the effects of rapid breathing on the body are: speeding up of metabolism, increase of heart palpitations and blood flow. Psychologically, this breathing provides an unsteady and more easily influenced state of mind, leading to faster emotional changes. Spiritually, it generates subjective and self-centered values, as well as perceptions of the world with more emphasis on the details. Little deep breathing makes the metabolism less active and there is less integration among the different functions. On the psychological level, little deep breathing produces a tendency to boredom, mental instability and dissatisfaction, often leading to fear. Spiritually, the perception becomes superficial.

Speaking in terms of polarity of the entrance of ki through the nostrils, we can see how it affects our brain. The brain is divided into 2 hemispheres: the right one is intuitive and creative, it is linked to visual activities; the left one is verbal, linear and rational. In the right hemisphere we find our spiritual part and in the left one we find our ego. Every 90 minutes the hypothalamus alternates the predominance of breathing through the right and left nostrils. The alternation of breathing through the nostrils is made through the constriction or dilation of blood vessels in the mucous membrane of the nasal channels.

The Ki in Shurikenjutsu

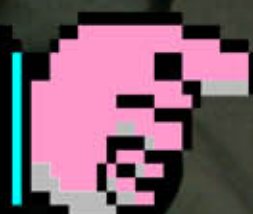
Perhaps the first thing you learn with Shurikenjutsu, which is much discussed, is breathing properly at the right time. Certainly, those who remain calm in a given critical situation, have greater advantages over the opponent and are able to see the situation from another viewpoint.

Looking for a balance, in Haragei there are many types of breathing to stabilize the body in martial practice. Regarding breathing through the work of polarities of the nostrils, one of the most popular one, especially at times when the emotional state is altered or the breathing pace is too quick, is the one performed by isolating the ki entries for a later harmonization. It is called Yin and Yang breathing.

To do this, when sitting straight, in Seiza position or not, we will work the energetic polarities of the body. In this breathing, with the opposite hand we cover one nostril and



ShurikenJutsu
手裏剣術





we breathe in and out through the other one, at least 10 times, slowly and deeply. The same is done with the other nostril. Finally, without obstructing the nostrils with the hands, we repeat the breathing to harmonize both.

The key of ki is the skill to control the conscience. In the practice of ki, the movement, breathing, the way to do it are very important, but the way to focus the conscience is essential. It can be even said that the failure to control the conscience or to concentrate the mind is not ki. The mere

(yin) on the back (yin) and right hand (yang) on the front (yang), we activate the energies, because there is magnetic excitement, heat, power and dream. If we do the same thing with the hands reversed, that is, right hand (yang) on the back (yin) and left hand (yin) on the front (yang), we are unblocking the flow of energy, calming the chakras, bringing calm and energy decongestion. Each method has its effectiveness, either activating or calming the centers of power.

The weight of the impact of Shuriken is

and its transfer makes it a complex discipline, full of details, which expand in a universe of energetic body actions and reactions, through a daily practice. Immersing yourself in this world of energies and learning to control them may be, initially, as difficult as it is for a child learning to crawl, to balance, to get up and walk. But it is not impossible. The search must be persistent, the path can be tiring, but the reward is immeasurable.

Practice



movement of the body is not ki, it is hardly physical exercise, like gymnastics or sports. Just concentrating on breathing or making the movements along with breathing is not the true ki, but just a method of breathing which could only replace the first stage.

When practicing ki, we must control the flow of it in the hara, the energy which flows inside the body, through concentration of mind and consciousness. This is haragei, that is, leading the ki, and here lays the true ki. We all have ki in the hara, in the body; however, it is usually dispersed and it may be flowing just in one direction, depending on the blood and the meridians.

Energy distribution through the Body, in the Throwing

The right side of the body, the forehead, the midline in the chest and the abdomen have positive polarity, so in the front part of the body the positive pole predominates.

The left side, the neck and the spine have negative polarity, and in most of the back the negative polarity predominates.

The negative poles don't have a harmful effect on the body, since they have no link with negative energies. If we look at it carefully, the energy centers have the positive polarity in front and the negative polarity at the back. If we put our left hand

given by the union of body movement and good use of the energy poles of the body.

Magnetic rotation of the body for throwing

This is another important factor which has a great influence in the circulation of corporal ki in Shurikenjutsu. Based on the same chemical principle in which the atoms have one of their elements, the electron, magnetically gravitating around the atomic nucleus (protons and neutrons), and thus the so-called magnetic rotation takes place, we have this rotation in the astral bodies. The sense of rotation is different in a male and in a female body. Thus, according to Bugei researches, there is clockwise rotation for men (who naturally have the yang energy) and counter-clockwise for women (who natural have the yin energy).

In the throwing process, where the power pushed by the hips works as a lever with its center at the Hara, the direction of Shuriken as the way to attain the target flows from inside out, through an imaginary bridge between the hand which is throwing and the target which must be attained. This is acquired through breathing and keeping the ki energy exploding during the throwing.

Therefore, researching within the Shurikenjutsu, the Haragei becomes deep

Martial education with Shuriken certainly used to take place after the age of 14. Considered a surprise weapon in wars and an extra option during combat, the knowledge of ShurikenJutsu established a strong link for many samurais between the distance done by the blade and the technical improvement for accuracy.

Schools and families who taught the art of throwing blades knew that a person touched by the Shuriken wasn't killed. So they began to soak up the blade in poisons to stun the enemy, thus neutralizing his attack. The power of the poison could be soft or strong, and in these latter cases it would result in rapid death.

Training in the art of Shuriken requires much discipline and concentration. It should be daily and the lack of practice, even for a short period of time, significantly affects the result of the throwing. This means that the ShurikenJutsu is an art that requires persistence, patience and especially the notion that failure in reaching the target may be constant. That failure always happens in times of lack of training, so the student must keep a daily practice.

The technique is 50% of the success. The other 50% lies in each person, and as we are emotionally unstable and ki flows through the limbs of our body, naturally through the hand that throws the Shuriken, that internal state is externalized.



Throwing Techniques

There are basically three ways to throw in Kaze Ryu, but there are also several variations, depending on the direction in which the Shuriken is being thrown.

Shōmen Tōsha (front throwing)
Migi Hanmi Tōsha (right throwing)
Hidari Hanmi Tōsha (left throwing)
Shōmen Inji Tōsha (hiding)
Shita te Inji Tōsha (below)

MAKIMONO



Chōden Shurikenjutsu no Shō

Chōden
Kaze no Ryu Bugei
Ogawa Dentō

Shurikenjutsu

Ni Shurui no Shuriken
1. Bō Shuriken
2. Hira Shuriken

Ogawa no Gikō no Kigen wa Ganritsuryu yori hajimaru.

(The technique of Shurikenjutsu of Ogawa is native from Ganritsu Ryu)

Ichiban Keiko
1. Shōmen Tōsha (front throwing)
- Sanrenzoku Dōsa

2. Migi Hanmi Tōsha (right throwing)
- Sanrenzoku Dōsa

3. Hidari Hanmi Tōsha (left throwing)
- Sanrenzoku Dōsa

4. Shōmen Inji Tōsha (hidding)
- Sanrenzoku Dōsa

5. Shita te Inji Tōsha (below)
- Sanrenzoku Dōsa
Shurikenjutsu no Kata

1. Shomen Tōsha
- Sayō Tōsha (sa - left, yō - right)
- Zengo Tōsha (zen - front, go - back)

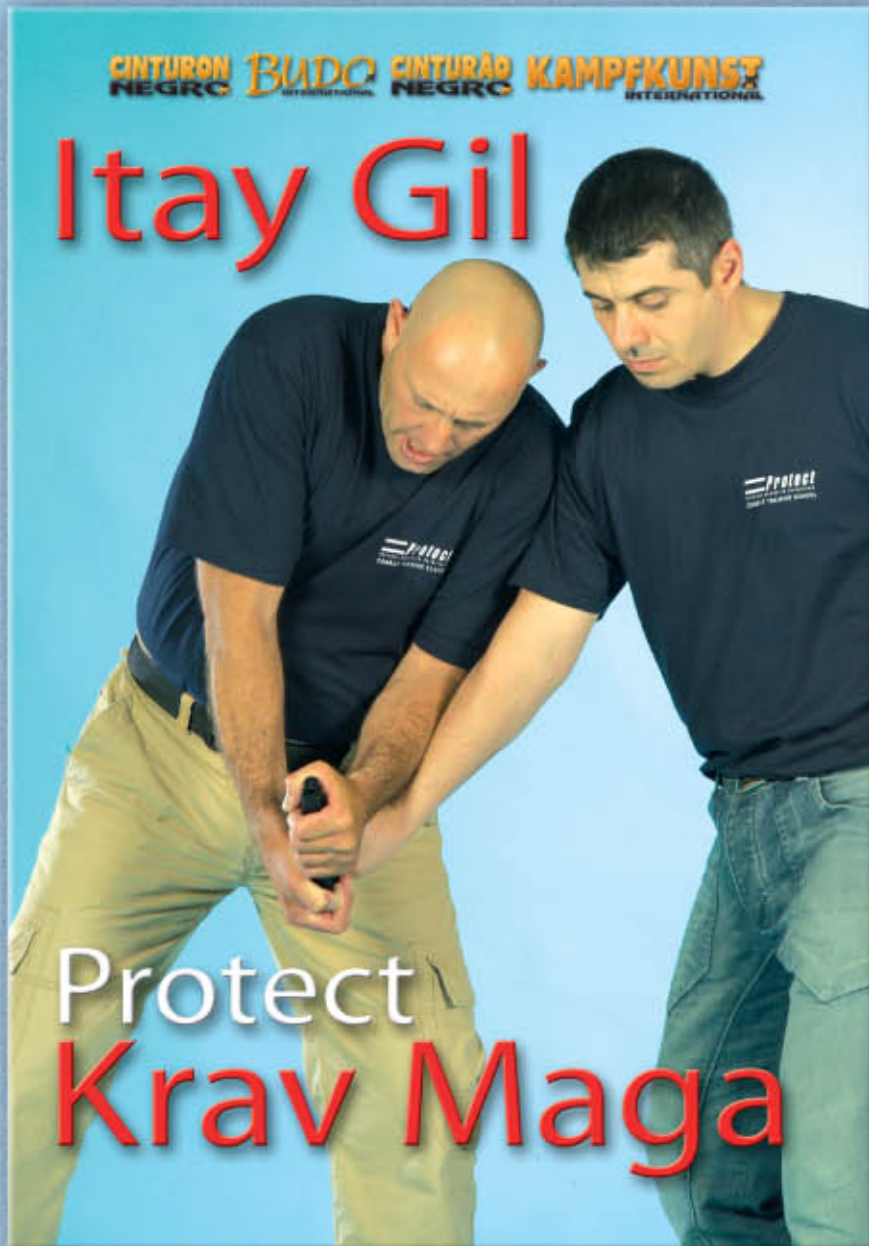
1. Migi Hanmi Tōsha
- Sayō Tōsha
- Zengo Tōsha

1. Hidari Hanmi Tōsha
- Sayō Tōsha
- Zengo Tōsha

1. Shōmen Inji Tōsha
- Sayō Tōsha
- Zengo Tōsha

1. Shita te Inji Tōsha
- Sayō Tōsha
- Zengo Tōsha

Protect Krav Maga Itay Gil



REF.: • GIL1

Former member of Yamam elite unit where he later became Chief Instructor in hand-to-hand combat, Itay Gil continues to provide his services to the Israel Defense Forces (IDF) as an instructor for anti-terrorist units. He is also president of Protect, the leading training and private security service company in Israel, which officially cooperates with IDF and government agencies. In this work, Itay Gil shows us in detail some of the techniques to deal with knife attacks and threats with gun, which in 33 years of experience in Martial Arts he has adapted to the needs of real self-defense, both civil and professional.

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The gas can kill you

The rule you should always remember in gun disarms is If you can touch the gun, you can take the gun. The biggest mistakes I see martial artists doing when practicing gun disarms is using one hand to control the opponent's weapon, while using the other hand to strike simultaneously; be it a punch, kick, or elbow. One reason why martial artists believe that such techniques could really work is because they are using rubber training guns, and there is no consequence of actually getting shot. Plus, the training opponent is a cooperative subject. In reality, a criminal's survival instincts are going to be just as strong as yours, and if you try to take his gun away from him he is going to protect it. You can not prevent him from pulling it away from you if you've only got one hand on the weapon or his weapon hand. Even if you manage to strike him he may not feel it due to a phenomena call perceptual distortion, which means he is so pumped up with adrenalin, rage, or a drug he does not feel immediate pain. A person with a handgun is using deadly force (by using a firearm) and you are using reasonable force (impact force - punches & kicks).

The next mistake most martial artists do when practicing a gun disarm is to hold the attacker's gun too close to their own body. Yes, the muzzle may be pointed in a safe direction (meaning that the bullet will not hit your body), but they forget about the burning gasses that come out of the muzzle. The gasses that rapidly leave the muzzle, at approximately 300 meters per second, come out at approximately 60 degrees from the end, and expand out with lethal force up to 20 centimeters diameter; approximately the size of a small balloon. In a fight you may have the attacker's muzzle pointed away from you in a safe direction, but if the end of that muzzle is anywhere near your chest, abdomen, bicep, or any other part of your body because you are wrongfully holding on to it, you are going to get a big piece of your body blown away. How affective will your gun disarm be then when this happens?

To prove my point go to a shooting range and put the muzzle right up near the cardboard backing of a target or a watermelon and pull the trigger. Don't be surprised if most of the top half of the target backing rips away, because the force is tremendous. Observe the same test at night and you'll see for yourself just how far the gasses will spread out from the end of the barrel.

If you try a real gun disarm and you neglect the gas component of the cartridge, and a part of your body gets violently ripped away, you're going to panic and lose your focus, and will fail to complete the disarm. Now that I've warned you, you can adjust your gun disarm techniques accordingly to allow for more space around the muzzle so that the expanding gasses will not be a factor.

I personally teach my students the following techniques in my Reality-Based Personal Protection for gun disarms at touching distance (the red zone):

1. Move your body off the centerline (line of fire).
2. Grab the weapon with both hands, and don't let go.
3. Keep the muzzle well away from any part of your body.
4. Move into the attacker to make his retreat.
5. Smash the weapon into the opponent's face once or twice.
6. Rip the weapon from his hands.
7. If he does not release the weapon use any strike you can.
8. Do a tactical retreat with the weapon (a minimum of 7 meters).
9. Use the gun as an impact weapon if it fails to discharge.

