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**Kyusho : Vital points for sexual pleasure !**

# ED PARKER'S KENPO Richard "Huk" Planas



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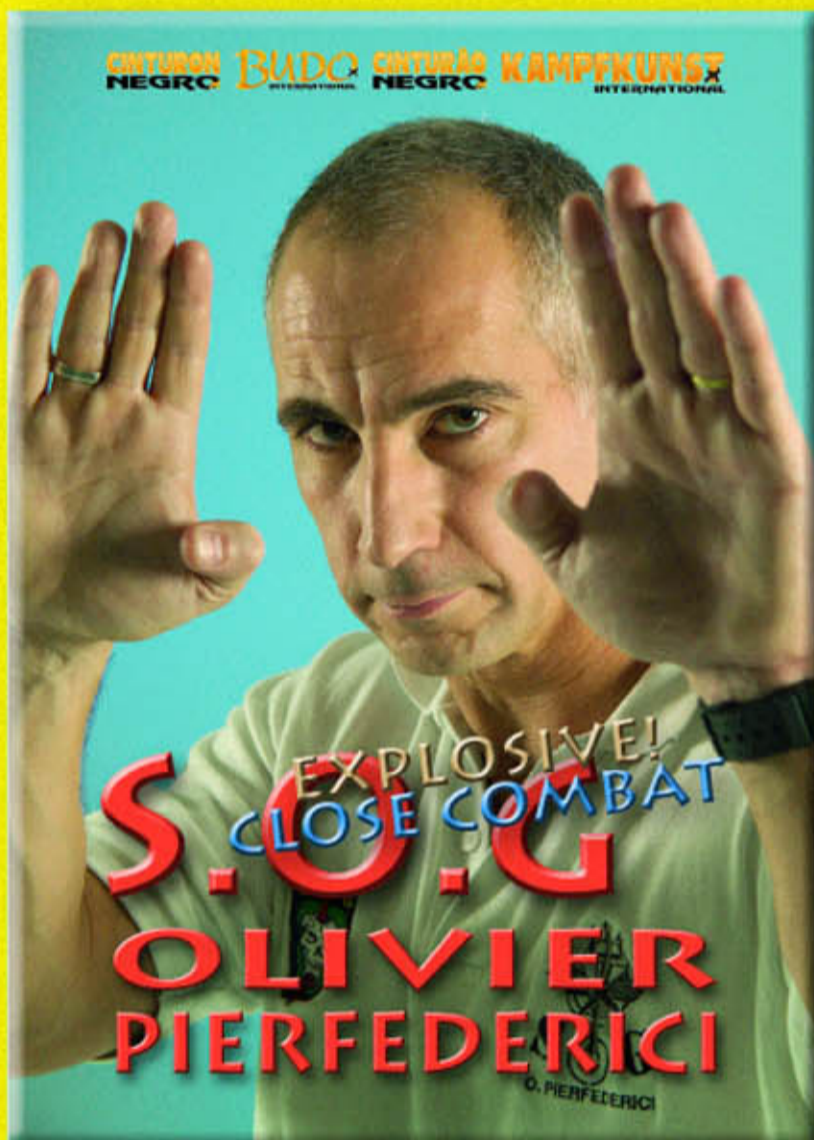
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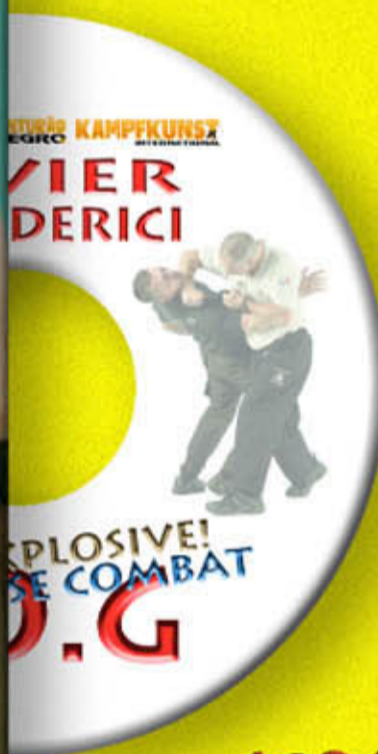
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# EDITORIAL

## **LIFE**

**L**ife is a rare -and thus precious- event. Recently, Guillermo Gonzalez has presented his theory on "habitable galactic space", stating the huge amount of difficulties that arise, so that life takes place in the universe; at least complex life as we know it, including superior animals, what is now called "metazoan macroscopic aerobic life". Enough of politically correctness and "good thinking"!

This is an old dispute in the scientific community and although Sagan, an incorruptible optimistic, was right when saying that "the absence of evidence (of the existence of life...) is not an evidence for the absence", it is being more and more evident that life is a slender good in the observable universe.

For us living beings, (some of us more than others), this miracle is something common and not long ago we didn't seem to mind. Our commitment, our energy, were entirely consumed on getting to end the day without being the succulent dinner of a biggest creature and lately, since we have microscopes, of smaller creatures too. Life has a certain and unquestionable momentum: persisting and perpetuating. In conscious living beings, the action of persisting themselves is added to that command, which is nothing but a consequence of the previous law of perpetuation of life in itself and which is now called selfishness. However, the awareness of being, in its different levels, adds an exquisite extra to this basic law: to think and intentionally take part in the environment.

Strange as we may be in the galactic scene, it has been the evolution of life itself which has provided us with this tool. The man isn't outside the natural order, he is the result of the order and consequently, his actions can't be considered an aberration of the system. Or there is an order, or there isn't, in which case the scientists themselves should honestly spend their time doing any useful thing, like sowing radishes.

In essence what we do, seen with some distance, is very similar to what

the rest of beings on the planet do, but the thing is that we do it far more successfully than others: we are winning the battle of changing proteins of other species into human proteins. The consequence is that other species decline, both in number and in amount of individuals and we grow like bedbugs.

What is the limit of acceptable critical mass of human on the planet?

Sustainable development is another baloney of mawkish mystics. There is no such a thing. My father used to say that business can either go up or go down, neutral levels don't exist within the natural order. It is a paradox, but the more we support humans the more we support their destruction, because success also knows how to kill its own way.

Our amazing huge success among complex animals is nothing, though, compared to that of our microscopic colleagues. 95% of life on earth is made up of these beings, some symbiotic, other vermin. Our digestion is only possible through their presence. We owe them our life and our death somehow.

Complex life on the planet is in crisis. The assisted reproduction is not applied to humans in developed countries. Recently I could see on the beaches of northeast Brazil some stakes marking the place where the turtles have laid their eggs; "we must protect them", they are one more species in decline. And what about the whales! And the Iberian lynx, millions of euros being spent in research to prevent its complete extinction! All nonsense when we look at it with distance; one can't serve God and the devil at the same time, or we'd say rather we can only serve both. Anyone who helps and intercedes, often achieves the opposite of what he was trying to do. In nature, what is not adapted disappears, that is the law.

That is because everything is the product of the environment; this is also an unshakable law. Interceding in any process can easily become the opposite of the pursued objective. Do we spend our lives putting strips here and there to delay the inevitable? The turtles' staff is paid by Petrobras, the

Brazilian oil company. Are oil corporations doing environmental work? The best gullible is he who wants to believe. In reality, humans always prefer blaming than knowing the truth; the truth is always more prosaic, but much harder to accept. The commands of life are vicious and have no affection. Our time on earth is, compared to that of dinosaurs, similar to a blinking compared to a year of life, and dinosaurs were dispatched by evolution in one fell swoop, along with virtually all the flora and fauna of that time; once more, what wasn't adapted was eliminated.

But, how can we not worship life, that precious gift, so rare in the universe? The power for its defense is always overwhelming. When the terrorist group ETA kidnapped the councillor from Ermua Miguel Angel Blanco and fixed the time and date for his murder, Spain as a whole went to call for that life. The social impact was such that the position of this terrorist group was weighed down since then.

Life is defended and protected diligently and even heroically. In emergency situations I have seen shocking feats, normal people acting beyond their usual capacity and customs, amazing both friends and strangers in the middle of disasters, even putting their safety and their lives at risk to help to save others.

Life has an enormous strength, and its call is always amplified beyond what is expected, but it is death what gives power and meaning to life. The finitude is the final remedy for the most lazy or carefree mortal; it urges us to observe and assess the present, to overcome the boredom or the temptation to feel immortal. When death threatens, nothing and nobody remains unchanged. Paradoxically death is full of life, since in order for something to live something must die; in that way life is held on itself, whereas death gives it its fair value.

Life and death are the wicker to weave Martial Arts. The function of the warrior comes to this and nothing else. It is the presence of death, real or symbolic, which gives to this function an unusual power, which makes of the disciplinary Arts something, even today, wrapped in



*If I could live my life again,  
In the next I'd try to make more mistakes.  
I wouldn't try to be so perfect, I'd be more relaxed.  
I'd be more stupid than I have been, in fact  
I'd take fewer things seriously.  
I'd be less hygienic.  
I'd take more risks, I'd make more trips, I'd watch  
more sunsets, I'd climb more mountains, I'd swim more rivers.  
I'd go to more places I've never been, I'd eat more ice creams and less  
beans, I'd have more real and less imaginary problems.*

*(Beginning of the poem "Instants", by Jorge Luis Borges)*

the mystical veil of mystery. It is the same that makes of those activities something marginal and dangerous, although we insist on its social normalization. Therefore it doesn't seem that we have managed to do it and experts on the subject still look at us out of the corner of their eyes and with some distrust, especially within modern and developed societies, a hostile environment for anything that comes into contact with what is natural.

Putting labels of good or bad is not the solution to the paradigm of existence, and acting in one direction often leads us to achieve the opposite effect. Each action interacts with the environment; there is no way to be invisible. Even not doing anything is one way to do something, sitting under a tree looking for the disappearance of a wish, is also a wish. On the contrary, if we do something, every step leaves a footprint, changes something, something which is itself in a continuous process of change. We are not unaware of the magic that takes place in every change, we are a part of it. The natural thing is the only answer to the question of taking part, but the answer still leads us to another question, what is natural as a category should then be defined, and by taking sides in any direction the balance will again move.

For the warrior the answer lies in the path of impeccable action, that is, to respond according to his own nature with all the intensity in each act. There is no moral in all this, but it is true that there is an ethos, a style of doing. The unique nature of each being doesn't allow to establish common paths and extrapolate them to unique beings, with definitely different destinations. Nature rejects pure things and it only produces different beings, unique.

The implicit magic in the impeccability, on the natural path, can't be defined in advance, but watching carefully, when this ethos appears it always does it coinciding with premises such as economy, efficiency, power, intensity, detachment, concentration, and

fluidity. Can this formula be trained? I don't believe in positivism as a solution. For me, the path has more to do with unlearning than with learning, but of course, I'm saying this after having walked the path. The path is similar to the naturalness of a child, but only after the experience of having ceased to be. Before Zen the mountain is a mountain; during Zen the mountain is not a mountain; after Zen the mountain is a mountain again.

The experience of breaking with what is learned is painful as the birth itself. Nobody really seeks pain, so "the paths" are really impostures or self-deceptions. We put all our efforts to sustain our description of the world... As the saying goes, "better the devil you know than the devil you don't". Only when events force the disruption of our perception, when we stop our vision of the world, a gap, an opportunity for change is opened. These opportunities are only desired without meaning it, they are disasters for what we know, jumps into the void, which is why I say that nobody walks voluntarily the path of consciousness. Any achievement in that path is not programmable; it is an accident beyond our will; in that aspect all human beings are as simple and predictable as any other being, with no exceptions.

Is this a bleak picture? I don't think so. The truth is never so, but our reading of it can, of course, make us feel like that. Trying to be less dumb is always at least an entertaining aim. Instead of pulling the petals off, maybe what we should do is... eating them!



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## VAN DAMME



Where has Jean Claude Van Damme been?

Where has "the muscles from Brussels" been? Is he out of shape? Is he still banging out actions flicks or what? Well the answer is simple, check out these photos and as you can see he is in the same great shape as he has always been and his martial arts skills are as well honed as ever.

He has just finished doing a film for Sony Home Entertainment titled "The Shepherd".

p. 14

## KYUSHO SEX



Vital Points for Sexual pleasure. Perhaps many of you will be shocked after finding this topic in a publishing company of Martial Arts. We were also surprised by Master Pantazi's proposal of revealing an unknown and secret aspect of Kyusho, the use of vital points as a source of pleasure, rather than as trigger for pain.

p. 18

## UFC 77



"They won't be, they will never be". The thousands of Americans who have seen the UFC 77 broadcast, live on TV, may not have understood the message given by the Brazilian Anderson Silva, after an impressive knock-out on challenging Rich Franklin, but the Brazilian public caught the message.

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# Zusammenfassung Sommaire Sumario

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## K-1 WORLD MAX

Big winner of the 2005 K-1 World Max, and finalist of the 2006 edition, Dutch ring sensation Andy Souwer won last October for a second time the prestigious K-1 World Max tournament. Our international correspondent Kostas Argyriadis met up with Andy at Amsterdam's famous Mejiro Gym, a few weeks before Andy's big success at the recent K-1 World Max.



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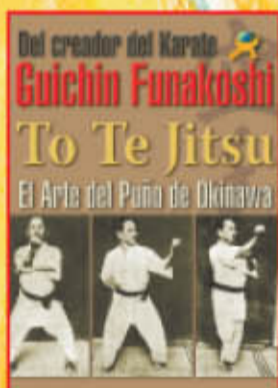
## MORIO HIGGAONA



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Our collaborator Salvador Herraiz visited the Great Master Morio Higaonna in his dojo. This article is a tribute to one of the big names of Karate throughout the world in recent decades.

## TO TE JITSU



p. 34

It is an honor for this house to announce the publication of an essential book in the history of Karate, the original first book by the founder, entitled: "To Te Jitsu". The book is full of interesting technical and philosophical material; as an example, we bring you this great preface by Kana Horikazu, a gem showing the true spirit of Karate.

## TAI-CHI



p. 06

Tai Chi is one of the most practiced Chinese styles in the world. Due to the apparent simplicity of its performance and its health benefits, it has made a deep impression on the West. But there are many misunderstandings that have resulted from this whole process, and in recent years a revisionist wave has been disturbing those who thought that "that's all". It is not the first time that Great Master Fu visits our pages, or our main page, but this was the first time he came accompanied by his son and heir.



# Summary Sumario Sommario

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*"The snake straight down" GM Fu changes the weight backward, to his right leg. With his left arm he performs (peng), rejecting upward to stop the attack. If the punch were lower, it would descending peng as in the form. The left arm of GM Fu diverts the attack outside, while changing the weight forward. With his right arm he does (lie) separate and (Chay) pull with the left, while hitting with the knee. With the movement (lie) of the right arm he will throw the attacker to the ground, several feet away. There is no projection above the shoulder, putting the hand between the attacker's legs, as it is commonly said. That would be a Shuai Jiao projection.*

**Tai Chi is one of the most practiced Chinese styles in the world. Due to the apparent simplicity of its performance and its health benefits, it has made a deep impression on the West. But there are many misunderstandings that have resulted from this whole process, and in recent years a revisionist wave has been disturbing those who thought that "that's all".**

**Among the most clarifying people in this process, Great Master Fu Sheng Yuan has undoubtedly been one of the most active luminaries as the heir of the most widespread tradition of Tai Chi in the world, the Yang style.**

**It is not the first time that Great Master Fu visits our pages, or our main page, but this was the first time he came accompanied by his son and heir. A third issue of his videos on the Yang form was outstanding for Tai Chi lovers and Budo readers, and this time at last we recorded this third part of the form and its applications, thus closing the circle of a work which will remain for the enjoyment and learning of the students, as well as for the annals of history.**

**With such a notable reason we took this opportunity to interview him with José Gago. One of the most interesting interviews which undoubtedly will be controversial among the specialists on the subject**

**Alfredo Tucci**

# Tai Chi Yang

## Fu Sheng Yuan

Interview



# 太極



Interview text : José Gago  
Photos: © [www.budointernational.com](http://www.budointernational.com)





Tai Chi Chuan

**“The Taijiquan is a  
Taoist system, it  
seeks harmony,  
balance, it can't  
harm the body”**



[www.yongnian-es.org](http://www.yongnian-es.org)



[www.wu-ming.com](http://www.wu-ming.com)



**B.I.:** Many people think that Yang Taiji is just relaxing gymnastics for older people. Why has this happened?

**Grand Master Fu:** Taiji Quan is a martial art of the highest order, Yang Luchan was nicknamed Yang Budi (invincible Yang).

In 1956 the Sports Commission of the Chinese Government created a simplified form of 24 exercises for health, which became very popular, which is why people think that way.

Many teachers and students only know that work, simplified by the Sports Commission, aimed at health and relaxation, and this is the idea that has been formed of Taiji.

This has become so exaggerated that in one occasion, during a trip of my father, Great Master Fu Zhong Wen to Australia, an act took place in the hotel lounge, where Fu Zhong Wen received Taiji masters, he saw them and gave them his opinion about their work.

It was the turn of a teacher who seemed sick with no energy, his movements were so slow and relaxed, his hands and fingers rounded, high positions as if he were floating... that my father did not know what to say to him.

At the insistence of the teacher to give his opinion, Fu Zhong Wen told him: "You are getting your feet wet. If you take a hose to water and you press the exit, the water comes out under pressure and energy to goes far, but if you don't press the exit the water will come out with no pressure and your feet will get wet. Your Taiji is only Yin, he has no energy".

**B.I.:** Don't Fu Zhong Wen took part in the creation of the simplified form of 24 exercises?

**GMFu:** Yes, at the beginning my father took part of the commission. He wanted to open Taiji to everybody, that was the assignment he received from Yang Chen Fu and for that reason, in 1944 he created the Yong Nian association, but he couldn't understand why the government commissioned Li Tien Yi, Ba Gua's master, not only wanted to reduce the form to make it popular, but he also wanted to change the movements, thereby changing the correct technique of 8 energies and 10 principles, turning it into a very aesthetic and relaxing



movement, but with no martial basis.

Unable to object to these changes, he left the committee and didn't want to take part in the work. However, he had to provide the style books for the commission to have the basis to create a new form.

**B.I.:** If we don't meet the 10 principles, are we doing Taiji?

**G.M.Fu:** In a treatise written by Wang Zhong Yue, at the time of the Ming dynasty, it was said that the 10 principles have to be fulfilled.

My father, after more than 80 years of daily practice, said that he found he didn't meet the 10 principles in all the exercises yet.

Meeting the 10 principles is very difficult, but when you are training you need to seek that perfection.

When you change the exercises systematically and you give the principles an explanation other than the original one, in order to adapt it to your version, you are no longer doing Taiji Quan; it will be better or worse, but you are doing a different thing.

**B.I.:** Now a high demand of martial Taiji is emerging. Why do you think this is happening?

**G.M.Fu:** Because there is more contact with China and it is easier to have access to the information. A lot is being written about Taiji, there is a story about Yang Luchan and his descendants, and how they became famous in China because in the nineteenth century, when there were still challenges to death, nobody could defeat them. So people ask themselves, how was this effectiveness possible with such relaxed exercises, which seem gymnastics for the elderly? This is arousing curiosity and the desire to discover that internal power of Taiji.

**B.I.:** And this curiosity about Taijiquan, is it good to spread it?

**GMFu:** Of course but, as in all things, there is a Ying and a Yang. Many masters, both from the East and the West, take advantage



of the demand to present their version and get money. What they teach is far from the original, but they call it Yang Taiji, taking advantage of the boom the name is having, to promote themselves. You can't teach what you don't know and if they change it, they should use their own name, not that of the Yang family.

**B.I.:** The applications of Yang Taiji Quan exercises which are being published, are they correct?

**G.M.Fu:** Most of the ones I have seen in several books and magazines are not.

**B.I.:** Why?

**G.M.Fu:** Because teachers learned the Taiji simplified for health and are unaware of the real application of the 13 movements, how they are performed and combined in each exercise, the correct biomechanical angle,





**“They may be very strong, have a lot of flexibility, put the leg up slowly to the vertical, move slowly, but if they don't understand the proper performance of the 13 movements and the 10 principles, they are not doing Taiji Quan”**





etc. Then, due to the similarity of the exercises, what they do is extrapolating applications of external styles and using them in Taiji.

They may be very strong, have a lot of flexibility, put the leg up slowly to the vertical, move slowly, but if they don't understand the proper performance of the 13 movements and the 10 principles, they are not doing Taiji Quan.

They have a good physical Kung Fu, but they don't understand the real Taiji Quan.

**B.I.: Does each exercise of the form include more than one energy?**

**G.M.Fu:** Yes, each exercise is a combination of several energies and changes of direction. For example, "playing the lute" is the combination of 4, peng, li, chay and lie.

**B.I.: So, "playing the lute" is not a luxation?**

**G.M.Fu:** No, it isn't. It is the combination of several energies depending on the reaction or application of power of the attacker, which may result in a luxation. In a real application, the energies may be different from the ones mentioned above, it will depend on how the attacker reacts. The Taijiquan has no established techniques.

**B.I.: In Taijiquan there are no grips?**

**G. M. Fu:** No, the Taiji is not Qinna. The Taiji uses the power of the contrary, adapting to it and counteract, with the application of the 8 energies and 5 directions. It is a complete system in itself, it doesn't use grips or projections similar to Shuai Jiao or Qinna.

The Taiji Quan uses its own method and has nothing to do with the common applications of external styles.

**B.I.: There are teachers who teach directly Tui Shou because people want to do something more practical and applicable than the form. What do you think about this?**

**G. M. Fu:** That is a mistake. Tai Chi is a Taoist system, complete and comprehensive, for health and defence. The Taiji is Ying Yan, and this concept includes all aspects of Taijiquan, the parts, (form techniques, and so on.) and the whole (the whole system). The form is essential to strengthen the interior.



Wanting to run is going slow, going slow is running.

**C.N.:** Can you explain this a little more?

**GMFu:** If you do not have money in the bank, you can't use your credit card. For a good Taoist this would be enough for explanation, but I will explain this a little more.

The Taijiquan is a Taoist system, it seeks harmony, balance, it can't harm the body.

First it works the physical strengthening with the form, especially the legs; the form creates patterns of specific movements according to the 13 energies or movements, it improves the proprioception, psychomotor skills, etc. It nourishes and enhances Qi, harmonizes and strengthens body and mind.

First we must put the profits in the current account, then use the card and spend the money we have saved.

The next stage is the Tui Shou and Fa Jin, explosive exercises to externalize the energy. These exercises consume the Qi and damage the body, spend the balance we had saved. If we want to follow the right progression without harming our health, again we must nourish the Qi and harmonize the body. That aspect corresponds to the form.

The Ying Yan cycle is present in the whole and in the parts in Yang Taijiquan.

Making first Tui Shou is not good for your health nor for martial application, because

**(Chou) Elbow technique**  
**Fu Master does (peng)** rejecting with the right arm and instead of turning outwards, he turns inwards, moving away the attacker's arm with his left hand and performs (Chou) right elbow blow. It is not just an elbow blow; as shown in the photos, the energy coming from the legs with the weight change projects the attacker several feet away.



the pattern of specific movements will not be correct, either for Fajin or for Tui Shou.

**B.I.: Why haven't you taught Marcial taiji?**

**G.M.Fu:** I teach it, but to resist martial Taijiquan training you have to start when you are young. The strengthening work takes years, most people don't have enough time or perseverance.

It starts from the inside and there are many working hours daily. If you don't do the first phase of accumulation of Qi, you can't spend or eventually you will harm your health seriously. People usually don't go beyond this first stage, but those who persist continue to advance, there is no secret. Some teachers in Spain are already in the second stage.

When Yang Luchan learned in Chen Chang Xing's house, he travelled three times and trained 6 years each time. Only on the third occasion, after twelve years insisting on the



# Tai Chi

practice, Chen Chang Xing began to teach him personally the whole system.

When this third phase finished, Chen Chang Xing said goodbye and told him: I have given you all my knowledge about Mien Quan, now nobody can be compared with you. If you fight against an iron or water man, you won't be able to defeat him, but no man born of a woman will be able to beat you.

