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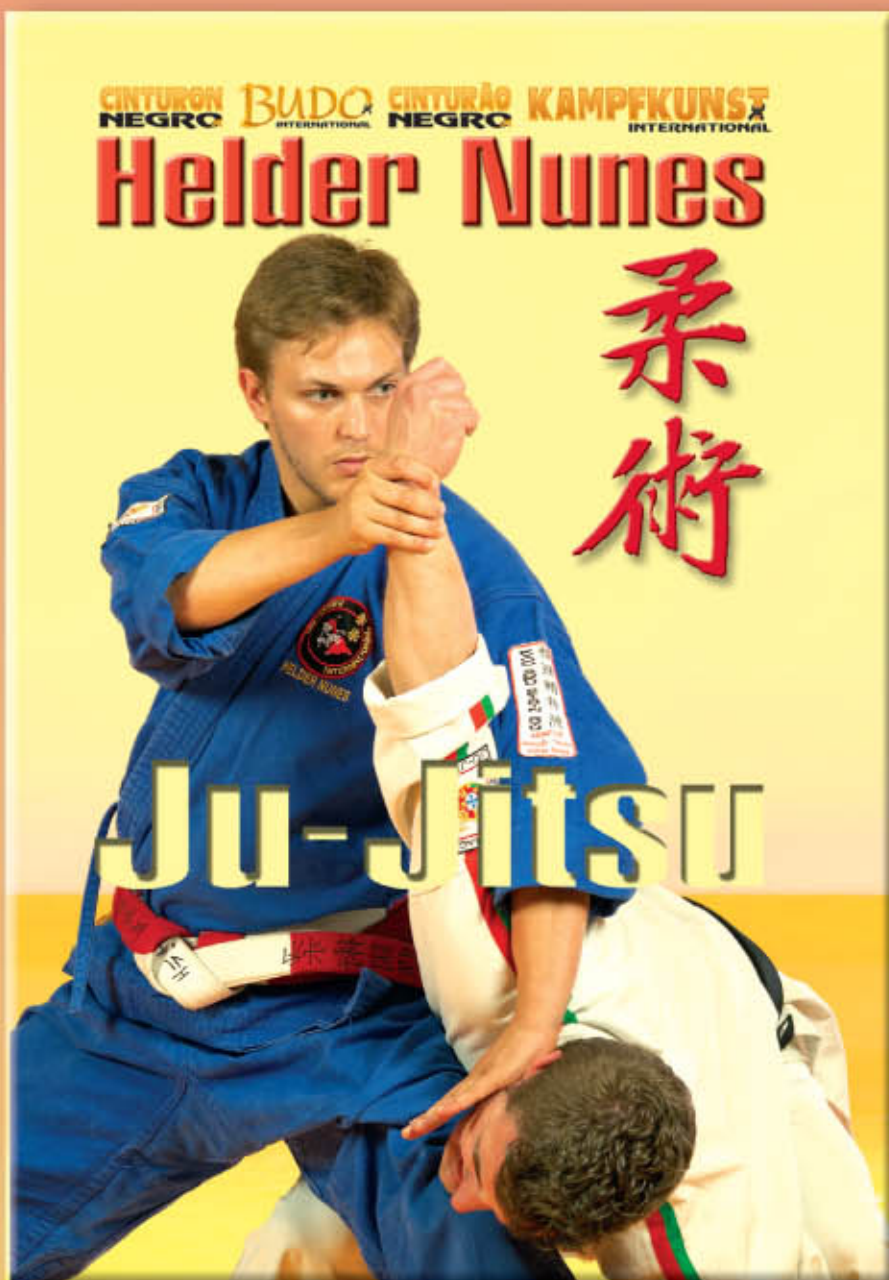
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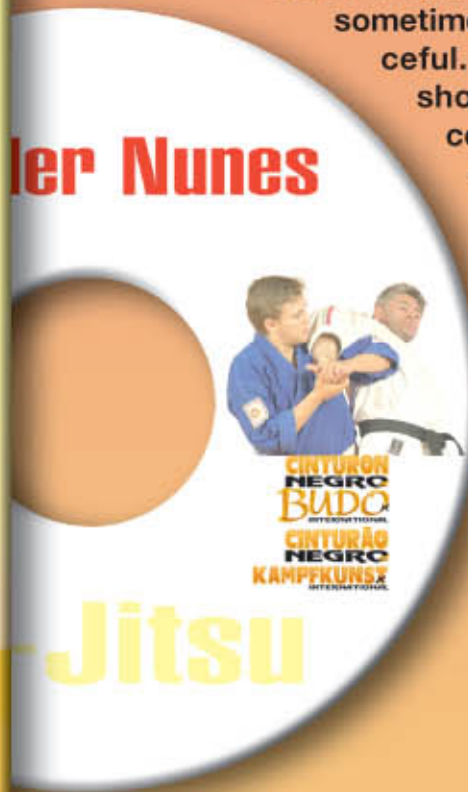
# Helder Nunes

# Ju-Jitsu

# 柔術



Shihan Helder Nunes, 6th Dan Jiu Jitsu, is the International Coordinator for the International Jiu Jitsu (JJI), and leader of Kyoo Soku Seishin Ryu (Style of Fast and Powerful Soul), a School that includes the two sides of its creator, sometimes tough and dynamic, and sometimes gentle and peaceful. This first work shows the essence, concepts and techniques of the Ju-Jitsu practiced at the JJI, supervised by Great Master Soke R. Morris; a powerful, rough Ju Jitsu, completely focused on self-defense and on a direct and economical concept of combat.



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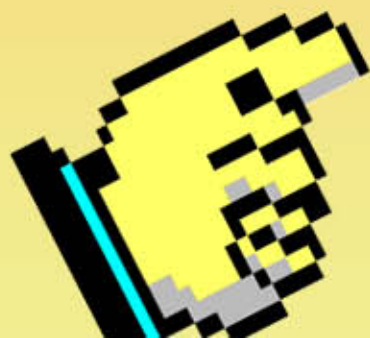


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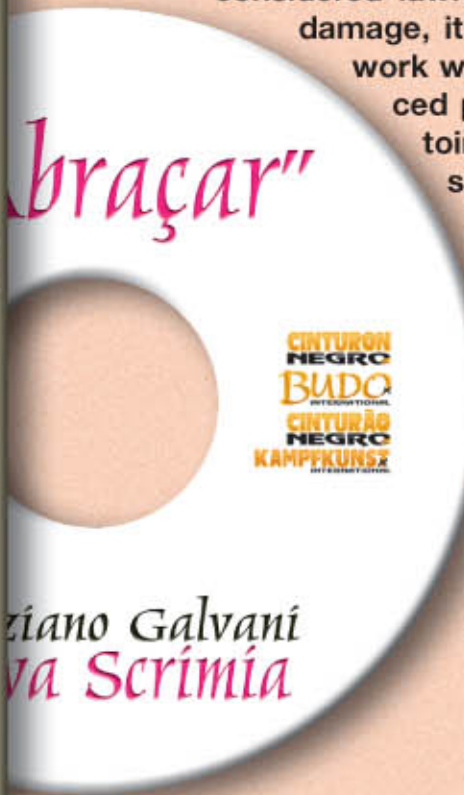
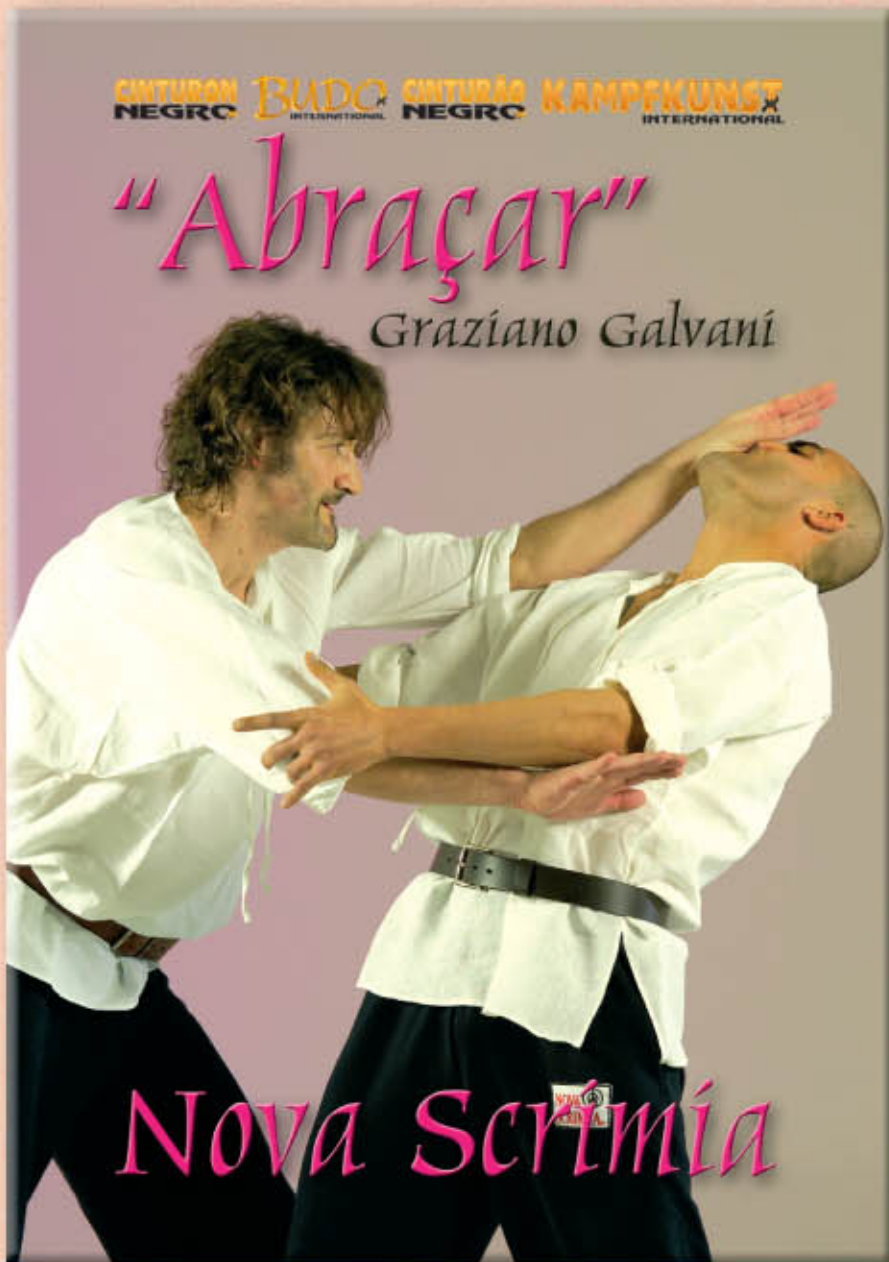
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# "Abraçar"

# Nova Scrimia Graziano Galvani



"Abraços", or the Art of hand-to-hand fight, is one of the three main disciplines of unarmed combat of ancient Italy, where every technical gesture was aimed at the survival and every action, including the most brutal or harmful, was considered lawful. It was not about limiting the damage, it was about life or death. In this work we will study the main and advanced principles of the technical repertoire, different techniques of the "8 skills" required, as well as a chapter devoted to the application of this Art in current contexts of self-defense. It is a new tribute of Nova Scrimia to the Italian school of weapons, to the European martial tradition and to the extensive Western culture of combat.

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# **X EDITORIAL**

## **THE TRUE MASTERS 2**

*"There is nobody here talking, giving advice, feeling pain, or experiencing anything at all. Like a ball thrown against the wall, it bounces back, that is all. My talking is the direct result of your question, I have nothing here of my own, no obvious or hidden agenda, no product to sell, no axe to grind, nothing to prove"*

**U.G. KRISHNAMURTI**

**A**n issue like Mastery would need much more space than what we have had so far, and even if we are living in a time when you need to be concise, this second chapter on the subject is essential.

Mastery requires humility to be real, as we saw in the previous chapter; fluidity, rigor and economy. A Master, if he is really so, should emanate joy, because without it, he was not a Master or anything... I am not talking about that omniscient and devout joy, of those who seem to be taking the Annunciation of the Holy Spirit, of the transcendent visionaries, but the other joy, which exudes simplicity and spontaneity. The man does not have many reasons to be happy, beyond the fact of being alive. A Master knows that that is all and, satisfied with it, enjoys every second of his life, and that is evident.

Mastery gives that natural perspective and serenity. Those guys who always look serious and transcendent are not Masters, but tricksters playing their role, or not less serious, tormented schizoids trying to believe and making others believe that they are the very image of St. Francis of Assisi. Many people had made a therapy out of Martial Arts, which is fine when they are students, but in assuming the role of teachers, they end up not being able to avoid projecting in their acolytes their own pathologies.

Thinking that oneself is quite special, a visionary, a chosen one, or something like that is usually an unmistakable sign that something is not working inside. Anybody can have his own epiphany, that is a matter that can come in the menu of life, but on their way back, many get lost or insist on not returning at all. While we are in this world, such is life and walking around trying to be inside others is not natural, that is, it is not wise. Anyone who wants to convince others of his superiority is in fact going lower than them. A true Master does not look for the approval of anyone, he does not need the others to acknowledge him as such, he may even go unnoticed if we do not pay attention to the details, or if we do not see him in action.

Besides, a Master must be polite with his students, not customers, and treat

them with respect. Not knowing something does not make you inferior to the one who knows it, nor gives him the right to abuse of your situation. A Master demands and must do it, absolute commitment, but he should not abuse of his power over the students, because it will always pass the physical space of the dojo. Being flawless in that relationship is something natural in a good Master, and like good Masters, it is a very rare fact. Any relationship of inequality is a temptation to abuse if one is not fair, and fairness and balance are another sign of real Mastery.

The simplicity and spontaneity are signs of economy, a virtue that we have previously shown and which is absolutely essential in any good Master. While in the dojo, kwon or gym, the rules of protocol must be followed; outside, nothing can replace spontaneity when there is true respect. A good Master, as your own father, is what it is, it is not "your friend", but he will always show himself gentle and loving to his students. This, along with his commitment, makes good Masters enjoy the affection of their students. A Master is respected, but especially loved by his students, and that is always obvious. A relationship of respect and affection for a Master is an unmistakable sign that you have a good character and that things work, in other words, that there is a balance.

Devout worshipping, well... that's another question. When a Master is so, he does not allow his students to worship him. Here, sooner or later, we are all equal in death, so nobody can be proud of anything. Vanity is the fruit which ripens on the tree of deception; a good Master is sincere and wise and does not surrender to it and even less to the idea that others worship him.

The fanaticism of a teacher is often a source of slavery in his disciples. Slaves of an outsider to resolve their internal conflicts, to make for them what nothing or nobody else can do but themselves, since the source of all misery lies in our ignorance. We are therefore each and every one of us the only ones who can do something about it, with a big and sustained effort over many years. There are no highways to truth, to wisdom, or to well-being; those who transmit a speech different from this, will be

walking along the paths of the "re-ligo", "the link, the new union through someone" (religion) and these are not the paths for a wise man, for a Master. A Master teaches you to fish, he does not give you the fish and then he gets it back in cash or in submission. Receiving the fish creates dependency, whereas the only role of a Master is helping you get rid of your shit, not replace them for others. The relationships of dependency are always bad for both sides, even if one looks better than the other at first sight, and those who act like this, for opposite reasons, end exhausted, unhappy and even miserable. The dark side of the force always lurks the jedi, because when you use the force, it will inevitably use you. The dark side always lurks because the power that it offers is always so tempting and handy, "I have finally solved everything", it is so vampirizing. Then, being manipulated or becoming a manipulator becomes almost indistinct and everything is a source of pain, failure and negative dependency... bad vibrations! ... Keep yourself away from any omnipotent temptation, since either active or passive, sooner or later, it will end badly... and for everybody.

Visionaries or parishioners, there is an author I strongly recommend: U. G. Krishnamurti, who has nothing to do with Jiddu, more famous and with the same surname. There are many free online interviews with him. Here is a man who lived a real epiphany, and yet took care to avoid being worshiped, attacking everyone who tried to do it. It is a true vaccine for the most recalcitrant mystics. Take the time to read it, if this is your trend, even if, as my friend Paco says, we really do not change and those who show schizophrenic signs, will be basically trying to adapt to their own imbalance; biology commands and the "ideas" fly with the wind. At least those who are on the "edge" will have a hold here to reconsider things; I liked it and enjoyed a lot his comments out of place, like a pig delighting in its pigsty.

However, Mastery is not equal to perfection. Perfection does not exist, in other words, everything is perfect, so there is nothing to highlight from anything. Just a good Master has achieved a high degree of tuning of his





own instrument and he plays it with majesty, grace and economy. In his way he has found difficulties and pitfalls, and given that we are all more similar than we would like, he can fairly make his own summary, his map of the path. He will not lend it to you, that is not possible, but he can go with you, illuminating your own path, if it is yourself who walk with your own feet. Therefore he is also called guide or Sensei ("he who is looked at").

Acquiring skills is not a sign of wisdom, but a sign of having acquired skills. A Master is wise in addition to skilful, so he can play his role flawlessly, and this is what really makes him a Master. The skilful person, however suggestive of his achievements, will get sick like you and eventually, sooner or later, he will die too. If he does not eat, he will die, if he does not shit, he will be constipated. He may delay his business for training, but he will have it; he may reduce the expression of his wishes, but just by scratching the paint a bit, the surface arrangements will appear. Here we are all passing through, and I would say almost as a gift, so walking around farting higher than your ass is as stupid as spitting upwards. A Master with a certain level knows this and therefore he can't be neither arrogant nor pretentious.

Elegance is also a natural consequence of Mastery. This is the result of the economy in the use of force and energy, but this virtue in itself does not make anyone a Master. Some people have natural elegance and some people have had to fight against themselves in order to achieve it.

As you can see, it has taken longer to me to say what a Master is not than what he is. Warnings are never enough for mariners when the sailings are as uncertain as those we have to live. It is not that making a mistake in the choice is a very serious problem, one can always correct the course if he knows to do it, but what often happens is that this correction takes blood, sweat and tears. I have been very fortunate in my path and I have always attracted and / or have been attracted by high-level Masters in different areas of knowledge, but I know I am lucky and this is not the rule for everybody. Personally I have been reticent to everything which smelled guru, holy man or over pious; they fear me and they have not resisted any of my verbal assaults. I have seen, however, pious hosts of slaves follow these individuals like calves to the slaughterhouse and there was nothing to do. Even if they are not my cup of tea, there they are, doing their job because someone buys their products; every man for himself and, as my friend Lorenzo says, "being a guru must be very tiring", so they also have to work hard. However, it is in my nature whipping when I smell devout, mystical or visionary and if my writings can be useful for anybody in the path of his manumission, I will be as happy as a clam. I know however that for every rip there is a patch... I hope you will not be it, dear reader; one more person "out of the wall", I must admit it, really pleases me.

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## JACKI CHAN



p. 12

We've seen the homage and allusions of "The Forbidden Kingdom" (2008) to the characters from Chinese legends and Kung Fu movies. We've learned about the real meaning of the word "Kung Fu". But for those who wanted to hear about it from the "Drunken Master" himself, this is your opportunity.

## BUGEI NAGINATA



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This month we take back the series of works on the different disciplines which make up the BUGEI, probably the best preserved and most complete Japanese Martial tradition, which includes multiple works with weapons and empty hands.

## M.M.A



p. 16

Learn the history of Brazilian giant Antonio Pezão, holder of the heavyweight belt of the Elite event, who is becoming the possible candidate to break the invincibility of the best fighter in the world, Russian Fedor Emelianenko.

## JIU-JITSU



p. 50

Without the revolution the Gracie did in Brazil and later all over the world with the UFC (USA) and the Japan Open, we would be probably living a completely different reality...

# Zusammenfassung Sommaire Sumario

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## WUSHU



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Wushu is divided into two main categories, namely, the "external" school and the "internal" school. Moreover, for a better guidance in the extreme range of styles, the decision was taken to name every style known at the south of the "Yangtse", depending on their geographic location, the general term "Nanquan" or "Southern Fist" and those at the north of the "Yellow" river, the term "Beiquan" or "Northern Fist".



## AIKIDO



p. 20

Kisshomaru Ueshiba, born in 1911, was the son and heir of the founder of Aikido, Morihei Ueshiba. Kisshomaru was a faithful offspring, he was very close to his father and eventually he was the great defender of his dream, making of Aikido a tool for improving the human being all around the world.

## AIKIDO



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Doubt, sensitivity and curiosity are three different feelings, but at the same time they are very close to each other and the practitioner must always bear them in mind.

# Summary



# Sumario Sommario

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laido

# advanced Iaido Mugen Kai

# Sueyoshi Akeshi

居合道

Text: Sueyoshi Akeshi

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**Each Martial Art is a journey to oneself, a method of changing the perception into a path towards the total presence of Being in each act. Therefore, we can say that the martial learning not only lives on technique.**

**In this collection of teachings on Iaido which Great Master Akeshi is going to show us, we can perceive the depth of a Master, making us aware not only of the technical details, those multiple details that usually go unnoticed in the performance of the forms, but also and especially of those changes of perception which involve the concatenation, the perfect and absolute concentration leading to the unification of mind and body. This work, "Advanced Iaido", is completed with the video on the subject that is already available for students.**



*Alfredo Tucci*

## The Hidden Keys of learning





## **GIMON, SENSAI NA KANKAKU, KOUISHIN**

Doubt, sensitivity and curiosity are three different feelings, but at the same time they are very close to each other and the practitioner must always bear them in mind.

Keeping this line of thinking, his attitude will be that of a student always willing to learn and evolve, not only technically but also mentally and spiritually. Only in this way he will achieve a high level in terms of Martial Arts. But the secret is never being satisfied, which does not mean to feel dissatisfied with what the Master teaches, but dissatisfied with oneself. Through the doubt he will find more doubts, through sensitivity he will be even more sensitive and receptive to the feelings the training transmits to his body, through curiosity he will be even more curious and thus we will enrich his technical knowledge.

There are three important maxims, which are closely linked to each other and can never be put aside.

Acting in this way, training becomes ever more interesting and attractive, because it will be a constant challenge for the practitioner throughout his life, putting obstacles and barriers that can only be broken by him.

Now I will write on each of these three maxims, extremely important for the MUGEM KAI system.

### **GIMON**

#### **Gimon means doubt.**

Every practitioner should have doubts, not doubts about his Master but about himself. Not doubting about what he does, but constantly questioning himself, seeking answers in his body during training. Doubt is a great stimulant to make the training more interesting. If we do not question, our technique will start to wane and we will be most likely to abandon the Martial Arts, or to let our ego grow and we will lie ourselves. If we do not doubt about anything we will think that we know everything (the forbidden words for a practitioner of Martial Arts). Also for this reason we follow a Master, so that he can give answers to our questions, telling us the right track to follow, but we must not ask everything to our Master, it has to be us who develop an answer for those doubts. The Master just shows us the right way, but it is us who must walk through it.

The practitioner has to be tenacious and demanding with himself. He has to be hard in his training and repeat as many times as necessary. Only then will he find clear answers to his doubts, but above all he must never be satisfied with

the results of his training. The doubt must be a constant in the practitioner's life, only in this way the results will begin to flourish.

The technique is very important, a practitioner must constantly "punish" his body, looking for answers in his reactions; these reactions will give the body many answers. Only with much intensive training, we can draw conclusions as answers to our questions, and whenever we get an answer we must question it again and start a new round of doubts and answers.

The same goes for our attitudes, reactions and decisions. We should always question ourselves, not in a negative way, but in a constructive way, and not just at a technical level, but also at a personal level. A practitioner of Martial Arts should ask himself whenever he has attitudes, reactions and decisions. In that way he will be constantly evolving, not only as an individual but also as a citizen of the society where he is immersed, not creating animosities or injuring sensibilities. In short, a person becomes more balanced and he is constantly evolving.

The practice of Martial Arts is an infinite world of doubts that is amazing and that the practitioner must disclose. At the beginning, the practitioner follows his master blindly, without questioning anything. When the doubts begin to flood the practitioner's body and mind, that is where his search begins. Normally, what happens when a student wakes up to certain types of questions is that his technical evolution improves dramatically, thus, providing a new vision and interpretation of Martial Arts.

### **SENSAI NA KANKAKU**

#### **Sensai Na kankaku means sensitivity.**

Sensitivity is something that is not achieved in one or two years of practice. In order to develop sensitivity, the practitioner must have already devoted many hours to train the body. The sensitivity is quite important in training. For example, when we are in kamae, even if we are alone, we must imagine plenty of situations of possible attacks, and as I often say: "you must have enough sensitivity, so that if a grain of rice falls on your plate, you should feel it, you don't need to see it, just feel it".

Whenever we are facing someone with a sword, our attitude radically changes. We must have the ability to read and anticipate the adversary's reactions through his intentions; here, the level of sensitivity has to be compulsorily high, so that we succeed in entering the adversary's mind and thus reacting in

the most proper way, through the attack. The margin of error is almost zero. Being sensitive to the attacker's reactions is not enough, we have to be sensitive to our body too. In order for all this feeling to fill the body, it has to be as relaxed as possible. If the body is tense it won't react the way it was intended, it will be trapped in the first movement; only a stroke of luck can save you, if that movement is successful even with a tense body, then the victory is almost certain, but if it fails, the body will be too tense to respond to a second attack, it will be trapped in the first movement, the response will be slow and the result can be disastrous.

