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**BUDO INTERNATIONAL
HALL OF FAME 2009**



**THE JAPANESE SWORD
AND ITS MANUFACTURING PROCESS**

Hanshi Bruce Juchnik **Kosho Ryu Kempo**

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Perfection in kata

*International Protocol of
Police Personal Defense*

RICHARD "HUK" PLANAS:
Ed Parker's Kenpo

Vital Points: High Voltage!

SPLASHING HANDS Kung Fu

Sifu James McNeil



The Splashing Hands is considered one of the faster and most powerful Kung Fu street fight system today, and it is named after the hand movements, similar to splashing water, creating a kind of speed and power achieved only by grand masters. A quick footwork combined with low and straight kicks and punches and elbows at dizzy speed, making extremely difficult the adversary's reply. Feet and hands move as if in flames, but only the enemy gets burnt.

Master James W. McNeil, who has been training in Taiwan for 41 years and is one of the 3 people in the world who knows the system nowadays, reveals its secrets in this DVD.



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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...

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EDITORIAL

THOUGHTS AND HAIKU

"UA man who has a beautiful soul always has beautiful things to say; but a man who says beautiful things does not necessarily have a beautiful soul".

Confucius

Over recent months I have been adding to my facebook page little thoughts that I share with my "friends". This group of small haikus sometimes, or of fast thoughts or tiny brevities other times, has formed a group in which I have found a strange correlation, an intertwined sense of ideas which have perhaps a different impact from my classic editorials.

Don Juan, Castaneda's Master, said that the first sentence of a poem is the essential one, because it contained the key to that emotion, that idea. I think that these little thoughts, more or less inspired, may be your liking, dear reader, that is why I have compiled them with no other intention than what led me to write them, to drive a wedge in the here and now, to look in a different way at those issues which move me most and which could move you too. I hope you like them.

The happiness and the joy of being a Warrior of Spirit lie in the flow with the Whole, taking part in your destiny. In that moment you become a beam of light which inspires others to follow that same path, in a mysterious way, devoid of intent.

When a Warrior is transmuted into a Shaman, he opens his eyes to other realities which he had always felt and which had led him, he sums up his reality, but now it all fits... we come to serve...

There are forces that surround us and coexist with our reality. Like all living beings, they seek to perpetuate and feed. The human being eats everything on this planet, mineral, vegetable and animal, but what eats him?

When the gods repeatedly warn to a human through the mouth of a Shaman, of a man of power, it means that the lines of fate are crossing and that the margin of maneuver becomes narrower in what we call fate. Only a qualitative leap in energy and consciousness of that human being transmuted into a Warrior may then change the events.

All Warriors bite the dust, all fall in the battle, all lose sight of reality... we may even become "tyrannical pinches". But when you have invested in the "bank" of the Spirit, there are always "funds" when you need them and with patience and skill,

you can retire to the winter quarters, recover your strength and return to the road, much stronger, but always more humble.

When Julius Caesar crossed the Rubicon, he knew that there was no turning back, "Alea Jacta Est". The die was cast!; when Cortes burned his ships, he left only one free way, only one possible direction. When a Warrior makes an invisible line on the ground, nobody can cross it, because his determination is not based on comfort.

The only war that counts is the fight we make against our own stupidity, our weakness and our blindness. Stupidity can be beaten by learning, weakness by discipline, blindness by light.

The power of the Warrior comes from his determination and his withdrawal. His determination is an achievement of his discipline, his withdrawal is a gift of the Spirit after years of training. Thus the Warriors of Spirit may lose battles, but they always win the wars.

"When making plans, not even a mistake; when performing them, not even a doubt" Sun Tsu. Something characteristic of a Warrior is his determination. Once he has decided something, he does it, because before doing it he had already given his life and he has nothing to lose. An average man (or a woman!), however, never knows what to decide, but when he does it he still doubts, because he believes he is eternal.

There are key days where the fates are truncated or saved, where the Magic happens, "coincidences" that change everything, "coincidences" that transform everything... The Magic is there, just around the corner; the great Magic is always within us.

Every side has its reverse... the reverse of helping someone you love when you know he needs it, is knowing that you are preventing him from growing on his own; sometimes it is a tough decision you need to know to take. Help someone who helps himself, help when the Spirit says you so.

The chains of the soul are hard to break; you push and push and suddenly, when it seemed it would never be possible, that the resistance would be eternal, the iron

yields and suddenly you understand that you have got yourself free... The moment is near, the spirit that goes before had already sniffed the change, my soul, exhausted after the day, yearns for it.

We only learn through the pain, but we don't always learn what we need to learn. If, after the worst is gone, there are yet remaining feelings of revenge, guilt, or shame, it means that the process has not been done according to its ultimate need. When the pain does not lead to understanding it is sterile, totally inappropriate and evil. Something must still be revised, the standards must be changed, the deceptions revealed...

The processes of transformation and change are the most important experiences of our lives and the ones that mark and reset the directions that our soul asks us to fulfill our highest fate. They never come through pleasure, but as a consequence of the pain, of the defeat.

The prison was opened and the bird flew away. How did the bird know that a new cycle had begun? It is always the emotion that indicates it, because it is at the center of everything...

The winter sun shines in my garden, the autumn colors denied by the high bamboos; there are not ices in the water yet...

The passion of desire and confusion is cheap, when you compare it with that other com-passion where you merge with the loved thing in one soul. Love also has degrees, it draws and distinguishes the one who loves and the loved one, but ultimately each one of us is reflected on it, in love with love itself. Because it doesn't belong to us... we belong to it.

In life we find "soul mates", who are those people with whom you will always have a creative relationship and even if you argue, you always meet them again. These are people who are with you and push you to grow, souls that recognize each other. There are also karmic mates, with whom in the encounter you compete for the energy; these come and go in your life, even if they have been a milestone in it, there is no continuity. A Warrior must be flawless with both.



Negative emotions can not be destroyed by an attack; they feed on attention and it is not worth suppressing or fighting them, as this makes them increase. The only way to defeat them is taking the food away and thus they will succumb to asphyxiation. To your mind! In the "Nothing" nothing survives, and then simply turn on a light... the darkness will disappear.

The logic has no heart, it is just one more description of the world. It has its place, but it can't govern on its own, mainly because its own mechanisms for interpreting reality limit its ability to embrace the mystery... they just want the mystery fit their "square".

Out of the thousands of people who will pass through your life, just a few will have the power and strength to illuminate your path, to make the best of you; take advantage of them, honor their friendship, appreciate your luck and try to deserve it. But when you have conquered your center, everything and every being will do this job, because you don't fight against your fate and everything flows in the same direction.

We must not let go the chances and the people that the Spirit offers you. Being near luminous beings opens the doors of our understanding and of the future, having dark beings around attracts darkness.

Doubt is a shaking of the spirit blur; the indecision shows that our real Being calls us in the right direction, while the worst part of us pulls us down. If we turn off the thought and disconnect from the body-pain and its negative emotions, we will immediately know what the right path is.

Raising the tone of vibration frequency is accompanied by a lengthening of the wavelength. The wisdom lies in the peace, not in the passion. Passion is an assertive phase of the hungry self, but the Self acts from the temper and quietness. The joy beyond the outburst, the deep love beyond the anxiety, that is the way!

The vibration frequency is the distinctive key of Being. One can have high or low energy, but he must understand that not everything is about quantity. My grandfather used to say: "I prefer much and good, than little and bad".

The human soul goes through developmental phases. The first one is characterized by self-destruction and the own and others' confusion. In them there is much physical, mental and spiritual pain. These stages are overcome with knowledge, discipline and effort. In the following ones the key is in the knowledge and service. The last stage is the lighting and remelting. All traditions have described these stages, we have all gone and passed through them, nobody is better than anyone, but not all vibrate in the same tone.

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KOSHO KEMPO



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Mitose and Koshu Kempo's lineage is behind most of the transformations of Kempo or Kajukenbo Kempo from the sixties in the U.S. and in consequence, later in the rest of the world...

KYUSHO



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Gock Ng Sing is the five movements of blockade that are realised especially in the training with the wooden dummy...

ED PARKER'S KENPO



p. 34

Kenpo is one of the most complex systems in which you don't only learn to throw punches and kicks, but also to study the movement.

KARATE KATA



p. 50

Los kata son la esencia misma del Karate. Su ejecución como competición deportiva o como práctica de perfeccionamiento técnico o interior, han hecho de esta forma de entrenamiento una parte esencial de la formación de un karateka.

Zusammenfassung Sommaire Sumario

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HALL OF FAME



p. 49

Mishima used to say that at his home "only the invisible was Japanese". The invisible is the real value of all things, that is why I always find it impossible to describe the strength, talent and emotions which emerge in this unique event in the world, which is always organized by Grand Master Sanchis under the patronage of this magazine, that is yours.

POLICE SELF DEFENSE



p. 58

José Luis Montes is a police with impeccable a professional trajectory, in a land in which many want to position themselves like references in the international market.

NIPONTO



p. 18

Our collaborator Salvador Herráiz takes us today into the amazing manufacturing process of a Japanese sword.

Summary Sumario Sommario

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Hanshi Bruce



Mitose and Kosho Kempo's lineage is behind most of the transformations of Kempo or Kajukenbo Kempo from the sixties in the U.S. and in consequence, later in the rest of the world. The fast movements beyond the literatures of classic Karate opened a way of working which inspired many practitioners in the way of working personal defense over the last century and certainly in the present.

Master Juchnik, who we bring today to these pages, is one of the most prominent advocates of this way of intelligent work and certainly one of those who are transferring to this new millennium the keys of this art, through a continuous renewal of its way of working.

His conception of the work is surprising for the ability to integrate concepts from other styles. This integration goes beyond the idea of the technique to become a practical way to integrate principles that have proved to be successful. Seeing him work it can be perceived an aftertaste of Aikido, and of

Kosho

Text: Hanshi Bruce Juchnik & Megan Koneval
Fotos: © Alfredo Tucci

Juchnik

Grand Masters



Jiu Jitsu, of course, all that combined with the natural idea of an smooth movement of checks and counters which destroy targets the adversary's weapons, instead of just reducing his attacks. This overwhelming way of working has got him the recognition from many teachers and amateurs who even out of the Kempo field have valued his discoveries and the global good sense of his work. Hanshi Juchnik has made his first DVD with Budo International, a unique opportunity to come into contact with a Master who has a lot to offer, all that with the mark of quality and category we like to offer you this publishing company.



Ryu Kempo





Hanshi Bruce

Kosho Ryu Kempo: The Art of Study

Kosho Ryu Kempo is a simple yet complex art. It is simple in that the laws that govern the movement come from nature, not from man. The only influence man has on this art is the terms they use to describe the natural laws that govern movement and motion.

Kosho Ryu Kempo is one of the root arts in the Kempo world. Most of the Kempo/Kenpo arts in North America, Europe and South America came from the roots of Kosho Shorei Ryu Kempo and the James Mitose lineage, with few exceptions. If you look at the various splinter groups in the Kempo/Kenpo family they are virtually unrecognizable. Today saying that you do "Kempo/Kenpo" is akin to saying you study Karate. There is no mark that runs through the arts as a whole. Even in my art of Kosho Ryu Kempo there are splinter groups that use the same name. We all claim the same lineage and use the same or similar terms to describe what the art is about and how to apply it. If you look past the words and the patches on the Gi's, the average man would not see them as the same art at all. In fact, they are not. Many others have taken the words I began using to try to teach and explain the art to students and completely misused them. They will talk about centers and its importance and then demonstrate the complete opposite with their movement. The beautiful art of Kosho Ryu has been plagued with controversy since it arrived on the mainland. When I speak of "Mitose", my teacher in Kosho Ryu Kempo, I am referring to James Masayoshi Mitose, not one of his children (James Mitose fathered nine children in his lifetime.)

