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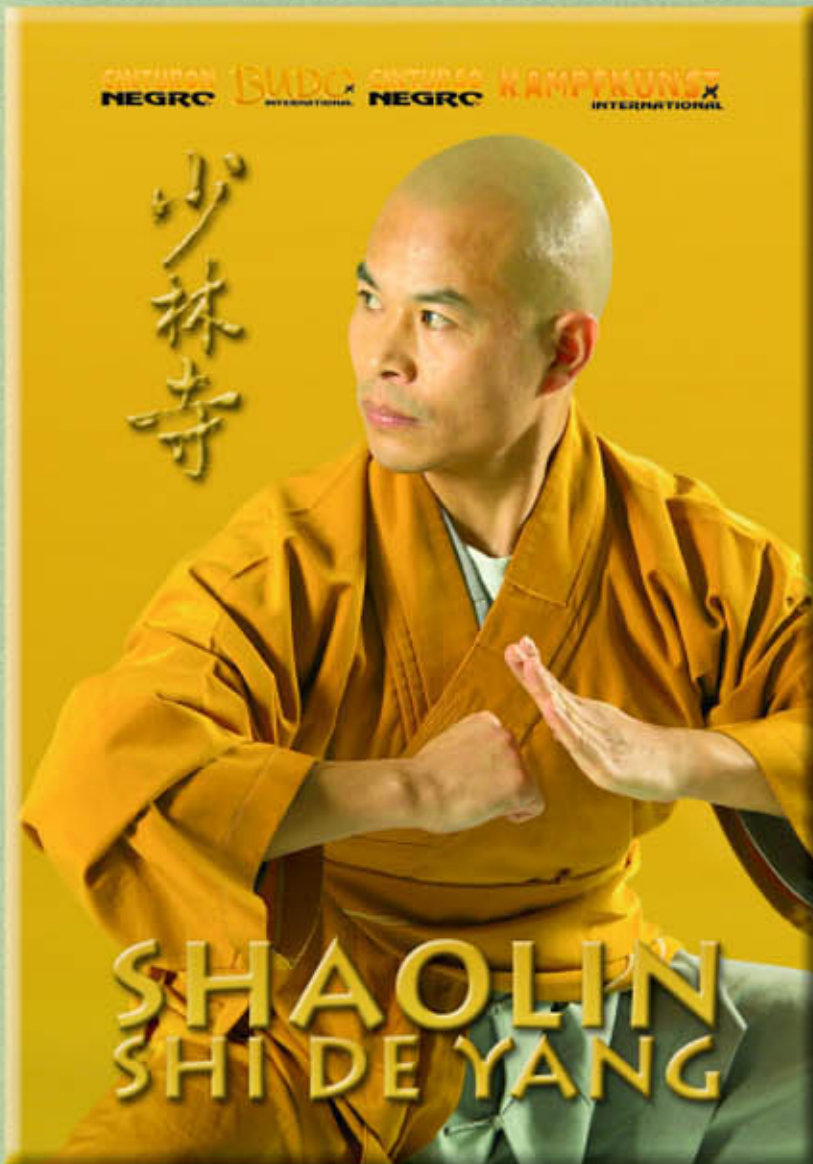
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EDITORIAL

THE RONIN

"We won't have freedom but in the exact measure that we know, at any given time, develop our internal freedom."

Mahatma Ghandi

The figure of the Samurai conflicts with our Western notion of individual freedom. The Samurai serves his master and even if his freedom exists, it is an internal achievement rather than something external, extending the fear of death to the indifference to life. Perhaps because of this, I have always felt more attracted by the idea of Ronin, the wandering Samurai, than by the Samurai himself. My friend Master of Bugei, Jordan, was the only one who noted that, on the cover photo of my second book "Crossroads. Warriors of the Twenty-first Century", the sword was being drawn in the Ronin way.

It is in the borders of the worlds where the best of each stage, of each experience, of each being emerges. The end of the Samurai era and the caste society created a no man's land where ancient and modern Japan came together. The best and the worst of each world brought a tremendous vitality, a crucial dynamic that gave unique and great results. The Ronin had to question his being, as his social function was empty of contents; he remained clinging, not to something external as his master, but to something internal, an internal code derived from the best of his Samurai training. Putting the stress inside is a maneuver that completely changes the value of anything and, of course, this is an essential stage for any true freedom.

The Ronin code reads: "If I am called I will go, if I'm not... I won't go". I wish this principle was followed by those intrusive who, hiding behind the "goodism", not only give their opinion, but they also interfere in other people's lives, advising when they haven't been asked, and what is worse, imposing on others what they consider as their truth. Freedom can only be achieved with the scrupulous respect for the freedom of others. We can never ask or get what we are not able to give without hesitation. Who are we to intervene without being called? On behalf of the certainties of today, which will probably be opposed to those of tomorrow, we can't try to impose anything, without falling into the highest arrogance.

However, once he is called, the Ronin comes into action with all his being. His training has taught him to do so and it is there, in that ability of total commitment,

where the full power of his archetype lies. In a world of interests and pragmatism, where we all measure ourselves before acting, commitment is a very rare action.

For the Ronin this is possible thanks to his detachment, but it is not least for his passion. Both ingredients are the basis of the unique and fragrant substance emerging from him. Passion and total commitment in his particular action, which allows him to live here and now with the intensity of a moribund. Total detachment of someone who has already given his life and didn't seem concerned with death, because this is certainly and with no doubt an assumed destination.

The Lakota saying "Today is a good day to die" expressed this attitude better than anyone else. At this point I can't prevent myself from mentioning another saying about the passion and commitment of such fabulous people, with which many Lakota people went to fight in the battle: "Hanta Yo, wakanya hipe yo", "Free the way, the force, the power are with me!"

How mettle is confused with half-heartedness! In times of reason, the only passions which work are the elementary ones, and even those are downcast. Moving means not being on the photo, and it is better not making much noise, melting into the ground ... I miss passion as a tool of work for people. It is true that one cools down over the years and perhaps, as the poet said, I no longer reflect it as yesterday, but I seem to perceive little good fire between so much fire and global warming.

How passionate did we feel when diving into the limited knowledge which was available at the time, when I started my path in the Martial field! Commitment and devotion were part of everyday life, we were burning with passion to know more, and the willingness to do whatever was necessary to achieve knowledge were present at every training. An attempt without measure which was called determination.

I'm not saying that any past time was better. My grandmother told me that when television didn't exist, they enjoyed much more of their friends, in organized excursions, snacks in the countryside, thematic parties, etc... The problem is that there are many possibilities, but the judgement

is very small. Martial Arts are not entertainment; they are a path of life, a way of facing the eternal issues with a warrior soul, an active mode of dealing with life in an assertive, positive way, with temper, passion and power. All great masters have agreed on this point.

The reductionism to the sport, the acceptance of this as a leisure activity, the poor education and weak character, are undermining the strength our Arts have always had. Many students attend lessons as if they were going to do stepping; mind is elsewhere, heart is absent, and Robocop's body makes the move reluctantly. Masters doesn't have students, but customers, and as such they are allowed to demand, in exchange for the product they are paying for, a treatment accordingly. Achieving grades is equivalent to paying at the till, and it is risky to fail a student in those conditions. As a result, levels go down instead of climbing up and the more important money is in an organization, the worse.

Travelling free of baggage on this trip is very difficult; even among the most enthusiastic and vocational teachers, the general environment can influence them and the valuation of money received for their lessons is finally oversized. In our activity more than in any other, almost everybody is amateur, especially in the positive sense of the term. Isn't it nice? Amateur, the one who loves, the lover! How many masters do still work just for the love of it!

The disciplinary Arts give much to those who practise them, but also to those who share and teach them. Many people do not earn money with them and, in fact, many people have to pay for teaching. Society is not adequately valuing this service, and it is not doing so because in many aspects they are reacting to the value of things as a false opposite, the same way as a phenomenon called thermal inversion, very common in recent summers, where some high areas, usually fresher, overheat more than others at lower altitudes. How can refuelling a car be more expensive than feeding a person? It is more expensive indeed, and although this nonsense can't last forever, we see perplexed how the extraordinary becomes the norm.



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In the robotic world surrounding us, the cover of things costs more than their content. Everything is packaging! People value the price of their membership to a gym in terms of services, machinery, equipment, jacuzzis or cafeteria. But the heart of a dojo is still something inaccessible, that lies in the pupils' heart, and especially in the master's. How can such a thing be measured? What bond must be put to such an advertising offer? For those who already know it, it is easy to understand and appreciate but, how about those who haven't crossed the threshold of this experience yet? How do you explain a boor and rude young man who has never had a chance to look himself on a Master, that it is that, and not the facilities, which will forge the future of his character?

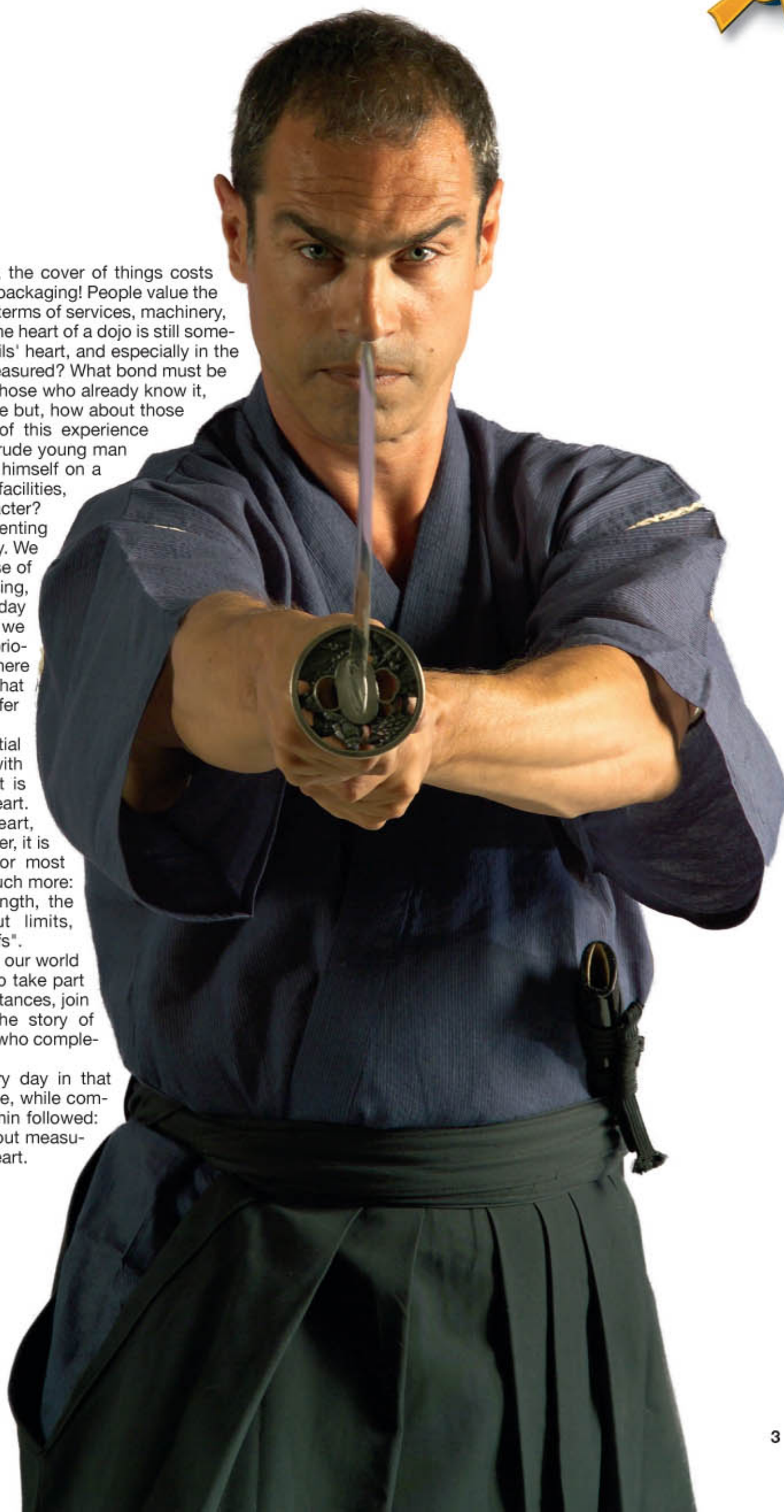
On one hand we must strive for presenting our work in an attractive way to society. We must be more professional in the sense of understanding the value of advertising, image and organization of our everyday life, but none of this will be worthy if we lose the proper value of the order of priorities, forgetting that without a heart, there is no way, and that this is exactly what our 'product' has against the empty offer of others.

Yes. The one thing which makes Martial Arts different is heart, they are a path with heart; if they are worth something, it is because they are practiced with the heart. And although unfortunately the heart, since Walt Disney killed Bambi's mother, it is just sentimentality or yellow press for most people, for a martial artist it means much more: it means devotion, passion and strength, the strength of a commitment without limits, without questions without "buts" or "ifs".

This is the unique spirit which makes our world great and I wish, dear reader, you also take part in it and you never, under any circumstances, join the endless list of "grey men" in the story of Momo, shallow, empty and heartless, who complete the grey tasks of a grey world.

I wish passion consumes you every day in that inner creative fire that is called life, free, while committed to the impeccable way the Ronin followed: free of any bond, but committed without measure to the execution of the path with heart.

¡Hanta Yo!



MARTIAL CINEMA



Martial Cinema: Jackie Chan and Jet Li together at last!

Shot on location in China, THE FORBIDDEN KINGDOM marks the historic first-ever onscreen pairing of colossal martial arts superstars Jackie Chan and Jet Li, and features non-stops awe-inspiring action choreography by Yuen Woo Ping. A formula that simply cannot go wrong!

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JEET KUNE DO



An interview with Dan Inosanto, the Guardian of Jeet Kune Do

35 years have passed since the death of Bruce Lee, but the Little Dragon's legacy to the martial arts, "Jeet Kune Do", never before has been as popular as it is today.

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BUGEI



HŌJŌJUTSU, the Art of restraining with a rope

It is a real privilege for us to give our readers an opportunity to have access to an almost lost knowledge from classic Japan, Bugei, the tradition of the Japanese Samurai warrior, as it was zealously transmitted generation after generation in Ogawa Ryu, of which the author of this work, Jordan, and his lovely wife, Juliana

p. 12

Sensei, are authors.

MMA



Crisis in Chute Boxe

Bringing the latest events in Chute Boxe to the ring language, we can say that the team had not yet recovered from the knock down suffered with the departure of Wanderlei Silva, when it received three more blows.

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Zusammenfassung Sommairé Sumario

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MUGENDO



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The evolution of Karate toward forms of real combat with more or less contact, had one of its most significant milestones in Mugendo. Its history and features are not well enough known but today, thanks to one of its greatest exponents in the world, Ricardo Gress, we bring you to these pages the keys to a way of working Martial Arts with the most promising future in the coming years.



KARATE



p. 42

The video we are introducing today is a unique document for all lovers of this Martial Art, as it includes one of the few recordings of the Founder himself practicing Kata.

The video was authenticated by Great Master Nishiyama, who generously offered to comment his views on this work.

The retrieval of documents like this is not just something rare and precious, but also a guide that allows us to understand the past from which the current forms of practicing karate come.

GOJO RYU



p. 22

Nicknamed "Mr. Technique" in the United States, Teruo Chinen is one of the greatest Masters of traditional Okinawan Goju Ryu in the world. "Mr. Technique" explains in depth the keys of the Go Ju style and takes us through these series, all around the geography of a legendary style, its techniques, kata, attacks and defenses, and every other aspect in the knowledge of the purest Okinawan Goju.

Summary Sumario Sommario

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The evolution of Karate toward forms of real combat with more or less contact, had one of its most significant milestones in Mugendo. Its history and features are not well enough known but today, thanks to one of its greatest exponents in the world, Ricardo Gress, we bring you to these pages the keys to a way of working Martial Arts with the most promising future in the coming years. In order to go beyond words, Ricardo Gress, along with the great champion Javier Saenz and some prominent champions of their school, have recorded an instructional video which will be essential for lovers of Light, Semi and Full Contact.

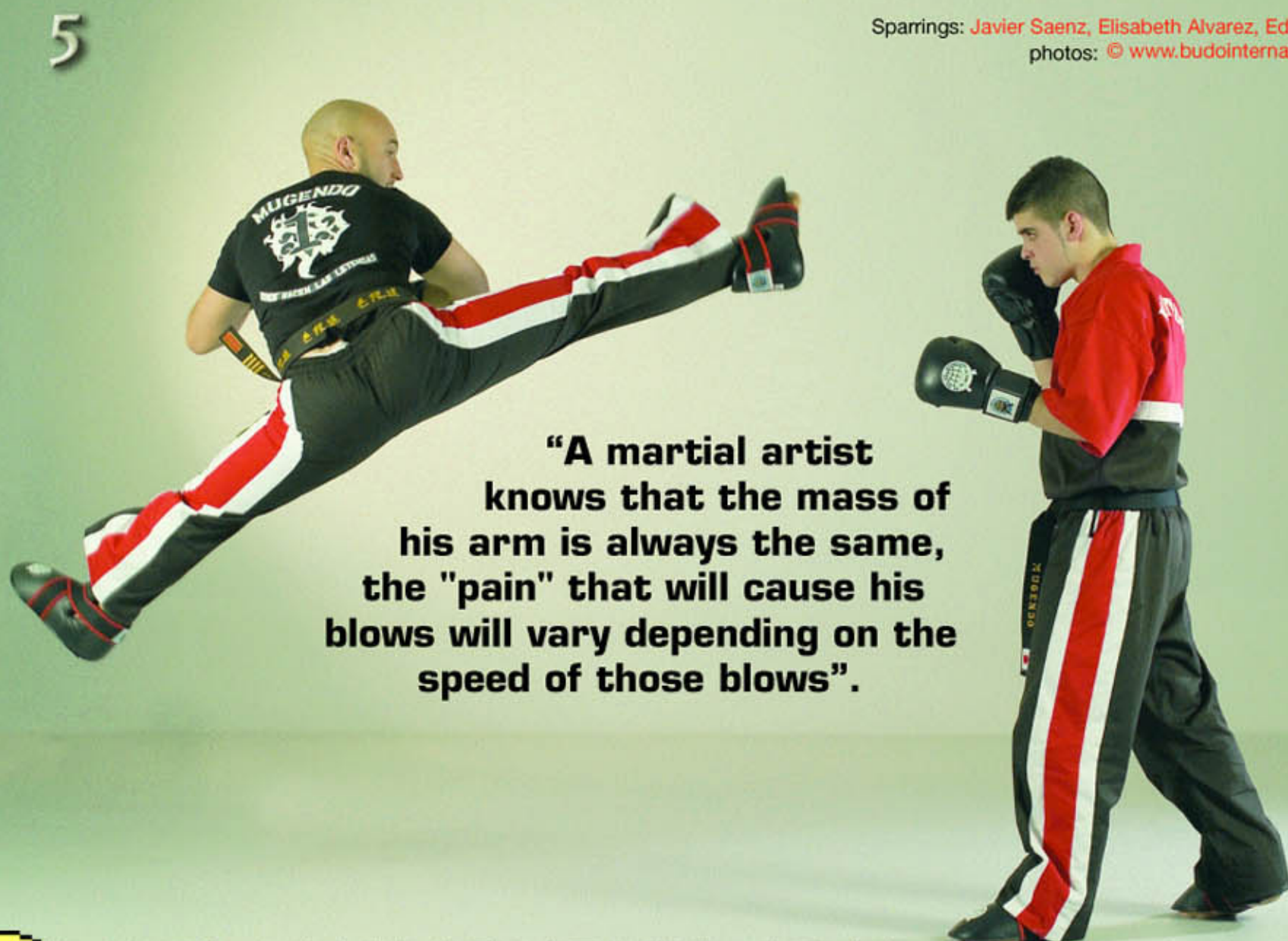
The author is a reference in professionalism in the Martial world, which has given him a deserved success we honour today on these pages

SENSEI
F.K.C

TOTAL SPARRING
SEMI, LIGHT & FULL CONTACT
MUGEN RYU
RICARDO GRESS



Sparrings: **Javier Saenz, Elisabeth Alvarez, Edgar Garcia**
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**"A martial artist
 knows that the mass of
 his arm is always the same,
 the "pain" that will cause his
 blows will vary depending on the
 speed of those blows".**

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History of Mugenryu

Mugenryu is the group of martial schools which practice Mugendo, which in Japanese means "Unlimited Path". It is a modern, innovative Martial Art, with a highly developed educational and personal defense system.

Since Gichin Funakoshi's time, creator of Karate in the modern era, many styles have emerged. As his direct student, Funakoshi granted in 1924 a black belt to Sensei Hironori Ohtsuka (1892 - 1982), a Jiu-Jitsu, Karate - Shotokan student and creator of Karate Wado Ryu in 1934.

Ohtsuka combined these two styles, creating a system of natural development and personal defence, "Wado - Ryu Karate - Do",

which means "Way of Peace" or "of Harmony", for technical and personal disagreements with Funakoshi (he only developed kata, very long technical movements and low positions). Ohtsuka thought that he did not cover the whole Spirit of Budo and he created "Shinshu Wado - Ryu Karate - Jiu - Jitsu" in 1934, acknowledged by the highest Japanese institution, Dai - Nipon Butoku Kai, in 1938. Eclectic and hybrid system of Karate and Jiu - Jitsu (derived from Judo and Aikido).

To develop his style all over the world, he sent one of his direct pupils, Master Tatsu Suzuki, to Europe and specifically to England, where he created the world-renowned "National College Tombridge Club" of London, a 4-floor Dojo exclusively devoted to the teaching of Karate.



In 1969 another great master, Meiji Suzuki, arrived to this club, who in 1973, for technical disagreements, sent with honour and respect his black belt to Ohtsuka and until 1979, gave lessons all around Europe, where he met Peter Meijic (Yugoslavia) and George Canning (Ireland).

Peter, George and Suzuki created Mugendo, a modern Martial Art with a more real and effective technical work, a new system. The main cause was a championship where the teams from United States and England (Suzuki as their coach) fought against each other, and the British succumbed to the American technical versatility. It was at that precise moment when the change and the revolution began.

Suzuki contacted Georges Sfetas (Greece) among others, who in turn had to train with the legendary Bill Wallace (USA), Peter Meijic (specialist in Boxing) and Robert Mason, black belt given by Suzuki and settled in the United States.