Now that you know about smokeless powder gasses that leave a firearm's muzzle, your gun disarm training will be more reality-based.



About the author:

Jim Wagner is a police and military Defensive Tactics instructor and a civilian Reality-Based Personal Protection trainer. For more information visit www.jimwagnerrealitybased.com





History of Brazilian Jiu-Jitsu Part 2

Triangle-Academy Zurich

In the first part of my article in the magazine last month, I spoke of the two most frequently asked questions, "where does Brazilian Jiu-Jitsu come from" and "what is the difference between Judo and our Brazilian Jiu-Jitsu". Now I do not want to talk about the future of BJJ, but about GRACIE Jiu-Jitsu. The main reason is the following:

Brazilian Jiu-Jitsu has evolved during the last years of real Gracie Jiu-Jitsu to a purely competitive and sports form. I know that many of you have been training for many years, you have a black belt and you have even made some medals, but this is only a part, as Gracie Jiu-Jitsu is above all a method of self-defense rather than a competitive ground sport.

Frankly speaking, I can affirm that our Gracie Jiu-Jitsu has nothing to do with traditional Jiu-Jitsu from Japan now, and perhaps even from the beginning. Grand Master Carlos Gracie, who learned Jiu-Jitsu from his teacher Mitsuo Maeda, transmitted it to his younger brother Hélio Gracie, who in turn restructured, improved and made it evolve to what is now known as Gracie Jiu-Jitsu.

For the great master Hélio Gracie GJJ is a method of self-defense. This can be seen in several interviews. He never considered himself an athlete or a fighter, because he never had even the physical condition to be so. In one of his last interviews, published in 1998, he said:

"The Jiu-Jitsu that I have created has nothing to do with competitive sport. I was never a fighter. I have always been weak and my weight was about 135lb. I never had the physical condition for creating a competitive sport. All wrestlers are athletes, I was never an athlete, but I founded the association in order to officially promote Jiu-Jitsu. It is a fact that my Jiu-Jitsu is used as personal defense. It works in real fight. The goal is that anyone, the elderly, children, ladies and young women, know how to protect themselves, especially if they have no physical condition to fight".

Surely any martial arts practitioner will have had to answer the question about what he would do if he were in a situation of... Well, it happened to me.

I was no more than eighteen years old; I worked at night at the entrance of a night club to pay my training. In a seemingly quiet night, a two meter high guy not only made me the question, but he went straight to practice, so in a few seconds I found one of his hands on my neck and his head on my face. The Martial arts I had been practicing for years suddenly were blurred in my mind and I realized that neither fist nor kicking techniques could take me out of such a dangerous situation. Today I am sure I know hundreds of successful athletes in BJJ, who could easily get ten or more techniques to perform in a Half Guard, but in a real case they would be just in a situation as dangerous as I was then, that is, totally helpless and ready to get a head blow on their nose. Therefore, we shouldn't dream impossible dreams; the reality will just catch us at the end of the day.

When I had my first lessons of Gracie Jiu-Jitsu I was clear that this system was what I wanted to learn. On one hand, the stimulus came from the family atmosphere there was in that school of California, and on the other hand from the "truth" of the techniques. Nothing was artificially packaged to be more beautiful or more barbaric. The teachers were always ready to help or participate, which was not done in many schools of martial arts. When I had the first lessons with master Rorion Gracie in Torrance, he greeted the whole group with a simple and sincere handshake and with no Asiatic ritual. The techniques were shown with us, not with couples of "advanced" models that behaved exactly as it should be done. He went on like this until controlled Sparring, and no one was injured.

The Ring as a laboratory

My teacher in Brazil, Master Reyson Gracie, one of the elder children of Carlos Gracie, who grew up with his uncle Hélio Gracie, said in an interview something interesting: "The Vale-Tudo (without rules) was used as a laboratory in my family. The Gracie wanted to test our style and our athletes and so the techniques were tried in real situations against heavier and stronger opponents. If it was necessary we improved it and we adapted it later. So today GJJ is a perfect system of hand to hand fight".

An American version of Vale-Tudo, the Ultimate Fighting Championship (UFC) emerged early in 1990, in Los Angeles, thanks to Master Rorion Gracie, aiming to present Gracie Jiu-Jitsu in the United States and later in Europe. Today we talk of MMA, which means Mixed Martial Arts.

Unlike Brazilian Vale-Tudo, in American MMA there are more rules. In Vale-Tudo there were really no rules. The rules were called Knight Rules, such as not attacking the genitals and eyes, not biting or hitting back if the opponent is lying unconscious on the ground (for example strangulation). There was not time limit, so the fights could last one hour or even more; the weight was open, so the opponent could be two heads higher and fifty kilos heavier, or even more. Hélio Gracie, who also disputed several fights, made history with the longest fight of Vale-Tudo; he fought against a former student called Waldermar Santana for three hours and forty minutes, without interruption.

In Vale-Tudo there were no gloves, unlike the events of modern MMA, where the fighters protect their hands with bandages and gloves similar to boxing.

GJJ modern experts, such as Renzo Gracie, who I believe is the best of all MMA athletes today, shows the importance of getting ready for MMA also in other ways: Cross-Training, for example, is an important part of personal preparation. Blow techniques such as boxing; kicking techniques, such as Muay Thai; and fighting on the ground, are parts of Cross-Training.

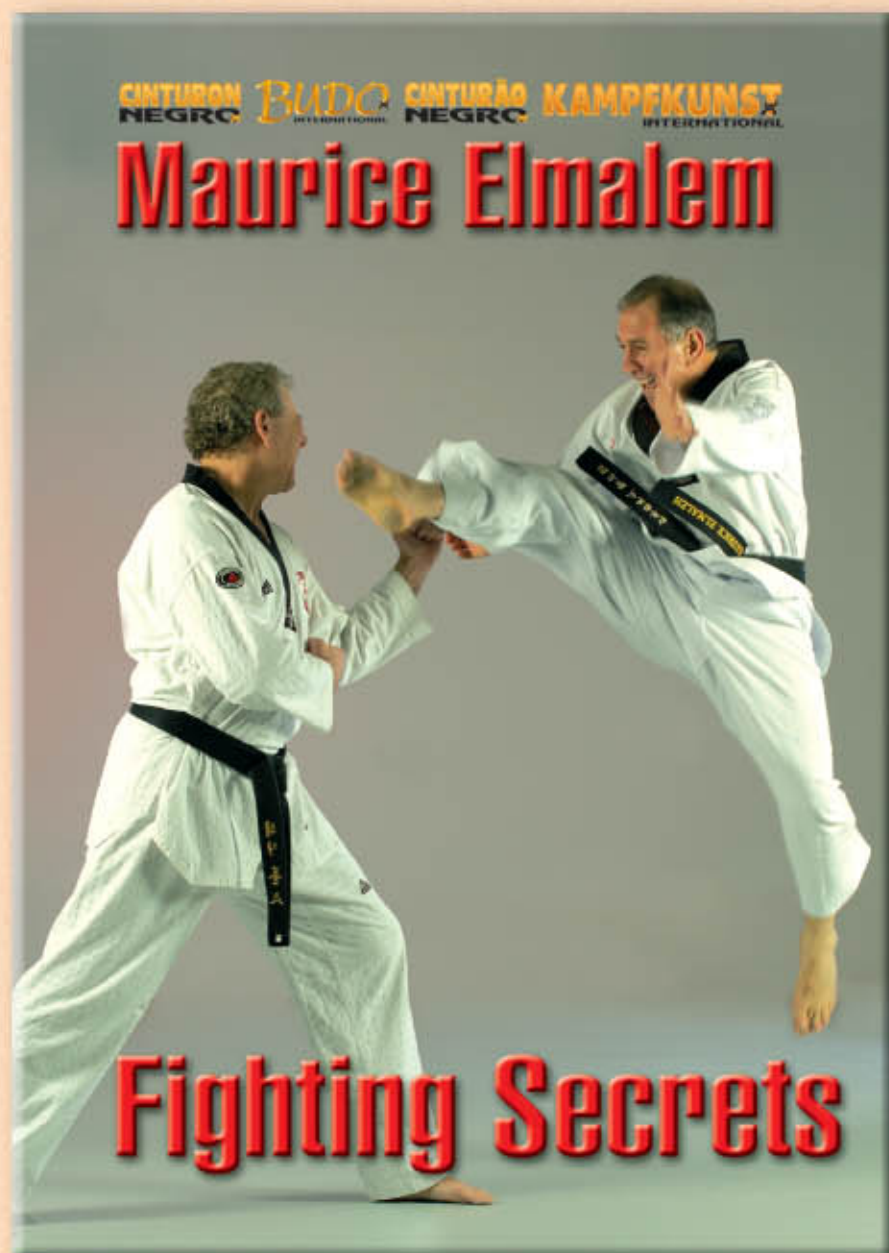
With or Without Gi?

The reason for wearing a white kimono nowadays (sometimes red) during training is to be considered Judo fighters, especially by those who are observing us from outside. But surely, it is also because it belongs to our "Gracie tradition", although it is not just for this. The reason is that we fight for a long time against our training partners in hand to hand training. We are often on the ground and even if the mats are cleaned every day, there are always bacteria around us. The kimono offers very good protection against our own sweat and the sweat of our training partner.

Another important reason again has to do with the method of self defense in Gracie Jiu-Jitsu: the kimono is used as a tool; so to speak, it is like the jacket you wear on the street. It is true that sometimes it is good to put it off, especially during summer days, although the techniques in genuine Gracie Jiu-Jitsu do not differ much whether with or without training with jacket, since the main principles of the techniques are the same.



Fighting Secrets Maurice Elmalem



Winners are creative. With this premise, Maurice Elmalem, 7 times World Champion, W.T.F. 7th Dan and holder of several Guinness records for breaks, reveals the keys to get the final result of a fight to be favorable for us. Always use the techniques that draw the referee's attention as much as possible, as well as a powerful Kiai every time you reach the opponent, attract people's attention when you get a point, diversify your strategies during the season so that nobody can anticipate your movements, stay strong and press constantly moving and surprising with quick techniques. Techniques combinations, tactics and advice based on the wide experience of the author, which undoubtedly will help you to advance in competitions.



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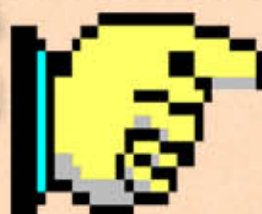


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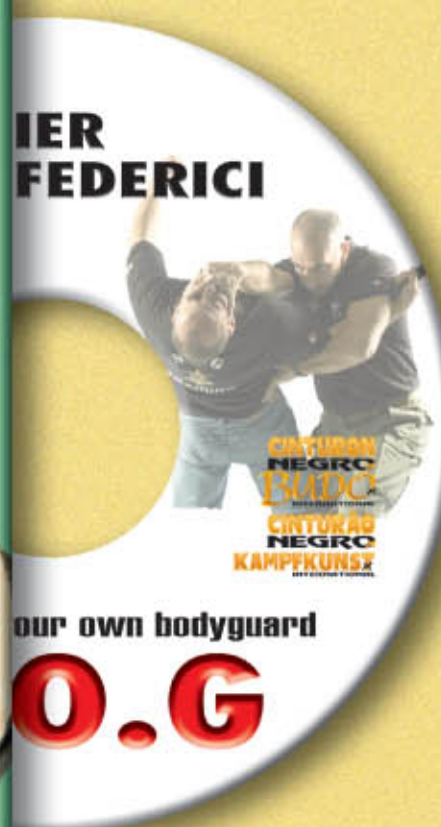
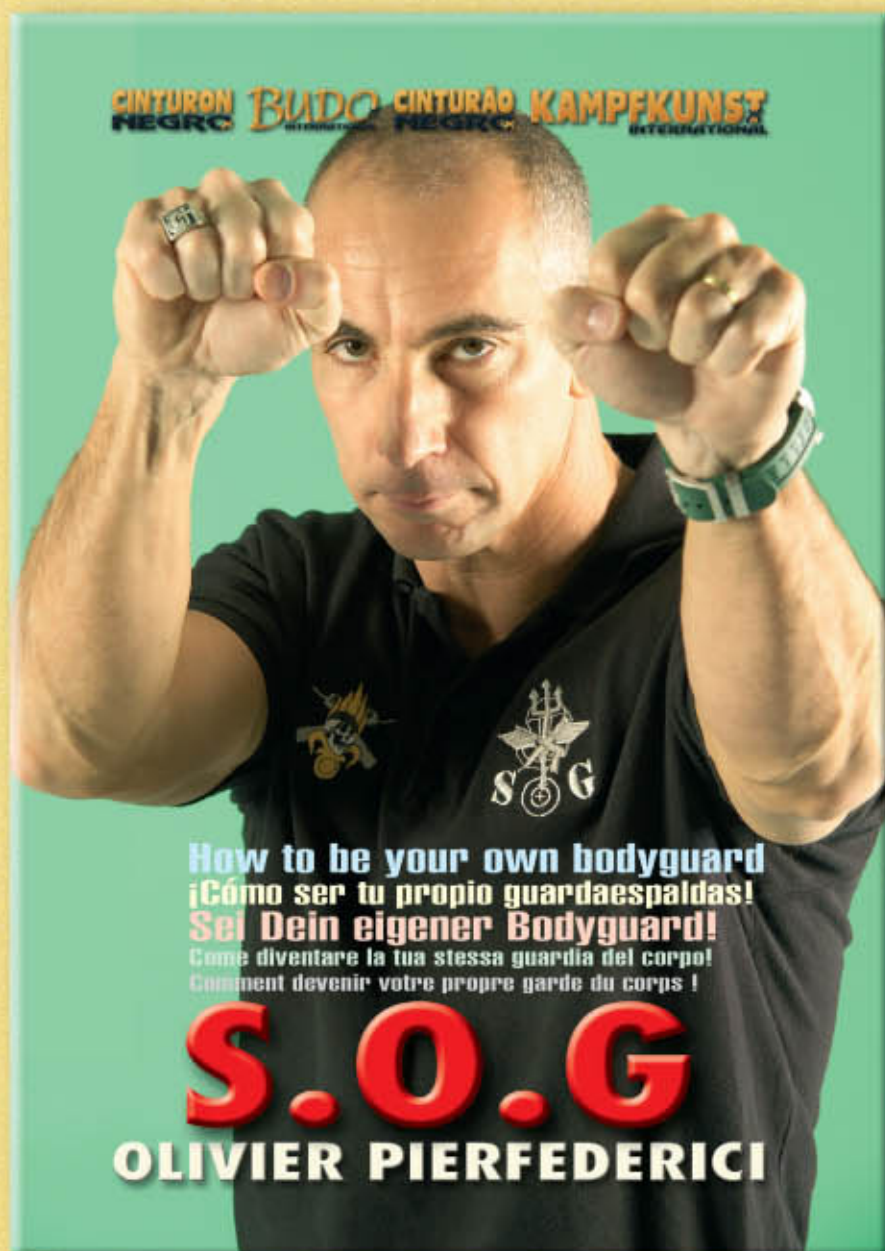
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S.H.O.O.T

Projections: The Use of Walls

Let's imagine a hypothetical confrontation between two opponents who were similar in strength, technique and tactics, in a neutral territory and under fair conditions for both.