When you have something so important, you just share it with big-hearted people, this was essential at the time of Yang Luchan and it is still nowadays.

That is why Yang Taijiquan has 4 principles, diligence, perseverance, respect and sincerity.

**B.I.: There is a widespread belief that Yang Taijiquan comes from the Chen family. Where does this belief come from?**

**G.M.Fu:** Two people wrote about the history of Taiji in the 60's, Giu Luxin from Shanghai, and Tan Jao from Beijing.

Giu Luxin published in Jong Kog a book on the style of the Chen family. He went to the village, he asked and he was told this version, but he didn't asked the Yang family, and what he tells is not correct.

**C.N.: Where does the Taijiquan come from?**

**G.M.Fu:** Around the 1800, a stranger came to the Chen village, in Chen Jia Gou, and he saw Chen Chang Xing training with his students his family's style, Pao Chui (cannon fist). Chan Fa, the traveller, watched them and from time to time he burst out laughing. Chang Xing, annoyed, approached the stranger and asked him why he was laughing, then Chan Fa asked him if those exercises they were practicing were a martial art, Chang Xing replied that of course they were, then the stranger told him that what he was doing was very hard and that was not good for fighting.

This made Chen Chang Xing challenged the stranger to fight. Chan Fa threw him several times without a problem. Realizing he was weaker, Chen stopped attacking and asked Chan Fa to stay in the village and be his master.

Chan Fa told him that the following year he would come again and teach him his style, Mien Chuan (cotton fist or 13 movements) but first he had to meet some conditions, stop practicing those hard Pao Chui exercises, and form large piles of bricks and branches to change his activity and relax, only then he would be his master.

Chen Chang Xing accepted and the following year, when Chan Fa returned and saw piles of bricks, logs, etc., stayed and began to teach him Mien Quan, now known as Taiji Quan.

Mien Quan doesn't come from the Chen family style. Pao Chui is a great Wushu style that deserves our full respect, but it is not the origin of Taiji Quan.

In the 30s, Yang Cheng Fu wrote 2 books, where he only mentions Taiji Quan, he didn't need to call it Yang style, because there was only one Taiji, the Yang family's.

**B.I.: Did Yang Chen Fu change the form or the Taijiquan system?**

**G.M.Fu:** No, he didn't. He repeated in his classes and he wrote in his books that nothing in the system could be changed, because if his ancestors had been better fighters than him and had been nicknamed "invincible" and hadn't changed anything, who would have the authority to change anything?

When Yang Cheng Fu taught in Shanghai the kicks, which were performed fast, he began to make them slow, because at that time Taiji was already taught just for health; but this is not a change which regards the system, the essence and spirit are the same, because the Fajin work was always performed separate from the forms. However, Fu Zhong Wen and other older disciples were taught the martial part.

**B.I.: It is said that the form is a recent development, that before only the 13 movements were performed in individual techniques. Is it true?**

**G.M.Fu:** My father married Zou Kuei Cheng, Yang Chien Hou's granddaughter, I am Yang Chien Hou's great-great-grandson, I have blood of the Yang family. My father studied with Yang Chenfu until his death in 1936, he went with him to all his trips, it was him who dealt with exhibitions and challenges and Yang Chen Fu never had to stand up from his chair to help him. He took care as a son of Yang Chen

Fu's affairs, during and after the life of his master, organizing a big funeral, ensuring the welfare of his widow and teaching Taiji to his children.

He practiced Yang Taijiquan for 81 years, since 1913, at the age of 10, until his death at the age of 91, in 1994, yet it seems that everyone knows better than us the family history, which had and hadn't happened.

The form is essential in the system. It is what nourishes the Qi, which strengthens the main base which are the legs, which keeps the technical patterns, and so on. The form has always existed.

**B.I.: It is said that there were 2 different forms, a short and a long one. Was it so?**

**G.M.Fu:** According to the morphology of each person you can see shorter or longer movements, but nothing was changed about the essence of the 13 energies or Mien Chuan. There is only one form.

Everything writes what he thinks, if there are those who prefer to believe those comments instead of the family - we have devoted our lives to preserve this knowledge and transmit it from generation to generation - it is up to them.

My

father said, the Yang family has only this form. It is like tennis, everybody plays with a ball and a racket, and the shots are the same, but everybody plays differently. It depends on the Kung Fu (time and work), the practice and the skills of each one.

(The course in Madrid was a great success and it was organized by Rosa Rojo and Mariano Uceda, from the Wu Ming Association).



# New Martial Arts DVD's



REF.: • DVD/FUSHE3



REF.: • DVD/KYUSHO10



For the first time two generations of the Fu family are together to perform various sections of the original form of 85 movements Yang Taiji Quan. The essence and the principles are the same, but the expression is different for the viewer. Fu Sheng Yuan (78 years old), with circular movements, rather short, stands out for his brilliant energy changes, difficult to notice for the inexperienced viewer. Qing Fu Quan (36 years old) takes pleasure in the movement, long, powerful and elegant. His body expression clearly shows the changes and martiality, with brilliant power and harmony. The DVD is completed with dual training of classic work of Tui Shou, some applications of the 13 movements, and the final part of the saber way, also performed by both of them. It is a document for collectors.

**NEW FOR THIS MONTH!!!**

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

"Kyusho" is literally translated as Vital Points and it studies the areas of the human body we can get direct access to through the central nervous system, be it for self defense, healing or for intimacy enhancement.

With this first issue of 3 volumes you will have a source of new information that can be applied in common actions, as encircling the waist of your partner with your arm or in the previous games, up to the sexual encounter. You learn to read the signs of arousal, increase the excitement and pleasure feelings, multiply and intensify the orgasms of your partner... and much more. A journey into the deepest experience of human beings.

REF.: • DVD/BC10

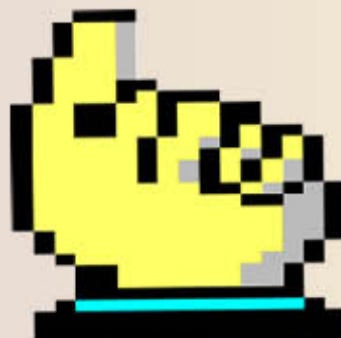


SAITO JO- the techniques of Jo of the Saito master are considered like the best ones. One even says that it has chosen east weapon among other many by the practice that is. The Master not only teaches the basic techniques but that also shows to many combinations outposts to us that are incredible. The gentleness and the ability of the Saito Master are inimitable. Also it shows the original version of the Jo Kata de Aikido and teaches the 31 movements in the three directions, so that we pruned to observe them all. The Jo is a so versatile weapon that you will only be able to appreciate really its value after observing a master like Saito executing the demolitions, keys, you take hold much and but. Many forces of security anywhere in the world have used this weapon, mainly in the mounted patrols. This video also includes a demonstration of the Master giving class to a group of foreigners on the use of jo. This video is the first part in black and white and second in color. It was recorded simultaneously that became the photographs of the fifth volume of their books.

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### Where has He Been?

Where has the muscles from Brussels been? Is he out of shape? Is he still banging out actions flicks or what?

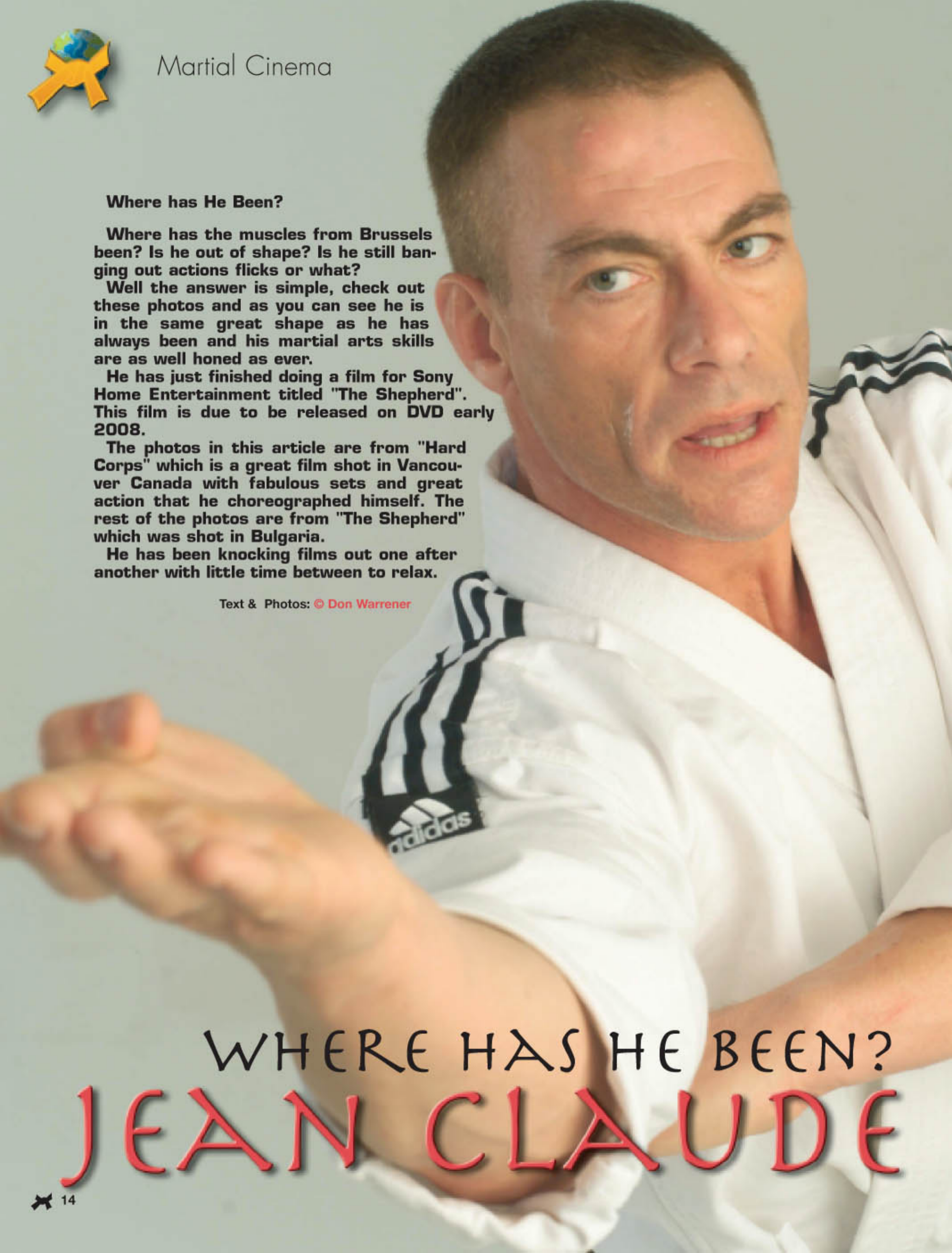
Well the answer is simple, check out these photos and as you can see he is in the same great shape as he has always been and his martial arts skills are as well honed as ever.

He has just finished doing a film for Sony Home Entertainment titled "The Shepherd". This film is due to be released on DVD early 2008.

The photos in this article are from "Hard Corps" which is a great film shot in Vancouver Canada with fabulous sets and great action that he choreographed himself. The rest of the photos are from "The Shepherd" which was shot in Bulgaria.

He has been knocking films out one after another with little time between to relax.

Text & Photos: © Don Warrener



WHERE HAS HE BEEN?

JEAN CLAUDE



VAN DAMME



The one thing I am continually confronted with by the martial arts community when they find out that I am a good friend of JCVD, "Is he all washed up and finished?" my response is "by whose standards do you mean?" I then ask them well what have you done with your life and how can you make uninformed statements like that". JCVD is still #1 when it comes to banging out movies for us martial artists. Who else is continually making films that help sell the martial arts and at the same time has their own TV week on television? I play most of this off to petty jealousy among those wannabee martial arts stars who are in every studio in the world. Jean Claude Van Damme just doesn't talk the talk but he walks the walk not like many others who just wish they were in his shoes.

This is the truth as I am sure anyone who is impartial can readily see.

He still is training and working out as this is his usual routine and has been for years and years. For JC (as his friends call him) not working out is the same as the sun not coming up in the morning.

He training regimen consists of 30-45 minutes of weight training, followed by 45 minutes of cardio and completed with stretching and kicking drills.

He even helps out karate guys if they can find him as he shows

# JEAN CLAUDE



them his own stretching routines and weight training. Plus he even agreed to do a series of seminars in the UK for his fans teaching them not just the physical aspects of karate like his own kicking drills but also his own unique philosophy on life which he deems is even more important.

The #1 philosophy that he taught during the seminars that were packed to the brim was "Constant Pressure of Positive Thought" this is the way you make things happen in your life.

When we asked Isaac Florentine the director of "The Shepherd" how the shooting went for this film he said "To be very honest

with you Jean-Claude was wonderful to work with", "He did what ever needed to be done while making the film, he worked well with all the other actors and in fact he insisted on taking all the falls himself, when you see him go flying you know that this was him". "His technique was as everyone knows impeccable and his acting skills have improved dramatically over the years so that he gives a very good performance".

"The Shepherd" is about a timely issue here in the USA and that is illegal immigration into the USA from the southern border as well as the smuggling of illegal drugs over those borders. Many illegals are crossing over into the USA by using "coyotes" who are those who bring them across the border on secret routes that are rarely found.

Jean Claude a border agent takes on the bad guys and with some wild bus crashes and loads of fights and guns everywhere, it's a real rockem sockem actioner that will have you marveling at JCVD's awesome kicking ability like you haven't seen since the days of Bloodsport.

His brilliantly executed round house kick and his classic side kick are matched by a UFC technique that ends the showdown in a spectacular way. Fight scene choreographer J.J. Loco Perry

**"The one thing I am continually confronted with by the martial arts community when they find out that I am a good friend of JCVD, "Is he all washed up and finished?""**

won JCVD's confidence. Their collaborated work payed off. Together they created excellent fight scenes as you will see for yourself.

Once again it's Van Damme all the way as the techniques were crafted for what he does best and that is kick like no one else in the world. When you get a Japanese karate master to admit that anyone can kick beautifully it is something and that is exactly what Hirokazu Kanazawa said when he saw JC do his classic side kick. Kanazawa Sensei a student of Gichin Funakoshi and has over 1.2 million students around the world, for him to say this it is truly an amazing testimonial to Jean-Claude's God given talent.

He is presently working on several new project's as he is the type of guy that just has to be working and training and preparing for the next film all the time.

We are all still waiting however for the big one that will bring him back and a movie like the "RETURN OF BLOODSPORT" is the one that can do it. He still has all the moves and technical ability and as well he still looks great. Now all he needs is a good script as Jean Claude does not want to do it unless he has the perfect script. This is his franchise and only he can do it as there is only one Muscles From Brussels. The question is where and when will that script appear with a story that is compelling, controversial, philosophical, and timely. Not just another tournament or competition as this has been done so many times now and so many ways.

Believe me when I say if there was ever a lucky man it's Jean Claude Van Damme. We all still know that among the action stars no one and I mean no one has done as many martial arts films as he has done over the years and they have all helped some way or another to fill schools world wide and for this we all owe him a debt of gratitude.



# VAN DAMME



Vital Points

# Evan Pantazi

*Vital Points for Sexual pleasure*



# Kyusho SEX



Perhaps many of you will be shocked after finding this topic in a publishing company of Martial Arts. We were also surprised by Master Pantazi's proposal of revealing an unknown and secret aspect of Kyusho, the use of vital points as a source of pleasure, rather than as trigger for pain.

Why not? The sexual pleasure is probably -I quote a wise man- "one of the few comforts of this existence". While the disciplinary arts have always been aimed to inflict pain, this doesn't mean that its practitioners aren't seeking pleasure, like the rest of human beings. Former Masters carried out that research with the same determination and discipline as they worked hard to find lethal techniques and as in the case of these, the outcome remained hidden, only available for the initiated, for many centuries.

The idea seemed so interesting to us that two years ago we got down to work. Editing this work hasn't been easy, and I am sure it will get as many detractors as passionate followers.

The matter has been treated both in a book

and in a video. Both complement each other and allow for the accurate understanding of an issue that requires the five senses. The images are as explicit as it has been necessary, without falling in bad taste or in vulgarity.

This is not a pornographic work, although we are not against them. It is an instructive study of how to apply the vital points in everything that relates to sex. Not only the points are explained, but also how to apply them in a natural, organized and effective way in an erotic encounter with a woman.

I want to highlight the courage of the author to approach an issue that he could as well have kept for himself, and that can be even criticized by many narrow-minded people who are out there. On the other hand, those who have applied the method are very grateful for his kindness and we hope that in the future he will bring us more information.

Text: **Evan Pantazi**

Fotos: © **Alfredo Tucci**

Models: **Ana Isabel Velasquez & Chema Quilis**

## *Intimacy Enhancement Intro*

"Kyusho" is an Oriental term, literally translates as Vital Points with its history trailing back several millennia through Japan, Okinawa, China, Tibet, and into ancient India. The vital points are the areas of the human body that we can get direct access to the central nervous system. Be it for self defense, healing or as our focus, for intimacy enhancement.

You are about to enter a truly fascinating world of possibility and sensual pleasure. It is like no other text or recorded body of knowledge seen before. You are going to take a journey to a level of understanding and skill that will increase your personal sensitivity, sensation and sensual prowess. In this endeavor though, will be writing of stark technical terms and related information. But please understand as you develop your skills and sensitivity this will melt away revealing only pure physical, mental, emotional and especially physical stimulation.

All the texts of new and old have relied mainly on external and postural manipulations to increase sensual pleasure, but more on a purely physical and superficial level. In this text you will be brought beyond the surface to a deep internal level, accessing the central nervous system and pleasure centers more directly than ever before. You will feel, sense and explore new sensations that have been unavailable through localized and direct contact or mere postures. You will begin to affect the entire body, mind and

spirit deeper and deeper as you become more attuned not only to your partners pleasures, but to yours as well. This is a unique and profound body of knowledge you will be able to work that can stand alone or in conjunction with other intimacy concepts such as the Kama Sutra positions, Intimate Massage or other Sexual Endeavors.

What must first be understood is that certain nerves when properly stimulated can increase arousal, others increase sensation as well as yet others to intensify and multiply human orgasm. This very simple approach can be used in common and benign actions such as having your hand around your partner's waist, or in foreplay and continuing up through sexual encounter. In this text you will learn how to read signs of arousal, subtly increase arousal, increase pleasurable sensations, intensify your partners orgasm as well as multiply your partners orgasms. But this is just the beginning of an amazing way to develop satisfaction, understanding and appreciation in your relationships.

Welcome to this new possibility, this new level of awareness and sensation, to becoming more intimate, skillful and satisfying for your partner and in turn yourself. In return you also will become more sensitive and fulfilled. Developing a strong foundation and aptitude with this information will enhance not only your intimacy and skill, but it will begin your journey to deeper human experiences!

## *Body Electricity*

To begin our study we must first understand the underlying principles so that after learning what it is, how it works and then how to direct it to achieve pleasurable satisfaction, we can then expand in our own personal ways. Using Kyusho (vital points) and the direct access to the central nervous system, this becomes possible and more direct than by stimulation through more superficial contact on the skin level. By combining the pleasure of caressing the skin, with a deeper and more direct level of stimulation, higher degrees of arousal, sensation and intensity can be experienced.

All aspects of life have a vibration and frequency (or speed if you will), in that vibration. By learning to increase, decrease, direct or even amplify these this energy in your partner and yourself, you will learn to influence the sensations and responses of sexual energy.

We must first understand that the nervous system of the body is a complex electrical system that monitors, controls and enables all the functions from emotions to physical actions. Beginning with the brain as the electrical source, monitor and control center, the spine as a circuit breaker and the peripheral nerves as sensors and stimulators. This is a constant and automatic two way process where the brain produces an electrical stimulus which is sent into the spinal nerves and then onto the specific peri-





## Vital Points

pheral nerves. This produces the stimulus to initiate not only muscle tension but also the functionality of the internal life support of the organs themselves and all associated functions. Simultaneously it receives external stimulus such as touch, smell, sight, sound and taste, which are converted into an electrical message. And it even picks up electricity (or energy as we will now call it), to monitor and respond to. This is what we are about to explore, understand and learn to manipulate for increased arousal and sensation. Also giving you the control to intensify internal physical and emotional sexual responses in your partner.

This vital life energy being referred to has long been known in all cultures from ancient times to modern day. Some of the more well known names for this energy are Chi in Chinese, Ki in Japanese, Prana in Hindu, Spirit in Native American Indian culture and so many more. It has long been used and taught in Martial Arts, Healing, Health Maintenance and other various applications in life... but has not been utilized in intimate or sexual encounters as we are about to learn.

All of us are able to feel this energy not only in ourselves, but even when we approach or are approached by another person. We can readily feel or read an attraction, repulsion or even stimulation from another's energy. We can also learn how to increase this energy in ourselves and in others to intensify these feelings and energetic responses. This is best learned first through physical manipulation, then directed manipulations and finally even without.

There are several methods we will discuss to increase our sexual lifespan. This will be achievable by working and keeping the physical muscles, blood vessels and nerves exercised for continued youthful functions. Also by learning to recognize the natural body motions signifying arousal, stimulation and actual physical reactions and responses. Learning to manipulate our own as well as other people's energy through physical manipulation or energetic transfer from simple touch... even without!

### ***Kegels (Sexual Muscle Exercise)***

Understanding the main flow of energy and how to move it through the body can enhance all sexual methods. But in there is a crucial physical exercise we can all do that will enhance and prolong our sexual activities, performance and results considerably. This exercise is called a Kegel (Developed in 1946 by Dr. Arnold Kegel), Kegels are the rhythmic clenching and unclenching of the pubococcygeal (PC) muscles, originally created to control incontinence. Also known as the "pelvic floor," this internal group of muscles, stretching from the pubic bone to tailbone, also encircles the urinary opening, the anus, and most importantly for increased sexual control and sensitivity... the perineum (CV-1). Like any other exercise, if you overdo it, your muscles can be-

come sore, starting with 10 to 20 each morning at first gaining more with time and experience will let you find your correct amount.

#### **Exercising your PC Muscles**

The easiest way to find the PC muscle is to stop and start the flow of urine the next time you are urinating. Pay attention to what muscles you are using to do that. These are not your abdominal muscles or your buttocks. Now isolate your PC muscles, keeping the stomach, legs and gludial relaxed. By learning how to stop your urine in mid-flow, you have learned the location and control of the PC muscles. Having strong PC muscles will enable you to stop the flow of urine midstream and start it again. If this is difficult and some urine continues even on your contraction, your PC muscles are weak, but can be strengthened quickly with practice. If you find this easy to fully stop and start your urine flow, your PC muscles are strong. Nevertheless, you can still expand your sexual pleasure and improve your sexual health by doing these Kegel exercises.

### ***Better Sexual Health (Female)***

Kegels are also an internal vaginal exercise that will strengthen the walls of your vagina, (not only making childbirth easier, incontinence more unlikely), but orgasms much stronger and more frequent. Aside from the original intent, the same muscle that controls your bladder and internal genitals also affects your pleasure centers.

Having stronger vaginal walls means better control over your orgasms and a tighter "grip" during intercourse. Some benefits experienced are stronger, longer orgasms, increased G-Spot sensitivity, the ability to have multiple orgasms and increased sexual awareness. Increased blood flow to the genitals, an effect of practicing Kegels, increases your sensitivity to stimulation, which, in turn, can cause an increase in sexual arousal, more sensation during intercourse and deeper sexual satisfaction.

If you have a male sex partner, during intercourse, try using this method to gently squeeze the penis... from within! Rhythmic squeezing and relaxing will not create pleasure for him, but also increase sensation and pleasure for you as well.

### ***Better Sexual Health (Male)***

The strengthening and control over these associated muscles will not only help in ejaculation control, but also increases vascular and nerve function in this area. This will reduce the two main factors in Male Dysfunction, being poor circulation and nerve difficulties; by keeping this area exercised you will increase both the blood flow and nerve responses as well.

