

www.budointernational.com

# BUDO

INTERNATIONAL

THE WAY OF THE WARRIOR

**SPECIAL  
COMMEMORATIVE EDITION**

**LAMECO-ESKRIMA:**  
*The secrets of  
drawing the weapons*

**WENG CHUN KUNG FU:**  
*The essence of Wing Chun  
and Hung Gar*

**POLICE KARATE KENPO:**  
*For professionals*

**THE KARATE IS "BACK HOME":**  
*Analysis of Tokyo World Championship*

**Big article inside**

**Goodbye Hélio Gracie**  
*Death of modern Jiu Jitsu's father*



# Gong Gee Fook Fu Kune Hung Gar, Kung Fu

## Sifu Paolo Cangelosi



English  
Italiano  
Español  
Français  
Deutsch

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

**REF.: • HUNG1**

Sifu CANGELOSI this work delves into the energy aspect of Hung Gar, one of the most comprehensive external styles due to its high level of expertise and deep knowledge of Chi Kung. CANGELOSI analyzes the first stop of the way Gee Fook Fu Gong Kune, the oldest of Hung Gar, the Kow Loon Tiuet Kiu or "Nine Dragon Iron Bridges," sequences that link the most important techniques of the style, with new breaths Dragon, developing the inner strength to turn it into physical strength and martial technique, application, explanation of how energy exercises and Iron Corps. An extensive work undoubtedly of great interest to students and experts.



**WATCH A PREVIEW**



*All DVDs, which is produced by Budo international, is provided and alone in the formats DVD-5 or MPEG-2, in VCD, DivX or the like is however never offered with a special hologram sticker. Besides our DVD is characterised coverings by the high quality in pressure and material. If this DVD and/or the DVD covering do not correspond to the requirements specified above, it concerns illegal pirat copy.*

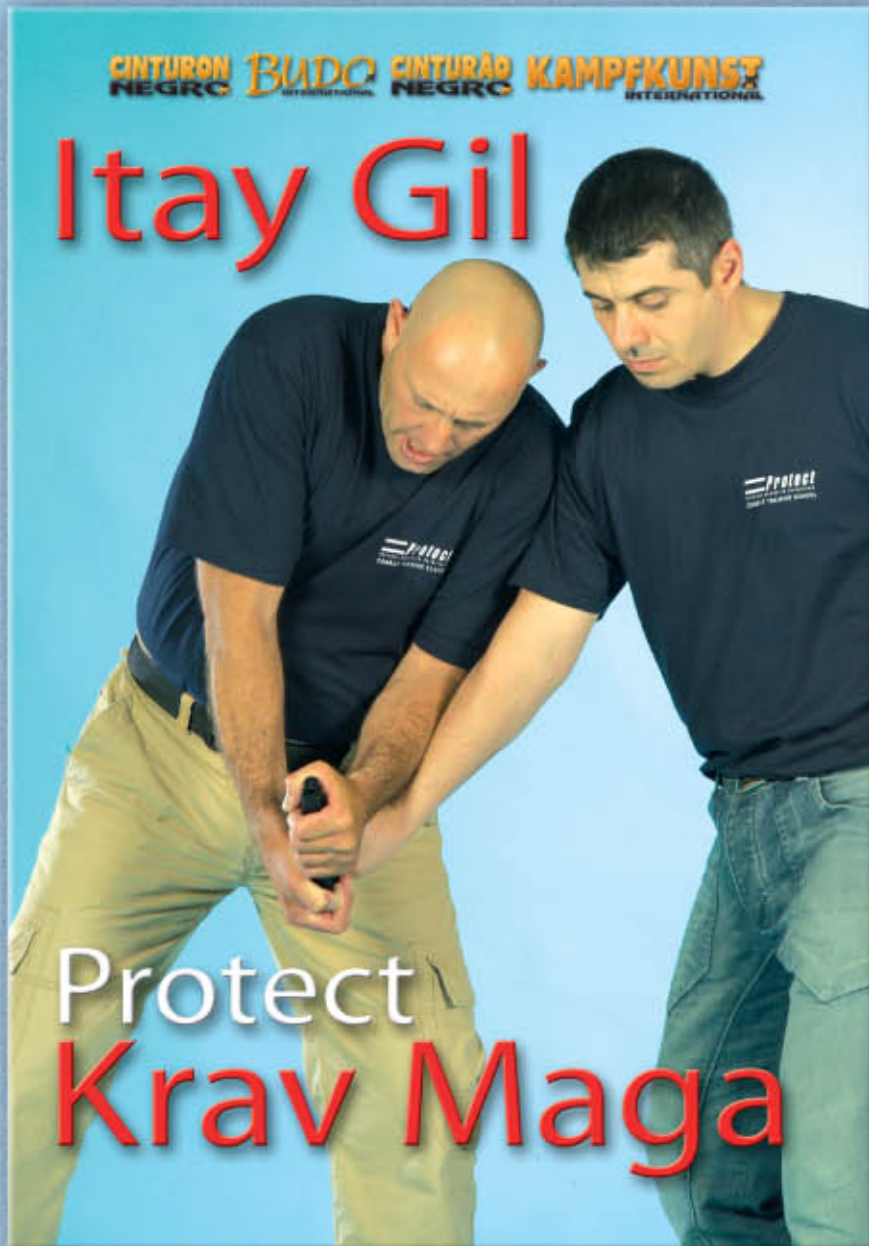


**Orders:**  
**e-mail:**

**[budoshop@budointernational.com](mailto:budoshop@budointernational.com)**  
**[www.budointernational.com](http://www.budointernational.com)**



# Protect Krav Maga Itay Gil



REF.: • GIL1

Former member of Yamam elite unit where he later became Chief Instructor in hand-to-hand combat, Itay Gil continues to provide his services to the Israel Defense Forces (IDF) as an instructor for anti-terrorist units. He is also president of Protect, the leading training and private security service company in Israel, which officially cooperates with IDF and government agencies. In this work, Itay Gil shows us in detail some of the techniques to deal with knife attacks and threats with gun, which in 33 years of experience in Martial Arts he has adapted to the needs of real self-defense, both civil and professional.

PRICE:  
\$39,95  
PLUS S&H



English  
Italiano  
Español  
Français  
Deutsch



*All DVDs, which is produced by Budo international, is provided and alone in the formats DVD-5 or MPEG-2, in VCD, DivX or the like is however never offered with a special hologram sticker. Besides our DVD is characterised coverings by the high quality in pressure and material. If this DVD and/or the DVD covering do not correspond to the requirements specified above, it concerns illegal pirat copy*



## WATCH A PREVIEW

Orders:  
e-mail:

[budoshop@budointernational.com](mailto:budoshop@budointernational.com)  
[www.budointernational.com](http://www.budointernational.com)







# EDITORIAL

## THE DEGREES OF MASTERY

*"Never does nature say one thing and wisdom another"*

JUVENAL

**E**verything in this world is a matter of degrees. Light, on its way through all degrees of vibration, makes these changes visible by polarizing in the rainbow. Even between black and white everything is a gray scale, and given that nothing is absolute but the change itself, Mastery does not escape this law neither.

There are Masters... and Masters, but what are the distinctive features of the levels of Mastery?

It is true that we are all masters sometimes, and we are always pupils, as my friend Avi Nardia favorite's "moto" (saying, slogan) goes. There is even a saying which states that the clever man learns more from the fool, than the fool does from the clever man, so a Master will learn more from his students than they will do from him.

Mastery is relative, but there is a degree from which every student becomes a Master. When one begins to command the Art, he automatically becomes a source of reference for others and therefore, being aware of it or not, seeking it or not, one becomes a Master. Moreover, knowledge is a kind of stacking, saturation process; once it has started, the inertia of its momentum is so strong that it goes on even to our regret. The truth is that the most difficult part is starting up and always, without exception, one has to be forced to it, since nobody freely begins the path consciously.

However, Mastery is a degree in the trip of knowledge, a degree I have always insisted on dissecting in previous texts. But today I would like to look at this matter in depth, because I have realized the perplexity and confusion this issue arises, with this ruckus of categories, dans and so many formal paraphernalia, whose aim is eventually to organize something which is often impossible to determine: the degree of Mastery of the people concerned.

Many founders have sought to establish formal parameters in order to define the category of Mastery through the dans, with little success, though. Like in the army, the promotion to general has to do very often with politics, rather than with knowledge. On the other hand there is the matter of seniority and the fact that each one, according to his skills, reaches his own grade within the grade he is

given. But it is not the formal acknowledgement what I want to deal with here, each one can make his own decisions; I am interested in the real differentiation of Mastery, the internal categorization of an evolutionary level, not its manifestation in society; this is the real reason for this text.

The degrees in Mastery could be very well represented in a pyramid of three levels: technical, tactical and strategic.

The technical level includes the full knowledge of practical formulas of a subject and the command of its formal aspects. A technical person understands, performs and is able to explain the string of techniques that make up the contents of a particular school or Art.

The tactical level involves the understanding of the use of maneuvers, determined by the techniques that make up a style. However, the tactical person is not dependent on the forms, but on the purpose, and he can extract functional solutions from a specialized learning process, giving a meaning to its original structure. Here the technique is nothing more than a poor copy of a narrow corset; in the hands of a tactical person, the technique achieves a whole sense, as he has begun to understand that the finger which is used to point is not the moon. It is a very creative and willing stage, focused on functionality, where the interest lies in the organization of knowledge and in the pursuit of new formulations.

The third one is the strategic level. This stage is characterized by freedom of opinion and continuous creativity. The technical knowledge has been forgotten and the solutions are always unique and spontaneous. It is characterized by fluidity, absence of formal constraints or intention. There is no longer an aim; there is not a trick, nor a tactic, all that is replaced by the continuous smooth adaptation and creativity. The Moon and the pointing finger are already one, as the essential unity lying behind the separation of all things has been understood. From that knowledge, techniques and tactics flow effortlessly and naturally from those Masters. There is no thought and action, since both are one; there is no theory and practice, right or wrong. There are only principles and forces; everything has been reduced to the highest simplicity, to the essence,

always under the premise of the economic use of resources, the highest effectiveness with the minimal effort. Now the previous evolutionary levels make sense and have *raison d'être*, since the need for each stage has been understood; but, as in the case of the butterfly, both the structure and the function have been transmuted into something new. It is the stage of the highest freedom, the performer of the Art becomes the Art itself.

This evolutionary metamorphosis is well understood in the Japanese tradition through the concept of Shuhari, an idea existing both in the Noh theater and in the Tea (Chado) ceremony, but it can be also extended to the Arts of war. Despite being a somewhat obscure concept for many Westerners (and I would add for most Easterners), I think it is not esoteric at all, on the contrary, it is an issue in perfect harmony with the subject we have at hand.

"Shu" refers to the techniques and command of the formal contents of an Art. "Ha" means the phase of absorption, introjection of that knowledge until we make it our own, undifferentiated from our sameness. "Ri" reflects the idea of growing the Art in the personal expression without limits of it, which arises from the creativity based on the true Mastery of an individual.

Aikido Master Kazuo Nomura, with whom I had the opportunity to discuss this matter, explained it in a very graphic way, referring to the Tandem. The knowledge would be a sphere outside oneself which would be integrated into our Tandem through the study and practice (Shu). Once the complete fusion of both (Ha) has taken place, this sphere would grow, integrating more and more things to the Satori (Ri).

Taking possession of a technique is just a step, an excuse to find our own being, and once such honorable aim has been reached, the natural result will be the real growth, the unification with the Universal (the One in movement). That state is known as Satori in Japanese tradition, or Nirvana in Hindi. It is a transpersonal jump but, unlike proposals of other paths, in martial practices it is an active search and it does not assume a religious disposition. "Religion", from Latin (Re) "new", (ligio) "link", assumes a third party intervention through some practices, in order to draw a link with





divinity. In the case of Zen there is no God but the consciousness of unity; therefore, the man is god himself, but this link is hidden behind the catalogs forming our understanding of the world. It is a union which is a full merger, a total unit, rather than a link. Such disclosure, coined by my friend Sanchez Barrio and myself during a night of intense and effusive imbibing next to Alberche river, led us to rename that achievement as "Refusion", instead of religion.

The introjection of certain matters stated here is not the result of a sustained effort, even if it is also; but it is above all the result of living and thus of true wisdom; the real Mastery always comes after the years. You must have lived cycles and returns with intensity, so that after your proper dose of disappointment, wisdom can emerge. Therefore, grades must also correspond with age and, even if this is not enough in itself, it is certainly a sine qua non condition.

For all this, interior and exterior should match; when you find an eighth dan of a style at the age of 30, there are two possibilities: either the style can't go beyond and it is just expressed and explained within the technical field, or either the proud bearer of such grade is a clown. Getting medals will only increase the weight of your clothes, and having the medals you have not deserved or won is always a demerit for a style and a shame for the person, if he has the sensitivity to feel shame. The inflation of dans, which is likely to apply every organization, ends being a swindle for gullible individuals, as well as a disgrace for its practitioners. There is a lack of pride on the subject, but especially in my view, there is a lack of real understanding of the meaning of degrees of internal evolution, those which represent the true Mastery and which I have tried to put in order in all three stages of growth of this text.

But we live in the time of image rather than in the contents; that is why I have never taken it as a goal, because I do not mind it, among other reasons. In my own path I have no more references than what I find (or is it them which find me?). However, I think it is foolish and sad to let you go by the tendency of the worship to the form, to completely neglect the authenticity and knowledge of being. A price must also be paid for this, because wisdom is the last nectar we are given by life; the rest inevitably falls; trying to steal this to the old age is typical of this civilization, which lives in an eternal adolescence, turning its back to the old age and death. It is a false, recurrent and soggy adolescence, sweet and even cloying. Give to God what belongs to God! Be thou patient, then. With a bit of luck and if things do not fall through, the old age, paraphrasing Groucho Marx, that thing which happens if you are able to live long enough, will come with its last gift and its appropriate acknowledgment; now do the work corresponding to your age and condition properly, and everything will happen. And don't forget that if you eat birds when young, when old... you will shit feathers

Alfredo Tucci is Managing Director of  
BUDO INTERNATIONAL PUBLISHING CO.  
e-mail: [budo@budointernational.com](mailto:budo@budointernational.com)





## KOPPOJUTSU



p. 26

Among the teachers of the Arts from Southeast Asia nowadays, our guest today, master Dave Gould, shines with his own light. Guro Dave has developed an intense work, especially on the use of weapons.

## JIU-JITSU



p. 06

We say goodbye to Hélio Gracie

His passage through this world won't go unnoticed in the history of Martial Arts, on the contrary, his name will be etched forever in the social imaginary as one of the greatest, as the father of the Gracie revolution and the advent of fights without rules; of the importance of knowing to fight in the short distance, of the mastery of grappling.

## M.M.A.



p. 58

Carina Salvo is an excellent, firm, organized and disciplined non-commissioned officer; her intense experience in the Argentine Federal Police in missions of high responsibility has made of her an active part of the federal aviation and has led her to a number of missions for dignitaries' security

# Zusammenfassung Sommaire Sumario

"BUDO INTERNATIONAL"

is a publication of:

BUDO INTERNATIONAL PUBLISHING CO./

Central Office:

c/ Andrés Mellado, 42

28015. Madrid. (Spain)

Tel. (34) 91 897 83 40

Fax. (34) 91 899 33 19

**BUDO INTERNATIONAL IN THE WORLD:** Budo International is an international group that brings together the best companies in the whole world connected with martial arts. It is the only business in the world in the area of traditional combat arts that edits magazines specialized of this type in seven languages. These publications are in thirty eight nations on three continents. Some of the countries where Budo International Magazine can be acquired are: **USA, Australia, United Kingdom, Germany, Austria, Argentina, Spain, France, Italy, Luxemburg, Portugal, Switzerland, Belgium, Holland, Croatia, Brazil, Chile, Uruguay, Mexico, Peru, Bolivia, Morocco, Venezuela, Canada, Senegal, The Ivory Coast, etc...**

**DISCLAIMER:** Budo International Publishing Co. and Budo International America, S.A. as publisher is an advertising platform and does not endorse or make representation, warranty or guarantee concerning the safety or effectiveness of either the products and services advertised in this magazine or the martial arts or other techniques discussed or illustrated in this magazine. The publisher expressly disclaims any and all liability relating to the manufacture, sale or use of such products and services and the application of the techniques discussed or illustrated in this magazine. The purchase or use of some of the products, services or techniques advertised or discussed in this magazine may be illegal in some areas of the United Kingdom, United States or other countries. Therefore, you should check federal, state, and local laws prior to your purchase or use of these products, services or techniques. The publisher makes no representation or warranty concerning the legality of the purchase or use of these products, services, or techniques in the United Kingdom, United States or elsewhere. Because of the nature of some of the products, services, or techniques advertised or discussed in this magazine, you should consult a physician before using these products or services or applying these techniques.



## WENG CHUN KUNG FU



p. 14

The culmination of Southern Shaolin combat arts!

Weng Chun Kung Fu is an effective traditional Chinese martial art, which combines the knowledge of the southern shaolin fighting monks about combat, strengthening and maintaining health with mental and spiritual discipline (Chan).



## KARATE



p. 50

30 Years later... "The Karate is back home"

Salvador Herraiz didn't hesitate to pack his things and go to Japan once again to tell us, from the point of view of an expert, the essential parts of the return of the World Championship to its birthplace.

# Summary

# Sumario

# Sommario

President: Estanislao Cortés. General Director & Art Director: Alfredo Tucci. Head of Production: Marga López-Beltrán García. e-mail: magazine@budointernational.com. Head of Video Productions: Javier Estévez. Administrator: José Luis Martínez. Head of distributions: Fernando Castillejo Sacristán. Translator: Brigitte de le Court, Cristian Nani, Thomas Schmidt. Columnists: Don Wilson, Yoshimitsu Yamada, Cass Magda, Roland Burger, Antonio Espinós, Jim Wagner, Coronel Sanchis, Marco de Cesaris, Lilla Distéfano, Maurizio Maltese, Bob Dubljanin, Marc Denny, Salvador Herraiz, Shi de Yang, Sri Dinesh, Carlos Zerpa, Omar Martínez, Manu, Patrick Level, Mike Anderson, Boulahfa Mimoum, Víctor Gutiérrez, Franco Vacirca, Bill Newman, José Mª Pujadas, Paolo Cangelosi, Emilio Alpanseque, Huang Aguilar, Sueyoshi Akeshi, Marcelo Pires, Angel García, Juan Díaz. Photographers: Carlos Contreras. Printing: SERGRAPH. Amado Nervo, 11 - Local 4 - Madrid.





**"Adeus"**





**C** With that strange incongruous nod that always accompanies the death of the most special people, the same day we were delivering in the newsstands the February edition of our magazine with an article celebrating Hélio Gracie's birthday, we received the news of his death. The first warning came from Grand Master Francisco Mansur, who called me urgently to tell me that Hélio Gracie was being hospitalized for a severe lung ailment.

Hélio was a self-sufficient man in health issues; he was amazingly healthy for his age and he knew how to take care of himself with food and natural remedies. This time, though, the problem was much more than a little cold... Short after been admitted in hospital with severe breathing problems, he was diagnosed with a widespread infection. Hélio fought against high fevers throughout the night, but his body couldn't overcome it. The greatest warriors know that there is a battle they won't win, but by no means they abandon the fight until the right moment comes, that moment in which the only possible victory is knowing to surrender with fortitude and let go.

Hélio not only evaded death over a long period of time, well above the normal average; the most important thing is that he lived a long

and intense life, as he wanted. He brought plenty of children to this world, a source of champions committed to defend the cause. He taught thousands of people who taught millions of people and his martial view went beyond the borders, cultures and ideologies.

His passage through this world won't go unnoticed in the history of Martial Arts, on the contrary, his name will be etched forever in the social imaginary as one of the greatest, as the father of the Gracie revolution and the advent of fights without rules, of the importance of knowing to fight in the short distance, of the mastery of grappling.

His strong personality, his overwhelming, direct ideas, typical of a strong and territorial person, beat like drums our readers over many years, since this magazine never lost the link with the Master... and we will always be grateful for the kindness and affection with which he always treated us. Hélio never wanted to charge money to Budo; even when he didn't give interviews, he always responded to our proposals; we never changed his words, we never touched an inch of his message, even if it was, and especially then, politically incorrect.

Today, right now, at five in the afternoon in Rio de Janeiro, already at night in Madrid, I am writing these lines, in a final gesture of respect and support for this great Master. We stop the March edition, we remove articles, we change front pages, while Marcelo Alonso, our reporter, will be arriving at Petrópolis to attend the funeral. The speed of the events has prevented us from sending a wreath of flowers on time as a sign of respect. Not enough time...

The Great Master always told his closest friends he wanted to rest at his farm, but the laws of modern states are often so complicated and absurd, and instead of painting stripes on the roads or any other useful thing, politicians spend their time legislating on matters relating to individual freedom, such as choosing the place of the final resting place. While the right steps to fulfil his last will are arranged, the funeral will take place in the cemetery of Petrópolis, in Rua Osvaldo Cruz, facing São José school. His son Royce, who was present and has followed the steps very closely, probably will try to get a change of place as soon as possible, but also following the will of the deceased, the funeral should be arranged immediately.

These lines you are reading today have been written at full speed and in the deepest feeling. Everyone in this publishing house considered Hélio as a part of our lives, but certainly it is his family, his closest friends and his students who have to speak today. I have asked Marcelo Alonso, of course, a gloss of such a wide and unbelievable path, which is already part of the history of Martial Arts.

The Master is gone, but his teachings remain here, the work is the man's son. There is also his biological seed; a large offspring, sons and grandchildren, many of them very proud representatives of a great saga, as the spirit of its creator. There are his spiritual children, those who he adopted and educated as children, those former students who in Japan were called Uchi Deshi, as Grand Master Mansur. To them, to all of them, our heartfelt condolences.

Today we say goodbye to you, Master, and we celebrate your life, we honor your memory and especially we appreciate all the things, the many things, you have left to us. Thank you.

*Alfredo Tucci*



# Helio Gracie





In previous pages - His children Rolker and Royce at the funeral held in the city of Petropolis, a few hours after the death of the Master.

The detail of the black belt left by Royce on the coffin.

On this page: 1. In the 40s Hélio was so well known in Brazil as the football players, 2. After the defeat by Waldemar, newspapers were betting that his nephew Carlson would revenge his uncle 3. Hélio facing the Polish Zbyszko in one of his first fights; 4 / 5. Training with his nephew Carlson in the house of Teresópolis, where the family used to spend the weekends 6. With his brother Carlos signing the contract of the fight between Waldemar and Carlson; 8. Fighting against the Japanese Massago Ishi; with Pedro Hemetério and Carlson; 9. Exhibition with his student Hemetério; 10. In the fight against Waldemar Santana, nearly four hours of uninterrupted Vale-Tudo.

## Goodbye, Hélio Gracie

After hearing the stories of the Brazilian super man so many times, we had started to believe in immortality, but, unfortunately, on January 29, 2009 we woke to the sad news of the death of Hélio Gracie, at the age of 95, due to pneumonia. Unfortunately for his followers and admirers, the family complied with his request to be buried in a simple and fast funeral,

without the tributes deserved by one of the most important icons in the history of Martial Arts. "He wanted something simple, the truth is that he preferred to be buried on his farm, which was the place he'd loved most, so we chose to do it here, near his home", said Rolker, moved, explaining the reasons for the funeral to take place less than 10 hours after his father's death in the small cemetery of Petrópolis, in the Serrana region of Rio de

Janeiro, with a select group of friends, students and relatives.

Of his nine children, only Royce and Rolker had time to arrive to the funeral. Rorion and Royler were in the United States and Robin and Rickson were in Europe.

"Two days ago, my mother called me and told me that Dad wouldn't last long, then I immediately started my travel. It seemed that my father was just expecting me to arrive, shortly



1



6



9



10



3



4



5



8





## Goodbye Master! Goodbye friend!

Expressing what Hélio Gracie means to me is just impossible. Everything in my everyday life reminds me continually that he was my mentor, my master, my friend...

So many good memories together and of course, also some bad moments, such is life. Bad moments, but they were less bad because we were together.

Just a few days ago I travelled to Brazil and I went to visit him. I found him well prepared as always, but this time a knee problem was bothering him a lot. We embraced each other and we cried like two children, what a show! Two adult men crying and hugging in front of other people!

