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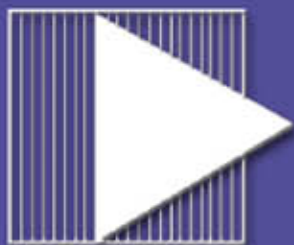
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As Ed Parker used to say: "The one who knows how, he will always be a student; but the one who knows why, he will transform himself into an instructor". For Planas, Kenpo it is a set of rules and principles of movements that, you should study and understand with this premise in mind. The Great Master will analyze the most common mistakes and problems that practitioners come up against to, when attempting to understand or to carry out certain techniques. A magnificent videotape from this authentic and living Kenpo legend!

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EDITORIAL

THE HIDDEN AND BRIGHT REVERSE OF MARTIAL ARTS

"Some day at any where, in any place, unfailingly you will find yourself, and that hour, only that one, it may be the happiest or the most bitter of your hour"
PABLO NERUDA

To cause pain on other people is the visible goal of Martial practices. No matter how you put it, we, martial artists learn how to hurt others, to manage violence, and to dominate others by using strength. All of them are skills that produce a big amount of fear and distrust among the lay people. Therefore we don't have to be surprised by some attitudes and ideologies in our societies, which are firmly opposite to the Martial Arts. It has always been like that among warriors as wanted during tribulations as hated and feared during peace.

Nevertheless, Martial Arts possess its counterpart, its bright reverse, and they have it from the very beginning of times. **"The bigger the face, the bigger the reverse"**, that's the way the Universal Law states it: the bright reverse of pain is the healing, and this one comes in Martial Arts in two ways: First towards oneself and later on towards the others.

The own nature of the Arts of Wars is based in strengthening its practitioners. Illness is a **"infirmity"** so to say, a lack of firmness, and the disciplinary Arts have as a first outcome for those who practice them: firmness, solidity and consistency, they are all synonyms of the same thing. Besides, once one has suffered the effects of one's pain, one empathizes much more with someone else's pain, and that for sure, it is always the first essential step to deal with it.

The first warriors were shamans; individuals specially gifted for observation, with strong will, and a high level self control. These virtues normally develop from the original "wound" of the practitioner, the same wound that urges him to search help for himself. Given that no one volunteers for the path of knowledge, every single one of us made it, consciously or unconsciously, touched by a deficiency, a deep pain, an boundless need, which we found one way or the other, and thanks to these practices, the necessary thing to start walking in the direction of our healing.

In our tradition, the archetypal example of this principle is found it reflected in the Centaur Quirón myth. Since childhood, Quirón suffers the rejection of his Mother and of his father Cronos (Saturn). Half

beast, half human, he represents as nobody else, the struggle between the instinct and the conscious mind. In fact, he found his way through Apollo's hand, pure "logos", who not only adopted him, but initiated him in the sciences of knowledge. Thus Quirón became the renowned educator of warriors and healers, by instructing them in music, art, hunting, and healing. He was a tutor for Hercules tutor and for heroes such as Aquiles, Asclepio, Teseo, Jasón, Aristeo or Acteón. Hurt by a poisoned arrow, but not being able to die due to his immortal nature, Quirón became an expert healer. In the attempt of healing himself, he learned more than anybody about the arts of healing. He finally manages to end his pain by granting his immortality to Prometeo. And he made it by going down to the Hades on his behalf. In this way he turned himself into the quintessence of the healer and in some way into a "savior", a precedent of Christ: since giving up on his life not only he freed himself of his pain, he also did it for Prometeo, changing the destiny of both.

As I already wrote years ago, the Martial Arts are very much prometeo like. The Martial road is on way to knowledge, and this is analogous to the light. Every day we train we steal some fire from gods to illuminate our road and to make it more free and independent to the divine whims.

Prometeo and Quiron are two examples of the same strength; they both share the unequivocal desire to protect life and conscience, but they know from their own experience that this a way that includes pain and it goes through pain. We, Martial Artists struggle with our miseries training in formulas that before causing pain to other, it causes pain to ourselves.

The first price we pay with pain is the stiffness, but training brings around many painful situations: several types of injuries, shocks, and diverse twists, and varied pains of the soul: fear, anger, shame, etc. that must be overcome. However, training liberates us from internal strains and let us clean our body, emotion and mind. The body sweats its bad moods; emotions are liberated through screaming and moving of body blocked areas; knots that anguish the spirit are broken, while mind is simply healed by being emptied of all interference, when being centered here and now.

Something opposite to other physical practices, in Martial Arts is determined by necessity. In martial training, as I have seen in some gyms, it is not possible to be running on a treadmill while watching television. Martial Arts are integrating practices that require all our energy and attention (which in fact, they are the same thing), among many other reasons because once you get distracted they go and give you a slap. There is not better and effective formula to persuade the always elusive mind.

Paradoxically, in the first part of learning, at the same time we learn to damage others, we start healing ourselves. In ideal a symbolic way, through this process of growth, the two opposed and complementary spirals (damaging other and healing oneself) should meet at a certain point; in my opinion, this point is symbolized by the Black Belt. When conquering a "piece of darkness" we are able to partially preserve ourselves from them. Starting from this point, both forces are even more intertwined but and eventually one starts teaching others how to heal themselves. There are not few Teachers who have gone further to specialize de facto in healing Arts. My Osteopath, and however friend Francisco Suarez, Karateka and Thai Chi student, is a living example of it, but I am sure, you all know similar many cases, where the Martial artist ends up transformed into healer. This month, Evan Pantazi has filmed an interesting piece, focused on the points of pleasure, instead of those of pain. In all cases, the great founders of Martial systems carry in their own biography, the print of a deep pain and even illness overcome throughout their lives that inspired their own path. Some, like it is my case, if we teach disciplinary Arts, we always make it more focused on this aspect of the path than in any other one; an orientation that has gone more and more eating up the land of our restlessness. In my opinion: damaging is apparently as easy as healing is so difficult. We return this way on our steps, to shaman's tradition, where the image of a "wounded healer" and the one of a "healing warrior", were the very same thing.

In a wide sense, healing certainly requires a holistic focus. As the complex



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unit that we all are, the particular or technical visions of all healing process have to go above the elimination of symptoms that arise as indication of an existing imbalance. Health is an active, assertive, and positive state of the conscience of being and of the atmosphere where it exists. In Japanese, health is written with "kanjis" that formerly meant "man and earth, not two" From this point of view health includes the concept of integration with the atmosphere as well as with the fluency of the forces of me and the whole interacting in harmony. In this context, it is easy to understand Ueshiba when he says: "Harmonious Ki lies in the agreement with the nature principles; the first principle is to take the things inside through the Ki of the love.". The love Eros, as counterpart of war: his twin sister Eris. Once again myth gives us a guide to go further on, in understanding the great universal paradox and since everything is seen in its opposed one, it is hardly surprising that the warrior's path is possibly the only way to enter true Love. Eris, the universal repulsion force in front of Eros, force of attraction. One cannot understand one without understanding the other one. Every univocal attempt is an foolish and desperate dualist and sterile attempt of imposing desires or personal ideologies within the game framework of universal forces. In words of O'Sensei: "Aikido is the supreme path and a call to join our body and spirit under the laws of Universe."

The superior road in Martial Arts ends up, sooner or later, going by its bright counterpart or definitively failing as a Way. Hence in these times, where the external and visible things rule so much, it is worthwhile remembering that our path is mainly a way to internal growth, and that behind the notorious bumps, there is certainly a inner way, a way of healing. The invisible face of Martial Arts, it is only so to the eyes of lay people, but it strongly shines in the look of an initiated one.

Scrutinizing in detail the whole picture of Martial paths, you will find in the practitioners, like in the myth of our lay patron Quirón saint, the deep prints of an open wound. Even for those hostile to give meaning to this aspect of Martial Arts, they admit in private the felt the absence, the deep pain, the indelible mark of their lives that guide them to start this way. Those abrupt fighters, those from whom you would never expect such a confession, they also hide it. To only look at the disciplinary Arts as a influence space of Eris is as stupid as doing the opposite.

At the end, all Martial paths, especially as much evolved as it is, it will include in their educational baggage: the understanding of one's healing techniques as well as the other peoples ones. It is the time for us, Martial Artists to do it this way. And so far, if it has been a mainly "automatic" process, let us put it in "manual" to begin to be able to impact in a conscious way in this natural direction of growth. The future of Martial Arts goes through this transformation; the one who doesn't want to see it, he will walk against the forces and that, my friends; it is always the worst of the strategies. ! Good health to all!



ED PARKER'S KENPO



Huk Planas is a pleasant and friendly person with a calm cunning. It is a pleasure talking to him. Generous in his chatting, He granted us an interview in which he goes into interesting details on history of Kenpo and on Ed Parker himself. With absolute certainty, it will be a pleasure for all the Kenpo fans. Among many other things he told us: "I have been very close to Ed Parker and Bruce Lee, but I have never seen them together, at least, not talking about Kenpo"

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VALE-TUDO



Bravery, force, outburst and agility are some features that make the tiger one of the most feared felines of wildlife. It is not a coincidence that Vale-Tudo fighter, Ricardo Arona has six tigers tattooed on his body. "When I fight, I feel like a tiger hunting: I am going to kill or die", says the Jujitsu black belt and BTT member. After becoming famous in the biggest grapplers tournament of the world, by making an impression on everybody, due to his force, caste and outburst that made him win three ADCC titles in, the Brazilian is starting to be feared in the Japanese rings as well

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K-1



For a common and current follower, one of those who don't follow the fight combats so close, "Skyscraper" Sem Schilt's winning the 2005 K-1 Grand Prix, came as a huge surprise since the 2.12 m tall 130 kg heavy Dutchman for those who do not follow the fight game up close, seemed to come out of nowhere.

On December 2, 2006, Schilt silenced all critics who last year claimed that it was a one time success for the giant Dutch, by also winning the 2006 K-1 Grand Prix, thus joining the three elite member club of double K-1 Grand Prix winners.

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BRAZILIAN TAI-BOXING



The extraordinary success of the combined Martial formulae in the sports field has shaped the Martial paradigm of our time. The origin of such transformation, as we all know, is Brazil and its Vale-Tudo. With more than 30 years of active participation in the evolution of martial arts and contact combats, Evilazio Feltoza who is the Brazilian Thaiboxing creator and Teacher, (black belt 8th Dan, multiple Brazilian Champion, Brazilian Kick-Boxing Federation and Cearense Boxing Federation President) has introduced Thai-Boxing and MMA (Mixed Martial Arts) in the Brazilian Ceará state. He is also in charge of its evolution, dedicating all his efforts and wide experience in the field.

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Zusammenfassung Sommaire Sumario

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Graziano Galvani, a tireless investigator of the past, is back with his group of "Grand Gentlemen" of the "Tavola", offering us his martial knowledge and that of its past, which is actually ours. The Italian tradition of combat is full of unexplored corners that tell us about the greatness of a time, when their soldiers use the Arts of combat in the battlefields worldwide. The effective and surprising strategies, (wrapped in the flavor of the purest European classic tradition), are a lesson of our martial history, and at the same time the true self-defense, in a time when knives were waved in any good fight, in any corner, at any time, a time when it was necessary to know...or to die. A luxury for the glorious past of our tradition.

NOVA SCRIMA



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MMA



On the verge of being 37 years old, Dan Henderson knocks down Wanderlei Silva and he gathers two categories belts in the Pride, while Randy Couture, at the age of 43, returns to the Ultimate Octagon, he beats Tim Sylvia (the heavy weight champion) and conquers fifth belt in the competition, becoming a record man holder of titles in the history of MMA. Both have conquered important titles in the

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Wrestling, they began together in MMA in 1997, they grew up together in the ring and they "aged" fighting throughout a decade, against the biggest names of the MMA world.

FUNAKOSHI



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Most Karate practitioners have always thought that Master Gichin Funakoshi's grave was located in the temple Engakuji, in Kamakura. Very little people know that in Kamakura, there is just a memorial monument of the Master not his grave. So: Where is the real grave of Gichin Funakoshi? How is

it? Who knows it? At the time of the 50th anniversary of his death, (Master Funakoshi died on April 26, 1957) and after a long investigation, our collaborator Salvador Herraiz has found the real place, the eternal rest place of Gichin Funakoshi. He shows it to the Black Belt Magazine readers, in an exclusive interview.

Summary

Sumario

Sommario



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ED PARKER'S

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Richard

"I was around Ed Parker and I was around Bruce Lee but never saw them together, at least not talking about Kenpo"

It is the first time that this Great Master and living legend of Kenpo visits the studies of Budo International and he even films a video for you.

Huk Planas is a kind and nice person with a calm sarcasm. It is pleasure to talk with him. Generous in his chatting, he granted us with an interview in which he deals with interesting details of Kenpo history and about the Ed Parker, which will delight of Kenpo fans. A man and a Teacher who with all merit occupies

A man and a Master who will be with all merits in the front page this month and who also leaves us a magnificent video tape full teaching and keys, something one shouldn't miss!

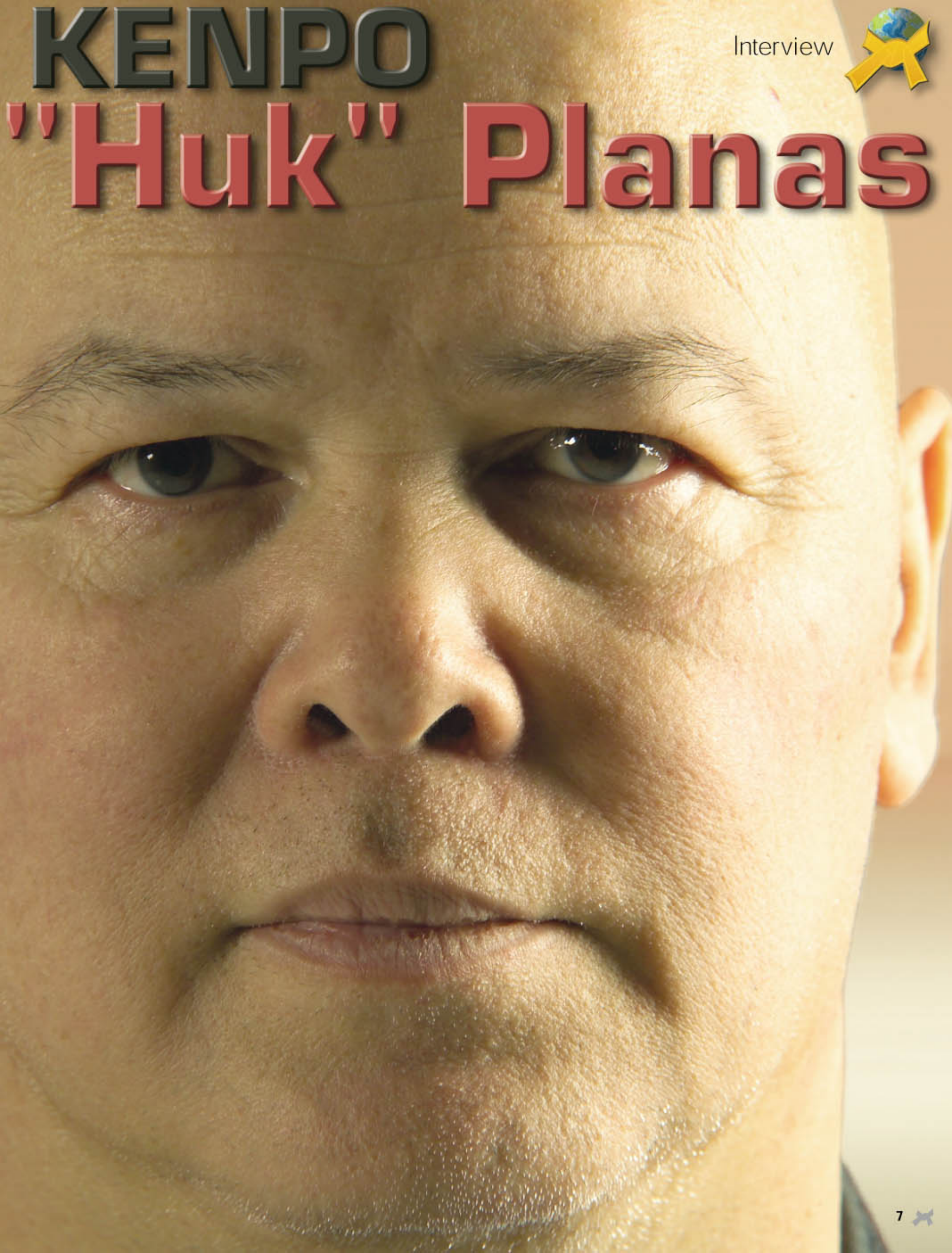


KENPO

Interview



"Huk" Planas





Budo International: How did you start martial arts and how did you get into Kenpo?

Richard "Huk" Planas: Back in the sixties I was working as a musician but one day my friend and I were driving around (Fresno, California, where I come from) and we passed by a karate school where they taught Kenpo. My friend decided to try it out but I refused to because I didn't want to mess up my hands. After some time my friend asked me to go down to the school because he was going to have a graduation. I didn't know where we were heading to, I knew very little about karate schools. He took me to a Kenpo school where I saw some friends of mine, who were also musicians, training and convinced me that my hands were not going to suffer any damage from Kenpo. So they talked me into it and that's how I started.

Budo Inter.: Who were the instructors in this school at the time?

R.P.: Tom Kelly who was a first degree black belt and Steve Labounty who was a second degree black belt. They were the main instructors at the time.

Budo Inter.: When did you first meet Ed Parker?

R.P.: Every year, Tom and Steve would organize a tournament and would invite Mr. Parker. Ed Parker used to hand out

"There are many liars out there that claim to have trained with Mr. Parker. People have seen me with the old man working with him and writing down the system"

certificates in promotional dinners and I first met him in one of these dinners.

Budo Inter.: What's Kenpo in a few words?

R.P.: I always say Kenpo is a set of rules and principles of motion. You have to study them and you have to understand why we move this way or the other. We, as teachers, want questions even if in some school they don't allow questions.

Budo Inter.: What qualities do you think are important to be a good Kenpo instructor?

R.P.: Understanding what Kenpo is, its rules, power principles and motion making sure you use them. It's not magic, it takes a lot of effort to stop somebody in a fight that started in the first place, that's why it's called self-defense. You have to finish what you have You have to be a good student before you become a good instructor. All the people that teach say the same thing: "Your best students are the ones who will become the next teachers and the ones that carry the system on".

Budo Inter.: Can you recall any anecdote/episode with Ed Parker or one of his quotes that you like in particular?

R.P.: What's useless and what's useful only comes with time, experience and logic. It takes time to come to a conclusion on your own. What I tell people is that you're going to change your mind many times; perhaps you think something is good and logical but with time you may realize you were wrong.

Budo Inter.: Did Bruce Lee have any influence on Ed Parker and therefore on Kenpo?

R.P.: I can only presume, and I think so. The old man talked with Bruce and I see that





“The main problems in Kenpo, I think, are qualified instructors. There are many people teaching or that were forced into it or that have been put in that situation and really they don't know enough about Kenpo and they just teach what they are told to. It happens worldwide”





some of the things Bruce did, we do too. I was around Ed Parker and I was around Bruce Lee but never saw them together, at least not talking about Kenpo.

Budo Inter.: What's the main problem today in Kenpo and what do you think about its future?

R.P.: The main problems in Kenpo, I think, are qualified instructors. There are many people teaching or that were forced into it or that have been put in that situation and really they

don't know enough about Kenpo and they just teach what they are told to. It happens worldwide

Budo Inter.: What parts of the program are written but not needed/necessary?

R.P.: What is not necessary is simple: what is not useful. Everything should be useful or be teaching you something. If it's just "busy work" (things that you're teaching but are not really useful and you're just teaching them to keep the student busy) it's not productive. With this I go back to what I said about being able to distinguish between something that is useful and useless and that only comes with time, experience and logic.

Budo Inter.: Does that include the extensions, as useless material?

