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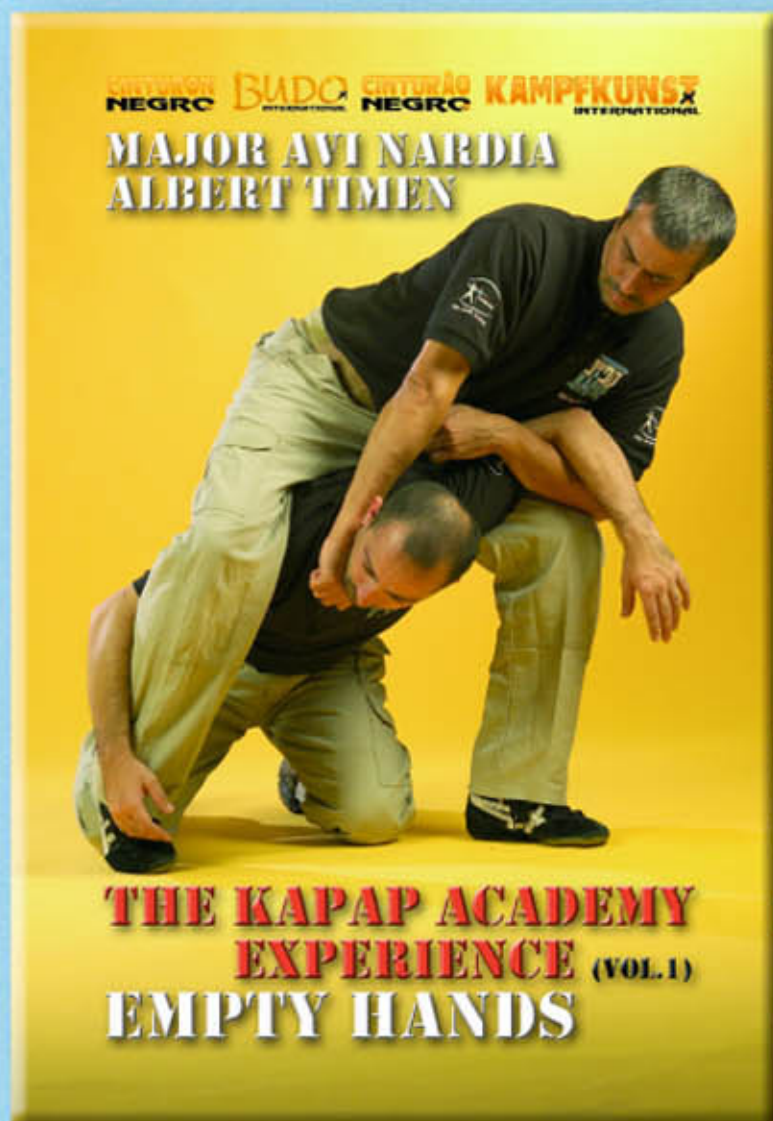
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REF.: • KAPAP5



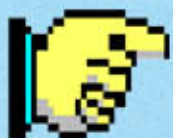
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EDITORIAL

THE WINDS OF LIFE

"Man has created God out of fear. So the problem is fear and not God". (U.P. Krishnamurti)

What adapts to its own nature tends to persist, what acts against its essence ends prematurely.

Living beings face a constant wind, a continuous opposition supported by our wondering through our existence, it is the wind of life. Castaneda called it *la tumbadora* (destructive power) and maintained that all living beings were continuously and indiscriminately beaten by balls of "fire" being thrown against our bubbles of energy. When they found a fissure, the blows, always persistent, insisted until the bubble broke. It was like this that seers saw death. I find the image very descriptive, quite disturbing though.

The wind of life, sometimes gust, sometimes stormy, constantly challenges us as individuals, questioning our vision of ourselves, of our desires and objectives. Setting up our structure facing that wind is taking an attitude towards life itself.

Keeping our sails deployed during the storm is as stupid as keeping them lowered with a good wind stern. We are not all the same type of sailboat; our masts do not have the same resistance or strength, our keel is not the same depth, but in the end everyone can decide when to deploy the sails or not, everyone can consciously steer the rudder. That is freedom and not another thing.

When we, living beings, live according to our nature, we are naturally adopting and adapting the best position for the winds of life. When we artificially insist to have another structure or position instead of ours, the rubbing grows through the obstruction created by the winds of evolution, and this will soon lead us to calamity.

The Prometheic commitment of the human being has moved him away from his animal nature. Eating from the tree of good and evil was the first action in such a way. However, that possibility was in our nature: classifying the world, perceiving it through the analysis, and finally put it to the view of reason. We follow a possible path, pushed by the winds of life: more awareness, more complexity.

Forwards, upwards, the evolution imposed so.

Yesterday we were coming down from the tree to stand on two legs; today we build the information society. Very little time has passed if we look at it from a biological perspective. The evolutionary changes in biology require much more time to mature. From the moment that the *Homo sapiens* appears there are not outstanding differences between our structure and that of our early ancestors. It just seems that we have been devoted to explore the possibilities of a structure with a much greater potential than we ever imagined: the human brain. The subsequent great changes have taken place at a cultural level rather than a biological level.

Every culture is based on taboos. Once evil has been defined, what is left is good. The world is then divided into shadows and lights. It was a great tool to help us survive and prosper, but its appearance early started to create contradictions between our biological nature and our individual role. In essence we remain mammals, with the software installed in our central computer, but carrying out other functions. That is the main origin of confusion, pain and perplexity of human beings. We have never felt comfortable in that custom-made suit, a gift from the requirements of evolution. Our new status as "civilized" has endowed us with magnificent synaptic connections and a lot of new skills, to the detriment, of course, of others. As we love being glorified, we have stubbornly worshipped the golden calf. The thumbs that made us what we are, are now used to play on the Playstation. Meanwhile, we look for -but we can't find- a definition to take us out of the animal world, which is not well considered. A wish that is nothing more than a line drawn in the desert sand, a line which is erased over and over again by the wind of life. In that venture, we have come to sequence the genes of the species and structurally where this dividing line is, but it was so infinitesimal that we have not awakened from the shock yet. In the practice we haven't been

able even to mark it. A Japanese scientist destroyed a few weeks ago another of the human myths, the one about the "skilful" *Homo Sapiens*, doing a computer test to a group of Japanese university students who were beaten by a group of chimpanzees. It turned out that they had higher speed and retention rate when identifying alphanumeric series displayed on a screen. What a disappointment! No citius, no altius and no fortius! And moreover, we aren't more skilful! As if that were not enough, to survive nowadays in nature on our own, we have fewer options than Maradona playing basketball. Have we wasted our genetic capital? Is football all we can expect from eons of evolution of life on Earth?

I highly appreciate the human being, paraphrasing Groucho Marx, although it is a club where people like me have been admitted, but above all, and of course, precisely for belonging to it. We have grown in number like flies and we have become the real plague of the planet, but I still can't avoid to be shocked by the achievements of some of my genetic brothers. A few have really done great things, despite the fact that the majority is, and has been, unable to reach the level to be truly considered a member of such exquisite club. So having a glance at history, we are disgusting. Too few lights in an outlook of deep darkness. We live immersed in fear and we invent gods for it. Consequently, as U. P. Krishnamurti said, the problem is fear and not God.

Setting the course, whatever your destiny, facing the winds of life. How couldn't we fear the unknown? We fear the changes of a weather forecast that can bring us the storm at any time. We fear rightly, as the strength of character and knowledge, our only support against such anxiety, are available to very few people, and because even the most intelligent and skilful have also foundered. What is bullfighting? Master Rafael Gallo was asked, and he said: "I don't know. I thought Joselito knew... and a bull killed him in Seville".

There is nothing unnatural in fear, only madness or unconsciousness would



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allow us to do without it. The bravery is the only answer, not as the opposite to fear, but as a force of our own, an engine that pushes us unconsciously towards a desired goal, most of the time pushed by forces difficult to explain. Fear is not destroyed or fought, as we can't fight the beating heart; it is a dish which is included in the menu of life; the only thing we can do is controlling our reaction in front of it, retraining our instinct, not cancelling it.

The nearer the way we take the winds of life is to its essential nature, the better. Fleeing from a hurricane is wise, not coward. Standing defiantly in the bow is a very good image in movies; in real life boats are helmed from the bridge.

Hard times are coming, storms and hurricanes will lash our way. There is no port to shelter in the midst of the ocean life and I can see some who are still out there deploying the sails. Meanwhile we can just train, focus, get stronger in body and character. The time will come to prove our skills. It is completely sure that the winds of life will lash our way and only then, all the training will get its true meaning. In the run of your life I wish you a good crossing. I will not say a good weather, this will change anytime for sure, but wisdom and strength to have the helm, to know when and where to deploy and lower the sails and if possible, enjoy it all with intensity, thereby honouring the best in human potential, enjoy the miracle of being alive.



BRUCE LEE



Wilson's movies, compared to those of fellow martial arts stars Chuck Norris and Jean Claude Van Damme, can be first and foremost characterized by their low budget philosophy, which is the reason "The Dragon" in Hollywood circles is known as the "The King of the "B" action movies".

p. 49

KENPO KARATE



p. 06

JIU-JITSU



p. 22

Gracie family, certainly none of this would be possible.

It is a privilege bringing to these pages the great master of Kenpo, Larry Tatum. Master Tatum, Ed Parker's student, has an intense and long career in this field, including amazing successes and achievements, in the film industry as well as in Martial Arts.

Maybe those who have had the opportunity to attend the last edition of the Jiu-Jitsu World Championship in California (USA), where nearly two thousand competitors from all over the world have taken part, haven't realized that if Jiu-Jitsu hadn't been considered a precious good and hadn't been transmitted by three generations of the

KOKKAR



p. 14

Self-defense professional systems have been intertwined with Martial Arts since time immemorial. In fact, at the dawn of civilization, both were a single concept. It has been, without doubt, in the result of the specialization of our societies where such a distinction has taken place...

MMA



p. 30

In Brazil he is called Gegê, in Japan Calvin and in the United States JZ. Regardless of the name, the fact is that Gesias Cavalcante is known worldwide nowadays as a sort of Fedor Emelianko of light weights (up to 70kg) at the MMA.

Lover of challenges, the Wrestling black belt, after winning the first edition of the Hero's GP in 2006, decided to test his knowledge of footwork, accepting an invitation from the K-1 to fight against no less than the Japanese Masato, one of the most respected strikers-lightweight in the world. To everyone's surprise, the representative of the American Top Team (ATT) endured 3 rounds against the Japanese and only lost after the referees' decision.

Zusammenfassung Sommaire Sumario

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PANANTUKAN

Filipino Martial Arts are a complex mixture of various heritages, mixed and broken, in the cultural borders of the Philippines Islands. Thousands of Islands for thousands of forms which this Martial heritage has become throughout the years. Nevertheless, they all have a common root, functional rather than formal, which focuses specially on the practical aspects of combat.



p. 58

WADO RYU KARATE



Founder Guichin Funakoshi's beloved and oldest student, Otsuka has been one of the great figures of Karate. However, his work hasn't been known enough in the West. Today in first, we advance part of his book "Wado Ryu Karate", which will be published for the first time in our language. The book, which we hope will see the light during the current year, is divided into two parts: a theoretical and philosophical part, from which the extract published today has been taken, and a practice one, including techniques, kata and kumite.

p. 52

SOKAKU TAKEDA



Sokaku was not a tall man - he stood no more than 5 feet tall- but his eyes were darting and his techniques were, some say, at supernatural level. He was able to sense a person's past, present, and future even before being introduced...

p. 54

KURO OBI



p. 46

Since Bruce Lee movies of the 1970's, Chinese Kung Fu movies have dominated the action film gender throughout the world. Muay Thai Ong Bak's and Muay Thai Warrior's movies exploded on the screen in 2003. But, since Japan is best known for its creation of Karate, Judo, Aikido, and Kendo, why are there no movies that feature these arts?



Summary Sumario Sommario

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Kenpo





Once again, we have the privilege to bring to these pages the great master of Kenpo, Larry Tatum. Master Tatum, Ed Parker's student, has an intense and long career in this field, including amazing successes and achievements, in the film industry as well as in Martial Arts.

Known, respected and loved in many countries, his organization has explored the teaching and development of Kenpo for many years through a very interesting and appreciated work. Today he presents his latest work with Budo, an aspect of Kenpo not very known, of vital importance for students, though, the freestyle. He talks about this topic and much more in the interview he accepted to do with us on his way at our studios in Madrid, together with his always beautiful and kind wife Jill. He left but, as always, we keep a superb taste in our mouth that we want to share with you today, from these pages

Budo International: You have recently finished a film. Could you tell us the title and the plot?

Larry Tatum: The title of the movie is "Protecting the King" and it is based on the true story of Elvis Presley and his brother David Stanley. When David was in the ninth grade at the high school, he was asked to go on tour with Elvis and had some problems for joining the tour and becoming the youngest bodyguard in the history of Rock and Roll. The problem is that at that age, David knew everything good and bad you can normally find in a tour of Rock and Roll.

In the film Elvis wants to control David's aggressiveness, which is why he brings him to me - I play the role of Ed Parker, the Great Master of Kenpo. He brings it to me to make him grow as a person and be a good bodyguard, thanks to the use of Kenpo.

When Elvis comes to my studio, I am fighting. It is a great scene in the movie, which was hard to film, and I think that you will really enjoy it. It shows the true ability of Kenpo.

Then, Elvis introduces me to his brother, and we start to work.

In the film we don't use cables or anything like that, and everything you see is real. It is a fascinating, exciting, spectacular film. I have been in many presentations around the world, South America, Australia, now in Europe, and then I will go on in the United States.

FREE STYLE Kenpo Karate Larry Tatum



B.I.: Your organization is spreading throughout the world, because you are in more than 70 countries, and you travel to the different headquarters. How often do you come to Europe?

L.T.: I normally come to Europe from 4 to 6 times a year, either to go to championships, to do promotions, to conduct seminars, or for all three.

Europe is an important part of the association and Spain is also an important part of it. I love coming to Spain, I love the people here. I love to share my art with the Spanish people; we really have fun.

B.I.: You have filmed a new DVD for Budo International and it is a DVD on free techniques. What are the free techniques of Kenpo?

L.T.: In Kenpo we have been studying and developing our techniques of Personal Defense, which allow us to defend ourselves from the range of attacks we can receive. But over time we have also developed the offensive part and we have designed a training to be able to do an attack on the street, in an aggressive way. This is the beginning of what is called freestyle, which is also used for competition or Kumite.

When you learn to fight, you begin to perform these principles and concepts for personal defense, but in a very aggressive level. In this DVD in particular, I try to demonstrate to show this. Anything that can be used defensively can also be applied offensively.

B.I.: How do you develop this?

L.T.: When people come to the School, they learn Personal Defense, then I have to start teaching them how to make these kinds of attacks, this necessarily implies a revision of the techniques.

The first thing we do is to teach people to use their senses, to move first against the opponent, or how to change a defensive technique into an aggressive technique.

B.I.: Why have you called it Freestyle?

L.T.: It is an idiom which is used in America to refer to a type of tournaments, where there are no limits and action becomes timeless. That means that, when you have the opportunity, try to apply the technique in that moment, when you don't have to follow a strict pattern. That is why we call it freestyle.

B.I.: Those techniques are not so famous and they are not used in Kenpo organizations. Why?

L.T.: People like Personal Defense techniques a lot because there is less contact in them, unlike the freestyle combat. When you teach to fight like that, they have to learn how to close the distance with the adversary. It also depends on the nature of the training, if you are in a tournament where you can wait for the opponent's attack, then it is

www.ltatum.com 



better to use traditional techniques. There are many people who feel comfortable with personal defense techniques and they don't want to try any other type of fighting. At my school, I run a number of schools, there are people who prefer to learn just a few personal defense techniques and they are happy like that, but there are other people who have much determination, they are very competitive and they like to fight. These techniques are the principles and the basic concepts to fight and this is what you have to learn to be good in Freestyle.

B.I.: Your teaching system is different from Europeans. The problem of Kenpo is that it isn't taught in many countries

such as Taekwondo, that is why you have developed a system of distance learning. Tell us how you have developed this teaching system.

L.T.: When I teach, what I do is teaching according to a logic. The reason why Kenpo has become more popular in the United States as well as in other parts of the world is because people from the United States like tradition, but it is amazing. In the United States traditionally there is no tradition, it means that if you have a Ford T model which can be driven today, it doesn't matter if it is traditional, what matters is that it can be driven today. What people want is a martial art system which meets the needs that are on the streets today.

Kenpo is designed to follow the logic. The movements are based on the movements we do everyday, hence the movements we teach are some movements taken from the natural range of movements. So it is a very pragmatic and very practical style for the people who are learning it. Of course, the traditional styles have their value and Kenpo also has a huge tradition, but the techniques are designed according to the current needs of the street. That is one of the reasons why the traditional styles were established in America, but then Kenpo appeared and that was what made people in America say: "Wait, I want to know what is happening", and realized that Kenpo is the style that answers to their questions.







B.I.: Please, can you explain to our readers how they can contact you via Internet, to get the DVDs and books of your teaching method?

L.T.: What I suggest is that if you want to learn things about Kenpo you visit my website at www.ltatum.com/, where you will find a wide range of products to learn it. I have about 60 DVDs, which I have been making for the last 17 years. During that time I have collected those things explaining what is Kenpo and I am still making DVDs because people want to know more things about this. If you go to the Products section you can find things from the most basic level to the most advanced.

What is the nature of Kenpo? Why has it developed? How does it work? Why is it useful for me? To answer all these questions I have on my website what I call the week information: it is a free download where I teach a technique. It may be a fight or a personal defense concept, and I show the principles of Kenpo. You can go to a section in which there are all the data I have been adding for three years, there you can learn many things.

About Master Tatum:

Larry Tatum, 10th Degree Black Belt

Larry Tatum began his study of Kenpo Karate in Pasadena, California, in 1966, and has become one of this style's most prominent figures, recognized for his captivating seminars and articulate explanations of his art. Tatum enjoys a reputation as a gifted instructor and "teacher of Black Belts". His forte is helping others reach their maximum potential through Kenpo karate. In 1984, he was named "Instructor of the Year" by Inside Kung Fu magazine and member of the Board of advisors in the Budo International Hall of fame.

His many students include celebrities and their offspring. He has personally worked with Sidney and Joanna Poitier, Gary Collins, Julie Haggarty, writer Joe Hyams and Nancy Cartwright. He has trained the children and grandchildren of such notables as Ed Byrnes, George Peppard, Ann Archer, Tommy Smothers, Patty Duke Austin Grier and composer Henry Mancini.

Teaching children has always been a specialty at Larry Tatum's Kenpo Karate schools. Children as well as adults are taught to walk away from a fight. But if they have no other choice, they know they can defend themselves -THIS IS CONFIDENCE-. This confidence is carried with them into their school work and daily lives.

Master Larry Tatum is the official spokesperson and co-founder for "Children at Risk", a non-profit organization. He is also a Television and movie Technical Consultant and Fight Choreograph.





The sophisticated Sparring techniques of Muay Boran

The technical background of all combat arts is based on three pillars, which can be found almost unchanged in the various martial cultures. The three elements are: foundations, forms and fighting. In the West, for example, we have got used to the triad of Karate, which transmits its own technique through the study of Kihon, Katas and Kumite, fully respecting the stated criterion. Traditionally, the study of Muay in Thailand was based on the practice of Chern Muay and Kon Muay (basic techniques of attack and defense), learning the Mae Mai and Look Mai (basic and advanced forms) and the practice of Len Chern (literally "playing with natural weapons of the body" or, in a more modern terminology, the practice of sparring). When traditional Muay became modern Muay Thai, the practice of basic techniques following archaic sequences and methods became the "shadow boxing", while in fact the study of the forms disappeared as an independent part. However, many of the strategies included in Mae Mai and Look Mai already make the technical background and training methods for every great Khru Muay or Muay Master. The third category, the so-called sparring or "friendly fighting" training, is still used nowadays, although many of the sophisticated systems used in the past in this area have gradually been cornered to give more space to typical boxing methods in the West. In fact, the practice of sparring is very important to make the adept enter in the true dimension of the applied Art; without proper practice of this exercise, you can't say that you have come to fully understand the essence of Muay, as well as the essence of each Martial Art worthy of the name. Despite this, it is clear that there is still a lot of incompetence in the use of what should be seen as an exercise and not as the ultimate goal of the practice of the discipline; many instructors are unaware of the wide variety of possibilities of the Siamese art in the interactive use of the attack and defense techniques. For many, Len Chern is limited to the practice of some rounds of free exchange of blows, while in reality, this is only a small fraction of the many possible methodologies used in modern Thai Kai Muay (training camps). If you would like to do an in-depth scientific study of the potential applications of the generic concept of Sparring, you could first begin by outlining the basic methodologies listed below; remember that before performing the free exercises, it is necessary to practice for a long time, along with variations without limits, linked or semi-free exercises, which develop main skills for the beginner and make them remain for the advanced practitioner, such as body memory against a particular action, the sense of work in the various distances (from long to short), the reflection in the middle and long distance and the sensitivity in the fighting distance. The exercises are listed beginning with the most basic (but no less important, even for professionals) to the most difficult ones.

- o Training drills with a partner: these are the essential exercises to develop the first stage of timing and the choice of distance. One of the two athletes performs a variable number of predetermined attacks, against which the other athlete has to react according to an established schedule of defenses and counterattacks. For example: A attacks with a pre-established combination of punch and kick (straight right, left hook and right kick), and B defends stopping the blows and counter attacking (with a left kick and a right knee). Of course, at the end of each assault the roles must be exchanged between attacker and defender.

- o Sparring to 3 steps: it represents a traditional variation of the previous exercise. In this version, the athlete A performs three predetermined attacks in a

row (same or different), for example: straight right, left hook, right uppercut, against which the athlete B reacts with three defenses and a final counterattack, which normally is also pre-determined (for example, a left elbow blow).

- o Conditioned Sparring: in this form of combat the attacks and defenses are pre-established but they can be chosen within a particular category, making the exercise much more creative and at the same time more difficult to perform correctly. The athlete A, for example, must attack with punches, but he can freely choose among the different kinds of punches and among the different targets (head or body); on the other hand, the athlete B can just use the techniques available for him, for example using only straight kicks, but within this category he may freely choose whether to use frontal, side, straight backwards or jumping kicks.

- o Conditioned Clinch Sparring: also clinch or hand-to-hand fight is one of the basic forms of sparring. In this case the athletes may only perform useful blows during the fight; for example, the hand-to-hand can be practiced just with fight grabbing and projections; or one of the two fighters may only use fighting techniques, whereas the other can use knees and punches.

- o Free Clinch Sparring: in this form of combat, both athletes can use all kinds of grabbing, projection techniques, knee blows, elbow blows, punches, but only with the appropriate safeguards and light blows.

- o Free Sparring (Boxing): this is the classic form of sparring in Boxing, where both athletes are forced to employ only punches above the belt.

- o Free Sparring (Kickboxing): this is the basic way of approaching training in the harmonious combination of punches and kicks; fighting grips of any kind and elbow and knee blows are deliberately forbidden in this type of training.

- o Free Sparring (total): it is the combination of forms of Free Sparring listed above; all distances have to be studied in depth, combining the concepts learned in the several specific ways.



www.Muaythai.it

Marco de Cesaris



REF.: • DVD/OMAR5



The Group KOKKAR has analysed thoroughly the cases in the last ten years in which police officers have been killed by firearms or edged weapons, in order to determine the real circumstances under which these agents lost their life. This first volume of the CQB program (CLOSE QUARTER BATTLE) of tactics handgun training covers execution parameters such as surviving confrontations with guns, knife attacks and procedures with low luminosity. This program has been designed to provide the officers the tactical principles and essential operational skills to survive and neutralize in a decisive way the most violent and aggressive criminals.