Kosho's beauty is in its simplicity and never ending learning opportunity. If you speak about Kosho Ryu Kempo, it is made up of concepts and principles that are true regardless of the situation. Many other Kosho or Kempo groups will use the same terms and then demonstrate their complete lack of understanding. They should not be faulted for this since it is a learning process and it is easier said than done. In the study of Kosho Ryu, it is common to begin using the terms as a constant reminder of what your motion should be before you can actually have your body do it without conscious thought.

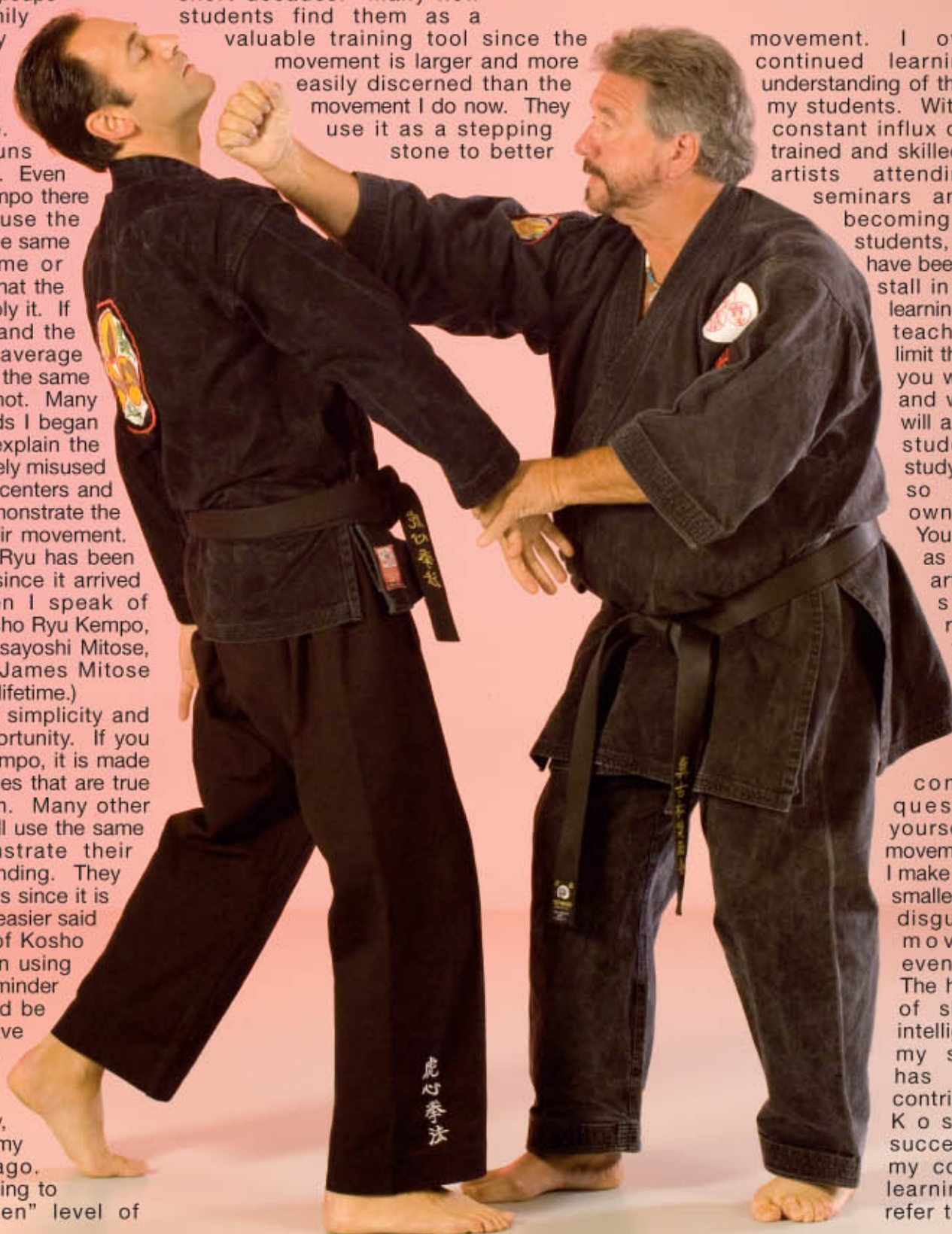
Kosho is a study. It is intended to grow day by day, person by person. Look at my videos from 20+ years ago. They are almost embarrassing to me in their "kindergarten" level of

application. But I love them because it represents how far the study has come over a few short decades. Many new students find them as a valuable training tool since the movement is larger and more easily discerned than the movement I do now. They use it as a stepping stone to better

movement. I owe my continued learning and understanding of the arts to my students. Without the constant influx of highly trained and skilled martial artists attending my seminars and then becoming my students, it would have been easy to stall in my own learning. If as a teacher you limit the people you will teach and what you will allow your students to study, you do so at your own risk. Your survival as a martial artist and student requires that you continue your own study and are constantly questioning yourself and movement. Can I make this even smaller? Can I disguise the movement even more? The high level of skill and intelligence of my students has really contributed to Kosho's success and my continued learning. We refer to Kosho



Kosho



Juchnik

Grand Masters



4

5

6



Ryu Kempo

Ryu Kempo as a study, not an art.

A practitioner can no longer see an art style, decide that they would like to study it, and find a local school. The wise practitioner knows he has to research his martial arts school as if he were choosing an institute of Higher Education. For instance, it no longer means anything to hold rank in Kosho Ryu, regardless of the degree. Now it really matters who gave you your rank. Who did you study under? Like colleges, not all are the same. Not all have the same level of knowledge and not all have the same level of respect in the community. If you want to know how well you teach or if you truly understand the principles and concepts of the art, look at your students!

You can watch very good Karate movement and admire its form, its structure and envision its application. There should be more to it than that. Martial arts are a combative art. It is not a "re-enactment" it is not intended to have a pose struck and admired by all. It is intended to be combative, to work, and to use the least amount of a practitioner's resources. It is the economy of movement, motion, space and least amount of harm to the practitioner.

Practitioner's of all levels forget the most important thing in the martial arts is that there is an opponent that intends you harm and is not going to be cooperative in your efforts to escape, evade, or launch a counter attack.

It is imperative in the study of Kosho Ryu Kempo that you have a good solid foundation in the basic physical movements in the martial arts (stances, strikes, kicks, parry's, throws, locks etc). But the most important aspect of the art is to be "true". What does it mean to be true? Your movement or motion must be appropriate for the situation you are in. It must take into consideration the opponents' distance. Your timing must be correct. You must have the correct outcome in mind. Many times when people

have trouble making their "technique" work, it is because their movements are out of sync for what they are trying to accomplish. Either they have delayed or retarded their forward movement because their weight was incorrect or they over moved in preparing to launch their attack. This will manifest itself in the general term of "being late". Many items go into making you "late". There is no simple answer that will fit

every situation, just the concept.

Your movement was not true. You may have chosen a particular technique to defend and counter an opponent that launched a right lunge punch from a distance of 3 feet away. Everything may have worked out fine for you....except you over "cocked" your right hand, thus overweighting your right foot, and creating an additional foot of distance to make up. You are

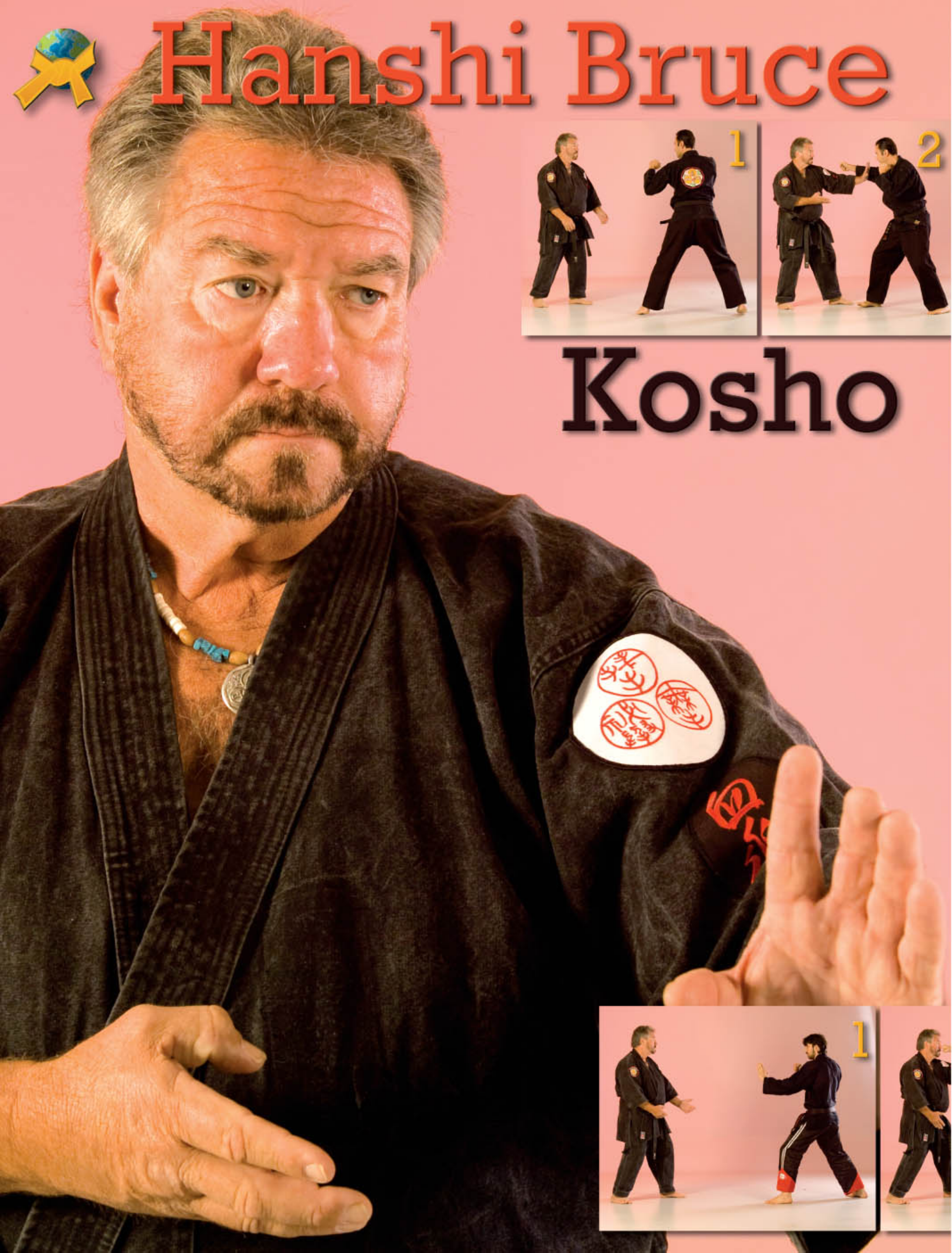




Hanshi Bruce



Kosho



Juchnik

Grand Masters



Ryu Kempo

going to be "late". Your movement did not account for you over chambering and therefore wasn't true.

The possibilities are endless when critiquing your movement and determining why it is not successful. It takes a very strong student to be willing to self evaluate and critique what they are doing over and over again. It also makes for my favorite kind of student. Here is someone I can teach. They are actively involved in the process and know when it is wrong. They aren't lying to themselves about the likely outcome of a movement and they are willing to change their comfort level to achieve a better outcome. This is the definition of study.