R.P.: I don't like extensions, never liked them. When we teach a technique with 7-10 moves and they ask you what they are supposed to do after that I don't think that student has learned very much. A lot of these extensions we wrote (orange and up to half purple), originally, it was only category completion.

Budo Inter.: What do you mean when you say category completion?

R.P.: It's really simple. We take a move, a strike pattern, anything and show you all possible ways to use it from different angles (vertical, horizontal, diagonal...). Once you do that, the category is complete.

Budo Inter.: So, you wouldn't spend much time on these extensions, right?

R.P.: Like I tell my students, make up your own extensions because when it comes to a fight and you've applied techniques you know but your opponent is still standing ready to fight again, it's going to be only you and him so you'll have to be ready to improvise and come out with something on your own and make it work. Mr. Parker used to tell everybody all the time that if a person knew long form four- and fully understood what's in it, he would hang a black belt any day on that person. There's a lot of "busy work" in the system to keep people doing something and to keep them paying for the karate school. People don't want to accept that at the end of the day a karate school is also a business. Every system is "guilty" of that because people make a living out of it.

Budo Inter.: There are many different ways you can do one technique; do you think they are all acceptable?

R.P.: In the old days there were many variations of a single technique and there was A, B,





C, D, E, F and G and sometimes even up to H or I. However, like I said, Kenpo is a set of rules. All I do is go around the world correcting people because maybe the instructor didn't learn the rules in the first place. Ed Parker only taught thirty-five black belts and very few of them are there still teaching. It takes a long time to train qualified instructors. But as long as those variations aren't breaking any rule or/and principle of motion they are ok.

Budo Inter.: Do you believe Kenpo has changed from the sixties to the nineties? If so, how has it changed? Anything new added?

R.P.: I don't think anything of value has been added. There's nothing new that wasn't written down already. Perhaps some new extensions have been added.

Budo Inter.: Who created long form 7 and 8 and what do you think about them?

R.P.: It doesn't matter who made it up. First of all, if extensions were really necessary they would have been written forty years ago like the rest of the stuff was. Kenpo is not a weapon system. Weapons and weapons principles are different from empty hands rules and people who train in real weapon systems they look at the forms and laugh. What I tell people is that if they want to study weapon they should study weapon systems.

Budo Inter.: In your opinion, what sets are important to teach and why?

R.P.: Anything that has value is important to teach so if that set is legitimate and you can get something valuable out of it, then fine. Otherwise it's just "busy work".

Budo Inter.: Why did Mr. Parker always refer to Kenpo as American Kenpo?

R.P.: I don't remember Ed Parker ever using the term "American Kenpo". Both Kenpo and karate are oriental terms. Originally, it was called Hawaiian Kenpo or Polynesian Kenpo because it was put

together in Hawaii and when Hawaii became a state of the United States it started been called "American Kenpo". If China were made a state, kung-fu would be American too but it wouldn't because it's Chinese. But, like I said, I never heard Mr. Parker referring to Kenpo as American Kenpo. Other people did because of those reasons.

Budo Inter.: How did Kenpo started to be written with "n" and not "m" (as in Kempo)?

R.P.: There are many different stories. I once heard that it was a mistyped word in an article in a Hawaiian newspaper and it was left like that. I also heard that it was to spell it differently from the Japanese (both karate and Kenpo are Japanese terms).

Budo Inter.: A lot of people feel that "karate" should not be part of the name of our system as we don't really do karate. Does that have any historical reason, background?

R.P.: You're using the term everybody knows and understands although when Mr. Parker first put up a sign of "karate" in the front of his school everybody thought it was a Mexican restaurant! It's a generic term to use. if you're speaking to someone who knows about Kenpo karate you just say Kenpo.

Budo Inter.: After a student is examined to achieve the next belt, he receives the promotional kick from the instructor. What does that symbolize?

R.P.: In English there are many expressions using the term to kick such as "to be kicked up in a job", "to get kicked/booted up in a position". I like what Mr. Parker used to say: "The instructor kicks the student to give him a little pain as pay back of all the pain he has caused the instructor throughout the time and training". It was something representative as in the old days when a student was kicked hard, everyone nodded and thought: "Oh, he did a good job". People used to get upset when Mr. Parker didn't give them a good kick and think: "What did I do wrong?"

Budo Inter.: About forms, do we teach anything that we could say they are wrong?

R.P.: Wrong isn't the appropriate word. Different from how the technique is done is more correct. This used to be done in many schools and I've seen people teaching some things instead of other things to hide and keep little "secrets". However, the real reason behind that was to test the student to see whether he understood what he was been taught. If the student doesn't realize he is violating principles or rules and doesn't ask, then he's not learning much. Also there are many people who learn by heart the principles but are useless on the mat.

Budo Inter.: Have you changed anything from the original system?

R.P.: I wouldn't use the word "change" because when I explain Kenpo I do it like an upside down pyramid. To build a normal



Great Fighters



For more information on activities, curses and seminars on Parker/Planas, please visit these web pages: Worldwide www.parkerplanaslineage.com; Europe: www.kenpo.se; Spain: www.kenpoparker.com

pyramid you'd have a wide base and then get to the top. In Kenpo we start with one, and then build two on top, then three on top...that's how we keep adding to. I've added things and variations by the rules and principles but I haven't eliminated anything.

Budo Inter.: Would you say weapons techniques in Kenpo are correct?

R.P.: There's correct or good. Anything can work if the timing is right but there's an "if" in that statement and now days there are too many "ifs". Weapon form is the last you learn because you have to be very good to take on weapons without getting hurt real bad or killed. You can get bruises and lumps fighting with empty hands but not killed. We show you to move from inside to outside and that's always a good idea, to get away from his back-up weapon. But for category completion you move from outside to inside where the opponent can easily check you off and use the weapon in a blink of an eye but people don't think about that. So we show you this category completion move at the worst possible time meaning that you shouldn't move from outside where it's safe to inside when there's a weapon in between.

Budo Inter.: Referring to what you just said, don't you think some techniques

should be updated since now days it's more common to see people with different weapons?

R.P.: That's true and that's what many of us have done. However, you're talking about a situation in which you run into someone who is trained and you end up getting into a fight with him but it's very unlikely that two people that know martial arts run into each other and fight. That's not realistic. Besides, people who train martial arts are learning it for self-defense and from what I've seen they aren't the trouble makers that go around fighting people.

Budo Inter.: What do you think about the fact that there are so many high ranking black belts in Ed Parker's Kenpo today?

R.P.: Many people make comments about that and they wonder why Kenpo is the system with the highest number of black belts. Many of them have gotten it because of their ego. There are many people who are not qualified but had been given the black belt. The reason why Mr. Parker had black belt students is that, apart from the fact that they had earned it with time and training, he wanted to spread Kenpo and wanted to give some authority to these people who were going to be representative of Kenpo in their state or region or school.

Budo Inter.: If Mr. Parker were still alive how do you think he'd react if he'd saw the development of the art?

R.P.: I think he'd turned over in his grave. In my opinion, since Mr. Parker died Kenpo has not gone forward but it's done a backsliding of ten to twenty years. Short after he died more than twenty organizations popped up. My friend counted over sixty and I found it hard to believe but I wouldn't doubt it. There are too many unqualified instructors going around the world teaching Kenpo. What I try to do is show how messed up it is. They like to feel respected but that only happens when they are in that room teaching. Rank is no good unless it's respected.

Budo Inter.: Do you have any organization of Kenpo?

R.P.: Many people think I do but I don't have anything legitimate. People talk about training Parker-Planas lineage and that's how it may look like it's an organization or federation but there's nothing on paper that says people belong to this or to that. It's just so that people know where they are at.

Budo Inter.: What is exactly Parker-Planas lineage and how is it developing in the world today?



R.P.: People know where I come from. There are many liars out there that claim to have trained with Mr. Parker. People have seen me with the old man working with him and writing down the system. That's the reason why I have a busy schedule and travel around the world teaching and many of my old students are doing the same too. About the development, it's not growing in leaps and bounds but it's growing. Some people have been training forever but have learned nothing and some have achieved a lot in a very short time. Also I always say: "If you get your rank easy, you give it easy. If you get your rank hard, you give it hard". I don't give ranks, I give lessons.

Budo Inter.: In 1993 you made videos on forms; will you be doing other videos with techniques?

R.P.: I decided to do DVD on what I call "problem techniques" which are techniques that cannot be learned by reading the book and that's basically all of them. There are common mistakes you see and I picked I think forty to sixty techniques out of the standard curriculum.

"Parker only taught thirty-five black belts and very few of them are there still teaching"

Budo Inter.: After so many years teaching and travelling around the world spreading the art of Kenpo what is your motivation to keep on doing this?

R.P.: I didn't plan to be a karate instructor. As I said earlier, I was a musician at the time. It's just something that happened. I started teaching when I was orange belt. The art means a lot to me and that is why sometimes in my classes I yell and scream and howl but that is only because I care and I want things done properly and correctly. I've seen people teach with a cigarette in one hand and a can of beer in the other

telling the students what to do just to keep them busy. You can tell these people don't care much about the students or/and Kenpo.

Budo Inter.: Are you optimistic about the future of Kenpo?

R.P.: Getting everyone under the same roof will never happen. You pick your road and you go down it. We have to understand Kenpo is not made for everybody. Are you ever going to use Kenpo in a fight? I doubt it but it's important that what you learn you learn it without blanks.

Budo Inter.: What would be your advice to anyone who wants to start learning Kenpo?

R.P.: My advice is that you have to know what you're getting into. This is a martial art to save your butt in the street. If you don't train hard and realistic it won't be there to save you. It's a lot of hard work, it's not magic.

Budo Inter.: Thank you Master Planas.

R.P.: Thank you as well.





Report



Text: Graziano Galvani

Photos: © www.budointernational.com



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Nova Scrimia

6

Graziano Galvani, a tireless investigator of the past, is back with his group of "Grand Gentlemen" of the "Tavola", offering us his martial knowledge and that of its past, which is actually ours. The Italian tradition of combat is full of unexplored corners that tell us about the greatness of a time, when their soldiers use the Arts of combat in the battlefields worldwide. The effective and surprising strategies, (wrapped in the flavor of the purest European classic tradition), are a lesson of our martial history, and at the same time the true self-defense, in a time when knives were waved in any good fight, in any corner, at any time, a time when it was necessary to know...or to die. A luxury for the glorious past of our tradition.



"DIFESA DA COLTELLO" Italian tradition in defense against knife

DEFENSE AGAINST A KNIFE SURVIVING THE BLADE

"To recognize the advantage in every occasion and to be able when judging to defend oneself and to attack with any thing; This and nothing else is the authentic action of brandishing"

**Master Giacomo Di Grassi
RAGION DI ADOPRAR ...1570**

The chronicles speak more and more about criminal episodes carried out with blade weapons. We know how dangerous a knife aggression can be for whoever trained or not. It is a verified fact the wide variety of invented ways in these years to carry small hidden knives. Knives that open up with a hand, sharpened cutters as shaving razors, pricklers that come out of key... they all

show how fertile could be the creativity of our species. In fact, criminals - and this is not a recent discovery- know that they do and the knife is more and more their reliable friend in the many criminals actions

In the "Nova Scrimia Fraternity", we have among the many experts and specialists, with several private and public security agents. As Traditional Martial Arts practitioners and operating practitioners of self defense methodologies, we have always focused ourselves in the use and the efficiency of what we study. Hence, from the beginning, a long time ago, we have asked ourselves this crucial question: "How much of the old inherited knowledge on Martial Scrimia, is really applicable and useful nowadays? The answers we have received from practice they all go in the same direction: the mankind has not changed at

all, those things that worked centuries ago, in really bloody historical periods, they also work perfectly nowadays. Speaking of cutting blade weapons, for instance, it is easy to understand how those weapons coming out even in different forms and dimensions have always been created to have a lethal power to cut and to chop. Centuries ago daggers and daggers were pulled out to fight or to attack. Today they appear in the hands of the "bad people": cutters, folders and sharpened blades. Blade weapons are tools so essential and so perfect that there will always be criminals ready to use them. Therefore, there will be people that will have to dramatically try to survive their effects. In those moments, when the life is at stake, the art of protecting is a formidable ally, ready to offer essential psychic and physical answers.





Our first videotape of knife defense is born from there and of from the desire of sharing with martial artists of every style, method, or latitude, some of the rules of Scrimia Art: an old and current school, which is specific, because it expresses really applicable contents. A school forged in the historical forger of a land devastated by the power of the sheets.

Premise: To go far beyond the illusions

The fundamental premise is: To a "fool" an ordinary sheet also offers more than one advantage. The neck of a bottle or an average kitchen knife will be enough to cause real disasters, it isn't necessary to open up and use a last generation "folder. On one side: a phone directory with razor blades located on the borders, belts with sharpened buckles, pointed keys as stilettos, pens with pricklers, tiny knives hanging on the neck. What else?

On the other side: gym training, exercises, technical skills, static and moving applications with feigned wooden knives, rubber, aluminum, true unsharpened knives, inventions of all types to try to simulate reality.

We know that the hand grabbing a knife is driven by at least three types of different heads, by three personalities:

First: a person who has lost control and he acts without inhibition. Classic situation: kitchen knife seized by hands without any type of technical training, but driven by a wild fury. In "the control room" there is a raving reptile that hits with instinctive and confused movements. It attacks going toward the target and stepping back several times. It does it, cutting and sinking the tip. Where, how, how much? It doesn't matter, it is enough, to hit, hit hit.

Second: a criminal that uses a blade to increase his coercive and threatening power. In "the control" room there is a moderate "exhibitionist": he shows it, he brags about, he presents it due to a choreographic need. If he has to use it, he optimizes actions and he hits to hurt and to terrify. If needed he hits to kill. He uses the weapon for what it can give him of nervous determination: he cuts arms, face, throat, abdomen with a cutter, attacks the torso with a stiletto.



"DIFESA DA COLTELLO" Nova Scrimia



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*Italian tradition of
defense against knife*





Third: the premeditating murderer who acts with only one objective, taking someone's life. The blade enters from behind or from a side. If it is used frontally, it only appears at the last moment. The blade is his credo, it is not seen, and he thrusts it immediately.

Very little information is so certain: they are all dangerous hands and the limits among these profiles are permeable. With the first couple of profiles, there are more defense probabilities, whereas the third the probabilities drop clamorously. Perhaps one may survive the first couple, whereas the third a miracle is needed.

As we say, a knife doesn't need expert hands to produce lethal damages, but if it is used by expert hands, is better, even better to be far from that situation.

Have you ever seen the wounded forearms of a stabbed victim? Suffering from a wound, even if it is not on vital parts, to see your own blood gushing out, it is a shock for anybody. It is not a coincidence that cutters and the short blades are the criminal's favorite "working tools". They know these things due to experiences.

KNOCK, KNOCK... Is anybody there?

Against the knife, despite what is seen around, it is not actually possible to do all that is wanted. Above all, we have to be completely aware that people move in very different way with respect to what we are accustomed to see in the gym. An aggressor acts with determination. If he attacks, the last thing he does is to easily let us access his armed arm and by that allowing our maneuvers. An armed arm is very strong. It is the arm of a super hero, it moves nervously, hardly, inconsistently, quickly, it changes trajectory and behind it, there is a moving body. The criminal may attack from far away, running toward us, he can jump on us, to push us, to hit us with slaps or fists and to pull the weapon out, once we are already fighting. The aggressor can pick up a knife from the bar counter; to get off the car holding a screwdriver, to grab a bottle by the neck and break it; to break a chair or to throw it toward us. We could fall, to impact against a wall, to be jerked by the jacket. The lights dazzle us, the surprise paralyzes us. It does not matter if we are bigger, stronger and more agile, he is the one who has the weapon, if we want to survive we have to accept the "quarrel".

He has the power: a few centimeters of cold steel and the most trained muscles in the world transform into butter. Under the muscles is developed the intricate highway of the veins, arteries, tendons, nerves, vital organs. It is just a matter of a few

centimeters: a tear or a hole and the game finishes. "Game over!"...

To react; To repeat; To resist. Under these conditions it is truly difficult. What can we make? To keep our senses exclusively focused in surviving: to be able to divert attacks with the best available strategies; To perceive time in order to hit strongly with the most appropriate technique at the right time; to cause the biggest harm possible, to adapt the happening with mind and body, to use each possible "ally" to make a difference. For a civilian, as soon as a useful hole opens up, to escape in the quickest possible way. And to finally come back home to lick one's wounds

In fact, it is our mental attitude what is truly "in question" and that makes everything difficult. Unfortunately, what is usually done in the gym is to train the skills, perhaps in a static way. But, will that save us?

The Video: Vital need and Martial Virtue

*"That your look never leaves
the hand armed with a dagger of the
enemy"*

**Master Achille Marozzo -
OPERA NOVA 1536**

The Martial art we practice, in fact doesn't teach us "healthy" or "politically correct" methods to counterattack an aggressor who is armed with a knife. Forged in tough social realities, Scrimia is tough. In this videotape we feature some strategies of life preservation against frontally applied knife attacks, both at a distance as well as in hand to hand. It is about a practical knowledge of **s e v e n**

centuries that we inherit from the Italian Masters School of weapons. We have decided that the moment has arrived of showing this knowledge. All techniques presented in the videotape, although they are coded patrimony, they have gone by a ferocious experimentation in practice. Due to their utility, some of the strategies are part of the security agencies operating programs and operative personnel at the airports and they have made a difference in many situations. Therefore, what you will find in this videotape is perfectly clear: practical applications and many options: strategic tactics of vital self protection for civilians, with percussions, exit actions, breaks and endings. You will also find intervention strategies for operating actions, relative to lock control, blockage, disarming and neutralizing people with knife.

It is a unique videotape of its genre, recorded by thirteen Teachers and Instructors of Nova Scrimia. The group alternates didactic and explanatory moments with actions of extreme dynamism filmed in indoors and outdoors. If you really are ready, if you seriously want to test the tradition of weapons, the Art of Scrimia is at your reach. Later your attitude towards defense against knife attack won't ever be the same one.

As Master Fiore dei Liberi suggests *"If we are on guard, we will be able to survive"*.





REF.: • DVD/FEITO1



In this DVD focused on all distances combat, Master Evilazio Feitoza teaches you the "Winning Path" one in which you set the rules: dominating distance, attack forms and the use of fists, legs, knees and grabs to counterattack. We will study stances for the standing watch, how to maintain distance, the head and body fencing, standing hip elopement kicking, punching and knee pushing techniques, the "Sproll" and its defense, the defensive entries and falls, the ending techniques and much more! An impeccable technical work that teaches to prepare the physical part, technically and mentally, providing both fighters and walking citizens a better self control, confidence, and self-esteem.

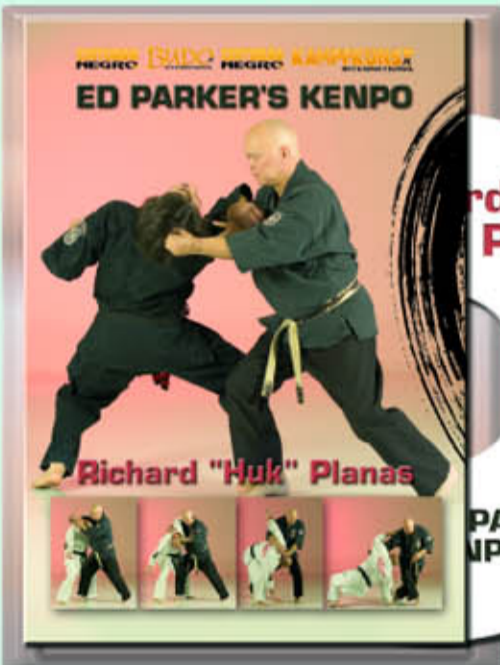


REF.: • DVD/NOVA4

With this new work, Graziano Galvani is back to fight with his group of "Grand Knights" of the "Tavola", to show up some defense strategies in front of knife, distance or body to body attacks. You will find applications and tactical defense strategic options for civilians, with percussions, liberations, breakings and endings, as well as intervention strategies for professionals with: levers, immobilizations, disarmaments and neutralizations of individuals armed with knives. A unique videotape of its kind, carried out by 13 Nova Scrimia masters and instructors that transmit us the practical knowledge of seven centuries, inherited from the school of the Italian Masters of weapons.