We remembered so many things together... it's a lifetime, we cried again... and then we laughed, and we remembered funny things of the past. Short after being together, I could see that he was a bit unwell; he, who was a primitive male, a very self-sufficient man, and who hated weakness, he denied it all when I asked him about it.

After a while together I said goodbye and I went to my car. I was already on my way out when my heart skipped a beat and forced me to turn back. I went back again, Hélio looked at me surprised and said something like, Did you forget something?... - No, I didn't, Master - I replied, while I hugged him for the last time - it's just that I'm travelling tomorrow and I'll be out for a long time, and I wanted to say goodbye again.

Today I have prayed a lot for his family, I have seen his children grow and become the great men they are today; this afternoon he will be buried, immediately, just as he wanted, so that many of us won't have time to be there, but he always said that he didn't want anyone



to see him dead, he preferred people remember him alive and full of energy! His will was to rest on his farm in the valley of his dreams, in the nature he loved so much.

The world of Jiu Jitsu has lost his father, his hero, a revolutionary, the creator of a unique system... some of us also lose a unique and close being, a Master, an irreplaceable friend. God be with you.

Goodbye Master..., goodbye my friend. Goodbye father.

Francisco Mansur.

after I arrived he passed out", said Royce Gracie, still without having "landed" in reality, as he had come straight from the airport, in a direct flight from Los Angeles.

When the coffin was put into the grave, the man who showed Hélio Gracie's Jiu-Jitsu to the world was unable to contain his tears, and after putting a black belt on the coffin, he began to applause for his father, an ovation which was followed by everybody.

The ovation from the nearly 70 people present at Hélio Gracie's funeral was echoed throughout the world; sites in dozens of countries have pointed the news of the death of Jiu-Jitsu and MMA's father. It is a really fair tribute. After all it was thanks to his stubbornness to live for Jiu-Jitsu that his brother Carlos and Hélio created the greatest dynasty of fighters which has been reported. Blinded by the forgotten art in Japan, which was taught to them by the Japanese Count Koma, the Gracie brothers created a philosophy of life based on food, health and perpetuation of Jiu-Jitsu.

In order to achieve their aim, both of them established rigid rules, which they followed until the final days of their life: they would have relations with their wives for procreation (Carlos had 21 children, with six women, and Hélio had nine, with two) and if their women couldn't have children anymore, they should understand the need for their husbands to seek other women who had the ability to increase their army of champions; they lived governed by the restrictive Gracie diet and based on the belief that a fighter's strength is in his name, so they agreed that the names of their children could only start with the consonants K, R or C. These rules have been respected to this day, by more than 100 descendants of four generations of the family. Hadn't it been for these rigid rules, which for many people might seem crazy in the past, today the most complete fight art

which is known would have been extinguished.

Thanks to this effort and stubbornness of Hélio and his brother Carlos, the Jiu-Jitsu is a sport spread worldwide, with thousands of fighters in every corner of the planet and whose philosophy guides the lives of many athletes. Thanks to Hélio, Carlos, their brothers George, Oswaldo and Gastão, their sons Carlson, Rorion, Rolls, Royle, Rickson, Royce, Renzo, who fought so much both in the streets as well as in cement enclosures, rings and octagons, the Vale-Tudo was spread and led to the Mixed Martial Arts, the fastest growing sport at the moment and which today ensures good wages to thousands of practitioners around the world.

For all that Hélio has done for Martial Arts, we have not measured our efforts to make this special article and give the last tribute to the master of masters.

## Saved by Jiu-Jitsu

Born on October 1, 1913, the youngest of Gastão and Cesalina's five sons, Hélio Gracie, spent his adolescence in Belem, where his father met the Japanese Count Koma. The friendship between the two took Koma to teach Jiu-Jitsu to Carlos, Gastão's eldest son. The Japanese, who had travelled around the world doing presentations, challenges, and teaching his Jiu-Jitsu, found in Belem, in the person of Carlos, the fertile soil he needed to perpetuate his Jiu-Jitsu, which had already started to lose ground against Judo in Japan.

During part of his childhood and adolescence, Hélio suffered health problems and fainted without reason; these problems were never diagnosed. The family doctor didn't allow him to make efforts and he had been forbidden to train. Meanwhile, Hélio carefully observed the classes and training of his brothers.

In 1922, Carlos moved to Rio and in 1925 he opened the first Gracie Jiu-Jitsu academy in the neighborhood of Flamengo. Through challenges in the newspapers, along with his brothers George and Oswaldo, he showed the effectiveness of Jiu-Jitsu, getting his first pupils. One day, when Hélio was already 15, his brother Carlos was late for a class and the young man decided that he would conduct the training. To everyone's surprise, the class was a success and since then, the younger brother never gave up coaching again, and he didn't suffer that strange problem he had any more.

## Aggressive Marketing

In order to apply his style in Brazil, in the 20s the Gracie had to use an aggressive marketing called "Gracie Challenge", publishing challenges in newspapers in order to draw people's attention to that art with a strange name. The ads said: "If you want to have your arm broken, contact Carlos Gracie at this number". And it was like that, trying the effectiveness of their style against representatives of Karate, Boxing, Wrestling and Capoeira, that the brothers Carlos, George, Oswaldo and Hélio made the Gracie name become respected in Brazil. In the 90s it would be the turn for Rorion, Hélio's elder son, to use the same strategy to show the value of Brazilian Jiu-Jitsu in the U.S. Along with his brothers and cousins, Rorion won hundreds of challenges in garages, universities and seminars until he convinced a millionaire student to pay the production of the UFC, which was nothing more than a show that proved to everybody in the practice the effectiveness of Gracie Jiu-Jitsu in fights against the champions of all styles of fighting.

Debut in the Rings





The amazing victories by George, Carlos and Oswaldo in the first challenges of Vale-Tudo at the time quickly pushed the Gracie name. Gradually, Hélio began to excel in training and at the age of 18, on January 16, 1932, his older brother led him to pass his first test of fire in the Vale-Tudo rules, against the Brazilian champion of Boxing Antonio Portugal, at the Colyseu International. Despite the natural nervousness of the debut, Hélio defeated his opponent so quickly that some people thought the fight was rigged. The Gracie evaded the first jab by Portugal and took him down. On the ground, he ended him with an armlock, in 40 seconds.

After his first victory, Hélio began to share the space in the media with his older brothers, George, Carlos and Oswaldo, who had already established their reputation.

Thanks to his excellent debut, Hélio was quickly invited to face the Japanese Takashi Namiki, black belt from the Kodokan, at the João Caetano theater, but with kimono and with sport rules (without traumatic blows). Since the Japanese came from the Kodokan, the press considered Hélio the loser of the confrontation, but the Gracie showed for the first time that his Jiu-Jitsu was not inferior to the Japanese, who was already being negligent at the ground fight. Hélio did ten equal rounds of ten minutes, but in the end he mounted and almost caught up the arm. As there was no ending, the result was a tie. Not being compliant, Hélio launched a new challenge to Namiki, which he didn't accept.

### **Hélio X Fred Ebert**

On November 6, 1932, Hélio Gracie faced the first mastodon of his career, the American of Teuton origin Fred Ebert, 98kg, who was the world runner-up of Wrestling, and who had tied against Jimmy London, one of the most famous U.S. fighters. At the age of 18 years, 63kg, that is, giving an advantage of 35kg to the opponent, Hélio was considered a victim by the press. After an hour and forty minutes of fierce fighting in the ring of São Cristóvão Atlético Club, the Boxing Commission ordered the interruption of the show at two in the morning, with the police, because of the high degree of violence. Besides receiving dozens of elbow blows on his face, Fred had already been thrown out of the ring twice. When the police stopped the show, he could barely stand upright, making it clear that Hélio had won.

In 1934 Hélio tested his Jiu-Jitsu against a Japanese again. Myaki trained in São Paulo and was certified as a black belt by the Kodokan Academy of Jigoro Kano. The fight took place with kimono, Myaki taking the offensive and performing his falls on the Brazilian, whereas Hélio fell while doing guard, waiting for the right time to impose his best game on the ground. 22 minutes later, Hélio performed a choke from the guard, the Japanese tried to get up, the Gracie made a sweep, falling mounted and

with the blow performed. Myaki tried to resist and for the public craziness, he ended unconscious.

In his fifth fight, Hélio faced once again a much bigger opponent, but this time without traumatic blows. The renowned American world champion of catch-as-catch-can, Wladek Zybisco, nearly 120kg, fought against the Brazilian on July 28, 1934, at the Brazil Stadium. The fight ended in a draw after Gracie had spent three rounds with the big fighter on his guard.

### **The Most Ferocious Fight**

The following year, in February 1935, Hélio returned to Vale Tudo fighting against the Brazilian Wrestling Champion, Orlando Américo da Silva "Dudu", 88kg. More than 20kg heavier than Hélio, Dudu had challenged George Gracie but the fight didn't take place for a lack of agreement on the rules, stating that the immobilization would be valid as an ending. Rather lighter, Hélio was taken down just after the start of the fight, but having given a slap on the opponent's face. Although he was below, Hélio reached him with several punches that made his opponent's blood flow; Dudu tried to fight back with head blows. When they got up, the audience could see that Dudu was disfigured. 19 minutes later, the opponent feeling dizzy, Hélio gave a violent kick on his mouth, followed by a punch on

the stomach, which forced Dudu to surrender. "It was my most violent fight. There were 19 minutes of blood, but I won", declared Hélio Gracie in her niece Reila's book.

### **Ono: "I'm going to beat the 5 Gracie Brothers in one night"**

In late 1935, after the violent fight against Dudu, Hélio faced one more Japanese, Yassuiti Ono, in the most difficult Jiu-Jitsu fight in his career. The Japanese said that he would face the five Gracie brothers the same night. The fight had five rounds of 20 minutes each. Both had the same weight: 65 kilos and 800 grams. Already in the first round, the Japanese tried to define the fight by grabbing Hélio in an armlock, from which he escaped with difficulty. Better in standing



**1. Meeting with the students of the Gracie Academy, celebrating his 95th anniversary (October 2008), 2. With Rickson, Robson, Robsoninho, Kyra and Royle the day of his 95th anniversary, 3. Receiving an award in Europe, 4. With Rorion and Hemetério 5. Training with Royce shortly after his son won the UFC 2, 6. With his wife Vera, mother of six of his nine children, in his 95th anniversary 7. In 1995 with his sons Royce, Rorion, Rélson, Rickson (standing) and Royler and Rolker (on their knees), 8. In the 80s with his brother Carlos and his children. In the last pages Royce and Rolker at his father's funeral.**







fight, Ono applied 32 falls to the Brazilian during the five rounds. Despite the many falls Hélio did his guard and started the right moment to bounce up, and in the 4th round, he managed to perform a choke and he almost defined the combat. After 100 minutes set for fighting, at 1.15 am., the referee declared a tie.

The hard fights the Brazilian Hélio was doing against the best representatives of the Kodokan, aroused the curiosity of the Japanese. In 1936, the Brazilian faced two

more, Takeo Yano and Massagouchi.

The fight between Hélio and Yano was a frustrating tie. Yano escaped most of the time and the crowd that packed the Brazil Stadium booed the Japanese mercilessly. When interviewed, Hélio said that he preferred fighting against Ono rather than fighting against Yano again, since in he had to choose a dangerous or an elusive adversary, he preferred the former. Then the Japanese Massagouchi was so concerned about the dreaded Hélio Gracie's choke that he ended hitting the canvas in an armlock.

In 1937, Hélio went to Belo Horizonte, where he ended the boxer Erwin Klausner and months later, he ended a capoeira fighter called "Espingarda", in a private challenge. After those fights, he taught lessons until 1950, when he was forced to defend the family honor in two challenges.

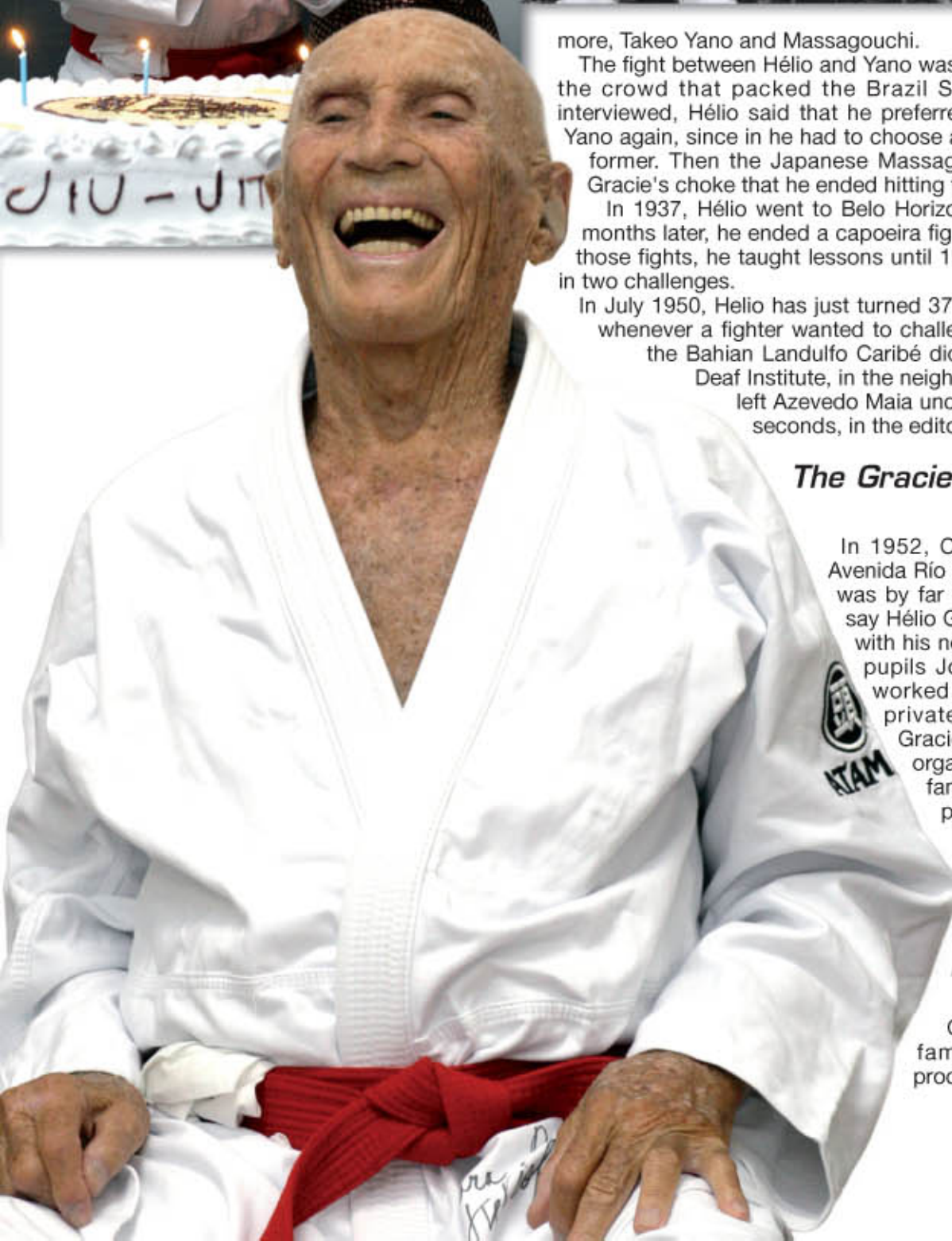
In July 1950, Helio has just turned 37 but was still the Brazilian champion of Jiu-Jitsu and whenever a fighter wanted to challenge a Gracie, he chose him. That was exactly what the Bahian Landulfo Caribé did. It was a fight that lasted only four minutes, at the Deaf Institute, in the neighborhood of Laranjeiras, Rio. Three months later Hélio left Azevedo Maia unconscious with a strangulation in two minutes and ten seconds, in the editorial office of the newspaper "Diario Carioca".

### ***The Gracie Academy***

In 1952, Carlos bought an entire floor in a building in the Avenida Rio Branco in downtown Rio, and built a huge school. "It was by far the largest school which has been known", used to say Hélio Gracie, proudly, who for 30 years shared the five rings with his nephews Carlson and Robson and the most illustrious pupils João Alberto, Hélio Vigio and Armando Wridt, who worked as instructors for the academy, where even 100 private lessons per day were taught. Thanks to Hélio Gracie's spirit of discipline, the Academy was extremely organized and because of this organization and of the fame of the Gracie at the time, it attracted dozens of people, such as the governor of Rio Carlos Lacerda, the minister Mario Andreazza and the president of the nation, João Batista Figueiredo, among many others.

### ***Three women who changed the History***

One of the foundations established in the Gracie family by Carlos was that sex should be used for procreation and Hélio, who helped his brother to raise his







21 children, always followed his teachings to the letter. Having been unable to find a solution to the problem of infertility of his wife Margarida, with whom he had been married for twelve years, Hélio was convinced by his mentor Carlos to have his children with the housekeeper, Rosinha. "For a girl of humble origin, coming from a so distant place and with no prospect of a promising life, being a servant of such a noble project made her feel important and appreciated. Besides, having children with a master like Hélio was not necessarily a sacrifice... As there was no artificial insemination at the time, the fertilization would be made through carnal copulation", Reila tells in her book "Carlos Gracie, the creator of a dynasty". The secret of Rosinha's rented womb was kept in secret in the family. Margarida even pretended pregnancy with a fake belly. Thus Rorion, Rélson and Rickson were born.

Afterwards, Hélio had a relationship with Dona Vera, Gracie Academy's secretary, with whom he would have his other six children: Rolker, Royle, Royce, Rérika, Robin and Rici. Only when Rorion was 15, he and his brothers Rickson and Rélson knew that they had other siblings, who lived in a house in the neighborhood of Botafogo. The story might seem absurd in any family, but not in the Gracie family, where creating a dynasty of warriors was paramount. After the initial surprise, Margarida, who could not have children, accepted Dona Vera and they became great friends. After Margarida's death in 1992, Hélio married Vera, and has lived at her side until his last days. Today, Margarida, Rosa and Vera are important characters in this story. After all, without Rorion, Rickson and Royce the Jiu-Jitsu would have been confined to Brazil and the world revolution initiated by the UFC would not have taken place.

## **Hélio faces Kimura**

The fact of having faced six Japanese fighters and never having lost began to harass the Japanese. In late July 1951, the Japanese number one, Masahiko Kimura, came to Brazil and offered Hélio Gracie the possibility to face the number three, Kato. "In a victory of me against Hélio, one could argue the difference in weight. As I am sure that Kato will easily win, I think it will be better like that", the Japanese champion told the reporters, but ensuring that he would fight against Gracie in the unlikely event he defeated Kato, 75kg weight. Thus, two fights were agreed, the first one on September 6, 1951, at the Maracanã in Rio de Janeiro, and the second one on 30th the same month at Pacaembu, São Paulo. The fights would be of three rounds of ten minutes each, two minutes break. In front of an excellent public who filled one third of the places of the world's largest stadium, Hélio began with a dramatic fall, but he gradually brought the Judoca to his guard. Until the end of the confrontation nothing interesting happened, and in the last minutes of the third round, Hélio allowed Kato to perform a "seoi-nague" and quickly reversed the position, mounting over the Japanese and taking the public to delirium, but the Japanese was saved by the bell and the fight was declared a tie.

In the second fight, in São Paulo, Hélio Gracie, much more confident, released the game and after suffering four violent falls, he left the Japanese unconscious with a choke from inside the guard, when there were four minutes left for the end of the first round. Kimura, clearly angry, went to the center of the ring and challenged Hélio Gracie.

The fight between Hélio and Kimura was on October 23, 1951, in the Maracanã, with an audience of 20,000 people and the

presence of some authorities, such as the vice president of the nation Café Filho. The rules were the same as in the fight against Kato (three rounds of 10 minutes). Kimura, who was 35kg. heavier than Hélio and was four years younger, had promised to end the Brazilian in three minutes. He applied amazing falls, he mounted, but he didn't fulfil his promise. However, in the second round, the Japanese applied a fall to the Brazilian and reached the "one hundred kilos", from where he applied an arm lock called "American" inverted ude-garami, which defined the combat and which was called Kimura lock since then. Understanding that Hélio would leave his arm to be broken, Carlos invaded the ring and gave three blows on the mat. The Brazilian's technique was recognized in the autobiography of Kimura in 1967, where he said that his greatest reward in the journey to Brazil was to have proved the existence of the ground fight. With the defeat against Kimura, Hélio lost the historic invincibility of 13 years and ended the myth which stated that the differences in weight and strength didn't matter.

## **Hélio Gracie X Waldemar Santana**

Considered the longest fight which has been reported, the historic fight between Hélio and his student Waldemar Santana started due to a professional misunderstanding. One night, Waldemar - who looked after the closet and was responsible for the security of the academy - since the water flow had been stopped, forgot to close one of the taps when he closed the academy. On Monday morning, when arriving at the academy, Hélio found everything flooded, the mat was completely ruined. Hélio was very angry and fired Waldemar Santana.







The journalist of the newspaper "Ultima Hora", Carlos Renato, fostered the discord between Waldemar and the master. After some time, Hélio forgave Waldemar Santana, who came back as a sparring to the academy, but Carlos Renato went on instigating the discord, saying that Waldemar had much talent to be just the Gracie's "sparring".

At that time Waldemar received a proposal to fight against Biriba, who was known at the time as a fighter who did "rigged" fights. Although that fight was real, Hélio Gracie didn't allow it to take place, because he didn't want the Gracie academy to have something to do with someone who did "rigged" fights. Waldemar Santana needed the money and, encouraged by Carlos Renato, decided to accept the fight, beating Biriba easily in some minutes.

When Hélio found out, he got angry and expelled Waldemar Santana from the Gracie academy, calling him a "black scoundrel". Waldemar, humiliated and expelled from the Gracie academy, went to train at Haroldo Brito's academy, in Ipanema, and Carlos Renato took advantage of this fact and got Waldemar to challenge his former master, who despite his age -he was 42-, decided that on May 24 1955, he would go to a ring prepared at the ACM in the neighborhood of Lapa (Rio de Janeiro) to give a lesson to his pupil.

Both entered the ring wearing a kimono, even if the fight was with Vale-Tudo rules. Waldemar Santana, 25 years old, 94Kg; Hélio Gracie, 42 years old, 67Kg. The fight lasted for a record time in Vale-Tudo, 3 hours and 45 minutes. Much heavier and stronger, the young Waldemar was over Hélio most of the time, punishing Hélio from inside the guard, but Hélio, brave and technical, resisted until he was exhausted and was lifted over Waldemar's head and thrown to the ground. When he fell on the ground, Hélio was attacked by a "shot at goal" who hit him fully in the face and made him lose consciousness. Waldemar won and became the only wrestler who had knocked out great master Hélio Gracie.

## The Coach

After the fight against Waldemar, Hélio was devoted to form the next generations of the dynasty. Both in the academy and in his house in Teresópolis, where he brought his children and Carlos' together. Hélio transmitted to all the Gracie a unique competitive spirit, creating a virtual hierarchy where the best ones enjoyed certain privileges. However, thanks to his discipline and to Carlos philosophy, the rivalries could not go beyond the tatami. Thanks to this competitive spirit, all Carlos and Hélio's children were born and grew up in the mat, training every day to win a "place in the sun". The great champions of the family have existed only because Hélio

and Carlos always kept opponents at their level hot on their heels. When Hélio retired, Carlson took his place and besides revenging his uncle defeating Waldemar, he remained unbeaten for almost 20 years; then there was Rolls (who introduced techniques from other arts in the Jiu-Jitsu), but he died prematurely in a hang-gliding accident in 1982. Then came Rickson and Royce, who spread Jiu-Jitsu around the world through Vale-Tudo. With the popularization of the Jiu-Jitsu in the world, today there are great champions of Jiu-Jitsu around the world, but the superiority of the Gracie technique remains, since the most technical Jiu-Jitsu fighter of today is still a Gracie, Roger, Carlos' grandson and Reila's son.

## Hélio Gracie's Legacy

After spending 70 years proving his superiority in Brazil, the Gracie Jiu-Jitsu conquered the world when one of Hélio's sons, the firstborn Rorion, moved to California in the 70s. After spending nearly 20 years working in hamburger restaurants, making cleaning and teaching Jiu-Jitsu in a friend's garage, Rorion reached Hollywood and taught the actor Mel Gibson to strangle an enemy in his film "Killing Machine".