There are different branches but with a similar technical base; in the United States Mudokai varies the English Mugendo system. Suzuki improves the Mugendo system with technical pairs (working in couples) at his central school in London, making the English line grow with his direct students Ralph Nieto, George McKenzie, Dwyer Evelyn, Keith Wilson (who competed for the World title of Full Contact against Don Wilson), Denise Bailey, Chris McNish, etc..

Suzuki makes Mugendo be known in the world because his students are beginning to be on all British, European and world podiums; Mugendo, as a demonstrated and tested style of martial arts, has been born.

The initial line developed by Master Meiji Suzuki is tested and tried in his own club, taking his direct students to try the innovative development of his technical system in world sporting events and in the teaching to law enforcement authorities of the British Government.

Suzuki and his direct students, including Ralph Nieto, are spreading Mugendo all over the world, through sports events and technical courses.

During the World Championships held in Venice, Ricardo Gress, member of the Spanish national team, was impressed by the technical level of the British team, which achieved a great number of medals.

Since then, a Sports and martial relationship began between Ricardo Gress and Ralph Nieto, which will mark the evolution of

Mugendo and its subsequent development in Spain, starting in Catalonia, specifically in Viladecans (Barcelona). In that place, Ricardo Gress was devoted to train his first two black belts, who will be a turning point in the world of teaching and competition. We are talking about the world champions Javier Saenz (author of the 1st DVD on Mugenryu) and Samuel Bergillos.

Subsequently, another Master and Champion of Martial Arts with a large experience, Jesus Maria Platón, joined the project to develop Mugendo in the Basque Country, which began in Amurrio (Alava).

Currently, Mugenryu brings together 19 schools in Spain, exclusively dedicated to teach this martial art.

Philosophy of Mugenryu: Don't do what you don't believe

If there is a philosophy that best defines Mugenryu, this is the word "eclectic". According to Wikipedia, this word comes from the Greek eklekein, "to choose" and refers to the school of thought which is characterized by choosing (without determined principles) philosophical conceptions, views, ideas and values among the other schools that might be compatible in a coherent way, combining and mixing them. This definition can make us believe that practicing different styles and adding them is enough, and eureka! we will have a superior martial art, because two plus two is four and this is more

TOTAL SPARRING

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MUGEN RYU

JAVIER SAENZ



“Beating the adversary by reducing his effectiveness, stopping his strong points and attacking on his weak points”.



do what you don't believe. He was a born competitor, famous for the harshness of his training, where two premises were mandatory: blood and contact, such was Karate of those early days in Europe and the decision he took was not to teach traditional kata.

Automatically, this was considered a heresy. Later, another great martial myth, Dominique Valera, in France, did it too. Let's imagine for a moment how the situation took place in his crowded Dojo in London, on the top floor, where only the elite trained... his Japanese students. That was the elite who at first did not give credit to what their master said, the shock was complete. Many began to cry, they murmured words like dishonour..., their broken and sullied traditions in a place so distant from Japan, in London, the most radical students turned away and,

i n

than one ...

Such a concept, was it true (and more than one person will have believed it,) would be as true as tying together two pigeons and release them so that they fly twice. Unfortunately, all they would do would be disturbing each other, breaking the necessary harmony and balance, unable to fly, and showing us a pathetic result.

In Mugenryu, in its primary and genuine conception, there is the right proportion and the fair measure carried out by one of the greatest geniuses who have ever existed in Martial Arts, Master Meiji Suzuki, who experienced in his body and in his rivals everything a martial artist should have to be lethal and effective. The first thing he did, despite being responsible for the Karate Wado - Ryu for all Europe, was to take very painful decisions, including: don't

silence, they went straight to the locker room, they took their belongings and they never came back. It was a very high price. Since then the 4th floor was empty and the Master never wanted to use it again. Later he changed it into something different, in a hostel to make it easier the staying to students who came from all around the world. He hadn't expected it, he closed a door but many other were opened.

The following step was the concept of TNT (technical, neuronal, strategic and tactical).

Techniques

A class of Mugenryu can't begin without a review of the techniques, which are divided into basic (essential techniques), combinations, pairs (previously techniques for couples are established) and personal defense, codified at 21 typical attacks, with 3 levels of "real" response, where the level of adrenaline is codified through the use of three "scenarios", the street, the police and the military.

Neuronal Strategy

The neuronal concept refers to the connections between the nerves (axon of a neuron) and an effector, in this case a muscle fiber. Improving the neuromuscular capacity of a martial artist is essential to gain speed.



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5



use them interchangeably, ignoring the difference between them.

For example, if the general target of a conflict is winning a war against another country, a strategy may be to reduce the ability of the other nation to

We all know that the force is equal to the mass multiplied by the acceleration, and the acceleration is an expression of the formula of speed divided by time. A martial artist knows that the mass of his arm is always the same, the "pain" that will cause his blows will vary depending on the speed of those blows. The more speed the more power! Under this principle, they tried to beat the adversary by reducing his effectiveness, stopping his strong points and attacking on his weak points. To this end, one of the most common methods in



fight, by destroying its military forces. The tactics employed may describe specific actions taken in specific locations, such as surprise attacks on military facilities, selective bombing, missile attacks, or any other technique used to achieve those goals.

So in Mugenryu, the tactic concept will be the improvement through the ability to make "flow" the essential techniques (breathing, position, etc.) and the techniques themselves. For example, punches should achieve the targets pursued with the utmost

possible force while seeking the minimum exposure to the opponent's "punishment", so that even at the lowest levels of teaching with white belts, it is taught that after hitting and receiving the blow a "step back" must be done.

Another important tactical concept is the "water splash". It is the act of gliding as if there was water on the floor, as if there was no gravity, just balance; its field of application is the fight, in what is called economy of movements.

Mugenryu, which is taught during the specific sparring lessons, is seeking quick and penetrating attacks, like the so-called "Push", which allows to come into the opponent's guard to be as close as possible to his center of gravity, to make him lose his "base or stability" and prevent him from performing any effective counterattack.

Tactics

In this field, the tactic is the way to achieve a target previously set by the strategy. Both terms are often mixed and it is quite common to





Bugei Enciclopediae
Shidoshi Jordan & Juliana

捕糸毬術

HŌJŌJUTSU

The Art of restraining with a rope



Text: Jordan & Juliana
photos: © www.budointernational.com

It is a real privilege for us to give our readers an opportunity to have access to an almost lost knowledge from classic Japan, Bugei, the tradition of the Japanese Samurai warrior, as it was zealously transmitted generation after generation in Ogawa Ryu, of which the author of this work, Jordan, and his lovely wife, Juliana Sensei, are authors.

The fate wanted that this last generational transfer were made to a "Gaijin". The reason was that Ogawa Sensei chose Brazil as a place of residence and as it was the case of Count Koma and the Gracie's, eternal Japan found in far lands the land where the seeds of its tradition would bear fruit and would be known.

Thus we start a long way in which we are committed to gather this wonderful heritage and present it to the general public in written and audio-visual format, not only to bear witness to the warrior wisdom of our ancestors, but also to celebrate their usefulness and incredible validity as Martial ways in the 21st century.

Jordan is a great and conscientious master, a veritable living encyclopaedia of the classical Japanese tradition.

Not only does he dominate the various Arts that make up this rich martial line, but he also practices Shodo and Sumi-e. His knowledge has been demanded by Japanese universities, even through this magazine.

Jordan and Juliana form a great team. They are respectable and well educated people, sensitive and committed to doing everything well done, not only in terms of forms, but also in contents. There are not so many people like this nowadays.

Of the several Ryun technical groups that make up the vast knowledge of Bugei, Shidoshi Jordan has chosen to start with Hōjōjutsu, or the Art of restraining with a rope. Hōjōjutsu was intended to neutralize an enemy and immobilize him with a rope. This practice has continued to be taught even in Japanese police, while many of the techniques described here are virtually unknown.

Alfredo Tucci

取縄



Bugei Enciclopediae

Shidoshi Jordan & Juliana

HŌJŌJUTSU

The use of the rope, generally speaking, has been prominent in countless times in Japan and, of course, its use was applied in everyday needs, such as its use as a weapon. From this point of view, we can highlight Shiba Tsugami - used to tie horses, Tori Nawa - to transport prisoners, Koshi Nawa - a rope the samurai tied on his waist on the armor, etc. We can state that in the Tokugawa period the feudal police developed sophisticated arresting procedures with ropes, performing several methods of tying. These are known as Hōjōjutsu.

The word "hōjō" is formed by kanji "hō",

which is also pronounced "tori" and means "to capture, to arrest"; and "jō", which is also pronounced "nawa" and means "rope". The word "jutsu" means "art, skill".

We can say that the techniques used as a weapon and war strategies were developed for the need to transport prisoners, being detailed and studied later by several Ryu, since the 16th century.

The main reason for tying someone was because of the need to restrain, keep alive or prevent the escape of a particular individual. As it happened in the feudal period in Japan, where the enemy was captured to get information from him, or to be used in exchange of someone important who was under the opponent domination. There are several other reasons for using

Hōjōjutsu. One was to hold a prisoner when he was submitted to any authority, in an eventual trial for the crimes committed. Thus, the Japanese are noted for having developed a sophisticated system using the rope to tie people.

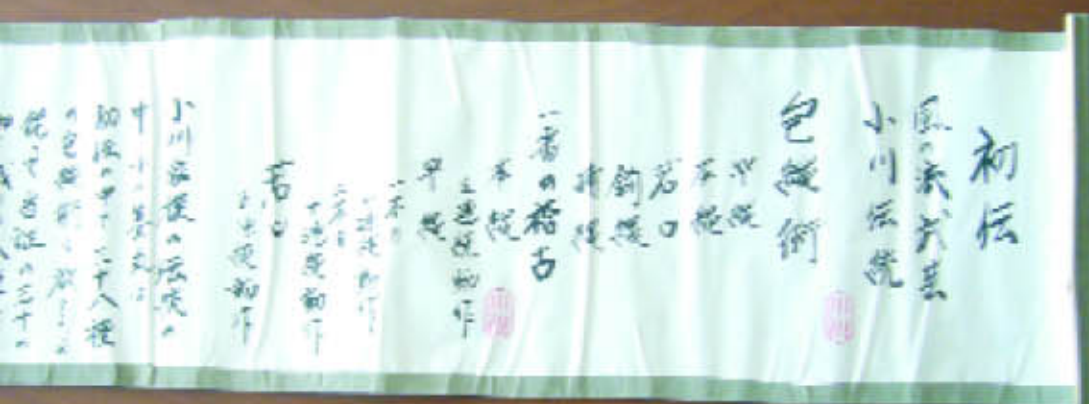
The Hōjōjutsu was included in the martial knowledge of bushi and mainly used in the bloody Sengoku Jidai (Sengoku Period). Lower class officers, called 'okapiki', learned basic forms of Hōjōjutsu under the supervision of officers of the samurai class. The task of tying a prisoner or suspect was relegated to the lower classes.

In the Meiji Restoration (1887), Hōjōjutsu fell into disuse. It is important to note that prisoners were tied in a specific way, which indicated their social status. Each method

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HŌJŌJUTSU



of tying indicated the social position held by the prisoner and the crime he had committed. In Hōjōjutsu there are special techniques for people with strong arms or able to undo the knots, so that in these special and unique techniques, in addition to the conventional set of forms applied, the more the tied person moved, the more he was choked.

Usually, the ropes were made of linen, silk or hemp. In the Edo period, the ropes of colors indicated the crime and status of the person. For example, the white rope was used for minor crimes, while the blue rope was used for serious crimes. If the person was someone important, the rope was violet. If he was from a lower class, a black rope was used. During this period, being tied with a rope on the neck was extremely humiliating. Some considered it worse than death.

One method of capturing a prisoner was to throw a sort of hook to down the adversary, who was then tied in an intricate web of rope, which completely paralysed him.

As it has been mentioned earlier, in Japanese society, different social levels established the social class at that time and, depending on the level and sex, differed in their way of being caught and taken, establishing a particularity for each individual. Logically, in that time the handling of certain weapons also determined the military status, which in some ways, established why the soldiers of lower status were responsible for the arrest and detention of prisoners. Despite having a low status within the militarism of the time, their ways of tying prisoners following detailed codes was very important and could be a way for their advancement within the

Transcript from Romanji to Kanji of the original Makimono document, which details the techniques practiced in the instruction of this martial art in Ogawa Ryu school. Within the Tradition of the Ogawa Family, Ogawa Hishimaru taught 38 types of Hōjōjutsu. In the Makimono there are 30 types stated; the remaining 8 are used in Bujutsu and other arts.

Hōjōjutsu no Shō

Shoden
Kaze no Ry Bugei
Ogawa Dentō

Hōjōjutsu

Hayanawa
Honnawa
Jyakkō
Kaginawa
Hojō

Ichiban Keiko

Honnawa
Go Renzoku Dōsa

Hayanawa
Ippon Me
Jurenzoku Dōsa
Nihon Me
Jurenzoku Dōsa

Jyakkō
Go Renzoku Dōsa

Ogawa Kazoku no Dentō no Uchi Ogawa Hishimaru wa Shoden no nakade Sanju Hashu no Hōjōjutsu wo oshiemashita Shitaga atte Tōsho no Sanju ni kuwae nokori no Hashu wa Bujutsu no nakade tsukawareru tame kore wa betto ni benkyō mono.





Bugei Enciclopediae

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military, especially if the prisoner was from a higher level. Even the higher classes used different forms of ties and knots because they saw in this a sure way to control their opponents and take them as prisoners.

According to some texts, several samurai expert in handling the rope developed techniques using the Sageo- the rope of the Saya (Katana scabbard) -, being known after as SageoJutsu.

According to some masters, there were some rules used in Hōjōjutsu:

- 1 - Do not allow the prisoner to move away from his limits.
- 2 - Do not cause physical or mental harm.
- 3 - Do not let others see the techniques.
- 4 - Make results be pleasing to the eye.

The Torimono were other officers in charge of arresting and transporting prisoners. These groups were formed by a minimum of four officers. At the moment of operations, one of them carried out the techniques and the others surrounded the prisoner, taking passive control of the

situation; in that way, the techniques could be hidden from the eyes of criminals and common people.

The speed of officers to carry out the restrain and the techniques was crucial at the moment of action. For this reason, they trained hour after hour to achieve a quick and effective technique. The ropes used for training were made of silk, while those used for arresting were made of other specific materials, different for each Ryu.

Even if the form which was used had countless turns, one part was left for taking and transportation. On the other hand, they also knew that this was what kept the prisoner controlled. Thus it arose the name under which we know this art nowadays: - Hōjōjutsu - a form that would allow the prisoner to be transported from one region to another, to be handed over to other officers. Each clan and each region had certain forms of this art.

There were different ways of arresting, tying or strangling an adversary, as well as different ways of combining ropes with

weapons, which was called "NAWA JUTSU". In general, those arts of the rope can be classified into:

TORINAWA - about 3 m.

HAYANAWA - "fast rope" used in two situations: when the technique used provides a higher speed or when the rope used is not very long, used only for quick arrests.

JAKUGUCHI - bow-shaped rope.

TORIHIMO - 8-shaped rope.

SAGEO - rope or cord of the sword scabbard.

KAGINAWA - rope with a hook at the end.

It is clear that, like other arts that evolved, each school had sizes, colors and different ways to take and muzzle every prisoner. Thus, schools that still keep their techniques, perform them in the form of Seiteigata, and after a certain level, in free ways, trying to revive the moment of arrest, simulating a real form.

Despite the many ways of using the rope,

HŌJŌJUTSU



捕縄術

取縄

Ogawa Ryu

TORINAWA



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we must highlight that it is vitally important to make the difference among their qualities, like the difference between Hōjōjutsu and Shibari.

In the 15th century, Japan was already immersed in constant conflicts and wars in an era of military dictatorship and imposition. Even before this period, there were already some ways to retain the enemy with ropes and equipment used as tools for arresting. In general, some of the techniques used were heavily ritualized and in many cases their aim was to immobilize and arrest a samurai enemy on the battlefield. Later, a punitive code in 1542 ruled the use of ropes in torture and arresting of criminals and enemies. There were four basic forms which included humiliation and discomfort, and even torture to prisoners. These penalties disappeared with the reign of Tokugawa.

In the Edo period, a particular form of war art called Honbaku Jutsu was developed, which specified with intense mastery how to keep the enemies and criminals restrained with ropes. The precision of its forms was specific for the different regions and families, who had the habit of showing the prisoner, tied and immobilized, in a public place. Spectators could watch the forms of bondages and types of ropes, guessing the social class, or even the crime committed by that individual. Some say that in certain cases it was possible to know his age and profession.

Hōjōjutsu was not used to keep the enemy tied to a tree, pole, or device which kept him in that position for hours or days. Perhaps therein lies a major difference between the two forms. Shibari, which in Japanese means moor, tie, catch, sets a state of arresting in a position where the enemy can't escape.

Invented as a subtle technique of arresting, although regarded in another aspect as a codified form of torture and retain of prisoners, this could only be performed and shown by a samurai warrior. The way of practice for a Shibari had several stages, with a considerable attention to time: first the body was immobilized, then the buttocks and belly and finally the body as a whole. Certainly, for scholars of Hōjōjutsu, he is the true forerunner of that practice.

For centuries, the Japanese police, in this case from the lowest class of the Samurai, used these techniques as a secret work tool, arousing the interest of the warlords. They didn't allow anyone to attend the performance when they were tying the criminals. For Hōjōjutsu, different from Shibari, they had to follow three

essential rules at the time of performing the arresting techniques:

1. The prisoner could not suffer permanent harm;
2. The prisoner could not escape;
3. Nobody other than the samurai class could witness the process.

At the end of the Edo period, there were the first documents on Shibari. Many of the documented forms show the torture in areas of war. Matsumoto castle seems to be a reference to prove the existence of the first drawings indicating the trace of Shibari as a martial and torture technique, even a practice of refined sensuality. The documentation on Japanese Shibari before that time is very limited, although mentioned in popular literature.

After the collective shock that losing the war meant and what it represented for Japan, a mentality of rebuilding of Japanese historical traditions started. From the 60s, the Shibari lived a period of splendour in Japan. "Great masters from different schools who performed exhibitions in theaters and halls, enjoyed a very high social consideration and had many admirers who wanted to be their

dorei (slaves), considering themselves honored to be submitted to the magnificent knots made by Shibari masters". (Sanchidrian, Isacio. Kinbaku Diary, 1999)

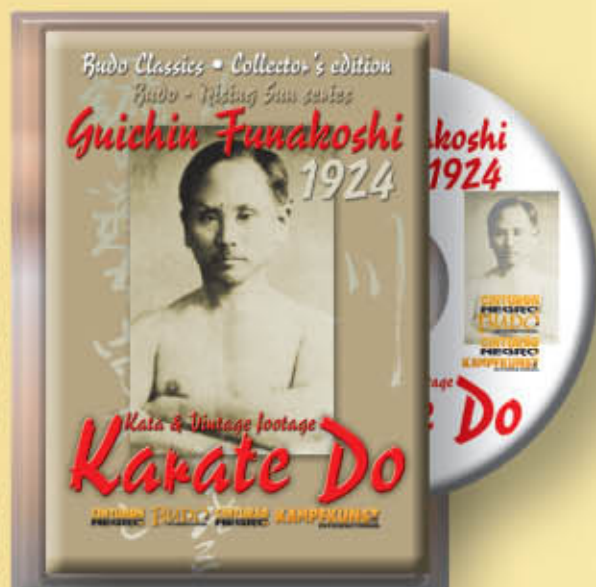
For Shibari, the most traditional Japanese used ropes of rice, for their roughness, but they could also use cotton ropes from 8 to 12mm in diameter, which were between 6 and 15 meters long.

Among the arts of the rope several types of knots are used, with purposes ranging from tightening, strangling or tying a prisoner to another. The Kaze no Ryu Ogawa Ha Bugei / Ogawa Ryu has Hōjōjutsu in its curriculum, like other schools that also developed this form, as Fujiwara Ryu, Chokuji Goden Ryu, Sekieuchi Shin Shin Ryu and many others. Nowadays there are few masters who dominate the traditional Hōjōjutsu. At present, the Japanese police are still practicing TaihoJutsu techniques, incorporating forms of ancient techniques with ropes for arresting





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Considered to be the father of modern karate and the originator of the Shotokan style, Sensei Gichin Funakoshi is captured on this remarkable documentary film demonstrating the Tekki 1, 2, and 3 katas and the Meikyo kata shot c. 1924. Shot on location at Keio University in Tokyo, Japan at the Keio Karate bu (Karate Club of Keio) which was the first University to adopt Karate into its physical education curriculum. In addition to Sensei Funakoshi, there is lots of the other footage covering the training of the University students and summer training camps (Shochu Keiko) at the beach.

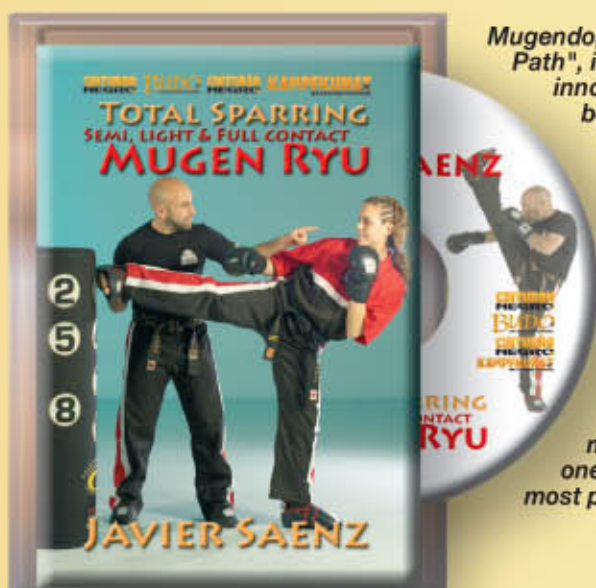
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REF.: • DVD/CHINEN1

In this DVD you will learn directly from Master Teruo Chinen an Okinawan Goju practitioner for over 50 years will show you up close and personal the intricacies of the Goju Style basic techniques. His years of experience are now yours as you watch him and learn from him all the nuances of the techniques that he learnt from his Sensei Master Miyazato of THE JINDOKAN in Naha City Okinawa. He teaches the techniques slowly precisely at first then fast and hard. Learn them all straight punch, middle blocks circular blocks front kicks four types, all kinds of stances all kinds of hand strikes open and closed hands. This DVD is perfect for anyone wanting to gain the essence of Miyagi Chogun's Goju Ryu Karate.