If you look at the pictures in this article, you will find some stances and movement that are likely very familiar to you. You will also see some stances and movements that look odd when compared to the predecessor. It is the goal in Kosho Ryu to minimize movement and motion. Every large movement gives your opponent more visual stimuli to engage their parasympathetic nervous system. It will give him cues that you may not intend to your intended movement, direction and speed. Even worse than giving your opponent a road map to defeat you, your grossly large movement creates more "gaps" for him to capitalize on your weightlessness, and allows him to land an even more devastating blow. If you ever

"The wise practitioner knows he has to research his martial arts school as if he were choosing an institute of Higher Education"

have seen a boxing match where the opponent looks like he was barely tapped, and dropped like a ton of bricks...he was likely weightless when the strike happened and the "gap" he gave his opponent was like time standing still for him.

The goal in Kosho Ryu is to ensure that you escape an attack, counter the movement, and have multiple options at your disposal. The better the Kosho practitioner, the smaller and more refined his movement. This results in smaller gaps and the least amount of time he spends weightless during an encounter.

It is true that you will have students of varying level of experience, expertise and overall athletic ability. But your very best should be very good. It is fabulous to have a Great Grand Master able to demonstrate his art to a crowd. But if he is unable to teach to some level of competency, he is of no value. He is not a master.

The overall lesson for a student seeking to further his/her study is to get out and train with other organizations. Do not limit yourself to just one art style and one "click". I encourage all my students to get out and train with anyone they find to be of value. Finding good martial arts is not that difficult. Finding good teachers of the arts is difficult. Many are very good "Show Ponies" and will not benefit you as a student if you are unable to apply the concepts they are trying to teach you to your own movement.

In short, research your teachers. Ensure they are able to actually teach what they do. Your goal is to have them teach it to you, or at the very least give you some ways to practice the concept in any situation. Just a hint, it will not be another technique. It will be a concept or group of concepts that can be applied to almost everything. That is someone to study from.





"Gock Ng Sing"



Gock Ng Sing are the five movements of blockade that are realised especially in the training of the wood doll, from these combinations the Pantazi Teacher enters itself in the effects combined of the actions on key points and their effects in this new article in which once again it shares with us his knowledge and reflections on a matter that is without a doubt rich material of study

Evan Pantazi



Text: Evan Pantazi
Photos: © Alfredo Tucci



for which we practiced defense arts and attacks whichever it is its origin style or nomenclature. This text presents/displays as it is a habitual in him a new DVD in which it explains of very visual form the application of these groups of combinations in but varied situations and scenes. A spectacular work!



"Gock Ng Sing"

Gock Ng Sing

Many times the new onlooker or student of Kyusho only sees the superficial or presented technique and not the deeper impact it will make in any art they currently work with. They see the point manipulation and the results of course, but rarely see the infinite possibilities with in their own applications.

Many people do not get past their initial exposure as they can only see what is presented and may not be able to equate it to their personal style. A judo man as example seeing a kick to SP-11 and how it dysfunctions the opponents leg, may not see that the same target as a way to stop their opponents throw, escape their hold or unbalance them. Conversely a Wing Chun/Tsun proponent may not see how a submission technique at the SI-18 under the cheekbone could be a powerful target for their most prominent vertical fist, finger jab or even elbow.

The longer the individual works with Kyusho the more they will not only see the presented targeting of a set application they are working with or presented, but also many other points that will also be available. This is a big advancement for them and adds exponentially to their possibilities and depth. Instead of now just kicking to the leg, they have the challenge of hitting accurately on the leg, but more over other target possibilities. Instead of just using physical contortion, positioning or manipulation to escape a particular hold, they see many vulnerable and dysfunctional targets to also apply as the situation deems.

But beyond this advancement, is even more depth to be found as more depth is seen, understood and applied. For a training student it adds interest, intrigue and a self perpetuating and unfolding puzzle. The more targets they learn the more possibility opens up to them, yielding a self satisfaction at their ability to see, enact and accomplish with a greater self esteem or confidence. They are not locked into the exact movement to an exact location, but rather that the exact move can be used, but to a

"The longer the individual works with Kyusho the more they will not only see the presented targeting of a set application they are working with or presented, but also many other points that will also be available"

myriad of other nearby targets. They benefit from this as many times in motion the opponent's position, size or skills will not allow a strictly set technique, it must be fluid and adaptable, this is what adds true confidence and empowerment. They cannot wait to get to class to try their techniques and see how they can adapt to it and adapt it for the situation.

For the Instructor it increases retention of long time students that have mastered the set techniques and may be getting bored with them. Being able to show the vast possibilities of the students physical prowess in conjunction with an increased mental awareness, strategical benefit and increasing their personal ability to become so much more effective and even creative within the bounds of the particular curriculum. It empowers the student, which keeps them training and working in a manner that even the instructor may see new possibilities in their own technique. Empowering people in turn can only empower the instructor with the deeper respect and loyalty of the student they helped empower.

But it goes even deeper and becomes even more profound if we can take one technique or method, add the variety of targets and increased possibilities, but also add new dimensions or dynamics to it. As example, we take one set movement, technique or method, we add the Kyusho Points, we then add the other possible targets that will work for that technique, but then we take that set technique and explore it's multi-functional qualities.

To explain this more clearly we will take a small pattern of arm movement that involves 5 actions (so called Gock Ng Sing... Chinese), from a set form of a set style. This pattern is derived from a larger body of actions that comprise a component of a larger collection of components that complete a full style. But by using the action first in conventional (non Kyusho Point) use and only illustrate the action, we will see the layer most Martial Arts instruction achieve. Further exploration will then uncover deeper and vaster levels of possibility with the Kyusho targets. Then we can add a variety of other possible multiple targets, then add the dynamics of various attack scenarios working solely with this action and targets then adding multiple style use, we can show you just a small glimpse of possibility far beyond the general appearance that Kyusho will reveal for you.

This action can start as an exercise by itself to develop the muscle reactions and conditioning. Next we can perform it with a partner as an arm conditioning drill using each motion as a striking action to the training partners similar arm motion. Taking the same set action we can go through it with our partner with constant contact and pressure to help the students arm strength, balance or sense of it, stance, adhesion to the opponents movement and sensitivity to their balance and motion. All of this adds depth but still only superficial, by then adding it as defense or offense adds even more.





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"Gock Ng Sing"

Single arm attack

Working this to the inside of a single punching, pushing or attempt to grab (already 3 dynamics), we can initiate the Gock Ng Sing action with a Kyusho strike to the forearm. The targets can be numerous to the L-8, L-7, L-6 or L-5 with a horizontal or _ turn hand position. For a vertical hand position we can target the P-7 or the P-6... each can dysfunction and or paralyze the opponent's entire arm.

(Dibujo 1)

Following with the next move to available targets on the head or neck that actually present themselves as a reflex nerve action from the Kyusho attack on the arm. Not only that, but as the head turns away to present the targets mentioned, they also cause the muscles and nerves to stretch and increase accessibility to them, making them more sensitive and effective. Available targets that will present themselves are; Mental Nerve, ST-5, TW-17, TW-23, ST-9, LI-18, GB-20 and others.

(Dibujo 2)

The third movement could then attack several body targets that again present themselves as well as stretch the torso so as to weaken and or expose the nerves more. The nerves most likely to be exposed for the third hand attack are; K-27, ST-15, LV-14, GB-24, SP-21, Lv-13, GB-26 and several others.

(Dibujo 3)

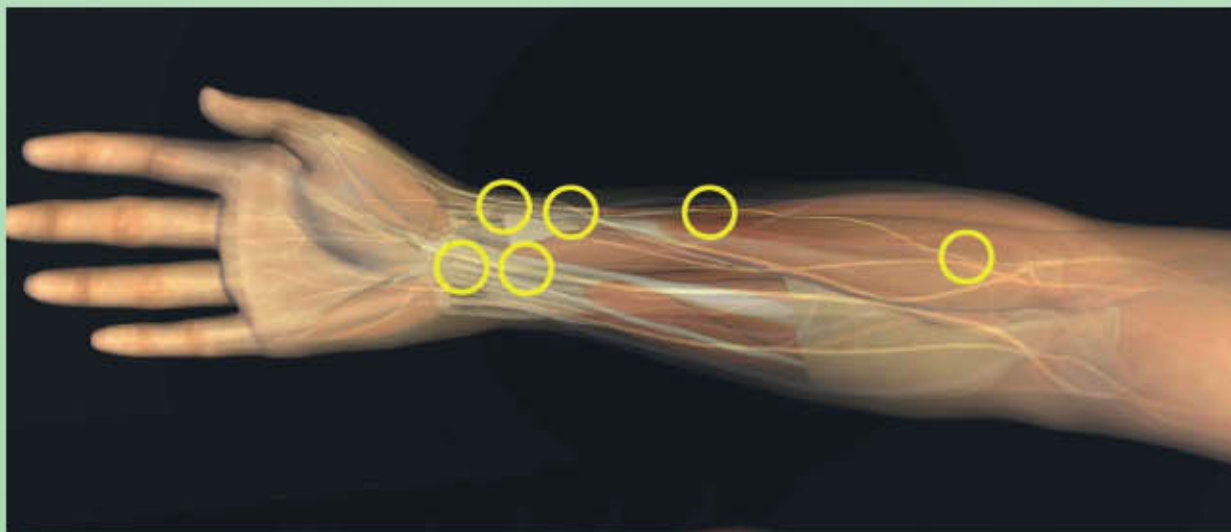
The forth can travel back up to now more exposed head or neck points, or possibly apply a Guillotine (front Headlock) or choke. The choke even will be enhanced by the head and or neck points as well. This occurs due to the dysfunctional reflexive reactions the body incurs when the nerves are accessed and properly facilitated.

The finishing and seemingly non martial action of the full hand and wrist rotation of 360 degrees can even have devastating possibility when Kyusho targets and in depth study are enacted. One such action from the Guillotine would be to grab the Mental Nerve point on the side of the opponents chin to weaken the entire body, but especially the neck muscles. By rotating the hand in the exact action depicted in this exercise, you can pull their chin out and upward as your hand rotates which also in turn twists the neck so that your hand and forearm rotate over the head to rest on the neck with a rapid jerking action to press into the neck vertebrae (Caution as this can cause severe physical damage).

This is of course very difficult to envision from the written word alone, luckily a supportive DVD has been produced with all of these actions, scenarios as well as several more possibilities with the neurological reactions the recipient undergoes. These are ever deepening and adaptive for multitudes of attack possibilities including but not limited to:

- Multiple arm attacks (inside and outside)
- Kicking Attack
- Shooting or tackling attacks (from both sides) for even more dynamics.
- Even Tuite (Joint Manipulations)

An even more exponentially vast base of infinite application can open by using separate parts in different orders and combi-



nations... as mentioned you can never reach the end of possibility. So vast that you could make a complete style of Martial Art from these 5 simple moves via the incredible body of knowledge called Kyusho.

This manner of dissecting and integrating ideas into your style can be so empowering, fascinating and challenging. It will never be completed and will be open to more investigation, possibility and intrigue for the rest of your life. So try not to only see what is presented in this article or the accompanying video, but rather see it as an illustration of the various ways to unlock more potential in your style with Kyusho.