The intensive training in Martial Arts beyond the five senses has the ability to develop a sixth sense. All people have a sixth sense. Some people have it more developed than others. The practice of Batto Jutsu helps to develop the sixth sense, creating in the practitioner from the beginning a state of alert which is higher than normal. Unwittingly, he begins to develop his sixth sense. His instinct for survival is grows more and more, day by day. Over the years, with intensive practice, the practitioner begins to learn to read his opponent's mind, knowing in advance what his intentions are, winning in this way sensitivity to respond quickly and decisively to any attack, or even before he makes any movement, anticipating the opponent's technique.

Whenever he is training, the whole body should participate in all movements, he mustn't be focused just on the sword. By contrast, he must be separated from the sword, so that this way it begins to make part of the body. The Katana follows the body and the body follows the Katana, the weapon he is carrying in his hands should be seen as another limb. If he just thinks in the Katana, the mind is caught in it and his expression is unnatural, as if it were something strange which he has in his hands. If he just focuses on the body, it separates from the katana and the movements caused by the body are no longer linked to the Katana. Therefore, in order to have sensitivity, he must let the body be part of the Katana and the Katana be part of the body, as if they were just one. If his body is relaxed he will have the perception that he has something more than a Katana in his hands, something living for itself, which is mixed into a dance with the body, confusing the practitioner about who is in charge.

Over the years, the practitioner must also develop his sensitivity to the body. For example, the Kamae. A slight alteration in the foot position or the weight distribution is enough to completely change its technical and response skill. An inch can make all the





Iaido

*advanced Iaido Mugen Kai*  
*Sueyoshi Akeshi*

居合道







difference and a second can mean the barrier between life and death.

It is true that we do not live in feudal times, when every day was a constant fight to survive, but the practitioner must always bear in mind that every time he makes a mistake, in a real situation, that mistake could be fatal. With training he must develop the technical skill to minimize those mistakes.

I am probably exaggerating when comparing present with feudal times but, is it as huge a difference?

In ancient times, the warriors fought on the battlefield in a face to face with no rules and with a certainty: just one would be the winner. Nowadays, in addition to the wars we all know, it is quite common for people to be assaulted with edged weapons and often they end up losing their lives in such situations. Now, once again, I ask myself, is it as huge a difference?

With training and education in Martial Arts, the practitioner learns to increase sensitivity in all situations that may arise in his life, being a priori more suitable than a normal person.

And to finally understand the term sensitivity, we must understand that this is not just a feeling that only exists in the technique, but it also provides a comparative term and creates balance throughout life and in the way, which is the way of Martial Arts.

## KOUKISHIN

### **Koukishin means curiosity.**

Any practitioner who devotes a part of his life to the way of Martial Arts is curious. But curiosity has different stages in the learning evolution of the practitioner.

When he starts to practice for the first time, curiosity is a constant in the practitioner's mind, constantly questioning his Master, mainly in the technical field. Everything which is being transmitted is new for him and his desire to learn and to acquire knowledge is huge. It is at this stage when the body begins to internalize the knowledge assimilated through endless repetitions, until the body reacts in a natural and fluid way, changing its reactions.

Here the perseverance has to be a constant to satisfy curiosity; there will be stages when the practitioner won't feel any kind of technical development and often he will be even disheartened, when it seems to him he is stuck in four walls and he can't find the door to go on his way. Only perseverance and training will free him from those four walls, since that is the gateway to enter another maze.

Here too there is a constant, an extremely tough battle. It is not a physical battle against an opponent, because that always has a beginning and an end, but it is a fight against his

own ego, which begins the day he starts to practice and goes with him until the last day of his life. It is a battle that has several fights, fights that just he can win. Whenever there is a difficulty he must confront it as a battle he must win, so he has to be pushy to get to break the barriers and move step by step, not only technically but also as a person. It is at this stage when the weakest renounce and the strongest stand out.

Seeking to acquire some technical knowledge, he should never be satisfied with the knowledge he has learned, he must constantly go back and review everything he has learned, because when he does so he eventually realizes that there are still many doubts, and those doubts are accompanied by curiosity, and that curiosity can only be satisfied with great perseverance and insistence. The only way to find the answer to his curiosity is training and repeating, repeating, repeating tirelessly to almost be satisfied.

I always tell my older students, "for you that already have some technical level, my role is just being a tuner".

A student of mine trained the Kata Gundari, and he asked me to satisfy a curiosity about this Kata. First I told him to perform the Kata in order for me to see his mistake. When I identified the problem, without answering his curiosity, I told him to repeat the Kata again and again, without doing any remark. This routine went on in all training for two months. Thus, in addition to the curiosity he already felt for this Kata and which hadn't been resolved yet, he was also starting to have doubts and honestly, I really saw differences in the movement he was performing. But he did not know whether these changes would be the most correct and if he was on the right track or if his technique was getting worse. The curiosity and doubt remained, since the only thing I ordered him was to endlessly repeat the same work and not a single word went out of my lips. Two months later I ended his "fast" by saying: "It is good that you have, as a practitioner of Martial Arts, curiosity and doubts, but most of the time the answers to your curiosity and doubts arise through training. When you feel that your movement is not correct, repeat it as often as necessary; through training you eventually can find the answers".

My lesson got good results, since this student of mine never resigned and trained the same movement repeatedly, looking for answers. My role is not a guide, it is pointing the way, but it must be the student who walks through it. It must be the student who creates the conditions where curiosity arises and he must deal with it as a challenge, until that curiosity is satisfied, but for that to happen the key is being very insistent, demanding with oneself and training.

## SHIZUMI AND UKIMI

### **Shizumi means going down and ukimi means floating or not putting weight on the ground.**

In my view, in order to understand Ukimi, we must first understand the meaning of Shizumi.

Whenever a practitioner intends to learn a Martial Art, the beginning of training must focus on the base. It is a long and slow process which consists just in constantly repeating the same movement, in order to model the body for the practice of Martial Art, whatever it is.

In the Mugen Kai group, the student has to learn first to relax the body, then to gradually discover the meaning of Shizumi; here, the tension is the enemy of perfection. The body must be completely relaxed. The only tension which must exist in the body is the minimum, enough not to drop the Katana.

With the body relaxed, it becomes more sensitive to the energies around it and it has a capacity to respond more promptly, thus getting a lot from those feelings and energies for the benefit of training.

The training with Suburi Boken is excellent to help the understanding of the meaning of Shizumi, since it is very heavy and it is almost impossible to handle it only with the muscle strength. The objective of this training is to awaken parts of the body which were numbed and learn to use muscles correctly and to take advantage of the extraordinary weight carried in the hands. In order to discover the true meaning of Shizumi and finally use the Katana in the right way, without applying unnecessary tensions, we must free the body, so that it is sensitive enough to the point of being able to feel external energies, such as taking advantage of the gravitational force, the great ally of Shizumi.

Ukimi is only understood when you have Shizumi inside your body. By then, besides going down, relaxing your body and taking advantage of the external energies, the Ukimi feeling is introduced, that is, the non-application of force and tensions to the ground. Here the joints have to be relaxed in order to allow the performance of sudden changes of position in movement without altering the SEI CHŪ SHIN (center of the body), or altering it so that the body takes part in its entirety, moving symmetrically and in a block, according to the technique which is being practiced. In order to get an objective idea of the feeling of Ukimi, the practitioner must imagine he is walking on cotton, he must feel the cotton under his feet but not crushing it. It seems something almost impossible,





but with a lot of training and dedication you will quickly conclude that the word 'impossible' doesn't exist in Martial Arts. Then it is when the results start to flourish.

To be able to explain it in a more objective way, I often say that "when a student of mine gets to perform a Kata on wet rice paper sheets, wearing Getta (sandals) without tearing the sheets, then, at that time I will give him a Menkio Kaide diploma..."

There are no impossible things. If there are goals to achieve and if you always get to achieve a goal, there is no time for celebration, because new goals and targets are already set and the incessant search continues without an end in sight.

The practitioner should never be satisfied with what he achieves, as he should always bear in mind that there is still much to discover and improve, and for that to happen, the secret is perseverance, humility, desire to learn, dedication and much training.

## **BURE GA NAI**

**Bure Ga Nai literally means not shaking off the blade.**

When a movement is performed with the sword, the trajectory followed by the blade has to be a direct and precise movement. The slightest diversion will hinder the cut of the blade.

For example, when doing a Tameshi Giri (try to cut), if the blade is diverted from its trajectory, even slightly, it will not cut. The diversions of the blade are nothing but a reflection of Sei Shû Shin (center of the body). All movements caused by the body are automatically transmitted to the Katana, when the body comes out of the Sei Shû Sin (line which divides the body through its center), that wrong movement immediately goes to the Katana and the technique isn't performed right, since Sei Shû Shin and Sei Shû have to be in perfect harmony, so that all movements are performed as accurately as possible.

It is known that the Art of the Sword has existed for centuries and in times of Japanese Feudalism the weapon and the warrior were inseparable. Back then, when there was a confrontation between two warriors, there was no time for mistakes, the smallest mistake meant death. Hence, a duel could last several hours, in the expectation that one of the two made a mistake or a distraction; in either case the result would be death. There was just one opportunity and the coup performed had to be totally fast, efficient and accurate.

Sometimes the practitioner must imagine he is in a situation like that and constantly challenge himself, if his

## **GLOSSARY OF JAPANESE TERMS**

**MIGI:** RIGHT  
**HIDARI:** LEFT  
**GYAKO:** OPPOSITE  
**GAMAE / KAMAE:** COMBAT POSITION  
**UCHIRO TSUKI:** THRUST BACKWARDS  
**NOTO:** SHEATH  
**NUKE TSUKE:** UNSHEATH  
**KATA:** FORM  
**KUMI IAI:** APPLICATION OF THE FORM  
**OKURIASHI:** MOVE THE BODY DRAGGING YOUR FEET  
**SHOMEN:** DOWNWARD CUT  
**AI GAMAE:** REAL GUARD  
**GYAKO GAMAE:** FALSE GUARD  
**TAI SABAKI:** DODGE WITH THE BODY  
**KOTE:** PULSE  
**GIRI:** CUT  
**HOSHI GIRI:** PUSHING CUT  
**HIKI GIRI:** PULLING CUT  
**KESA GIRI:** DIAGONAL CUT  
**YOKO GIRI:** SIDE CUT  
**TSUKI:** THRUST  
**ASHI:** FOOT  
**TE:** HAND  
**AYUMI ASHI:** STEP FORWARD  
**NANAME:** DIAGONAL  
**SAKATE NUKI:** OPPOSITE UNSHEATHING  
**USHIRO:** BACKWARDS  
**JODAN:** HIGH LEVEL  
**SHUDAN:** MEDIUM LEVEL  
**GEDAN:** LOW LEVEL  
**SO NO BA:** CHANGE WITHOUT LEAVING THE SAME PLACE  
**HASSO NO KAMAE:** SIDE GUARD, (THE KATANA IS LINED-UP WITH THE EAR)  
**MASUBU:** FRONT

technique is the most correct and if his movements are precise and effective. Tameshi Giri's training is a wonderful help to understand the trajectory the blade must follow in order to cut the Maki Wara quickly and efficiently.

I often say that when a student gets to cut a long hair in two equal parts, then and only then his technique will be perfect and if that ever happens it will be just luck... because he won't be able to do it twice in a row.

Perseverance is the key to achieve unattainable goals, it just depends on the commitment of the practitioner, if he is diligent and hard-working, the results will slowly begin to emerge.

Maybe it is like picking fruit from a tree. If I want to eat the best fruit that is at the top of the tree, I will have to climb up and be aware that I can fall and then I will have to try again if I want to eat the best fruit. But I also can eat the fruit that is in the lowest branches; there I won't run the risk of falling, I will also eat fruit and I won't have to work nor make any effort, let alone running risks. In both ways I will eat the precious fruit, but do the fruit at the top of the tree and the fruit in the low branches have the same taste? Each practitioner is free to choose his own way and approach Martial Arts according to his viewpoint, but one thing is certain, there are only two choices, an easy one and a difficult one. Each practitioner has to decide which path he wants to follow.

## **RELIGION AND MARTIAL ARTS, THE INSEPARABLE DUO**

My vision of Martial Arts is largely influenced by my religion, Shugendo.

Martial Arts have always been linked to religion, considering not only the training of the body, but also the training of the mind and spirit.

In my view, "punishing" the body with physical training purifies the mind and strengthens the spirit, giving the student a constant balance in his career as a practitioner, as well as in his personal life.

In Shugendo I have successfully passed several challenges I put myself, such as Okugake (intense walking), 8000 Goma (fire ceremony), Kegyo (fire ceremony and meditation), 100 days of Kai Hogyo (walking down the mountain) in Kubote, special meditation Fudo Bo, 10,000 Sutra, I spent twenty days fasting, ten of which I was buried. All these experiences I put through myself have helped me a lot in my daily training in the practice of Batt Jutsu, because after going through situations of extreme physical and psychological pressure, I have concluded that Shugendo is not significantly different from Martial Arts. Without any effort

and dedication, it is impossible to try to achieve anything. Every practitioner is free to face Martial Arts from his viewpoint, but I regret to say that there are no easy paths. I don't know that term in Martial Arts or in Shugendo. Combining both, the result is the perfect duo.

Batto Jutsu cleans my body and Shugendo cleans my spirit. It is unthinkable for me to separate them and the combination of both is really perfect, creating a harmonious balance.

Every day we wash our bodies and we take care of our external appearance, but ninety-nine percent of practitioners forget to clean their mind. Those people are easily identifiable for me, as their major concern is to beautify the technique in physical terms and keeping an elegant appearance in the movement. This way of acting is not entirely wrong, but for me it is not enough, because the spiritual part which martial arts have to offer is usually forgotten. How many times do we stop to think about our daily attitudes, about the arguments we have with someone, about our reactions under pressure, about the answers we give? That is called cleaning the mind and most people always forget to do it. We can't forget to keep our mind clean and think about our everyday situations, because the reason is not always on our side. So religion has a key role in helping to resolve situations like this, in having the ability to change for the better our way of acting and being in the current world we live in, mainly with those we know and are linked to us.

To conclude, Martial Arts and Religion will always be present in my life, as well as my way of transmitting knowledge of Martial Arts. What I have to offer is





nothing but much suffering, blood, sweat and tears and a long way to walk without shortcuts. Through the degree of perseverance of each practitioner, the results eventually appear in a natural way and without even realizing it.

### **BONNO SOKU BODAI**

**Bonno Soku Bodai means that nothing is equal to gold or nothing becomes gold.**

This is perhaps an issue that gives us much food for thought. How comes nothing is equal to gold? If we don't have anything, it is nothing, but if we have gold we have everything. In fact, when we use this term in Martial Arts, it can mean many things, the fact of not having anything can mean that we have everything. When a beginner starts to train for the first time, it is true that he doesn't have any kind of knowledge in the field of Martial Arts, but over the years and practice, his level of knowledge grows. In that case the student is nothing and the knowledge is gold. But it can also be considered that the student is gold, since at the beginning there is no bad intention within him, no secondary interest, his heart and spirit are free of bad intentions and they are ready to be educated in the way of Budo. That being the case, the student is there for his own free will and he has nothing and gold at the same time within him, one can't be without the other. What good is knowledge if there is nobody to apply it, explore it and share it? The answer is in both, in nothing and in the gold, in the student and in the knowledge, in not having anything and without realizing it, having everything, having knowledge and having happiness that we can share it.

Nothing is the one who carries in his heart a desire to learn, to follow a Master, accepting all his lessons and never questioning him, applying all his knowledge in his personal life twenty-four hours a day, keeping those attitudes with his Master and in his personal life inside and outside the Dojo. It is simply someone who must stand out of ordinary people, someone who can improve his way of life, his attitudes, reactions and decisions correctly and consistently, thanks to the lessons he has learned, not hurting sensitivities, keeping in this way the balance in his personal life and in the society where he is inserted, following the true spirit of Martial Arts outside the Dojo.

In order to give a good example of what I mean with Bonno Soku Bodai, I will tell a true story that happened recently, where the main character is Master Sueyoshi Akeshi. The Master, my student Edgar and I were in Budo International's premises, when Mr. Alfredo Tucci, director of the magazine

Black Belt, called the master to his office and make him an incredible proposal. The news could not be better, a film director had invited the Master to make a film where he would have a main role.

Before telling the Master's answer, let's imagine that this proposal had been made to any other person. Who would not accept such an opportunity? Who would not like to have a chance to become famous? I speak for myself, with such an offer I would not hesitate to accept it immediately. But in fact this story didn't happen to me but to the Master. His answer was quick and firm, he didn't accept. When the Master left Mr. Alfredo Tucci's office, he immediately told me what had happened and my first reaction was to ask why he had rejected such an offer. The answer was even more surprising: "You know, Carlos, making a film is very tiring and hard, and I am already too old for that stuff, I am fine as I am and I am happy like this". With that answer, my admiration and respect for Master Sueyoshi doubled. I have always considered him a very straightforward, honest and truthful person, and in that way everything I think about him was reinforced. I admire him because, without realizing it, the Master had given me a great lesson. Nothing can disturb this man, or his way of thinking, his attitudes and his life goals.

Maybe he has had the gold in his hands and he has kept nothing. Probably he kept nothing for him, nothing is equal to gold and I think he has both things. He is a person of incalculable value

who doesn't leave the way he believes in.

Without doubt, he is one of those few people you can call a Master.







In theaters around the world, "The Forbidden Kingdom" (2008) was a funhouse of a movie with non-stop action and lots of special effects. 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. Now, let's get the obvious out of the way: Yes, we all have watched the movie. We've seen Jackie and Jet in action. We've seen the homage and allusions to the characters from Chinese legends and Kung Fu movies. We've learned about the real meaning of the word "Kung Fu". But for those who wanted to hear about it from the "Drunken Master" himself, this is your opportunity. Enjoy this exclusive interview!

An exclusive interview with

# Jackie Chan



Interview by: [Emilio Alpanseque](#)  
photos: [Courtesy of Aurum producciones/Lionsgate](#)

## *THE FORBIDDEN KINGDOM - IS JACKIE CHAN REALLY IMMORTAL?*

**Budo International:** Jackie, we were looking forward to seeing the first collaboration between you and Jet Li. how was it working with him?

**Jackie Chan:** We really enjoyed it, as if we were two kids playing. Lots of people said that he became more active when I was around him. He usually was very quiet. Not like me. I liked to joke around, sweep the stage, kill flies, etc. I did lots of things. He just sat there by himself (mimic his Buddhist Chanting) - "A Mi Tuo Fo". He told me some Buddhism stories during the movie shooting. I was only interested in 3 of them, not the other 7 (laughs). I learned a lot from the three stories. Buddhism teaching has its own philosophy. After all it teaches the basics of being a good person. It is very useful.

**Budo. I.:** The fighting scene between you two was very impressive. How do you feel about it?

**JC:** I had not had that great feeling for a long time. It was great. I had that experience when I worked with Sammo Hung and Yuen Biao. When I worked with other people, either I had to compromise a little bit, or they had to compromise if I had to fight with lots of people. If I fight with those not knowing how to fight, I have to compromise in the fighting. If I fight with those knowing how to fight well, they may have to slow down for me. But Jet Li and I did not have to do anything like that for each other. I still remember the first day I saw him on the set, it did not feel like it was the first collaboration between us, it was more like we just finished a movie together.





ographed the first action sequences and Jet and I went to take a look at them. Two stuntmen did the demonstration, once they finished I asked him to show me the sequence one more. Then I said, "OK, let's shoot it. We do not need a rehearsal". Jet

head, done. Those are basics. I did not change the sequence they put together. I did whatever they showed me. Because I knew if I changed, they would be messed up. I also needed to give Yuen Woo-Ping my respect. Also, if I did not say anything, Jet Li would not say anything either. If Jet Li had no comments, I would not have comments either. So we both kept quiet. It was just like that.



**Budo. I.:** So the sequences were choreographed as you were going on?

**JC:** They had their beginning and ending points, some ideas. Yuen Woo-Ping would say "we respectively ask the two big brothers out for a break" so Jet and I would go out to chat until they finished choreographing the new fight scene. Then, they would ask us to come in again. We would go in and stand there so they could slowly show us the sequence of moves. Right after that, we

Li said "sure, let's do it." So, we did not do any rehearsal. Hey, that was a long fighting scene, no rehearsal. Once we are doing the moves, I looked at Jet Li and said, "you go faster, let's see who is faster". We were competing, showing off. It was fun at that moment. I told him to slow down. He said to me "you slow down".

would say "OK, let's shoot". Then we shoot. It was just like that, very fast. Those moves were so easy for us.



**Budo. I.:** This movie has many characters such as the Monkey King, the Eight Immortals, the Bride with White Hair all combined in the same story. What is your opinion about it and what do you think the reaction of the western audience will be?

**JC:** About this movie, we knew that the story was ridiculous when we were making it. But the story was about a young kid, who was just like any kid from France, German, Russia, or USA and loved Chinese Kung Fu. It is about a young kid who loves Chinese Kung Fu and culture. What he wanted everybody was to practice Kung Fu, Kung Fu, Kung Fu. He fell into a hole, a deep hole; he was falling deeper and deeper. With that in mind, I can accept the story. But nobody would make such a movie in China. Also nobody would write up such a story in China. We could have a story about Monkey King. But how come Monkey King dreamed about Drunken Fist, then the Eight Immortals, then the Jade Emperor. It's totally a mess. But for foreign audience, they do not know who is Monkey King, what is Drunken Fist. They don't know them. Anyway it's fine to have them all together. I think as long as the movie can make Chinese culture look interesting, it works. Wow, what is it? What is Monkey King?

**Budo. I.:** As you said, Yuen Woo-Ping is the Wushu instructor for this movie. But since you usually design your own fight scenes, was it weird for you?

**JC:** It felt weird. It was. Why? I usually design the choreography of my fight scenes with the Jackie

**Budo. I.:** How would you compare Jet Li's fighting style with yours and how was it to finally shoot a fight scene together?

**JC:** Our fighting style, we are basically the same. We know "Bei Pai" - northern style Chinese martial arts. I first learned northern style, then learned southern styles like Tiger and Crane, Wing Chun, Pak Mei, but also practice Karate, Hapkido, Boxing; during those years those other kinds of martial arts were not practiced in China yet, China was closed, but we did have them in Hong Kong. So, my style has become more of a "Chop Suey" style. I can do everything. Also many martial arts share the same basics, they just have different names. For our fight scene together, Yuen Woo-Ping had chore-

ographed the first action sequences and Jet and I went to take a look at them. Two stuntmen did the demonstration, once they finished I asked him to show me the sequence one more. Then I said, "OK, let's shoot it. We do not need a rehearsal". Jet

Chan Stuntmen Team and teach others how to fight. From the stunt team of this movie, Yuen Woo-Ping and his younger brother, we know each other. The others used to be just kids, we used to call them "little ghosts". But now they teach me how to fight. Actually they were not teaching me how to fight. They did not dare to teach me. They just showed me the moves. Some of them are left handed, but I am right handed, it's different. It's like my experience of teaching Chris Tucker. He never got it easy, since he was left handed and I was right handed. So I had to adjust to his left-hand habit to show him the moves, it was not comfortable. Some of the moves they showed me, if I do it, I would do 1, 2, then lower down my

**Budo. I.:** How did it feel to do "Drunken Boxing" after all these years?

**JC:** When I was young I like this style because it's very hard to learn, it's very different than others. Is not just block, punch, block, punch like Karate or Hapkido, not





**SELECTED QUOTES FROM THE FORBIDDEN KINGDOM**

**“How can you fill your cup when it is already full?” - Lu Yan  
“Martial Arts are based on deception, my friend” - The Jade Warlord**

**“Kung Fu, hard work over time to accomplish skill, a painter can have Kung Fu, or the butcher who cuts meat everyday with such skill his knife never touches bone” - Lu Yan**

**“Learn the form, but seek the formless, hear the soundless, learn it all, then forget it all” - Silent Monk**

**“I'll never forget you” - Jason tells Lu Yan to which he replies -  
“I guess that's what being immortal truly means”**

“cool”. So I decided to learn different things, Snake style, Drunken style, to be different. But now, sometimes, I feel very embarrassed! I refused to do it in a couple of movies already. Rush Hour series director Bret Ratner asked me “just drink a little bit and then do some Drunken Boxing”, I said no, no more of that. But in The Forbidden Kingdom is a good opportunity to showcase different styles like mantis, tiger, crane, etc. So it was a good idea. Show the spirit of martial arts, Chinese culture, respect, and those kinds of things. Combine comedy, excitement and education.

**Budo. I.: But in the movie “Drunken Master” (1978) you were the student, and this time you were the master?**

**JC:** I just don't believe it's so quick, now, that I have played the master. Then I realize, wow, “Drunken Master” was 30 years ago. My master, who was Yuen Woo-Ping's father, Yuen Siu-Tien, has passed away many years ago. Now, I played the character he played. Feel funny. But, yeah, what can you do? That's the human beings' life.