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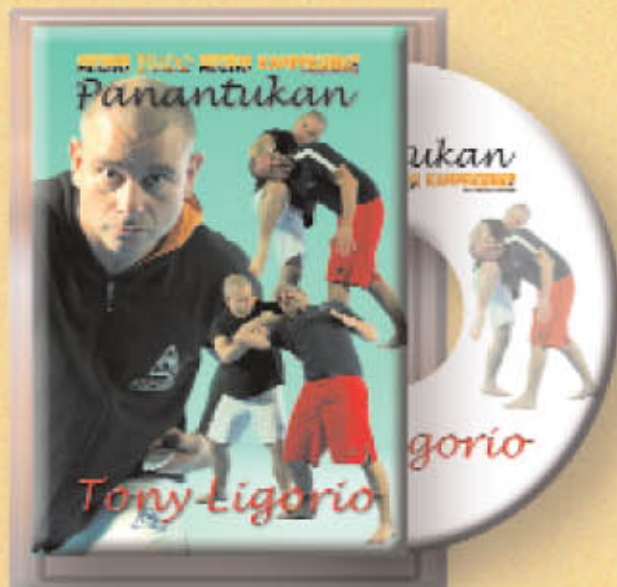
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REF.: • DVD/LARRY3

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

REF.: • DVD/PANAN1



The extensive training and achievements in styles such as Kung-Fu, JKD, Arnis, Kickboxing, Muay Thai and Shoot Boxe, among others, have served to Master Tony Ligorio to form a clear vision of the inherent advantages of practicing this heavy Philippine fighting art, Panantukan, a style characterized by the use of hands with the speed of a knife. Thanks to them we will know the main movements, blows, dodgings, controls, Hipit Dumog levers (1 to 15) and counters, applications and defenses, defenses against Jab-Cross combinations, and finally training against knife, angles of attack, disarmaments, defenses and routines with this weapon.



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Major Omar Martinez Sesto
HANDGUN DEFENSIVE TACTICS



Self-defense professional systems have been intertwined with Martial Arts since time immemorial. In fact, at the dawn of civilization, both were a single concept. It has been, without doubt, the result of the specialization of our societies where such a distinction has taken place.

Some martial artists react negatively to this link, but the truth is that the knowledge of MMAA nourishes law enforcement professionals more and more each day, and it is equally true that a kind of mutual interaction is taking place between both activities in the recent decades. The experience of those who daily face with criminal violence gives them a perspective that those who are interested in self-defense could not ignore.

It is in this context of creative interaction where the article we bring today to our pages must be understood. Before it was the sword but who can ignore firearms nowadays? The best person to illustrate this point is an experienced officer and a superb martial artist: Omar M. Sesto. By sharing both dimensions he has been able to give a complete picture of an issue that, although it is primarily aimed at specialists, can fascinate all those who are genuinely interested in self-defense situations, where we could find ourselves more and more often nowadays.

Alfredo Tucci

Kokkar

EXTREME C.Q.B.

"The best defense is a good attack". This statement is often a great truth in almost all contexts of daily life: when practicing our favorite sport, controlling the pace of a personal discussion, facing a street fight... or when surviving an armed confrontation.

Whereas the "material tools" available at the time of the attack may be considered by a newcomer a basic, essential and even vital factor for the achievement of our success or survival, in fact, the real determining variable for that aim is the "tactical mind." Said in other words: our survival as law enforcement professionals depends not only on how we have technically and psychologically prepared ourselves to deal with the pressing reality that invol-





ves being the victim of a violent, brutal and deadly criminal attack, but basically how we have educated our "predatory instincts" through daily training to activate a higher reaction skill, in the service of justice.

The **"tactical mind"** is a concept that covers all aspects of the internal predisposition of an individual warrior:

- o Identify any factors in his environment which reveal an intended aggression.
- o Quickly assess the main characteristics that are present.
- o Respond quickly and decisively, neutralizing immediately and with determination the focus of threat.

It is important to note that these actions are the result or the physical manifestation of skills acquired by the professional. That is to say, no matter the degree of "natural talent" that one can come to possess: without the proper dose of personal effort and a certain quality in the system or method of professional instruction which has been chosen, such attributes will be completely insufficient on their own when the moment comes.

The real world is the wrong time to realize what works and what doesn't!

On this new video

The attacks and aggressions that a police officer might face often tend to be:

- o Sudden,
- o Violent,
- o Unattended,
- o Extremely dynamic.

Therefore, experience has repeatedly shown that only those officers who have previously prepared themselves for this type of fighting, are the ones who often find, thanks to their training, the necessary tools that allow them to survive in these savage attacks.

Most of these professionals who have found themselves involved in real confrontations often tell how sudden, violent and different these confrontations were,

compared to what they expected them to be. This kind of "surprise" is a very serious, even fatal, factor for the officer-victim.

Our training programs in gun tactics are based on updated statistical reports of police incidents in which officers have been forced by the seriousness of the circumstances to use their service weapon in the defense of their own lives or that of innocent third parties.

The KOKKAR Group has analysed thoroughly those cases in the last ten years, where police officers have been killed by firearms or tip-edge weapons, with the objective of determining, without any doubt, the real circumstances and situations in which these officers lost their lives.

This new line of videos produced with Budo International, is the final result of the compendium of these field experiences of many past and present officers; who often, in the line of duty, have paid the price of this knowledge with their own blood.

Most of the maneuvers and tactics shown in this first volume use the standard part of the body to carry a gun (the hip) and a jacket. However, taking into account reality and the operational demands of federal agents, special agents, High Protection Service officers and police officers in civilian clothes, the possibility of extrapolating these actions and concepts to regular police camp (uniform) or tactical (SWAT) is full and natural.

The operational concepts underlying these tactics are of universal application and their effectiveness has been proved in real-life situations of armed confrontation.

The program is designed to quickly provide officers with the essential tactical principles and the operational skills needed to survive these real attacks, statistically more usual in C.Q.B. areas, and to neutralize in a decisive way the most violent and combative criminals.

Additionally, we have included in this instructional audiovisual material, some

examples of threat neutralization under low visibility conditions and defense against two armed opponents.

Because failing, IS NOT an option!

Professional survival in the real world

The most dangerous and difficult to survive assaults are those that happen at a close distance. And this danger inherent in the extreme body closeness to the attackers dramatically increases if the officer is completely unaware at the time of the attack.

However, besides the officer being prevented (SWAT, for instance) or not (patrol officer, for example), he must prepare his mind to react as quickly and efficiently as possible, under the strain caused by extreme levels of stress.

Carrying a weapon is not enough for a law enforcement officer who daily puts his life at risk. It is hardly "anything" if there is not enough mental preparation, technically and physically adequate, to respond properly in these situations and thus obtain a greater chance of survival.

At this point, it is essential to note that in this type of job, there is not a procedure which is the same as another. There is no routine.

Countless professionals are now in the cemetery, for mistakenly assuming that they were in a routine operation, in a "normal day". Their weapon could have saved them, but their tactic mind failed, because the former doesn't work without the latter. They are useless for the officer which carries them... they are nothing. They need each other. They complement each other.

If you are in the "first line of action" due to your functions (the street, the jungle, the desert) in the violent world nowadays, the attitude mentioned will represent the only difference between living another day or dying today.

The kind of training which should take place on a regular basis should not be





6



4



5





Major Omar Martinez Sesto

TEN RULES FOR SURVIVING A FIREARM CONFRONTATION

1. ALWAYS be sure that your personal weapon works properly.

2. NEVER miss the state of "passive alert" on your immediate surroundings. The main and most dangerous factor you should avoid in these situations is to be caught unaware.

3. In an attack at close distance (from hand-to-hand to 12 meters - C.Q.B. Zone), use ONLY "Point Shooting" systems. The worst mistake that you can make under those circumstances is losing vital fractions of a second, trying to aim with the sight of your weapon to an aggressor who is already shooting or is close to do so.

4. If you adopt a dynamic and proper posture of "Point shooting", your chances of survival will be statistically higher, even if your action is not very fast and has no structural protection areas in your surroundings.

5. After identifying the threat, ALWAYS keep a state of high alert, even after this threat has been neutralized. Keep in mind the possibility of a second or third attacker in the vicinity.

6. If you can choose, ALWAYS carry a second support weapon or "back-up". Over time, this tool has proven to be literally a genuine life guarantee for thousands of policemen and professionals around the world.

7. Use ONLY NATURAL TACTICS OF MOVEMENT in your daily training, as opposed to specific technical shooting. Remember that under the heat of the battle, only "gross" motor skills work. It is a proved fact in the daily reality of any professional.

8. In an armed confrontation in C.Q.B. zone, losing the ability to shoot is almost always equivalent to dying. Remember this postulate: if you have to run, always do it shooting at the aggressor. If you must reload ammunition, ALWAYS do so before finishing the last cartridge of your weapon. Like this, your ability to response will be at full at all times during the confrontation.

9. In C.Q.B. combat, the proximity of the aggressor increases the necessity of reactive defensive speed of the victim, in order to survive. For this reason, it is very important to remember ALWAYS these aspects:

- o Faced with an aggressor located at 0-3 meters, don't raise your weapon beyond the level of your hip. Trying to reach a higher level is a waste of vital time on a target which is already attacking in a deadly danger zone.

- o Faced with an aggressor located at 0-12 metres, perform at least the first defensive shot of your weapon, with a simple grip. Trying to make a double grip here is not a smart idea, nor a necessary action for two reasons:

- a. The extreme closeness to the target guarantees our accuracy.

- b. The extreme closeness to the target/ aggressor requires from us the elimination of unnecessary secondary movements, which reduce our speed of response and survival in these situations of confrontation.

10. NEVER neglect the development of effective Hand-to-hand Combat Tactics, Defence against knife and Personal Weapon retention in your daily training! Don't forget the harsh and stark reality that involves the sort of confrontation you are training for, to be able to cope and survive. C.Q.B. fight has buried thousands of professionals, who were killed with their own personal weapons, or by strangulation, neck breaking or a savage knife attack. A comprehensive and intensive training in these areas will allow you to fight with certain guarantees, even if the lethal aspect is inherent in these combat situations.

only related to the various positions, techniques and methods of tactical shooting. In order to really provide the "decisive advantage", it should include:

- o Identification strategies (anticipation to hostile action): this includes learning to decipher the human body language and acquiring a basic command of psychology and criminal behaviour.

- o Low luminosity conditions: one of the most common condition of confrontation in C.Q.B. area.

- o Combat shooting at very close distance. Whenever possible, with realistic targets that simulate in detail the human face, hands, etc.

- o Combat shooting against reacting targets. To get used to the required levels of physical and mental stress, which involve the dynamics of an armed confrontation, in the distances indicated.

This level of demand is due to the fact that whenever a criminal murders an officer in C.Q.B. distance, he doesn't do so because he is an expert shooter, but because the closeness between both of them is so extreme (68% of the time, the average distance is only one arm), that it is physically impossible to fail his shot, cut or pricking!

Distance and speed of reaction

As we have already seen, if attacked at close distance, the aggressor will always have advantage, for two factors:

- o Body closeness.

- o Speed of reaction.

The body closeness is a variable out of our control, since it has been determined by the aggressor and it is the main source of lethal danger for the officer.

The other factor is the speed of reaction. The attacks in C.Q.B. area are particularly dangerous because they "hardly" give the average operator enough time to assess the threat and the real magnitude of it (lethal or non-lethal), to act accordingly and proportionally (pyramid in use of power).

A wrong assessment can be lethal, both for the officer involved and for any civilian who is in the situation. Therefore, it is particularly important to train always the "identification of conditions", with paper targets representing concrete and three-dimensional human figures and include both the carrying of a weapon with direct threat (hostile), and no-direct threat (civilian - victim).

This action will allow to develop effectively and quickly a model of nervous and neuro-muscular response, completely transferable to the real situation that a professional will have to face in C.Q.B. combat.

Instinctive shooting (Point Shooting) for police survival

The system of Point Shooting has repeatedly proved over the time to be a real "key to survival" for every professional who has been forced to defend his own life, confronting armed criminals in C.Q.B. distances and situations.

It is a method of combat shooting, of "natural" type, very fast, automatic and accurate. It can be used effectively under any luminosity condition (normal or low), so it is equally accurate, both in day and night confrontations.

Additionally, its general performance technique allows to do with relative ease and high speed multiple shots movements under dynamic action movements.

All these surprising details are highlighted even more when you consider that its development and improvement were carried out within the military world, in the extremely harsh battlefields of the Second World War.

Currently, it is the main training method of combat shooting for countless special forces, police departments and government agencies (such as the F.B.I) around the world.

The main reason that gives rise to different methods of point shooting is the detailed and specific analysis of the two situations which are universally considered as the basic situations of C.Q.B. confrontation:

- 1) Scene A / Pre-Determined: There are specific circumstances where an officer knows prior to enter the C.Q.B. area that the contact with the enemy is imminent (special unit officers, agents, etc). Consequently, his mental



About the author

Major Omar M. Sesto, a former member of the SEAL force and Antiterrorist Officer, currently provides service in a Special Tactical Unit. At the same time, he develops and leads training programs in Weapons, Special Tactics and Counter-Terrorism for several S.W.A.T. teams around the world.

For more information or to contact KOKKAR Organization, write to: RIEMBA@aol.com

HANDGUN DEFENSIVE TACTICS **EXTREME C.Q.B.** Kokkar



Police systems

state and his physical preparation allow him to draw his weapon and adopt "semi-aimed" shooting positions beforehand, before entering the "Hot Zone", thus being able to respond quickly and efficiently to a criminal who emerges from nowhere and suddenly shoots at him.

2) Scene B / Surprising: on the other side, we have a scene where an officer is faced with hostile fire while walking down the street, issuing a traffic offence or while giving a talk at a school. There is no time for any prior preparation, in order to maximize the margins of survival. In a split of a second, the officer is immersed in the Hot Zone, getting shot... and with his weapon still in the holster.

The secret to the effectiveness of the point shooting system is the fact that under the effects of stress produced by a sudden and violent attack (mainly unanticipated and therefore, surprising), in very close distances, it is physiologically impossible to use "precise" motor skills to defend ourselves effectively. The solution is then to develop NATURAL AND INSTINCTIVE DEFENSE METHODS, BASED ON "GROSS" MOTOR SKILLS.

In short, the concept of not using the aiming sights of our personal weapon in a C.Q.B. combat zone and using instead the one-hand holding, relies on:

- a. The direct experience in the field, which shows unequivocally that real time is very rarely available in these situations.
- b. The closeness of the aggressors, which virtually assures the accuracy of our shots.
- c. The fact that if an officer takes his gun with a double grip (both hands) and is surprised at any of his flanks, in a range of hostile action from 200° to 180°, his ability to react defensively toward these positions will be severely limited.

In all these cases, experience has repeatedly shown that the best option which a professional can have to survive is the point shooting method with one hand or simple grip.

First phalanx on the trigger? Big mistake!

If you are accustomed to use the first phalanx of your index finger to press the trigger of your weapon, you are taking a serious risk.

The terrible consequences caused by this bad habit are not easily noticeable during the quiet and controlled shooting practices which are usually carried out with a two-hand grip; but they are immediately obvious when the officer has to respond quickly to a potentially lethal situation, having to shoot, usually with a simple or one-hand grip.

Then it will be the worst possible time to confirm that his aim is, to say the least,

highly questionable, if his training has conditioned him to shoot using the pressure of the first phalanx of his fingers on the trigger.

He will see in this case that his shots tend to arrive at the sides and bottom of his target. Why? The answer lies in bio-mechanics and structural design of the human fingers: when you push or pull the trigger, the tip of your finger does not move directly backward against the trigger, but in a curved arc.

That is because of the specific design of the muscles and tendons of the fingers, which move each time they are bent or extended. The central part of a finger always bends first and the medium knuckle is its "main hinge". Consequently, the initial movement of the first phalanx of any finger will always be an arc with an initial point located on the middle knuckle of that finger.

Only after the central portion of the finger has bent, the upper end of it (first phalanx) may begin to push more directly backward, against the trigger.

From the foregoing, we can easily deduce that the best options at the time of placing the index finger and reducing the "arc", "curved angle" which appears when this is bent to pull the trigger, are:

- o Place the fold between the first and second phalanx of the finger on the trigger.
- o Place the second phalanx on the trigger.

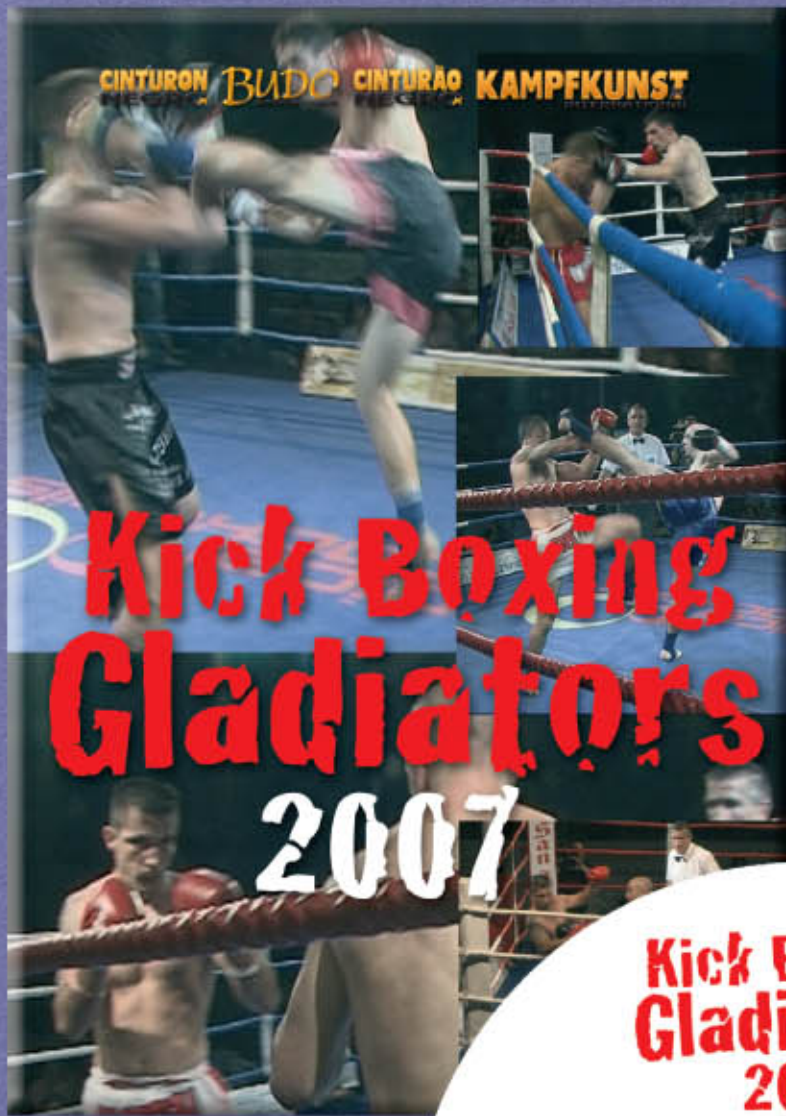
Let's remember that we are facing assaults developed at such close distances that most of the time we will not have real time to grab our weapon with both hands and thus we won't be able to correct any mistake due to wrong pressure. The degree of seriousness of the situation is revealed when we observe from personal experience that there isn't additional time or a "second chance" in that kind of situations to correct any mistake.

Remember: When it comes to survive,

FAILING IS NOT AN OPTION!

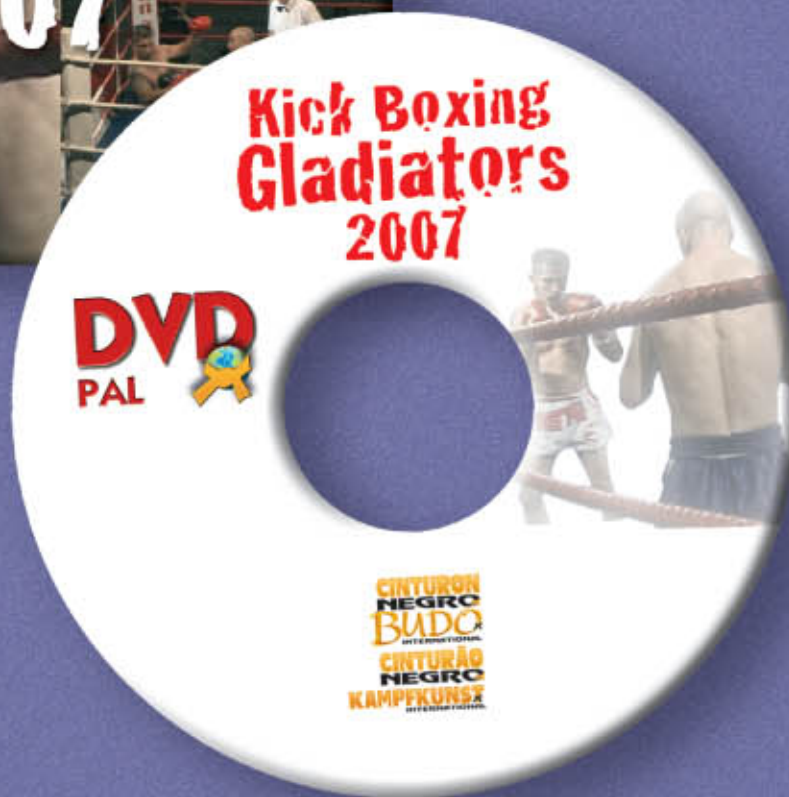


Kick Boxing Gladiators 2007



Kick Boxing Gladiators 2007

REF.: • GLA1



Once again, the Gladiators of the twentieth century were the stars in a spectacular show held in July 2007 in the beautiful town of Almuñecar, in the Spanish coast.

A spectacular production and extreme high level fights were some of the main features of that evening, where the public didn't stop applauding the KOs and fights of these authentic warriors of K-1.



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Maybe those who have had the opportunity to attend the last edition of the Jiu-Jitsu World Championship in California (USA), where nearly two thousand competitors from all over the world have taken part, haven't realized that if Jiu-Jitsu hadn't been considered a precious good and hadn't been transmitted by three generations of the Gracie family, certainly none of this would be possible. In the following pages, Black Belt has recovered a little bit of this long way of the Soft Art, long before Roger Gracie, Ronaldo Jacaré and Marcelinho García came on stage.

Text: **Marcelo Alonso**
 Collaboration: **Bernardo Seabra, Gabriel Cabral & Eduardo Ferreira**
 Photos: © **Archives Budo International**

The competitions are the base for the development of any sport. Without high-level opponents there are no great champions. To get to the point it has reached today, with athletes of the highest technical level nearly worldwide, the Jiu-Jitsu which the Japanese Mitsuyo Maeda Koma taught to Carlos Gracie at the beginning of the twentieth century (1917), has followed a process of development

Historic keys of

Brazilian Jiu Jitsu

and specialization conducted by the greatest dynasty of fighters ever known. There is no doubt that if Helio and Carlos Gracie hadn't developed and taught Jiu-Jitsu to their children, almost as if it were a family jewel, and hadn't encouraged their brothers and cousins to compete with one another, this modality would be considered nowadays as an "integral part of Judo" and the MMA wouldn't exist.

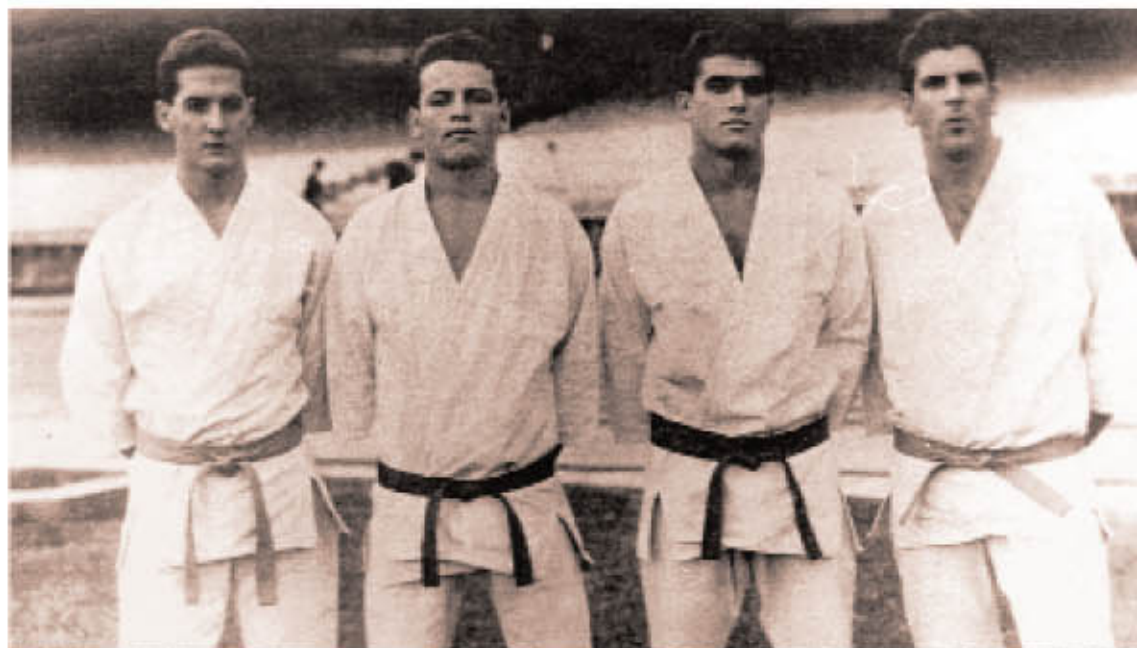
When Carlos Gracie arrived to Rio de Janeiro in the 20's, he opened the first academy of Jiu-Jitsu in the neighborhood of Flamengo and, supported by his younger brother Helio, he began to teach the Soft Art. To make it popular and attract students, the Gracie brothers used the best marketing that has existed and that, some decades later, would make the Gracie Jiu-Jitsu world-famous: to show the effectiveness of style in real confrontations. After challenging and defeating capoeiristas and fighters of different styles, the Gracie brothers started to be known in Brazil in the 40's, and in the 50's they began to draw the attention of Japanese champions who travelled to Brazil to fight against them.