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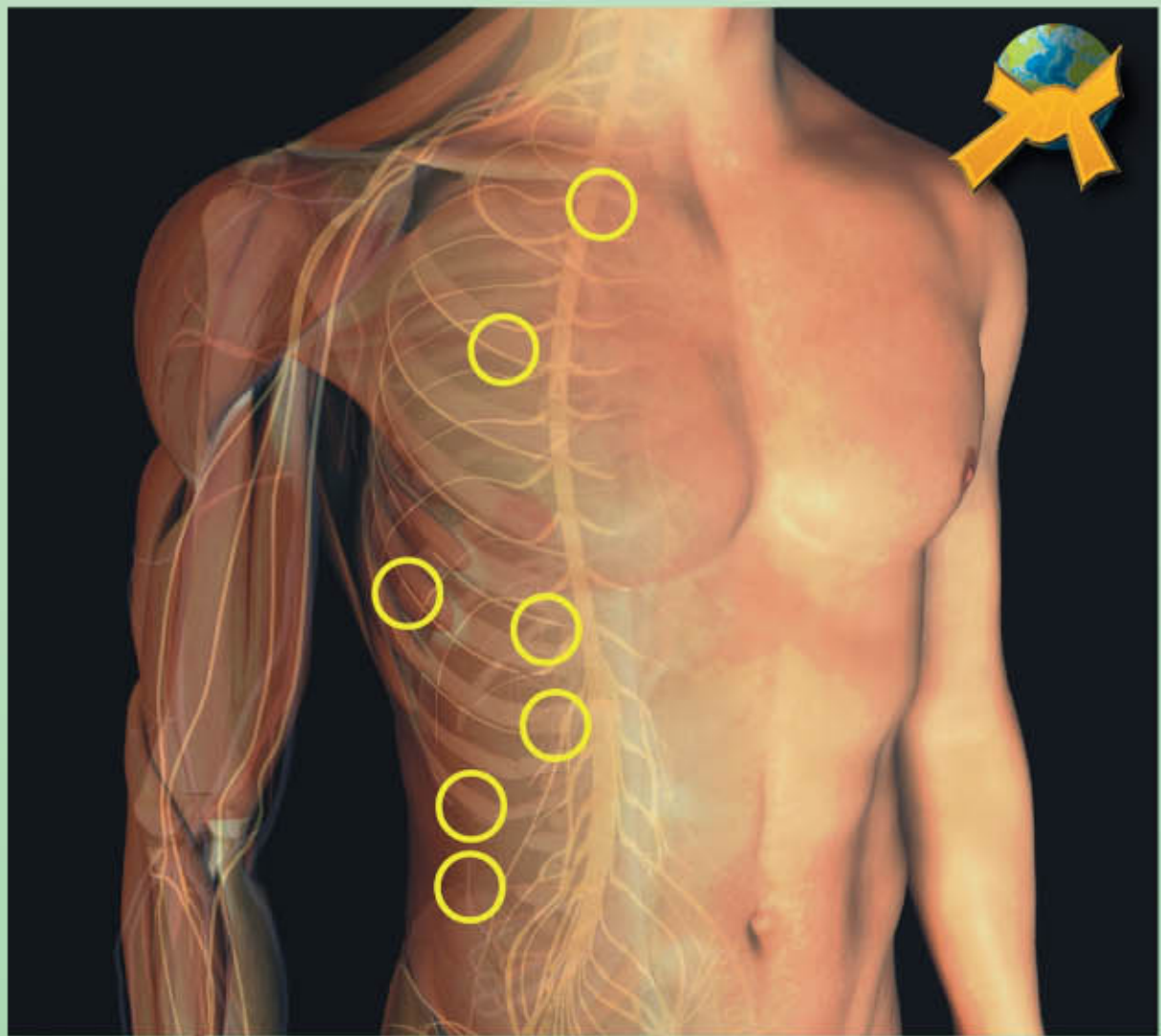
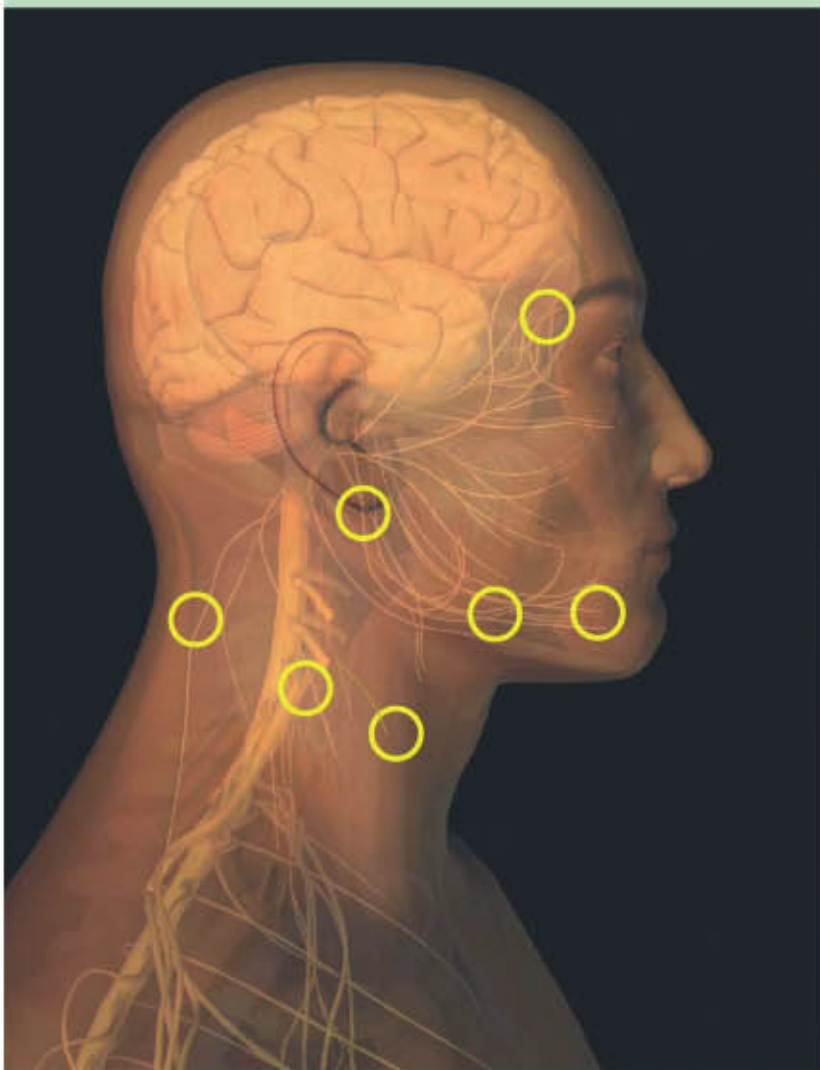


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Japanese Sword and its manufacturing process

Text: Salvador Herráiz. 7th Dan Karate, Tokio, 2009

The manufacturing process of a true Japanese sword is a world apart, made through previous purification rites and ceremonies designed to get the protection of the Gods, so that they guide the subsequent actions of the sword. A symbol of the culture, tradition and art of Japan, the Japanese sword has a manufacturing process linked to physical and spiritual aspects. A Japanese sword is perhaps the most precious object of any family which owns it, and its succession to the heirs takes place in a ceremonial act of great solemnity. Our collaborator Salvador Herráiz takes us today into the amazing manufacturing process of such a treasure.

The purely physical manufacturing process is extremely laborious. It starts with the mixture of shaving of steel and other metals that start to stick together by hitting with a hammer on the anvil, with the help of a coal-assisted oven which will keep the metal red-hot to make it malleable to the beating which will shape it. The initial block of shaving will be extended as a result of the beating, and it will be then folded on itself with the anvil and the hammer (always red-hot), repeating the process up to fifteen times. This makes the blade to be composed of more than 30,000 extremely thin layers which overlap. When the blade has already its final shape, it is protected by ceramics called yabika tuchi, which protect more or less its different parts. Once again, the metal becomes red-hot and is put into water, which tempers the steel (Yakiire). The part which will later become the cutting area has been deliberately left unprotected by the ceramic clays, so its temper and toughness are higher in that area. The way in which the clays were extended in the cutting area will leave a drawing which is called hamon or temper marks. These marks with shapes depended on the period of manufacture, generally calling suguha to the straight marks and midareba to the famous irregular ones.

TEMPER MARKS (HAMMON)

Toranba	- Edo Period	- Centuries XVII-XIX
Kengata Choji	- EdoPeriod	- Centuries XVII-XIX
Sudareba	- Momoyama Period	- Centuries XIV-XVI
Kanehusa Midare	- Muromachi Period	- Centuries XIV-XVI
Sanbonsugi	- Muromachi Period	- Centuries XVII-XIX
Notare	- Nambokucho Period	- Centuries XIV
Gunome	- Kamakura Period	- Centuries XII-XIV
Obusa Choji	- Kamakura Period	- Centuries XII-XIV
Ko Choji (Suguha)	- Heian Period	- Centuries X-XI

The cutting area, called ha, will be formed by a grain structure visible to the naked eye, called nie. The back of the sword (ji) will be instead formed by a grain structure visible only under the microscope and called nioi. In this respect there are also many variants, depending on the period of manufacture, etc... Some of these variants are the kinsugi (nie with very thin lines on the edge) and the yubashiri (nie bands agglomerated in specific areas).

The process of tempering the steel is extremely important and will produce a relatively soft core called shingane, surrounded by a tough skin called kawagane. In this way, the endurance



of the sword to be broken is much greater because of its relative flexibility.

Regarding the tip of the sword, there are also differences depending on the tempering marks and in some cases even on the greater or smaller enlargement of this part of the blade. Always depending on the manufacturing periods, the artisans, the schools, etc...

In the part of the blade which will be inside the hilt, the craftsman engraves inscriptions called mei, which are considered by some people as the craftsman's signature next to which other marks, very thin and parallel lines (yasumine) symbolize the devastating capacity of the sword. But on the other hand, some experts in the field say that in fact these marks (mei) mean that these swords were made between 1941 and 1945 for military use, being illegal in Japan due to their poor quality and the confusion they can generate. In fact, if you attempt to enter the country with one of those swords, it will be immediately confiscated. The Japanese authorities do not consider these low-quality swords as an ancient item, since they are not even 100 years old. The Japanese Government does not accept these specific swords because they were not manufactured with the adequate and true material or traditional process.

These swords must have a registration card in Japan without which you can't buy, sell

or transport them. The penalties for failure can include prison.

Tatara, looking for the Raw Material

Tatara (actually tatarabuki) is the traditional process that is performed to obtain tamahagane, the ideal and essential material for the process of making a Japanese sword. Traditionally, it is in the region of Oku Izumo where the steel came from until 1925. Then, the large number of swords needed significantly reduced their quality, and in 1933 this way of getting the material was used again.





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The material for the Tatar process is taken in winter, when humidity levels are lower, as this is very detrimental for that process.

After the war, the Nihon Bijutsu Token Hozon Kyokai was founded, to preserve the correct manufacturing practice of the true Japanese sword. Everything worked right again and the Tatar was distributed by the organization to the Japanese craftsmen who made swords.

In 1975, Tokutaro Kimura, from the Society for the Protection of New Swords, did a great work for the restoration of the Tatar process (Nittoho Tatar) and in 1977, the Minister Toshiki Kaifu designated the Tatar as a National Treasure and therefore a process to preserve and support. That same year Yoshisho Abe and Kanji Kumura, two Tatar Nittoho workers, were appointed as the leaders, and the forge of the Tatar was remade, which had been cancelled after the end of World War II in 1945.

In 1986 Akira Kihara was the highest leader, and since 2002 it was Katsuhiko Watanabe. Until the last years of the twentieth century, over 100 operations of Tatar were done.

Once the blade has been manufactured as it is necessary,

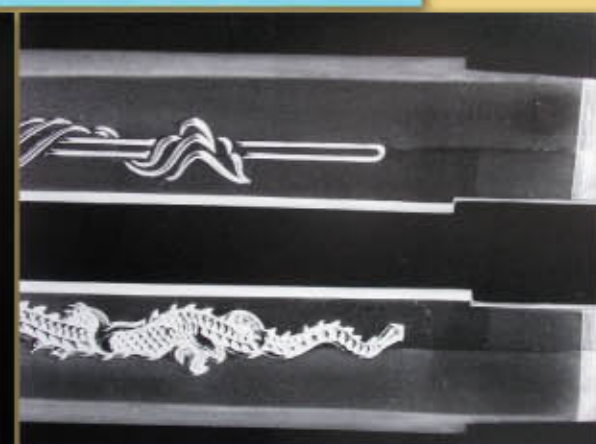
another important step for its effectiveness is the sharpening. This process is done in several stages with the help of stones of different hardness, and of course with water. Several different kinds of sharpening must be done, starting with hard stones.

