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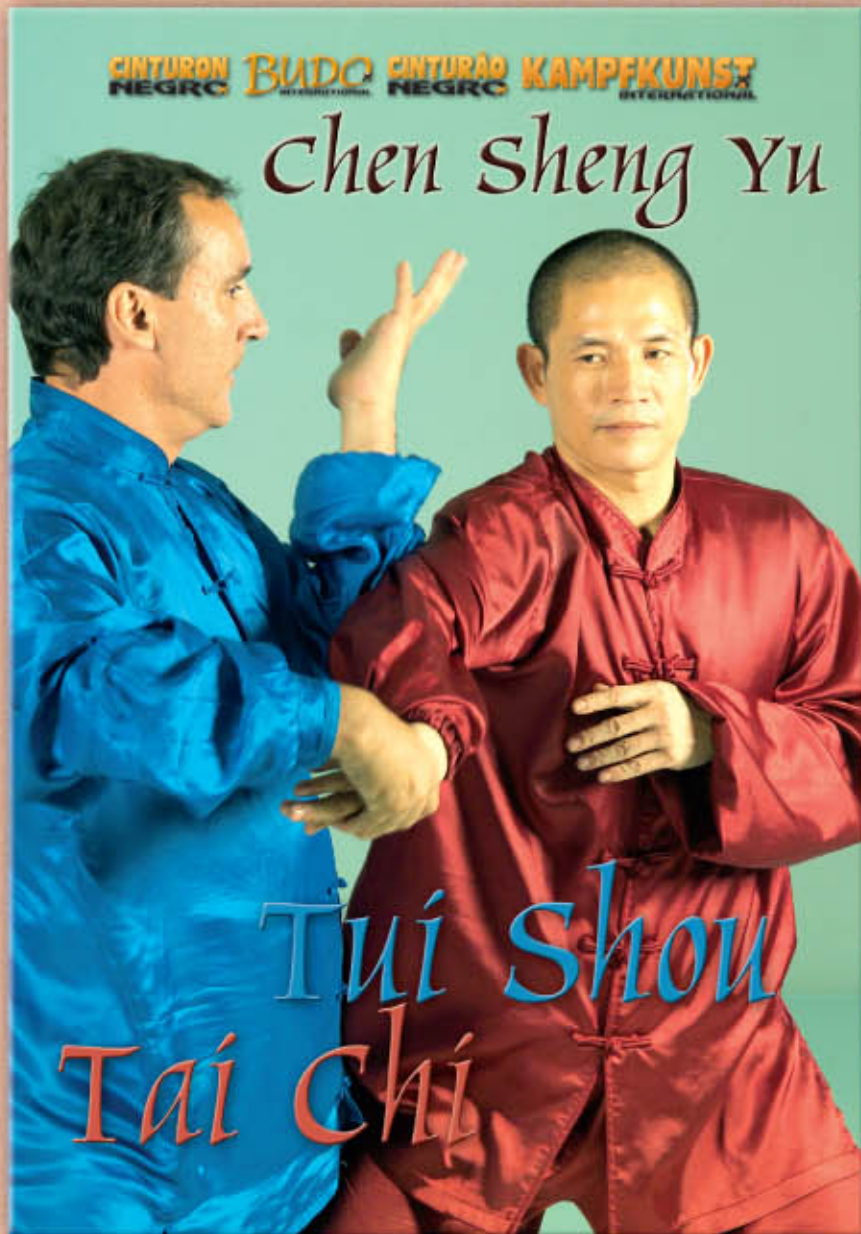
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Paolo Cangelosi

HUNG GAR KUNG FU

Tuí Shou Tái Chí Chen Sheng Yu



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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



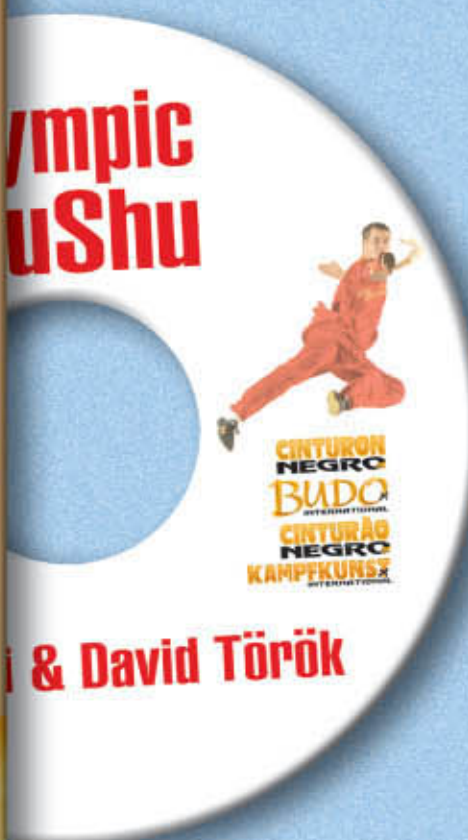
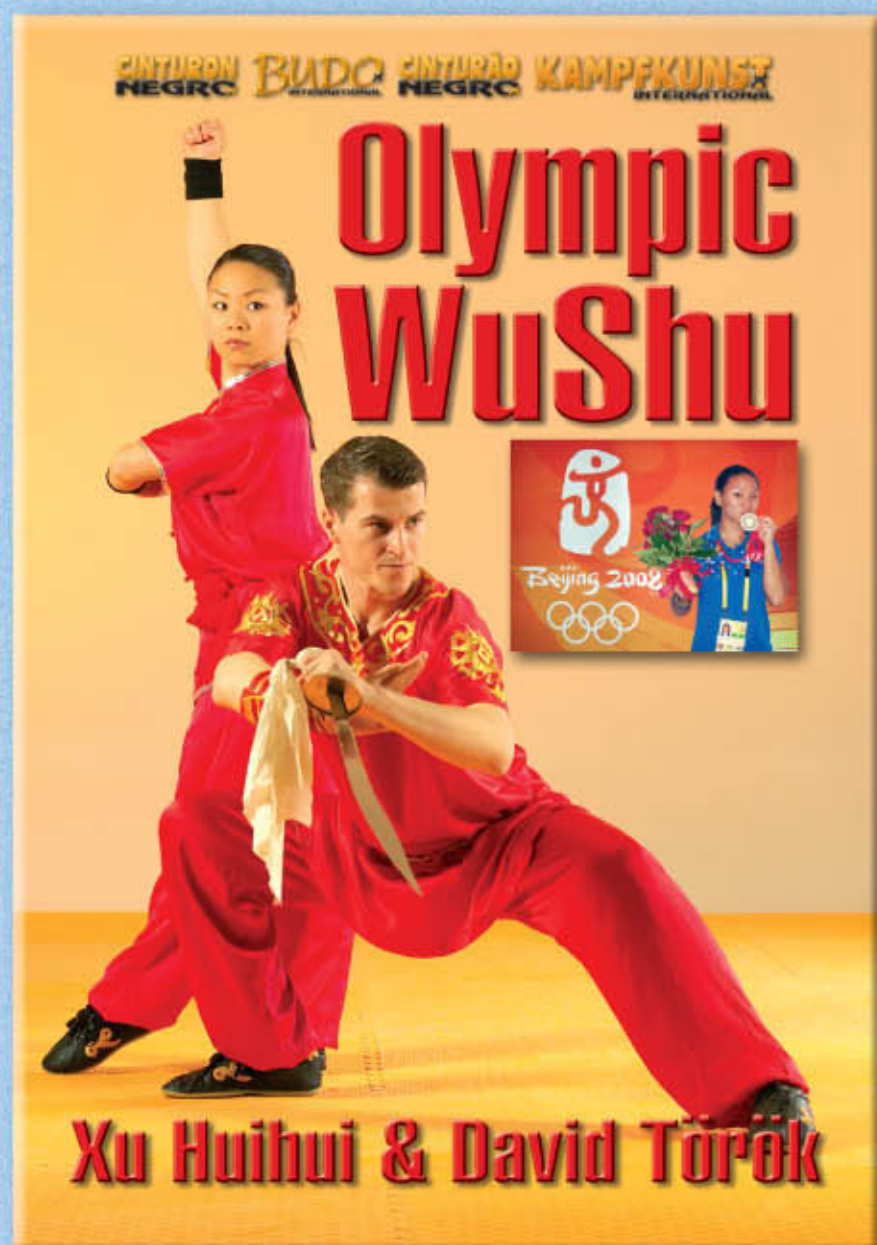
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Olympic WuShu Xu Huihui & David Török



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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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EDITORIAL

THE SACRED WARRIOR

"Just the idea of death gives the man enough detachment to be unable to give in to anything. But such a man doesn't yearn, because he has acquired a quiet lust for life and for all things in life. He knows that his death is hunting him and that he won't have time to get hook on anything, so he tries, without craving, absolutely everything".

Carlos Castaneda

E At the dawn of mankind, the shaman, the wise medicine-man and the warrior were one and indistinct figure. Individuals with a high energy level, touched by an endless curiosity, exhaustive observation capacity and a deep faith in the transcendent unity of all beings and things.

The first shamans were pantheistic, because the idea of a natural order and a transcendent unity bringing together in their cycles all the existing beings, is the natural result of a life immersed in nature. And I have said immersed, not in touch, because in order to see this union, the shaman should do so with all his being. His religiosity was not the result of a metaphysical or intellectual discourse, or moral discourses, not even of tradition, it was something physical, emotional, intense, direct, lived, thought and felt. The courage of the shaman comes from this certainty. It also comes from it his daring to experiment and discover. His wisdom comes from humility, from the need to act, the opportunity to learn. No one could reconstruct the broken bone, all eyes looked at him. No ambulances, no men in white coats with licence to kill, like 007; there was a problem and a solution had to be found.

The specialization and multiplication of social roles has brought to modern societies many wonderful things and has enabled us to thrive in the direction of comfort, promoting our success as a species. Thousands of "technicians" of this and that are the hosts needed for the modern miracle to happen, but in the process we lost many things and in my opinion the overall vision of the world is not the least of them.

Having been specialized in the tool of "analysis" (from the Greek "ana", separate, and "lysis", release), we began to see the world through the dissociation of its parts. Seeing the details with such intensity, often concealed from us the deep unity of them, a union that goes

beyond the mere interaction and which hides in the mystery of the true link of "Uni-versus" (the one in motion). Then, the fact of looking at the branches prevented us from seeing the forest. The vision of the "technician" is then opposed to the "strategist", who includes the face and back of one thing at a time and sees the truth as a spherical whole. By contrast, the technician focuses on the structure and function of the parts.

The shaman was divided into doctor and warrior; the warrior in police and military, the doctor in dermatologist, otolaryngologist, dermatologist, etc... and so many "logist", that is, "words", for the same thing, the miracle of evolution that is the human body. It is ironic that the same force which creates specialization through polarization is the same which ultimately allows the emergence of the concept of individual and with it the possibility of consciousness.

Consciousness is analogous to light, to the "lighting", and this happens when the energy collapses with enough power. The Universe is like the branch of grapes, which arising from a common stem will spread in each grape; in each of them the power is concentrated in the seeds, which are "lit" as the seeds of a new life, a new potential tree.

The loss of the overview is staged in a significant tragedy for the individuals and often becomes a source of blindness that turns into multiple dependences that avoid freedom, the natural desire as a consequence of consciousness. Autonomy is essential to develop a criterion of your own, and a criterion of your own is essential for understanding. Thus, the strategic vision becomes an essential tool for the Sacred Warrior. By contrast, the analytical system is useless for him, since even if he lived for thousands of years, he couldn't accumulate all the knowledge that technicians dominate in the infinite variables of science. He would be even

less in the very short period of natural life. However, life is a multidisciplinary issue and we must continually be able to make momentous decisions in our lives, and every one of them leads us inexorably to a new crossroads; each time we choose a direction we are leaving 359 degrees of others. What a paradox! We want to make a trade of living ignorant!

Obviously there is no turning back in this process. We live in the time we live, but we can manage our knowledge and experiences to refocus our consciousness.

The way of the Sacred Warrior is, in my opinion, the only viable alternative, that is, making of the Disciplinary Arts, in their broadest and deep sense, a way of consciousness, a return to the meeting with oneself and with the whole, through the path of knowledge implicit in the perfect union of the warrior with the medicine man. Martial Arts would be the prelude to the man of knowledge; damage and healing, face and back of the same thing, would find their proper complement.

In this way the individuals would be able to acquire the ability to understand the same experience from different levels and through them, the possibility to have access to the parallel thinking, that is, to use both brain hemispheres together. Linking with these skills, often slept in humans, shamans were capable of unimaginable feats in the field of consciousness. We call some of them intuition, sixth sense, but it is time to shed their magical and mysterious mask; they are just skills latent in our brains, in our possibility to, rather than looking, "seeing" the world; that is why many of these individuals were called "seers" and even prophets and visionaries in the past.

To refocus the use of information, many tools are useful, but some of them are essential. Understanding how the nature of things works, start by considering the closest part to oneself; nothing ever will



replace the "know yourself" which crowned the pediment of the oracle of Delphi.

The part and the whole are the same thing, so there is no need to go far to seek knowledge; it is enough dealing with our own being, a study for which we are really motivated, since it is certainly the reason why we do everything, directly or indirectly.

Everything is there and very handy! The main problem of the man is that the worst deaf is the one who doesn't want to hear. We love to hear a version of ourselves and the world which fits our tastes, rather than facing the reality stripped of desires, but... for it we must be stripped of desires or stop the purr in our minds. The ancients called this maneuver "stopping the world."

The strength of the martial way is based on its need and nothing is more necessary than ensuring survival, both in the sense of security and health. Many modern schools disregard this section, ignoring that this is a momentous amputation for the possibility of taking the Martial path in its largest demonstration as a sacred path. Both aspects are different sides of a coin; therefore, health must increasingly become a field of study in the way of the conscious warrior. Reductionism of the technician, of the specialist, thus become the biggest limit for Martial Arts, hence putting them at the sole and only option of becoming fight formulations, either for sport or for self-defense. Stripped of their sacred and transcendent meaning, Martial Arts lost their deepest value, the possibility of developing their full potential in their contributing to the student and society.

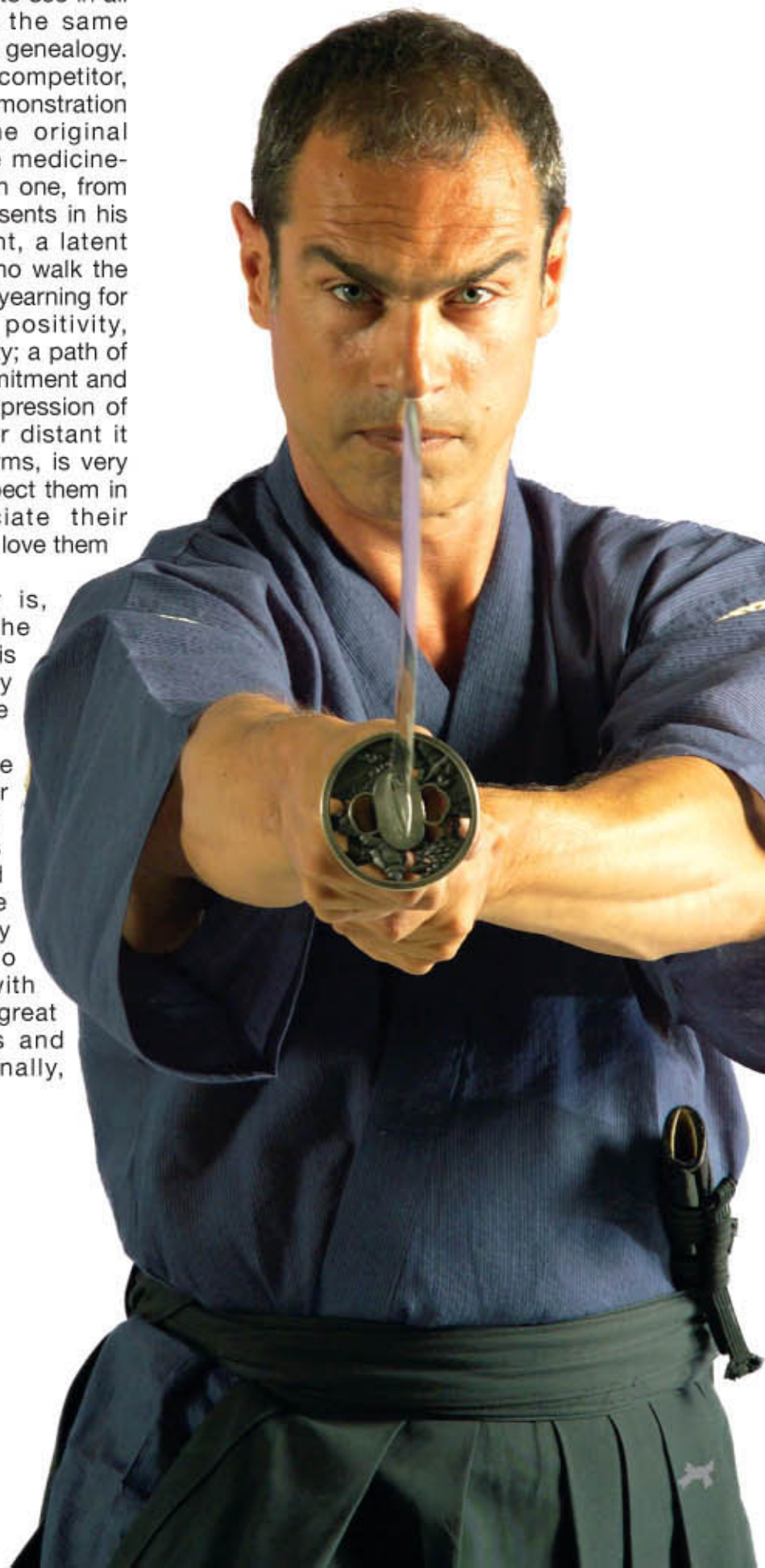
All Martial paths, however, share the same common root which all must respect and take into consideration. Each one plays a role and may eventually become the threshold of access to a higher view as a transcendent path, as they are ultimately the student and his deep desire for knowledge, the key that can open this door, much more than the structure of a school or the natural limitations of any Master.

This attitude of respect has been a constant feature in the pages of the magazine I run, always promoting the sense of unity behind the differences, supporting activities and events such as the "Hall of Fame" in Valencia or the International School of Martial Arts, and making room in its pages for all the events that make up this family in its broader vision. When a few years ago

we expanded the range of contents of our magazine with subjects relating to law enforcement, there were many who criticized us. We were even much more criticized when we included the military and although today it may sound unbelievable, we received huge criticism when we published the first article on "Vale Tudo". Later, many other magazines followed our path, but we should look in newspaper libraries to see the nonsense written at the time. It was that same integrating vision I am talking about today, which took me to see in all these demonstrations in the same common ground, the same genealogy. The military, police, sport, competitor, the warrior, or any other demonstration of the polarization of the original ancestor of everybody, the medicine-man, has a place here. Each one, from his small or big place, represents in his own way the original intent, a latent impulse in each of those who walk the paths of Martial Arts, a deep yearning for power, strength and positivity, knowledge, health and beauty; a path of courage, responsibility, commitment and humility, of course. Each expression of that original path, however distant it could seem to us in the forms, is very close to our own work. Respect them in their difference, appreciate their usefulness, and beyond this, love them as a part of our big family.

The true sacred warrior is, however, the closest to the original medicine-man. He is not interested in worldly power, that is the job of the chief of the tribe.

His power concerns the health of the group and their relationship with the mystery; training of young people, as they are the future, and especially enhancing the knowledge, conscious in any case, that the only way to achieve it is connecting with that "One in motion", the great spirit of which all things and beings are a part, and finally, learning to flow with it.



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KOPPOJUTSU



p. 14

Even if Koppojutsu is an art linked to peculiarities and preferences in the forms of attack to the limbs, we must consider that the fractures caused by its applications sought to get an advantage over the enemy to have more security in subsequent attacks.

JIM WAGNER



p. 50

In the last decades, Jim Wagner has been questioning the formulas of Martial training and their techniques from the approach of realism focused on self-defense. His contribution, largely spread through this magazine, has represented a deep change in the field of real combat, adding innovative methods and perspectives based on his experience as a military and law enforcement agent in the United States.

M.M.A.



p. 30

Minotauro and Wanderlei: Hand to hand

Between the two they have 79 MMA fights. They achieved 63 victories. Not by accident they are among the greatest heroes in the history of sport. Here today, Minotauro asks and Wanderlei answers, Wanderlei asks and Minotauro answers.

JIU-JITSU



p. 46

The Patriarch reaches 95 years of Legend

The man responsible to create the Brazilian Jiu-Jitsu, the living legend Hélio Gracie managed to his 95th birthday on October 1st showing an impressive lucidity and condition. To celebrate this historical moment, his wife Vera, together with his sons Royler, Rolker and Rickson prepared a cake to the Master at Gracie Humaitá Gym, at Rio de Janeiro.

Zusammenfassung Sommaire Sumario

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HUNG GAR, KUNG FU



p. 06

Sifu Cangelosi comes back to these pages and to our cover page with his latest work, a book and a DVD on one of the most important forms of Hung Gar style of Kung Fu.



WADO RYU



p. 56

For 80 years, the evolution of Wado Ryu has been huge, and the way of practicing its great technical wealth has changed over the years and in the hands of its masters. As it couldn't be otherwise, our contributor and 6th Dan of Wado Ryu, Salvador Herráiz, who has been studying Karate for nearly 35 years, and especially this school, tells us about that technical evolution and about its masters.

WU SHU



p. 26

What was exactly the Wushu Championship which was held in the Chinese capital during the Olympics? In this article, in addition to answering this question, we will provide an overview of what happened in that event and of the current status of Wushu worldwide.

Summary

Sumario Sommario

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Sifu Cangelosi comes back to these pages and to our cover page with his latest work, a book and a DVD on one of the most important forms of Hung Gar style of Kung Fu.

The book, besides this historical introduction we have brought here today, brings together much information of great interest to students and experts in the issue. Of course he examines

the complete form and, as in previous cases, its martial applications. In the DVD he analyzes the first part of the form in a particularly careful way. It is a work which we expect will go beyond the hour and a half of pictures and explanations. Both learning tools are complementary.

Hung Gar: Origins and History

Ching Dynasty 1644-1911, the Manchues took over China thanks to the Ming rather than to their own merits. The country was already collapsed due to infighting among the "literati" and the "eunuchs".

The cost of living and the epidemics devastated the country, leaving the people ravaged. The application of further taxes to fund the extravagance of the

court and the military camps was the straw that broke the camel's back.

Disturbances erupted involving peasants, bandits and deserting soldiers: all over China points of rebellion emerged.