NEW FOR THIS MONTH!!!

REF.: • DVD/PLANAS 1



The Great Master Richard Planas "Huk", -Belt Black 10th grade and one of the world wide top exponents of Kenpo Karate- starts with this first volume, a series of videotapes, full of teachings and key aspects to evolve in this system. As Ed Parker used to say: "The one who knows how, he will always be a student; but the one who knows why, he will transform himself into an instructor". For Planas, Kenpo it is a set of rules and principles of movements that, you should study and understand with this premise in mind. The Great Master will analyze the most common mistakes and problems that practitioners come up against to, when attempting to understand or to carry out certain techniques. A magnificent videotape from this authentic and living Kenpo legend!

PRICE: \$39,95 PLUS S&H

ORDERS TO:

e-mail: budoshop@budointernational.com
www.budointernational.com



The extraordinary success of the combined Martial formulae in the sports field has shaped the Martial paradigm of our time. The origin of such transformation, as we all know, is Brazil and its Vale-Tudo. After the impact of the Gracie's challenge in the 90's, this country has given many great champions. First "Luta-Livre" and later Thai Boxing have provided the biggest names to the sport world. Everything is result of the environment, and the environment in Brazil was pure and demanding. Any style was put on test, because the immense pressure of the no rules combats formula. Today we bring to these pages, one of those champions who has developed a magnificent sport career and who is totally surrendered to teaching nowadays. Evilazio Feitoza presents his first videotape with Black Belt Magazine. Such videotape is totally focused on combat in all the distances. It is an impeccable technical work, suitable for the study and learning of those who love the no rules combat and MMA.

MMA

Evilazio Feitoza

Brazilian Thai-Boxing





THE WINNER'S ROAD

In any moment, in any place... Be a winner!

Evilazio Feitoza:
Teacher and creator
of Brazilian Thai boxing

With more than 30 years of active participation in the evolution of martial arts and contact combats, Evilazio Feitoza who is the Brazilian Thai boxing creator and Teacher, -(black belt 8th Dan, multiple Brazilian Champion, Brazilian Kick-Boxing Federation and Cearense Boxing Federation President)- has introduced Thai-Boxing and MMA (Mixed Martial Arts) in the Brazilian Ceará state. He is also in charge of its evolution, dedicating all his efforts and wide experience in the field. The Teacher Evilazio has a very particular vision of the sector, a way of being, conquered throughout years of experience and performance in the martial arts. Thanks

to that experience, he has been an active part in the production and promotion of contact fight events and martial arts. He has been the creator of one of the most famous Latin America, fights events: THE CHAMPIONS NIGHT.

From an early age, Maser Evilazio Feitoza came closer to his destination in martial arts, by watching Kung Fu movies, dreaming of becoming a black belt holder one day, what he achieves at 18 years old. Since that time, he has been devoted only and exclusively to the martial arts world. He started in Kickboxing and Contact Sports with his first Master, Adriano Silva from Portugal.

As all warriors forged in the battles of life, Master Evilazio Feitoza has scars from those battles. One of those was to overcome a beginning of a brain hemorrhaged, which caused him a face paralysis for some time -it was not due to sport practice-. Such event made him go through difficult times. He had to overcome such condition, day by day, to avoid giving up his dream and finally be able to become a champion of the battle for life. "Self-improvement is part of my life, it is something inherent in me; it was a difficult time, but it was going to be such a thing that would stop

me from going ahead. It really was self improvement, and a time of renovating my strength.

Once he won that battle, he returned to the rings and he devoted totally to his sport, working as trainer and physical coach of well-known Brazilian athletes, spreading his message and promoting events and seminars around four continents. All of it to contribute with a new point of view on sport that had been much discriminated.

"I contribute with a technique based on civility among people and always looking for safety. Sport, is not cruelty" says Evilazio.

MMA

Evilazio Feitoza

Brazilian Thai-Boxing



DVD

In this DVD, Master Evilazio Feitoza teaches you how to be a WINNER, so much on standing of ground fights in short, medium or large distance. He teaches how to impose your own rhythm, driving your opponent as he was bull and you the bullfighter, where you set the rules, you dominate the situation by keeping distance control and using fists, legs, knees and grabs to counterattack, moreover, he shows several attack ways to take you to the...
WALK OF THE WINNER

Along with techniques, Master Evilazio teaches how to prepare the physical, technical and mental parts of the trainings, shaping a psychological fighter base that he refers to as "eye of the tiger", forging winners this way:



TITLES

- South American Subchampion (South American Martial Arts Championship) Santiago - Chile 1983**
- Paulista Championship Sorocaba - SP 1984**
- Brazilian Champion São Paulo - SP 1984**
- Brazilian Champion São Paulo - SP 1985**
- Brazilian Champion Jundiai - SP 1986**
- Brazilian Champion São Paulo - SP 1987**
- Out of 37 combats competition chart: 35 victories and 2 defeats.**

THE TECHNICAL EXPERT

- Thai boxing World Championship Title Spain 1995**
- Full Contact World Championship Title Spain 1995**
- Full Contact World Championship Title South Africa 1996**
- Paulista Kickboxing Championship São Paulo 1996**
- Cearenses Kickboxing Championships Ceará from 1997 to 2005**
- Kickboxing Interstates Competition Ceará**
- North/Northeast Kickboxing Championships Ceará**
- 9 Interstates MMA Events Ceará**
- 2001 Brazilian Title**
- MMA World Championships AFC (EUA) - 2003**

THE PROMOTER

- Intercontinental Kick Boxing Championship Promotion ISKA - 1994**
- South American Kick Boxing Event ISKA - 1995**
- Brazilian Kick Boxing Championship- CKBB - 1997**
- Thai-Boxing Brazilian Open ISKA - 1995**
- Champions Night Started in 2000, 12 games have taken place**
- MMA Cearense Circuit**
- MMA Hunter Cup**



1



2



fighters with technique and race, a lot of race, where a winner will never be defeated!

Here, you will find:

- **Stances for the standing watch:** Here you will see techniques to begin a fight, protecting yourself with the arms and with semi flexed legs, for a perfect and quick movement toward all sides, always keeping a good stance to properly develop all techniques presented here.

- **How to maintain distance with the adversary:** Here you will learn how to control flight and attack in the existent room. For you to feel at ease in a fight there has to be fear control. By discovering stance and distance, you will have confidence to defend yourself and to counterattack!

- **Head and trunk fencing - head can be compared with a car steering wheel:** by controlling the head, the fighter does whatever he wants with the opponent, by always trying to avoid the opponent to control him. By controlling the trunk, you will avoid grabbing and you will know how to grab the opponent, moving the hips backwards and the arms inside, like if you were "swimming the other way around."

- **Standing hips flight:** In this topic, the fighter will learn fencing and hips flight techniques that allow him to quickly break a hips attack from the opponent.

- **Kicks and Punches Technique (defense and counterattack):** The fighter will learn diverse defense techniques and front-end kicks counterattack, side feints, to catch the opponent's leg and to conclude the fight. But the main objective will always be to maintain the distance.

- **Sproll:** The standing hip flight is avoided with SPROLL, using the hips on the opponent, from the back.

- **Sproll Defense:** In the same way, you will know how to avoid Sproll, leaving sideways and reverting the situation.

- **Knee push and to the floor:** The blow is outcome of head fencing It is necessary to dominate the opponent's head, the "steering wheel of the car", because it is attached to the other

4



thing. Knee blow on the floor, ribs attack, controlling the opponent this way.

- **Entries and falls with defenses:** "Single Leg". The fighter will learn how to break up the attack distance with the leg and to quickly attack the legs, trying to cancel the contrary effect.

- **Hitting in the watch and concluding:** The fighter will see how to knock down an opponent and to keep him inside the watch, lifting him up to punch him, pulling the head, etc., and concluding with a cervical one.



techniques, he will know how to ignore the ignorant. He will realize that confrontation it is not worthwhile. Because of the learned techniques and their traumatic potential, he will be precisely aware of the necessary means to defeat violence and not to increase it.

The DVD will provide a larger control in times of financial and personal problems and all sort of troubles that human beings face outside the tatamis:

because self-esteem will be the necessary fuel for self-motivation in all aspects of life.

"In all my years of experience, both in fights and martial arts, I have seen fighters without being afraid to decide a situation (the fight), without making mistakes, fighters who have found the best strategy to decide. All techniques demonstrated here have as goal a defensive game both standing and on the ground: looking for a better angle to counterattack and consequently transmitting more confidence to the fighter."

Master Evilazio Feitoza

To change in all the aspects, to overcome limits, self improvement of strengths! Prepare yourself to be a champion.

- **Exercise with suspenders for muscular and lung resistance:** Techniques to develop the "double leg" and "single leg" explosion, having as a goal to grab the opponent's leg and similarly to develop the cardiovascular system = power with outburst

- **Concluding Techniques:** Here the fighter will find endings with bruises, traumatism, torsions, locks, favorable flight situation, but basically, the concept of ending in a traumatic way, because it is quicker

-... and much more!

The techniques presented in the DVD, are not only about the sport part, but rather they can also be used in real life every day, providing the fighter or the man in the street a better self-control, confidence, self-esteem, etc. The citizen aware of his potential as well as the assimilated





“The main difference between MMA and K-1 from a fighter’s point of view is that in K-1 type fighting you get a lot more injuries”

Text: Kostas Argyriadis



K-1 SEM SCHILT



For most ordinary fight fans "Skyscraper" Sem Schilt's winning the 2005 K-1 Grand Prix, came as a huge surprise since the 2.12 m tall 130 kg heavy Dutchman for those who do not follow the fight game up close, seemed to come out of nowhere.

On December 2, 2006, Schilt silenced all critics who last year claimed that it was a one time success for the Dutch giant, by also

winning the 2006 K-1 Grand Prix, thus joining the elite three member club of double K-1 Grand Prix winners.

The towering Schilt, contrary to fellow ring giants such as Bob Sapp and Hong Man Cho, knows how to fight and I personally can't come up with anyone at the moment strong enough to beat a well prepared and battle ready Schilt in the K-1 Ring.

TWO TIME K-1 GP WINNER SEM SCHILT "THE DUTCH SKYSCRAPER"





Researching Schilt's fight history, his impressive success at the K-1 isn't however as surprising as many would think.

With both his parents active in the martial arts, it came natural that young Semmy started out with karate at the age of 8.

Since it was the only club in his hometown, the youngster became an adapt of the tough Kyokushinkai karate style.

For the next 8 years Sem would train two time a week like most other students until, at age 18 he enters his first big international competition: the European Kyokushinkai championships, held that year in England where he took second place in the heavyweight division.

From that moment on Sem starts taking things seriously and at age 20 he wins the open Russian Kyokushinkai championships, while two years later in 1996 she becomes

Daido Juku (a moderated form of Kyokushinkai karate) world champion in Japan.

It is at this competition that people of the Japanese Pancrase organization notice the talent of the Dutch giant and sign him on.

Following an impressive series of 4 Ko wins in Japan under Pancrase rules, Schilt in June of 1998 beats the then reigning King of Pancrase: Guy Metger.

On August 26 of the same year, Schilt Ko's Japanese champion Funaki and on March 9, 1999 he beats the Japanese Ito, carving up his seventh consecutive win in Japan.

After more than 10 success full bouts, Schilt finally gets a chance to become the new King of Pancrase.

November 28, 1999 he faces Yuki Konda; beating the Japanese by Ko in regal fasion Schilt thus became the seventh in succession King of Pancrase.

Our ringside expert Kostas Argyriadis recently met up with Sem Schilt in Holland,

where the following exclusive interview was held.

Budo Inter.: Following an impressive string of fights in Japan, with only two losses in 33 bouts and after having been crowned three times "King of Pancrase", you decided to try out your luck in the USA, where you debuted in the UFC 31 on May 4, 2001; how did this come about ?

SS: I needed a new challenge and UFC seemed just that.

The atmosphere at that event was great, it was staged at the Taj Mahal an enormous hotel situated in the gambling capitol of the east coast, Atlantic city.

I fought an American called Pete Williams whom I knocked out within 1.20 minutes..

I was immediately offered a contract for three fights by the UFC organization.

My next appearance at the UFC 37 where I did not do so well, I lost to Josh Barnett due to a stupidity.





While I had him on the brink of KO with heavy knee blows and elbow strikes, I got over confident and neglected my guard.

Barnett managed to grab my left arm and got me on the ground in a lock forcing me to tap out.

Budo Inter.: "Pride" was the next chapter in your career, tell us about that?

SS: I fought the first time for Pride on September 22, 2002 and my opponent was a Japanese fighter called Akira Shoji, whom I defeated by knock out.

I must have also impressed the Pride people, because I was offered straight away a three fight contract.

Next I fought in Pride 17 on November 3, 2002 at the Tokyo Dome where I knocked out Masaki Satake before 50.000 fans; after that I beat Yoshihiro Takayama.

Budo Inter.: Why did you decide to quit MMA and concentrate on K-1?

SS: I lost my next Pride fight on points in the grapple against Fedor Emilianenko and that bothered me.

When I also lost my following Pride fight against Nogueira, I really lost my drive and sights on becoming Pride champion and it made me realize that stand up fighting was more my thing.

Budo Inter.: I agree that your forte is in kickboxing, in MMA you were very good at neutralizing your opponents attacks on the ground, but you were most dangerous with your knees and hands.

SS: You are right, my fight strategy against good grapplers in MMA basically was to "glue" to my opponent as strong as I could, to keep him from being able to execute any techniques on the ground.

I learned how to handle myself in the grapple and on the ground, because I trained a lot on ground fighting with Dutch Jiu Jitsu champion Remco Pardoel and fellow cage fighters Heath Herring and Gilbert Yvel.

Ground fighting is a necessity to survive in the cage, but it isn't and never was my strong point.

Budo Inter.: Talking of stand up fighting, the way you fought during your debut as a professional kickboxer at the K-1 Burning event on April 21, 2002 against the highly regarded and very experienced Musashi, really impressed many ringsiders including your tuly.

SS: Yes, I won that fight on points and I must agree that I did well for a first time in the kickbox ring.

Don't forget though that I am a Kyokushinkai karate fighter and in Holland most knock down Karateka also train Muay Thai, so I was no stranger to kickboxing.

Budo Inter.: For your second next K-1 appearance you were really thrown in the deep !

SS: Yes indeed, my opponent was none less than Ernesto Hoost, whom I fought at the K-1 Dynamite on April 28, 2002.

Although the fight ended in a draw, I personally regarded it as a win sharing the ring with such a legendary champion as Hoost.

Budo Inter.: Your K-1 career seemed well on its way, when you disappeared from the scene until 2005, what happened ?

SS: After these first two good results, I got a chance to enter the K-1 Grand Prix 2002 final elimination tournament at Saitama on October 5, 2002.

During that event I beat the Canadian Mike McDonald, securing my ticket for the big final of the K-1 Grand Prix 2002.

I was cut from competing at that K1 Grand Prix and my place was given by the organizers to Ernesto Hoost, who hadn't qualified.

Taking nothing away from Ernesto who is a great champ, I can tell you that I felt really bad.

Budo Inter.: After that first "adventure: your K-1 "odyssey" really started, right ?

SS: Yes, on July 13, 2003 in Fukuoka, I beat Remy Bonjasky (the 2003 and 2004 K-1 Grand Prix winner !), but instead of signing a contract I got no new offers from K-1.

All of a sudden in October of 2003 I as called upon to compete at the Osaka Final elimination tournament, because both Ernesto Hoost and Jerome LeBanner were out with injuries.

When I got to Osaka, I learned one day before the tournament that the organizers had changed their mind and decided to enter Sam Greco in the tournament instead of me, now that really pissed me off!!

Budo Inter.: Why do you think the K-1 organization handled you that way?

SS: First of all I think it had to do with the fact that at that time I was under contract with the "Pride" organization and so the K-1 people considered me somewhat of an outsider.

I did not have a signed deal at the time with K-1 and I guess they did not like the idea of a fighter with whom they had no contract maybe winning the K-1 Grand Prix.

I can understand that now, K-1 is big business and Pride for them was a competitor.

I am sure that the fact that I am Dutch also had something to do with it.

As you know, the K-1 Grand Prix has been dominated from the start by Dutch fighters (Peter Aerts, Ernesto Hoost, Remy Bonjasky) and maybe K-1 thought that they didn't need



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Budo Inter.:
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K-1 Grand
Prix.

Unexpectedly
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Japan for that
fight but while
there, I learned
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had been can-
celled.

Budo Inter.: All is well now with you and K-1 ?

SS: Couldn't be better; I'm the two time champ, I beat previous double champions, Peter Aerts, Remy Bonjasky and Ernesto Hoost and I am here to stay !!

Budo Inter.: Last question, will you fight again in MMA ?

SS: Like I said before, I prefer kickboxing and concentrate 100 % on K-1 now.

The main difference between MMA and K-1 from a fighter's point of view is that in K-1 type fighting you get a lot more injuries, but if the K-1 organization would ask me I might occasionally do an MMA fight between kickboxing bouts.





Bravery, force, outburst and agility are some features that make the tiger one of the most feared felines of wildlife. It is not a coincidence that Vale-Tudo fighter, Ricardo Arona has six tigers tattooed on his body. "When I fight, I feel like tiger hunting: I am going to kill or die", says the Jujitsu black belt and BTT member. After becoming famous in the biggest grapplers tournament of the world, by making an impression on everybody, due to his force, caste

and outburst that made him win three ADCC titles in, the Brazilian is starting to be feared in the Japanese rings as well. With 17 fights and 13 victories, Arona is one of the most respected medium weight (up to 93 kg) Vale Tudo fighters. With the defeat of Wanderlei against Dan Henderson. (Someone he has already beaten), Arona has become one of the natural postulants to one of the most coveted belts in the world.

RICARDO ARONA

THE BRAZILIAN TIGER

Text & Photos: Marcelo Alonso

Budo International: How does your admiration for tiger emerge?

Ricardo Arona: Once, when I was a boy, my father took me to the zoo and in the first contact with a tiger I was fascinated and I identified myself with him. I understood they were like fighters: they are concentrated and they only live to hunt. One day before my first ADCC final, an Arab said to me: "you are going to win because you have the eyes of a tiger! That came well-timed, just one day before my presentation. It was something that I had inside but I had not realized yet. I discovered it in a different country, where nobody knew me and in a completely different culture from Brazilian one. Since then I started seeing the tiger in a different way and I understood that it had a lot to do with my life style. I like being alone, training by myself, do it on my own, my own way. I started paying more attention to the tiger moves, his jumps, his determination, his look, and the way he walks. I applied all that to my fight: To wait for the exact moment to attack, to place my adversaries against the wall. I have always identified myself with tigers, therefore I try to follow their philosophy: to hunt, to eat, to sleep and to be very cautious all the time. To be concentrated in hunting and in winning at all times. There is something spiritual in all this. That led me to wear me six tattoos of tiger on my body.

Budo Inter.: Unlike the majority of fighters, you always train almost by yourself, just using nature. Hardly ever you go to train in the BTT. Considering the existing professionalism in MMA, is not that dangerous?