The sharpening of the blade is done in several processes that may take the craftsman several days of work. The first set of sharpening processes is called shitaiji togi, where the sword is made slide on the different sharpening stones that make up the process. In a later phase called shiage toji, the sword will be still and there will be different substances that will be applied with papers and with the craftsman's fingers, to get ready the thin edges of the blade.

In the first process, the shitaiji togi, several abrasive stones of different hardness and grain are used. The preparation of the sharpening starts with the sandstone called arato, on which the flat and wide part of the blade will slide, perpendicular to the stone. After them the binsui stone will be used with a slight slip angle, in order to remove the marks left by the previous process. In that moment the same will be done with another stone, kaisei, on which the sliding



Detail of the denominated mark Hamon. Down: Kogat pin that accompanies some models by sword, details of the craftsman in the part of the hidden leaf inside the handle and taxed decorative of some models of short sword (Wakizashi).





will be done with a wider inclination angle. The next stone used, nagura, can be of two types, used successively, chu nagura and koma nagura. The angle of inclination increases with respect to the initial position of the blade. The first of these stones can be natural or artificial, but the latter must in any case be a natural stone.



Left column.: Fold of the material one on itself, and protection of the leaf whereupon producira the mark of the Hamon during the later process of temper.

Up right.: Phases from the material shaving agglutination, the fold on itself several times with anvil and hammer (and attended by the furnace) to giving the general form of the leaf.



The stones gradually increase the fineness of the grain. The last stone of this first phase is the uchigumori, a natural stone of two types, uchigumori ha to and uchigumori ji to. The first of these stones will leave uncovered the hamon of the blade. The latter will only be used in the area of the true edge of the sword and its immediate areas of the sides.

The second major phase of the sword sharpening, called shiage toji, is made with finer abrasive materials, which are brushed with the sword between the craftsman's fingers and a thin paper. This second phase shall not be applied to the

point of the sword, which will be treated separately at the end. Also here the process is done in several successive steps with different abrasive materials.

First it is done with hayuza stone and with a lacquer called urushi. The paper used is porous Japanese paper (yoshino gami) and also a lubricant paste called tojiru is used to make friction easier. After this step another one takes place, called jizuja, in which the abrasive substance, of a color between yellow and orange, gets the blade slightly darker. Nugui, the next step, is done with an ointment made with iron oxide and vegetable oil, which is



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rubbed on the blade with cotton. A yellowish red color appears after which a very thin layer of kanahada will be applied, a very fine powder in clove oil. All this big second sharpening phase makes you clearly see the hamon area, and nie and nioi structures, explained earlier. Finally a small polishing (hadori) is done, very laborious and which can take several days, because it is necessary to follow every millimeter of the lines and the drawings of the hamon. It is therefore a polished exclusively for that area, hamon. In the third and last major phase, the craftsman must complete the point of the sword (boshi), on which the other steps have not been applied in the second phase. This process applied to the point is called kissaki no narume, and in it the line of the final edge curvature (yokota) is marked and polished with a spatula. Finally on the blade of the sword, after being cleaned, a lubricant dust called ibota is applied. We can say that the blade is finished.

The manufacture of the sheath is also important and as such there is an established process. The scabbard must be made with Japanese magnolia wood, since it is said that any other material can scratch the blade or cause oxidation. This type of wood is also ideal for its regular grain and ease of shaping, with brushes and chisels. A dry environment is ideal for the preservation of wood covers for steel weapons. Of course the humidity and temperature changes can affect the wood differently.

The manufacturing process of the sheath begins by cutting the piece of wood (kidori), and then breaking it into two along the wood (nakadoshi) and start the brushing of the outside part of what will be the sheath (mentori), which also includes the hilt, because the preservation of the sword is made with the blade separated from the hilt. So a sheath is also prepared, separately, for the part of the blade which will go inside of the handle. At this point of the process (kezuri aware) and using the steel blade as a template and pattern, the internal whole where the sword will be fitted will be made. Half of the volume of the blade will be dug in each part of the wood (kaki ire) with a knife specially designed for it and called yoko gaki. Then both sides will be stuck to form what will be the scabbard or sheath.

This union (norizuke) will take place with rice glue called sokui, which will be distributed over the surface with a bamboo spatula. A few drops of water will make the paste become glue and some strings will bind and keep the union of the two wood parts until the glue dries. Later the work will continue on the outside, polishing and giving final shape to the sheath, in a brushing process called arakezuri which has several different

designs on the shape of the section. Nakakezuri is the finest sanding, which is applied later. The next step is to drill in the part of the blade which will be inserted into the hilt. The process is called mekugi ana ake. The sheath has already its final shape (shiagekezuri), so now it just has to be covered with a protective wrap, while waiting to be sent to its owner. This paper, nishi no uchi, is a strong paper used as oil paper and also for the manufacture of Japanese umbrellas.

Sometimes, on the part which is closest to the hilt, at one side of the blade, religious decorative designs are done, called horimono. These drawings could represent the turtle and the crane, symbols of longevity, and also Buddha or words in Sanskrit. These drawings often covered almost the same area as a thick groove about 5 mm wide and slightly less deep, which increases the efficiency in case of a deep thrust in a body.

For the blade to be used to integrate the whole sword, there are other parts that should be mentioned. There is, for example, a small but important piece, which is placed in what will be the union of the outside of the blade and the hilt. It is called habaki and its manufacture begins with the proper metal cutting, a process called jiganedori and after which it will be forged (hizukuri) leaving half of the piece thinner than the other half, facilitating the bending and placement around the blade (process called ouimage and toshin aware) and making it more suitable. It is also important the placement of another even smaller piece, the machigane, on the inside of the habaki, right in the area where there will be the edge of the blade of the sword. After sanding the habaki piece, a process called yasurigake, it will be decorated (kisegare aware) and the piece will be also ready to be part of the complicated process of a Japanese sword.

Another key and very beautiful piece is the knuckle bow. The knuckle bow of the sword, called tsuba, is exploited by craftsmen to engrave on it pictures which often show mountains, the sea, plants, the moon, etc..., becoming true works of art. Their shape, usually round, sometimes vary in the content, again depending on periods and craftsmen. Thus, it is sometimes solid, sometimes hollow, etc... In the cases where the sword has a kozuka (a small, thin knife) or a kogai (a large hair pin), the tsuba will have some holes to facilitate the exit of these supplements, without the need of the sword to be drawn.

The cleaning process of a Japanese sword also has a number of steps to follow. The cleaning of the blade is essential for the proper conservation of it, not allowing it to rust. In the process, applied to the blade without the hilt, tsuba

ni habaki, traditional tools are used such as mekugi nuki, with which a cleanser powder is spread (uchiko), which will be removed by sliding the blade on a Japanese handmade paper, called yoshino gami.

The tradition of using this paper led later to do so with a small cotton or silk. Another high-quality Japanese paper is used to remove the old kept by the sword from a prior treatment. This paper is called nugu gami, and must be washed and dried before reuse. The blade will be then smeared (abura) with a preventive oil (choji) using another paper called abura nuguishi.

As for the cleaning of the blade, the sword which was not used was dismantled, separating the hilt and the blade, and using another of magnolia wood as a spare piece, which was sometimes placed on a support (katana kake). The position which should have the sword on the warrior's waist is the correct position to be put on the stand, that is the edge downward for the tachis (curve upward) and the edge upward for the katanas (curve downward). The same must be done if the whole sword or the separate blade are exposed. It is very common, due to ignorance, to see in some gyms, movies or on TV swords showed incorrectly.

Although it is probably very different from the philosophy of the sword, the art and its practitioners, also the ninja world based much of its importance in the sword, this time called ninjato. In the case of ninjato, which by the way is straight, the ninja could use it (in addition to its own uses as a sharp and cutting weapon), for many other applications including the reflection of the sun on the blade to make signals or use it as a mirror, and even to cause a fire by concentrating the sunlight. Regarding the knuckle bow (tsuba) in this case it could be used to dig holes in the ground, for anchoring in climbing or separated from the sword to be thrown as a shuriken. The sageo or rope can be clearly used for any purpose that a rope has, including immobilizing, choking, applying tourniquets, etc... But perhaps the part which have more uses in the ninjato is its sheath (saya). This part could be used as a tube to breathe under the water, as a blowgun to throw darts, usually soaked in poison, to listen through cracks in walls, etc...



Up Left : Four exhibited models of Tsuba of the numerous ones in the Museum of Japanese Sword of Tokyo.

Right: Details different from an old military Tachi.

Left: Careful filed of the Tsuba

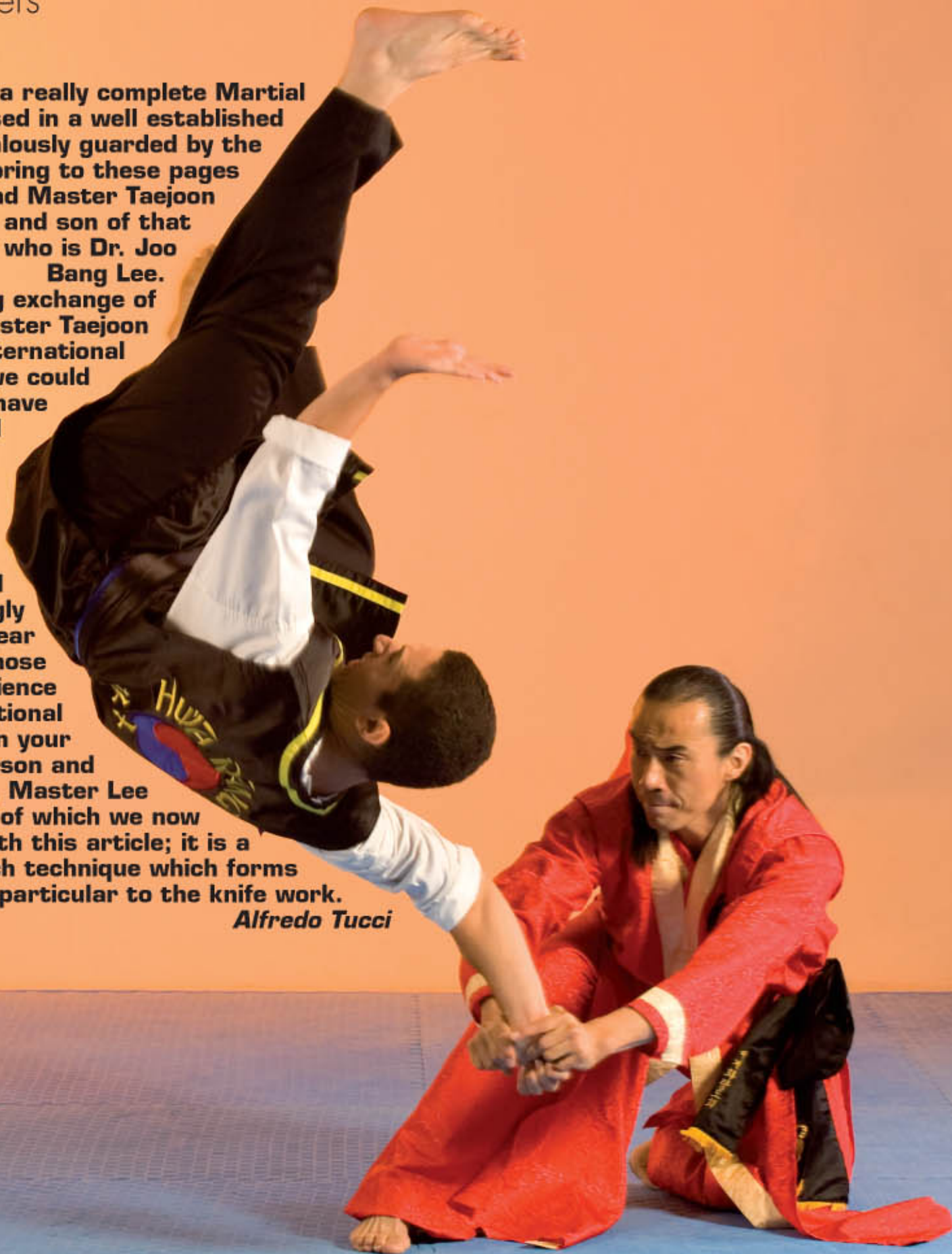
“Another key and very beautiful piece is the knuckle bow. The knuckle bow of the sword, called tsuba, is exploited by craftsmen to engrave on it pictures which often show mountains, the sea, plants, the moon, etc..., becoming true works of art.”