In 1952, Helio and Carlos bought the whole floor in a building in Rio Branco Avenue, downtown Rio, where they created a great academy which has worked for 30 years, being the first factory of champions in the history of sport. There, students such as João Alberto Barreto, Helio Vigio, Pedro Hemetério, Armando Wridt and many others, provided good training to Carlson, Róbson, Rorion,

Carley and the whole Gracie elite of the time, who had only train among the family so far. The victories of Helio and later of Carlson in Vale-Tudo events, quickly changed the Jiu-Jitsu into a fashionable sport and the Gracie academy began to receive students from the high society of Rio de Janeiro, as the former governor of Rio, Carlos Lacerda, the former president of Brazil João Batista Figueiredo and many others.

The Jiu-Jitsu Laboratory

The same year they bought the academy downtown Rio, almost inadvertently, they invested in another property which would also be crucial to the evolution of the Soft Art, the house of Teresópolis (mountain town, 80km. from Rio). As in that time there were no competitions or opponents at the same level, it was there, on weekends, on a canvas mounted on the grass, where some of the great fights between the Gracies and their best students took place, in the 50's, 60's, 70's and 80's, when finally Jiu-Jitsu competitions became more frequent. Those who have seen these fights say that the fights of João Alberto vs. Carlson Gracie, Carlson vs. Pedro Hemetério and Rorion Gracie vs. Rolls Gracie, were not worse than the big finals of Jiu-Jitsu World Championships at the Tijuca Tennis Club. "My uncle Helio always advocated competition within the family. In the training he made us fight till one of us won, that motivated us a lot to train and everybody was in great shape",





Left page, top: Helio Vigio, Carlson, João Alberto and Armando Wridt.
Bottom: Hemetério, Carlson and Helio.
Right page: House at Teresópolis.
Gracie family.
Carlson's "Army".
Rickson X Rolls.
Rolls Gracie X Tarcisio.



recalls Robson Gracie. Since there was no official competitions and even less opponents at their level, rivalry and competitiveness between relatives and students, encouraged by Helio and Carlos, transformed the Gracie Academy and the house of Teresópolis in crucial laboratories for the evolution of Jiu-Jitsu.

The First Federation and the Rolls Phenomenon

In 1967, Helio Gracie, helped by his influential student Élcio Leal Binda and another student, João Alberto Barreto, founded the first Jiu-Jitsu Federation. "In those days, there was only the Boxing Federation and all federations of martial arts had to be affiliated to it, so we did", recalls João Alberto, explaining that all the rules, categories of weight and grades (belt colors) were settled by then. Since then, competitions, the basis for the evolution of the sport, started to take place more frequently. "There were some schools in suburban areas, but the finals were usually between fighters of the Gracie Academy" tells João Alberto Barreto.

In the early 70's, when Carlson Gracie already started to retire, a new phenomenon, which would represent the family at events of Vale-Tudo for 20 years, appeared to replace him. Rolls Gracie, Carlson's younger brother, is considered a cornerstone in the evolution of the Soft Art. As in the 70's there were no opponents at his level, Rolls was the first Gracie who competed in other sports such as Olympic Wrestling and Sambo, contributing to Jiu-Jitsu with various movements of these fighters.

Carlson Gracie makes his team

Another important factor for the development Jiu-Jitsu as a sport was the departure of Carlson of the Gracie academy in 1968. After getting married and moving from home, Carlos' eldest son began to teach in Copacabana and Niteroi and, little by little, he became the great rival of his uncle Helio's academy. His student Sergio Iris, for example, beat Carley in training and even Rolls, who later would beat him again.

Setting the price of his teaching fairly lower than that of the central house, Carlson made Jiu-Jitsu popular, for students of all social classes. "His tenacity was the prize. He taught for free to those who couldn't afford it and excluded the rich businessmen. Our training was aimed at competition, whereas at Gracie academy it was more for self-defence", recalls Fernando Pinduka, black belt from the first generation of Carlson's students. "Only two practitioners per academy could take part in competitions. As ours used to win in everything, we decided to separate them", used to tell the late Carlson whenever he was asked about why he was called the black sheep of the family. Anyway, thanks to the division of Carlson, the Gracie Academy began to have adversaries at its level and championships had a motivation. This rivalry between Carlson and Gracie Academy was the determining factor in the evolution of Jiu-Jitsu, leading to the best fights in its history.

In 1974 Rolls Gracie decided to follow in the footsteps of his brother and idol Carlson, beginning to share with him two rooms at 414, Rua Figueiredo de Magalhães. "Each one had his team. Three days a week we used the bigger dojo and the other three the small one" recalls Pinduka. Although Roll's students competed for the Gracie Academy, this change was crucial to the development of Jiu-Jitsu





Top:
Cássio Cardoso
X Marcelo Behring.
Bottom: Young Royce Gracie.
Center: Rickson at the
Company Cup.



because, after the death of Rolls at the age of 31 in an hang gliding accident in 1982, several of his students started to have their own teams, as Romero Jacaré (creator of the Alliance Academy) and Carlos Gracie, who opened the Gracie Barra academy (now the greatest power

"I remember that the 1st and the 2nd Company Cup (83/84) were the last competitions won by Gracie. Then Carlson's started to win in almost all categories, from blue to black belt, dominating the scene until 1994", recalls Fabio Gurgel.

The best 10 fights in the Golden years

Como no había una entidad máxima como la Confederación Brasileña de Jiu-Jitsu (fundada en 1994), la historia del deporte se empezó a escribir con las decenas de Copas patrocinadas por marcas de Surfwear. Gracias a estos eventos, que potenciaron la competitividad y la rivalidad entre los principales equipos de esa época, el Jiu-Jitsu creció y evolucionó como deporte. Para recordar estos tempos románticos, previos a la CBJJ, contamos con la ayuda de 41 afamados cinturones negros que nos han ayudado a elegir y recordar a los 10 enfrentamientos mas clásicos de los años dorados del Jiu-Jitsu:

Cássio Cardoso X Marcelo Behring

Considerado por ocho de los 41 maestros consultados por nuestro eConsidered by 8 of the 41 masters asked by our team as the great classic in the history of Jiu-Jitsu, the three fights between the best heavyweights of Carlson and Rickson Gracie were emblematic of the rivalry between both schools in the 80's. "It was like a derby in soccer, but in this case, of Jiu-Jitsu," says Master Francisco Mansour, who refereed one of the three fights.

"Carlson was a kind of black sheep of the family and got Gracie's people crazy, because his students used to win in most categories. I got to be five years unbeaten fighting against his great figures. The only fighter of him who really beat me was Marcelo Behring, who by then was the best student of Rickson" recalls Cassinho, who began the series of fights with a defeat. "He beat me with a fall. I remember I was put out... Three months later the first Cup Company took place and we met in the final. I beat him sweeping and passing the guard" says Carlson's student.

of Jiu-Jitsu in the world) along with his cousins Rigan and Jean Jacques Machado. Judo Master Oswaldo Alves, who learned Jiu-Jitsu with Rolls, also was charged of the formation of several champions who took part in great fights between fighters from Carlson and Gracie, in the 80's.

The Foundation of LINJJI and the proliferation of the Cups

After the 70's, when there were few competitions, the Jiu-Jitsu finally began to grow in the 80's, mainly thanks to Silvio Pereira, founder of the Jiu-Jitsu League of Niteroi (LINJJI), now called LERJJI (Jiu-Jitsu League of the State of Rio de Janeiro). In 1983, when Silvio founded the LINJJI and began to promote good championships in Niteroi, with the best fighters of the Gracie and of the Carlson, the Jiu-Jitsu became more exciting. "I remember a competition where Rickson and Royler decided to enrol in the absolute category and the opponents literally disappeared" tells Silvio.

The success of the Jiu-Jitsu events in Niteroi caught the attention of Ricieli Santos, blue belt of Rickson Gracie, who used to organize Surf events. "Rickson came to see me and asked me if I would like to start producing events in Rio. Then I started to bring the Surf sponsors to Jiu-Jitsu" recalls Ricielli, who took advantage of the experience of Silvio Pereira. With him he organized several championships, as the Company, Vansport, Lightning Bolt, Cantão and Sport Warehouse, events where the big names of Jiu-Jitsu at that time were promoted, and which were famous for the brilliant fights between representatives of the Carlson and Gracie Academies. Until 1982 it was Helio Gracie's academy which got more titles but, from 1985, the Carlson's army started to dominate.



Left:
Royler Gracie X Ricardo De La Riva.
Down:
Renzo Gracie X De La Riva, 1993.



In the early 80's, when Rolls was still considered the number one of the family, Rickson Gracie did a fight which placed him as the future substitute of his cousin. Rolls would die two years later, in a hand gliding accident. The acid test for Rickson was against Oswaldo Alves' student, Sergio Penha, who had ended all his adversaries (weight and absolute) in purple belt category. "Sergio had been practicing Jiu-Jitsu for three years, he used to train on the flat roof of my house, but since he had been beating everybody in the championships, master Helio asked me to give him the black belt" recalls Oswaldo Alves, who took his pupil to debut as a black belt against Rickson, in the State Championship of Rio, held at the Physical Education School of the Army in 1980. The historic confrontation has been told by Rickson Gracie himself. "We both fought twice in that championship. The semi-finals were on a Sunday and the finals on the following Sunday. In fact, I fought in his weight to make a favour to Oswaldo (Alves),



Cardoso had the opportunity to break the deadlock four years later (1988) when Ricieli Santos promoted in the Roxy Roller of the "Lagoa", the first one-hour challenge of Jiu-Jitsu. "This third fight was like a war! A terrible atmosphere! Outside the ring we were even friends, but inside the ring everything changed, because both of us sure of being better than the other. The first round (30 minutes) was very balanced, but I manage to pass the guard and make 2x0. In the second round I passed twice more and he passed one. The fight ended 6x2", recalls Cardoso, who became Marcelo's close friend. "I was very impressed by his death, it really touched me a lot, he was my main adversary in sport, I admired and respected him a lot" tells nostalgically Cardoso, referring to the death of the greatest black belt ever created by Rickson, who was murdered by drug traffickers in Rio, in 1995.

Rickson Gracie X Sergio Penha

because I was semi-heavy (up to 84kg) and he was heavy (up to 93kg). But as Oswaldo told me he had a good cock fight, a great fighter, I told him to include me in the heavy category, to keep the interest. The first Sunday we met on the classification of our category and I ended him with an arm lock. The following week, my son (Rockson) was born on Tuesday and I couldn't sleep on Wednesday, Thursday and Friday. I didn't even train that week, I just went to pick the kimono before the championship on Sunday, to fight the weight and absolute finals. In the absolute, Macarrão gave in against me and in the weight final, as soon as I began to fight against Sergio, I felt his energy. In the middle of the fight my kimono slipped over my head, the fight stopped, I got up to tie my belt and Rolls told me I had three minutes left and I had already some six or eight points against me... He had passed the guard twice... When the fight restarted I feigned death, he came in confidently, I pulled him to the guard and when he wanted to pass, I reversed the move..., I fall crossed, I mounted and took his neck. He

didn't want to hit the canvas and lost his senses" tells Rickson. Sergio Penha has always denied Rickson's allegation and has told that both times he fought with a broken rib and that he had the same weight as Gracie. "I have never weighed 93kg, he was 82kg and I weighed 83kg. I had already had my knee on his belly and had passed the guard three times, but as he was very aggressive, he wanted to define. When I went to pass the guard for the fourth time, he put his elbow on my rib, I couldn't endure the pain and ended up sweeping and mounting, where he ended me by choking. Many people say that I lost my senses, but the truth is that I hit the canvas", recalls Penha, laughing. His master, Oswaldo Alves, doesn't keep good memories of that episode. "Nobody had ever managed to do points against Rickson, Sergio did 10. 30 seconds to finish Mansour stopped the fight so that Rickson could tie his belt. They used the time to fan Rickson for a few minutes. If Mansour hadn't stopped the fight the 'biggest tragedy' of Jiu-Jitsu would have happened" says Oswaldo Alves. Instead,



Top: Royler Gracie X Peixotinho.
Right: Ralph, Carlitos and Renzo.



Penha prefers to be accommodating. "Actually, he won. I don't know if that stop hadn't been done, I could have change the fight, but what matters is that it was a nice and active fight. I won for nine minutes and he did for thirty seconds" concludes Penha.

Royler Gracie X Ricardo De La Riva

Another great classic, very commented by our 40 experts, is the trilogy of the kimono fights between Royler (Gracie) and Ricardo De La Riva (Carlson). These confrontations took place in 1987 (Cup Cantão), 1988 (State Championship) and 1989 (Sport Warehouse Cup), and were virtually identical, De La Riva below trying to sweep and Royler above trying to pass. In the end, no points, the referees had to decide. "I won the first two times and he won the final" recalls De La Riva, who had made his debut in the black belt category in the State Championship in 1986, having defeated the two Royler Brothers, Rolker and Royce, by 2x0, respectively in weight and in the absolute. "I remember that he had a very difficult guard to pass, so difficult that it was named after him. He pulled me and I gave way, because I liked to play on top. Maybe that was the mistake, since our game never fitted, or at least it never fitted for me" analyzes Royler today. De La Riva tells that he used the strategy to achieve his two victories: "I had always seen him fight, even because he was the most qualified, and I had realized that he always exploded at the end and won. At that time there were no benefits and the one who shocked the most at the end won the fight. Then I made a strategy to counter this. That was the tone of our three fights, which incidentally, were

excellent. Royler has won four world championships, he is one of the greatest kimono fighters in history. I am very proud to have won him twice", Ricardo ends.

Royler Gracie X Peixotinho

One of the greatest confrontations, which sparked the rivalry between Carlson and Gracie schools, took place during the fight between Peixotinho and Royler Gracie in 1986, in the Lighting Bolt Cup.

Royler, the only Jiu-Jitsu black belt who has fought against adversaries from three generations, and the fighter who has done more kimono competitions in the history of the family, clarifies that this fight is the most crucial in his career. "He took my back when the fight had just started and remained there about eight minutes. Finally I could get out, I passed and I mounted", recalls Gracie, who won another legend of the rival academy, Cássio Cardoso, the same day, in the lightweight category final, in a fight that ended tied (2x2) and was decided by advantages.

Renzo Gracie X De La Riva

Este fue uno de los grandes clásicos que dThis was one of the greatest fights that defined the first Jiu Jitsu Brazilian Championship, the Mameluc, organized by André Pederneiras in the gym of the Hebrew Society, in 1993.

At that time, De La Riva was the phenomenon of Carlson and had already achieved four victories against the Gracies (two against Royler, one against Rolker and one against Royce). Recently arrived to black belt, Renzo changed his status as a victim in the fight, using the perfect tactic to

pass De La Riva's dreaded guard, pulling the black belt of Carlson and getting to sweep with his shoulder blade in the last minute of the fight.

Pascoal X Royce Gracie

Hold at the Company 85 Cup, in the Club Fluminense, the fight between Pascoal (Oswaldo Alves) and Royce Gracie, can't be omitted in any good talk about the old guard of Jiu-Jitsu. Royce made his debut in black belt, and after spending much of the fight trying to pass the guard, he finally was surprised by Oswaldo Alves' student, who came to the ending with an arm lock. Months later, Royler revenged his brother giving a Jiu-Jitsu lesson and beating Oswaldo's student with a huge number of points in the Vansport Cup, the same year.

Rillion Gracie X Celsão

Another fight which made history in Jiu-Jitsu was the confrontation between the lightweight Rillion Gracie and Celsão, heavy Judo black belt in the Lighting Bolt Cup, in the district of Urca (Rio), in 1986. "By then, the Judo staff used to enrol in Jiu-Jitsu events to test themselves on the ground, mainly with Rickson Gracie in the absolute", recalls the president of LEERJ Silvio Pereira. But in this event it was Rillion, 60kg, who did the honours of the house enrolling in the absolute and fighting against Celsão, judoca of more than 100kg, who had just started, and applied a film fall on Gracie.

"Both fell out and, when they returned to the fight, Rillion received a foot lock and caught his rival's knee. The gym collapsed", recalls Gurgel. In the same event there was



Left: Fábio Gurgel X Sérgio "Bolão".

Center: Wallid Ismail X Renzo Gracie.

Bottom: Sergio Penha.



after Renzo beat De La Riva (Carlson) in the Brazilian 1993, while Wallid had defeated Renzo's brother, Ralph Gracie, in the Cantão Cup.

The fight began with Gracie receiving a choke. "I didn't sleep him because the kimono topped with a flap which was very thick, which didn't allow me to catch him", said Renzo by then. Wallid answered all the ending attempts by Gracie, scoring with his classic guard passes, winning by 9x0. "I was stolen 8 points, 4 knees on the belly. If you compare it to football, I won 5x0 with four goals cancelled", complained Wallid after the fight. Renzo replied: "Wallid only fought for the points, he showed no technique whatsoever, whereas I caught five times his back and I received three chokes and an arm lock. If I had fought for points, I could have done more than twenty, but I preferred to give priority to the ending" Renzo attacked. The fight between Renzo and Wallid would end up being just the second chapter of many brushes between the Amazon man and the Gracie. After ending Royce Gracie and spending nearly a year trying to solve in the rings a personal war with Ryan Gracie, Wallid came to call himself "Gracie Killer", consolidating as enemy No. 1 of the family.

another classic, Rickson against Marcos Aurelio, another judoka, who had eliminated Rickson's students, Malibú and Caique and who eventually hit the canvas, choked at the back, in the final with Gracie.

Wallid Ismail X Renzo Gracie

The historic fight between Wallid Ismail and Renzo Gracie, held in 1993 in the Flamengo race gym club, totally crowded (3,500 people), is undoubtedly one of the most crucial chapters of the rivalry between the schools of Carlson and Gracie, in this case represented by Carlinhos' Gracie Barra, which was beginning to appear as a new power of sport. The challenge came

Fabio Gurgel X Sergio "Bolão"

Alumno de Romero Jacaré (cinturón negro de Rolls Gracie), Fabio Gurgel fue uno de los gRomero Jacaré's student (Rolls Gracie's black belt), Fabio Gurgel, was one of the major opponents of the Carlson's feared heavy team, initially formed by Sergio Bolão and then by Murilo Bustamante and Amaury Bitetti. "I fought four times against Bolão, I won two and I lost two. I lost the

first being purple belt in the LERJJ, in 1987, for advantages; then I won in the Ligthning Bolt the same year, also for advantages, then I lost in 1989, already brown belt, in the Sport Warehouse Cup, also for advantages", recalls Gurgel, who beat his opponent in the only battle that took place in black belt category, hold in the Brazilian in 1994, the first event of Carlinhos Gracie's CBJJ. "He started sweeping me (2x0), I applied a fall (2x2) and passed mounting, winning by 6x2", recalls Gurgel, that in the "Carlinhos Gracie era" achieved the same result (2 victories and 2 defeats) against another rival of Carlson, Murilo Bustamante. The only Carlson's fighter who achieved more victories over Gurgel was Amaury Bitetti, who came to fight against him more than 10 times.

Wallid Ismail X Jucão

Held in 1991, at the Physical Education School of the Army, in the district of Urca, the Nastra Cup is remembered by the historic invasion of Marco Ruas, Hugo Duarte and the people of Wrestling, who went to answer a call made by Wallid in a newspaper, where he challenged any Jiu-Jitsu fighter. The tense confrontation would be the origin of Vale-Tudo, a challenge between Wrestling and Jiu-Jitsu, in the neighborhood of Grajaú. In the same event Wallid, still brown belt, would make a historic fight against Carlinhos Gracie's student, Adílson "Jucão" Brites. After pulling Ismail to the guard, Jucão received a tight Kimura. "The position was very forced, I was the fight referee and I threatened to stop the fight, but Wallid said no!", recalls Roberto "Gordo" Correa. From there what could be





FFIGURES INTERVIEWED	THE BEST FIGHT	BEST COMPETITOR OF ALL TIME	EDREAM FIGHT
Silvio Behing Osvaldo Paquetá Wallid Ismail Zé Mario Sperry Silvio Pereira Mario Cupertino Vinicius Draculino Fabio Gurgel Bebeo Duarte Dedé Pederneiras Sergio Bolão Marcão Roberto Gordo Fernando Pinduka Murilo Bustamante Róbson Gracie Marcio Caruso Paulo Borracha Roberto Roleta Joe Moreira Moises Muradi Ricardo Libório Marcelo Playmobil Osvaldo Alves Francisco Mansur Rorion Gracie João Alberto Barreto Roberto Godói Marcio Macarrão Amaury Bitetti Jorge Pereira Jorge Guimarães Joinha Amaur Bitetti (Pai) Ataíde Junior Carlos Rosado Vinicius Campelo José Henrique (Zé Beleza) Romero Cavalcante Jacaré Armando Wrid Sergio Penha Royler Gracie	Marcelo Behing x Cássio Cardoso Marcelo Behing x Cássio Cardoso Marcelo Behing x Cássio Cardoso Royler Gracie x Ricardo De La Riva Royler Gracie x Ricardo De La Riva Sergio Iris x Rorion Gracie Renzo Gracie x Ricardo De La Riva Sergio Bolão x Jean Jacques Machado Mario Cupertino x Royler Gracie Marcelo Behing x Cássio Cardoso Royler Gracie x Peixotinho Jean Jacques Machado x Wallid Ismail Jean Jacques Machado x Wallid Ismail Rolles Gracie x Paulo Boca Royler Gracie x Ricardo De La Riva Carlos Gracie x "Geo Omori" Rickson Gracie x Sergio Penha Wallid Ismail x Renzo Gracie Roberto Roleta x Wallid Ismail Rickson Gracie x Joe Moreira Royler Gracie x Ricardo De La Riva Royler Gracie x Ricardo De La Riva Marcelo Behing x Cássio Cardoso Rickson Gracie x Sergio Penha Royler Gracie x Marcio Macarrão Hélio Gracie x Kimura Renzo Gracie x Wallid Ismail Royce Gracie x Wallid Ismail Rickson Gracie x Sergio Penha Rickson Gracie x Sergio Penha Marcelo Behing x Cassio Cardoso Helio Gracie x Kimura Amaury Bitetti x Castelo Branco Bolão x Gurgel Rickson Gracie x Sergio Penha Marcelo behing x Cássio Cardoso Cássio Cardoso x Marcelo Behring Fabio Gurgel x Amaury Bitetti Renzo Gracie x Wallid Ismail Pascoal x Royce Gracie Rickson Gracie x Sergio Penha	Rickson Gracie Sérgio Niterói Ronaldo Jacaré Roger Gracie Rickson Gracie Rolls Gracie Royler Gracie Rickson Gracie Murilo Bustamante Amaury Bitetti Amaury Bitetti Royler Gracie Rickson Gracie Rolls Gracie Ricardo De La Riva Rolls Gracie Royler Gracie Royler Gracie Fernando Tererê Royler Gracie Rickson Gracie Rickson Gracie Rickson Gracie Amaury Bitetti Rolls Gracie Rickson Gracie Rolls Gracie Róbson Gracie Royler Gracie Roger Gracie Amaury Bitetti Rickson Gracie Royler Gracie Amaury Bitetti Royler Gracie Ricardo Libório Rickson Gracie Rickson Gracie Rolls Gracie João Alberto Barreto Roger Gracie Rolls Gracie	Rickson Gracie x Roger Gracie Cássio Cardoso x Roger Gracie Ricardo Libório x Ronaldo Jacaré Ricardo Liborio x Roger Gracie Rickson Gracie x Ricardo Arona Carlson Gracie x Roger Gracie Draculino x Cobrinha Jean Jacques Machado x Marcelo Garcia Ricardo Libório x Rickson Gracie Ricardo Libório x Rickson Gracie Rickson Gracie x Amaury Bitetti Royler Gracie x Marcelo Garcia Jean Jacques Machado x Marcelo Garcia Rolls Gracie x Ronaldo Jacaré Ricardo Libório x Ronaldo Jacaré Helio Gracie x Pedro Hemetério Fernando Pinduka x Roger Gracie Peixotinho x Ronaldo Jacaré Vitor Shaolin x Ronaldo Jacaré Rickson Gracie x Ronaldo Jacaré Cobrinha x Royler Gracie Murilo Bustamante x Marcelo Garcia Saulo Ribeiro x Amaury Bitetti Rolls Gracie x Marcelo Garcia Rickson Gracie x Roger Gracie Ryrion Gracie x Kimura Rickson Gracie x Roger Gracie Amaury Bitetti x Ronaldo Jacaré Rolls Gracie x Marcelo Garcia Rickson Gracie x Ronaldo Jacaré Rickson x Jacare Rickson x Rolls Bitetti x Rickson Rolls x Marcelinho Ricardo Libório x Roger Gracie Rickson Gracie x Fabio Gurgel Rolls x Jacaré Roger Gracie x Rickson Gracie Euclides Pereira x Rickson Gracie Rolls Gracie x Ronaldo Jacare Marcelino Garcia x Rolls Gracie
RESULTADOS The best fight	RESULTADOS The best competitor	RESULTADOS Dream fight	
1º- Marcelo Behing x Cássio Cardoso - 7 votos 2º- Rickson Gracie x Sergio Penha - 6 votos 3º- Royler Gracie x Ricardo De La Riva - 5 votos	1º- Rickson Gracie - 9 votos 2º- Royler Gracie - 8 votos 3º- Rolls Gracie - 7 votos	1º- Rickson Gracie x Roger Gracie - 4 votos 2º- Rolls Gracie x Marcelo Garcia - 4 votos- 3º- Rickson x Jacaré - 3 votos	

seen was the spectacle of forcing Wallid, which is what would characterize his career. He escaped from the position and with his injured arm, he saw how Jucão swept him, caught his back and got 13 points in a row. When everyone thought that the fight was over, Wallid reacted and turn the result back, 16x13. "It was crazy, I still have the scar from that injury on my arm. The worst thing is that months later I had to fight Vale-Tudo against Eugenio Tadeu in Grajaú and my doctor told me that even a miracle couldn't help me recover in time. But I knew that this was the opportunity of my life. I almost killed myself in physiotherapy, I fought and I won", recalls Ismail, jubilant.