R.A.: In my training program, I have developed some exercises using nature in my program of training and also in my 20 minutes fight time. My house is two streets away from Itacoatiara beach, here in Niterói; over here the sea is very strong. I swim 20 minutes per day, struggling against the water stream, trying to return to the

- 1- "The Brazilian Tiger"
- 2- Arona celebrates his victory against Sakuraba in the 2005 Pride of
- 3- "The tiger" is flying to put the Russian fighter Ruslan Mashurenko below, in the ADCC 2001.
- 4- Surprised by the judges decision in his combat against Fedor Emelianenko in the Rings of Kings (2000). (Picture by Tsuno Kohsei)
- 5- After having beaten Jeff Monson and Tito Ortiz, Arona was recognized as the remarkable figure of the 2000 ADCC, receiving in the same podium, the Black Belt, from Ricardo Libório's hands.
- 6- Beating "archirival" Wanderlei, in the first clash in Pride.
- 7- Arona celebrates the victory against Sakuraba in the 2005 Pride
- 8- After winning the absolute the category being a brown belt, in the 1999 Jujitsu World Championship he receives the medal from Master Carlson Gracie.
- 9- Defeating Jeff Monsen in the final 2000 ADCC.

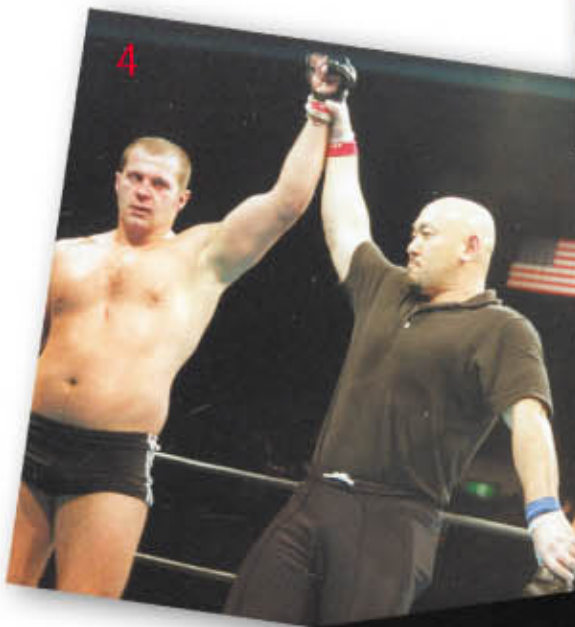


sand. I also enter water down to the neck and I run in the same direction of the water stream and against it. These exercises, apart from working my strength, they also work my adrenaline, because I know that stream could take me out to the sea. The truth is energy has a great influence on me. I am one of those people who arrive to a place and I feel the energy. Here I have found an intense energy to fight. Here there are mountains to climb and a wonderful sea where I can work on my training. I have peace here and a quietness that I do not find in any other place. Nature guides me. I have to live in an isolated place concentrated on my training. That's very important for me, because bad energies do not come so far.

Budo Inter.: How do you work your self confidence? Do you have a good psychological training ...?

R.A.: I have always had good head for challenges. I work on that since I was very young. I believe that we reflect what we feel inside. It is important to trust ourselves in order to overcome challenges, I never give up mine.

I have always faced tough guys I have never stepped back since I started fighting Jujitsu. With the brown belt I won Márcio Pé-de-Pano, Rodrigo Comprido (Absolute World Champion twice), Fábio Gurgel and Gabriel Napão. To reach first ADCC tournament, my struggle began in the Brazilian qualifying round, when I won Carlson over my team mate Amaury Bitetti in the internal one of the academy, in a 24 minutes battle. My team-mate Amaury Bitetti,





who is my idol even today and I grew up seeing him fighting. When I got to Abu Dhabi still with the brown belt, I faced: Tito Ortiz, Jeff Monson, and Karin Barkhlaev. All of them were champions of Wrestling and I was the "padrillo" of the event. It was an unforgettable day. After receiving the hand trophy from Sheik Tahnoun, Libório gave me the black belt.

Budo Inter.: ¿What changed, once you became an ADCC champion?

R.A.: Everything changed! From that moment onwards, I stopped being "el padrillo" Spanish for "stud". The very same day I received two invitations to fight Vale-Tudo in Japan. I chose RINGS because at the time I didn't have any experience in the rules of Vale-Tudo and the rules of RINGS were better (it was forbidden to hit your adversary on the floor). Only after participating in six fights in this organization, I went to Pride.

Budo Inter.: After winning two combats you faced to Fedor, the heaviest current fighter, and you lost in controversial way,. What happened?

R.A.: The truth, I did not even knew who I will be facing until I arrived in Japan. Three days before the combat, I received some movies of Fedor. In all those movies, he knocked down all his opponents in less than one minute. He was a monster and much heavier than me! But during the combat I managed to defeat him by placing him under around eight times, mounting a couple of times

and catching the back. Summing up throughout the whole fight, he reached me once on the nose with a right punch in the nose, but I put him under and I passed the watch. The only way I can understand the reason of having lost that combat is because whenever he attempted a double leg, he attacked with a guillotine, but without danger. Later I understood that I had not only lost due to a guillotine. That combat winner would have to face Tsuyoshi Kohsaka, immediately afterwards, disputing a place in the tournament of King of the Rings, and the Japanese producers wanted a Japanese final for that tournament. I came out of the fight without a single contusion but he left with a broken nose and a deep cut in the eyebrow. Nobody had ever made anything similar to him before. When he came up to the ring to face Kohsaka, but twelve seconds later the referee stopped the combat due to the bleeding wounds I caused him. I lost before the judges, but deep inside me, I am sure I won that fight.

Budo Inter.: What do you think about the North Americans from the UFC buying the Pride?

R.A.: It will be good for the athletes; there will be rules that will benefit all athletes and a even better entertainment, better wining prizes, I think is positive. Without taking into account that, from now on fans from all over the world will be able to know who really is the best in each category. As in the Boxing, there will be unification of belts of each category.

Budo Inter.: A lot of people are afraid of the North American athletes' monopoly ... what do you think?

R.A.: I don't have any experience in fighting Vale-Tudo in the United States. If there is really something we fear is that North American monopoly. Their way to understand fight is very different from the Japanese. They use it very much as entertainment, independently of what could happen. The Japanese love the fight and they respect it. Culturally Americans are used to make everything for their own benefit. For the sport's sake, I hope that won't happen, but we will have to wait to see it.

Budo Inter.: ¿What impression did you think Wanderlei's defeat against Dan Henderson, alter six years being the owner of the Pride belt?

R.A.: It seemed to me that Dan Henderson had a great potential to win, but not in that way. I thought it would be a tougher and more even fight. But what I witnessed

end was a combat dominated from the first minute till the end by Dan Henderson. It was a completely deserved victory, Henderson fought a lot more, he was more effective and he won from end to end. If it would have finish with the judges decision it would have been a 3 to 0 score. Considering Dan Henderson was fighting in his home city, I believe that he got a very strong energy from the stands. Besides Wanderlei was up to the task, because Wanderlei's game is the most well-known game of the world. Such a game doesn't change at all, hence, everybody already knows how to fight with him.

Budo Inter.: You have had a personal problem with Wanderlei in the Pride dressing rooms. Today, once you have met him twice in combat, Do you thing such a problem is already solved?

R.A.: The only thing that is solved for me, it is that I put my hands and him I defeated him. I am not interested in being his friend. I boast about my character and my honor and I don't believe he has that, he fakes he hast, but he doesn't have it. Being a fighter is much more than entering there and hitting the other fighters. You have to respect other people inside and outside the ring, to respect family, to respect everything; the person in front of you has also suffered to be there and Wanderlei makes fun of it, he attacks verbally, he makes a violent marketing. To me, he has a bad character; he doesn't deserve nobody's respect. My respect, he will never have it and I don't care if in a lifetime he ever greets me again.

Budo Inter.: Regarding the belt that Henderson holds nowadays, World you rather facing him in combat now or facing Shogun Before?

R.A.: I would like to have the opportunity to fight for the belt at the end of year, as it always happens. I have already fought against Dan Henderson once, I wanted to fight against him again to win him that belt. I want to have that opportunity at the end of year. It seems to me that Wanderlei remained protected for a long time in Japan, because the truth is he was not putting his belt at stake with athletes really capable of wining. I always said so to him and the day he ran up against me, he lost. He remained a lot of time beating Japanese who could not beat him and he did all this marketing on these poor combats.. Whenever he has faced someone tough, he is beaten up; I believe he was very much protected because he was a well know media person for the event, it was an important person for the event.

Budo Inter.: What about Shogun, ¿When World you like to fight with him?

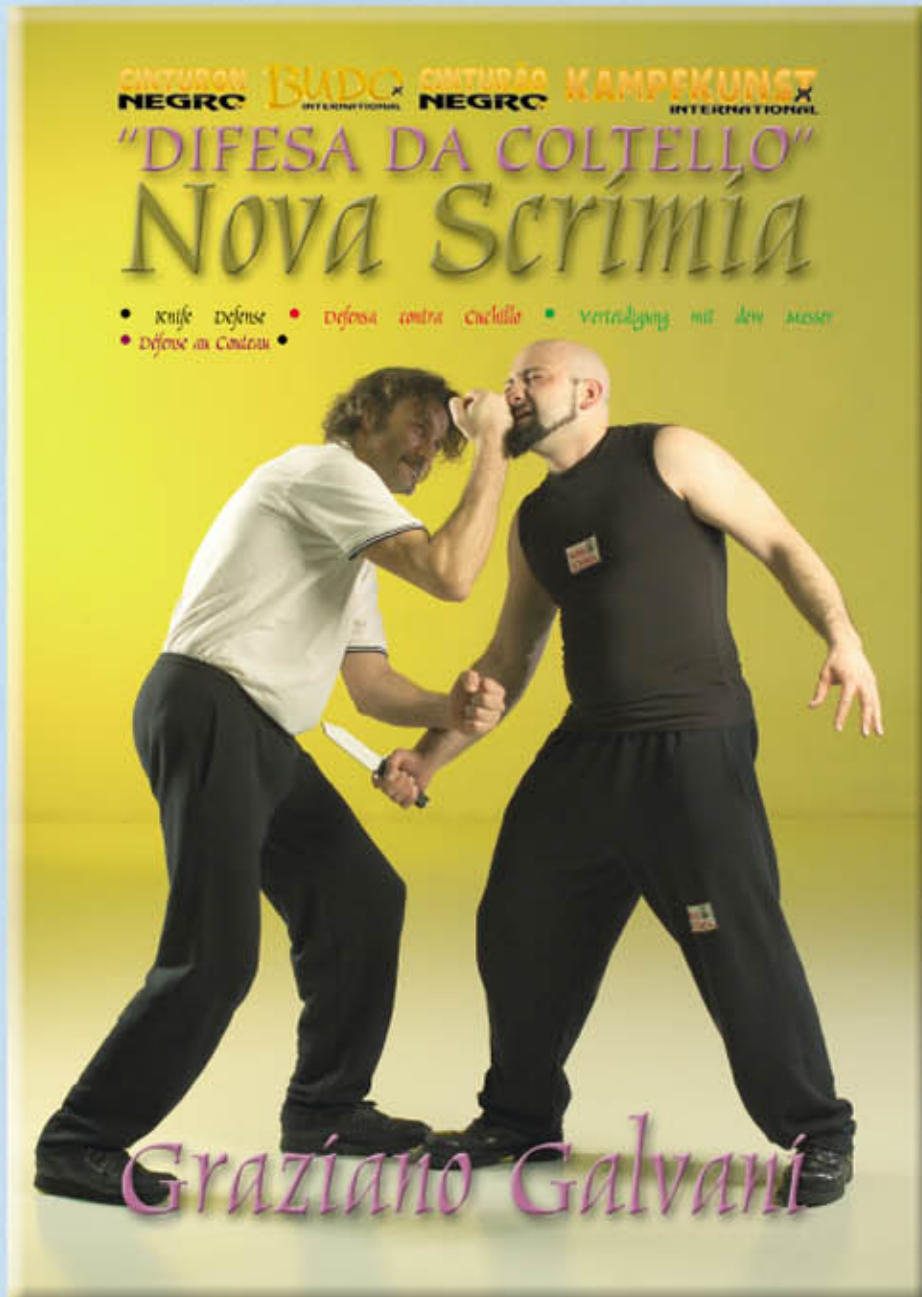
R.A.: I don't know Shogun has the GP belt and by fighting him, I won't win that belt, unless it will be in the next medium weight GP competition in 2008. This means that Shogun becomes an aleatory combat, just another combat that could take place any time. The one who has the belt is Henderson and he may put it at stake at the end of the year. At this time Shogun is just another fighter but and I can fight with him at any time.



Celebrating the victory on Sakuraba with his team partners, Minotauro; Sperry and Minotouro in the Pride dressing rooms. Showing us his paradise; Arona lives a few meters from Itacoatiara beach, in Niterói (State of Rio de Janeiro).

"DIFESA DA COLTELLO" Nova Scrimia Graziano Galvani

- Knife Defense
- Defesa contra Cuchillo
- Verteidigung mit dem Messer
- Défense au Couteau



In this DVD focused on all distances combat, Master Evilazio Feitoza teaches you the "Winning Path" one in which you set the rules: dominating distance, attack forms and the use of fists, legs, knees and grabs to counterattack. We will study stances for the standing watch, how to maintain distance, the head and body fencing, standing hip elopement kicking, punching and knee pushing techniques, the "Sproll" and its defense, the defensive entries and falls, the ending techniques and much more! An impeccable technical work that teaches to prepare the physical part, technically and mentally, providing both fighters and walking citizens a better self control, confidence, and self-esteem.

REF.: • DVD/NOVA4

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KAPAP: PRINCIPLE OF RELATIVE POSITIONING

In the last KAPAP article we described the principle of Relative Positioning as a combat necessity. (We have at times also referred to it as "Gyro".) To know your Relative Position, how to you locate yourself relative to your enemy's position and status during combat, is an essential KAPAP principle to master. It applies whether you are fighting alone or as a team.

KAPAP Academy has the good fortune of working with Professor John Machado and his concepts of positioning. When you study the art of BJJ with the Machado brothers, they first teach you "positions" before they teach you how to end a fight. It is very important to learn this way. If you don't first get into a good position it's very hard to end the fight. From a good position you move in the most efficient and effective way from one technique to another. As you adjust position relative to the enemy you feel for the appropriate end; if it isn't a choke, it's an arm bar or something as effective.

Relative Positioning is unique to KAPAP and John Machado BJJ Academies. We've been involved with John for several years. John and the Machado family have been part of a program to enhance defensive tactics training for law enforcement in the USA. We've collaborated to bring together new ideas based on our mutual expertise and experience. Using the principle of Relative Positioning, we've improved arrest and control tactics. We demonstrate them in our new DVD set, with an example here as follows.

As two police officers approach a suspect, one officer is the "contact man".

He reports to the station, talks with and instructs the suspect's movements, takes identification, handcuffs and searches, reads his rights and so forth.

The other officer is the "cover man". His ONLY job is to cover the "contact man".

He ensures the "contact man" is safe and cannot be attacked by anyone outside the first circle of defense or the suspect. The "cover man" covers the suspect with his gun if needed, and he stands a safe distance away.

Using his Relative Position to provide cover for the "contact man", he can neutralize the situation if something gets out of hand, freeing the "contact man" to perform his duty with improved safety.

The "cover man" consistently adjusts his Relative Position so that he has a clear shot at the suspect and will not shoot the "contact man".

As you can see, KAPAP uses Relative Positioning in all areas, including what is known as "defensive tactics" - tactics used by law enforcement. Due to liability and legal issues, law enforcement must follow rules governing the amount of force used, so it's important to train to use the correct level of

force. Military or civilian CQB is NOT the same as law enforcement in that different rules apply. Relative Positioning helps in all cases to best choose the "finish" that is most appropriate for your situation and thus apply the appropriate force.

[Caution: we've seen military people market as "official instructors" for law enforcement "defensive tactics" training without understanding the basics of what "defensive tactics" means to law enforcement.]

In CQB, it's common to apply one method or technique and find it doesn't work. As your KAPAP studies advance, you'll begin to see how the opponent can counter you and how you can counter his counter. In KAPAP, we use the big game of the "Moon and the Sun"; where you are the "Earth" detecting and adjusting to the movements of the bodies around you. Relative Positioning exercises help you learn how to apply the appropriate systems; to think faster and counter better. As you become more experienced you predict what can happen before it happens, and you adapt. Your

reflexes improve. Relative Positioning, the "Moon and the Sun" practice, helps you learn to move with your opponent and apply the next appropriate technique or finish. You seek automatic responsiveness...without thought...because in CQB you don't have time to think, only time to use your reflexes.

As you advance with KAPAP Relative Positioning training, you can add more complexity by increasing the number of opponents you face.

You can study how to approach them, changing your position relative to their position.

You can also study the use of a shield... by using one of them as your shield, if that is what makes the most sense. You can study the use of covers, and so forth. The most difficult situations are when you are one-on-one, or when you face multiple attackers by yourself. We demonstrate these and other Relative Positioning concepts in our new DVD set.

Once your KAPAP Relative Positioning is good, your fighting will become such that you can dominate the enemy all of the time!



Written by Avi Nardia, Albert Timen, Uri Kaffe, Scott Serol and Brian Hepp,
Kapap Academy staff www.kapapacademy.com and Dana Stamos www.usadojo.com



"Using the principle of Relative Positioning, we've improved arrest and control tactics. We demonstrate them in our new DVD set, with an example here as follows"

Major Avi Nardia



Tim Tackett

NOTES FROM THE WEDNESDAY NIGHT GROUP

BROKEN RYHTHM



One of the things that we stress in our Wednesday Night classes is broken rhythm. Bruce Lee made sure that all of his students train with broken rhythm rather than training in a steady beat. Training in a steady type of beat seems to be the natural way we all train. Go in to almost any martial art school and you will see the students there hitting and kicking in a steady beat. It usually goes something like this, 1, 2, 3 punch and 1, 2, 3 punch. In our classes we have to constantly remind our students to break their rhythm.

Bruce Lee didn't like to see his students hit with a steady beat as the punches become too predictable.

We can define rhythm as "patternized beat". In combat you can either go with your opponent's rhythm or impose your rhythm on him by going slow-fast or fast-slow. We try to make sure that all our training is in broken rhythm. When hitting the focus gloves, for example, we always try to have a different beat between the punches.

We also spend a lot of time on breaking our opponent's attacking rhythm. We call this "hitting on the half beat". When an opponent strikes he creates an opening and a closing line. The focal point (full beat) is between the opening and closing lines. It occurs when the punch either hits, misses or is deflected. A 1/2 beat occurs before the focal point of an attack. A 1 & 1/2 beat occurs as the attacking line closes. You can break your opponent's rhythm before he his strike reaches full extension or after as he retracts the striking limb. What this means is you can counter attack effectively by breaking his rhythm by striking on the opening or closing line of the attacking strike.

Example: Your opponent hits with a combination of jab to cross to hook. If you counter after the hook, it's on the 3 & 1/2 beat. If you counter after the cross, it's on 2 & 1/2 beat. If you counter after the jab and before the cross can land, it's on the 1 & 1/2 beat. Before the focal point of the jab, it's on the 1/2 beat.