With this scenario, the Ching, the last dynasty in the history of China, were established, and they remained until 1911. Again the Chinese were subjected to a Mongolian people considered barbaric.

It was a period rich in events and changes that greatly affected the country's economy.

In 1786, the British India Company was established in Canton and monopolized

the trade with the old continent. From the beginning, the relations were marked by hostility: Europeans always behaved like pirates with respect to the Chinese.

At the end of the first Opium War in 1850, China had to sign with England the first of the unequal treaties (Nanchino), an imposition, by which it ceded a part of the coast and the island of Hong Kong, and was forced to open new trade ports and to invest huge amounts of money.

Meanwhile, the internal political problems aggravated the situation: on one hand the increased population, the lack of land to cultivate, famine, epidemics and

Sifu Paolo Cangelosi



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Gong Gee Fook Fu Kune Hung Gar, Kung Fu

the increasingly onerous tax oppression; on the other hand the corruption of senior officials and the continuous flow of drugs, which weakened the population, leading to another long and bloody civil war.

The continuous drain of men and resources didn't allow China to adequately defend itself from the Western economic and military aggression. First England and then the USA, France, Russia, Japan, Germany, Belgium, Austria, Italy.

Two years after the first Opium War, China had to succumb again and also grant privileges to the U.S. and France.

In 1856, the Second Opium War devastated the country's middle class. By the Treaty of Tian Jin, it was forced to legalize the drug trade, as well as open new commercial ports, recognizing freedom of movements for Europeans and more privileges for missionaries. It was a succession of defeats in the military, economic, political and moral field.

In 1860, British and French came to Beijing and sacked it.

In 1894, China lost the war against Japan and had to renounce to Taiwan and Korea.

The discontent was general and led to riots throughout the country: first it was the resentment against the dominant dynasty, which then - in part also cleverly used by politicians - turned into hatred against foreigners.

Once again, the monastery of Shao Lin became the basis of an uprising that sought to restore a Chinese dynasty to the throne; again it hosted political persecuted and trained rebels.

Meanwhile, in the continent, the Manchues consolidated their power and decided to destroy any focus of resistance. The monastery was a military target, a whole army took part and after a bloody battle, its walls were conquered and the monastery destroyed (some sources speak of a possible betrayal by a monk, who would have facilitated the entry of troops and the conquest).

The monastery was destroyed many times and was always rebuilt. There are discrepancies about dates, but no doubt, it was destroyed once by order of Emperor Yong Zheng 3rd, who reigned from 1723 to 1736. This emperor promulgated the imperial edict of 1730, which prohibi-

ted the practice of martial arts and the use of weapons.

Some of the surviving monks moved to the South of China and to the province of Fukkien, temporary taking refuge in other famous monasteries. Among the walls of those holy places it is where we find the roots of Hung Gar style.

The story goes that the monk Chi Shin, having survived the destruction, transmitted his knowledge to a tea merchant called Jiu Gu Chan (1745 - 1825), who had been forced to hide among the monks. Considering him suitable for his character and skill, he accepted him as his student and began to train him, having taught him mainly the Tiger movements, the Dragon breaths and the use of the long stick, all that a legacy of the Shaolin tradition.

In 1768, the devastating fury of the imperial army had not yet been shut down and forced the monks to flee again.

The diaspora of the monks who remained alive after the attack led them to split up. They devoted themselves to train the people; anywhere they created pockets of revolt against the Ching. On one hand, all



Gong Gee Fook Fu Kune



this allowed a wide spreading of the martial art among the civil population, which for centuries had been reserved just to certain individuals. On the other hand, it caused the dispersion of the masters in a vast territory, determining the further fragmentation of knowledge and styles.

Jiu Gu Chan fled to Kwantung, in the province of Canton. In order not to be identified as an adept of Shao Lin, he changed his name, and from that moment he was Hong Hei Kwun, in honor of the first Emperor Ming Hong Wu.

His school grew in fame and honor; among his followers it hid one of the most feared and subversive secret anti-Ching sects, the "Triad" or "Society of Heaven and Earth".

With the clandestine contribution of the monks and the warrior clans, there was a blooming growth of hidden societies, born to put up resistance to the power of the rulers and take care of the oppressed people (later they will degenerate into gangs of criminals).

Chi Shin also had to change his identity and took refuge as a cook in the theatre company the "Red Rushes". When he was old, he was recognized by a member of the company, Leung Yee Tai, who practiced Wing Chun, to whom he transmitted the use of long stick.

The monk also had another student who followed him in the period before the second escape, Look Ha Choy. He met Hong in the South, entered the "Triad", followed him as a student until the end and inherited the school, pursuing the teaching of the style that was already called Hong Kune or Hung Gar.

His contribution gave technical richness to the style and he had many pupils, among whom Wong Tai Yin. With the latter, the legacy of the school came to the Wong family for three generations.

From father to son, they transmitted the secrets of the style.

Wong Kei Yen, herbalist and instructor in the army, entered the "Sap Fu" (the famous "10 Tigers of Canton"): 1) Wong Yan Lum, 2) Tit Kiu Sam, 3) Jao Tai, 4) Wong Kei Yen, 5) Sou Hak Fu, 6) Ti Ji Chan, 7) Wong Ching Haw, 8) Sou Hut Yee, 9) Tam Jai Kwan, 10) Wong Fei Hung, heroes of great skill in the art of Kung Fu, experts in various styles, but we must highlight that the Hung Gar style has three of them: master Wong Kei Yen was succeeded by his son Wong Fei Hung, a very skilled fighter and popular hero. He was

also considered one of the 10 Tigers of Canton.

There are numerous stories about him, including the story which tells that he killed two tigers with his empty hands locked in a moat, and he fought at the age of 13 against a famous expert of Kung Fu, using his cane and defeating him.

His technical contribution to the style was essential, he codified one of the essential forms of the style, the "Fu Hok Seon Ying" form, which holds the techniques of two symbolic animals, the Tiger and the Crane, and he created the Sap Ying form, higher and rich in breathing techniques and the Wai Chi Kung form, which brings together the main sequences of the 10 styles, the 5 animals and the 5 elements. Famous herbalist and expert in the art Deed Daa, a medicine partially based in orthopedics, which includes massages, pressures and manipulations of the bones, and partially based on internal medicine, using Chinese pharmacopoeial.

Wong Fei Hung, once restored his medical center called Po Chi Lim, was devoted to the teaching of Kung Fu Hung Gar. Thanks to his success, he had many students and some of them, after his death, inherited his school. One of them was the famous Lam Sai Wing or Li Shi Rong (1860-1943).

But before talking about master Lam we have to open a very important historical link for Hung Gar style.

Parallel to the Wong family, there is the genealogy of masters Gwok Yan and Li Hu Si, who transmitted the Southern Shaolin Kung Fu to master Leung Kwan, known as Ti Kiu Sam (1816-1886).

Pupil of the monk Gwok and of master Li Hu Si, called "the golden hook", he liked to travel to southern China in search of new experiences and new fights. He specialized in the use of the cane (long stick) in the Monastery Hai Chung. He practiced the techniques of body conditioning with the Chi Kung exercises, called "the iron body or shirt". In the field of technical Kung Fu, the most advanced form of Hung Gar method (the wire) comes from him, which was then transmitted to the Wong family. It comes from master Ti Kiu Sam the specialization of the "nine bridges of the iron dragon". Ti Kiu Sam was a very strong man, very famous for his knight position and his strong arms, hard as iron.

It is said that he was a heavy smoker of opium, which over time weakened his

health. He died at the age of 70 because of the excessive hard training he practiced, despite his health.

Master Ti Kiu Sam's path continued through his main students: Li Chung - Choy Chan- Ng Hei Kwoon - Lam Fook Sing - Ngau Chu - Si Yu Leung.

Returning to the branch of the Wong family, we find master Lam Sai Wing, who began the practice of Kung Fu at a young age with his grandfather, and then he enriched his experiences with other masters, until the day he met the popular hero Wong Fei Hung, and became his pupil.

At first, master Lam Sai Wing was working as a butcher, then over time he became a professional master and moved from the city of Canton to the city of Hong Kong, where he continued to transmit his Kung Fu.

It is very famous his combat in the theatre of Canton, where it is said that he was the only one who escaped unharmed from a fight, while 18 of his opponents awakened at hospital.

Master Lam greatly contributed to the development of technical programs of the current Hung Gar style, enriching and improving them.

He transmitted his heritage and his artistic knowledge to his grandson and to some of his favourite students, in particular Jo Lam and Chan Hon Chung. His grandson Lam followed the master from the city of Canton and master Chan became his right arm in Hong Kong school and was considered the best fighter in the school.

Master Chan Hon Chung (1909 - 1991) was born in the County of Hingling in the province of Canton. At the age of 12 he moved to Hong Kong where later, when he was 18, he started to study Hung Gar Kung Fu under the guidance of the great master Lam Sai Wing.

In 1936 Sifu Chan went to Canton, where he was proposed to instruct a group of soldiers in the use of traditional weapons, with the aim of fighting the Japanese oppression. Sifu Chan carried out that task for two years. In 1938 he returned to Hong Kong where he opened his first school in the district of Mongkok in Kowloon, in one of the typical buildings in Hong Kong.

His school consisted of a training room equipped with the Essentials things. An altar in the wall and one on the floor, a large mirror, a wooden dummy, some weights of iron and cement, a holder for

Hung Gar, Kung Fu



Sifu Paolo Cangelosi





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Hung Gar, Kung Fu

the main weapons, the classic drum and lion for dances, a very hard and heavy bag hung under a ladder, some bags of sand attached to a wall and a hanging tool, where there were some old protections.

That room became the dining room between 12 and 18pm. The master's medical office was next to it, where he saw his patients. This room was also very odd; a television, many containers of different measures with liquids, herbs, roots, snakes, insects, sea horses and much more. At the school entrance there was a shop which sold watches and ties, and opposite to it there was an haute couture shop window, with rich fabrics on display. Besides the ground floor there was an upper floor where there was the tailor's workshop, who worked from 10 am until 1 pm. On the same floor there was the Master's room where the master and other students slept. At that time this school was a real empire.

Master Chan and his school, over time, became increasingly popular; they were at many TV programs, newspapers, magazines and even films. The master, along with other colleagues, created the "Chinese Martial Art Association", of which he was president for many years. It was a great success because it brought together almost 80% of masters in Hong Kong under the same roof, and then the association grew all over Asia, with the aim of managing and organizing Chinese martial arts in the best way. In 1973 he received the gold medal from Queen Elizabeth II for his work in the city of Hong Kong. He was also made an honorary member of the "Hong Kong Rotary Club".

In 1987, for several reasons, the master decided to close the legendary school and move his medical office to a small apartment in a skyscraper located in the same neighborhood.

There he continued to work as a doctor in the field of traditional Tee Taa and taught some students until a few years before his death in 1991.

Today we hear a lot of about Hung Gar style and many people trace their school to a branch of Master Chan's lineage. Many claim to be his descendants and they put themselves in the genealogies of the style, but most of them have never seen or studied with the great Sifu, who unfortunately did not leave the legacy of his school to anyone, so many people took advantage of this to proclaim themselves as heirs.

Master Paolo Cangelosi, after having followed Sifu Chan for nine years and having received his permission to teach Hung Gar style, has transmitted the foundations of the method to numerous people but today, for several reasons, some of these people have their own schools and claim to be the managers and unique representatives of the school of Sifu Chan, without ever having met him.

Only those who have actually received the teacher's instruction have in their hearts those feelings and emotions that no one can erase. In memory of the past, it is our duty to transmit the love of art with simplicity and honesty, as our great master Chan Hon Chung taught us.

The Secrets of Nam Siu Lam (Southern Shaolin) The 9 Bridges of the Iron Dragon Loon Kow Tuiet Kiu

While the line that leads from Lok Ha Choy to Wong Kei Yen and to Wong Fei Hung is the one which reached the widest spreading, it will be Leung Kwan branch which will provide the style with the high technique and the knowledge of Chi Kung which made of Hung Gar style one of the most complete external styles, both in the technical aspect and in the energy-spiritual aspect.

That contribution mainly came thanks to Master LEUNG KWAN (1813 - 1886), called TI KIU SAM. Leung Kwan was the third son in his family and for his exceptional strength and endurance he was named Ti

Kiu Sam, "the third iron arm". Shaolin monk MG KWOK YAN and master LI HU SI's student, he is considered one of the Ten Tigers of Canton (Sap Fu), that is, one of the ten most famous fighters in southern China. His strength and endurance were such that he is told to have carried six people on his arms for a hundred steps.

He was never totally devoted to teaching; he had some students but he never had a school. He spent his life travelling in China, challenging other masters and taking part, like many other great practitioners in his time, in many challenges.

Ti Kiu Sam became famous in history and reached a position of honor among the great names of Kung Fu for his qualities as an expert fighter and because he used his art and his value to serve the poor and oppressed people.

Ti Kiu Sam's legacy for Hung Gar style is invaluable, particularly the two forms Tuiet Sing Kune and Loon Kow Tuiet Kiu Kune, which were transmitted only to a few students. The Tuiet Sing Kune form, which is among the most important in the style, was transmitted through his student, master Lam Fok Sing and was included in school programs by master Wong Fei Hung. It is a sequence of movements completely based on Wai Chi Kung, which is different from other forms performed by Master Wong Fei Hung in the expression and in the techniques. It is a form of such a high technical content - especially internal, for the control and channelling of Chi - that has been considered by his successors as the most important form of the style. His hard inner work made it popular among the practitioners, but it also made it accessible only to a few selected students, to whom it was transmitted after years of hard work and commitment to the martial art. It was so high that it took master Wong Fei Hung to create a new form, Sap Ying Kune, to create a bridge of communication between the other forms studied in his school and this "precious jewel".

Although it is very advanced, the Tuiet Sing Kune form was not the only one or the



- 1.- Paolo Cangelosi with Sifu Chan Hon Cheng, HK 1987.
- 2.- Paolo Cangelosi with Sifu Chan in the tea-room house, HK 1983.
- 3.- Paolo Cangelosi receives the Hung Gar Sifu grade, HK 1987.



most precious gem in Master Ti Kiu Sam's treasure. The amount of knowledge from master Leung Kwan never reached master Wong Fei Hung's school and his heirs. The Tuiet Sing Kune form was practiced by a few but known by many followers, and Loon Kow Tuiet Kiu Kune remained unknown, as the most precious hidden pearl.

The name Loon KoW Tuiet Kiu can be translated as "The Nine Bridges of the Iron Dragon". These are nine sequences that link the most important techniques of Hung Gar style, with the nine dragon breaths.

They are the nine bridges that connect the small human being with the elevation and perfection of the Dragon-Man. Nine exercises, nine breaths, nine repetitions which form a set of practices which are matchless in the field of Wai Chi Kung.

Therefore, they are the bridges which link the man to an important animal in Chinese tradition, the Dragon, ultimate example of evolution and expression of energy, way and master which have to be followed to achieve a complete control of vital energy, the Chi.

The important work of energy started by Leung Kwan in Tuiet Sing Kune, finds its ultimate expression and fulfilment in the Loon Kow Tuiet Kiu.

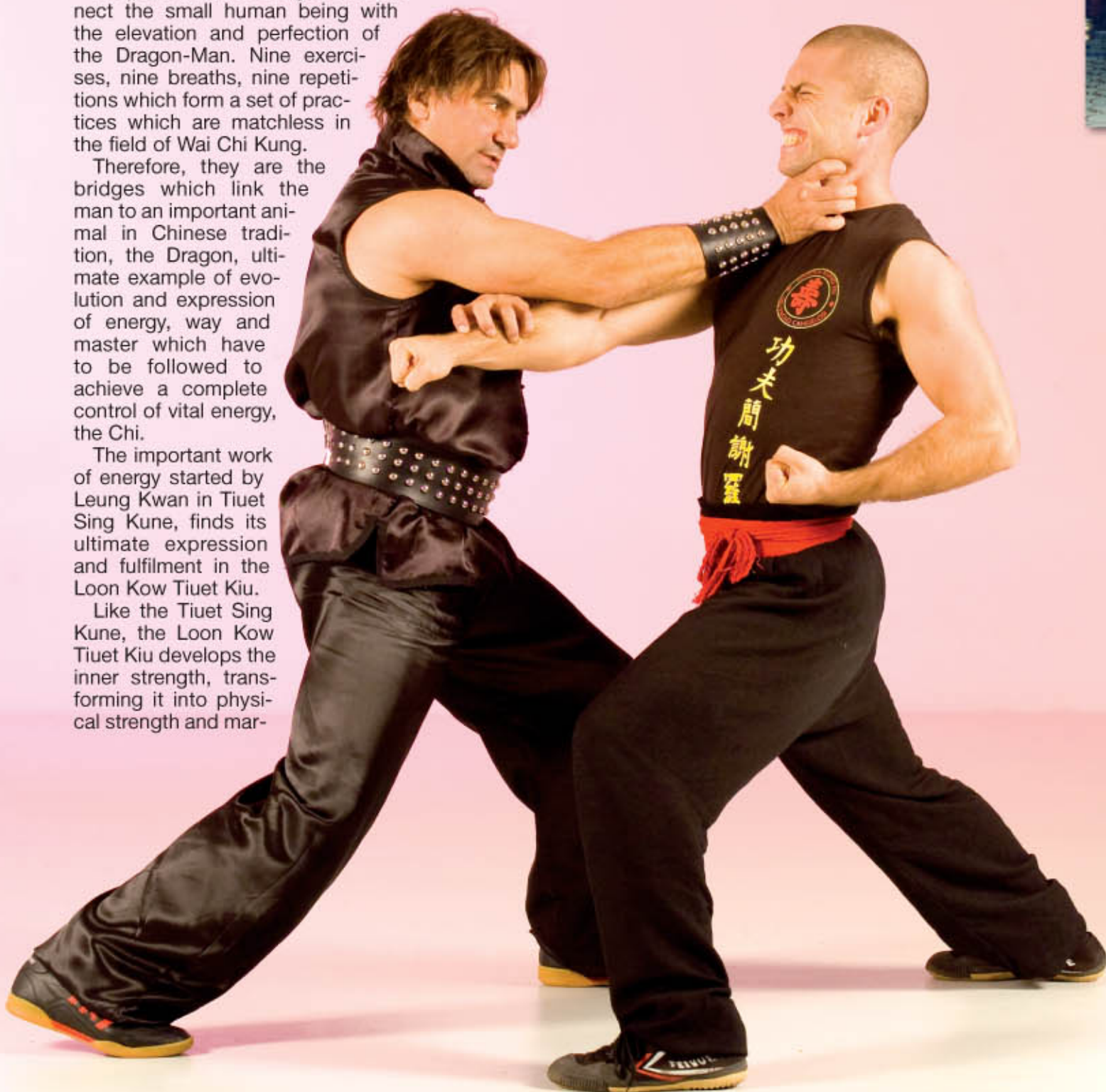
Like the Tuiet Sing Kune, the Loon Kow Tuiet Kiu develops the inner strength, transforming it into physical strength and mar-

tial technique. That takes place thanks to two key elements:

IRON SHIRT: it is the outer, physical part of the body. It fortifies the skin and the surface energy.

WIRE: it works inside, the soul, the inside flow of the body.

If the "iron shirt" in its martial application can make the body become resistant to the impact like a stone, the "wire" creates inside the physical body a steel soul.





4.- In the centre, Sifu Chan's picture with his wife. Both repose together in one of the cemeteries of Kowloon (1090-1991).

5.- Paolo Cangelosi with a group of students and Sifu Chan, HK 1985.

6.- Paolo Cangelosi in the Fu Hok Seon Ying form. HK 1985.



Each of the nine bridges consists of an action-sequence, which represents the heart of the exercise, and an incidental-sequence, which serves to complete the exercise. This helps to make each bridge balanced and feasible separately.

The technical feature is to control a constant dynamic tension of the muscles, the proper body position for concentration and channelling of energies; breathing follows a particular control of the diaphragms: pelvic and thoracic.

It is important the emission of sounds which through their tones and the same vibrations condition the main vital organs.

This work is not only at a physical level and for the main bowels of the body, but it is also interesting for the emotional state of the practitioner, making him live under the psychological aspect, mutable sensations that represent the main moods of a person with respect to life.

It was master Lam Fok Sin who brought together the central part of the nine exercises to create a unique form Loon

K o w
T i u e t
K i u
K u n e, a
form which
so few teachers
know and, among
them, very few
can practice
and transmit; a unique
sequence which shows
the master way to the per-
fection of the Dragon.

**“Loon Kou Tiuet Kiu, the
Nine Bridges of the Iron
Dragon, connect the
small human being with
the elevation and
perfection of the Dragon-
Man”**

Sifu Paolo Cangelosi

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Bugei Enciclopediae Shidoshi Jordan & Juliana

**"An amazing systems of luxations combined with specific atemis
which cause the immediate fracture of bones and joints, a
system which has remained hidden for centuries"**



骨法術

Ogawa Ryu KoppoJutsu



It has been a long time since this method of attack on the bones, translated as "method of the bones" (Ko - bone; Ho - method - where together, the "Ho" becomes "Po" and it is read Koppo) became remarkable and irreverent. So we will try to highlight some features of this form of expression

Different from other arts which use kansetsu in gikko as an tool, Kopp emphasizes more than a twist in the same place, being mostly the opposite to the first one. Its forms emphasize techniques in Kudaki, Shihi, Jime and, for this, they need a special study,

mostly translated as SaYu in Kudaki, JoGe in Kudaki and in the case of Yubi (fingers), Take in Kudaki. Some masters presented versions in gatami or garami, but modern nomenclature is characteristic of Koppo, perhaps being an adaptation of the ancient forms applied. Thus, this modern nomenclature can represent a RYUHA, that is, a faction of the original RYU. Even if Koppojutsu is an art linked to peculiarities and preferences in the



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1



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KoppoJutsu



forms of attack to the limbs, we must consider that the fractures caused by its applications sought to achieve an advantage over the enemy and thus have more security in subsequent attacks, once achieved the inability of the opponent to handle weapons such as the katana or any other which made the combat difficult.

Thus, it can be understood that in Koppojutsu the techniques were combined with other forms of fight, because in reality, in the practice of combat all the techniques that could lead to the victory were used, regardless of the specific study to

which they belonged. Therefore, despite the existence of specific schools whose fame praised a specific Japanese art of war or another, others gave priority to military training with a range of technical possibilities which brought advantages at the time, and they considered factors such as the way of dressing, weapons, geographical region and origin of the opponent.

In one way or another, the fact is that Koppojutsu remained a primary option of attack, once the enemy's area had been reached, and for that it was considered a complex art,

since it required a short and risky Ma-ai (distance). In times of conflict, many small weapons were hidden among the clothes, in addition to Tanto (knife) which was usually carried at the waist. Dominating the combat on the short distance was a privilege for many people, on the contrary, since all the soldiers or all the clans had the benefit of a full military tradition.