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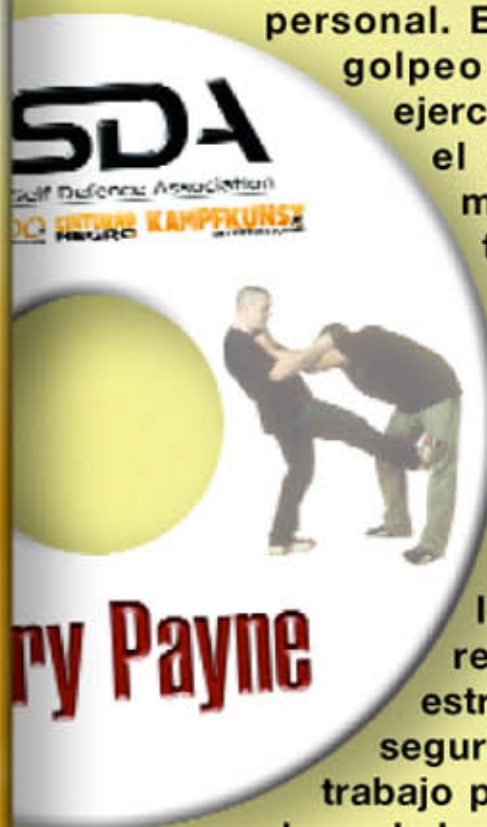
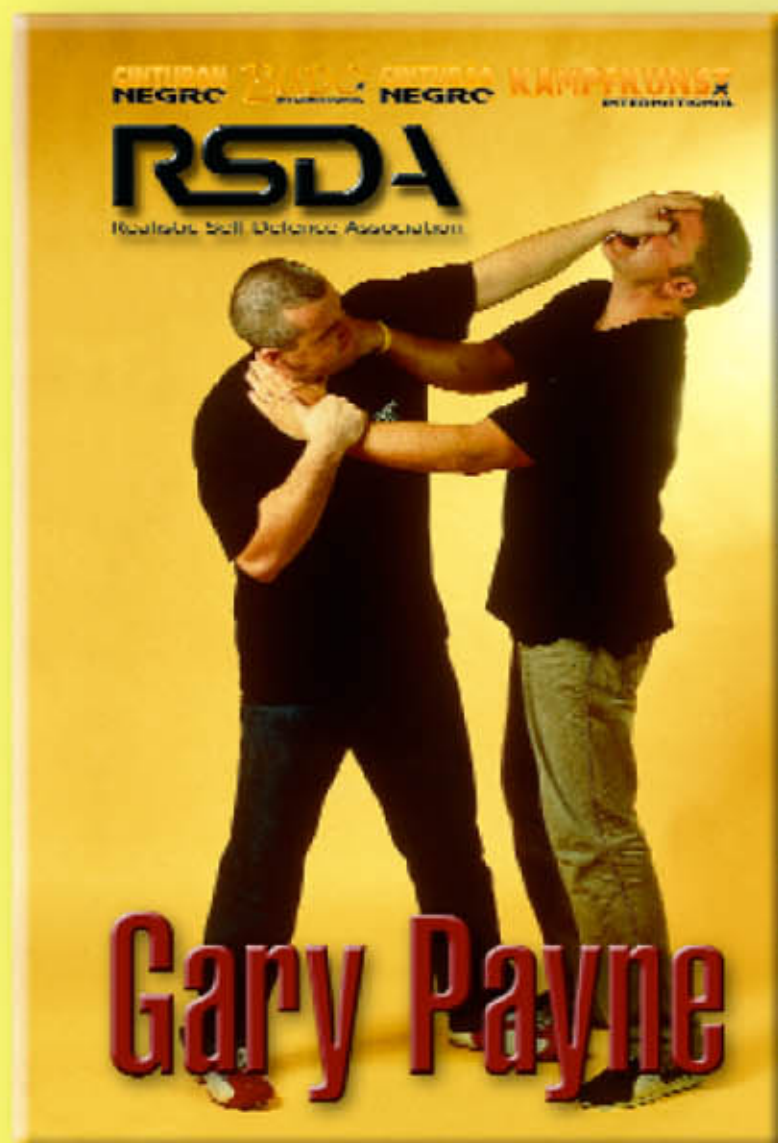
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M-0004 • This video will teach you all the basic and advanced techniques of Muay Thai Kick boxing. You will see three wild and exciting matches that demonstrate the brutality of Muay Thai in its most savage and violent way but with all the decorum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



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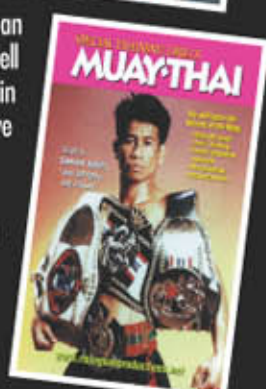
RS-0060 • Saekson is the best of the best. We say this without reservation and those of you who watch this will see why. Absolutely terrific. In this tape Saekson teaches you up close and personal more of the basics of Muay Thai including how to do those awesome kicks of Muay Thai, and as well the knee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



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



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Text & photos : Don Warrener

Okinawa Go Ju Ryu Karate-Do

Known in the United States like "Technical Mister", Teruo Chinen is one of but the outstanding Teachers of the Goju traditional Ryu of Okinawa in the world. Untiring traveller bound state to the tradition of Okinawa and its principales names like Miyazato Sensei, or Morio Higaonna, developing a fabulous didactic work in 50 countries. Of this work it is necessary to emphasize his complete series of videos on his style, of which east month will appear the first volume translated finally to the Spanish, German, Italian, French and English. A mammoth work and of an exceptional quality. "Technical Mr." explains to us in detail and exactitude the keys of the style Go Ju and leads to us throughout these series by all the geography of a legendary style, its techniques, kata, attacks and defenses, by everything what in aim it supposes the knowledge of but the pure Goju Okinawense. A unique occasion to deepen in the knowledge of but the pure perfectly total Karate of tradition aromas and quality.

Alfredo Tucci





"Mr. Technique" Teruo Chinen

We have nicknamed Sensei Chinen Mr. Technique.

When you watch Sensei Teruo Chinen perform the art that he has help propagate world wide Okinawan Goju Ryu Karate Do, you can not help but say to yourself how can anyone do a kata so exceptionally perfect.

He began his training as a young boy in the garden dojo with the founder of Goju Ryu Karate Chojun Miyagi this was in the very early 1950's and although he was very young at the time he still remembers fondly his encounters with the master.

After training with Miyazato Sensei after the masters passing in 1953 he continued his training until he moved to Tokyo to help his sempai Morio Higaonna. The training during this time was exceptional according to Master Chinen.

He talked about the first time he ever seen Jiu Kumite and how it was Peter Urban fighting

in a tournament in 1957 in Tokyo and how impressed he and Higaonna Sensei was with Kumite and then they went back to the YoYogi Dojo and began doing free style fighting with each other and their students. Kumite like this was never done and still is not done in Okinawa today in most dojo's but Chinen Sensei is now a believer in its value and benefit to the students.

Sensei talked a lot about eating and nutrition while we interviewed him and how although he does eat a great deal of fish his diet is a great deal of fruit and vegetable. He said he thinks that this diet mixture is why Okinawan's have one of the longest life spans of any group in the world.

His unique brand of Goju emphasizes conditioning and he is the model of a sensei in good shape. His exercises are totally unique bordering on gymnastics as he does push ups in unique ways as well as he does sit ups while gripping a tree with his legs. See the photo.

He then was asked to visit Spokane Washington and once they seen him and what a technician they wouldn't let him go and he

still makes Spokane his home today.

Master Chinen today travels the world teaching from Russia to Peru, Chili, USA, and Canada. On the road so much his air miles are enough to snap a makiwara in half we are sure.

Not only is he a technicians technician he is gentlemen's gentleman as he has a unique gift to be one of the most personable people this writer has ever met. His soft spoken demeanor coupled with smile possibly one his most valuable weapons until you see him on the dojo then you realized that this man who is in impeccable condition is one of the best performers of Okinawan Goju in the world today.

When he teaches a technique he is able to divulge the inner parts of the forms second to none and his attention to details is ever so obvious when he puts it all together to do his form. The only way to describe it is that it is poetry in motion.

Rising Sun Productions was lucky to be able to add his name to our roster of world class masters of the martial arts and we are proud to be able to offer to you his DVD

Teruo Chinen



A la izquierda: Miya - to Eichi Sensei reali - zando Shime sobre Sensei Teruo Chinen en Washington 1983. Sobre estas líneas: Tero Chinen entre - nando Sai en Tokyo 1964.

A la derecha arriba: Demostración de Sai en Okinawa 1956. Debajo: Abdominales en el árbol 1983. Con Wakizashi en 1964.





Okinawa Go Ju Ryu Karate-Do

series called the Inside secrets of Okinawan Goju. He teaches all the basics and as well the bunkai of each of the katas as well as the forms themselves. He also teaches self defense techniques and kumite for Okinawan Goju.

Interview with Teruo Chinen

Tell us something about your life:

I was born in 1941 in Kobe, Japan, and very young we moved to Okinawa. To only three streets of where we lived it was the house of Miyagi Sensei where I was presented/displayed by my uncle. My instructor was Miyazato Sensei under the guidance of course of miyagi. When the Miyagi Master died we transferred his equipment of training to new dojo, the Jundokan where I helped to Miyazato with the classes.

When dou you decide to leave to country to train abroad? I arrived at the USA in 1969, but until that moment and from 1958 I dedicated myself to help to Norio Higaonna in his dojo of Tokyo (Yoyogi dojo) where it taught to foreigners. This allowed me to take major experience in this sense and there was great demand of instructors of Goju Ryu at that time I finished deciding to me. One assumed that it must have gone to Brazil but things of the life I finished in America. At the beginning I didn't think to remain but of three months but the work was tremendous, the level was lowest and I changed of plans. The situation in Brazil was quite chaotic so that definitively I decided to remain here. I taught Karate in the universities, the YMCS, Lions, etc...





Karate



What do you think of the evolution of the Karate in the West?

I believe that the interest by the traditional Karate is growing. During last the 28 years I have traveled by 50 countries more or less many of them countries that still remain in an under-development state and fight by their subsistence, others as South Africa owns a high level in comparison, this for example is a country of Shotokan, everybody makes Shotokan! But generally we must understand that aside from the political and economic factor it is the capacity of the professors which creates the level of the medical instructors.

What do you hope of the future of the Karate?

I Desire that the new generations not only are better technically, but does not leave the knowledge that are in relation to the traditions of our Martial Art. To share the knowledge is something incredible for whom it knew the old woman times. Nowadays the communication systems allow us to accede to a information that formerly was secret and that was only taught of doors to inside in the dojos of Japan and China. I myself I have realised a series of videos that are allowing many students to accede to knowledge that I took years in reuniting. Clear that one needs the supervision and the direct bonding with a Sensei but through this means one can improve very enormously what it is already training, and I insisted on which the information that outside occurred but

Teruo Chinen

well-taken care of the possible thing in the work, we must be responsible by these students who trust us in the distance. What thinks of the so diverse organizations that there is of the styles of Okinawa? In Okinawa the schools are always something very personal, but the division between schools is with respect to the styles something quite arbitrary. All that we practiced Goju Ryu de Okinawa we left from the same point and we have bases common what changes he is anecdotal and it has but that to see with the personality of the Master. What thinks of the training of the Kobudo and the Karate? Without a doubt they are you practice complementary, even the training of Kendo! The weapon system of Okinawa the Kon/bo, Sai, Layer, or Nunchaku allows a development of the coordination and kime that is exceptional. Also the medical instructors of arms must have a good foundation of empty hands.

And About the competition?

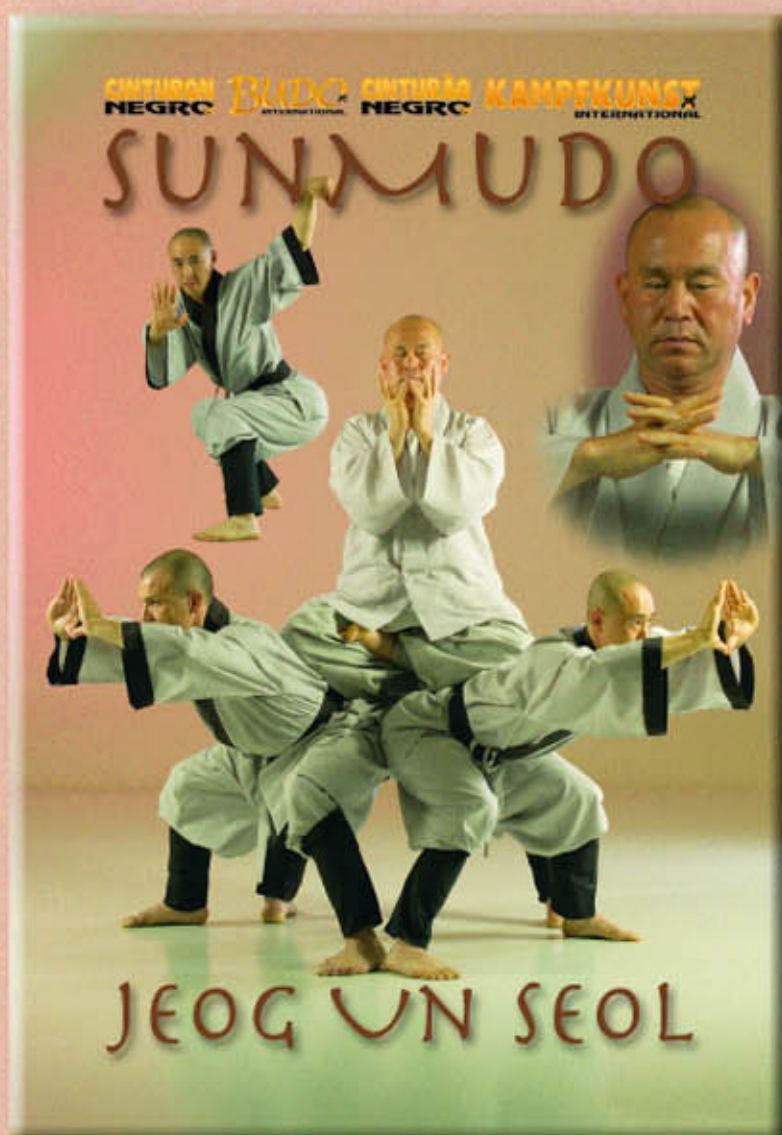
The Kumite is a good practice. I intention to people to it realises that it. I used to compete even in Kendo and Judo! It

was a wonderful loser (laughter). He is especially interesting for but young black belts as well as for the students who not yet have obtained that level, he gives occasion him to be moderate to themselves in a different context. Nevertheless to abuse it is not good either, the competitions tend every day but to unify by its rules and the people they lose the unique flavor of the classic one and until the occasion to develop its own stamp, something that from certain degree is the same essence of the Karate.

Sensei thanks.

Thanks to you and I hope that the diffusion in Europe of my videos allows the students to deepen in its work.

SUNMUDO JEONG UN SEOL



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

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Wai Khru 2008

In Ayuddhaya: the Muay Thai great masters day

Ayuddhaya March 17, 2008, Muay Thai Day

Like every year, the world of Muay Thai meets under the statue of Thai hero Nai Khanom TOM, to pay tribute to him. They also celebrate the day of the annual tribute to master Wai Khru, an opportunity for every Muay trainee to thank the masters of the past who made the discipline great and to honor their current masters. This year, on the occasion of the meeting and practice with the greatest exponents of the art of Thai combat near the most suggestive places of Ayuddhaya, it has been an even better occasion and has been hosted by the highest local authorities (Governor of the Province) and TAT (Tourism Authority of Thailand). It has been such a success that this week of practice and traditional competitions will be repeated every year under the name of Thai Martial Arts Festival.

For he who is writing this, the event has been very important, as I have had the opportunity to study, train, exchange ideas and techniques for a week, six hours a day, with my masters, who have helped with their works and their huge knowledge to make Muay Boran the greatest Martial art it is today. Let's see in short each of these great exponents of Muay.



Muay Thai



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Wai Khru 2008



Master Woody (Chinawooth Sirisompan)

The biggest merit of Master Woody in the worldwide rebirth of Muay Boran was to have been his promoter and defender in the late 80s. Without him, we wouldn't have reached the rebirth of traditional Thai arts of combat. In the last 15 years he has developed a modern reinterpretation known as Muay Boran. The knowledge and method Master Woody has transmitted to his Italian pupil Marco De Cesaris formed the basis of the technical programs used today by thousands of Muay Boran pupils worldwide. It is true that the organizational merit of the Master is the quality which has made him famous, however, we must remember that the most "street-oriented" part of Muay Boran, as it was practised in the IMBA, is the result of Master Woody's work. During the years when Master Woody lived in Manchester, he was well known for his "street fighter" skills. The Master has always practiced the traditional Muay Thai focusing on real self-defense: in fact the famous English expert of "self-defense", Geoff Thompson, speaks of him as one of the most effective experts in elbow and knee blows in real self-defense contexts, living demonstration of the effectiveness of Muay Thai as a technical self defense. For Master Woody the priority has always been the application of Muay techniques in personal protection contexts, and his conception of fight has brought invaluable benefits to all his students (especially to IMBA members). Due to the

approach transmitted by the Master, Muay Thai has reconquered its value as an Art of Combat "No Holds Barred", going beyond the boundaries imposed in recent decades in the sports practice of the discipline.

Khru Pho (Phaosawath Saengsawan)

Best known in Thailand as Muay Thai Master, undoubtedly Khru Pho is the highest world authority in the field of traditional techniques of empty-handed Thai combat. In Thailand, his writings are still the reference for all those who want to deepen in traditional Muay Thai. A university professor and a genius on historical issues relating to the different periods of development of Muay and regional stylistic trends, Khru Pho definitely codified the main techniques of the discipline, organizing them in 15 Mae Mai or basic techniques and 15 Look Mai or advanced techniques. All these actions were listed in an increasing difficulty order and have to be studied rigorously following that order. His coding is nowadays the reference in Thailand. Besides, the



Muay Thai



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Wai Khru 2008

Master explained in a definitive way the concept of "alternatives" for each basic technique, thus creating a wealth of notions (strategies, principles, vital points, use of natural weapons) really complete and exhaustive, which nowadays represents the backbone of the technical curriculum of the International Academy of Muay Boran. Among the most advanced applications of the principles of Mae Mai-Look Mai Muay Thai transmitted by Khru Pho, we must remember the so-called "devastating combinations", combined techniques with the main action which are aimed to "end" the opponent with a further percussion, a joint lever, a choke, a projection and so on.

Master Sane (Sane Tubtibong)

In Thailand he is called the man of Chok Lom, the forms of Muay Boran. Thanks to Master Sane, the practice of traditional forms is becoming booming in Thailand (indeed there are many national and international competitions of forms and the World Championship which took place last year). It is a practice that always has to be combined with the most realistic application of each technique, at most, slightly modified.

A fighter, and a trainer of many champions of Thailand, international referee, promoter and currently a member of the board of directors of the Lumpinee Stadium in Bangkok, Master Sane is a shy man. In fact only a few know that, besides having invented the famous "form" performed by Tony Jaa in the famous movie "Ong Bak" on Muay Boran, the Master also did the fight choreography in another important film about the world of Muay, "Beautiful Boxer", where the main character widely shows the potential applications of Muay Boran in the ring.

It is precisely the ring the testing ground for many of the traditional techniques, according to Master Sane. Even with the limitations imposed by the sports regulations to protect the athletes' integrity, the effectiveness of the combat techniques has to be shown in the context of sports. In his view, many traditional techniques are becoming booming in Thailand and over time, with the increasing expertise of athletes and coaches, it will be possible to practise many more techniques than nowadays, coming back to the old incredible Kard Chiek fights (with roped hands). That is why the Master is promoting, along with Master Woody, the modern Muay Kard Chiek, born in the IMBA, which within a very short time could be officially presented in Thailand...

Khru Chao (Chao Wathyotha)

He is the last repository of the traditional style of Muay Korat. IMBA's Muay Boran is a cocktail that harmoniously and coherently brings together the traditional principles and techniques of the 3 most complete old regional styles: Muay Chaiya,

Muay Lopburi and Muay Korat. Muay Korat has been the true ancestor of sports Muay Thai that we see today in the rings around the world: the powerful kick, punch and knee techniques in hand-to-hand fights (the devastating Chap Ko Ti Kao) are traditional heritage of Muay Korat, but nowadays, very few can totally rebuild a style which is only seemingly "limited" to a few safe techniques. In fact, thanks to the incorporation to the Association Institute of Thai Martial Arts (AITMA) of the last Great Master of style, Khru Chao Wathyotha, we can now deepen in many of the technical nuances of Korat, revealing a complete and effective style in all distances, even favoring the powerful circular punches and kicks and the neck and arm grips, combined with knee and head blows. The Master has brought together in a rational way the Mae

Mai and Look Mae which are typical from the style he teaches, which in most cases are the same as those which are practiced in the IMBA, thanks to the contribution of Master Phaosawath. The principles of movement, defense and counterattack in Korat show a view of combat based on a few blows performed with great power, combined with an aggressive attitude that if dominated, leaves very little room for the opponent.

In the future we will discuss this issue of Muay Korat with further technical analysis.