You can use this exercise to delay your ejaculation by contracting the PC muscles



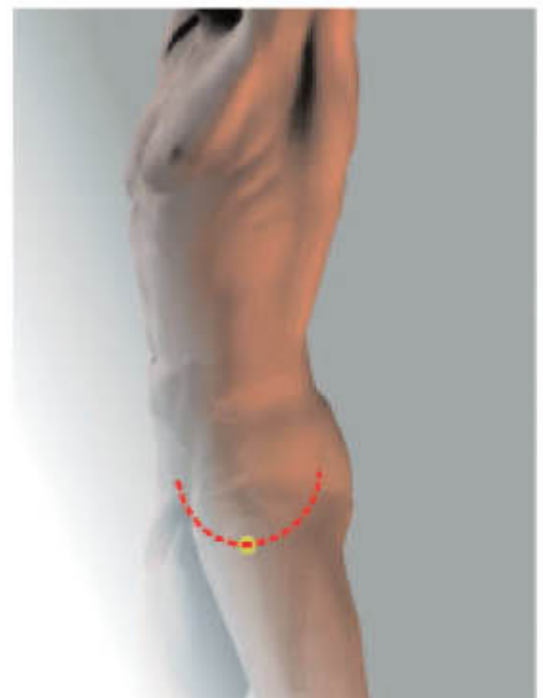
just before orgasm, then fully relaxing them for increased satisfaction and response. Another method to try when you get sexually excited, is squeeze your PC muscles which restricts the flow of blood out of your erect penis, but the inflow of blood continues causing increased swelling. The result is, the penis expands in every direction, getting longer, thicker and harder. Flexing the PC muscles during sex can also be felt by your partner for her increased pleasure and satisfaction.

After a couple of months of regular Kegel exercises, you'll have PC muscles that will allow you to do things, well, use your imagination and enjoy sex more. You can maintain them by doing the exercises three or four times a week.

### ***Energy***

The body and sexual stimulation in particular are a directed flow of energy to areas of arousal.

All sensations are transmitted via the nerves of the body in this case not pain, but pleasurable sensations. Also there are specific points along these nerves, they lay in such a way if you were to draw a line that intersects all of the nerve points it would appear as a line. These specific points are tied into the nervous system in such a way that they stimulate the same response in the body. They also stimulate similar anatomical structures and physiology. These are imaginary lines as in the game connect the dot as there are no actual physical vessels





or pathways. However they do work in this ideology as when you trace the imaginary line, you stimulate the points in a specific order that can stimulate or diminish nerve impulses in various portions of the body. There are however special points that do hold more direct impulse and stimulating affects on various parts and functions of the body in such a way as to bring about more arousal, sensation or climatic responses.

It is with these that we are able to solicit distinctive sensations, be it immediate or over time. While some lines enhance arousal, other inhibit it and still others will build it so fast that it brings on too much energy so as to cause fatigue or irritability. We will be utilizing the Acupuncture designations for these points, as this information is readily available for study and further research into Kyusho.

### ***1. Level 1 - Intimacy Enhancement:***

The reference lines mentioned above can be rubbed or stroked in a certain direction whereas the sequential facilitation of the nerve points can be used for slowly increasing sexual energy, but if overused can cause the fatigue and irritability. Or we can be point specific and directional in stimulation to get quick spikes of sexual stimulation. All of these must be used with great timing for the correct or desired results, which we will describe in greater detail.

The points along the Conception line are sensitive and volatile, so timing and caution must be used. If stimulated too soon or too abruptly, the recipient will get irritable and lose the arousal effect. However when the points or point is stimulated in the correct time and manner during the encounter, a powerful response will be possible. The corresponding line of points on the back called the Governor line have little use and are not necessary in and by itself. It can however be used in conjunction with the as a preliminary facilitation of the Conception points.

The Heart, Pericardium, Small Intestine and the Triple Warmer Lines have the same qualities as does the main Lines of Conception and Governing, however they also carry the same sensitivity to timing as it does and not advisable to a newer user. These are all located on various aspects of the individuals arm.

The Lines of the Lung and Large Intestine also lay on the arms, but again not advisable to use as these tend to inhibit the intimacy factor.

The Stomach Lines running from the top of the foot up the front of the leg and torso as well as the Spleen Lines Running from the inside of the foot and leg crossing over to the sides of the torso, are not used for energy enhancement, these are far better used as sedation in case of the fore mentioned fatigue and irritability.

The Kidney and Bladder Lines covering the frontal and dorsal aspects of the legs

and body, with the Bladder extending into the head, will lead to stimulation and increased sensation. However this process of stimulation on these Lines, will take many hours to nurture and can lead to stimulation, but again not for many hours.

So that brings us to the two remaining Lines that are predominantly used for Intimacy Enhancement, being the Liver and Gallbladder Lines. The Liver Line runs up the inner foot, leg and crosses to the outer sides of the torso. The Gallbladder starts in the head and runs down the entire length of the body to the foot. In these lines are the nerve points of the human body that portray stimulation or that can be manipulated to stimulate and cause sexual arousal and sensation.

There are also various points that while not on a line that is readily stimulated, they do have very powerful connections for arousal, stimulation and climatic capabilities.

### ***Reading***

The human being naturally adopts certain postures or physical actions when nerve impulses relay emotional or physiological increases or decreases to various sense organs and parts of the body. Just as you would rub your head when you bump it to diminish the pain, the body has many innate actions or posture that tell you where the energy is most active or prominent. For our use in intimacy enhancement will only cover some of these associated actions or responses, as they are too numerous to account for all of them.

Learning to read the physical outward signs of arousal or repulsion will allow you

to understand where the individual's energy is most active and how to manipulate it further. It will also let you know how to proceed to diminish any repulsions, inhibitions or how to further stimulate arousal and climax. We see some of these daily in our social intercourse, but in much more abundant display on media advertising. Typical modeling postures are some of the most noticeable displays of this sexual energy and done purposefully to seek similar response in the viewer.

A suggestion for the reader is to mimic these posture by yourself in a private setting. Make note of how you feel before, during and after assuming them. This will be an important education, as when you actually feel the energy, you will become more aware, perceptive and quicker at reading or even feeling another's energy when they assume one of these postures!

People watching begins to take on new intrigue and depth, especially while engaging another in conversation or interaction. As you become more observant of these postures and actions as well as empathetic with what is occurring, you in turn become more sensitive and yet more perceptive... so please take your time before moving on to the first level of manipulations, as it will serve you well!



### ***Postures and actions***

**Arms held behind back** is a classic modeling posture that extends the breasts.

This stretches and extends Liver 14's and pushes the ST-17's forward... which is one of the more powerful enhancing points for the female. This is a classic communication that the individual, Male or Female is open and ready for engagement on varying levels. Additionally it is very stimulating for the Female as it activates arousal and signals



the openness toward that end.

**Hands on GB-25's** is a more heightened state of arousal and openness as it increases the individuals assertiveness or aggressiveness. It not only presents the LV-14's and ST-17's, but also increases the stimulation of more nerves and the whole body as compared to the above posture, which is only half open or exposed.

**Hand on GB-26** is another posture that displays the desire or demonstrates heightened arousal and a forceful need to dominate the encounter. One hand on the hip will indicate that they are stimulated and it will be possible to even understand how. The left side brain is the logical side, taking into account facts and measurements. For example, that person is my size, dressed well, confident, etc. While the right side brain is the more emotional and will relate more to personalities, I can see myself with that person, we look good together, I wonder what they are like in bed, etc. That said, the Left-brain also controls the right side of the body and the right Brain controls the left side of the body. So if someone is standing with his or her right hand on their right hip, it activates or depicts left-brain activity, and would indicate that the person was stimulated more by the logical aspects. And of course the opposite is true, so you know how that person is relating on a personal level to you or the person they are engaging.

**Hair Stroking** - we have all seen the stroking or combing of the hair at the side of the head just above the ear, this stimulates and also sends strong messages that the individual is excited or attempting to entice another. But there are two levels on which this happens; an open level where the head is held up indicating an attempt to entice, or with head tilted to indicate stimulation with reservation. Also depending on the side the stroking is occurring, you can tell what aspect of the persona is actually stimula-

ted... the logical or the emotional as described in the GB-26 posture.

**Reservations or Repulsion** - There are also signs that are equally informative through the body posture that demonstrate no interest or repulsion. Typically these are bilateral as they are meant to seal the individual's energetic openness or ability to transfer with another. This also let's you know that not one aspect (such as logical or emotional), is not agreeable, but both are equally disagreeable.

**Arms crossed on ribs** is a posture that is common, showing of anxiousness from repulsion, and the tighter the arms are crossed the more repulsive it is to the individual. This posture is the bodies attempt to hide the LV-14's and closes the main line of the Conception vessel stopping the signals to the genitals. This is easily seen and felt and will reach a maximum when the shoulders also tighten.

**Arms crossed and extended** (often mixed with crossed legs as well), is not a display of repulsion, but merely apprehension. In this state it is possible to open or increase the interest and eventually the enhanced state of arousal. The crossing of the legs will let you know that it is definitely just apprehension although interest and the beginning of arousal is occurring, but being held in check. Occasionally the back will be arched as well to allow growing energy to move yet still contained.

**Arms held in an open posture** (as in above affirmative postures or actions) while the legs are crossed signifies that they are aroused and want to stimulate (or tease), but will not be open to receive.

**Ear Reading** - this is a different type of reading, which involves understanding one physical attribute from another. It is not limited to the ear, but as the list is extremely long and involved so we will work with only

this one:

A quite intriguing reading for women and quite telling is the indentation just above the ear lobe. This physical attribute is directly reflective of the width, depth and contour of the vagina. The length of this space will relate a shallow or deeper internal depth and is essential to know so that too deep a penetration will not hurt your partner. The width will also assist in the same evaluation and let the male understand the fit during insertion. The contour will explain the internal shape as well to indicate what to expect thus insuring a satisfactory experience for both partners.

It also can be quite intriguing for the male as they observe a woman. Typically the Male will look at the breasts or buttocks of the female for arousal and or stimulation. However this is typically irritating for the Female and tends to put them off, as they perceive the Male to be insensitive or over enthusiastic. But by the Male shifting focus to the ear, this will eliminate this issue as well as prove an intriguing and enjoyable alternate.

**Working with the readings** - Learning what different postures mean or are signifying, will help us understand how best to become more intimate with another person. It is not just as simple as knowing if they are aroused or repulsed by you, but why that leads to a more intimate knowledge, understanding and subsequent relation with that individual.

Once we are able to read a viable opportunity of interest or arousal, we can also better understand what manipulations would be better to use. This is done by using the same energy increasing actions inherent in these specific Postures and by using the specific points or series of points involved. But before we can begin to use this information for manipulating another person's energy to increase arousal and sensations, we must understand the correct Application of touch, press, pulse and energy manipulation. This will take time and





practice to develop, but well worth the research.

## Level One - Arousal Manipulations

The first physical manipulations can be used in a subtle and benign way so as not to offend a new partner during the courting or dating period. These are natural motions that can be given a bit more intent and focus to initiate the arousal in the partner. These should be practiced and a very good level of success attained with consistency prior to moving on to Level Two. An important note here especially for the Male is that Harder is not better, the correct feel and transference of energy must be developed over time and rushing will not help you achieve the ultimate abilities that are possible. In turn by taking your time and becoming empathetic with the energy and the manipulation thereof, you in turn become more sensitive and will experience greater arousal, sensations and climaxes... so please take your time and enjoy the process thoroughly!

The two main lines associated more with arousal than increasing the climatic event are the Gall Bladder and Liver lines. The Gall Bladder is the more Subtle as the Liver more prominent and immediate. This is due to the locations of the energy lines themselves. We can see that the Gall Bladder runs along on the sides and back of the body from the head toward the feet, as opposed to the Liver which run up along the inner thigh and front of the body from the feet to the chest. The main line of passion was described as the Conception Vessel as it runs from the head down toward the genitals. But it must be noted that the position we are most interested in for intimacy with this line, is only from the chest down and is a very immediate energetic enhancement.

In this level we are specifically training the touch to be light and energetic. The goal is

to stimulate and increase blood flow in the general area to gently increase desire and arousal. The touch must be light and purposeful so as to create the relaxation in the partner and the general area you are touching. Working superficially with the skin, outer fascia and subsequent nerve receptors, we will increase blood flow and sensitivity, which later will become more directed.

**1. Hair Stroke (GB-8 & 9)** is just as we have seen to demonstrate the aroused state or attempt to lure another sexually. By working not just the hair but more importantly the underlying nerves in this area correctly we can enhance the arousal state. This is far too remote to increase climatic sensations but as a prelude to a series of foreplay to slowly increase the sexual energy and ultimate climatic response.

As we do this we must gently rub the nerves, which in turn create a vibration through the nerves of the head neck and body. As we slowly and lightly rub you should experience the frictional rub of your fingers against the head of your partner. As you initiate this vibration the recipient should also feel it down the entire side of their body all the way to the feet. As you become more adept and skillful in this method you will be able to feel the vibrating reach to the outside of your partners foot and move toward the inner aspect of the same foot. With many years of practice you will be able to send this vibration up the inside of the foot and leg, reaching into the genitals themselves. If you have access to this level of physical expression with your partner, you can subtly increase the state of their arousal via this simple but powerful manipulation. It can be used openly in public long before the actual encounter to fuel the arousal and increase the intensity of the encounter hours prior to the actual event.

**2. Ear Insert** - Ear manipulation is more suitable for Women, it will work for men but is extremely subtle and will not be felt as

readily. As mentioned earlier, the indentation just above the ear lobe is directly reflective of the width, depth and contour of the vagina. By lightly manipulating it in certain ways the Male can send energy to the corresponding areas. Lightly vibrating in a lateral action will stimulate the labia and clitoris as vibrating vertically will send the energetic feeling deep inside. Both are very stimulating, however not subtle or recommended for arousal unless your relationship will allow. It is recommended if sexual activity is expected or impending at the time as it is an immediate response.

**3. LV-14** This point is on the nerve in the intercostal region two ribs below the base of the breast. By rubbing in gently, toward the Conception vessel, you can immediately increased arousal and stimulation. The way in which to gently rub is down and in toward the centerline of the torso. With practice you will be able to vibrate the labia and clitoris on the Female and simulate direct manipulation. On the Male it will also vibrate the penis stimulate erection as in both cases it also increases the blood circulation





**“A lo largo del libro y del video se especifican los puntos así como su aplicación recomendada en combinación y orden de forma que esta resulte en acciones naturales durante el juego sexual”**



and sensitivity. This can be done from any position where your hands can be around the waist of your partner, using the thumbs from the front and fingertips from the rear to manipulate the points.

**4. GB 25** To stimulate and arouse your partner over time, or to fuel the event for longer and more numerous releases, the GB-25 points located just over the kidneys are a prime location for your attentions. Again this can be as subtle as placing your arm around your partner with palm laying on

the GB-25. This point can be gently rubbed from the side toward the kidney or in a circular manor, but with more intent given for the motion up toward the kidney. This is an energy increasing affect that will also increase arousal very slowly and satisfactorily for the partner. It will also initiate long lasting energetic increase for long-term enhancement. The mere light touch and prolonged placement of your hand on this point can calm, reassure and arouse your partner with time. Also the heat of your hand will serve to relax and energize your partner, more specifically the lower back, abdominal region as well as the genitals.

**5. Center line** By lightly stroking down the CV will stimulate the pelvis region and in particular, the Genitals. This is an immediate and powerful enhancer but will lead to a single the labia and clitoris on the female to vibrate and in turn simulate direct manipulation. On the Male it will also vibrate the penis stimulate erection as in both cases it also increases the blood circulation and sensitivity. However this will become irritable in a short amount of time, so lightness, sporadic and timely application is needed.

**6. GB - 30** Located at the joining of the hip and thighbone on the side of the leg, this point may be used for increasing the energy over a longer span of time by rubbing in a circular fashion, or up and inward motion

toward the genitals. In a subtle fashion it may be used if you have the permission of more intimate touch from your partner in something even as simple as standing with your arm wrapped around them, or even slow dancing. By rubbing in a circular pattern toward the genitals you will increase neurological activity and circulation in the genitals of both Male and Female recipients (also increasing the wetness in the Female).

**7. Liver Stroke (LV-9 & 10)**, The nerve lying in the inner thigh between the muscles is a powerful energy increaser for arousal, stimulation and heightened climax (multiple for the female as well). By stroking this point lightly up the inner thigh it will increase arousal and sensation. So for something as subtle as sitting in a car next to your partner, gently stroking up the inner thigh can be a very powerful enhancement. On the Female, the labia and clitoris will vibrate and stimulate lubrication. On the Male it will also vibrate the penis stimulate erection as in both cases it also increases the blood circulation and sensitivity.



Evan Pantazi  
Kyusho SEX



# MONI AIZIK

## COMMANANDO KRAV MAGA

*"We Don't Live to Fight, We Fight to Live"*

**W**

hat would you do if someone tried to pick a fight with you at the local night club? Would you let your temper get the best of you or are you man enough to walk away from a confrontation?

In most situations when someone is verbally trying to goad you into a fight, fighting is almost always avoidable. They are probably letting their ego get the best of them, or the alcohol is doing the talking. At this point in time, you need to evaluate the situation and calculate the risk. The implications of your actions may lead you to wasted time, legal issues, unnecessary injuries or even death. Are these results worth fighting for?

You need to be the bigger man and walk away. You may have a bruised ego but the most important result is, you're going home safely.

We live in a society where competition is a large influence in everything we do. Whether it's our career, in sports or sibling rivalry, many people need to feel that they have to beat someone out to win.

This may be true in a controlled environment, but this attitude can cost you your life on the streets. With the increasing popularity of MMA events, many people feel that they want to prove themselves, especially if they practice some form of self-defense. What we need to realize is that during an MMA tournament, there are referees and rules that limit the amount of damage the athletes endure during a fight.

In a bar, once the fight engages, it can escalate to a point where it's totally out of control. What may have started out as verbal abuse may escalate into a trip to the hospital or worse, the morgue. When tempers flare, logic is the last thing on anyone's mind. Chairs, knives, sticks or even guns may be used. My question to you is, why take the chance? Is it really worth losing your life over a bruised ego?

One of my students was telling me a story about his cousin. His cousin and a friend were at a bar when a verbal exchange occurred. A fight ensued and someone started beating on his cousin's friend. His cousin, being a pretty tough guy, joined in to help his friend. His cousin took the other guy to the ground and started punishing him from the mount. Suddenly he blacked out. What he found out after was that another person has struck him in the back of the head. Luckily it wasn't with a knife. Aside from a mild concussion, he was fortunate enough to have been alive.

Remember, fights are never fair these days. In North America, you will almost never find a fight mano a mano. In most cases, fights involve multiple attackers and weapons. The street is the most unpredictable fighting ground.

Although you may still be alive after a fight, you can be scarred for life, both physically and emotionally.

Even if you technically win the fight and beat the other person to a pulp, you can now face lawsuits that may be financially devastating to you. You can also have a criminal record that can haunt you for the rest of your life. In the worst case scenario, what if you accidentally killed someone? You'll be spending a lot of time thinking about the consequences in prison.

In Commando Krav Maga (CKM), I always teach my students that most fights are avoidable. Before teaching them any self-defense techniques, I always want to emphasize the importance of walking away. Let the other person feel that they are "tougher." Just knowing that you can handle yourself without having to actually hurt someone, you've already won. In CKM, the psychological aspects of a fight are sometimes more important than the physical techniques.

However, in some instances, the fight may be unavoidable. The attacker may suddenly unleash a flurry of strikes or suddenly come running at you to take you down. In this instance, Commando Krav Maga practitioners are armed with some of the



# Leave your EGO at home

most lethal and effective defense techniques in reality-based fighting.

Because the system was originally designed for the battlefield in the Israeli army, the techniques and philosophy is based on guerilla strategies. Engage, inflict the maximum amount of damage as quickly as possible and disengage before help comes.

"The Art of War is the Art of Deception" In CKM, we act weak even if we know we're strong. We never want to reveal to the enemy what we are capable of.

In Commando Krav Maga, defense techniques are not based on tournament type fighting. As there are no rules, many tactics are illegal to use in competitions. For the street, CKM practitioners focus on inflicting damage at weakness points using groin strikes, eye gouging, stomps, and biting. This is especially important for people that may be smaller or physically weaker than their attacker.

After inflicting damage, CKM practitioners are taught to immediately leave the scene or be aware if there are other attackers. The techniques are practiced through a series of pressure tests where the practitioner is faced with multiple attackers using a variety of assaults (kicks, punches, chokes, ground, knives, sticks and guns).

Many of CKM's devastating tactics are available on DVD through the Commando Krav Maga web site at [www.commandokravmaga.com](http://www.commandokravmaga.com). DVDs include gun disarming, edged weapon defense, ground survival and many others.

Again, using force is a last result. We always want to train ourselves to be disciplined and have the

courage to back down from a fight. Remember that the real winner is the one that goes home safely to their family without incident. As I always tell my students, "We don't live to fight but instead, we fight to live!"

To learn more about Commando Krav Maga, please log on to [www.commandokravmaga.com](http://www.commandokravmaga.com). Please note that THE ENTIRE LIBRARY of Commando Krav Maga DVDs are available through the online store on the CKM web site.

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.





# K-1 WORLD MAX

SOUWER POWER !!

Text & Photos: K-1 & Kostas Argyriadis

**Big winner of the 2005 K-1 World Max, and finalist of the 2006 edition, Dutch ring sensation Andy Souwer last October for a second time won the prestigious K-1 World Max tournament..**

**Even though he held no less than 7 world titles for six different governing bodies, Andy Souwer just four years ago was a virtual unknown outside of Europe.**

**All that changed overnight, when he got a chance to show his talent in Japan during a Shootboxing event.**

**Soon, the young Dutchman became the absolute superstar of Shootboxing in Japan, forcing the K-1 organization to take notice and finally invite him to participate in the world's most famous middleweight fight circuit**

**Our international correspondent Kostas Argyriadis, met up with Andy at Amsterdam's famous Mejiro Gym, a few weeks before Andy's big success at the recent K-1 World Max.**

**BI: Andy, don't take me wrong, but you don't look the part: you are just too nice looking, mannered and soft spoken to be the world's most dangerous middleweight fighter !**

**AS:** Thank you Kostas, I will take that as a compliment !!

Indeed, I am no "Killer" or ring bully, just a dedicated professional athlete who happens to compete in Kickboxing.

When I was young I was a fragile boy with asthma and my parents put me into swimming courses at age 3 on doctors advice, to increase my lung capacity.

I started kickboxing training at a 7 year old because I was very small for my age and at age 8, I had my first amateur bout which by the way I won on TKO against a boy almost twice my size.

**BI: Andy you are full of surprises; I once read that you won a world championship kickboxing title in your very first professional fight, is that a true story ?**

**AS:** Yes, incredible but true, I fought eleven two rounds for the MTBN world title. It was On November 13, 1999.

I had just become 17 at the time, when the Dutch opponent of a well known French champion invited to fight in Holland, got injured during training.

With less than a week before the fight, there was very little time to arrange for a proper replacement and so the promoter of the world title fight, who was a good friend of my trainer, between them they came up with me.

Until then I had only fought junior amateur fights, so you can imagine that I took a very big risk, but in the end it paid off and I got the title.

**BI: For years now you are the absolute superstar of Shootboxing in Japan, how did that come about ?**

**AS:** In November of 2002 I won a well known fighter called Najim.

That fight took place during a big show, which happened also to be covered by the Japanese martial arts magazines.

A little while after the show, my trainer got a phone call from the Shootbox organization, asking whether I would be available to compete in the S-Cup tournament.

They had read about my victory over Najim and wanted to invite me to Japan.

To tell you the truth, neither my trainer nor I knew exactly what this Shootboxing was, but you don't say no at a change to fight in Japan, so we immediately accepted.

**BI: Shortly after and just before you were due to go to Japan, you again fought Najim and this time lost the rematch on points.**

# TOURNAMENT



**Didn't this influence the Shootboxing people ?**

**AS:** No, on the contrary I would say.

In the meanwhile we had learned from a Japanese journalist who lives in Holland, that the Shootboxing people choose me because they needed a good fighter, but not world class.

My trainer played his part well, explaining to the Japanese that I was a decent fighter, but nothing super special and that Najim rightfully beat me.