Then he was able to launch the movie "Gracie in Action", showing in the practice why the Brazilian Jiu-Jitsu was the most complete Martial Art in the world. For the dozens of challenges won by their relatives, Rorion acquired some projection in the American media and with the help of the producer of the movie "Conan the Barbarian" (John Miles), he launched the UFC in 1993, establishing the Gracie Jiu-Jitsu with 12 wins in a row of his brother Royce against much bigger and bodied adversaries.

While the Gracie name was conquering the United States, Rickson did the same in Japan, where he calmly beat six opponents in two Japan Open tournaments. The victories of Royce and Rickson were a revolution for the concept of Martial Arts in the world, which had so far revolved around Bruce Lee and other Hollywood myths. Brazilian Vale-Tudo has been the origin of Mixed Martial Arts (MMA), which is now the fastest growing sport in the world, employing thousands of fighters and providing joy to its fans all around the world. Without Hélio Gracie, none of this would have been possible.



## Hélio Gracie's 17 fights

1- Antonio Portugal	victory (armlock at 40 seg.)	Vale -Tudo - 16/01/1932
2- Takashi Namiki	tie	Sport - 1932
3- Fred Ebert	tie (1h40m)	Vale-Tudo - 6/11/1932
4- Myaki	victory (choke)	Sport - 1932
5- Wladeck Zybisco	tie	Sport - 28/07/ 1934
6- Orlando "Dudu"	victory (knock out at 19min.)	Vale-Tudo - 02/1935
7- Yassuti Ono	tie	Sport - 11/1935
8- Takeo Yano	tie	Sport - 1936
9- Massgouchi	victory, ending (armlock)	Sport - 1936
10- Erwin Klausner	ending	Vale-Tudo - 1937
11- Espingarda	ending	Vale-Tudo - 1937
12- Caribe	victory, ending	Vale-Tudo - 07/1950
13- Azevedo Maia	victory, ending	Vale-Tudo - 10/1950
14- Kato	tie	Sport - 6/09/1951
15- Kato	victory, ending	Sport - 30/09/1951
16- Kimura	defeat, ending	Sport - 23/10/1951
17- Waldemar Santana	defeat, knock out	Vale-Tudo - 24/05/1955





## Statements about Hélio Gracie

"This has truly been a great loss, not only for Jiu-Jitsu but also for MMA, in the end, had it not been for him and his family that led Vale-Tudo to Japan and the United States, today there would be no MMA. It is a blessing that a person can reach the age he has reached and be still doing workshops and giving lectures, teaching and wearing the kimono. He was always very active. That is the image I keep of him".

**Rodrigo Minotauro**

"Hélio was one of the bravest people I have ever met. The day that we invaded the Gracie Academy with about 60 psychopaths, to revenge what they did with me in that fight against Rickson in Pepe beach, Hélio Gracie was more than 80 years old. He not only convinced Rickson to fight against me, he got to the center of the circle and controlled the whole situation. It was one of the greatest demonstrations of male I have ever seen".

**Hugo Duarte, Wrestling "general"**

"Hélio Gracie was a man who has devoted a lifetime of fight to defend the weakest, one of the truly moral principles of human being. He is an example of life for a man, I've always said it. He managed to show through his Jiu-Jitsu, the Jiu-Jitsu of the weakest people, that the law of the strongest can be overcome by intelligence. I think that one of the greatest warriors, one of the greatest human beings I have ever known, has died".

**Pedro Valente, student**

"He always said: 'When I die, I want a party'".

I started my sports life with him and spent my entire career next to him. I learned absolutely everything with him. After my father, Hélio has been my model. I have lived 15 years with Hélio and with other people from the Gracie family. He was my second father. It was him who taught me the principles of ethics and morality. The education he gave us was very important. He was a great person, a great friend. I am who I am thanks to him. Sure, we will always remember him with nostalgia".

**João Alberto Barreto**

## RORION GRACIE

"His legacy will survive forever in all members of the Gracie family, in Jiu-Jitsu

practitioners around the world and in all those who benefited from the revolution he started. In his later years, the creator of Gracie Jiu-Jitsu talked about his satisfaction with the work of his life. He said openly that he had won everything he wanted, preparing the transition to the afterlife. The Great Master thought that such a transition should be a positive step in spiritual evolution. In a recent interview, he said: 'I've already told my children that when I die, I want a party. Without drinks but without sadness'".

## RICKSON GRACIE

**"I think that he simply has left his body, but Hélio Gracie was always and will always be the creator of Brazilian Jiu-Jitsu, the person who actually has marked the differences and who is the highest expression of what we do today"**

As soon as I knew about his death the news hit me, this feeling of loss arises, the loss of the physical part, of his company, of his smile, of his hug... We have cried, but after that moment of immediate surprise and a very earthly pain, seen from a broader perspective, we see that our great Master walked around the whole circle. Not only he has lived 95 years healthy, but until a few days ago, he had never been in a hospital.

He has left a legacy, a treasure, he completed all the dreams he had, both for him and for his children. So, today we can only be grateful for the life he had. I would like to reach the same. Well, inside that spontaneity a bit more spiritual, I think that he has now really been transformed, he

was free from that old and tired small body and now he will be there, watching his grandson fight, he will be supporting and developing within a spiritual form, that continuity of the commitment that we, those who love Jiu-Jitsu, must to take forward. Thus, it is something that is just love, it's just happiness, gratitude. It is to continue with our lives and keep him alive through our Jiu-Jitsu.

The message he has left to his followers who compete or who fight and practice this sport is to continue practicing, because the teacher will be alive inside your kimono.

For the fans and friends who do not practice it, the message is that they can be sure that the great Master has lived a full and happy life, and that this love is exactly the reason for all our existence. I think that he simply has left his body, but Hélio Gracie was always and will always be the creator of Brazilian Jiu-Jitsu, the person who actually has marked the differences and who is the highest expression of what we do today.

## ROYCE GRACIE

"Today, my father, Hélio, has died at the age of 95. I am honored to be the son of such an incredible man. He has been my inspiration throughout my life.

As Great Master of Jiu-Jitsu and Father of Vale-Tudo, he brought the Gracie Jiu-Jitsu at the forefront of martial arts. He was a short man, but his heart was huge. With Gracie Jiu-Jitsu he proved that even a small man can overcome a taller and stronger opponent, using levers and techniques. He has really been an innovator. Look around and you will see how his success made the sport we all practice today born.

Many of you can think that the greatest thing my father has given to me was the Gracie Jiu-Jitsu, but I want you to know that I will remember him for all he taught me outside the mat. He taught me to be a man, a husband, a father. He taught me to be honest, respectful and diligent. He taught me to be a man. I ask you to celebrate the memorable life of my father, Hélio Gracie. The greatest tribute we can pay to my father is to continue training and spreading the Gracie Jiu-Jitsu, without forgetting the fact that what is done outside the mats has more weight than what is done in them. Take on the challenges of life with confidence, dare to pursue your dreams and live life to the fullest, as my father did.

# "Adeus"





## **SINCERITY, NAKED AND HARSH**

"I have never loved any woman because love is a weakness and I have no weaknesses; love is sex and sex is used to procreate"

"With fifty of my lessons a person won't be beaten by anybody"

"I would teach Jiu-Jitsu even to a homosexual if he behaved like a man, but when it comes to the authorities (governors, presidents ...) I would castrate all of them and send them to the Amazon"

"I'd rather lose with moral than win with cowardice, so I always tell my students that losing is not shameful"

My Jiu-Jitsu is an art of self defense that does not accept certain rules and a certain time. Those are the reasons why I can't support shows whose effects are antithetical to Jiu-Jitsu"

"My life began with Carlos Gracie. He was the one who raised me, guided me, taught me a moral regime, transmitted bravery to me... Even as an adult, he was still responsible for me, he provided me a house and gave me food. I improved what I had; I purchased what I didn't have".

"I've fought against men who were 60kg heavier than me and, why did I beat all of them? Because I had the art to avoid being beaten by them. Only I know this art and I will not teach it to anyone, because I do not want anyone to beat my children"

"To those people who say I'm gaga, put on a kimono and come fight against me to see how I am gaga"

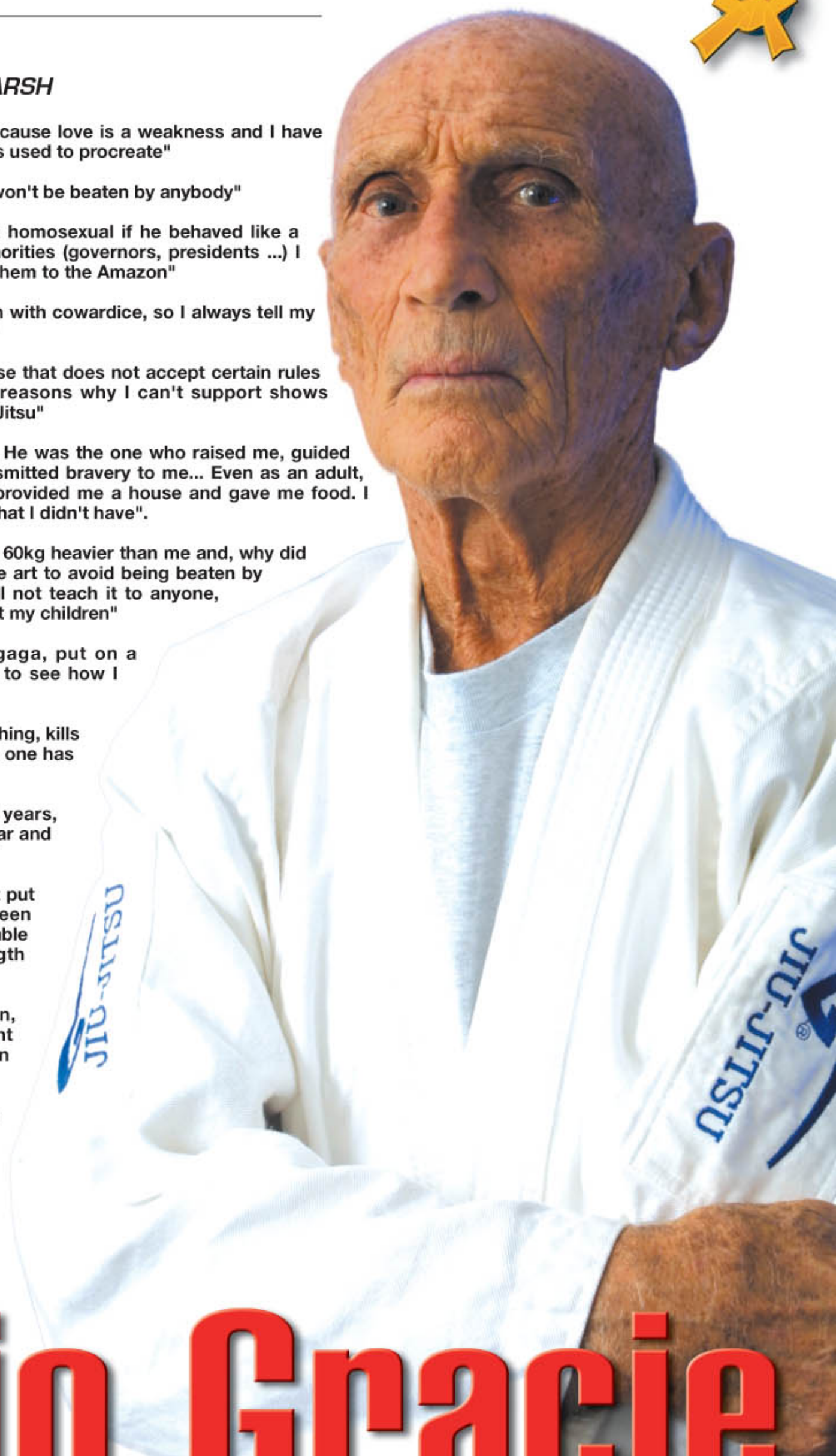
"The boxing with gloves and everything, kills ten fighters per year. In Vale-Tudo no one has died "

"I haven't eaten chocolate for 70 years, because chocolate has milk and sugar and I don't eat anything that's sweet"

"I have not created anything, I just put a jack to each movement; it has been the lever what I have created to be able to do what I do without any strength and that revolutionized the world"

"The Jiu-Jitsu changes any person, the individual becomes more tolerant because he knows that nobody can beat him"

"I challenge Sakuraba to beat me without using any blow from Jiu-Jitsu"



# **Helio Gracie**





# WENG CHUN KUNG FU SIFU ANDREAS HOFFMANN

text: Sifu Andreas Hoffmann  
Photos: [www.budointernational.com](http://www.budointernational.com)

南  
少林  
功夫



[WWW.WENG-CHUN.COM](http://WWW.WENG-CHUN.COM)





Hoy traemos a nuestras páginas un Arte Chino todavía no suficientemente conocido, un verdadero eslabón perdido en la cadena del conocimiento del Kung Fu,

que hace de puente entre varias formas y estilos Chinos.

Antecesor del Wing Chun y entroncado en la tradición Shaolin con el Hung Gar, el Weng Chun posee un acercamiento muy completo al combate en todas las distancias. Estamos pues ante un estilo muy completo y dúctil, cuyos procesos de agarres y variantes de Chi Sao harán las delicias de muchos estudiantes de Wing Chun y cuyos pateos y formas de combate en la media distancia, interesarán a los más adeptos al Hung Gar. Sin embargo, el Weng Chun posee personalidad propia, tal y como el Maestro Hoffmann, que es el encargado de acercarnos a sus misterios en este artículo y a través del nuevo DVD que ha realizado para Budo International.

Hoffmann es un Maestro sincero y entregado, como por otra parte debió ser así mismo de estudiante. El éxito conseguido en la difusión de este estilo que heredó, le honra y es bien merecido, si bien en mi opinión lo realizado hasta este momento es tan sólo un anticipo y limitado prolegómeno de un mayor crecimiento, pues lo que hace es bueno e interesante.

*Alfredo Tucci*

永春拳





# WENG CHUN KUNG FU

## SIFU ANDREAS HOFFMANN



### ***The culmination of Southern Shaolin combat arts***

Weng Chun Kung Fu is an effective traditional Chinese martial art, which combines the knowledge of the southern shaolin fighting monks about combat, strengthening and maintaining health with mental and spiritual discipline (Chan).

### ***Origins***

According to legends, when the southern Shaolin temple was destroyed in the 17th century, the fighting monks carried their legacy with them and started to teach their art secretly, mainly on the red boat. There, the Weng Chun kung fu system was handed down from the last abbot of southern shaolin temple Chi Sin Sim Si (meaning "extreme compassion Zen master") to the red boat opera performers Wong Wah Bo and San Gam („Painted Face" Gam) and from them on to Fung Siu Ching, who in the 18th century became the most famous Weng Chun hero and kung fu hero in south china. In the Chinese cities Xi Qao and Fatshan Fung Siu Ching Fung Siu Ching passed the Weng Chun legacy to the Lo family and they passed their legacy to Wai Yan, who became (with Chu Chung Man)

the most famous Weng Chun master of the 19th century in Hongkong. Grandmaster Wai Yan built the Weng Chun Research Academy in Hongkong named Dai Duk Lan. Andreas Hoffmann from Germany was the last student of the Dai Duk Lan Research Academy and the only western student of Grandmaster Wai Yan. Between 1986 and 2002 Grandmaster Wai Yan passed on his Weng Chun heritage to Andreas Hoffmann, his only western student ever. In the beginning of the 90s Weng Chun Kung Fu, like many other Kung Fu styles in China and Hongkong started to die out. Grandmaster Andreas Hoffmann founded the International Weng Chun Kung Fu Association and introduced Weng Chun in more than 12 countries. Today he is guiding more than 500 Weng Chun instructors worldwide. Under his direction Weng Chun Kung Fu maintains its strong Shaolin identity and combat effectiveness.

### ***Weng Chun Kung Fu Is A Conceptual Style***

Weng Chun Kung Fu is not a technical style - it is a conception style.

It is a guide to the core principles of Southern Shaolin martial arts and to the understanding of real combat.

As a combat system, Weng Chun covers all ranges of combat including many

kicking, fist and open hand striking, elbow/knee, shoulder/hip and head, joint locking and throwing techniques, the use of long (long pole) and short weapons (double knives, swords) - all directed by the principles (Yiu Dim - important ideas).

The core interrelated principles are: the 18 Kiu Sao, 7 principles, 10 wisdoms and Heaven, Man and Earth concept.

### ***Heaven, Man And Earth The Foundation And Understanding Of Three-Dimensional Combat***

Real Combat means for a Martial Artist the capacity to handle any possible fighting distance or fighting situation. Any Martial Arts System that claims to prepare its students for self-defense must contain this feature.

Awareness is the basic skill to feel in all direction and in all dimensions. In Weng Chun, the space between two combatants is divided into 3 distances and three heights: Heaven - Man - Earth.

Heaven is the use of weapons, hand and foot strikes in the long distance. Furthermore in combat it represents the situation with no contact. In Weng Chun





De izquierda a derecha  
From left to right

1. The last living Chinese Weng Chun Grandmaster, Wai Yan, accepted the German born Andreas Hoffmann as his private student (1986-2002). The photo is taken from private lessons in Wai Yan's living room in Hongkong about 1988.

2. Late Weng Chun Grandmaster Wai Yan and his successor Andreas Hoffmann standing in front of the wooden dummy of the former Weng Chun "Mecca" in Hong Kong named Dai Duk Lan. Dai Duk Lan was build by GM Wai Yan and became the meeting point of many Kung Fu Grandmasters in Hongkong

3. Wing Chun/Wing Tsun Grandmaster Yip Man often trained and exchanged with Grandmaster Wai Yan and Grandmaster Chu Chung Man in Dai Duk Lan. The photo shows Grandmaster Yip Man with Grandmaster Chu Chung Man.

4. Hung Gar Grandmaster Chiu Chi Ling and Sifu Andreas Hoffmann training together in Hong Kong. Since twentytwo years they have a friendship and Grandmaster Chiu Chi Ling often helped Andreas Hoffmann during his time in Hongkong.



5. Wing Chun/Wing Tsun Grandmaster Yip Man with Grandmaster Chu Chung Man, who was an instructor of GM Wai Yan's Weng Chun school Dai Duk Lan. In Dai Duk Lan Grandmaster Yip Man often trained and discussed with the weng chun masters. Today there exist many rumors about these meetings.





# WENG CHUN KUNG FU SIFU ANDREAS HOFFMANN



**“Weng Chun Kung Fu is an effective traditional Chinese martial art, which combines the knowledge of the southern Shaolin fighting monks about combat, strengthening and maintaining health with mental and spiritual discipline (Chan)”**







terms: "Mo Kiu Mahn Yau Kiu" -without a bridge, ask for the bridge. From the height perspective Heaven represents all actions to the upper body.

From a range perspective Man represents elbow and knee strikes and in combat the situation in which one has contact with the opponent. In Weng Chun terms; "Kiu loi kiu seuhng gwo"- if the bridge is held, cross and control it from above. From the height Man are actions to the middle body.

From a range perspective Earth represents head, shoulder and hip strikes and in combat the situation in which one has contact with the trunk of the opponent or the situation in which one can control the opponent. In Weng Chun terms: "Lei kiu bin jik da"- if the bridge is withdrawn, strike directly. From the height Earth are actions to the lower body.

## **The Bridge (Kiu) - Controll Your Opponent With A Little Force**

In Weng Chun Kung Fu the bridge (Kiu) means that the Weng Chun fighter always adopts a position with respect to the attacker, or uses timing in such a way that he can achieve the greatest possible effect on the attacker by applying relatively little force, so that he is able to control him effortlessly. The Weng Chun bridging exercises are taught according to the 18 bridging concepts in 9 relative "Yin and Yang" pairs.

### **1. TIU - BUT: USE THE SITE ANGLES AGAINST YOUR OPPONENT**

Tiu is an inside angle with your arm, shoulder, leg, weapon which allows you to control your attacker. It is an action or position from outside, from which you use the power of your attacker through a windshield wiper like movement.

### **2. DA - PUN: STRIKE AND FOLD YOUR OPPONENT**

With the Da Kiu exercises you learn the situations and timing to strike efficiently which the strikes of Weng Chun. With Pun Kiu one learns to bend the arm for defense after striking or to attack with another part of the body, for example striking with the elbow after a punch. Another meaning is that you fold for example the arms of your opponent in order to control him.

### **3. JAAU - LAI: PUSH AND PULL, WENG CHUN PUSHING HANDS**

Jaau is the push with your whole body through your arms or other parts of your body. Lai is the pull.

### **4. SEE - CHE: SHOCK YOUR OPPONENT**

With See the attacker is pulled and struck at the same time. This approach renders the force for striking or throwing enormously effective. With the Che action one uses a "fast pull/jerk/ to disbalance an attacker.







# WENG CHUN KUNG FU SIFU ANDREAS HOFFMANN

## 5. KAM - NA: CATCH AND CONTROLL YOUR OPPONENT

Kam means to catch your opponent's arm in an arm lock. Na is the skill to control an attacker with your lock, take down or choke.

## 6. FUNG - BAI: ALLOW YOUR OPPONENT NO MOVEMENTS

With Fung Kiu opponent's limbs or body are trapped so that he cannot move. Fung also means to stop the blood from flowing. With Bai you build a barrier so that the attacks of your opponent cannot reach you. You build an umbrella as a safety zone.

## 7. BIK - HUP: CORNERING AND OVERRUN YOUR OPPONENT

Bik means to use a "force angle" to an attacker or just to squeeze as in choking. Hup is the feeling to use a small hole in the defense of your opponent to overrun him with strikes or follow up attacks.

## 8. TUN - TUO: SWALLOW AND SPIT THE FORCE OF YOUR OPPONENT

Tun teaches the Weng Chun follower to destroy the attacking energy at his highest level by swallowing. Tuo is like the movement of the wave, it is usually easily possible to follow the swallowing Tun by striking the attacker with the recoil, or to "skewer" him.

## 9. BOK - SAAT: GUIDE YOUR OPPONENT BY ATTACKING AND DON'T ALLOW HIM TO GUIDE YOU

In the Bok exercises you learn to guide and surf your opponent with your attack. Saat is on the one hand the final attack to control your attacker and on the other hand to destroy the attempt of your opponent to guide you.

## *Weng Chun Kung Fu Is An Internal Combat Art*

### **"Be One With The Attacker"**

The fundamental idea of the internal styles like Weng Chun is that the attacker

**"If one uses the above mentioned method the mind gets stronger and is ready to take the Shaolin promise to protect helpless people in a combat situation"**

provides the force which the defender can take control of. The internal method is effortless for the practitioner, but for the opponent it is without compromise. He is being controlled at his most sensitive places with the force of a whole body and becoming shocked by the whipping "inch" force generated by the Weng Chun fighter.

### **"Develop the powerful spirit (shen) of a weng chun fighter"**

Even the best method of combat is useless if the mental and emotional condition of the defender makes it impossible for him to apply it. For this reason in addition to the physical training, the Weng Chun method contains mental training.

In Weng Chun Kung Fu as a fighter you need to melt the concentration power of your thinking/judgment mind (Yee) with the

power of your emotions and transform it into the spiritual mental power which has qualities like: fearlessness, calmness, clearness and awareness.

## *Shaolin Promise*

If one uses the above mentioned method the mind gets stronger and is ready to take the shaolin promise to protect helpless people in a combat situation. The person is ready for the ultimate test to become a spiritual shaolin fighter: to protect people and oneself in the riddle of aging, illness and death.

## *Outlook*

Nowadays, in Europe and the USA thousands of enthusiastic students are undergoing the Weng Chun Kung Fu training under the leadership of engaged teachers and masters. This brings the art to a new blossoming. Many Weng Chun Kung Fu followers have been able to win international competitions using their knowledge in educational activity and to give help in order to protect themselves and others from violent attacks (women's self-defense, special police and army units, protection of property, etc.).

Since this art can be practiced by persons of any age, by men and women, there is a great hope that many people will decide to practice Weng Chun Kung Fu and therefore will live their lives more consciously, more fearlessness, more powerful. Their lives will be enriched and brightened up; they will be able to protect themselves.