Imagine these two opponents in standing fight, exchanging blows. Both would cause harm more or less similarly.

Now let's visualize the two imaginary opponents fighting on the ground. There they are no longer similar. Thanks to the action of the force of gravity to which we are all subordinate, the fighter who is on top will take advantage and the one who is at the bottom position will have more difficulty during the fight, because, in addition to fighting against the weight of his opponent, he will have to fight against his own weight.

The moment when it is decided who will be up and who will be down, takes place at a very important distance, so much that for millennia it has marked all the fighting games which have been present in the traditions of all cultures of the world: projections.

Anthropologically, getting to project the opponent, being able to throw him to the ground, breaking his balance, was enough to show the superiority over the other fighter and made it unnecessary to continue the fight; therefore, it avoided the risk that the two warriors were seriously injured. He who managed to put the other below was clearly superior, since it was assumed that since there he would have an important advantage over his opponent.

Undoubtedly, the projection is a crucial time (but not definitive) of the fight.

Within the wide and varied field of projections, for the features of an MMA fight, the group of projections to the legs (catching the opponent's legs with our arms), are justifiably the most useful, especially when facing an opponent who has some knowledge of wrestling, who doesn't



want to be brought to the ground at all and who uses all his technical resources, without restrictions, to achieve that goal.

Still, some systems and techniques have been created to avoid being brought to the ground. For every move we make, there will always be a counter.

In the case of projections to the legs, trying to reach our opponent's legs, he will try to stay away from us as much as possible, dropping his trunk's weight on our back (Sprawl) to prevent us from reaching them.

If this happens, we will be face down

on the ground, blocked under his weight, and his legs will be so far away from our arms that we will not be able to grab them, so the action of taking the opponent down will be very difficult, and we will end up giving our back in a highly exposed position.

In this case, the most common mistake is trying to insist on the projection, persisting in grabbing the opponent's legs pulling with our arms, which will increase our tiredness and will eliminate the opportunity to get out of that position. Then, if we are still on our knees, it is very advisable to forget our arms and



“Once the opponent has the body upright, it will be very easy to apply one of the projection techniques to the legs that we have in our arsenal, as we will have greatly reduced his defense ability.”



focus all our energy on the legs, pushing hard with the whole body and taking advantage of our lower position to make our opponent move back until he reaches a physical obstacle.

Pushed by our attack, our opponent's feet will find the limit of the octagon mesh, the bottom rope of the ring (or in case of an aggression on the street, a wall, a car ...) that will make him regain verticality, as it happens when we try to raise a pole from the ground. Once the opponent has the body upright, it will be very easy to apply one of the projection techniques to the legs that we have in our arsenal, as we will have greatly reduced his defense ability.

The use of walls in a projection is an extremely useful and relatively unknown resource, because this type of approach and work of taking down is not included in any fight sport, apart from MMA, since the area of competition in other forms is delimited by lines (Olympic Wrestling, Judo, Sambo, Japanese Sumo, Senegalese M'bre, Turk Yagli Guiren, Canary Fighting... or any other of the thousands of disciplines which exist all over the world), and none of them includes the use of physical boundaries, which do exist both in a ring or an octagon, and in the streets of any city.

Therefore, let's attach the importance it deserves to the use of walls and let's include it in our training program.

Let's work!

Alejandro Iglesias

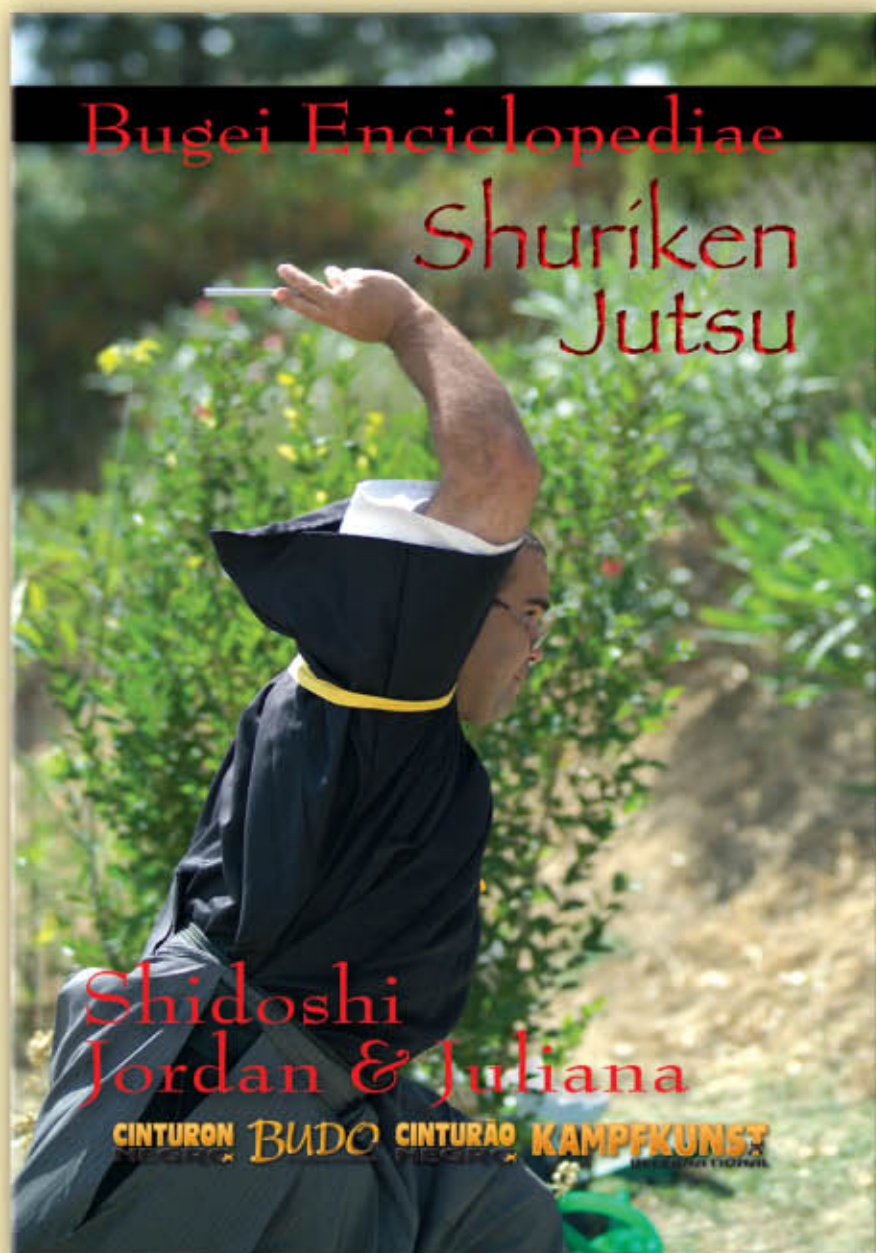


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Bugei Enciclopediae ShurikenJutsu

Shidoshi Jordan & Juliana



REF.: • EBUGEI4

This fourth volume of Bugei Encyclopedia talks about the study of Shuriken, a surprising artefact that requires a sophisticated technique but, once mastered, it provides great advantages in combat. Training the art of Shuriken requires a lot of discipline and concentration, persistence and patience. Although they may look simple, the throwing techniques require a huge internal control, which is 50% of the successful throwing. The technique of Shurikenjutsu of Ogawa shown in this work by Shidoshi Jordan comes originally from Ganritsu Ryu, a style which was founded around 1624 and that influenced the main Bugei schools.

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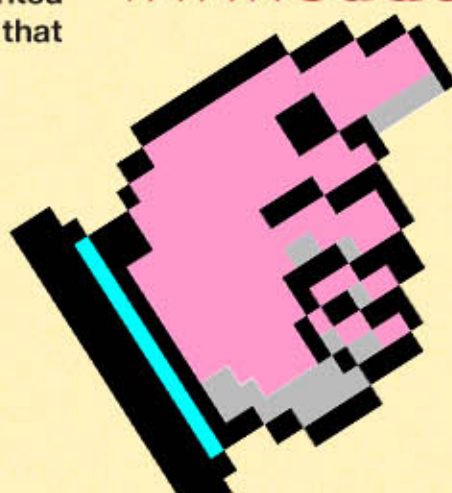
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AT THE NATIONAL CADET TRAINING CENTER

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-Jutsu (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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Get to the point

Technical Training Body Targets for control of the perpetrator.

Target #9 (BL-23): This target is a branch of the L2 Superior Clunial Nerve. Pressing or striking this nerve against the bone will cause paralysis and dysfunction of the lower limbs. This will drop the opponent down straight down as both legs dysfunction, but with a slightly faster decent on the attacked side allowing the practitioner to restrain or prevent escape.

This nerve can be pressed down onto the upper edge of the hip to facilitate the following physical effects on the recipient:

- The both legs will lose muscle control and in turn can no longer support the weight of the body, particularly on the specific activated side.
- Hip shifts in as leg collapses.
- Arms extend upward and outward.
- Physical strength diminishes and body mobility is restricted.
- Causes cognitive thought temporarily.

Location

The nerve starts at the spine at the space between L-2 & L-3 Vertebrae and extends down the rear and outer leg. By compressing this nerve against the bone you are affecting the somatic nervous system, which controls the voluntary muscle control (in this case of the lower extremities). The best way to locate this point is to rub down the back of the lower ribs with enough pressure so that the rubbing object will sink into the soft tissue at the end of the rib cage (this is also where the average body is the smallest at the waist, but more difficult to find in Obese individuals). Then proceed one vertebrae lower and one inch from either side of the spine in the indentation.

By pressing straight down and in toward the body core the nerve will temporarily prevent the nerves from sending the impulses to tighten the lower limb muscles causing collapse. This can be accomplished with a palm on thin to normal weight or sized bodies. The heavier the individual the more extra tissue will overlay the nerves. So using the soft parts of the Officers hand such as the palm or even the side of the hand will work, but the harder the rubbing or pressing surface is, the more it will penetrate the layers of skin, fat and muscle for better results. So by using a harder surface such as the knuckles, the deeper and easier the penetration to pinch the nerve against the bone. This will cause a greater and faster dysfunction and in so doing will cause more confusion for the recipient. Also a set of deployed handcuffs, flashlight or baton, will yield even greater results, but not as easy to deploy in many resistance situations. So it is highly recommended that this be trained as a hand method first and foremost.

Because it also has overlaying muscles you will cause a reflexive action from the MSC Muscle Spindle Cells of the back muscles. When rubbed this stretches the muscle quickly and sharply so that the body reflexively attempts to protect the muscle from tearing. What reflexively occurs is that the muscle involuntarily contracts, which will cause the abdominal muscles to relax and make the upper body arch back.

What must also be noted on an obese individual is that once the leg loses muscle control the faster the decent will be due to the excess weight. The Officer must be careful on where or how to move to avoid being collapsed on, or how the individual falls so as to prevent injury.

Control

This target will only be available from behind the perpetrator, but will give even greater flexibility of control as well as weakening the resistive individual. This will allow the Officer far more choices with less fear of resistance or escape as well as possibilities to control them if initiated by the perpetrator.

If the perpetrator is in a standing position hands raised and placed against a wall, this target becomes more accessible as well as susceptible. As mentioned the back will arch as the muscles tighten simultaneously as the abdominal muscles relax. This will inhibit or prevent the individual to twist or turn their body as it weakens the legs and presses the waist against the wall. Because it also causes the arms to open and weaken the will not be able to resist the pressure into the wall as well as becoming easier to control or maneuver behind them.

When the perpetrator is facing and with hands on a vehicle this method will also gain the advantage for the Officer. However there are certain precautions they must be aware of that differentiate this from the wall press. The Officer must first make sure that the hands are not in front the individuals body, but more spread out. This is because when the body arches back and legs weaken the individual will collapse onto them giving them more control as well as making more difficult for the Officer to maneuver them into position for cuffing or safer search.