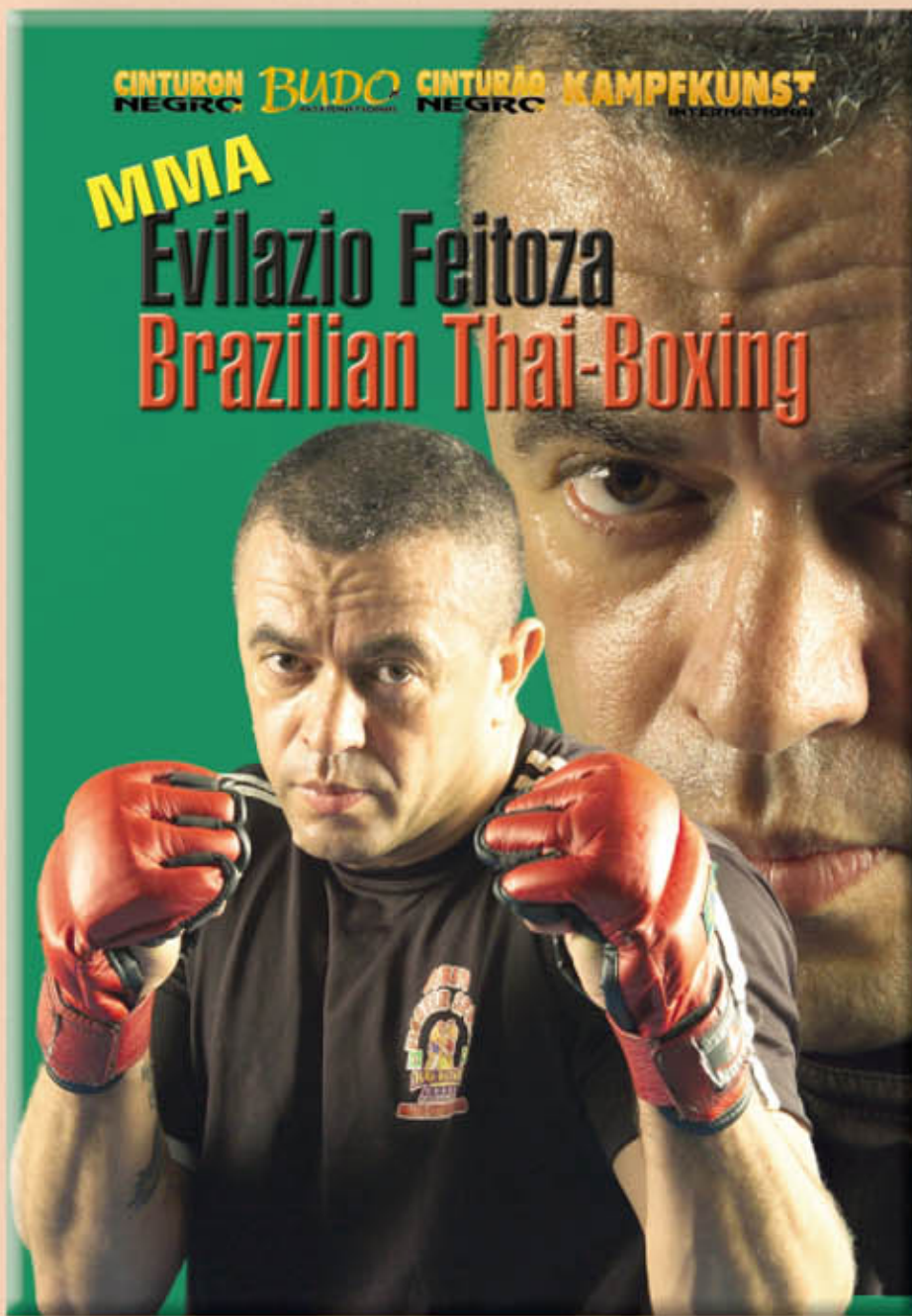
We try when ever possible to intercept our opponent's attack by counter attacking him on the 1/2 beat. If done with the right timing there is no counter to it, and it stops the attack cold. What we strive for is to be able to hit our opponent before he has a chance to complete his attack. This is not easy as we have to be able to "read" our opponent's attack and beat him to the punch with enough power to finish the fight.

Bruce also taught his students to use broken rhythm when attacking their opponents. If you strike in a steady rhythm it is very easy for your opponent to pick up on it and thus be able to counter it easily. An example of steady rhythm in three punches would be hit - hit - hit at he same speed. You can break the rhythm of your attack by pausing slightly between hits. One example would be hit - pause - hit - hit, or hit - hit- pause - hit. Another way to break the rhythm of your attack is by the speed of your hits. Hitting with a steady rhythm with regard to speed would be fast - fast - fast. You can break the rhythm by hitting slow - fast - fast, or fast - slow - fast for example.

Rhythm of an attack can also be broken with the use of feints. For example you can by either hitting with feint - hit - hit, or hit - feint - hit, or even feint - feint - hit.

However you use, it the principle of broken rhythm can be applied to any martial art.

"Bruce Lee made sure that all of his students train with broken rhythm rather than training in a steady beat"



MMA Evilazio Feitoza Brazilian Thai-Boxing



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PRICE: \$39,95
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REF.: • DVD/FEITO1

In this DVD focused on all distances combat, Master Evilazio Feitoza teaches you the "Winning Path" one in which you set the rules:

dominating distance, attack forms and the use of fists, legs, knees and grabs to counterattack. We will study stances for the standing watch, how to maintain distance, the head and body fencing, standing hip elopement kicking, punching and knee pushing techniques, the "Sproll" and its defense, the defensive entries and falls, the ending techniques and much more! An impeccable technical work that teaches to prepare the physical part, technically and mentally, providing both fighters and walking citizens a better self control, confidence, and self-esteem.

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ED PARKER'S KENPO Richard "Huk" Planas



REF.: • DVD/PLANA1



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

The Great Master Richard Planas "Huk", -Belt Black 10th grade and one of the world wide top exponents of Kenpo Karate- starts with this first volume, a series of videotapes, full of teachings and key aspects to evolve in this system.

As Ed Parker used to say: "The one who knows how, he will always be a student; but the one who knows why, he will transform himself into an instructor". For Planas, Kenpo it is a set of rules and principles of movements that, you should study and understand with this premise in mind. The Great Master will analyze the most common mistakes and problems that practitioners come up against to, when attempting to understand or to carry out certain techniques. A magnificent videotape from this authentic and living Kenpo legend!

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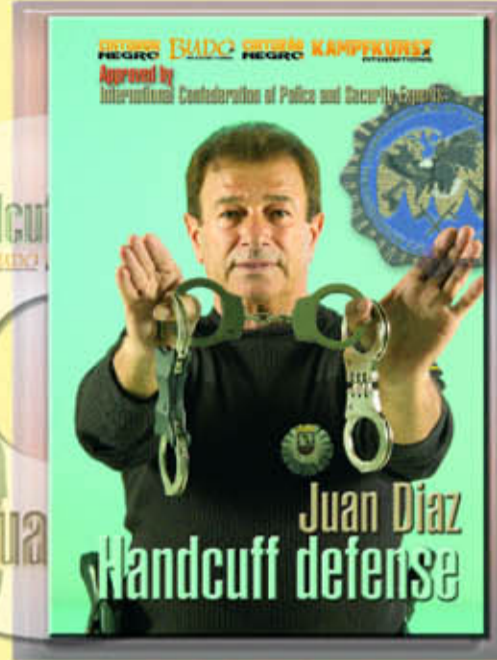
New Martial Arts DVD's

REF.: • DVD/WT13



Without betraying the WT principles, but essentially returning to them, Sifu Victor Gutierrez has updated the general principles application, and especially the wooden dummy and combat advanced concepts opposite to the new MMA methods. In this new release, Sifu Gutiérrez explains the transitions for all situations that could come up in combat: from the legs distance, fists blows, elbows, knees, and the Chi-Sao application, up to reaching the ground. A work that not is not only focused on techniques but it provides the pupil with exercises to improve his combat skills: power, fluency, and the correct application of WT's strategies.

REF.: • DVD/KAISEN4



Why not using all the defensive possibilities that handcuffs offer us? In this new work, Juan Diaz, expert in defensive police tactics, presents us with the defensive use of shackles within the SIAK ("Sistema Integral de Autodefensa Kaisendo Policial") which in English would be KSIS (Kaisendo Self-defense Police Integral System). From his hand, we will study quite a set of neutralization, detention and disarming techniques, using the shackles, as defensive and not lethal weapon against diverse types of assaults with or without weapon from attackers: defenses against pushes, grasps, strangulations, fist attacks, kicks, stick and knife. That is a tool with excellent versatility in action for the public safety professionals

REF.: • DVD/STROEV1



In 1932, the most renowned Eskrimadors, mainly from Cebu, founded Doce Pares as a society to promote the only original native martial art of the Philippines. In this first work, Frans Stroeven, European President and direct pupil of Great Master Cacoy Cañete combines the "Doce Pares" system with his own. Such system is the result of a wide experience in other Arts (Judo, Wing Chun, Latosa Escrima, and Jeet Kune Do). Disarming techniques, blows sequences, control locks, knock-outs, Espada and Daga , knife against knife, empty handed against knife, Pangamot, and hitting training methods, blocking methods and against the hand methods, from this outstanding Master who has even taught courses to the very Philippine Army.

PRICE: \$39,95 PLUS S&H

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Muay Boran World championship



Marco de Cesaris is back: setting differences by wining the Gold Medal in Thailand, during the first forms competition taking place this year. Next to him, the Italian team and their Spanish partners (pupils of Master Lek), who made clear that in matters regarding Muay Thai, Europe is a bit more important each day. De Cesaris, a regular contributor in these pages, not only he has made Muay Boran known in Western world but he has become a reference in this matters, in Thailand itself.

Undoubtedly, this is due - and it is fair to recognize it - to the tireless work, of this passionate paladin of Thai tradition in the West, who is no other but Arjan De Cesaris; from the magazine, our most sincere congratulations.

The Italian IMBA team: second world country in Muay Boran

In the course of Muay Boran World Championship, held in Bangkok under the protection of the newly born World Muay Boran Federation (WMBF), the Italian IMBA team conquered the second position behind Thailand, dominating the categories raging from 15 to 20 years.

In the Absolute ones "over 20 years of age", the Italian classifications speak for themselves:

β Marco De Cesaris (Rome) – Gold Medal in the individual forms Look Mai.

β Giorgio Cornacchia (Rome) - Silver Medal Mae Mai.

β Dino Turco (Taranto) - Bronze Medal Mae Mai.

β Luigi Queirolo and Matteo Clini (Pesaro) – Bronze Medal in couples in Mae Mai.

In Muay Thai WMF, the IMBA instructor Magpie Vallone conquered the Silver Medal in the 60kg category, having been defeated in the final -after a much challenged verdict- by the Russian representative.

The other IMBA athlete, Giacomo Gherardi, already Italian Muay Kard Chiek champion, after having won two combats by KO

(against Philippines and Japan), was defeated for a narrow margin (three votes against two) by the Byelorussian World Champion.

The winning athletes and the other courageous participants (Massimo Antonelli, Brizio Gregorio, Sergio Donato, and Antonio Scognamiglio) deserve all congratulations from the whole team of the Academy.

As always, the true soul of the demonstration was Grand Master Woody. Master Woody inspiring in first person, of the whole world Muay Boran movement, together with his devoted student's help Marco De Cesaris.

Master Woody, Honorary IMBA President, was elected unanimously President of the World Federation (WMBF) and in turn he chose Vice Arjan De Cesaris as his Vice president, with delegation for coordination of activities in Europe. Also GM Phaosawath was elected Vice President with delegation for activities in Thailand; As Secretary, the English Master Kevin Lloyd. As Technical Director, Great Master Sane was elected. Master Sane is the finder of ancient martial forms. We will tell you about those in our next articles.



Muay Thai



Metric Arm Strikes & Blocks System

- Sistema Métrico de golpes y bloqueos con los brazos
 - Das metrische Arm Schlag- & Block System
 - Sistema Metrico di colpi e blocchi con le braccia
 - Système métrique de coups et blocages avec les bras

Jim Wagner



Metric Arm Strikes & Blocks System

Sistema Métrico de golpes y bloqueos con los brazos
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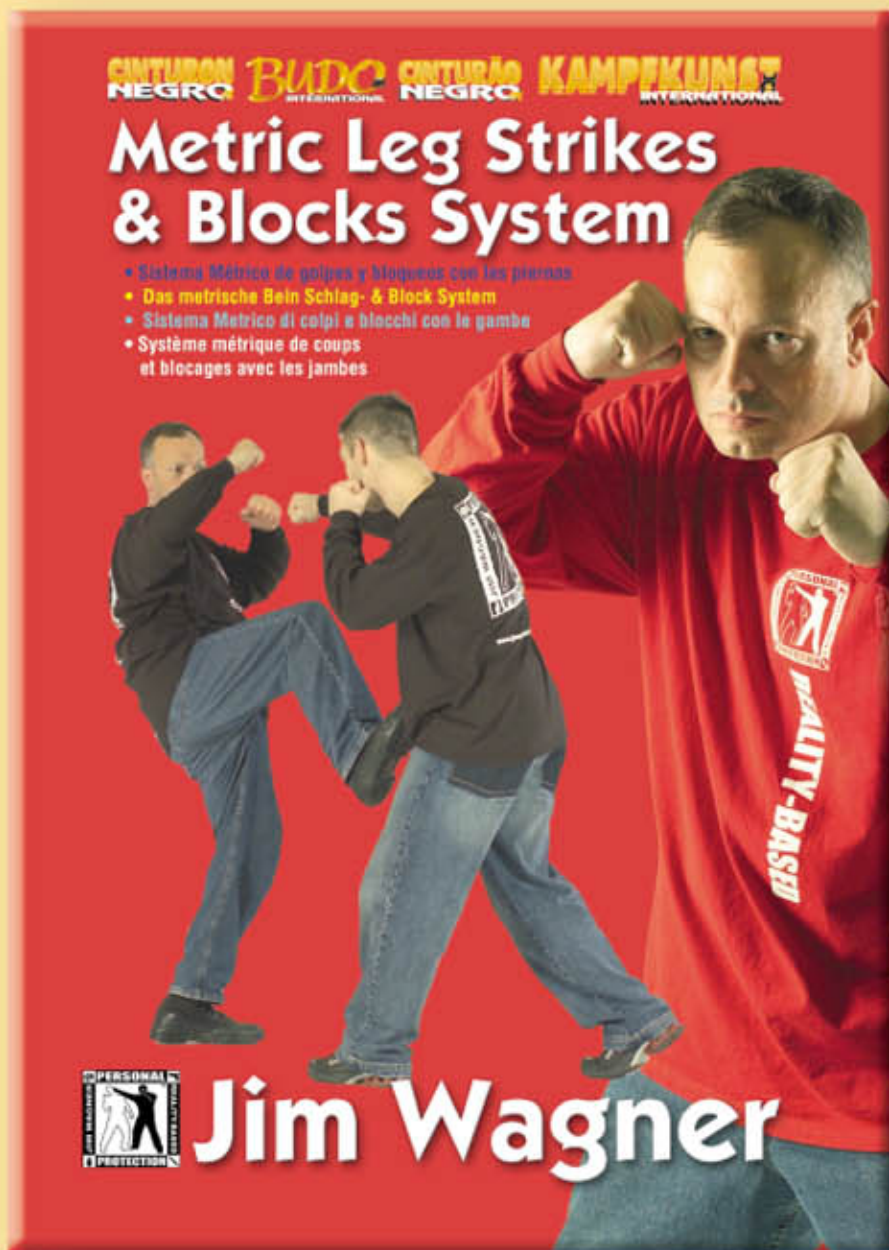
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If you have ever participated in a real combat, you will know that a certain times, the great performances are not looked for and at the most one is able to kick a couple of times before reaching the fists and knock-out distances.

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Advanced Concepts

For the past 4 years we have explored the science of Kyusho and many various uses, aspects and targets. But what has not yet been explored is the way in which to open the nervous system per say, to our intended attacks on the nerve system. These all take place with variance in pressures and application of physical contact. In this segment we will work with tricking the body into a more vulnerable state so that we increase the potency as well as the possibilities.

The human body has the tendency and natural instinct for self-protection. And has developed several reflexive actions such as withdrawal, cross body extensor or paralysis reflex. It are these instinctive reflexes that will attempt to distance the body from the damaging factor, or tighten and condense for protection against heavy force or contact.

Withdrawal Reflex for example would be seen when you touch a hot object, the arm withdraws with instant response to pull away from the hot object to save the body part from severe damage. This reflex is also responsible for the amount of strength and combative contact in a grabbing or grappling type action. When an opponent grabs you, your entire body restricts and attempts to withdraw from the force applied and will last as long as the attack or until extreme fatigue then relaxes the muscles.

Another response will be what is called the "Cross Extensor Reflex". This is when the withdrawal reflex on a point is initiated the body will also automatically extend the opposite body part to help with the withdrawal and balance the body and further pain avoidance. So by introducing pain into a Kyusho point on one leg it will cause the same side arm to extend involuntarily to assist in the pain avoidance by also pushing away from the source of the pain. Consequently the opposite limbs will act exactly in the opposite manner. This will give us insights as to what will occur and how to capitalize on this involuntary function.

Another reflexive occurrence will be Paralyzing the muscle/s in the area of that nerve and down from that point. This will occur if you effectively stop the neurological message prior to getting to the muscle for contraction, this action will paralyze that muscle distal from the source and it's associated actions. So by striking into a Kyusho point you effectively stop the nerves signal to the muscles not only paralyzing them but also weakening their ability to contract and tighten to sustain the body weight or from further action.

Now we have seen these in action throughout the Kyusho articles and videos, but what we have not yet worked with is incapacitating these reflexes so the body remains vulnerable to further attack. This will override the protective systems by adding prior neurological stimulus to the body. We will work with the actions of touch, press, rub, tapping and striking.

Now as an experience Martial Artist you are well aware that when you strike someone in the stomach, their abdominal muscles will instantly withdraw by contracting and bracing against the intended blow. It is at this point where the brain evaluated the risk factor and has sent neurological messages to these muscles (the more intense the threat, the more muscles are contracted), to contract. By touching or using light pressure the brain is more in a monitoring mode assimilating the information thus accepting neurological messages rather than sending them to constrict the muscles. When the body and neuron system are in this receiving mode, the body defenses are down and the strike will not be opposed by reflexive action. This is also what was meant by the term "Death Touch" bandied about in the Martial Arts. It is not that when a "Master" touched someone they would die. It was the act of setting up the body not to resist the heavy blow that would or could kill the opponent.

We have discussed many of these targets over the years, but for our newer readers lets. Take an example of the point called Kidney 27, laying just under clavicle which in turn lays right over the aortic arch. If someone were to strike with a strong punch the receiving body would reflexively tighten and the power absorbed by the shell of the body as it also withdrew to avoid full impact. However if just before the blow landed, the Kyusho practitioner merely touched the opponent (stimulating a single point), the opponents body would be in process of receiving neurological message and the blow would land unopposed or protected against. This in turn could break or dislodge the clavicle down into the vascular tissue causing severe damage.

This may also be accomplished with a tap before the heavy strike. The tap if light enough will accomplish the same thing with the added affect of sending additional vibration into the body cavity stimulating more organs and structures lightly enough to send more input to the brain via the central nervous system. This would inhibit the brain from sending the necessary reflexive impulses for the constriction of muscles and structure as well as withdrawal associated

with it. Depending on the area of the attack this could lead to even more damage to the body, in the case of K-27, this would affect the circulatory and respiratory systems.

Now even more disruptive than the touch or tap would be a light but quick rubbing action, flowed by the heavy strike. This is because now instead of a single point or area sending neurological information to the brain, you have several staggered messages that will keep the brain occupied longer and from many more sources. This will possibly set the paralysis reflex in action temporarily and thus weakening the body that much more for a heavy blow.

Now if an opponent was to grab and attempt to restrain, their body is already itself in a tightened and defensive mode. As an example we take a two handed grab scenario to the shirt of the defender.... Where the opponent tightens and contracts to add muscle strength to the action. If we strike the arms or body the resistance is at it's maximum, but if we quickly rub the arms away from the torso it causes temporary (a second or two) weakening and limb paralysis. Now in this weakened state the opponent may be attacked with greater affect.

Even stronger than this would be a synergistic affect of multiple inputs or touching, rubbing and then a strike. Or even more interesting and admittedly difficult is forcing a convergence or divergence from the intended target. Realizing that the human body can either be Accepting or repelling at any given moment can open many possibilities for us to take advantage of. We can enhance this even more by understanding also that the left side of the brain monitors and controls the right side of the body as the right side of the brain monitors and controls the left side of the body. If we work this synergistic affect on one side of our opponent we are only affecting one side of the brain and limited by this, it is still very good affect, but not the best. This can be better realized by using one method on one side and the blow on the other side. As we saw with the brain monitoring one thing it is accepting it cannot repel at the same time.