**Budo. I.: I know you can be very critical of your own work. So are you pleased with the way this has turned out?**

**JC:** I don't know. Every time I make an American film I just trust the American director and the American writer. Just like “Rush Hour” (1998)! After I finished that movie I said to myself: “My career is over, this is the second time I try to get into the American market and now I'm finished. I will go back to Asia and that's it.” But then the movie was a tremendous hit! Why, why, do people like these kinds of things? Then, “Rush Hour 2” (2001)... blah, blah, blah, and more of the same happened. So, now, whenever an American writer or director comes and presents a script, nobody is against it, for American market that is. Myself, I would never make this kind of film. They don't make sense (laughs).

**Budo. I.: Is it true that you and Jet Li may collaborate together in a future movie?**

**JC:** The last day when this movie was done, I shook his hand and talked to him “Jet, this is not the movie we liked”. “This movie was for Americans. We definitely need do a movie we both like, made by China, you and me.” We already have a script, he liked it, I liked it, a very good script. I would be a bad guy, but pretend to be good. He will be a policeman and try to catch me. But before he catches me, he will get in trouble so police will be after him and bad guys will be after him too. I will try to run away from him, he will run after me. He needs to catch me and bring me to Beijing to prove that he is innocent. The whole catching process starts from the border of Russia, we can not take train, airplanes, or any normal transportation vehicles. Instead, we need pass the mountain roads, running creeks, use special boats made out of lamb skin, walk over single rope bridges, etc. Maybe we may have to go across a woman-only village who would try to catch as husbands! (laughs). We already said that we would make the movie together, but we need a director, who then needs to find out all these locations to shoot the movie and complete the script. What I have is an outline of the script, it needs to be detailed and finished. Why did Jet Li and I not work together in the past 20 years? We never had a middle man to work with both of us.

**Budo. I.: Sounds very interesting! You have been announcing your retirement for the last decade or so. When is that going to happen?**

**JC:** I want to retire but there's another Jackie who won't let me, he keeps thinking about new scripts, new films, new projects, so I just keep going. I've been changing my style in the last five or six years. Right after “Around the World in 80 Days” (2004) I started working on “The Myth” (2005), “Robin-B-Hood” (2006), “Rush Hour 3” (2007) and “The Forbidden Kingdom” (2008). Now, I have just finished a movie called “The Shinjuku Incident” (2008). It's only one percent action! It's a heavy, heavy drama which happens in Japan. I want a change. I want to be an actor and not an action star. An action star's lifespan is very short. But I'm already a myth. Jackie Chan is a myth. I'm still surviving after more than 30 years, but for the future how am I going to keep fighting? I have to change, change, and change.

**Budo. I.: Jackie, thank you for joining us, it's been a pleasure talking to you.**

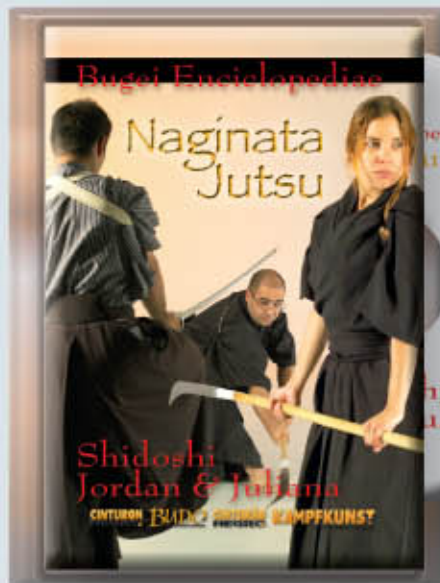
**JC:** The pleasure is mine!







REF.: • DVD/EBUGEI3



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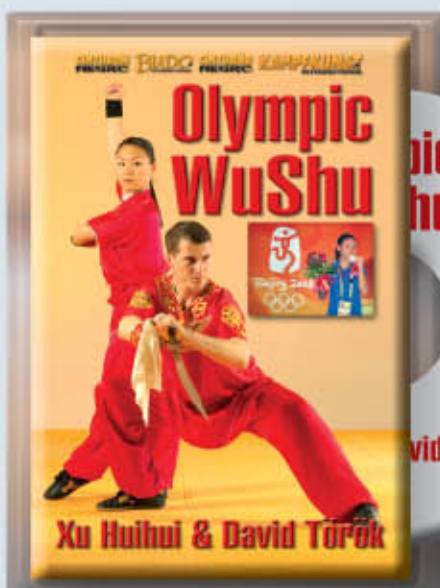


REF.: • DVD/KISHO1

In this third volume of the Encyclopedia, Shidoshi Jordan presents one of the oldest edged weapons in Japanese tradition, the Naginata. Belonging to the military arsenal of Bugei, Naginata was traditionally used by Samurai's wives for defense, in the absence of men. It is said that Naginata is one of the most difficult weapons to face, due to the variety of movements which can be performed. Without doubt, the fact of being able to make cuts without the need to shorten the distance is one of its most valued advantages over enemies on horseback or on foot.

Under Kisshomaru Ueshiba's guidance, founder Morihei Ueshiba's son and heir, the Aikido spread throughout the world. He ran for decades the legendary Aikikai in Tokyo, a referral center in the world of his father's art. It was there where in 1987 he welcomed our collaborator Salvador Herraiz to answer questions on philosophy, history, the Art of Aikido and other Japanese Martial Arts as well as about the Founder. This historical document is completed by images of lessons and technique demonstrations performed during that meeting by Waka Sensei and Moriteru Ueshiba, Kishomaru's son and current Aikido leader in the world.

REF.: • DVD/WUSHU1



Xu Huihui, current "Wushu" world champion, and David Török, international Wushu champion on several occasions, show in this first instructional DVD the essential contents of daily training for beginners, starting with warm-up and stretching, then essential techniques of blows and kicks, and finally training of the first basic form Changquan (long fist) "Yi duan chang quan" (IWUF), which combines different techniques of attack and defense. It is a DVD which will allow you to have a better understanding and effectiveness of training, and which can be used as teaching material and as a guide for daily exercises.



REF.: • DVD/WTK1

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## A GIANT AFTER

Text: [Guilherme Cruz & Marcelo Alonso](#)  
Photos: [Marcelo Alonso](#) and personal heritage

**Learn the history of Brazilian giant Antonio Pezão, holder of the heavyweight belt of the Elite event, who is becoming the possible candidate to break the invincibility of the best fighter in the world, Russian Fedor Emelianenko.**

**F**rom the top of his nearly two meters and 126kg, Antonio "Pezão" Silva radiates sympathy and modesty. Coming from Campina Grande, Paraíba, Pezão won in July, in the U.S. EliteXC event, the third belt of his career, but this didn't make the giant of the American Top Team forget his past of suffering until he reached the glory in the U.S. His humble childhood, the problems of emigration, a glandular disease that almost forced him to leave the world of fight and the lack of money, almost took this talent away from the MMA.





# FEDOR'S FOOTSTEPS

Son of a military policeman and a hairdresser, this Brazilian had always been a fan of fight and he soon began to move in that world. "I started to practice Karate at the age of four. I went to see a demonstration of Karate. I even couldn't speak well yet. When we returned home, I asked my father a kimono and he bought me a second-hand one". Pezão tells that in the beginning he had to convince his family to train. After the school, the tiny lover of martial arts wanted to go straight to train and he insisted on being the first to arrive at the academy. He got his mother to take him to the gym, after having spent the entire day working at the hairdressing salon. Pezão enjoyed the training. "I always trained in the late evening. My mother spent the whole day at the hairdresser salon and then she sat in the



*In front page: Winning to Rico Rodrigues in the Elite, event where champion finishes devoting itself. In this page: Beginning in the Karate. With its father Antonio Carlos and his mother Maria de Lourdes. With its companions of training in American Top Team (ATT). Training with its friend and idol. Minotauro*

academy while I was training. She fell asleep quite often, so tired was she, but I didn't miss a class"- the athlete tells, who continues to appreciate the support he received from his parents.

"My parents were crucial for me to arrive here. I am where I am today thanks to them"- he recalls with pride. After starting to compete professionally, the fighter had to live with the hard routine of a job. A security guard of an armored car, Pezão had to multiply himself in order to protect the money of the company and try to win some money in the fights. "My coach always told me to stop working as a security guard and begin to fight, but I was always reticent, I thought that my duty was to feed my family. I hear that so much that I finally decided to fight. I sold my little car and I bought gloves, knee pads, all the equipment, and I started training. Thank God I am here today and I can give the best to my family. Everything came through Vale-Tudo"- the giant says, moved; his second child will be born shortly. His elder daughter already has







**“Tall, strong and fast. With these attributes, Pezão could not “ignore” for a long time the insistent invitations from his coach to take part in Vale-Tudo”.**

where he met the coach who took him to England - or at least he tried.

"Sucata gave lessons in the capital and he asked me if I wanted to fight in England. I didn't think it twice. An opportunity arose and there we went. I wasn't allowed to enter and I was deported. They didn't believe I was going to England to train. "Not being discouraged by the first negative try, Pezão and his manager tried to find other alternatives to go to England, but all failed. Once they even had to sleep at an airport in Portugal and they needed the help of his friend Rodrigo Minotauro to go back to Brazil. After collecting papers and magazines, as a proof that he was a fighter and he was going to England to train, he was granted a visa. His staying in England was successful. With the Cage Warriors and Cage Rage belts, Antonio was invited to fight at the EliteXC, where he recently won his first belt.

"The impression was excellent, it made me very happy. My first conquest in the United States has been broadcasted by CBS, I am the first holder of the belt and now I will continue to train to keep it for the duration of my contract".

Pezão has told us that he almost couldn't fight because of a tumor caused by an excess of GH hormone. He had to

prove that his gland had already been operated and that he didn't have that problem any more. The Brazilian showed to the Athletic Commission that he could fight for the belt. As a leader in his category in EliteXC, Pezão now look at the future in a different way, fixing his look on the new challenges that his career can provide him. With his humility, the Brazilian, who has won three belts, is still working hard as he did when he lived in Brazil. "I just think about more and more training. Now

the yellow belt in Jiu-Jitsu.

It was the soft art which led him to his transition to MMA. "As I had come from Karate, my coach saw that I was gifted for the standing fight and that I had won all Jiu-Jitsu championships in the region of the Brazilian Northeast", reveals Antonio, who had already proved to have skills when he was younger. "When I was a white belt I fought against blue belts, and when I was a blue belt I fought against purple belts, and against the brown... My coach said that my speed was amazing for my weight, I had a gift for the moves and when I started to train I proved to have a great flexibility, all that was thanks to Karate.

Tall, strong and fast. With these attributes, Pezão could not "ignore" for a long time the insistent invitations of his coach to take part in Vale-Tudo. One day Eli told Pezão that he would organize a tournament for him to fight and, almost like a joke, he agreed. But the thing was serious. "He took my word for it. I fought, I won by knockout in the first round and I started to like it. I trained less Jiu-Jitsu and I started to train Submission, Boxing, and then I met Sucata", tells the giant, who at the time was still working as a security guard and had been assigned to the capital,

# Antonio Pezão

# MMA FIGHTER



**“There is a waiting list to fight against Fedor and I am in it. One day my chance will come and, who knows, I might beat him”.**

with the belt I know that the fights will be increasingly difficult, the fighters will be better and I have to train hard”, says Pezão, who finds it difficult to find opponents. “I don't know who I can fight against, since the best fighters are in the UFC and Affliction, but I have to be well trained to continue keeping my belt and trying to reach the Top 10”. In a conversation with Alex Davis, the Brazilian's manager, we discovered that in the future, the EliteXC could partner with Affliction in the production of an event where the belts of both events could fight against each other, and that idea encourages Pezão.

“It would be wonderful to face Fedor (Emelianenko, Affliction champion). He is the best, he has fought against the best fighters and he is technical on the ground and above. He is the fighter I have to beat. It would be a great pleasure for me to have that opportunity. There is a waiting list to fight against Fedor and I am in it. One day my chance will come and, who knows, I might beat him”, says the EliteXC champion, waiting for a tough fight against the Russian. “You have to have the same coolness he has, be smart and have a good strategy. His weaknesses are minimal, but nobody is perfect”.

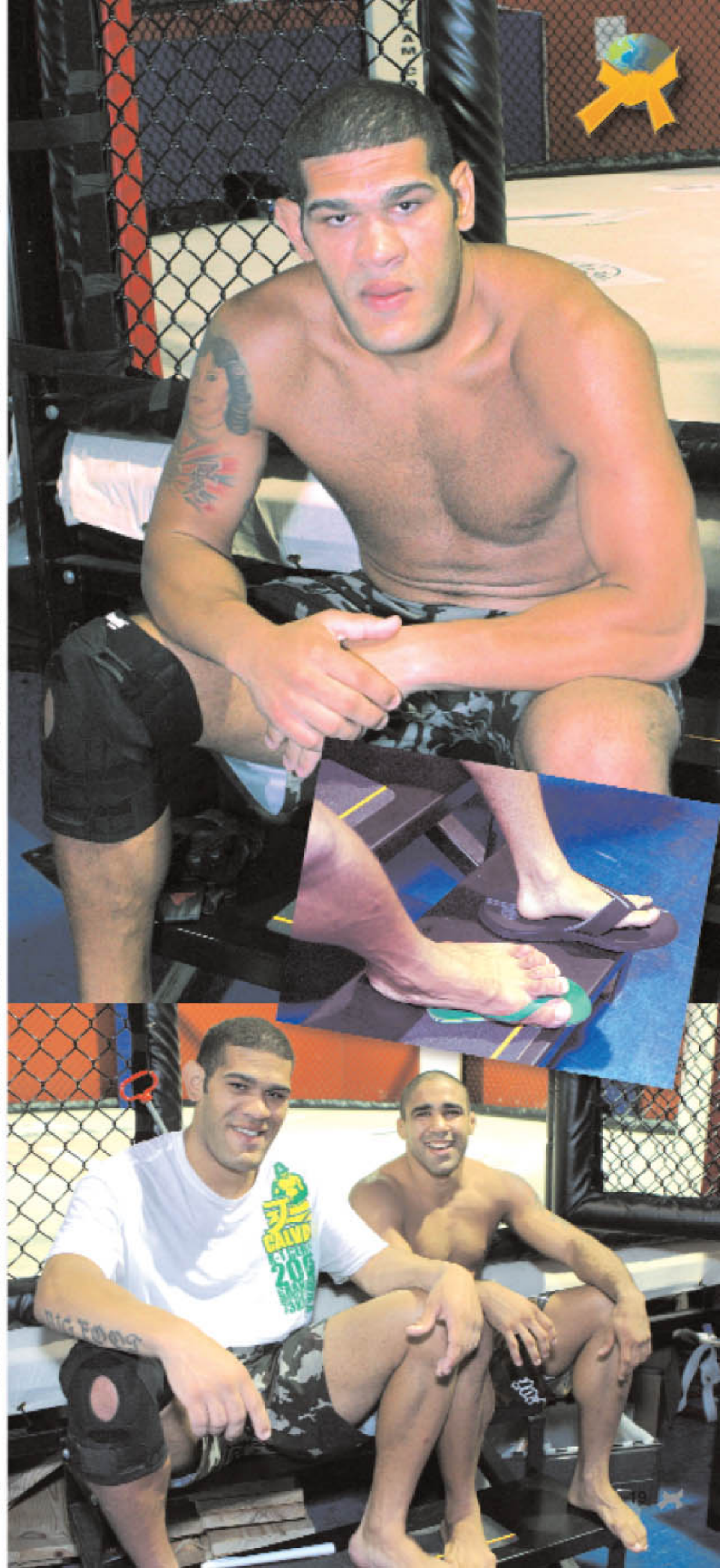
### Confident “sponsor” father

Life has always been hard for Antonio Pezão and it has always had to do with martial arts, but his shift to MMA was seen with some suspicion by his family. With the exception of Antonio Carlos, his “sponsor” father, who has always supported his son in his decisions, Pezão found the reticence of his mother and his wife, who did not approved his fights. “We never were against it, we always supported his decision. Since he was a child, he left our city and went to compete throughout the Northeast, he had no sponsors... The truth is that he had a “sponsor” father, because it was me who took in charge and paid everything (laughs). I feel very proud. We had not planned that my son would be where he is now, he is living in the United States, he has three belts, I am very proud”, says his father.

The fighter's wife was also against in the beginning, because they had not much money, but many risks. “My wife did not want me to fight. In Campina Grande I had fought and she told me that I hadn't won enough money even to pay a dentist if I had got a tooth broken. Then she began to see things differently” - and Pezão adds that after convincing his wife, his mother was no longer reticent - “She came with me to my Karate training and she often fell asleep while I was training.

Her life was always dedicated to training. “Since he was a kid, watching him was a show” - Maria de Lourdes tells, Junior's mother, as the athlete of the ATT is called within his family. “My Junior yesterday is Pezão nowadays, and I am very proud of it” - her mother adds.

**Champions PP and GG. With its companion of Gesias training (light weight), Pezão forms the most winning pair of the American Top Team.**







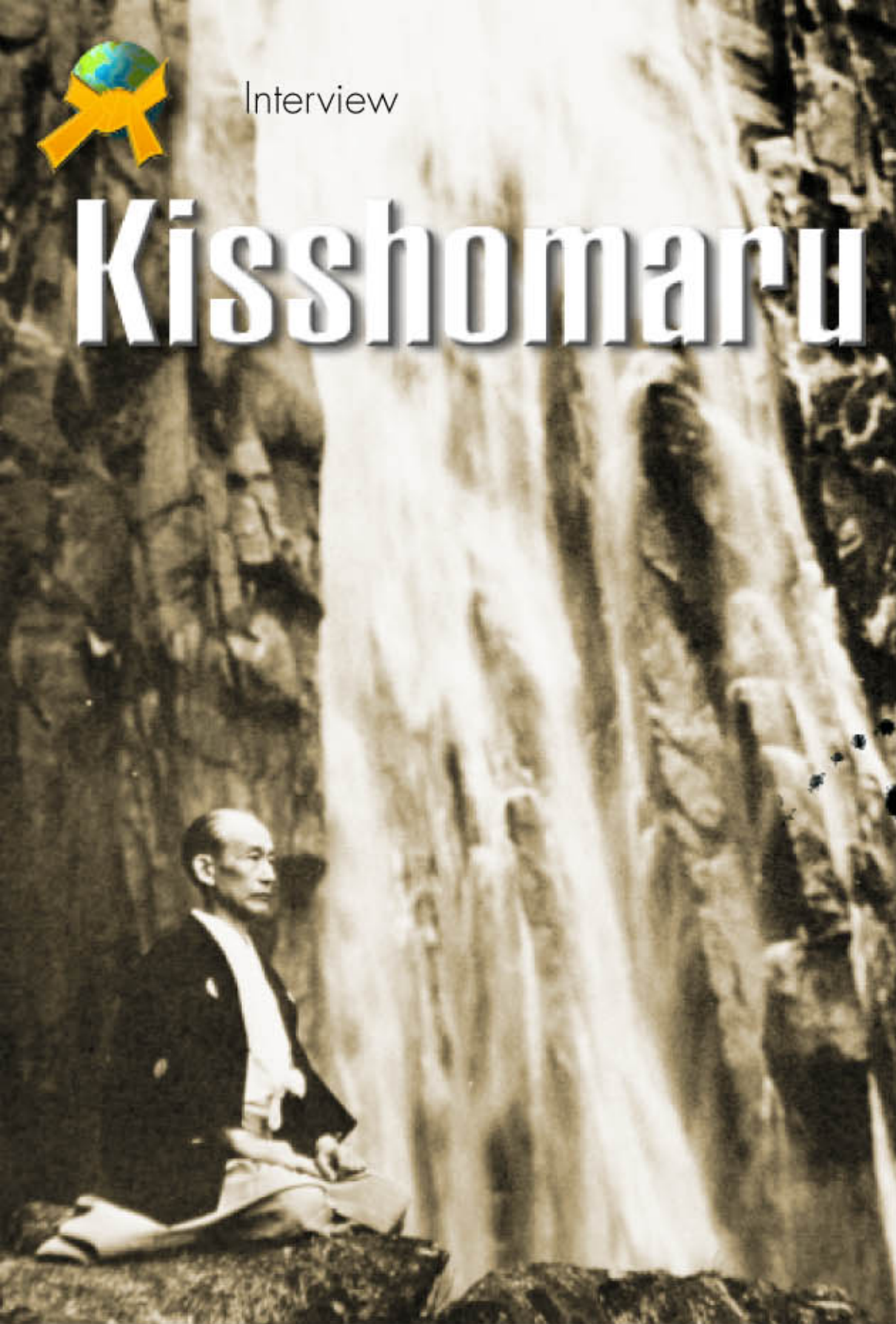
Interview

Text & Photos: Salvador Herraiz

# Kisshomaru

# Ueshiba

植芝 吉祥丸



**Kisshomaru Ueshiba, born in 1911, was the son and heir of the founder of Aikido, Morihei Ueshiba. Kisshomaru was a faithful offspring, he was very close to his father and eventually he was the great defensor of his dream, making of Aikido a tool for improving the human being all around the world. Under his government as Doshu (heir), the Aikido spread throughout the world, getting to set, against all forecasts, the Aikikai as a world reference of his father's art.**

**Kisshomaru, died on June 27, 1999, led for decades the legendary Aikikai in Tokyo, created by his father. It was there that in 1987 he welcomed our partner Salvador Herraiz. The interview and the lessons with technical demonstration made during that meeting form the content of this DVD we present today in Black Belt, a historical document that brings us closer to the direct understanding, not only of the man and the Master he was, but also of the essence which makes of Aikido such an special Martial Art. In those days, among other memorable Masters of the Aikikai, there was a very young Waka Sensei, Moriteru Ueshiba, son and heir in turn of Kishomaru as Doshu, and**

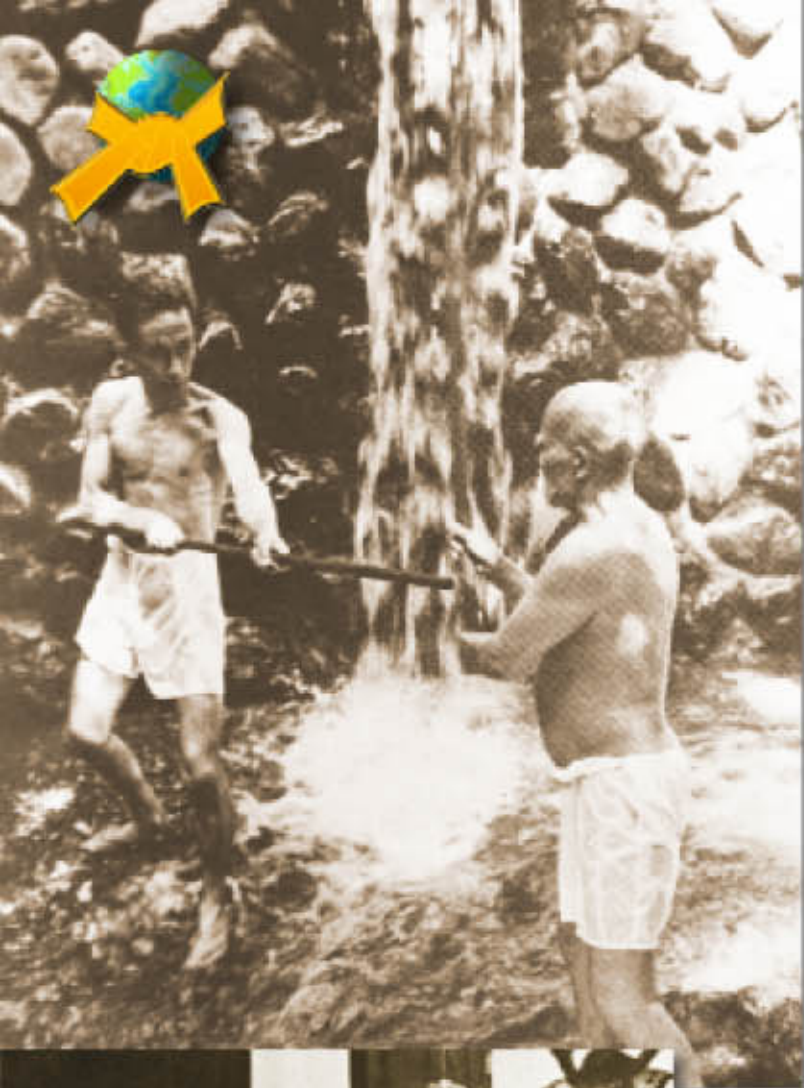




current leader of Aikido in the world. Recording took place at the Aikikai in Tokyo and it has been remastered and assembled again by Budo International, including a broad new material that will surely delight all lovers of Aikido.







Some images of Kisshomaru's life in common with his father.  
On the top, with other Uchi Deshi (boarder students) at the time. Below, with his family and children.  
At the bottom of the page, a picture in which respect for his father is combined with the love they felt for each other, in a discreet gesture, almost touching their hands.







**Budo International: Please, tell us, how is a normal day in the life of Kyshomaru Ueshiba?**

**Kishomaru Ueshiba.:** I get up at half past six, because I start training at half past seven. I usually attend the first training, at half past seven, but throughout the day I'm very busy, I have to see more than 600 students, and do other things besides. We have more than eight training sessions a day. I don't know exactly the details, because as I say I am very busy. There is a secretary who knows the details of the organization of training sessions in depth. It is better to ask him. Anyway here we have 3 dojos.