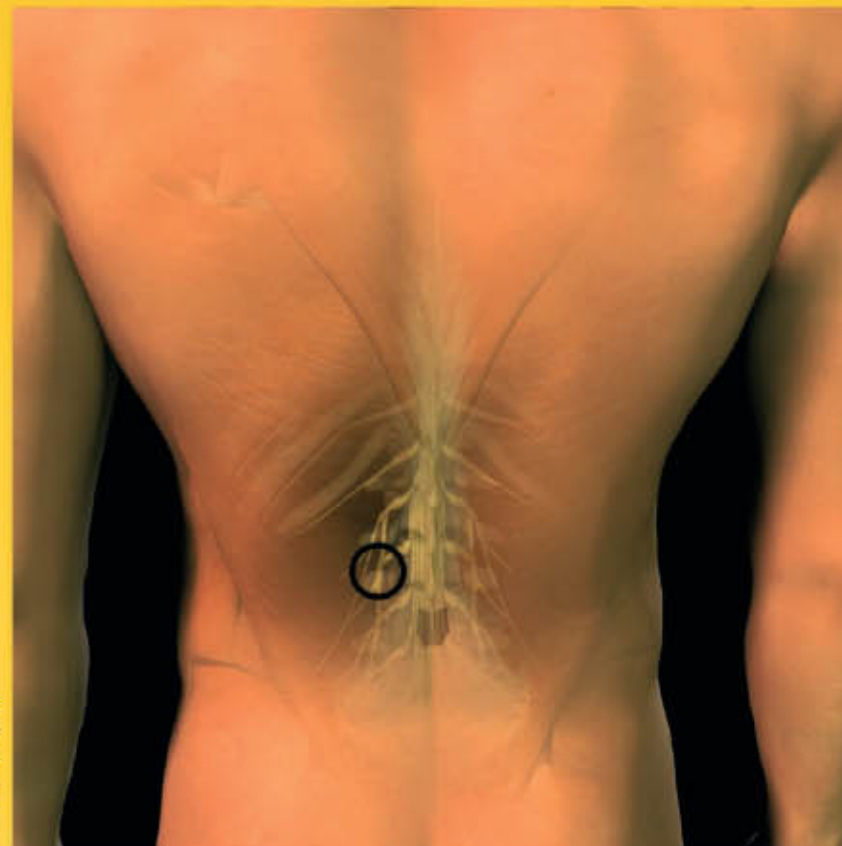
If the body is far away from the vehicle, the perpe-

The Law Enforcement Program

Evan Pantazi



“Target #9 (BL-23): This target is a branch of the L2 Superior Clunial Nerve. Pressing or striking this nerve against the bone will cause paralysis and dysfunction of the lower limbs. This will drop the opponent down straight down as both legs dysfunction, but with a slightly faster decent on the attacked side allowing the practitioner to restrain or prevent escape”



tor has a greater chance of falling into a kneeling position and there is the possibility of their chin hitting fender top, hood or trunk lid on the decent. If the body is closer to the vehicle, it will work similarly as the wall method. The arms will also be easier to obtain and maneuver.

If the perpetrator is face down on the ground already this target can also be employed to limit mobility, resistance and escape possibility. This can be accomplished with the hands, elbows, instruments such as baton or flashlight, or even a knee. The knee will provide weakening but not as acutely as a more penetrating surface such as the knuckles or Officers Tools. No matter what is used the main thing to keep in mind however is that the pressure still must be in the same direction.

Releasing

When a perpetrator is attacking another individual, this target can even be useful in many release type scenarios, where another Officer is being accosted, or when a lone Officer must break apart an attack on an innocent victim or even two combatant individuals. These targets are far superior than attempting to pull the combatants apart as the effects are instantaneous, require no heavy exertion and they eliminate the combatants ability to turn on the Officer. Or even for one Officer to release an assailant from another Officer or Civilian. By rapidly pulsing down and into this target, the knees will buckle as the arms also extend outward and back for grabbing and maneuvering into a more secured position. However if slow even pressure is used the legs will still buckle, but the individual will maintain the grip on the other Officer or victim.

One possibility for release is if the perpetrator has grabbed the Officer frontally and turns their back in an attempt to throw them. A quick press will stop this ability as they will drop into a perfect position for further control or in extreme situations a choke, rear guard or mount. Yet another possibility would be for the Officer to slip under the combatants arm for a side position and subsequent press into this target. This maneuver will drop the combatant into a position where a half nelson or side choke can be employed (intensity of the situation or jurisdictional rules allowing).

To release an attacker from another individual as in a combative situation, this point is also highly efficient. Rapidly applying this only one individual will be stopped as the controlled assailant is now at a loss for personal strength, control, balance and ensuing confusion. This gives the Officer a window of opportunity to also gain control and superior position for cuffing as well. What must be understood is if the other individual does not disengage, they will have leveraged advantage over both the controlled individual as well as the occupied Officer.

If the individual has grabbed hold of an object such as a fence, door handle or some other rooted object to resist arrest or control, the Officers can again use this target to make the task much more efficient and easier. As the target is pressed quickly and strongly, not only will the leg rapidly give out, but that side hand will also experience a neurological stimulus and loose strength and control, which will release their grip on the object. The other arm if still grasping the object, will also release as the nerve weakens the entire body. The weight of their falling will also prove too fast and

significant to maintain the hold. Once down, there is the interval of time in which physical dysfunction and confusion for the perpetrator allows the Officer added safety in securing further control.

Debriefing

As a side note for this target and its deployment in the field is that when an Officer uses a fisted hand posture it may appear as a punching action. But this can be much more discreet as the Officer stands closer to the perpetrator. This is seemingly more dangerous for the Officer at first thought, but it is actually much safer. If the Officer is at arms length distance the perpetrator upon turning will have a better chance of grabbing, striking or injuring the Officer with a hidden weapon. However if the Officer is tighter in, the arms of a turning perpetrator will not be as dangerous as the pressure on the torso and upper arms will severely limit motion, momentum and strength. The Officer will also be able to tacitly read the motion and direction as opposed to working with sight, especially in low light conditions or if peripheral vision is impaired. Also the closer the body the more leverage and pressure can be transferred into the press on this target.

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

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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.



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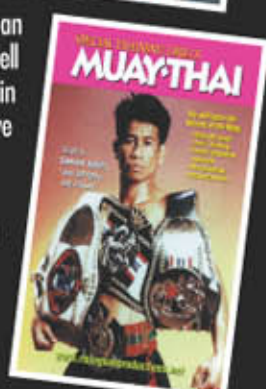
RS-0060 • Saekson is the best of the best. We say this without reservation and those of you who watch this will see why. Absolutely terrific. In this tape Saekson teaches you up close and personal more of the basics of Muay Thai including how to do those awesome kicks of Muay Thai, and as well the knee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



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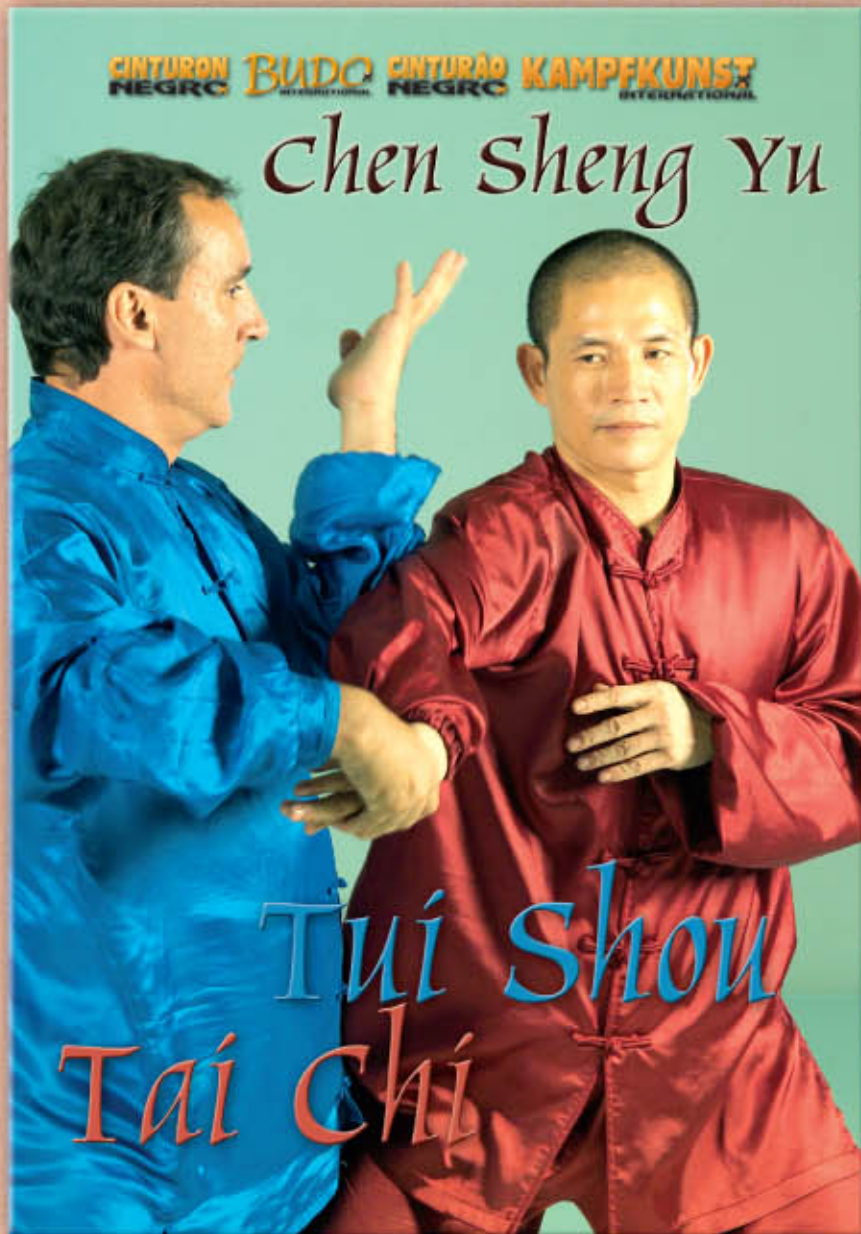


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Chen Sheng-Yu, student for 12 years under Master Hong Jungshen, who was in turn disciple of legendary Chen Fake, reveals in this new work the keys for this essential part of Tai Chi: Tui-Shou, or hands pushing. During the practice, there are martial applications which emerge from all concepts learned in the forms, and their understanding is essential for a proper practice of Taijiquan, even if it is practiced for therapeutic purposes. Only a Master like Chen, with a high technical level, can help us to make progress in learning this section, considered the "fourth pillar" of Tai Chi



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Ramakien

The origins of Thai culture and Martial Arts

Ramakien is the Thai version of the most important Southeast Asian myth, a myth that appears in various forms in India, where it was born and is known as Ramayana, and also in Laos, Indonesia, Burma (now Myanmar), in fact, in all areas where the sphere of cultural influence of India has spread. This is a history which has much in common with Western myths, such as those found in Homer's Iliad; for example, the theme of the kidnapped bride, along with several other similarities, have led scholars to suggest that the two myths may have a common origin.

Ramakien is the Thai adaptation of the classic Indian Ramayana, which was written more than 2000 years ago by the poet Valmiki, followed in the ancient literature of that country by another classic, The Mahabharata. The story tells the divine origin (the incarnation of the god Narai) and the mortal existence of Phra Rama, the heroic king of the mythical city of Ayuddhaya in northern India, and his girlfriend Nang Sida (incarnation of goddess Lakshmi). The influence of the poem in the Thai culture is evident not only in the field of the arts of War, but also in the social aspect of the country, so that the Capital of the Kingdom of Siam was called Ayuddhaya, the same name as the city of the God hero (in the original Indian, Ayodhaia).

The story of Rama in the earth (in fact Ramakien means "The story of Rama" in Thai language) is the central part of the work, which speaks of the time when Rama was sent into exile to heaven with his wife Sita and his brother Phra Lak (the incarnation of the snake god Naka Ananta). With the help of loyal assistants - the most famous of whom, especially for fans of Muay Thai, is without doubt the commander of the army of monkeys, the warrior son of the wind Hanuman - Rama will fight with all his energies to defeat the forces of evil and to be welcomed back into the kingdom of heaven.

For those passionate about martial arts, the characters whose actions are related to the performance of traditional Muay techniques are very interesting: the old masters of Siamese fighting often used the names and exploits of the main characters of Ramakien to explain the practitioners how to defend and attack, in order not to be understood by the rest of people.

The characters who can be found most in the name of several essential techniques of Muay Thai or Mae Mai, are the positive main characters of Phra Rama, Phra Lak, Hanuman, together with their allied monkey females (Sukreep and Ongkot) and several animals such as Sadayu and Matchanu, but also the demonic adversaries, especially the King of Lonka (the island of Sri Lanka nowadays), the gigantic Totsakan (called Ravana in the original Indian version), his wife Nang Montho and his brother Kumpakan.

Traditional techniques of Muay Boran, Mae Mai, Look Mai, Chern Muay and Kon Muay, over the centuries, took many things from the poem, not only as regards the designation of the same techniques, but also giving a fair gesture reference to the actions, taken from the mythical story of Rama. A classic example can be seen in Look Mai in the technique called Hanuman Tawai Waen (Hanuman gives the ring); the episode takes place in the moment following the kidnapping of Nang Sida by Totsakan devil, a central event in the entire poem, from the dramatic point of view. The queen has been taken to Totsakan's palace in Longka and brave Hanuman offers to go to the palace of the enemy to free the prisoner and kneels in front of Rama swearing fidelity; performing the technique, the Nak Muay (or Muay adept) leans like Hanuman, but to avoid an attack, and then he explodes upward attacking with two fists a vital point of the enemy.

The study of the wonderful discipline of Muay Boran is an endless journey into the ancient culture of the people of ancient Siam, not only in the evident field of combat techniques but also in the most intimate traditions, even today perceived in the motherland by the modern generations of Thais, as a fundamental legacy.



www.muaythai.it

Marco De Cesaris

Ninjutsu

Ninja Column



www.juanhombre.com

IGA RYU NINJUTSU



I CHI GO ICHIEI! "This is the time." The here and now together. The right moment, in the right time and place. The result of a series of works. The top of the mountain that is reached after travelling the rugged path that leads to this moment. One moment, just an instant, reached by the harmonization of the goal achieved and the starting

point of everything that we still have to learn. The meeting point of past and future of every human being in harmony with the universe surrounding him. Meeting point with oneself, with the overcome fears and the achieved goals. Point of departure to a new project...

This path I am talking about is the NINJUTSU. Ninjutsu? I'll explain it.

My name is Juan Hombre and my dreamer yearning took me to face the wrong version that existed in the West about the Shadow Warriors, known as Ninjas. Then I decided to move to Japan in 1998 and look for the original sources where NINJUTSU appeared. I travelled through the lands of Iga-Ueno, Konan and Koga. I was in the temples dedicated to the remembered, admired Ninjas heroes, I breathed in their graves, I visited their homes and museums; but it was not until the fourth year when I received the invitation to talk with the man who said to be the last Ninja still alive in Japan, and the chosen heir to "protect" the ancient culture of the families IGA RYU and KOKA RYU.

It was the middle of the ninth month of 2001 and in the last letter, received just some days before my departure, I was said that maybe my trip to Japan would be just for an interview. They also claimed to know my physical handicap, the result of an accident, but otherwise they could never have the feeling of teaching I had. Therefore, if I liked them and they liked me, I would belong to their family for the rest of my life. I didn't hesitate, it was my chance and I was not going to miss it.