In ancient times, even if the knowledge on human anatomy was at the level of those we have today, in terms of causes, effects and





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consequences, the experience of combat provided the conditions to understand the applicability of Koppo. Today, thanks to the information we have at our disposal when it comes to science, the access to human anatomy provides an advantage for the scholars of this art.

Thus, using the details, we will now explain some basics related to the features of the fractures studied within Koppojutsu:

In the case of techniques applied on hands and fingers, the carpus bones of proximal row are (from lateral to medial): scaphoid, lunate, triquetral and pisiform. The bones of the distal row are: trapezium, trapezoid, capitate and hamate.

The carpus bones have a concavity known as carpal groove, which becomes the osteofibrous carpus tunnel through the flexor retinaculum, which is fixed to the scaphoid and the trapezoid, laterally, and to the

pisiform and the hamate, in its middle part. The importance of the carpus tunnel lies in the median nerve, which passes through it.

After the carpus bones there are the metacarpals, 5 long small bones. The heads of the metacarpals are their distal parts, where they are articulated with the phalanges.

There are two phalanges in the thumb: proximal and distal. The other four fingers have 3 phalanges: proximal, middle and distal. The



Ogawa Ryu KoppōJutsu



phalanges of the first finger (the thumb) are shorter and wider than those in the other fingers. The proximal phalanges are the longest and the distal, the shortest.

In short, such techniques were developed in ancient times with the ultimate aim that these fractures could be healed. Thus, it was a way to retire the warrior earlier.

"SaYu in Kudaki", as we have said before, is a form which consists in breaking the bone in the same place to the left and to the right. The forms of the position of the hands and the techniques used are typical features of Koppo, which follows a sequence of twists and it isn't restricted to a single attack.

Such features led to an adaptation of the forms previously practiced in Jujutsu, which link such knowledge with periods after 1400. According to other researchers' claim, Koppojutsu preceded and facilitated the development of techniques related to Aikijujutsu, however, there are some disputes which try to establish the opposite: the Aikijujutsu would be the progenitor of those forms of attack on the bones. Regardless of the many statements that we can find, here we are inclined to what has remained as practice of Koppo nowadays.

The forms "JoGe no Kudaki" are used on stronger and tougher joints, trying to cause a fracture in the same place up and down.

For example, we will study the bone ends to make the explanation easier:

The clavicle, linked to the scapula, forms the scapular girdle, which links the upper limb to the axial skeleton. The scapular girdle is articulated with the sternum and the upper limb. It has high mobility to meet the needs of movement of the arm.

There are 2 clavicles in the human body and they look like "S" in italic, observed from above. They are at the root of the neck, more precisely at the cervical-thoracic junction. Its three main functions are: acting as a support to keep the upper limb independent from the trunk, so that it has maximum freedom of action; providing fixing for the muscles; and

transmitting the power of the upper limb to the axial skeleton.

Scapula

There are 2 scapulas in the human body, located on the back side of the chest, covering parts of the second to seventh ribs. They are flattened and triangular bones that connect the humerus to the clavicle. They are largely mobile, they have head, neck and body. The front face of the scapula is concave (subscapularis fossa) and the back face is convex, from which it emerges the spine from the scapula.

The smaller part, above the spine, is called supraspinous fossa, and the largest part, below the spine, is the infraspinous fossa. The spine goes laterally and becomes flat, in a continuous process called acromion, which is projected forward and is articulated with the clavicle, giving fixation for the muscles of the arm and the chest. The articulation with the humerus head is done through the glenoid fossa, a flat cavity located suprolaterally.

The coracoid process, which resembles the beak of a bird, originates at the top of the head of the scapula, projecting upwards and forwards, going below the clavicle.

Humerus

It is the largest bone of the upper limb. Its head is spherical and smooth and it is articulated with the glenoid fossa of the scapula. Near the head there are the greater and lesser tubercles, for the insertion of the rotary muscles. Its diaphysis is long and thin, with an oblique and flat furrow for the radial nerve.

The distal end of the humerus is expanded laterally and medially, and it participates in the articulation of the elbow. The trochlea (articular medial surface) is adjusted to the trochlear groove of the ulna, which turns on that pulley when the elbow is bent. Immediately next to the trochlea there are the coronoid and olecranon fossae. The lateral articular surface is the capitellum, slightly convex.

Ulna

The ulna is the longer bone of the forearm, articulated with the

humerus in the elbow, or with the radius and the carpal bones in the fist. With the arm in an anatomical position, the ulna is located in the middle. The olecranon and the coronoid process are fit in the trochlea of the humerus, in a similar way to a wrench with a tube. The proximal end of the ulna is larger than the distal end, small and round, called the head.

A lateral side of the coronoid process has a radial, small and superficial groove, for the head of the radius, which is disk-shaped. The body of the ulna is thick at the proximal level. Its prominent lateral side, the interosseous end, is where the interosseous membrane is fixed.

Radius

It is the shorter bone of the forearm. It is located laterally with the arm in an anatomical position. Its name comes from the resemblance to the radius of a wheel (in Latin). The proximal end of the radius has a disk-shaped head, cylindrical and smooth neck.

The body of the radius increases in size from its proximal end to its distal end. The middle side of the body has a sharp interosseous end, to fix the interosseous membrane. Its lateral edge is rounded.

The distal end of the radius has a middle groove, where the head of the ulna is fitted, forming the distal radioulnar articulation. The bottom side of the distal end of the radius is smooth and concave, where it is articulated with the fist or the carpal bones.

Crushing, as it is the translation of the term Kudaki, means internally destroying that bone. In this case, first the masters studied all the possible connections of bones. In this way it was easier to direct the attacks. To break a bone in opposite directions, it was necessary a different development from the forms practiced in Jujutsu, a focused and non-expansive power as in the case of the lever locks. The power aimed at destroying only the attacked place until it spreads all over the body. Some schools also taught to break the bone in splinters, and then to pull them out of the skin, causing an even greater psychological shock. These forms are still studied as a historical field in Seiteigata.



“In one way or another, the fact is that Koppojutsu remained a primary option of attack, once the enemy's area had been reached, and for that it was considered a complex art, since it required a short and risky Ma-ai (distance)”

We will explain this difference.

In Jujutsu the expansive force is used through methods of projections and lever locks, as we mentioned before. Let's see here some theories.

"Give me a point of support and I'll move the world"

Archimedes, Greek scientist

A lever is a bar that can rotate around a point of support. When a stick is used to move a stone, or a nut-cracker to open nuts, you are using a lever.

Levers can be divided into three types. In the first type (interfix levers), the point of support is between the point of application of the force of action and the point of application of the force of resistance. These techniques could be illustrated as Hiza KataGuruma, hip movements like Koshi Nage, and techniques and legs where a point is used as a support for the force - Osoto AshiOtoshi.

In the second type, the point of application of the force of resistance (inter resistant levers) is between the

point of force of action and the point of support, like strangulations in the neck and locks to strangle the elbow (according to the translation of Udehiji Shime).

In the third type (inter powerful levers) the force of action is applied between the point of resistance and the point of support, like grabbing and pulling techniques.

In the case of Koppo, the force applied locally affects the immediate objective of injury, always taking advantage of the flow opposite to the natural force of the opponent. It's easy to see examples of torsion in the thumb and after being broken, then turn the structure of the finger as a screw, complicating the injury of the bone.

We must highlight that many forms applied in Koppo are also performed in the bottom of the human body.

Although many aspects of Koppojutsu can't be studied here, since this art is deepened according to the technical level of the practitioner, its basics can be understood and analyzed in the learning process.

The first learning of the study of Koppo corresponds to the initial twisting and is linked to the methods to cause fractures in angles which are considered simple or primary. They certainly correspond to the thinking taught at the graduation of Shoden.

From this, we can verify that the angles suffer slight changes in terms of distance from the body of the Tori in relation to the Uke. That distance provides a larger extension in the applied twist, or which interacts with the tendons and micro-joints. Some masters nowadays have left such learning for graduation of Okuden, due to the risk during the practices. Those injuries will undoubtedly take a long time to heal and in other cases, according to orthopaedic surgeons, would take years and years with the help of surgery to be able to return to the original form. As a consequence of this danger, many masters have decided to abolish this part of the curriculum for training, leaving the practice of Koppo restricted only to what is related to Shoden.



骨法術





Reyson Gracie Franco Vacirca

The 3 Triangle-Academy Learning Strategies

Triangle-Academy Zurich

The goal of our Triangle-Academy program is that every person should be able to reach the prestigious level of a Black belt in Gracie Jiu-Jitsu. Some people, regardless of their sex and other differences, may need longer and other less; however, it is fascinating to see that everyone who is willing to go all the way through can make it.

There are no secrets. The techniques are for all the same, even if, in some cases small adjustments will be needed. It is important to understand that hard work alone is not the key of success. Many Brazilian Jiu-Jitsu instructors would tell you that, and give you hard time with conditional programs and the need of participating in sport tournaments. But as I told you already in my previous article, remember Gracie Jiu-Jitsu is a self-defense system developed to provide effective techniques to every person, regardless of sex, personal attributes and so on.

Therefore let's discuss here the four most important learning strategies of our Academy in Zurich which I believe will help you extremely to develop a more effective approach on achieving the Black belt in Gracie Jiu-Jitsu, regardless if you will train with us or with another GJJ instructor.

No. 1 – How to read between the lines

Most people starting in Gracie Jiu-Jitsu or in Martial Arts in general, think that it is enough to absorb the techniques shown by their instructor, or even worst to just copy the techniques as he did. The problem here are two: first of all, the student will just try to do the technique without questioning why it is done like that, and secondly how he or she could avoid to get caught with such technique.

Let's take an example: If you learn how to apply a Guard escape with one arm, did you ever think that this could be also dangerous, because you could get in an arm lock or triangle choke? Or another good example could be, you try to apply an arm lock from the Guard without the right setup to block the shoulder of the opponent, if you would not do that, your opponent could escape easily his arm and you would lose the arm.

By learning to think about the position and what you really try to learn, you get closer to the reality and will learn much faster. So remember, not to just copy the technique but really to understand why a technique is done in that way and which could be later the next techniques or even escapes.

No. 2 – Learn the complete game

Why at the Triangle Academy encourage also new students to get involved with our Randori (sparring) classes as soon as possible. Our members are really aware of the importance of free practice. The fact that you learn how to do the technique step by step and later under controlled pressure is very important.

In some schools, I have observed how instructor spar with their people to prove each time that they are still on top of them; this ego attitude can also be seen between students in such schools. Losing for them is close to a disaster.

On the way towards mastering Gracie Jiu-Jitsu this is the wrong way. To learn that to tap-out (lose a fight) is just part of the whole game. You will have good days and less good days, but it is important to understand that losing a match is not at all a lost, but rather a possibility to understand where your weak points are, and important to work on this.

When sparring many people make winning their first priority, but this is absolutely not the aim. Try to understand that sparring is a tool to learn; in sparring we try to develop the right and precise timing; we also try to understand how people react if we try to do our techniques on them. Sparring is not fighting! Sparring should never be emotionally charged; because if we lose then we will be overcome by the feelings of frustration. That why we recommend you as instructor to really make sure that you have a progressive sparring system developed to train your students; and to students we recommend not to focus on winning that single match but rather to focus on learning under more realistic pressure.

Here some examples on how to spar for success:

Based on our Vacirca Brothers teaching method developed since 1995, we have split the main Hand-to-hand and self-defense program into to rotations programs: Essential class, and the Master class. The 3rd rotation program is the Expert class which is for instructors and Black belt members.

In our Essential classes 1/3 is at least sparring, in our Master classes 2/3 of the time people will be sparring. As mentioned before, the sparring will help you to develop not only better timing, but develop real reflexes

needed to apply the GJJ techniques under higher pressure when fighting a aggressor on the street.

Equality in technique:

In the case that you and your training partner have the same or similar level of technique, you should focus on how to attack with a better or cleverer tactic. Try to use setups and outbalancing the opponent to create some new gas and to understand which his or her weak points are. Try to avoid using power against power at all times.

Higher skills:

If you would spar against someone who is less skilled than you, then you should try to select techniques that you have some problems in using them against equally opponents and try to do them. Try to be very technical. This is very easy if your opponent has less

skill than you. For your opponent this is very important, because he will see how correct techniques can work in reality. Keep the game very basic. Give also the chance to apply the techniques to you – remember that to tap (lose a fight) is not a crime!

Less skilled: The biggest mistake that people do is in this case to use unnecessary power to survive a sparring. Try to stay calm and to use defensive movements first. Try to stay and get better positions rather than to fight for an arm or choke. Use the knowledge to become better and not muscle strength. On the end of your sparring class nobody will give you a medal if you win. To be too proud or to put your ego at front is very dangerous and will keep you back; progression in Gracie Jiu-Jitsu is by learning and smart sparring and not by how many times you or your opponent have taped that night.

Danger zone: Students that tend to spar in a wrong way, can become very good in a few techniques, but will never achieve to become a complete fighter. It is very helpful to use this small sparring guide to avoid becoming in a early stage of your learning progression a self-made specialist. Try out the stuff that you will learn in class. Do not limit yourself because you are afraid of losing the match. Another note: please whenever possible train with different opponent of different sizes, weights; I know that it is easier to train with someone who is the same weight like you, but on the street your opponent will not care about that.

No 3 – Be patience with yourself and develop confidence in yourself

Be patience: Most of new people start to compare themselves with others too early. Nobody will rush you in learning the techniques. Take your time and use the open mat time to review the techniques with your GJJ colleges or ask your instructor to show it again to you. Time will fix most of the time most of the things and that is not differently in Gracie Jiu-Jitsu.

Be confidence: Face it, you have chosen to learn Gracie Jiu-Jitsu – this means already a lot, then you have realized that to know how to defend yourself is very important. A lot of people still ignore this fact. Secondly, with the understanding of the techniques and tactics, you will develop a unique body sense and know how to use it. By keeping yourself physically and mentally fit, your confidence will increase in a natural way and help you to overcome most of the life situations. You do not always need feedback from others to increase your self-confidence; look at you, keep a record of your personal achievements and keep yourself self-motivated, because it is your life that you have to care first – before you can care for someone else.





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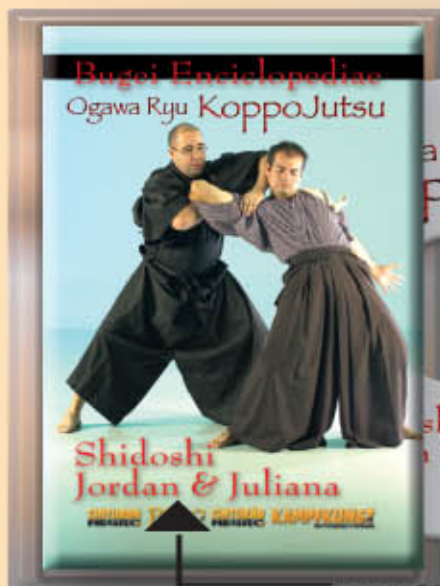
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Featuring Master Hirokazu Kanazawa in this DVD he shows many of the most advanced forms including Jion, Jitte, Kanku Dai, Empi, Tekki Nidan, Tekki Sandan. Not only will you be able to learn the kata at slow motion and full speed performances, but you will also be taught the Bunkai the way the Master teaches them to his 2.4 million students all over the world.

As in the previous DVDs of the series, Kanazawa teaches each and every movement with in depth explanations plus how to perform each technique perfectly. This is an absolute must for anyone who is a black belt in karate and wants to fully understand the advanced dan ranking katas.

ISifu CANGELOSI this work delves into the energy aspect of Hung Gar, one of the most comprehensive external styles due to its high level of expertise and deep knowledge of Chi Kung. CANGELOSI analyzes the first stop of the way Gee Fook Fu Gong Kune, the oldest of Hung Gar, the Kow Loon Tuet Kiu or "Nine Dragon Iron Bridges," sequences that link the most important techniques of the style, with new breaths Dragon, developing the inner strength to turn it into physical strength and martial technique, application, explanation of how energy exercises and Iron Corps. An extensive work undoubtedly of great interest to students and experts.

REF.: • DVD/EBUGEI5



Ogawa Ryu
KoppoJutsu

Shidoshi
Jordan & Juliana

In this 5th volume of the Bugei Enciclopedia, Shidoshi Jordan shows us the art of Koppo-Jutsu. Literally translated as "bones method", Koppo is the form learnt in the arts focused on the attack and control of the joints and bones in the human body. Originally, the breakings caused by its application sought to get an advantage over the enemy, making him unable to handle weapons such as the Katana or others. Typical from Aiki-Jujutsu and Jujutsu, Koppo-Jutsu is undoubtedly one of the most effective subjects studied within the Bujutsu discipline.

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"Words become actions. Actions become customs, these become character and character becomes fate."

Richard Kim

Born in Hawaii on November 17, 1917, Master Kim passed away on November 8, 2001 in San Diego, California. His was a long life of research and teaching of Martial Arts, at a time when the information had to be looked for in first hand. No books and no Internet! One had to learn the language, pursue and conquer the masters and travel a lot. His life is full of achievements, amazing trips, researches with great Masters and the acknowledgement of thousands of students.

Unfortunately I never had the privilege of meeting Sensei Kim in person. I'd had loved it! Surely long peripatetics talks would have been the result of such a meeting, with long silences full of substance, sound sips to a cup of tea, juicy and bizarre questions and probably many laughs. So I imagine him at the distance of a dream time, but today I have the pleasure of becoming his publisher in five languages, which is my best form of tribute to this special man and his talent.

I knew about Master Kim through Don Warrener, his student and friend for many years, and also publisher of several of his books. He spoke of him with such tenderness and friendliness that I took the time to read his texts. I immediately understood that their short stories were perfect columns for my magazines, not in vain most of them had already been published in the 70s in "Karate illustrated". In them there was always a deep message implied, wrapped in the format of a story or an anecdote. The story was easy to read; the subject and the moral, on the contrary, were deep and peculiar. Each chapter had very different forms: anecdotes lived in first person, as a result of a long and intense martial student life; history and legends of the tradition of Karate or other Arts, Zen stories, etc... but what lies behind all of them is the inquisitive and curious mind of a daring searcher without limits, who challenges the boundaries of formal concepts, to go beyond the appearance seeking the substantial part.

A lover of Japanese and Okinawan tradition, however, he was not alien to the ancient knowledge of internal Chinese arts, like Tai Chi or Chi Kung. Nothing escaped the eye of this Master and in each chapter we can perceive the deep man, he from who a natural authority emanates, but where a sensitive wink always lays behind, which makes him close and human.

Master Kim's writings have the unusual virtue of becoming so close to the reader that it seems you knew him for a long time. Nobody better than him could deal in a simple, short story, with the deepest and the trickiest subjects of the practice of Martial Arts. He, better than nobody else, knew to deal with the mystery and the power inherent in these practices with elegance and restraint. Scholar, well informed and thoughtful, he summarized the essence of an issue in four strokes, with a superb mastery.

Accordingly, each chapter of this book is a Koan in the form of a short story, a thought on the philosophy behind martial practice, an invitation to deepen in its mysteries, a door open to the aim which, in fact, all those who start this path are pursuing.

The universality of this book comes from its naturalness. Whether you are a practitioner of Zen or Martial Arts or not, the anecdotes and stories which are presented are a suggestive invitation to penetrate in the mysteries of life and the human being. The way of the warrior acquires here its full dimension as

a way of knowledge, without which these practices would be just a physical or folk activity.

"If you could change your way of looking at the world, the world would be different and that certainly is much easier than trying to change the world".

These words by Master Kim summarize his approach to things and show a great wisdom and humor. The way is internal; otherwise it is not the way of truth. Thus, Martial Arts acquire a real and deep sense, which emanates from all his writings. Working outside without having arranged one's own house is a constant temptation for many people, which shows a huge presumption and arrogance. Master Kim says the way inside is the true way of change and growth, and he does so with a nice ironic tone, a feature which, according to those who knew him, embellished his peculiar and "colorful" style.

The man left us, but the Master lives in his texts, so it is an honor and a pleasure for me to present this first part of his columns in Budo International.



A book and a source of inspiration

Sensei Richard Kim



Text: **Alfredo Tucci**
Photos: © **Don Warrener**

A life full of adventures and researches, which led him to meet numerous Masters. Expert in Kobudo, Yi Qan, Karate, he was a practitioner of Judo and many other Arts, with an advanced and deep personality. He fought in World War II, he lived in Japan, Canada, USA and China. All those who knew him speak amazingly of him. It was said that no one had more knowledge of Martial Arts, that he was a veritable walking encyclopaedia, but he was always affable and humble, a true example.

Below: Grand Master Kim at some photos, with names such as Yoshida Kotaro, Nishiyama, Morio Higgaonna, Wally Jaury, Don Warrener and Ed Parker.





武术比赛 WUSHU TOURNAMENT Beijing 2008

OLYMPIC DEBUT OF WUSHU... Not exactly!

Despite the efforts by the International Wushu Federation to integrate Wushu as an Olympic discipline, as it was the case in Japan for Judo at the Olympic Games in Tokyo 1964 and for Taekwondo in Korea in the Olympic Games in Seoul 1988, China was not so lucky with Wushu in the Olympic Games in Beijing 2008. So what was exactly the Wushu Championship which was held in the Chinese capital during the Olympics? In this article, in addition to answering this question, we will provide an overview of what happened in that event and of the current status of Wushu worldwide.

In fact, Wushu has been present at the Beijing 2008 Olympic Games, also known as the Games of the 29th Olympiad, but not as an official discipline of the official program of the competition nor as an exhibition sport, but as a parallel international tournament authorized by the International

Olympic Committee (IOC) and jointly organized by the Beijing Olympic Games Organizing Committee (BOCOG) and the International Wushu Federation (IWUF) under the name "Wushu Tournament Beijing 2008".

Great Organization and Excellent Competition

The Beijing 2008 Wushu Tournament was held at the Olympic Sports Center Gymnasium in Beijing, the same place where the Olympic Handball competitions took place during the last week of the Olympics. The athletes stayed at the Olympic Village, enjoying a range of facilities, training rooms with official Wushu carpets and much more. The same Olympic volunteers who helped during the Olympics were there to help Wushu athletes. Even the medals that were given were identical in design and material to the Olympics, except that they had the IWUF emblem instead of the Olympics logo. The medal ceremonies were also like the Olympic, with personalities and celebrities to deliver the medals, such as the IOC president, Jacques Rogge, or the international film star and five-time absolute Wushu champion of China, Jet Li, among others. Finally, Wushu athletes were invited to



Text:

Text: Emilio Alpanseque
Photos: Gogi Nebulana, Raúl Estévez,
Xu Huihui, Ocean Hou





participate in the splendid closing ceremony in the majestic "Bird's nest." The experience could not really be more "Olympic".