**B.I.: What is purpose of Aikido, physical preparation, defense, or the pursuit of Do?**

# Kisshomaru Ueshiba

## 植芝 吉祥丸

**K.U.:** Aikido is a preparation of body and spirit. However, I focus my teachings on the preparation of the spirit, not so much on the body. We have to make mental and physical efforts, to become an ideal person. In Japan there are several types of Martial Arts. And I believe that among them there are 9 that are the most typical or more famous in Japan. These Martial Arts already have strong organizations, and they also have many students. I call them the most representative Martial Arts in Japan, and they are: Judo, Kendo, Karate, Shorinji kenpo, Aikido, Sumo, Kyudo, JuKen Jutsu, and Iaido, which could be included within Kendo. These nine Martial arts have a good organization.

Aikido is one of these nine Martial Arts, and therefore it has a strong organization. The difference is that the other eight have a system of competition. They have ratings, and people compete to win. In Aikido it isn't like that, the goal of Aikido is to develop the body and spirit, that is, improving the way of thinking and feeling. This is the difference

between the other major Martial Arts and Aikido.

**B.I.: Can the fact that Aikido has no competitions lead to think that it is the purest Martial Art, the one which has kept intact the original goal?**

**K.U.:** I think that Aikido is adapting this purest form of effort of the spirit, according to the ways of Japanese tradition.

For example, in Judo and Kendo, there is also an effort to develop the body and spirit. But it is done through competition, what matters most is winning or losing. The idea is to get points through the techniques, and hence develop the body and mind through competition.

In the case of Aikido, it is about trying the katas. And the supreme state of Aikido is the development of Wada, the arts of the spirit, and also of nature.

The philosophy of Aikido is not exactly the same as the Zen, but there are many common things between Zen and Aikido.

In short, the goal of Aikido is to develop and improve the body and especially the spirit, through the most traditional and old method of Japanese training.

**B.I.: Isn't it what is called in Japanese Gishintai?**

**K.U.:** Yes, it can be defined that way.

**B.I.: Is Aikido very divided into styles, like other Martial Arts?**

**K.U.:** No, it isn't. There is only one, sometimes a student creates a new school with his own organization, but this school is committed to being faithful to my organization. Therefore we can't talk of separation.

As in Aikido we don't do competitions and the most important thing is the development and unification of spirit, it influences much so that there are no separations.

**B.I.: Could you please tell us about your father, and about the times when you trained together?**

On the top, two photos related to the death of O'Sensei, in his grave and during the funeral.

Kisshomaru helped his father in the creation of many of his books and he published several of the works which spread Aikido worldwide, among whom there is a technical book: "Aikido, the practice", originally published by Japan Publications Ltd.







During the days when the interview and the shooting of this new DVD took place in the Aikikai in Tokyo, they were also taken some of the photographs illustrating this page. On the top we can see current Doshu Moriteru Ueshiba, still very young. However, most demonstrations were performed by Kisshomaru himself. It can be clearly observed on the DVD the committed work and the spirit in the training in the Aikikai at the time. On the bottom left photo, the Doshu during his interview in his modest office inside the Aikikai, answering questions on philosophy, history and Art of Aikido. They talked about other Japanese Martial Arts and about the Founder.







# Kishomaru Ueshiba

## 植芝 吉祥丸

**K.U.:** Well, I didn't train a lot with him. Most of the time I was watching how he was training. I think that when he was younger, he was stronger, and he devoted himself more to develop his physical condition. But once he grew older, he spent more time developing his spirit.

**B.I.:** What is your view of the fact that he is considered the best Master of all time in Budo?

**K.U.:** I also believe that is true, since he led Japanese Martial Arts to a very high spiritual level.

**B.I.:** How is the link of Kishomaru Ueshiba with Masters of other Martial Arts at present?

**K.U.:** There is a Japanese Martial Arts centre called Nippon Budokan, where representatives of each school meet. I'm going as a representative of Aikido and I meet the rest of masters.

At Budokan centre there is a room for Martial Arts, which is governed by a committee. I am the head of that committee, where people from other Martial Arts come, as I have said, and I also have a close relationship with people of Kobudo, which is one of the most ancient Martial Arts. And in fact the word Aiki means putting hearts and minds together and I think that... I follow the philosophy that teaches us that word, in order to have a friendly relationship with the Masters of the other Martial Arts.

**B.I.:** Could you tell us who are the other members of that committee of Martial Arts?

**K.U.:** For the martial arts represented in Budokan,... the committee I head myself, there are the representatives of the nine Martial Arts approved by the Ministry of Culture.

**B.I.:** Could it be possible that the technique of Aikido, without the spiritual content, came from Jiu Jitsu?

**K.U.:** Yes, it could.

**B.I.:** Did you meet Hironori Otsuka? What do you think about him?

**K.U.:** I met him, indeed, but I didn't have a close relationship with him. Now I have a closer relationship with his son, who leads the Wado Ryu Karate Organization.

**B.I.:** Could Wado Ryu Karate be similar to Aikido, because of the techniques it shares with Jiu-Jitsu?

**K.U.:** I know that Master Otsuka had a great knowledge of Jiu Jitsu, and he contributed with them to Wado Ryu Karate. But I can't say more about this, because I don't know much of the subject.

**B.I.:** What is the difference in the way of practicing Aikido in the 40s, for example, and the way of doing it nowadays?

**K.U.:** I succeeded my father at the school of Aikido in 1955, and I think that the teaching method has not changed much since then. Now the way of teaching beginners is more reasonable, but the rest has been almost unchanged since 1955.

**B.I.:** Do you remember any anecdote with Otsuka Sensei?

**K.U.:** I remember we went out for a drink sometimes, but I can't remember anything related to the technique or any other issue about Martial Arts.

**B.I.:** Do you know what the situation of Aikido in Spain is, how is it organized, etc.?

**K.U.:** You'd better ask Mr. Fujita, the secretary of the office downstairs.

**B.I.:** What did you think of the Spanish Aikidokas when you went to teach in Madrid?

**K.U.:** Well I went to Madrid with the International Committee of Aikido, and did some exhibitions of Kata, but I didn't teach lessons, so I can't say anything about it.

**B.I.:** What is special in training focused on Ki?

**K.U.:** There is no special training focused on Ki. But as you move forward in the practice of Aikido, the mind, body and spirit are automatically formed. You also train the way of breathing, and as you learn this, your spirit is also formed.

**B.I.:** So we shouldn't seek the training of the spirit, because it is formed through training itself, isn't it?

**K.U.:** Really the goal is not to develop Ki, but to form an ideal person useful to society, and the method to achieve this is the development of Ki. But the development of Ki is not the ultimate goal.

**B.I.:** What process did your father follow in the training of Martial Arts in order to create what is called Aikido nowadays?

**K.U.:** First he studied Tenjin Shin ' Yo ryu Jujutsu, which is a very old Martial Art, then he learned Daito ryu, and through the knowledge of those Martial Arts he could create the Aikido.

**B.I.:** Do you think that with the current way of thinking that tends to be increasingly materialistic, it may be possible that another Master can emerge, at the level of your father, or yours, or other great masters of Budo?

**K.U.:** I think that the technologic level nowadays is very advanced, but the spiritual level is far behind. So our goal is to train a person who reaches a high level, both spiritual and disciplinary.

Now it is important to have in a person the combination of a modern and traditional character, and a very high spiritual level.

**B.I.:** Would you like to visit Spain or teach a workshop there?

**K.U.:** I have already been asked to go to Spain, but I have had to decline the invitation because I'm too busy. The only trip I'll be able to do this year is to California in the United States.

I would like to teach a course in Spain in the future, I hope they will take care of me.

**B.I.:** We have almost finished, do you want to add something, or do any special statement?

**K.U.:** I wanted to say that my father learned several Martial Arts and in 1922, the basis of Aiki was founded. In 1926 he came to Tokyo and in 1931 and he established a small dojo at this place, so in 1931 our activity of Aiki began.

**B.I.:** And to finish I would like to ask how the categories in Aikido are divided, apart from the dans. What other categories are there?

**K.U.:** The truth is that the secretary knows the answer to that question better than me. I'll call him to see if he can answer you.

Beyond the dans, there are other categories; Renshi, who is the person who masters the techniques, Kyoshi, the person who can teach that mastery, Hanshi, the highest category for a Master.







The instructional DVD "Olympic Wushu" offers a first approach to Basic Wushu. It especially allows beginners to establish a structure of training, in order to work the different parts of it. The purpose of the DVD is to learn the first basic form, Changquan (long fist) "Yi duan chang quan" (IWUF), which combines various techniques of attack and defense.

Xu Huihui, current world champion of "Wushu", along with David Török, several times international champion of Wushu, show essential elements of daily training for beginners, starting

with a considerable amount of stretching and warm-up, following essential techniques of strokes and kicking, until the training of the forms. The authors have avoided using a larger number of exercises in the program, to ensure a better understanding and effectiveness of the training. Therefore, this DVD can be used as teaching material and also as a guide for daily exercises.

**"Xu Huihui has been Silver medal in Beijing 2008. The author of this work shot made this DVD just two months before taking part in the Olympics. We all would like to congratulate her."**

# Xu Huihui & David Török



# Olympic Wushu

Chinese Arts









# Olympic Wushu



## Olympic Wushu (Wushi goes Olimpiaa)

### Wushu

The concept of "Wushu" (literally Martial Arts) includes all the martial arts with or without weapons; the term is comparable to ball games, which is a general term covering sports like basketball, football or handball.

Wushu is divided into two main categories, namely, the "external" school and the "internal" school. Moreover, for a better guidance in the extreme range of styles, the decision was taken to name every style known at the south of the "Yangtze", depending on their geographic location, the general term "Nanquan" or "Southern Fist" and those at the north of the "Yellow" river, the term "Beiquan" or "Northern Fist". On the other hand, they

are classified as "Taolu" (forms), sequences of choreographed movements; "Qi Xie", fight with different weapons; "Duilian", fights in couples with or without weapons; "Fangshengshu", self defense; and "Sanshou", Chinese wrestling.

"Taolu", the training of techniques consisting of attacks and defenses, has always been one of the most important elements of training in Wushu. The training of "forms" serves primarily to develop a well marked "consciousness of the body".

"Qi Xie" also belongs to the category of the "forms", because a certain sequence of techniques is also trained, but with weapons. As the perfect handling of weapon takes more time and the risk of injury must be avoided, the "weapon forms" will be taught only after the "fist forms".

Another element belonging to the fight with weapons but also to the fight with

fists is the "Duilian". This kind of combat in couples consists in an analyzed fight between two or more people, where precision is much appreciated, especially in the fight with weapons.

"Fangshengshu" refers to the training of "self defense" adapted to daily life, in pairs, as we also know it. Here there are simple exercises of striking, blocking, kicking, pulling and grabbing, with the aim of resolving any conflicts as quickly as possible.

The last category is Chinese wrestling, "Sanshou". "Sanshou" can be compared with Wrestling or "Karate or Boxing with kicking", but together with the techniques of boxing and kicking there are the most diverse techniques of throwing. The defense weaponry offers to the fighters the best security in order to try themselves precisely and avoid possible injuries.

From the foundation of the uniform system which is often called "Modern



*On the left: Xu Huihui proudly shows her silver medal at the 2008 Beijing Wushu Tournament.*

*(Beijing) - Xu Huihui achieved a silver medal in the saber and combined stick category, just five hundredths behind Geng Xiaoling, from Hong Kong.*

*The 2008 Beijing Wushu Tournament was a global competition parallel to the Olympic Games, approved by the International Olympic Committee (IOC), and organized jointly by the Organizing Committee.*







**“Wushu is a martial art and a sport of high performance, which brings together tradition and modernity and which will be a source of inspiration for many more people in the future”**



# Olympic Wushu

## Xu Huihui & David Török



### The Authors:

#### Xu Huihui

On February 9 1986, Xu Huihui was born in Shanghai, China. At the age of six she started to train Wushu under the guidance of her mother, Master Xu Guangguang. At the age of ten she won her first tournament of Wushu and later she won several international prizes and awards.

In the following years she achieved her best prizes, both nationally and internationally, and she won national championships for many years, in addition to several times the European championship title and eventually the Wushu world championship in 2005 in Hanoi /Vietnam.

Two years later she repeated the prize in that event. When she was 21 she took part in the third world championship of her career and she met all expectations in the 9th Wushu Worldchampions in Beijing, China, which was the classification for the "Olympic Wushu Tournament 2008". In 2005 she defended her title successfully and she became again No. 1 in the world.

Together with her participation in competitions, Xu Huihui has attended several seminars and has passed the postgraduate of theory and practice of the International Wushu Federation (World Association for Wushu). She is 5th Dan of Wushu.

For more information visit:

[www.xuhuihui.com](http://www.xuhuihui.com)

[www.taijiwushu.it](http://www.taijiwushu.it)

#### David Török

David Török, who was born in 1979, began at the age of ten to train Chinese martial arts. His studies took him from the traditional styles of the Beijing Opera to competitive Wushu. As a Wushu athlete, he has taken part in many national and international tournaments successfully. The start of his career as an athlete of high level competition began with his participation in the World Wushu Championships in Hongkong, 1999, where he was the third best European in the Changquan discipline (long fist). That was followed by several top-class tournaments.

A year later he founded the Wushu team in Berlin, which is nowadays at the head of the Wushu sport in Germany, and he has trained 50% of the German national team in the 9th Wushu Worldchampions in Beijing, 2007. Together with his team he is always trying to make "Wushu" popular in Germany and in the rest of Europe, through multiple exhibitions in public in national and international events, as well as articles in newspapers and on television.

Alongside his career as an athlete he works as a choreographer and martial arts actor in films and on TV.

For more information visit:

[www.david-toeroek.de](http://www.david-toeroek.de)

[www.berlin-wushu-team.com](http://www.berlin-wushu-team.com)

Wushu" (competitive Wushu or sport Wushu), the "Taolu" and "Sanshou" form the basis for sport competition.

"Taolu" - The tournaments take place in an area of 8x14 meters (usually on a special carpet for competition). In the performance, certain criteria are valued, such as low positions and speed. The form has a time limit of 1.20 minutes, the athlete has to do the form and he can't do it in less than 1.20 minutes, but he can't exceed 1.30 minutes. The rhythm, expression, position, coordination and precise execution of special jumps of high difficulty are taken into account.

The "10 Main Disciplines" in the "Taolu" international competition (IWUF rules), are divided into fist forms and weapon forms (Men and Women).

**Fist forms:** Changquan (long fist), Nanquan (southern fist), Taijiquan (boxing against an imaginary opponent or a shadow).

**Weapon forms:** Daoshu (saber), Jianshu (straight sword), Gunshu (cane), Qiangshu (dart), Nandao (Southern saber), Nangun (southern cane), Taijijian (sword-Taiji).

"Shanshou" competitions often take place simultaneously with "Taolu", in a separate area. That area, like a podium, is about 80 centimeters high and 8x8 meters surface. Some mats are placed around to avoid injuries if a fighter falls. They are fights of light touch, which are usually interrupted for evaluation, after touching certain points. During all the time of the round the fight is made with total contact (without interruption), unless the fight finishes before by technical KO, disqualification or not enough combativeness of one of the adversaries.

### International Wushu

Wushu has more than 100 million practitioners worldwide. The IWUF - International Wushu Federation (World Wushu Organization) currently has over 86 organizers and members. It is therefore one of the largest martial sport organizations in the world.

Since the foundation of the IWUF in 1985 in Beijing, nine world championships of Wushu have been held. Moreover, since 1990, "Wushu" is part of the Asian Games, the Southeast Asian Games and the East Asian Games. After several requests from the IWUF for its inclusion in the Olympic family, in 1999 this wish was fulfilled and it was "provisionally" framed by the IOC (International Olympic Committee), in the fifth world championship in Hong Kong during the opening festival. In February 2002 it was finally acknowledged.

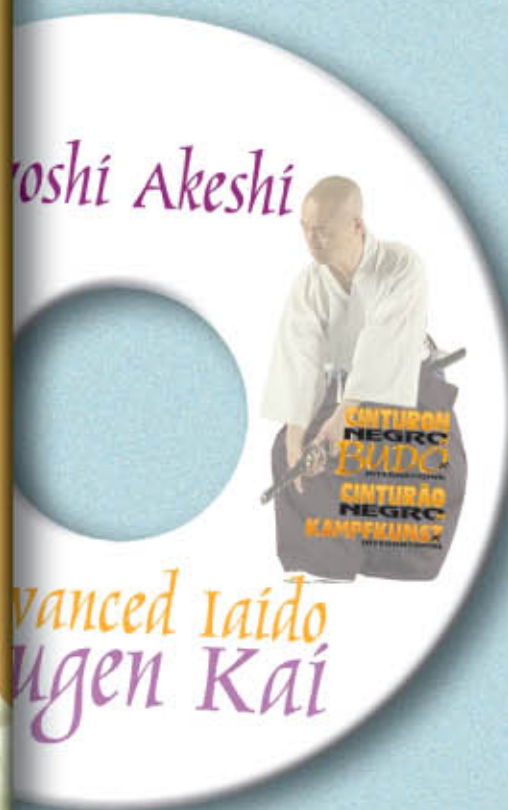
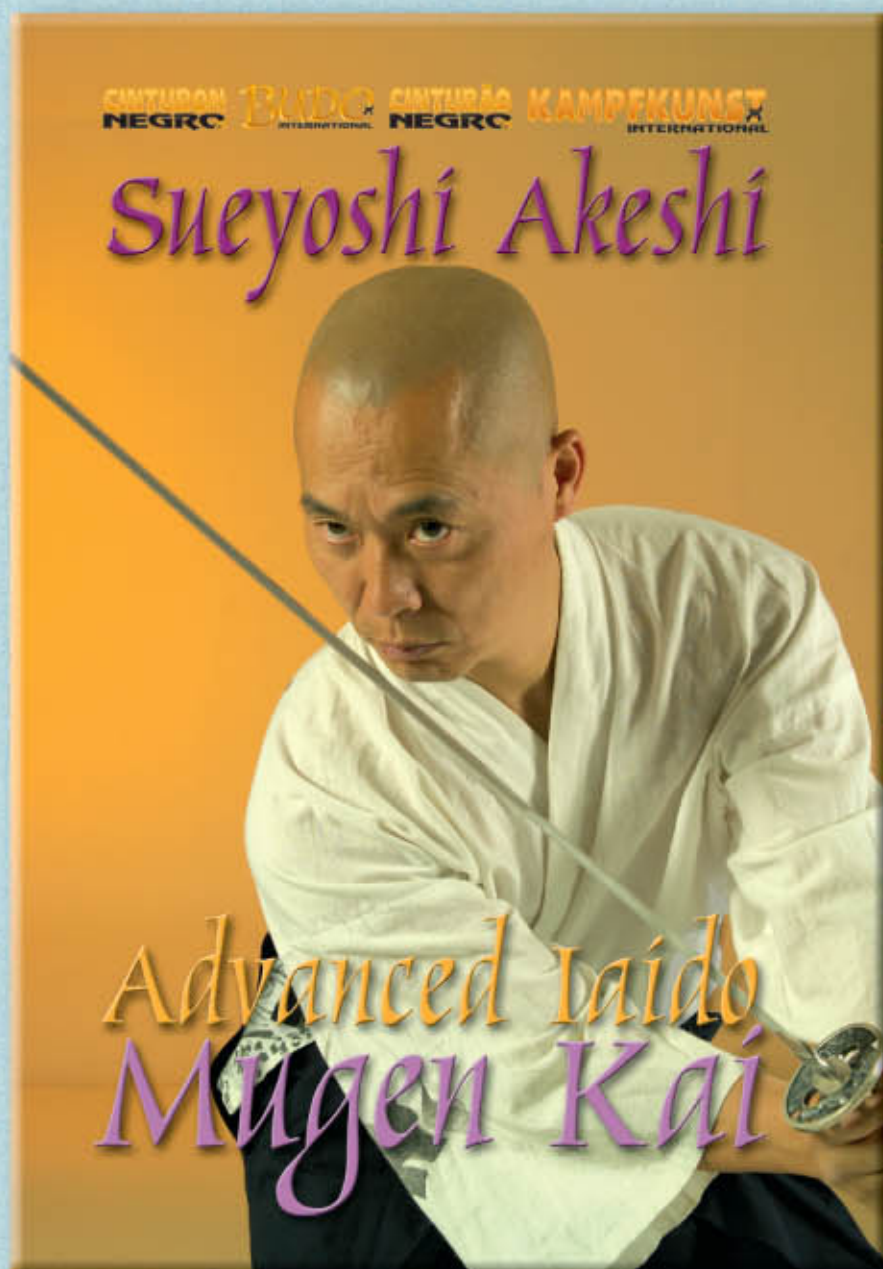
Already in 1936, a delegation of Chinese athletes of high level "Wushu" gave a demonstration during the 11th Olympic Games in Berlin. Now that the way to the Games leads to the Chinese capital, the "Wushu" sport is given again the chance to show its singularity to the world and come a little bit closer to the goal of becoming an Olympic discipline.

As we can see, "Wushu" is much more organized as an international sport than we had assumed. Major competitions, such as world championships, can be compared with sport competitions in other popular sports, such as gymnastics or figure skating.

Wushu is a martial art and a sport of high performance, which brings together tradition and modernity and which will be a source of inspiration for many more people in the future.



# Advanced Iaido Mugen Kai Sueyoshi Akeshi



English  
Italiano  
Español  
Français  
Deutsch

REF.: • IAIDO4

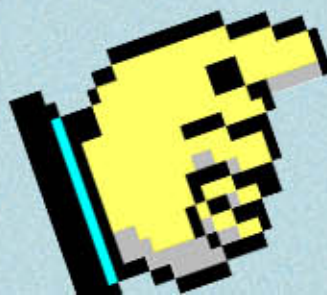
This DVD continues to deepen in the study of Batto Jutsu, and Sensei Akeshi shows the work of Katana, Jo, Yari and Shuriken that make up the Mugen-Kai system. In the Katana section we will see the Master performing Kata, their variants and applications in pairs (Kumi-lai); basic work and Kata of Jo, an excellent weapon to educate and shape the body; the Shuriken, complementing the training that helps to understand the work of Shizumi (lower the body), and the great novelty of this DVD: the Yari, a weapon of extreme technical requirement, which requires mastery, power and smoothness. The Master is back and he is better than ever!



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# WT "The Myth of the Wooden Dummy"

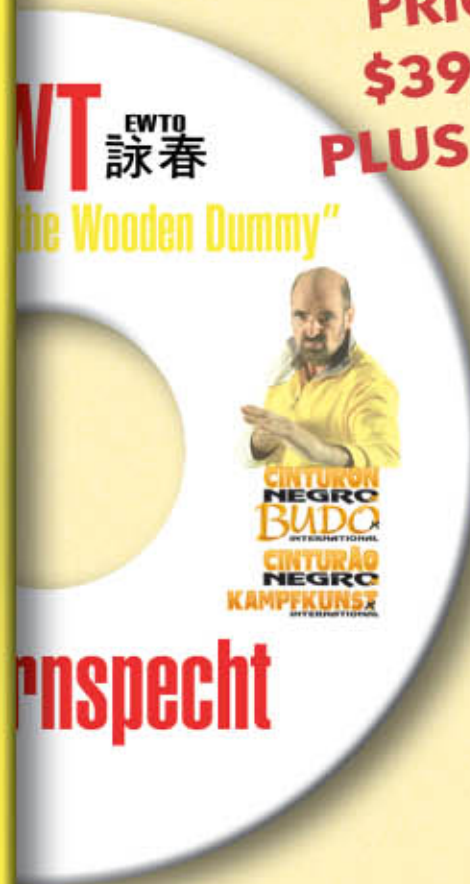
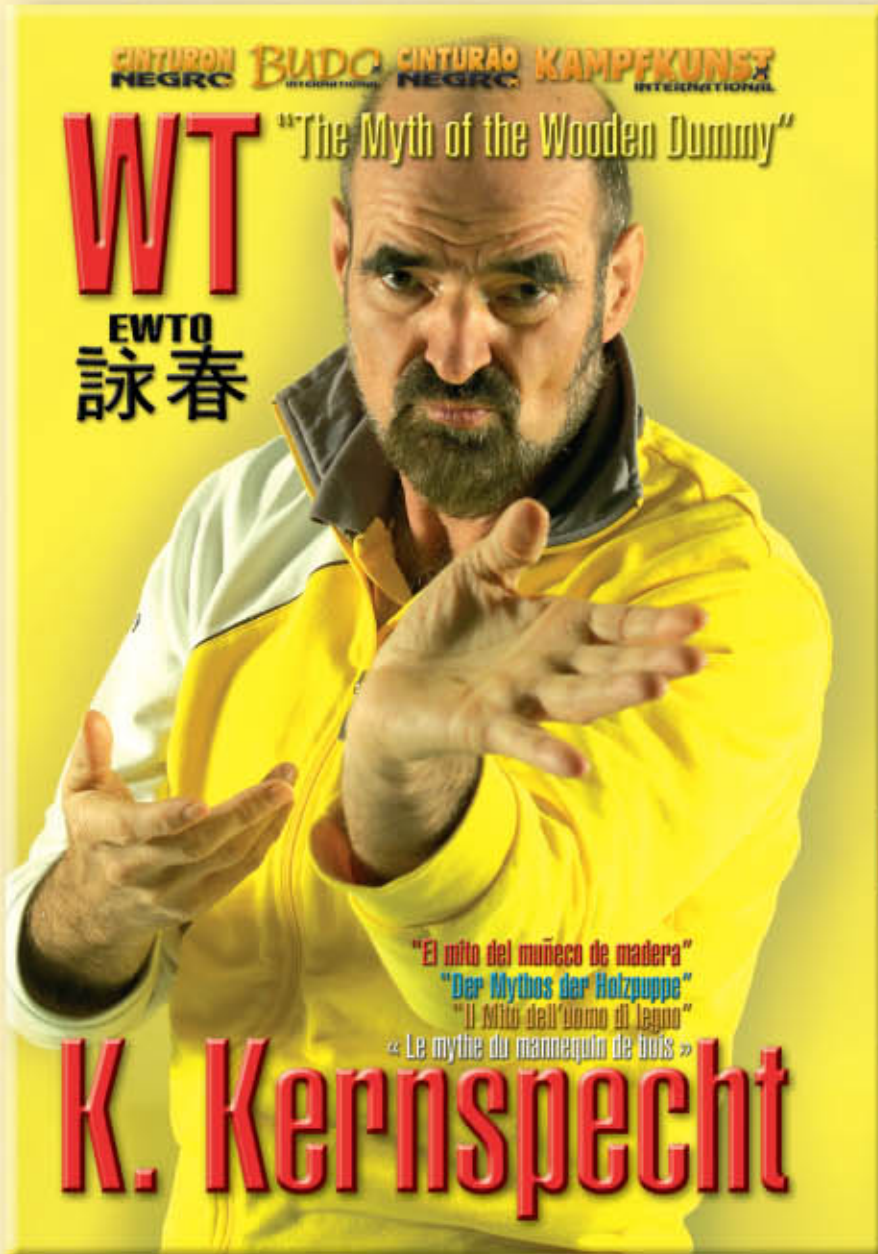
EWTO  
詠春

"El mito del muñeco de madera"

"Der Mythos der Holzpuppe"

"Il Mito dell'uomo di legno"

« Le mythe du mannequin de bois »



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Kernspecht



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REF.: • WTK1

First time in history the EWTO publish an official DVD of the 1st and the 2nd section of the wooden dummy and its applications.