International Weng Chun Kung Fu Association - Grandmaster Andreas Hoffmann: [www.weng-chun.com](http://www.weng-chun.com)







**“Real Combat means for a  
Martial Artist the capacity  
to handle any possible  
fighting distance or fighting  
situation”**





# WT "The Myth of the Wooden Dummy"

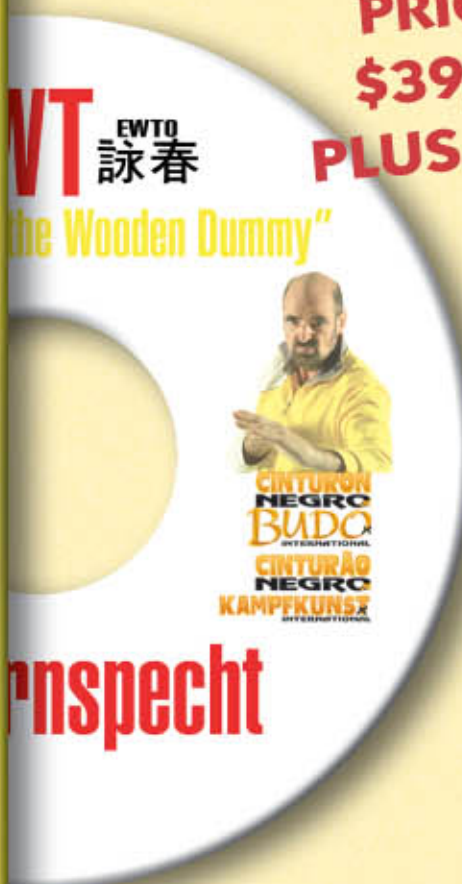
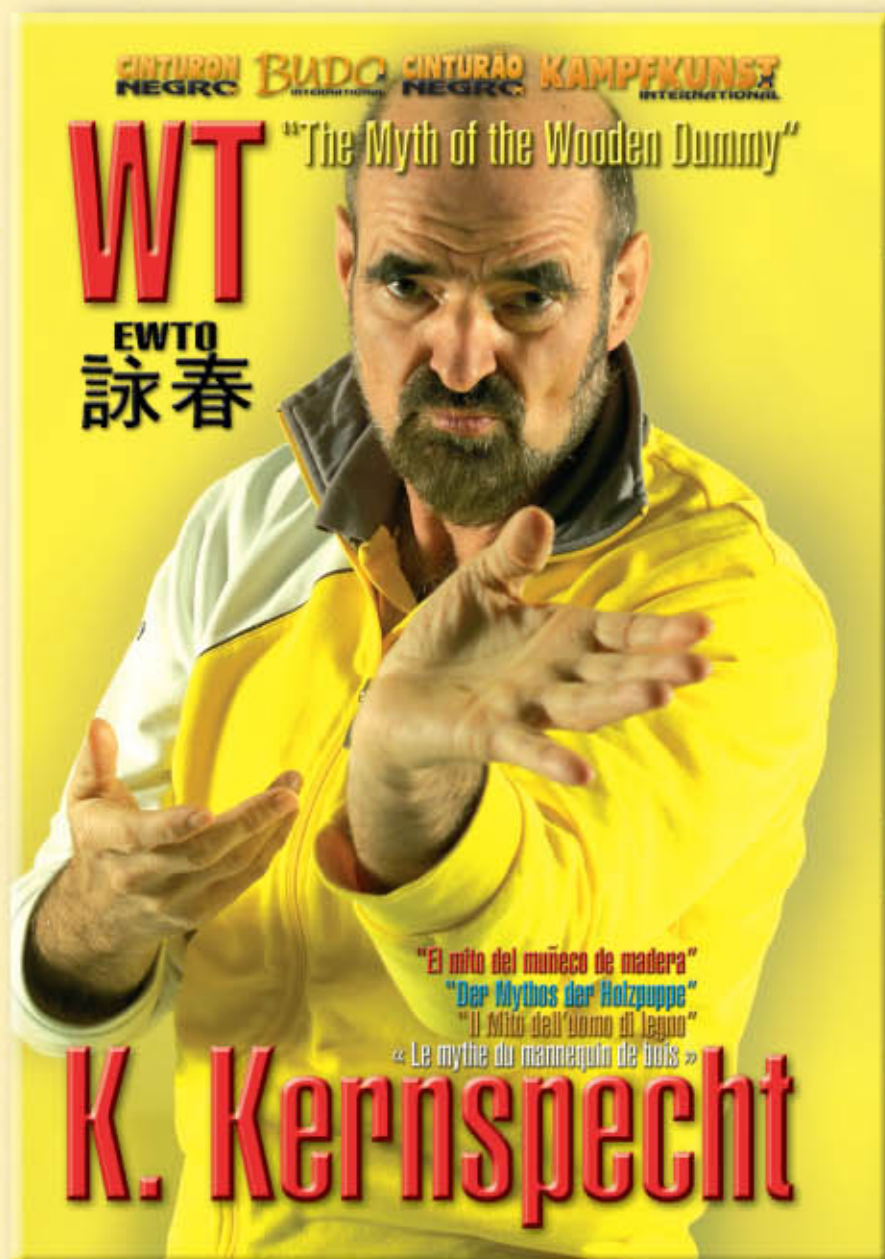
EWTO  
詠春

"El mito del muñeco de madera"

"Der Mythos der Holzpuppe"

"Il Mito dell'uomo di legno"

« Le mythe du mannequin de bois »



PRICE:

\$39,95

PLUS S&H



English  
Italiano  
Español  
Français  
Deutsch



All DVDs, which is produced by Budo international, is provided and alone in the formats DVD-5 or MPEG-2, in VCD, DivX or the like is however never offered with a special hologram sticker. Besides our DVD is characterised coverings by the high quality in pressure and material. If this DVD and/or the DVD covering do not correspond to the requirements specified above, it concerns illegal pirat copy.

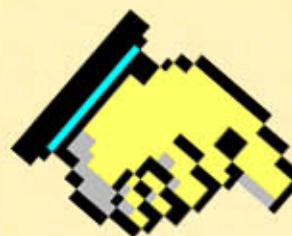
REF.: • WTK1

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.



Orders:  
e-mail:

[budoshop@budointernational.com](mailto:budoshop@budointernational.com)  
[www.budointernational.com](http://www.budointernational.com)





REF.: • KENPOL1



The police performance is now an intrinsic part of society, and it requires a great professionalism for the preservation of order and security and the prevention and suppression of crime. In this work Carina Salvo, instructor and an active part of the Federal Forces of Argentina, analyzes, through the principles and techniques of Kenpo, the basic concepts of self defense with empty hands, which are essential for a professional, sensible and effective intervention. Tactics, speed and strength to serve the actions of law enforcement professionals

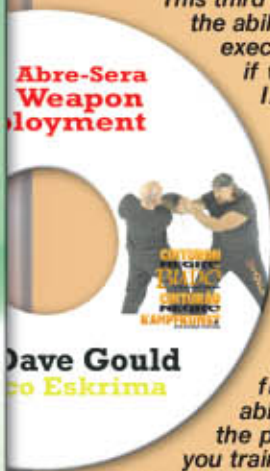
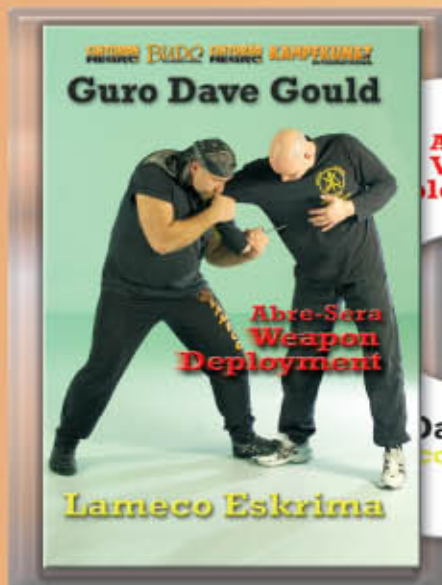
**NEW FOR THIS MONTH!!!**

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



REF.: • DVD/WENG1

REF.: • DVD/GOULD3



This third volume of the series will concentrate in the abilities most important and the training to execute a correct unfolding of the weapon if we were suddenly in a crisis situation. In this DVD, we will practice and develop to the 10 openings more basic starting points from sak-sak (position with the weapon towards outside), since the weapon is in the pocket until we do against the situation. Also we will comment the forms to use a modern folding knife like weapon, with measures that go from "nonlethal" to "lethal", following the scale. In addition, if we were in situations and adverse moments, it is fundamental that we dominate the ability to quickly unfold the weapon under the pressure of an aggressive attack. When you train as if your life depended on it, you end up also fighting as if thus outside...

Weng Chung Kung Fu is well-known as the fore father of Wing Chun and Hung Gar. Weng Chung is the internal Art of southern Shaolin and teaches to fight with concepts. The heart of the style are the 18 Kiu Sao strategies. In Weng Chun Kung Fu the bridge (Kiu) means that the Weng Chun fighter always adopts a position with respect to the attacker, or uses timing in such a way that he can achieve the greatest possible effect on the attacker by applying relatively little force, so that he is able to control him effortlessly. Grand Master Andreas Hoffman shows all 18 concepts in details with examples. This can help you to feel the power of the internal Art and to improve your striking, throwing, kicking and grappling skill.



All DVDs, which is produced by Budo international, is provided and alone in the formats DVD-5 or MPEG-2, in VCD, DivX or the like is however never offered with a special hologram sticker. Besides our DVD is characterised coverings by the high quality in pressure and material. If this DVD and/or the DVD covering do not correspond to the requirements specified above, it concerns illegal pirat copy.

**Orders:**

**e-mail: [budoshop@budointernational.com](mailto:budoshop@budointernational.com)  
[www.budointernational.com](http://www.budointernational.com)**







# Guro Dave Gould

# Lameco

Text: Guro Dave Gould  
Photos: © Alfredo Tucci  
[www.budointernational.com](http://www.budointernational.com)



## Weapon Deployment





# Eskrima

Among the teachers of the Arts from Southeast Asia nowadays, our guest today, master Dave Gould, shines with his own light. Guro Dave has developed an intense work, especially on the use of weapons, a word which has attracted a great attention around the world, through his instructional DVDs.

Philippine Eskrima acquires with him every sense of art of combat; his extensive experience in this issues has only increased his respect for his teachers, but the truth is that his work has played the role of a bridge between Asian tradition of Eskrima and the real hand to hand combat, opening a gap of new horizons in the premises widespread on the subject so far. Today

we present his latest work on  
a key issue in the  
confrontation with  
e d g e d  
weapons, a  
deep and

practical work about the use of weapons.

The ability to surprise and finish an action of combat with edged weapons is often resolved in the first actions, hence it is important to deal with this issue both in defensive and in offensive actions.

In this field, where clarity is everything, simplifying is not good but it is essential to clarify our options, that will be the only way to survive. Let's not miss it!



LAMECO





# Guro Dave Gould

# Lameco



## *"Abre-Sera ... The Role of a Successful Deployment of Weapons"*

In Lameco Eskrima we were always trained to face any situation, from a hand to the pocket to the situation itself. This means that, before any technique, concept or principle of combat can be applied with a positive effect, you must have access to the weapon. So... the deployment of the weapon is a key issue, because if the weapon does not come from the pockets to the hand when you need it, no matter what you are able to do with the weapon, it will always be useless if you can't reach your knife first of all and grab it with your hand, to be ready to face any situation that may be threatening your life.

I believe that your ability to pull, open and attack with the weapon is crucial, but if you can't reach it when you need it, everything will be useless. Unfortunately, this is a topic that many practitioners of knife combat don't know. Most people assume that in a situation that threatens your life, the knife will automatically get out of their pocket and fall into their hands, as if by magic. Probably it won't be the case without proper training.

Your ability to pull, open and attack with the weapon when you need it is essential and it is an art in itself.

Basically, in Lameco Eskrima, there are 10 openings / starting positions of sak-sak (position with the edge out) and 10 pakal (awl

grabbing), but don't hesitate to create your own position if you need it, based on your experience and creativity. However, openings should be trained to increase skills when reaching the weapon under pressure, while you are defending yourself against several attacks at the same time (punching, kicking, defending against a knife attack, etc.). and in a realistic time of perception / reaction, with economy of movements and a proper position; the training should give you a quick access to pull, open, and attack in less than a second with a fixed knife, a folding knife or a neck knife. Or if it is the case, any weapon you could reach would also be useful, even if it is your opponent's, but don't forget that the economy of movement plays a key role for the situation to end successfully. If you can't pull, open and attack with your folding knife in less than a second, you are too slow.

The secret is to leave the way open between you and the knife (shirts, keys, coins, a belt if you are wearing it in the belt loops, etc.). and achieve a quick and immediate access with a firm grabbing on the knife. That is the key, because once you are in contact with the weapon, in just a split second, you should be able to pull and open it. Once you pull the weapon out, you should be opening it immediately, right out of the pocket, either by inertia or by the pressure of the thumb, and as soon as the edge is blocked you need to counter attack with a combination of thrusts and cuts to your opponent. Again, I repeat that the time to pull,







# Eskrima



has caused the situation, but you can't exceed it (knife against empty hands, etc.). This way of thinking gives you three options to deal with any conflict, you can use punching, elbows, knees and head (with the weapon in your fist), brandishing the weapon, or using the weapon itself, depending on the level of the situation and on the level of response needed (lethal or non lethal). So you have basically three options with a weapon.

Above all, the most important aspect of this progression is to be able to have access to the weapon when you need it; then you will have time to

respond depending on "the moment", that is, to assess the situation and decide what level of response you have to apply.

At the beginning of the previous paragraph, I said that in the United States it had to be done like this. However, I can assure you that the options would not be so limited in many third world countries. So when you travel abroad, you have to change your mindset, become more operational and be willing to do what you

open and attack with the first strike should not take more than 1 second, if it takes longer you are being too slow...

In United States, depending on the risk involved in the situation, you must use a "lethal" or "non-lethal" force. In that case, you have three options, and in all three you have to pull your knife quickly and decisively, but not necessarily opening and attacking with it right after. These three levels, which will determine your level of response, are as follows:

1. You feel the threat and you get your knife out (closed) as a precaution, but you feel that your life is not in danger, so if you are provoked to fight you will keep your knife closed in your hand, to strengthen it and to give punches and impacts. But you won't use the handle to touch your opponent at that time.

2. The situation is moving to a more dangerous level but it does not

justify the threat of a life. This allows you to use the handle of the knife to calm the situation, defending yourself against punching, kicking, etc., but it doesn't justify lethal force.

3. The situation becomes extremely dangerous and it makes you fear for your life, so here it is justified to open the weapon and use it with a reasonable lethal force (if the opponent is also carrying a weapon, because if he isn't, the attack would be considered a homicide).

You can even reach the level of threat that

## Weapon Deployment







# Guro Dave Gould

# Lameco

have to do for the sake of your survival and welfare. On the other hand, you may also find that the laws are much more limited in most countries of the European Union, such as Sweden, United Kingdom, Spain, France and Germany, to name a few. You have to know the laws that apply in each zone, but you also have to understand that your survival is always above the law, because these can't do anything for you once you're dead. As Punong Guro Sulite used to tell us, we are our first line and our last line of defense and if we can't stop someone from spilling our blood on the cold hard ground beneath us no one else will. Prisons have no bearing on a dead man.

**1: Multi-accessing:** have two or three parties involved in this drilling exercise. Have the individual "A" attempt to draw his folder (having at least three or more blades on him). The other two will try to stop him by denying him access to his blade(s). This forces A to get free access to his blade or he will be forced to locate and deploy one of his back-ups. If he can't, he will have to choose one of the blades carried by either of the other two defenders.

**2: Stealing drill:** A won't have a blade; have him try to steal one of the knives from several carrying positions of his opponent(s).

**3: Ground stealing exercise:** have two of the defenders take A to the ground. He will have come up with a blade, it can be his or one of the defenders.

**4: Deployment under duress:** A will have at least 3 blades concealed on his person, then the two defenders will aggressively attack A, forcing him to either get access and deploy his weapon under harassment from the two defenders, or be beaten down (handled roughly in training).

All of these will not only force you to negotiate blindly the deployment of a blade, but also will force you to better monitor your immediate surroundings and threats, and assess the weapon involvement within a probable situation. Many times you will not be given access to deploy your blade, but rather you will have to create it in a hail of chaos and mayhem while attempting to find an effective response in a very urgent and timely manner.

There are no guarantees

in combat, just opportunities, and there are no absolute answers in combat, just choices to be made, both right and wrong with each one bearing consequences. Every situation will be as different and distinct from one another as are the sun and the moon in our Grand Celestial Universe. How can you answer a question before it is completely asked to you? A choreographed and rehearsed response is not what is needed when you are suddenly forced to defend your life and limb in the streets. You will need a reaction adequate enough to fully embrace the totality of the question to be randomly asked of you in combat, which can't be pre-arranged; it has to come to you in the moment which is demanded of oneself.





[www.LamecoEskrima.org](http://www.LamecoEskrima.org)



# Eskrima



## Weapon Deployment





# S.H.O.O.T

## Leg Locks

**D**uring the presentations which take place in a class of S.H.O.O.T. to explain our vision of combat, the instructors often use chess as an example, since in this thousand-year-old game, the players start from a position of total equality, with the same tools. There is no particular advantage for anyone and, of course, every attack and every move of the opponent always has a counter, a response that can be followed by a counterattack, which can also be defended by the other, and so on.

In the fight it is quite the same. That is why we like to call our training "moving chess". Any technique that our opponent may try to apply (both standing and on the ground) will be compensated, since it will mean at the same time an advantage and a disadvantage, allowing him to avoid the movement or to answer with a new offensive against us.

Ultimately, the perfect and infallible action of attack does not exist. Everything will depend on the knowledge and the ability our "enemy in the game of chess" has, especially on the logic sequence in which he move his "pieces".

Regarding the attacks based on dislocating the joints of the lower limbs, which form the group of Leg Locks, the first conclusion we draw is that they are essential in the arsenal of any fighter (if it were not so, it would be like starting to play a chess game without towers or without bishops), but although they are less known than the arm dislocations, they also have some advantages and disadvantages, which we want to collect in this brief article.

Leaving aside the discussion on the use of footwear that can help or hinder the performance of some leg locks, the most important advantages that we have found in these attacks are:

1 o The leg is difficult to defend: The lower limbs are joined at the pelvic girdle, which is a rigid structure, and thus it has less mobility than the upper limbs, joined to the scapular girdle, which is articulated.

2 o The ability of the arms: The ability we have in our hands, our prehensile tools to manipulate any object and our primary source of tactile information, has higher skills than the legs.

3 o The leg is the most comfortable limb to grab: The thickness of the legs, higher than the arms, make it difficult to slip between our enemies and, therefore, it is much more natural to fix a solid grabbing in them.

4 o It is simple to perform combinations of different locks: By grabbing a leg, you can attack the hip, the knee or the ankle almost without changing the initial position, and sometimes the technique used can affect more than one joint at a time .

In contrast to these advantages, when we attack the legs we must also take into account and avoid in advance the following drawbacks:

1 o By attacking a leg, we are giving the opponent access to our leg: To perform a leg lock we need not to be placed in a position where we are also giving the opponent the chance to reach our legs, because if he also knows the resources from this position, we would be giving him the opportunity to end us.

2 o The strength of the lower limbs: The legs have much more strength than the arms, so immobilizing one of them (or sometimes



both) and being able to keep the leg the time required to perform an ending, will depend on the knowledge to use a very refined leg lock technique.

3 o If the lock fails, we will find ourselves the back on the ground: If when performing the attack our opponent gets rid of our grabbing, we will be in a very risky position, since our back will be on the ground and it will be easy for him to get to the top position.

4o We are within reach of the opponent's leg blows: The position of attack to the legs is very vulnerable against leg blows of our opponent, who may try to beat us with his free leg.

5 o The strength of the ankle joint: The ankle joint, used to bear the full weight of the body, to receive huge loads and still to keep a good mobility to adapt to the different types of ground where we walk, is formed by short and thick bones, very well linked among them and protected by strong ligaments, which makes it difficult to break their resistance and get to dislocate them, especially under stressful situations.

As we mentioned at the beginning, the chess game makes each movement of attack discover a weak point, so the leg locks are not the solution to all problems which could arise in a fight, but we need to know them because, as they are not very usual techniques, they can always surprise the opponent, while we can avoid being surprised.

And now, as always ... let's train!



Alejandro Iglesias

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





# Lameco Eskrima Abre-Sera Weapon Deployment

## Guro Dave Gould



Abre-Sera  
Weapon  
oyment

ave Gould  
o Eskrima



English  
Italiano  
Español  
Français  
Deutsch



*All DVDs, which is produced by Budo international, is provided and alone in the formats DVD-5 or MPEG-2, in VCD, DivX or the like is however never offered with a special hologram sticker. Besides our DVD is characterised coverings by the high quality in pressure and material. If this DVD and/or the DVD covering do not correspond to the requirements specified above, it concerns illegal pirat copy.*

REF.: • GOULD3

his third volume of the series will concentrate in the abilities most important and the training to execute a correct unfolding of the weapon if we were suddenly in a crisis situation. In this DVD, we will practice and develop to the 10 openings more basic starting points from sak-sak (position with the weapon towards outside), since the weapon is in the pocket until we do against the situation. Also we will comment the forms to use a modern folding knife like weapon, with measures that go from "nonlethal" to "lethal", following the scale. In addition, if we were in situations and adverse moments, it is fundamental that we dominate the ability to quickly unfold the weapon under the pressure of an aggressive attack. When you train as if your life depended on it, you end up also fighting as if thus outside...

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

**budoshop@budointernational.com**  
**www.budointernational.com**

**Orders:**  
**e-mail:**

**WATCH A PREVIEW**







# Master

# Giuseppe Cerri

## Stick Fencing

The nineteenth century is characterized in Italy by disputes (not only verbal), by the attribution of martial supremacy and the paternity of Fencing. In fact, there are three schools; we won't talk about their merit, in order to avoid long parenthesis, but we will look at how this change made interesting phenomena emerge, including a new evolutionary push of the art of protection, which was also profitable for stick schools, although these were marginal with respect to conventional weapons. These schools had their roots deep in the technical heritage of Fencing and referred first to the old medieval "de due mani" schools (two hands), and then to fencing with "spadone da due mani" (two-handed sword), glory of the superb Renaissance school.

There are two approaches of Stick Schools: the first one is strongly connected to the military world, carrying the approach of a stick as an instrument of public order and perfect in supplementary training for bayonet. The treatises of reference are: "Istruzione per la Scherma di sciabola, bajonetta e bastone" ("Instructions for Saber, Bayonet and Stick Fencing") in 1853 or alternatively, "Guida pel Maestro di Scherma a bastone ad uso civile e militare" ("Guide for the Stick Fencing Master with military and civilian use"), Turin, 1865.

The second approach, the other school that is closest to the civilian World, plagued by sudden changes in society, sees in the halls of weapons practices with blades and sticks, combined with methods of fighting and boxing with empty hands. Treatises of reference: "La Scherma della sciabola e del bastone a due mani..." (Sword and Two-handed Stick Fencing) of 1870 and which we present here.

## The Treatise of "Stick Fencing"

"The two-handed sword, which was used in the old times and whose rules were described by the famous Marozzo di Bologna in his treatise, was very similar to the two-hand stick in the handling".

Master Giuseppe Cerri

"Stick Fencing" was published in 1854 in Milan, in the Graphic Arts Civelli G. and C. establishment. After that first work, Master Giuseppe Cerri wrote his second book in 1860, also published in Milan, completely dedicated to the sword.

The stick fencing taught by Cerri in this book has a broad martial and clear horizon, combining fun and need. As he says: "do not believe that I inculcate the stick learning in order to abuse of it, but just for pastime, for gymnastic practice and for all the unpleasant encounters where we may have to use it in self defence against an unfair provocation".

The Treatise is divided into four parts, with 143 pages and 43 tables drawn, in which

fencers show several blows and fight in pairs.

The first part teaches the guards, the 42 "whirlwind" blows and many empty forms, "Inverse step, Simple and Double Square, Jump and Step, Double Square with Jump, Breaking run, Jumping thrust, Square with two head blows, etc..."

They are good examples of encoded and didactically demanding exercises, which can be found in Italian treatises from medieval schools, and these forms include many of the blows which are necessary to face adversaries and street criminals.

In the second part, after a series of rules dedicated "To the scooters", about chivalrous behaviour which must be showed in the room, the 14 parries and their related responses are taught.