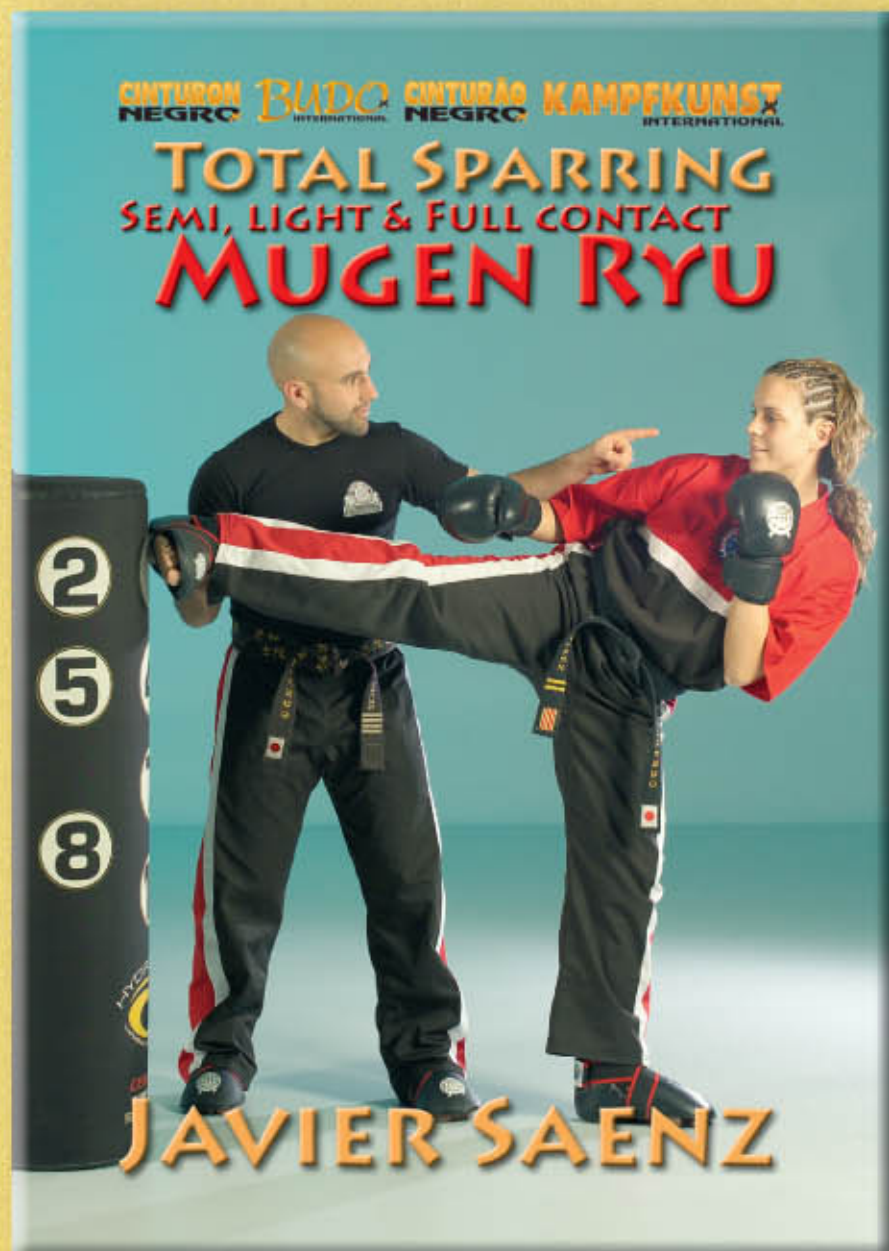


JAVIER SAENZ

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MUGEN RYU



Mugendo, que en japonés significa "Camino Ilimitado", es un Arte Marcial completo, moderno e innovador, que aúna lo mejor de Oriente y Occidente (Karate, Técnicas Orientales de Patadas, Boxeo Occidental y Técnicas de Defensa Personal) con un desarrollado Sistema Pedagógico y de Defensa Personal. Con este primer trabajo introductorio a las Técnicas de Combate de Semi-Contact, Light-Contact, Full-Contact y Kick-Boxing, descubriréis como el Mugendo ofrece, a la vez, un trabajo físico aeróbico y anaeróbico, mientras se gana velocidad, flexibilidad, potencia y coordinación. Un vídeo con el que tanto expertos como iniciados sin duda disfrutarán de una de las formas de trabajar las Artes Marciales con mayor proyección de futuro en los próximos años.

ER SAENZ

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Giovanni Dall'Agocchie

- DEL ARTE DE SCRIMIA 1572

Text & photos: **Graziano Galvani**

Giovanni Dall'Agocchie, Master of Tradition - DELL'ARTE DI SCRIMIA 1572 -

by **Graziano Galvani**

The work by Bolognese Master Giovanni Dall'Agocchie which is entitled "DELL' ARTE DI SCRIMIA", was published by "Giulio Tamborilero", in Venice, in the year of grace 1572. The original has 79 pages of text and one cover. On the back cover it says: "OPERA NECESSARIA a Capitani, Soldati & a qual si voglia Gentil'huomini" (Necessary work for Captains, Soldiers and for any Knight) and there are only two images. One of them is the flagship which is also on the cover, the other one is at the end of the second book, on page 66, and it says "Questa è la misura del mezzo piede cioè sei once" (This is the measure of half foot, that is to say, six ounces). The Treatise is divided into three books: the first book talks "About the art of Fencing" (up to pg. 58). The second book is "About Fairness" (up to pg. 66). The third and last book is "About ordering Battles" (up to pg. 79).

The First Book

The section of the book called "Libro Primo" is completely devoted to technical explanations on sword handling. First with sword only, then with dagger and finally with the cloak: in short, the work of Fencing taught by Master Dall'Agocchie in "Del arte de Scrimia". The treatise is a dialogue through two voices that interact in a captivating discussion, with pressing questions and erudite responses. It is Lepido Ranieri who asks the questions, a young fencer willing to know every secret of the art of fighting. Answers are given by Giovanni Dall'Agocchie, a veteran and wise Master of weapons with great experience, who tries to explain many of the doubts to the pupil. The elegance of the conversations and the fascinating lessons attract for their expressive power and the clarity of concepts. In this extraordinary manual, the art of the sword is explained and explored in its most hidden recesses.

With Pen and Sword The Technique of Weapons

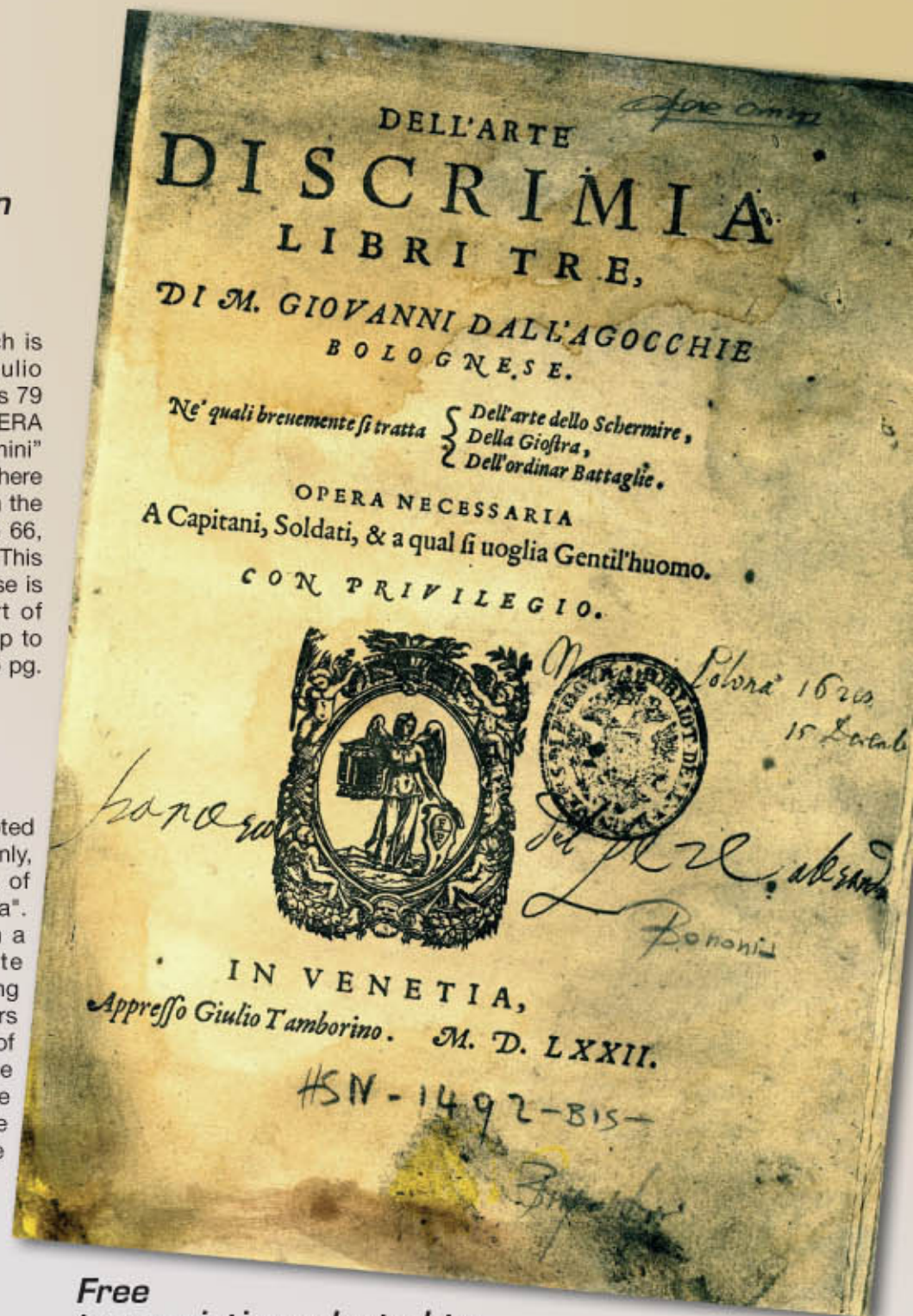
Master Dall'Agocchie explains the keys to a deep and erudite knowledge of the armed combat, with an astonishing clarity and didactic ability.

Nowadays, those who approach the study of the sixteenth century sword can read "Dell'Arte di Scrimia" and use it as a safe and proven guide, discovering one of the most valid and important tools of technical growth, among the ones left as a legacy by the Italian Masters of weapons of the sixteenth century.

Giovanni Dell'Agocchie is a traditional Master, so tied to the old Bolognese school so as to firmly perpetuate its strong canonical and technical rules.

However, his articulated strategic tactics proposals and the illustrated techniques are among the most "applicable" ones the Scrimia has made in the mid-sixteenth century.

If the value of a true Master is measured for his ability to make the subject understandable and applicable, then certainly this work is paramount. We are convinced that Master's words are worth more than ours, so we leave for a few brief parts of this work the task of praising Messer Giovanni's teaching skills.



Free transcription adapted to current language

It is very important for me to be helpful and beneficial to others. Supported by this valid reason, I was led to write what I studied and experienced for many years, about science and the art of fencing. In this regard I am not affected by the fact that many experts had already written books on the art of Fencing for two reasons: first, because some important knowledge was previously neglected. Second, because it is difficult to treat this art and each new work adds other valuable information. Fencing represents, to all intents and purposes, the main part of military exercises, because it is useful and necessary for men. Those who want to use it in wartime have to practise it in peacetime. So therefore, what should be done? Among the various physical exercises, isn't this practice the most noble and important? If men have to use it then in wartime, what is the reason for not practicing it? This without taking into account the fights for honor we call duels, where no one can be with dignity if he doesn't know the subject. For all these reasons, I am convinced that my texts on the art are useful. In order to make them even more

il Maestro della Tradizione



understandable and profitable for those people who study them, I composed them in a dialogue, last summer in Brescia. The meetings and discussions took place at the home of the illustrious Girolamo Martinenghi, with the young and well educated Messer Lepido Ranieri, a real expert in the practice of Scrimia...

Lepido: Why do you advise me to practice and move continuously back and forward?

Giovanni: In order for you to experience the movement of a guard to another, both forwards and backwards, being this exercise essential and fundamental for the mastery of the art. Remember: knowing to move is one of the most important and useful things for

those who want to be elegant and really skilful in the use of arms...

Lepido: Now that you have clarified the excellence of this art, I would like to know, since you mainly focuses on theory, how and what procedure is more useful to learn it.

Giovanni: Learning is based on six key principles. The first one concerns the sword and in particular to know the practical use of the straight line and false line. The second one is about the many ways to hurt. The third one is the order of the guards and the most important ones. The fourth point concerns how to move and shift between them. The fifth one is about how to defend and attack the opponent in each of the guards. The sixth

and last point concerns the study of the grips in half sword and the timing...

Lepido: Can you explain this strategy in depth?

Giovanni: When you see the blow coming, you avoid it moving a step back and supporting the body weight on the left foot, pretending to block; instead, you will let the blow go and you will beat aside with a tip or a "tramazzone dritto" to the arm wielding the weapon. Then you quickly go into "long tail and shaking"...

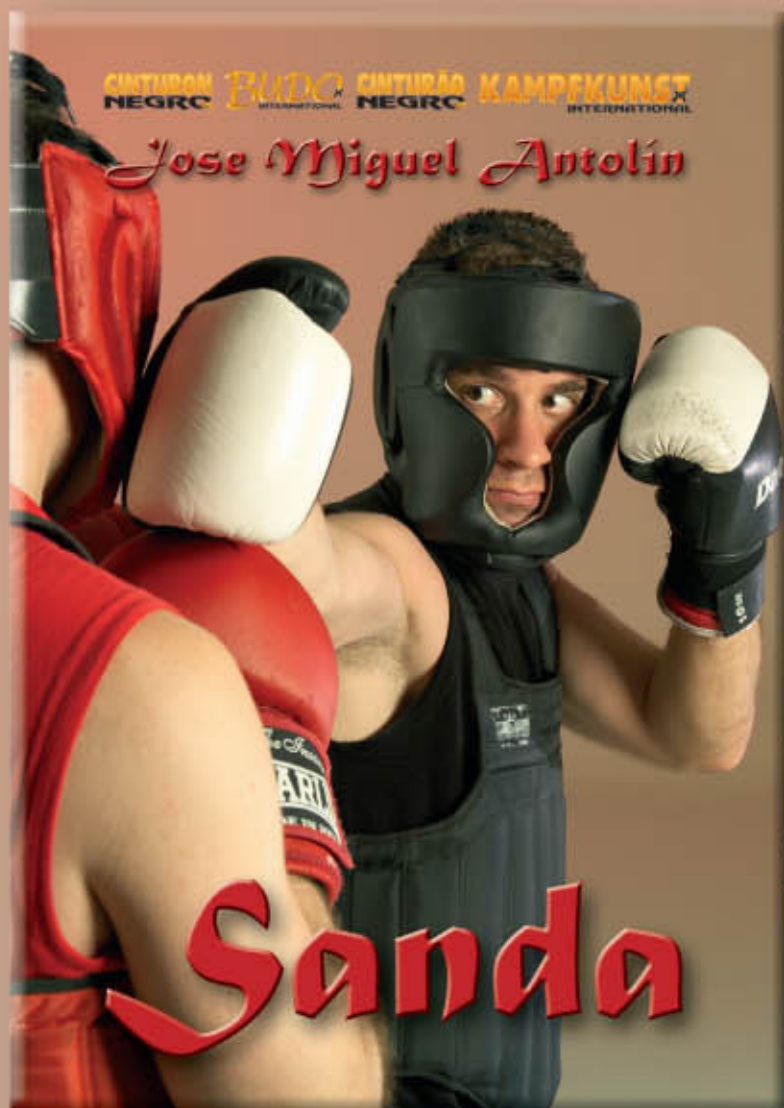
"..."

Nova Scrimia

Graziano Galvani



Sanda Jose Miguel Antolin



REF.: • SANDA1



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

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Panantukan Tony Ligorio



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



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Eyes, Courage, Strength and Art are all One

There is a saying that goes: "The eyes are as eloquent as the mouth". The eyes can express several types of mood; eyes can be melancholic, happy, beautiful, astute, shy, angry, hesitant, cunning, suspicious, frightened, distracted, lost, crazed, sleepy, sharpened, etc. The state of mind appears through the eyes. It is also said that: "the eyes are the windows of the heart".

Therefore, if you observe the eyes you will see what is in the heart. However, if there is a difference in the eyes of the person who is looking and the person who is being looked at, we won't be able to see inside. And if we don't have good eyesight or if we have achromatopsia, then we won't be able to distinguish the color

and we will be wrong when discerning the heart. We will scrutinize the heart even less if it is a confused person who has dark windows.

The eyes are important in Budo. Although a person seems to use the forms very well, properly performing Tzuki, Keri, Uke and Harai techniques, he may be changing the direction of his gaze according to his technical movements. When he makes a sweep, he looks down; when he gives a punch, he looks in the direction of the fist and when he kicks he blinks. This kind of person is only using the mold, even if he seems an expert, because the mind is reflected in the eyes. If the form - which is the expression of the mind - and the mind itself are separated, then Karate is nothing but a puppet dancing.

In the case of the puppet, if it is a master who is moving it, his heart will be reflected in the movements of the puppet. The mold which is not supported by the mind, even if it has a form, will be dead and a dead mold is useless. A cake painted on a picture, even if it seems real, can't feed. Every form has a meaning. If this meaning is not properly applied, the training will be in vain, though it takes a long time.

If the expression of the mind is used without the mind, it will be just a mold. The form can't be exploited if it isn't a living form and it is really difficult to use a living form. If it isn't practiced with much preparation, we won't get the real skill. Lessons are often taught in groups, under the teacher's command. In the case of Junzuki, an exercise is normally repeated:

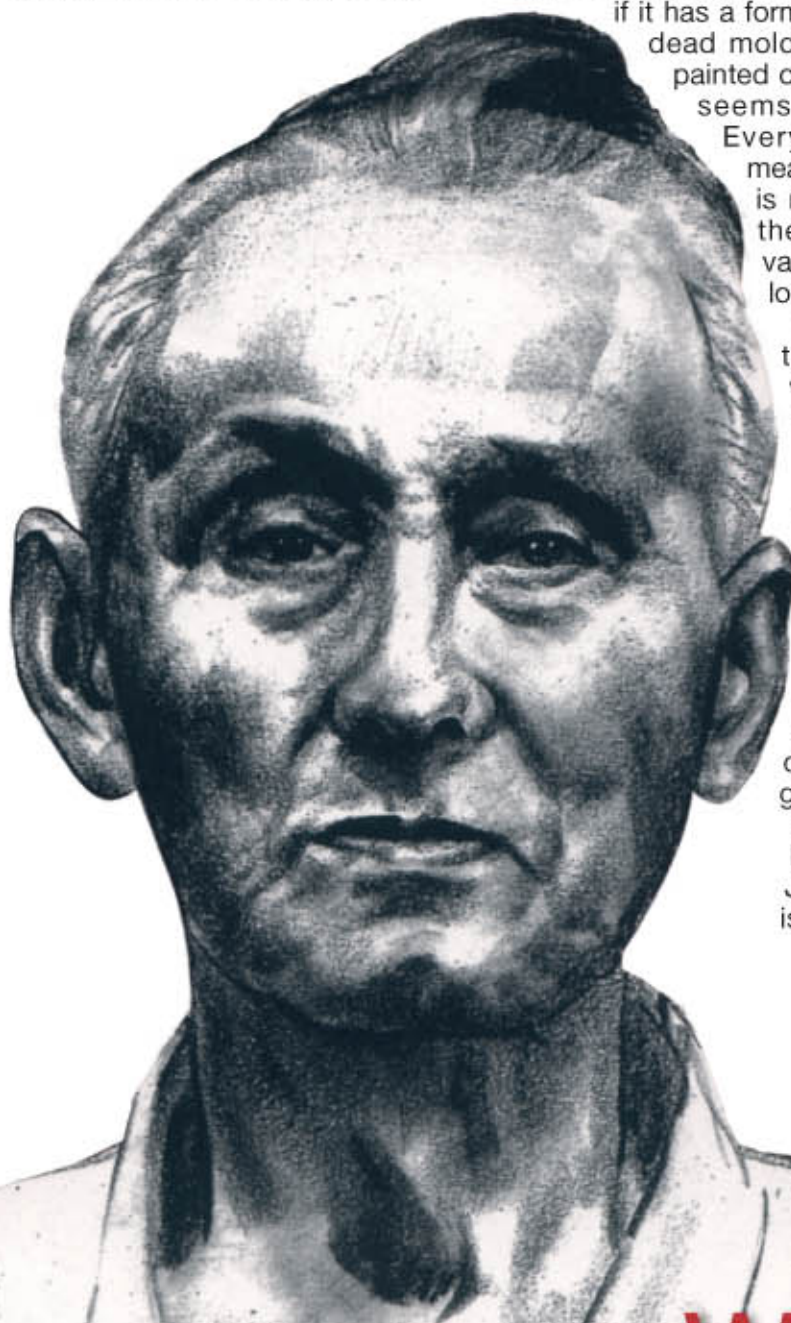
forwards - turn - forwards. I often get the impression that the person leading the exercise could be doing it by inertia, so that those who receive the order could be moving as if they were puppets. The movement of martial art is made to face the opponent. One must move considering the existence of the opponent and in the sense of each movement, even when practiced alone.

When teaching in groups the Tzuki exercise is repeated advancing slowly, under the command, but this must be something more than simply walking forwards while giving punches. In reality, we must change the sense of direction to practice Tzuki, Keri, Uke or Harai. The systematization of these movements is a way to organize them, allowing then the student to practice them alone. The important thing is that at the same time each movement is finished you are ready to take any position and direction, immediately and freely.

When it is practiced under the pace of the command, if you go before the command and you give the punch prematurely, you can no longer react against the movement of the hypothetical opponent behind you. If you do it, you will lose the position of Tzuki. You must always keep a position which let you react against an opponent who could attack from any direction. This position is the expression of mental preparation. Therefore, although the eyes always look forwards, the eyes of the heart take the "position" to look in all directions. If the heart leans to one side, the action will also do and then you won't be in the position to freely decide.

The same also applies to power, because the strength is performed according to the mind. Thus, the strength mustn't be unevenly distributed and as soon as the technique is completed, the strength should flow all over the body alike, to return to normal state right after, ready to respond to any change. In order to accomplish this, you should only use strength upon the completion of the movement. Before and after the completion no strength is needed.

The center of strength shouldn't move at



Wado Ryu Karate
Hironori Otsuka



any time. If the strength is always kept in the center of the body, this won't be unbalanced at the time of completion and it will be ready for the necessary change of position or technique. If the strength is diverted towards the arm when you punch or towards the foot when you kick, you will lose balance and you will be reducing your ability to react later. The carrier pigeons fly freely seeking the place where they have to take their messages, but then they always go back home. Although we can't see it, there is a connection between birds, their heart and their body. The same goes for the mind; if it is focused on one thing, then it can't pay attention to another. Therefore, when it is focused on one thing it shouldn't stay there, nor going far from it. A Saint used to say: "The mind needs to be free, therefore, look for the distracted mind".