The greatest of all time

We have invited 41 masters of great renown of Brazilian Jiu-Jitsu, to choose the greatest competitor of all time, the best fight in the history of Jiu-Jitsu and the dream fight between an idol from the past

"We have invited 41 masters of great renown of Brazilian Jiu-Jitsu, to choose the greatest competitor of all time, the best fight in the history of Jiu-Jitsu and the dream fight between an idol from the past and one from the present. The results of the survey can be seen in the Box."

and one from the present. The results of the survey can be seen in the Box.

The Age Carlos Gracie

If the victory of Jiu-Jitsu over freestyle wrestling in Vale Tudo in 1991 had already led to a substantial increase in the number of practitioners in Brazil, after the victories of Royce Gracie in UFC in 1993 and the resulting global recognition of Jiu-Jitsu, the sport became a sort of national epidemic. It was the time for the Gracie family to put rivalries aside and join together, before a visionary entrepreneur could come from outside, ready to organize events and make money with that goose that lays the golden eggs. It was then when Carlos Gracie Jr. (leader of the Barra Gracie Academy) came on the scene and showed his relatives that rivalries should be put aside and that they should try to foster an understanding to help the growth of the sport. It turned out well. In 1994, Carlos



Top: Rickson Gracie.
Center: Roger Gracie.
Down: A seminar by Rickson

Historic keys of

Brazilian Jiu Jitsu



created the Brazilian Jiu-Jitsu Confederation and organized the first Brazilian championship of that category, joining the great academies of Rio and thirteen other states of Brazil. In 1995 Carlos organized the first Pan American in Los Angeles and in 1996 he started a new era in the sport, organizing the first Jiu-Jitsu World Championship in Rio and creating the foundations which allowed the sport to reach its current level.





Great fighters

K-1 MMA

Text: Marcelo Alonso
Photos: Courtesy of FEG

Gesias

The Fedor of light weights





In Brazil he is called Gegê, in Japan Calvin and in the United States JZ. Regardless of the name, the fact is that Gesias Cavalcante is known worldwide nowadays as a sort of Fedor Emelianko of light weights (up to 70kg) at the MMA.

Lover of challenges, the Wrestling black belt, after winning the first edition of the Hero's GP in 2006, decided to test his knowledge of footwork, accepting an invitation from the K-1 to fight against no less than the Japanese Masato, one of the most respected strikers-lightweight in the world. To everyone's surprise, the representative of the American Top Team (ATT) endured 3 rounds against the Japanese and only lost after the referees' decision. Months later, Gesias returned to the Hero's GP 2007 to defend his belt, winning in less than five minutes to two other heavy Brazilians, Vitor "Shaolin" Ribeiro, from the Academy União Nova (on a knock-out) and André Dida, from the Chute Boxe (on an ending).

While on holidays in Brazil, Gesias received the visit of Black Belt in his house and talked to us about the impressive victories, about his poor childhood and his new nickname, "Fedor of light weights". You will find it below.

Budo International : Who did you think that would be more difficult to beat in this GP, Shaolin or André Dida?

Gesias Cavalcante: Undoubtedly, I expected that Shaolin would be more difficult to beat, not only because of his greater experience, with several Jiu-Jitsu world titles, a belt from Cage Rage and another one from Shooto, but also because he was the first opponent. When I fight a tournament, I normally focus on the first opponent. To reach the final, you have to be well focused on your first fight. If I had three opponents to worry about and the hardest was the first one, I logically had to focus on him.

B.I.: Did you hope that the fight would last longer?

GC: Before the fight everything crosses your mind, but I must admit that I have expected a longer fight. When I fight, I take every opportunity that the adversary gives to me. Shaolin got the clinch very fast and when he reached the back he relaxed, it was then when I felt it was possible to push his chest, grab his leg and take him to the ground. When he fell, I did a series of punches and the referee stopped the combat.

B.I.: Why did you smile at Dida, from the Chute Boxe, in the final?

GC: I smiled because Dida faced me defiantly, in a very Chute Boxe style. I don't like those attitudes, it seems to me that they don't correspond to the current situation of a professional fighter at the MMA, that is why I smiled.

B.I.: In your fight with Dida, everybody expected to see a hard exchange, but you knocked him down...

GC: I was ready to fight standing or on the ground; I went to the exchange from the beginning, but I didn't reach the proper distance and Dida surprised me with a cross, which is his hardest blow; my knees bent, but I wasn't even near to fall (knock down) as he said later. I was totally concentrated and aware, so I knocked him out, I passed his guard and I ended him in the first round.

B.I.: You are called the "the Fedor of light weights"... Who do you consider the hardest rival in this category?

GC: For me, every fight is hard, every opponent has a strong point and a weak one. But today I believe even the up to 70kg category is the most difficult of the MMA. There is Sean Sherk, who is champion of UFC and very hard in the Octagon; there is Takanori Gomi, who was the champion of the Pride. There are several other extremely hard wrestlers. My dream now would be to make a fight against Sherk, to try to unify the belts of Hero's and UFC.

B.I.: How did you have the idea of fighting against Masato in his field (with the rules of K-1)?

GC: I have been training a little bit of everything for a long time. I have had the opportunity to go to Holland several times to train Muay Thai. There I trained with the big names in the category, as Drago and Melvin and I liked even more the standing fight. After winning the Hero's GP of 2006, I went to an edition of K-1 Max and the promoters of the event asked me if I would dare to fight with the rules of K-1, and I was proposed to fight against Masato, who was the maximum figure of Japan. As I love challenges, I immediately accepted. The worst thing is that I had just fought at the Dynamite. I trained for three weeks and I fought against him, in the K-1 Max.





B.I.: What is the main difference between fighting with the rules of K-1 and those of MMA?

GC: The speed of the fight, the pace of Muay Thai is completely different; in Vale-Tudo the explosion is very important, in K-1, not so much. But I really enjoyed the experience. Contrary to what everyone thought, Masato knocked me out, he won for the referees' decision and this has given me more confidence in the standing fight and has lifted my spirits in Japan.

B.I.: How did you start to fight?

GC: For me it was something natural, I started practicing judo, at the age of four; my parents took me to train, to have a naughty child at home. At the age of 11 I left the Judo, I started a bit of Capoeira and Thai Boxing. As Muay Thai and Wrestling always were together in Rio, I began to train Wrestling. I remember the first day I came to the academy with the school uniform. The teacher told me to change my clothes and in the first lessons we already started to fight. Then I saw that it was what I wanted. I was champion of several submission tournaments, as the Cyclone Cup, the Budokan Cup, then I went to train at the Carlson and finally I was invited to train at the ATT.

B.I.: And how did Carlson welcome you?



GC: Carlson liked me because I trained hard with his boys. I remember that in his particular way of speaking, he said: "The guy has a good basis for Vale-Tudo, he doesn't fall below, nobody sweeps him!" For me, that was a great incentive... The fact that a legend like Carlson said something like that... it was a great encouragement!

B.I.: How important have your parents been in your career?

GC: My parents have always been an example for me, very fighter, so much that my idols are my parents, who have come from nowhere. When I was a child, they sold "hot dogs" at the beach, but thanks God they didn't stop fighting for life, they grew up (my mother studied two university degrees), and they could pay my studies in a good college, give me education and culture; for me, that is the best in life. Our relationship has always been as a dual-hand way, because as I admired what they did, they also admired what I did, no matter what it was, fighting, sports, they agreed with everything I did and they supported me.

B.I.: What is the difference between training in the ATT and in other teams?

GC: The structure of the academy is astonishing. We also have excellent instructors. In Boxing we have an Olympic champion; in Muay Thai there is Mohamed, who has been world champion several times; at ground we have Libório Ricardo, one of the most technical of Carlson's black belts of all times; in physical preparation we have André Benkei, who is fantastic. The most important thing is that we are a family. We train twice a day together, and together we go out for lunch and dinner. At the ATT we breathe MMA 24 hours a day.

B.I.: Have you get used to live in the United States? How many times a year do you come to Brazil?

GC: I have adapted very well, it had

to be that way. I do what I like, I have excellent facilities and I am surrounded by colleagues I consider my family. Like this it is easy to adapt to any place.

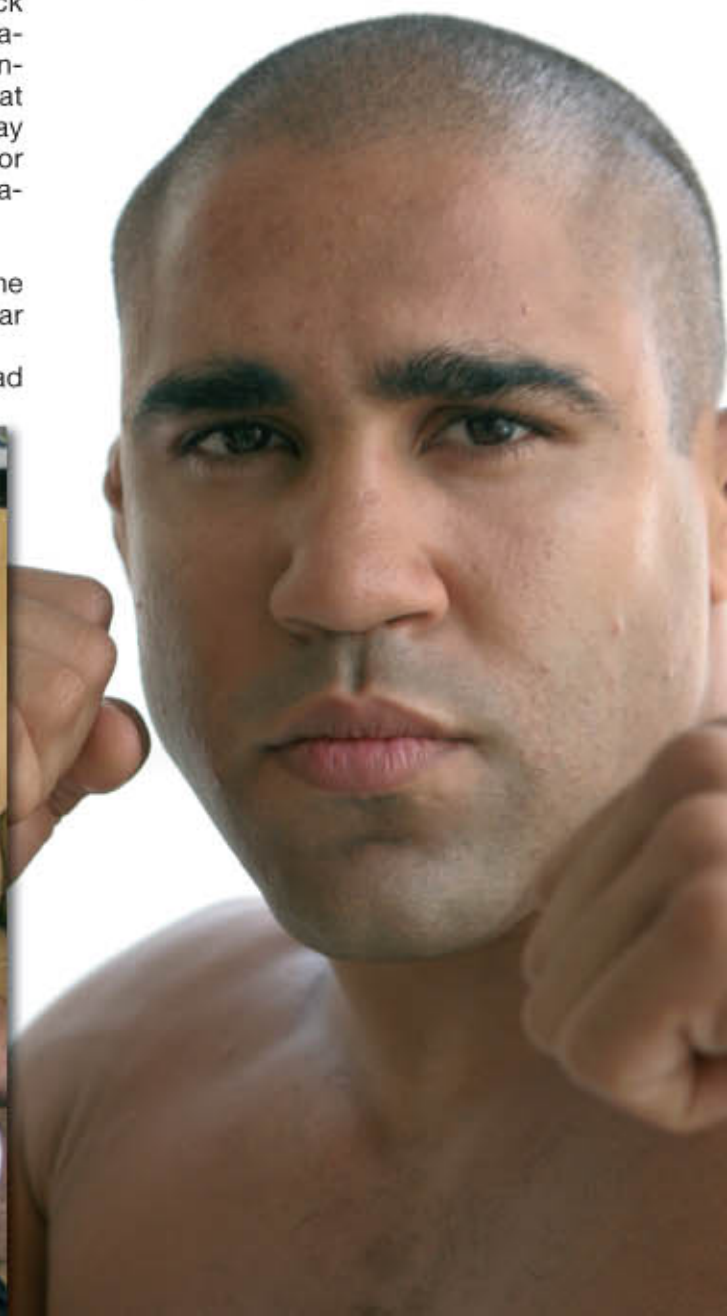
I haven't travelled to Brazil very often, usually once a year. I must visit my family, my friends, my country, a bit more. I need to charge the batteries in this wonderful country! Unfortunately it is a place where there are not many opportunities, but I think this will change one day.

B.I.: What is the way for Minotauro to beat Fedor?

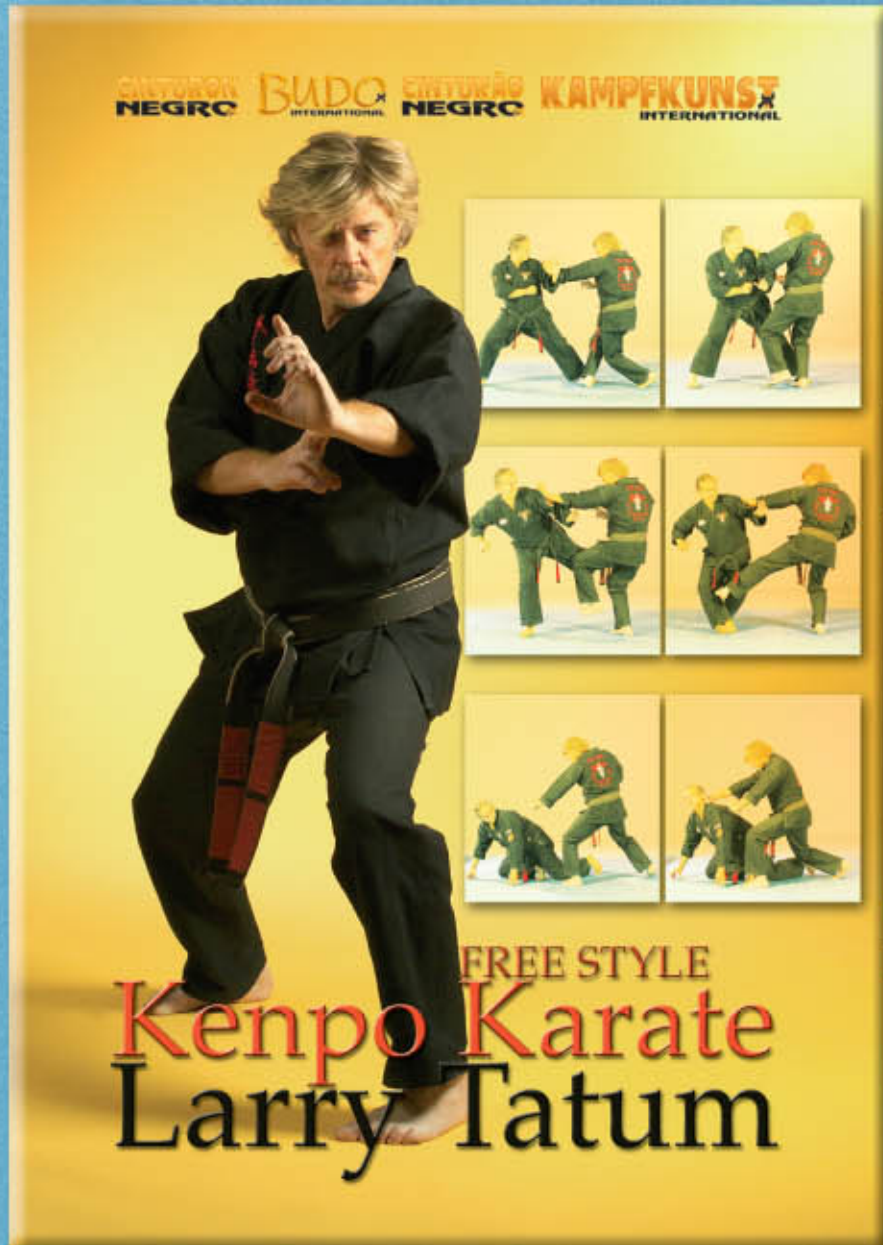
GC: Entering to fight, as he entered the second time against Fedor, when they stopped the fight and gave the "Contest". I think he was on track to beat him. Minotauro needs a better wrestling base to be able to lead the fight in the way he wants and set the pace of the game, as Fedor has a very good base in all areas and he is intelligent and strategic.

B.I.: What is your dream as a fighter?

GC: Fight, fight and fight, and evolve through it more and more, not only as a fighter but also as a human being. Being able to look back and be satisfied with what I have done, for having done my best at something I love to do, and take the best things in life. Seizing friendship, places and lifestyle the fight provides. You leave the titles behind, but the experiences you have learned during the trip are eternal!



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MAESTRO ANGELO VIGGIANI dal MONTONE



Maestro Angelo Viggiani dal Mòntone "Lo schermo"

The Master

Angelo Viggiani del Mòntone was born in the Emilian lands in 1517.

Through his younger brother, Battista Viggiani, we know that Master Angelo served for many years under the banner of Emperor Massimiliano II of Bohemia.

Viggiani studied in the Bolognese martial school in the first half of the sixteenth century, honouring it with his exploits and proving to be a great master of the art of fencing, teaching to illustrious pupils. He left us a written work, which is entitled "Lo Schermo".

Among his students, they are noteworthy the illustrious Duke Ercole Quarto di Ferrara, famous for his skill in the art of fighting with the sword, both in tournaments and in the "pubblici abbattimenti" (public fights), and Girolamo Cavalcabò, who was Master of weapons in the court of Enrico IV.

Cavalcabò also wrote a treatise entitled "Trattato et istruzione per tirare d'arme, dell'eccellente schermidore Geronimo Cavalcabò" (Treatise and instructions to fight with weapons, by the excellent fencer Geronimo Cavalcabò), a work that was translated into German at the beginning of the 17th century.

The Treatise

The treatise "Lo schermo", by Master Viggiani, was written in 1550 and printed posthumously, ordered by the author's brother, in Venice (1575), in Giorgio Angelieri's printer.

Again, it was printed in Bologna in Gio Rossi's printer, in 1588, with a dedication to the illustrious Count Pirro Malvezzi.

Historically, the work is very important and places Viggiani among the first - if not the first - authors of the renewal of the traditional secularized school. His book provides that extraordinary power which has changed the concepts and formulas, which led the art of Renaissance Scrimia to become the Fencing school of the early years of the 17th century, with prominent figures like Masters Giganti and Capoferro.

The Treaty is formed of three parts and the dissertation is done through two characters which discuss the subject, the Illustrious Alvigi Gonzaga, called Rodomonte, and His Excellency M. Boccadiferro, a philosopher.

Both talk and discuss alternating questions and answers, according to a widely used formula at the time, which allows the author to explain the principles, models and complex methods and to articulate them as belonging to the art of fencing.

In the first part of the work, through the contrast of these two antithetic figures, the man of weapons and the literary man, Master

Viggiani illustrates and analyzes the cognitive and emotional elements that make up the philosophy of a fencer.

When Boccadiferro says: "So we know that the discipline of weapons seeks three things: heart, knowledge and lack of rage", Rodomonte replies: "On the other hand, we say that the discipline seeks more than anything else, to have eyes, hands and feet".

The intellect, the virtue of reasoning, the willingness of the spirit, the sagacity of the sense, the character, are explained through extraordinary dialogues, among which some living examples of wisdom stand out: "both our and your exercise come equally from mind and body. How could you study without the help of the body and the five senses?" And he adds: "This is why, from the beginning, I say that for a veteran soldier, it is necessary the knowledge that arrives to the heart: I agree that both powers come together from body and soul".

The philosophical dialogues about art would be enough to consider these precious pages worthy of being studied, since even nowadays they are dense with ideas and thoughts, full of values for the current scholars of martial arts.

In the second part of the treatise, the dialogues talk about the other main theoretical concepts related to the deep nature of the offensive and defensive acting, while in the third part, the figure of Viggiani and his role as a Master of weapons stands out with all its technique expertise.

This is where the desire for applied technical knowledge and the gesture knowledge of the martial artist of our time find the real answers, which can only be given by a Master of weapons forged in the harsh and ruthless school of armed fight.

In the third part of the treatise, Viggiani brings together in some precious lessons the essence of his technical knowledge.

The extraordinary significance of the treatise "Lo Schermo" lies on the fact that it does a gradual and thorough reading of the Renaissance school of Italian Scrimia.

The Master focuses his reasoning on the sword alone, and therefore his work moves away from the past, overcoming 'old' concepts and consolidated traditions. It creates an essential model of attitudes, leaving the flowery and allegorical language that had hardly changed since the Middle Ages.

The Sword technique

"The first thing a good fencer master taught was to be on guard. I remember when I was a young man, and along with some other students, I trained the game of weapons, first of all the Master taught me to wield the sword and then to be on guard".

Angelo Viggiani dal Mòntone. "Lo schermo"

If there is an important philosophical concept, that is where the Master warns us,



"LO SCHERMO"



since the introduction of the third part, that the man of weapons must avoid blind fury, in favor of a "controlled anger".

According to the Master, the exercise of weapons should not proceed with "game swords", because these can't bring honor and heart strength, nor you can learn a perfect fencing. This is an unacceptable practice today, for obvious security reasons.

Playing with the "hoe swords" (training weapons with no edge and no point, used in the Middle Ages), it would be impossible to parry by performing perfect blows, at least not with that "approach and speed, from a further distance and with more power", as it would be done with "real weapons".

After having told the virtues of the sword, an "extremely ancient and modern" weapon, the Master explains the importance of the edges, the point and their strategic use, then he teaches the Count how to properly perform blows.

The blows called "spetie di ferite", hurting blows, can have three forms, mandritti (direct), rovesci (riverso) and punte (point), recalling the nomenclature of the old school, which divided them into "sgualembrati", which hurt making a slit; rounds and thrusts, explaining their respective natures, such as the false-edges and the longwords.

The Master makes an interesting strategic analysis on the planes to intercept the blows, describing their birth, length and specific depth for the different lines, depending on their nature to harm.

He describes how to hold a sword in the "stanco lato" (tired side), and what are the blows that are performed after drawing it out. He describes the nature of the point and mention the blows related (down straight point, up straight point, or thrust and inverse point); he explains other sword blows, such as "mandritti, stramazzone, falsi finti e puntati".

Master Viaggiani's detailed lessons take place between descriptions of blows and the precise performance of them, until the guards.

It is now when Viggiani strongly breaks with the past and tradition, doing through Rodomonte a clear criticism of the pomposity of the names given to the guards so far.

For the high-sounding and very evocative names such as entering guard, head guard, "becca cesa", "cinghiara porta di ferro" and many others, Viggiani proposes three main offensive guards, three defensive ones and a general one.

But his desire is not to renounce the "many Masters of weapons" of the "common school", but to do something much easier to transmit the method.

The work of the Master continues with the detailed description of the nature of the guards; the method to injure and provoking the adversary; he teaches how to walk and move to defend and to attack; the nature of time and half-time, of the complete blows and half-blows; how to train to cut; how to protect and parry the different blows, and much more in an endless number of concepts and techniques that are astonishing for the scholar of weapons on each page.

Farewell

"Ch'altro diletto che imparar non provo" (My joy is to learn)

Angelo Viggiani dal Mòntone. "Lo schermo"

Hundreds of pages wouldn't be enough to describe the lessons contained in this wonderful treaty of weapons, a true jewel of knowledge, a wealth of martial powers that make "Lo Schermo" a treatise worthy of appearing next to the works of weapons that we previously presented.