The third part presents concepts and warnings to strike in the assault with lessons referring to feints, flying parries, half blows, disappearances, disarmaments, links, grips, attack parries, machete blows, the mounted and the tip, the foot parries and handle blows.

Finally, in the fourth part, Cerri develops stick fencing as a method of defense against several conventional weapons (sword, saber and foil), popular weapons (knife and stick) and agricultural tools (sickle, pruning knife, and thresher).

## The Technique: For the Room and for the Street

"What is useful in boxing, in fight, in the mastery of the sword and the saber, come together in the stick"

Master Giuseppe Cerri

The discipline of Stick Fencing, proposed by Master Cerri, is quite difficult, but it is well-accepted from the point of view of recreation. Fencers are encouraged to take risks in pleasant but rude assaults in the room of weapons, revealing after some months of intense practice, a new intensely physical aspect. At the same time, the exer-



cise with the stick ensures an increase in personal defense skills, to be used in case of unpleasant eventualities, that is when the stick is hard to touch the perpetrator hardly, taking him down without hesitation.

The stick has to be of solid beechwood (other Masters prefer ash and hazel) and of rugged diameter, around 25 millimetres, so that the fencers do not look like "ramrod players" - that is how Cerri defines stick fighters which use rods and light sticks to protect themselves.

So we said solid wood, shoulder-length or almost; some schools prefer it shorter (to the chest), others prefer it longer, to the chin. An objectively good size is between 140 and 150cm.

The Master advised to take in the room for the lessons heavier sticks than in normal situations, "but not very much, as those who handle a mace, instead of making arms and shoulder more elastic, they make them harder..." Then he recommends learning to stop firmly and to give a response promptly, against all the parries and with all swirls and tips.

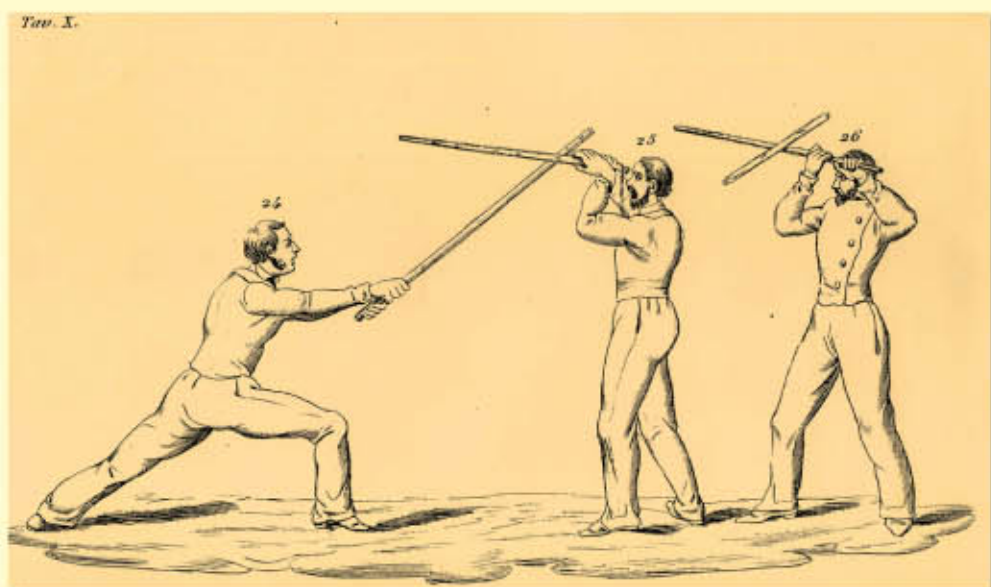
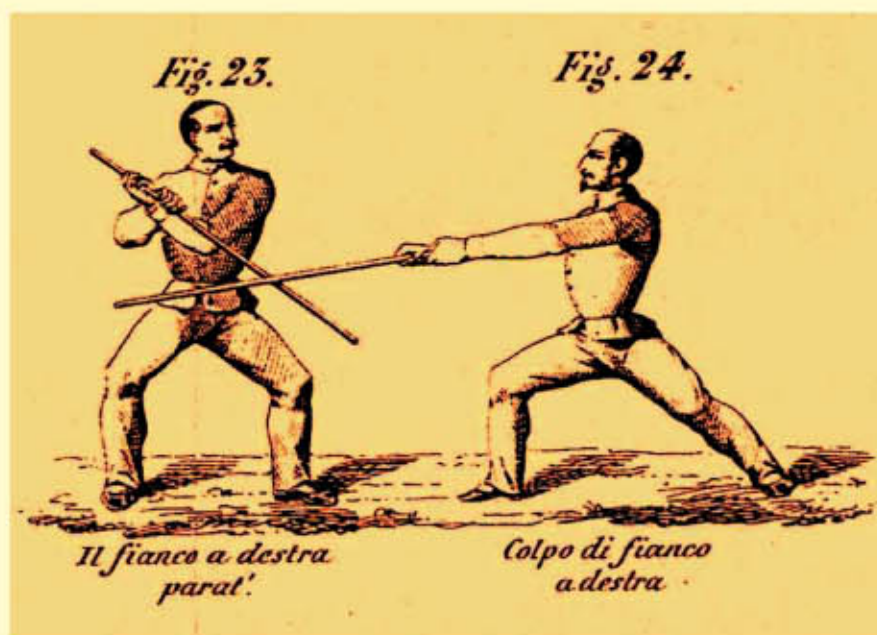
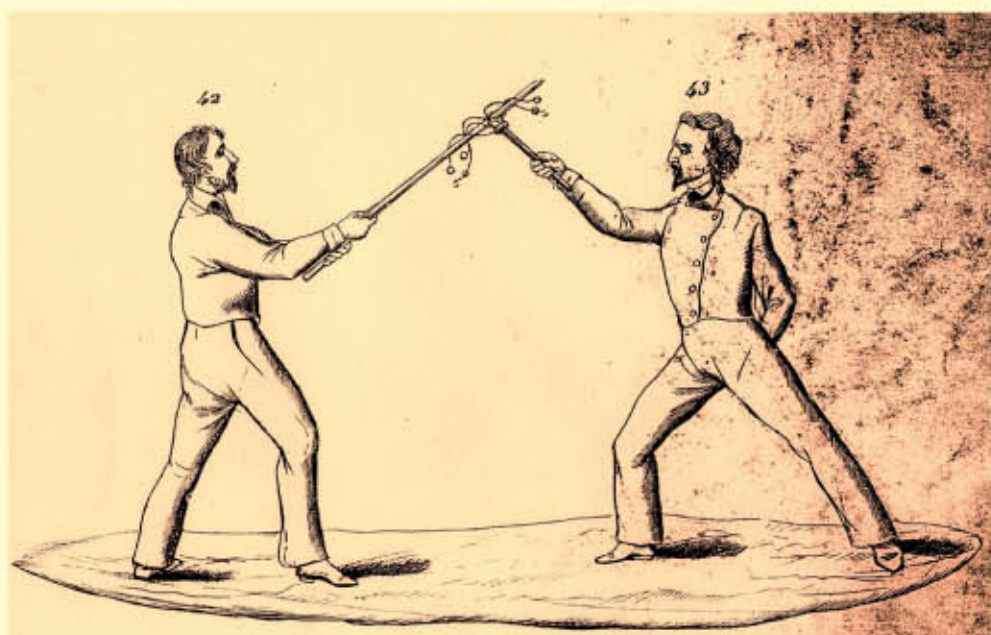
## The main guards are four:

o the first two defensive guards, from the "elbow guard" by Marozzo, with the stick placed both on the right side are on the left and always with the right foot forward;

o the third one is a guard similar to the "sword weapon", with wider handle;



# Two-handed Stick



## Criminals and Dogs

"But what everyone has to appreciate in the handling of the stick, is that it can be used as a ladder for sword and tip fencing..."  
Master Giuseppe Cerri

This is a fencing of skill and strength, of fast two-handed blows, of focused power, following the "destroy" and "unsheathe" recommended by the Masters of the sixteenth century to handle the two-handed individual weapon.

Steps, jumps, guards, swirling blows, parries blows and one and two-handed thrusts, are added to static and false parries in opposition and giving.

Half blows, series of blows, efforts, dragging, grabbing, disarmaments, represent the technical background which makes of Stick fencing of the Italian school a practical and concrete art.

Useful discipline in the reality of the street, where a criminal can attack with the knife or with a pack of wild dogs. Therefore, in Master Cerri's school, the student is trained to fight against a sequence of assaults and to defend himself against blades of duel as well as dangerous agricultural tools, such as machetes or axes, or with typical weapons of criminals, such as insidious knives. Jumps in several directions, strong and quick swirls, thrusts thrown with two hands, are the heavy artillery that the two-handed stick allows to use. Powerful blows which destroy even the bones: limbs which vibrate and bones which explode. Difficult blows to absorb even with all the necessary protections. The two-handed stick, as it was yesterday, today is a concrete method and a true ally to "shape" the modern fencer.

This special practitioner of nowadays, for this martial growth, trusts the teachings of true Martial tradition, known as the true Italian school.

# Nova Scrimia

Graziano Galvani

o the fourth one is a "real offensive guard" with the weapon in line, much like the "high iron gate", with the arms closer to the body - a specific indication for a weapon that has no protection for the hands.

The "swirl" blows for attack are 42 and they all aim at many parts of the body from head to toe. They are all the result of a precise work with the joints, making movements of the stick extremely economic and powerful. We note one peculiarity of this discipline, the preference for the blows to the head vertical descending and cutting (according to the Renaissance school) in relation to the "bandoliera" or "sgualimbri" blows, diagonal and descending (according to the Renaissance school).

On the contrary, the "punta sbracciata" is a blow which recalls the blow with the two-

handed sword in Master Di Grassi's treatise (1570).

There are 14 parries: "First high, second high, third, fourth, first low, second low, third low, fourth low, first false, second false, circle, false with the head, second with the hands at the first one, mounting false.

In comparison, the Renaissance origin is evident in many parries, the only difference - as Cerri teaches- "is that the stick doesn't have anything at the handle to protect the hands; we see that the parries vary a bit with respect to the saber parries, so as not to get hurt..."

False parries are very useful, when they are performed with hands very far, they open fronts of action at different distances, applying for example, "slip" techniques, impossible to perform with the two-handed sword.







# THE ARMY CADET MARTIAL ARTS PROGRAM TACMAP JUKAIKIDO



## AT THE NATIONAL CADET TRAINING CENTER

Grand Master Colonel Santiago Sanchis  
10th Dan, Jukaikido



Jukaikido was developed to be the most comprehensive and complete form of defensive and attack methods of Martial Arts. Jukaikido is a syncretic Martial Art that brings together the finest and most precise techniques of Judo, Karate, Aikido, Ju-Jitsu (original form), Shorinji Kempo, and several other combat forms.

Jukaikido is an Art which continues to evolve. In part, it incorporates techniques of boxing, Greco-Roman Wrestling, and the use of many types of weapons. It also includes Climbing, Rappelling, Scuba Diving, and various forms of Survival Training. There are three different disciplines within Jukaikido: civilian, law enforcement, and one exclusively reserved for, and in use by, a number of Armed Forces of different nations.

This method, which is used by special groups and occupation forces, has generally managed to enable them to return unharmed and victorious.

## SEMINARS AND INSTRUCTOR COURSES HELD MONTHLY

### Our Facilities Include:

Dojo  
Complete Gym  
Fitness Room  
Locker Rooms

### Courses Include:

Self Defense  
Police Jukaikido Course  
Belt Certifications  
Assistant Instructors Course  
Instructors Course  
Advanced Instructors Course



For More Information Contact:  
MAJ J. H. GORMAN  
1-866-GO-CADETS ext 833  
tacmap@militarycadets.org

# WWW.TACMAP.ACACADETS.ORG



# WENG CHUN KUNG FU SIFU ANDREAS HOFFMANN



UN KUNG FU

EAS HOFFMANN



English  
Italiano  
Español  
Français  
Deutsch

REF.: • WNG1

Weng Chung Kung Fu is well-known as the fore father of Wing Chun and Hung Gar. Weng Chung is the internal Art of southern Shaolin and teaches to fight through concepts. The heart of the style are the 18 Kiu Sao strategies. In Weng Chun Kung Fu the bridge (Kiu) means that the Weng Chun fighter always adopts a position with respect to the attacker, or uses timing in such a way that he can achieve the greatest possible effects on the attacker by applying relatively little force, so that he is able to control him effortlessly. Grand Master Andreas Hoffman shows all 18 concepts in detail with examples. This can help you to feel the power of the internal Art and to improve your striking, throwing, kicking and grappling skills.



**WATCH A PREVIEW**



*All DVDs, which is produced by Budo international, is provided and alone in the formats DVD-5 or MPEG-2, in VCD, DivX or the like is however never offered with a special hologram sticker. Besides our DVD is characterised coverings by the high quality in pressure and material. If this DVD and/or the DVD covering do not correspond to the requirements specified above, it concerns illegal pirat copy.*



**Orders:  
e-mail:**

**[budoshop@budointernational.com](mailto:budoshop@budointernational.com)**

**[www.budointernational.com](http://www.budointernational.com)**





# Hung Gar Kung Fu

## *The Hung Gar Style*

From the name of its founder comes the name Hung Gar or Hong Kune, which in Cantonese dialect is translated as "Hung's family and the Hong Fist".

It is one of the major styles of Kung Fu belonging to Southern China, perhaps the most famous and important method of Nam Siu Lam (South Shaolin).

It is born from the ashes of the temple of Shaolin, during a rich historical period of changes, and it is developed at the same time as the internal revolutions in the country for the restoration of the Ming dynasty.

Many of its masters took part in the riots, in the foundation of lodges and hidden sects which enriched with many anecdotes the history of this style.

As in all traditional systems of Southern China, it is technically outstanding the use of the upper limbs, with stable positions of legs, well rooted to the ground.

It is technically very rich and varied in fist techniques, blows with an open hand, including the fearsome claws. The 5 animals: dragon, tiger, leopard, snake and crane, along with the 5 elements: earth, wood, fire, water and metal (gold) are the technical and symbolic basis of Hung Gar style.

The sophisticated study of the art of Chi Kung (cultivating the power of the vital energy) makes of it one of the most comprehensive and respected styles methods of Kung Fu.

## *The Oldest Form*

The Gong Gee Fook Fu Kune form is related to the origins of the Hung Gar style.

The founder of this style is the monk Chi Sin or Jee Seen, one of the Shaolin monks who survived the destruction of the monastery.

At first he hid in a monastery in the south, located in the region of Fukkien, in the mountains of "Gau Lin Shan" and then he hid disguised as a cook, in the theater company called Hoong Shue (The Red Reeds).

Chi Shin was an expert in Tiger Kung Fu (Fu Jaw Pai) and in the use of the long stick. It was him who taught the use of the long stick to master Leung Yee Tai, from the Wing Chun method, and who transmitted the first technical rudiments based on the tiger techniques, to the legendary Hung Hei Kwun, who later codified it in the form Gong Gee Fook Kune.

The meaning of this name is "dominating" or "taming" the tiger.

One feature is the diagram of the movements of the form, which look much like the first trace of the ideogram that represents the name of the form. That is the longest and most important technical sequence of the style, not only historically, but also for having initiated a technical research that would be

developed and would form the basis of the Hung Gar method.

Dozens and dozens of blows, different methods of arming the hand, blocking and defense techniques, positions, a symmetrical dynamic, a useful work to cultivate the "hei gong" energy, a real method of Chi Kung which opens for the practitioner an infinite world where he can find elements from the ancient traditional Chinese medicine and incorporate the human physiology. There are breathing techniques and sound emission involving 5 tones, which aim to stimulate the energies of the main vital organs and activate the yin and yang in a steady and robust flow.

The sounds also have the objective of channelling in the best possible way the energy in the technique and thus making it more effective.

These techniques will have to be gradually practiced both in intensity and in the number of repetitions. Many masters used to take out the complete form of this sounds and used them as a more appropriate training method for therapeutic purposes. In order to do this kind of training, it is important to be guided by an expert master in order to avoid mistakes in the effort of the tone and in the unnecessary repetition, which can make the practice harmful. In the Gong Gee form, we find a sophisticated work of skeletal and muscle toning, which thanks to its techniques and its rhythm, develops isotonic exercises and isometric exercises in some cases, thus obtaining a constant dynamic tension which creates speed and power.

But the second part of the form flows and develops smoothly, in a series of dynamic and explosive techniques.

It is a very long form, and therefore it is very difficult to express from the beginning to the end with maximum energy. With a constant training you will gain strength and endurance, as an old proverb says: "By practicing Gong Gee Fook Fu every day, you will get to hold China with one finger".

In many schools, because of its difficulty, this form is divided into two parts.

A typical feature of the Hung Gar style is the performance of its forms with iron bracelets along the forearm. Everyone knows that since ancient times, the masters were able to perform the whole form with the arms full of bracelets.

It is a tradition to perform just the first part of the form - that is the part relating to the energetic and tonic body work - using the bracelets and changing the structure, the movements and positions, making it more static and focusing the work on muscular endurance and breathing.

The Gong Gee Fook Fu Kune, being the first form of the style created directly by its founder, is found in all genealogical lines of this method, although over time, many masters created small differences, interpreting them in a slightly different way.

The forms Fu Hok Seon Ying - Sap Ying - Tit Sing Kune and Gong Gee Fook Fu form the heart of the Hung Gar style.

## *Secret Societies*

Creating secret societies has always been a Chinese custom. Among all the ways of association, the most typical from Chinese society was the Clans and the Secret Societies.

The Clans were powerful organizations of relatives who descended from the same ancestor. They had a temple where community decisions were made, they met twice a year. The women could not participate in political activities; the chief had some power over the other members. The goal was the consolidation of social prestige. They were deeply conservative and were linked in several levels with the power.

However, the secret societies did not trust the power and they often fought against it. They were subversive forces, through which the Chinese defended themselves against the abuses of the dominant classes.

The access to them was through an initiation ritual and a blood pact. Each neophyte was to maintain the most rigorous secrecy. The women could participate actively, and some sects were just for women, such as "the light of the red lantern", which fought in the War of the Boxer.

Magic and thaumaturgy powers were attributed to their leaders; they used to use talismans and magical arts, spiritual practices and mediumship.

The oldest sects were mainly influenced by Taoism, Buddhism and Manichaeism. One of these sects, possibly one of the most famous ones, was "The White Lotus". Founded in 1130, it remained active until 1900, having been the inspiration for most of the revolt against the Manchu.

In normal times, its followers lived in peace in small communities, however, when they were threatened, they became rebels. At the end of 1700 they were particularly active in the North. They were joined by martial arts practitioners and gangs of armed bandits. Against a rebel movement of this kind, partly mixed with the settled communities and partly separated from them, the imperial armies were totally ineffective.

In 1813, some of them, called "The 8 Trigrams", also managed to enter the Forbidden City with the help of some eunuchs, but they were quickly defeated.

While in the North the religious sects associated to the White Lotus were the most common form of clandestine activity, in the South that role was played by the secret societies, known in the West with many names: for example the already mentioned Triad or Society of Heaven and Earth.

They did not have a central organization, but they all shared the same goal, that is, redirecting the Ming to the power.

Becoming a member of the brotherhood offered a system of mutual aid; it was also a sisterhood among women, as women often took part in the activities.



# Sifu Paolo Cangelosi



In peacetime they often carried out criminal activities, such as smuggling and piracy, in "agitated" times every little revolt motivated their actions. In the second half of the 19th century there was a change in their organization. Whereas they had lived hidden from society, now they managed to infiltrate in government institutions.

In 1853 the Society of the Small Sword conquered Shanghai and controlled it for 18 months; in 1854 the Sect of the Red Turban conquered Foshan and nearly conquered Canton. The threat could only be removed by the militia organized by the bourgeois.

Another famous revolt was organized by the Taiping. It was special for the ideology which inspired it, not from Chinese origin, but Christian.

The leader of the revolt was Hong Xiu Quan, a candidate to be an officer, who didn't pass the exams in the second chance. The frustration caused him a strong burnout that led him to develop a strong resentment against the political class.

It is said that he was influenced by the teachings of an American Jesuit, who, together with the forms of delusions and visions he suffered, took him to the conviction of being called by God in person.

His aim was to free the people from the oppressor evils and restore the true faith in China.

He proclaimed himself Jesus' younger brother and founded the Society of the worshipers of God; he proclaimed himself Celestial Emperor of the Great Peace.

"The Great Peace", "Tai Ping", was also considered a kingdom by the "Yellow Turbans" in the second century AD.

The sect pursued egalitarian ideals; crops had to be for all; the girls' feet could not be wrapped; smoking, drugs, alcohol and Qing ponytails were forbidden.

Many volunteers joined their army and soon they conquered many provinces.

But the infighting began to destroy the movement. After 1860 the defeats increased and local dignitaries ended the last outbreaks, also helped by the Europeans who fought only after seeing their interests threatened. Until then their attitude had been neutral, but the church saw in that movement a potential beginning for a massive conversion of the Chinese people, but it was wrong!

In 1864 Hong Xiu Quan committed suicide and the Taiping rebellion was dominated.

## The Boxer Revolt

The origin of the Boxer is controversial, some people place it back to the White Lotus Society and the 8 Trigrams Society, others see its roots in the schools of Kung Fu, among which Shandong was very famous.

A memorial of censure in 1808 listed some groups that were in the confines of Shantung, Hennan, Anhui, Jiangsu, and which were "The Obedient Swords," "The Tiger Tail Whip", "The 8 trigrams", and the group "Yihe, together in righteousness".

The relationship between the sectarian groups and martial arts is difficult to define, some sects didn't use them, but they often used them for bringing young people into their own network.

The movement began in Shantung, after the foreign activity in this area became enormous and started to ruin the economy of local artisans; then it was even harder to accept the activity of certain German missionary organizations.

The beginning of the revolt is in the activities of a group of martial artists known as "Boxer of the plum blossom", which confronted the missionaries in 1898.

In 1896, another group appeared, the "Boxer of the spirit", every

young person of pure heart who had passed a ritual, could be owned by its divinity and become invulnerable. In mid 1899, they changed their name to "Boxer united in righteousness". The movement became known through demonstrations of Kung Fu in the squares and the creation of schools in villages. The conflicts with the converted Christians, who also used the market squares to proselytize, became increasingly frequent.

At the beginning, the spreading of the activities of the Boxer received little attention from the government. In late 1899 the disturbances grew. At first, under pressure from the West, a bloody repression was carried out, but in 1900 the government launched an edict ordering the officers to distinguish between criminals and law-abiding citizens practicing Kung Fu to protect themselves and their families.

Meanwhile, the situation got worse, the boxer went to the North and they were also joined by government troops. The most dramatic episodes were the siege of the

offices in Beijing, which lasted 55 days of bloody battle and the siege of the Christian Cathedral, also in Beijing. In this last operation there was a female Boxer unity, "The Society of the Bright Red Lantern", which said they could ride on the clouds and bring destruction on their enemies.

The sieges lasted until August 14, when a large international army reached Beijing. The imperial court, having moved between an open support for the Boxer and an ambiguous policy of waiting, ran away. The troops of foreign countries plundered the city and sent punitive groups to the nearby areas.