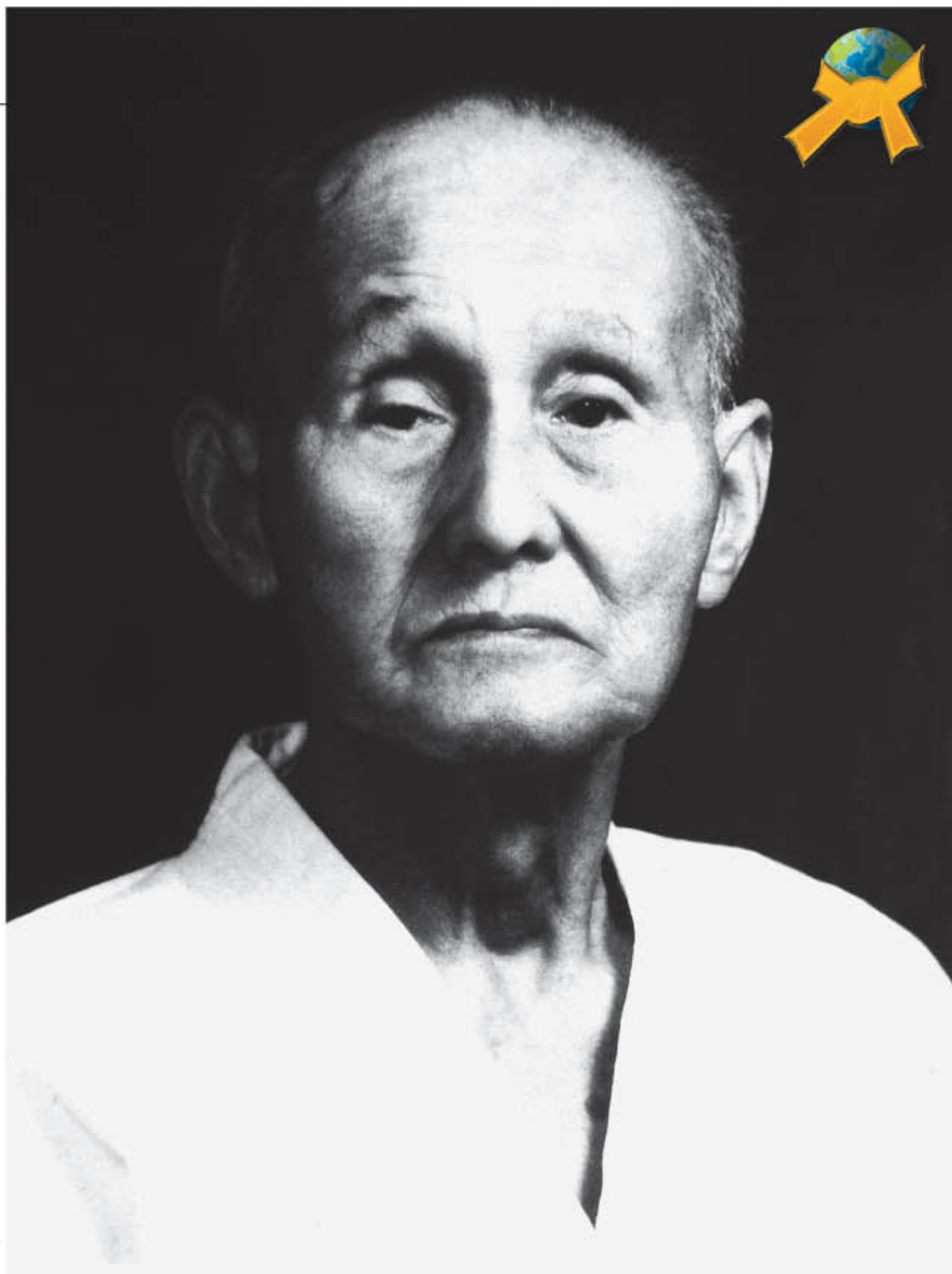
This is the same as the leash of the cormorant trainer, who lets the cormorant move freely, while he firmly catches their leashes, to control them all. The trainer's soul is transmitted to each of the cormorants through the leashes and this is how he communicates with their soul. This communication is like an electric current which goes without interruption. The same can be said about Karate, where the union of soul and Art is achieved. The art should not move away from the soul, and the soul should not move away from the art. The look, which is also the expression of the soul, should not be set at one point or be away from the soul. When looking to one point, the soul will deviate from the center. On the other hand, if the soul stays on one point, the eyes can't see. In Karate, if the eyes are fixed on one point (on the eyes, on the fists or on the feet), the soul will be caught at that point and it won't be able to see anything else. The eyes and the Art work with commands of the soul. The important thing is the mind willingness, so the soul shouldn't remain on one point. In conclusion, you can see that in the end the practice of Karate is the practice of the mind.

The eyes are very important for men, but sometimes they can be a disadvantage. One night, while a Japanese blind humanist was giving a lesson to his disciples, the lamp was extinguished by the wind. The disciples asked him to wait until they lighted the lamp again. The humanist laughed and said: "Being a sighted person has disadvantages". (Note by the translator: the author is referring to Hokiichi Hanawa). Sometimes being a sighted person is a problem: one can shudder when seeing a beautiful woman or be frightened when seeing something terrible. This happens because the mind stays there through the window of the eyes. But the really disadvantage is not only the eyes, but the mind which commands them. The exercise of Budo is practised to overcome that mind full of disadvantages. If you have a clean heart, you will be able to keep the presence of mind without confusion, at any time. The ideal thing is to preserve the heart clean, always polishing it. Purity! This is one of the most important aims of the practice of Budo.

But..., can the practice of Budo form a serene spirit after many years of training? Who can state that he is not disturbed when facing death?

There is a story that reflects this issue. A Zen bonze told his doctor: "I want you to tell me the name of my illness without hiding anything, because I have discovered the absolute truth through the exercise of Zen for a long time". Then the doctor told him that he had a stomach cancer. When the bonze heard that, despite all his years of practice, he was so disturbed that this hastened his death.

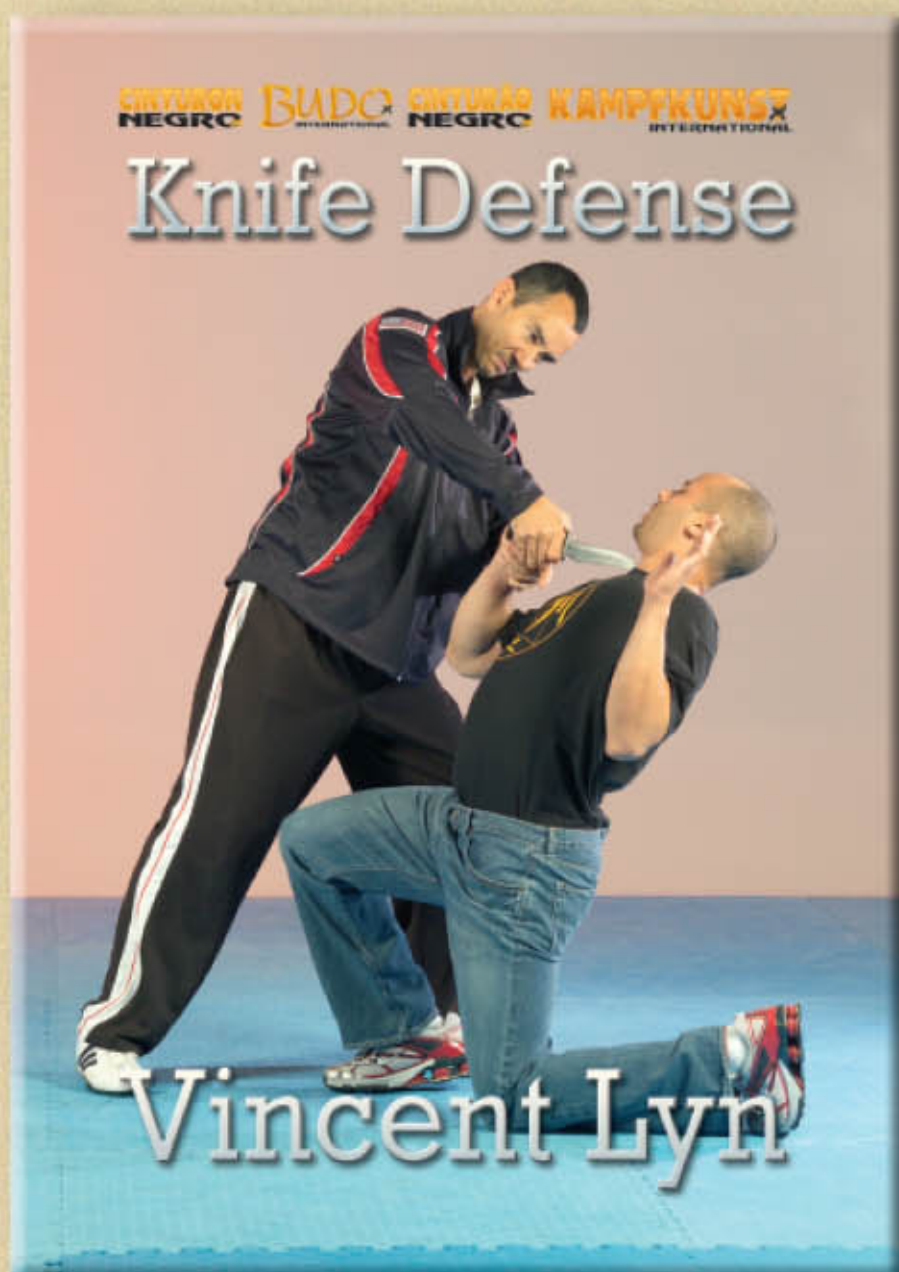
The man is afraid of death and no one can avoid it. But it is admirable to keep the presence of mind against death and accept it peacefully. Both Zen and Budo are forms of practice of the soul.



In order to keep the presence of mind without any disturbance against death, we need to have no attachment to life, whose purpose is inevitably death. We will have less attachment to life if we are satisfied with what we have lived and with no regrets. I think that everyday life has a lot of influence on the practice of the soul. The only way to achieve this goal in everyday life is discharging the duty received from God, both as a member of the family and of society. It is simple, but in practice it is difficult, because man has always been weak and has tended to take the easiest way.

I hope that we all make an effort to find that calm spirit through the continuous commitment, to spend our days full of satisfaction and joy. Through the formation of the stable spirit and without disturbance, the eyes, which are the expression of the spirit, will be then beautiful. The practice of Budo, which is the exercise of the spirit, isn't therefore just a practice to perform in the Dojo. Therefore, the saying of Karate goes like that: "We must practise 24 hours a day, every day".

Knife Defense Vincent Lyn



Of all violent crimes committed, the knife is used 35% of the time. What would you do if faced with a knife at your throat? What is taught in most martial arts schools today regarding knife techniques is obsolete. They're giving their students a false sense of security. In this

video, Sifu Vincent Lyn, excellent Master and self-defense expert, shows

close quarter knife disarms in a precise and realistically crime based use. Whatever your martial arts style or having never studied you can add the techniques here to your arsenal. Remember a knife is the deadliest weapon, it never runs out of bullets.



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Muay Thai

Técnicas en salto
Die Sprungtechniken
Le tecniche in salto
Les techniques sautées

Flying Techniques

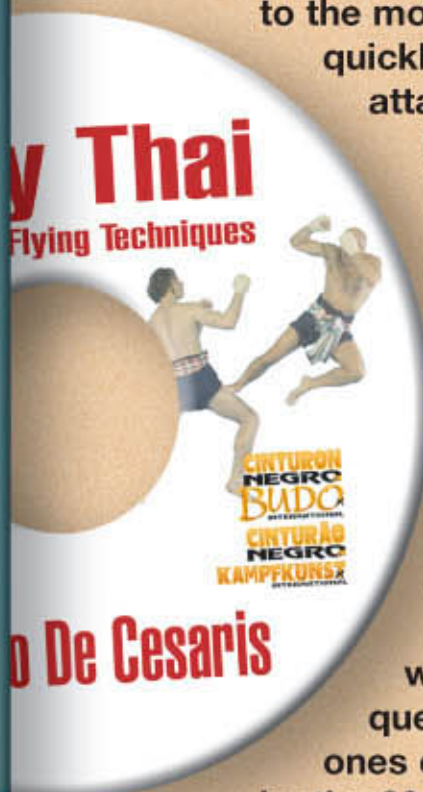
Marco De Cesaris



A skilled, good warrior in Muay must be able to cope and face any kind of adversary or group of them. And the best system for it is a ferocious flying attack to impress and win with a single blow to the most powerful enemy, or to quickly break the siege of several attackers.

In Muay Boran, combining and mixing several natural weapons, our offensive actions will be very difficult to block. Only those who have suffered a sudden and violent assault with a flying blow performed from an "impossible" distance will know the danger of these techniques.

This DVD, a real scoop in the world, presents 56 flying techniques among the most effective ones of Thai martial art, performed by the 2007 World Champion of Muay Boran, Arjarn Marco De Cesaris.



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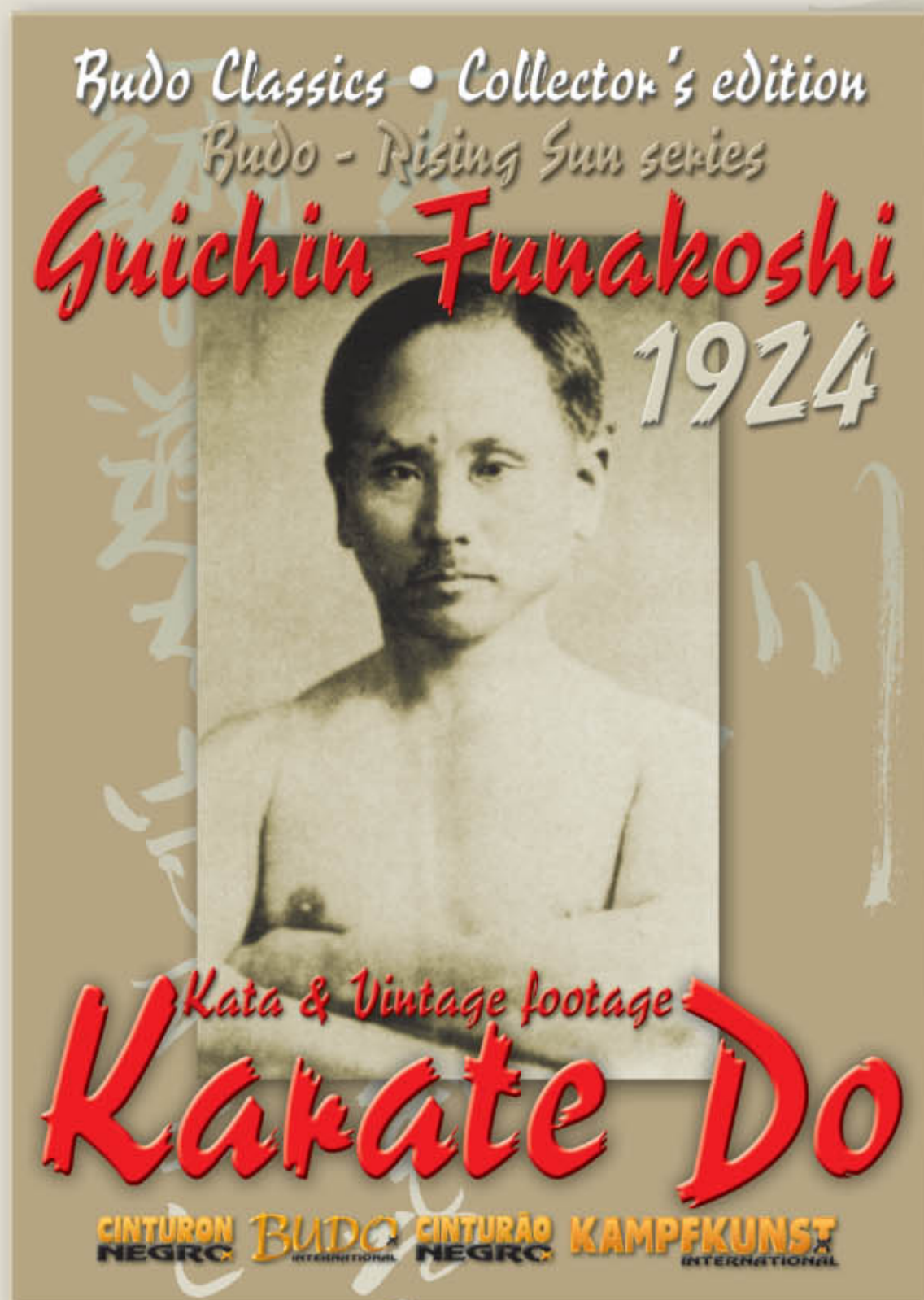


Little can be added about a man who was everything for Karate. Guichin Funakoshi knew how to combine the teachings he learned from his masters Azato and Itosu, into a coherent whole which is now known as Karate.

The video we are introducing today is a unique document for all lovers of this Martial Art, as it includes one of the few recordings of the Founder himself practicing Kata.

The video was authenticated by Great Master Nishiyama, who generously offered to comment his views on this work.

The retrieval of documents like this is not just something rare and precious, but also a guide that allows us to understand the past from which the current forms of practicing karate come. Much closer to the original To, the high positions of the past are closer to current Shito Ryu than Shotokan itself. However, the precise, quick, heavy movements are closer to the latter style. In short, we can understand how Funakoshi's Karate was, as he liked to say, a single Karate, regardless of the different ways and forms to practise it. This video is a treasure that every martial artist should have.



A unique document: FUNAKOSHI'S KARATE VIDEO, made in 1924

Guichin Funakoshi, regarded as the father of modern Karate, was born in 1868 and died in 1957, at the age of 88. He began his training in Karate in elementary school, in Okinawa, under Sensei Azato.

In 1902 he did a demonstration for the Commissioner of Schools, which decided to include Karate in the physical education curriculum for schools in Okinawa. This legislation still prevails today.

In this video, shot in 1924, Master Funakoshi performs Meikyo and Empi Katas, as well as Naihanchi Sho, Ni and San, who were later known as Tekki Katas.

The filming took place mainly at Keio University, in Tokyo. This University was the first to include Karate in its physical edu-

cation curriculum. This made it become the first Karate club in Japan.

The filming was directed by Kasuyo San and it is believed to have been the first summer training camp (Sochu Geiko) organized in Japan. Not only you will see the students practicing Karate, but many other exercises of the training program to improve their skills. In the same video you will see what is believed to be an instructional film explaining the benefits of Karate.

This film can be seen as a complement to "Tote-Jitsu", one of the earliest books by Funakoshi. Not only because the shooting took place at the same time when the book was written, but also because the translation of some overprinted texts, in the opinion of Master Hidetaka Nishiyama,

coincide with those made for "Tote-Jitsu". The translation reveals that the greatness of Karate lies in the benefits of physical exercise, which can be practiced anywhere and anytime. We can practise Karate in the Dojo, at the countryside or on the beach. Likewise it explains that Karate can be beneficial both for young and older people, for men as for women. In essence, Karate benefits anyone who trains in one way or another.

We will also see how the basic exercises are practiced in the traditional way, as Funakoshi taught them. You will specially notice the high positions, as opposed to the lowest and longest positions which are used at present.

In 1913, the head of the secondary school of Funakoshi, organized a group with the

Budo Classics • Collector's edition



Text: **Don Warrener**

Photos from the book: **To-Te Jitsu**



"way". He continued to use the intermediate character, "Te", which means "heart" or "hand". Thus the term "Karate" appeared, meaning "path of the empty hand".

The term "Shotokan" was introduced by Funakoshi's students.

Funakoshi didn't believe that there should be styles in Karate, he thought that there was only a single Karate.

In 1936, when the first Dojo was opened in Tokyo, Funakoshi's students decided to use the pseudonym "Shoto", which the Master used for his writings, and the word "Kan" which means "room". This is the origin of the term Shotokan, the place where Shoto is practiced. The students decided this name was necessary, since other styles of karate were coming to Japan and they needed a name associated to his art.

In 1955, Funakoshi became the first Chief Instructor of the Japan Karate Association, the J.K.A. Many styles and famous masters have been influenced by Master Funakoshi, including Jigoro Kano's Judo, Hiro-nori Otsuka's Wado-Ryu, Mas Oyama's Kyokushin-Kai, Kenwa Mabuni's Shito-Ryu, among many others.

Funakoshi died in 1957 leaving us his Art, Karate-Do. Since then, Karate has become an international martial art practiced by hundreds of thousands of young and old students, in virtually every country in the world.

Anyone who has ever worn a Karate Gi shows an enormous respect for this Great Master and his wisdom. Finally we want to take this opportunity to thank Sensei Hidetaka Nishiyama, direct student of Master Funakoshi, for having given us his time to review and check that the displayed images actually belong to Guichin Funakoshi.



best Karateka of Okinawa in order to do a demonstration of the Art. This team was formed by names like Choki Motobu, Kenwa Mabuni, Sensei Kyan and, of course, Funakoshi himself. But it was in 1922 when his Karate was first shown in Japan during a famous exhibition. It was during this visit to Japan when Funakoshi met Jigoro Kano, the founder of Judo, and they spent a long time exchanging ideas and information. Following this exchange of ideas, Funakoshi implemented the grading system with colored belts developed by Jigoro Kano. Kano included several Kara-

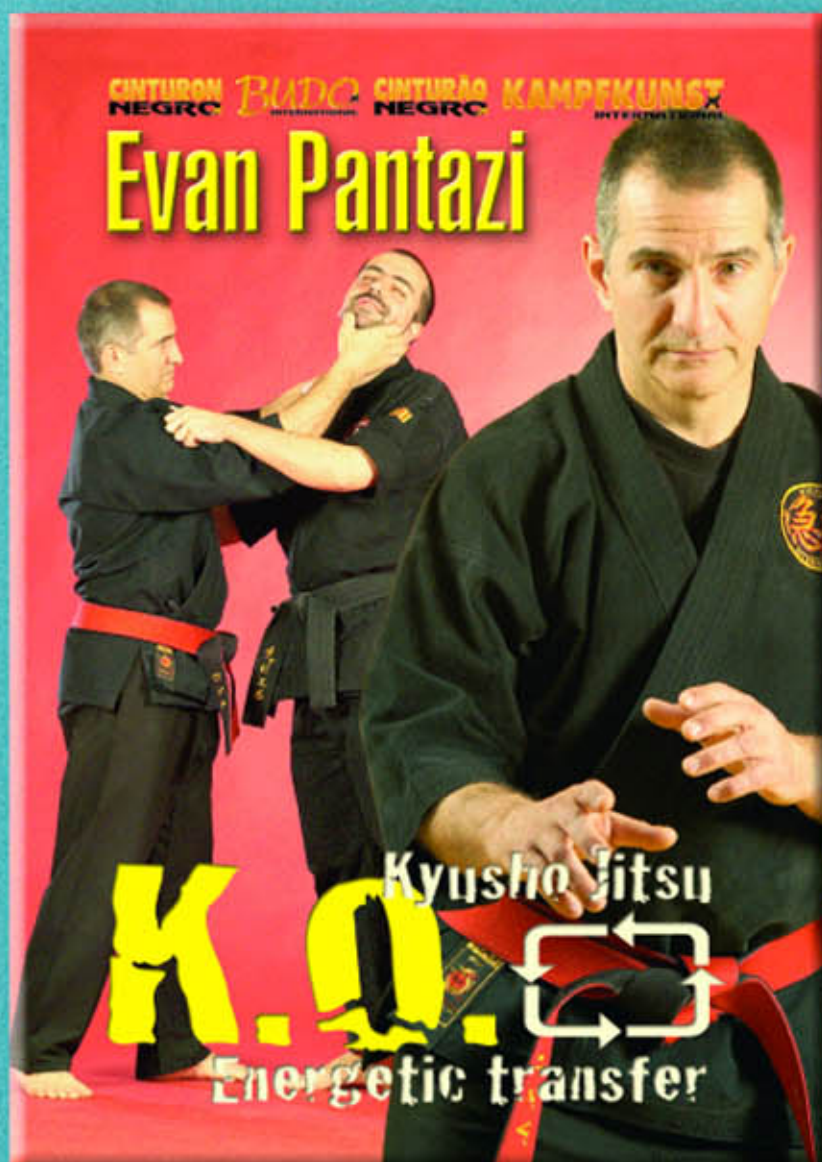
te techniques in his system.