As it is known, the Wushu competition is divided into two parts, known as Taolu and Sanshou (see box), and in Beijing there were ten events of Taolu, 5 for men and 5 for women; and five events of Sanshou, 3 for men and 2 for women; there were a total of 15 gold medals, 15 silver and 20 bronze (because of the elimination system used, each category of Sanshou gave two bronze medals, as it happens in Olympic Boxing). Classification criteria were: in Taolu those athletes who were ranked in the first six places in each category at the 9th World Championships in 2007, besides those athletes who received a wildcard place from IWUF (a total of twenty wildcard places were granted by the IWUF for countries or continents that were not

represented through the direct classification). In Sanshou, they were classified those athletes who were ranked the first eight places in each category at the 9th World Championships in 2007. Other requirements included that each country or region could only register one competitor per category, and every competitor could only participate in a single category. Finally, the Chinese athletes were allowed to enter the direct classification as host country. The final account of the classifications was 128 men and women from the five continents, 28 representatives for Europe, 14 for America, 2 for Oceania and 77 for Asia.

Sports Results and Subsequent Analysis

China took eight professional athletes to the tournament and as expected, it

reached the top of the tournament with 8 gold medals. Russia was the next best represented country with 2 gold medals and 3 silver. Macao and Hong Kong ranked the third and fourth place respectively, having in their ranks certain competitors from continental China. The highest ranked European country, apart from Russia, was Italy in tenth position with a silver medal, followed by England in the fourteenth position, with a bronze medal. The only African country with medals was Egypt, in the twelfth position, with two bronze medals, and the only American country was Brazil, in thirteenth place with a bronze medal, being the Pan American champions - Canada and USA - notably absent from the medals table. Oceania, on the other hand, did not get any medal.

Asian supremacy remains evident in World Wushu events, especially in the



武术比赛 WUSHU TOURNAMENT Beijing 2008

such advantages, and the results are noticeable.

After the Beijing 2008 Wushu Tournament, even if the Wushu medals were not part of the official Olympic medal table, there were Asian countries which gave it great importance, as was the case in the Philippines, where the four medallist Wushu athletes received more than one hundred thousand euros award from the Philippine Olympic Committee, plus other bonuses from private companies, as they were the only awards obtained by this country in the Olympic Games in the Chinese capital. It was then a great moment for the promotion of Wushu in the Philippines and just an example of what happens in that region.

Olympic Wushu, Dream or Reality?

Why was the IWUF's request by the IOC rejected after so many years of hard work? The reasons may be complicated to

analyze, but one of the key factors is that the IOC does not allow the host country to propose exhibition disciplines neither it seeks to increase the number of sports in the official program in any way. It was therefore very difficult to achieve this goal for any sport and not just for Wushu. It was a

fight that was almost lost before it started. The real Olympic future which Wushu can have as an Olympic discipline is very uncertain. It has already been published the official program for London 2012 Olympic Games and the IOC has reduced the number of disciplines to 26, excluding Wushu. In turn, the IOC has identified a list of five possible candidates for inclusion in the 2016 Olympics and Wushu is not a part of it. Bearing this in mind, the date when Wushu might opt for Olympic status would be in 2020 Olympics, without any guarantee, which leaves us a very complicated situation and a long way to go. But not everything is negative; perhaps this adversity helps to push more and better plans for the promotion and development at short, medium and long term by IWUF and its 120 members, redoubling the efforts and overcoming difficulties with true global criteria. There is no reason why the thousand-year-old Wushu from China can't be one of the most popular and best recognized martial sport disciplines in the world. Wushu deserves a better chance.



Taolu section. This is not accidental; it is directly proportional to the role of the Wushu in the sport field in Asia. Besides China, where Wushu is a professional sport integrated into the university education system, within the area of physical education, the rest of Asia also has active programs for coaches, referees and athletes, and generous state resources for several decades now. Since 1990, Wushu is an official discipline in the Asian Games, and in later years, other regional games of Asia, including Southeast Asian Games, South Asian Games, etc. have also included Wushu. It would be nice to see Wushu at the Mediterranean Games or the Pan American Games, but it is not the case, since no other continent has





The Competition Events of Wushu

TAOLU - Taolu modality is the performance of a choreographic composition combining methods of attack and defense of Wushu, with certain highly difficult movements specified in the rules. The routines are performed on an 8m x 14m rectangular slightly raised floor, covered with a carpet. Taolu competition is divided into: a) Empty Hand: Changquan (Long Boxing), Nanquan (Southern Boxing) and Taijiquan (Tai Chi); b) Short Weapons: Daoshu (Saber), Jianshu (Sword), Taijijian

(Tai Chi Sword) and Nandao (Southern Saber); c) Long Weapons: Gunshu (Stick), Qiangshu (Spear) and Nangun (Southern Stick); and d) Duilian (Prepared Fights). In Beijing 2008 there were ten Taolu medals:

- o Women Taolu:
- o Changquan
- o Combined Nanquan/Nandao
- o Combined Taijiquan/Taijijian
- o Combined Daoshu/Gunshu
- o Combined Jianshu/Qiangshu
- o Men Taolu:
- o Changquan
- o Combined Nanquan/Nangun
- o Combined Taijiquan/Taijijian
- o Combined Daoshu/Gunshu
- o Combined Jianshu/Qiangshu

SANSHOU - Sanshou modality is a free combat between two fighters on a raised 8m x 8m, 60cm high platform. Competitors use a helmet, breastplate, mouth protection and unified boxing gloves. The protection equipment is red for a competitor and black for his rival. The categories are divided by weight, there are 11 different categories. The combat is won by accumulating points or KO, and the fighter must win 2 out of 3 rounds, which are 2 minutes long and 1 minute of break. Allowed techniques include kicking, punching, holds and projections. In Beijing 2008 there were five Sanshou medals:

- o Women Sanshou: 52kg and 60kg.
- o Men Sanshou: 56kg, 70kg and 85kg.



BEIJING 2008 - COMBINED TAOLU AND SANSHOU MEDALS

PLACE	COUNTRY/REGION	GOLD	SILVER	BRONZE	TOTAL
1	CHINA	8	0	0	8
2	RUSsIA	2	3	0	5
3	HONG KONG	2	1	1	4
4	MACAO	1	3	1	5
5	IRAN	1	1	2	4
6	PHILIPPINES	1	1	2	4
7	MALAYSIA	0	2	3	5
8	VIETNAM	0	1	3	4
9	JAPAN	0	1	2	3
10	ITALIA	0	1	0	1
11	TAIWÁN	0	1	0	1
12	EGYPT	0	0	2	2
13	BRAZIL	0	0	1	1
14	ENGLAND	0	0	1	1
15	KOREA	0	0	1	1
16	INDONESIA	0	0	1	1



Minotauro



Minotauro and Wanderlei: Hand to Hand

Between the two they have 79 MMA fights. They achieved 63 victories. Not by accident they are among the greatest heroes in the history of sport. Wanderlei Silva (32 wins, 8 defeats, one tie and one No contest) defined his career by amazing knockouts and he held for seven years the title of No. 1 in Pride to 93kg. The heavyweight Rodrigo Minotauro (31 wins, 4 defeats, one tie and one No contest), became the greatest ender of all time in MMA. They both have in common a breed and a capacity to improve without parallel in the history of this sport. On September 10, 2006, these two myths of MMA were very close to face each other in the final of Pride GP Open Weight, but the fate made both lose their fights (Wanderlei against Cro Cop and Minotauro against Barnett). Two years later, we have dared to invite them to the dream confrontation, but instead of using gloves and protections, we have given each of them a pen and paper. The result of this journalistic HAND TO HAND is below.

Minotauro asks and Wanderlei answers

M.: After having been fighting for so long, what keeps you motivated to train?

W.: The joy I give to my fans, because thank God, I no longer fight for money.

M.: What has been the most difficult part of your adaptation in Las Vegas?

W.: The lack of good sparrings, in the beginning.

M.: I know from a reliable source that you are creating your own Training Center in Las Vegas. How will it be when it is completed?

W.: I think it will be open within a few months. I intend to take a whole area for fights and physical preparation, machines and last generation facilities. There will be a ring, an octagon and a barometric chamber to simulate training in altitude. The doors will be open for those who fight in Las Vegas. And you, Minotauro,

when you will come to fight in Las Vegas, it will be a honor to welcome you to train with us.

M.: In this CT (Training Center) of yours, will professional athletes help with the costs or will you assume all the costs yourself?

W.: I have to analyze every case. The need for each person is different. We will provide what is most advanced in training and technology.

M.: What is the difference between the training of American fighters and our fighters in Brazil?

W.: The big difference is that in the United States there are better facilities than in Brazil, the technical quality of the teachers is what makes the difference. Therefore my CT intends to have both things.

M.: You have trained with Couture. What do you think about him in training?

W.: Couture is a good wrestler, he has great physical condition and an excellent strategy.

M.: What is your favourite fight?

W.: First it would be the fight against Sakuraba, then the one against Quinton Jackson.

M. And what about my fights? Which one did you like best?

W.: There are several excellent fights, but I would say the fight against Bob Sapp.

M.: Do you want to fight against any Brazilian?

W.: Not really, but I know that work is work.

M.: Is there anyone against whom you would refuse to fight?

W.: Against Shogun. We are close friends and I can't imagine the possibility of fighting against him.

M.: And talking about this issue, how was your rivalry with Arona at the time of Pride? Did it motivate you to train more?

W.: It was a very interesting time in my career, since such a rivalry draws the attention worldwide, but that is a thing of the past. Arona is undoubtedly a great athlete and he should be back to fight.

M.: What has changed in training nowadays, in relation to your old team?

W.: I'm surrounding myself with the best professionals and the most modern things, because MMA is evolving every day and therefore I also try to be in constant evolution.

M.: What importance would you attach to the physical preparation, in what you do?

W.: I attach much importance to my physical training, because after having met my physical coach, Rafael Alejarra, I have had a remarkable evolution, not only in the physical part, but also in the psychological aspect.

M.: What do you remember with nostalgia from our time at Pride?

W.: What I remember most is the "Show". The truth is that the Pride, besides being a great event, was a great show.

M.: What has changed in the Wanderlei of those times in comparison to the Wanderlei of today?

W.: I have a different view of the other athletes. I know that we can't get anything on our own, that we need to help each other.

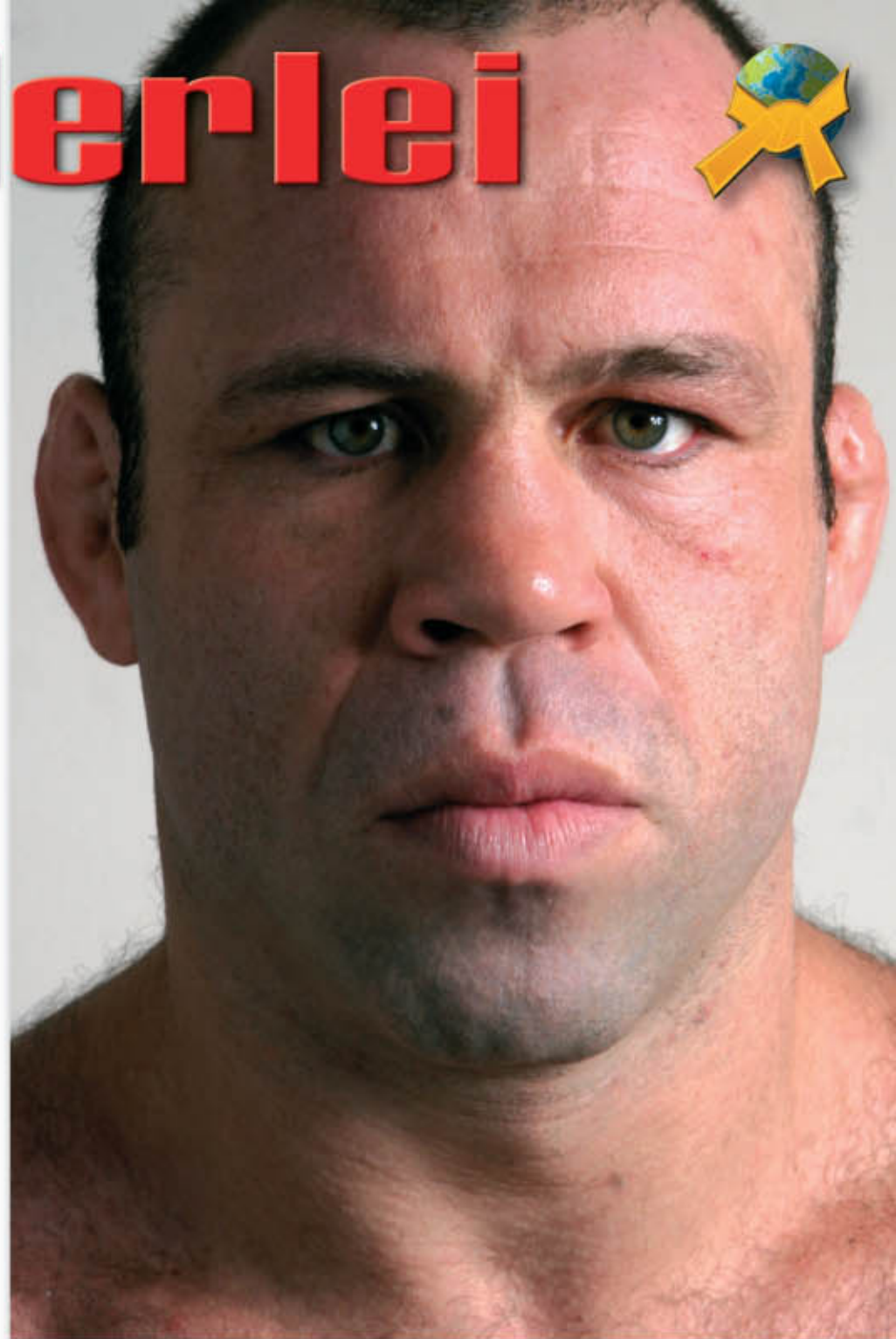
M.: How is Brazilian participation in the UFC?

W.: Very good. It is increasingly bigger and more important. Anderson and you are champions. Demian is arriving now and he is among the best. We are well represented in the UFC.



Text & Photos: **Marcelo Alonso**

Wanderlei



M.: Dana White wants to take UFC to Brazil. Do you think that we can still show ourselves in front of our fans?

W.: That is one of my big dreams, and I hope I can make it happen. I want to have the chance to fight with the support of the Brazilian public.

M. Everybody in Brazil thought that we were going to fight against each other in the final of that GP; I finally was defeated by Barnett and you were defeated by Cro Cop. What would be different if we fought today?

W.: Everyone was so sure that you and I would make the final that I didn't care about the correct strategy to fight against Cro Cop. In fact, at that time I used to fight blindly, I didn't watch videos of any opponent. Nobody told me how good he was at the counter and I took some punches at the beginning which finally turned the tide of battle. Today, it would surely be different, I would study Cro Cop's game and I would draw a tactic to beat him.

M.: If you could choose a time throughout your career, what would it be?

W.: When I won the GP. I beat Yoshida and then, in the finals, I beat Quinton Jackson.

M.: What are the differences between the Brazilian, the Japanese and the American fan?

W.: I don't see any differences, since all of them transmit me the same energy.

M.: You have a son who is growing up. Do you think he will follow your career?

W.: I hope so. MMA is the sport of the future. In this I look at the example of Grand Master Helio Gracie, who managed to transmit his children his philosophy of life.

M.: What do you think to do when you stop fighting?

W.: I want to continue contributing to this sport. Both here and in Brazil. I hope one day I will train champions, providing others with the same opportunities I had myself.

Wanderlei asks and Minotauro answers

W.: What do you think it is the reason for your great power of assimilation of blows?

M.: I think it is thanks to Boxing training, and also to training in BTT, where there was a training of heavyweights blocking and I had to receive many blows. All this has helped.

W.: Do you think that after fame and money you are more handsome?

M.: I don't think so... (laughs). What a question, man!...

W.: After the success, people have treated you better?

M.: Sure. Before becoming a black belt and having better living conditions, people looked at me in a different way. But such is life. Some people treat us better because they admire us, and some people treat us better because of money.

W.: How can you cope with running all your academies and being focused on training?

M.: I try to train a lot anywhere I go. If I go to visit an academy in another school or country, I try to tell my friends there, to get an academy to train. The secret is that, wherever I am, I look for training and I always take with me a group of coaches. I'm not like those who just train in their own academy.

W.: Today, what is your relationship with BTT?

M.: I am a friend of all those who train there, I admire them for what they have done so far, but I don't have such a close contact as I did before. I consider all athletes like friends who have helped me in my career.

W.: What did it have to do with you a Japanese girl who cried when you were fighting?

M.: She was just a friend (laughs).

W.: What is the secret to stay on top for so long?

M.: Keeping training. Commitment. You have to be humble, you can't think "I'm the best, I am the champion", and you always have to be updated to be fit.

W.: Who are the great hopes in your team?

M.: There are Diego Nunes and Eric Silva, who train with Rodrigo Damm, and there are several more who are already standing out, such as Fábio Maldonado, Will Ribeiro, Thiago Tavares and Rafael Feijão, who I consider a sensational new fighter, he has everything to fight for a belt soon.

W.: You are the great representative of Jiu-Jitsu in MMA, what do you think of the Jiu-Jitsu World Championship? Do you think there should be cash prizes?

M.: Sure. The athletes, who provide entertainment, should earn something. I think the Confederation should use part of the money for social projects to spread Jiu-Jitsu in communities lacking of resources. That is what is missing in Jiu-Jitsu.

W.: What criteria do you have to choose your current technicians?

M.: They must like what they do, they must enjoy working. Their commitment and love for work with me, that's essential to me. Another important factor is that they provide good results.

W.: How long do you want to fight?





Great Fighters

M.: Until I am 35.

W.: In the near future, do you think it would be possible to do an exchange between our teams?

M.: Alejarra had already invited me before the fights, to train the physical part in your TC. It will be a pleasure to go there to know your TC. I wish you all the success and when I go to Las Vegas I'll see you there.

W.: What advice do you give to that generation of good Jiu-Jitsu fighters who are on the waiting list in MMA?



M.: Today things are much easier. Everything that we have worked to reach the ideal type of training, to know how many fights must be done each year... economically it was much harder for us than now. They should not see the economic side of MMA, they have to do it for passion. It is a tough, difficult sport, but they should do it with passion and commitment.

W.: What do you think about the training of our physical coach, Rafael Alejarra?

M.: He has talent, he knows what he is doing, he helped me in some fights and today he has a very good team... He was Draggio's coach and he is doing an excellent work with you. He is having a great success in Las Vegas, because he is doing an excellent work. I must congratulate him.

W.: Being so popular now in Brazil, have you thought about being a candidate to something when you stop fighting?

M.: (laughs) Well ... There in my village I thought about it. I believe that the sport is a way of being popular and with our popularity we must do something to help. I'm not thinking in anything yet, but in the future I will try to help in some way, by taking advantage of what we have achieved. Meanwhile we have this social work in our training center, but I think we can do more.

W.: What has been my best fight?

M.: You have done good fights, but against Dan Henderson, when you had just emerged in the Pride, it was very good. You were already a hope, but after that you began to be more respected.

W.: Do you think it is fair the idea of "GP" in the UFC?

M.: I think it would be fairer that I fought against Couture, but I won't discuss marketing issues. They know what is best for UFC, not in vain they have succeeded in transforming the event in what it is today. They needed a move in the heavyweights, making marketing with the exit of Couture and I think that idea of GP will be a good thing for the UFC.

W.: What do you think about that fight of Brock Lesnar against Randy Couture?

M.: Couture is also a wrestler. This time, Lesnar won't have the advantage of being heavier. Couture exchanges blows better than him. I think Brock is going to go over him under the pressure of the first round, but Couture has more chances to win that fight, I bet on him, for his experience.

W.: What do you think about my third fight against Quinton Jackson?

M.: I think Quinton Jackson's game doesn't match with yours... You are better in clinch, in Muay Thai, and that's what is difficult for Quinton. He will go down to block and that is the moment when you define the fights... You have advantages, I bet on your victory.

PING PONG WITH MINOTAURO

AMAURY BITETTI: powerful! Great knowledge of Jiu-Jitsu

DANA WHITE: A successful man

BEBEO DUARTE: He took part in the growth of MMA

FRANK MIR: Opponent to beat at this time

ZÉ MÁRIO SPERRY: Great instructor of Jiu-Jitsu

RUDIMAR FEDRIGO: Creator of a great team

MINOTAURO: The man who helps me most in training

MOTOKO: Businesswoman who has helped me a lot in Japan

JAPANESE MARKET: It is still too big. I would like to fight again in Japan

WANDERLEI SILVA: Caste

AMULET: Luiz Alves

PING PONG WITH WANDERLEI

FAME: consequence (an illusion)

RAFAEL CORDEIRO: amazing technician and a great friend

AMULET: Jesus Christ

RUDIMAR FEDRIGO: In the past, a great motivation. Today, my greatest disappointment

SOURCE OF INSPIRATION: my followers

BEST COACH: Rafael Alejarra

REVELATION: Demian Maia

CHUTE BOXE: a great school

"I think the Confederation should use part of the money for social projects to spread Jiu-Jitsu in communities lacking of resources".
Minotauro

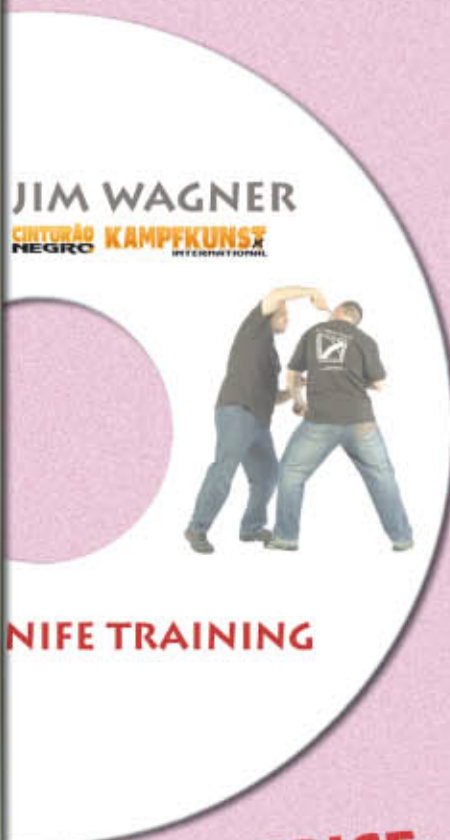
"When you will come to fight in Las Vegas, it will be a honor to welcome you to train with us".
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"Sure it will be a pleasure to go there to know your TC. I wish you all the success".
Minotauro

"I hope one day I will train champions, providing others with the same opportunities I had myself, but without the need to take the famous 30% plus taxes".
Wanderlei

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Box Libera

Knowing what the Box Libera is is simple, reading the cover of the work by Master Luigi Carmine makes it clear: "BOX LIBERA, that is, SELF DEFENSE". Simple.