The school and the plurisecular martial Italian tradition still keep many surprises and an incredible knowledge of the armed and disarmed combat, which we will try to introduce through the real works of the Masters of weapons.

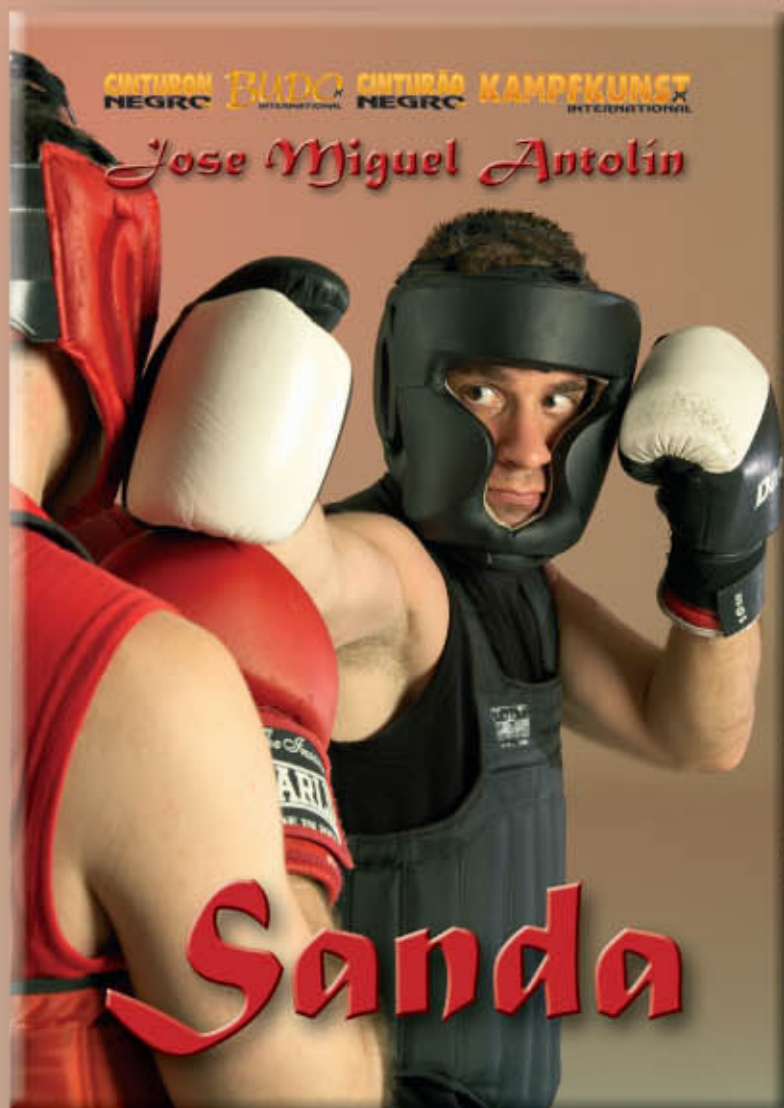
Follow us, this journey continues into the roots of the most hidden knowledge of the Scrimia and the Italian Martial Fencing.



Nova Scrimia Graziano Galvani



Sanda Jose Miguel Antolin



REF.: • SANDA1



The Sanda or Sanshou, the essence of fighting in Kung Fu, is becoming popular and is attracting the attention of practitioners of fighting sports all over the world, because of a regulation which is midway between Vale-Tudo and Kick Boxing or Muay Thai, adding projections and grips. It has a sport element missing in Vale-Tudo, a greater technical sophistication, a great spectacularity and, as a result, it has the potential to become the most complete formula of sportive combat created so far. This first DVD shows the main features of Sanda Ming Ch'uan, how it is worked, some of the most used techniques in competitions and the keys to enter the wonderful world of Sanda combat.

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REF.: • DVD/KANA2



In this first DVD of a new series of 8 volumes which includes all Shotokan Karate, Kanazawa, disciple of the founder Funakoshi and head of an organization, SKIF, with more than 2.4 million students, shows in detail how to perform all the hand and blocking techniques. We will learn the smallest nuances of each technique, from simple Nukite to the hidden complexity of Shuto-Uke. A complete course that allows both beginners and instructors to understand why Shotokan is the art of science of Japanese karate.

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REF.: • DVD/SALVA6

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

REF.: • DVD/SANDA1



The Sanda or Sanshou, the essence of fighting in Kung Fu, is becoming popular and is attracting the attention of practitioners of fighting sports all over the world, because of a regulation which is midway between Vale-Tudo and Kick Boxing or Muay Thai, adding projections and grips. It has a sport element missing in Vale-Tudo, a greater technical sophistication, a great spectacularity and, as a result, it has the potential to become the most complete formula of sportive combat created so far.

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

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A Man of humility

On the Island of Kauai, in the Hawaiian Island group, in the Okinawan newspaper Yoen Jiho Sha, an article appeared on May 1, 1934:

"Long awaited, Mr. Miyagi finally arrives..."

Chojun Miyagi, the recognized authority of Kyukyu karate and master of unmeasurable skill, was prepared to visit Hawaii on invitation... We are relieved to hear from Mr. Miyagi... As already reported, Mr. Miyagi is the master at Taiiku Kyokai, operated by the government of Okinawa and as far as his profound knowledge in his art is con-

cerned, no one in any of Okinawa prefecture can equal him. Prior to his departure to Hawaii, he conducted a one-week seminar... sponsored by the Okinawa Branch of the Dai Nippon Butoku-Kai."

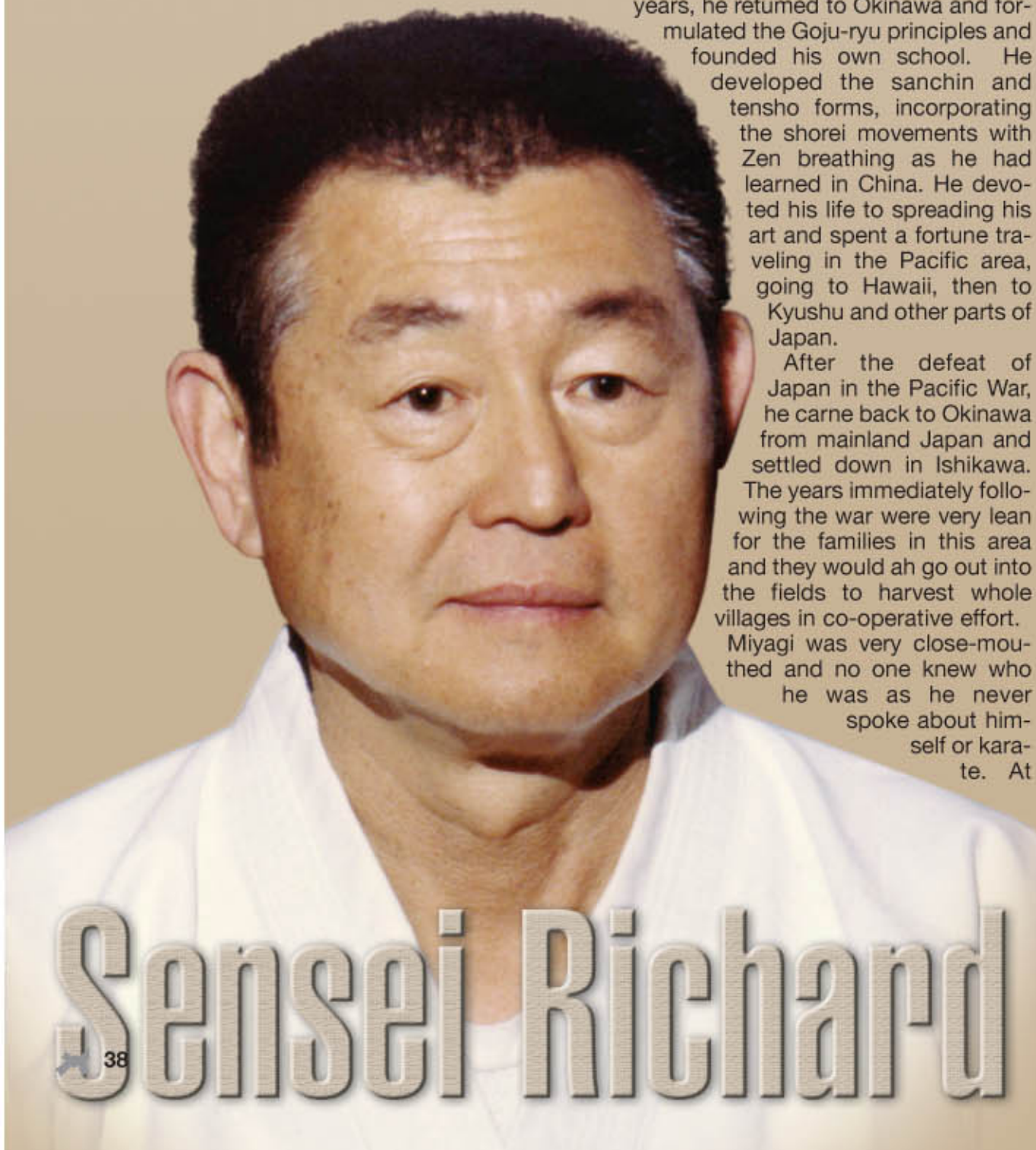
Miyagi Chojun, an extremely quiet man, was born to nobility in Naha, Okinawa. The name Miyagi is a Japanese pronunciation: in Okinawa it is called Miyagusuku. He started to learn karate at the age of nine and at the age of 20 he became Higashionna's (also Higaonna) disciple. He later went to China, as his teacher Higashionna had done before him, and studied Zen as well as the martial arts in a temple in central China. After many years, he returned to Okinawa and formulated the Goju-ryu principles and founded his own school. He developed the sanchin and tensho forms, incorporating the shorei movements with Zen breathing as he had learned in China. He devoted his life to spreading his art and spent a fortune traveling in the Pacific area, going to Hawaii, then to Kyushu and other parts of Japan.

After the defeat of Japan in the Pacific War, he came back to Okinawa from mainland Japan and settled down in Ishikawa. The years immediately following the war were very lean for the families in this area and they would have to go out into the fields to harvest whole villages in co-operative effort.

Miyagi was very close-mouthed and no one knew who he was as he never spoke about himself or karate. At

harvest time, some men told Miyagi to make tea, which was a woman's job, as they felt he could not take the hard labour in spite of his huge body. They mistook Miyagi's quietness and humility for timidity. On several occasions during the lineup for rations, he would give his place to the old women and start all over again at the end of the line. Sometimes young punks would jostle him and push ahead of him at the line and he would only smile. His humility was so genuine that he silently made tea and washed dishes while the so-called more robust men went into the fields and harvested the grain. After a day's harvest, the men, preparing to go back to town, could not lift the huge loads inside the trucks without several men taking hold of a load. On this particular day, under the prodding of the men in charge who wanted to get back to town in a hurry, the loads were of extreme size. Seeing this difficulty, Miyagi told the men to step aside and very easily lifted the loads himself - quickly and without exertion. His feat of strength amazed the men and stories of his act circulated all over the Island. Men came from all over Okinawa to see this strong man, and karate experts were astounded to see Chojun Miyagi. After all, the great Miyagi was believed to be in Japan. When word was finally around that Miyagi was, in fact, in Ishikawa, students of karate flocked there for lessons. He died in Ishikawa, Okinawa on October 8, 1953.

He had the body of a bull and a mind of a saint. He did not seek name, fame or gain. He lived his art; humbly and without pretension. He was a man of humility.



Sensei Richard Kim

Le Samouraï qui est en vous



Der Samurai in dir

El Samurai que llevas dentro

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Kokkar Major Omar Martinez Sesto

HANDGUN DEFENSIVE TACTICS



The Group KOKKAR has analysed thoroughly the cases in the last ten years in which police officers have been killed by firearms or edged weapons, in order to determine the real circumstances under which these agents lost their life. This first volume of the CQB program (CLOSE QUARTER BATTLE) of tactics handgun training covers execution parameters such as surviving confrontations with guns, knife attacks and procedures with low luminosity. This program has been designed to provide the officers the tactical principles and essential operational skills to survive and neutralize in a decisive way the most violent and aggressive criminals.



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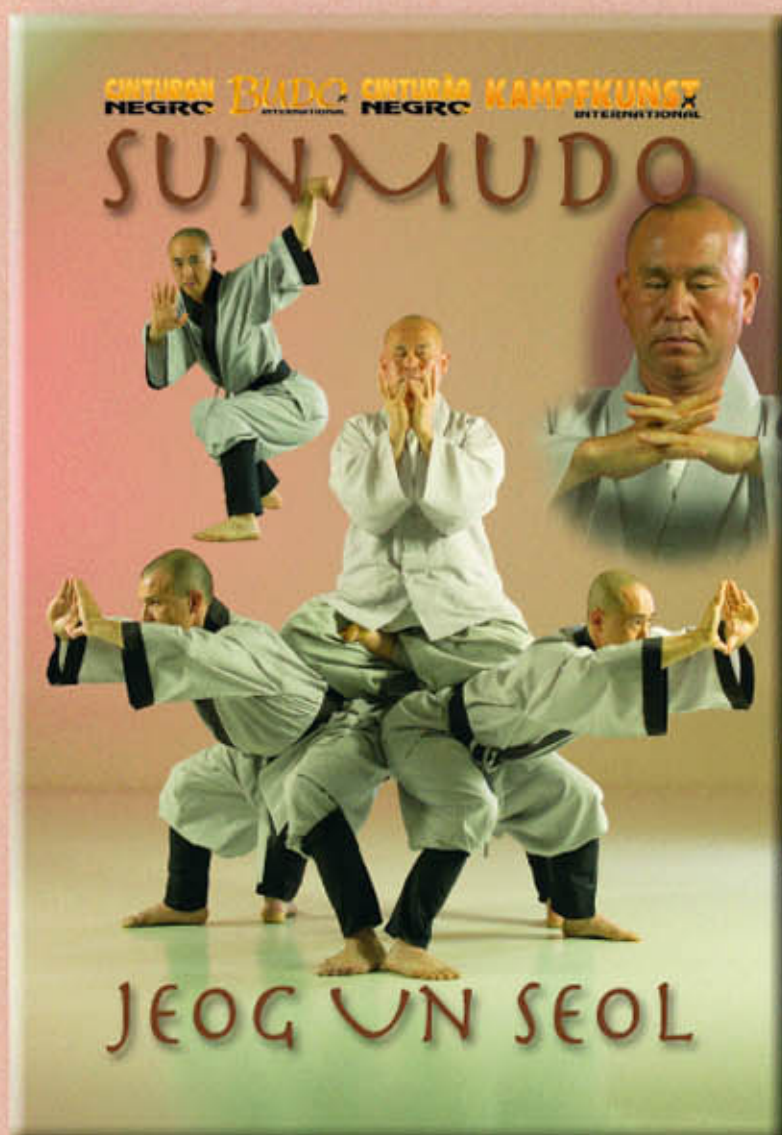
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SUNMUDO JEONG UN SEOL



Sonmudo is the Zen martial art derived from the ancestral methods of Korean Buddhist monks, and renovated by Jeong Un Seol, founder of the temple Golgul and the World Federation. Assisted by a group of students headed by Frédéric Foubert, representative of Sonmudo in Europe, the Great Master introduces us to this style, a combination of internal and external martial art, whose practice develops harmony of mind, body and spirit, working different ways of Yoga, Chi Kung and shapes, and movement to harmonize movements and mind. It is a huge and demanding art, which can provide what many were trying to find in other styles that have taken a more sporting drift

REF.: • SUN1

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It's late and you hurry over to the ATM to take out some money for the evening. You are pushing the ATM buttons and fumbling with your keys when all of a sudden an arm swings around your neck and pulls you backward as you feel something hard poke into your side. You tell yourself that this can't be happening. Your heart pounds inside your chest as you freeze where you stand. You break out into a sweat and can barely answer as you are told to take out \$500.

Everyone reacts to fear in different ways. Some people feel fear before an encounter but perform well during a confrontation.

Others are fearful during, and freeze up unable to deal with the situation that they are faced with. Another person might be calm before and during an event and only feel the fear afterwards. Regardless of which of these models fits you one thing is certain, violent confrontations such as the one described above cause stress and panic that affects our ability to defend ourselves. The problem facing martial arts practitioners and those in particular who are looking to learn how to defend themselves is how to develop skills that they can use under stress. Some martial arts have their students practice relaxing during training. Their students spend hour after hour slowly walking through complicated movement patterns in an attempt to flow easily from one movement to another. The problem as we have noted is that there is nothing relaxing about combat. Expecting a student to be relaxed in a fight is like expecting them to be able to thread a needle while bombs are going off around them. Violent confrontations unlike sporting matches are random, sudden events that shock and often cause panic.

Pressure and stress directly affect performance in every endeavor. Singers who might have perfect pitch in the shower can fold under the pressure of singing in front of others. Combat is no exception to this rule. If on your best day of training you rate yourself an eight on ten then imagine that under stress you may only be a four. The key to being able to perform well under stress is to train under stress. Commando Krav Maga (CKM) students work with this principle of pressure and develop tools that work even when they are feeling stress and fear.

Commando Krav Maga (CKM) instructors place their students under increasing amounts of stress in an attempt to simulate the pressures of actual confrontations. Pressure testing is the great lie detector. It tells us what works, what doesn't, and what our strengths and weaknesses are. It is easy under controlled conditioning to make even the most impractical technique seem reasonable if your partner is cooperating and your environment is free of stress. When pressure, resistance and randomness are introduced you can quickly see what works and what is best left for the movies.

In Commando Krav Maga, students begin by

learning and perfecting techniques, and then with the guidance of their instructor they are placed under various levels of pressure. Pressure tests as they are known come in various forms and are largely responsible for why CKM is the fastest growing reality based system in the world. These tests are the best example of how well CKM works and how quickly it can be applied. A low level pressure test is done with minimal speed, random attacks and little force. A student may know that they will be expected to defend various chokes coming at different angles however they do not know which ones. As they become technically more proficient more force and speed will be added. As a student progresses in his training he builds up to performing pressure tests that include 100% speed and force. More random elements such as obstacles, low light, noise and a wide variety of armed and unarmed attacks are introduced in an effort to place the student under more and more stress. What we have learned from these pressure tests is that simplicity is genius. The body can function under stress and overcome great obstacles if given the right tools. In terms of combat stress can become manageable if techniques are simple, direct and properly trained.

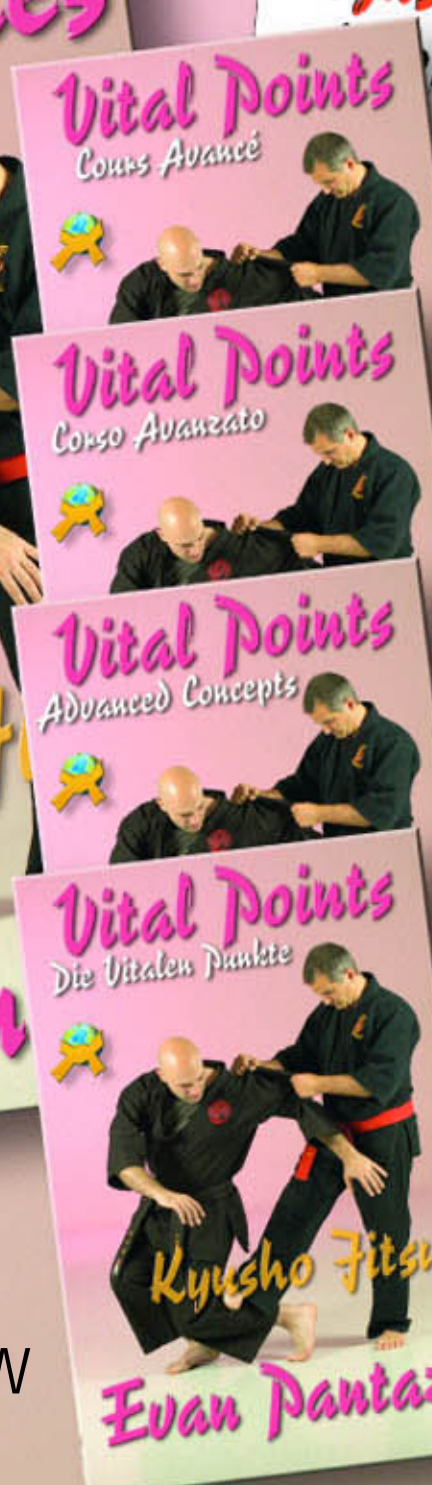
Stress, shock, and fear are the realities of violent assaults. They must also therefore be present in some form in our preparation for violence. Commando Krav Maga has taken this preparation to its most evolved level. As a result of CKM's reputation as the fastest growing reality system in the world, many martial arts studios are offering Commando Krav Maga training at their clubs. These clubs are complimenting their existing programs with the reality based self defense training that Commando Krav Maga offers. CKM programs are spreading so fast that by the end of this year you will be able to find them in twenty countries around the globe. For more information on CKM instructors courses and intensive training camps visit www.commandokravmaga.com

Moni Aizik is the founder of Commando Krav Maga and a former member of the Israeli Special Forces Elite Commando Unit. With over 30 years of combat experience, Moni started his martial arts training at the age of 8, winning 7 national titles in his youth. Joining the military at 18, Moni was responsible for counter-terrorism and intelligence gathering behind enemy lines and fought in the Yom Kippur War. After his military service, Moni continued teaching hand-to-hand combat to Israeli Special Forces Commandos and eventually extended his teachings to the law enforcement and civilian sectors.

Under Pressure

MONI AIZIK COMMANDO KRAV MAGA

New book!!!



Puntos Vitales
Kyusho Fitsu



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

section of combinations and application of points in

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

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

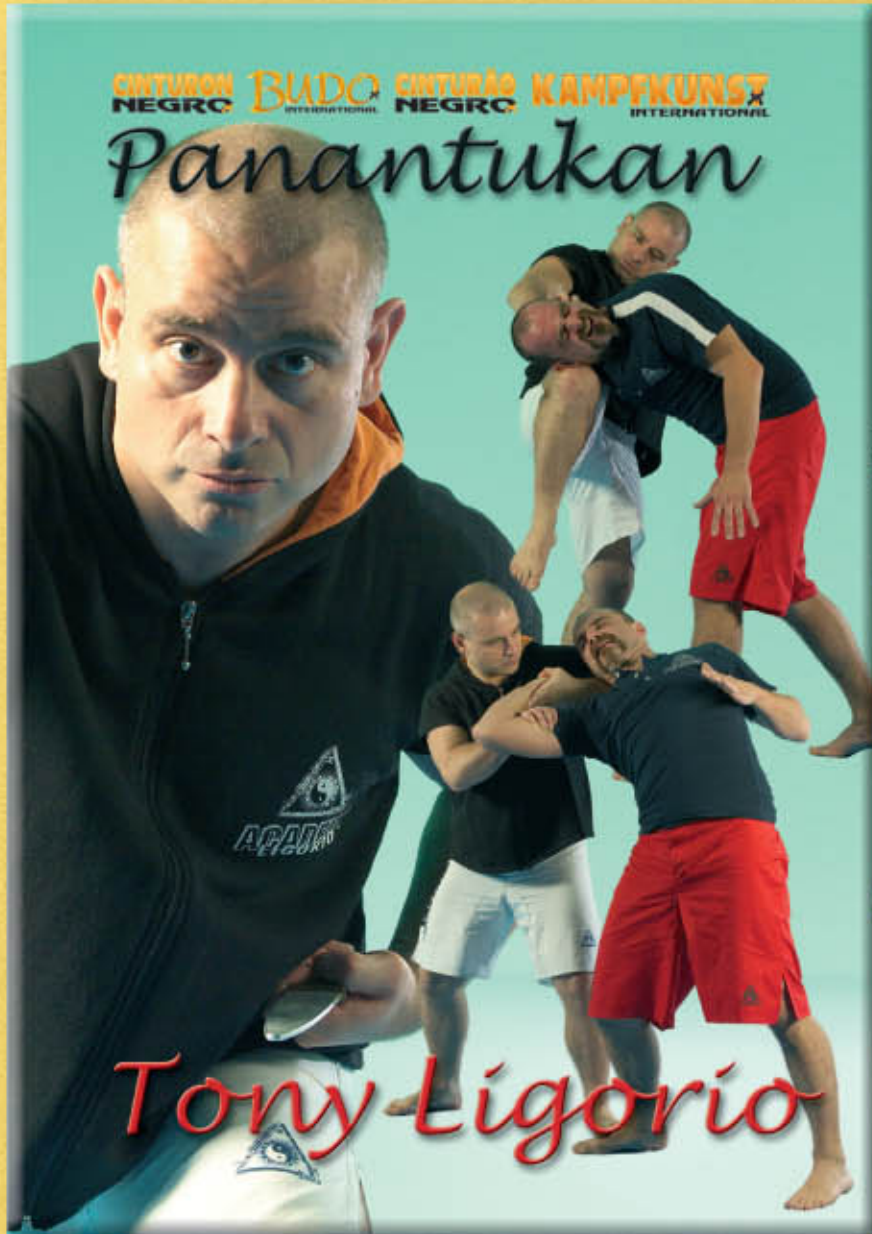
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Panantukan Tony Ligorio



The extensive training and achievements in styles such as Kung-Fu, JKD, Arnis, Kickboxing, Muay Thai and Shoot Boxe, among others, have served to Master Tony Ligorio to form a clear vision of the inherent advantages of practicing this heavy Philippine fighting art, Panantukan, a style characterized by the use of hands with the speed of a knife. Thanks to them we will know the main movements, blows, dodgings, controls, Hipit Dumog levers (1 to 15) and counters, applications and defenses, defenses against Jab-Cross combinations, and finally training against knife, angles of attack, disarmaments, defenses and routines with this weapon.