In 1933, Master Funakoshi changed the first character, "To", meaning "China", for "Kara", which means "empty". He also changed the word "Jitsu", which means "fight", for the word "Do" which means

K.O. Kyusho Jitsu

Energetic transfer

Evan Pantazi



Kyusho is not based on power, speed or handling of certain weapons. What is essential to develop skills in an appropriate way is the proper flow of energy in the opponent's nervous system. In this volume we will look at the ways to send an energy boost to the whole nervous system, to get to paralyze the opponent. This information may help you to understand and develop the Vital Touch which is needed in Kyusho... and which is beyond most beginners. It isn't just about knowing certain targets or the best angles to have access to them, but to develop such touch, which is essential. That is also why Kyusho seems easy but sometimes can be tricky, especially for beginners. Once these concepts have been learned, the possibilities and skills of practitioners of Kyusho increase.



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MONI AIZIK

WHEN DISENGAGING IS NOT AN OPTION

TO SERVE AND PROTECT

The men and women that serve and protect society put their lives at risk each day they go out into the field. Interestingly enough, most of the peace officers that I've met have had very little hand-to-hand combat training. Due to budgetary constraints, they do not get enough combatives training on an ongoing basis. This can be lethal when dealing with some of the criminals in society.

Today's criminals have become increasingly violent. They are bolder, have access to more sophisticated weapons and are not afraid to use them. Whether it's a crazed drug addict or street thug, police officers are gambling with their lives when confronted with these violent offenders. The scary part is, most law enforcement personnel haven't been properly trained to handle these high stress and unpredictable scenarios. This is a potential recipe for disaster that can lead to two unwanted outcomes: a lawsuit against the police officer from excessive use of force or a police officer with life threatening injuries. That is why there is a growing need for reality-based self defense systems in law enforcement - to better prepare them for the unexpected!

Recently, a police friend of mine was called to investigate a disturbance at an adult theatre. Upon arrival, the officer found himself facing a larger man who was mentally unstable and extremely strong. A violent encounter ensued and luckily the officer survived with minor injuries. The officer was able to restrain the attacker until more help came along. In his own words:

"...At the end of all this I had a small cut on my hand and a small cut/bruise on my shoulder. I was so tired that I could not grip a pen to write down information. I was also covered in his blood, which was everywhere from lacerations to his head. It is now about 9 hours after the event and I am sore from head to toe. I am telling you this story because the first thing I thought when it was all over was 'This is why Moni has us do pressure tests' It is true that most fights will not last long but, as evidenced by today, sometimes s---t happens." - D. Clark.

In this situation, sport-based traditional martial arts systems would not have prepared him for the physical struggle that ensued. The unstable attacker was out of control and used whatever vicious tactics he could against the officer to get loose, including trying to bite the policeman. In a reality-based system such as Commando Krav Maga (CKM), we train as much as possible for the "what ifs". Whether it's a perpetrator trying to hit you, bite you, pull a knife on you or trying to grab your firearm (for law enforcement personnel), CKM practitioners are pressure tested to react under these extreme conditions.

While CKM concepts and principles for the civilian sector focuses primarily on survival and disengage tactics, law enforcement personnel do not have the luxury of disengaging from the scene. Instead, they must remain at a crime scene until help arrives, which is why

CKM techniques for the law enforce-

ment sector focuses more on control tactics. As an officer, it is important to be ready for anything.

I see many law enforcement members show signs of complacency after years of service. Perhaps they get comfortable with the job and believe that they can handle whatever is thrown at them. They feel that they don't need to train, that they can intuitively deal with any situation. This is also the attitude that can get officers killed or seriously injured. One of my students, who is also in law enforcement, once wrote:

"I arrived on scene and did not even recognize the man on the ground. (I can't go into much detail, as the trial is still pending). Suffice it to say that there was a man lying on the ground that I had known for years that had been beaten to death.

The emotions that went through me that day and every time that I think about it, has motivated me. By a stroke of fortune, I picked up a martial arts magazine while at a firearms instructor school 1 year later. On the cover was Moni, I read the article and signed up the next morning. I just wanted to share with everyone that complacency is your enemy, and that departmental training is never enough to prepare you for what could, and more than likely will happen one day." - B. Palmer

The reality is most law enforcement officers have little time to train or limited financial resources to pay for years of class training. They need to find an effective system that will prepare them for the streets in the shortest amount of time. This is why Commando Krav Maga is becoming ever more popular in the law enforcement sector and is the fastest growing reality-based system in the world.

In CKM, law enforcement officers train under three circumstances: 1) The criminal cooperates (Yes man!); 2) The criminal gives some resistance (Maybe man!) and; 3) The criminal is out of control (No man!). Each scenario requires different use of force tactics leading up to hand-cuffing the criminal. In each scenario, the goal is to effectively restrain the

vio-

lator in a safe and effective manner while inflicting minimal harm to the person being arrested.

There may also be times when a violent offender attacks a law enforcement officer with a weapon such as a knife. What officers must understand is that these attacks happen so quickly that there is almost no time to draw their hand gun. While the officer tries to reach for their firearm, they suddenly find themselves directly in front of the knife resulting in severe cuts, lacerations and stab wounds. A knife wielding attacker from 20 feet away can reach you faster than the time it takes to unholster your weapon.

CKM law enforcement tactics trains officers on maintaining appropriate distance and engaging in empty hand to knife techniques when necessary. These techniques will allow to law enforcement officer to gain control of the situation without severely punishing the attacker. More importantly, these tactics can mean the difference between life and death.

At a recent Commando Krav Maga Law Enforcement course I conducted at the Criminal Justice Institute in Palm Springs, Florida, the amount of positive feedback I received from participants was overwhelming. Some of the comments included: "This class should be mandatory for ALL law enforcement", "Best Defensive Tactics course I have ever been to" and "Bring back at least once per year, everything was great!"

The men and women serving in law enforcement see the value and importance of proper training which is the reason why the CKM Law Enforcement program is in such high demand. In a relative short amount of time, officers will have the tools to prepare them for encounters on the brutal streets. With today's strict human rights laws and the convenience of camera phones, being an officer isn't only about self-protection, it's also about keeping yourself safe from law suits due to excessive use of force.

Currently, we are offering CKM Instructor courses in the civilian sector but due to popular demand, we will soon offer CKM Law Enforcement Instructor Certification courses. To learn more about the CKM Law Enforcement program or how to become part of our successful growth, please go to our website at www.commandokravmaga.com. To learn more about Commando Krav Maga courses and seminars, please log on to www.commandokravmaga.com.

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Fighting: Art or Science?

Actually... Fighting, is it an Art or a Science? Any fighting system (Martial Arts or Fighting Sports) can be approached from two viewpoints, especially if we bear in mind that most trainers and coaches of any fighting system pursue both objectives, although in different percentages.

When the fight is approached as an 'Art' (Virtue, personal commitment, skill and ability to do something), an artistic result is pursued and therefore a unique and unrepeatable ability developed by a specific person.

The art requires mastery, inspiration and innate skills. An artist is born and later he learns. And we must assume that not everyone can be an artist. Picasso, Leonardo da Vinci, Michelangelo... can't be 'manufactured'.

On the other hand, when we approach the fight as a 'Science' (group of knowledge acquired through observation and reasoning, systematically structured and being the source of principles and general laws), if we systematically structure observations and we deduce principles and laws from those conclusions, the aim will be the maximum efficiency, which can be enjoyed by as many people as possible.

Science requires observation, trial and error, plan designing... Everyone can apply science.

An artist-fighter, when he is inspired, can get to make real masterpieces in the field of competition which, like a masterpiece, will be unique and unrepeatable.

A systematic-fighter may not be outstanding for his grandeur, but he will be easily recognized because he will apply a few basic, logical and consistent principles again and again with the conclusions learned through methodical studies.

Of course I respect (and in some cases I admire) many teachers who see fighting as an 'Art'... but simply it is not my case. The S.H.O.O.T. system is only approached as a Science.

Even so, and being aware that it is essential to take into account the human factor variable, my main objective is the Science of Fighting.

I am interested in science because we can all apply it and my aim is not to teach a small percentage of talents who have been chosen for having "artist qualities", but to develop a method that can be applied by all kinds of people, with their strengths and shortcomings.

How Are These Conclusions Applied To The Shoot Sistem?

The procedure used by the R&D Department of S.H.O.O.T. with the techniques is the same systematic selection process that the human being has used since antiquity to separate the specimen of a plant or animal species to improve its performance, by encouraging the reproduction of the most efficient specimen and avoiding those with rejected features.

In this case, the systematic selection is applied to fighting techniques, as the main objective is the effectiveness against an adversary who, logically, doesn't cooperate with us and more specifically... who tries to do every possible damage, that is, a real opponent.

To this end, the ultimate testing ground

chosen for its freedom when it comes to applying the most varied techniques in full contact, is the MMA competition, practiced by professionals competitors of the R&D Department of S.H.O.O.T., not by Students.

Every competition needs a general strategic plan that includes technique, tactics and implementation of various training systems, learning and assimilation of techniques, in the same way an analysis and knowledge of the attacks, techniques and strategies the adversary can use are needed.

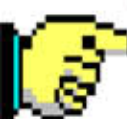
After each event, regardless of the result, new and very interesting conclusions are written (positive and negative) on the S.H.O.O.T. System, which will become a part of the knowledge accumulated by the R&D Department and will directly have an influence in the evolution of S.H.O.O.T.

The repetition of this procedure in many competitions at national level, in addition to 34 international MMA competitions (in some cases with three or four participants of the S.H.O.O.T. team in each competition), three World Grappling Championships and many international competitions in different Contact sports, along with the knowledge accumulated through the application of the scientific method, is what gives the S.H.O.O.T. system its techniques of PROVED efficiency.

And that is the main mission of the R&D Department of S.H.O.O.T.: develop a Science of Fighting (after the application of the Fight to Self Defense Science it would be called the Science of Self Defense), which can be enjoyed by as many citizens as possible, as well as future generations of people who will have the opportunity to exploit the resulting knowledge... of our hard tests!



Alejandro Iglesias





In this second book I have decided to confront relative advanced topics to the traditional technical study that I have not been able to explain in a systematic way in my previous texts or videos until today, which I recommend you to learn the principles and the basic techniques. Some topics tried here are exposed for the first time and I am for sure they will be very interesting for the instructors and those fond of the Muay Boran.

Marco De Cesaris



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The Pleaser

You meet them every day, coming and going. They're the pleasers; people who try to make everybody happy and in the process make nobody happy.

In the martial arts, the pleaser is the guy who cannot make up his mind as to what style he should follow - especially when it comes to the kata. He finds a kata that he likes and enters a tournament. Then he sees a different style with a different kata - one which scored high at the tournament.

"Why, that kata is fantastic," the pleaser says to himself. "What moves! I must learn that kata", and he switches style.

The pleaser has a mind that he cannot call his own. In his eagerness to please, he finds every new kata to be better than the last one. In the end, he will announce to the

"In the martial arts, the pleaser is the guy who cannot make up his mind as to what style he should follow - especially when it comes to the kata"

world that he has founded an eclectic style that embraces the best of all styles. He believes he has abjured the realm of tradition and custom for that which he considers an expression of independence and freedom. I grow a bit weary of seeing people in tournaments simply go through the motions of what they call a kata.

One of my students once asked another person what kind of kata he was doing.

"It is my own," the fellow replied. "I made it up. The people like the fancy moves and that's what counts. The traditional kata are for the birds."

That person will never be a meijin (expert). He has either missed or misunderstood the essence of karate. It reminds me of the miller, his son and their jackass. The story goes something like this:

A miller and his son were driving their jackass to the local fair to sell him. They had not

gone far when they met a group of girls returning from the town, talking and laughing.

"Look there," cried one of the girls. "Did you ever see such fools to be trudging along the road on foot when they might be riding?"

Hearing this, the old man quietly told his son to get on the jackass and then walked merrily beside him.

Soon they came to a group of old men who were conversing together.

"There," said one of the old men, "it proves what I was saying. What respect is shown to old age these days? Do you see that idle young rogue riding while his poor old father has to walk?" "Get down, you young upstart!" cried another, "Let the old man rest his weary limbs."

Hearing this, the father told his son to dismount and got up himself.

A short while later, they met a company of women and children.

"Why, you lazy old fellow!" cried several tongues at once, "How can you ride upon the beast while this poor little lad can hardly keep pace beside you?"

The good natured miller immediately took his son behind him and they rode together on the mule until they had almost reached the town.

"Pray, honest friend," said a townsman, "Is that jackass your own?"

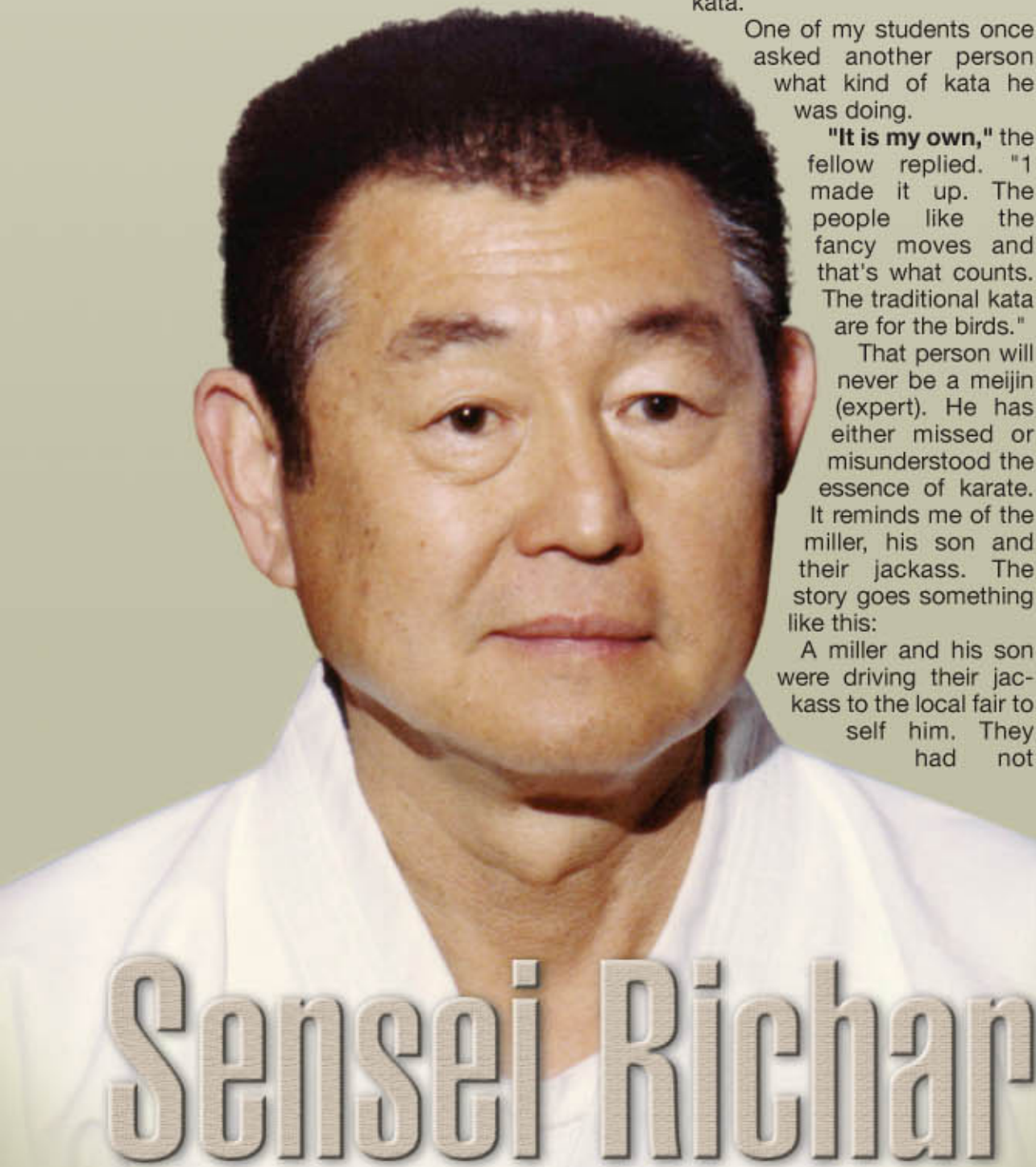
"Yes," replied the old man.

"By the way you load him, one would not have thought so," said the townsman. "Why, you two fellows are better able to carry the poor beast than he you."

"If you think it is the right thing to do," said the old man, "we can but try."

So, alighting with his son, he tied the poor animal's legs to a stout pole, which they shouldered and began carrying him over a bridge that led to the town. Their efforts were so entertaining a sight that the people along the way ran out in crowds to laugh at it. The jackass, not liking either the noise or his situation, broke from the cords that bound him and tumbled off the pole into the river below.

Vexed and ashamed, the old man sadly made his way home again, convinced that by endeavouring to please everybody he had pleased nobody and had lost his ass in the bargain.



Sensei Richard Kim



In an Unknown Place, On a Dangerous Path, an Unbelievable Journey!

- THE FORBIDDEN KINGDOM -

Shot on location in China, THE FORBIDDEN KINGDOM marks the historic first-ever onscreen pairing of colossal martial arts superstars Jackie Chan and Jet Li, and features non-stops awe-inspiring action choreography by Yuen Woo Ping. A formula that simply cannot go wrong!

SYNOPSIS

The story is about a western teenager

named Jason Tripitakas (Michael Angarano) who is very obsessed with Hong Kong cinema and Kung Fu classics. One day, while hunting down bootleg DVDs in a Chinatown pawnshop, he found an antique Chinese staff, an extraordinary discovery that sends him hurtling back in time to ancient China. There, Jason is charged with a monumental task: he must free the fabled warrior known as the Monkey King (Jet Li), who has been imprisoned by the evil Jade Warlord (Cecilia Cheung) for five hundred years.

Jason is joined in his quest by wise drunken kung fu master Lu Yan (Jackie Chan), an enigmatic and skillful Silent Monk (Jet Li); and a vengeance-bent kung fu beauty, Golden Sparrow (Liu Yifei). Together they have a mission to return the staff to its rightful

owner, the Monkey King. Along the way, while attempting to outmaneuver scores of Jade Warriors, Cult Killers and the deadly White Haired Demoness (Li Bingbing), Jason learns about honor, loyalty and friendship. Only by learning the true precepts of kung fu can Jason hope to succeed - and find his way back home.

ABOUT THE CHARACTERS

The Forbidden Kingdom is not the cinematic version of any specific Chinese literary work. Rather, the filmmakers wanted to draw some of the characters and situations from ancient Chinese legends, folk stories and even Kung Fu movie characters as the protagonist Jason Tripitakas embarks on his

Martial Cinema: Jackie Chan and Jet Li together at last!

THE FORBIDDEN KINGDOM

Jet Li Jackie Chan





Chan's second character is actually the "Ru Yi Jin Gu Bang", the magical staff of Sun Wukong also mentioned in the classic. Lastly, the kid's surname Tripitakas refers to how monk Xuanzang is called in many western translations of the novel, "Tripitaka", which actually is an honorary title that monk Xuanzang carried due to his mastery of the Buddhist canons.

Jackie Chan's main character Lu Yan borrows different elements from a group of legendary deities revered by Taoists in Chinese mythology called "The Eight Immortals". As most martial arts cinema fans know, Chan had already humorously played with these characters on his blockbuster film "Drunken Master" (1978), where the great Yuen Siu Tien (Yuen Woo Ping's father) personified a drunken master called "Begger So" - there is no doubt that Chan is playing homage to him in the Forbidden Kingdom. Going



journey to the east. It has been reported that the all the Chinese crew, including Jackie Chan and Jet Li, felt a bit awkward knowing the mix of characters and ideas on one single movie, but the producers are hoping that by exposing a bit of this universal culture to a whole new audience who isn't so familiar with it, it perhaps may stir-up their interest to find out more about it.

The basis of this film's plot is the classical novel "Journey to the West", written in the 16th Century by Wu Cheng'en. Jet Li's character Monkey King is probably the most popular character of this 100-chapter masterpiece that narrates the pilgrimage a Buddhist monk called Xuanzang from China to India. This monk was the source inspiration for Jet Li's main character Silent Monk, but it was later modified in order to help the movie's script - Monk Xuanzang couldn't fight, and Jet Li needed to be able to show his martial skills on the screen.

The staff that Jason finds on the pawnshop owned by Jackie





back to the "The Eight Immortals", Lu Yan is the name of one of them, also known as Lu Dongbin, however in the Forbidden Kingdom, the character Lu Yan relates more to other immortals like Tieguai Li, a homeless beggar who wears a gourd wine bottle across his shoulder and carries a walking staff and Zhang Guolao, an elderly magician who rides a donkey backwards.

Another sample of inspiration is Li Bingbing's character, the "White Haired Demoness", which is based on the anti-heroine of a novel by the same name written by Liang Yusheng during the 50s, which inspired the Hong Kong films "The Bride with White Hair I & II" (1993). Moreover, Liu Yifei's character, "Golden Swallow", is based on a Robin Hood-like beauty played by famous actress Cheng Pei Pei in a number of Shaw Brothers classic films like "Come Drink with Me" (1966). And like that, many more references are present on this film.

ABOUT THE CAST

Jackie Chan - Born in Hong Kong, Chan was enrolled in a Beijing Opera School at age 7 where he spent the next 10 years training in the art of Beijing Opera, which includes a blend of skill such as acrobatics, martial arts, acting and singing that later helped him become a stuntmen and stunt coordinator within the Hong Kong movie industry. Today, he is arguably the most famous martial arts movie actor in the world. Starting his career from early 1970's, he has played roles in over 100 films.