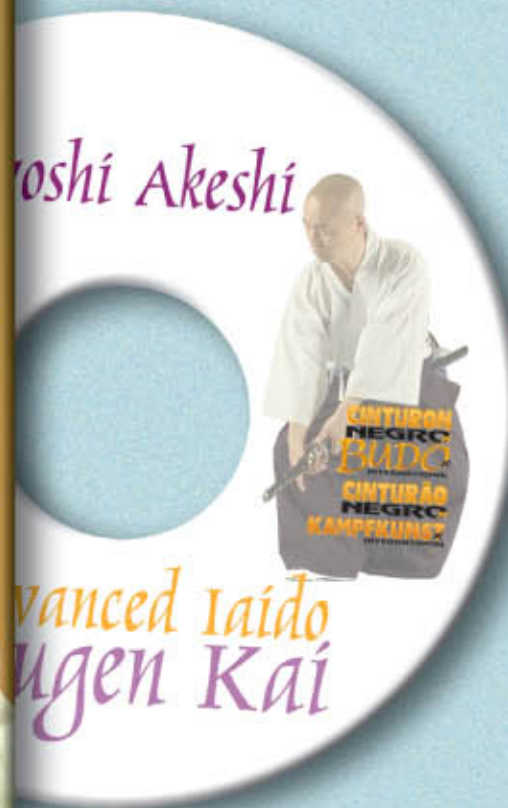
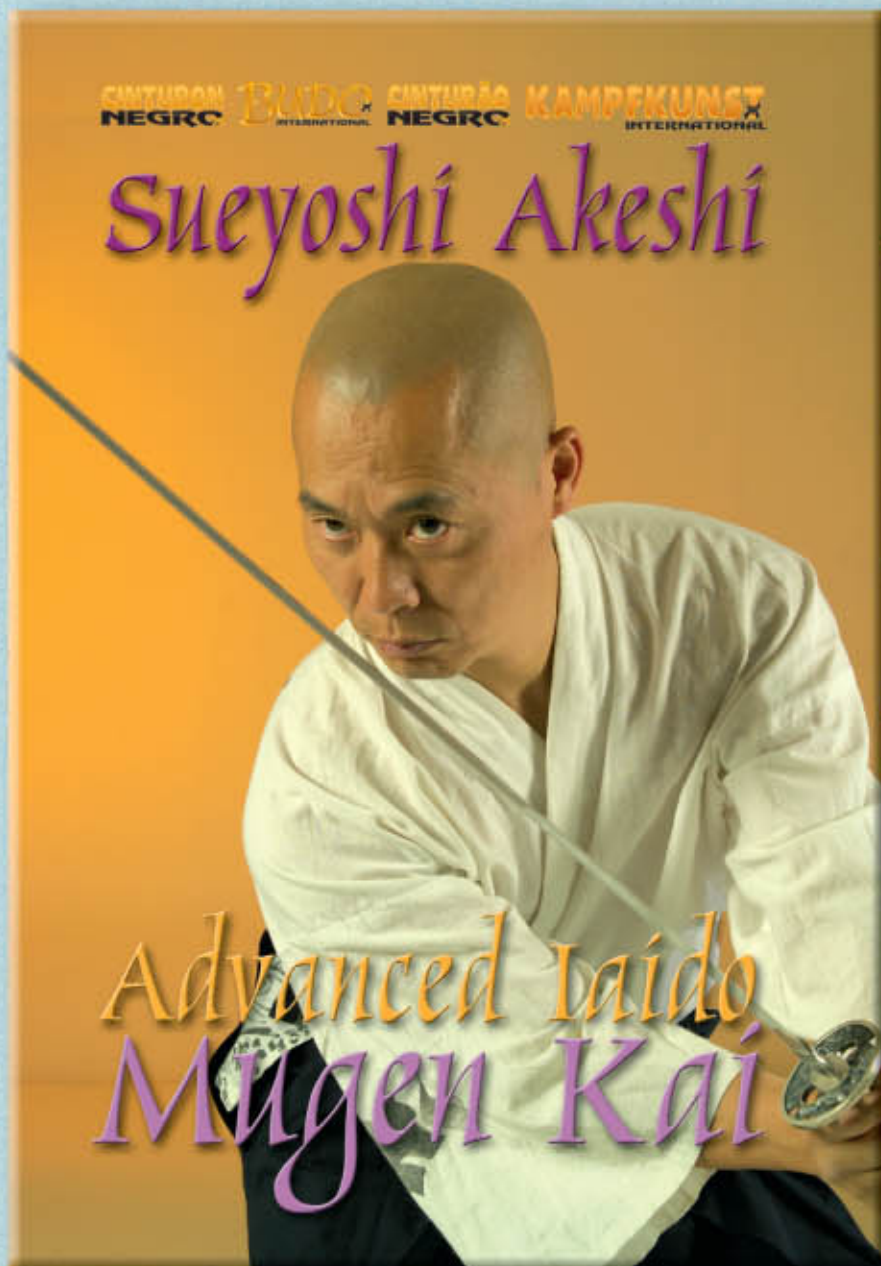
The exhausted China was imposed heavy redresses.

The dynasty was completely discredited, the imperial army mutinied, a new revolt against the Manchu led to the proclamation of the Republic and Pu Yi, the last emperor, abdicated on February 12, 1912.





# Advanced Iaido Mugen Kai Sueyoshi Akeshi



English  
Italiano  
Español  
Français  
Deutsch

REF.: • IAIDO4

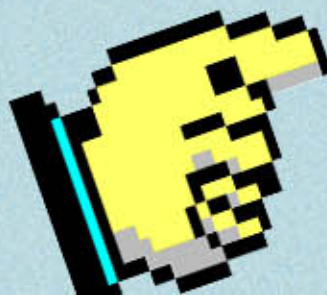
This DVD continues to deepen in the study of Batto Jutsu, and Sensei Akeshi shows the work of Katana, Jo, Yari and Shuriken that make up the Mugen-Kai system. In the Katana section we will see the Master performing Kata, their variants and applications in pairs (Kumi-lai); basic work and Kata of Jo, 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!



## WATCH A PREVIEW

**Orders:  
e-mail:**

**[budoshop@budointernational.com](mailto:budoshop@budointernational.com)  
[www.budointernational.com](http://www.budointernational.com)**





# MUAY THAI

## THE KING OF ALL ARTS



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



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



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



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



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



**\$29.95**  
USD  
EACH

**\$5 Shipping**  
**Per DVD**  
**Anywhere In**  
**The World!**

**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.



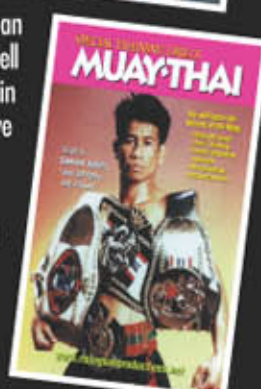
**RS-0060** • Saekson is the best of the best. We say this without reservation and those of you who watch this will see why. Absolutely terrific. In this tape Saekson teaches you up close and personal more of the basics of Muay Thai including how to do those awesome kicks of Muay Thai, and as well the 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.



**This offer is only available for orders placed on-line or by phone.**

**www.risingsunproductions.net**  
**001-818-891-1133**

**Rising Sun**  
productions  
HOLLYWOOD, CA





# Evan Pantazi

## Technical Training

### Leg Targets for control of the perpetrator.

**Target #11 (SP-11):** This target is an extremely powerful point as it is on the Saphenous Nerve, a branch of the femoral nerve, the Femoral Artery and Femoral vein. It affects not only the nerve system and responses but also can induce a vasovagal response. The vaso vagal response is a sudden drop in a person's blood pressure, which brings about fainting.

By compressing this nerve against the Femur (Thigh Bone), you are affecting both the somatic nervous system, which controls the voluntary muscle control, as well as the autonomic nervous system, which controls internal functions.

This nerve can be pressed into the Femur (Thigh Bone), yielding several physical effects on the recipient:

- The targeted leg will experience intense pain and dysfunction.
- Hip and leg shifts outward as it collapses.
- Opposite leg loses functionality.
- Body folds.
- Physical strength diminishes as the body collapses and falls away on the targeted side.
- Arms drop.
- Head comes forward.
- Causes cognitive thought loss temporarily.

## Location

This nerve starts at the spine at the Lumbar Vertebrae number three and first travels down the leg at the front of the leg at the inguinal crease. The nerve separates into many branches as it spreads down and forward on the inside of the thigh. The SP-11 point is at the halfway point between the inguinal crease and the knee at the space between the Quadriceps and the Sartorius and Adductor muscles of the inner thigh.

These targets must be struck to penetrate the heavy muscle structures of the thigh to compress the nerve against the bone (Femur). These muscles on the inside flex very little and are typically in a relaxed state so that they will not withstand the incoming targeting. The best angle of approach and compression must be at a 45 degree angle from front to back as if shooting through the thigh and out to the GB-31 point. The amount of force will not need to be as heavy the outer thigh, as the muscle density is far less, and the gap between them far greater.

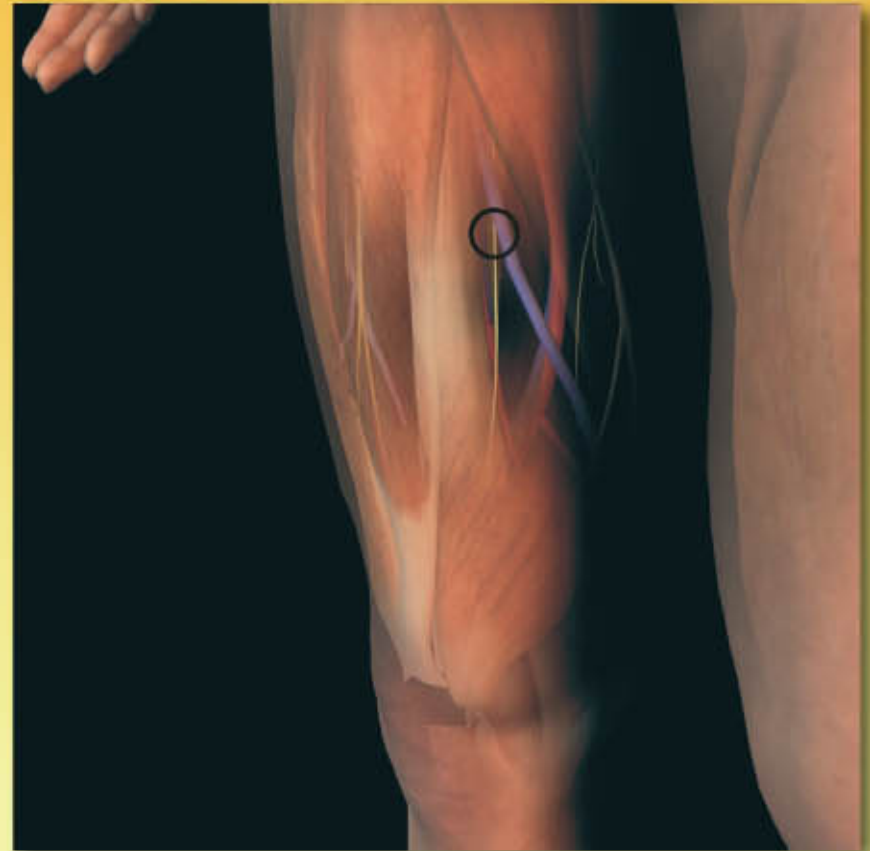
When struck well the pain is intense and the leg will go into complete dysfunction, which will drop the recipient to the ground preventing escape or escalation in resistance. The expected reflexive action will be that the struck limb will buckle that side Hip and knee outward as the leg collapses due to a complete loss of muscle control. The entire side of the body will also buckle inward causing both arms to drop.

On an obese individual, because the leg loses muscle control the additional weight will cause an even more rapid descent. The Officer must be careful on where or how to move to avoid being collapsed on, or how the individual falls so as to prevent injury.

## Control

This target will only be viable from a frontal position to the perpetrator, but will give great flexibility of control as well as weakening the resistive individual. The knee attack needed can be used from a simple stepping in action as the Officer advances on the perpetrator. As it is not easily recognized as an attack by onlookers nor even seen by the recipient as it is under the sight line. It becomes a stealthy type action that will increase the Officers safety.

This target is more of a safeguard against aggression toward the Officer by the individual. If the perpetrator begins to advance to intimidate or physically engage the Officer, a quick knee into this target will send them down toward the floor and to that side of the Officer. Even if the individual has gotten a grip on the Officer, this target will drop and weaken the attacker so quickly that the arms and hands will become very weak and drop to let go of the hold. This will limit aggressive or resistant behavior, as the confusion, pain and lack of control will effectively subdue the individual for further control and arrest procedures.



If the perpetrator is laying on their back on the ground and the Officer can not, or due to situational influence be strategically beneficial to, use their hands to rotate the individual face down, this point can work easily with a stepping action. By placing the heel on this point, applying body weight and pulling the heel back toward himself the Officer will quickly roll the individual over into the face down position. Or if the Officer has begun the process with their hands, by using a knuckle with the same action will cause the perpetrator to fold inward and roll toward that side where it will be easy to continue the motion until face down. This can also be utilized with any prior targets as well to add more choice and affectivity.

This target is especially useful when facing substantially larger individuals whether grabbed or as they attempt to strike, the Officer can lower himself so that they are able to press this point with knuckles, elbow or even a held item such as a flashlight. This will drop the individual easily with simple pressure as their leg collapses and body weakens.

## Releasing

Again as this is more for a frontal approach it is not feasible to use in a third party situation. But for individual security, the officer can use this to escape from many grabbed positions such as a Guillotine (Reverse Headlock). If or as the officer finds himself in this dangerous and desperate position, by quickly pressing this target with knuckles in a pulsing action the grip will release and the leg will fail, giving the Officer the release and subsequent control of the situation. Also in this hold the perpetrator will not even see it coming to attempt to avoid or resist it. As a side benefit, the stronger the individual holds or squeezes into this or any hand/arm hold, the weaker this point becomes.

If the fight goes to the ground and the Officer finds himself in a situation where the assailant has their legs wrapped around the Officer as they position for control, the Officer can easily press an elbow into the target to make the individual release the leg as well as any arm hold. The officer can then easily switch their elbow for their knee to keep the assailant weak so that they may remove themselves from the guard and resituate in a mount. Or as the other leg folds up and in, to pass it over rapidly changing the position of the assailant





into a face down position. Either scenario will make it easier to get the perpetrator into search or cuff position quickly and safely.

## Debriefing

The lower targets may seem to have more limited capability than the higher range targets of the arm, head and body, but they are all an essential of a complete program in escalating situational and pressure related need. With time they will not only become more natural, but they will fit together more quickly and naturally. This saves time, energy and motion so that each situation is handled quickly and with greater security and strategic benefit for the Officer.

The legs are much more difficult to protect as well as move to avoid such targeting, and as such are a great entry source, which instantly places the advantage to the Officer using Kyusho. These invaluable points will give greater options that enhance the Officers capabilities and tactical skill. Knowing exactly how the body will react and what other anatomical and physical functions will be impaired, paralyzed or invoked, will be an asset as well as a more secure method for any Officer. As this is at knee level and will only require a slight bump it is not seen as a kick (illegal in most jurisdictions).

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





TM

# Kuk Sool Won



English  
Italiano  
Español  
Français  
Deutsch

REF.: • KUK1

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

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.



**Orders:  
e-mail:**

**budoshop@budointernational.com  
www.budointernational.com**



# AMERICAN KENPO KARATE POLICE INSTRUCTION

Suboficial Carina Salvo  
Instructor   
Policía Federal Argentina

CINTURON NEGRO BUDO INTERNATIONAL CINTURAO NEGRO KAMPPKUNST INTERNATIONAL  
AMERICAN KENPO KARATE  
POLICE INSTRUCTION



Suboficial Carina Salvo  
Instructor   
Policía Federal Argentina

AMERICAN KENPO KARATE  
POLICE INSTRUCTION



Carina Salvo



English  
Italiano  
Español  
Français  
Deutsch

PRICE: \$39,95  
PLUS S&H



**WATCH A PREVIEW**

REF.: • KENPOL1

The police performance is now an intrinsic part of society, and it requires a great professionalism for the preservation of order and security and the prevention and suppression of crime. In this work Carina Salvo, instructor and an active part of the Federal Forces of Argentina, analyzes, through the principles and techniques of Kenpo, the basic concepts of self defense with empty hands, which are essential for a professional, sensible and effective intervention. Tactics, speed and strength to serve the actions of law enforcement professionals



*All DVDs, which is produced by Budo international, is provided and alone in the formats DVD-5 or MPEG-2, in VCD, DivX or the like is however never offered with a special hologram sticker. Besides our DVD is characterised coverings by the high quality in pressure and material. If this DVD and/or the DVD covering do not correspond to the requirements specified above, it concerns illegal pirat copy.*

**Orders:  
e-mail:**

**budoshop@budointernational.com  
www.budointernational.com**







# Nawarthaawut

**M**uay Thai is known as the Martial Art of the nine weapons or Nawarthaawut: hands, elbows, legs, knees and head are conditioned and prepared to be used as a means of attack, like axes, daggers, spears and maces. Moreover,

the same body parts are used skilfully as protective shields to neutralize the attacks by adversaries in an effective and often definitive way, as a real attack.

In Siamese tradition, as we see in many Eastern arts of combat, the first element which is studied to develop the actions of attack is the hand: the base of this kind of attacks is the closed fist, where we use the front part to hit, following different paths, with the back and lower side of the little finger (Note: as a second choice we have an alternative use of the hands, using as a striking part the open hand, placed in several ways, but we don't deal with it in this article). In order to properly put the fist and to avoid any injury during the performance of the strokes (of course if we are not wearing any type of protective gloves), it is necessary to have some techniques: it is necessary to press strongly the fingers in the crucial moment of impact on the target, and the wrist must be kept rigid, aligning the back of the fist with the forearm, avoiding to bend it, otherwise we will suffer a serious injury and our fight will be over.

The trajectories of the strokes can be different; normally the attacks are divided into direct blows and circular blows; the circular blows can be performed from the bottom, parallel to the ground, or from above, in rotation.

Of course, the elbow is considered one of the hardest parts of the body and when it is properly placed and used by any expert Thai boxer, it may become the ultimate weapon. The first element to be considered in order to effectively use the elbow is to learn how to properly form a weapon with our own elbow; the arm and the forearm should be strongly linked, so that the tip of the elbow comes out, which has to be like an awl to cause as much damage as possible in the action of attack.

The trajectories of the  
elbow

blows are numerous, and the shoulder joint can move 360° relatively easily; elbow blows can be performed from above, from below, diagonally, horizontally, in rotation. These blows can reach virtually every part of the adversary's body depending on the variety of angles, hurting each target. It is also important to consider that, besides the most obvious movements of the shoulders, also the trunk and legs contribute to the effective performance of the elbow blows.

Certainly the legs are much more powerful than the arms; in Thai tradition the use of the legs as weapons of attack and defense has always been very common.

In general, in Muay Thai there are two areas as points of impact for the leg attacks: the feet and the tibia. The feet are used in kicking with direct trajectory and they impact on the fingers, the forefoot, the sole, the heel;

an exception to this rule is some blows where some parts of the foot, such as the back and the neck of the foot (besides the heel, the outer court and the sole) are used as an impact surface for certain individual kicks. In contrast, the other primary area of impact for kicks, the tibia, is used in most of the kicks with a circular trajectory and to perform defensive actions.

The tibia is one of the toughest bone parts, however, we must prepare it properly, otherwise its sensitivity could be counterproductive for the performer of the



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

**Marco de Cesaris**



# the arsenal of Muay Thai



action of attack. With regard to the trajectories of these blows, in the performance of direct kicks, depending on the position of the hip, there are three kinds of attack: front, side or behind. In contrast, circular kicks are identified in the base of the angle formed by the leg with the ground: so we will have vertical, diagonal, horizontal, parable or back kicks.

Without any doubt, the knees are the natural weapons which have been used more deeply over the centuries by the Thai Kru; in no other martial the knee blows were developed more than in Muay

Thai. Regarding the most suitable position of the leg to perform the knee blows, it is

more or less the same as we said for the elbows: the leg has to be aligned with the thigh to allow the front part to be harder when moving outward, creating a compact surface which can cause incredible damage to any part of the adversary. In addition to the front part, also the inside part of the knee is used in the performance of some types of circular blows. The trajectories of the knee blows move forward, upward, in circles, downward, and when they are combined with the use of certain fight grabbing, they can easily reach all the sensitive parts of the body, from the legs to the head.

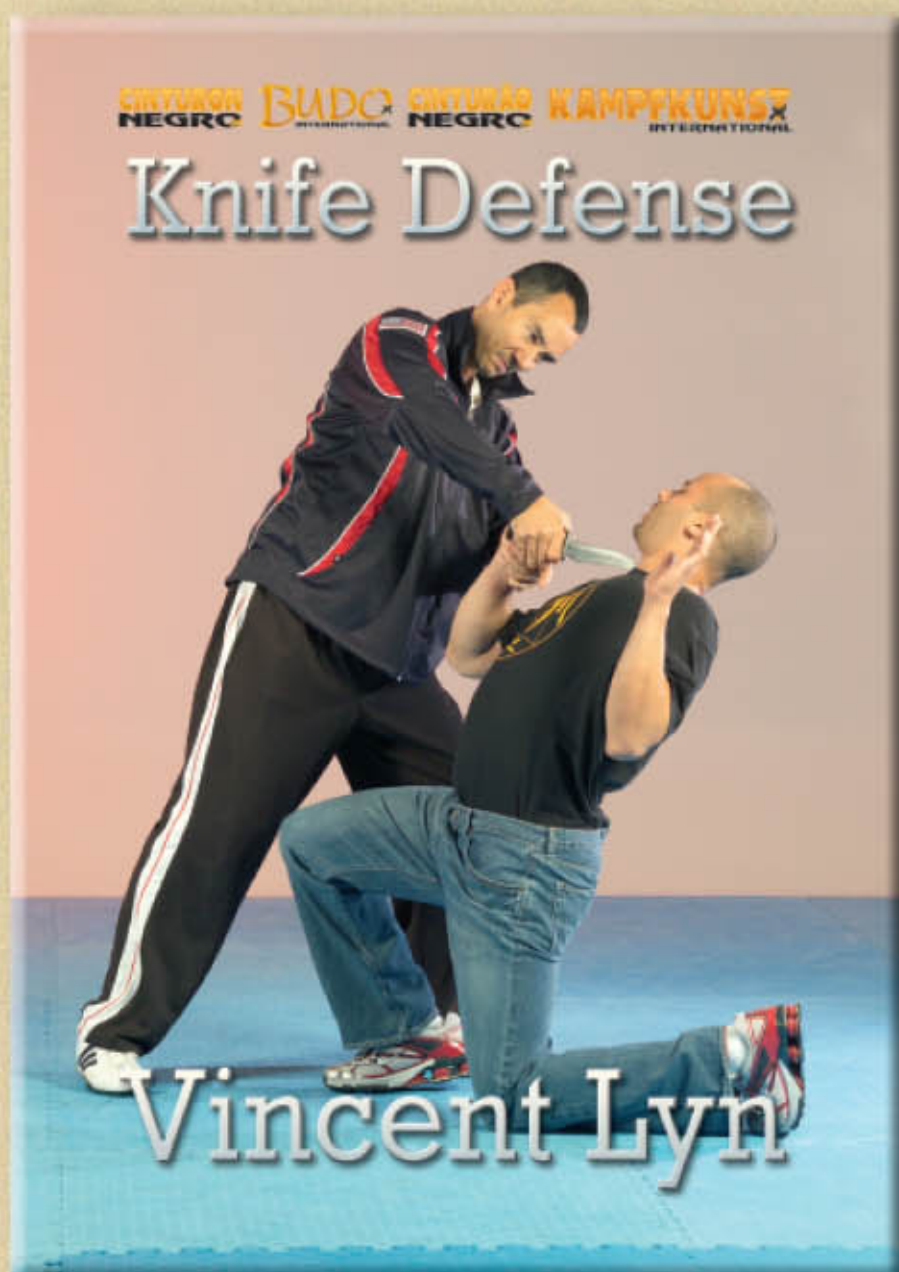
The ninth weapon is the head, often considered as a brilliant mind which acts as a command center to coordinate in the best way the eight basic weapons which can be used by the Nak Muay or Thai Boxer. In fact, also its anatomical part, the skull, is very important in the arsenal of Muay Thai, especially in the tough stages of hand to hand combat (among the toughest we

may face). The front and back parts of the head are used intelligently, often in combination with grabbing, as it happens with the knee blows, to impact with violence on the adversary's face or trunk: often they stand out as definitive techniques, as well as the other eight essential weapons of Muay Thai.