Hwa Rang Do® is a really complete Martial Art, strongly based in a well established tradition which was jealously guarded by the Lee family. Today we bring to these pages and to our cover Grand Master Taejoon Lee, heir to the style and son of that great man and Master who is Dr. Joo Bang Lee.

After a long exchange of correspondence, Master Taejoon Lee finally visited the International Budo studios and we could meet him in person. I have nothing but praise and good words for this sensitive, intense and committed man, for his extensive martial knowledge and his way of being in the world. I must therefore strongly recommend all of you, dear readers, especially those linked for your experience and to Korean traditional arts, to deepen in your knowledge of this person and his work. To do this, Master Lee has prepared 3 DVDs, of which we now present the first one with this article; it is a work focused on the rich technique which forms this style and in particular to the knife work.

Alfredo Tucci



Taejoon Lee Hwa Rang Do®





www.hwarangdo.com

**Hwa Rang Do® - Maximize
your human potential as a
Hwarang warrior**

Hwa Rang Do® (which means: The Path of Flowering Maturity) is a system of traditional Korean martial arts which, as a style, program and structure, was founded in the 60's by Dr. Joo Bang Lee (Do Joo Nim - Owner of the Way), who is currently the President of the World Hwa Rang Do® Association - WHRDA (www. hwarangdo.com) and holds the 10th Dan, the highest rank achieved by a single person in every generation.

As an organization and system of martial arts, Hwa Rang Do® is unique and interesting in many ways. On one hand, it is one of the oldest martial arts organizations in Korea, even older than Hapkido and Tae Kwon Do, and it is the only martial art in the world whose name has been registered and whose entire program is copyrighted up to the 7th Dan.

Supreme Grandmaster, Dr. Joo Bang Lee, taking into account the complex nature of human politics, wanted to preserve and protect the Hwa Rang Do® for the benefit of future generations. As a result of these measures, the integrity and identity of Hwa Rang Do® has been preserved over the past 50 years and the system has evolved as a comprehensive system of martial arts, which still maintains the highest standards of quality for those who practice and teach it. No one can teach Hwa Rang Do® without having an official permission from the WHRDA.

Besides being comprehensive, the Hwa Rang Do® is also unique as a traditional martial art, thanks to its incredible ability to evolve as a system by adapting its vast program of 4000 techniques to modern situations, such as military combats, law enforcement, sports competitions, fitness, self defense, as well as the field of general health and personal development.

The comprehensiveness of Hwa Rang Do® also refers to its benefits beyond physical fitness. Supreme Grand Master Joo Bang Lee and his son, Grandmaster Taejoon Lee, often have to answer the question "What is the main objective of Hwa Rang Do®?".

The answer never refers to its physical application (either "blows", "submissions", "ground fight", "joint manipulation", "knocking down/throws", etc..), although Hwa Rang Do® covers this and much more in its program.

Taejoon Lee
Hwa Rang Do®





By being global, Hwa Rang Do® has a simple but deep objective: "to maximize our human potential". When you truly understand this statement you can see the challenge for those who choose to practice this great art and Hwa Rang Do® as an organization that seeks to expand, grow and reach millions of lives.

The small print is that most people are afraid or unwilling to strive to achieve their human potential. "Enough" is the antithesis of what Hwa Rang Do® means, and it is the never-ending battle that is taking place in the world today.

Approaching this art is not easy for a beginner. A new student has to face a rigorous training and learning in the context of the philosophy of the ancient Hwarang warrior as guidelines to achieve success in training and in life. The relationship between the student and the instructor comes from the ancient ideal of parent-child, teacher-student or master-disciple.

Respect, honor, loyalty and discipline take precedence over everything else and many times in our society, training in Hwa Rang Do® is the first opportunity for students to truly understand the importance of these ideals and practice them daily.

For all the reasons mentioned, Grand Master Taejoon Lee (8th Dan in HRD and Dr. Joo Bang Lee's elder son) says: "Hwa Rang Do® is not suitable for everyone! But our goal is to offer everyone the opportunity to learn it".

Bearing in mind the technical rigor of Hwa Rang Do®, in the 90's Dr. Joo Bang Lee and his son developed a martial university program called Tae Soo Do®, which is the sports version of Hwa Rang Do®.

The objectives of Tae Soo Do® are three: (1) supporting the practice of martial arts for beginners - people who have never played sports or martial arts before Hwa Rang Do®; (2)



"The small print is that most people are afraid or unwilling to strive to achieve their human potential. Enough is the antithesis of what Hwa Rang Do® means"





providing practitioners with talent and skill a qualification to enable them to become privileged students and trainees to become instructors; (3) preparing the students adequately to meet the challenges of Hwa Rang Do®.

Thus, a black belt in Tae Soo Do® (1st Dan) is required to continue the study of Hwa Rang Do®.

However, the Tae Soo Do® as an individual martial art system is complete and comprehensive. It includes the study and knowledge of techniques of kicking, punching, joint manipulation, grappling, throws, knock down and mastery of three traditional weapons: Ssang Jyel Bong (twin sticks with a chain), Jang Bong (long stick) and Jang Gum (long sword).

After graduation as a black belt in Tae Soo Do®, the training of Hwa Rang Do® continues with hundreds of kicking techniques (Koreans styles are notorious for fast kicks, spinning kicks and high and low kicks), several thousands of locks and breaking bones techniques, mastery of 108 different weapons in 20 categories and something essential, the study of the mind (hypnosis, self-control, memorization techniques, etc.), and meditation, development of ki power and healing techniques (acupuncture, pressure points and so on).

Ultimately, the Hwa Rang Do® seeks to achieve balance, as specified in the metaphysics of its foundation, known as the Um/Yang theory. It claims that in nature there is a duality or dichotomy - light/dark, internal/external, soft circular/strong linear, mental/physical, material/immaterial and kill/heal. As practitioners of Hwa Rang Do®, our goal is to strive to achieve a balance between all these aspects, achieving harmony with humanity and with nature. This is what Grand Master Taejoon Lee has described as being an "Umyangian".

Today, thanks to the advances in communication technology, it is much easier to visually show what Hwa Rang Do® is, with free access videos on YouTube and other websites (www.youtube.com/WCHwaRangDo and www.youtube.com/HwaRangDoHQ).

In fact, only in the last two years, the videos of Dr. Joo Bang Lee and his son, Grandmaster Taejoon Lee, have spread worldwide with over a million visits, and have provided a visual feast of style, speed, flexibility and power for martial arts enthusiasts from around the world.

But leaving aside the technical prowess of Hwa Rang Do®, the art remains focused and dedicated to human excellence and the development of strong leaders for future generations, so physical development is only one element of the training for a student.

Dr. Joo Bang Lee often says that "we can't get a strong warrior (leader) of an undisciplined mind". So even if the student is very strong physically, he has to concentrate on self-discipline and have a focused mind.

From this point of view, it is interesting to analyze the current class structure of TSD/HRD (the World Hwa Rang Do® Association provides a single global standard for the classes of Hwa Rang Do® and Tae Soo Do®).

All classes begin with breathing and meditation exercises. The aim is not only developing the Ki (internal energy) but also controlling the mind and mentally preparing to train at an optimal level without thinking in other things - "clarity of mind leads to clarity of action".

The rule is: "The world is outside the dojang (the house of the way) and in the dojang there are only the Tae Soo Do® and the Hwa Rang Do®, no other thought!". This aspect of training is not easy at first for new students, but it is the first practical application of self-discipline. Even if you know and are able to apply hundreds of martial techniques, how would you get to defend yourself successfully if you can not focus your mind in moments of stress? "The mind has to be the general and the body his soldier", says Grand Master Taejoon Lee.

As the class progresses, the warm-up includes the practice of several series of combinations of kicks/punches, taking the students to the limit of physical effort (always in a controlled way). At that time, when the body is tired and about to faint, the instructor will test the strength and endurance of the students with a series of drills of physical challenge - a practice of mind over body.

Grandmaster Taejoon Lee says: "one step forward every day", which means: "you have to do better, stronger and faster than the previous day".

The last part of the class is always focused on competitive and dynamic aspects of Hwa Rang Do®, which includes light and full contact, fight with kicking, punching and throws, submission wrestling and fight with weapons. After a few years of training, the student is at last competent and achieves mastery of those areas of competition. In fact, in the World Championship of Hwa Rang Do® which is held annually in Los Angeles, CA, the students compete in five different categories of Hwa Rang Do® in one day (open hand forms, weapon forms, sparring, grappling and fights with weapons).

Hwa Rang Do® and Tae Soo Do® require the participation in competitions for the following reasons:



(1) Techniques: The student must learn to apply dynamically the martial techniques he has learned against a person with similar skills, both fighting for the victory; that is the only way to check if the student is approaching the mastery of the techniques.

(2) Mental: If the student only practices with an adversary who has no endurance, he will end up believing that he is better than he actually is. In competition, regardless of the technical skills, the student can never be sure of a confrontation. This encourages humility and promotes the sense of personal achievement.

To illustrate this point, in a recent interview in the Kwan Chang Chronicles, Grand Master Taejoon Lee was asked: "What is the most vital aspect of your teaching? What do you hope your students will take from their training?"

The master replied: "When you look back at the history of Hwarang and see the people, their martial training was not only about developing the skills for combat, but also for life. Everything they did, whether forming a family, martial arts, teaching, healing, etc., always followed the way and was consistent with their way of life as warriors. In the battle there was no excuse. Failure was equivalent to death. Although today we do not pay such a high price for our failures, as modern warriors we need to be guided by the same philosophy. We only live once. As warriors, the journey, the way to behave and what we get during the journey are more important than our destiny. The Hwarang Do (Way) is to live life following the way of the warrior, living each day as if it were the last, without regrets, without excuses, without compromise. That's how I live and that's what I teach!"

Hwa Rang Do®



6



“One step forward every day, which means: you have to do better, stronger and faster than the previous day”





Master Alain Cohen

The degree of impact of things that hurt us depends on the degree of emptiness we have in ourselves

Many people are easily susceptible and vulnerable. Just sometimes a simple comment is enough for them to feel hurt. Often, such people don't have a very rich or rewarding life, gratifying hobbies or interests in everyday life and, therefore, they stop at every allusion or hurtful remark.

In contrast, people who constantly have in their life aspirations and goals they try to achieve and accomplish do not have the time or willingness to give importance to these tiny incidents. They are good about themselves, they are happy and criticisms don't affect them.

Obviously, a

person lives from the day of his birth, but we can say that he only really exists the day he fulfils himself.

How is a person fulfilled? A person will find how to fulfill in life starting a process of: THOUGHT, DECISION, ACTION.

As we have explained in our previous chapters, a human being doesn't come to Earth to fulfill his primitive instincts, that is, eat, enjoy the pleasures of life, make money, etc. All this is treated as a material, ephemeral self-satisfaction, which we won't take with us on the day of our death.

Therefore, the first process of thought is to practice self-analysis in a global context and not just personal, and ask oneself what his own role in life is. Then comes the process of intention. Each one should say to himself: "I have understood through my thinking which my goal is, now I have to identify clearly what my intentions are", because actually, it is not obvious to anyone, after considering his mission, choosing its implementation or giving up his objective.