**BI:** You once told in an interview that your loss against Najim was the most

valuable win of your whole career, could you please explain.

**AS:** That second fight against Najim, which in fact only was my second loss as a fighter ever, really worked as a wake up call for me.

Up until then I had not really lived as a professional athlete, everything just came my way relatively easily without any excessive effort from my part.

I frequently missed out on training sessions, went out partying and drinking with my friends regularly at night, I didn't take care of my diet etc.

I realized at the time that if I did not chan-

ge my lifestyle, I would probably loose in Japan as everyone expected and hence spoil my chance at building an international career. The same time my father suffered from a stroke, which left him partly paralyzed and in a wheel chair.

This was a terrible shock for me, that made me realize my responsibilities towards myself and my family.

I trained harder than I ever had done before for that Shootboxing event and the rest is history: I won three opponents in a row and was crowned Word S-Cup 2002 Champion, which is a type K-1 elimination tournament held every two years.

# ANDY SOUWER





**BI: What was the reaction of the Shootboxing people when you, an absolute underdog, won the tournament ?**

**AS:** At first they were a bit upset and couldn't believe what had happened.

To set things straight, they invited me back to Tokyo within months to fight one of their strongest champions. I again won that fight and from that moment on, the Japanese changed their attitude towards me.

They realized that I was championship material and understood that a fighter like me could do a lot of good for the popularity of Shootboxing.

**BI: Andy, your first attempt at making it at K-1 wasn't a big success, was it ?**

**AS:** No, you are right.

Being the reigning Shootbox champion, I was directly entered into the finals of the K-

1 world Max 2003 tournament.

My first fight was against my old stable mate and sparring partner Albert Kraus; a tough opponent indeed. I got my eyebrow cut from an involuntary elbow from Albert and I was forced to stop the fight on an injury and as a result was out of the tournament.

I fought again for K-1 on November 18 of that same year, against a Japanese fighter called Takehiro Mourahama whom I won on points. I must admit that it wasn't one of my best performances and so my K-1 career was temporary cut short.

**BI: What are the differences between Shootboxing and K-1 ?**

**AS:** On an athletic level I would say that the main difference is that Shootboxing allows throwing your opponent and also that it has more clinching than in K-1.

As an organization Shootbox is of course much smaller than K-1, which makes it a more direct and personal partner than K-1, which is first and foremost a business.

I owe my career in Japan and K-1 to the Shootboxing organization and that is why even at K-1 events, I continue wearing the long tights, which are the trademark of Shootboxing.

**BI: Please tell our readers how, almost two years after you first K-1 fight, you finally returned to the big spotlights ?**

**AS:** From 2002 on until now, I have kept fighting for Shootbox, where I was unbeaten.

I believe that decisive for my re-entry into K-1, was the fact that in 2004 I won the World S-Cup for the second time in a row.

The S-Cup is a big event in Japan, which is extensively covered by the press and tv.

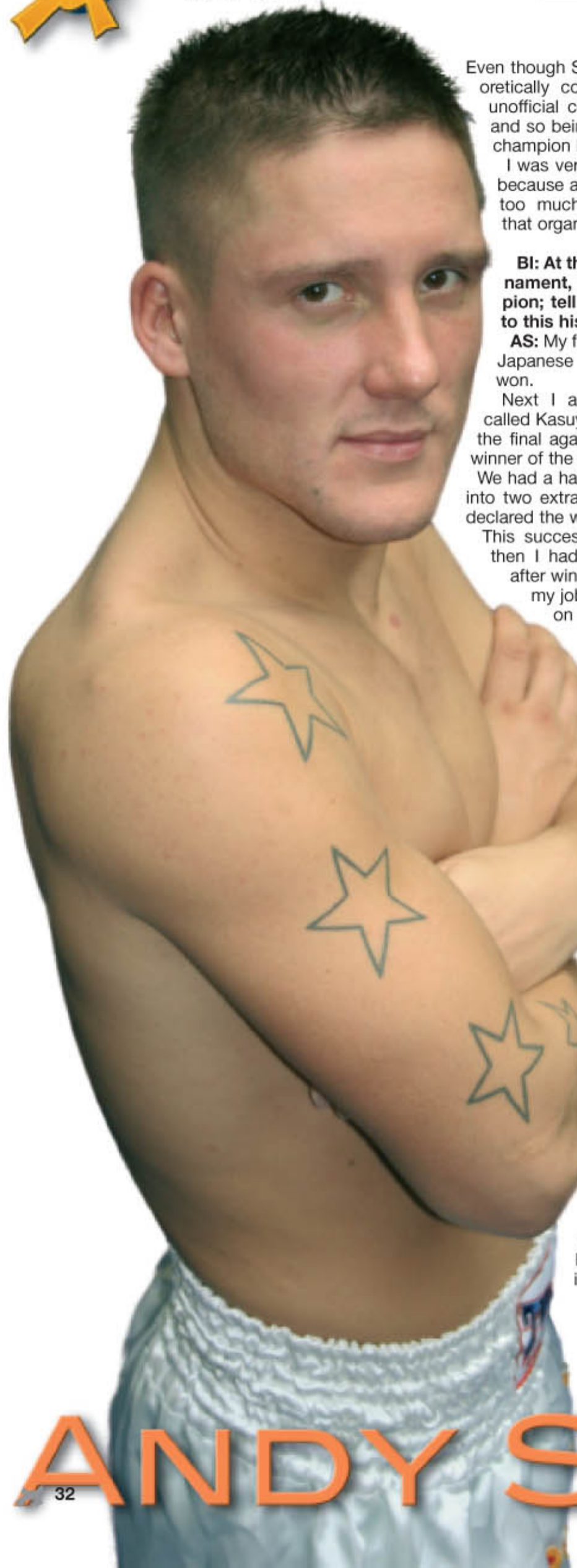


**"I owe my career in Japan and K-1 to the Shootboxing organization and that is why even at K-1 events, I continue wearing the long tights, which are the trademark of Shootboxing"**



# ANDY SOUWER





Even though Shootboxing and K-1 are theoretically competitors, there also is an unofficial cooperation between the two and so being the two time World S-Cup champion I earned a new shot at K-1.

I was very lucky to get back into K-1, because as you know there are already too much Dutch fighters dominating that organization.

**BI: At the K-1 World Max 2005 tournament, you were crowned champion; tell us in short about your run to this historic victory.**

**AS:** My first opponent was well known Japanese fighter Kohiruimaki, whom I won.

Next I also beat another Japanese called Kasuya Yasuhiro, and so I reached the final against Buakaw Porpramuk, the winner of the 2004 K-1 World Max.

We had a hard and even fight which went into two extra rounds, before I was finally declared the winner.

This success changed my life, up until then I had been a semi-professional, after winning the K-1 World Max I quit my job and decided to focus 100% on my kickboxing career.

**BI: Next year you again made it to the finals of the K-1 World Max, beating first Virgil Kalakota and then 2003 K-1 World Max champion Masato.**

**Your opponent in the big final once more was the Thai Buakaw, what happened in that fight?**

**AS:** I got my eye cut during my first bout with Kalakota and after the very tough fight with Masato in the semi finals my whole body hurt.

I really was in a sorry state in the final, with one eye closed and badly bruised shins.

Nevertheless I had a positive attitude and was ready to give it my all.

The first round went quite well, even though Buakaw kept rubbing his head in me injured eye during the clinch.

I lost my guard for a moment during the second round when I said something to the referee and then Buakaw caught me with a cross, which got me an

eight count.

Some say it was my own stupid mistake, anyhow I never really got back into the fight after that and so I lost the bout on points.

**BI: 2006 was on the one hand a success full year for you, since you twice reached the finals of the world's most prestigious tournaments (K-1 World Max in June and World S-Cup in November), but on the other hand your losses against Buakaw in K-1 and Kenichi Ogata at the World S-Cup, must have been disappointing**

**AS:** I only lost 5 times in my whole career of 120 fights and two of these came in 2006; so yes, for me it was a very disappointing year and at times I doubted whether I still had "it" and why I was doing all this.

On the other hand I realised that it was all my own stupid fault, especially my loss in the S-Cup.

Just one week before the tournament I had to loose 6 kilo's overweight (I was 76 kg).

With double daily training sessions, sauna etc. I made the weight of 70 kg, but I was exhausted after that.

I had beaten Ogata twice before, but at that particular tournament I just wasn't in top shape.

**BI: What have you been up to lately?**

**AS:** From November 2006 up to April this year, I didn't fight at all.

I was just fed up with the daily hard training sessions and I really needed a break from the ring to fill up my batteries

In April I fought against Sato in Japan, in May I entered the ring in Holland for the first time since February of 2005, where I won against Jouri Mes and finally on June 28 last, I earned my ticket to this years K-1 world Max finals.

I am feeling very good at the moment, I have a top team supporting me: my trainer Andre Mannaart at Mejiro gym and my boxing trainer Ronnie Rovers really push me to the limit.

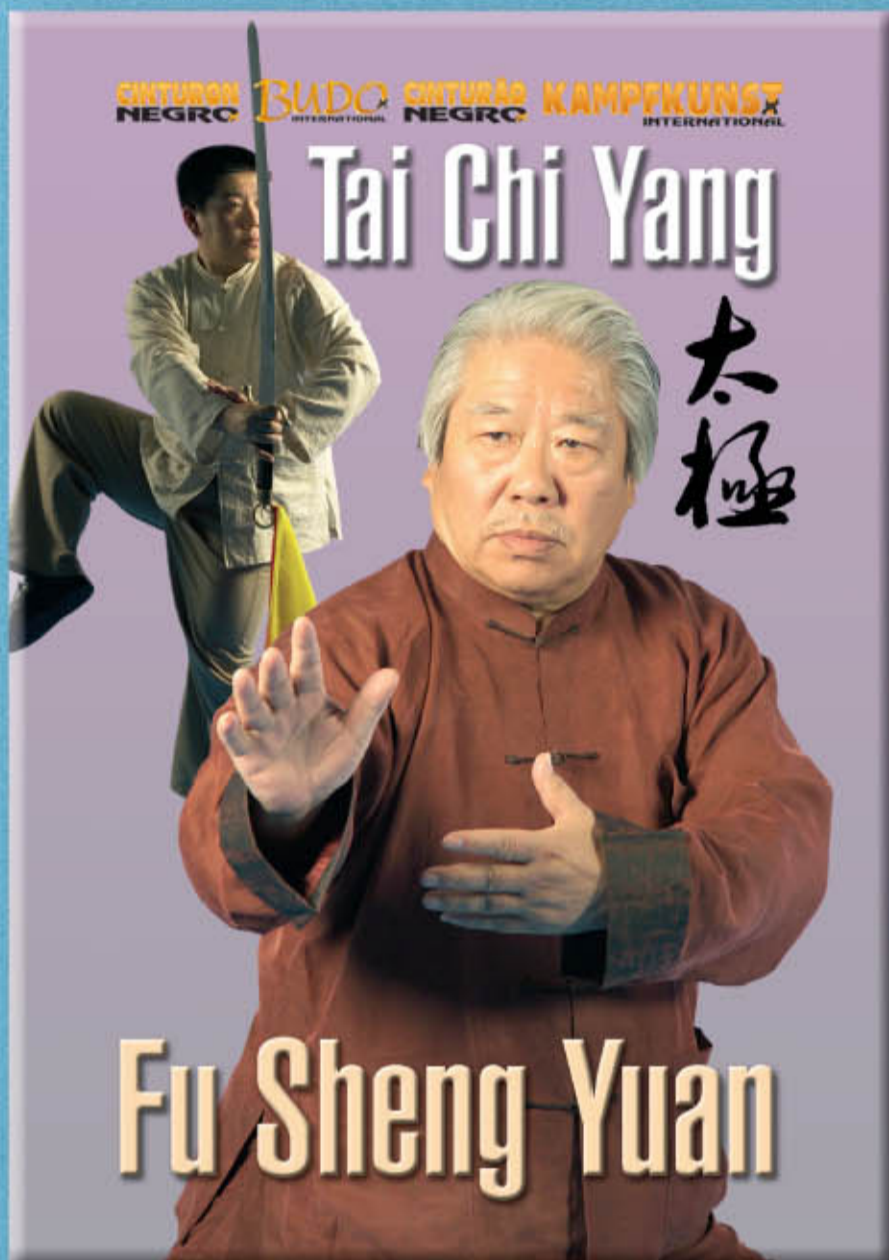
My new manager Mr. Eddy Coutinho has arranged for professional scientific, medical and diet support and surveillance and of course of paramount importance are my sparring partners: Faldir Chahbari, Kamel el Amrani, Jan van Denderen and last but not least I would like to thank my sponsor "Booster" Martial arts supplies.

I will in top shape for the K-1 World Max finals in October, take my word for it !!

(.... And so he was!!)

# ANDY SOUWER

# Tai Chi Yang Fu Sheng Yuan



For the first time two generations of the Fu family are together to perform various sections of the original form of 85 movements Yang Taiji Quan. The essence and the principles are the same, but the expression is different for the viewer. Fu Sheng Yuan (78 years old), with circular movements, rather

太極

short, stands out for his brilliant energy changes, difficult to notice for the inexperienced viewer. Qing Fu Quan (36 years old) takes pleasure in the movement, long, powerful and elegant. His body expression clearly shows the changes and martiality, with brilliant power and harmony. The DVD is completed with dual training of classic work of Tui Shou, some applications of the 13 movements, and the final part of the saber way, also performed by both of them. It is a document for collectors.



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# Guichin Funakoshi

**It is an honor for this house to announce the publication of an essential book in the history of Karate, the original first book by the founder, entitled: "To Te Jitsu". The book is full of interesting technical and philosophical material; as an example, we bring you this great preface by Kana Horikazu, a gem showing the true spirit of Karate.**

**W**eakness hides in culture, like the rain hides in the sun. According to the fundamentals of nature, culture and feudal arts go hand in hand, and are not meant to be separated. If one takes comfort in the sunshine alone, he will not be prepared to face the undeniable threat of rain. Essentially it is about being prepared.

To be healthy without denying sickness and to improve the body without denying the mind; this is a mentality as well as a characteristic of Japanese citizens.

I have acknowledged the fact that the Japanese people are not the kind to pass on an opportunity; they will take that chance and place effort into advancing the self.

The world, becoming more peaceful, further developing and needing less of weapons, begins to demand a method both cultural and martial in which to train not only the body, but the mind as well; hence, what is called "karate".

While being constantly in contact with people, and at every opportunity of discussion, what "karate" involves is something that contributes to the growth of a young man's health and mind.

In March of the 10th year of Taisho, the fact that the Crown Prince, on his visit to Okinawa, specifically requested karate to be demonstrated for his enjoyment is an insurmountable honour for the relatively new form of martial art.

Long ago, while General Yashiro of the Japanese Navy docked in Okinawa, he was favourably impressed with karate, and set to study its value as physical exercise; in the first year of Taisho, the first 10 or so privates (seamen) were selected to reside in a nearby school in order to train for karate for approximately one week.

I was joyous to the fact that the Navy would choose karate as a method of exercise for its men, however, I was also disappointed by the fact that this practice was ceased after it was determined that karate excels too much in its form of attack, and those individuals who decide to use it for negative purposes could easily do so.

Funakoshi had dedicated approximately 40 years of his life to study karate, and is one of those honoured at the imperial demonstration; he wished that karate not remain and wilt in Okinawa, but to be spread throughout the world and advanced, so he wrote this book and requested my comments.

The importance lies not only in men, young and old to develop their minds and bodies, but also to the strengthening of their human characteristics.

The developing of the mental aspect of a person should not take preference over the actual training of the martial art.

However, nothing is gained even if the body is immaculate and technique practiced, if one's mind is not as well trained.

In its peak form, I believe that karate can proudly consider itself just as equal in prestige with kendo, judo and other martial arts.

There are those ignorable individuals in society who wish to dishonour even the mentality of this martial with their malicious, shameful intentions.

Today, I write in this book and present it to men in order to not only raise interest in karate, but to also further their own dignity.

I wish to not only continue the tradition from earlier individuals essential to karate, but also to the further development, of this new form.

*By Kanna Hirokazu,  
officer, Japanese Navy*





Del creador del Karate  
**Guichin Funakoshi**  
**To Te Jitsu**  
El Arte del Puno de Okinawa



Dal creatore del Karate  
**Guichin Funakoshi**  
**To Te Jitsu**  
L'Arte del Pugno di Okinawa



Vom Gründer des Karate  
**Guichin Funakoshi**  
**To Te Jitsu**  
Die Kunst der Faust in Okinawa



Du créateur du Karaté  
**Guichin Funakoshi**  
**To Te Jitsu**  
L'art du poing d'Okinawa



The book has been published in 4 languages.  
Only 100 copies of a special edition will be on sale with hard covers, in a special engraved box, which will include a free DVD featuring images of the founder and the first years of Karate.



# To Te Jitsu



# 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.



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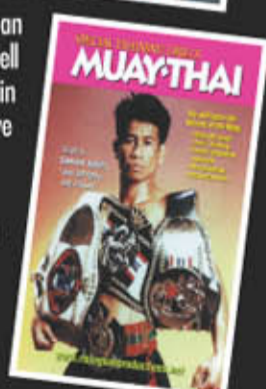
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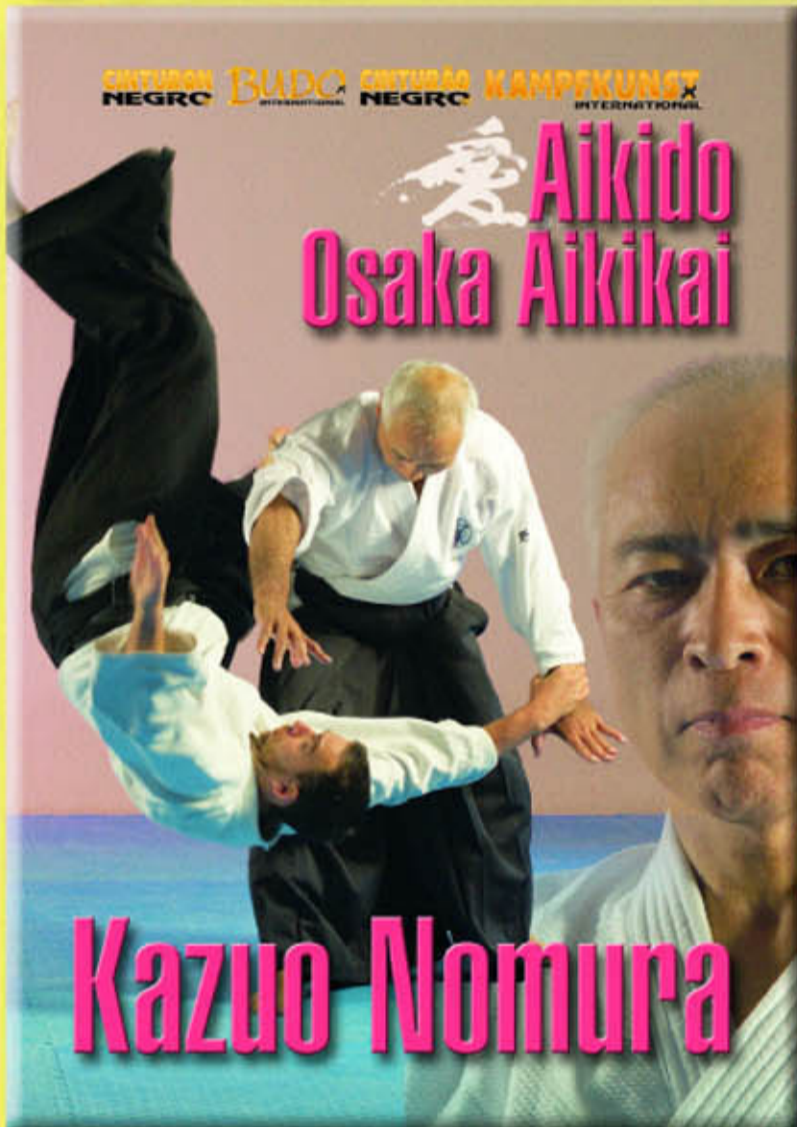


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# I know I have learned enough

**T**he most difficult task facing a sensei in martial arts is to instill belief, morality, dignity and philosophy, rather than teach just mere technique. All sensei have always had this difficulty because initially, most students are only interested in the immediate confines of fighting techniques and could care less about the morality of the martial arts. To top it off, many are satisfied after a short period of time to say, 'I know, I have learned enough'.

Since desire determines the capacity to learn, the egotist will not be taught. The spectacle of those who believe they have mastered the art just because they won a few sport tournaments would be ludicrous, if it were not so tragic. Ludicrous, because the

so-called Champion will open a school proclaiming to be a master, and tragic because he professes to teach the martial art avoided where karate originated. Champion could not teach until one had acquired certification from his school.

In the modern times, that means acquiring rank of fourth dan - a process which requires of ten years' study - and a proven capacity to teach. The criteria demanded a mature and trustworthy individual with the capacity to understand. An egoist never feels he is wrong, he can only blame.

Reminds me of a man by the name of Wong who lived in the ancient China. He was the healthiest man in the town and he had a son who, as far as Wong was concerned, could do no wrong. He always boasted about the brilliance of his son and the townspeople did not have the heart to tell him that his son was not only an egoist, but a

stupid braggart as well. His son never went to school because private tutors were always provided for him. Wong never questioned the fact that not remained for very long, or that his son had never learned how to write. Wong heard rumours but he dismissed them as jealous tales. His son's answer always was "Father I have learned enough".

One day the news came that Mr. Man, the inspector General, was coming to town for his yearly survey. Wong made preparations for a sumptuous banquet so he could welcome Man in a manner fit for a king. Waiting to impress the officials, a brilliant idea hit him. He decided to have his son write Mr. Man's name in

the best traditions of calligraphy and at the same time, show people how brilliant his son was. He hired the best calligrapher from Peking to teach his son how to write.

The calligrapher came and started to teach the son. He took his brush and made a stroke saying, 'This is one.' Then two strokes, saying, "This is two." strokes saying, "This is three". But before continue, the son said, "I know, I know, you can go I have learned enough". The calligrapher was ushered home with swift dispatch.

"Are you sure you know how to write the character for Mr. Man? Mr. Man is very particular about his name and proud of the fact that his name means ten thousand," the father explained.

The son replied, "Don't worry. We waste our time hiring the calligrapher. I never knew it was so easy to write numerals."

The banquet was drawing near and the son closeted himself in his room to write Mr. Man's name. He did not come out for three days and had food sent in to him.

The father said, "My son is a perfectionist. That is the reason why he is taking so long".

Finally, the day of the banquet came but still no son and no calligraphy.