The Leader of the EWTO, Grandmaster Prof. Dr. Keith R. Kernspecht and his Team of high ranked WingTsun-Masters present the first two sets of the wooden dummy form, the classic applications of the first two sets (Wooden Dummy Chi-Sao), and Fighting Drills and applications for real fighting. You will also find some shots from Langenzell Castle, where Grandmaster Kernspecht shows how to mix up the techniques totally freely without prearranged order, which never before was shown on Video.

The expert Team of Masters:

- Grandmaster Prof. Dr. Keith R. Kernspecht, Headman and Chief Instructor of the EWTO, 10th Level WingTsun, Silver Rank.
- Dai-Sifu Giuseppe Schembri, 7th Grade WT-Master, Chief-Instructor Switzerland and Liechtenstein.
- Dai-Sifu Oliver König, 7th Grade WT-Master, Chief-Instructor Austria, Czech Republic and Slovak Republic.
- Dai-Sifu Victor Gutierrez, 7th Grade WT-Master, Chief-Instructor Spain and Portugal.
- Dai-Sifu Andreas Gross, 7th Grade WT-Master, Headman of the Langenzell Castle Instructor Academy of the EWTO.



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# Jim Wagner's 10 Rules of Combat

Text: Sergeant Jim Wagner

Photos: © [www.budointernational.com](http://www.budointernational.com)

**T**he average human body is limited by one head, two arms, two legs and a torso, and because we are all basically the same there will always be similarities in hand-to-hand combat regardless of what part of the planet you live on. In other words, there are "universal truths" in real combat, just as there are universal truths with gravity or finances.

As a current American soldier, and a police officer of almost 20 years, I have experienced my fair share of "combat." My martial art skills have also been put to the test on numerous occasions; some life and death. Plus, I have been a Reality-Based Personal Protection instructor for many elite police and military teams worldwide having literally trained thousands of men and women who have also "tasted" real combat. Though these experiences I have discovered that those who have actually had to use their skills for survival tend to train the same, use similar techniques, and think the same (like-minded) regardless of their geographical location. What have resulted from my observations are 10 rules, or truths, which I believe are the key elements to surviving an actual hand-to-hand combat, and I would like to share them with you:

**1. Be in good physical condition.** True warriors keep in shape. Just look at any police or military Special Operations person and you will see this to be true. You must condition your body in all areas; cardiovascular, strength, and flexibility training in order to endure prolonged fights and be more resistant to injuries.

**2. Do not be devoted to any one particular fighting system or instructor.** If you are serious about learning self-defense then you must diversify. Study as many fighting systems as you can, from as many qualified instructors as you can. Gone are the days of staying loyal to just one system or one instructor. By exploiting the fundamental principles from each system, you will not ever fall into a trap of the "group think" mentality.

**3. Keep it simple.** Probably half of the techniques you currently practice should be eliminated if real self-defense is your goal. Complicated techniques you may be practicing now should give way to more primitive methods of survival that rely on gross motor skills. If you want to see if any technique works fight someone better than you full-contact and full-speed.

**4. Train hard to fight easy.** In the American Military we have an expression, "The more you bleed in training, the less you bleed in battle." You must always train harder than what you will face in real life. Try running 2.5 kilometers first and then fight with a rested partner (this simulates the exhaustion of the battle). Instead of sparring with one person, go up against two or three at a time. Regularly push yourself to the point of near exhaustion when you train.

**5. Positive mental attitude.** The true warrior is never defeated mentally. He or she has what we call, "the will to survive." In

**"What have resulted from my observations are 10 rules, or truths, which I believe are the key elements to surviving an actual hand-to-hand combat"**

some people it is stronger than others. The will to survive is developed by pushing your training to the limit mentally through realistic scenario training and increasing your pain tolerance threshold.

**6. Scenario training (role playing).** It's not enough to just know how to perform fighting techniques, you must know in what context to use them. Balling up your fist and hitting a target is easy, but doing it under stress, fear, and with a sudden adrenalin dump is the hard part. Start all your training fights like real fights. Simulate bar fights, terrorist attacks, armed robberies, or anything else real you can think of using actors, a script, props, and a story line. Military and police units do this all the time.

**7. Practice from A to Z.** If you are practicing knife defense don't just say to your training partner "attack me!" then do your choreographed technique. In a real situation there are certain events that lead up to a knife attack, and there are events after the attack. A to Z training means:

- a. Being aware of your surroundings before an attack
- b. Have a plan of action prior to the attack
- c. Handle the crisis (using the correct techniques that apply)
- d. Follow-up (escape, take the suspect into cus-



# Jim Wagner Reality based





today, simulate calling the police, treating injuries, etc.)

**8. Dress as you fight.** Do you ever wear a business suit for your work? Then practice fighting in one. Do you ever wear a heavy jacket in the winter? Learn how to punch and do ground fighting in one. Do you wear shoes or boots? Now you get the idea. The more you train in various "street clothes" the better prepared you will be in an actual fight.

**9. Adaptability.** True warriors are tactically flexible, and able to change rapidly with the situation. Combat is fluid, so you can't be burdened with wanting to use your "favorite" techniques. One way to learn how to rapidly adapt is to have your training partner introduce a surprise in the fight without your knowledge. For example, you may be working on ground techniques, and then suddenly your partner pulls out a concealed knife (rubber training knife) and you have to unexpectedly deal with it.

**10. Aggressive Defense.** Many people think that self-defense means waiting for the attacker to throw the first punch. If you feel at anytime that you are in immediate danger of bodily injury or death, international law states that you have the right to defend yourself. At the moment the fight begins you must do as much damage as necessary, as fast as possible to overload the attacker's thinking process and his nervous system in order to stop him. Put him on the defensive with a pre-empted attack or an immediate overwhelming counterattack. Adopt the military mentality, "attack the attacker."

You need to know yours before you "engage" the enemy. Deciding what you believe and how you should act during a battle maybe a little too late.

*About the author. Jim Wagner is a police & military defensive tactics instructor in the United States, and the founder of the Reality-Based Personal Protection system taught throughout Europe [www.jimwagnerrealitybased.com](http://www.jimwagnerrealitybased.com)*





TM

# Kuk Sool Won



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REF.: • KUK1

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Kuk Sool Won TM is a full system of martial arts, focused on mind, body and spirit development, as well as the preservation of traditional Korean Martial Arts. It includes all aspects of martial arts, combining leg techniques, hand techniques, projections, falls, breaking techniques, joints handling, pressure points, mental and body fitness, and training with traditional weapons, within a beautiful and dynamic style based on speed and fluidity. An excellent work by the successors of Great Master and founder of Suh In Hyuk system, and the greatest exponents of an organization widely spread throughout the world, where more than one million trainees have practiced martial arts.



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# MUAY THAI

## THE KING OF ALL ARTS



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



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



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



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



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



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



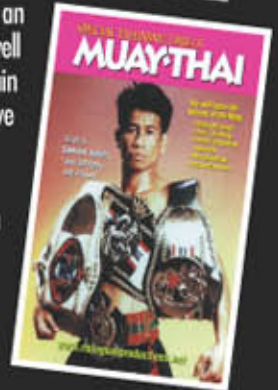
**RS-0060** • Saekson is the best of the best. We say this without reservation and those of you who watch this will see why. Absolutely terrific. In this tape Saekson teaches you up close and personal more of the basics of Muay Thai including how to do those awesome kicks of Muay Thai, and as well the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



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



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



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# MAESTRO FRANCESCO ALFIERI

## Master Francesco Alfieri

### The "Master from Padua"

Francesco Ferdinando Alfieri, author of several remarkable treatises on the art of weapons is, as it can be observed on the cover of his first book, "Mastro d'arme (Master of weapons) of the Honorable Delia Academy in Padua". The school was founded in 1608 by Pietro Duodo, a captain from Padua, and its first master of weapons was Bartolomeo Tagliaferro. The aim of that famous institution, which closed in 1801, was to train young aristocrats from Padua, both in mathematical studies as in the chivalrous and martial exercises. It is to that honorable Academy and to the "Honorable lords and masters Colendifs.mi" that Alfieri dedicates his first book.

### The "Fencing" Treatise

"Reader, at last I present you my Fencing"

**Francesco Ferd. Alfieri "Fencing"**

Alfieri, who lived on teaching as other Masters before him, didn't just spread his knowledge in the rooms of weapons of his time. Driven by the desire of immortality, he did his first work, entitled "Fencing", published in 1640. The Master from Padua wanted his efforts and the years of knowledge devoted to this work to be useful to create "a cautious gentleman ready for duels". In order to honor that commitment and to treat every aspect of the art, he divides the lessons into two parts, the first one composed of twenty-three chapters, the second one of forty.

### Acting between Art and Nature

"The purpose of duels is hurting"  
**Francesco Ferd. Alfieri "Fencing"**

Alfieri defines Fencing as artfully conservative and therefore he considers it as an "art which deserves every mention"; the sword is nothing but the ideal tool to "express what is in the art". The Master from Padua moves through these concepts, to show the deep knowledge he has on the subject. His lessons touch the very foundations of the art, moving from theoretical concepts of time and mode, to practical and "sweat" activities. He advises to handle weapons and tools of various types, practicing the fight and the bouts - no mortal combats performed with swords without tip and threads. The lessons about positions of the first and second guards are in conflict with the lessons by Master

Ridolfo Capo di Ferro (Capoferro). So in order to stand out from his famous colleague, he includes a fifth guard called "mixt", which should reflect the qualities of the third and fourth guards, in addition to being a position where "you can resist for a long time in duels". The following lessons deal with every aspect of the art of combat, from how to place the body and move, to the features of the different guards, the most useful strategies to protect oneself (and among them "cavazioni" and finte").

Some very interesting chapters for every student of martial things are those in which Alfieri shows "how to know the nature and art of the enemy" and "where to look during combat". That's not all, other chapters talk about how to interact in a duel "with the timid, the daring, the phlegmatic and the choleric adversary". Then there are some parts devoted to how to take advantage of a low or high height, if you have to attack or wait. Being a great expert of the Italian school, he also mentions the works of two other great Masters, Alfonso Falloia and Angelo Vizzano (Viggiani). In the second part of the work, to complete the text, he shows thirty-five wonderful drawings, where the different actions described can be observed: from the actions with the sword, to the actions with the sword, dagger and cloak. In the practice with the dagger, the Master recalls that it is important to know to use it alone or together with the sword, because "in many parts of Europe the gentlemen carry it". About the cloak, he strongly approves its study as an instrument of great strategic advantage. On the other hand, referring to the wields which are brandished, such as "targa" and "broccchiere", he devotes the chapter XL, closing the treatise.

### Martial Fencing

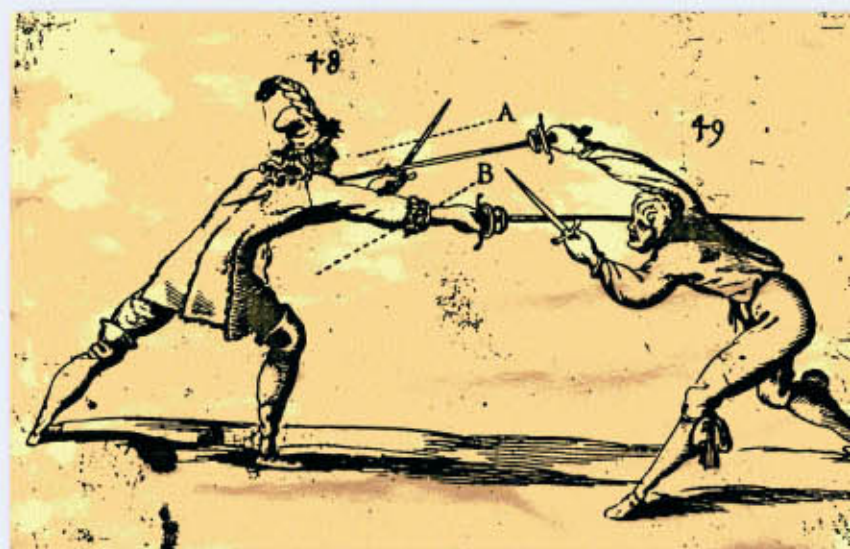
"It is important to know the measure of time and how to use it"

**Francesco Ferd. Alfieri "Fencing"**

It may seem that the study and practice with edged weapons, such as swords and daggers, is a simple historical and cultural activity, or perhaps it is related to the theatre and historical commemorations. Undoubtedly, for many people, old Fencing is a choreographed performance of beautiful duels. But today, the art of protection,

thanks to the work of many Associations and Fraternities in the world, has found - in addition to the aesthetic value - a sense full of martial conservative practice of the art of fighting. In that sense, the concept of Martial Fencing is being developed significantly, an art which has been encoded for seven centuries and immortalized in the old manuscripts and treatises, to the manuals of the early years of the twentieth century. We know that today nobody can carry a sword or a dagger. However, the concepts and principles of the art have not lost their value in our time. Quite the contrary, nowadays, strategies and techniques of Fencing can still find valid application contexts, since an umbrella becomes a sword, a jacket a cloak, a rolled magazine a dagger. Even today, knowing how to block and respond to the blows of the attacker may still be a real and dramatic necessity.

Fencing, which has been doing this for seven centuries, can still continue to do so.





# Nova Scrimia

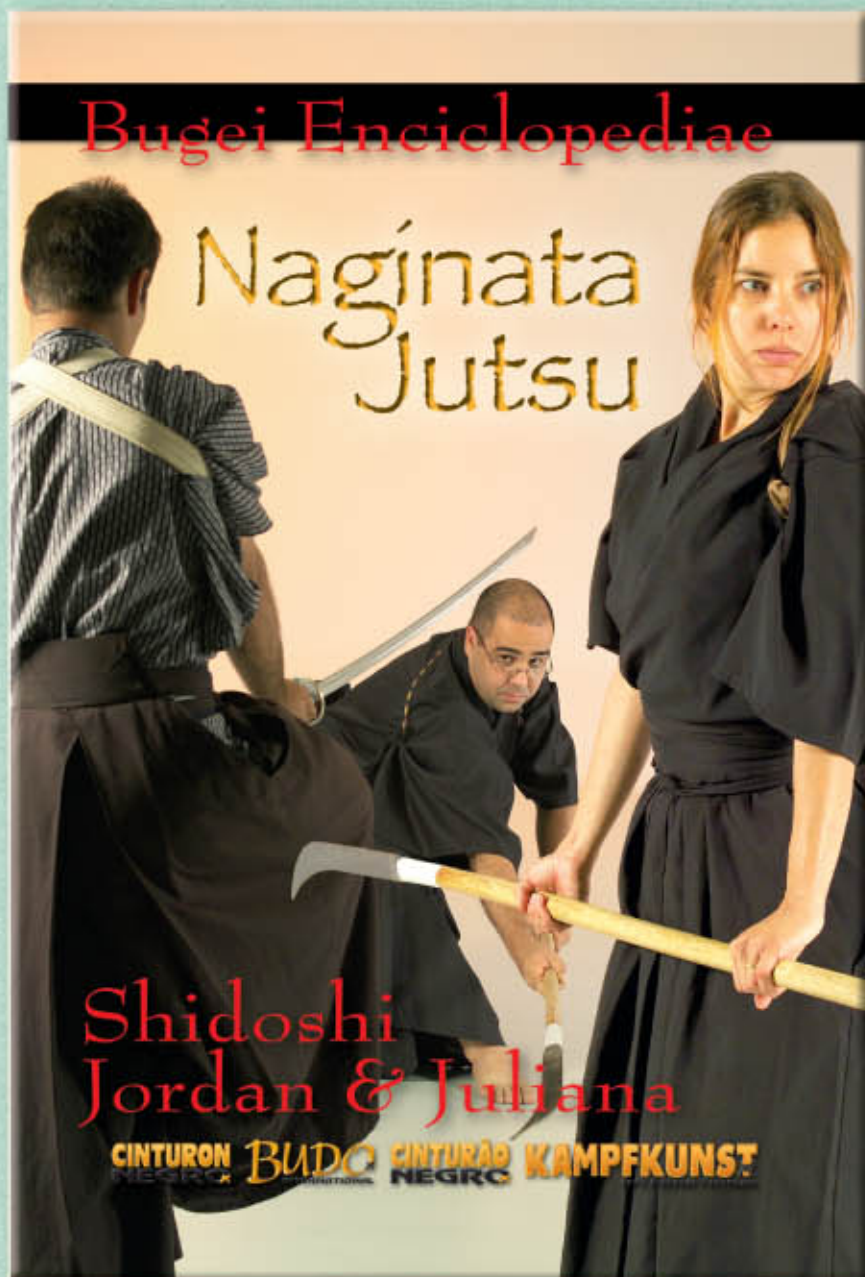
Graziano Galvani





# Bugei Enciclopediae Naginata Jutsu

# Shidoshi Jordan & Juliana



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Italiano  
Español  
Français  
Deutsch

**PRICE:  
\$39,95  
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**REF.: • EBUGEI3**

In this third volume of the Encyclopedia, Shidoshi Jordan presents one of the oldest edged weapons in Japanese tradition, the Naginata. Belonging to the military arsenal of Bugei, Naginata was traditionally used by Samurais' wives for defense, in the absence of men. It is said that Naginata is one of the most difficult weapons to face, due to the variety of movements which can be performed. Without doubt, the fact of being able to make cuts without the need to shorten the distance is one of its most valued advantages over enemies on horseback or on foot.



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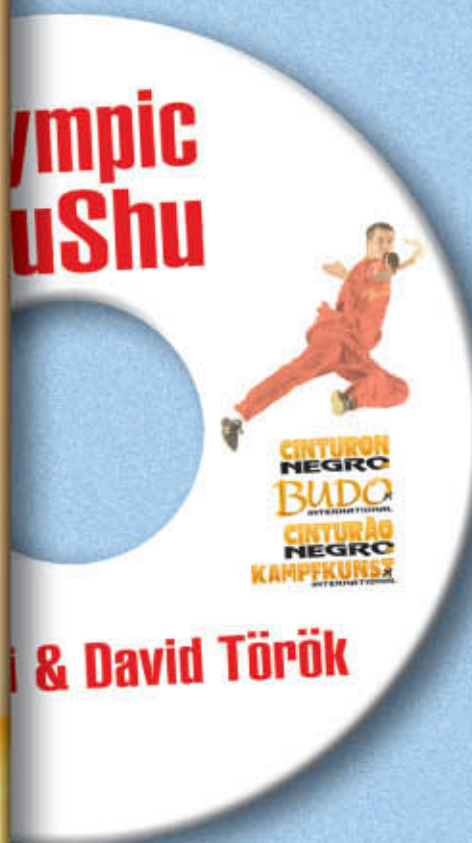
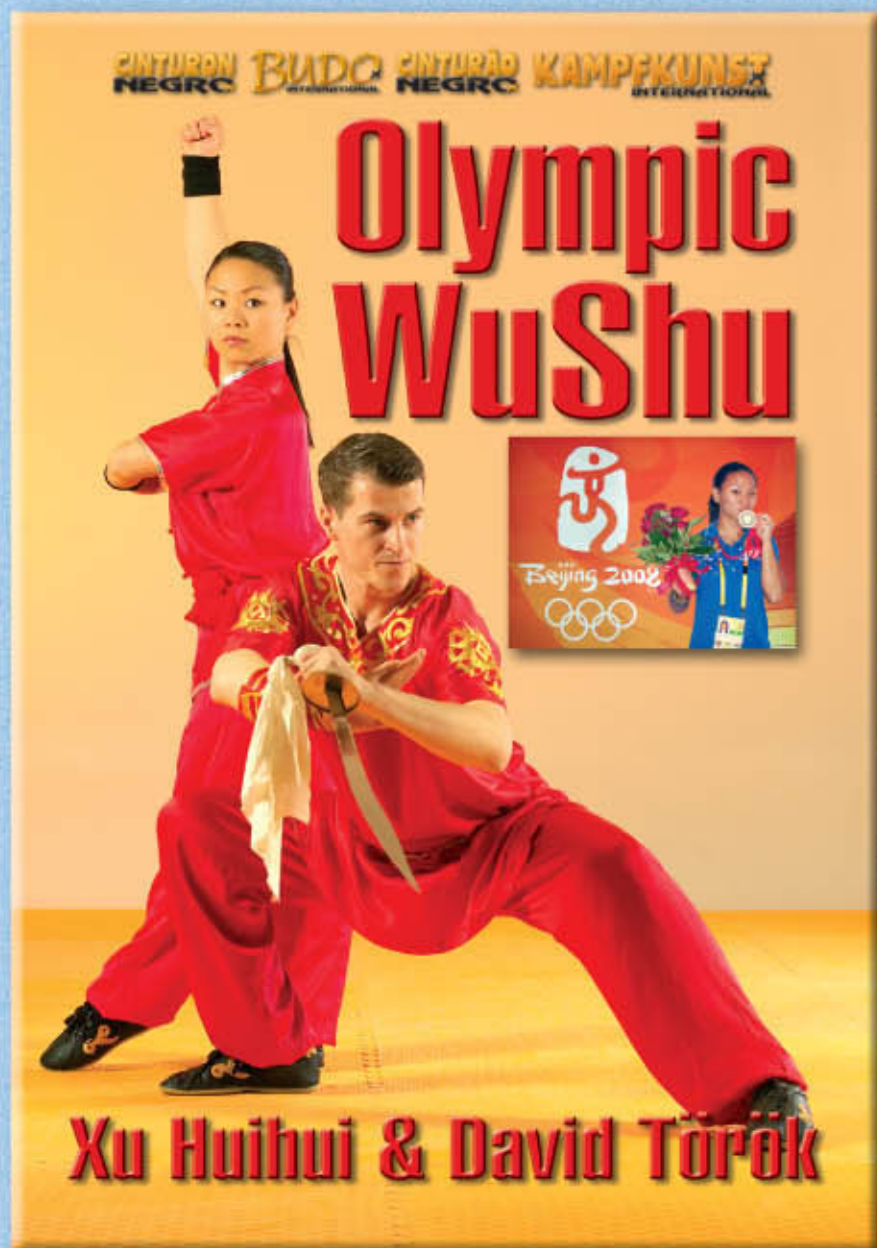


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# Olympic WuShu Xu Huihui & David Török



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Français  
Deutsch

REF.: • WUSHU1

Xu Huihui, current "Wushu" world champion, and David Török, international Wushu champion on several occasions, show in this first instructional DVD the essential contents of daily training for beginners, starting with warm-up and stretching, then essential techniques of blows and kicks, and finally training of the first basic form Changquan (long fist) "Yi duan chang quan" (IWUF), which combines different techniques of attack and defense. It is a DVD which will allow you to have a better understanding and effectiveness of training, and which can be used as teaching material and as a guide for daily exercises.