The purpose of the work by this Master in the mid-nineteenth century is clear; however, in order to know what is expected in the practice of Box Libera, we must deepen in some concepts: an enjoyable trip for all students of Martial Arts to discover an "old" martial discipline more than 140 years old.

We'll start the trip using the Master's words, who taught and wrote about this art of defending with empty hands: "Personal defense is not just limited to problems of honor which lead to a duel, it often happens that, in circumstances where defense is required, we have no weapons..."

The Treatise "BOX LIBERA that is SELF DEFENSE"

The illustrated practical theoretical Treatise "Box Libera that is self defense" is the manual written by Master Carmine and printed in 1869 in Milan. The original version has eighty pages and twenty beautiful engravings with pictures of elegant fencers wearing white shirt and black trousers, while they fight showing the main blows of the method.

Luigi Carmine is an Instructor, Master of saber, cane and gymnastics, a man of weapons, an enthusiast for the spreading of gymnastics and Fencing, arts which are spread with the awareness of "... the close union between moral and physical..." thus following the old motto "Mens sana in corpore sano".

The desire to create the manual comes from will to be useful, of course, taking inspiration from many treatises by the old Masters of weapons, because the lessons are based on solid teaching principles. He writes about training: "Lungi dal rendere l'uomo litigioso, non tende, riguardo la difesa personale, che a premunirlo contro chi ciò provocasse" (Self defense doesn't make us belligerent men, it prepares us against those who want to be belligerent). In other words, learning to defend oneself does not mean being corrupt, but it rather "seeks the benefit of being able to help the weakest".

Carmine also has a second source of inspiration: the lack of Italian fight treatises in his historical period. Low production, particularly in nations such as France, Germany and England. And regarding the spreading of specific handbooks on the subject in Europe, he says that the British have beautiful boxing treatises, a discipline which is conditioned by too restrictive links. Then he notes that the fighters in the circus fight "from the waist up, without using their legs" and when the opponent is on the ground he can't beat him. Instead, he says about the French: "They are far less systematic than the English and the Americans; therefore, their Boxing is very close to ours".

Box Libera, a Plagiarism?

Some scholars speak of this hypothesis, highlighting the similarities between Carmine's treatise "Box Libera" and Master Louis Lebouche's treatise, printed in 1844, entitled "Boxe Française et Anglaise. However, the comparison of the

two texts leads to different conclusions. Without despoiling the secular French school, even today an important symbol of European martial tradition, we realize that out of the 20 tables with drawings of Carmine's treatise, only half of them show actions similar to those of Lebouche's. In the other half, the actions are directly attributable to techniques typical from "Abraçar" and "Palestra": the two ways of old fight practiced in Italy in the Middle Ages.

Then, if we want to emphasize the systematic and codified use of kicks and punches, we should remember that the "pugilato" (Boxing) was born in Italy thanks to the important historical and Martial heritage of Greek and Roman schools. That was an important discipline in cities such as Venice and Siena, which had schools and generations of practitioners throughout the eighteenth century.

Thus, extending the comparison of the handbooks beyond the figures and studying the texts, we will soon find substantial and significant differences between the two schools, especially from the viewpoint of the key principles. However, it is Master Carmine himself who defines the terms of the question with prophetic clarity, when speaking of the French school he says: "Mi sono valso di essa a ricavare qualche azione, sempre però modificata secondo il metodo mio" (I used to take some actions, but always changed them according to my method).

This issue solved, we will now see the technique.

Kicks, Fists and Fight The Universe "Box Libera"

The Box Libera (Free Boxing) is a comprehensive discipline which excludes ground fight, leaving that matter in the hands of masters of wrestling. It considers the exercise over three distances: long distance with kicking techniques, medium distance with the use of fists, short distance with knee percussions, head blows and some fighting techniques.

The architecture of the distances is based on a precise strategic approach and it is developed in articulated lessons, clearly developed by Master Carmine, who in the text explains both the techniques and the principles of fencing where such techniques are born.

Part I of the Treatise deals with the guards and movements. The guard position is solid, legs ready to move, arms and fists closed; they



remind of the guards of "pugilato veneziano" (Venetian Boxing).

Part II just deals with the use of punches, presented in the purest language of fencing. The text is equally divided between strategies of attack, defense and counterattack, with great emphasis on the coverage of arms, because as the Master recalls: "It is a law in any action of fencing, always keeping the weapon in front of the opponent".

The arsenal is rich: the longest fists thrown with the thumbs up, the fists used to enter against kicks, the "mazzolate" (hand blows) thrown to lower the adversary's guard and among them we can highlight the fist "al petto pel viso" (to the chest toward the face), a special, extraordinarily powerful blow, thrown with nails up, like a long uppercut. The angle of incidence of the blow causes and impact on the chest, bouncing and hitting the throat or the chin, and causing a terrible K.O.

Part III deals with the standing blows. It shows kick techniques designed for feet wearing boots or anyway shoes with hard soles: boiled leather and wood, now thick rubber. On the foot, the mass which hits is never the ankle or the instep, but the sole and the tip for more stunning insights.

Percussions are divided into three types: flat, round and frontal.

The first ones are direct kicks with the sole to the tibia or kneecap targets; the second, on the groin, solar plexus and jaw targets. Finally, frontal percussions on the tip of the groin or to the solar plexus; in the performance they should look like a stab.

Kicks are all very fast and they get maximum propulsion from the hips. In the circular ones, the supporting foot wheels on the front foot to relea-

The Italian Martial School of empty hands



sensitive issue which needs to be studied in detail and with perseverance, especially by the man with "less power", because if he is grabbed at the front or at the back "in the case of a lack of physical strength, he will replace it by mastery".

Box Libera: Art of "Useful Fencing"

"The practical effect of a blow must be observed in the strongest damage that can be inflicted on the enemy".

Ferdinando Masiello

For over a decade we have studied, practiced and taught Box Libera. For some martial artists it is a different discipline, which is combined with their own way of the warrior; for others, it is a part of the "Empty Hands" discipline, a structured method on the major disciplines without weapons of the Italian school.

Box Libera, fencing with a cane, boxing and street fighting, are indissoluble links of that old school known as *Ars Dimicatoria*: a comprehensive and multifaceted art, forged in the Middle Ages, which over seven centuries lived and was adapted successfully to changing times, weapons and social norms.

A school whose name has always been unique: "Fencing".

Fencing that we call "**MARTIAL**" for its traditional and warrior nature.

Fencing that we call "**USEFUL**" for its technical and strategic contents, amazingly up-to-date.

Fencing that we call "**NECESSARY**" because now that we carry mobile phones instead of swords, it still could happen -paraphrasing Master Giacomo Di Grassi in 1570 - having to defend oneself with a jacket against a knife or with a stool against a cane.

Nova Scrimia

Graziano Galvani

se the circular rotation. They are blows designed to block the aggressor, always strong and useful to end him. When properly applied they close the combat and open a way to escape. They should be trained very carefully, as single blows and combined with fists.

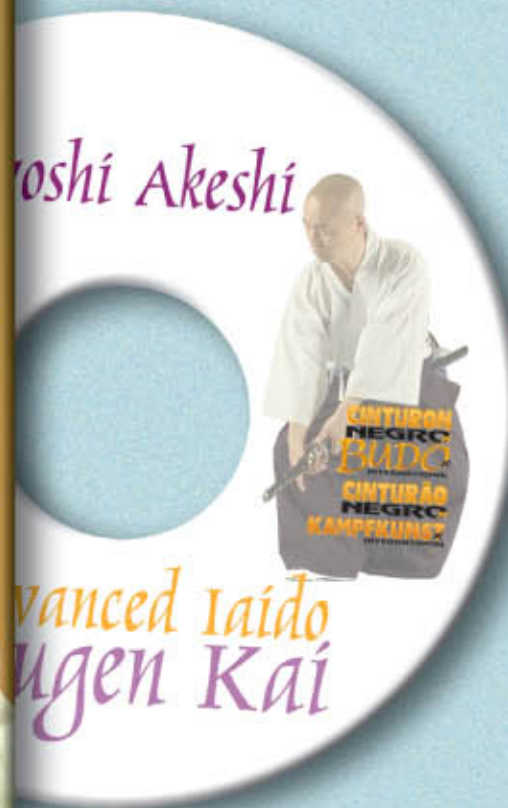
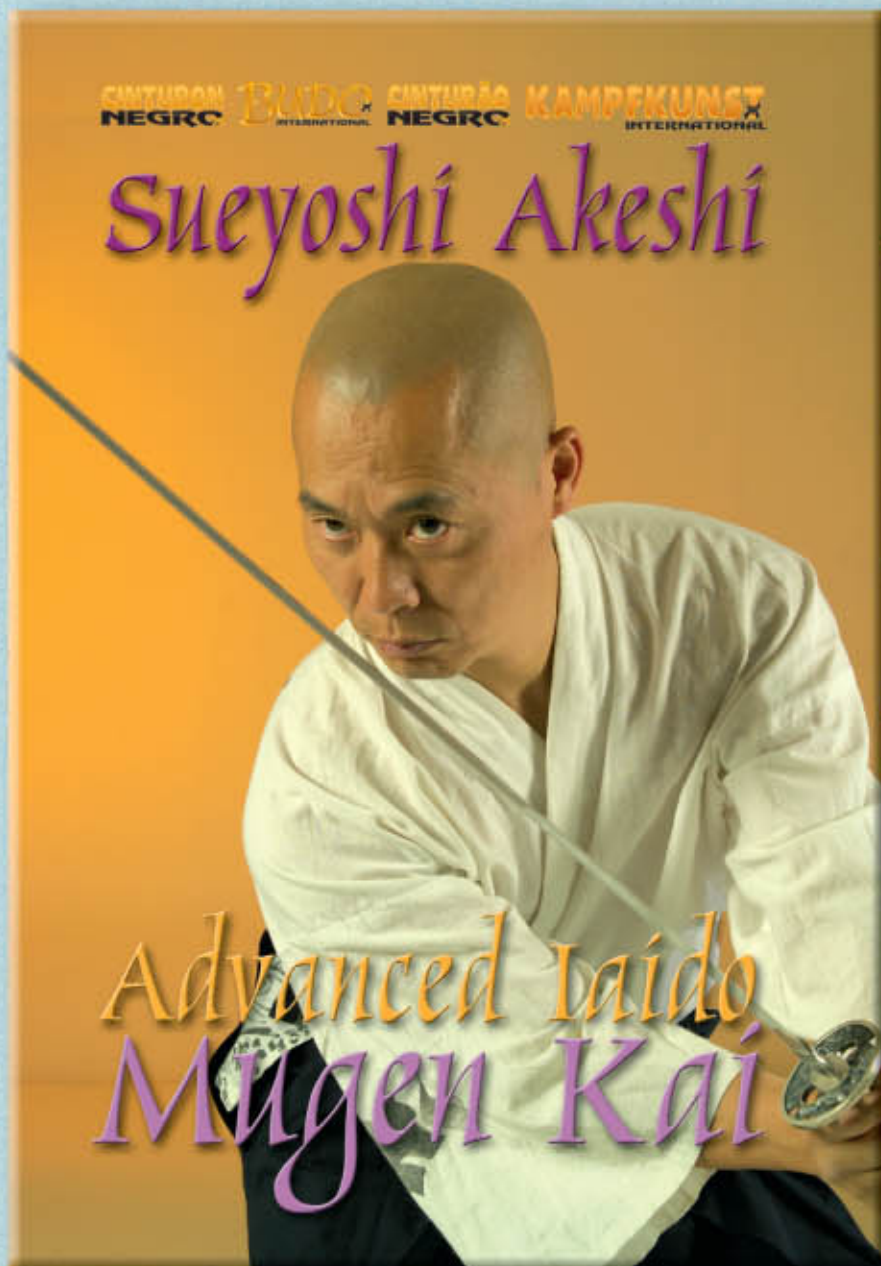
About hand-to-hand fight, there is a lot to say and in fact Carmine devotes two chapters to it. Part IV deals with "gambetto" (tripping), an action which opens up many important strategies. The "gambetto" or "gambarola" was very important for fighters in the Middle Ages, and they were applied very often. Carmine used it alone and in combination with other blows.

Part V of the treatise explains the "complicated fight", the set of principles and techniques governing the hand-to-hand situations. It is a

In this part of Master Luigi Carmine's teachings, the technique becomes elegant and brutal at the same time. The names of the actions are odd: "inforcamento su un corpo a corpo" (enter in the hand-to-hand), "rovescio a tutto volo" (back at whole flight) and also "rompi-braccio" (breaking arm) and "rompicollo" (breaking neck). Those names identify actions of lifting, projections, knee blows against knocked down aggressors, forearm percussions, head blows, joint levers. Finally, at the end of the treatise, you can understand how Box Libera is a method of modern self defense, which can be perfectly practiced with great advantage by young people, men and women.



Advanced Iaido Mugen Kai Sueyoshi Akeshi



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REF.: • IAIDO4

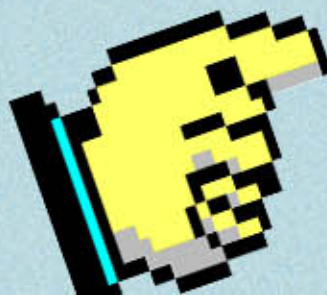
This DVD continues to deepen in the study of Batto Jutsu, and Sensei Akeshi shows the work of Katana, Jo, Yari and Shuriken that make up the Mugen-Kai system. In the Katana section we will see the Master performing Kata, their variants and applications in pairs (Kumi-lai); basic work and Kata of Jo, 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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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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M-0004 • This video will teach you all the basic and advanced techniques of Muay Thai Kick boxing. You will see three wild and exciting matches that demonstrate the brutality of Muay Thai in its most savage and violent way but with all the decorum and spirit that Muay Thai has become famous for. You will also see an exciting demonstration of Muay Thai, and finally you will be taken behind the scenes to a real Muay Thai Kick boxing camp on a military base in Bangkok to see how these Martial Artists tone their bodies through different exercises and training drills.



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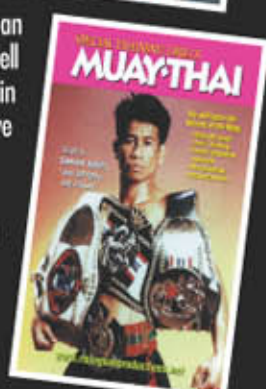
RS-0060 • Saekson is the best of the best. We say this without reservation and those of you who watch this will see why. Absolutely terrific. In this tape Saekson teaches you up close and personal more of the basics of Muay Thai including how to do those awesome kicks of Muay Thai, and as well the knee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

ÑAS vs. LOW KICK

In Martial Arts, in general, it has always been given great importance to the offensive use of the legs, even developing a very extensive technical arsenal of kicks.

With the most realistic application of combat, through Contact sports, this arsenal was reduced to a few key leg blows, pushing into the background many others which were not so much. With the natural evolution towards MMA, always seeking efficiency, the kicks were even more shortened, because in general, the risk of getting a good blow in exchange for sacrificing the balance and risking of falling to the ground is not practical under these conditions of total fight.

For this reason, except for true artists of leg techniques who also find the time to use any sophisticated and unique kicking (like in High-kick), the Low-kick is hardly the only leg blow recommended for a MMA fight.

Of course, if we speak of training a complete fighter who masters all ranges, it is essential to have resources when we are at the longest range, being the Low-kick the technique that can be used at that time with a greater margin of security.

Still, also the Low-kick can sometimes be a risky technique to perform, causing two main disadvantages: a blocking technique or a counter fist blow.

A well synchronized blocking can seriously damage the foot which is kicking, preventing that leg from being used in an offensive way and most importantly: if this happens, it will affect since then the movements and our mobility when standing, giving our

opponent a very significant advantage.

On the other hand, performing a Low-kick with the back leg forces us to turn the body on the front leg, which brings us closer to the distance at which our adversary can reach us with his fists and exposes us to a dangerous counter which, if it reaches us, can end the fight.

In both cases, the risks of using a conventional Low-kick are higher than the potential benefits, unless they are a part of a predetermined strategy, as it is very unlikely to finish the fight with only one kick and we will need to hit (and tempt luck with it!) repeatedly to obtain a significant result from our attacks.

If we decide not to use the Low-kick, the technical gap left in the leg distance can be replaced by a blow which has no dangerous "side effects" and which has always been successful for the wrestlers of the SHOOT R&D team: the Ñas.

Ñas is a blow which is performed with the lower part of the tibia, with the aim of hitting the back of the adversary's leg the area of the Achilles tendon. It shouldn't be mistaken for a sweep, since it seeks to strike, although there may be an imbalance in the adversary as a result of the impact.

At the time of striking, we can find three different situations: if the opponent has all his weight on the leg that receives the Ñas, he will suffer a very painful blow (the side of his leg closer to the foot is much smaller and weaker than the thigh) that will affect his movement when he is standing. If the opponent leaves the leg with no weight, to absorb the impact, he will



Foto 1: Ambos contendientes en guardia.



Foto 2: Low Kick.



Foto 3: Ñas.



Photo 4: Against Low Kick/Block. Photo 5: The Ñas avoids Block. Photo 6: Against Low Kick/Against of fist. Photo 7: The Ñas avoids the fist counter.

suffer an imbalance similar to a sweep (in addition to the blow itself). Finally, if the opponent avoids the Ñas, he will have to put his leg up to let the kick go under, but he won't be able to block.

In order to properly perform the Ñas, the support leg should be bent as much as possible, so that on the impact, the blow is in a perpendicular angle to the target. This bending of the leg allows us to get greater

distance from the opponent than the Low-kick, and it allows us beat with the Ñas from a safer distance. At the same time, the head will be lower at the time of performing the technique, leaving the trajectory of the opponent's punches, making it much more difficult for him to beat us with a counter fist.

This is one of the important conclusions we have reached in the SHOOT System, thanks to the work

of the members of R & D team, which continually tested this technique, successfully, in the period from 1992 to 1999, in several tournaments of Muay Thai and Kick Boxing, when SHOOT Team still participated in Contact competitions, before focusing on MMA.

We hope this will help you to increase your arsenal. And now ... ¡¡¡let's train!

Alejandro Iglesias

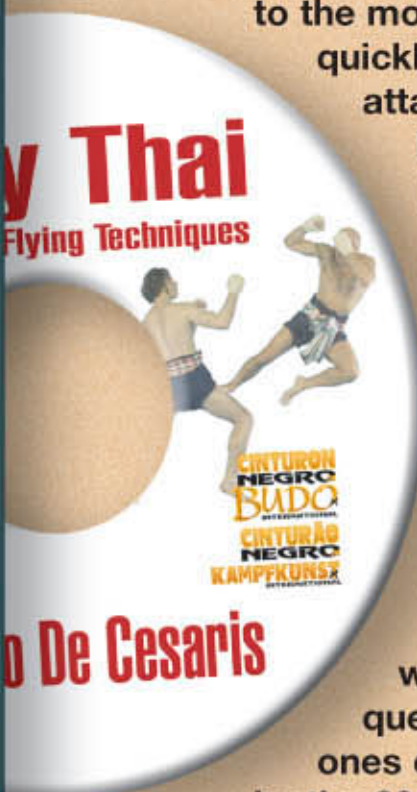
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Muay Thai

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Les techniques sautées

Flying Techniques

Marco De Cesaris



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In this second book, I have decided to face advanced topics regarding the traditional technical study, which up to now I haven't been able to explain in a systematical way in my previous texts or videos. I recommend you those to learn the principles and basic techniques. Some topics addressed here are exhibited for the first time and I am sure that they will turn out to be very interesting for Muay Boran instructors and fans.

Marco De Cesaris

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Evan Pantazi

Technical Training

Leg Targets for control of the perpetrator.

Target #10 (GB-31 or 32): These targets are branches of the Lateral Cutaneous Femoral Nerve. By compressing this nerve against the hipbone you are affecting the somatic nervous system, which controls the voluntary muscle control. These both targets are branches of the same nerve and will yield similar results.

This nerve can be pressed into the Femur (Thigh Bone), yielding several physical effects on the recipient:

- The targeted leg will experience intense pain and dysfunction.
- Hip shifts inward as the leg collapses inward as well.
- Opposite leg shifts out in a cross body extension reflex.
- Hands spring open.
- Physical strength diminishes as the body is collapses and twists away on the targeted side.
- As weight drops onto an extended stance, mobility is restricted.
- Opposite arm also extends upward and out as a part of the extension reflex.
- Causes cognitive thought loss temporarily.

Location

This nerve starts at the spine at the Lumbar Vertebrae number three and first travels down the leg at the front of the leg at the inguinal crease. The nerve separates into many branches as the spread down and back toward the side of the thigh. 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 the GB-31 point is to rub down the side of the outer thigh in the crease between the Quadriceps muscle and Hamstring muscles. At midpoint from the hip to the knee will be the point to target. The GB-32 is located in the same crease midway between the GB-31 just described and the knee.

These targets must be struck to penetrate beyond the heavy muscle structures of the thigh to compress the nerve against the bone (Femur). As the Quadriceps group of muscles is thick, and even more so in athletic individuals or weight lifters, the angle of approach and compression must be at a 45 degree angle from back to front for both target points. The amount of force will need to be heavy due to the muscle density, so kneeling or striking with flashlight or baton will be needed.

When struck well the pain is intense and the leg will go into complete dysfunction,

which will drop the recipient to the ground preventing escape or escalation in resistance. The expected reflexive action will be that the struck limb will buckle that side Hip and knee inward as the leg collapses due to a complete loss of muscle control. The entire side of the body will also buckle inward causing the opposite side arm to extend outward and upward.

On an obese individual, because the leg loses muscle control the additional weight will cause an even more rapid decent. 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

Targeting the upper or lower target will be related to the size differential between the Officer and perpetrator. This seemingly difficult target has become a natural and favorite target point for many Officers worldwide.

This target will only be viable from the side or 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 is accessible as well as low and below the site line of the individual. If the perpetrator begins to resist or turn toward the Officer, a quick knee into one of these two targets will bring them back in toward the wall. It will also drop that leg and arm as it extends the opposite arm so it will no longer be able to support the weight or press the individual from the wall. The opposite arm will be easy to grab and control for cuffing or further positioning. This will limit aggressive or resistant behavior, as the confusion, pain and lack of control will effectively subdue the individual.