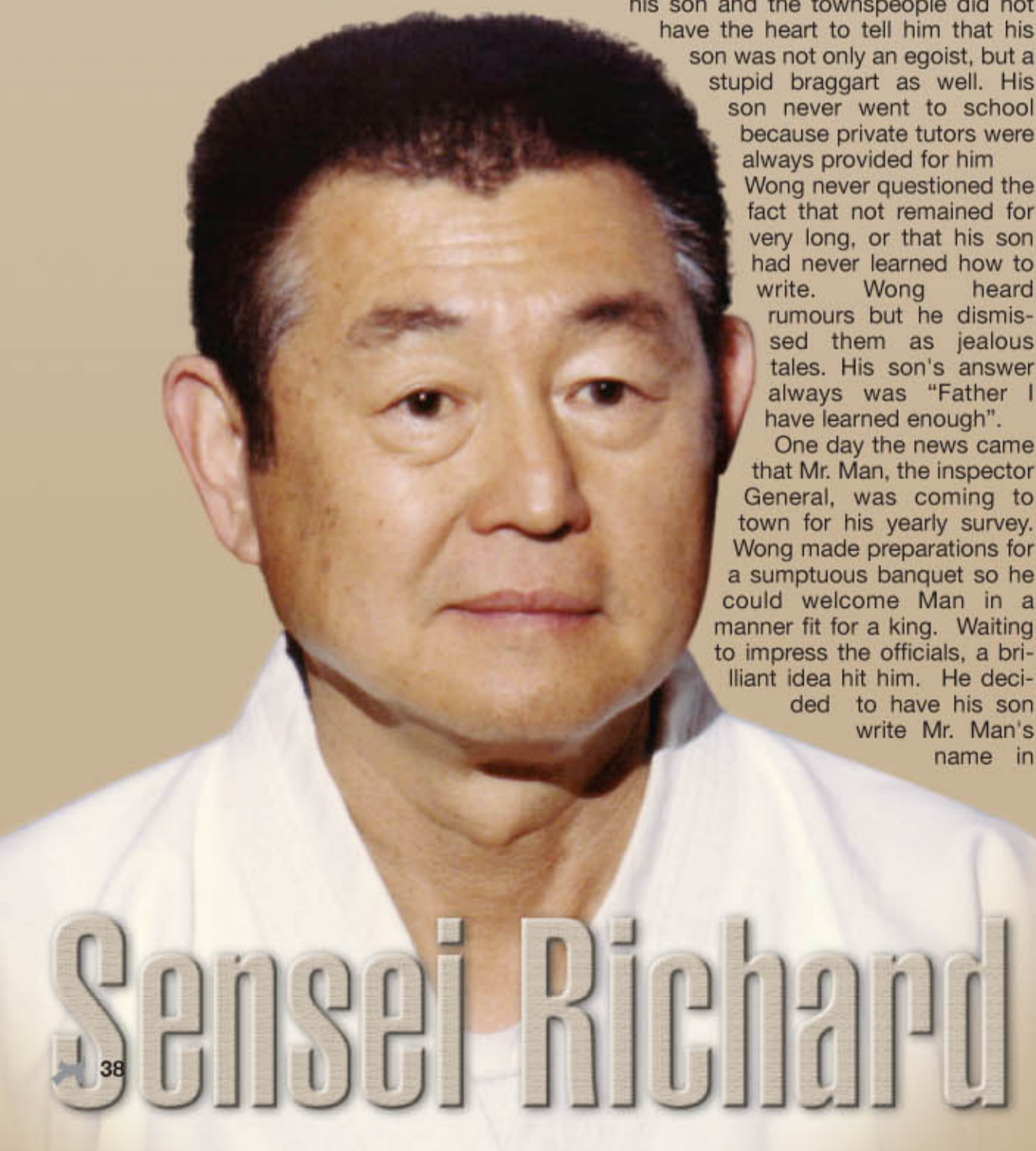
Wong knocked on the son's door.

"Have you finished? The time has come. Do not worry if you have not produced a masterpiece. Come on out."

The son burst out crying in frustration.

"Why did Mr. Man have such a name? Give me more time. I have reached over five thousand strokes and need more paper."

The father was stunned. His stupid son was trying to write Mr. Man's name with ten thousand individual strokes. Had he shown the patience of a good student, he would have learned that the calligraphy for four and up were written differently than the first three numbers he was taught. Man (ten thousand) was not written with ten thousand individual strokes, but just three.



# Sensei Richard Kim



### **Victory in Bangkok! Siao Shan, "The small mountain" conquers The Rajadamnern Stadium**

From the spectacular presentations of traditional Kung Fu, the graduation exams, teaching as a profession, to the mythical rings of Bangkok.

Son of the art, Shan begins to practice Martial Arts at the age of 4.

Today, at 24, he has 20 years of training and study, which have enabled him to enter a second time in the ring of Rajadamnern in Bangkok and win.

Down into the ring, Shan performs his Wai Kruu dance in an excellent way and as the last time, he gets a huge success with the public who is observing him attentively and who continuously applauds him. His adversary moves quickly to his corner and waits for Shan to finish his ritual.

This is the start of the fight. We had agreed with Shan that he

had to make the adversary understand that he was ready to fight until the end. The first assault was won by Shan, with precise and incisive techniques, with kicks to the body and to the legs, with an excellent timing and control of the distance, until the last few seconds of the round, when with a spectacular technique Shan jumps and with a knee blow he hits Tony's jaw, who staggers and grasps the ropes; Shan takes advantage to attack with a punch, but the referee intercedes and stops the action. The first round is over.

The second round starts, and it is still favourable for Shan, no doubt, the adversary hadn't expected as high a preparation of our fighter; the combat comes on and becomes dangerous. Although we are only in the second round, the first elbows appear. In the middle of the assault there is a hard exchange of elbows (more or less a dozen) forcing Tony to close in the corner. Then there is another spectacular technique by Shan: a crocodile tail-type kick, brushing the adversary's face and arousing the public, a turning elbow puts Tony off-balance and the second round is also for Shan.

Just starting the third assault, Tony's coaches shout at him: "close him and punch him". Tony becomes more aggressive, launching the attack, but Shan gets to keep the situation under control, until the great action. Tony strikes with a one-two arm, but Shan avoids and counter attacks with an excellent elbow blow that hits the opponent's forehead. Shan repeats the blow and the referee immediately intercedes, as well as the doctor. It is technical KO. A large wound on Tony Kaesanwit's forces him to "hit the canvas" in the nursing and Shan is proclaimed the winner.

Applauses and congratulations come from public, who besides the classic Thai, was formed by Japanese, Australians, New Zealanders and Europeans. Photos and a huge satisfaction, a deserved fight thanks to the commitment and sacrifice that Shan and his whole team always show.

There have been many proposals received for the future. But the most important thing is that the battle is a complement to the formation of the individual and not the only basis.

Shan has shown, in addition to an excellent Thai style and great athletic preparation, that he can be ready in more ways and styles if heart and mind are sincere.

Thanks for the emotions you have given to us and, again, congratulations "Great Shan"!



## **Grand Master Shinzato**

Last minute!!! Just when the international pages of this edition were being closed, we have received the information about the decease of Great Master Shinzato, well known by our readers. With him a whole lineage of Masters from the Okinawan tradition has died. As a human being, Shinzato was a wonderful person, strict as well as gentle with his pupils, who loved him, of course. His legacy is vast in Latin America. In Europe, he got to be known through his works on DVD with Budo International.

*Rest in peace*



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### ***The Mentality of Martial Arts nowadays***

It is deplorable the fact that there is a tendency to understand the spirit of Budo as something anachronistic, giving a nuance of feudal spirit. This is because in the feudal era this spirit was used to achieve power and the ignorance allowed this power to subsist, leaving the mass abandoned for a long time.

It is not unusual that after getting freedom with the opening for a democratic state after World War II, the reaction is to feel this as an anachronism. However, since the path of Bu is to elevate the lives of men as a whole through the construction of a society in peace, this spirit is essential at any time. Therefore, the man's spiritual skill to walk this path, that is, the spirit of Budo, is necessary at any time.

The incredible development of media and transports has shortened the distance among the countries, thereby causing conflicts; and the high scientific progress leads to rivalry, creating doubts even about our own shadow, so we can assume that the way to Peace becomes more difficult along the time. Therefore, the spirit of Budo will be more and more necessary. The important thing is to use it correctly and properly.

### ***Not too far and not too close from the Pen and the Sword***

The great task of bringing peace can't be achieved only with the spirit of Budo. How must the true peace be? How can we bring it? These questions are not within the reach of a common man like me. They have to do with several areas, politics, economy, science, education, religion, ethics, philosophy, arts, etc. There won't be other way but to put together the outstanding knowledge in all areas. However, despite deciding the specific measures to take, Peace won't come only with them. We need a driving force to carry them out, to bring the Peace that is far. It is a power that must be able to do so at any cost. The spirit of Budo is that driving force for the acceleration of Peace. It carries it out with resolution, overcoming difficulties, harsh as they may be. But if it only depends on that force, there is a danger of succumbing to the risk. Obviously, this must be done rationally and independently, and with an honest ideal and an excellent knowledge.

It is the excellent power of the spirit of Budo which gets the largest benefice from the outstanding power of knowledge, achieved through the power of the pen. It is the big power of the pen which develops the spirit of Budo most fairly and efficiently. Excellent as they may be, if the power of the pen and the sword are unbalanced, they will bring confusion to the ideas and chaos to society. The pen and the sword are the two wheels of a cart and the two wings of a bird.

### ***Martial Arts nowadays***

It was unavoidable in the past, it is so in the present and it will be so in the future: the essential meaning of Bu lies in Peace. However, it is natural that its way of being has to adapt to progress and transition of each era. That is, the way of being of modern Budo aims at the formation of a person able to devote himself to build a better society through the exercise of Budo, thus improving the human quality with refined feelings, with a healthy body and mind. In addition, this exercise shouldn't be done on his own responsibility. As people in a democratic state, it should never be a feudal Budo ignoring independence and rationality.

The main purpose of the exercise is not only the benefit for an individual, but the development of social life having social Peace as a goal. Modern Budo mustn't be a tendentious Budo. We must avoid getting into a Budo emphasizing only competition, losing its social aspect and diverting from the main objective. History gives us a lesson, showing that excessive diversion to one of the sides leads to inflexibility and misses the social aspect. Budo's way of being pursues Peace and prosperity, until the end.

### ***The spirit of Budo and Martial Art training***

Modern Budo is performed with the right equipment to avoid the danger, as it is an art having in its hands life and death. We must not forget this serious reality. The practice of the martial art consists on quickly and accurately



## Wado Ryu Karate

# Hironori Otsuka



identifying the movement of the opponent and then assessing it the same way and performing a proper response. Not even one second of hesitation is allowed. Through repeated practice over the years, perception, assimilation and performance skills are improved. It is said that Budo begins with courtesy and ends with it. It attaches great importance to courtesy. Courtesy in Budo is an expression of mutual respect for the person. This respect is born of love. The manners of courtesy must not be a mere formality, but a correct expression of respect coming from love. The difference between other forms of courtesy and Budo's is that Budo's include a physical activity which depends on the situation and the moment and which maintains its dignity and at the same time prepares for any kind of movement. The daily practice of these modalities leads to a concentrated spirit.

It is easy to fall into the path of malice when you lose courtesy in the practice of Budo. The practice of Budo is performed giving priority to courtesy, which is the expression of respect coming from love. He who learns Budo must always respect the instruction of the master and the master must lead him with benevolence and stiffness, taking into consideration the qualities, skills, physical strength, etc., of his student. Practitioners encourage one another to overcome with a warm friendship. By keeping this spiritual contact for a long time they develop morality and refined feelings. Courtesy, which is so important in Budo, is born of respect, which is an expression of love.

Thus, the man loves himself, and he who really loves himself will know to love the others. Similarly, he who loves the others will be loved by them. If he truly loves himself he will love society and humanity and will be loved by both. Loving the others, loving society and loving humanity is truly loving oneself. Mutual love is mutually respected and is treated with courtesy. Moreover, the man wishes to meet freely and sufficiently his innate desires, the pursuit of desires in human life. This desire to be happy must be fair, though each one has a different concept of happiness.

A man doesn't exist on himself and his existence is only possible when several individuals come together to organize a society and are a member of it. Therefore, if there is no happiness in

society there will not be any true happiness for an individual. True happiness only exists in a society in peace. Only in this society free, fair, satisfying life can exist. Respect and love produce harmony and peace. Mutual respect brings peace to oneself, to others, to society and mankind. This Peace is the essential idea of Budo. The reason for developing courtesy lies in the search of this Peace. So are grown the unwavering spirit that resists any difficulty and the physical strength corresponding to that spirit (through the hard exercise, in piercing cold winter, in fiery heating summer, or in an intensive training camp).

The heightened skills through the practice of martial art, virtue and cultivated feelings, the unwavering spirit and physical strength, are the engine covering the acceleration of Peace, which is the essential idea of Budo. The practice of the martial art must be done to bring the spirit of Budo, the catalyst for Peace.

### ***Martial Arts as Techniques of Peace and Harmony***

Budo is the way of Peace and the martial art is the art of harmony. Through the practice of the martial art the idea of Budo and the way of Peace are established, and the spirit to achieve Peace is cultivated. The martial art is the expression of harmony and it is never unworkable. It is logical and scientific, without disobeying the path of Heaven, without contravening the reason of the Earth and without going against the path of man, in harmony with the path of the reason of Heaven, Earth and Man.

We need to be in harmony with the path of reason of the great nature, like the wind blowing, like the water running. Water always runs downhill. If it collides with a rock wall or a hard dike, it deviates without difficulty and keeps running. If the dike is poorly built, the water penetrates its cracks and destroys and drags it. So does the wind. The pumpkin floating in the water isn't opposed to any storm, but it leaves it go and never sinks.

"Leaving it go" (Nagasu), "dodging" (Inasu), "wrapping" (Noru) are peculiar terms from Japanese Budo, which express harmony very adequately. Art is never opposed to the strong power of the opponent, but it takes advantage of

it, let it go and defends itself, changing that enemy force into favourable. The mill turns taking advantage of the power of water falling without contravening and this force reacts to the contrary. The same can be said about the windmill that works by the movement of a lever. Both the defence and the attack are in harmony with the rules of Nature. The defence and attack in Budo are linked according to the rules of Nature.

The change of the technique consists in avoiding the attack of the opponent, making it empty through the movement of the body like a ball that moves and turns, and later counter attacking the unaware enemy. It is a movement like the ball running on a table, without resisting the opposed force it runs and continues this movement, according to the rules of Nature. However, the martial art doesn't deal with something turning on the table, but with the gaseous and flexible body in the space. A solid ball turns well in a flat surface but not in a concave surface. A balloon freely avoids any surface and space, not being stopped by an external force, changing its shape and then returning to its original form ad infinitum, the shape doesn't have a shape and the face doesn't have a face. The change of the shape and the face is infinite. The martial art, as if it were a balloon, doesn't have any limits in its transformation and it is infinite as the universe. Therefore, be a void. The infinite void covering everything and being in harmony is an infinite void as the universe. Therefore, there isn't any supreme art.

The art is infinite and communicates with the truth of the universe. The forms of martial art are the starting point to go into infinity. The martial art is the infinite form entering and leaving the form freely, without staying in it. That is, it is the art of harmony. Through the practice of the form, expression of harmony, we search the way of peace, which is the main idea of the "Bu", and we get to cultivate the spirit of Peace. Therefore, if art is not harmonious, it is not a martial art and it could even damage harmony, objecting the rules of Nature. The martial art is not just the aggressive art, but the form of harmony which expresses the rules of Nature, of Heaven, Earth and Human Beings.

*(Note by the English Translator: The author of this book was very clear on the non-existence of an offensive intention in the Path of Martial Arts. As it is made clear in another part of this book, the main idea of Budo for Hironori Ohtsuka lies in Peace; it is not possible to explain the martial art without this reason. At the same time there is nothing unhappier for a man than having to use the martial art in the street. In order not to have to use it while alive and to eliminate conflicts and wars, there is the path of Bu. The most heinous thing is using it without a reason for the offensive attack, remarked the founder of Karate Do Wado Ryu.*

*For the author, the use of the martial art as a means to solve conflicts is the worst measure and it is only acceptable if there is no way to avoid violence against the enemy. Once it is used, we must*

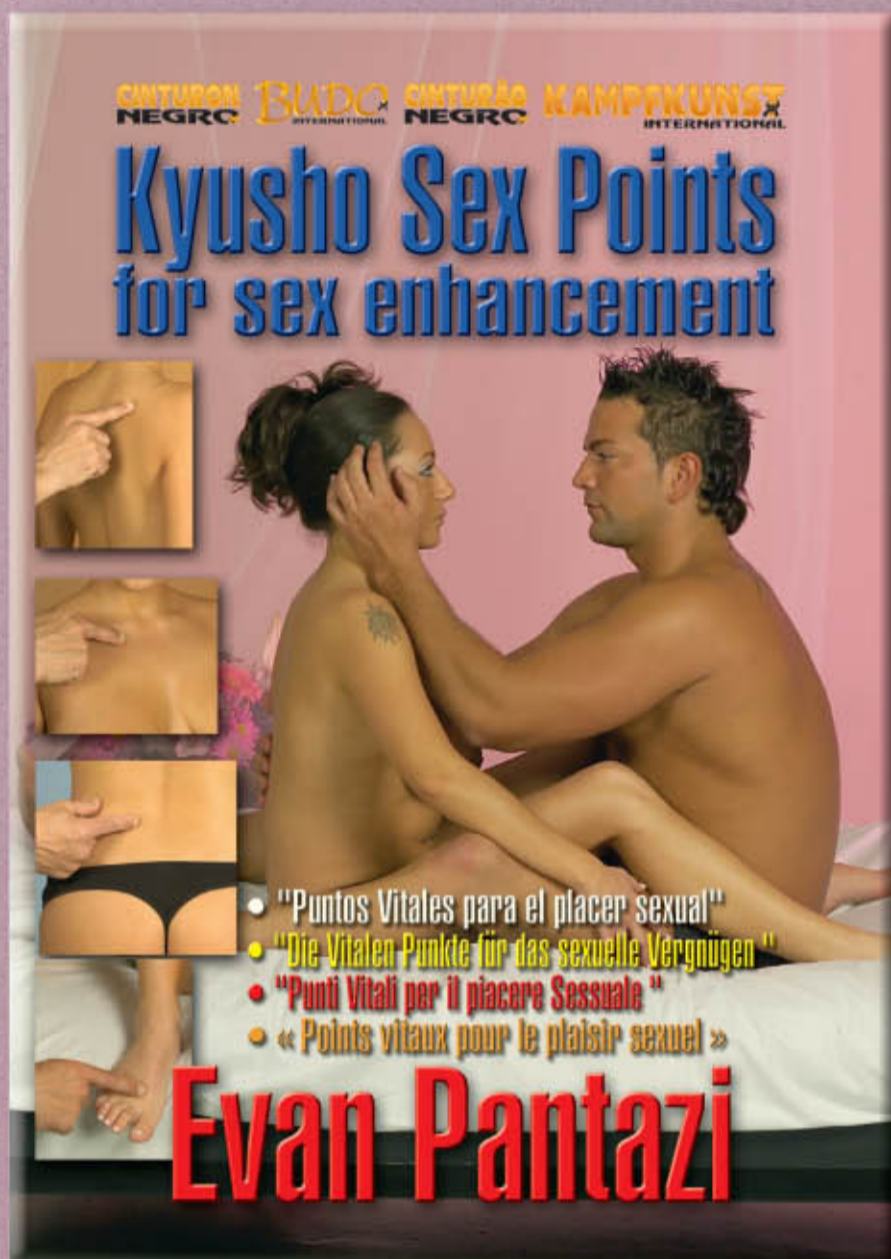
*regain peace at any cost. To achieve this we must win. Ohtsuka used to speak about a saying: "In a fight with risk of death, cut the flesh allowing him to cut your skin, cut the bones allowing him to cut your flesh, cut the spine allowing him to cut your bone". Even if you fall, you must always make your enemy fall.*

*Hironori Ohtsuka taught that Japanese Budo is positive and a great path whose goal is not self-defense. The defense is to win. This is the peculiarity of Japanese Budo. Sometimes, by chance, the Arts become defence arts. Ohtsuka Sensei spoke about "Kigamae" or "Kokoro gamae" (mental attitude), and he argued that there will be situations where you will have to anticipate the contrary in the attack, for strategic reasons, but this will merely be a tactical step to win).*



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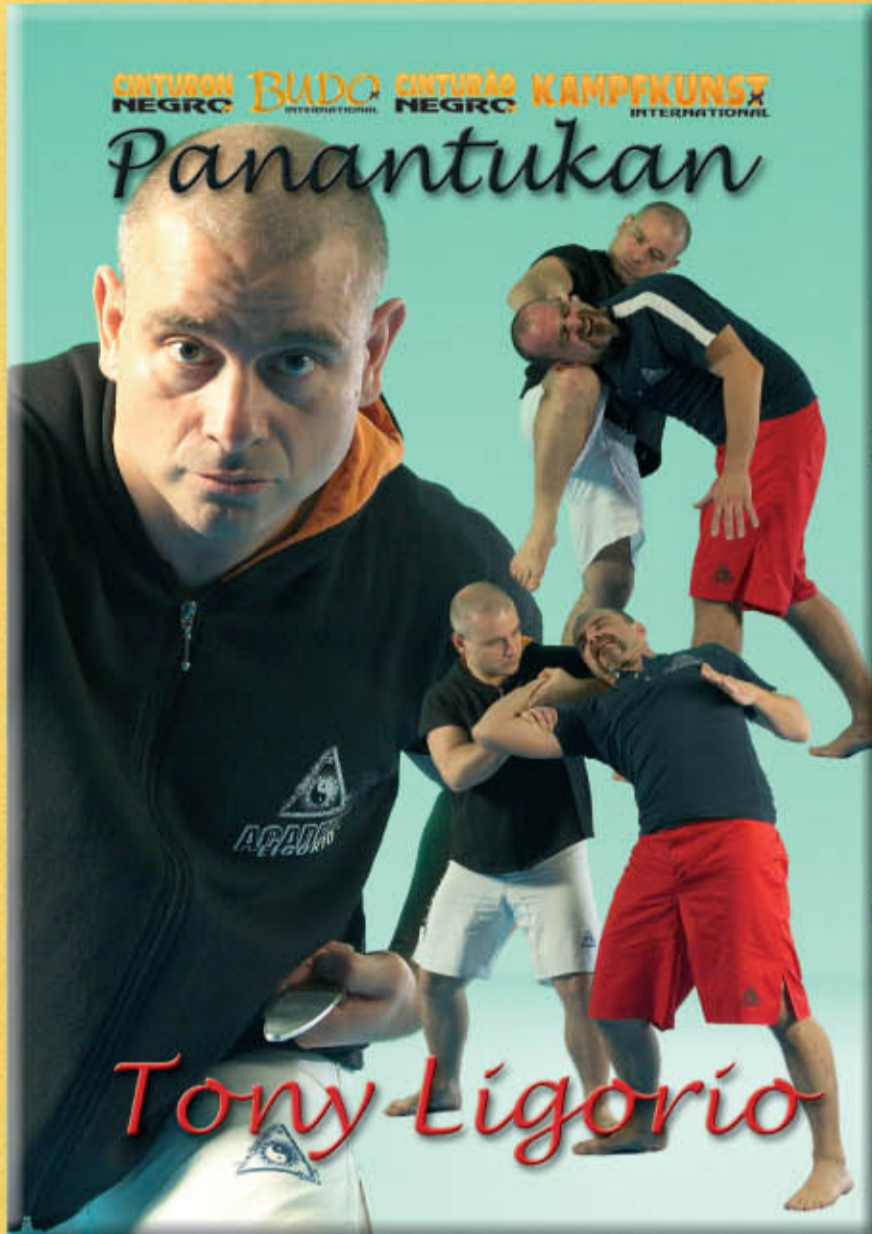
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# Kon Mai Muay



Marco De Cesaris



# Muay Boran techniques from ancestral tradition to our days

**N**owadays, traditional Muay Thai has developed to become a popular ring sport, known throughout the world. This great development has led to some confusion between ancient Muay Thai and Thai Boxing sport. Not everyone remembers that Thai Boxing - professional or amateur - derives from the application of technical rules and limits imposed on the ways of combat studied in the past as a war art in Thailand. Some clear examples of dangerous actions forbidden in the context of sports are all techniques of martial style used in Muay Boran (or traditional Muay), such as kicking in the genitals, hammer punches, punches with knuckles and the back of the hand, pressures on soft parts (eyes, throat, genitals), elbow blows on vertebrae or nape, open hand attacks, palm blows, head blows, many fight grips such as grips to the legs, several types of projections, levers at the joints, the neck and the spine, chokes, etc. In sport fight - which is really hard and cruel, indeed - in order to safeguard the fighters, "only" punches with boxing gloves, kicking, elbows, knee blows and a limited number of grips and projections are permitted as offensive actions, considering many of the techniques practiced in traditional Muay too dangerous and potentially deadly.

In a remote past, Muay Masters of the old Kingdom of Siam (living in far parts of the Kingdom), thanks to public occasions of meeting, created a fight system focused on common principles, adapted to the different local requirements, achieving a very varied and sophisticated fight style. The names of the fight techniques could be different, depending on the master and the region where they were created, but in reality they

named similar principles and actions. The pillars which supported each stylistic current and consequently the whole "body" of the discipline are - and were- represented by the basic forms Mai Mae Muay and the accessory forms called Look Mai Muay. All the essential principles, strategies, tactics and offensive and defensive actions of Muay are within those forms, coded for centuries in the standard number 15 Mae Mai and 15 Look Mai. The basic and accessory forms are always studied with a large number of very important variations, a total of 108 techniques.