This is information again has been called the death touch, or the Golden Fist (Kin Ken) method. It has only resurfaced as an integral part of Kyusho in recent times. The deeper you research the art the deeper you get into human physiology. And as always we must say the more you know the human body and it's "Vital Points" and Concepts, the higher your level of potential in any style of Martial endeavor.

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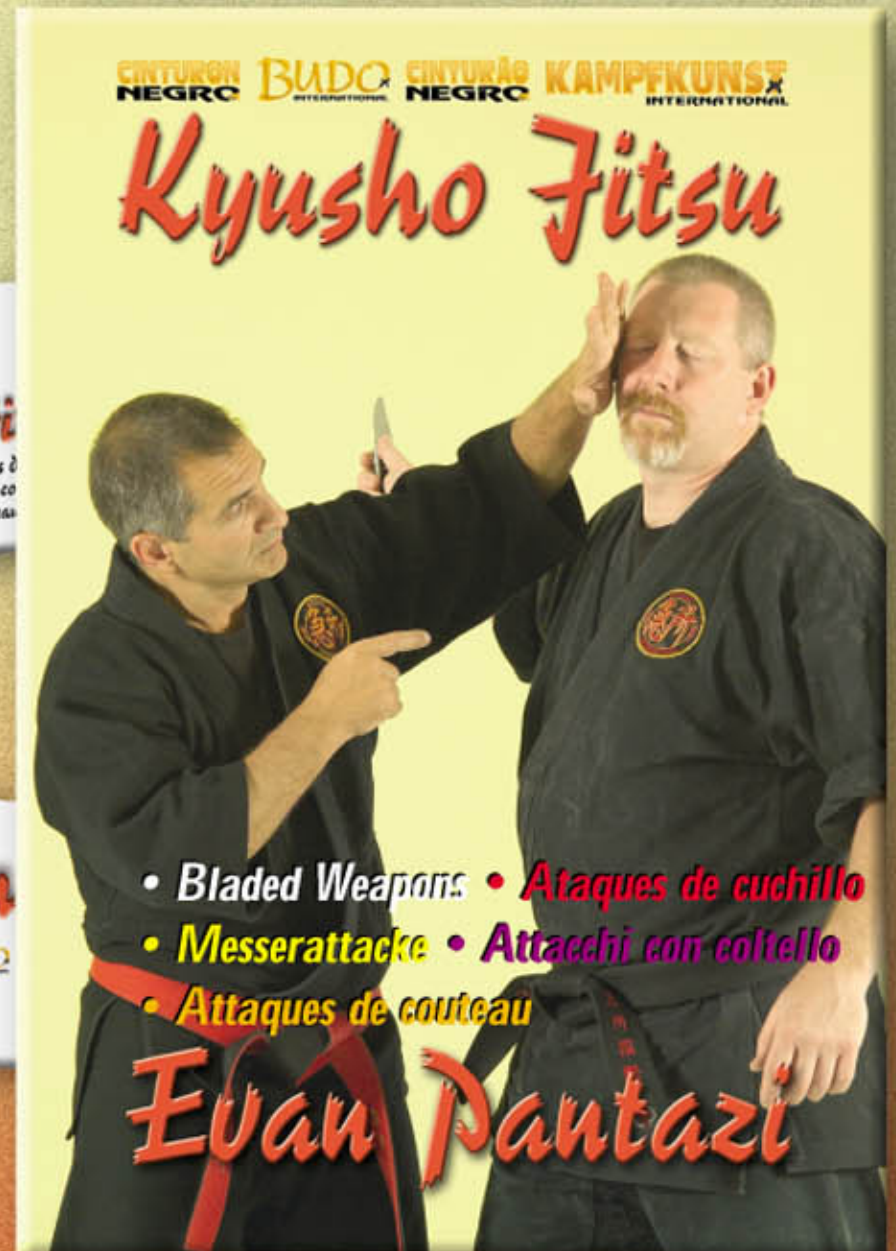
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HIS LAST YEARS AND HIS LOST GRAVE:
THE MISTERY... IS IT REVEALED?

Guichin Funakoshi

Most Karate practitioners have always thought that Master Gichin Funakoshi's grave was located in the temple Engakuji, in Kamakura. Very little people know that in Kamakura, there is just a memorial monument of the Master not his grave. So: Where is the real grave of Gichin Funakoshi? How is it? Who knows it? At the time of the 50th anniversary of his death, (Master Funakoshi died on April 26, 1957) and after a long investigation, our collaborator Salvador Herraiz has found the real place, the eternal rest place of Gichin Funakoshi. He shows it to the Black Belt Magazine readers, in an exclusive interview. Also as a tribute to this anniversary, he tells us in detail, all the events that surrounded the last years of O'Sensei. A unique article for a unique Master.

Text and Photos by: Salvador Herraiz. Karate 6th Dan

Gichin Funakoshi had a very intense life, especially from his arrival to Tokyo in 1922 but it turned out to be a very unhappy one in his last days. Let's time travel until the time in which fortune turn his back on Gichin Funakoshi. The Second World War explosion would mean a powerful blow for Japanese population. Both Karate and Funakoshi lost many friends and students. But in Funakoshi's case misfortunes had just started.

Gichin Funakoshi lived the happiness of his dream, of his Shotokan dojo largely built with economic donations collected by his friend Kichinosuke Saigo, grandson of the legendary Takamori - (someone who should be already familiar to our readers, from another article published by Black Belt Magazine)-. On July 29th 1939, the dojo Shotokan was finally inaugurated. The good friends, and excellent karate specialist, Wado Uemura and Yoshiaki Hayashi, together with Gigo Funakoshi, became the main instructor instructors at Shatockan.

Hayashi was very good and his large height was not nothing but turning his great skill into something spectacular. The dojo was basically made of wood and there was a small courtyard at the entrance. From that point, where there were a few makiwaras installed, it was possible to gain access both to the dojo and to the house that was in front of it. But, happiness was





THE FAMILY GRAVE IN SHURI:

Funakoshi's Family Grave in Shuri, Okinawa, 1941. From left to right: Woman not identified (it might be Tsuru, Gichin's oldest daughter, or Katsu, the first wife of Gichin's son Yoshio), Uto (Gichin's second daughter), Gozei (Gichin's wife), and on the other side Gichin Funakoshi, Yoshio (Gichin's second son), Giji (Gichin's Uncle), Gishin (Gichin's cousin), Shitzuku (Yoshio's oldest daughter) in front of her we have Yoshihiko (Gichin's nephew) and to the right end, Hatsuko (Uncle Gishin's oldest daughter).

ending. On March 10th 1945 (many people think, it was April 29), a great attack to Tokyo took place. Starting from midnight the 280, B29 bomber that took off from Guam arrived to Tokyo dropping more than 1.600 tons of bombs that almost caused the complete devastation of the city and more than 100.000 dead people. The Shotokan Dojo and the adjacent house of Funakoshi were completely destroyed as well. The fire did not leave anything standing. The only thing that survived was the "" hanging entrance sign "Shotokan", because it was made out of metal.

The dojo was in the Zoshigaya neighborhood in northern Tokyo. Nowadays, it is impossible to guess the exact place where the Shotokan dojo was located. Serving the cause, I have attempted it myself. After a long investigation and including the help of a whole Police Group assigned to the neighborhood police station, it has been impossible to identify the exact place. The only achievement was to mark off the area in a large way. It is about some narrow back streets, very dark at night, and next to the Mejiro artery and close to the Kishibojin pavilion. But nobody knows the exact place today. Besides it would definitely be very much changed after 60 years. Not even the oldest people in the area remember the place anymore.

After the catastrophe, the Karate Master left to live with his son Yoshitaka. He left a note on the remaining part of the door, such a note had his address on (later on he will go to live with his oldest son Yoshihide). Then he traveled to Oita, in Kyusho where his wife waited him ever since she was evacuated from Okinawa, before the famous and bloody battle in which thousands of people from Okinawa perished. Among those dead, there were some important karate specialists.

After the destruction, lessons for the few karate practitioners left who kept practicing Karate in Shotokan at the time, started to be given at the primary school Takada Dai Hachi that was closed when its students had been evacuated to rural areas. In fact, the classes never had more than 4 students.

Funakoshi's hope as far as Karate was concerned; it was placed on Yoshitaka (Gigo). Although he perfectly knew his son could not live too long. GIGO was born in 1906 and when he was 7 years old medical doctors diagnosed him tuberculosis that according to them it would not allow him to live more than 20 years, and he already was 39! Gigo was his father's first assistant from the premature death of Takeshi Shimoda, in 1934. Gigo worked as an X rays technician for the Health Ministry at the Imperial University, although

photography had always been his hobby. Thanks to his hobby, today he have many of his pictures with Egami and Hironishi, pictures that were mostly taken by him. Thanks to those pictures we can watch excellent stances as for example: manji uke. This final blockage from the kata Pinan Godan was very distinctive and it was known with this name, manji uke, "blockage in swastika", because it had a very similar look to the famous cross. Gigo, well-known in the dojo as Waka Sensei - (his father was Ro Sensei) - had a height of 155cm and a weight of 55kg. He was very good technical fighter, however he was not excessively interested in free combat, as several of his contemporaries have declared. Nei Chu So, a Gogen Yamaguchi's student in the Goju School won him in a very much talked defeat in an exchange between dojos.

In 1945, the same year of devastation, Yoshitaka Funakoshi (Gigo) began to succumb to the illness that had been harassing him for some time then. It is not very clear if it was due to tuberculosis or leukemia, but it is certain that Yoshitaka was already hospitalized when his lungs hardly worked. Yoshitaka wanted to die at home and so it was. It happened in November 1945 in the tokiota neighborhood of Yodobashi, (barely three months after the end of the



terrible war) specifically in Ochiai, in a well-known place called Green Court. Hironishi, Yoshiaki Hayashi and Wado Uemura, the first 4 Dans granted by Funakoshi attended the funeral next to the closest relatives, since others could not move from Okinawa. In that moment they were his highest category people since other pioneers as Hironori Ohtsuka were already in another line.

But yet another strike will shake Gichin's soul. Gozei, his wife was a good, saver and hard-working woman that never complained about the untied dreams of Funakoshi. When she was exhausted due to hard working, Gozei used to go out to the street and practice a kata, which recovered her. Gichin married Gozei in 1888. In August of 1947 at Oita, an asthma attack would cause Gozei to die. There, a respectful funeral was held, something it was not common for people outside town. In fact, it must have been the first time that such an exception was made and it was due to the affection people from that area had for Gichin's wife. But soon after Gichin would pick up her ashes and take them to Tokyo (in fact, they would not never arrive to Tokyo, since they were deposited in the lost grave, we will talk about next). On his way in the train, Funakoshi who carried Gozei's ashes received the condolences from students and friends that came closer to the stations he was passing through. Something very touching as he once recognized.

After Gozei's death, the Master lived with his oldest son Yoshihide again. Yoshihide had his house in Hayashicho, in the Koishikawa neighborhood (where Meiseijuku was, where Gichin had started to teach Karate in Tokyo). Yoshihide managed a dry cleaner during a long time, and he always accompanied his father Gichin in the Tokyo adventure. Over there he would form his family and he would have a son, Ichiro (later an Army General) and two daughters, Sanae and Kuniko. On the other hand, his brother Yoshio remained in Okinawa and he kept living there. He married twice (with Katsu and with Eshi) and he had nothing less than four daughters and three sons.

Gichin Funakoshi also had, as we know: Yoshitaka (Gigo) who married Fujiko and they

had a boy called Yukio. Gichin completed his family with two daughters: Tsuru and Uto. After so many setbacks in his life, Gichin Funakoshi had few incentives, he was lacking interest in life, he became absentminded and he looked tired, sad...

When today's Master Harada from Shotokai requested Funakoshi (with Hironishi recommendation) instruction in Karate, the

Master agreed to it and he started to teach him in his son's house Giei. During the lessons, Gichin spent most of the time sitting down in seiza. Funakoshi arises from his own ashes, he recovered part of his happiness and he was again friendly and fond of joking again, like he always used to be. Little by little he started participating in Karate activities and



Monument in memory of Gichin Funakoshi in Engakuji, Kamakura. In front and to the left, there is an engraved stone in which Nobuhide Ohama mentions all the merits of Funakoshi.

Salvador Herraiz pointing at the Master's poem, at the monument in memory to Funakoshi in Engakuji, Kamakura.

caring about Karate topics again. It is very interesting, the meeting held in Osaka around 1950, with Master Kenwa Mabuni (who was accompanied by his important students Ryusho Sakagami and Ken Sakio, current Emeritus Shito Kai President and 9th Dan JKF). Apparently, the reason behind the meeting had to do with Funakoshi's desire that his best pupils (Isao Obata and Masatoshi Nakayama) studied the Gojushiho and Nijushiho Katas with Mabuni. According to Ohtsuka, "Funakoshi was a great person, in addition to that, he did not drink alcohol, he did not smoke and he was not disrespectful with women. He was the type of person who never got any enemies, though he was not a good organizer. He lacked the leader's skills and in some things he needed as much help as a kid."

It has always been known that Gichin Funakoshi regularly traveled by train up to Kamakura. The less known reason was that he was studying Zen in the Engakuji temple, his other passion in addition to Karate. Funakoshi was temporarily isolated from teaching Karate (until some pupils rescued him from this break) and he took shelter in Zen. Engakuji means "the complete lighting temple", which name comes from the fact from that a round mirror burdened in a stone was found during its building. On the back, an inscription was engraved in Chinese

ideograms what in Japanese is pronounced as Engaku meaning "perfect achievement". It happened in year 1282 and the person in charge of his construction was the Chinese Master Wu Hsueh Tsu Yuan, known in Japanese as Magaku Soguen. The foundation took place under the shogun Hojo Tokimune's patronage; to commemorate the defeat of the Mongolian invasion which happened a pair of years earlier.

Engakuji, the biggest out of five Great Temples is an important Zazen center from the Meiji age, and it would be later known for being the Zen teaching center of the known Master Taisen T. Suzuki.

Kamakura is one of the more worshipped cities in Japan. It is said that it is the Zen capital and its numerous temples sprinkle a beautiful landscape, those temples are located among the several hills surrounding the city. During a century and a half, between the years 1192 and 1333, Kamakura was the capital of the first Shogun governing period, since Minamoto no Yoritomo decided it this way. That political capital feature along with a cultural capital feature and magnificent temples of Zen influence were built. In fact, Kamakura is see of 19 Shintoists sanctuaries and nothing less than 65 Buddhist temples. To mention a few, I will do so with the following temples: Hase dera, Myohon ji, Sugimoto dera (the oldest one in Kamakura,

founded in the year 734), Koncho ji, Hochi ji, Jomyo ji, Jufuku ji (all of great importance in the Zen Buddhism), the Sanctuary Hachiman gu, Great Buddha, stately statue of more than 13 meters high. But, of course, the temple that has our biggest interest is the Engaku ji temple, located to the north of the city, where they always said that the Master Gichin Funakoshi's grave was.

The Zen Buddhism had been introduced in Japan (as we know from China) at the end of the XII century. Its simplicity was remarkable and the Samurai Warriors from Kamakura were interested in the trend as well as the common people. The Kanto earthquake, in 1923, the same one that destroyed the metal plates for Funakoshi's book, destroyed part of this temple, although it was not able to make it disappear, since Engaku ji still has inside its enclosure, 17 out of more than 40 secondary temples. Funakoshi was very influenced by the Zen doctrine and for its essence, the austere discipline called shugyo, and in some aspects so it was reflected in Karate. Number five, for instance, represented in several aspects of his martial art as the maintenance of the five Pinnan of Itosu, the five levels of Dan he used, etc. it came from the importance of this number in the Zen. In fact, there are five in the teaching of Buda. The five levels of maturity that eastern religions differentiate, and more specially, five levels of





Great Masters

knowledge that Zen - (Buddhism in general) and Shinto have, they are all obvious factors that influenced Funakoshi in some of his decisions. Really, Zen Grove Buddhism has five level ranges of lighting, established by the Chinese Master Tung Shan Liang Chieh (Tozan Ryokai in Japanese). The Shingon sect, very known by its practices with fire and water (walking on hot coals and meditating under the cold waterfall), it is a Buddhist sect with five initiations. Even in the Indian origin yoga, there are five degree levels.

Already when he was living in Okinawa, Funakoshi was attracted by the Zen. In the Okunoyama's Park, very close to the nowadays Okinawan Budokan, one finds the only building of the area and it is a Zen Temple. Gichin Funakoshi used to walk along that place. The influence of Zen in Funakoshi, also came from Yamaoka Tessu (1826-1888), who already used the expression "the wind in the pine trees" when he was in charge of teaching at the Itto Ryu school ("a sword"). For him the expression symbolized "to evade the Ki of the adversary.

In Okinawa there is another Engakuji. It is the main temple of the Buddhist Rinzai sect. It was build by Sho Shin King (the Second Sho Dynasty) to honor his ancestors and especially his father, the previous Sho En King, whose mortal remains rest over there. This other homonym temple was build between 1492 and 1495. In 1933 the place was designated as a National Treasure. Then, during the Second World War, in the battle of Okinawa, a big part of the temple was destroyed. In 1968 the necessary parts were reconstructed and in 1972 the temple was designated Historical National Place by the Japanese Government and it was also designated as a Cultural Good by the Okinawa Prefecture. Funakoshi also used to visit it very often. Funakoshi had been visiting the Engakuji since many years ago (happier times) but his visits increased in frequency after the disappearance of Shotokan and the deaths of Gigo and Gozei. It is even said that it would have been here, in Engakuji, where Funakoshi decided to change kanji Tode for Karate.

He loved chatting with the temple's abbot, Furukawa Gyodo. In Engakuji, Funakoshi thought over, very much about Karate do and Budo in general, finding many answers through Zen. Funakoshi managed to pacify his mind in the Engakuji Zen. In the times of big sadness, Funakoshi found quietness in this place that excited him, starting then to increase the frequency of his trips there, which they actually became daily trips. Funakoshi kept his Zen practices in Engakuji, almost as a secret. This facet of Sensei was not much known while he was alive. It was practically discovered when a monk who was studying in the temple, revealed that Master Funakoshi usually went there every day, to sit down and to meditate. Till then, Zen seemed to be only a hobby for Funakoshi, but not a passion to which he was dedicating so much time. It was a place where Funakoshi also made some good friends among the Zen monks.

On April 1st 1955 Funakoshi attended the inauguration of the first JKA dojo, at the Kataoka Center in Yotsuya. JKA was officially constituted since May 1st 1949. Shigeru Egami was very faithful to Funakoshi until the end. He was closely together with him in the Funakoshi's last years. An incident at the Shotokan Dojo had already been forgotten: when Egami went against Funakoshi decision to grant the Black Belt to a 17-year-old young man, who was Shimizu's son and one of first Funakoshi's pupils in Meiseijuku. It seems to be that Gichin, somehow disturbed, was close to hit Egami. Yoshitaka stopped it by stepping between them, and he found himself being sent on the air by his own father. Gichin was a very cheerful person that hardly ever got angry or sad. That time was an exception. Shigeru Egami was in charge of personally accompanying and helping Gichin in all ways possible during Gichin's last days. The truth is that apart from the most nearby family, nobody looked after the famous Master. In fact, when Egami's stomach disease



1 - Gichin Funakoshi flanked by his son Giei and his grandson Ichiro (Giei's son), during an act in Kenkojuku Dojo, on November 30, 1955.

2-Gichin Funakoshi with one of his daughters and the family of this one.





3-Asahisa Shugen (to the left side), Kichinosuke Saigo (centre) and Gichin Funakoshi (to the right) in the temple Engakuji, Kamakura

4 - Gichin and his exhibition group that showed Karate before the Prince of the time Hiro Hito, during his visit to Okinawa.

5- Yoshitaka Funakoshi.

6- Yoshitaka, Gichin and Yoshitaka's wife, Fujiko.

7-Ken Sakio (current leader and Shito Kai), Kenwa Mabuni and Gichin Funakoshi, at the Osaka station. Behind, Ryusho Sakagami and Isao Obata, and though he does not appear in this photo, Masatoshi Nakayama was also present.