I arrived excited at Honbu Dojo, where the interview with Soke KAWAKAMI and Sensei Kiyomoto was held. Without giving me clues about the result, from there we moved to the meeting point in Tsuruga, for a last meeting, council of verdict. There the yes or not would be said.

For the first time, a foreigner was invited to a so special ceremony. There they were Zenga-San and Shibata-San, along with several "Samurai", commanded by Master Muramatsu; just one character was missing, now well known among my students, Murata-Sensei. When he came in the traditional room, I had no choice but to look at him. It looked like a character out of a Yakuza film. He sat next to the Soke and he did not stop looking deep into my eyes. I didn't look away. Something within me was telling me that I should stay that way.

After a word with the Soke, he stood up, he turned toward me and he squeezed my hand with force; I endured the pressure as I could for a few seconds. Then he looked at the Soke and gave his verdict: - "Hail!"

- "Banke Shinobi" - they all cried. A foreigner had been accepted in a genuine and authentic Ninja family of Japan.

This was the beginning of a series of lessons on traditional Ninja culture, which I will tell you step by step in these columns, which by courtesy of Budo International I now have at my disposal.

That moment, as you can imagine, was an exciting time in my martial life. That same year I spent a long time enjoying the teachings of the only LIVING Ninja heir in Japan, and I could learn many things. My mind and my heart were filled with happiness; I had at last found that dream Ninjutsu: dynamic, versatile and real. No, they were not Tatami techniques, useless for the fight for survival. No! They were techniques of the Battlefield "SHINOBI SENJO", developed for real combat, those which gave fame and prestige to the Ninja, as invincible warriors able to survive and overcome the most difficult challenges.

When you stay a long time sitting in front of the symbol of SHINOBI, you get to be filled by the essence which transmits the combination of the two ideograms that compose it. The higher, known as YAIBA or (sharpened sword), and the lower, SHIN or KOKORO (Heart or Spirit). When putting them together they form the teaching and the true meaning of the word SHINOBI: Patience, Perseverance and Spirit of Sacrifice, necessary and common to those who train in this discipline. SHINOBI teaches us the virtues to achieve a heart sharp like the blade of a sword, but always controlled by the feelings of the heart.

I learned that SHINOBI is formed being faithful to the conduct of the Clan to which one belongs, through family roots or, as in my case, through adoption. This behavior requires a SHINOBI to remain immutable to the military order and to the person who hires him.

- "Many writings which talk about the dishonest behavior of SHINOBI, are often the result of propaganda made by our enemies to discredit us" - repeats the Soke again.

- "Most of the times the content of their mission was a closely guarded secret, both in terms of tactical and personal information, in order to avoid reprisals on their family clan. Therefore, their enemies spread rumors in order to put the most baseless lies on them, showing them as mercenaries, terrorists, traitors and murderers".

With his favorite sentence "Moikai! Moikai!" (Repeat, repeat), Sensei Kiyomoto taught me patience to persevere, not to surrender to adversity. - "It is important to know the arts of Omyodo Divination and Tenjutsu good fortune, -says Soke Kawakami- but certainly, what really will make us invincible is the mastery and control of our strategies of combat".

Now, in 2009, it has finally come the time to be accepted as a full member to receive the first DENSHO (official document) of teaching given to a foreigner; it is the time to accept the commitment to "recover" and clear the name of NINJUTSU, so discredited among the West Martial Community. It is the time to be able to offer the hope of finding the lost roots of NINJUTSU, that tradition that I love so much, for the enjoyment of all those who also bear it in their hearts.

Now, in this column where the art of NINJUTSU will be reborn like the Phoenix, I will try to get the respect for the Ninja traditions of Iga Ryu and Koka Ryu, of which Soke Kawakami is the rightful heir, and whose doors will be open for the first time to all Westerners in September 2009, in the 1st International Seminar of NINJUTSU to be held in Japan, which I have the honor to organize myself under the request of Soke Kawakami.

ICHI GO ICHIEI! "This is the time!"

Sensei Juan Hombre

New book!!!



Puntos Vitales
Kyusho Fitsu



WATCH A PREVIEW

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

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

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

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WHEN BECOMING A FIGHTER IS THE DREAM
OF ESCAPING POVERTY



BRAZIL MMA



In a third world country like Brazil, where millions of people live in "favelas" (local name to describe slums) nothing is more common for a child than dreaming of a life-changing for sport. Until a few years ago, most people wanted to give their families a better life, following the path of football heroes like Ronaldo and Romario (both born in the favelas of Rio de Janeiro). But today this reality is changing. The popularity of MMA in Brazil and the growth of the international market are attracting more and more people in communities lacking in resources, and they dream about following the path of their idols Wanderlei Silva, Anderson Silva and Rodrigo Minotauro.

Text & Photos: **Marcelo Alonso**
& **Eduardo Ferreira**





RODRIGO MINOTAURO:

"I see that MMA is now following the way of football and is becoming popular in all levels of society, who see in this sport a real chance of improving their social level, earning money and power and being able to represent their country abroad.

Today, MMA is growing a lot in Brazil, and in the United States it is one of the most popular sports. The more Brazilians become winners there, the more opportunities for new talent there will be. The key is devoting yourself to it. Whoever can train and stands out, will have his place in the sunn

MMA conquers the favelas

Violence, lack of money and tempting proposals from drug dealers. All these adversities which knocked on his door every day didn't prevent that kid, Robson Relma, born and raised in the favela of the German, the most violent of Rio de Janeiro, from renouncing his dream of becoming a fighter. "I watched a video of Royce Gracie and I decided that I wanted to be that, but unfortunately I had no money to buy a kimono of Jiu-Jitsu and I finally started to train Wrestling" says Robson, who countless times was forced to crouch down to go from his shack to the bus stop that took him to train at Eugenio Tadeo's academy, in Botafogo, in southern Rio.

He rejected dozens of invitations from drug dealers, Relma says: "I was born and raised among the traffickers, but I chose the way of fight and they followed their way; and I respect it". Relma founded a social project with the help of some friends; they bought old mats to teach from Monday through Friday, to 120 children in the community. "Today I am proud not only of earning a living with the fight, but also of being able to help save hundreds of children from a bad life", says the fighter, who has already made four MMA fights and he is now in Márcio Cromado's (Tadeu's disciple)respected RFT team.

Among the talents of his project there is Andre Chatuba, one of the great revelations of Brazilian MMA in the category up to 83kg. Having 12 fights and 11 victories, Chatuba can not remember how many times he had to stop on his way to train, because of frequent shootings in the favela of the German.

In order to go on training, André had to work and train at the same time. "I worked as a bricklayer and as a truck driver assistant. I had great difficulty; sometimes I just had the money for transport". André remembers how many of his friends who loved fighting ended up defeated by the reality of drug trafficking, which offered them for three days of work what many Brazilians earned in a whole month. "Those who are in need have to have a strong will not to succumb to offers of drug trafficking and follow the wrong path. I have seen many friends who used to train with me, and they renounced to do it; now many of them have died or are in prison", says the fighter, who sees himself in the example of the UFC champion, Anderson Silva, and dreams of fighting in the U.S. or Japan: "Anderson Silva had many problems and today, thanks to fight, he has succeeded in providing a better life to his family. My dream is to fight in the U.S. or in Japan and be able to earn money to live better".

The Heroes of Santo Amaro

"I am Spider Man, you're Marlon and he is Hacran". In the favela of the mount of Santo Amaro, in the centre of Rio de Janeiro, the children play mixing fiction heroes with real ones. That is totally exact, after all their heroes fight and win every day the villains who could frighten Superman: hunger, violence and lack of prospects.

To achieve this status among children in the community, Marlon Sandro suffered a lot. Raised without a father, at the age of 13 he tried to make it in football, when his uncle took him to train at the lower levels of the Club Flamengo, but eventually he discovered his true vocation, when he knocked down a guy called "Capeta" in a selective training. "Everybody was afraid of him. The worst thing is that after all this mess the bus broke on its way home. I took a dislike to football and my uncle was very frustrated", remembers the young man who now has 11 fights and 11 victories in MMA.

After working on construction sites and as a messenger, Marlon found his destiny at the age of 17, thanks to his friend Hudson, who introduced him to André Pederneiras. Interestingly, Hudson took Marlon to the right track, but he chose the bad track and died in the drug trade. With Rafael Carino and Pederneiras' support, Marlon persevered and, besides going on fighting, he opened a place where he has been giving free lessons for 5 years to children in his community. "I want to give them the opportunity that I didn't have",



1/3. To support his family, Marlon Sandro is divided between the ring and the swimming pool where he works with the lifeguards.

2/4. Discovered in the social project created by Edson Relma, André Chatuba is nowadays the idol of the favela of the German. Eduardo Pachú beating in a Vale-Tudo hold in his community.

6/8. A Vale-Tudo hold by traffickers in the favela da Rocinha filled the event. The heroes of Santo Amaro: Dudu, Hacran and Marlon



BRAZIL MMA

Report



says Marlon, who is proud to have won many fights against drug trafficking. "I've got many kids out of the crime but I have lost a student who I believed was going to be a phenomenon. The kid ended up murdered", says Marlon, who supplements his income working as a security agent at the Upper Academy, owned by his master André Pederneiras.

Thanks to his social project, Marlon is bringing hundreds of children into the world of fighting, but two of them have stood out and are already among the best in Brazil in their weight categories: his cousin Hacran and the kid Eduardo Dantas.

Following in the footsteps of his cousin

Hacran Dias started in the world of fighting at the age of 18. "I always tried to follow Marlon's path, I have never deviated, and I always wanted to have the opportunity to train in Nova União", says the brown belt, who at the beginning combined training with work as minibus conductor: "Sometimes I didn't have lunch, in order to be able to leave early and to be on time at training in the afternoon. I was sure of what I wanted my life to be". The trajectory of his cousin influenced Hacran even outside the mat. Like Marlon, Hacran followed the life-guard course and he now teaches in the project he began with his cousin. "Marlon put me at the head to give classes", tells the athlete, who has seven victories and a draw in MMA, in his last fight in Japan. Hacran's goal in MMA is fighting outside Brazil and giving a better life to his family. In addition to his cousin, his team mates are an inspiration to pursue his dream: "I think Minotaur's history is wonderful, but I see myself reflected on the staff of the academy, which helps me daily. I see myself in Marlon, in the commitment of Vitor Shaolin, in José Aldo and in Ronnys Torres, who came from Manaus to live here... Sometimes they didn't have anything to eat or a place to sleep, but they didn't give up their goals".

Another Marlon's protégé, who is internationally respected in MMA, is the kid Eduardo Dantas "Dudu". Born in Santo Amaro, Dudu began training Jiu-Jitsu at the age of 13, but thanks to his innate talent for fight, when he was 17 he already was training with Shaolin and the entire first team of Nova União. At the age of 18 he made his debut, beating the Wrestling black belt William Parrudinho; then he beat two other black belts. Today, 19 years old, Dudu Dantas is the 1st in the Shooto Brazil Rank, and he has even made his international debut with a victory in the Japanese Shooto. "Today, I live 100% on MMA, unfortunately I have only fought in two events this year, I would like our country to have more events, as it is the case in the United States. I want to fight as long as I can, and then give lessons for a living", reveals Dudu, whose idol is Wanderlei Silva.

Waiter and fighter

Born in one of the poorest regions of Brazil, in the state of Paraíba, Pedro Manuel was the last of the 13 brothers who came to



ANDERSON SILVA:

"I think the main thing is that you let things happen naturally, many young athletes want to get to a place where not everybody can arrive and that search finally diverts their career. I always tell my students and children, if you wish it very much and you want to fight, you have to do it with love, forget about money and fame and work hard. Money, success, can come quickly or not come at all and then you could get frustrated. I have never wanted to be rich and famous. MMA is a sport which is growing. We have great athletes, many talents and the same is happening in football, globalization in sports. We are exporting many athletes who are conquering their spaces."

try his luck in Rio de Janeiro. In 1992, with the help of his brother Severino, Pedro got a job at a bakery, where he met the fighter Flavio Moura, who took him to train Wrestling at the Budokan Academy. "I loved it since the first training", remembers Peter, who since then hasn't stopped training and was soon taken by his master João Ricardo to make his debut in the IVC.

After getting a better job as a waiter in a chain of barbecues, his routine became even harder, but he persevered and he went on. Training with Alexandre Pequeno, Manuel got a series of amazing victories and he soon received an invitation to take part in the controversial "Rio Heroes", an event where there are no gloves, rules or time limit. As a result, in the so-called rules of ancient Vale-Tudo, Pedro started to be known as "Stone hand", he did nine fights and won eight of them, getting two belts in

88kg category and being second in the absolute tournament, having received a total of 19 thousand real in prizes, a good amount of money! "People criticized those rules, but I miss them. In addition to the global impact via the Internet, we earned a monthly salary", he says. Today, with 29 fights and just four defeats, being considered one of the most respected wrestlers in the 77kg category, at last Pedro Manuel has been able to leave his job as a waiter and completely devote himself to fight. "Thank God today I can live on fighting, now I dream about dominating this category outside Brazil and I will only resign after attaining my goal", Manuel ends.

Taking the food from the ring

While many people split their routine between work and training, Márcio Cromado's black belt, Julián Jabá, who lives in the favela of Mount Babilonia in Rio, is now proud of being able to support his two children, Julián (4) and Milena (9), just through MMA, but it has not always been like this. Before living on MMA, Jabá divided his routine between training in the RFT and the distributing daily newspapers. "Everyday I woke up at midnight and worked until seven o'clock distributing newspapers, then I went straight to my physical training in RFT, I trained and I came home to take care of my children. I could only sleep from 7 to 12pm. This gruelling routine (from Monday to Saturday) increased his desire to achieve his dream. One day, as there was nobody to take care of his children and he had to fight in order to complement his incomes, Jabá had to take them to an event held in the favela of Rio das Pedras. "The fact of knowing that my children were there watching me made me fight to kill or die", remembers the loving father, who celebrated the knockout he achieved, crying and embracing his two children at the center of the ring.