In addition to the basis of the system, each Master of the past could improve, try and then codify a variable number of essential techniques to learn the use of natural arms of the body, called Chern Muay, and a constantly changing number of defensive actions and advanced counterattacks, called Kol Mai Muay-thai (or Kon Mai Muay).

The highest level for each practitioner of Muay Boran is represented by the study and application of Kon Mai Muay, through which it is possible to reach the roots of every stylistic current, both under the theoretical and the practical aspect.

The blows performed with several parts of the hand, closed or open, the attacks carried out with the hips, shoulders, forearms, as well as twists and joints breaks or multiple blows (two or three simultaneous attacks), directly performed or in a jump, are only a part of the vast technical ground offered by Kon Mai; it takes years of study and passionate practice to include those complex movements to the automatic exercises of the true Muay fighter.

Initially, in addition to the inherent difficulties of such advanced techniques, the same thing which happens to the basic and accessory forms,

also for Kon Mai, the nomenclature may be an obstacle for learning: the complex names used come from the epic poem of Ramakien (Thai version of Indian Ramayana) or in other cases from the typical actions of real or mythological animals, or simply from every day routines. In fact, for a foreign practitioner -not for a Thai-, the confusion created by those names can't be underestimated. Moreover, as it always happens with Mae Mai, also in the case of Kon Mai, a name doesn't always correspond to the same technique, in the interpretations of two different schools. One example is the Kon Mai called Narai Ban Sian: for some masters it represents a punch to the temple, whereas for others it is a circular kick to the neck.

And this is not the only case. Therefore, from all this we can infer the imperative need to study these advanced techniques under the continuous guidance of a skilled Muay Kru, at the risk, otherwise, of mistakes, adopting serious faults which will be difficult to correct.

To achieve a complete learning, the technical team of IMBA has always wanted to include in its programs all the stylistic formulations coming from the different regions of Siam, to provide practitioners of Muay Boran a complete overview of the technical possibilities of traditional Muay (also Kon Mai Muay techniques).

As it is usually said in Thailand, the fight performed in Muay is like a waterfall of water drops falling on the lotus leaves: the water drops will follow the leave contour, harmonious and smooth, inexorably arriving to their goal from all directions. That is what the Muay fighter must do, take all deadly technical means available to attack and defeat the enemy.



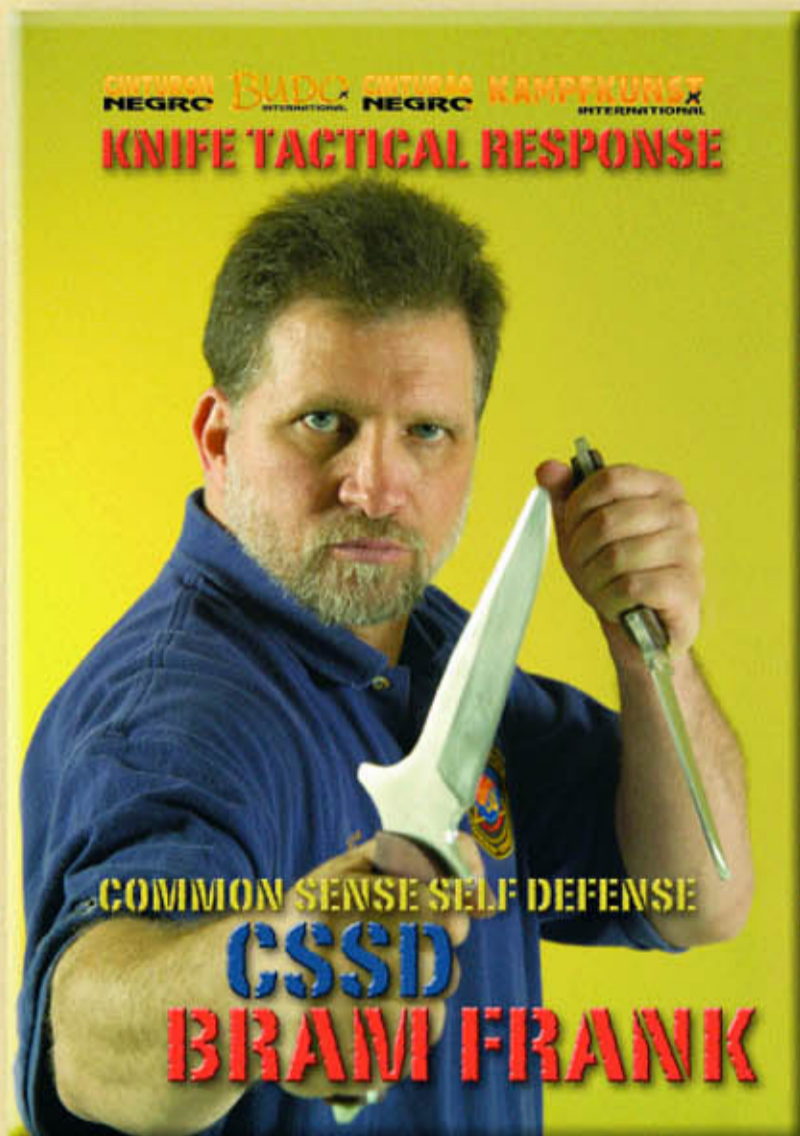
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# Nova Scrimia

## Graziano Galvani

## FROM OLD SCRIMIA TO MARTIAL FENCING

### THE EXTRAORDINARY STORY OF THE ITALIAN MARTIAL TRADITION

**L**et's take a leap back in time. Imagine that... it is a Sunday morning eight centuries ago and you are among the ranks of the militia of your city. With the left hand you are grabbing your "brocchiere", a small circular shield, with the right hand you are wielding a strong sword. Like all boys and men of the City Council at that time, you are training to launch and stop blows, under the command of the Militia Captain.

Time goes forward and suddenly you are in the middle of a battle in the late fifteenth century. Covered with a light armour, you launch blows with a longsword, destroying shafts of pikes which are trying to hit you from everywhere.

Then, suddenly, you are in the Renaissance, wearing a white shirt, inside a fence: you are moving towards your adversary armed with sword and dagger, to fight in a battle of honor, a duel in the extreme where you win or die.

A moment later you are in the seventeenth century, you have just drawn a "pistoiese", a long sharp edged dagger with two cutting edges; you have unleashed and rolled your cloak to your arm, you are facing three "evil" men armed with swords who have laid an ambush in the narrow alleys of a "burgo" or town.

Another leap forward in time and you are again facing a man alone; the blade of the Neapolitan sword you are wielding performs short pressures on the edge of an epee of French style; your left hand is just under your chin, the palm facing the ground, in

the typical Italian guard. The duel has just begun and you are considering the strength of your adversary's iron, before performing a powerful blow or a clever counter.

The scene changes again, time flies! We are in the early twentieth century, the weapons room is filled with fencers training the "piastrone" with sabres and swords or practicing free fight, avoiding or pursuing their training partner. Some of them, with padded gloves and masks, exchange blows with elegant sticks made of hazel and cornel cherry tree.

The blows reaching the target and going on the protections of boiled leather and felt which protect the elbows and knees bones, rumble in the air, mingling with the sounds of blades colliding and playing with their edges. A group in the room is training empty-handed Boxing and Wrestling; in another one they are defending with knives, the weapon the criminal carries with him in the street...

In a few lines, we have mentally went over centuries of history of the martial art whose ancient name is Scrimia and the most modern is Esgrima (Fencing). Some decades ago it seemed that there was nothing left but a nostalgic souvenir of the art of "handling and fighting".

However, this great martial tradition was not a blurry memory, nor it had been erased by time. The old martial school, its codes, the precise teachings survived time and fashions. Nothing has been lost.

The precious legacy from the Masters of weapons, this technique which since the

Middle Ages and until the first decade of the twentieth century meant the real value of the martial tradition of the art of protecting, has remained described in its style and method canons, in dozens of manuscripts and manuals. Then, perpetuated in great secrecy, the disciples continued to defend its codes and practicing their parents' art in the Brotherhoods, with rigid codes of belonging.

Those schools, in the early 90s, removed the links of secrecy and let them come to light, the doors of the weapons rooms were reopened, offering those who are willing to know the possibility to practice the old Art of handling and fighting with weapons and without them.

Among the mentors of that rebirth and its opening to the general public, there is undoubtedly Alfredo Tucci who, as patron of our time, promoted the work of Nova Scrimia and allowed, thanks to BUDO INTERNATIONAL, the shooting of several videos on the ancient art.

#### *Schirm, Scrimia, Esgrima (Fencing)*

From the Middle Ages to the Renaissance, Schirm and Scrimia were the names under which the men of weapons in the Italian peninsula called the art of fighting with weapons or disarmed. A complete art which included the use of swords with and without shields of various dimensions and daggers of different types; short and long sticks and shaft weapons;



## Arts in Europe

and also empty hands to defend themselves against armed attacks or grips in fights to death.

According to Professor Franco Cardini, one of the great scholars and experts on Medieval History: "The word esgrima (fencing) stems from a Germanic root, which means defending, protecting oneself".

It is interesting to remark that in the old Germanic language, the word Schirmer referred to the art of combat. In the same way it is interesting to note, even nowadays, the English word "skirmish" (confrontation).

The Fencing Master and friend of mine Ezio Zammarano, a great scholar and descendant from a Fencing duel school, makes a deep etymological analysis and locates in the Longobardi language and in the phonemes schirm (covered) and schirmjan (covering, defending oneself), the roots of the term Esgrima.

It follows then that the medieval and renaissance terms of Scrima, Scrimia, Escudo (shield) in this historical context are the phonemes developed and created by the fusion of the Germanic languages with common Latin from Northern Italy. A fusion where the root Schirm evolves to the term Esgrima, without changing the meaning and the deep nature of the action of scarmir or esgrimir (fencing).

In fact, it essentially emerges from the term Esgrima a concept of great expressive power and remarkable density which, being analyzed as a whole,

becomes philosophical essence of the action (with some exceptions nowadays).

With the bright and synthetic Anglo-Saxon logic, esgrima becomes "fence" and therefore, it can be simply transformed into "defence", while keeping the strong link between the concept and the function, leaving "fencing" the task of explaining the term esgrimir.

In the Italian language, while the word Scherma (Esgrima) was still understood in its purest sense, defensive and offensive, or rather, self-defense and offensive/defensive, active protection and conservation were included in the concept of Esgrima.

After all, Esgrima was the term which essentially identified the acts of defensive and offensive conservation and self-protection.

The vital and martial concept of esgrimir finds an essential and exhaustive power in the Treatise Opera Nova, published in 1531, where in the dedication to the illustrious Duke Luigi of Cordola, Master of weapons Antonio Manciolino says that the book explains how to defend oneself if enemies attack us, in order to "evadere e schifare la violenta e intentata morte" (avoid and escape from the violent and induced death).

### The Heart of Art

To understand the genesis of the Art of Scrimia, to the one that nowadays we

know as Esgrima, it is essential to understand the astonishing harmony created with its evolution throughout the centuries. That harmony is born of a central core of principles and concepts unchanged through the time and fashions, because they are based on objective principles, such as space/time, not associated with philosophical digressions, but with immutable laws of physics and geometry.

Thanks to this structure of "laws", during the course of its history the art didn't fragmentized into many different styles. In fact, the primary source of the method was the principles and not only the techniques, both in actions with weapons and in those with empty hands.

Perhaps in the practical context, the tactical and strategic structure have constantly adapted to the new requirements established by the evolution of weapons and scenarios of confrontation, because at the time when the sword reduced its weight, or there were protections available for the hand, the same action formerly known evolved depending on the object which was used and adapted to be as similar as possible to the modifications of the weapon. A good example is the use of the so-called "accompagnatura", defensive and protective tools, as shields or daggers, which were used with the "manca" (empty) hand, to "accompany" the sword in combat.

Those who used them in duels knew a





whole series of defensive and offensive actions with them and of course, some specific actions, depending on the tool used. A dagger offers many possibilities a cloak doesn't have, that's obvious!

But what about similar tools?

In the case of a shield like a wheel (bigger than a car wheel) and a brocchiere (small like a cap), the defensive technique to block the blows had to undergo the necessary changes. In the case of the brocchiere, much smaller than the wheel, all the known actions adapted to the use of the wheel so that the defensive actions are often performed with the sword and offensive actions with the little shield, protecting the hand or the head. But the brocchiere, much simpler than the wheel, would become a real weapon for striking in the middle distance and hand-to-hand fights, being used to hit with edge (pluma) and with its center in relief (umbone), assimilating the techniques of dagger and wheel.

The technique evolved through the need and always in harmony with the objective need to reach the contact.

For example, in the technique where we get the body down to hit with a low point attack or horizontal cut, the gradual reduced weight of the weapon and a concept becoming more "according" with the fight, led the fencer to move from the simple action of getting down and bending, to perform his action putting his left hand on the advanced leg (action called "intruppata") and, even further in time, to bring the free hand to support on the ground in the action they called "passata sotto". From the first movement, possible with heavy swords, like the medieval ones, to the "passata sotto", possible with swords weighting much less, in fact, the technique adapted. But this adaptation is only of some importance when it is consistently applied to the weapon. It is not possible to perform a "passata sotto" with a fourteenth century sword, but an evasion could be applied with a sword from late nineteenth century.

Another concept is expressed in the formula that says, "what is essential to survive, remains", an essential principle that eliminated the superfluous elements which might have been introduced.

Thus we find in the art a constant harmony of rules, principles, laws and opinions for their practice, although they have been adapting for centuries, they are still the same today.

An important principle that has allowed the art to develop effectively is the transfer of powers, known as the "principle of natural transition" and thanks to it it is possible to move from one function to another, adjusting the movement to perform very effective actions.

There is a transitional principle stated by the medieval master Fiore dei Liberi da Premariacco: "... you will see a Master wielding a venablo, and he could also do it with a spear, a sword or a stick.

The same principle was used after almost two centuries by Master Di Grassi,

who included it in a self-defence point of view, saying: "... Warnings and principles of art are based only on the offensive and defense and not just on the sword, the dagger, the wheel, the venablo or the ronca; because not always, when you have to attack or defend, you handle these weapons, but sometimes it happens that you have to defend with a stick against a venablo, with a stool against a sword, or with a cloak against a dagger..."

The field of an art understood as an adaptable structure not linked to a weapon or a technique, still had a precise link in the most recent centuries with the former canons and on this, in 1835 Master Morosini said: "If you fight with a short or long sword, with a spear or a sabre, with a dagger, or even with a cane and with Boxing, it is always fencing..."

That way of understanding the art was valid both for weapons and for empty hands. In fact, with medieval fight (Hug) they were combined in the following centuries Boxing forms (such as the Box Libera), included with projection actions, trips, grips and joint locks, typical from the ancient "Hug".

In last century weapons rooms, it was still possible to see academic sword, cane, dagger fighting, as well as fencers leaving the swords on their holders and training mixed forms of Boxing and Standing and Ground fight, perpetuating the old Scrimia, "the art of playing with weapons and without them."

## ***Nova Scrimia, Martial Fencing***

For nearly two decades we have been conducting passionate research, deep studies and intense experiments on the Italian martial tradition, since the ancient medieval and renaissance Scrimia to the Fencing of duels in more recent centuries.

The character that has fascinated us most in the school of Scrimia and Fencing, for his way of perpetuating the tradition with unknown formulas for other arts, is undoubtedly the Master of weapons. The Master of weapons has a role more or less sacred, according to the period of time. He is the man who receives and keeps the knowledge and transmits it to his "children", those students who follow him willing to learn and to know the most hidden secrets of an art that has been created for the "joy, science and preservation of life".

In addition to the straight instruction, the Master of weapons leaves a manuscript or a printed book as a sign of wisdom, where he brings together all the knowledge of his teachings.

His objective is clear: to perpetuate knowledge with an act that is writing a will, where he leaves a written record, so that the "old science" survives the passage of time and the students themselves.

The treatise created by the Master of weapons is an organic proposal, in which the structure of the foundations, the

actions, the strategy and the tactics find their right order, making of the work a real technical manual.

The Master of weapons is not the only receptor of the old knowledge, he is also the link between the assertions of the past and the new explorations of the present. He knows the value of the codes and uses them the most appropriate way to meet the needs of the historic moment he is living.

As we have said on other occasions, there is no Master in our Fencing Tradition who performs a commemorative or recovering fencing if this is not useful.

He is linked to the objective reality in which he lives and he uses as a guide what comes from the past, only for the proven need and usefulness.

The Master of weapons uses the martial knowledge in a coherent and useful way, because he needs to respond with a real art to the challenges of his time.

For us, nowadays, the practice of ancient Scrimia always makes us face the dilemma of authenticity.

On one hand the historical and philological authenticity of the martial practice coming from the study; that is more questionable as we move away from the twentieth century and always requires technical knowledge of the treatises and weapons we are talking about.

On the other hand, the gestural authenticity of the technique action, necessary or rather essential, is also questionable depending on the reaction, logical consequence of a lack of research practices, fortunately no longer possible nowadays, linked to the practice of duel and skirmish in open field.

Our study and use of the treatises not only meets the need to revive the historic act, but also to recover those qualities and practical knowledge developed during the evolution of art, finding how it is possible, from a physiological point of view, to use it in the applications.

The field of practice that we have chosen includes the possibility of using the skill developed by the martial tradition, as a safe support and departure point to explore, with the certainty of having a solid point of arrival to return.

The steady relationship with Tradition is an indispensable condition for us; also the most bold and experimental forms of research (so-called vanguards) always keep a relationship with tradition and, actually, "the study of the ancient is a physiological condition for the new", which is applied by men in the action, the arts and professions.

The path we chose many years ago, led a group of scholars and practitioners of Martial Arts to conduct their search and practice to the path we now call NOVA SCRIMIA, "modern" expression of the Italian martial tradition.





"They won't be, they will never be". The thousands of Americans who have seen the UFC 77 broadcast, live on TV, may not have understood the message given by the Brazilian Anderson Silva, after an impressive knock-out on challenging Rich Franklin, but the Brazilian public caught the message. The up-to-83kg UFC champion, who had just achieved his third knock-out in three defenses of the title, was proclaimed the new No. 1 in the world "pound-for-pound" a few days later. He was another Brazilian touched by the enthusiasm aroused by the movie "The Elite Squad". This film has been considered the great phenomenon of Brazilian cinema after the success of "City of God". It shows the dangerous life of BOPE, a kind of Brazilian SWAT, a grouping which has just 400

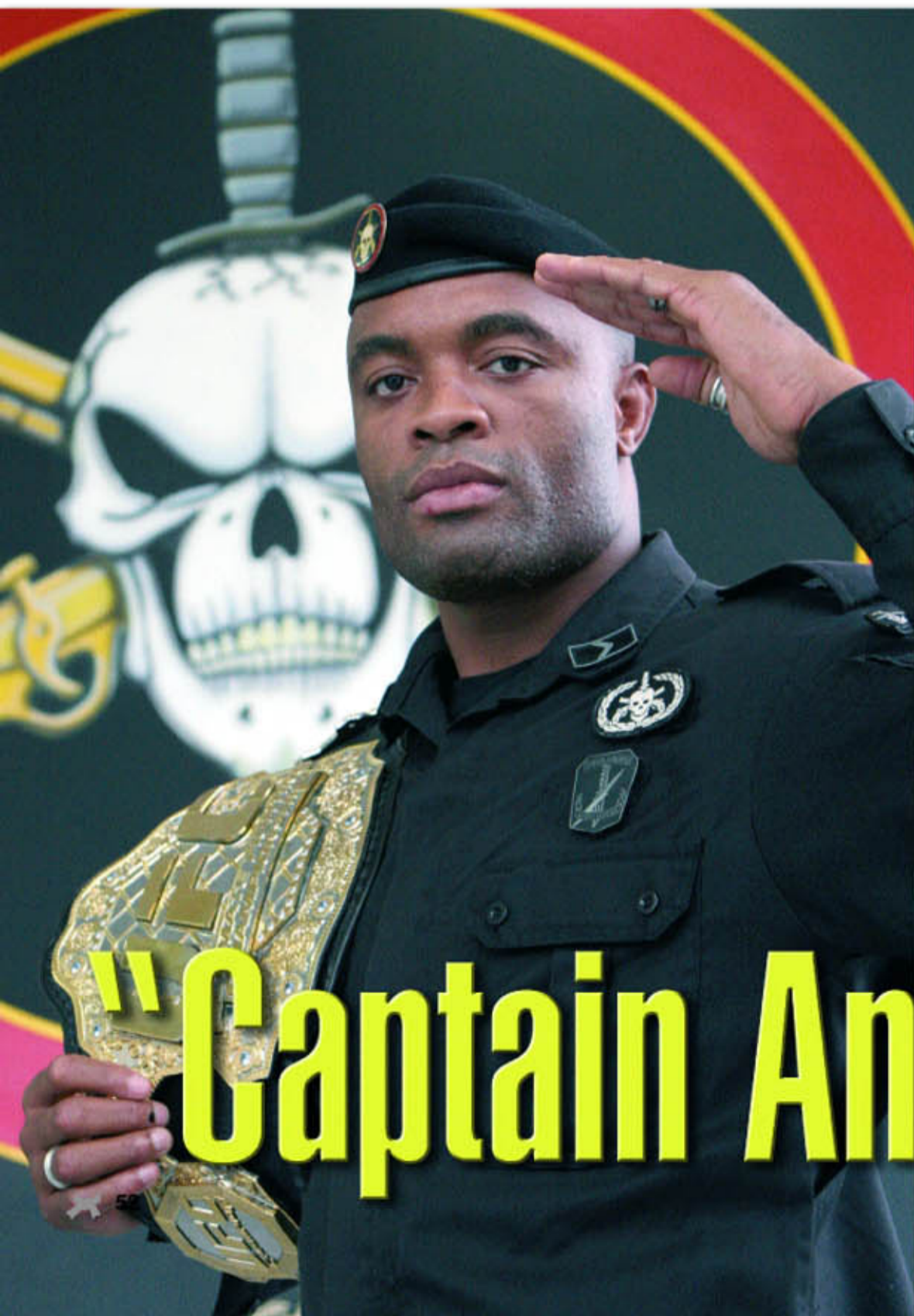
policemen trained for the difficult task of fighting the traffickers, in more than 700 "favelas" (shanty towns) in Rio de Janeiro, most of them located in the "morros" (local name for the mountains of the city) where most of the population is worker and honest. Uttering the war cry used by Captain Nascimento, main actor of the film, "They won't be, they will never be!!!", Anderson got the attention of the Special Operations Battalion of the Military Police of Rio, that through our team, invited the champion to visit its headquarters. The result of this meeting, which lasted more than six hours, can be seen by our readers in this article.

## "They won't be, they will never be" Photos & report: Marcelo Alonso

### *Captain Silva*

Few people know that in his childhood, long before thinking about being a fighter, Anderson Silva dreamt of being a policeman. "My uncles and many of my relatives are policemen; I grew up wanting to be a

*Anderson celebrating the UFC belt and dressed as a BOPE policeman*



# "Captain Anderson"

policeman\* - tells the champion, who thanks to his fighting skills, got to reach a far better future, because nowadays a Military Police in Rio de Janeiro doesn't earn more than US\$300 and is forced to live in a dangerous routine of war, endless confrontations with heavily armed bandits who live entrenched in the highest part of the "morros" of the city.

To stop the problem of corruption within the police force and start a fight against these marginal who kidnap poor people in the "favelas", in the 80s the Rio military police created the Special Operations Battalion of Military Police (BOPE). Initially with 100 men, this Elite Squad of Rio de Janeiro Police, changed and started to be formed by professionals considered incorruptible and highly skilled and trained to fight the well-armed traffickers.