REF.: • PANAN1

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MUAY THAI

THE KING OF ALL ARTS



RS-0085 • Master Sken is one of the most famous exponents of Muay Thai in the world, he is the chief instructor of the Sitnang International Muay Thai Association. His over 30 years of experience are shown to you in this video/DVD including warming up, stretching, endurance, balance, distancing, clinching, stances and so much more, are all in this one tape. There is a special bonus section on how to use the bags, pads, speed ball, focus gloves, gloves and headgear.



RS-0086 • This is the second in the series by the legendary Master Sken who teaches his art of Muay Thai. In this video/DVD he teaches the eight weapons of hands, elbows, knees, and feet. He first teaches the attacks and then he teaches the defensive techniques that go with them. The highly detailed demonstrations are clear and concise and the professional presentation in both slow and regular speeds make this tape/DVD an absolute must for those who study Thailand's national sport and art.



M-0004 • This video will teach you all the basic and advanced techniques of Muay Thai Kick boxing. You will see three wild and exciting matches that demonstrate the brutality of Muay Thai in its most savage and violent way but with all the decorum and spirit that Muay Thai has become famous for. You will also see an exciting demonstration of Muay Thai, and finally you will be taken behind the scenes to a real Muay Thai Kick boxing camp on a military base in Bangkok to see how these Martial Artists tone their bodies through different exercises and training drills.



M-0093 • A terrific new DVD from Thailand is one of the best we have ever seen on the art of Kings. This DVD will show you the 9 weapons of Muay Thai plus all the history and as well the swords of Muay Thai an art form slowly being lost. One hour in length this DVD is a wonderful contribution to the art form of Muay Thai. You will learn the Respect Teacher Ceremony plus lots more including the Tiger, horse and lion steps. The master talks about the offensive and defensive strategies plus lots more.



M-0094 • Part #2 of this series called the nine weapons of Muay Thai and is an excellent DVD. In this DVD you will learn the relationship between the nine weapons as well as how to exactly and precisely perform all the kicks and hand techniques of Muay Thai including the Crocodile kick. You will also learn how to perform the various forms or sets of Muay Thai as well all the ancient training techniques used to make Muay Thai fighters into not just ring fighters but warriors as well.



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RS-0059 • Saekson Janjira won over 200 fights lost 4 in Muay Thai. Learn all the mechanics for the basic including punches, shifting and elbows plus lots more. After watching this tape you will totally understand why these are the absolute best tapes ever produced on Muay Thai Kickboxing. Saekson Janjira is a man of respect and yet one of the arts most unprecedented fighters. He is a legend in Bangkok and now you can have him as your own personal trainer. He speaks in clear english so that all can understand and discover the secrets of Muay Thai Kickboxing that have never been released to the rest of the world.



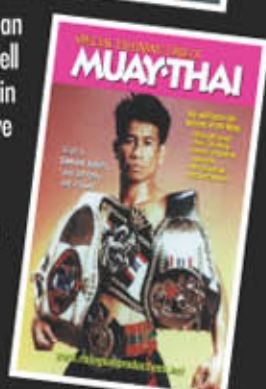
RS-0060 • Saekson is the best of the best. We say this without reservation and those of you who watch this will see why. Absolutely terrific. In this tape Saekson teaches you up close and personal more of the basics of Muay Thai including how to do those awesome kicks of Muay Thai, and as well the knee techniques, and all kinds of blocking methods against punches and kicks. He also shows several great little drills on kicks that will help you attain perfect kicks that when they hit its like a bomb going off.



RS-0061 • This DVD has more on blocking plus tons of drills that can be used in any martial art. You will learn the right way to use traditional pads as well as innovative and new pad drills that he has created himself. He also shows how and why to use paper for kicking and punching. This tape is an absolute must for trainers and fighters as well as those who want to learn how they really train in Bangkok in those Muay Thai camps we have all heard about.



RS-0071 • Featuring Master Saekson Janjira. You will be so happy when you get this one and you will learn so much from Saekson who is a master of masters.



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Text: Don Warrener & Isaac Florentine
Photos: kuro obi partners

Since The Bruce Lee movie's of the 1970's Chinese kung Fu Movies have dominated the action film genre throughout the world. The Muay Thai movie Ong Bak and Muay Thai Warrior exploded on the screen in the 2003. But given all that Japan is best known for its creation of Karate, Judo, Aikido, and Kendo why are there no movies that feature these arts?

Martial arts movie fans have grown tired of the impossible flying through the air and wire work of not just Hong Kong films but also those in the west who have taken on these same traits.

Klock Worx is a Japanese Production company that have finally made a real karate movie. They appointed real karate masters to the leading roles in order to show genuine karate. It is their hope that they have made a real Japanese karate movie that goes beyond the existing 'action' category, and which will show the people of the world the true technique and spirit of karate.

Occasionally there comes along a Gichin Funakoshi, a Jigaro Kano, a General Choi Hong Hi, or yes, even a Bruce Lee these are shining stars that appear in our martial arts world.

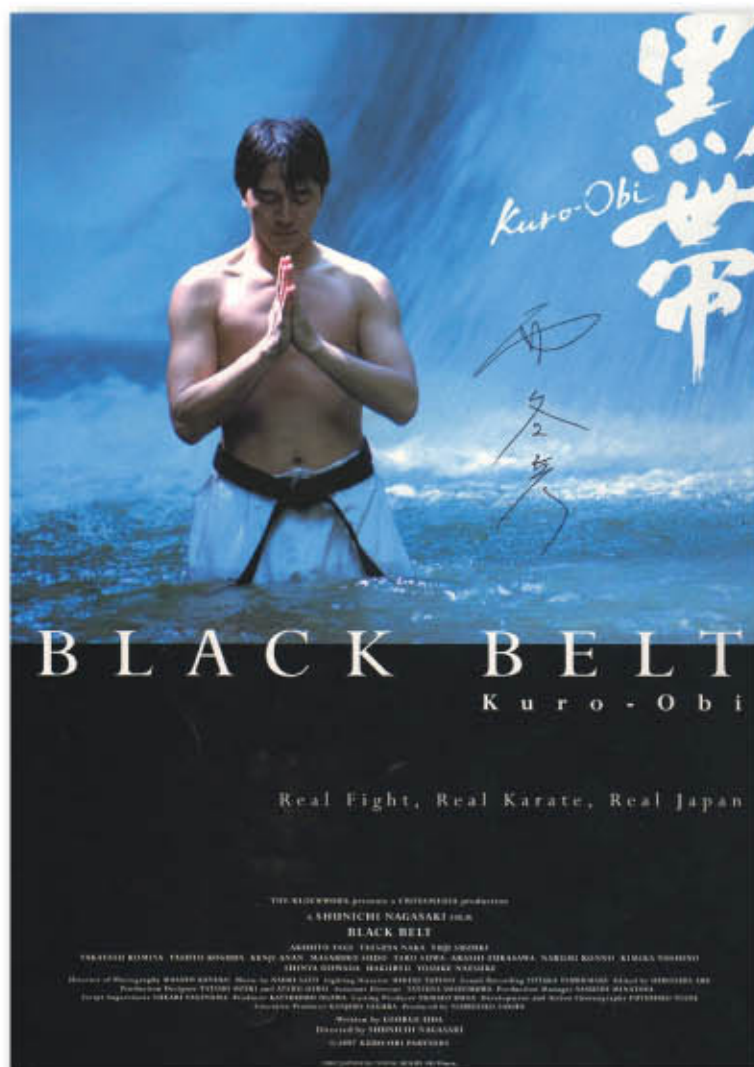
The same can be said in the world of movies and especially in our world of martial arts. We had the 1947 hit Blood on the Sun starring James Cagne then in 1973 we had the monster hit "Enter The Dragon" and then along came films like Bloodsport and Karate Kid but since then what has really been considered so unique and so different that it could change the martial arts world.

This new movie has just been released that could just possibly be the next feature film that could change our world of martial arts. It is called "KURO OBI" or Black Belt. It could just be the one that fills the dojo's again.

Set in the early years of the Showa Era in Japan, this story revolves around three men who aspire to receive the 'kuro-obi' that can go only to the rightful successor.

The year is 1932. Three men are zealously engaged in karate training at the dojo of Eiken Shibahara Sensei. Their names are Taikan, Choei and Giryu. Eiken suddenly dies, but the 'kuro-obi' black belt that will designate his successor has not yet been passed on. Who will be the one to heed Eiken's words of wisdom "Karate Ni Senti Nashi" translated means in karate we do not strike first (originally coined by the founder of Japanese karate Gichin Funakoshi) and receive the coveted 'kuro-obi' to carry on as his successor? In a related development, the Military Police (Kempei Tei) Headquarters takes note of the exceptional skill of these martial art practitioners, and the three men are commanded to join their forces. Then, the three that have left the dojo are thrust into a terrible encounter with fate.

The story then moves towards a classic good vs evil. One of the three students Taikan turns to the dark side and Giryu turns towards his teachers #1 lesson "Karate Ni Sente Nashi". The third student Choei has been burdened with the decision of who will inherit the style after his masters passing. Who will inherit the style will it be the Shotokan stylist Taikan or will it be



the Goju stylist Giryu?

The fights scenes are extremely unique and maybe two spinning back kicks were thrown no jump kicks and one hook kick. Two awesome front kicks (mae geri) and the big technique for the entire film is believe it or not the most simple and basic technique of any karate class a lunge punch (oi zuki) that is so beautiful and yet so simple but the timing and speed is spectacular. Fight scene choreographer Nishi Fuyuhiko and one of the producers has created an all



“they have made a real Japanese karate movie that goes beyond the existing 'action' category, and which will show the people of the world the true technique and spirit of karate”



new style for cinema fighting which is simple but oh so effective basic karate. Yes there are some of those wow techniques but it is the timing and the distancing that make it amazing.

The actors AKIHITO YAGI (Fifth Dan International Meibukan Goju) TATSUYA NAKA (JKA Instructor, Sixth Dan) YUJI SUZUKI (First Dan) in these leading roles are all actual holders of karate dan ranks, and display their karate skill and technique in a way that mere acting could not achieve. In the main cast, the role of Giryu is played by AKIHITO YAGI (Fifth Dan), who is an instructor in the International Meibukan Goju Ryu Karate. The role of Taikan is played by TATSUYA NAKA (Sixth Dan), instructor at the Japan Karate Association General Headquarters (Corp.), and Choei is played by YUJI SUZUKI, an actor who holds the rank of First Dan.

Will it appeal to kids? Will it fill the classes yet again? Only time will tell but one thing is for sure after watching this film you will walk taller stand straighter and be even more

proud you study martial arts no matter what style you practice a Black Belt is a Black Belt.

Nishi Fuyuhiko who quit his job in a major film company to do this film has already plans to do more films like this and his next project is a story of Bushi Matsumura an Okinawan karate master who has an amazing story.

The men who made this have struck the heartstrings of karate ka like myself as they understand the passion that we all have when it comes to martial arts not just karate but Kung fu Tae Kwon Do and all other arts.

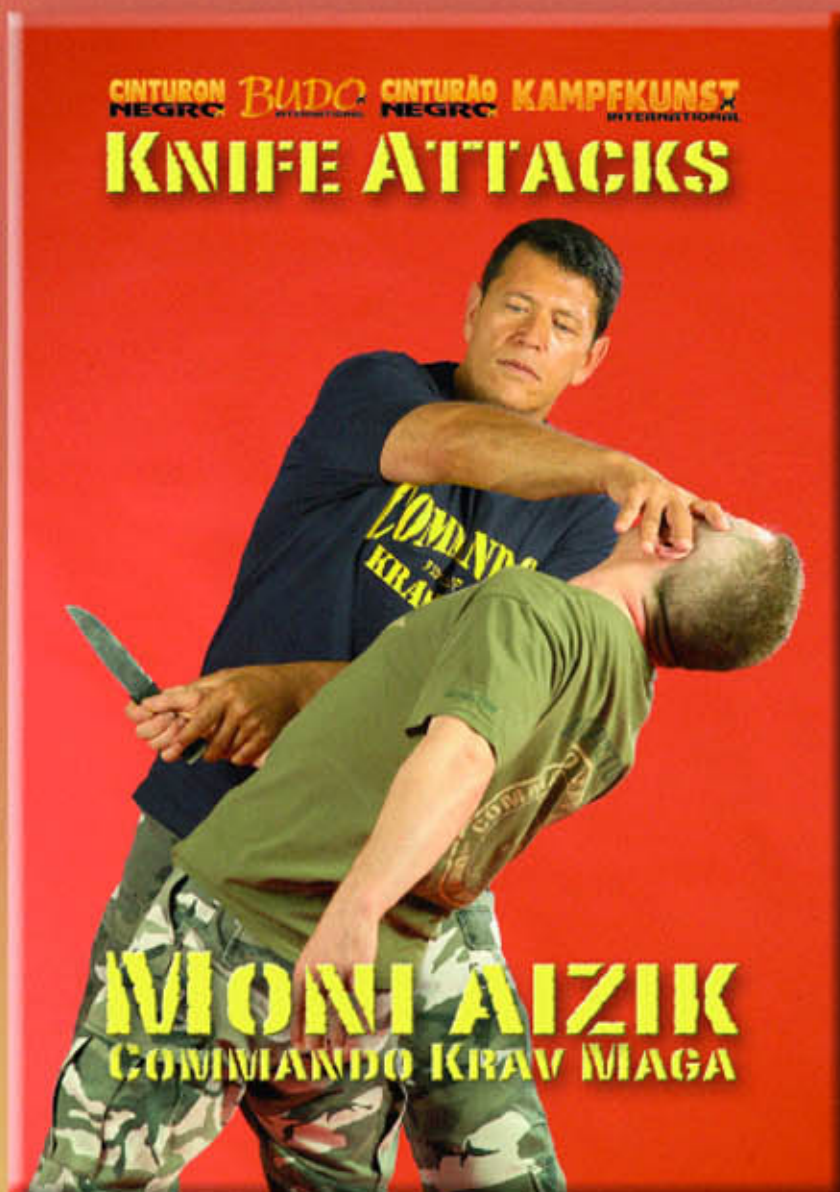
Only time will tell if Kuro Obi is the next Karate Kid type of film that will fill the dojo's but for this one karate lover it is what it is all about. It teaches karate morals, entertains with awesome fight scenes that only masters of the art can do and it puts into film what we feel as we tie up our Black Belt each and every time we step on the dojo floor.

Kuro Obi



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DON "THE DRAGON" WILSON



THE KING OF MARTIAL ARTS "B" MOVIES

Don "the Dragon" Wilson up to date has starred in no less than 33 action movies, starting out with the legendary "Bloodfist" in 1989, up until his most recent film not yet released in Europe called "The Last Sentinel".

Wilson's movies, compared to those of fellow martial arts stars Chuck Norris and Jean Claude van Damme, can be first and foremost characterized by their low budget philosophy, which is the reason "The Dragon" in Hollywood circles is known as the "The King of the "B" action movies".

Most of Wilson's movies are shot in just one or two months, with a budget varying from two to three million dollars, which in US movie land is next to nothing.

Despite that fact that none of Wilson's action flicks made it big, Hollywood loves and finances the "Dragon", for the simple reason that all of his movies make a profit in the USA alone between 4 and 6 million dollars.

Event though in the west Wilson's films rarely make it to the movie theatres, they do score very well in the video club rental market, where newly released "Dragon" films usually easily settle it into the top 5, explaining his almost 20 years success story.

Texto: Kostas Argyriadis

Fotos: © Budo international & archives

Don Wilson's movies can roughly be divided into three main categories: the ones with a storyline focused around

kickboxing (The "Bloodfist" and "Ring of Fire" series etc.), the futuristic science fiction type films ("Future Kick", "Cyber tracker",

"Sci- Fighter" etc.) and the general action movies, mostly with a police or army storyline ("Whatever it takes", "Terminal Rush", "Redemption", "Crooked" etc.)

It is true that Don Wilson is not the world's most gifted actor, in fact his role playing rarely convinces nor does it excel with authenticity.

As far as I am concerned, Don Wilson throughout his entire career always remained a professional kickboxer whom I deeply admire, but an amateur actor.

But hey !! who cares, as long as "The Dragon" kicks ass on the big screen it's ok by his fans !!

Don's big love will was and always will be kickboxing and all through his movie career he never really left the fight scene, something which is evident from his two big comebacks in the ring.

Firstly on May 14, 1999 in Boston, at a big fight-night called "Mass Destruction", where he beat Dicky Kimber by KO for the ISKA world title

Also on that show were the legendary Aussie world champion Stan "The Man" Longinidis and the king of full contact Rick "The Jet" Roufus.

Secondly, in Las Vegas's MGM Grand

on March 17, 2000 during a huge show, where Don beat Dewey Cooper winning again for the ISKA title.

Other big names on that fight card were Jerome Lebanner, Perry Ubeda, Sa kmongkol and Mourad Sari.

There were some rumours in 2004 that Don was preparing to step into the ring again in Kiev, the Ukraine during a big ISKA gala, but that never happened.

Contrary to all other martial arts movie stars (with the exception of Chuck Norris), Don Wilson before becoming an actor, already was a world wide household name in the kickboxing ring.

For those ignorant of Don's incredible fight career, I just point out that the man has won no less than 11 world titles in three weight divisions for six different governing bodies.

Let's have a look at Don's ring highlights: "The Dragon" first stepped into the ring in December of 1974, at a time when kickboxing (then called "Full Contact") in the west was at it's very infant stages.

In 1979 he becomes US champion in the games' very first kickboxing bout televised by sports channel ESPN.

Undefeated, Don in 1980 becomes World Champion of the WKA, at the time the leading kickboxing federation.

Always on the look out for new challenges and constantly surpassing his limits, Wilson (together with the legendary Benny "The Jet" Urquidez), was the very first western kickboxer who dared to take on the biggest fight names of the orient at their own game and on their own turf.





DON "THE DRAGON" WILSON

In 1981 Don scores a KO win during a big Tokyo fightnight, turning him into an overnight sensation in Japan (not at the least because of his looks and descend: Don's mother is Japanese).

During the years to come, Don faces and wins everything the orient can throw at him, becoming a huge ring star in Japan and Hong Kong; where amongst others he beats Lumpini champion Panja Sornoi.

Don even ventured into the lion's den itself: Bangkok, to face and win Thai Champion Samart.

Just to put things into perspective: these were the early eighties, a time when the rest of the kickboxing community in the USA, Europe and Australia were exclusively fighting Full Contact (kicks only above the waist).

As a product of his time, some of Don's finest moments in the ring were during bouts under Full Contact rules, such as his epic battle with cruiserweight world champion Dennis Alexio in March of 1984, which Don won on points.

Another historic battle was Wilson's fight in December of 1984 against the legendary "Iceman" Jean-Yves Thériault.

The bout, held in the Canadian's home town of Montreal, was ruled a draw after 12 rounds of superb action; many non partial ringsiders however claim that Wilson should have won that fight.

In 1987 during a kickboxing rules fight, Don knocks out Branco Cikatic (the 1993 very first K-1 Grand Prix winner), earning a record fee of US\$ 60.000, the biggest purse ever paid out up until then in kickboxing.

Few also know that Don is an MMA pioneer: he faced as early as 1987 11th ranked professional boxer Art Jimmerson in the ring, KO'ing the pugilist in just a few rounds with crippling low kicks.

Pressured by his movie engagements, Wilson first hangs up his gloves in 1991, boasting a professional record of 69 fights, just five losses and 46 wins by KO.

It was his friend Chuck Norris who first in 1988 suggested Don Wilson to move to Hollywood and try his luck at acting.

Taking up Chuck's advice, Don soon finds an agent and lands a few small bit parts, but after that nothing much happened and his movie career seemed at a dead end.

Almost ready to call it quits, Don's luck changes when famous Hollywood B movie producer Roger Corman reads about "The Dragon" in a Martial Arts Magazine.

Jean Claude van Damme's "Bloodsport" has just been released and is doing very well and Corman is looking for a vehicle to make a similar movie, entitled "Bloodfist".

Impressed by Wilson's good looks, the producer asks Don to do a screen test and promptly signs him on for a three movie deal.

The rest is history, "Bloodfist" is wrapped up in just 15 days, with a total budget of US\$ 300.000, including a fee for Wilson of US\$ 300.000.

Within its first year of release in the USA

only, the movie grosses almost USA \$ 2 million and world wide made a profit up to date of over US\$ 10.000.000

Even though "Bloodfist" hardly can be called a movie gem, a new star is born and Don Wilson's movie career gets the green light from Hollywood financiers.

In the thin storyline of "Bloodfist", Don plays the part of retired Kickboxing Champion Jake Rye, who travels to the Philippines where his brother is competing in an international Kickboxing tournament.

Jake soon finds out that the fights are illegal and even worse, that his brother has been killed during the tournament.

Set on revenging his brother's death and bringing the villains to justice, Rye enters the next tournament.

One of the highlights of the movie is the participation of the legendary Dutch world Champion Rob Kaman, as well as the latter "Mr. Taebo/Bootcamp": Billy Blanks, as opponents of Wilson.

Following Bloodfist's financial success a sequel soon is made, which comes out in October 1990 under the title of "Bloodfist II".

Definitely better than its predecessor, Bloodfist II even receives some favorable critical acclaim in "Variety", the ultimate US cinema magazine:

The storyline: Kickboxer Jake Rye by accident kills an opponent in the ring during a kickboxing fight.

Torn up by feelings of guilt and remorse, Rye decides to hang up his gloves.

Things however change, when he finds out that he wasn't responsible for his opponent's death, but his corner who had drugged their fighter with a power enhancing narcotic.

After a series of events, Jake finds himself on an island where main villain "Su", organizes a tournament with fights to the death (see "Enter the Dragon").

"Su" is the criminal mind behind the power enhancing drug, which he admits to his fighters, but as expected Jake Rye rises to the occasion and roots out all evil.

Well known world Champion Maurice Smith (once an opponent of Wilson's in the ring in Japan!), plays a part in the movie, as well as ex professional boxing world champion James Waring.

During the next years to come Don will shoot no less than 8 "Bloodfist" movies, none however surpassing No. II, which according to many is one of Wilson's best.

In 1991 Wilson shoots the fist of his martial art science fiction type action films called "Future Kick", a movie genre used by "The Dragon" many times again in the years to come.

The story is set in a futuristic Los Angeles and obviously copies the "Bladerunner" atmosphere and Wilson plays a genetically altered criminal chaser.

That year, pressured by Corman to commit himself 100% to filmmaking, Don hesitantly agrees to hang up his gloves.

At the same time however the "Dragon"

shoots a new movie around the fightgame called "Ring of Fire", somewhat easing the pain for his many thousands of kickboxing fans after his retirement announcement.

The movie is set in Los Angeles' Chinatown, where rivaling Chinese and American kickboxing teams battle it out.

Don Wilson as usual is the retired Kickboxing champ, who by family circumstances is forced to re-enter the ring.

One of the fighters in this movie is Aussie world Champion Stan "The Man" Longinidis, who at the time lived in the USA training under the guidance of Benny Urquidez.

After three successful movies to his credit, Hollywood producers offer to triple Wilson's fee to US\$ 300.000 per film.

"The Dragon" however has other plans and counter proposes to become co-producer of his movies taking part of the financial risk, but at the same time gaining an important say as to which films he will be making from there on.

In 1992 Don stars in a series of pure martial arts movies such as "Bloodfist 3", "Blackbelt" and "Bloodfist 4", where it also becomes obvious how close he still is to the kickboxing community.