With the same calm he shows in the rings, Julián speaks of the war of drug trafficking that terrorized the community in June 2007. "The mess used to start from seven in the evening, there were shots all night; as the walls in my sitting-room are very thick, we made our bed there and we waited for everything to calm down", says the fighter, who claims to have his biggest incentive in master Cromado. "Master Cromado does everything for his students; he is a father, a friend, a manager and a psychologist". At the time of telling us who is his idol in MMA, Jabá does not consider the belts already conquered, but the humility and obstacles transposed by Rousimar "Toquinho Palhares". When I read that article you wrote on his story, I was excited. He had to eat pig food, he slept under a bridge and he is now in the UFC. He is an example for all of us, I am sure that he is going to be the champion", the loving father bets, who has done 15 fights so far, with 8 victories in the categories up to 77kg and up to 80kg, and soon he will make his debut in 70kg.

Like Jabá, the black belt of BTT, Willian Parrudinho, also has two children to care for. "I work as a watchman and I make deliveries in moto taxi, because I can not afford food for my children just with MMA", says Parrudinho, who lives in Cerro dos Macacos, north of Rio de Janeiro. The violence in the favela killed the teacher who took him to the

1. Although he is already fighting in the UFC, Toquinho still lives in the favela da Cruzada.

2. Before living on MMA, Hacran worked as a bus conductor. Hardly 19 years old, Dudu Dantas is already among the world's best in the category up to 60kg.

5/8. Considered one of the best MMA fighters in the world, Michele still has to wash clothes in the favela where she lives, in order to earn a living to train.

6. Considered one of the best in MMA up to 83kg, Ronaldo Jacaré is a reference to poor children in the region of Amazonia.

7. Flavio Álvaro found in MMA a way to provide a better life for his family.

9/10. After becoming a champion in "Rio Heroes", Pedro Manuel was able to leave his job as a waiter to live just on fighting..



WHEN BECOMING A FIGHTER IS THE DREAM OF ESCAPING POVERTY



fight. "I started when I was 16 with Wellington Menor; one day there was an invasion in the community, they mistook my teacher with a bandit and they killed him. Violence is huge; sometimes, when I go to train, there is a shootout and I have to run and hide until it ends", says Milton Vieira and Eraldo Paes' pupil, who has already seen many friends stop fighting and go into drug trafficking: "That life has just three ends: death, prison or living in a wheelchair".

Spitting silver

Born and raised in the favela of Rio das Pedras, Eduardo Pachú had always dreamed of being able to live on fighting. Training Muay Thai since he was 16 with master Cutia, Edu soon began working in a car repairing and painting shop in the neighboring community of Tijuquinha, where he earned a salary to help at home and to raise his son Matheus, born 9 years ago, when Pachú was just 19. "Sometimes I had to work at night to deliver a car and I could be painting in the shop from 8am to 2am. I often spit silver for three days, because of the color of the painting", remembers the fighter, who at the age of 21, with the help of his friends Ximú, Dado and Baixinho, was able to achieve his dream of living on the fight. "They took me to Ruas Vale-Tudo and then to the Barra-Gracie academy, where I started to give private lessons and I could devote myself just to fight", says Eduardo. However, the achievement of his dream did not make him forget his origins and in 2000 Pachú opened a social project in the favela, where more than two thousand children have already received lessons. "I do it for love, I have no subsidy, I just want to open a path to the kids in my community".

With 8 MMA fights and seven victories, Pachú is being considered among the favorites to win the up to 70kg GP in the Fury, the same event which catapulted Rousimar Toquinho (up to 83kg tournament champion) and Thiago Silva (up to 93kg champion) to the UFC. With humility, Pachú prefers not to make plans in advance. "My dream is winning the GP and fight abroad. I am ready to fight 30 minutes (semifinal and final) and to do my part", says Roberto Gordo's student, who regardless of the title he feels he is already a fulfilled person. "I am very happy to be able to achieve my dream of living on fight, the rest is a consequence of it", he says.

Grants to athletes for MMA

Team leader of MMA Top Brothers and Muay Thai instructor in the social project CIAN (International Martial Arts Center), where nearly 600 children from various poor communities of Rio practice Muay Thai for free, Vander Valverde has hundreds of students who come straight from work to train. "I have a lot of people gifted for MMA, but after the Federal Government created an incentive project paying grants to the champions of Muay

Thai, Kung Fu, Kickboxing, as well as many Olympic sports like Judo and Olympic Wrestling, my athletes prefer to give priority to Muay Thai", explains Luis Alves' Muay Thai black belt.

Among the potential holders who dream to live on sports, there is Nivaldo Freitas, who now works as a motorcycle taxi driver, Fagner Alexandre, who works in security and André Duque, who works as a mason in order to pay for his studies in Geography and devote himself to Muay Thai, and who might soon make his debut in the MMA. "I am also practicing Jiu-Jitsu. I admire very much the style of Anderson Silva and when I will practice MMA I want to give priority to the standing fight", says the fighter mason. André's training partner, Fagner Alexandre, lives in the favela of Adios and he has already made three MMA fights. In order to earn a living while he is training, Fagner works as a motorbike taxi driver, but his dream is reaching the technical level of his idol Minotouro, the same as his partner Nivaldo Freitas, who works at night as a security agent for companies. "I am currently trying the grant for Muay Thai, but my dream is that one day the Brazilian government will recognize MMA as a sport and will also provide grants to fighters who stand out. I am sure that today there are many more practitioners of MMA in communities lacking in resources than in other styles and it is the Federal Government that have to decide on this. Who knows if one day it can become real!", dreams Nivaldo.

MMA arrives where Hulk couldn't arrive

Anyone who has seen the second episode of the Hollywood super-production "The Incredible Hulk" can get an idea of the size of the favela of Rocinha, the largest in Latin America (120 thousand inhabitants), where David Banner lived while he was hiding in Rio. But in reality, only aerial images showed the Rocinha, since the scenes of persecution in the film were shot in another favela - one of the few in Rio where the power of the traffickers is not so great.

In Rocinha, as well as in much of the 730 favelas in the city, dominated by drug trafficking, it is very difficult to make an event that does not have the approval of the traffickers. But even if Hulk was not able to enter, MMA succeeded. Fascinated by Vale-Tudo, which is having increasingly more practitioners from the Rocinha, the traffickers decided to hold the "Rocinha Fight", on August 2nd, in a gym within the favela of Rocinha. Before the event, the press was "kindly" invited by one of the organizers, not to shoot "coincidentally" one of the VIP grandstands near the ring, where the "owners of the favela" were seated.

The show went on without problems, no trafficker was seen carrying weapons in the place, but one fact caught the attention of our reporter. A fighter of a neighboring community, after being knocked out, had a "second chance" and finally ended the opponent who had left him out of combat with a guillotine.

The favela of Rio das Pedras, one of the few in the city which is not dominated by drug trafficking but for militia (ex-police) who charge salaries to the residents for avoiding the entry of traffickers) also hold three events of MMA (Top Fighters MMA), promoted by the militiamen. Eduardo Pachú was the big name in two of the events and his stunning victories catapulted him to the tournament of up to 70kg of Fury, which may lead him to an international career. "We need to hold

more events in Brazil, in the communities or elsewhere. We have many talents and few events", says Pachú.

With so many athletes living in this kind of communities, nothing would be fairer than holding events at those places; however, the events organized by militia and traffickers would take MMA again to the main pages in the newspapers with bad headlines. Definitely, the sport could only lose credit with it.

Coelho, the pioneer

If MMA today achieves to establish a link between the favela and the rest of the city (known as "asphalt" by the favela inhabitants), regardless of the modalities, in the past it was very different. In the early 90s, when wrestling and Jiu-Jitsu were on war, the boxing trainer Claudio Coelho emerged in the favela of Cantagalo, in Ipanema (the first which integrated MMA in the reality of the favelas in Rio). With his charisma and a technique that mixed boxing and MMA, Claudio turned his academy (Noble Art), located at a school in the favela of Cantagalo, into a sort of neutral zone and he achieved what seemed impossible at the time: bringing together in the same place Jiu-Jitsu and Wrestling names. "Marco Ruas was already training with me when at that challenge in 91 (Jiu-Jitsu vs. Wrestling), Carlson asked me to train people from Jiu-Jitsu. But within my academy everyone had to respect the others" - tells Coelho, who continued to train Ruas after the event and started to train Amaury Bitetti, Renzo Gracie, Murilo Bustamante, Zé Mário, Pedro Rizzo, Vitor Belfort, and hundreds of other champions. Today, in addition to training his athletes in MMA, Claudinho keeps his social project (Children's Boxing), which has existed for 20 years. "Beyond training champions, my project aims to train citizens. There are many parents who are now grateful for having taken them out of the path of evil" - he says satisfied. Another source of pride for Claudinho is having reduced the gap between the two worlds. "By bringing great champions to train here in the favela, I could break the preconceived idea the people from the favela had about white people from the asphalt. Here we are all equal", says the trainer, who even if he is now in a good economic position, doesn't want to leave Cantagalo. "Of the friends who studied with me, hardly 12 are still alive. Only those who live here know the difficulties these young people undergo, that is why I think that I am doing a mission; when I see that someone is following the wrong way, I invite him to join us in the academy", Coelho ends.

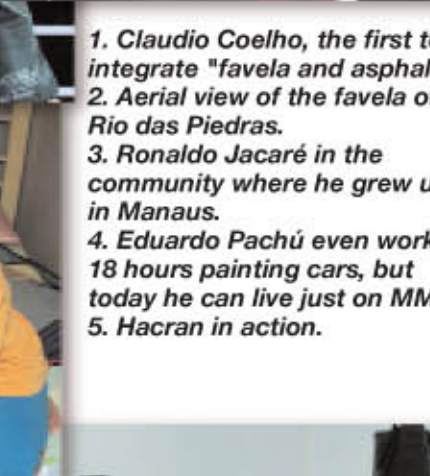
Between pizzas and gloves

Born and raised in the favela of Rocinha, the largest in Latin America, William Viana never had an easy life and although he had to work to earn a living, he didn't hesitate when Tatá Duarte's project emerged in Rocinha. "Those who live in the favela can not live only on fighting. My father, now retired, was a travelling salesman and my mother still works as a house keeper. I have always worked to be able to study and train. William works delivering pizzas. His day starts at 8am in the morning and ends at 2 am at night. "So far the fight has not given me anything material, just personal satisfaction and some travels. Every night I go to sleep dreaming of the day when I will be able to leave the bike and just live on fighting", he says.

With 13 fights, nine wins and four defeats, having been twice champion of the controversial



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1. Claudio Coelho, the first to integrate "favela and asphalt".
2. Aerial view of the favela of Rio das Piedras.
3. Ronaldo Jacaré in the community where he grew up, in Manaus.
4. Eduardo Pachú even worked 18 hours painting cars, but today he can live just on MMA.
5. Hacran in action.

Rio Heroes, Viana is proud to have chosen the path of sport. "I've had several examples of cousins and uncles who were drugged, robbed and even killed and I have seen the future that awaited them. Some of them went to prison, others have died. I was afraid and the more fear I had the further I went from it", reveals the black belt. Like so many other wrestlers who work hard to keep their dream of living on fighting, William believes that the difficulties can be a salutary lesson at times of adversity in the ring. "We fight trying not to lose the opportunity to climb one more step in life", says the resident of Rocinha, who does not hesitate to tell us who is his idol in the sport, just because of his ability to overcome adverse times. "Rodrigo Minotauro is an example for all of us, there is no lost combat for him, I get much inspiration from him", concludes Octavio Tatá's student.

Washing, cooking and beating

Stubbornness in MMA is not exclusive for men. The black belt from Nova União, Michelle Tavares, left a 10-year-old daughter in Natal, North Rio Grande, and nine months ago she came to live in Rio de Janeiro, where she lives in a humble home in the favela of Pereirão, in the south of Rio. In Natal, Michelle had to wash kimonos and sell sandwiches in order to pay the bills at the end of the month; in Rio, her routine didn't change much. "I'm working as a nanny twice a week and I am going back to make sandwiches and natural products to sell them here. I will do my best in order to continue training, until I get to live just on fighting, the 29-year-old fighter says. She has been devoted to martial arts 13 out of 29 years. Michelle's house is no more than 16 meters square, but she has taken in six friends from the Kimura team who, like her, dream to find their way in MMA and live on the sport. The black belt has had seven victories and two defeats. The tenancy between Jair (Lourenço) and Dedé (Pederneiras) is essential for our success. It was thanks to Dedé that I could fight in the GP of Smack Girl in Japan and that was what made me come to live in Rio; if I hadn't done it, I would still be practicing Jiu-Jitsu and I would have stopped fighting".

The Warrior from Sao Paulo

Arrived from areas in need of the largest city in Brazil, Sao Paulo, the black belts Sergio Moraes and Flavio Álvaro suffered real hardship until they achieved stability through fight. Flavio Alvaro lived on the outskirts of Taboão de la Sierra, low-income area of Sao Paulo, and in order to spend his excess of energy, he began to practice Muay Thai. "When I was a kid I used to fight with everyone and my mother decided to channel that anger enrolling me on an academy, where I practiced Muay Thai. Then I began to pursue something more real, like a fight, and it was then when I entered Macaco's academy (Jorge Patino). There I discovered that it was no fight, but sport", tells Flavio, for whom the fight became a therapy. "I felt anger inside me, I never understood why, perhaps because of preconceptions, of discrimination for my color, or of not having money... all this made me feel rebellious in my teens. I came into MMA to release that anger in a way that did not take me to jail or end up shot dead", says Flavio, who holds an amazing background of 20 wins and just five defeats in the three years he have been fighting MMA. In order to continue practicing Jiu-Jitsu and fighting MMA, Flavio has worked as a messenger in an office, mason assistant and worked in a factory. For my family, I carry sandbags, I unload trucks, I do what it takes", says Macaco's black

**WANDERLEI SILVA:**

"I also had to worry and literally suffered a lot. If you have concerns and you train, insist a bit more, worry a bit more, train a bit more. Nowadays there are many more events and the world of MMA still needs good athletes. When an event is over, the promoter has to remember your name. If he remembers it, you will automatically have another appointment to fight. MMA is growing, the market is very good, your success depends just on you and on nobody else".

belt, who has already been able to take his family out of the favela and he now lives teaching in three academies. With the money from fight, Flavio is thinking about opening a restaurant for his mother. "My mother has always worked as a house keeper and a cooker, she has a gift for cooking and she worked in restaurants a long time. We will open a small restaurant for her here in the area and everything will be okay", dreams the champion. "I do not want

money to buy a big car nor to show off golden watches on my wrist, that's not me. My goal is to work more to earn money and provide a better life for my family, my friends and those kids in need we have here", concludes one of the best fighters in Brazil in the 77kg category.