After the process of intention, we will turn to action: "I will use every means to achieve this goal and nothing will stop me". This life recipe must be with you in your daily life in every decision you have to make. So when someone asks me a question, even if I know the answer, I leave a time for thinking and after thinking and making a quick analysis of the facts, I decide what to do or say. This way my reaction is reflexive and not impulsive, and I apply my thoughts voluntarily with my time for action.

In fact, an action taken after thinking and dictated by my will is always successful, compared with an action driven by impulsivity. When some obstacles arise in my way or when some people try to argue that I am wrong in following this path, I will immediately convey my personal thought, the reasons that have pushed me in that direction and my speech will be expressed in a convincing way because it will be powered by my motivation.

The aim of this demonstration is showing you that when someone wants to criticize you for your Krav Maga techniques and, in a logical or illogical way, he succeeds, it is entirely your fault. Because if you have studied the technique as a monkey, imitating your master, it won't have a solid foundation to face a reconsideration.

When you are taught a technique and regardless of the master who is teaching it, never forget the following principles:



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1. THINKING: Does this technique work in all cases, even for a weak child against an adult? Is it only very aesthetic (never trust aesthetic techniques) or is it really effective, even devastating? Is it easy to assimilate and perform?

2. DECISION: Based on my thinking, I decide or not to include this technique to my technical arsenal.

3. ACTION: If, indeed, I have decided to assimilate this technique, I have to practice it tirelessly to achieve total mastery.

When people systematically applies this method in three stages to their decisions and if, for example, a waiter asks them if they like their meat rare or medium rare or whatever, they won't waste their time daydreaming and thinking about other things because they have some goals to achieve and they don't stop in front of the trifles of others. They always have something to think about, their busy mind analyzing the events or the issues they face.

When our mind is full of useful thoughts, secondary or useless things bounce off us. However, when our mind is empty and our life is not full, any criticism penetrates us and devours us from within.

Unfortunately, the problem occurs most often in people who live in peace and who, unfortunately, do not have anything better than looking for futile and dire chimeras.

However, in wartime or in crisis situations such as the loss of a loved one or a natural disaster ("lo alelou"), everybody becomes united and help each other. Nobody thinks about criticizing his neighbor for not having greeted, no one thinks of being jealous of you just because you have bought a new car and no one thinks to complain about a difficult month end.

Also note that the thinking time can be used for nothing but thinking, like the decision time and even more the action time! Because in case of combat after an attack, we need to react and just that. The thinking on the techniques to perform has been made before the fight if you had the time or in the room, absorbing this technique to your arsenal.

In short, it is essential always to think, decide and act. Do not be overcome by external harmful elements which prevent us from fulfilling us and therefore from existing.

Do not seek to live in total peace, always keep moving, alert, ready to react, as in combat.

Krav Maga, the story:

A man walking down the street and saw a scene of everyday life. A 10-year-old child was about to leave home to meet his friend who had gone to call him to play. His mother then opened the window and shouted him to stay home to finish first his homework while his friend told him: "No, come play, you're already pretty good at school, no need to do your homework". The mother was still shouting: "No, don't go, you know you have gaps and you can not follow in class, if you do not learn your lessons, it will be even more difficult". The man then entered the conversation and advised the child to listen to his mother, who spoke for his good, whereas his friend did not pursue anything more than personal interest.

You must know that it is always easier to say yes than to say no, being the voice that encourages the will rather than the voice of reason.

As my grandmother used to say: "Do not listen to those who make you laugh, rather listen to those who make you cry!".

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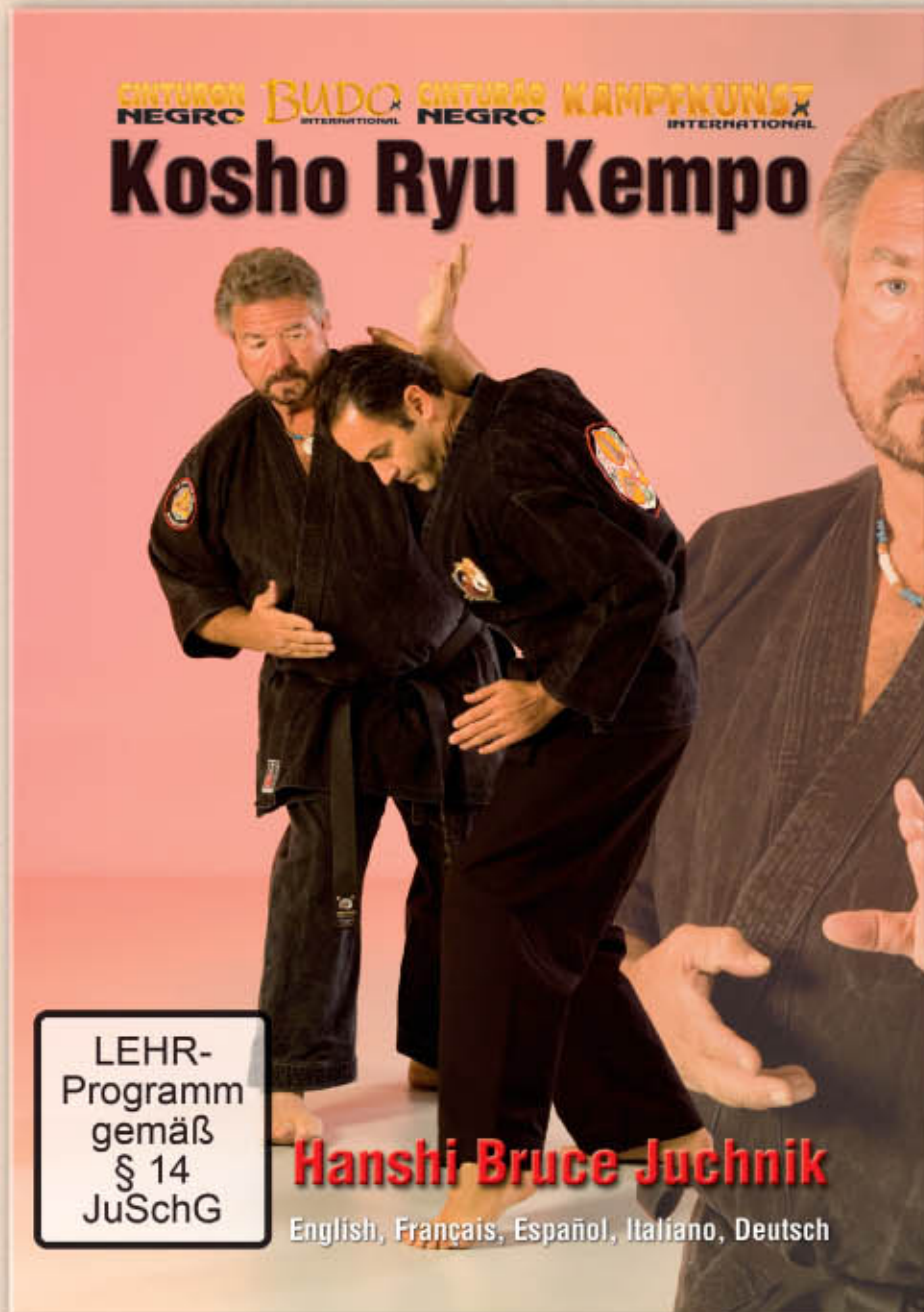


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Kosho Ryu Kempo

Hanshi Bruce Juchnik



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Hanshi Bruce Juchnik

English, Français, Español, Italiano, Deutsch

Hanshi Bruce Juchnik was the only student to whom Grand Master James M. Mitose taught entirely the art of Kosho Shorei Ryu Kempo and the only person to receive the certification of Menkyo Kaiden and Inka Shomei in Kosho Shorei Ryu, from the hands of the honorable Grand Master who brought Kempo from Japan to the West. In this first work, Hanshi Juchnik shows that the aim of Kosho Ryu is ensuring

that you can escape from an attack, counter-attack the movement and have multiple options for action. An understanding of the work which will be shocking for its ability to integrate concepts from other styles, combined with the natural idea of a fluid movement of checks and counters that destroy the adversary's targets and weapons, rather than just reducing his attacks. This conclusive way of working has earned him recognition from many teachers and fans who, even outside the circuit of Kempo, have valued his discoveries and the global sense and meaning of his work.

Ryu Kempo

Hanshi Bruce Juchnik

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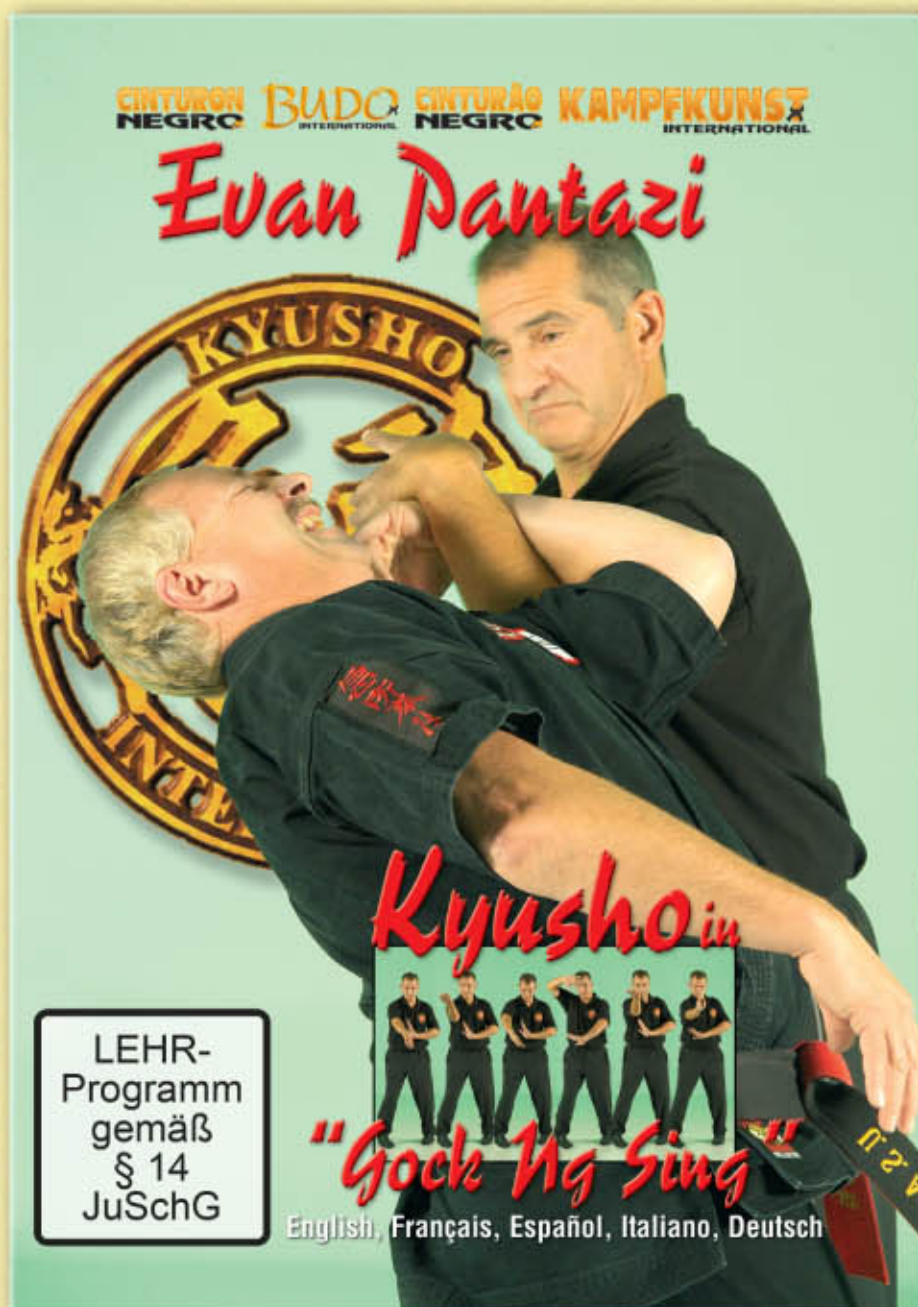
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Kyusho in "Gock Ng Sing" Evan Pantazi



On many occasions, the viewer or the inexperienced student of Kyusho only sees the superficial technique and not the deep impact that this will cause in any art that is practiced. However, a further exploration will lead us to broader levels of opportunities with Kyusho points. In this new work, starting from the Gock Ng Sing, the five blocking movements which are especially performed in the wooden dummy

training, Master Pantazi explains the application of these groups of combinations and their effects on vital points in the most diverse situations and scenarios.