Unlike City of God, which captivated the world showing the violent routine of drug traffic from the point of view of traffickers, the film "Elite Squad" shows this routine from the perspective of those who live on the other side of that war, fighting traffickers, the BOPE. "It is one of the best movies I have ever seen", said Anderson Silva, who has added to his vocabulary several sentences by "Captain Nascimento". When he returned to Rio and was invited by our correspondent in Brazil to learn the routine of the men in black, Anderson immediately accepted. "It is a joke, isn't it? Am I going to know the BOPE, really?!", the champion exclaimed.

His visit to the BOPE took six hours. Accompanied by his black belt Damaso, the champion was welcomed with the "red carpet" by the fight instructor in the squad, Felix Mau Mau, Lieutenant Carbage, corporals Hector and Cyro, commander Fábio and lieutenant colonel Pinheiro Neto. "It is a great honour for us to welcome you here, especially after having heard about your mention to our battalion", said commander Fábio at the entrance.

With his characteristic humility, Anderson invited all duty officers to take pictures with his belt. "You can touch it if you want, because it is ours, it is Brazilian", insisted the champion, who after visiting the facilities at the headquarters, was invited to attend a lesson of tactic actions of a three-week course, which was taking place in the forest near the headquarters. "The topic is sinister, very similar to what we see in the film", said the fighter after observing the lieutenant giving a reprimand in the style of "Captain Nascimento" to one of the students. "This is only a three-week course. It is 'knife in the skull' course that is sinister,

which is four months long", argued lieutenant Carbage.

## Hitting the Police

After visiting BOPE facilities, Anderson was invited to give a class to 17 policemen, pupils of the special course.

On the dojo's wall, the fighter was surprised to see a fresco with the figures of the Nogueira brothers. "They hold out their hand to me when I thought I couldn't go any further. I owe a lot to them", said Anderson to corporal Felix Mau Mau, who also wanted to explain the gratitude of the "men in black" for the twins. "We also owe a lot to them. They invested a lot of money here to build this dojo, which is why we got this tribute painted on the wall".

Next to the image of his friends, Anderson did his best and gave an extraordinary class. After showing some basic Boxing and Muay Thai positions, the champion humbly accepted to exchange real blows with six of the future police officers.

"Anyone who exchanges blows with such a man is not afraid of anything anymore", said one student who looked happy after being knocked down and ended by the UFC champion.

At the end of the class, Anderson allowed the students to take pictures with his belt. "A military cannot applaud, but with this kind of technique and humility, we will make an exception today", said corporal Hector in his closing speech, starting an applause at the end of the class.

After the class, Anderson visited the weapon room, where he had a long talk with the fight instructor of BOPE, corporal Felix, also known in the fighting world as Mau Mau. You can read the transcript of what they talked in the following article.

## Felix asks, Anderson replies

**F:** After the fight, you made a reference to our corpo-



**From top to bottom:**  
 During the BOPE special operations, policemen training invasion of "favelas" through the lush groves.  
 View of Rocinha, the largest shanty town in Brazil.  
 Anderson talks with Felix, BOPE policeman.  
 In BOPE's Dojo, sponsored by his friends, Minotauro brothers.



**ration. What influence has the Police had in your life?**

**A.:** I grew up with my uncles. They took me to Curitiba at the age of 4 and in my house, they are all military. My father, my brothers, everybody... I always had that influence of the Police in my life. Even for a long time, I thought I would continue that path, but God brought me into the world of fights.

**F.:** Is it true that after the film you call your children with numbers, as we do here with the candidates?

**A.:** It is for the age. There is Kauana who is the 06, then there is Khalil who is the 08, then Gabriel, who is the 09 and the oldest, Kaori, who is the 011. When I arrive home, I say to them: "09, why haven't you done your homework?" And he answers: "I am doing it, my captain". It's like a game. My kids have seen some scenes from the movie and it is good that they are aware that what they have seen is neither funny nor beautiful, but it is a reality that is there and we have to do something to change it. Therefore, I always tell them about the importance of studying, not to get into the world of drugs. None of my relatives was born in a cradle of gold, they lived in a wooden house with no bathroom, just a bed and anything else. I have gone through many difficulties, but everything I have went through has been useful for my children to have a better life, to remember who they are and where they come from. Thank God I have lovely kids who understand this very well.

**F.:** How was the class you have given today here in the BOPE?

**A.:** It is gratifying for me to know that I can always learn and transmit something to people. It has been gratifying because they have understood that I am one more among them. I am filled with joy to know that there are still people who believe in our country, who believe in the system, despite having failed, and they do it from the heart. I feel great admiration for the BOPE, not only for what I have seen in the film, I have also read the book. I was very happy to come here and learn how your daily routine is, see the discipline and respect that exists among you. I don't think there is another place in the world where the police run as much risk as here. People out there don't know what it is to go inside the labyrinth of a "favela", under a rain of bullets coming from all sides and not being able to respond the same way, so as not to hurt innocent people who live therein. Your work is really difficult.

**F.:** How did martial arts appear in your life?

**A.:** I was always very tinny, very short, slim and flat. In order to be among the greatest, I began to train Tae Kwon Do. I trained hiding from my aunt, because as we did not have money to pay, I cleaned master's Kang academy. Then, thanks to a cousin of mine, I could train Boxing. Later I met Rodrigo Vidal and Israel, who took me to train

with Edimar (Rudimar black belt). After spending five years with Edimar, I went with Nogushi, with whom I stayed nine years. There, I got the black belt and learned everything I learned as a person, but as Nogushi didn't think about Vale-Tudo, after winning a tournament in Mato Grosso, I received an invitation from Rafael Cordeiro, I went to train in the Chute Boxe. Two years later, they introduced me in the Meca, then in the Soto and in the Pride. It is amazing that when I made my debut at the Meca, I was still working at Mc'Donalds. I am very grateful to Mc'Donalds.

**F.:** Do you want to fight against Wanderlei Silva? Is there any rivalry between you?

**A.:** With respect to all my former team mates, we all are very clear. When I left, I said it very clear that I was going to play in another team and make a second division team reach the first division, and that is what happened. We finally took the team from second to first division and today we are leading.

If Wanderlei and I were in the same category, a confrontation would be natural, it would be something that would have to happen. But Wanderlei is at a higher level, although when we fought in the Pride, we were in the same category. At the moment I am champion in another category, the situation is different and I do not see another opportunity to fight, but I still believe it would be a great fight.

**F.:** You have currently no opponent in 83kg category in the UFC. Are you interested in fighting at the 93kg category?

**A.:** I am between 97kg and 98kg, but fighting with that weight and being in it are two completely different things. That is something that I have to discuss with my coaches, with my physical coach, with my employer to see what would be the best. We must consider what would be the proposal and see if it would be interesting to risk and go up a weight category. When all my dreams, my goals, my aims are fulfilled in the fight, I may go up to fight against the heavy weights. It is possible...

**F.:** What do you expect from the fight against Dan Henderson in March?

**A.:** Dan Henderson is a very hard guy, not for nothing he has won two belts, but I will train hard to keep this title and beat him in Brazil. If I am well trained, I will not have problems. If it is my lucky day and the victory must be mine, I am sure it will be. The strategy is training.

**F.:** What are your plans for the future?

**A.:** I want to bring my career to an end in three years, to spend more time with my children. I want to open an academy where I can spread my knowledge. To spend all the time I have to try to form a different team, forming good fighters and having a good image. That is my goal.

## Anderson asks. Felix replies

**A.:** What do you need to enter the BOPE?

**F.:** To enter the BOPE, a military police needs to have two years' experience, to be a volunteer and apply to do some selective exams. Our Intelligence Service analyzes the candidate's curriculum to see if he is involved in something bad. Policemen with misconduct aren't allowed to enter.

**A.:** How did your life change after entering the BOPE?

**F.:** The BOPE is a passion for me. I wear the shirt 24 hours a day. If I have to stay 4 or 5 days in a row here in the battalion for an operation, I do. And the other policemen are like me, they love the squad. Today, the BOPE is an international reference, here we have taught the Armed Forces, the Federal Police, the COT, the Israel Police, the SWAT, the Marines... When you become a part of the BOPE you see life with another image. Nowadays, my life is a little narrow. I can't have all kind of friends. Indeed, the escalation of violence generates this kind of impediments to the whole society. My brother, for example, died in drug trafficking, at the age of 14. Young people nowadays must be careful. The increase in crime is caused by drug use.

**A.:** Is the philosophy of not receiving bribes, shown in the film, kept today in the BOPE?

**F.:** From the moment the bandit is taken prisoner, he offers us the weapons he has. He tries to convince the police to release him, but that doesn't happen in our battalion. The example comes from top down. Our colonel doesn't accept it, then we don't accept it neither. Here, the policeman learns that in order to stay in the BOPE he has to





**From top to bottom:**

**Anderson knocking Rich Franklin out for the second time, getting the title of best MMA fighter pound-per-pound in the world.**

**Anderson shows his belt to the officers of the BOPE and the candidates to the officer course of the BOPE.**

fight for life with no risk, in order not to live in a risk area and even to have his own weapons. The recruit is trained earning a wage of R\$800 (about 200 USD), and doesn't receive anything from the state, not even a vest or weapons for private use. Even the socks and the uniform we use, we bought them with our wages.

**A.: Have you happened to kill innocent people?**

**F.:** That is very difficult to happen. Our work is a surgery work, because we go in hostile places being rejected by the criminals who welcome us with shots, and we have to infiltrate carefully so as not to hurt innocent people; we have to protect citizens, we must control the situation. The terrain of Rio de Janeiro makes our work in the "morros" very difficult, but we are always training hard to deal with those adverse situations. Even because nowadays, in the "morros" in Rio, a police's head from the BOPE is worth a lot of money. The trafficker who gets to kill a police from the BOPE wins status in the bandits hierarchy.

**A.: Have you already been in a difficult situation in a "favela"?**

**F.:** I was shot, I was cornered in the German Complex, I have seen my colleagues being wounded, falling dead, but indeed, the most difficult situation is being away from my family.

**A.: I have seen today a pupil being slapped, as the training in the film. Why do you have this kind of attitude?**

**F.:** A BOPE policeman lives under heavy levels of stress; as he is always heavily armed, he has to know to keep the situation under control. Imagine

that in a mission, a good citizen is shot and his mother desperately wants to assault a policeman from our battalion. We need to take control and have the correct attitude without losing mental balance. This is one of the aspects that make the BOPE different. Therefore, in the courses, the policemen are put at extreme situations, both physical and psychological. You have been able to defend this belt because you have trained hard, we train hard not to make mistakes. Our shooting has to be accurate. It hasn't been a coincidence that after the movie, we have had a record number of registrations of new candidates, almost 600, for the Special Operations Course, which we call "knife in the skull." 220 have stayed, but after the physical exams that number will be much lower.

After the talk with Mau Mau, Anderson had dinner in the dining room of the battalion and to finish, he spent one hour watching the video of a mission in the German Complex, where BOPE policemen had to pass 9 barricades to reach the ultimate goal. "The reality is far worse, is sinister!" the champion concluded.

In the nearly 40 minutes of the return trip, although he tried, he couldn't talk about any another subject, until a phone call from his manager, Ed Soares, brought him back to reality:

"You have beaten Fedor and now you are the new No. 1! I am very proud of you" - an excited Ed said, referring to the new ranking which appears in the largest fight site in the world, Sherdog.com, which has just put Anderson as the new "Pound-for-pound No. 1".

"That's good news" - told Captain Silva, with is usual simplicity, ending the conversation with Captain Nascimento's farewell: "Skull, my commander!"





## Report

**On September 5, 2007, Master Anichi Miyagi gave Morio Higaonna the 10th Dan in Karate, with the blessing of Shuichi Arakaki.**

**On the occasion of this special celebration, our collaborator Salvador Herraiz visited the Great Master Morio Higaonna in his dojo. This article is a tribute to one of the big names of Karate throughout the world in recent decades.**

Text & Photos: **Salvador Herraiz**  
6th Dan of Karate.

### **MORIO HIGAONNA, 10th DAN.** *Great Master and eternal student*

I met **Morio Higaonna**, who is now 68, about fifteen years ago (we published an interview in Black Belt at the time). Then we have met on some occasions in Nevada, USA. Even once I visited him in his Californian dojo, but unfortunately at that time in his life he was experiencing a change and closed his American dojo to return to Okinawa. It is here, in Okinawa, where I wanted to visit him. I have always liked to deal with masters in their dojos, in their homes, in their mats. In that way you get to better know their reality, their lives, their Karate, away from the treatment they are given when they travel to teach their lessons, almost always heavily attended, where illegitimate interests are mixed, linked to the organizers, the policies, and so on.

When **Morio Higaonna** knows that I am in Okinawa, he calls me to let me know that he will go with his mother to the hospital, in case I happen to go to his dojo that day. Once we have agreed in the day and time to meet, I enjoy the city, its Karate people and its historic sites.

His dojo is very close (maybe just ten minutes walk) from **Chojun Miyagi's** house, where his son Ken lives now with his lovely wife Naoko. The Jundokan of the late Eiichi **Miyazato** is also very close, and his wife kindly shows it to me. Koshiu Iha, 10th Dan and **Miyazato** Sensei's right-hand man, is now in charge of the lessons there. But let's go back to what we are discussing today.

**Morio Higaonna** was born in Naha on December 25, 1938. Christmas!

**Morio** started practicing karate at the age of 13, with his father, an Okinawan policeman and Shorin Ryu practitioner. A couple of years later he began to train with his friend Tsunetaka Shimabukuro, who taught Shorin Ryu at the secondary school and also trained under **Chojun Miyagi**. Shimabukuro encouraged **Higaonna** to practice Goju Ryu and in 1955, 16-year-old **Morio** entered the famous garden of dojo **Miyagi**,



where it used to be Master **Anichi Miyagi** who really taught the lessons.

"I started to train in the **Chojun Miyagi's** garden's dojo, in April 1955. I was 16. **Anichi Miyagi** was one of those who were responsible for teaching. Koshin Iha was in charge of the reception and fees collection. It was him who told me to see **Anichi Miyagi**".

Despite not being much known as a master, **Anichi's** technique was apparently very polished compared to **Chojun's**.

"Kina Sensei used to say that **Anichi's** hand movements were very similar to **Cho-**

**jun Miyagi's** and that their expressions and ways of speaking were exactly alike. He was very precise in his movements. That is why his Karate was very pure in relation to what he had learned from **Chojun**".

There, **Morio Higaonna** improved his technique and strengthened ties with **Eichi Miyazato**, but especially with **Anichi Miyagi**.

"I used to arrive at the garden's dojo at about 6.30 or 7 and I would come in, like everyone else, through the back door. I used to get there first, and after greeting **Chojun Miyagi's** wife, I started to work". **Chojun Miyagi** was married to Makado,

# GOJU RYU

Karate



# HIGAONNA

Yuchoku Higa's relative (Shorin Ryu's master). **Morio** has good memories of that time. "I changed my clothes and I started to clean the dojo. I swept and slightly dampened it, to avoid slipping during training. Then I took out the training tools we kept inside and filled the jars with water".

As I said, in the **Chojun Miyagi's** garden's dojo, Koshin Iha was in charge of collecting fees, but it was not long before **Morio's** fee was eliminated, as a reward for his hard work, perseverance and progress.

"My mother was used to paying my monthly fee in the dojo, but after a few

months, **Miyazato** Sensei, as he saw me training hard and seriously, didn't want me to pay anymore. When I took the money back to my mother she sent me back again to pay, but **Miyazato** didn't accept it. I decided to go on helping in the dojo, teaching the new ones, cleaning, etc... Sometimes **Anichi Sensei** came to my house on Sundays, and if I could I went with him to Chojun Sensei's house to repair the makiwara, to clean, or anything else that was required. Anichi spent almost all his free time at the Chojun Sensei's garden's dojo. When we finished, Chojun's wife used to give us a cup of tea and some sweets, and

when we left she gave us some bags of oranges to carry to our homes".

Chojun Miyagi died in 1953. They were busy years for **Higaonna** Sensei, because he had to work on several places, without neglecting his personal practice.

"I already taught at the School Karate club and sometimes I had almost no time to get from one place to another. Sometimes I could go home, get something to eat and rest. In March 1957, when I finished at the Secondary School, I started to work at Miyako Muan Gaisha Bank as an accountant, but this work took me too much time and sometimes I was forced to stay as a night watchman. I decided to leave because I had no time left for karate".

In August 1957, Chojun's students created the Jundokan dojo, headed by **Eichi Miyazato**. Contrary to what many people think, the word Jun refers to Jigoro Kano's Judo dojo and not to Chojun's name. **Miyazato** was also an expert judoka. The training material that was in Chojun's garden was brought to the new Jundokan.

In the Jundokan, **Miyazato** Sensei didn't teach much and again **Anichi Miyagi** was in charge of most of the teaching. **Saburo Higa, Haruko Kochi, Ko Uehara, Tsuneo Arakaki**, etc... were important karatekas from Jundokan.

**Morio** admits that the level of understanding of each one can and should influence in their way of learning, in the way that they should be taught. Anichi taught them so.

"**Anichi Miyagi** taught differently depending on the level of understanding of the student. So it should be. Chojun Sensei changed the way of teaching depending on the natural skills... In so many years teaching me, **Anichi Sensei** has changed his way of doing it very often, as my progress changed".

The relationship between Anichi and **Morio** becomes closer and closer.

"**Anichi Miyagi** was the one who really taught me all the details of the techniques that Chojun had taught him. I was excited".

But **Miyazato** and **Anichi Miyagi** didn't get on very well.

"**Miyazato** thought that **Anichi Miyagi** was too harsh, and that they could lose some students and therefore lower the incomes".

Morio wasn't comfortable in the **Jundokan** and the atmosphere was not very friendly.

"**Anichi Miyagi** didn't have the respect he deserved. When some technical details of the katas were changed by **Miyazato**, **Miyagi** objected and there was some tension between both of them, which was very





uncomfortable. Moreover, Miyazato used to write on a blackboard on the wall the list of students who had not paid their fee, which was a bit embarrassing..."

In 1959, Anichi needed money to support his family and enrolled in the merchant navy, hired by an oil company. **Morio** lost his daily teaching and his example.

"When **Anichi Miyagi** Sensei entered the Merchant Marine, of course I left the dojo. I was no longer comfortable in the **Jundokan**, so I left. Moreover, I went to Tokyo to study at Takushoku University and to teach karate, since one of my colleagues was there, Ryujo Arakaki, whom I replaced in class when he left. It was a time when I was training and teaching the whole day. It was a good time".

In 1960, on the advice of Shimabukuro, **Morio Higaonna** moved to Tokyo to join the Takushoku University, travelling to **Okinawa** at least a couple of times a year, what allowed him to keep in touch with Karate in the small island. Very soon he began to teach karate at Takushoku. Readers will have realized that Takushoku was a University with a big Shotokan Karate club. Nevertheless, due to a tremendous fight where one of its members had been involved, the university had banned karate. This gave **Morio Higaonna** the opportunity to start his Karate lessons again, this time Goju Ryu, shortly after moving into his new house. And the truth is that thanks to his character and his way of teaching Morio had a great success.

On December 30, 1960 the first multi-style Dan examinations took place in **Okinawa**. Although it had been created in 1956, under the chairmanship of Choshin Chibana, the organization responsible for it, the **Okinawan Karatedo Renmei**, was now headed by Shoshin Nagamine.

"The main instructors for each style were promoted to 5th Dan. 25 people were promoted to 3rd Dan. I was one of them. Other 23 people were promoted to 2nd Dan and 40 others got the 1st Dan".

Anyway, for **Morio** Sensei grades didn't have a great significance and, moreover, were counterproductive.

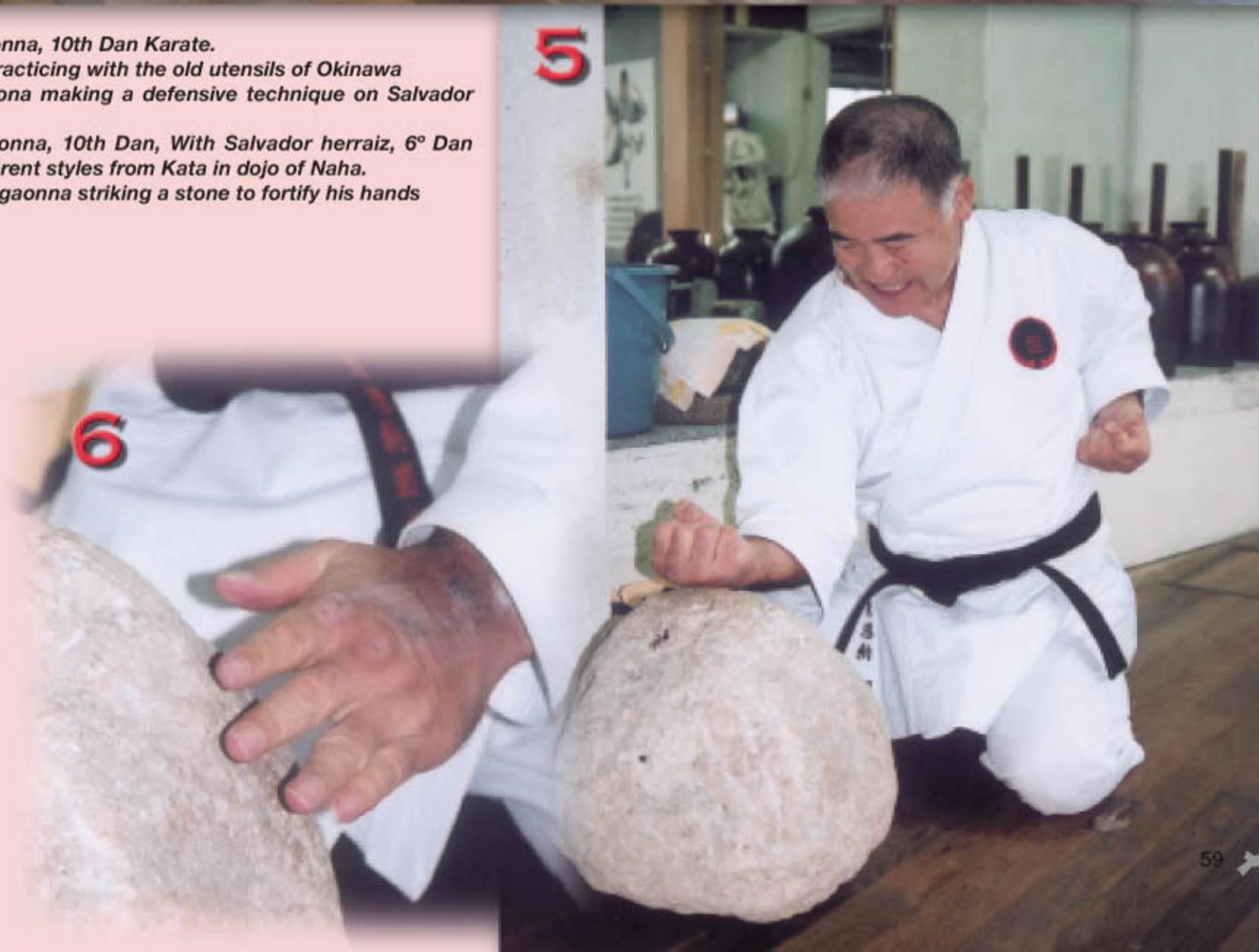
"The grades only bring problems. **Chojun Miyagi** never wanted to give dan degrees and martial arts didn't have degrees until they began to be introduced in Judo. I got my 3rd Dan (with the effective participation of **Miyazato** Sensei) in my first exam, but the grade has never meant much to me, either before or now. They only bring problems. It is said to be a means of progress,

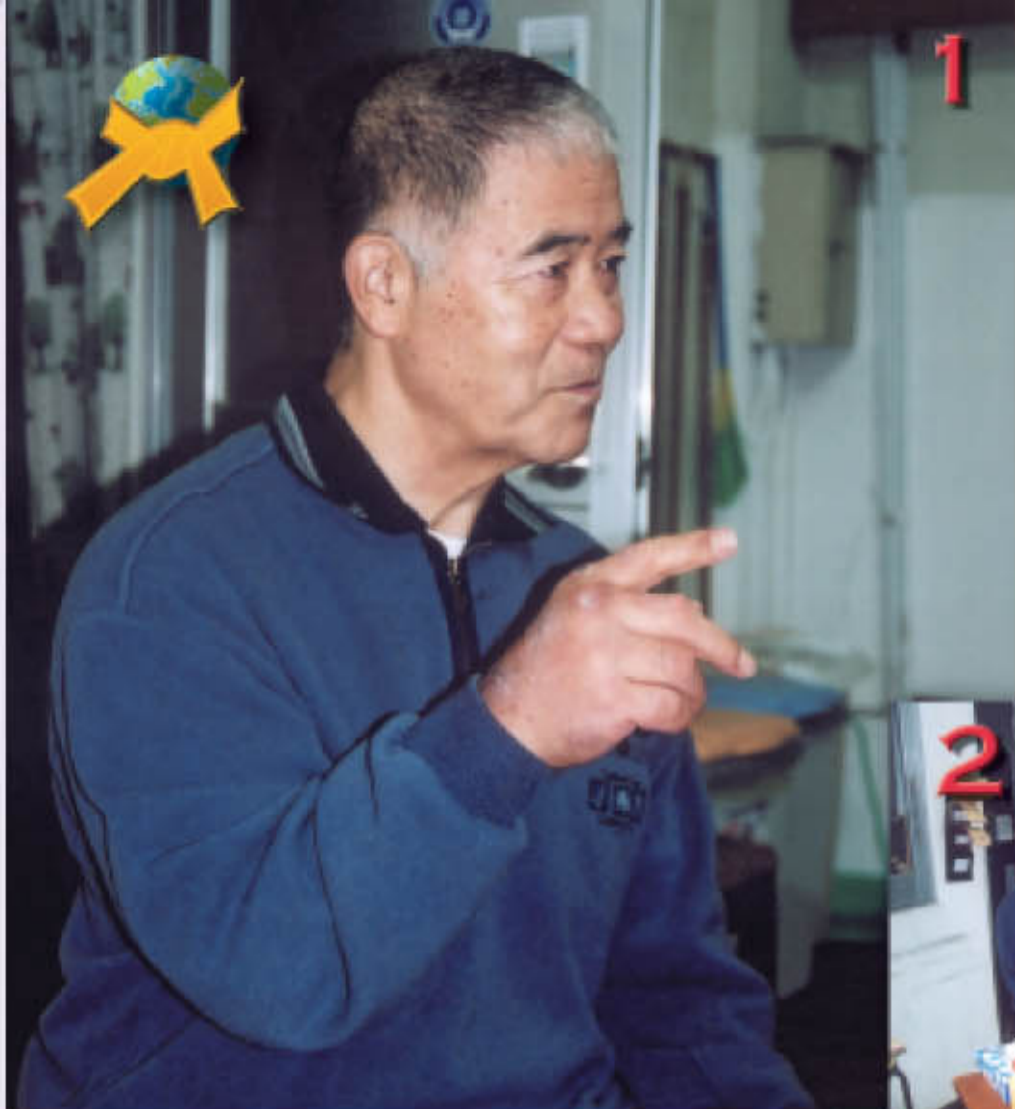
but at a very high price and I am not talking about money. There should only be white and black belts and karatekas should focus on practice and not on Dan".