Examples which worked

Among the examples of fighters from humble origins who have come out victorious and have shown that a gifted fighter has a large market in Japan and the United States, there are Ronaldo Jacaré and Rousimar Toquinho.

During his childhood in the poor state of Espírito Santo, Jacaré even committed petty crimes, but after his best friend was killed, his mother sent him to Manaus. There he met the Jiu-Jitsu teacher Henrique Machado, who realized the boy had a natural talent and he took him to the way of sport. Under the leadership of his master, an unusual nature and good help from his genetics, Jacaré became the greatest champion in the history of Jiu-Jitsu, and he was quickly raised to the world of MMA. Finalist in the Dream Japanese Tournament, Jacaré was considered by Wanderlei Silva and Randy Couture as one of several new phenomena in the category. Another talent of humble origin, who is already beginning to be recognized as a global phenomenon in the MMA, is Rousimar "Toquinho" Palhares, born in Dolores do Indaiá, Minas Gerais. His story, which we told in Black Belt in 2007, shocked the world. After having to eat food for pigs along with his twenty brothers not to die of starvation, he had to sleep under a bridge in Rio, where he came to try to achieve his dream of becoming a champion of MMA. Eventually, Rousimar could be accepted in BTT and went to live in a room shared with two more fighters, whose rent was paid by the team, in the favela da Cruzada San Sebastian, in Rio. "Here I am very well, because I do not miss any training", says the black belt. After an amazing debut in the UFC (when he quickly ended Ivan Salaverry), he was beaten by Dan Henderson on September 6 at UFC 88, in a very hard combat, after the decision of the referee.

6. From humble origins, Wanderlei is an example for many of Brazilian fighters.
7. Julian Jabá raises his two sons fighting MMA.

8. Vander Valverde has masons, security guards and motorcycle taxi drivers among his students.

9. Marlon, Hacran and Dudu climbing the stairs of Santo Amaro, to return home after training.

10. Aerial view of the favela of Rio das Pedras.



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WingTsun

If the Wingtsun has worked something with care that is the wooden dummy. With this article, cupola of the first World-wide Organization of the System, the EWTO, commanded by the famous Dai Difu Keith Kernspecht, presents/displays its first instructional video on the matter. Five Teachers share their lessons and secrets of the training of the Muk Yan Chong. The recording was realised, part in the studies of Black Belt in Madrid and part in the Castle of Langenzell, Soothes Central of the EWTO in Germany. Classic approaches and more modern visions, all this combined with the formulas of WT Combat de Sifu Victor Gutiérrez, a cocktail of great interest for the students of the System who want to go deep in the secret keys of the wooden dummy.



EWTO Muk-Yan-chong 詠春 WingTsun

The secrets of the form of the Wooden Dummy



www.wingtsunwelt.com



The secrets of the form of the Wooden Dummy "Muk-Yan-Chong"

For the first time in history, senior masters of EWTO, under the guidance of Grand Master of WingTsun Dr.h.c. Keith R. Kernspecht, 10th degree and "silver range", show in detail the 1st and 2nd stages of the form of the Wooden Dummy and its traditional application. Additionally, this DVD provides an overview of the practice performance and its updated adaptation.

Invited by Alfredo Tucci, director of "Black Belt", the masters travelled to Spain. Led by the main head and coach of EWTO, Prof. Keith R. Kernspecht, Sifu Giuseppe Schembri (National Coach in Switzerland and Liechtenstein), Dai-Sifu Victor Gutierrez (National Coach in Spain and Portugal), Dai-Sifu Andreas Gross (Director of the Academy WT Castle of Langenzell) and Dai-Sifu Oliver König (National Coach in Austria, Czech Republic and Slovakia). The shooting took place not only at International Budo studios, but also in the Langenzell Castle and its environs. The DVD is extraordinary, because GM Keith R. Kernspecht had not been filmed before; the first recordings with the "Emperor of WingTsun" (Black Belt Magazine) have also been published now.

History

When Grand Master Yip Man, who died in 1972, finished his creation, he counted 116 techniques in the form of the Wooden Dummy. He split them into 8 sections. It is possible that the form of the traditional Wooden Dummy has changed since it appeared. The precise story can not be found anymore, although it is thought that the Wooden Dummy was in its beginnings a trunk buried in the ground. Practitioners used to beat and kick on that trunk.

The arms and legs were added later. There are experts who think that this form of Wooden Dummy could be found from the beginning, in the system of WingTsun. They say that in the old Shaolin monastery there was a "Street of Wooden Dummies".

Another theory says that the mast of "Red Junk" with which Leung Bok and Leung Lan Quai travelled along the area as actors, was a training tool and that the wooden part where the



Dai Sifu Victor Gutierrez



rope was fixed played the role of the arms. When the "red junks" were banned, their replacement was a wooden stake buried in the ground and the arms and legs were put, in that order. When later the land in Hong Kong became scarce, a solution had to be found, since in high buildings the wooden stakes could not be buried. It was then when the system of flexible suspensions was invented, which is still used nowadays.

GM Yip Man decided to change the high arms (that is because originally the left arm was placed above the right one, because of the technique construction) for the "removable arms" of the Wooden Dummy (Level-Dummy). Originally a piece of palm was used for the left arm of the Wooden Dummy. The right arm was hit with the hand raised.

Questioned by Grand Master Leung Ting why so many different versions of the form of the Dummy were taught, the late Grand Master Yip Man angrily replied: "Because from I haven't personally transmitted the complete form of the Wooden Dummy to anyone. Everybody has invented his own techniques and use me as an excuse!"

However, GM Yip Man taught different versions of the form of the Wooden Dummy in Fatshan and Hongkong (Ng Chun So style in Fatshan, Leung Bik style in Hongkong).

In Hongkong all students learned almost the same form of the Wooden Dummy. Especially the opening section is the same, but there are final sections of different versions.

In the German speaking area, Prof. Keith R. Kernspecht first published the techniques of the Wooden Dummy, translated to German from GM Leung Tings "Wing Tsun Kuen" (1978), and translated from Yip Chuns "116 Techniques of the Wooden Dummy of Wing Tsun taught by Yip Man" (1983).

Prejudices in the training of the form of the Wooden Dummy

As the form of the Wooden Dummy belongs to the advanced techniques of

WingTsun (first the student learns forms 1 to 3 of Traditional WingTsun) some myths have emerged about its effectiveness. Many people think that if someone learns that form he will have unbeatable techniques that will make him invincible in any fight. But as Grand Master Kernspecht never tires of explaining and showing, there are no techniques or combinations of techniques which can not be rejected or counter attacked.

The form of the Wooden Dummy of the SNT has always linked movements (the movements are usually linked in the application in the same order as in the form).

The fixed order of movements is also a disadvantage that some advanced practitioners underestimate, and they practice the form too much, hoping to get the miraculous weapon. Fixed sequences are recorded in that order. One of the outstanding features of WingTsun is that nothing is defined, so the real action always comes in the same moment that the reaction is needed. If the advanced practitioner always repeats the same movement, he won't be able to (his nervous system won't be able to) break the order of movements, but he will perform the series in order and he won't react properly. Furthermore, his movements won't be shocking - at least not for someone who has learned the same form and knows the combination - and thus it may be rejected and counter attacked.

Training with the Wooden Dummy doesn't encourage feeling abilities, since it doesn't give pressure back, because it is rigid and immobile - it is not a coincidence that the Wooden Dummy, in Chinese Mok-Yang- Chong, is also called "silly man".

Another serious disadvantage of the form of the Wooden Dummy is the fact that many sections start in the basic position, where the practitioner has his arms inside the arms of the Wooden Dummy. As this is conditioned with frequent practice, it is very likely that the same position is kept in a real confrontation, which can have fatal consequences; the classic position of Wu-Man with the hands pointing straight

to an open adversary is not a good protection in a real combat, especially if the adversary is faster and has a better timing.

Again and again in classic WingTsun it is said that that position is not optimal, because when you are between the attacker's arms you are exposed to both of his arms. It is argued that in the form of the Wooden Dummy you have to try to get out of such a dangerous position inside, to a safe position outside. The outside position is quite safe, since you are already in contact with an opponent's arm and the other one is already too far or he can no longer use it.

So, why do we practice the form of the Wooden Dummy?

o Because the construction of the Wooden Dummy almost forces the student to adopt a correct position. Therefore, the Wooden Dummy is useful to correct.

o The techniques of the Wooden Dummy are 16 kicks of WingTsun (8 for the left leg, and 8 for the right one). They are the base for an advanced technique of kicks and steps and for Chi-Gök. These advanced techniques of WingTsun kicking are the essential key of the system.

o The Wooden Dummy is the ideal opponent that patiently receives all the blows and kicks, he suffers no injuries, etc. That way we can make our blows and kicks more effective.

The following story of the late grand master Yip Man shows that the strength of the kick increases thanks to the Wooden Dummy: an official of the judiciary, who often witnessed the incredible facts of Yip Mans, still remembers this event. Yip Man was chasing, along with his team of detectives, a band of robbers to a big field, where a door closed the access. It was made of trunks of pin, one arm thick, locked with chains, and it was considered unbeatable. As the detectives were not carrying any tool with them, Yip Man went closer and performed a Sweeping-Kick (of the form of the Wooden Dummy) to the





Report

door. That kick was so strong and so well targeted that it broke the four big trunks of pine at once, and the detectives could thus enter the house and arrest the gang.

However, the strength of the blow and the kick were simply a result of the form of the Wooden Dummy, although some "masters" try to impress with it.

o The Wooden Dummy is an ideal opponent, uncharacteristically stiff, that doesn't react to WingTsun. It is very little practiced in traditional WingTsun. Typically, the adversary on the street reacts differently to the practitioners of WingTsu, that is, not softly and flexibly, but strongly, extraordinarily tense, etc.

o The practitioner of WingTsun learns the movements working on steps and at certain angles of the Wooden Dummy.

o The practice of timing with oneself and checking the sounds made by the Dummy are equally important.

Essential points in the 1st and 2nd stages of the form of the Wooden Dummy and their applications

Keep a proper distance from the opponent:

From the beginning of the form it is important to keep a proper distance from the Dummy. Many people are too far or too close and the Dummy may be placed too high or too low, so the angles are not correct or the technique can not be performed at that angle.

Right practice and wrong practice:

The slogan "Dim Dim Ching" (Each point must be the right one) also applies to the form of the Wooden Dummy. What matters here is not the sequence of movements, but the personal technique. The technique should be individually adapted after the reaction of the opponent and not repeated as a fixed order.

Working steps:

The form of the Wooden Dummy contains the work of steps of advanced WingTsun. Therefore, it is taken from the 1st and the 2nd stages of the form of the Wooden Dummy, for example, the zigzag step which is taught very early in different

exercises in the student program of EWTO.

Application against an opponent who tries to reach the short distance or who is already in the short distance:

The opponent tries to pull, choke, hang, throw, etc. The techniques of the Wooden Dummy stop this from the beginning, or if it already happened, the practitioner applies his work of step and kicking, performs counter blows, etc.

The change of inside to outside position:

This has already been explained in the paragraph about Prejudice in the training of the form of the Wooden Dummy.

Publication of the form of the Wooden Dummy or its applications

Some people will criticize the fact of having published these techniques. But over the years, reality has shown that one can not learn WingTsun from books or videos. We want to give the students the chance to complement their lessons



WingTsun



with qualified instructional videos. In order to really master the techniques, in WT you need a teacher to feel by yourself how they must be the pressure, the direction of the pressure and the type of pressure, the details of the angles, etc. If not, you will just learn a choreography with no value which may seem at first glance real WT, but which can not be applied in practice. Grand Master Leung Ting warns in his work "Wing Tsun Kuen" that fighting should not be considered as a tango.



EWITO

Muk-Yan-Chong



O Sensei Gichin Funakoshi

The master of Masters

Gichin Funakoshi was the greatest of the great. The day he was born, karate turned for the better. He died a meijin (master) at the age of 88 on April 26, 1957 at 8:45 a.m. He passed away in Tokyo, Japan at 73 Hayashi-Machi, Bunkyo-Ku. This common uncommon man was born in Shuri, Okinawa and came to Japan at the age of 53 in the year Taisho 3u-ichinen (1922) to develop and expand karate. His funeral was held on May 10, 1957 at 2 p.m., Zoshigaya, Botchinai, Susodo, and he was laid to rest shortly thereafter. The world will never see another like him again.

Can you imagine yourself, at the age of 53, going somewhere else to propagate karate and become great Well, he did it. Karate in Japan would not have been able to flourish without him. He studied under the masters Itosu, Yasuzato, Matsumura and Arakaki. He achieved the secrets (okugi) of their art, and he brought them to mainland Japan. When he first came to Japan from Okinawa, he stayed at the Okinawa Prefectural students' dormitory at Suidobata, Tokyo. After a short stay, he opened his first school, the Meishojuka. Later he opened the Shotokan in Mejiro, Japan and regrettably, this famous school was burned down during World War II.

At the Shotokan, he developed many outstanding students of karate, such as Takagi and Nakayama of Nippon Karate Kyokai; Yoshida of Takudai; Obata of Keio; Noguchi of Waseda; but the most outstanding was to be Otsuka, the founder of Wado-Ryu.

It is said that in his travels in and around Japan, giving demonstrations and lecturing, Funakoshi always had Otsuka accompany

him. Gichin Funakoshi was a humble man. He preached and practiced an essential humility. He did not preach the humility of virtuousness, but a basic humility of a man who is rooted in the true perspective of things, full of life and awareness. He lived at peace with himself and with his fellow men.

Whenever I think of Gichin Funakoshi, a parable I called a man of Tao (Do) and a little man, comes to mind. As it is told, a student once asked, "What is the difference between a man of Tao and a little man?"