"B" parts in these movies are played by the top fighters of the moment, like ISKA world heavyweight champion "Bad" Brad Hefton, WKA world Lightweight champion Gary Blanks and Shotokan karate Champion Tim Baker.

In fact all through his movie career, Wilson would continue to use fellow martial artists in his films and in particular multiple world champion Pete "Sugarfoot" Cunningham.

The next year: 1993, retired kickboxing champ doctor Johnny Wu is back in "Ring of Fire 2", where a gang makes the mistake of abducting his fiancée and also "Out for Blood" comes out, the first of Wilson's non-martial arts based action movies, in which he plays a peace full lawyer turned into a violent punisher who avenges the murder of his wife by drug lords.

In 1994 Don shoots what he sees as his personal favorite film: "Ring of Fire 3" (aka "Lionstrike"), of which he himself co-writes the scenario and in which his son Jonathan plays a part.

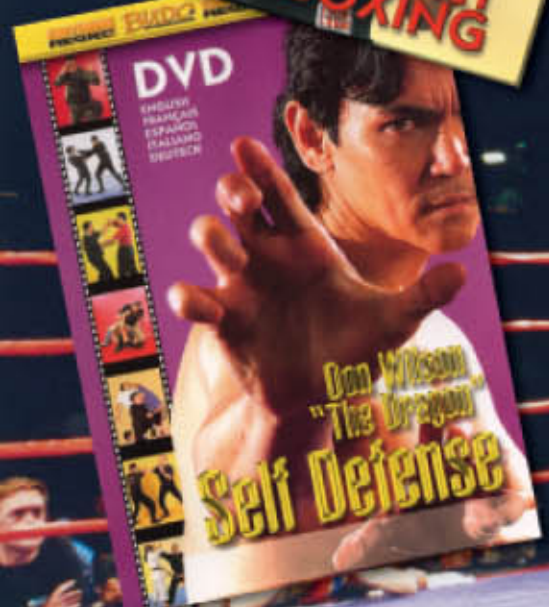
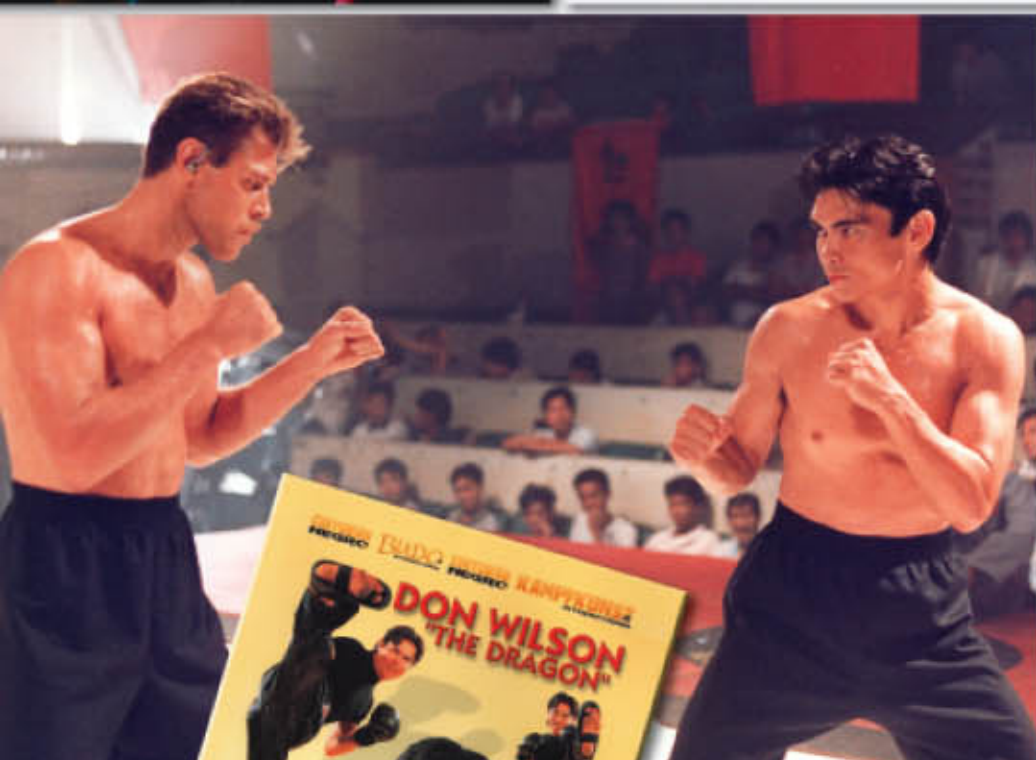
Other well known Wilson classics, apart from the "Bloodfist" and "Ring of Fire" series, are: "Red Sun Rising" (1993), "Cybertracker" (1994) with Richard Norton, action horror movie "Nighthunter" (1995), "Whatever it Takes" (1997) with Fred Williamson, "Terminal Rush" (1998) and "Redemption" (2002), in which Don co stars with Richard Norton and Cynthia Rothrock, "Sci-Fighter" (2004) again with Cynthia Rothrock, "Crooked" (2005) with Oliver Gruner and Fred Williamson and finally "The Last Sentinel" 2007.



Don Wilson posee una de las mas largas carreras como competidor en Kick Boxing de la historia, un acarrera que ha conjugado con el exito como escritor productor y protagonista de muchos títulos.

El Dragón ha realizado dos videos para Budo International uno dedicado a la enseñanza de su pasión deportiva, el full contact y otro dedicado ala autodefensa.

En las fotos aparecen mezclados momentos de su vida como actor y como deportista, con su amigo Chuck Norris y con Casius Clay.





Founder Guichin Funakoshi's beloved and oldest student, Otsuka, has been one of the great figures of Karate. However, his work hasn't been known enough in the West. Today in first, we advance part of his book "Wado Ryu Karate", which will be published for the first time in our language. The book, which we hope will see the light during the current year, is divided into two parts: a theoretical and philosophical part, from which the extract published today has been taken, and a practice one, including techniques, kata and kumite.

Master's Analectas

"The path of Martial Arts is not only physical and brutal. It is a way of Peace to achieve Harmony"

The Origin of Martial Arts

I will leave the historical study of the origin of Budo in the hands of historians, because I am not a specialist in this subject. However, I think we can assume one thing. Almost all animals have by nature a weapon to protect themselves from the danger of their enemies. Each animal has its own peculiarities as the protective color, the poison, exceptional sensory organs, or perhaps defences as fangs, horns or skills as agile movements, fast running, jumping, swimming, flying, and so on. Each animal has a way to fight.

Human beings also have their own way of fighting although there are differences according to race. There are a variety of habits;

pushing, kicking, hitting with the head, fighting hand-to-hand, and so on.

The way of fighting used by men would probably be for personal defence, except for hunting birds, animals or fish for food. Little by little the most powerful people used it to oppress the weakest and the former came to dominate the latter; and thus the collective life was formed. In that way the power of the community grew stronger, first for the safety of itself and then to extend its influence.

With the evolution of human knowledge and social organization, weaponry was required. Some useful weapons were invented and their use was created; swords, spears, bows, guns... were invented. On the other hand ways to fight without weapons have also been developed: Sumo, Ju Jitsu, Karate, etc. Scientific progress has reached even the atomic bombs and missiles. This is a logical consequence of the will of superiority of human beings.

Probably, in the primitive age they lived a peaceful life hunting in the mountains and fishing in the sea and in the river. It was ironic that, with the development of human knowledge, social organization and scientific advance have become more complicated, while the improvement in living conditions results in the turmoil of peaceful life. Scientific progress without substance increasingly accelerates the development of weaponry and the end is not known. In the weapon race it is faced with the threat of destroying itself. This is something shameful but it is not different at all from lethal weapons of ferocious beasts. Hence we start down the path of Martial Arts, the path of "Bu".

The Way of Martial Arts

It is said that Martial Arts were originally a symbol of peace. The "Bu" character is formed of two parts; one part means "stop" and the other one "fight", so its meaning is "the war" or "the fight". The original sense of "Bu" is "stop the war", so "Bu" means making human life happy, bringing peace and eliminating fight in the world. This was the path of "Bu".

Each society (State) has its principle and opinion throughout the course of evolution and progress. It is natural that the principle and opinion about "Bu" are also bound to change with the transition and progress of each era. In times of civil wars, when a way is opened just to go forward in a race for a feat, the "Bu" is aimed to defeat the enemies at the battlefield and its main purpose lies on the progress, the technology, the courage, the increase of physical power.

Then, the period of feudalism and peace starts, it is more important to govern the country, so loyalty, sacrifice and selflessness to the monarch are required. The way of being of "Bu" is changed into something spiritual with the qualities mentioned as virtues. Since the Tokugawa period, with the influence of the spread of Confucianism, this trend is accelerated, penetrating



Wado Ryu Karate

Hironori Otsuka



not only in the military but even in a normal family of farmers, artisans and merchants. Thus, the path of "Bu" has returned to its original meaning of peace, but it is used to keep the power and prosperity of the ruler.

Despite the changing times, from that time only the "Bu" has remained as it was, without adapting to the changes over the Tokugawa period, which lasted 200 years; then it is the time of Meiji, Taisho and Showa. The country comes to be defeated in the Second World War. Fortunately that has brought the birth of a new democratic Japan. In the current democratic society, with a highly advanced culture, the peace is not for a governor or a state; it must be for the whole mankind. Without peace for humanity there will never be peace for a state, nor the true happiness for an individual. The path of "Bu" is the path of peace. We must totally penetrate in the path of "Bu" as the path of peace, to reach the path of peace. This is the path of "Bu".

The basic idea of the path of "Bu" is thus the Peace and welfare of mankind.

The Path and the Technology

In the old times, Ken Jutsu, Ju Jutsu and Kyudo Jutsu were called "Jutsu-techniques". In the Meiji era, Master Jigoro Kano began to use the word "Ju Do" instead of "Ju Jutsu" and apparently from there the word "Do" began to be used.

After the Meiji Restoration, on the occasion of the exaltation of everything associated with modern civilization, the "Bujutsu" started to be rejected. On the other hand, it was established the equality of the four different classes, so that the practice of Bujutsu was no longer a privilege of the feudal class, and it became something attainable by individuals belonging to the other three classes of the state, who had been left out of it for a long time.

Thanks to this spread other people began to practice Martial Arts. Many Samurai lost their livelihood, so they started to organize Kenjutsu, following the proverb: "The arts of training can, if necessary, ensure the existence". Later, when they were introduced in physical education under the name of Kendo and Judo, they regained their dignity and once again they became popular.

But what difference is there between "Do" and "Jutsu"? According to the sense of the word (Kanji) both have the meaning of "Path" and "Technical Reason". Do and Jutsu are synonymous and therefore both can be used. At the beginning of the Meiji period, the engineers graduated in the Faculty of Engineering at the Imperial University, which had the highest prestige, started to be rejected, as they were considered like the carpenters or masons (in the feudal era), and law faculties were given more importance.

For all these reasons, apparently the word "Do" started to be used because the

denomination Budo seemed of highest category than Bujutsu. But, was it called Budo to put more emphasis on the spiritual stage than on the art? If so, there must be a difference between "Do" and "Jutsu" and the relation between the art and the spiritual aspect of Bu is lost, and also it would prove to be false that the training of martial art helps to train the spiritual part, thus improving the path of Bu. It is said that the art of Bu is about mind and body. So, I propose to think that "Do" is also that.

If the art is rejected and too much importance is attached to the spirit, then, what is the martial art for? If we respect the mind and the art, we can use "Do" or "Jutsu" without distinction. If we use "Do" because we are used to its sound, then it is fine, but we must never have a discriminatory idea in the heart. Some people insist that it is wrong if you don't use Jutsu, but such people wouldn't say "stick to light" instead of saying "matches". The arrogance is a desecration not only against the art, but also against Budo.

The art must be the expression of the spirit. Through the exercise of the art expressed by the spirit, the solid spiritual formation is acquired. The exercise is pointless if the mind and the art of Budo are not included, and we would risk harming society if mind and art are not well balanced. If this happens Budo should be eliminated from this world.

The purpose of Martial Arts Training

Each person will have his idea on this subject. It may be regarded as an objective of the exercise the spirit of Budo, fitness, self-defense, the professional need, the wish to achieve superiority in power (through the martial art) or simply as a hobby, or even more than one of this reasons.

It is understandable that there are differences in the goal of the practice of martial art, as there is a difference of principles and ideas, depending on the individual. However, the practitioner must try to learn the main meaning of Budo, and the instructor has to carefully guide him to achieve it. Most people who have different objectives at the beginning, continue practicing and they start to change and thus, little by little, they enter the spiritual world. In that way the human quality is polished.

There are other training methods different from Budo, if the aim is to improve the spiritual aspect or the human qualities. If the physical preparation is the goal, there will also be better athletic methods from the purely medical point of view, but it is hard on them the proper exercise of the spirit. If the goal is to overcome difficulties, the martial art training is highly effective, since it fights for victory hand to hand. The severity of the exercise of this art is a powerful way. If the application is correct, the efficacy can

be remarkable, but if used improperly, the damage could be incalculable.

He who learns the martial art has to be careful not to fall into the path of malice before coming to have the spiritual formation as a goal, it is therefore very important to be supported by a generous love toward the rigor of the instructor and the friendship with the partners. He who learns the martial art always has to try to polish his intelligence.

Through the calm exercise of the martial art, an unshakable and perseverance will be developed, which resists any difficulty and reaches the technical and physical ability corresponding to this spirit. In sum, the exercise of the martial art aims at the exercise of the spirit of Budo.

Mentality of the Path of Martial Arts

The peace is the main goal of Bu; it is easy to say, but bringing it to the real world is not an easy task. A simple glance at the current international situation, even without reviewing the history, makes me feel that maybe we face an impossible task.

However, no matter how difficult it may be, if we don't bring peace to society, our human life will never be happy. No matter how difficult it is, or even impossible, no matter how much it costs, we must seek peace. What can bring this peace is not God's power, nor the divine favor of Buddha. Only with our effort it can be achieved. Achieving peace was already difficult at times when social organization was much easier, but it is even more difficult now, as we are going through a complicated and unprecedented scientific progress.

To develop this concept of Budo that seems impossible, we must have an extraordinary spiritual power and this is only possible through the very spirit of Budo. This spirit is a powerful driving force to bring peace and happiness to human societies. It is the spirit of Budo, the strong spirit that never resigns itself and pursues its objective by overcoming difficulties, no matter how heavy they are, to reach its goal.



History of Budo

Sokaku Takeda, 1859-1943

Sokaku was not a tall man - he stood no more than 5 feet tall, but his eyes were darting and his techniques were, some say, at supernatural level. He was able to sense a person's past, present and future even before being introduced. His students included a famous politician of the time, Saigo Tsugumichi, and Hokushin Itto-ryu, swordsman Shimoe Hidetaro, as well as military officers, martial artists, police officers and others.

Takeda had three very important students who went on to claim fame in the Martial Arts arena. First, our own Yoshida Kotaro; second, Moreihei Ueshiba (who needs no introduction whatsoever), it was Yoshida Sensei who introduced Ueshiba to Takeda; and third, a young nine-year-old Korean who was the house boy (some say he was adopted) of Takeda, named Choi Young Sol (1904-1986). It was Choi who founded Hapkido. He studied with Takeda from 1913 until his master died on April 25, 1943.

then decided not to become a priest, but he visited his mentor (Chikanori) many times, and under Chikanori's instruction he is said to have perfected seemingly miraculous skills of understanding another's mind and thought, and to have grasped the true depths of oshikiuchi.

On May 12, 1898, Chikanori presented Sokaku with a single poem. One translation of Chikanori's poem is that it compares the flow of a river to the flow of time. The beginning of the Meiji period brought about the end of the sword era. Therefore, it was time for Sokaku to pursue and make his way with jujutsu.

Yoshida Kotaro, 1886-1966

Yoshida Sensei began his training rather late in life, as he



SOKAKU TAKEDA

The last real samurai

As a boy, Sokaku learned kenjutsu, bojutsu, sumo, and Daito-ryu from his father, and he also studied Ohno-ha Itto-ryu at the Yokikan dojo Ander Shibuya Toba. In 1873, Sokaku travelled with his father to the dojo of his father's friend, sword master Sakakibara Kenkichi. He chose to stay on as a live-in student and totally immersed himself in the study of Jikishinkage-ryu. While living here, he had opportunities to meet and train with the top swordsmen of the time, many of whom had formerly been members of the Tokugawa shogunate's Kobusho, the main Martial Arts school for the government's retainers. He studied hard and eventually mastered many different skills and weapons, including sword, staff, half-bow, short-staff, and throwing darts. He also received a license in the spear arts of the Hozoin-ryu.

In 1875, he was on his way to help Saigo Takamori in the uprising against the new Meiji Government, but instead went to Osaka where he spent the next ten years as a guest in the Kyoshin Meichi-ryu dojo of sword master Momonoi Shunzo.

Sokaku learned Daito-ryu from his father Sokichi, but it was from Saigo Tanomo that he learned oshikiuchi (secret palace arts of Ju Jitsu and sword fighting).

After the Meiji Restoration in 1868, Saigo Tanomo had become a Shinto priest and taken the name Hoshina Chikanori. In 1875, Sokaku visited him at Tsutsukowake Shrine in Fukushima to study for the priesthood. When he was there, he received instruction in the arts of oshikiuchi from Chikanori. Sokaku

began when he was 29 in 1915. He began under the direct tutelage of the legendary Sokaku Takeda in Hokkaido, in Shiragi Saburo Takeda Ryu Ju Jitsu. Sokaku Takeda was so impressed with Yoshida's skill he even gave him a teaching license (Kyoju Dairi) which in those days was something very special.

Yoshida was a graduate of Tohoku Gakuin in Sendai (1906), Waseda University and an American University. He authored numerous books, operated a newspaper company and oversaw a private library.

An interesting side note is a short story that Sensei Kim told us often. Once, when he visited Yoshida, he saw all the University diplomas on the wall and was very impressed with them. Yoshida Sensei said to him, "Do not be impressed with these, they are only paper. It is the mind that counts, not certificates".

Although few are still alive that had actually seen him perform, there is much evidence that Yoshida Sensei was a master beyond compare. His skill was acclaimed by Duch notables as Mas Oyama in his book "This Is Karate"; Katsuyuki Kondo, Yoshida taught Kondo in his later years (Kondo trained from 1963 to 1965 with him); and, our own Richard Kim.

He was a staunch right-wing activist and belonged to such ultra-nationalist organizations as the Genyosha (Black Ocean Society) which later became Kokuryu kai (Black Dragon Society). This group believed very much in the old ways of the samurai and, even though the

samurai class was disbanded in the Meiji Restoration (January 3, 1868), it still operated but in the quiet. Yoshida was a member of this elite group and continued its ways and teachings until he passed away. Yoshida Sensei had obviously been strongly influenced by his teacher, Sokaku Takeda, who was prepared to go to battle against the new regime in 1875.

Also a member of this groups was Doshin So, founder of Shorinji Kempo. Although we



1. Sokaku Takeda official photo. 2. Yoshida Kotaro was a scholar - note the books in the background. 3. Richard Kim with Yoshida Kotaro.
4. Saigo Tsugumichi Saigo San was one of the most instrumental in the reorganization of the Dai Nippon Bu Toku Kai.



5. O'Sensei enseñó al joven Ri5. O-Sensei taught a young Richard Kim in 1948 for 1 full year, 6 days a week from 6-9 every morning.

6. Tanomo became Shinto Priest Hoshina Chikanori.

7. Saigo Tanomo as a young man.

9. Sokaku Takeda (bottom left), Yoshida Kotaro's teacher.

10. Sokaku (bottom left) and Yoshida - one of the very few photos with the two legends of Daito Ryu together.

12. Sokaku Takeda seated with a group of senior Daito Ryu masters (seated 5th from left).

have no proof, we also believe that other Martial Arts masters of that era, like Gogen Yamaguchi, Mas Oyama and Richard Kim were also members of this underground group of spies.

They became famous for their espionage and sabotage techniques, particularly in Russia, China and Manchuria in 1904-1905. They were especially active in the training of spies and agents.

A photo of Chiang Kai Shek (Head of China prior to Mao Tse Tung's defeat of the Nationalists in 1949) and Toyomo Mitsuro, head of Black Dragon Society, taken in 1927

YOSHIDA KOTARO

In his book, "The Cat", Yamaguchi talks in length about his involvement with spies in Manchuria. Oyama was in the Japanese Army and he, Richard Kim and Yamaguchi all became very good friends in the late 1940s. Both Richard Kim and Oyama became students of Yamaguchi and received their black belt in 1950 from him.

The Black Ocean Society was started in 1881 by a group of former samurai who had been suppressed during the Satsuma Rebellion of 1877.

The Black Dragon Society formed in 1901 was an offshoot of the Black Ocean Society (or Kokuryu Kai) and is said to have been of paramount importance in leading Japan into World War I.

shows there was some sort of collusion between the two.

In fact, the Black Dragon Society was involved in several covert intelligence-gathering activities that included the USA prior to WWII.

Toyomo Mitsuro was also a member of the Dai Nippon Bu Toku Kai which, prior to the end of WWII, every martial artist belonged to - in fact, it had millions of members throughout Japan. It was shut down in 1946, as was the Black Dragon Society, by General Douglas MacArthur because the Dai Nippon Bu Toku Kai was deemed an ultra right wing organization which had a dangerous political influence on the Japanese society.

Yoshida Sensei passed away in the summer of 1966 in Hitachi Ibaragi





History of Budo

Prefecture. According to Sensei Kim, he had been injured and paralyzed on his left side during an accident when he ran his bicycle in front of a truck to save a young child's life. By diving in front of the truck on his bicycle, he forced the truck to turn and saved the life of the child but was seriously injured in the accident.

When Sensei Kim visited him in the hospital he said that when he looked at him with pity in his eyes, Yoshida Sensei sensed it and said, "Do not worry about this, as I will now have to operate on mind power, I will use the wireless system," and began laughing.

He lived with Sensei Richard Kim in Yokohama, in his house with his family, and this is when and where he taught Sensei Kim. He trained under Yoshida Kotaro for seven years (according to Black Belt Magazine, June 1969). Sensei Kim often expounded on how difficult these years were under Yoshida. He was apparently tough to deal with and a real taskmaster.

It was Sensei Kim who introduced his friend Mas Oyama, a Korean by birth, to Yoshida Sensei and he began training with Yoshida Sensei as well.

In his book, "This Is Karate", Oyama refers to him as his teacher and the greatest of them all. This now being hindsight, this was quite a compliment - having both Richard Kim and Mas Oyama calling him Sensei - so we know he must have been something very special.

He was an eccentric in many ways according to Mas Oyama, and lived a life of poverty. His life's work was reading, writing and the study of the Martial Arts.

He once said that the Martial Arts were meant for human development physically, psychologically and for mental discipline and were not meant for gaining wealth or fame. Yoshida Sensei was most definitely from the old school of the Martial Arts, as he would not teach just anyone, no matter how much they paid him, unless their character was compatible with that of his.

Oyama, who apparently only trained a couple of years directly with Yoshida Sensei, was so impressed with Yoshida's skills that he said in his book, "My teacher's mastery of the arts can only be described as perfection and I fear that the readers of this book will only half believe me".

Yoshida Sensei taught him reverse locks, joint techniques, women's self defense using a parasol and Jo Jitsu and Bo Jitsu techniques. He tells how Yoshida Sensei could actually catch a fly with his chopsticks at will. He did it by constant practice (over 300,000 attempts) as he believed nothing was impossible. He at first caught a bee and then he tied the bee with a thread and continued practicing this until he was able to catch it at will with his chopsticks. He then caught a large fly, like a horse fly we suppose, and then he tied this up and practiced until he could match it at will. Then came a regular fly in the winter months and finally a regular fly in the heat of summer.

Quite possibly this is where Sensei Kim came up with the idea of having us cross out two words in our dictionaries - "try" and "impossible". Although we have no proof of this, we again suspect that this is where

Sensei Kim developed his thirst for knowledge of hypnosis.

He was a master of both direct and indirect hypnosis. (I personally saw him hypnotize over 200 people in less than 10 seconds in Britainne, France, while at a summer camp hosted by Richard Lee in 1985).

Yoshida Sensei was somewhat of an eccentric and his study of the occult was well known and documented, as was Yamaguchi Gogen's who loved his crystal ball. Ueshiba Morihei was also a student of the occult and loved his crystal ball, as well. This is what makes us think that this interest in hypnosis came from Sokaku Takeda to Yoshida Kotaro to Sensei Kim.