After graduating at the Business School, **Higaonna** began to teach karate at other universities in the capital of Japan and his fame grew even more. Morio then began to teach Karate in downtown Yoyogi, through Arakaki, alternating with another instructor, Fujimoto Sensei. Thus the legendary Yoyogi Shurenkai Karate Dojo was born. There, his technique, his strength and his kindness and way of teaching gave him an unexpect-



- 1: Morio Higaonna, 10th Dan Karate.
- 2: Higaonna practicing with the old utensils of Okinawa
- 3: Morio Higaonna making a defensive technique on Salvador Herraiz..
- 4: Morio Higaonna, 10th Dan, With Salvador herraiz, 6° Dan comparing different styles from Kata in dojo of Naha.
- 5 y 6: Morio Higaonna striking a stone to fortify his hands

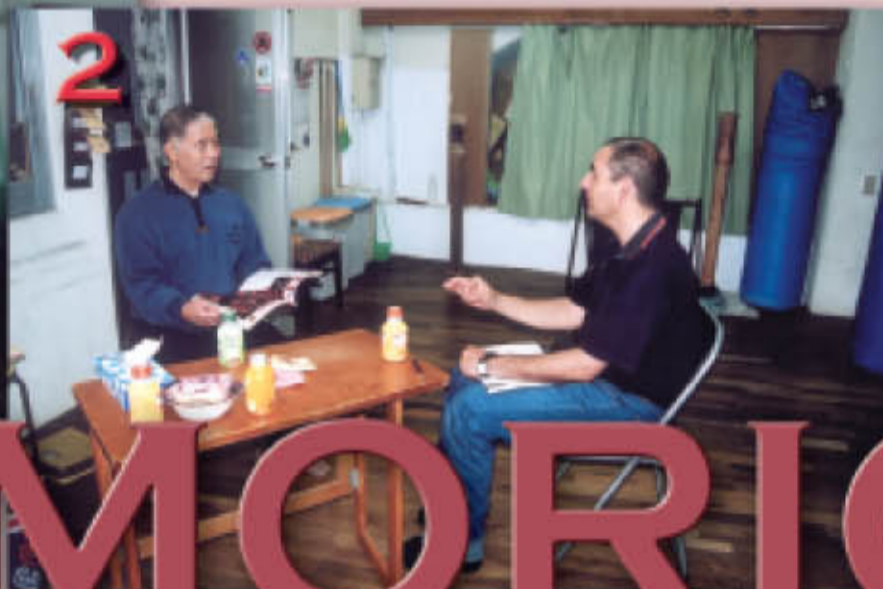




- 1: Morio Higaonna en his dojo of Okinawa.
- 2: Higaonna Speaks with Salvador Herraiz.
- 3: Entrance to dojo and House of the Higaonna family.
- 4: Annichi Miyagi and Morio Higaonna.
- 5: Higaonna sensei presenting its respect in the tomb of Chojun Miyagi

somewhat different than the one I had. He didn't consider himself an outstanding student of **Eichi Miyazato's Jundokan**, but the pupil of a great karateka of that dojo, **Anichi Miyagi**.

I must say, in my humble opinion, not only for what I have known about **Morio Higaonna** for many years, but for his technique, his spirit, his training, his humility... and for what he has shown throughout the world, that I have no doubt that he is an excellent and an a very well versed karateka and master. Unfortunately, envy, politics and unjustifiable small quarrels, make sometimes lose sight of reality. Personally, according to what I know (and it is much), I respect **Miyazato Sensei**, of course, but I must say that I take my hat



ted success, especially among foreign practitioners, hitherto used to be rather ignored in Japanese dojos. **Morio Sensei** treats foreigners who come to train with him in a way that no other Japanese master had offered to the "gaijin" so far. Important Japanese karatekas are students of him, including Kazuo Terauchi, Tomoyuki Kato and Ken Ogawa, the latter considered the best fighter of Goju Ryu, but who died at an unfortunate plane crash in the United States.

It seems that **Morio Higaonna's** success was not pleasant for **Eichi Miyazato** (according to the former's suspicions). The truth is that relations between both of them have been a tug-of-war for several years. **Miyazato Sensei** implied shortly before his death in 1999, that **Morio Higaonna's** efforts to bring together **Anichi Miyagi** with **Chojun Miyagi** were persevering but, according to **Miyazato**, this relationship was very cold. **Miyazato** doesn't consider Anichi a known master in **Okinawa**, and it could be said that he considers **Morio** someone who has created his own image. **Eichi Miyazato** accused **Morio Higaonna** of having changed the history of Goju Ryu through his book, which is why he didn't want to work with him, at the request of **Morio**. **Miyazato** didn't seem to agree with the importance that **Morio** attached to Anichi. Nevertheless, a face of **Miyazato Sensei** appears on the pages of the work, based on a meeting interview which took place in 1972. Of course, **Morio** has his own opinion on this:

"According to **Anichi Miyagi**, **Eichi Miyazato Sensei** was upset, jealous..., when he heard about the great success of my dojo in Tokyo (Yoyogi). He must have thought that I was earning a lot of money, not knowing that in fact the money was for the owner of the dojo and that I earned no more than a small salary only when I taught and a place to sleep".

After these tensions between **Miyazato** and **Morio**, a coincidence made the two meet in Osaka in 1981, during a championship.

"**Miyazato** stated that when I travelled to **Okinawa**, I never went to see him, but in fact, I had no reason to go to see him, as he wasn't my Sensei. I didn't know what to do in such circumstances. Arimoto, who was at the event, told me I should apologize to **Miyazato** and I did".

The truth is that when many years ago I started to know deeper **Morio Higaonna**, I started to get an idea of his career,

# MORIO





# HIGAONNA

6: A young person Morio Higaonna, in 1957, in the club of Karate of the Commercial Institute of Naha

7: Keiyo Madambashi, person in charge of the statue of Busaganishi.

8- Morio Higaonna, 10th Dan of Karate with 69 years of age

off to **Morio Higaonna**, for his willpower, his refined technique, his strength... and his exquisite character.

In 1979 **Morio Higaonna** created the **Okinawan Goju Ryu Karatedo Federation (IOGKF)**, with the aim of setting aside politics and economic interests, which unfortunately often accompany most organizations. Since then, the symbol of his Karate consists of a circular, open part, symbolizing the flexible aspect of Goju Ryu and the vastness of the Universe, within which there is the symbol of the **Chojun Miyagi** family, a curious two-piece square, which symbolizes the toughness of the style and which complements the softness already mentioned. In fact, when I visited Master **Chojun Miyagi's** tomb in Ginowan, north of the capital of **Okinawa**, a small monument to the master on his tomb, he had the symbol engraved on it.

Although **Morio** had already been married to a Japanese, in 1980 he got married again, with an American, **Alanna Stevens**, with whom he came back to **Okinawa** in 1981, because of the high prices in Tokyo, the negative impact of sports and the foreign

influence. A child was born of this relationship, **Eric**, 26 years ago.

"I opened Naha dojo at that time". I am surprised and I ask him: And what about your frequent stays outside? "My assistant **Katsuya Yamashiro** was in charge of the dojo. I came often, but he was here on a daily basis".

I remember that in the mid-80's, **Howard Reid** and **Michael Croucher**, from the English BBC, made an interview on TV. I loved him since then. In that program, called "The Way of the Warrior" and shot in Naha, you could see him training hardly in his dojo and talking extensively about Karate. There was also **Anichi Miyagi** performing **Sanchin**, **Kina** talking with **Higaonna** and even his family, **Alanna** and **Eric**, a baby at that moment, and a renowned black belt now.

In 1985 **Morio** and his family moved to Tokyo to better organize **Morio's** travels and activities, as he was leading the organization worldwide. Barely two years later, due to the high cost of living in the Japanese capital, they decided to change the place again, this time to California.

So in 1987 the **Higaonna** family moved to the United States, to San

**Marcos**, Southern California. **Morio**, who travelled several times to China to complete and understand the history of Naha Te, is the author of books and videos and I want to highlight his great work on the history of Karate (Naha Te), a work that I had already purchased years ago in the United States, but which **Higaonna** offers as a gift and dedicates it to me and I, of course, accept gladly.

"In China, I met many different Chinese masters who helped me to investigate the roots of Goju Ryu. I could appreciate that they performed many katas and I could confirm that our techniques come from Chinese forms".

In 1991, in one of my trips to the United States, I went to **Morio Higaonna's** dojo but... he had left! I was told that he had returned to **Okinawa**. More than fifteen years ago I asked **Morio Higaonna** why he had settled in the United States. He replied that "it was difficult to live in **Okinawa** having to travel so often around the world, and it was also difficult to live in **Okinawa** just doing karate". Now, many years later, I ask **Higaonna Sensei**: why did you leave the United States and returned to **Okinawa** in 1998?



"I felt I needed to live in **Okinawa** again, to be in the ideal context and environment, in order to continue making progress, learning".

He doesn't want to consider himself as a teacher, but as a student of Karate. It is an advantage for his development and one of the main reasons for his return to **Okinawa**, as he tells me.

"I don't consider myself a master, but a student of karate and here I can continue to learn according to tradition. There are different types of education and different mentalities. It's about doing things for yourself and not for outside".

There is no doubt that **Morio** loves karate, its practice and its history, without being distracted by economic matters more than what is strictly necessary, because it is his living. He travels a lot to teach his courses, but **Morio Higaonna** really feels comfortable in his **Okinawan** paradise.

"In Japan and in **Okinawa** students don't ask questions, they just repeat what they are ordered. In the West, everyone wants to know the reason of everything and we must explain everything. So I had had to teach differently in one place and in another. In the West you have to teach more applications of the techniques than in Japan".

We must say that great masters such as **Seko Kina**, **Seijin Nakamoto** and **Shuichi Arakaki** have had an enviable relationship with **Morio Higaonna**.

"**Seiko Kina** was at the time the only person authorized by **Chojun Miyagi** in his life to open a dojo. **Kina Sensei** was Counsellor of **IOGKF** and devoted himself voluntarily to teach young kids in the **Chomin Kai**, in **Tsuboya**. He died in 1994 and until then he wore a red belt, which indicated he was **Chojun Miyagi's** oldest living student".

Another important collaborator of **Morio Sensei** in the **IOGKF** project was **Suichi Arakaki**, **Ryuko Arakaki's** grandson. "In May 1951, **Shuichi's** grandfather, **Ryuko Arakaki**, took him to the garden's dojo". Over the years, **Suichi Arakaki** became Karate instructor at **Morio Higaonna's** dojo. By the way, **Morio Higaonna's** friend

1: **Higaonna** and **Herraiz** next to the panel with the listing of **katas Goju Ryu**.

2.: The original statue of **Busaganishi**, in the **Jundokan de Eiichi Miyazato**, **Naha**.

3: Detail of the **Kamiza** of dojo, with **kanji Wa** (Peace).

4: Main wall of dojo with the image of **Busaganishi** escorted by the pictures of **Chojun Miyagi** and **Kanryo Higaonna**

of youth, **Tsunetaka Shimabukuro**, died in 1994 and his only son, **Yoshimori**, has also practiced Karate Goju in **Morio's** dojo. The relationship of **Higaonna** with other masters of different styles is also excellent. On a wall of the dojo he has a poster of a seminar he will conduct shortly with **Hirokazu Kanazawa**. He has had a very special relationship with him for many years.

**Higaonna's** dojo is another typical **Okinawan** dojo, small, wooden, with a direct entry from the street, with no ornaments, just souvenirs. I am surprised that there are no photographs of him anywhere (as it is frequent in most dojos, even on the island). But **Morio Higaonna** is special. I still remember as he ran down the street to get soft drinks for us.

**Morio Higaonna** has always been a charming, kind, cheerful person... and an excellent, very technical and a really hard karateka. His hands have tremendous calluses, not only on the knuckles but also on the back of his wrists. Amazing! This is due to his training, hitting not only the **makiwara**, but also trunks, rocks and even concrete columns in his **Okinawan** dojo. I have seen him hitting mercilessly a tremendous stone he keeps in a corner, and it is shocking.

"I am interested in physical fitness because I think that without it it would be very easy to get hurt and injured when hitting. **Okinawan** tools and their use in training especially focus on Karate techniques and their movements".

His technical system of Karate includes, of course, the classical training of **Hojo Undo** and for the main part (**Shutai Undo**) his Karate; **Miyagi's** includes **Heishu katas** (basic), **Kaishu** (classical) and **Fukyu** (**Gekisai Ichi** and **Ni** and new). As for **Kumite**, there is **Kasai Kumite** (with the secret techniques of classical **Katas**) and **Irikumi Kumite** (three minutes without interruption, with three different levels of contact and especially aimed at training blockages). **Morio Higaonna**, despite not doing high kicks, has an enviable elasticity. His **Shiko Dachi** is powerful and difficult to equal and he maintains an upright hip and back position as much as possible.

"I don't like to change the essence of **katas**, as they have hundreds, thousands of years back and have information that should not be lost. The **kata** is a written letter. It is known that there are **katas** to be performed in the morning and others in the evening, with the aim

of achieving as much as possible from them".

One of his favorite **katas** has always been **Seishan**. Did the readers think that I would say **Sanchin**? By the way, in his karate the important **kata Sanchin** is performed moving back in the second half, instead of turning around and moving forward. Are there two ways to do it?

"There are actually two **Sanchin**. One of them is always moving forward in the positions (turns and continues to moves forward). The other one has the possibility of moving back and trains it in the positions".

And **ibuki** breathing... Some say that it may be harmful for health.

"Breathing in **Sanchin** should not be too strong, it should be smooth. There are two ways to breathe, one of them from the nose to the **Hara** and another one from the nose, feeling and visualizing the air going through the nape and down the spine to the **Hara**".

When unfortunately the moment to leave comes, with a threat of rain, **Morio Higaonna** insists that we take his umbrella. How to say no? As we move away down the street, towards **Kokusai dori**, **Higaonna Sensei** follows us with his sight, a wide smile on his face and his hand moving for a farewell. We would have wanted to come back immediately.





## Busaganishi and Karate The God of Naha Te

In Morio Higaonna's dojo, next to the only portraits that hang on the walls, those of Masters Kanryo Higaonna and Chojun Miyagi (he doesn't have even his main mentor, Anichi Miyagi), we can also see the sculpture of the god Busaganishi, dominating the main part of the dojo.

Busaganishi, or Busaganashi, as the characters can also be read, comes from China. It is said that an unmarried woman gave birth to a baby boy whom she left in a bamboo forest, as she wasn't able to keep him and take care of him. When days later she regretted having done it, the woman and her family went back to find the baby. Surprisingly they saw that the forest itself had taken care of the child, the plants had grown around him to give him shelter, and the animals had fed him. The family took the child home.

When he grew up and was a teenager, the boy took part in some tests to reach higher castes and his good results gave him the opportunity to join the Army, where he practiced and improved his martial arts. At the age of 20, a terrible fire lashed a high tower, where the fire fighters didn't have access with their means. The boy managed to extinguish the fire with his powerful and dynamic exhalations, the result of his breath training. That heroic exploit gave him notoriety and thereafter he was known as Busaganishi, whose translation would be "the heroic and respected warrior of martial arts", becoming the symbol of it.

As his portrait was hung everywhere, in one of his trips to China Chojun Miyagi heard the story -or the legend?- and purchased one of these portraits. The truth is that Busaganishi became the deity of martial arts, and especially of Naha Te.

Later, during World War II, many of Miyagi Sensei's possessions and souvenirs were destroyed or lost, which saddened him a lot. One of his students, Keiyo Madambashi, who had an sketch of the portrait of Busaganishi through the descriptions which are made in Bubishi's book, ordered in the Philippines a statuette of the figure, with wood of the islands. Keiyo Madambashi revealed to Morio Higaonna that "with Chojun Miyagi's face as a model, I prepared Busaganashi's sketch and I took it to the Philippines, where I looked for a professional craftsman to make it in wood. It was during the war and I paid 300 yen" (about two euros). It seems that the gift of the statue touched Chojun Miyagi

so deeply that he bursted into tears, moved. He kept the statue carefully at home, a place where I myself had the chance of being served recently by Chojun Miyagi's daughter-in-law, Naoko, Ken's wife, Master's fourth child. The couple lives in the famous house of Chojun Miyagi's garden's dojo.

Chojun Miyagi devoted days 1st and 15th of each month to Busaganashi. Sometimes he meditated next to the statue for 24 hours in a row. When Miyagi died, in 1953, his students built the Jundokan dojo, barely a five-minute walk from Miyagi's dojo. The statue was donated by Chojun Miyagi's family and placed on the altar of the new and big dojo, and it was Master Eichi Miyazato who took care of it. Fortunately, although Miyazato Sensei died in 1999, his wife was kind enough to show me the Jundokan and allowed me to enjoy not only the presence of the famous Miyagi's metal bust, but also of his nigiri training game, the makiwaras Miyazato Sensei hit... and, of course, Busaganishi's statue, which is in a prominent place there.



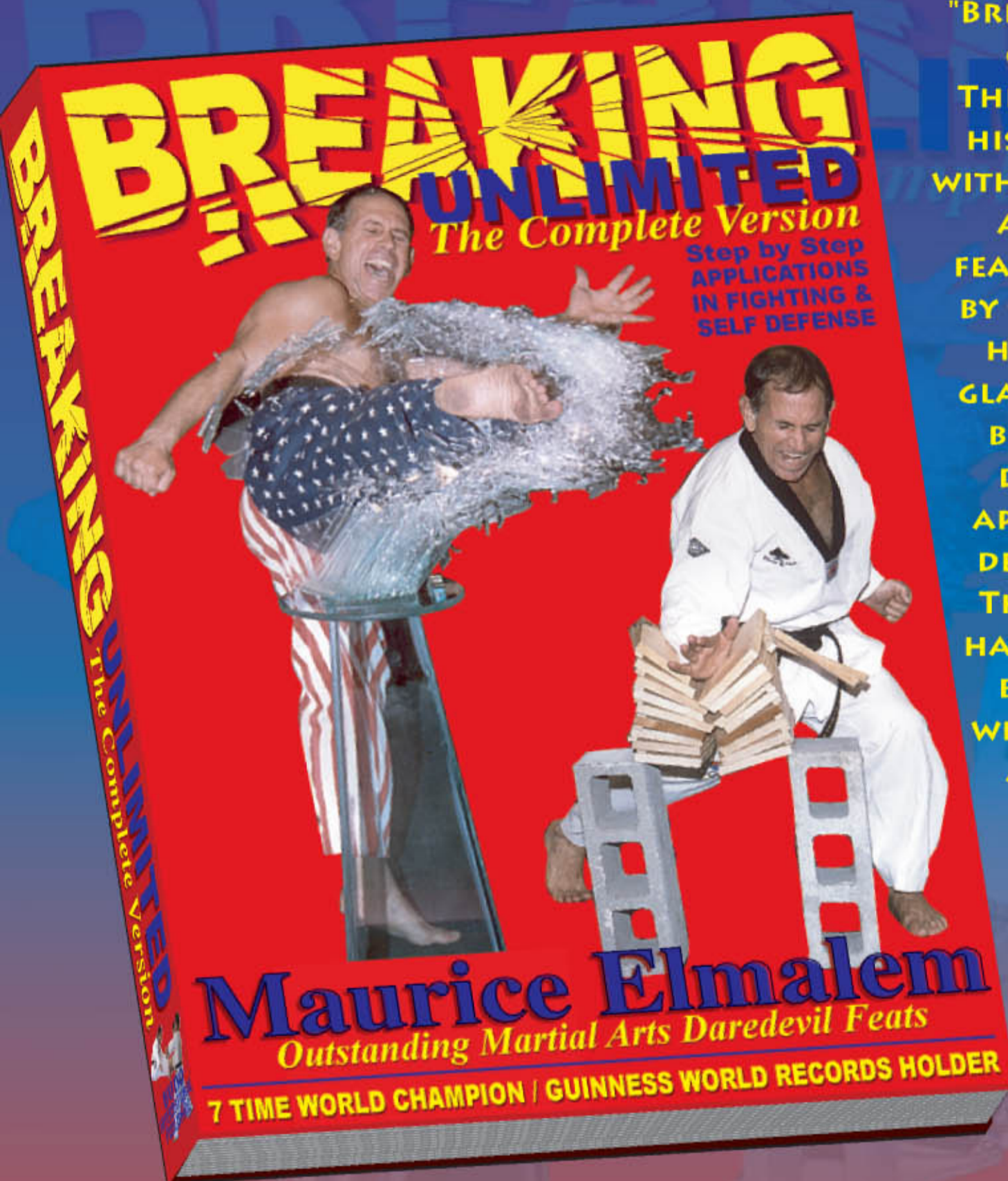
5: Morio Higaonna explains to Salvador Herraiz different aspects from the history of the Karate Goju Ryu.

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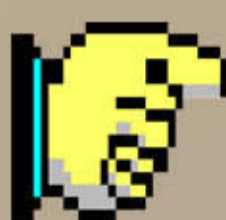


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