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## Get to the point

### **Technical Training** **Body Targets for control of the perpetrator.**

Target #7 (GB-26): This target is a branch of the L1 Iliohypogastric nerve. The nerve starts at the spine and extends over the hip and down a portion of the outer leg. By compressing this nerve against the hipbone you are affecting the somatic nervous system, which controls the voluntary muscle control.

Pressing or striking this nerve against the bone will cause severe pain, paralysis and dysfunction of the lower limb. This will drop the opponent down onto the attacked side allowing the practitioner to restrain or escape. In some people it will even induce dizziness.

This nerve can be pressed down onto the upper edge of the hip to facilitate the following physical effects on the recipient:

- The entire leg loses muscle control and in turn can no longer support the weight of the body on that given side.
- Hip shifts in as leg collapses.
- Arms extend upward and outward.
- Physical strength diminishes and body mobility is restricted.
- Causes severe pain and temporary loss of motor control.

### **Location**

This target is a branch of the Subcostal T12 nerve, which lies over the top of the iliac crest. The best way to locate this point is to rub down the side of the ribs with enough pressure so that the rubbing object will sink into the soft tissue at the end of the rib cage. As the rubbing continues, it will run onto the top of the hip (Iliac Crest) and place the downward pressure to pinch the nerve against the bone causing the pain and dysfunction.

Another easy way to locate this by sight or tacitly, is to place the pressing object (hand, forearm, baton, etc.), in the thinnest part of the Torso and pressing down on top of the hip bone.

Using the side of the hand will work, but the harder the rubbing or pressing surface is, the more it will penetrate the layers of skin, fat and muscle for better results. So using the knuckles, the bone of the forearm, flashlight or baton, the more intense the pain and dysfunctional reaction will be. Elbows are also a very effective method to use on this nerve, as it not only has a harder sharper surface, it has excellent strength and leverage physics. And as can be expected the faster and or harder the pressure, the more intense it will be as well.

What must also be noted is that an obese individual will have more protection in this area so that the hands, or knuckles will have diminished affect. Forearms, elbows, flashlights or even batons will be needed for these larger individuals. In fact the larger the person, the harder and smaller the sur-

face of the pressing object must be as well as the more rapid the application of pressure will be needed.

Also of note is that once the leg loses muscle control the faster the descent will be due to the excess weight.

The faster the pressure on the nerve the more dramatic the results, so whereas pressing faster can far more significant result, so to will a strike on this target. Realizing that this is not approved in certain Jurisdictions, but the press or rub can still carry a similar amount of pressure that will yield the better results.

### **Control**

From a frontal position a single press or even a double press simultaneously will drop on or both sides. By dropping only one side the Officer can gain easier control, as that weakened side's arm will rise for easy grasping and subsequent control. As the leg drops and the arms raise, by grasping and pulling the arm opposite the pressed side, the perpetrator will easily be brought to a face down position on the ground with grasped arm still under control. This will allow for a following pin position for search or a cuffing position for arrest or even safer search.

By pressing both sides simultaneously, the individuals' legs will weaken and drop the individual down onto their hands and knees. From this position following up with head or arm points will easily bring the perpetrator face down for safe search or cuffing.

From the side or rear of the individual a single side press will bring the same side arm up and outward for the ensuing control by the Officer. A simultaneous double press will bring the individual straight down on their knees with arms now both reaching up and out for either side to be controlled.

If the individual is facing wall with hands and legs spread, this point adds a secure and reliable way to avoid the perpetrator from turning to attack or escape from the Officer. As the offender turns, the officer can now press this point to drop that side leg and prevent stepping or further turning. They will be then pressed onto their knees as they are also pressed into the wall.

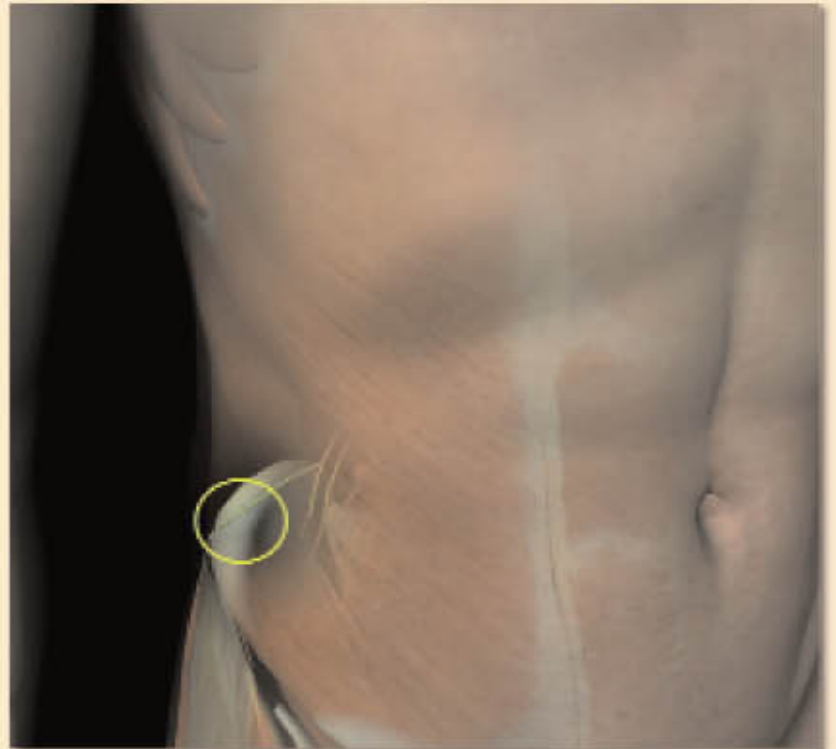
### **Releasing**

This target can even be useful in

many release type scenarios, whether the Officer himself is accosted, or when he must break apart two combatant individuals. These targets are far superior than attempting to pull the combatants apart as the effects are instantaneous, require no heavy exertion and they eliminate the combatants ability to turn on the Officer. Or even for one Officer to release an assailant from another Officer or Civilian.

As an example of a self-protective method, if the officer is accosted and grabbed frontally a quick press down and in will release the leg and drop the individual for follow-up control. If one side is used then an ensuing arm control can be utilized, again as mentioned above, it will be the opposite arm. Or another possibility would be for the Officer to slip under the combatants arm for a side position and subsequent press. This maneuver will drop the combatant into a position where a half Nelson or side choke can be employed (jurisdictional rules allowing).

To release an attacker from another individual this point is also highly efficient. But rapidly applying only one side the attack will be stopped as the concern of the assailant is now on their loss of strength, control, balance and ensuing confusion. This gives the Officer a window of opportunity to also







gain control and superior position for cuffing as well. As a side note a single side will always focus the pain and dysfunction far more than using both sides, it will also allow for more leverage and applied pressure from a physical standpoint.

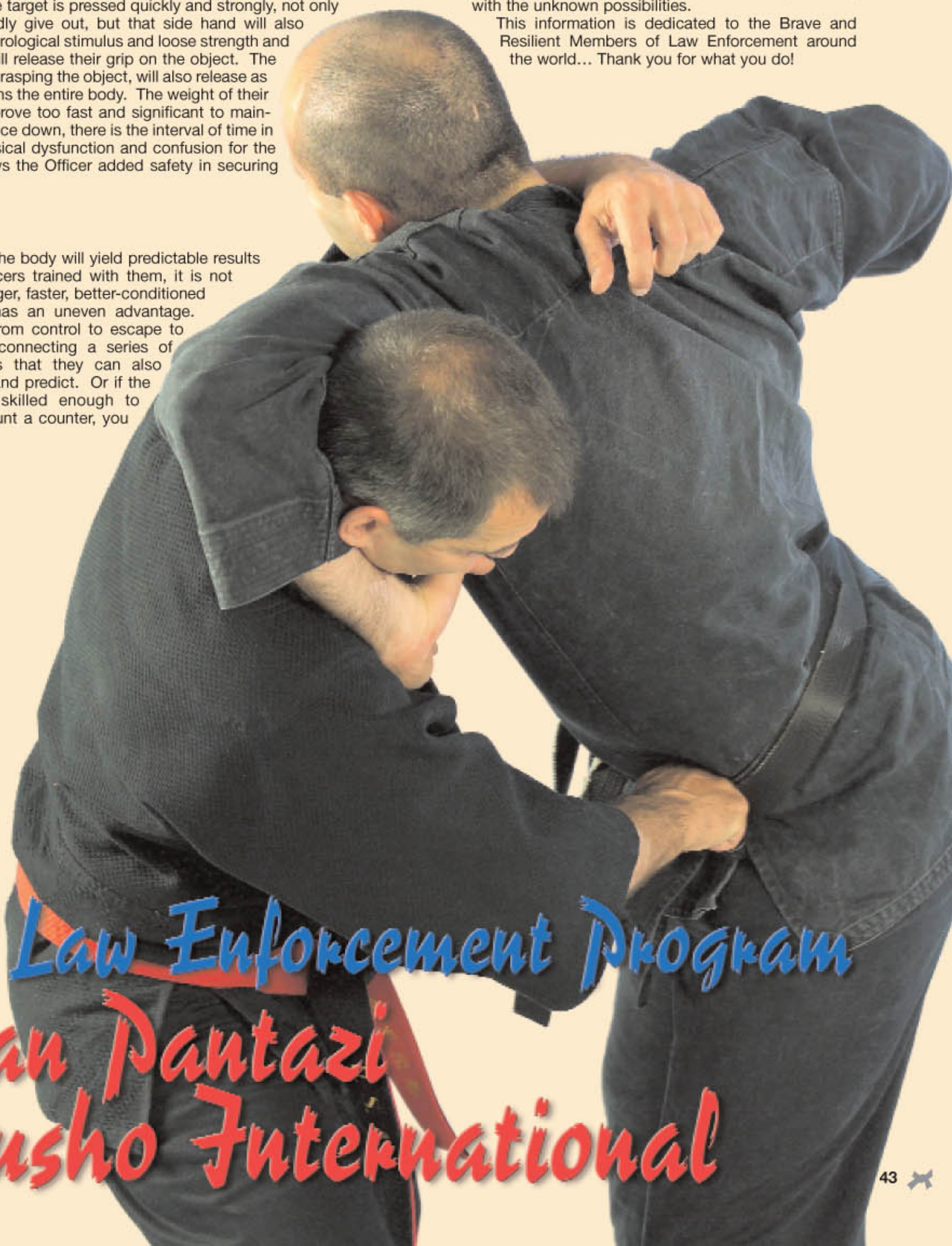
If a perpetrator has grabbed hold of a fence, door handle or some other rooted object to resist arrest or the Officers attempt to move them to another location or position, again this target will make this far easier. As the target is pressed quickly and strongly, not only will the leg rapidly give out, but that side hand will also experience a neurological stimulus and loose strength and control, which will release their grip on the object. The other arm if still grasping the object, will also release as the nerve weakens the entire body. The weight of their falling will also prove too fast and significant to maintain the hold. Once down, there is the interval of time in which pain, physical dysfunction and confusion for the perpetrator allows the Officer added safety in securing further control.

## Debriefing

The nerves of the body will yield predictable results and for the Officers trained with them, it is not always the younger, faster, better-conditioned individual that has an uneven advantage. They can flow from control to escape to submission by connecting a series of available targets that they can also make available and predict. Or if the opponent was skilled enough to recover and mount a counter, you

can easily offset this again and again. By merely knowing where these targets are vulnerable and how the opponent will react physically to each target, you can have and work in a more strategic manner. Maneuvering them from position to position without letting them regain their balance, base or composure. By knowing the physical ramifications of these targets, the Officers can be safer using predictable results rather than continuously working with the unknown possibilities.

This information is dedicated to the Brave and Resilient Members of Law Enforcement around the world... Thank you for what you do!



The Law Enforcement Program  
Evan Pantazi  
Kyusho International

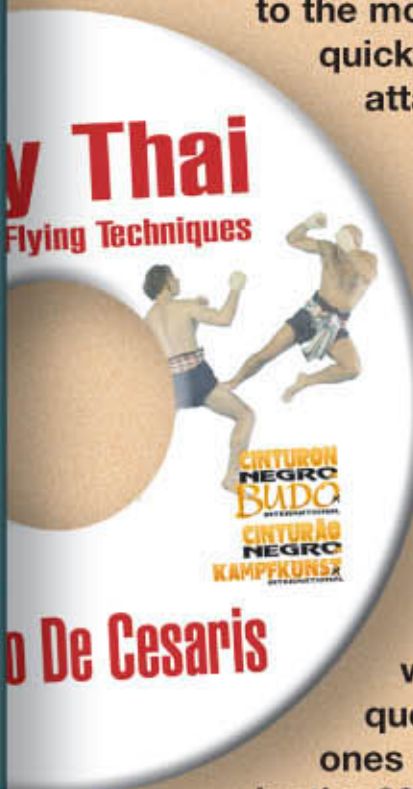


# Muay Thai

Técnicas en salto  
Die Sprungtechniken  
Le techniche 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.

**PRICE: \$39,95  
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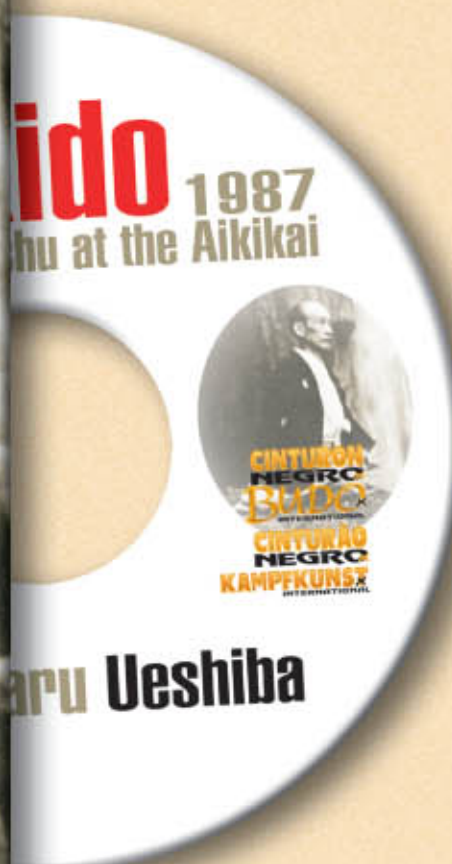
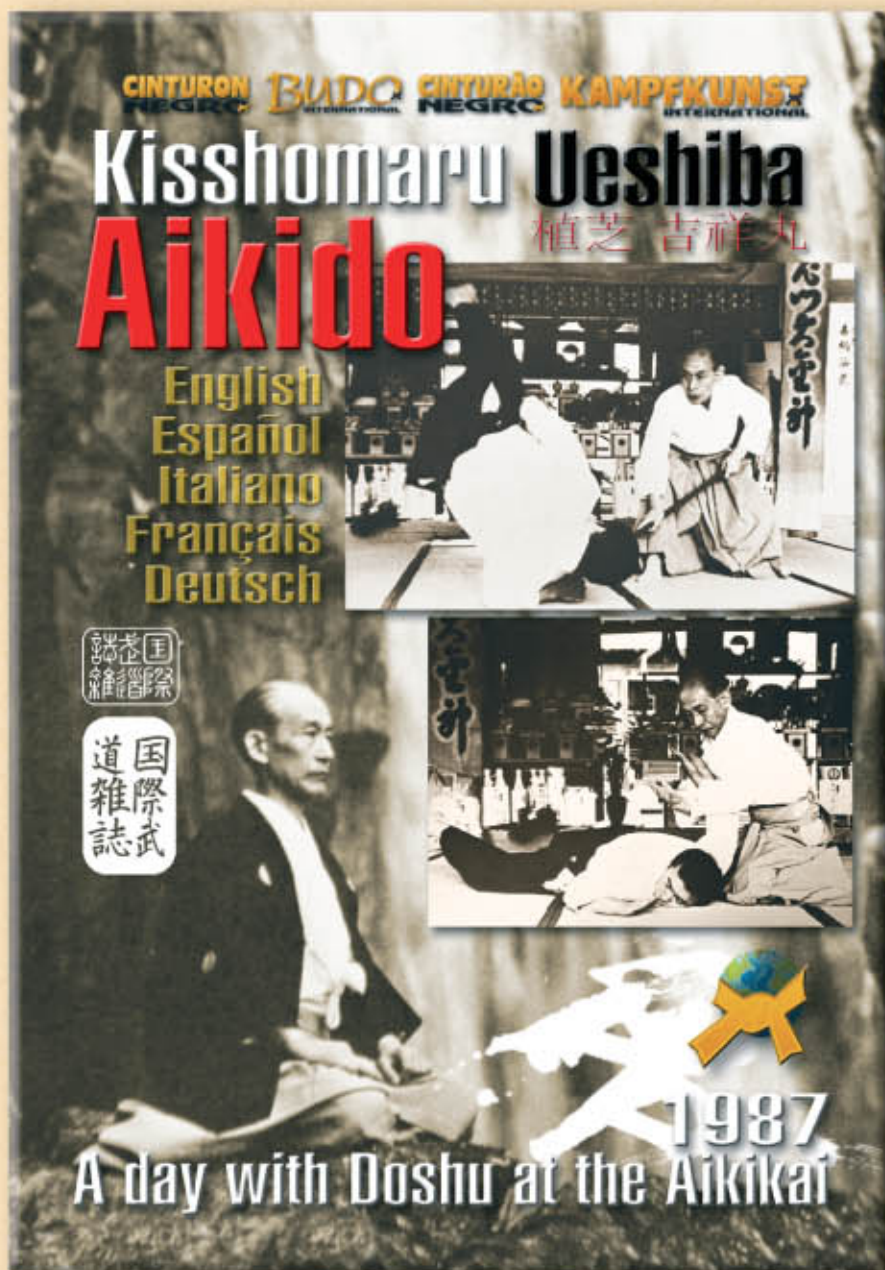


# Aikido

## Kisshomaru Ueshiba

### 1987

### A day with Doshu at the Aikikai



English  
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Under Kisshomaru Ueshiba's guidance, founder Morihei Ueshiba's son and heir, the Aikido spread throughout the world. He ran for decades the legendary Aikikai in Tokyo, a referral center in the world of his father's art. It was there where in 1987 he welcomed our collaborator Salvador Herraiz to answer questions on philosophy, history, the Art of Aikido and other Japanese Martial Arts as well as about the Founder. This historical document is completed by images of lessons and technique demonstrations performed during that meeting by Waka Sensei and Moriteru Ueshiba, Kishomaru's son and current Aikido leader in the world.



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**"Among the different Arts of combat from the East and the West, Muay Thai is perhaps the one which has mainly developed methods, techniques and strategies for learning to take the fight to clinch stage and, once the hand to hand has been reached, dominate the fight at that distance "**

**O**ne of the most commonly used methods to study the fight with empty hands is dividing it into stages; each stage of the fight takes place within a certain distance between the fighters (usually from the longest to the shortest) and for each of these fight situations there is a series of attributes which are necessary in order to achieve a victory.

Normally, it is common for a wrestler to have the qualities to stand out on one stage, but he is lacking part of the skills to excel in the others. Furthermore, it has been already proved that the transition from one stage to another in a real fight is very quick; only in sport events, where there is a referee to keep the rules, the athletes can keep the long distance (or medium distance) stage for a long time. In particular, in most fights with no rules, the quickest stage is the one going from the fight in medium/long distance- the one where punches and kicks are used with more effect - to the "clinch", word which indicates a situation where the wrestler grabs any part of the adversary's body, for a total or partial control. Among the different Arts of combat from the East and the West, Muay Thai is perhaps the one which has mainly developed methods, techniques and strategies for learning to take the fight to clinch stage and, once the hand to hand has been reached, dominate the fight at that distance.

Before going into the technical analysis of the fight in clinch, let's see the main differences between the stage of fight at distance and the hand to hand fight. Of course, in the second situation, one or both athletes have a more or less tight control over his opponent, limiting his ability to move and therefore the chances to attack (mostly with punches and kicks) and defense (especially with shifting). Moreover, once a top position in the clinch has been reached- that can be defined as dominant - the most expert athlete in that reduced distance can attack with specific modalities (very short elbow blows, head, knee and fist, imbalances, explosive

levers, projections), which normally not many martial artists train enough and therefore they can't control them.

For an expert fighter, becoming effective in the clinch is not an easy task, the success in this particular stage of the fight is a mixture of skill in the strikes performed without a clear charge, great static and dynamic balance, remarkable ability to fight standing, high muscle strength, ability to project by exploiting the imbalances rather than physical strength. Finally, the clinch expert has to be the ideal mix between a striker and a fighter capable of moving away from a stage of hard muscle work to another where tactile sensitivity, softness and fluidity of the movements can be a decisive weapon to dominate a stronger and heavier adversary.

Among the reasons why it is advisable for an expert fighter of clinch to keep the fight as much as possible at this stage, we can enumerate the following:

1. In this phase the offensive possibilities of a dangerous striker are very limited (for example, a good boxer needs to have his arms free to throw his fists, once his arms are locked, his main weapon is useless).
2. Getting a dominant position in the clinch, you will have the possibility of giving powerful blows against the opponent, offering him few opportunities for defense (the typical neck grip of Muay





# Muay Thai Boran

## Clinch:

## The hidden weapon of Muay Thai



Thai with a straight knee blow to the face, technique known as Chap Ko Ti Kao, has proven to be lethal on the rings or cages around the world).

3. If we are skilful performing projections, the transitional stage of the clinch is an indispensable step to prepare our attack with little risk.

4. On the contrary, if we want to avoid being projected, dominating the stage of clinch is one of the best strategies to block the main weapon of the adversaries who are expert in projection techniques.

In other words, learning to control the fight at short distance gives us the opportunity to take the fight to a situation which is not favourable for most opponents, both the experts on techniques of strikes and the wrestlers (though to a lesser extent). On the contrary, daily hours and hours of training in clinch, analyzing all the possible offensive and defensive situations, make Muay Thai expert practitioners capable of exploiting a great expertise typical of their Art. In the course of centuries of practice, and thanks to the inflows of native disciplines and systems of fight from neighboring countries [NOTE 1], the most enlightened Siamese masters have created a mix of strategies and methods of attack and defense that allow the expert of Muay to fight in the best way in a distance where many experts of the art of combat feel uneasy.

Of course - and this will be the subject of a series of articles to be published in Budo International - an athlete who really wants to learn effectively the clinch, will have to deepen at the highest level and according to consolidated strategies (hence, the

result of the experience of a true Master of Muay) the following technical issues:

- o The most realistic techniques tested on the battlefield to enter the stage of clinch at the medium or long distance.
- o The right body position in the clinch and the many possibilities to grab (especially in the neck and trunk), once the short distance has been reached.
- o Short techniques of imbalance for a defensive and offensive use.
- o The defensive techniques of dominant positions.
- o The use of knee, elbow, head or fist blows in hand to hand fight.
- o Projections and joint levers or in combination or as an alternative to the strikes.
- o The exit from the clinch through imbalances and strikes.

The issue we have discussed in this article is one of the most important issues in sport martial combat in Thai Martial Arts with empty hands. Considering the importance of the issues discussed, we would like to analyze again other aspects related to the clinch in Muay Thai, to offer the readers some ideas for study.

[NOTE 1]: The author has been working for years as a lecturer in the Thai University of Chulalongkorn, where the First University Year in Muay Thai takes place, first time ever in Thailand. Among the different subjects, it has also been incorporated an exam about "Comparative analysis of various combat systems in South East Asia"; the aim of this interesting course is to study in depth the mutual influences through the centuries among Siamese Muay, Indonesian and Malay Silat, the Burmese Bando, the Vietnamese Vo, etc...



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Marco De Cesaris





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# He who seeks a compliment finds truth

**T**he truth rarely makes a person happy", my sensei was saying, "it ought to, but it does not." He was taking and waving his spear for emphasis. Sweat was running down my brow and every once in a while I had to wipe my face to prevent the sweat from getting into my eyes. As uncomfortable as I was physically, I was much more uncomfortable mentally and squirming inside. I looked at my friend Seki, and felt sorry that he had come to this, but it was inevitable the way it happened.

He was a student of Shinkage-Ryu and bragged about his prowess with the spear. He was a very affable person. Often we took a cup together. It was when he was in his

cup that he was always seeking a compliment about how great he was with the spear. The patrons at the bars he frequented enjoyed his hospitality and agreed with him that he was the greatest. The better he felt, the more money he shelled out.

One day Seki found out that Yoshida Kotaro was staying at my house. He could hardly control his excitement. Seki grabbed my hand, almost spilling my beer. He shouted, "Why didn't you tell me that the great martial artist, Yoshida Kotaro, is staying at your place? I must meet him."

"Why?" I asked. "You are studying another ryu and your teacher is very good." But he interrupted. His words gushed forth, "If Yoshida sensei should see how skilful I am and acknowledge it, I am made. You are my friend. Please introduce me." That is how I

brought Seki to my house.

That is how we came to learn that truth does not make people happy; especially for a martial artist who thinks he is the greatest - drinking in a bar, yes; facing a master, no!

Sensei Kataro was not in when I brought Seki home, so we went into the front yard and went through our warming up exercises while we waited for the sensei to come back.

After an hour or so, sensei returned. I took him aside and told him about Seki. "Reality is hard to take," sensei responded. "In the make believe world of the bars, truth fits the pocket book and becomes

twisted. It is better for your friend to stay there."

Seki heard him and prostrating himself, said "Onegai, itashimasu."