Jet Li - Born in China, moved to Beijing at early age and later began practicing Wushu (the general term for all Chinese martial arts)

at the young age of 8. After three years of extensive training, Li won his first national championship for the Beijing Wushu Team. For the next five years (1974 -1979), he remained the All-Around National Wushu Champion of China. Shortly after that, Li was offered many starring roles including the main character of the trilogy of "The Shaolin Temple" (1982-86), movies that catapulted his film career to stardom. Currently, he is now the best paid Chinese actor in Hollywood.

Michael Angarano - Born in United States, Angarano started working on film and television at the early age of 5 where he guest starred on several important programs. Around the age of 12, Angarano was receiving more complex roles and challenges, and soon his film career also blossomed with critically acclaimed performances. Prior to The Forbidden Kingdom, he did not have any martial arts background but proved to be a natural on the screen.

Collin Chou - Born in Taiwan, Chou began training martial arts at the age of 5 years old. At the age of 12, he began performing stunts on film shoots and landed his first leading role at the age of 18. After serving the military service, he headed to Hong Kong to pursue his acting career as part of

the Sammo Hung stuntmen team. In Hollywood he's best known for his "The Matrix Reloaded" (2003) and his role as Jet Li's father in "Fearless" (2007).

Liu Yifei - Born in China, Liu began modeling at the age of 8 and was trained in singing, dancing and the piano. Moving to the United States in 1998 with her mother, Liu lived there for four years. She returned to China in 2002 to pursue a modeling and acting career and was accepted into the Performance Institute of Beijing Film Academy at the age of 15. Soon after that, Liu received numerous offers to star in various television drama serials rising to unprecedented levels of popularity.

Li Bingbing - Born in China, Li graduated from Shanghai Theatre Academy, majoring in drama. A professional actress for 10 years, she achieved stardom not overnight but through hard work. In 2001, Li starred in a TV series Young Baoqingtian, which propelled her to become one of the most famous actresses in China. That year she was awarded the title of one of the "Top Ten Best TV actors/actresses in China".



ABOUT THE MARTIAL ARTS SCENES

The action choreography for this film was done using the Hong Kong style of action filmmaking; renowned director Yuen Woo Ping and his team, the Yuen Clan, handled all the fight choreography. The martial arts scenes are certainly well above par in terms of quality and quantity with plenty of alterations and some inventive training sequences before an incredible final showdown. Different types and levels of fighting, choreography and sensibility were used, spanning from intense bone-crushing realistic fights to the more epic battle type, including lots of wirework, flips and summersaults.

Each character has its own collection of special techniques and a particular style, the Monkey King uses Monkey Boxing, Lu Yan uses Drunken Boxing and Hung Gar, Golden Sparrow is an expert of Lightweight Kung Fu, and so forth. There are bits and pieces of other styles like Tiger Claw, Snake Fist, Leopard Style, Crane Boxing, Eagle Claw, Praying Mantis, Tan Tui and more. Also, plenty of weapons were employed such as swords, staves, spears, butterfly



knives, arrows, darts, double hook swords, whips, and even the hair of the White Haired Demoness.

The teaming up of Jackie Chan and Jet Li had everyone in the martial arts community full of eagerness. The addition of Yuen Woo-Ping as the fight coordinator raised the expectations bar even more. And the result lives up to the promise of what you would anticipate from these exceptional martial artists. Having worked with both actors in the past, Yuen was able to envision interesting and staggering fight choreography for both titans with great ease. Chan and Li demonstrated to have incredible chemistry together, martial arts choreography chemistry. Both actors have written on their respective internet blogs about their experience fighting each other. Chan said to have felt in complete harmony with Li's movements, a feeling he hasn't had for over 15 years. The same feeling he used to have when he worked with his Beijing Opera brothers Sammo Hung and Yuen Biao. On his turn, Li declared that the opportunity to square off with Chan was a life-long dream finally coming true. He expressed how in the past he rarely could complete fight sequences with more than ten movements because most of his fighting partners could only do three or four movement in one take, which was not the case with Chan. In fact, their duel went by in such a quick blur that the cinematographer and the director decided to slow down the camera speed so the moves could be seen. Even Yuen Woo Ping said that they were too fast.

In summary, the long awaited "J&J Project" has become a reality. The Forbidden Kingdom is a fun combination of spectacle, martial arts flashiness, sublime silliness and anti-gravity action. We have the two best martial arts movie stars -

Jackie and Jet - working together under Hollywood production values. The characters are well drawn, the cinematography outstanding, and on the martial arts front, the choreography mixes old-school inventiveness with cutting-edge special effects, always with a comedic bent. Certainly, the film will completely entertain all audiences, and the epic battle between Chan and Li perhaps will become legendary!





JEET KUNE DO

INOSANTO ACADEMY
LOS ANGELES, U.S.A.



The Guardian of Jeet Kune Do



35 years have passed since the death of Bruce Lee, but the Little Dragon's legacy to the martial arts: "Jeet Kune Do, never before has been as popular as it is today.

Bruce Lee became world famous as an actor, but the man was first an foremost a gifted martial artists decades ahead of his time, both in fight concepts and training methods.

Jeet Kune Do in my opinion is one of the true "treasures" of reality conflict handling and it is no coincidence that the art nowadays is mainly carried on by teachers who, after years of

experience in various martial arts, have concluded that Bruce Lee's work is the ultimate martial arts formula.

Jeet Kune Do practitioners operate within a free framework of concepts, which allows them to develop various techniques and reactions, based on adaptability to any given situation.

Bruce Lee's art isn't a specific fighting style, it isn't even a defined system, but more a number of elastic fight concepts, which can be enhanced or even altered in accordance with the abilities of each individual.

The person most responsible for the survival and the development all over the world of Bruce Lee's martial arts legacy, is the Little Dragon's close friend and training partner Guru Dan Inosanto, an English language teacher and sociologist with a university degree,

With his methodical way of thinking and large

experience in various martial arts, Inosanto played an important role in assisting Bruce Lee in developing his revolutionary training methods and in codifying the fundamental ideas of Jun Fan Gung Fu and later on those of it's natural successor: Jeet Kune Do.

If Bruce Lee was the inspired one, Inosanto was the catalyst used by him to develop Jeet Kune Do.

Proof to the above is the fact that all of Bruce's original notes texts and drawings concerning the development of Jeet Kune Do were handed over to Dan Inosanto.

This priceless material later was published in the historical book "The Tao of Jeet Kune Do".

Guru Inosanto, today 72 years young, was kind enough to give us the following exclusive interview.

Interview

CN: Guru Inosanto, please tell our readers a little bit about yourself and your beginnings in the martial arts ?

DI: I was born in the town of Stockton, California on July 24, 1936 of Filipino decent.

At age 10 I started practicing in Judo, Jiu-Jitsu and Okinawa-Te (Karate) with a friend of the family called Vincent Evangelista, I did this for about two years.

At the time Japan had just surrendered at the end of World War II and guru Evangelista came back from it with a lot of knowledge.

I also learned a self defense system from his brother called John, which in the Philippines is called Pangamut.

I didn't however get seriously involved in the martial arts until I was 19 during my freshman year in college, I first started training again in Judo and later on studied Kung Fu with a Chinese teacher called Ark Yue Wong.

Later on after I was dismissed from the army in 1961, I started learning Kenpo from Ed Parker.

I obtai-



Text: Kostas Agyriadis

Photos: Kostas Agyriadis & Keysis

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ned my black belt in Ed Parker's Kenpo in 1964 and subsequently became head teacher next to Parker.

I really liked Ed Parker as a person and believed in his fight system and so I stayed with him as head instructor until 1968.

Parker was a visionary, lightyears ahead of his time and a true genius of the martial arts, always on the search for broadening his horizon and in this he was very similar to Bruce Lee.

BI: You must have been asked this question hundreds of times, but please excuse me: when and where did you first meet Bruce Lee?

DI: I met Bruce during the Ed Parker International at Long Beach in the summer of 1964, where he for the very first time performed a public demonstration.

Bruce at the time lived in Seattle and I in Los Angeles, so we had never met before.

Right after the tournament, Bruce was booked for two weeks of Cha Cha Cha dancing and martial arts demonstrations, at the Sing Lee theatre in Los Angeles' Chinatown.

To my good fortune Bruce needed

a partner for the martial arts demonstrations and so he asked me to assist him; in exchange he promised to show me his fight system called Jun Fan Gung Fu.

For the next four years I continued teaching Ed Parker Kenpo,

but also trained Jun Fan Gung Fu with Bruce who in the meanwhile had moved to LA.

BI: You are of Filipino decent, but I once read that it was Ed Parker who first pointed out to you the value of Filipino martial arts?

DI: This is in a way true.

Of course I had seen some Filipino martial arts in the neighbourhood where I grew up, but I really took notice of them at that same historic first Ed Parker International in 1964.

Apart from Bruce Lee, there also was a teacher called Ben Largusa, who for the very first time showed the American public a demonstration of Kali and Escrima.

The crowd loved it and so did I.

BI: From whom did you learn Kali and Escrima?

DI: You must know that Stockton is the city with the largest Filipino population outside the Philippines.

I asked my father and he took me to guru Regino Illustrissimo, who in turn brought me into contact with grand master Juanito Lacoste.

Lacoste to me was the "Bruce Lee" of Filipino martial arts.

He taught me the 12 fundamental arts of Kali: the knife, the sword, the short sticks, "Panatuklan" also known as Filipino box, "Shikaran" or leg techniques, Filipino wrestling called "Kapulubud" etc.

BI: Bruce many times showed Kali and Escrima related techniques in his movies, but some experts have stated that Bruce never

actually studied these arts.

DI: I trained a lot with Bruce in Filipino stick fighting and I can assure you that he was very good.

Besides, if one enquires about and analyses Kali/Escrima in depth as Bruce did and in no time shows you he has mastered many of its techniques, as far as I am concerned he has studied it.

BI: One of the most famous scenes in Bruce films is the Nunchaku fight in the dungeon of Enter the Dragon.

I once read that you were the first to show the Nunchaku's to Bruce, is this true?

DI: Yes, that story is true.

Bruce was amazing; once you showed something new which interested him, you could be sure that a week later he had mastered it to a higher level than yourself.

BI: Please describe us your personal relationship with Bruce?

DI: Bruce was first and foremost my teacher, but at the same time we also were close friends.

During class I addressed to him as Sifu, whereas outside the gym we were Bruce and Dan.

We spend a lot of time together doing all sort of things, for instance we loved to go to the city library in search for interesting books.

What we did most however was training just the two of us, many times we did one on one sparring sessions, during which Bruce tried out his ideas and techniques on me.

BI: When and why did



JEET KUNE DO

Dan INOSANTO



Bruce change the name of his martial art from Jun Fan Gung Fu to Jeet Kune Do ?

DI: Bruce developed his Jun Fan Gung Fu system while living in Seattle, before coming to Los Angeles.

Jun Fan Gung Fu basically comes from Bruce's Chinese name which was "Lee Jun Fan", to which he added the word "Gung Fu", instead of Kung Fu because that is the way it is pronounced in Cantonese.

As we know, Bruce first started out in Hong Kong learning Wing Chun Kung Fu, which was the basis for his Jun Fan Gung Fu.

Jun Fan Gung Fu isn't exactly a style, but more of a fight system; the big difference between the two is that in the first there are specific techniques and well defined

ways to do things, whereas in the latter one has various options to do things.

Jun Fan Gung Fu is a good system, but in the long run once you have mastered



and understood it completely, you will automatically evolve towards Jeet Kune Do.

BI: How did the name Jeet Kune Do come about ?

DI: Bruce always said "you must intercept the movement of your opponent even before he starts it."

One day I asked him how they say that in Chinese and he answered "Jeet".

As a result, by the end of 1966 the name Jeet Kune Do popped up, which in English means "The Way of the Intercepting Fist".

Jeet Kune Do isn't a system, as Jun Fan Gung Fu is, it is Bruce's personal way and concept of fighting.

All roads lead to Rome as the proverb says, which however is the best way to choose, depends on the traveler and not on road !

Bruce was very open minded and progressive about what he did and a few

years later by the end of the sixties, he actually regretted having added a name to his personal martial arts quest.

He was afraid that by giving it a name tag, it would in some way restrict one's personal development in the martial arts and lead to the broad concepts of Jeet Kune Do being forged into a specific fighting system.

BI: In view of your last remark, I actually read that Bruce asked you to close your Jeet Kune Do school in Chinatown

DI: That is correct, Bruce asked me in December of 1969 to shut down the school, which I did in January of 1970.

After I closed the school, Jeet Kune Do did not end, Bruce and I continued training together and developing it.

The thing was that Bruce was against a large and quick expansion of Jeet Kune Do and in fact had given me permission to carry on his teachings to a limited amount of persons and only under the condition that



Great Masters

these pupils already had a vast experience in the martial arts.

BI: Is Jeet Kune Do therefore something only a chosen few talented and experienced martial artist can truly learn and understand, or can anyone grasp it's essence and profit from Bruce's legacy.

DI: As far as I am concerned the only condition for someone to be involved in Jeet Kune Do is to be honest, serious and spent a lot of time on it.

The concepts of Jeet Kune Do are easy to learn, straightforward, simple, logical and realistic and I believe that there is something in it for everyone.

These fundamentals, the basic ideas and concepts of Jeet Kune Do are essential and of the same value for anyone.

From there on every individual, in accordance with his mental and physical possibilities and talent, evolves his personal Jeet Kune Do differently,

A Jeet Kune Do instructor is much like a sculptor and his student is the material he works with; this "object" in the hand of the "artist" each time takes a different form and shape.

Bruce himself also taught every pupil differently, depending on his/her abilities and what the specific student wanted to achieve through Jeet Kune Do

After Bruce's death I started teaching Jun Fan Gung Fu, as a basis on which a student can build his knowledge and evolve towards Jeet Kune Do.

You have to start with something specific, things can't be all improvisation techniques and whatever comes up in your mind.

BI: Bruce nevertheless made you a third level instructor in Jeet Kune Do.

Are there at this moment others pupils of Bruce, with the same or higher degree ?

DI: No, in fact apart from myself only two other people were certified by Bruce himself to teach Jun Fan Gung Fu: James Lee who is now deceased and his student in Seattle, Tacky Kimura.

BI: So as to Jeet Kune Do are you the only instructor certified by Bruce himself to teach it.

DI: Yes that's correct.

This however is of little importance today, don't forget that all over the world many instructors teach the basic concepts of Jeet Kune Do, taking Bruce's legacy in many different directions.

This isn't by definition a bad thing, as long as these instructors respect the basic teachings, concepts and fight philosophy of Bruce.

BI: Some of your critics say that you have altered Jeet Kune Do, what do you have to say about this ?

DI: I don't understand how anyone who understands what Jeet Kune Do stands for, can say this

I always kept faithful to the things I learned from Bruce however, if Bruce taught me four ways to block and counter a sidekick and over the last 35 years I have learned two more ways, which are 100% in accordance with the concept of Jeet Kune Do, why not use them ?

Also I personally have kept some of the things Bruce taught me in the sixties, even though he himself afterwards had altered them.

Bruce always used to say, that in Jeet Kune Do we do not add techniques, we just assimilate them into our own fighting philosophy !

BI: You played an important part in Bruce's movie Game of Death in 1972, what do you remember from shooting this film ?

DI: To tell you then truth I didn't travel to Hong Kong to take part in any movie, my objective was to meet up with Bruce and train with him.

I ended up staying two months with Bruce and what I treasure most from that short time together in Hong Kong, were are our training sessions and discussions and not so much filming the Game of Death.

BI: Had Bruce changed his training program and his Jeet Kune Do in 1972, as compared to what he believed in and practiced in the late sixties.

DI: Yes, but that was no surprise to me, because Bruce was



JEET KUNE DO

Dan INOSANTO



constantly adding new things to his programs and changing ideas.

Bruce had moved on, but what he didn't realize in 1972 was that you have to pass basic school to go to highschool and highschool to go to university. One cannot study at the highest level, without first learning and understanding the basics.

BI: Guru Inosanto you were one of the pioneers in the early sixties of a training philosophy nowadays called "Cross training". The sixties and seventies were an era where the martial arts were very traditional and strictly divided into styles and groups. Even though being a well respected an instructor in Kenpo and Jun Fan Gung Fu, you always trained simultaneously in different fighting systems. Up to just about 10 years ago, respected martial art instructors would say that one could never really master an art, if one did not commit himself to it for the full 100 %.

How did you cope with this mentality 40 years ago, when you started Cross training ?

DI: The latter might be true for some people, but in general I would say that it is like learning English: at the same time you can study French, German or whatever, as long as you are serious about what you are doing and spend enough time on your studies.

Of course one will be better in one martial art than in the other, but this has to do with your possibilities, talent and personal interest.

The secret of success full Cross training is to do what I call "smart training", that is to look for common ground in the various martial arts.

Bruce used to say: "we have to grasp the essence of each martial art, it is impossible to study all of them in depth, but we can master the main parts of many martial arts".

Judo for instance has over 50 different techniques, of which in a real fight only 4 or 5 will work, why spent time on learning all 50 if you are not a Judo man ?

I was into Cross training even before I met Bruce and at the time it was indeed considered something of a sacrilege.

Bruce and I were of the same opinion on this subject and in the mid sixties (when kickboxing was unknown), we were already sparring full contact wearing boxing gloves and head protector, grappling, doing ground work etc.

BI: Do you still Cross train nowadays ?

DI: Yes I do, under Ajarn Chai Siri-sute in Muay Thai, Brazilian Jiu Jitsu with the Machado brothers, in Shotboxing I train with Yori Nakamura.

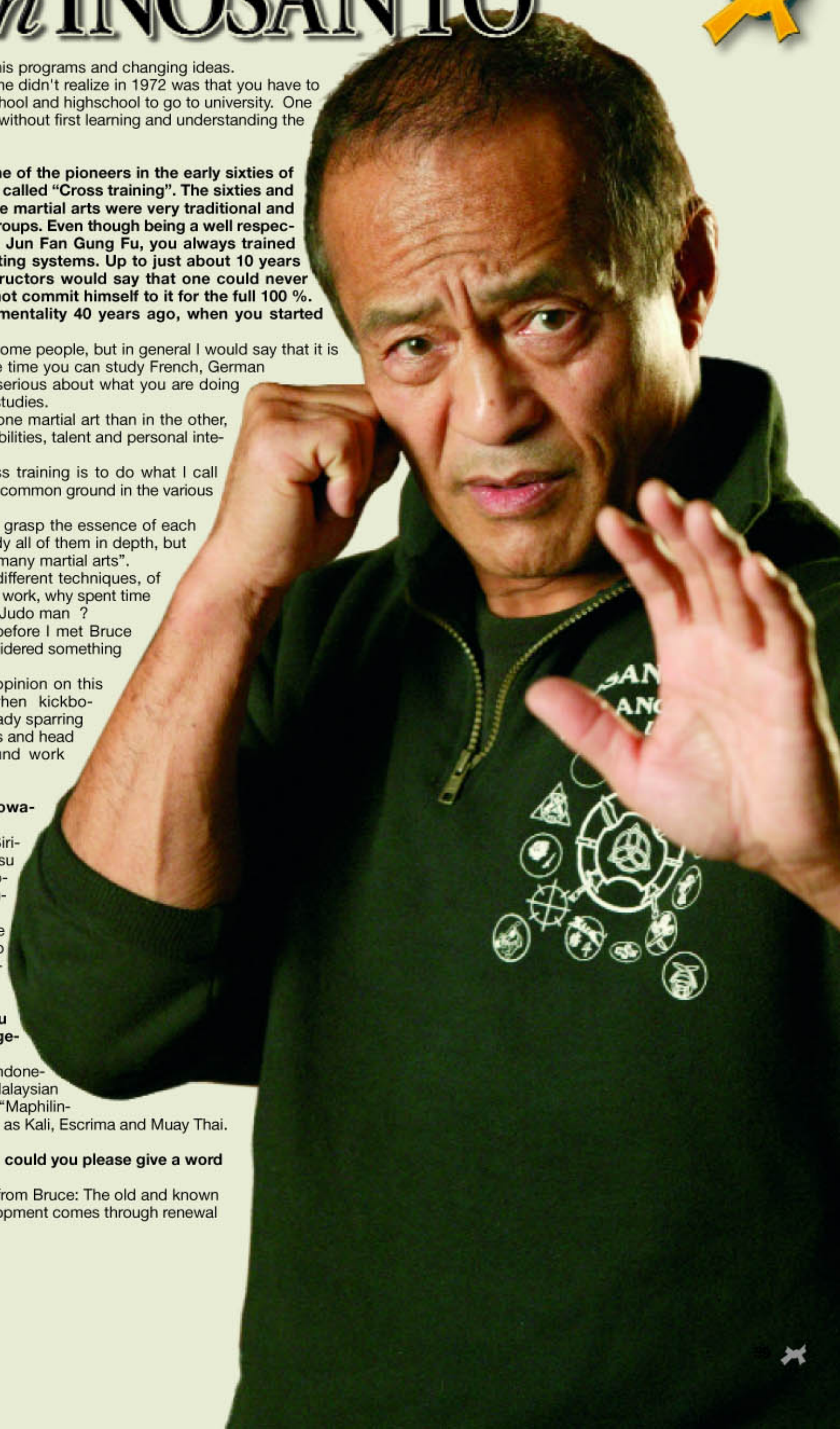
I also do Escrima when time allows, with grandmaster Atillo and Grandmaster Reverend Estillo.

BI: Which martial arts do you teach nowadays in your Los Angeles Dojo ?

DI: I instruct Jun Fan Gung Fu, Indonesian Pentjak Silat, enriched with Malaysian and Filipino elements which I call "Maphilindo Silat", Filipino martial arts such as Kali, Escrima and Muay Thai.

BI: Guru, ending this interview, could you please give a word of advise to our readers

DI: Allow me to quote a phrase from Bruce: The old and known ways offer you security, but development comes through renewal !!





Bringing the latest events in Chute Boxe to the ring language, we can say that the team had not yet recovered from the knock down suffered with the departure of Wanderlei Silva, when it received three more blows.

First an accurate jab (the exit of Andre Dida, runner-K-1 Hero's), then a powerful straight punch (the departure of Ninja), and later another knock down with the decision of Maurício Shogun (Middleweight GP Pride champion - 2005) of leaving the group to create a new team with his brother. Groggy but without losing consciousness, the team received the news that Rafael Cordeiro, main

instructor and trainer of great figures of the team and leader Rudimar Fedrigo's right-hand man, had decided to open a second team in the United States. It is a fact that might mean an accurate counter to the adversary or a third knock down.