If the perpetrator is positioned 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 to avoid possible injury from collapse. The Officer must first make sure that

the hands are not in front the individuals body, as the person will collapse on the frontal arms and automatically rotate so that the opposite and extended arm could come into range of striking or grabbing the Officer. Consequently if the body is far away from the vehicle, the perpetrator 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. The true value will come when the Officer develops the appropriate pressure for more or less dysfunction and or control in all positions.

If the perpetrator is face down on the ground already and they bring the leg outward and to the side to begin to rise, a properly placed kneeling on this point will again prove effective in controlling the situation. The pain and dysfunction will limit mobility, resistance and escape possibility. This can also be accomplished with the hands, elbows, instruments such as baton or flashlight, but the knee will be the best tool as the weight of the Officer as well as the continued use of both hands are still in play. The important detail to always remember is that the pressure still must be in the same direction no matter which tool or position is prevalent.

Releasing

When a perpetrator is attacking another individual, this target can even be useful in many release type scenarios, as when 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 will instantly cause the hands to spring open and the assailant to drop in pain and confusion so that gaining control will be far easier. It also eliminates the combatants' ability to turn on or resist



the controlling Officer. Even if the assailant is mounted on a floored individual this point can be targeted by either dropping down and forward with the knee as the Officer uses hands to control.

Not only will this work to release one assailant from the victim, but it will also instantly release their hold on an object such as a fence, door handle or some other rooted object to resist arrest or control. Officers can again use this target to instantly open the hands to release the grip and drop the individual into an easily controllable position, even for a single Officer.

If a perpetrator has a weapon such as a blade, bottle or bludgeon of any type and the Officer has grabbed the wielding arm. This is a critical time and the typical force on force action will be extremely difficult particularly in a one to one situation. If the Officer continues to wrestle, the assailant will continue to fight as an instinctive as well as purposeful reaction. This places the Officer at great risk, especially if outsized or older than the perpetrator. Fatigue, fear, adrenaline restricted sight, hearing and motor skills are now a prevalent factor. The Officer cannot change or adjust hands to gain advantage or control, as the danger is too great. But with a single well-targeted and forceful knee to one of these targets with an unrestricted leg will instantly end the conflict. The grip on the weapon will be lost, the pain and dysfunction will drop the perpetrator. The speed at which this unexpectedly occurs to the assailant will also place them into a state of temporary confusion and or shock for easier and more complete control and restraint by the Officer.

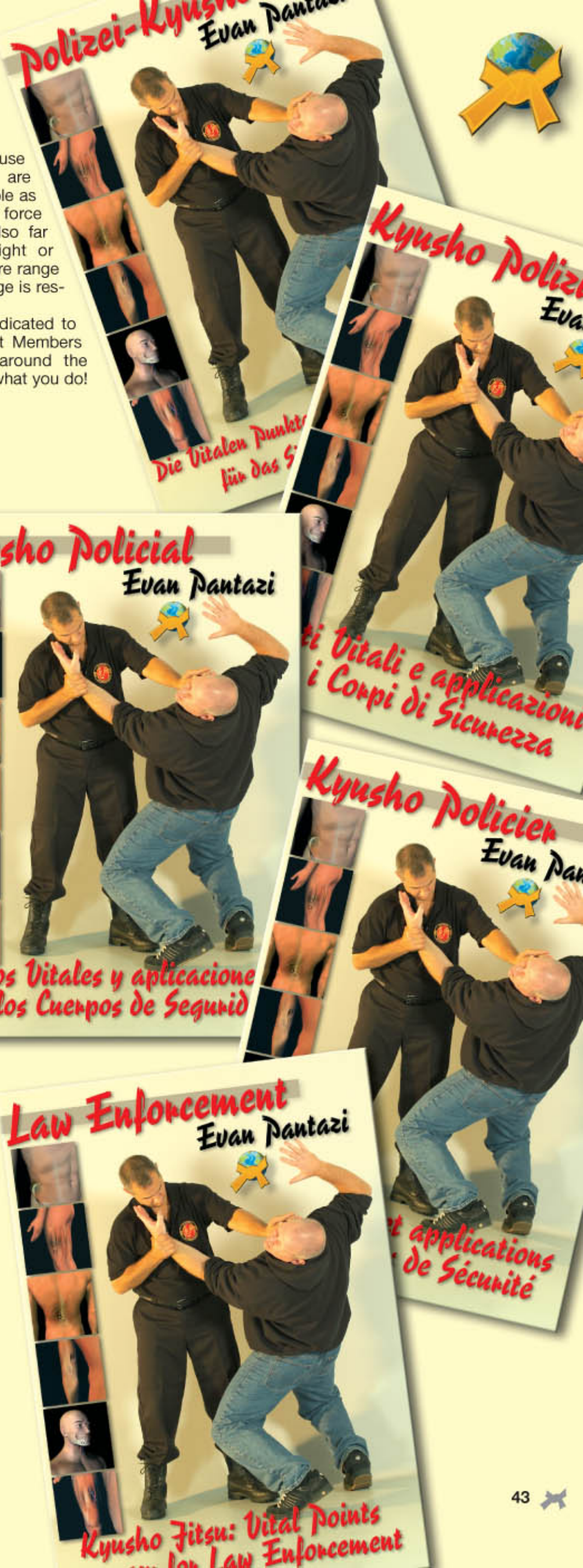
With a firearm this can still work, however the likelihood that the weapon will be fired or lost as the assailant drops is extremely high and should be only used in extreme cases or need and with extreme care.

Debriefing

Instantaneous Kyusho control methods are critical for Field Officers to insure greater control of a given situation. They save critical time and struggle which can lead to escalating difficulties such as fatigue, fear, auditory and visual occlusion, loss of motor control and ensuing confusion. The less time and simpler the action to gain control, the greater the level of successful deployment and safety for the Officer. This also holds true for the perpetrator. It is in struggle that the legal ramifications get more weighted for the perpetrator as onlookers begin to film, assist or group to increase the risk. It is in the struggle that the physical risks escalate exponentially as possible loss of control leads to many severe and even life-threatening possibilities. It is also when physical damage risk and ensuing legal suit become more prevalent and inevitable. Kyusho methods are instant, leave no permanent observable damage, they are hard

to discern as well because the motions and force are not as great or noticeable as conventional force of force methods. They are also far easier to deploy in tight or entangle situations where range of motion and or leverage is restricted.

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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World Taekwondo Federation



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

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Gong Gee Fook Fu Kune Hung Gar, Kung Fu

Sifu Paolo Cangelosi



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Sifu CANGELOSI this work delves into the energy aspect of Hung Gar, one of the most comprehensive external styles due to its high level of expertise and deep knowledge of Chi Kung. CANGELOSI analyzes the first stop of the way Gee Fook Fu Gong Kune, the oldest of Hung Gar, the Kow Loon Tiuet Kiu or "Nine Dragon Iron Bridges," sequences that link the most important techniques of the style, with new breaths Dragon, developing the inner strength to turn it into physical strength and martial technique, application, explanation of how energy exercises and Iron Corps. An extensive work undoubtedly of great interest to students and experts.



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The Patriarch is

Jigoro Kano is for Judo just like Carlos and Hélio Gracie is to Jiu-Jitsu". Pedro Valente's thread, a BJJ Black Belt formed by Hélio, shows exactly what the Gracies represent to Jiu-Jitsu and the martial arts world. The man responsible to create the Brazilian Jiu-Jitsu, the living legend Hélio Gracie managed to his 95th birthday on October 1st showing an impressive lucidity and condition. To celebrate this historical moment, his wife Vera, together with his sons Royler, Rolker and Rickson prepared a cake to the Master at Gracie Humaitá Gym, at Rio de Janeiro. "It's a great satisfaction to get at 95 years old



and see how Jiu-Jitsu has grown on the whole world. Jiu-Jitsu is the best art of the world and everybody wanna know, because it's easy to learn", said the Master.

The gym was crowded to celebrate with Hélio, who signed a lot of autographs and took hundreds of pictures with the fans for more than one hour. Besides more than 200 fans from all Gracies gyms from all over the country, Hélio was with his nephew Róbson and his son Robsonho, and Kyra Gracie. "It's a historical moment, it's not everybody that can complete 95 years and my father isn't anyone, he get this stage and be with this great health and lucidity, it's a great satisfaction for us, who train Jiu-Jitsu everyday. If BJJ exists in whole Brazil and world is because of him", said Royler.

"Professor Hélio is showing one of the Gracie's trademarks, be longevous. My grandmother, his mother, died at 105 years old, his brother, my father, died with 94. And you see him completely lucidity, it's a fantastic moment in the history", said Róbson Gracie. In speech, before the celebrations, his son Rickson Gracie showed the importance of his father work for the society. "The Jiu-Jitsu is part of our formation and I wanna

Text and photos: **Eduardo Ferreira**

95 legendary years old



confirm, in front of my Grand-Master, father and mentor, these compromises with the eternal existence of Jiu-Jitsu, every time bigger and helping our society and children", said Rickson.

Before blowing out the candles on the cake, Hélio thanked the presence of all fans and spoke about the importance of the Jiu-Jitsu: "I'm very honored and happy with you all here. I don't have words to thank you and the recognition of my sons and those who live with our technique, know the Jiu-Jitsu that we know, because besides being the most efficient martial art of the world, it makes your mind calmly and self-confidence, without being more violent. It's a safe thing that only makes good thing for everybody". Hélio also received the tenth degree red-belt embroidered in gold and finished: "I taught everything to my sons. I can die tomorrow that Jiu-Jitsu will continue for more generations".

training Jiu-Jitsu. The BJJ is a technical art, you don't need to do any strength, so you can practice it the whole life.

How do you see the MMA nowadays?

Jiu-Jitsu is a martial art and self protection. I see that who knows Jiu-Jitsu wins at MMA. Jiu-Jitsu proved that is the best martial art in the world and everybody knows that you have to learn it to fight MMA.

What do you think about the book about your brother, Carlos Gracie, wrote by your niece Reila?

I read the first page and didn't like it. I saw it has no honest base and nor correct information, so I didn't wanted to read it.



Hélio Gracie

Interview with Hélio Gracie

What's the emotion of getting to the 95th birthday and seeing the Jiu-Jitsu acclaimed in whole world?

It's a huge satisfaction to me. Jiu-Jitsu is the best art and the whole world wanna know, it's easy to learn Jiu-Jitsu and today our art is well received everywhere.

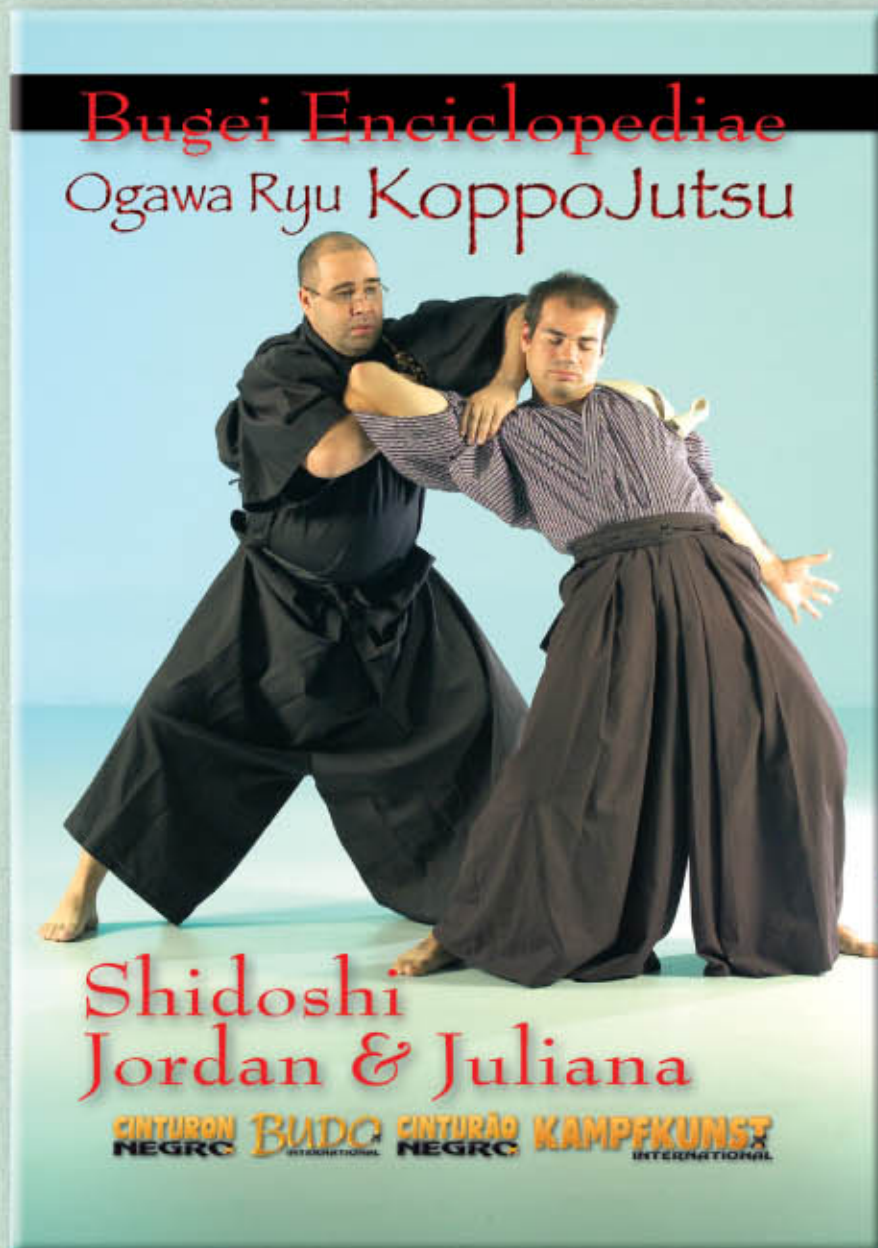
Do you believe the Gracie diet, created by your brother Carlos, is the secret for your longevity?

Yes, because the bad things come in through your mouth and I just avoid eating what doesn't make good to my health. I continue with my gymnastic everyday and



Ogawa Ryu KoppoJutsu

Shidoshi Jordan & Juliana



Ryu
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In this 5th volume of the Bugei Encyclopaedia, Shidoshi Jordan shows us the art of Koppo-Jutsu. Literally translated as "bones method", Koppo is the form learnt in the arts focused on the attack and control of the joints and bones in the human body. Originally, the breakings caused by its application sought to get an advantage over the enemy, making him unable to handle weapons such as the Katana or others. Typical from Aiki-Jujutsu and Jujutsu, Koppo-Jutsu is undoubtedly one of the most effective subjects studied within the Bujutsu discipline.



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Self-Defense

JIM ULTIMATE



WAGNER

KNIFE TRAINING



Jim Wagner viene cuestionando las fórmulas de entrenamiento Marcial y sus técnicas desde la perspectiva del realismo enfocado a la autodefensa en las últimas décadas. Su aportación, largamente expuesta a través de esta revista, ha supuesto un cambio profundo del paradigma del combate real aportando métodos y perspectivas innovadoras basadas en su experiencia como militar y agente del orden en EEUU. Presenta aquí su último trabajo en DVD acerca del entrenamiento para combate con cuchillo incluyendo innovadoras y curiosas propuestas que

no pasará desapercibidas una vez mas como la caracterización, el uso de sangre artificial, y sus siempre sabios consejos para la supervivencia.





SERGEANT JIM ULTIMATE

Text: Jim Wagner

Photos: ©www.budointernational.com

Most martial arts instructors have never been in a real fight before. Thus, most martial arts instructors have no "real world" experience in the very subject that they are teaching. Yes, they may have been in a bar fight once or twice, but does that qualify them to teach the full spectrum of self-defense? Ask yourself, "Does a school fist fight or a bar fist fight qualify someone to teach you how to defend yourself against a knife attack?"

First, let's determine what a "fight" really is. There are two types of fights. 1. The ego fight. 2. The life-and-death fight. Most physical fights people engage in are the first type of fight, or what we call the "ego fight." This is when two people are trying to show their manhood, and they want to walk away from the conflict with their pride intact. In these fights neither side really wants to hurt the other person. These are your school fights, bar fights, or somebody cut in line in front of you and a fight starts. Yes, there may be a broken nose or jaw, but they are not considered serious injuries in the eyes of the law. On the other hand the second type of fight is a life-and-death fight. The attacker is trying to seriously injure or kill you. Such attacks are normally carried out by criminals and terrorists. Usually a weapon is involved, and often times it is with a knife.

As a soldier and as a police officer I have been attacked twice at close range where the attacker wanted to kill me. Both times the attacker was within one meter of me. A third time I was able to take down the attacker to the ground before he pulled a large knife from his jacket. I ended up arresting him. Having been in these life-and-death fights, and having real-world experience in knife attacks, it is my goal to tell you the truth about knife attacks, and how to train realistically for them. In other words, you need to know about the Ultimate Knife Training.

Step One

Before you begin any knife training you need the proper equipment. For my Reality-Based Personal Protection students the minimum safety equipment is wrap-around eye protection and a mouth piece. Even

"Whenever I have a student or training partner attack me I always say to them, -Kill me. Come at me anyway you want, but just try to kill me.- By giving them this order the attack will be fast and unpredictable - just like a real criminal or terrorist knife attack.

The problem with most systems is that the instructor says to his training partner, -Come at me this way, or come at me that way- "

thought you may be using a rubber or plastic knife, such training tools can still damage the eye.

Step Two

When first learning how to defend yourself against a knife your training partner must be armed with a rubber, flexible, training knife. The official training knife for my system is the Boker Applegate rubber knife. It is affordable, and it does not tear like

other training knives after only a couple of usages.

Step Three

Whenever I have a student or training partner attack me I always say to them, "Kill me. Come at me anyway you want, but just try to kill me." By giving them this order the attack will be fast and unpredictable - just like a real criminal or terrorist knife attack.

The problem with most systems is that the instructor says to his training partner, "Come at me this way, or come at me that way." This gives him the ability to prepare for the attack. Plus, the attacker leaves what we call "an extension." This is where the arm is left out there on purpose so the instructor, or training partner, can disarm the weapon. This is anything but real. This is what even Israeli systems were doing until the police and military invited me there in 2001 and 2003 to teach them not to train like this anymore.

Of course, if I am in a class of professionals, such when I train the German Special Forces, I always pick the biggest most aggressive soldier I can to attack me. My system is based on principles, not fancy techniques.

Step Four

There are two knife defense situations: 1. Open space attacks 2. Confined space attacks. In open space attacks DISTANCE IS YOUR FRIEND. When I do realistic attacks to my students nobody ever steps in. It is contrary to human nature to move in on a knife that is coming in fast. The two times I was attacked, despite my years of martial arts training, I jumped back. You cannot go against your human instincts.

Automatically your hands will come up to protect yourself. Then you will involuntarily lean or step back. Once you do you just want to keep pushing the incoming knife away while you move backwards. You can get your "defensive wounds" sewn up later in the hospital, but you cannot afford a life threatening cut or stab to the head, neck, or torso.

You cannot go backward for too long without the attacker catching up to you, so get off the center line by doing a "tactical L."



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WAGNER



KNIFE TRAINING





SERGEANT JIM ULTIMATE

"Back in 1999 I was the first instructor in the world to introduce stage blood into martial arts training, now all Reality-Based students use it because of the physical properties and the psychological effect"

This will buy you a half of a second to do your next move.

Once off line you have three choices: 1. Counter-attack by doing an eye poke or breaking the attacker's knee with a kick 2. Get to your firearm if you are a police officer, security officer, or soldier 3. Escape and get more distance.

In confined spaces you are temporarily trapped and cannot get run away from the knife attacker until going through him. What you must do then is the Jim Wagner Knife Disarm Rule which I have taught to elite police and military units worldwide: the German GSG9, Israeli Special Forces, Helsinki Police Department, Amsterdam Police Department, U.S. Army, FBI, Brazilian GATE, Argentinean GOE, and the list goes on.

When the attacker comes at you in a lift, the men's toilet, or you are pinned up against your car the first move is instinctive: 1. Grab the attacker's weapon hand with both of your hands. 2. Close the gap and keep him from moving the knife. 3. Take down the attacker or at least get him off balance 4. Escape if you can, or do whatever it takes to get that knife from him if escape is not an option. This is when it truly becomes a "knife disarm."

Oh, by the way, when you practice the Jim Wagner Knife Disarm Rule have plenty of Hollywood stage blood on your hands and on the attacker's hands. That will definitely make it more realistic. Back in 1999 I was the first instructor in the world to introduce stage blood into martial arts training,

now all Reality-Based students use it because of the physical properties and the psychological effect. Also, whenever you practice knife disarms you must use a rigid plastic knife. A flexible training knife will not really tell you if you are getting cut or not while doing the exercise.

Training Tools

Unfortunately, rubber and plastic training knives are not enough to have the Ultimate Knife Training. I also use a marking knife called the No Lie Blade developed by one of my students Hank Hayes. This is an aluminum frame knife that has industrial felt adhered to the edges and stabbing point. Once coated with red lipstick it leaves a mark wherever the weapon touch, and thus it "does not lie to you." When I go against my students full speed and full contact they will have multiple stab and cut wounds within 3 seconds, even when putting up a good fight. The average knife fight is over in 5 seconds.

Another tool I have just started using recently is the Shockknife. This is a training knife that delivers up to 7,500 volts and less than 1 milliamp circulating around the cutting edges and the point of a durable plastic blade. Touch any of these danger areas with your hand and you'll let go immediately just like you would touching a real knife or a hot stove. Your natural instincts force you to let go.

When it comes to learning how to deploy a tactical folder knife fast and easy I use the

Jim Wagner Reality Based Trainer made by Boker. At just over 50 euro this is the least expensive trainer on the market today. The Trainer is made of the same materials as a real knife, but the edges and point are dull.

Jim Wagner DVD

Budo International and I just finished my latest DVD called Ultimate Knife Training. This is one in a series of realistic knife DVDs that we have put out. In it you will be able to easily follow along with the tactical principals and training exercises that increase your chances of survival. Plus, you will be able to see the training equipment that we use in the Jim Wagner Reality-Based Personal Protection system.

As you read this article many of my students are right now fighting the war in Afghanistan and Iraq. They are also police officers and special operations officers on the streets of New York City, Paris, and London. They are people like you who need a proven knife defense system. The new DVD is exactly what you need.