มวยโบราณ



# Knife Defense Vincent Lyn



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

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



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

REF.: • LYN5



English  
Italiano  
Español  
Français  
Deutsch

**Orders:**  
e-mail: [budoshop@budointernational.com](mailto:budoshop@budointernational.com)  
 [www.budointernational.com](http://www.budointernational.com)



# World Karate Championships TOKYO BUDOKAN 2008

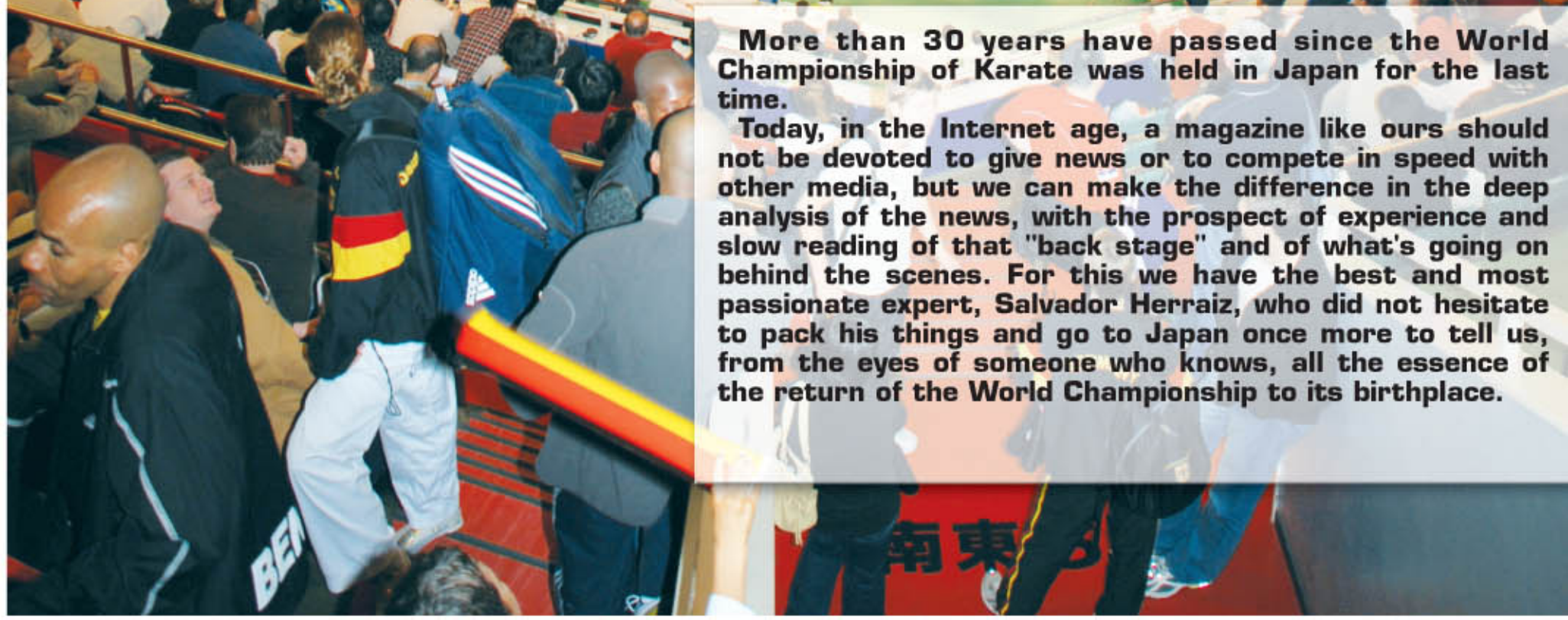


**30 YEARS LATER... "The Karate is back home"**



More than 30 years have passed since the World Championship of Karate was held in Japan for the last time.

Today, in the Internet age, a magazine like ours should not be devoted to give news or to compete in speed with other media, but we can make the difference in the deep analysis of the news, with the prospect of experience and slow reading of that "back stage" and of what's going on behind the scenes. For this we have the best and most passionate expert, Salvador Herraiz, who did not hesitate to pack his things and go to Japan once more to tell us, from the eyes of someone who knows, all the essence of the return of the World Championship to its birthplace.







# TOKYO BUDOKAN 2008

## 30 YEARS LATER... "The Karate is back home"

When Hiroko Noguchi, Director of the International Japan Karate Federation, nominated Tokyo as the venue for the 2008 World Championship, at the Congress of the WKF in Monterrey in 2004, he ended his dissertation with a lapidary sentence to which the WKF members had no choice but to surrender. "Let the Karate come back home". Little could the other candidate, Paris, do against that proposal and Tokyo got the victory in the competition for the venue for the World Championship.

Four years have passed since the Monterrey Conference and the 2008 World Championship in Tokyo has been held between the 13th and 16th November.

Tokyo, the capital of the nation which welcomed us again, is a bustling city, with havens of peace in every corner if you know how to look for them, find and see. Tokyo is located at the east of Honshu, the main island, and consists of 47 prefectures which, together with their neighboring Chiba, Kanagawa and Saitama, make up no less than 35 million inhabitants.

Many things have changed in those 30 years. At the political level there have been years and years of efforts and several adventures in search of Olympism, the emergence of other international organizations, some of them more important than the others, some more meaningful than others, some with more reason than others, some with more support of great masters than others... but it is fair to admit, leaving aside the organizations of traditional styles, both at a sport and competitive level, that the tournament of the WKF is out of this world and it is the most important Karate event in the World.

## The previous World Championship in Tokyo

The 2008 World Championship has been the third time in history that this great event has been held in Japan (the three times in Tokyo), equalling the only country which has done it the same number of times so far: Spain.

Japan had hosted the 1st World Karate Championship, back in 1970, a strange tournament with strange rules. At the time Japan had brought five teams, whereas United States had 4 and the rest of the mortals had brought just one. Still, a total of 178 competitors from 33 countries met from 10th to 13th October at the Budokan in Tokyo. Japan: Gold, Silver and Bronze in Team Kumite, while in Individual Kumite it was Wada (Japan) who got the victory, followed by Carnio (Canada) and the bronze was for the American Tulleners and the French Dominique Valera. The latter was also present on this occasion as a VIP.

Tokyo repeated as a host seven years later, in 1977. This 4th tournament, held on 3rd and 4th December, brought together 400 participants from 47 countries. Ryoichi Sasakawa, Jacques Delcourt and Eiichi Eriguchi were the big names at the time. Jerry Thomson, Eiichi Wakabayashi, Fran Novak, Toru Arakawa, Teruo Hayashi and Max L. Vichet were the referees, with not much experience. As a consequence, the WUKO reduced the requirements to referee the fights at the level of National Referee, though the European Union for Karate, more wisely, kept the requirements of International Referee for its people.

Holland won in the final against West Germany in Team Kumite, France and Iran being third. The Individual Kumite, without weight category at the time, was won by the Dutch Otth Roethof, followed by the English Eugene Codrington; the third place was for the Spanish Carbila and Chien (from China-Taipei). The big novelty of that World Championship, which caught many off guard, was the inclusion of the modality of Kata (just in male category), where the Japanese Okada won, followed by another Japanese, Miyano, and the American Tsutsui.

1. Individual combat in +80kg of the Italian Stefano Maniscalco, who would be the champion, against the Venezuelan Toro.
2. Individual women fight.
3. Rodu, from the Fiji Islands and Francisco Martinez, from Spain, in male individual +80kg combat.
4. Hundreds of flags of the participating countries.
5. Outside the Budokan in Tokyo, home of the 2008 World Championship.



6. French Team of Male Kata, World Champion, performing the Unsu in the final.
7. Spanish coach of Kumite, José María Martín, known as Mabuni.
8. Salvador Herraiz and the Director of Foreign affairs of the Japanese Karate Federation, Hiroko Noguchi.



In this 19th WKF 2008 World Championship, the competitors were accommodated by the organization at the National Olympic Memorial Youth Center in the neighborhood of Yoyogi, in the district of Shibuya, near the legendary dojo where Morio Higaonna taught his lessons during his tokiota period, and not far from the area of Harayuku, where the remains of Masatoshi Nakayama are; indeed, he was the main organizer of JKA competition rules, which were the basis for WUKO's rules, today WKF.

But most of the participants in this World Championship didn't know it... and didn't matter. However, I wanted to pay my respects at the tomb of Master Nakayama once again.



# World Karate Championships



9. The Spanish Irene Colomar before starting one of her fights.

10. The American Elisa Au Fonseca.

11. Keiichi Hasumi and Takashi Sasakawa, Chairman and Vice Chairman of the Japan Karate Federation respectively, near the Spanish Antonio Espinós, President of WKF.

12. Japanese Team of Female Kata, World Champion, performing the kata Annan in the final.

13. Japanese Team of Male Kata, Silver Medal, performing Annan.

This place of accommodation of competitors was part of the Olympic Village in the 18th Olympic Games held in the Japanese capital in 1964, and it is also near the Meiji Temple, the biggest in the nation, which honors the memory of the 122th Emperor, who came to the throne in 1867 following the overthrow of the Tokugawa, beginning what has been called the modern era of Japan.

30 years ago, the Tokyo World Championship was attended by some legendary names of Karate: Masters such as Yamaguchi Gogen (the "Cat"), Hironori Ohtsuka, Kenei Mabuni, (who also attended this World Championship in 2008)... sat at the Budokan to see the evolution of the combats and for the first time also the katas, in a tournament chaired, like the two previous ones, by Ryoichi Sasakawa himself.

Now, in 2008, the main masters are others, perhaps without that aura of traditional mastery, perhaps without the historical projection of the legendary pioneers. We could see at the VIP area important masters such as Eiichi Hasumi, 9th Dan Shotokan, Toru Arakawa, 9th Dan Wado Kai (and both main leaders of the Japan Federation at present), Nobuyuki Takahara, 9th Dan and President of the famous JKA, the





# TOKYO BUDOKAN 2008

mentioned Kenei Mabuni (seated next to Tokyo Hisatomi, 9th Dan Shito Kai and next to Hidetoshi Nakahashi, 8th Dan), Shunshuke Yanagida, 8th Dan Wado Kai, Katsunori and Katuyashu Tsuyama, leaders of the Shotokan and of the famous Takushoku University, Satoshi Nishitana, 8th Dan Kenshin Kai, and dozens of masters, many of them settled outside Japan, like those in Spain Yasunari Ishimi, 9th Dan Shito Kai, and Yosuke Yamashita, 9th Dan Goju Kai (assisted by Javier Pineño, 6th Dan).

We could also see some former legendary champions such as Maeda and Murase. From the 80s, Tsuguo Sakumoto, who is also the coach of the Japanese Female Team Kata, and the beautiful Atsu Wakai. Also other revered champions, this time from the West, attended the historic event. To Dominique Valera, we must add names like Patrice Belrhiti (by the way, one of the very few who came to beat Valera in a competition), Francis Didier, now the President of the French Federation, Ticky Donovan, who still leads the English team of Kumite, or Antonio Oliva (international coach, who knows well the world scene), and many others.

Perhaps the current technique is higher than in the past; perhaps it is the opposite, because as a result of an excessive influence of the competition, important technical varieties of Karate and other facets that are not part of its competitive aspect have been lost.

Although the competitions began on Thursday, November 13th, in the previous days several meetings of the WKF were held in the Grand Prince Hotel New Takanawa, in Minato Ku. In the preceding days, in the Asuka and Tenpyo halls, they were held the readings of the referee rules and practices between Saturday 7th and Wednesday 12th, the day when the results were known and the licenses were renewed. In those days the meetings of the different Committees of the WKF and the Congress also took place.

## *Analysis of the World Championship*

The participation of 97 countries filled the Budokan in Tokyo with 888 competitors (595 men and 293 women). The staging of this World Championship WKF was superb. The organization by the experienced staff of the WKF and the JKF with its Vice President Keiichi Hsumi in charge of it, was very good despite some minor mistakes. We are all human. Four tatamis in a center line, with a design and distribution of the pit in the sports hall which facilitated the work of all those who had something to do there, referees, competitors, coaches, managers, and the press, so that everyone had "his" place. It was a successful design thanks to Francisco Alegrete, that revolutionary man of the WKF.

The opening ceremony took place as usual on the afternoon of the first day of tournament. It must be said that the number of spectators who paid 2500 yen per day, less than 20 euros, was not high at any time during the tournament. The Budokan, which was not too big, was not full at any moment.

After the speeches by the President of the Japan Karate Federation, Takashi Sasakawa (son of the legendary Ryoichi) and by Antonio Espinós Ortueta, President of the WKF World Federation, where both celebrated the return of the tournament to Japan and the excellent prospects of Olympism, a message of greeting from the Japanese Prime Minister Taro Asou was transmitted.

Some distinguished guests at the event were Yoshiro Mori, from the Japan Sports Association, Shintaro Ishihara, Governor of Tokyo, Tsunekazu Takeda and Hironishi Furuhashi, both from the Japanese Olympic Committee, and Chiharu Igaya and Shunichiro Okano, both from the International Olympic Committee. Jacques Delcourt, veteran President of the French, the European and the World Karate Federation for many years, remained impassive, almost cornered in the first row of chairs of the authorities. Delcourt is now Honorary Life President of the WKF, but without any power of decision... and with not too many friends, it seems, today. I take my hat off to his wife, who during all her life has accompanied him to all sorts of activities of Karate, staying behind him with an admirable patience and understanding. If Delcourt is the past, the Spanish Antonio Espinós (WKF President), the Greek George Yerolimpos (WKF General



Secretary) and William Millerson (from the Netherlands Antilles and Vice President of WKF) are the present and immediate future.

Takashi Sasakawa, President of the Japan Karate Federation, regrets the lack of discipline among the youth of today and how Karate can help to correct that. Sasakawa has much knowledge of the facts on the subject, because he is a high politician from the Liberal Democratic Party (in the power for decades) that holds and has held senior positions in the Japanese Government (Diet deputy for almost 20 years and chairman of major Committees of the administration of the Prime Ministers Fukuda and Aso). He has been responsible for Justice, which gives him a close view of the matter. But in this case, Sasakawa's concern was more focused on the organization of the tournament, so that it was a great success for the Olympics aim. For him, "if the championship doesn't end as a successful event, the Karate will lose a great opportunity to improve its Olympic status. Hence this championship is linked to the Olympic issue. It is necessary that not all the referees are Japanese and that every country works. It would be also advantageous that not all the Japanese won systematically. It should not be Japanese Karate, but just Karate". Well, it's someone with an Olympic vision foremost, which will certainly clash with the more traditional visions, inside and outside Japan. By the way, "the idea that Japan should not always win..." has been happening for some time now, right? But it is true that the championship was a re-examination before the Olympic movement, as evidenced not only by Ichiro Okano's attendance to the tournament, a member of the International Olympic Committee, but also with Jean Laurent Bourquin, responsible for the administration of the IOC.

The hoisting of the WKF flag by military holders was very moving, in



# World Karate Championships



2



**. Bunkai of France in the final of Female Team Kata, which gave them the Gold Medal**  
**2. The Spanish Cristina Feo, on the right, hitting the German competitor with Mawashi geri Chudan, in the final of Female Team Kumite.**

time to a music band, giving through the Japanese protocol and discipline a charming touch to the act. Then we heard the national anthem, the Kimigayo, very appreciated there, by a Japanese opera singer who was a sensation. With the lyrics of the ninth century for which a melody was composed by Hironori Hayashi in 1881, the Kimi Ga Yo ("Dynasty to flourish") is the national anthem of a country for which the symbols and respect are essential. The lyrics read: "Kimi ga yo wa, Chiyo ni, Yachiyo ni, Sazare ishi no, Iwao to narite, Koke no musu made". ("Let your kingdom, sir, last a thousand generations, eight thousand generations, until the stones become rocks and moss sprouts on them").

The opening ceremony was complemented by a demonstration by Yasuaki Murata and his representation of ninja fighting; even if it was funny, it was not exactly what could be expected from a Karate event like this in Japan. Maybe some demonstrations by important masters were missing, in the style of what Teruo Hayashi did in Mexico World Championship. Although we had a good time, despite the fact that Karate is often different and misunderstood when compared to the competitive aspect, whose people were mainly those who were at the seats of the Budokan, perhaps it was a good idea that the masters didn't tempt fate by passing under the microscope of the lovers of competition.

We won't spend much time or space in this story on the results of the tournament, because in the twenty-first century, in which information instantaneously moves across the world and get into the computers of any house, the readers will have already received that information. However, we will include the results here.

We must highlight, of course, the fact that the French team beat the Japanese team in the final, leaving Peru and Italy in the third place over a total of 25 national teams. The joy of the French was unstoppable. Both teams did masterly performances but the Japanese team made a dubitative imbalance during his bunkai, which could have tipped the balance in favor of the French. Apparently the

the bronze medal. The Japanese Wakabayashi could not get more than the bronze medal in Female Individual Kata (a medal she shared with the Serbian Madzarevic). The Vietnamese Nguyen beat the Italian Battaglia in the final. It should be mentioned again the new resurgence in Kumite of the Japanese, something which will have to be taken into account from now on. Fujiwara won in the category of Female Kumite -53 kg, followed by the German Knuehmann, and the bronze medals of the Turkish Celik and the Russian Ponomareva. Also in the Female Kumite Open, the medal went to the Nipon side, in this case for Sato, who fought the final against the Spanish Casanova; the third place was for Medvedova and Anicic (from Croatia). We must remark the presence of the beautiful American Elisa Au, who had become, through her marriage to the former U.S. champion John Fonseca, Elisa Fonseca, and who got the silver medal in the category of Female Kumite +60 kg, losing only in the final against the French Fanjat. The bronze was for the Spanish Feo and the Russian Podborodnikova.

As for men, we should mention Ibuchi, who took the gold in the Kumite -80 kg category, fighting the final against the Russian Eldaruchev, and the third places were for the Egyptian Keshta and Presov (from Kazakhstan). Another Japanese favorite, Nagaki, achieved the bronze medal, shared with the Canadian Baghbani in the category of Kumite -70 kg, whose winner was Aghayev (from Azerbaijan) against the Egyptian Moussa, who won the silver medal. George Kotaka, from an important karateka family living in Hawaii, won the gold medal in Male Kumite -65 kg, beating in the final the Hungarian Kovacs, and leaving the third place for the French Rolle and the Japanese Nihei.

In Male Team Kumite, traditionally one of the most followed for its emotion and its high number of participants, 58 teams, was won on this occasion by Turkey, followed by Serbia (silver) and Egypt and Spain (bronze). The female category, with a participation of 43 nations, was won by Germany in the final against Spain. The teams

gods listened to the pleas of the French in a temple of Ueno through the slats of desires.

The final was repeated in the Female Team Kata, but this time with a different result, since the Japanese beat the French. It is remarkable how different the celebration was. The respect and the way of being of the Japanese in comparison with the Mediterranean has nothing to do. Italy and Spain won the Bronze in this Female Team Kata category, over 23 teams participating.

In Male Individual Kata, we must mention once again the victory of the Italian Luca Valdesi, who beat the Venezuelan Diaz in the final. The Egyptian Ibrahim and the French Dack won







# TOKYO BUDOKAN 2008



from Italy and France ranked third, and both won bronze medals.

The final medal table showed a clear victory of Japan, which got 4 gold medals, 1 silver and 4 bronze medals. After the host country, France got 2 gold, 2 silver and 3 bronze medals, followed by Italy (2-1-4), Azerbaijan (2-0-0), Russia (1-1-2), Turkey (1-1-2), Germany (1-1-1) and United States (1-1-0). A favorite country like Spain, which is normally in the first places of the medal table, got the 12th position with 2 discrete silver medals, 3 bronze and no gold.

## ***Budokan: The Palace of Martial Arts***

The majestic Budokan in Tokyo (there is a much more modern one in Naha, capital of Okinawa, which is less glamorous, and another in Awasa with little significance) is at the heart of Tokyo, yet away from the bustle, since it is inside Kitanomaru Park. Its

unique appearance with an octagonal shape, offers an amazing image, especially if we consider the number of major events of martial arts which have been held since its opening in 1964 to host the judo competition of the Olympic Games. Inside (with a central height of 42 meters), the stand can provide places for more than 14,000 spectators (2,762 seated in the lower area, 3199 on the 1st floor, 7760 on the 2nd floor and 480 standing) and they have on their heads, at the highest central point, a huge flag of Japan.

But even if at the beginning its goal was to host major tournaments of Martial Arts (as it happened and it is happening at present), the vibrant modern life has made it become the scene of important events outside Budo, like wrestling events or music concerts. The Beatles in 1966, Bob Dylan in 1978 (there is even an album called Bob Dylan at Budokan), ABBA in 1980, Led Zeppelin, Guns n' Roses, Celine Dion and Oasis in 1997 and more recently the

beautiful Beyoncé Knowles in 2006, have showed their talent in every corner of the Palace of Martial Arts.

But the hard reality and the evolution in the number of competitors, media, referees, staff, supporters... of a great event of the twenty-first century, as it is the case for this World Championship, has made the corridors of the Budokan, its offices, and other units too small and somewhat outdated. What a pity! However, the Palace of Martial Arts does its best to keep its glamour and hierarchical position in a struggle that it will lose in a not too distant future.

Every year, on August 15th, an important ceremony is held in Tokyo to remember the dead of World War II. The ceremony, attended by the Emperor, the Empress and the Prime Minister, is developed... to its greatest glory... at the Budokan. The last day of the four days of competition there was also, besides the categories of combat, a ceremony where the WKF flag was



# World Karate Championships



1. Shotokan Master Katsunori Tsuyama. 2. The Japanese S. Nagaki, Bronze in Male Individual Kumite -70kg. 3. Salvador Herraiz next to the President of JKA Nobuyuki Nakahara, 9th Dan and Master Masaaki Ueki, 8th Dan Shotokan. 4. The General Secretary of the WKF, Georges Yerolimpos, on the right, with one of the African guests in the delivery of medals. 5. Yoshiharu Osaka and Masaaki Ueki, along with other important masters of Karate, in the VIP area of the tournament. 6. Takashi Sasakawa gives the trophies of Male Team Kata. 7. Spanish Team of Female Kumite, from left to right, Carmen Vicente, Cristina Feo and Irene Colomar. 8. The Masters of Shito Ryu, Tokio Hisatomi, 9th Dan, Kenel Mabuni, 10th Dan and Hidetoshi Nakahashi, 9th Dan. 9. Salvador Herraiz and master Murase, of Wado Kai. 10. Winners of Male Individual Kumite +80kg. From left to right, the French Ibrahim Gary, silver medal, the Italian Stefano Maniscalco, gold, the German Jonathan Horne, bronze and the Scottish Calum Robb, bronze. 11. S. Ibuchi, gold medal in Male Individual Kumite -80kg. 12. Winners of Male Individual Kumite -75kg. From left to right, the Turkish Basturk, silver, the Chilean Dubo, gold, the Egyptian Mohamed and the Japanese Matsuhisa, bronze. 13. Winners of Male Kumite -70kg. From left to right, the Japanese Nagaki, bronze, the Canadian Baghbani, bronze, the Azerbaijani Aghayev and the Egyptian Moussa, silver. 14. Elisa Au Fonseca, silver medal in Female Individual Kumite +60kg. 15. Winners in Female Team Kata. Italy and Spain bronze, Japan gold and France silver. 16. Master Toru Arakawa, 9th Dan Wado Kai. 17. Luca Valdesi with his Italian Kata team, bronze medal in team and gold in individual. 18. An assistant for the delivery of trophies. This is Japan! 19 and 20. Plea of the French for the their team of Kata, in a temple in the Ueno district... which was answered positively when they won the gold in male category.

transferred from the hands of the president of the Japan Federation, and through the General Secretary of the WKF (in the absence of the President Espinós) to the President of the host for the next World Championship. A small detail... or maybe a big one. The Japanese delegation, before leaving the section of stand which had been assigned to them, took out some bags and cleaned the waste generated (snacks,

drinks,...) throughout their area. And of course, they separated the different materials for recycling.

Once the tournament was over, a farewell party was held at the headquarters of the Organization in the Grand Prince New Takanawa, where the comments were all about... the historical World Championship of Tokyo 2008, when the prodigal son returned home but... having changed a lot.

As we must always be grateful, I must acknowledge the kindness of the WKF representatives, Francisco Alegrete and Dr. Rafael Arriaza, during the tournament.







# Reyson Gracie Franco Vacirca

## The future in our hands

### *Martial Arts, best alternative to team sports*

There are many advantages to participating in Martial arts instead of team sports, such as soccer and basketball. If a child who does not enjoy team-related activities, Martial arts provide a way to learn not only the physical skills of athletics but also the mental skills such as concentration and memory.

Some kids begin Gracie Jiu-Jitsu with self-confidence problems, because they are small or fragile or being bullied, and they quickly begin to look and feel more confident. Martial arts training can even be an introduction to good manners.

Another advantage of Gracie Jiu-Jitsu training at this age is that they discourage aggressive behavior outside of school class or at home. Because children who "bully" others often have self-esteem issues, Martial arts help to strengthen self-confidence.