8 - Wado Uemura, Yoshiaki Hayashi and Yoshitaka Funakoshi, three big friends and the Shotokan technique specialist

9-Gichin next to Yoshitaka (who has his son Yukio on his knees).

10 - Yoshitaka Funakoshi's funeral: At the front we can see his brother Giei (wearing glasses), his mother Gozei, his father Gichin Funakoshi, his son Yukio holding his portrait, his wife Fujiko and his sisters. Behind them, there are other relatives and friends, among whom there were his biggest friends Wado Uemura and Yoshiaki Hayashi, on the top row, second from the left,

11-Emilio Bruno and Isao Obata at the monument in memory of Funakoshi in Engakuji, in Kamakura.



Great Masters

worsened and he even went into surgery no other high level karate specialist replaced him. What a pity!

The same year, on June 21st, a great ceremony was realized to commemorate Gichin's life. It took place in the Ryogoku stadium and it gathered the mere amount of twenty thousand people. Kichinosuke Saigo and Risei Jigoro Kano' son, realized their offerings in the memory of Funakoshi, before more than twenty University Karate clubs and the Wado Ryu leaders (Goju and Shito) who carried out their demonstrations (as it could not be otherwise). Kanazawa and Mikami made a combat exhibition that as it is known they would repeat a little bit later in the future sports competition. Gozo Shioda, Aikido's Master also took part in the tribute.

At the end of March and during April, 1957, Gichin was so much lacking energy; he was unable to move, dying exactly at 8:45 on April 26th, 1957. At the time of Gichin's death, Egami was close to him, at the edge of the bed.

Gichin Funakoshi's funeral was not as all lovers and fans of the art would have liked it. In the preparation of the funeral, disagreements emerged between both big groups of Funakoshi's line: the JKA and the Shotokai.

Giei thought his father did not have any representative position within the JKA; therefore he did not see why the JKA was supposed to be in charge of organizing such important act. The Shotokai organization already existed but it was immediately after the organization of the Master's funerals when it gained greater importance. Hironishi, Egami and Yanagisawa became more important. The Shotokai organization had been known, among other things, for never granting a grade higher than 5th Dan to respect what Funakoshi had set. Harada, Oshima and Hironishi had that grade. on the

other hand, Egami was in fact 4th Dan, since he did not accept the 5thDan offered to him by the JKA, during the short period of time that he was integrated in this organization. Hironishi would last longer in JKA, but he would also give it up later. Hironishi taught Karate in the University of Chuo, club that although it belonged to the Wado Ryu School, it had changed to Shotokan in 1940.

The fact is that both groups, led by Masatoshi Nakayama in JKA on one side, and by Motonobu Hironishi Shotokai, Shigeru Egami and his pupil Yanagisawa on the other side did not think alike about the Taikyoku Katas. Even though these basic Katas are accepted nowadays and they were practiced by most Karate groups of Funakoshi, in those times, they were not accepted by the JKA that Nakayama Sensei was already leading in practice (with time they would accept it but ..., it would already be late). The JKA was supported by the Universities of Keio, Takushoku and Hosei, and the Shotokai was supported by those of Seijo, Gakushuin, Noko, Chuo and Sensehu. Waseda's University was a special case, since it was between the devil and the deep blue sea by not officially supporting the funeral organization. But the university sports responsible person, Mr. Ohama supported personally the tribute. Due to his friendship with Funakoshi he took care of coordinating the tribute ceremony. Finally, the Gichin's funeral celebrated on May 10th, it was organized by his older son Yoshihide Funakoshi and by Shigeru Egami and Motonobu Hironishi, that is to say, Funakoshi's oldest son and the Shotokai leaders.

During the funeral all flags from Funakoshi School Dojos were hanging. All of them? Not really. The JKA, the Takushok University, the Keio University and the Hosei University, did

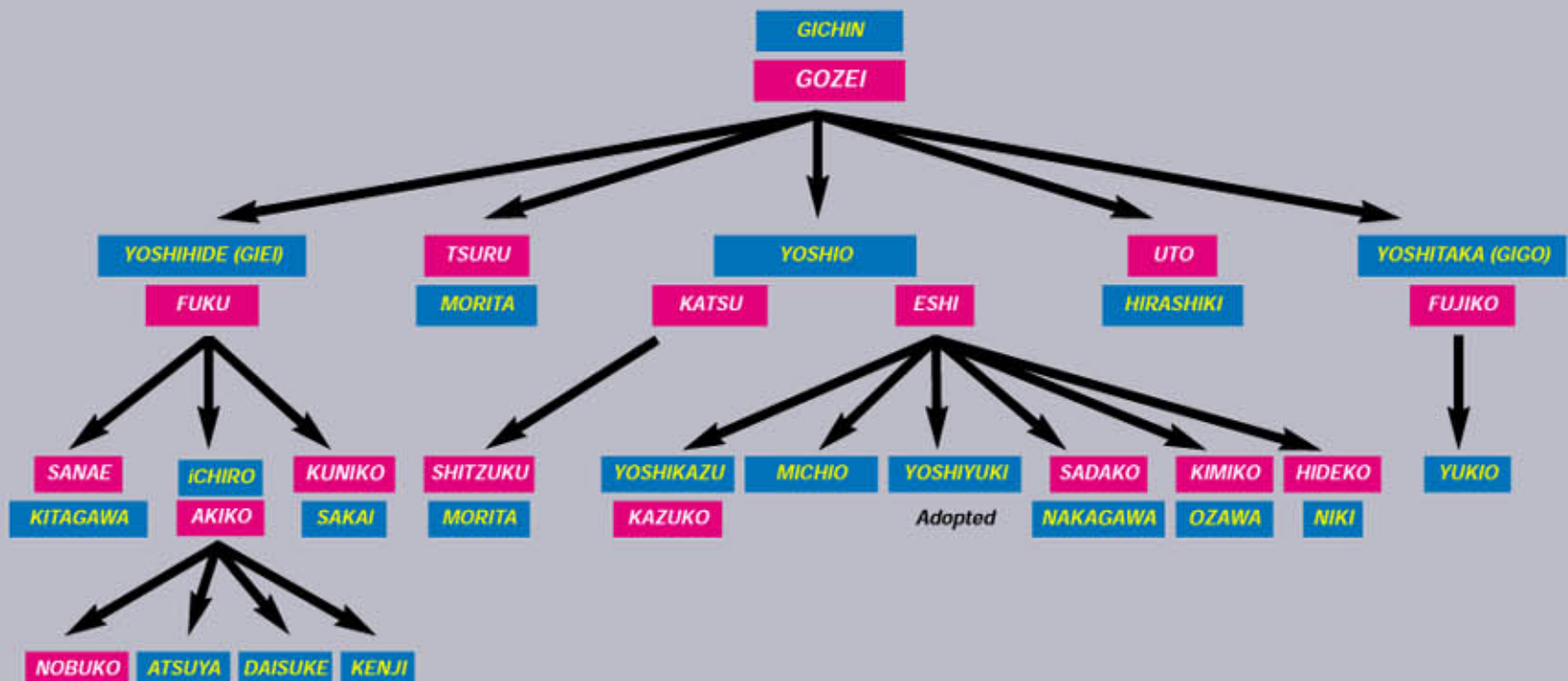
not allow their flags to be present, as a protest to the Shotokai insensitivity. The latter understood such an action, as an insult and lack of respect to the memory of Master Funakoshi and his family, specially represented by his oldest son Yoshihide. Shotokai requested Nakayama Sensei and the JKA to apologize for that reason.

Shortly after, a reconciliation attempt was carried out, but without much decision and condemned to fail. In fact, Nakayama went to see Hironishi to invite him to enter the JKA, but Hironishi would only consider the proposal if Nakayama apologize with the Funakoshi family for his attitude during the funeral and on top if he accepted the Taikyoku katas as a legitimate part Funakoshi's Karate. But Nakayama wanted to inverse the process, so to say, that Hironishi entered the JKA first and later, once inside, he gave his ideas and he made his proposals. There was not an agreement and things not only were not the same but the relationship between both groups worsened, since within the Shotokai did not forgive the JKA's "snub" during the Master's funeral. In fact, the club Karate leader from the powerful Chuo University, not only he did not want to join the JKA when he was asked to -(as many groups did)-, but he did not want to know anything else about this organization which he even labeled as a stupid group..

Considering Gichin Funakoshi's way of being, conciliatory, humble and sensible..., the times immediately after his death were the most adapted to his spirit, his desires and to what he deserved. What a pity!

Nevertheless, for us, karate specialist interested in the Karate's history and philosophy, it is not just the Shariden, in the Shozokuin pavilion -(by the way absolutely beautiful)-, the most interesting thing of Engaku ji. What really interests us is the memorial of Master Gichin Funakoshi built years later in Engaku Ji.

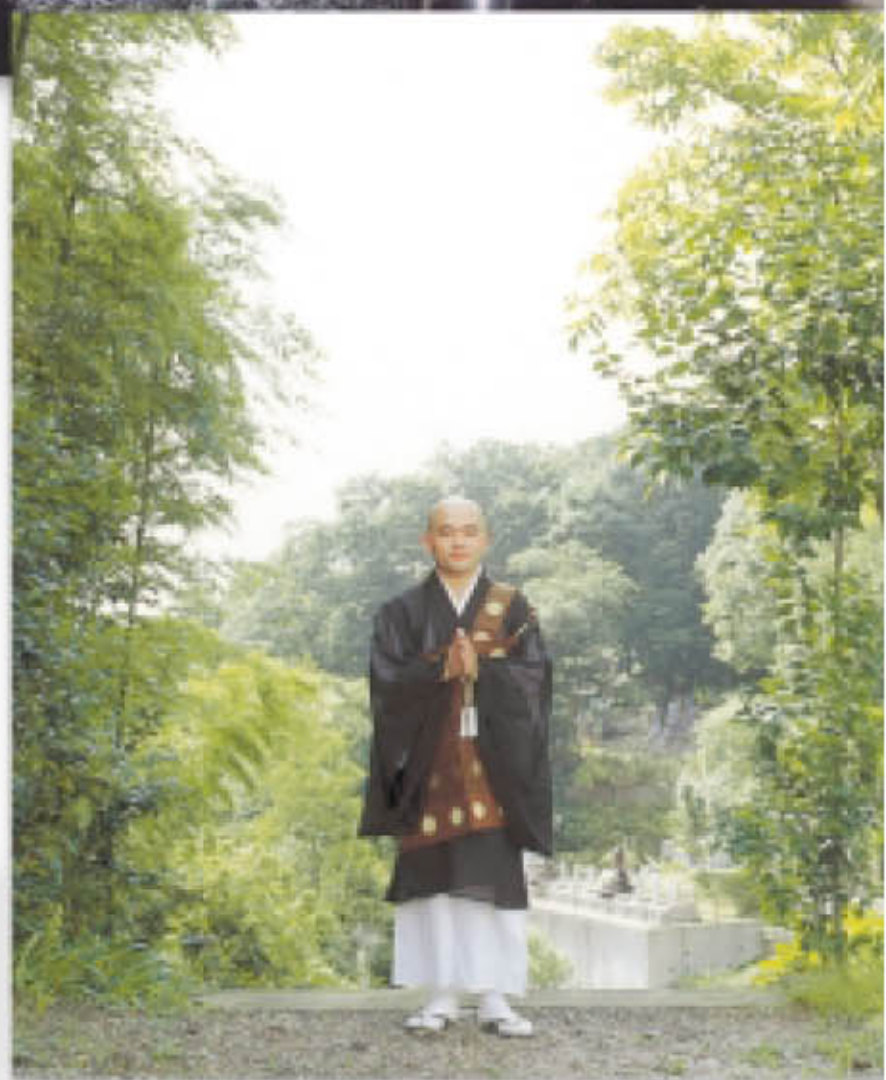
DESCENDANTS OF GICHIN FUNAKOSHI





Kamakura designated as city only a few years ago, in 1939, is actually a small city compared with others, and it is about 170.000 inhabitants spread in a 40km² surface. To be honest, I liked the city; I had never been there in my previous trips. Besides, I found out an old shop with a great deal of eastern weapons, some of them very old, some of which I brought home with me. I am not going to tell, the peripeteia, not to risk requisition from me. The monument in memory of Gichin Funakoshi was raised by the Shotokai organization, on December 1, 1968. Kenji Ogata was in charge of design and it included calligraphies by Funakoshi and Asahisa Soguen (1891-1979) the principal temple monk. One of the inscriptions is known worldwide: "Karate not sent nashi" ("there is no first assault in Karate"). But close to this Funakoshi's precept, there is also an inscription with Gichin's poem, the one he created during his ship trip to Tokyo

for the Ochanomizu exhibition in 1922. Such poem goes as follows: "In an island, in the South Sea, an exquisite art has been transmitted. It is Karate. To my regret the art is in decadence and its transmission is in question. Who will commit himself to the huge tasks of restoring and reviving it? I must deal with this task, who else but me? I swear to do so, before the blue Sky". Truly, it is necessary to say that there has been other very important Karate Masters in history. Probably with higher technical skills than Funakoshi, as he had admitted and made understand with certain actions (Shinken Taira, Hironori Ohtsuka, Kenwa Mabuni, etc ...have also made it clear in more than one occasion). But it is equally fair to recognize that it was Funakoshi who did the most for the general knowledge and world development of our martial art, as well as he was beyond doubt who impregnated it with the philosophical aureole that



REAL GRAVE OF GUICHIN FUNAKOSHI:

NAME	KINSHIP WITH GICHIN	DATE OF THE DEATH	AGE
Shoto	Gichin Funakoshi	April 26th, 1957	89 years old
Gozei	Gichin's wife	August 4th, 1947	71 years old
Yoshihide (Giei)	Gichin's oldest son	March 2nd, 1961	71 years old
Fuku	Giei's wife	November 10th, 1968	Years old
Ichiro	Giei's son	August, 10th, 1996	66 years old
Daisuke	Ichiro's son	November 10th, 1968	2 years old
Akiko *	Ichiro's wife		

*Akiko, Ichiro Funakoshi's wife is still alive but her name is already engraved in the grave when she dies her mortal remains will rest in that grave together with those of her husband and her little small son.

Up: Headpiece of Gichin Funakoshi's grave.
Below: Mochizuki, the small Buddhist temple monk, where the rests of Gichin Funakoshi truly rest



should accompany it. Along with the main part of the monument in Engakuji, another engraved stone contains an inscription of Nobuhide Ohama, who speaks about the person being honored in the following terms: "Gichin Funakoshi Karate do Sensei was born on June 10th, 1870 in Shuri, Okinawa. Since he was eleven years old, he started studying To Te Jutsu under the instruction of Anko Azato and Anko Itosu. He did it diligently and in 1912 he became the Okinawan Shobukai president. In 1922 he settled down in Tokyo and he became a Karate do's professional instructor. He dedicated his entire life to the development of Karate do. He lived 88 years and he left this world on April 26th 1957. By reinterpreting the To Te Jutsu, Sensei Funakoshi developed Karate do without losing its original philosophy. As the bugei (classic martial arts) Karate looks for Mu, the lighting to purify itself and to obtain an empty thought, transforming the "jutsu" into "do". Through his famous words "Karate ni sente nashi" ("there is no first attack in Karate") and "Karate wa kunshi not bugei" ("The Karate is the martial art of intelligent people"), the Sensei helped us to better understand the term jutsu. In an effort to commemorate his virtue and his big contribution as pioneer to modern Karate do, we, his loyal pupils organize the Shotokai and

erect this monument in Engakuji. "Kenzen Ichi" ("The fist and the Zen are the same thing, they are one thing"). Undoubtedly, the peace that here is breathed is enormous, which invites to practice a different Karate. The Asai family from Shotokan usually said that they liked staying among the trees of Kamakura. For them, the spirit Chi entered the trunks of the trees and it stayed there during the night. Nowadays, old JKA instructors usually come to an annual ceremony before the monument, in which they do Karate techniques, readings and speeches, with the attendance of invited pupils. My belief (as many others belief) is that this precinct of Kamakura was lodging the grave with the ashes of the Master Gichin Funakoshi, collapsed a few years ago. I not only learned that this monument was not actually his grave, but his real grave was not known by almost anybody and therefore visited as symbol of respect to whom - (schools opinions aside)- was the main father of the geographical Karate evolution to the main island and then to western world. The real place of Master Gichin Funakoshi's eternal rest was a very different one and several kilometers away.

My research, very complicated in spite of Master Harada's tracks, took me to little by little delimit the area. I remember that I even

appealed to a Japan police team to explore "the suspect area", a team which helped me as much as possible. The Yokohama Office of International Relationships also helped me out in a very valuable way. Even a friend from the Embassy of Japan helped me, but in spite of his good will, his investigations were erroneous. The researches finally, took me to another very different area. The temple authorities went so far as to even confirm me, (once they verified that in fact I already knew it), that the Funakoshi Family grave was in their lands. It was only necessary to find the temple, since this area of Japan has dozens and dozens of temples, many of them are small and unknown even for the area inhabitants. I remembered that Master Fumio Demura is from Yokohama and then I asked him for help, but... in this case, it was impossible for him, as he told to me, due to the huge amount of small temples in the area. But I was not going to give up! ...To correct a historical mistake about Master Funakoshi's place of rest, a mistake that existed from the 50s. It always seemed an interesting topic to me

Though as the readers know, I belong to the Wado Ryu, school to which I am technically dedicated to -(with the logical influences from other schools though, those that seem

Engraved plate with Funakoshi's Family names whose mortal remains rest here together.

Up: Salvador Herraiz along with the real Gichin Funakoshi's grave Below: Salvador Herraiz and the monk Mochizuki, secret guardian of Gichin Funakoshi's remains.

enriching for me and for my pupils)-. Master Funakoshi always has seemed to me like someone to whom, we all owe very much. He suffered very much in life and to make the Karate known was his dream, a dream that he that he fully achieved. On the other hand, we should not forget that Funakoshi was one of three experts - -the first one out of them- - that taught Karate to the Wado Ryu creator, Hironori Ohtsuka. The other two were Choki Motoku and Kenwa Mabuni, that is why I have the greatest respect for the three of them (moreover all the former Karate Masters ... and I have it for almost all people as well).

The relationship of Gichin with each one of these Masters was different. He felt a clear respect and admiration for Mabuni (something obvious when he sent his son Yoshitaka to study with him). And he felt a technical admiration and he had a good friendship with Ohtsuka (that it was partly lessened due to the jealousy of Yoshitaka). With Motobu things were different. Although there was a discreetly correct relationship between them, Choki Motobu took a clear antipathy for Funakoshi. There were two main reasons for that; first: they both had opposite opinions regarding the free combat practice and the effectiveness of techniques; second, the fact that in September 1925, the Magazine Kingu wrote an article about Motobu street feats, and the people in charge made a mistake by putting Funakoshi's face in some allusive drawings. I kept searching and I finally limited options to a couple of places separated by 30 kilometers. I found out what I was looking for, I had found the exact place.

One gains access to the temple by walking up a short but steep hill, after leaving a road behind, the same road that has brought us from the small town where we got off the train. To the left of the temple buildings, there is a small cemetery that goes over the hill. In front of the cemetery and in the high part opposite to some graves, there is a very beautiful bamboo forest that shows us the stems this plant is capable of developing in a short time, if it has suitable conditions.

At first I wanted to find the grave by myself, but finally I needed the best possible help. I am received by the monk who takes care of the temple and the cemetery, and his wife. They are Benshu and Shokou Mochizuki. He helps me a great deal by translating me all the names engraved on the headstone, those who share the grave (most of them, close relatives of Gichin). Actually, I already knew the above mentioned names, but I let his translation to serve me as a confirmation

The Mochizuki couple has a school of Buddhism in the temple he manages. They are delighted and proud to tell that one of the couple's grandparents was a friend of Gichin. The truth is that they both fulfill us with attentions and when it is time for us to leave; they seem not to let us go. To me it is also difficult to go away from that place. The place of the grave was chosen by the great friendship that linked him to whom lies in the contiguous grave. Anyway, Gichin already had his life in Tokyo. When he first traveled to Tokyo in 1916 and later in 1922 with his dream in mind it was a trip without comeback (despite some sporadic returns).