"Be A Hard Target"

Sergeant Jim Wagner is a police and military Defensive Tactics instructor, and the founder of the Reality-Based Personal Protection system. For upcoming course information in Europe visit www.jimwagnerrealitybased.com

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KNIFE TRAINING

In order to surprise its students, Jim Wagner uses maquillaje to simulate wounded produced by pistol firings, terrorist pumps and to even simulate you cut and stabs with knife. Here it is putting a wound of latex to the Director of the System Based on the Reality in France, Christophe Besse, with alcohol rubber (glue for the skin). Later it paints with blood gel the wound, to give an aspect him of "mojado". Soon it paints the latex skin and the authentic skin of around with a clear color, to simulate the shock. In order to finish, blood throws of lie in the face and the clothes. The wounds and the blood comprise of any authentic fight.

TRAINING WITH REALISM





Hironori Ohtsuka

Wado Ryu

The evolution of the first Japanese style
of Karate in its 80th anniversary

80

Text & photos: Salvador Herráiz.
6º Dan de Karatedo Wado Ryu.

The Wado Ryu style of Karate has existed for almost 80 years now. Although it has previous technical origins through Master Funakoshi, Hironori Ohtsuka's Wado Ryu is considered the first Japanese karate school, since the rest of main and pioneers schools in the main island of Japan (Shito Ryu, Goju Ryu and Shotokan) are directly linked to Okinawa through their respective creators, Kenwa Mabuni, Chojun Miyagi and Gichin Funakoshi. On the contrary, the creator of Wado Ryu, Master Ohtsuka, was

Japanese through and through and he was educated since he was a child in the old Ju Jitsu.

For 80 years, the evolution of Wado Ryu has been huge, and the way of practicing its great technical wealth has changed over the years and in the hands of its masters. As it couldn't be otherwise, our contributor and 6th Dan of Wado Ryu, Salvador Herráiz, who has been studying Karate for nearly 35 years, and especially this school, tells us about that technical evolution and about its masters.

Evolution of Wado Ryu during more than 80 years of History

It was the year 1922 when in Tokyo, the Grand Master of Japanese Ju Jitsu, Hironori Ohtsuka, began to study the emerging Karate under the direction of the newcomer to Tokyo, Gichin Funakoshi sensei. The classes took place in a residence for Okinawan students in Tokyo, the Meiseijuku. Ohtsuka had practiced Jiu Jitsu since 1905 and had studied medicine and physical therapy since 1910, the year when he had joined the University of Waseda. In

1921, Ohtsuka got his degree as a doctor and he was also appointed Grand Master of Jiu Jitsu. He was 29 years old.

In the Meiseijuku, in 1922, a small group of Japanese started practicing Karate, including Hironori Ohtsuka, the only one who in the future has had a vital importance in the history of this art. The rest, some of them, were important for a while, but they have not gone to posterity as karatekas. Later, other students interested in Karate came to the Meiseijuku.

Ohtsuka had a very, very quick evolution, due to his extensive knowledge in martial arts. In 1928, he left his work at the Kawasaki Bank and opened his own

medical center, while he committed himself in depth to his style. This is the date which must be taken into account as the official emergence of Wado Ryu, 80 years ago now. A year later, in 1929, with the inclusion of Karate in the heart of the Japanese Society of Ancient Martial Arts, a big festival was organized. In it, Master Ohtsuka's art already took part under the name of Wado Ryu Karate Jitsu. By then, Master Ohtsuka has already designed his style.

Ohtsuka had become Funakoshi's right-hand, causing the jealousy of Funakoshi's child, Yoshitaka. In any case, the problem didn't go beyond that, and the proof is that even if Ohtsuka had followed his own path,



his relationship with Funakoshi continued in a positive way, as it is evidenced in their cooperation in text and pictures in the book of Karatedo Kyoho in 1935. At the time Ohtsuka's style had changed its name to Wado Ryu Jujitsu Kenpo. A year before his son Jiro, future master of Wado Ryu, had been born, and Ohtsuka had founded the Dai Nihon Karatedo Shinko Club where his friend Toshio Kato among others took part, accompanying him in the photographs of the great work Karatedo Taikan, by Kenwa Nakasone.

I wouldn't like to enlarge on this occasion on Wado Ryu features, which at this stage are already known by most of the readers. To summarize in a couple of lines, relatively high positions, jodan blocking in the kata, many technical varieties established in pairs and with techniques seated on the knees, against knife, against sword, and much more of hand and foot. There is also a constant use of evasions with blocking and simultaneous counterattacks, often followed by twisting and projections coming from Ju Jitsu. Principles such as Nagashu, Inasu and Noru (absorbing, wrapping and changing the adversary's attack) and Ten I, Ten gi and Ten tai (change of position, change in weight distribution and application of the technique) are the foundations of Wado Ryu. The names of the katas are kept in the original Chinese, which can be a bit surprising in the first essentially Japanese school. It's true.

This author has different writings and complete technical researches about the matter, so I prefer this time to focus on other aspects which can enrich the knowledge of this style without

repeating over other writings.

In 1938, for the festival of martial arts in Tokyo, Ohtsuka registered his style as Shinshu Wado Ryu Karate Ju Jitsu. After the festival, held at the Butokuden, Master Gihachiro Kubo, successor of Yagyu Shinkage Ryu system (of great influence in Wado Ryu), showed Ohtsuka that the words Shinshu and Wa referred both to Japan and therefore they were repetitive. It must be known that Wa is written in Japanese kanji like Yamato, ancient name of Japan. He then proposed to call the style simply Wado Ryu and it has been so ever since.



1. Hironori Ohtsuka receives his Black Belt from Gichin Funakoshi on April 12, 1924.

2. Shotokan group with Hironori Ohtsuka, sitting on Gichin Funakoshi's right. On Ohtsuka's right there is Isao Obata. On the right of the row we can see Masatoshi Nakayama and behind him Hidetaka Nishiyama.

3. First group of students of Karate at the Meiseijuku in Tokyo. Hironori Ohtsuka is behind Gichin Funakoshi (sitting next to the German teacher of Keio University).



History of Karate

In 1939, Ohtsuka's style was officially registered in the Butoku Kai in Kyoto. For this, an explanatory technical dossier was required, which was done. This provides a lot of data for scholars.

Technical evolution of Wado Ryu

Technically and from the beginning, we can say that Wado Ryu was composed of the following technical groups:

o Tandoku Enren Kata: It consisted of 9 major katas, which were and still are, the five Pinnan, and Kushanku, Naifhanchi, Seishan and Chinto (in that logical order, technically speaking). They were also practiced within the style others such as Wanshu, Bassai, Jion, Rohai, Jitte and Niiseishi. Ohtsuka never wanted to include variants to higher katas, as Dai and Sho, or Shodan, Nidan and Sandan. At that time he included in his system Suparinpei kata, which was removed later, while the rest are kept nowadays as the only Katas of Wado Ryu (with some nuances that we will see later).

o Kihon Kumite: Since the late 50's, it is formed by ten techniques based on the principle of "softness controls strength", number and techniques which are kept nowadays, and which I assume and hope that will never change. But originally, in the 40's, this group was composed of 36 techniques, including forms of omote and ura (primary side and reverse side) and divided as follows:

o 10 techniques with Jodan Uke.
o 10 with Chuda Uke.
o 6 with Gedan Uke (Harai, Kosa, Morote, Hasamite).
o 6 of Nidan Henka.
o 4 of Sandan Henka.

o Idori Kata: Series 6 techniques developed from the Seiza position, sitting on his knees (on the heels). Coming from Shindo Yoshin Ryu Ju Jitsu, they were and are currently the following:

o 4 in Mae dori:
o Shin no Kurai.
o Soe dori.
o Gozen dori.
o Kinsha dori.

o 2 in Ushiro dori:

o Kabe dori.
o Watashi dori.

4 other techniques were immediately added:

o Tobichigai dori.
o Nukimi no Matsuke dori.
o Kojirikaeshi dori.
o Ryote dori.

o Tachiai: Techniques against hand and foot attacks and performed in normal position with the technical features of Wado Ryu, many of them with influences of Shindo Yoshin Ryu common to many Judo techniques (including the name). Group composed of 10 techniques and then enlarged significantly, first in 3 techniques and then in 14 techniques, especially projections. The expansion mainly comes from the reduction of the group of Kihon Kumite.

o Ude otoshi
o Se otoshi
o Eri otoshi
o Sode otoshi
o Ashi guruma
o Koshi guruma
o Kata guruma
o Hiki otoshi
o Karisute
o Kinukuguri

o Tehodoki
o Nage kaeshi
o Shodan Tachiai

o Deashigari
o Osotogari
o Kosotogari
o Ouchigari
o Kouchigari
o Seoinage
o Ushirogoshi
o Taiotoshi
o Haraigoshi
o Uchimata
o Yokootoshi
o Sumikaeshi
o Oguruma
o Yokogake

Then this group of techniques was structured with 20 techniques divided as follows:

o 2 of Harai waza
o 6 of Kari waza
o 5 of Koshi waza
o 3 of Katsugi waza
o 4 of Sutemi waza

o Yakusoku Kumite: 10 techniques which are based on a quick evasion against an

attack through turns and simple evasions and quick chains of fast and short counter attacks. It has nothing to do with what is considered in the West as Yakusoku Kumite (mutual exchange of attacks and defenses between the two opponents).

o Ohyo Kata: 10 techniques whose only legacy with that name has been the 8 techniques which Master Tatsuo Suzuki set in the 60s based on his own experience.

o Tanto dori: First 5 and then completed until 7 techniques against knife attack, also known as Tanken dori. Imported, so to speak, directly from the Shindo Yoshin Ryu Ju Jitsu, and also known as Tanken Dori.

o Ude garami dori
o Kote nage dori
o Unga dori
o Erinage dori
o Zu dori
o Hikitate dori
o Hiki otoshi dori

After these, 7 secondary techniques were added.

o Daito dori - Shinken Shiraha dori: Also imported from Shindo Yoshin Ryu Ju Jitsu with logical adjustments by Master Ohtsuka. First 6 techniques which were later modified and extended in other 6.

o Jodan
o Kesa
o Do
o Tzuki
o Kote
o Nagi

o Jodan dori
o Chudan dori
o Gedan dori
o Wakigamae dori
o Hasso dori

o Kassatsu Jizai kata: Lethal techniques of defense also coming from Ju Jitsu. First 5 techniques then expanded to 7.

o Suikatsu
o Rakukatsu
o Oukatsu
o Yukatsu
o Enkatsu
o Tsukatsu
o Dakatsu

o Ratai dori: Defense techniques coming from Shindo

Yoshin Ryu, whose feature is that they are performed without clothes, that is... naked. In this way the sleeve grabbing doesn't exist. There are 3 techniques:

o Mae dori
o Yoko dori
o Ushiro dori

o Keisatsu Taiho Jutsu: They are arrest techniques focused on police work. The 14 techniques were distributed as follows:

o 2 of Tehodoki.
o 3 of Kansetsu waza.
o 5 of Nage waza.
o 4 of Osae waza.

o Yoshin Goshin Jitsu: It is a group of self-defense techniques for women. There are not fist or foot attacks, but wrist or shoulder grabbing. They were techniques which were directly influenced by Master Gichin Funakoshi. Although there are now 5 techniques kept as essential, in the beginning they were 14 techniques and one more was added. This was the distribution:

o 6 in Mae dori
o 2 in Yoko dori
o 3 in Ushiro dori
o 4 in Osae dori

o Nage Gyaku Nage: It is a group of techniques which at first was not structured as such, at the time of registration at the Butoku Kai, but now it exists after the changes and restructuring. It uses twists and projection as technique ending, and although they are countless, there are three which are considered essential by Jiro Ohtsuka sensei:

o Kote gaeshi
o Ude dori
o Kihon kogeru

For a school to be accepted in Butoku Kai, an exemplary technical development and a very clear structure were required. The future would lead Wado Ryu to a reduction in the number of technical groups, but it has always kept and it still keeps a big technical richness and many different groups of techniques in pairs. That is why Wado Ryu is always thought as a style very focused on Kumite, referring to the techniques in pairs, not to free fighting, as



Wado Ryu

80

1. Hironori Ohtsuka chairs the diploma-giving on November 4, 1962. 2. Ohtsuka in 1979 with the Tanabe brothers, important Masters of Wado Ryu.
3. Hironori Ohtsuka with Masters Toru Arakawa and Mitsuho Ashihara, at the University of Nodai in 1969.
4. Hironori Ohtsuka, assisted by his son Jiro, during a Karate demonstration in the early 70's.
5. The Ohtsuka's, father and son, during a program on Japanese television.
6. Hironori Ohtsuka with magnate Ryoichi Sasakawa, founder of the Japanese Federation and sponsor of the World Federation.
7. The founder of Wado Ryu performing Seishan kata around 1935.
8. Ohtsuka during one of his numerous public demonstrations.
9. The Master on a travel because of Karate on September 26, 1961.
10. Shizuya Sato (10th Dan in Ju Jitsu and President of Kokusai Budo In-IMAF) with Ryoichi Sasakawa and Osamu Kato (Honorary President of the International Federation of Wado Ryu) during the funeral of Hironori Ohtsuka in 1982.
11. Master Ohtsuka receives one of the many tributes in his life.
12. Hironori and his wife Toki after receiving, on April 26, 1966, the grade Kun Go To and the Soko Kiokujitsu Sho medal from the Emperor Hiro Hito, for his contribution to Karate.
13. Group of Shindo Yoshin Ryu Ju Jitsu of Master Tatsusaburo Nakayama (with dark kimono, bottom left) around 1910. The young Hironori Ohtsuka is the 2nd from the right in the central row.



History of Karate

many wrongly think, (which would not be called Kumite but Ju Kumite or Shiai Kumite if it is regulated). Karate is formed by Kumite and Kata, but the word Kumite does not refer, as many people have mistakenly symbolized, free combat, since all the established techniques in pairs would be omitted. There is much Karate which is not free combat or katas, and which perfectly fits into what could be short katas in pairs. It depends on teachers of Wado Ryu in the world that this technical richness is not lost. It would be a shame. Personally I do my best every day, in the mat in my dojo, to keep that technical culture.

Especially in the 30's, 40's and 50's the techniques of Wado Ryu suffered the evolution which his creator considered correct. It should be noted that in 1948, Japanese Karate raised from the KO it had suffered, like the rest of Japan, after World War II, and began to revive. It is time to recover. The two major groups, Ohtsuka's Wado Ryu and demotivated Funakoshi's Shotokan (we can't forget his recent heavy losses, his dojo, his son and his wife) decided to organize themselves. Wado Ryu created the Zen Nihon Karatedo Renmei, and Shotokan created the Nihon Karate Kiokai (Japanese Karate Association, JKA). The first of them, Ohtsuka's, would become the All Japan Karate Federation, which soon afterwards, with the cooperation and participation of the key leaders of the other major styles, would become the multistyle federation where also the JKA would take part.

In 1949, Ohtsuka was also a pioneer in organizing the Kokusai Budoin, the renown and currently operating IMAF, where Karate is not its great value today. IMAF, International Martial Arts Federation, is presided by who would be now the Shogun of Japan, Yasuhiro Tokugawa, grandson of the last Shogun in 1868, Yoshinobu Tokugawa, removed from his place by the Meiji Restoration in 1868.

In 1949, Hironori Ohtsuka wrote his memorandum Karate Jutsu Oboegai (published by the Karate Club at the University of Tokyo) and years later, in 1955, his research Karatejutsu no Kenkyu.

Great and outstanding students of Hironori started to gain some importance in Wado Ryu, in addition to his son Jiro.

The 60's and 70's meant a technical calm, although not without minor changes in the distribution and organization of the techniques. Technically, Hironori Ohtsuka's Karate lived an odd fact, when it was performed the way back in the slow part of Kata (Ibuki Nogare) with the arms changed in relation to the way which was developed later (and as it is performed today). Indeed, for a time Ohtsuka blocked down with the side of the back leg and up with the front leg (opposite to the way he decided to do it later and which is kept now).

Of course, each to his own, and even within Japan, and in early times, there were some noteworthy characteristics. Master Ashihara, from the University of Nodai (Nogyo Daigaku), has gone on training his people in the kata Kunpu, a practice

characterized by the formation of parts of other katas performed with the opposite side (ura), and also initiating some moves with inclination and evasion of the trunk, never seen before in that way in any other kata. Perhaps the time will give more importance to that kata, but some groups from that university practice and include it in their official list of katas for reviews and tournaments. Such is the case of Patrice Belrhiti, in Europe, who also includes a version of Kata Unsu which no other group acknowledges.

The 80's: Divisions within the Wado Ryu

Although it had already been forged years before, it was in 1964 when the Japanese Federation of Karate-FAJKO was officially born. It did it under the auspices of Ryoichi Sasakawa and the joint work of Hironori Ohtsuka (Wado Ryu), Kenei Mabuni and Manzo Iwata (Shito Ryu), Gogen Yamaguchi (Goju Ryu) and Masatoshi Nakayama (Shotokan). Ohtsuka, great architect, was appointed Executive Director. Over the years, his student Eiichi Eriguchi would have the same position; he had become Lieutenant-General of the Japanese Navy and 9th Dan in Karate Wado Ryu, and after him Fusajiro Takagi, Nagatomo Yamaoka, Keichi Asumi, etc ... But... let's not move forward in time.

As for universities, traditionally important centers of Japanese Karate, Wado Ryu had important results in three of them. In the so-called University of Tokyo, masters such as Hideo Bo and Eiichi Eriguchi were developed, in the University of Japan there were Tatsuo Suzuki and Shigetoshi Tanabe, while in the legendary University of Meiji there were Hidetaka Abe and Yoshiaki Ajaria, who will then go to the United States, and Kenichi Horiguchi, who will stay in Japan.

The Wado Kai of the Japan Federation, after the boost of the founder of the style, Hironori Ohtsuka, was directed and developed by Master Eiichi Eriguchi, 9th Dan, booster and manager of Japanese Federation itself.

In the 70's, Master Ohtsuka's age and the technical clarity of his style made his technical line clear. On the contrary, the geographical distance from the Hombu Dojo in Tokyo of Master Ohtsuka and the lack of what we could call recycling with the source, along with the different interpretations which some people began to have, made some technical differences appear with regard to the founder. I don't know if this is also part of the development of Wado Ryu, of its transgression ..., what is clear is that it is unavoidable and that in this article it should also be mentioned.

In 1978, the Hombu Dojo Wado Ryu moved away from the center of Tokyo in the north of Shinjuku, and moved to a more remote place at the west of the city. It is the district of Nerima. Here there were the most loyal followers to Ohtsuka.

In 1982 Master Hironori Ohtsuka died at the age of 90 and without having stopped wearing the karategi or practicing his Wado Ryu Karatedo a few minutes a day. The courses and demonstrations in the most important countries in the world had also been kept until shortly before his death, always accompanied by his son Jiro.

Shortly before the early 80's, the management of Wado Kai wanted to put the founder master to an honorific place only, without real power of decision. This annoys his most faithful followers, spearheaded by masters Hitoshi Yamashita, Fumihiro Tanabe, Horiguchi, Aizawa and Ohtsuka's son, Jiro. In the other group, known as Wado Kai, we have to mention Shunshuke Yanagida, Katsumi Hakoishi, Toru Arakawa, Mizuho Ashihara,... The issue goes to court for a lack of agreement and given the slow pace of justice, Ohtsuka family decides to create a new organization. That is how Japanese Wado is divided into two big groups and Wado Ryu Karatedo Renmei is born. Its symbol keeps the classic dove but replaces the central punch for the kanji (Japanese ideogram) Wa. Thus, each organization works on its side and the new one makes it out of the Japanese sports federation created years before by Hironori. On November 20, 1981, Jiro Ohtsuka is appointed official successor of the family and his school. He also inherited his name and category.

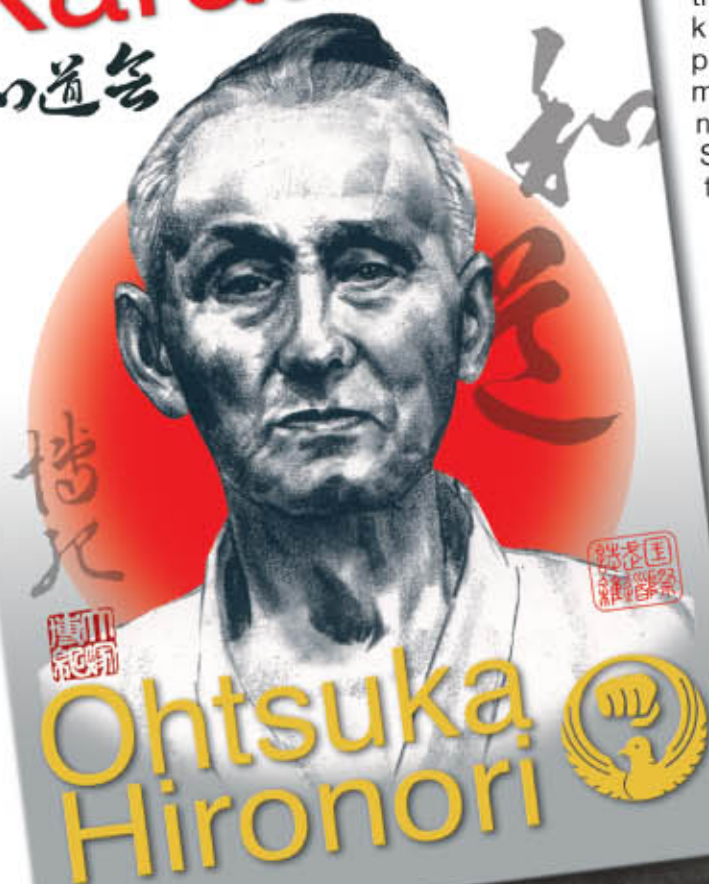
Master Tatsuo Suzuki, considered for many years (prior to the death of the founder) as the Ohtsuka's successor, finally didn't get the place after the founder's death. Why? Suzuki had been too many years outside Japan, connected but not so linked to the source as he should. Anyway it seems that Suzuki himself felt that it was not him who should succeed the Master but the Master's son, and not only he accepted it he also supported it at the beginning. Technically Suzuki sensei was amazing at a personal level. An addict to training. But his lack of relation to the source, trying to find a reason, made him change some aspects of his Karate, so he could no longer be the representative of the pure line. Suzuki sensei's Kihon Kumite keep high technical fidelity, although this master has changed little details in this group of techniques (as an example, we will mention the use of mawashi geri instead of mae geri and not much more). He has also instituted his so-called Ohyu Kumite, a group of techniques based on his experience of effectiveness. His kata Wanshu included some kicks that the original didn't have and which doesn't have now; this caused some problems to the English (influenced by him almost completely some years ago) in some tournament held in Japan organized by the pure line of Wado Ryu. That has been seen in person by he who is writing this text. Interestingly, when Suzuki sensei shot

Budo International has wanted to celebrate the anniversary of the school making it coincide with the anniversary of the publication of the book by Grand Master Otsuka, and we have prepared for the occasion, a limited and numbered edition with dust jacket and hard cover. Under these lines you will see the cover of the book by Grand Master in paperback.