In the following pages the reader will have the opportunity to know all the details of what is really happening in the Curitiba team and draw his own conclusions on the outcome of the most important fight of it, which until last year was considered the greatest MMA team in the world.

Text & Photos: **Marcelo Alonso**

Chute Boxe

Crisis in the Chute Boxe

The shrill cries "Heyyy Heyyy" in Japan square in the city of Curitiba that morning of February 7, left no doubt that the departure of some athletes had not changed the training routine of Chute Boxe. On the second floor of the Headquarters, the training led by Wrestling master Christopher Led was at maximum pace, while Werdum trained Boxing with Osmarzinho. In the Octagon there were Cristiano Marcelo, Luís Brito, Fabrício Werdum, Evangelista Cyborg and his wife. I couldn't avoid to feel the absence of Rafael Cordeiro, the only member of the team I've never seen missing a training session and, obviously, Wanderlei, Shogun, Ninja and Dida. We found a full training led by Christopher Led. Among the renown fighters there were Fabrício Werdum, Evangelista Cyborg, Luís Azeredo, Daniel Acácio, Cristiano Marcelo and Michael Costa, but most were beginners.

At the end of training and in the absence of the leaders Rudimar Fedrigo and Rafael Cordeiro, Cristiano Marcello, responsible for the Jiu-Jitsu of the team, brought them all together for the classic "speech" typical of every end of training in Chute Boxe. "There are places available, now it just depends on the commitment of each one of you. Who trains hard and deserves it will wear the first-team T-shirt", said the black belt who, after the training, told us about the departure of the two leading athletes in the team. "It's a natural transition process. The academy has not been made out of a single champion, the secret lies in the technical part we have here and that has continued. We build athletes and you will see the renewal in 2008", Cristiano assured, just six months ago in the Chute Boxe.



Wanderlei Silva and Maurício Shogun left past glories with their master Rudimar Fedrigo, to create their own teams.



Werdum was not comfortable talking about this topic: "Surely this is not good for the team, everyone knows what he is doing and I don't want to go into this story because I have just arrived at the academy and it isn't right that I make comments on these matters. What I can say is that I am very well here, training sessions are excellent and the people are very professional", said the new No. 1 of the team, who ended Gabriel Napão at UFC 80 and should be the next challenger against Minotouro for the heavyweight UFC belt.

Rafael Cordeiro in the U.S.

Despite the bad knock which was the departure of the main icons of the team (Shogun and Wanderlei), the biggest worry at the moment has to do with the departure of Rafael Cordeiro to the United States, to create a second team of Chute Boxe.

Considered by Rudimar himself as the best trainer in Vale-Tudo in the world, Rafael Cordeiro is responsible for the daily training of the whole team. "I have been in Curitiba for six months now and I've never seen a repeated lesson. Master Rafael is Amazing", it is the Werdum's praise, promptly supported by Shogun, who even if he is out of the Chute Boxe want to praise the master's qualities: "Rafael is the Chute Boxe's heart and I don't see anyone in a position to replace him". The day we visited the Chute Boxe in Curitiba, Rafael was in Los Angeles, where he had gone to the new C.G. "I really enjoyed the atmosphere of Huntington Beach, I believe that we will place the academy there", said Cordeiro on the radio, but without setting a date for the moving. "These details must be decided along with the Great Master", Raphael replied.

Up - The departure of the great names gave an opportunity to the next generation in the team.

In the center - Shogun doing physical training with his brother Ninja, in a park in Parana.

Below - Having left the Chute Boxe, Ninja, Dida and Shogun have created the Fight University.



University of Fight

Undoubtedly, the biggest blow suffered by the Chute Boxe has been the unexpected departure of Mauricio Shogun. At the last minute, he decided to follow in the footsteps of his brother Murilo Ninja, who had already decided to move to the United States. "I came into the fighting world thanks to my brother, I could not leave him alone. I had a talk with our mother and I decided that I would go with him. Thus I managed to persuade him to stay in Brazil and to create a team with me" Mauricio Shogun revealed that he has already begun structuring a new headquarters with the support of his brother and of the also former chuteboxer André Dida (runner's K-1 Hero's). The name of the new team will be "University of Fight". Just recovered from an operation on his knee made just after his defeat in the debut (in the UFC 76) against Forrest Griffin, Mauricio has already returned to training and has been confirmed for UFC 84, which will take place in April 19, against Chuck Liddell in London. "It's going to be a very hard fight, because Griffin comes from a victory over Wanderlei and I want to make the debut in my new team with a good start, if possible revenging Wanderlei, who is still our best friend", said Shogun.

About his departure from his former team, former world No. 1 said: "I think the Chute Boxe is still one of the greatest teams in the world, but I think they have failed a bit in the fight evolution. We now will try to come into contact with new trainers, someone from Muay Thai, from Wrestling, from Boxing".

The possibility that the team weakens with the departure of so many champions was promptly rejected by Murilo Ninja: "The Chute Boxe academy has been running for almost 30 years, several people have gone through it and many people have made its star shine, it won't end with our departure. We will continue going towards our future and we will take all good things we have learned to create our team and that everything goes well", said Murilo, revealing that the new team will have a new mentality. "The UF team will be a democracy. Everyone in the group will be able to express himself, to give his opinion on training, contracts... Each one will be free to say anything that might be added, because the team is ours and we are all owners of the team.

We just want to train, just that", Murilo ends.

Anderson: "The Chute Boxe has become a Foreign Legion"

Current UFC champion in the under 83kg category up and considered the best "Pound per Pound" fighter in the world, former member of the Chute Boxe Anderson Silva,

who currently trains in Rio with Rodrigo Minotauro, openly talked about the crisis in his former team. "Everyone knew that sooner or later it had to happen. The Chute Boxe is a great team that had an army around him coming from Muay Thai and today it has become a foreign legion that has totally lost its identity. Let's see what happens. Is a leader who loses an entire army of fighters like Wanderlei, Shogun, Ninja, Cunha, Pele, right? Or is it us who have gone mad? I hope they will learn from their mistakes and they won't let the team finish", added Anderson Silva.

Interview: Rudimar Fedrigo talks about the crisis

Since 29 years ago he raised the Chute Boxe, Rudimar Fedrigo never had gone through such a delicate time leading his team. A few months after being invited by the Mayor of Curitiba, Beto Richa, to be the superintendent of the Sport Department, the Master was surprised by the departure of four great figures of the team, Wanderlei, Shogun, Dida and Ninja, and now he will have to deal with the likely transfer to the United States of his right-hand man, Rafael Cordeiro. Faced with this delicate situation, the creator of the team sees no other choice but leaving the political post and return to the Chute Boxe. In the following interview, given in exclusive in his cabinet in the "Sport and Leisure Department of Curitiba", Fedrigo spoke of his regret at the departure of his pupils, he revealed that he would leave the post to lead the team again and said: The Chute Boxe won't disappear!

Budo International: Given the difficult times the Chute Boxe is facing, how will you act after the departure of the two greatest icons in the team?

Rudimar Fedrigo: Facing the time of restructuration the academy is living, I see no alternative but to leave the post. I think I will go back to activities in the Chute Boxe mid-April. I get out of here but I am not completely leaving it, because Mayor Beto Richa is a person I appreciate very much, I believe in him, he is young, he loves martial arts and he has been considered the best mayor of Brazil. I



From top to bottom: Upset for the departure of the two main pupils, Rafael Cordeiro, main instructor of the team, is going to open a branch of the Chute Boxe in the United States; Fabricio Werdum is currently the main athlete in the team; Rudimar Fedrigo: Creator and team leader, spoke in an exclusive about the losses and revealed his plans for the new era of Chute Boxe; Anderson Silva: he was the first who left the team, and nowadays he is considered the most complete fighter in the world of MMA.

Crisis Chute Box



must thank him this opportunity, which has been a very good experience. He has shown that we, the representatives of martial arts, are ready to take on responsibilities, that we are intelligent, because sometimes society thinks that we only know to hit.

BI: What do you think to do after Rafael, your main instructor and right-hand man, moving to the U.S.A.?

RF: The truth is that Rafael is helping me because some time ago I wanted to live in the United States and he offered to do it for me, to keep our structure there, where he will work with the staff he trusts. Of course, here it would be a great loss for the level of training. Rafael is a great coach of Muay Thai, Jiu-Jitsu and Vale Tudo and we will have to see how we replace him here in the academy. So far, his departure has not been confirmed yet and we keep the same technical team. Rafael in general coordination, Cristiano Marcelo in Jiu-Jitsu, Nilson Castro (Muay Thai), Christopher Led in Wrestling. Alejo Morales also will work with us in Wrestling and physical training. This year I also want to come closer to the Gracie family. In fact, there are many plans I will talk about shortly.

BI: How do you take the decision Wanderlei, Dida, Ninja, Shogun's decision?

RF: It has been a cycle that has been closed, but I prefer to keep the good memories when they were here. There

were good moments, with many victories. If we balance the percentage of won fights that Wanderlei, Shogun and all the athletes who have left had on our side, you'll see they have had percentages of 85%, 90%. But they have wishes, dreams and I think they should persevere in running after their dreams. I know they have been important for the academy, but deep down they know that the academy was very important to them. An athlete is not made without much effort, trainings on Saturdays and Sundays with rain, cold... and I think I knew to lead their career very well. But we mustn't forget that the Chute Boxe is a professional academy, it is not charitable or philanthropic. The fact is that they never will be able to forget the academy, many of these athletes grew up in the Chute Boxe, there are athletes who even lost their virginity being students at the academy. At least I hope to receive gratitude and appreciation, even though it is very difficult to expect that from human being.

BI: Had you expect this decision or has it been a surprise?

RF: With Wanderlei it was something natural, he had already announced he was leaving, he had been preparing his departure and that was something we expected. Ninja's departure was also expected, but Dida and Shogun's departure was a surprise, because two days before leaving, Shogun had assured me that despite Ninja's decision of leaving, he would stay in the team. Then he phoned me and told me he was leaving for reasons

which are not worth explaining. They were big losses, but we have learnt a lot with them and we will make the team stronger and more professional than what it already is. Unfortunately, nowadays we can't believe in words and promises, we must sign contracts, like in a professional academy.

BI: The Chute Boxe was always a close team where the athletes defended the flag tooth and nail. May the mentality of globalization in MMA have influenced the departure of these athletes?

RF: Perhaps it has, but I still say that I am sure this doesn't have a good result. It is like a football player who needs to be within a club. After he has left, it is pointless to complain and say that he feels nostalgia about one or the other; he left, he went down in history. Those who really lose motivation to wear the colors and raise the flag of the academy have to leave. Within our philosophy there has to be a hierarchy, the athlete must respect and trust the master for training issues. The fact of re-starting will be useful to get some fresh air. I was saddened by how these departures have happened, but this is already past and I feel renewed for this new challenge of showing that the academy can make other champions.

BI: Shogun, Dida and Ninja stated that within the Chute Boxe there was no dialogue. Do you agree with this?

The Chute Boxe, which always had problems to have representatives in the heavyweight, has now Fabricio Werdum, its only real hope for awards in the UFC, the greatest tournament of MMA in the world.



RF: In the Chute Boxe it is the teachers who take decisions about the training. We know what we are doing, we don't have only one champion, we have six champions and that is not by chance. The team is really good, the philosophy is good. Only time will tell who are right and who are wrong, but I think it's a mistake the fighter hires his own trainer, I think that the athlete has to have a team, with athletes from different styles, with different training sessions. This is what I think.

BI: The big names that have been created here have left; today, the main stars of the team are Werdum, Cyborg and Azeredo, who have come from outside. What do you think about this change?

RF: This is normal, it is no problem, they will continue and they will be the base. The Chute Boxe became a worldwide reference. Today many athletes daily phone me from Brazil and abroad, because they want to train with us. We will continue to have athletes trained in the academy and others coming from outside, but everybody here fights for our flag. I think that when an athlete stops fighting for a flag, he gives up fighting, whereas when he feels that responsibility of the entire academy relying on him, he goes further. The Chute Boxe is an academy that is like a big family, which makes champions and teachers. There is Cunha, for example, who gives classes in Muay Thai in the BTT, the only qualification he has is from the Chute Boxe; there is Diogenes, who works with other, and he also comes from there.

BI: Would you agree to receive back those wishing to return?

RF: I think I would, anything is possible and the unexpected always happens (laughs). Even as some of the departures have been caused by a misunderstanding that finally ended by not being understood. So I don't close the door to anyone, because all athletes who left, did so for a unilateral decision and not for a bilateral decision, they haven't been expelled from the academy.

BI: Would you change something if you could go back?

RF: I think that the fact of having been absent may have affect, for the role I took on, but when I was offered that position, I called the athletes and I had their approval. Despite this, some of them have even used this fact as an excuse, saying that I was very absent, but I have always been in touch with teachers and seeing what we could do to improve every fighter.

BI: Minotaur said that in Japan there was a super valuation of the teams, while the Americans were more interested in athletes. Do you agree?

R.F.: He is wrong. I have talked with great businessmen of American and Japanese events and what they want is to value the team. This has always been the global trend. Time will show that the teams will be strengthened by events, and athletes will also do.

BI: What do you think about that first fight of Wanderlei outside the team?

RF: I think he is adapting, it is logical that he have felt the changes. It is a pity that he hasn't contacted us. Had he done so, I might have advise him for the fight. I

think there had even been very little time to prepare him. I hope the next time he will get teachers who will know to mix the arts. I don't mean to underestimate his trainers, but he had just two fight trainers. I think he stayed too much in Boxing, he should have used more blow combinations and also have tried to knock Chuck Liddell down. After watching this fight, I think he can't fight for the title just now, he will have to make two or three excellent fights in order to have the right to fight for the title. But certainly, Wanderlei is a person difficult to beat, if the day of the fight he is on shape.

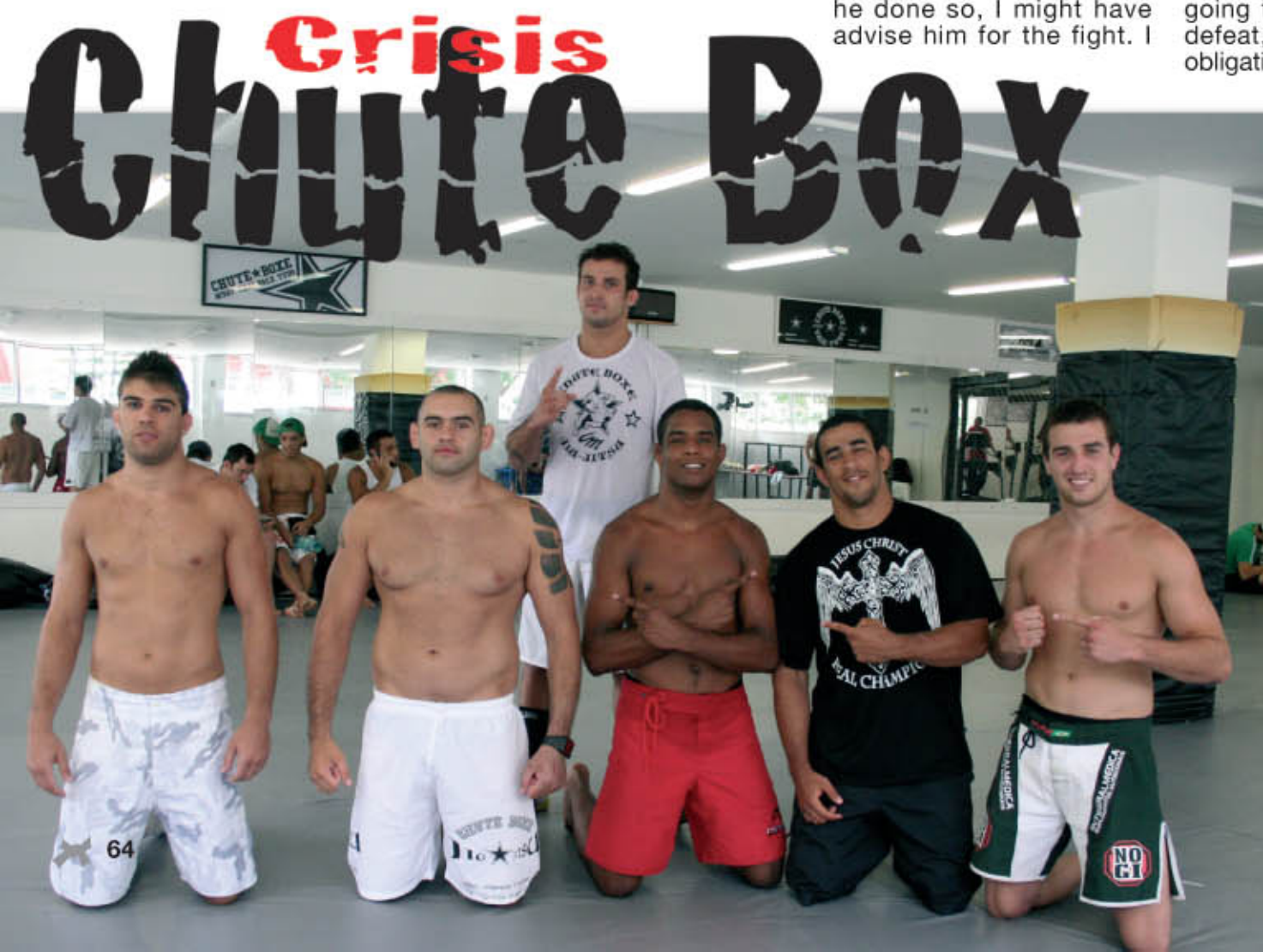
BI: Are you open to new names?

RF: Yes, we are open as long as people accept with humility our norms, because here we have different norms and rules of behaviour. The Chute Boxe is a closed group. We have training timetables that must be met: at the events the athlete has to have breakfast and lunch with the team, our athletes can't chat with opponents before the event, there is a lot of rules.

BI: Don't you think that this behavior makes the Chute Box athletes reputed to be not very communicative?

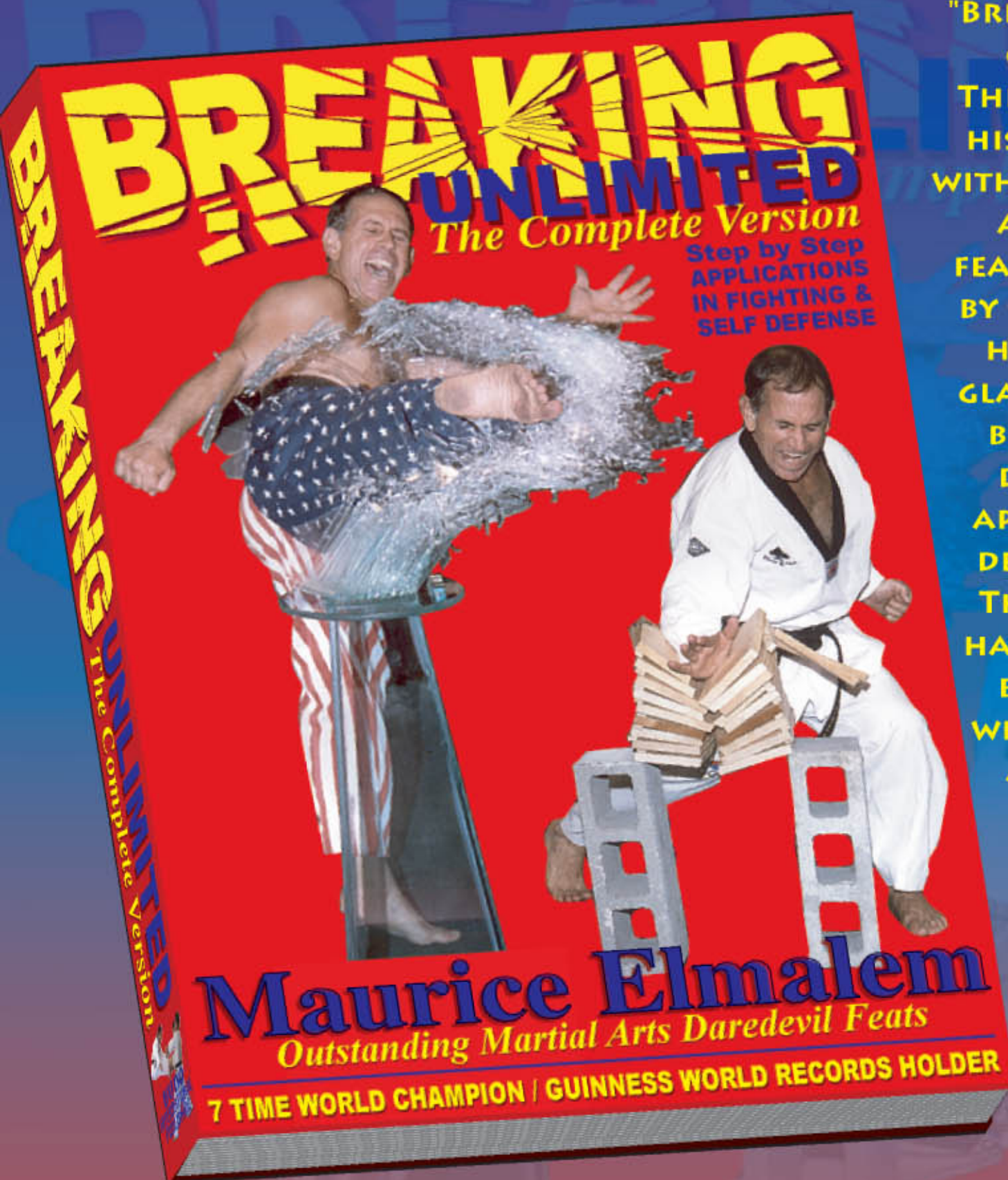
RF: Many times people saw this as a lack of communication and it isn't, is a way to protect the fighter. Keeping the fighter more sheltered, more confident, getting out into the street together, eating together. Not letting the fighter think about the wrong things. Many people say things that are not true, those are who I call "cricket sellers" (laughs). I am worried that my athlete may found a cricket seller who tells him disturbing things. I like my athlete to hear positive things like: "you're going to win", and then we accept the defeat, if we lose the fight. That is my obligation and I will always defend it. I can even fight to defend my fighter. I also demand that the athlete comes in with the academy name and this is the annoying part of being leader of the academy, but the philosophy at the Chute Boxe is this.

Cristiano Marcelo, master of Jiu-Jitsu in the academy, with five talents of the New Generation: "It is time for the reserves to fight".



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