We believe that it is never too early or too late to start with Gracie Jiu-Jitsu. In fact, most of our kids start between 4 and 5 years of age. Kids' classes at the Triangle-Academy in Zurich offer basic techniques, which will improve and develop coordination, motor skills and following directions.

I believe that any Martial art can be appropriate for children; maybe some more and other less, depending on the goal of the child and the parents. Most of the times, what is important to parents, speaking from our Academy point of view, is that we provide a comfortable type of physical activity and modern philosophy taught by a professional instructor in a clean and safe facility. Or would you bring your own kid to a garage type fighting cave? And on top of it, you have to pay that guy?

### *Parents are important supporters*

Where the child ends up depends on finding a match for the parent values and your child's needs. Many times parent will found differences between what they were told and what they saw, so visiting a location and catering information in advance is very natural. They may also ask you as Instructor to have the possibility to watch a class, and bring their kid for a trial class. This is often the first contact to the location and to you as instructor, next to their values and needs, so give them the possibility to check you out without any boundaries.



In our classes, we cordially invite parents to bring their children and observe as many classes as they wish. We then offer them several classes for free so the child and the parent have some hands-on experience with us. That class is geared just as if the child was a brand new white belt. There is no deviation from the standard schedule curriculum. We don't want a child to sign up only to be disappointed by the work we require a few weeks down the line. In our Academy, there is no difference in the curriculum we teach, whether child or adult. We simply know children will take longer to test for rank and the method of teaching will be different than an adult.

Other Martial arts schools may take a different approach. Often these programs have radically different curriculum from the adult programs. In fact, many of them are basic playground activities overlaid with a thin veneer of Martial arts training. These programs allow for small children to run, jump, yell and scream in a safe and "organized" setting under adult supervision. Quite frankly, these programs excel at siphoning off excessive energy. Little kids love to jump, and these programs are filled with lots of jumping and kicking. So your tiny tiger or little dragon is going to be plum tuckered out when you get him or her home.

### *Myths and True in Martial Arts*

There are many myths about Martial arts training and the general public. In particular for parents, when kids ask for Martial arts training, parents will feel helpless and unknown. If you are a successful Martial artist and are planning to open a Kid class,

and then believe me, technique and gold medals will not be important as you believe they are. Aware parents will look for much more things than just your glorious time as a sports man on the Tatame or in the fighting ring.

For parents safety comes as a first priority when seeking for Martial arts instruction for their children. Is the environment, the training area and the equipment modern and safety for their children? Fire exits, fire extinguishers, and someone who monitors visitors, as they enter in the school must be standard features. Are this performed exercises and drills in contact fighting? What about injuries? This is especially important when children spar each other. Is competition a must for all club members, and how will the instructor react if my child is not ready for that, or I as parent, I am against competitions? Is the number of injuries resulting from sparring and training high, is it covered by the insurance company? The list can go on for a while this way.

You as Martial art instructor you may have paid a sufficient amount of money to build up a nice Dojo with modern fighting flooring surface (Tatame), so you will be able to train perfectly your break falls and rolls like your Judo or Aikido teacher told you when you where at the same age. But parents will ask you, not to show them your ability on break falls, but rather if the flooring surface is hygienic clean and how many times per week are you cleaning that nice new Tatame.

Let's put it this way: before getting involved to teach kids (in any type of Martial Arts), ask some friends that have kids to come to you, and tell you, which are the most important points that they would ask a





punching at bags? Yes, GJJ athletes regardless of age groups will learn how to break fall and roll safely, but it does not enforces so much, like you can observe that in many Judo and Aikido schools. Children and Adults will not learn how to use weapons or any other killer instinct oriented technique. Gracie Jiu-Jitsu also does not include any Katas, fix patterns of movements like in Karate. Most of the full body strengthen exercises are generated in Gracie Jiu-Jitsu with "fighting" techniques and special warm-up drills.

Many Martial Arts and fighting systems mention to be a "self-defense" method, but in reality new students will learn first how to punch and kick as defense. Even if Martial art instructors will insist to tell you or to your child, that "this attacks" are used strictly for self-defense rather than for aggression, in a real situation you (and

therefore your body) will use what it has learned naturally.

### ***Gracie Jiu-Jitsu as Life-style***

Self confidence doesn't come naturally. Confidence is developed over a period of time as a child accomplishes new goals. Children gain self-esteem to exhibit confidence with their new found GJJ techniques, but good GJJ instructors will constantly stress the value of knowing when to use their skills - for self defense purposes or in competition only!

Kids with a high sense of self-esteem have the confidence to stand up for themselves to anyone, be more out spoken and more inclined to help others. The confidence they gain allows their individual personalities to shine.

It is a proven fact: Kids involved in Martial arts are also better at school. Kids who participate in Gracie Jiu-Jitsu classes are proven to have better attention spans. They also learn respect, discipline and responsibility. They learn gratitude, loyalty, the importance of staying in school and keeping their bodies healthy and drug free, which today is a worldwide problem. Children's learns to follow directions, pay attention, participate in class activities and work as a team. These skills help them to become better person.

Another important key of learning Gracie Jiu-Jitsu already at very young age is the development of attributes, such as coordination and flexibility. In fact Gracie Jiu-Jitsu challenges the entire body. It develops simultaneous coordination, balance, agility and posture. In our Academy parents have made themselves great experience with Gracie Jiu-Jitsu, so to see already kids at 4 years of age on the Tatame is nothing new for us.

Using Belts to motivate Kids in Gracie Jiu-Jitsu is not really the aim but it may help. Motivation comes from the support of the attention given to the Child from his instructor and with the support of the parents. However, belts as mentioned will help also the Kid to have goals to achieve and rewards when achieved. Our belt system (white, yellow, orange and green, and within these belts with 4 sub-degrees per belt) is a successfully tool in our Academy since over 15+ years of children training program. The belt system allows the child to set long-term goals and short-term goals, such as being able to execute a new technique they learned in class, or achieving their next stripe or belt.

Gracie Jiu-Jitsu is not only a combat sport like Judo, Karate and Taekwondo, but also a proven self-defense system which can be taught without any problems to kids and teens. Children will learn to think instead of panic in potentially serious situations as well as how to react to threats from other kids. Parents know all over the world, that children are often victims of bullies at school. Therefore, kids must learn a) not to be a bully, b) how defend themselves against such situations, without being scared of older students.

Gracie Jiu-Jitsu or any other style or system of Martial Art taught in the proper way will help any child through his or her life. Therefore I would like to invite every good instructor to accept kids and teen in their schools and to share with them these great values that he or she has learned itself ones as young beginner.

### ***A Message from the Grand master Reyson Gracie***

Besides charisma and remarkable competence, what impresses me about Prof. Franco Vacirca is his way to deal with young people. Within this age group, if taught in a educational way, Brazilian Jiu-Jitsu will be a key factor influencing the young person's character and personality. This makes Franco Vacirca a first-rate educator and also a reference for future teachers and educators who are interested in the construction of a better world.

Martial arts instructor if tomorrow there kid would ask for self-defense training. But make sure that they will be open and really give you valuable information. This is much more important than just to benchmark! Don't look what other Martial arts schools are doing, but get the input from your friends with small kids.

### ***Why to choose Gracie Jiu-Jitsu for Kids and Teens?***

Gracie Jiu-Jitsu is the ideal method of self defense not only for adults but for kids and teens, because it emphasizes body leverage, precise timing and correct technique over muscle strength, power and attacking techniques. This focus makes it possible for children of all ages to excel, regardless of their size, strength or athletic abilities.

Gracie Jiu-Jitsu enables practitioners to subdue their opponents without the use of any punching or kicking. It eliminates the need to use excessive force in a real life self defense situation. Since Jiu-Jitsu is a (modern and yet young) Martial art that uses mostly grappling techniques, nobody gets hurt, because the "tapping out" method during training allows the students to keep their training safe.

Gracie Jiu-Jitsu versus many other Asian oriented styles doesn't offer any kicking or







**Carina Salvo is an excellent, firm, organized and disciplined non-commissioned officer; her intense experience in the Argentine Federal Police in missions of high responsibility has made of her an active part of the federal aviation and has led her to a number of missions for dignitaries' security. Today she is visiting these pages to present her outstanding work which has appeared on DVD about police instruction. In it she reels off, in an extremely clear and organized way, the essential aspects of a professional, sensible and effective intervention. This video is much more than a broad repertoire of professional techniques, indeed her work is full of advice on the many circumstances surrounding any action, because "out there", as it was said in Hill Street's Blues, all cares are not enough. Married to the renowned Master of American Kenpo Juan José Negreira, the techniques and principles of Kenpo are continuously present in her work,**

**with the extraordinary concept of space, checking and determined, decisive and concatenated action in each movement.**

**Tactics, speed and forcefulness in the service of action of law enforcement professionals, a work you shouldn't miss!**

**Suboficial Carina Salvo**  
**Instructor**  
  
**Policía Federal Argentina**

**AMERICAN KENPO KARATE**



Kenpo



Text: [Carina Salvo](#), Police Instructor  
American Kenpo Karate teacher  
[mcsalvo@hotmail.com](mailto:mcsalvo@hotmail.com)  
[www.kenpo.com.ar](http://www.kenpo.com.ar)  
Photos: © [www.budointernational.com](http://www.budointernational.com)



[www.kenpo.com.ar](http://www.kenpo.com.ar)   
**POLICE INSTRUCTION**







Self defense as a weapon can be framed in many conflict scenarios. Self defense can be applied by a common person, who may be a victim of aggression, and also a security agent may use it.

The difference in the application of one or the other will lie in the legal parameters, in the targets themselves and in the pursuit of professionalism in the actions. The issue I will deal with in this article is framed within the competence of law and order agents, who are asked from society a maximum of professionalism when it comes to dominate a hostile situation.

The parameters or the legal frame will depend on the powers and responsibilities vested in each police station in each country, so this aspect will not be analyzed in this article. Regarding the aims themselves, this may be a subject of study because, as security officers and in order to stop an aggression, we must determine where we want to reach with the measures to take; of course, this will depend on the type of attack, its consequences and the environment. This is what makes professionalism, since the power to determine the degree of harm to make or not, depending on the situation, shows the no-personalization of the act itself, which leads to a cold and calculated work by the staff.

Any system of defensive strategies must have a solid foundation to support its development; therefore, before heading for the practice itself, one must know these principles, so that flaws or mistakes in the action can be identified.

Nowadays, in real situations and depending most of the time on the geographical location, you can have more or less advantages when neutralizing an attack, since many factors are involved, such as the size of the contingent, the number of aggressors, the speed in the arrival of reinforcements, the available weapons, the place where the attack has taken place, the communication, etc..

As an Instructor and an active part of the Federal Forces in the Republic of Argentina, I feel obliged to adapt the

teaching in order to generate effectiveness, being limited within the parameters of local action.

In some cities of the world police agents move through their jurisdiction in pairs. If they have to control a situation, they should act as a team, which is a great advantage over a situation of isolation of an individual covering a given area.

This situation of isolation happens today for the staff in the street, regarding the area where I work today. The instruction diagram considers the resolution of conflicts by a single individual, who will be the first agent in that situation, reinforcements may arrive in a short time, but it will always be him the first agent, and as a situation of aggression must be resolved in the shortest time, his responsibility is extremely high.

As a basic premise and starting to settle essential differences with self defense of a common citizen, the uniformed agent must ensure, in addition to his physical integrity and that of others, the weapons provided, since in the work we are dealing with, self defense with empty hands, we are under the assumption that the aggression can't be repelled with a firearm, since the principles of rightful self-defense wouldn't provide for it.

However, beyond all martial knowledge, there is a hundred percent effective item for these cases, "prevention".

### Prevention

Police action must be based on it. This allows us to be a step forward in the situations and avoid the famous surprise factor, which so often plays against such actions.

But beyond the technical performance in itself, there are a number of factors which help to resolve a situation satisfactorily. The elements, as a first impression, seem strange, but once their functionality is known they are intrinsic to the situation.

... "So I say, if you know the enemy and you know yourself, in one hundred battles you will not be in danger; if you don't know the enemy but you know yourself, you have equal chances of winning and losing; if you don't know the enemy and you don't know yourself, you will be in danger at every confrontation"...

"The Art of War", by Sun Tsu

Now we will look at what is known as "The Eight Considerations" in American Kenpo, for an effective defense.

First I will list them:

- o Environment
- o Range
- o Position
- o Maneuver
- o Targets
- o Natural Weapons
- o Blocks
- o Cover

### Environment

It requires the knowledge of the environment and the dangers each of the areas entail, to be able to identify risky or dangerous places, safe areas, escape routes and parapets.

This research would include:

- o The place where you carry out your functions.
- o Its features.
- o What kind of work you do, checking, surveillance, custody, etc.
- o The type of maneuver.
- o People you interview.
- o Types of vehicles.
- o Escape routes.
- o Coverage
- o etc.

This research aims at not acting in risky locations, avoiding situations which could happen and which will never happen thanks to this research.



4



5



6



Kenpo



7



[www.kenpo.com.ar](http://www.kenpo.com.ar)

POLICE INSTRUCTION







1



2



3



In connection with this it is necessary to establish three items with regard to planning.

1. Identifying the types of danger. In that way you will be ready to face them or to establish an alternative route to avoid them.

2. Knowledge of elements related to the types of danger. Understand the facts or events related to the danger, not just remaining on the surface, but going into the depths; if the acts, facts or elements are identified, you can be one step further, more alert.

3. Carry out a periodic re-evaluation of the above, in order to identify new behaviors or sources of risk.

### ***Distance***

Distance between you and your opponent, between you and everything else. If you keep a right distance, your opponent can't hurt you (work without weapons), and the knowledge of different ranges of work of certain natural weapons will be crucial when acting.

Uniformed staff must remain at a distance from the person who is approaching, so that he can keep a complete visual control of all his movements.

### ***Positions***

It refers to the position you must adopt in relation to your opponent, a good position helps to minimize the targets, that is, it limits the access of your opponent to the areas of attack and at the

same time it must allow a fluid movement for the counterattack, in addition to a solid base to resist pressures.

The position should protect our primary weapon - a firearm-. To do so, the side where the weapon is carried should be behind the other side.

### ***Maneuvers***

It refers to maneuvers in the space, in order to shorten or expand the distance between you and your opponent. Its practice generates skills, increased power (through the application of the principles of power), flow of movements with the action or to cut it abruptly, it helps the acceleration of movements, it helps the link of the upper and lower part of the body, taking its mass to energy generation.

### ***Targets***

They are the impact areas, vital areas of the body, which when they are hit can cause different degrees of damage and even death.







4



5



6



7



## Natural Weapons

Natural weapons, known as such, are the body parts that can be transformed into a weapon for combat. Their knowledge has two purposes, one is the simple defense and the other is linked to the knowledge of "how they can be used" and consequently "when they can be used". This knowledge increases the probability to succeed in a contest, because if I know what my natural weapons are in all their varieties, I can understand how they can be used and when. I would have advantage over those who don't have enough knowledge, because in my view, that person is limited in knowledge and hence in movement.

## Blocks, natural defenses

Like the above, the blocks are performed with parts of our body. Sometimes a movement may be used to strike or to block, depending on the situation, since a natural defense movement also has power and performance principles that go with it to get as much power as possible.

## Cover

This item refers to the fact of remaining safe even after the action has been controlled, since the unexpected can occur, and prevention is better than cure.

## Attitude in accordance with the environment

... "Torrential rain drags the stones of the stream by the force of its momentum. The falcon attacks and kills its prey by the synchronized speed. Similarly, expert warriors give speed to their power and

precision to their attack. Their power is like a bow drew to the limit, their accuracy like the arrow thrown in synchrony"...

"Art of War", by Sun Tsu

## Correct interpretation of events

The different adverse situations we can face generate in our body a series of resorts which tend to control them.

As a result, it is essential, in addition to the technical learning in itself, to have a correct "attitude".

Where is our attitude supported? There are several stages of our mind, from the complete isolation from what is happening around us, through various stages of attention, to the state of shock that involves the inability to react to the stimulus, in this case, the aggression.

Our mind acts in a progressive way within these states. It is not possible for it, regardless of the training the individual has had, to go from a situation of negligence of the environment to the conflict itself. That would make anyone, whoever he is, come into shock.

Then you will be asking yourselves, what do I need training for, if at the time to act in an extreme situation, my body won't react? The answer lies in the attitude we should take, depending on the environment in which we find ourselves.

As stated earlier, the first level in our state of attitude would be when we ignore what is happening around us. This would fall in a state of confidence, which could be developed in a safe environment as it might be the family.

The second level corresponds to a state of alert, but relaxed, because the environment is familiar or known to me, but you can develop some uncertainties, such as an attempted theft, etc. This case

can occur when we carrying out our daily work duties in the street. That is, if we were to react to an attack, our mind would be able to release the mechanisms for our defense.

The third level would be a much heightened state of alert. Although it activates the body immediately against the assault, it is kept for a very short time after the intense state of stress generated.

The fourth level is the conflict itself, it is when all our senses are focused on succeeding in the battle.

And finally, the state of shock, which may reached after the fight has ended, or when our state of attention has relaxed and we are surprised and the body tries to repel the aggression, but it is unable to activate it, because he can't do it physiologically.

To conclude, we could mention that there is no better way of effectiveness in responding to an assault than prevention, focusing on the environment, so that we can have the proper mental attitude for the environment.

## Mental attitude in learning

8







The key for the mental attitude is concentration.

And concentration consists of two parts:

- o Attention
- o Intention

Attention in relation to the concepts and principles involved in the practice, in pursuit of technical effectiveness, through the logic thought of the movement, as well as in the perceptions of sensitive nature, to interpret our body with respect to biomechanics and positioning in space.

As far as principles are concerned, we can list:

- o Point of origin.
- o Economy of movements.
- o Control of the depth of action.
- o Reduction of own targets.
- o Knowledge of the different angles.
- o Promotion of the correct use of the principles of power.
- o Identification of targets in the opponent ...

With respect to intention, no security agent should train without it, this involves a state of mind, which is related to a personal security of the "I Can". It leads us to the materialization in the proper time for the circumstances, of anything developed in the field of instruction, both technically and emotionally.

If there is no intention to defend ourselves, the technical skills developed in years of practice won't come to the surface.

Keep in mind that when reacting to an attack you will do it the same way you trained, the information held by the body is the

same which has been transmitted during practice.

## *As a conclusion*

... "the disorder of the enemy is the product of your hidden order; his cowardice emerges from your

courage; his weakness comes from your strength" ...  
"Art of War", by Sun Tsu

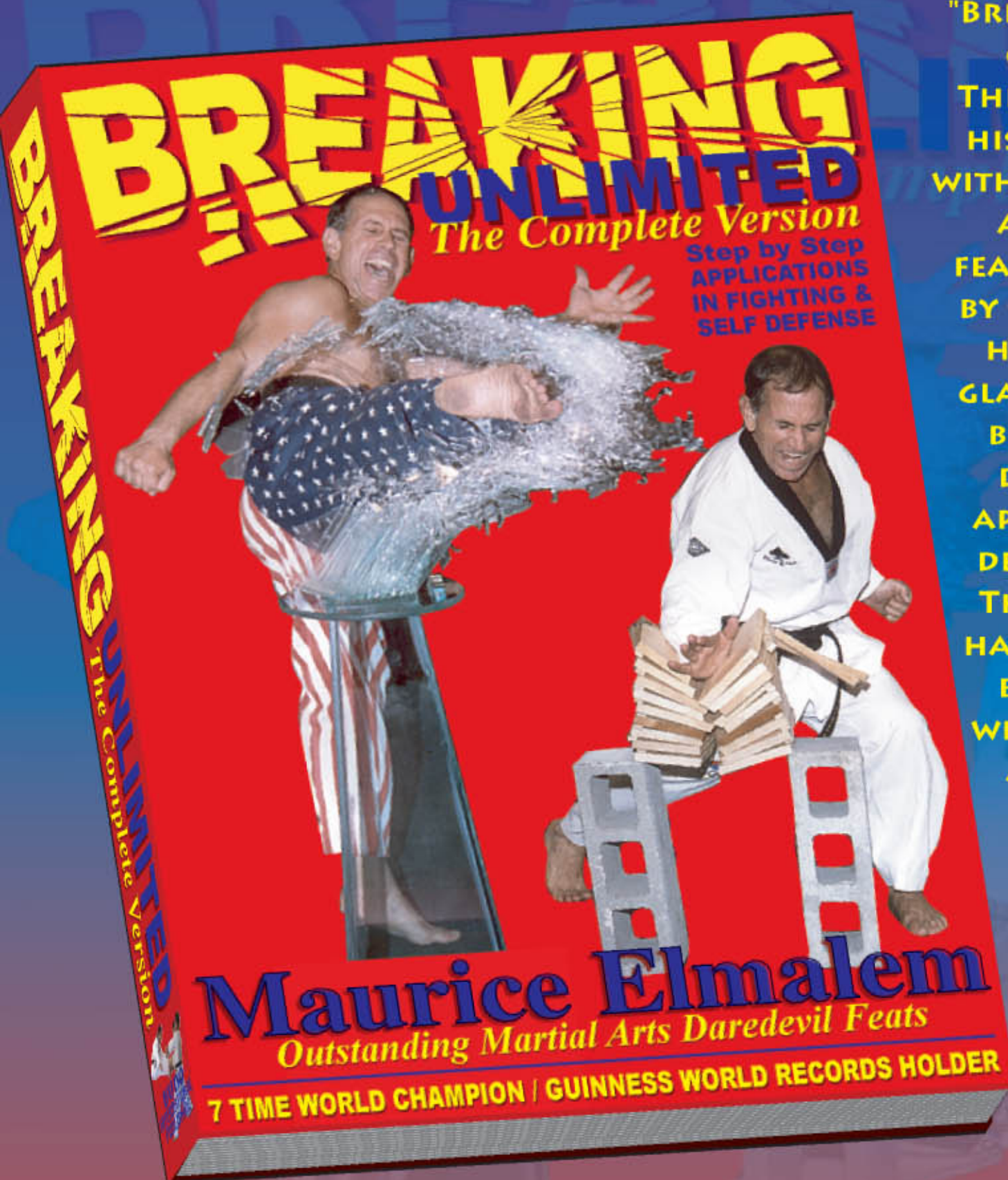
Police self defense includes many aspects which go beyond the mere daily practice; the awareness of what surrounds us, the positioning in space and the right attitude form a functional whole that ensures the success and increases the professionalism in daily actions, leading to greater confidence in the Institutions by the whole society.





# NOW AVAILABLE!

## The Long Awaited Book "Breaking Unlimited" by Maurice Elmalem



"BREAKING UNLIMITED THE COMPLETE VERSION"  
THIS IS THE ONLY BOOK IN HISTORY WRITTEN SOLELY WITH COMPLETE TEXT ON THE ART OF BREAKING. IT FEATURES SYSTEMATIC STEP BY STEP INSTRUCTIONS ON HOW TO BREAK WOOD, GLASS, BRICKS, ICE, CINDER BLOCKS, ETC., IN MANY DIFFERENT WAYS AND APPLICATIONS INTO SELF DEFENSE AND FIGHTING. THIS CURRENT VERSION HAS BEEN PUBLISHED AS A BOOK OF 280 PAGES, WITH OVER 950 PHOTOS AND ILLUSTRATIONS.

\$29.95 plus S/H

## WWW.MAURICEFROMARTIALARTS.COM

Offical Distributors of "TOP TEN", "KOBRA" and "MAIN EVENT" Martial Art & Boxing Equipment Supplies

Also Available a Series of Martial Art Dvd's & Videos Created by Master Maurice Elmalem

### Guinness World Records Greatest Champion Maurice Elmalem

Special Discounts for Schools, Organizations, Distributors, Wholesalers Contact Toll Free at 1-866-574-0228

7 TIME WORLD CHAMPION / GUINNESS W

We Accept all Major Credit Cards and Checks





All Books, DVD's and Videos are for \$29.95 each plus shipping and handling

Videos & DVDs



Books

**WWW.MAURICEPROMARTIALARTS.COM**

Offical Distributors of "TOP TEN", "KOBRA" and "MAIN EVENT" Martial Art & Boxing Equipment Supplies

**WWW.BUDOINTERNATIONAL.COM**

Over 500 Videos & Dvds to Select from in 5 Different Languages

**Guinness World Records Greatest Champion Maurice Elmalem**

Special Discounts for Schools, Organizations, Distributors, Wholesalers Contact Toll Free at 1-866-574-0228