Karate-do

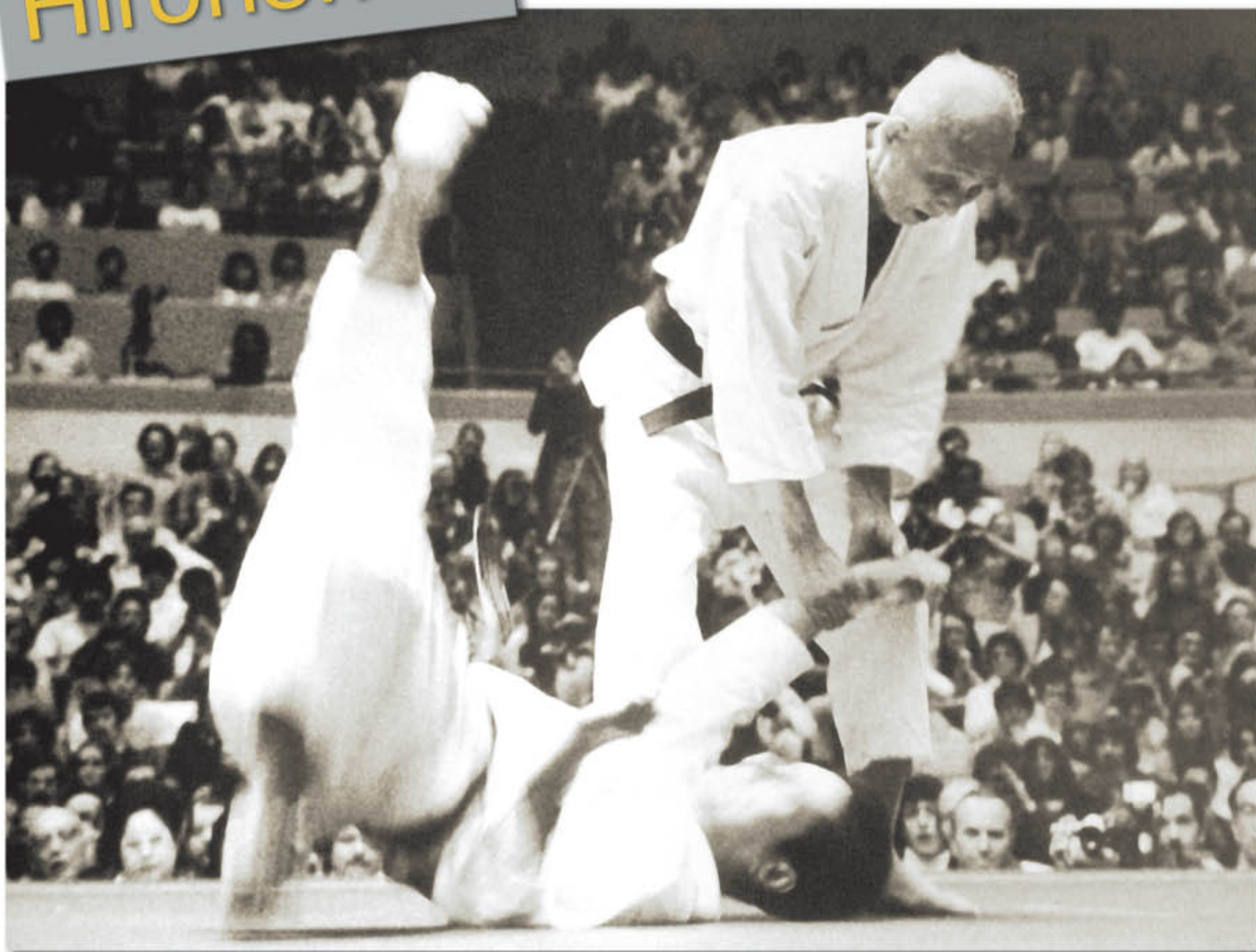
和道会



some technical videos in Japan, in collaboration with the renowned master Tanabe (faithful to the line of the Ohtsuka family), he removed those kicks from the Wanshu kata. At present most of his followers still make those kicks in the kata. It is necessary to mention the creation by Suzuki of the new kata Ryusei, technically based on the use of some parts of other higher katas, beautifully mixed. This kata, which Master Suzuki usually performs wearing the hakama (traditional Japanese wide trousers) and wide-sleeved kimono, includes a table breakdown based on mae geri. This kata has existed for many years and perhaps time will include it in the line of Suzuki sensei. Why not? All katas had at their time a beginning and a creator. It seems that Tatsuo Suzuki, 8th Dan for more than 30 years, was offered the 10th Dan, but he rejected it because for him just the late Hironori Ohtsuka could do it... and that obviously was not possible.

Other important masters are also responsible for the global expansion of Wado Ryu. We will now highlight just the best known at high levels. In the United States (especially in Berkeley), there is Master Yoshiaki Ajari, who maintains his link and integration in Wado Kai-Japan but who works through his own organization. Sadaharu Kurobane is another of the main leaders of Wado Ryu in the world, also settled in the United States. Already died, Masaru Shintani has lived many years in Canada, where he has run the organization. We must mention that this master created a kata, but it is just practiced by his group.

Over the years, like other styles, there have been some divisions for political reasons, but eventually it has led to technical differences, more or less justifiable depending on the opinions. In Japan it has been kept the big separation which appeared in 1980 between Wado Kai - JKF and Wado Ryu Karatedo Renmei. Shortly before Ohtsuka's death in 1982, Tatsuo Suzuki belonged to the new Wado Ryu Karatedo Renmei, but a misunderstanding led him in another direction. It is said that the Ohtsuka family



Hironori Ohtsuka in a demonstration in Long Beach in 1975. Among the public, bottom left, Master Ryusho Sakagami observes the founder of Wado Ryu.



Report

saw some disloyalty in some of his actions. Meanwhile, on September 29, 1985, Kokusai Budoin gave the late founder of Wado Ryu the highest award, the Kenko Budo Sho.

Technically some small changes without further importance in several higher katas made the difference among the major branches. It was more significant the replacement of a traditional double grabbing in the Wanshu kata (and its equivalent in other schools) for a yama tsuki which Jiro Ohtsuka has done lately. Or the anecdotic change of opening the left foot instead of the right one in the first movement of Rohai, without much sense from a historical point of view, of Bunkai, etc.

In the district of Nerima ku in Tokyo, Ohtsuka's Hombu Dojo is still there today, and I could train there in 1987 and 1988 under the direct orders of the new Grand Master of Wado Ryu Karatedo, Jiro Ohtsuka, now Hironori II. Today the dojo is run by the founder's grandson, Kazutaka, married to a French woman he met during his studies in the United States.

By the 90's, the second Grand Master of Wado Ryu Karatedo, Jiro Ohtsuka, made a restructuring of the techniques, while keeping the classic form his father put on the techniques and the quantity of the existing technical groups.

In the famous IMAF- Kokusai Budoin (International Martial Arts Federation) Master Kazuo Sakai, 10th Dan Wado Ryu, does his work. Masters Hajimu Takashima and Toru Arakawa are the highest degrees of Wado within the Japanese federation. Both 9th Dan, are followed in the hierarchy within that federation by Daichiro Aizawa, former 8th Dan, and also 8th Dan Takaichi Mano (deceased in 1997 at the age of 68) and Katsumi Hakoishi.

As for Wado Kai of the FJK (which has about 850,000 members, 190,000 of whom are black belts), after Eriguchi, others have played the role of President, among them we must highlight Hideo Boh, former Minister of Finance of Japan, who chaired the Wado Kai organization until his death on August 8, 1990. After him it was Ryutaro Hashimoto who played the role until April 14 1996, when he resigned, and Eiichi Eriguchi took again the presidency of the organization until his death in 2003. More recently, Kengo Sugiura and Yohito Kondo were President.

Wado Kai of the Japanese Federation of Karate is now chaired by Yohito Kondo, who replaced

Kengo Sugiura not long ago. As Vice Presidents, the work of Akira Ishizuka and Takaichi Mano has been huge. As Technical Advisers, the important Master Katsumi Hakoishi, one of the 8th Dan of FJK, Kazuo Tanizawa and Kimihiro Umino, play their important role. Wado Kai has about 850,000 members, of whom 190,000 are black belts.

Mizuho Ashihara, Yutaka Horikawa and Kiyoharu Tanaka also have high positions along with a large group of masters, where we can highlight for their high degree Shunsuke Yanagida, 8th Dan FJK, and for being former champions in the late 70's and early 80's Toshiaki Maeda and Hisao Murase. Some of us still remember their combats at the World Cup in Madrid in 1980 with Felipe Hita, Damian Gonzalez...

Koichi Shimura, who I had the pleasure to meet recently at the Headquarters of Wado Kai in Tokyo, also has a high position of Wado Kai in the Japan Karate Federation, and we can't forget Master Toru Arakawa, 9th Dan FJK, who has worked hard as a technical adviser of Wado Kai-FJK.

As a last curiosity, we must say that Kazutaka Ohtsuka, Jiro's son and of course a member in his father's organization (thus outside the Japan Federation), perhaps by marrying a French woman and who knows for what reasons, is recognized as a 6th Dan by the French Federation of Karate (sister of the Japan Federation within the World Federation), and it is recorded like that in the files. Wado Ryu, the first great style of Karate born in Japan, has reached 80 years of age and its health, apart from the normal problems due to its age, is excellent.



1. Salvador Herráiz competing in Yokohama in 1988, in the Tournament of the International Federation of Wado Ryu. 2. Master Eiichi Eriguchi, General Lieutenant of the Self Defense Forces of Japan, 9th Dan of Karate Wado Kai and Director of the Japanese Federation, who died in 2003 at the age of 88. 3. Masters Moriya Saito and Yasuharu Igarashi (at the sides) assist Master Tatsuo Suzuki, in the center, during a course in Madrid in 1981. 4. Yoshiaki Ajari, 8th Dan Wado Kai and a pioneer in the United States, with Salvador Herráiz in Las Vegas (Nevada) in 1999. 5. The author of this article, Salvador Herráiz, at the tomb of Master Hironori Ohtsuka in Shakuji Koen, Japan, in 1988. 6. Master Daichiro Aizawa, 8th Dan Wado Kai. 7. Meeting of Masters in Tokyo in honour of the Founder Master. 8. Masafumi Shiomitsu, 9th Dan, Salvador Herráiz, Hironori Ohtsuka and Kazutaka Ohtsuka, during the course that our contributor organized in Spain in 1989. 9. Osamu Kato, Honorary President of Wado Ryu Karatedo Renmei Hironori's great friend. 10. Tatsuo Suzuki, 8th Dan, writes in his office in London in 1985, the preface to the first book by Salvador Herráiz. 11. The pioneer of Wado Ryu in Spain, Yasuharu Igarashi (left) during a course in Salvador Herráiz's dojo (2nd from the right). 12. Jiro Ohtsuka corrects the kata to Salvador Herráiz in 1987, in the Hombu Dojo in Tokyo. 13. The French head of Wado Ryu, Patrice Belrhiti, 8th Dan, his wife Catherine (world champion in Kumite WKF) and Salvador Herráiz in the dojo of the latter in 1990. 14. Salvador Herráiz evades jumping the attempt os sweeping by Patrice Belrhiti, 8th Dan. 15. Memorial at Hironori Ohtsuka's tomb in which it can be read in Japanese kanji: "Budo is not just physical. You must look into yourself to seek Peace and Harmony". 16. Salvador Herráiz, his brothers and another student, with Tatsuo Suzuki during a course in 1981. 17. Jiro Ohtsuka performing a Seisho kata in his dojo in Tokyo. 18. Jiro Ohtsuka and Salvador Herráiz doing a demonstration of Karate Wado Ryu in 1990. 19. Ohtsuka's son presents his compliments in seiza position, in the Hombu Dojo in Tokyo, before the portrait of his father and founder of Wado Ryu. 20. Toru Arakawa, 9th Dan Wado Kai during 1992 WKF World Championships in Granada. 21. Official Coat of Wado Kai of the Japanese Karate Federation.



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Muay Thai Boran

Yang Sam Khum

Each martial discipline from the Far East is characterized by an approach to the guard positions and the movements that makes it unique in his genre. For example, if we observe a practitioner of a particular school of Kung Fu, just through the arms and legs position, you can understand his style. Over the past 60/70 years, in its motherland, Muay Thai has been transformed into a sport of combat, based on a much older martial array; the result of this process has been the equivalence of the basic elements such as the guard position and the essential shifts, established mainly inspired in Western Boxing. Indeed, in the Golden Age of traditional Muay, we are talking about the time of capital Ayudhaya (from the mid-fourteenth century until the second half of the eighteenth century), the Thai martial art was characterized by a particular type of footwork and fight guard, inspired by a legendary event, much loved by Thai people for centuries; the movement was Yang Sam Khum and the mythical story about the origin of the name comes from the Siamese epic poem, Ramakien.

In one of the episodes of the earthly life of the protagonist Phra Rama, the god Shiva sends the main character to punish the demon Tatawan, guilty of acts of oppression on creatures living in the foothills of Mount Meru (Sumeru), legendary territory which is now Himalaya. The noble Rama, to confront and defeat the rebel demon, used a precise technique, in order to approach the enemy without creating suspicion, and then, suddenly, be back to his real form and attack him fiercely, "closing the gap" with three quick steps. He easily killed the demon and the tactic of combat adopted by Rama (the three steps, call Yang Sam Khum since then) became a model of winner "footwork", which all Thai warriors must know.

As in the legend, the nak Muay learn to move slowly and apparently harmless, when the distance separating them from the adversary is too long to attack with a single movement, approaching while the enemy doesn't realize that he is in danger. Once the right distance to attack has been reached, the movements become quicker as a cat that attacks its prey. The typical starting position to perform the whole sequence of movements that make up the authentic Yang Sam Khum is done by putting up the knee of the front leg, pointing the knee at the direction of the opponent, pointing at him with the foot, the

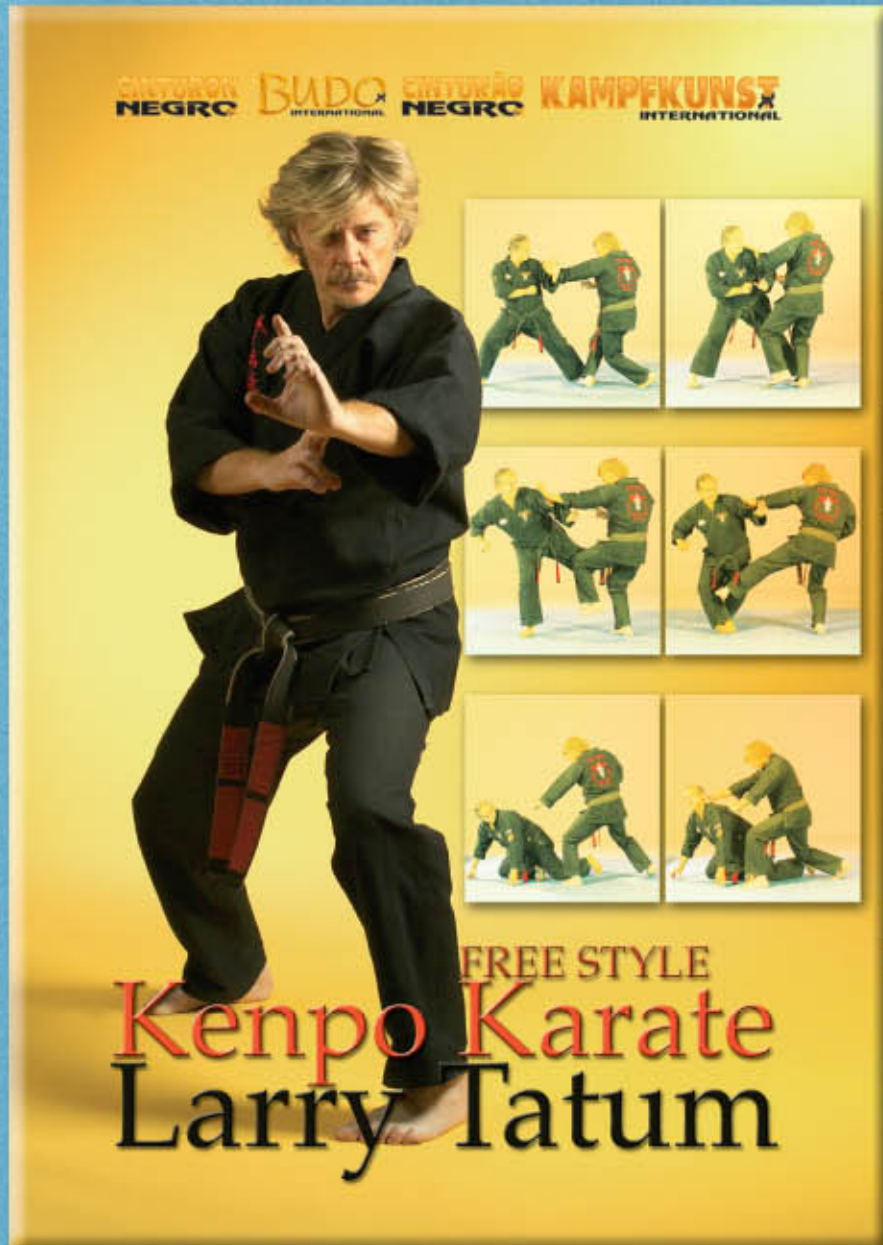
tibia and the knee itself; the support leg remains slightly bent, like a spring ready to shoot up or forward, to attack with power. The arms form angles of 45° between them and with the body, placed on diagonal lines to maximize the protected surface and to give access to the adversary just to the hard parts. Once a good command of the static position has been achieved, the practitioner has to start moving on the ground, zigzagging, imagining diagonal lines on which to move, first slowly and then with increasing speed: in that way he can always move at 45° from the line of attack of the opponent, avoiding the attacks while being in an ideal position to counter attack effectively. The Yang Sam Khum movement can be perfectly combined with a series of offensive actions which have traditionally been included in these steps, making these attacks powerful, really devastating. A classic example is the attack known as Narong Payuhabat, where the Yang Sam Khum is performed to prepare a powerful front direct kick to the solar plexus, combined with a lateral movement and a circular kick with the tibia on the opponent's floating ribs, often causing breakage of bones. If the athlete is skilful with the knee blows, the Yang Sam Khum necessarily must represent "his daily bread" in his training; in fact, thanks to the quick steps which in the legend ensured Rama's victory against the giant demon, the nak Muay can reduce the distance to the enemy avoiding to suffer heavy blows of counterattack, and then control his guard and throw his own blows of artillery, represented by the devastating knee blows performed in Thai style.



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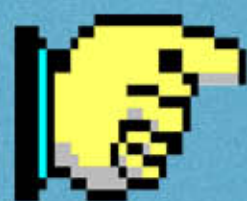


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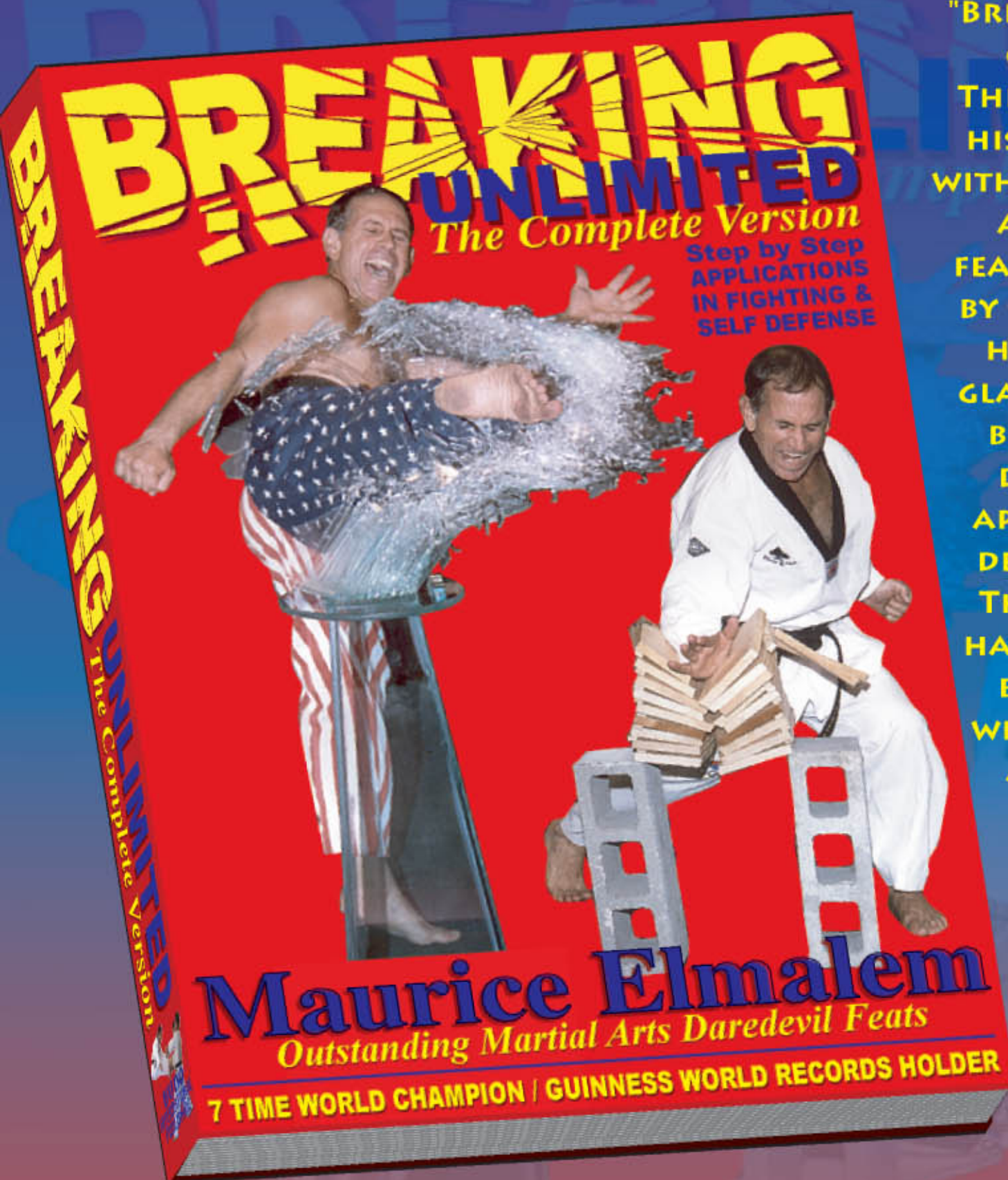
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