"Let your friend have your spear. If he wants the truth, he shall have it today."

Seki, smiling, grabbed my spear and went into a kamae.

"Excuse me," sensei said, and thrust his spear towards Seki. Seki gave a big jump but the spear was at his throat.

"I was just testing you," sensei continued. "Now get ready", and he thrust again. No matter what Seki did, the spear was always at his throat.

Finally, he backed up against the fence and could not move at all. I felt sorry for Seki and looked around to see if anyone was watching. There was no one around. I felt better. I liked Seki and knowing him, I felt that a few beers would fix him up and restore his spirits. My sensei then told us this tale:

There were times when Mercury, between errands on Olympus, yearned to know whether he still was held in high esteem by mankind.

So, one day, disguising himself as a traveller, he visited a sculptor's studio. Walking about among the many statues displayed there, he pointed to an image of Júpiter. "How much are you asking for this odd piece?" he asked.

"I'll let you have that one cheap," replied the sculptor. "It is one of our less popular numbers. One drachma." Mercury laughed in his sleeve. Then he asked, "How much for this stout lady here?"

The sculptor said, "Oh, that one is Juno. I have to get a little more for females."

Mercury's eye now caught sight of an image of himself. Thinking that as messenger of the gods and source of all commercial gain, his image would command a gratifyingly high price. He said, "I see you have a very handsome statue there of Mercury. How high do you value that excellent likeness?"

"Well," replied the sculptor, "I am wining to make you a bargain. If you will pay me the price I quoted to you on the other two statues, I will throw this one in free."



Sensei Richard Kim







# 100 years of history of Brazilian Jiu Jitsu

Text & Photos Marcelo Alonso  
Contributors: Jose Tufy Cairos, Rildo Heroes

Exactly 100 years ago, when the First World War had just finished, 165 Japanese families disembarked in Brazil, thus beginning a process of migration of utmost importance for the history of Martial Arts. During this process, it took place the meeting between Gastón Gracie and Mitsuyo Maeda, which changed the history of martial arts.

The revelations in a book by Reila Gracie, recently published, also shed light on some

little-known episodes of the protohistory of Brazilian Jiu Jitsu. Our expert Marcelo Alonso deals with this matter in the excellent article which follows.

On the following pages, Black Belt remembers this history and pays tribute to the Japanese masters who had the courage to leave their homeland in order to spread their martial styles around the world.





## Brazil - Japan: A Century of Fight

### The Meeting that Changed History

Imagine that for a quirk of fate, Japanese Mitsuyo Maeda Koma, when he arrived to Brazil in 1914, had made some exhibitions in Porto Alegre or Rio de Janeiro, as indeed it happened, but instead of continuing with his group to Belen, imagine that he had decided to come back to Japan and return to the Kodokan of his master Jigoro Kano. That small "change of plans" would have made impossible the meeting between Japanese Maeda and Brazilian Gastón Gracie in Belen, and probably many things wouldn't be as they are today.

If Gaston's children, Carlos and Hélio Gracie, hadn't learnt Jiu-Jitsu, they would not have been able to develop that discipline. Without the Soft Art taught by Koma, Carlos and his brothers would not have won challenges nor would they have spread Gracie's name, and they wouldn't have transmitted their knowledge to their relatives, forming the largest dynasty of fighters in history.

Without the revolution the Gracie did in Brazil and later all over the world with the

were brave enough to leave their culture, their native language, and their families and cross the ocean (in 42 days of travel) with the sole aim of teaching their art in Brazil, becoming essential pieces in the transformation of the country of football and carnival into the country of Martial Arts.

### The start of Sharecropping

The sharecropping of Japan and Brazil in Martial Arts started before the Japanese vessel Kasato Maru arrived at Santos in June 1908. There are records of the arrival of some

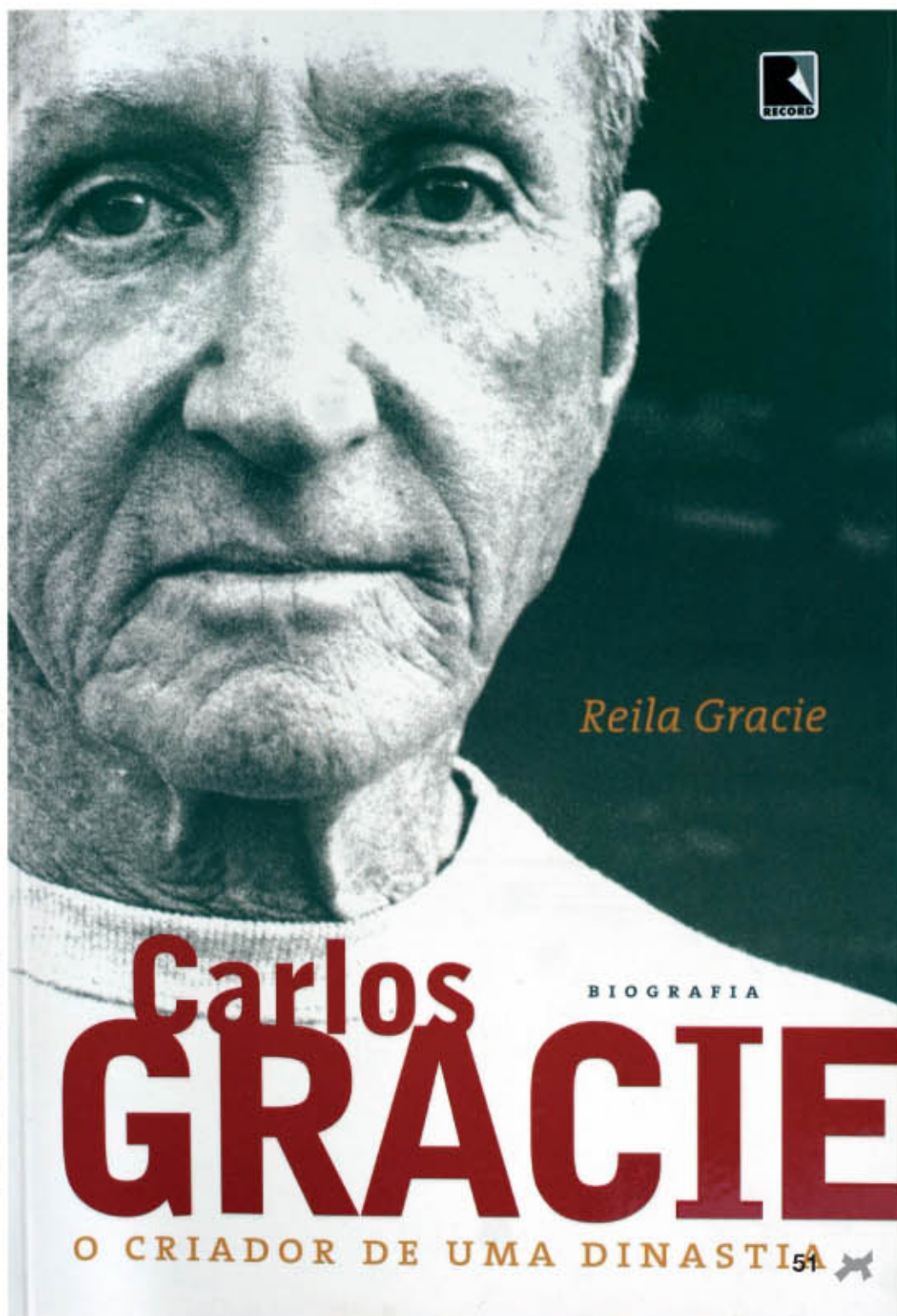
UFC (USA) and the Japan Open, we would be probably living a completely different reality. Vale-Tudo still would not have been transformed into Mixed Martial Arts and certainly thousands of fighters who live on fighting or teaching MMA all around the globe, would be now unemployed or working on other issues.

Given the importance of this meeting, we have wanted to take the opportunity of the centenary of Japanese emigration to Brazil to pay a tribute not only to Count Koma, but also to dozens of other Japanese masters of Karate and Judo who

Japanese Jiu-Jitsu masters like Manji Takezawa, who trained Emperor D. Pedro II's Imperial Guard in 1888.

But we can mark the date of November 14, 1914 as the date of the arrival of Japanese Jiu-Jitsu to Brazil, when Mitsuo Esay Maeda, Count Koma, the man who taught Jiu-Jitsu to Carlos Gracie (his friend George's son) disembarked in Porto Alegre.

He was a student at the Kodokan (founded in 1882 by Jigoro Kano), which at that time was one among the many schools of styles (ryu) of Jiu-Jitsu - that is why Judo was initially called Kano ryu (school) -. Mayeda was almost 18 years younger than his master Kano and he was a student of the first generation, formed by the first Judokas taught at the Kodokan. "As a part of his philosophy, Kano, who was a member of an educated and modern elite and whose priority was to train citizens who were both physically and mentally fit to serve the needs of a new Japan, could not agree that a pupil fought for money and did exhibitions in circuses and theatres" - explains historian Tufy Cairus, who next year will defend his



Reila Gracie

Carlos  
**GRACIE**

BIOGRAFIA

O CRIADOR DE UMA DINASTIA





doctoral thesis at York University (Canada): "The Gracie Clan and the creation of Brazilian Jiu-Jitsu: national identity, work and culture".

Like Maeda, for many other disciples of traditional Jiu-Jitsu, showing the superiority of a system of martial arts deeply identified with Japanese culture such as Jiu-Jitsu/Judo, was also showing the superiority of traditional and modern Japan.

Shinhiko Satake, another dissident from the Kodokan, he travelled around the world doing exhibitions and challenges", writes Brazilian historian Rildo Heros.

Unlike most teachers of Karate and Judo who came to Brazil as immigrants, sent by their masters, as part of a plan to spread their styles in the West, Mitsuyo reached Brazilian land on his own, as an adventurer. He came through the South (Porto Alegre) and he crossed the whole country until he settled in the North, in the city of Belen. Historian Tufy Cairus explains: "Because of the rubber boom, the Amazon

Mexico, Guatemala, Costa Rica, Panama, Colombia, Ecuador and Peru.

The stories of Koma's challenges all over the world inspired a Japanese designer who published in 1996 a series of dozens of adventure books, magazine-style "Comics" about super heroes, to tell the stories of the "one thousand fights of Count Koma". In all

# 100 years of history of Brazilian Jiu Jitsu

## Count Koma

According to all evidences, the lack of agreement between the disciples and their masters - which has always characterized the history of Jiu-Jitsu in Brazil - seems to have been born with the sport. Apparently, the discipline came to Brazil in 1914, exactly because of a philosophical clash between Jigoro Kano and his pupil Maeda Koma in 1905. "He wanted to spread combat Jiu-Jitsu through presentations and challenges, and his master Jigoro Kano was against, because he wanted to spread sport Jiu-Jitsu, which he later called Judo. So, Maeda was separated from the Kodokan, and together with

was integrated into the global economy, generating wealth and opportunities. In that way, both George Gracie (Carlos and Helio's father), who possibly arrived at the Amazon around 1897, and Mitsuyo Maeda, who arrived in 1915, came attracted by the short but intense economic boom and modernization that the region was experiencing. Once this scenario of peripheral modernity in the Amazon has been understood, it is reasonable to imagine a demand for entertainment on the part of local society living a kind of tropical Belle Epoque" - Cairus writes.

We can't forget that, before coming to Brazil via Porto Alegre, Koma and Satake had gone through several countries such as

the covers of the series it can be read: Count Koma: the precursor of Gracie Jiu-Jitsu".

Searching in old newspapers, Rildo discovered that several other Japanese fighters, practitioners of traditional Jiu-Jitsu like Koma, did not agree with the new rules imposed on the sport and preferred to emigrate to exotic places at the south of the equator. The greatest proof of this is the meeting of Koma and Satake with three other Japanese: Yenishi Raku, Sadaku Shimitsu and Sadao Okura, who became part of their group in their adventures in Mexico, Chile, Peru and Argentina. The group of five fighters arrived in Porto Alegre and travelled through several cities to get to Belen, where they met George and his son Carlos Gracie, who was





just 15 by then. "Of all the seeds of Jiu-Jitsu planted in the course of his journey across the world, Carlos was the only which proved fruitful", her daughter Reila explained very well, in her book "Carlos Gracie, the creator of a dynasty".

### *The Creator of a Dynasty*

In her book, published last July in Rio de Janeiro, Reila Gracie, Carlos' daughter and mother of the current No. 1 in the family, Roger Gracie, writes a new history of the Gracie family where there are startling revelations and which shows the true importance of his father in the creation of the greatest dynasty of fighters of all time.

After describing the origins and vicissitudes of her family, from Scotland to Belen in the North of Brazil, Reila tells that his father met Count Koma

at the age of 15 (1917) after attending, delighted, a public exhibition. Given his enthusiasm, his father took Carlos to train at the residence of the Japanese master, where he received daily classes for nearly three years.

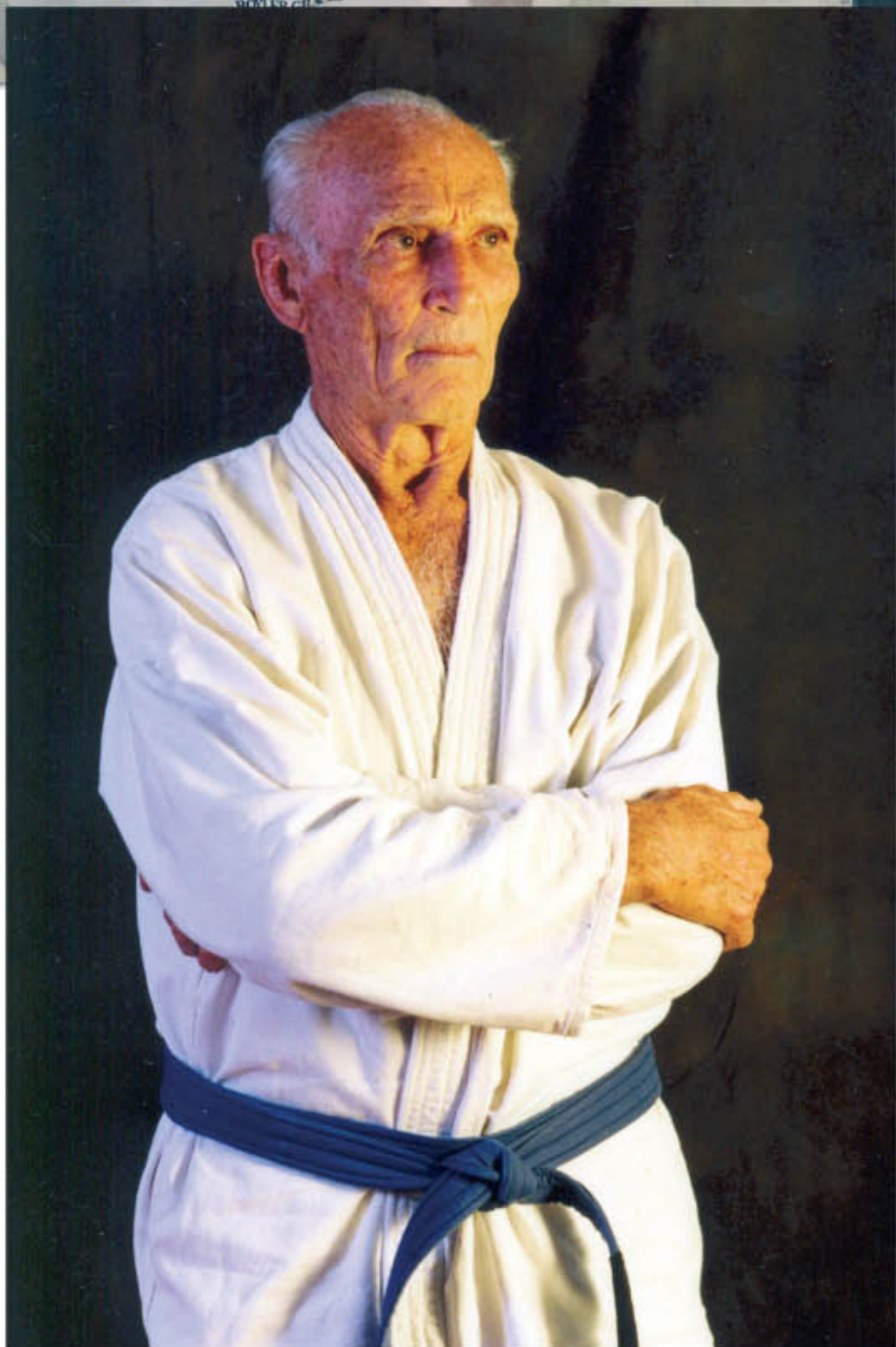
Another important fact that Reila remembers in her book is that the Jiu-Jitsu which Koma taught to his father was not the traditional Jiu-Jitsu from Japan. "Being a fighter, Koma visited dozens of countries and had real challenges, so his Jiu-Jitsu was no longer the traditional Japanese style but a style full of strikes, chokes, arm locks and endings, which he had proved to be effective to take the opponent to a final defeat. Therefore, the Brazilian Jiu-Jitsu was much closer to the reality of a fight than the one taught in Europe and the United States by other Japanese".

In 1922 the Gracie moved from Belen to Rio. After being expelled from the house by his father George, "lazy" Carlos tried to live on Jiu-Jitsu in Belo Horizonte and Sao Paulo. In 1925, the eldest of George's nine children returned to Rio where he opened the first Gracie academy in 106 Calle Marques de Abrantes.

Another surprising revelation in Reila's book is about the first Vale-Tudo events in Rio. According to the stories revealed in the book, it was her father Carlos Gracie who began to fight in Vale-Tudo events, followed by his brothers Oswaldo and George (who was called "Red Cat"). Carlos, George and Oswaldo won and tied dozens of challenges (with and without rules) before the youngest brother, Helio Gracie, (eleven years younger than Carlos) came on stage. According to the book, which has nearly 600 pages, Helio only started to have a place among his brothers because he proved to be the ideal partner, accepting the hierarchy and discipline imposed by Carlos: "Helio wasn't as talented as George, but he was as faithful and submissive to Carlos as a samurai to his feudal lord in Japan".

The author says that Gracie's name was already respected by the media in Rio de Janeiro when young Helio entered a ring for the first time at the age of 18, beating in just 40 seconds the boxer Antonio Portugal. From there, Helio began to take the place of his older brother George ("Red Cat") as the main representative of the Gracie Academy.

The book makes it clear that without the stubbornness and close relationship between Carlos (who had 21







# History

children) and his brother Hélio Gracie (who had 7 children), Jiu-Jitsu would not have become a legacy of the family and it certainly would not have reached its current level.

Through the joint efforts made by Carlos and Helio Gracie's children, Jiu-Jitsu was renamed Brazilian Jiu-Jitsu or Gracie's Jiu-Jitsu, becoming world famous after Helio's children, Royce Gracie (USA) and Rickson Gracie (Japan), showed the effectiveness of the style in real fights. "Brazilian Jiu-Jitsu could be defined as one of Brazilian cultural aspects with the most important global impact since the success of 'Bossa Nova' in the 60s. Curiously enough, like 'Bossa Nova', it was created in the Southern Area of Rio and it conquered the world",- recalls historian Tuffy Cairus.

Not for nothing, the arrival of Count Koma to Brazil is for historians nowadays the most significant fact in the history of Martial Arts. The meeting between Carlos and Count Koma made possible not only the hybridization of Jiu-Jitsu by the Gracie brothers, but mainly the creation of a new modality, Vale-Tudo (MMA), which mixes all the others disciplines in a single sport, today known as MMA.

## *The return of Jiu-Jitsu*

The return of Brazilian Jiu-Jitsu to his motherland has had the decisive help of Japanese Yuki Nakai. With just 70kg, the

Japanese fighter participated in the Japan Open Tournament, where he successfully ended two big fighters (Gerard Gordeau and Craig Pitman), doing the final fight of the tournament against Brazilian Rickson Gracie. Rickson's gesture, who realized that the Japanese had his face deformed and he didn't hit him even a punch, but he just used Gracie Jiu-Jitsu technique to end him, make him become a great idol for Nakai.

After losing the vision in one eye due to the injuries suffered at that tournament, Nakai withdrew from Vale Tudo and set as his main goal the rescue of Jiu-Jitsu.

Since 1997, Nakai started to come to Rio de Janeiro every year to fight in all editions of the Jiu-Jitsu World Championships. He was always very well received in all the academies, and he had the opportunity to train with the most technical fighters in Brazil. His stubbornness, shown prominently in the major specialized magazines in Japan, revived this sport. Nowadays Nakai is the president of the Japan Confederation of Brazilian Jiu-Jitsu, which has about eleven thousand members and the Japanese, after the Brazilians, have the most technical ground fighters in the world.

## *Brazilian Vale Tudo becomes popular in Japan*

Immediately after Rorion Gracie boosted UFC in the United States and his brother

Royce Gracie ended 13 opponents heavier than him, the world surrendered to Brazilian Jiu-Jitsu and logically the Japanese, in love with Martial Arts, decided to make an event within the same parameters (Japan Open), inviting Rickson Gracie to be the big star. Initially, the Japanese wanted to set the rules of Shooto, but Kim Gracie, Rickson's wife and manager, remained firm and said that her husband would participate only with the rules of Vale-Tudo. Promoters agreed and thus the most popular sport in Japan at present was born. Like Royce, Rickson had no difficulty to beat his opponents and take over the two editions of the event, becoming a kind of god of martial arts in Japan. In order to have a fight between Rickson and his great idol Funaki, the Japanese created the Pride, which soon was considered the biggest show of fighting in the world and the phenomenon with the largest audience in Japan. In subsequent editions, from 1994 to 2004, the Pride established dozens of Brazilians fighters, such as Rodrigo Minotauro, Wanderlei Silva, Mauricio Shogun, Ricardo Arona, Murilo Ninja, Rogério Minotauro and many other Brazilian athletes, as great heroes of the fight in Japan.







## The history of Brazilian Jiu-Jitsu (Part 1)

### *Triangle-Academy Zurich*

It happens in all the seminars I have led since 1991 in Europe, to promote the Gracie Jiu-Jitsu (before, Brazilian Jiu-Jitsu). No visitor of our academy in Zurich leaves without making the most important question: "Did GJJ really emerge in Brazil?" And then: "What is the difference between Judo and GJJ?"

My personal response today, after several years of research conducted by myself, is as follows: In few history books in Japan you can actually read that a few masters of the traditional Jiu-Jitsu at the time went to Brazil to start a new existence there. Among them there are the names of masters such as Mitsuyo Maeda, Yokoyama Sakujiro and Saigo Shiro.

It is assumed that most of them came from the famous school of Jiu-Jitsu Kito-Ryu and worked as teachers. But as Judo was trying to be established and since Jigoro Kano was sponsored by the State, many schools of Jiu-Jitsu decided to merge and adapt to the new rules of modern Judo. Thus, naturally, an internal exchange of knowledge and facilities was formed. Jigoro Kano decided to establish a new system that should openly show the new values of Japan to the Western world, but not all Jiu-Jitsu experts agreed with this change.

Even today, in many arguments there is speculation about which of the techniques have been taken from Judo and from Jiu-Jitsu. But it is a historical fact that Jiu-Jitsu already existed before Judo.

It is said that Mitsuyo Maeda began to travel when he was very young, possibly in 1908. Allegedly, after several stops at the most important ports in Europe, he travelled to Brazil and he settled there, between 1910 and 1912. One of the first historical reference can be found in England in 1909 and then in Spain, where he even lived for some time. It is said to have been in Spain where he was nicknamed "Conde Koma", because he took down his opponents in several fights in exchange of money, with low kicks on the shin and elbow blows.

It is said that Maeda first came to Brazil in 1910, specifically to Belem do Pará. However, only in 1915 he finally settled there, with his first wife, the English Mary Ann, youngest daughter of a British exporter. In his new homeland he was responsible for the role of leader in a Japanese working colony and he built his own house, where he also ran a small Dojo in the courtyard. Maeda was the first Japanese in the region who opened the door of his Dojo, that is, not only he taught his compatriots, but anybody who wanted to learn his martial art. Thus, the Dojo became not only a place for teaching Jiu-Jitsu, but also a meeting point for different people and especially for children and youngsters from the most diverse cultures and countries, since Brazil was a country of immigration at the time.

Maeda did not call Judo his art, but Jiu-Jitsu, because he had also felt abandoned by Master Jigoro Kano's Judo Institute, when he considered that Maeda's fights for money were damaging the image of Judo and he forced him to leave the association. Maeda spent a long time travelling through South America with a group of Jiu-Jitsu experts, and they could perform with some success in circus shows.

Some of his colleagues in the group even stayed in other countries, as in the case of Cuba. Others returned to Europe and then to North America.

Maeda even taught some teachers who were known before the "Gracie time". An Italian and a French even taught in Maeda's Dojo, as some people claim. Maeda didn't teach without secrets, but he didn't like at all to give preference to one or another student; he treated everyone equally and without distinction. Naturally, this gave strength to his Jiu-Jitsu and formed an open and familiar environment between teachers and students, which I believe can be felt in most Brazilian Jiu-Jitsu schools even today.