The sensei replied, "It is simple. When the little man receives his first dan (degree or rank), he can hardly wait to run home and shout at the top of his voice to tell everyone that he made his first dan. Upon receiving his second dan, he will climb to the rooftops and shout to the people; upon receiving the third dan, he will jump in his automobile and parade through town with horns blowing, telling one and all about his third dan." The sensei continued, "When the man of Tao receives his first dan, he will bow his head in gratitude. Upon receiving the second dan, will bow his head and his shoulders; upon receiving his third dan, will bow to the waist and quietly walk alongside the wall so that people will not see him and notice him."

Gichin Funakoshi was a man of Tao. He placed no emphasis on competitions, record breaking and championships. He placed emphasis on the ultimate aim of individual self-perfection. He believed in the common decency and respect that one human being owes to the other.

Gichin Funakoshi

The greatness of Funakoshi Gichin cannot be denied. However, serious students of the martial arts claim his greatness lies not in

karate as much as in the precepts he left behind. Funakoshi Gichin believed that the mental attitude of karate was more important than the physical aspect and he left to the karate world twenty precepts which he felt were indispensable to the total education of a karate student.

1. Karate-Do wa rei ni hajimari, rei ni owaru koto wo wasuruna.

Do not forget, karate begins with respect and ends with respect. Without respect there is no budo, no karate, just a degeneration into a street fight or brawl. We would come down to the level of animals and revert to jungle mentality where there is no order, and kill or be killed is the rule. Rei does not mean just bowing the head; it entails the common decency and respect that one human being owes to the other. We must be circumspect in our relations to others - this is the basis of karate.

2. Karate ni sente nashi.

In karate, one does not make the first move. All kata begins with defense and ends with defense. Kata is the backbone of karate. A true karateka never strikes in anger and never strikes first. It would be futile to continue in karate if this particular precept is not thoroughly understood. Karate ni sente nashi actually comes from the most fundamental morality of bushido -one does not draw the sword at every instant, provocation or irritation that makes one angry or upset. This precept develops the patience that separates the men from the boys.

3. Karate wa gi no tasuke.

Karate is an auxiliary of justice. A true karateka never engages in unlawful activity and firmly believes in law and order. Without justice, the fabric of society would be torn; however, to carry on justice, one



Sensei Richard Kim

Zen in motion



must have ability and most important, one must give every man his due.

4. *Mazu jiko wo shire, shikashite ta wo shire. Know thyself trien know another.*

a) If you know your enemy and know yourself, you are in good shape. You will not lose or be in real danger.

b) If you don't know your enemy and only know yourself, you lose one or win one. Winning or losing depends on the circumstances.

c) If you don't know the enemy and don't know yourself, this is the greatest of all dangers - a truly deplorable situation.

To be in the (a) position is the superior position; to be in the (b) position is the middle position; to be in the (c) position is utter folly.

One day I asked sensei, "If a student of the martial arts truly understands and embraces the precepts of the martial arts, what does he become?"

Sensei answered: "A man of humility. Never forget:

Minoru hodo atama wo sageru inaho kana." The stalk that bears the most rice hangs lowest. Definitely, Funakoshi Gichin was an example of what sensei told me.

More on Funakoshi

In 1922 when the Department of Education of Okinawa Prefecture asked Funakoshi Gichin to demonstrate karate in Tokyo, Japan at the First National Athletic Exhibition held by the Japanese Ministry of Education, little did anyone realize - much less Funakoshi Gichin - that the course of karate history would engulf the shores of every land. This was his second visit to mainland Japan.

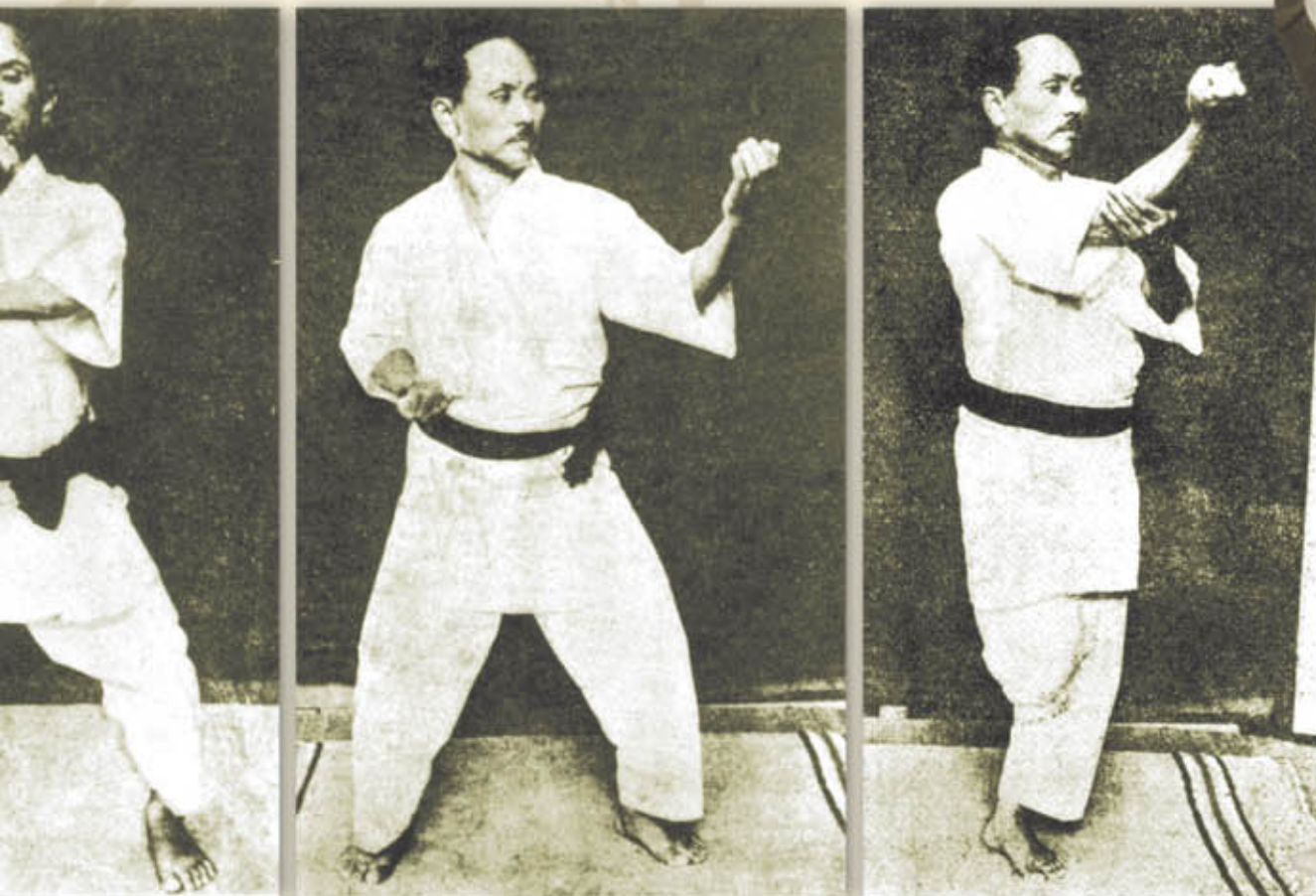
In 1917 he had, by invitation from the Dai Nippon Butoku-Kai, given a karate demonstration at the Butoku-Den (Butoku training hall) in Kyoto, Japan. This was the first official exposure of karate outside of Okinawa and even in his wildest dreams Funakoshi Gichin never envisioned that his destiny and his karate would lead him to Tokyo, Japan and immortality.

He said, "Life is a struggle and always will be; and, what use is a man of strength without philosophy!" He believed that a man of philosophy went beyond mere technique.

In precept number five of one of his works he said, "Gitjutsu yori shinjutsu (intuition more than mere technique)". Intuition alerts one to danger before it strikes and makes it possible for one to avoid danger, whereas facing danger with mere technique and physical strength can cause great harm one way or the other.

A master swordsman once trained his three sons in the art of swordsmanship and wished to see how they progressed. He sent word to his sons saying that he wanted to pick his successor and requested that they visit him in his room. He placed a wooden pillow over the curtain at the entrance of his room and had it arranged in such a manner that the slightest touch of the curtain would cause it to fall on one's head. His eldest son was called first. The son approached the room, stopped, stood still for a moment, reached carefully without disturbing the curtain, removed the pillow, entered the room, and carefully replaced it. The second son was called in. He touched the curtain to raise it, saw the pillow fall, caught the pillow with his hands, entered the room and replaced it. The third son, who was the most skilled

physically and had the best technique, thought that he had the successorship all sewn up and when called, barged into the room, flinging the curtain aside. The pillow fell on his head and in anger. He cut the pillow in half with his sword before it hit the floor. His skill with his sword in cutting and





O Sensei Guichin Funakoshi

replacing it with speed and finesse pleased him and he smiled in anticipation. His father looked at him and said, "You are a disgrace to the art of swordsmanship and to the family. Intuition is more than mere technique. Leave this house and don't come back until you realize that!" To the second son, the father said, "You must train more and train as if every day was your last day."

To the first son, he stated, "I can now retire in peace as now you understand what the martial arts is all about." And he gave his son his sword.

Precept six stated, *Kokoro wa hanatan Roto wo yosu.* (You need to let your mind go).

There are two stages in the life of a martial artist -beginner and advanced. Most never pass the beginner stage. This is the stage where one learns to control his mind. In the learning process one seeks and brings back his mind if his mind strays and wanders. This is important to the learner for he has been told the mind must be controlled; and it is important, for the mind must be controlled in the learning process. But after the learning process we must let the mind go and the learner and learning becomes one.

For example, if we have a puppy and it gets lost, we seek it out and bring it back home; this is the stage of the learner and learning, a separation of mind and body, an intellectual digestion. When the learner becomes learning itself with no separation, one can say he has now become advanced. He has let his mind go. His mind will never be contaminated no matter where he goes because his mind is free - just like the puppy that has now lived to be a full-grown dog. The dog can stray and still come home by itself of its own will, free to roam. The dog has learned, and because he has become learning itself, there is no problem.

Precept seven read, *"Wazawai wa getai ni shozu."* (Misfortune always occur in negligence). The unguarded moment is the biggest enemy for a martial artist.

For example, all accidents occur in negligence of some sort. Think about it. If a house burns down, naturally fire burned it down; but, what is the source. Not the fire, the source is negligence that created the fire.

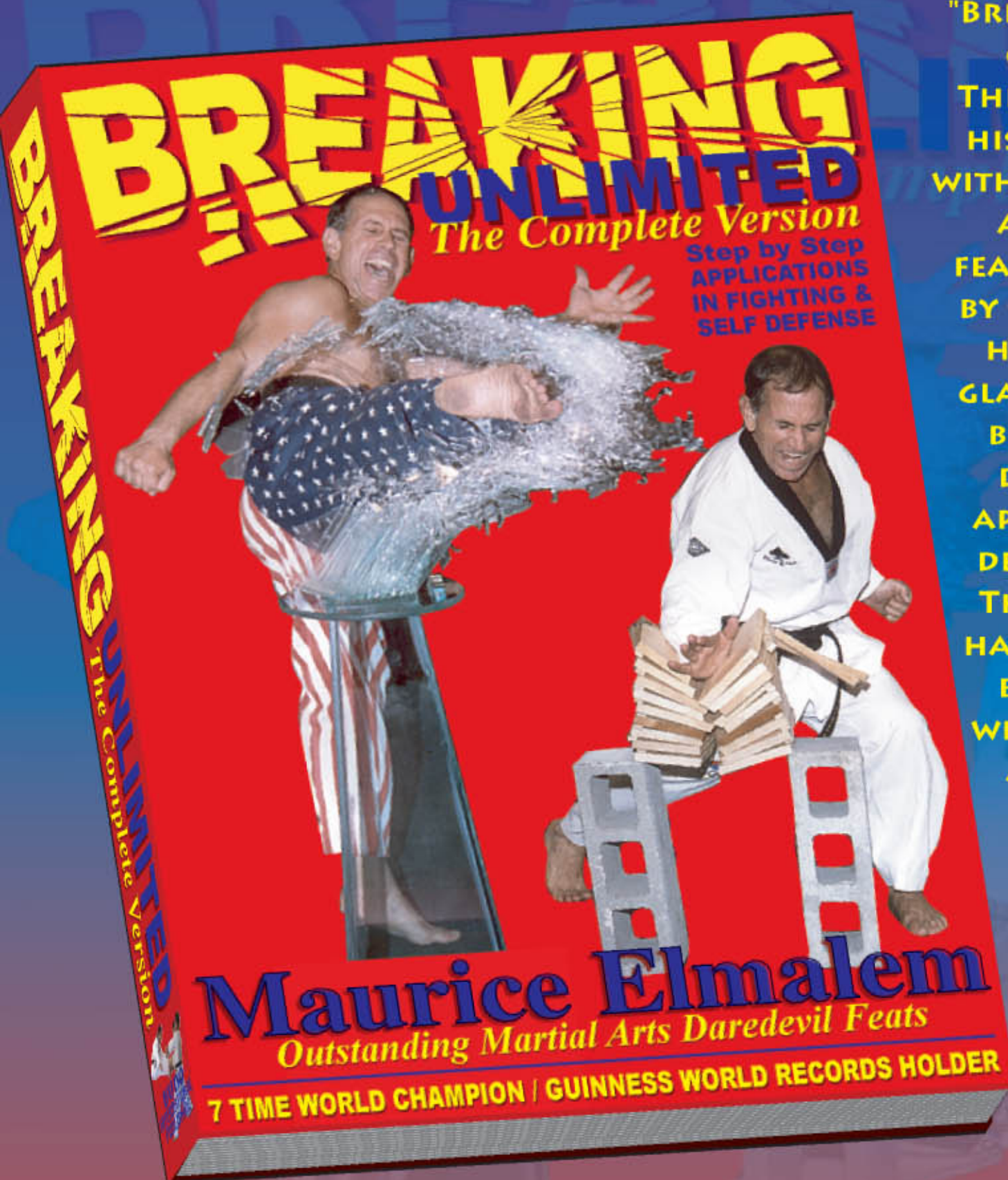
Unused advantages are no advantages. You do not need anything else than negligence to ensure that things will come to grief. It has been said, "Do not be like the restaurant that one day neglected to clean the kitchen and the health inspector dropped in."

"Life is a struggle and always will be; and, what use is a man of strength without philosophy!"



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