The ashes of Funakoshi had joined finally those of his wife Gozei, from whom he was separated for so many years by the geographical distance and the circumstances. Ever since, they remained together and so they still are up to day. The place is a pleasant small cemetery, within the lands of an isolated Buddhist temple. It scarcely has flowers or visits ..., his mortal remains rest far away from fame, in a grave that is somehow lost, hidden, secret and private.

When I was on the verge of discovering the real Funakoshi's grave, just as in other opportunities, I had an idea going around my head, such idea was about sharing and announcing the exact place, since it might be interesting for many fans of Sensei Funakoshi. But once in the sacred place, my ideas cleared up and my heart said to me that Funakoshi was very quite there, in an isolated area of peace, far away from any unsuitable bustle and that perhaps was better not to reveal the exact place. ... If there are real interested people in visiting the place, I might give them the appropriate indications in a privately, but ..., without any folklore out of place.

It has always seemed to me fair to honor the great missing Masters (also I have done so, when they were in life, in case that I have known them). I have met the majority of important Karate Masters alive, in their dojos, in their houses, in their environment, but graves can also



be interesting, while being at such places, it is possible to feel the spirit of their inhabitants and to fuse with their energy, if one approaches them with the suitable sensitivity. I remember that twenty years ago, I spent a long time at the grave of Master Hironori Ohtsuka. Later other graves came along (Nakayama Masatoshi, Oyama Masutatsu, Sasakawa Ryoichi ...) some that I will probably present to the readers in some other opportunity. This does not mean that I do not pay the due attention to those alive. "Being polite does not mean stop being courageous". Napoleon used to say "Sometimes, it is good to open the graves, to talk with the dead people"

I have to say that writing articles, books, etc, it is not my goal ... My main goal is to research the depths and curiosities of Karate, as an interesting complement to my practice. Then, I share these researches with others, who could be interested in, but what I mentioned above is not my reason to research, but rather a later secondary consequence. I do not research to write but I do it to have the pleasure of knowing those depths. Later I share those researches for others to take advantage of them.

To all readers: please allow me not to reveal the exact place where the real Sensei Funakoshi's grave is, since it seems to be that the family wish is to avoid turning the grave location into a much visited place. My friend Yumiko already told to me that Japanese believe that visitors are not going to appropriately respect the place of eternal rest, and that is why, they refuse to reveal certain important figures graves, perhaps, they have sometimes a reason to do so. I believe that such a problem would not exist, in view of the low interest that these topics cause among current karate specialists, included Masters and high degree Karate practitioners, but in any case, I will certainly respect this way of thinking. I want to end with a Thomas Campbell's phrase that goes like this: "To live in the hearts that we leave behind us, it is not dying".



On the verge of being 37 years old, Dan Henderson knocks down Wanderlei Silva and he gathers two categories belts in the Pride, while Randy Couture, at the age of 43, returns to the Ultimate Octagon, he beats Tim Sylvia (the heavy weight champion) and conquers the fifth belt in the competition, becoming famous as a record man as a titles holder in the MMA history .

Text: Marcelo Alonso & Eduardo Ferreira

Photos: PRIDE: Dream Stage Entertainment & Gong Kakutougi

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VETERANS AND CHAMPIONS

They won important titles in Wrestling They started together in MMA in 1997, they also grew together in the ring and they "aged" fighting throughout a decade, against the biggest names of MMA world. Today, when they both add up 80 years, it would seem just natural that Americans (Randy Couture and Dan Henderson) had already gone into retirement already and therefore they were telling amazing stories to their children: stories about winning belts in the most important worldwide tournaments such

as Pride, Rings and UFC. But some sort of superior force has lead these two sport legends to keep fighting and what is most impressive, to keep winning. After announcing his retirement at 43 years old, when he was knocked out by Chuck Liddel and losing the medium weight belt, Randy Couture decided to return to the Octagon to fight against the heavy weight Tim Sylvia: 12 years younger and 25kg heavier than him. To everybody's surprise, Randy took his rival for a walk, dominating the fight during five rounds and winning the title in an unquestionable way. Thus, he became the

first fighter in the UFC history to win titles in two different categories (semi-heavy and heavy) in five different times.

One week before Randy's feat, it was the time for his former training partner, Dan Henderson to achieve another historical fact. After winning the Pride belt up to 83kg, Henderson decided to move up to another category (up to 93kg) and to face Wanderlei Silva who had remained unbeatable (in belt contest) for six years. Even though he was at a weight and age disadvantage, Henderson shut the world's mouths when knocking Wanderlei, becoming this way the first fighter





of MMA history, to gather two belts at the same time. In the following pages you will be able to know a little bit more about these sport legends.

Couture Beats his own Record

He is the only fighter who has ever won four UFC belts (twice in two categories). He had some victories on

On the front page: (left side) Dan Henderson alter Wing his second belt in the Pride at 37 years of age; Couture at 43 years old recaptures the heavy weight belt. In detail: the victorious premiere of Henderson in Brazil, in 1997. In this page clockwise: Beating Liddel in UFC 43; Randy dominated Tim Sylvia in both situations standing and on the ground he took the belt from him. Wining Belfort for second time in UFC 49. Henderson beating Wanderlei in Pride 33





up-to-90kg category in the Greek Roman World Fight Cup promoted by FILA-International Federation of Associate Fights-

Randy beats Belfort in the UFC

Only officially after quitting wrestling competition, Couture decided to fight MMA. He debuted in UFC on May 30th 1997, when he won two combats against Tony Halme and Steven Graham in the 13th celebration of the event. In his third combat in UFC 15, Couture faced Vitor Belfort who was unbeatable and North Americans called him "Phenom" (Phenomenon) due to his quick knock-outs. In 1997 Couture won Belfort by knock-out and he disputed the first title in the heavy category the same year at the UFC

famous names such as Pedro Rizzo, Chuck Liddel, Vitor Belfort and Tito Ortiz. Randy Couture entered the UFC 68 Octagon as "loser" for the first time on March 3rd in Ohio. It happened this way: when he was 43 years old, Randy had been retired for a year, having lost his last fight by Knock-out, facing the semi-heavy weight champion Chuck Liddel. He would come back to action by facing the heavy weight champion, that apart from being in constantly active, he was 25kg heavier and 12 years younger

However when talking about Couture, anything is possible. After the fight started he applied the giant a knock-out to with a right crossed punch. Couture entirely dominated 5 combat rounds standing and on the ground, before the rapture of 19 thousand people audience, a record in an American tournament. He won the heavy weight belt by unanimous decision: "Today everything went right, each move, each punch, each fall, everything was thoroughly rehearsed and everything came out just well", celebrated the grandfather of Vale-Tudo. He had then, the Croatian Mirko Cro Cop, recently hired as a potential challenger for the American Pride tournament: "The truth is that Cro Cop was definitively, one of the factors in the equation that made me quit retirement and to face Tim Sylvia", told us

the most recent and also the oldest UFC champion.

Brilliant ever since the times of Wrestling

The excellent shape of Randy Couture at 43 years old tell us of an entire life dedicated to sport. The American says. "I spent a lifetime, eating properly and training a lot, I believe the body adapts to these conditions" He was born on June 22nd 1963 in Lynnwood, Washington, United States. Randy Couture served in the North American army from 1982 to 1988. Just after leaving the army, Couture started to collect titles in Wrestling and he ended up participating in three Olympic Games (1988, 1992 and 1996). Alternating among categories up to 90kg and up to 97kg, Couture earned the Pan American Wrestling and the Pan American Games in 1991 within the up to 90kg category. One year later, Couture was second in the Pan American, something that happened again in 1992 and later in 1998, when fighting in the up to 97kg category.

Randy was also three times National University Champion (National Collegiate Athletic Association D-I All-American). He was a NCAA finalist twice and he got third position twice in 1991 and 1992, both in the

competition in Japan. Then he defeated Maurice Smith, by the judges' decision. On the following year, after quitting the UFC because of contractual misunderstandings - (between the UFC promoters and the company in charge of his career)-, Couture knew the first defeat of his career. He "The Natural" was finalized with an arm-lock by Enson Inoue in the 1998 Japanese Vale-Tudo. The following year he was finalized with a Kimura by Mikhail Illoukhine, in the Rings. In 2000, Couture fought in Rings twice beating Jeremy Horn and Ryushi Yanagisawa in the same tournament, proving himself for the following year finals. Nevertheless, he previously returned to UFC in 2000, and he recaptured the heavy weight belt, when knocking Kevin Randleman in the UFC 28 on November 17th. After winning the North American belt, he left for the Rings finals in 2001, winning Tsuyoshi Kohsaka in the quarter finals and losing in the semifinal with Valentijn Overeem who faced Rodrigo Minotauro in the final.

After participating in Rings, Couture felt in UFC as he were at home and he never gave up the American organization. In UFC 31 he defeated Pedro Rizzo by the judges' unanimous decision and in UFC 64 he knocked him again in the rematch, both fights in 2001. In 2002 he lost the belt against





Josh Barnett in the UFC 36, after being knocked out. In the UFC 39 Ricco Rodriguez finalized him then he went into a lower category.

In 2003, Couture achieved another great fact when knocking champion Chuck Liddell in the UFC 43 and then winning the UFC title in the Light-heavyweight. In the following tournament, the UFC 44, the veteran defended the belt against Tito Ortiz and he defeated him by the judges' unanimous decision. In the 2004 UFC 46, he went for the rematch against Vitor Belfort who got the technical Knock-out and won the belt. Three tournaments later, in UFC 49, Couture gave the technical Knock-out back and he recaptured the semi-heavy weight belt. Once again he put the belt at stake, going then for another rematch against Chuck Liddell who won the belt to Randy in the 2005 UFC 52, after the knock-out. Randy finalized Mike Van Arsdale in UFC 54 and he had the opportunity to win the belt once again in the 2006 UFC 57, but again he ended up knocked-out by Liddell and he announced his retirement.

One year after announcing his retirement, a 43 years old Couture, surprises the Vale-Tudo world when announcing his comeback. As if it was not hard enough to challenge age, Couture decided to fight again in the heavy weight category, after having fought in a lower category for five years. He demonstrated that he was old only to what age is concerned, but inside the Octagon he was still a kid.

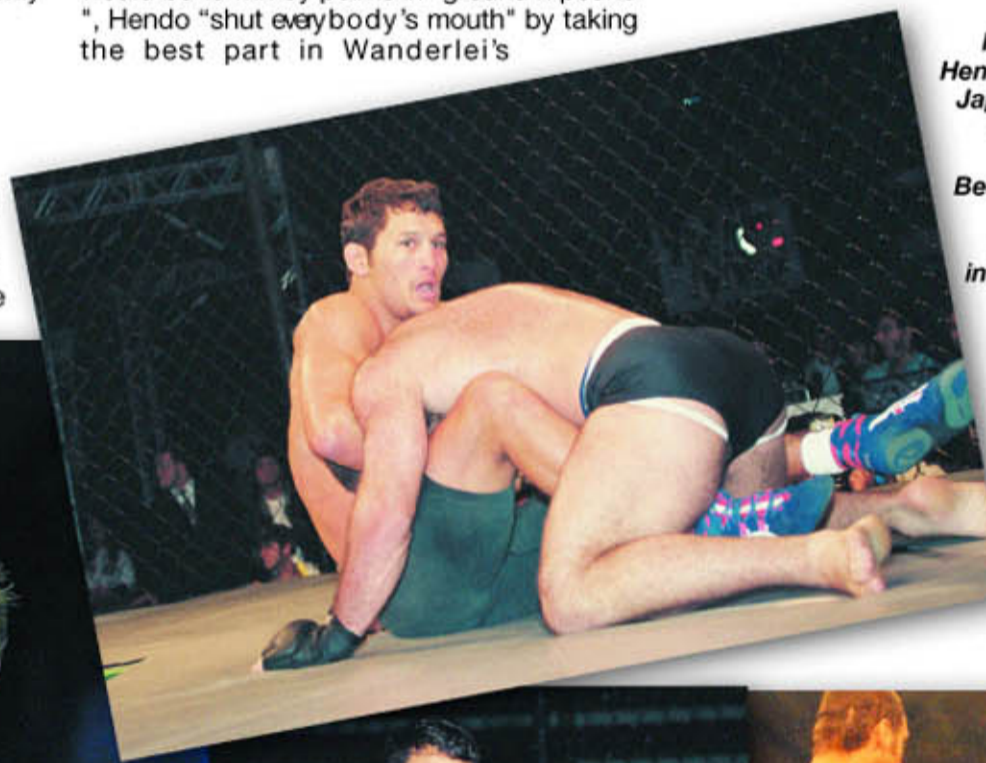
Henderson, Contradict - ing all Forecasts!

Until February 24th, 2007 (the Pride second day contest - USA), surprisingly, the North American's name "Dan Henderson" was not at the top of the

main MMA sites ranking, neither in the up-to-83kg category in which he was the current Pride belt holder nor less in the up-to-93kg category, in which he would dispute the Pride 33 belt in Las Vegas against Wanderlei Silva, who was six years younger and seven kilograms heavier. This is the way it happened: despite his excellent track record with 26 struggles and only 5 defeats, Henderson was not properly valued in his category, after losing against the Japanese Kazuo Misaki - who had been easily defeated by the BTT Black Belt (Paulão Filho). If he was not the best in his weight category, it was natural that Henderson on the verge of being 37 years old, was considered to be a loser in his fight against Mr. Pride Wanderlei Silva, who had kept the title and unbeatable for six years. An American fan would remember his unquestioned superiority over Vitor Belfort in his return to the medium weight category in Pride 32. He argued that Belfort might be easily beaten up, after all, Belfort was unrecognizable that night - or were they Henderson's merits?

The fact is that in MMA, dealing with top fighters as Henderson and Wanderlei, lucubrations and forecasts are not worth it, and the best evidence of such thing was the fight result. When everybody thought Wanderlei would knock him down and the only opportunity for the North American would be to win by points in "ground n' pound", Hendo "shut everybody's mouth" by taking the best part in Wanderlei's

territory: the exchange. After being ahead for the first two rounds, Henderson connected an accurate left uppercut at 2min08s of 3rd round, leading Wanderlei to faint in the ring, with his arms backwards. In his first interview, Wanderlei did not blame the negative outcome on the 40 degrees fever; shakes and swollen throat that made him spend the night before in hospital. He just said: "Such is fighting!" "First time I won, now he's been better than me... But I want to fight against him again, not even for the belt", said the Brazilian, indicating his training partner Mauricio Shogun, as the next possible title challenger: "He has already been the GP champion, it seems to me that his opportunity has come". Being famous as the first and only man to gather two belts in different categories in Pride, Henderson was joking when they asked him about a third belt: "I would like to have more belts in my collection, but I find that I will no longer be able to go down to a lower category". Urged to choose the most difficult rivals in both categories, Henderson didn't hesitate: "Paulo Filho (BTT), up-to-83kg and Mauricio Shogun (up-to-93kg) are probably those who deserve to fight for my belt."



*In the previous page:
Henderson knocking the
Japanese Ryo Chonan.
Knocking Wanderlei
Silva in Pride 33.
Beating Vitor Belfort in
Pride 32.
In Brazil, ending the
invincibility of Bedford
in the UFC 15*

*In this page:
Couture winning the
belt up to 93kg.
Henderson after
winning their first
tournament in
Brazil, finishing
with the
invincibility of
Belfort in
UFC 15*





Premiere in Brazil

Born in California in 1970, Dan Henderson started to train Wrestling when he was 5 years old and when he was 22 years old, he already was a member of the North American Team in the Greek-Roman style. After participating in two Olympic Games (1992 and 1996) and winning three times (93/94/97), The US Senior Greek Roman Competition, (the most important championship in his discipline)": Dan decided to follow his friend Randy Couture's steps and he started to train Vale-Tudo with the Rich Chaparelli team. The recently created RAW (Real American Wrestling Team) which already had leading wrestlers such as Tom Eriksson, Matt Lindland and Nate Quarry as well as Randy. In that time, Tom Erikson represented the team in a heavy weight tournament in Brazil and Henderson, with less than a month training decided to try his luck in the "up-to-83kg" category in the 97 Brazilian Open Tournament " The winning prize consisted of 11 thousand dollars for the champion. Even though I didn't know what I was getting involved into, I decided to take a risk, after all, 11 thousand dollars was a lot of money and I thought I could be good at

doing that". Henderson remembers that he debuted against one of the more technical and experienced academy fighters: Carlson Gracie, Crézio de Souza. "When they closed that cage to start my fight with Crézio, I thought: what am I doing here? But as soon as the fight started, I only tried to do my best. I remember connecting some good punches from inside the watch. The judge stopped the fight a little too soon and the public went mad. They started to throw stuff in the Octagon. I got very nervous at the time, but Crézio grabbed the microphone and he calmed the audience", Henderson remembers that he won the tournament finalizing (with a guillotine) Randleman's brother, Eric Smith (who had eliminated Pelé in the previous fight).

The Terror of Brazilians

After collecting 11 thousand dollars in his premiere at San Paulo, Henderson got excited and he started doing a lot of Boxing training and Submission. "In that time, when I didn't know how to defend myself from finalizations, my main goal was to avoid falling under, so I started to train more boxing and falls defense, by increasing my possibilities against the ground specialists", Henderson admits that less than one year later, he would test himself by facing two ground masters the same night in a up-to-83kg UFC 17 tournament.

After beating Allan Góes and Carlos Newton (both by decision) therefore winning the UFC champion title, Henderson would receive an invitation to fight in the King of Kings Japanese tournament. In that competition, 16 no weight limited fighters, from all over the world, would fight for a 200 thousand dollars prize. Right there, the wrestler definitively became the nightmare of Brazilians. Although he was the lighter fighter of the event, he eliminated three opponents (Bakoury, Kanehara and Yvel), going over Rodrigo Minotauro at the semifinal (in a polemic decision) and by beating the 4th Brazilian (Renato Babalú) in the finals.

Owning his first belt, Henderson would continue his battle against Brazilians in Pride, where he started to suffer his first defeat against Wanderlei Silva, in one of the best fights in the MMA history

In Pride 13, Dan would knock down Renzo Gracie with his feared crossed right, enlarging his result against Brazilians when beating Murilo Ninja by a polemic decision, in Pride 17. But in his eighth confrontation against Brazilians, Henderson would not be so lucky, losing against Ricardo Arona by unanimous decision in Pride 20. Next Minotauro would have to avenge that polemic decision in the King of Kings semi finals, finalizing the North American with an arm-lock for the first time.

After losing with Minotauro, Henderson would win Minotauro's Master (Murilo Bustamante), by knock out in 2003 Pride Finals Conflict. But a few months later, Rogério Minotouro would repeat what his brother did, finalizing him with an arm-lock. From that combat on, Henderson would go to definitively fight in the lower category (up-to-83kg), where he got the belt after winning GP over Ryo Chonan, Akihiro Gono and again Murilo Bustamante in the finals.

After winning the belt, Henderson faced Misaki twice, winning first time and losing second time, what supposed him the GP elimination from the up-to-83kg category – being defeated by the very Misaki himself-. Being sure of having the category belt in his hands, Henderson would try to unify all belts in a never achieved endeavor by any MMA fighter. To have the right to face Wanderlei: Henderson beat Vítor Belfort in Pride 32. In an impeccable performance he showed his impressive progression in Boxing, dominating actions both standing and on the ground. In Pride 33, when beating Wanderlei Silva, apart from taking his second belt from a Brazilian, Dan Henderson hammered Brazil by 10x4.

Henderson, the terror of Brazilians, beat Murilo Bustamante twice.

Couture beating Liddell in the contest for the belt up to 93kg.