Remember that Sensei Kim also trained with Yamaguchi Gogen and Moreihei

13



Mas Oyama and Richard Kim were very good friends.



Mas Oyama and Richard Kim doing self-defense. Courtesy of Emil Farkas and The Beverley Hills Martial Arts Archives

Ueshiba, whose experience with the occult can be seen in videos and photos. Sensei Kim introduced his class to Dr. Milton Erickson, one of the world leaders in clinical hypnosis.

In Mas Oyama's book, he talks in length about hypnosis and its relationship to the Martial Arts.

On more than one occasion, I personally saw Sensei Kim sitting down as he watched an individual who was on the other side of the room and then he began to explain everything about the individual and how 'it all made sense'. He watched the way the person walked and said, 'you can tell everything you need to know about a person by the way he walks'. He watched how they were dressed, watched the way they ate their food, watched their eyes, and anything else that was evident. He would explain things like if the man was well dressed he was probably well educated, or if he was sloppily dressed he was more than likely a factory worker. He would note things like which hand he used to eat with, and what he was eating. Whether he ate healthy or non healthy foods might dictate whether he was a martial artist or an athlete. He said he learned this in Japan and again we suspect he learned this from Yoshida Sensei. Yoshida was a spy for the Japanese during WWII, as well as in Manchuria, and was trained in these ways.

Yoshida Sensei's skill with all the traditional weapons of Japan was apparently unequalled and he was well known for his skill with the spear, sword, halberd, knife and shuriken as well as joint and muscle manipulation.

Yoshida received a teacher's license from Takeda and created his own style and a set of

scrolls to go with the style. These scrolls contained the secrets of Yoshida's Daito Ryu Aiki Jitsu. These scrolls are now in the possession of Mrs. Richard Kim (Sensei Kim's wife) and were seen by several of her followers as recent as the winter 2005.

The scrolls, shown on the previous page, are as follows, from left to right:

1. Daito Ryu Aiki Jitsu techniques with Bo and Jo. Signed Yoshida Kotaro.
2. Daito Ryu Aiki Jitsu techniques of Shuriken and throwing knives. Signed Yoshida Kotaro.
3. Daito Ryu Aiki Jitsu Techniques of Aiki #1. Signed Yoshida Kotaro.
4. Daito Ryu Aiki Jitsu Techniques of Aiki #2. Signed Yoshida Kotaro.
5. Daito Ryu Aiki Jitsu Techniques of Muscle Manipulation and Bone Adjustments. Signed Yoshida Kotaro.
6. Daito Ryu Aiki Jitsu Techniques of Aiki Judo throwing arts. Signed Yoshida Kotaro.
7. Daito Ryu Aiki Jitsu Techniques of the Sword. Signed Yoshida Kotaro.
8. Daito Ryu Aiki Jitsu Techniques of Aiki Judo throwing arts. Signed Yoshida Kotaro.



14. Katsuyuki Kondo was the last full-time student Yoshida Sensei had.
 15. Chiang Kai Shek and Toyomo Mitsuro.
 16. Gogen Yamaguchi in Mawashi Uke posture, 1955. Courtesy Hal Sharp.

9. Daito Ryu Aiki Jitsu - Can not see in the picture as it is cut off, but it is also signed by Yoshida Kotaro.

This photo of these scrolls was taken by George Dong for an article written in June 1969's Black Belt Magazine. It was taken in the apartment of Mr. Robert Leong. They were translated by Mr. Naito, a senior citizen in Los Angeles' Little Tokyo, and his assistant. These scrolls are signed by Yoshida Kotaro. There is no date on them in this picture. Apparently the date is inside the scrolls.

In the Black Belt article, Sensei Kim says that Yoshida sensei was the greatest Martial Arts master that Japan has produced since the Meiji Restoration 1868. Only those in the Bu Toku Kai and those

who lived in Japan knew him, said Sensei Kim. It was Yoshida Sensei who ordered Sensei Kim to go and study with all the greats in the Tokyo area, including Ueshiba Morihei. Sensei Kim personally told me that he trained every day from 6:00 a.m. until

about 9:00 a.m. with Ueshiba, in his home in Tokyo, for close to one year.

According to Mas Oyama, Yoshida Sensei's skill in Aiki, Sword fighting, judo and knife and shuriken throwing were unequalled. He never gave up the traditional dress and always wore kimono and carried an iron fan (tessen). In fact, it is reported in Frederick Lovret's, "Budo Jiten", that he actually killed a bear with his iron fan. This is also indicated in the notes of Sensei Kim's 'Six Lectures of Yoshida Sensei'.

Mas Oyama was given a teacher's license (Mokuroku certificate) from Yoshida Kotaro which is seen below. Although we have never seen the certificate that Yoshida gave Sensei Kim (as he never had a formal dojo) but we would assume that it was similar to the one Oyama received from him. In the article of June 1969 in Black Belt it says that Sensei Kim received a certificate from Yoshida Kotaro. Kotaro also gave Sensei Kim an iron fan, which was one of his most valuable possessions from Yoshida Sensei who, according to Sensei Kim, had won 111 actual matches by using the fan.



17. Yamaguchi Sensei with his crystal ball.

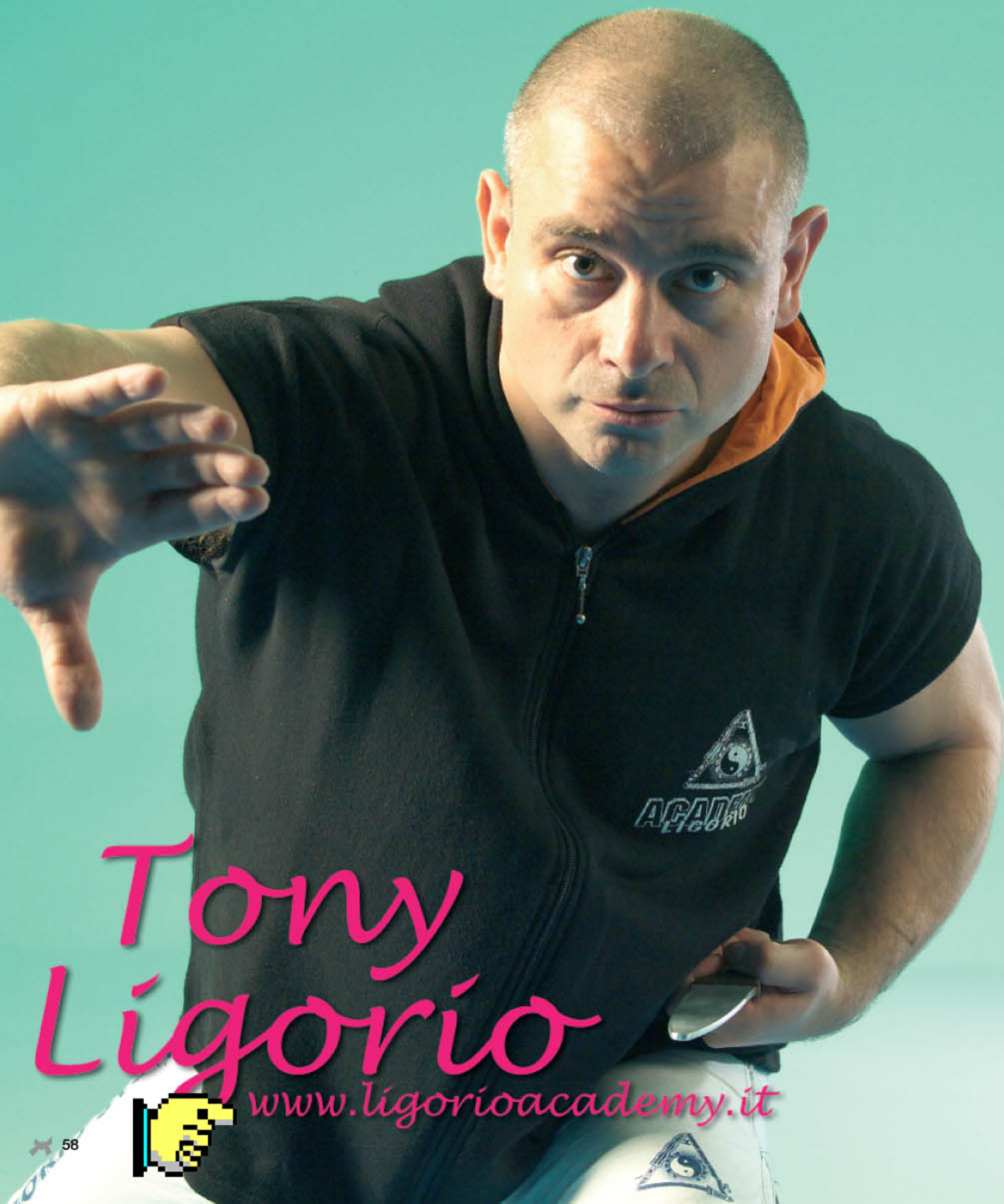
18. Doshin So was a priest, a Martial Arts master, and a spy for the Japanese during the Manchurian conflict.

19. Also a student of Takeda, Ueshiba Sensei practiced the occult as well.





Panantukan



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Filipino Martial Arts are a complex mixture of various heritages, mixed and broken, in the cultural borders of the Philippines Islands. Thousands of Islands for thousands of forms which this Martial heritage has become throughout the years. Nevertheless, they all have a common root, functional rather than formal, which focuses specially on the practical aspects of combat.

In an extremely beautiful environment and in a generous and exuberant nature, the Filipino is extremely sensual and therefore he has a highly sensitive touch. The sensitivity in the surface and the volcanic nature of the Islands have finally created explosives styles with an intense sensory side. The fluidity of these styles is like the fire. Its movements are flashes of energy released in syncopated and intense combinations of lethal techniques.



Today we bring to our pages one of these styles, Panantukan, thanks to great exponent of it, master Ligorio. His extensive training in Eastern styles of fighting has served to shape a clear vision of the advantages inherent in the practice of this Filipino style of fight. His explanations are clear and compelling, as the way of working of Panantukan. In this article we have wanted to introduce you the genuine characteristics of this style. For those who want to go beyond, from this month a complete didactic work is available in DVD format, which we are convinced will pleasantly surprise many of you.





The Eyes Shut

Sometimes we have the ability to sense what is going to happen. This ability allows us to decode signals in the world around us, linking them to our senses and our intuition. Sometimes. These signals are very small, almost imperceptible, and we can't remember having perceived them, but they remain in our memory and our intuition changes them into deductions.

In martial arts we often speak about sensitivity, there are many systems which include exercises in their training method to develop these skills the best possible way, beginning with the short distance. These trainings serve to develop the tactile sensitivity which in Filipino martial arts is related to the speed of reaction against a contact action.

It is crucial to understand this preamble, in order to improve with the sensitivity exercises.

In short, to defend ourselves from hostile contact we must:

- o beware of stimuli
- o develop the proper response to these stimuli

For example:

An attacker grabs my neck, he can do it to pull me or to push me.

If he pulls me he wants to hit me with his head or try to choke me, if he pushes me he wants to crash me on something, perhaps a wall, or put me off-balance to punch me later.

If I am careful with the stimuli, I can respond to his grip, taking it to my advantage.

While he pulls me I can put my elbow between us to hit his head, or change it into an elbow blow, if he tries to choke me.

While he pushes me I can pull him making him turn so that he hits the wall. Or, if he pushes me to launch a punch, I can take him to the ground so that he falls instead of me and hit him when he is on the ground.

This example explains what could happen if he grabbed my neck but, how can I properly train to learn how to react? One possibility is Panantukan.

Panantukan is a word from Tagalo, one of the Filipino languages. It is formed by the following words:

PANGIT NG TUKAN TUKAN, which means use (pangit), of the (ng), hands (kan), as if they were a knife (tu).

Beyond the literal sense, from my experience, Panantukan means using hands with the speed of a knife, to stop an aggression.

The fact of thinking of stopping an aggressor with a knife means economizing. In other



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words, any blow to my target or the one of my aggressor is a victory for me.

My strategy in Panantukan will be to develop every attack with the imperative to do anything not to receive another blow, through evasions, controls and anticipations.

In the evasions we move in order to prevent the next attack. For example, if the aggressor attacks us with his right fist, we will evade moving toward his right shoulder as close as possible, so that it will be extremely difficult for him to beat us with his left fist.

In the event that he decided to control me, a basic defense in Panantukan would be with the right fist controlling the left one, so that it is impossible for my aggressor to perform a right-left fist combination.

However, if I decided to defend with an attack, I would stop moving using the advanced limb to hit before my aggressor does it with his right fist. That means, if both have the left foot forward, hit with a left direct blow to stop his right blow.

In addition, in Panantukan there is an exercise with a partner which is called *ubud-lubud*, meaning tie-untie, where you attack and defend cyclically.

For the neck attack, mentioned above as an example, I have created an appropriate option where my partner pushes me pressing on my neck, I receive the push in two stages and I also push him, he receives my movement, but to counter attack he pulls me, I protect myself behind my elbow; yet in two stages I counter attack pulling him, he counter attacks and attacks me again as at the beginning.

After having practiced this exercise (I recommend 10 minutes at every training session), there will be free practice, that is, at the time of the counterattack I will decide if I am going to push or pull, without telling my partner; he will have to react and he will also be free to counterattack like he wants, and I will have to react to his attack in the most appropriate way.

There are many types of *ubud-lubud* to develop sensitivity, if the adversary grabs our wrist, elbow, shoulders, etc.

As we don't know where our aggressor will grab us, we should practice all of them, firstly in a specific way, as in our example, then mixing them.

MIXING means that after having reacted to the neck grip, for example, I will counter attack with a wrist grip and my partner, after having reacted, will grab my elbow, and so on...

Such training will make us sensitive and reactive against each contact, but what if our aggressor, instead of grabbing us, wants to punch us?

In Panantukan we have a series of exercises called *laro-laro*, meaning stopping and hitting, where we train to hit and stop in a circle, as in *ubud-lubud*.

With this kind of exercises we train visual sensitivity and, therefore, we train to be able to react before the blow comes.

Panantukan



“The fact of thinking of stopping an aggressor with a knife means economizing”

The possibilities we have to counter attack against a blow are:

- A - Going ahead, that is, reaching the target before the aggressor
- B - Beating the limb which is attacking us or, as the Filipinos say, breaking the snake's tooth.
- C - Evading and counter attacking
- D - Stopping and counter attacking

Let's give a number of examples, beginning with the wide hook. I use the wide hook as an example because it is one of the most common street attacks. This is due to the fact that it is a blow that can also be used with force by those who do not practice martial arts.

As an exercise we observe a person who launches a powerful hook against something, such as a bag. Note that the person hitting opens widely his arm and moves his head very close to the bag, to get more power.

After this preamble, I performed the LARO-LARO exercise with my partner: when he prepares the hook, I go ahead with sungab (spear fingers) to the throat, then, he goes ahead.

The SUNGAB or blow with the fingers is performed with the arm forward. As to launch a strong hook the back arm has to be used, by using the forward arm, we have a much shorter trajectory.

Now we have a series of Laro-Laro exercises to break "the snake's tooth", to break the limb which is hitting us.

In a real situation, if someone wants to do harm, he will use his best arm to beat with a hook, that is, a right-handed will hit with his right arm, a left-handed with the left. By destroying "the snake's tooth" we will be blocking his best weapon.

If we are close to the aggressor, we will use a SIKO technique, that is, we will hit the aggressor's shoulders with an elbow blow and in the exercise he will also hit us in the same way. We will be very careful to train this technique. We need to make little physical contact, as it can cause considerable damage, even if the punch is made with little power.

If the distance is not very big we can hit the biceps with DUNGAB (fist) or KAMAY (hand). The fist is more powerful, the hand is more precise; training LARO-LARO we will decide what is best for us or for the situation. If we see a punch starting from afar, with SIKO we can hit the hand.

We will evade if we have noticed just at the end of the attack or if we are particularly skilled in this technique. While I evade, at the same time I hit with KAMAY.

Also stopping is due to the same previous situations, it is less advisable than evading, because, even if we counter attack, we have to absorb the adversary's force.

The LARO-LARO exercises must be performed previously one by one, to achieve the necessary skill and perform them properly, and then in a natural way.

The best thing is to perform blows with little power, but trying to reach the target.

Often you can't reach a good level of sensitivity because of the attacker, since if the attack is too powerful, the beginner will be too scared to act properly and the same thing will happen if the attacker makes blows too slowly and with the wrong path.

In conclusion, I really hope you have understood how important sensitivity is to defend yourselves and that you will practice a lot to assimilate these secrets that made of some masters from the past such great fighters, who could defend themselves their eyes shut.



Panantukan



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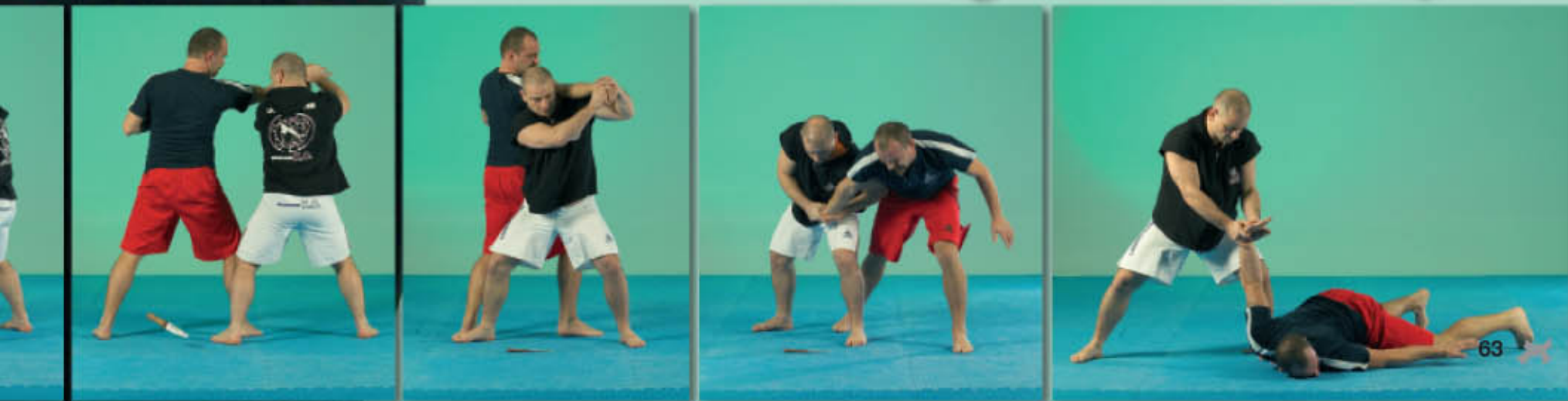
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Only Black Belt in Italy for Master Bob Breen's JKD Kali International
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K1 Style Master of Kickboxing and Muay Thai
Master of Fighting Sport FE.NA.SCO.
Boxing instructor

As a professional wrestler he has made 81 Full Contact fights in the following disciplines:

Kung Fu, Sanda, Kickboxing, Shoot Boxe
7 times Italian champion of Kung Fu
Twice International Champion of Sanda
European Vice Champion of Shoot Boxe
European Champion of Stick Boxing
Representative of the Italian school of Kali at the World Championships in Los Angeles 1996 and Cebu City 1998.

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Arnold Festival & Expo

Text & Photo: **GM Maurice Elmalem**

Once again Columbus, Ohio was the heart beat of another exciting, gigantic, action packed weekend as the Arnold Festival of Health and Fitness took center stage hosting the 20th Anniversary of the Arnold

Classic. Over the years it has proven to be "A Weekend of Sports and A Lifetime of Fitness." This annual international event hailed as the World's Largest Fitness Weekend raged in high gear as it boosted 37 events and 12 Olympic sports ranging from archery, arm wrestling, boxing, cycling, cheerleading & dance team, fencing, gymnastics, grappling, martial arts, power-lifting, strong-man, table tennis, weightlifting, wrestling and many more. The family-focused event brings more athletics for competition than the Olympic Games.

The Expo was decked with 650 booths that showcased healthy lifestyle products and methods to more than 150,000 fitness fans who took advantage of the three days packed with exciting events, anxious athletes, celebrities, etc., and the man behind it all, Gov. Arnold Schwarzenegger.

Terrence "Tokey" Hill and the organizing committee of the event did a fantastic job. Tokey, known as a professional athlete, coach and promoter, is the first American to ever win the WKF World championships, USA Olympic Coach for 1999 PAN American Games, Promoter of Local, State, National and International Sports.

Every year new rising stars compete in various sports division and not only are recognized with trophies and cash prizes for their accomplishments but are awarded scholarships as well. For Invitational championships there were more than 700 amateurs who competed. Cheerleading, cycling, fitness, fashion show, wrestling had over 1500 competitors. The martial arts festival was graced with nearly 3000 martial artists competing in 25 different disciplines.

The Youth Archery tournament was a hit among schools as it inspired the young not only to showcase their skills and accomplishments but the World Class Fencers embedded in them the quality of Olympic Sport that required speed, timing, tactics and lightning-fast reflexes. Table Tennis Challenge added its flavor to the events with a resounding success this year drawing the attention of hundreds of spectators who pumped the

atmosphere with much energy for the finalists. The Arnold Gymnastics challenge had the largest mixed meet in USA with 3500 gymnastics competing in front of an enthusiastic audience.

The Arnold Amateur Bodybuilding Fitness & Figure Competition (inaugurated 2007) was



a huge success. Dexter Jackson of Florida was declared winner of the Arnold Classic bodybuilding competition. Yaxeni Oriquen also of Florida, won the Ms International Bodybuilding Competition. Fitness International award was presented to Kimberly Klein of New Jersey. Gina Aliotti of California, won the Figure International Championships. Zydrunas Savickas of Lithuania captured the 7th Annual Arnold Strongman Classic title, winner for the past sixth years. World strongest man contest also featured 24 Drumas Savicks winner of 250 pounds lift with one hand 9 times, Benedict Magnus picked up 1102 pounds and set a new world record also the Omega Team made an amazing appearance by pulling steel chain, bending steel, breaking bricks and cement blocks. Among them were other competitors such as Jay Cutler, Toney Freeman, Gustavo Badel, Silvio Samuel, etc. The nation's weightlifters for the USA for men and women competitions worked on the classic Olympic lifts, the snatch and the clean & jerk, power lifting was thrilled to join the Arnold Sports Festival this year.

A total of 11 youths were declared Winners of the 2008 Arnold Sports Festival Rotary Scholarship. These included martial arts, boxing, gymnastics, etc.

Saturday March 1, 2008 the Ultimate Fighting Championship (UFC) took place at Nationwide Arena with 10 fights on schedule. The main event for the world middleweight championships was between UFC Middleweight champion

Anderson "The Spider" Silva and pride 183lbs champion Dan Henderson this long awaited fight was one of the greatest fights ever to be seen. In first fight up Diego Sanchez defeated Georgi in 1st round. Second fight John won with TKO over Josh Coscheck 170 pound. Next fight, welter-weight division 175 pounds Andre Aloisi defeated James Obrino with TKO during the 2nd round. John Fitz won over Rich Wilson in the 185 pounds. Yushin Okami now in the 2nd round over Evan Tanner, Okami delivered non stop jabs and kicks to stop Evan from charging hard the middleweight Chris Leban won easily in the first round over Alessio Sakara by TKO. Now the heavyweight division got on its way with Heath Herring charging with Combinations of Kicks and punches that won him the fight over Cheick Kongo and for main event the crowd got up when the presentation of the fighters began between Dan Henderson who stepped in first Jolting between the crowded

and making way into the Octagon (cage). A fighter who is well respected for his fighting skills especially his Ju Jitsu ground fighting if he gets a fighter to the ground it is impossible to get out unless the referee will stop it or the round is ended. In order to overcome the highly experience Henderson you must be very quick and clever with good timing and that is exactly what Anderson Silva has. He is know for his speed "The Spider" one of the best fighter to come from Brazil in the first round both fighters were testing each other by kicking and punching then Henderson got Silva to the ground firmly the fight started to go on different direction he pressured Silva to the mate very hard not allowing him to get away easily until the round ended. Then on the second round Silva keeps distancing himself from Dan by kicking with his long legs everywhere to Dan face and body following with thunderstorm of punches confusing Dan to a point of taking down where Silva luckily manage to turn over the fight to his advantage finally getting Henderson in submission with a choke hold to the neck winning the fight the crowd was mesmerize by great Silva quick reaction and submission, it was great night to remember, other UFC champions at attendees at the Arnold who was himself signing autographs and taking pictures were Chris Lytle, Sam Stout, Marcus Davis, Frankier Edgar and of great Randy Couture, heavy weight UFC fighting Champion and former NCAA wrestling Champion.



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