In my opinion, Carlos and Oswaldo Gracie belong to the second generation of Maeda's school, because not only they trained with Maeda but also with his assistants. Carlos Gracie was a very curious and capable young man, who fully enjoyed his new passion. He gave everything and trained pretty hard, so he attracted Maeda's attention, who decided to train him as a teacher. In a very short time, it is said two years, young Carlos Gracie dominated the whole Maeda's system. When the Gracie family decided to go and live in Rio de Janeiro in 1925, Carlos Gracie had the possibility to move there as a Jiu-Jitsu teacher. The same happened with Luiz França, also Maeda's student, who also moved a few months earlier to northern Rio. França, and especially his student and later teacher Oswaldo Fadda, brought Jiu-Jitsu, as training for hand to hand fights, to different barracks, where soldiers, police, special forces and even the Brazilian FBI consider it the most important physical training at present.







# Bugei Enciclopediae Shidoshi Jordan & Juliana

This month we take back the series of works on the different disciplines which make up **BUGEI**, probably the best preserved and most complete Japanese Martial tradition, which includes multiple works with weapons and empty hands. Once again, Shidoshi Jordan, the heir of Ogawa Ryu, assisted by his students and his wife Juliana, presents along with this article a new instructional DVD on one of the most popular and least explained weapons in Japanese tradition. The Naginata, a long sickle, is a fearsome weapon. The skill in its use allows to fight against people on horseback and on foot, being particularly effective against the katana. The text that you will read below is an overview of the historical and anthropological value of this weapon, with the precision and accuracy with which Shidoshi Jordan takes each task.

It is a real honour for this magazine to have a specialists such standing with us and we are delighted to offer his texts and works to the lovers of Martial tradition in general and Japanese tradition in particular.

*Alfredo Tucci*







# 薙刀術



# Naginata Jutsu

Text: Shidoshi Jordan & Juliana  
Photos: © [www.budointernational.com](http://www.budointernational.com)





### ***Naginata Jutsu Technical Information***

The Naginata is a weapon commonly used in Japanese history. The forge, the work and the polishing are done in a similar way to those applied in the traditional sword.

This weapon is about two meters long. Although the Naginata was used by the samurai, it was traditionally used by samurai women in the defense of castles during the absence of men.

The ancient Naginata was long, and the blade was also long and curve. Then, the trend was to be shorter, smaller and with less curvature in the blade.

It may or may not be signed by its manufacturer on the nakago.

Not all Naginata are polished like the sword (san-dan-maki), but all have some kind of polish as reinforcement. The blades of the Naginata were usually cut, remade in their forms and polished again for the wakizashi shobu-zukuri or unokubi-zukuri styles.

The tsuba in the Naginata are generally small, being essential the same diameter of the seppa. However, some of them had the tsuba on the same design and size as those found in the swords.

The nakago of a Naginata is in a single mekugi, although some of them have two nakago-ana.

The Naginatas with blades similar to those of the swords, which were assembled in a few inches, were called nagamaki-naoshi. The nakagami has the yokote like the katana, whereas the Naginata doesn't. It was used during the Kamakura Period and the beginning of the Muromachi Period.

### ***History of Naginata***

Among the oldest edged weapons in the military arsenal of Bugei there is the Naginata, a halberd-style weapon. It has been described as a weapon which has a sword stuck in the tip of a cane.

There are three theories that go back to the origins of Naginata in Japan, but none of them is confirmed.

The first one argues that the Naginata was a tool used to cut things into pieces. In the Yayoi

Period (at the beginning of the third century BC) some landowners had

put stones at the end of the stick and then, the stones were replaced by blades.

That way, according to this theory, the Naginata was a weapon which developed through the prototype of a farming tool.

The second theory argues that the Naginata was created for fighting purposes, as a weapon that had the metal attached to its

薙刀術





tip from the start, although the bronze was used first, and the iron was used later. This theory says that the creation of this weapon was quite after the introduction of the metal in Asia (after 200 years BC).

Finally, the third theory claims that the Naginata came to Japan through the Chinese immigration about 200 years BC. The weapons used by the Chinese, the halberds, mainly at the Han and Wei epoch, are not so different from the Japanese Naginata. In addition, the continuous contact of Japan with the two Koreas and with China during the T'ang period, provided the occasion for the Chinese halberd to influence the design of the Japanese Naginata.

In the Nara period (710-94), the Japanese makers had forged blades for weapons such as the Naginata. This gave occasion for the weapon to be used to fight against the enemy on foot or on horseback. At that time the cavalry had become more important than the group of infantry, and mounted warriors were very difficult to defeat with a bow and an arrow, as well as with a sword.

In the War of Tenkei (939-41), where the armies formed of mounting men fought against each other, the Naginata became so important that, leaving aside the bow and arrow in the battle for short distances, promoted the foundation for the use of the sword.

The eleventh century of the rise of bushi made the Naginata become a popular weapon of war, however, because of its size and weight, there were some restrictions in its use. It was perfect to "open the field", providing a favourable, easy and quick result; easy and quick, but in confined areas, its use became an extreme disadvantage and restriction.

In illustrations of H\_gen and Heiji wars (1156-60) the use of Naginata is shown in detail and it is suggested that at that time it had already become an established weapon, and not merely a weapon of combat.

The old Naginata consists of a stick with a long blade. Later a hand protection was added.

The Naginata was normally used directly against the enemy's anatomy and the principle of circular motion reached perfection in it. From a safe distance, the Naginata could keep the enemy's sword



sheathed with a minimum use of energy.

In Gempei War (1180), when the Taira faced the Minamoto, the Naginata acquired a position of great importance. It became famous thanks to Benkei, Yoshitsune's bodyguard, a tall, strong man, to whom no one bothered for his ability to fight and who was a master in the use of Naginata, a terror for all men who dared to face him.

In the final battle between the Minamoto and Taira warriors in Ichi-no-tani and Dan-no-Ura (1185), Yoshitsune, the great Minamoto captain, led the fight with a Naginata in his hand.

When the power of the Minamoto ended and at the beginning of the power of the H\_j\_ family, after 1199, the leadership was contested by the Taira, and only that time, it was led by a woman, perhaps the most courageous of Japan, called Itagaki. She was famous for her skills with the Naginata and she was in command of 3,000 soldiers in the Torizakayama Castle War. She left many dead warriors before succumbing with her army.

The Mongol invasion in 1274 and 1281 further encouraged the use of Naginata in battles.

During the Muromachi period (1392-1573) forty-five ryu of Naginata were developed, thus witnessing the popularity of this weapon; however, the statute of Naginata-Jutsu was considerably less popular than the kenjutsu's.

The Sengoku Era followed, with the last battle with Naginata in the battle of Sekigahara (1600), who made Ieyasu

supreme, and then, in the Edo period, subjected to the power of Tokugawa. The Naginata then became a symbolic weapon next to the Yari.

While the Naginata had been a part of the training for bushi's women in the Heian times, it was now entirely confined to them.

For women, the Naginata-Jutsu acted as a lever in their sedentary lives and in the Edo period, it was fascinating for women to face men in regular combats, using body protectors.

The Jikishin Ryu, founded by Yamada Heizaemon Mitsumori, is an excellent example of the use of a modified Naginata for women.

During the Meiji and Taisho periods, the Naginata suffered a large decline as a weapon of war and it became essential just for those ryu which had it like "D\_.

### ***The Naginata for Kaze no Ryu Bugei***

Within Kaze no Ryu Bugei, the Naginata represents, from a mystical point of view, the weapon used by one of the deities in the ancient religion and it has a significant power in the study of strategy.

For the native lineage of Y-Bunto, the specific divinity uses the Naginata as a weapon which keeps the enemy at a distance. In mythology it was the weapon which the divinity of war taught to women, so that they defended themselves from the attacks by other warriors in fights with





weapons. Since a fight at close distance would certainly be disadvantageous for women, the Naginata provided a defense with a power of attack without the hand-to-hand fight. As the divinity that is considered the owner of Naginata has many faces (featuring its power of handling and movement) and one of them is the feminine face, the Naginata is a part of that costume, thus being their favourite weapon.

The Naginata isolated in the legends of Kaze no Ryu Bugei represents in turn an important military weapon which forms the "Koryu no Kobujutsu" class.

His mandatory practice, known as Naginata no Jutsu - or Naginata Jutsu - is performed within the traditional techniques of war. Its program is not as extensive as others, but it requires much dedication from the student.

Although it also has the feature of being the weapon most used by women in the past, women studying in Kaze no Ryu Bugei are also subject to the agendas of the practices of all the other weapons of the lineage, whose skills have been proven in exams. That way, the Naginata is not established as a weapon exclusively for women, but it keeps its historical relevance, mainly for the religious concepts of Y-Bunto.

### ***Naginata and Strategy***

The Naginata was always a weapon

# Naginata Jutsu





admired by many practitioners of Bugei, and that predilection has allowed the continuation of that art, even at specific schools for this weapon. There are many possibilities of movement with the Naginata and without doubt, the fact of making cuts without the need to shorten the distance is one of its most valued advantages.

It is said that the Naginata is one of the most difficult weapons to be faced to. Great names from the past were victims of the deadly blades of masters of traditional schools of Naginata. Within the Seiteigata which exists between Naginata and Katana, we can check on both sides a great wealth in the strategy of movements used. Each one within its features and movements sets the specific moments for each definition. Through Seiteigata it is possible to measure a past where, even if the rustic aspect made part of human life, the concepts of war and its preparations brought deep improvements in the way of thinking and acting.

### ***Kishida no Heiho***

Kishido, which means "cavalry", is the typical thinking of the orientation of the Naginata within the historical context. The Naginata, as a long weapon, has distinct features in its movements of attack and defense. The form Kishido no Heiho, used nowadays in the seiteigata of Naginata to Ken, was applied in the past against an opponent on horseback. Let's see:

In Seiteigata of Naginata to Ken, the tori, armed with the Naginata, after making any move, stayed in a straight line so as to cause a reaction of the uke. Being faced

with it, the effective point of this thought is concentrated in the Ma-ai, which is made possible thanks to the size of the Naginata. When uke makes an attack, either MakkoGiri, KesaGiri or even a Tsuki, the tori goes back to create a space, placing the weapon in Gedan no Kamae. The cut is done in a circular shape, having the knees as the target of the blade. A variation of this movement, which is also considered as Kishido no Heiho, takes place when the Tori, after going back in Gedan no Kamae, moves on the diagonal to perform the same circular cut. There lies the difference: in the first form the Tori goes back and uses the advantage of the long weapon to reach his opponent; in the second form, he moves forward in Irimi to perform the cut in circular motion. In both cases, the Tori kneels to take the necessary support for stability in the cut, which must reach the knee in the front.

Some masters explain that the proper use of this movement, even when it is rejected by the armor, causes an important Uchi - strike - which destabilizes the support of the opponent.

In terms of energy, the force is led to the hip and the Hara remains contracted until the end of the movement. The contraction of the muscles of the scapula and triceps help the steadiness of the movement and facilitate the flow of energy through the spine. This happens thanks to the muscle support of the spine, where the energy flows. Similarly, we could say that it would be the same principle of a river running on the support of strong and safe banks.

In the past, Kishido no Heiho was applied against the enemy warrior's horse. Once it came to attack, the warrior with the Naginata performed with this movement

the cut of the horse's front legs, taking the enemy down to the ground. It should be noted that with the horse in motion, the first form presented here - going back to perform the circular cut - adapted for the Seiteigata of Naginata to Ken, was applied in a diagonal line to avoid being hit by the horse itself.

### ***Kote Sayugiri***

Even if it is a long weapon and thus many people think it can't reach a very high speed, its distance and unusual movements make it possible to do small cuts and attacks which can surprise any specialist. The Naginata, in general, far from what the experts can think, has unique movements which characterized its strategic value. The limit of protection established by the distance and the ease with which the weapon enters the guard of the enemy, took us to analyze an important trajectory of the movement: Kote Say\_giri.

Kote means fist, and Say\_ means left and right, in that precise order. Some schools also called this movement Tekubi Say\_giri. The name, which concerns the form of the cut, is used for a specific series of attacks. The hand or the left fist are cut first, and that reasoning comes from a very peculiar thought.

In Japan, the left hand is behind the right hand to hold the sword. That position is unchanged. Each hand plays a role: the left hand holds the weight of the weapon; the right hand leads the shape of the cuts. That way, by seeking to reach first the left hand, the aim is to destabilize







the power of the weapon. Say\_giri is characterized by short, quick, immediate cuts, within the same attack. Once the left fist has been reached, he aims at the right one, in a short time interval.

The biggest difficulty the practitioners find in the performance of this technique is the right position of the front hand which is holding the Naginata. The Hara, in turn, provides the control of the excessive force applied, making it balanced and keeping the appropriate weight of the center of the body.

Sayugiri as a peculiarity, is also applied at the height of the trunk, where it is

called D\_Say\_giri, and at the height of the ankles, Ashikubi Say\_giri.

This is just one of the quick and dangerous ways of attack that the weapon has and it breaks the theory of a slow pace due to its size.

### Zenp Sugiru

Zenp Sugiru - can be translated as "advance slide". This kind of Heiho, which can easily be seen in any Seiteigata of Kobujutsu, exemplifies the concept of maturity and experience in the clash between two weapons, which may be different or not. This Heiho refers to the moment when one of the sides stops the opponent's weapon and can slide advancing along it. Certainly, to do this the weapons will be in contact and the action of sliding is a way of advancing protecting it from the next attack. It should be noted that the creation of this movement through the postures is what ensures the functionality of the reasoning in combat.

The need to properly explain the good relationship between master-student is extremely important for the security in the performance of these movements, which in the most advanced Seiteigata are full of lies and chains. In the past those strategic traps led the opponent to death.

### Naginata and Haragei

Another factor which is the center of balance for the performance of the initial trajectory of progressive advances,

is the good relationship between the hara - Haragei - and the body limbs which work together. The bad breathing and poor coordination of ki favor the tiredness and fatigue of the upper and lower limbs, in the case of a long and tense confrontation.

At the time of clash of the blades, the most proper breathing







technique according to the Haragei concepts is the abdominal breathing, so that the center of the body increases the weight and provides the necessary balance to keep the positions. Therefore, favors the advanced movement. In this case, when the movement forward starts, thoracic breathing should reverse the process of the weight placed on the bottom, so that the part which is in intense muscle contraction avoids the fatigue and feeds the ki.

Breathing should take place with the muscles relaxed and be determined by the amount of oxygen and carbon gas in the blood, with a frequency of 12 to 18 breaths per minute. This requires the whole chest to move, reaching the low, medium and high parts.

At the beginning of the inspiration, the abdomen expands to lower the diaphragm and allow the maximum volume of air at the base of the lungs. In the inspiration, the middle part of the chest is stretched to fill the middle part of the lungs. At the end of the inspiration, the upper part of the chest slightly rises, so that the air reaches the apex of the lungs. That is the full breath, which should be normal in life.

However, there are several respiratory movements, depending on the influence of the state of mind of the person at every moment.

When the person is calm, breathing is slow and rhythmic, moving the abdomen freely. When he is tense, breathing becomes superficial, short, labored, mainly in the chest. There is a main difference in the capacity of oxygen in each of them. Abdominal, deep breathing brings enough oxygen to the blood; thoracic breathing does not bring enough oxygen.

Each type of breathing is related to a psycho-emotional state of the person. Deep breathing appears in the state of calm and tranquillity, when the muscles are relaxed. Thoracic breathing takes place in a state of tension, when the muscles are contracted, including the diaphragm, which is responsible for the movements of the abdominal muscles. What happens there is a two-way circuit, like everything else in the body: the emotional state affects breathing, and vice versa.

Since most students are apprehensive during a Seiteigata performed intensively and empirically, that is, in a state of anxiety and tension, it can be observed that breathing is defective in almost everybody who unconsciously practices thoracic breathing. This will feed more

anxiety and tension and therefore the blood will be poorly oxygenated and the tissues will suffer from a lack of oxygen. We must therefore consider the exact time to use each type of breathing.

The Naginata, as it is long and has a blade with similar features to a Katana, enables the practitioner of this weapon to cut, go through and invade the opposite base with long or short, light or heavy movements. Its peculiar way of moving makes the penetration of the Katana difficult. Obviously, in addition to the forms of each weapon, the practitioners establish through the Haragei a communion with the body movement which must be rational and conscious. Also it must be nurtured by the coordination of the intellect. It is common to see great practitioners who have got

lost or have felt defeated by hearing the word confrontation. It is in this aspect of internal control where the way of moving plays a main role, where the Haragei bears a great responsibility in the success of each attack. Even if it seems that simple, grabbing the opponent's weapon, keeping it grabbed during fast movements and sliding, thereafter, for a crucial penetration in the opposite operational range, is only possible through constant training, research and a good assistance of an experienced master.

### Translation of Makimono

#### Naginata no Sho

Shoden  
Kaze no Ryu Bugei  
Ogawa Dent  
Naginata no Jutsu

#### Ichiban no Keiko

Kamae  
  
Chudan no Kamae  
Hidari Gedan no Kamae  
Jodan no Kamae  
Jodan Uke no Kamae  
Gedan no Kamae  
Kiri Age no Kamae  
Ten no Kamae  
Jumonji no Kamae

#### 1. Naginata no Renshu

Ippon me Suburi  
Ippon me Awase  
Ippon me Sotai Dosa  
Ippon me Kunitachi  
Nihon me Suburi  
Nihon me Awase  
Nihon me Sotai Dosa  
Nihon me Kunitachi

#### 1. Naginata no Kiritsuke

Migi Chudan Giri  
Sayu Chudan Giri (direita, esquerda)  
Migi Sokumen Giri  
Sayu Sokumen Giri  
Kiri Oroshi  
Kiri Otoshi  
Kiri Age Kiri  
Sayu Age Kiri  
Migi Sune (perna) Age Kiri  
Sayu Sune Age Kiri  
Ichimonji Noto Kiri  
Ichimonji Sune Kiri  
Ichimonji Kubi Kiri  
Tate Ichimonji Kiri  
Kote Giri  
Ude Kiri  
Tate Ichimonji Kiri Otoshi  
Tsuki

#### 1. Naginata no Kata

Bajo Gaeshi  
Kaze Arashi  
  
Naginata no Kunitachi  
Jurenzoku Dosa  
  
Naginata to Ken  
Jurenzoku Dosa

# Makimono







MMA

# S.H.O.O.T

## Simple Strangulation Vs Double Strangulation

**A** MMA fight can be resolved before the time limit in three ways: using strikes, luxations or strangulations.

Of these three methods, the technique of strangulation (in its different variants) is the one that has been shown to be safer, since the application of a single movement, always following the correct positioning, is enough to force our opponent to withdraw and even it is even possible to leave him easily out of combat, if he doesn't make signs of surrendering. In the case of the strikes, we will never know how many of them will be needed to defeat our opponent and, in the case of luxations, there are cases where a fighter is capable of enduring a total luxation and ends going away from the position to continue the fight.

The double strangulation, known in MMA as "mataleón", is the most typical ending technique in this sport and, statistically speaking, it is the lever which has ended more fights.

Within the group of strangulations, in addition to the famous "mataleón", several techniques can be distinguished, to achieve the intended effect of reducing the blood flow of the opponent by pressing his carotid arteries.

In the S.H.O.O.T system, we have special liking for the Simple Strangulation, the easiest strangulation which can be done, but this does not mean that we do not need to know its technique in order to apply it properly. One of the biggest confusions with regard to this strangulation is the image most people have about it, because of its sobriety of movements. Something which is essential for its correct application is understanding that it is not just a question of putting the arm around the opponent's neck and pressing.

As a synergic effect, if we understand the technique of the simple strangulation, we will automatically improve the other strangulations in the offensive arsenal of the wrestler, since the basic principles are common to all of them (arm and leg triangles, guillotines, 68 strangulations, etc.).

### *How to perform a simple strangulation*

Of course, in order to perform this strangulation, we assume that we have reached and secured the opponent's back, providing us a steady position to make the attack, and we will try to achieve the

best possible situation of our body, so that the strangulation has a total guarantee of success.

To do this, the best option would be to be placed on our opponent, so that his body is between the ground and us, lifting his legs with our legs, to hinder his escape movements and limit his ability to defend himself.

Once the opponent has been controlled, it is the turn for the arm which has to come around the neck.

The arm around the neck has to play the role of a rope, wrapping around it. Contrary to what it might be thought, the more relaxed the arm which is strangulating, the better the effect will be. Once the neck has been completely encircled by the "rope", we will grab the end with our free hand, which will pull the arm until it is fully adjusted to the neck.

At this time, we will perceive that a certain amount of strength is escaping through the side where the strangulation closes, since there is no cap and the opponent will move his head instinctively toward that side, making the strangulation lose tension and mitigating its effect. In order to avoid this, we will put our head on that place and automatically we will feel the pressure increasing on our opponent's neck, getting a technical strangulation which uses minimal effort and gets the best result.

Making a comparison between the double strangulation and the simple one, in order to decide which of the two is more functional, we can say that, while the double strangulation can develop a greater power and it can be easily applied by anyone, when we talk about professional fight we find that it is a very well known technique by our opponents and therefore, they know to defend against it very well. Besides, the use of protection gloves will make it difficult.

In contrast, the strength of a simple strangulation is that it minimizes the potential counter attacks which could be made by the opponent, and it can be well taken, although we will find obstacles such as our own protections, the hefty build of the opponent or a too short and strong neck.

Therefore, without rejecting at any time the use of double strangulation, we can affirm that it is highly recommended (and increasingly essential) for a fighter who seeks to be as complete as possible, to totally master the simple strangulation.

Let's train!



## Alejandro Iglesias

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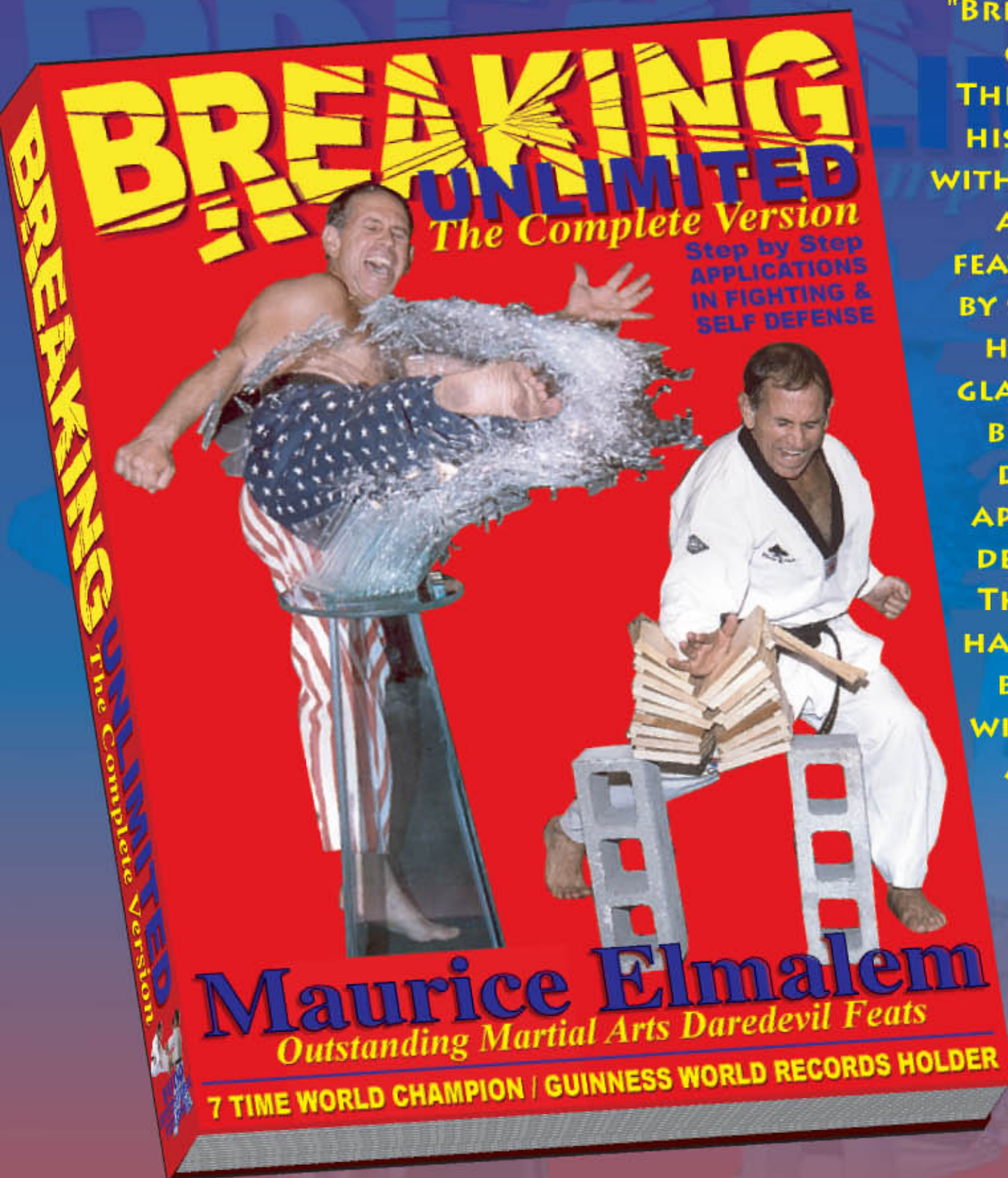


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