Techniques which adapt to different offensive options, such as simple and multiple arm attacks, kick attacks, tackling and even Tuite (joint manipulation), the possibilities are endless. A rich study material for all those who practice defense and attack arts, whatever their origin, style or nomenclature.



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Kenpo Karate

“Following the success of his first DVD, Huk Planas, an institution of Kenpo, presents his new work deepening into the keys of Kenpo Karate”

Richard "Huk" Planas





"If you want to be good you must just train, and years later you will end up being good"
Ed Parker



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The Kenpo is a system which is based on many aspects. It is one of the arts on which more has been written worldwide. It has concepts, principles, logic, rules of movement, not to mention an effective and devastating self-defense system, if we understand and follow the rules and principles of movement. It is one of the most complex systems in which you don't only learn to throw punches and kicks, but also to study the movement. In my opinion, that is the genius of the self-defense system of Ed Parker's Kenpo.

This article will analyze some of the aspects that make the "economy of movement" such an important concept. I have chosen this topic because it is a term frequently used in lessons and seminars, but which is rarely fully understood or given all the value it deserves. So I will try to explain certain principles that contribute to reach the economy of movement.

The fluidity of movement, combined with a proper body mechanics, will improve the performance and will help you to become a magician of movement

and to know what it takes to be a strong and effective teacher or student. Only taking advantage of the time, that is, analyzing and observing the movement as a student of Kenpo, you can improve the understanding of these principles. There are no shortcuts. As Parker said, referring to what we have just explained about intelligent training, "If you want to be good you must just train, and years later you will end up being good".

ED PARKER'S KENPO



Economy of movement in Kenpo

By Ingmar Johansson

Capital E

The Capital E is a term that Richard "Huk" Planas uses very often. It refers to "Efficiency". Thus, in Kenpo, we do not like to spend more time than necessary to do something, that is, we try to finish the fight with a single devastating blow.

If the opponent has not fallen to the ground in the second or third movement, it is likely that we will be beaten in the fight. The reason is the lack of understanding or the misuse of body mechanics and the movement principles.

One of the principles is the trajectory, which must be sufficient to achieve the target, that is, the distance between point A and point B, or the distance that a weapon passes to hit a point, causing enough damage to stop or cancel any enemy counterattack. Kenpo practitioners learn in the early stages of training the notion that the nearest weapon attacking the nearest target will not be effective without the proper trajectory and body mechanics. We will give an example: when the front hand is too close to the opponent to perform an effective blow, then the back hand is the one which has to perform the blow with economy of movement. We must move from the point of origin and perfectly understand our weapons, the targets and the reactions of the opponent's body as a result of our blows.

Over skill not over kill

When other martial artists observe Kenpo, they make the common mistake of believing that we beat our opponent too many times. This is what they call "overkill". The aim is training to get to improve your own skill, not to over-kill your opponent. So we have to understand that the pre-set extensions are not important for the economy of movement. The extensions are included in the system to

complete the categories of the basics and the movements in all ways they can be applied. We should realize that after hitting an opponent ten times, if he is still standing and we have to keep hitting him, it is because the Kenpo is not working well, once again, due to the lack of body mechanics and proper principles.

According to Planas, the extensions were made for people who did not realize that they were making that mistake.

From my point of view, the best thing is to train the extensions to work the mind and create them yourself. The main reason for the extensions was commercial. If one is able to understand one hundred percent what he has learned in the art, he will be able to extend or add movements if needed, from things he has already done in other techniques. This can be done using things that are already known and which have been practiced many times without having to learn any more than necessary, as this is more than enough to fill the head.

More is not necessarily better. It is simply more quantity and probably less quality.

Let's talk now of a few principles that make Kenpo more effective and focused on the "economy of movement."

Charge

When performing a blocking downward, we must realize that we are charging the hand, going in the opposite direction to where we make the blocking. Therefore, to achieve the necessary path for the blocking, it is essential not to raise the hand and the forearm above the solar plexus or the opposite elbow when charging. This should give us a trajectory long enough to perform an effective blocking. It is linked to the use of the "cat principle" with the hand and not only with the foot. As you should know, the cat performed with the front foot is used to put the minimum weight on the foot, not the maximum. This puts the foot in a charged position with one knee bent, to achieve the necessary trajectory and mechanics to perform an effective kick at a minimum distance. A step through at the back would give the kick the maximum distance of

movement. The key is that for the same reason we apply it to the hand too.

It is common to see students putting their hands at the level of the shoulder, which would be the same situation as the inverted step in the case of the foot, but this time it gives the hand more distance of trajectory. In this blocking it is not necessary.

Another example is the Delayed Sword, which is usually the first technique learnt by beginners. Having made an internal blocking, unconsciously they tend to remove or take away their hand, because they made the blocking too far to perform the blow with the side of the hand. This happens because the brain knows that there is not a long enough trajectory to perform an effective blow and then automatically the brain charges the hand for you, that is, if we do not know it, the brain does know what it needs to get power. Here is where learning of the economy of movement comes into play from the beginning. The rule of economy of movement includes this basic movement in which we never just block, but we have to charge at the same time. We have to block and hit in two movements; not blocking, charging and then hitting in three.

Another principle used in this technique comes from the front kick, which is not only performed to cancel the height of the adversaries, but also provides a longer trajectory in the blow, to increase efficiency with the help of the marriage with gravity.

Principle of blow and charge

It is a principle used in most systems. In the first lesson, the student learns to punch from a rider stance, to separate the hands from the lower part of the body. First he starts with a stretched arm in a punch position and the opposite hand charged on the other side. When the punch is performed with the opposite hand, he learns to recharge the stretched hand. This is what we call the principle of blow and charge, when a hand strikes the other has to be charged for the next blow, because we never charge or check in separate movements. An example would be the technique of the Darting Mace, when the opponent grabs our right arm with





both hands, we raise the left arm above his arms and we counter, grabbing with our right hand his right wrist. We give a step forward to a left neutral bow and we drop the left forearm with the weight of the body on the opponent's arms, to cancel his height, pulling our right arm back and to the right side or to the charging position, while we keep hitting with the left forward under the adversary's chin or jaw, using the principle of borrowed strength, stretching the arm. This movement puts us in the position of blow and charge. From this point, the movements alternate with the principle of blow and charge, one hand hits while the other charges without losing the movement. Here we can clearly see how to alternate the hands. Miyagi, at the end of Karate Kid II, gives Daniel-san a small drum with two balls attached. When he starts to turn the drum, one of the balls hits the drum while the other is charging and Miyagi says to Daniel-san: "This is the secret of my system".



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Never check or charge into separate movements

I learned this principle for the first time training sticks with Planas. Checking and charging are extra movements if you do them separately, so when a hand hits, the other should be charged. An example would be Thundering Hammers. A very common mistake after the first blow is checking in a separate movement, raising the right hand over the opponent's right arm and then hitting the opponent on the left kidney. The checking had already been done in the first blow: when the opponent is bent by the blow, his arm hangs in our central line, which from this position is the only possible blow he can give, intentionally or not. This blow is already covered or checked from the position of our first blow. When we lose that position moving towards the top of his arm, we don't check, but we open our central line and he can beat us.

Adding extra movements

A spoon-kick is a good example in which the point of origin is important. We attack with a hammer blow to the groin in inverted closed knee position with our foot between his legs. While covering out, it is common to see the students giving a heel blow on the opponent's groin and then putting the foot, before covering out. This is a waste of time. If the kick is made as a spoon, the movement should be used to get the adversary away, going to your cross-guard to cover out.

Another thing that we often see in the Five Swords technique is the rear cross guard used as a position, stopping momentarily before giving the blow with the side of the right hand on the opponent's neck. If done this way it will be a waste of time. A more quickly and smoothly way is using the principle of rebound with the right fist, the right hand moves backward and upward, moving the left foot, which means that when the foot moves, the entire body rotates at the same time and not later, which is what happens with the cross guard, to move to the position with the blow, in a single movement. We must always save movements, not add them, because that does not bring us anything but wasted time, giving the opponent a chance to move.

Principle of Composition

However, in a way, adding or including movements is not necessarily bad; I will give some examples in which adding movements has a positive effect, provided it is done with the proper mechanics and at the right time. The principle is called "Composition".

We say that when we do a heel palm, we do a heel palm-claw, and when we do a claw, we do a heel palm-claw. There are many techniques where we apply this, such as Hooking Wings, Thrusting Wedge, etc. Another example is the technique





of Shield and Sword, where we end in cross guard and, when unrolling, we use the torque of the rotation to perform a hammer blow with the right hand on the opponent's left kidney and with the momentum of the last part of the rotation, we give a circular kick on his right kidney, which is the same compound movement which is done in Five Swords, but horizontally.

We note that in the rotation there should be two blows, taking advantage of the principle of torque. Another example would be the Five Swords technique, in which in the change of position to a frontal bow there are two blows. The diagonal downward blow with the side of the right hand, followed by a blow with the base of the left palm, is the main reason for the change of position and also it allows us to charge the right hand for the next blow.

The Crane Principle

Each time we cross our body we can add movements if possible. This is what we call the "Crane Principle". In the Leaping Crane technique, this principle is applied twice. The first time when the right hand is charged to the left, hits the opponent's arm to cause pain and stop him. The second time is the reverse of the first movement. We hit with our knuckles on the opponent's left kidney and we charge our right hand to the right side, ready for an inward horizontal elbow blow.

Many three, a few four

One of the principles of movement in Kenpo is to do everything we can at once, provided that there is nothing to slow down or reduce effectiveness to the rest of the movements. There are a few techniques where we do more than three things in the first movement. For example, in Leaping Crane, we jump to the left to the crane position, using the left hand to deflect the opponent's right punch. Our right hand moves to the left to charge, preparing for the blow to the opponent's left kidney, knuckles outward and downward. By moving the right hand to the left, we can take advantage of the loading movement to hit the opponent's right arm to distract him. Here is an example of four things done at once. The jump, the deviation, the blow on the arm and the foot load for the next movement. Ed Parker used to say: "I would also hit him with my left foot if I didn't have to use it to keep standing". Another example would be the Gift of Destruction, where we jump forward with the left foot, pull on the right hand, hit the opponent's right elbow with the left hand and give him a knee blow to the groin. All these things should be done in the first movement. This is how the movement should be maximized.

Other important factors

A proper body mechanics is the most important part to be effective. By synchronizing the movement of the upper and lower body, we increase the power and efficiency in every movement we make. We will be then hitting with the whole body. In Kenpo we say that we never hit with a hand, an arm, a foot or a leg, but we always do it with the whole body, or in other words, we move the body as a unit.

My advice is to perform the techniques and the forms at low speed or at the speed of Tai Chi. By doing so, we can feel how we generate power moving properly, if we follow the principles of body mechanics. We progressively increase speed, but the effectiveness is still there. We must remember that speed is an illusion of proper movement. The control of the timing is the most important basis; if the timing is not controlled, there will be no effectiveness. The mechanics of the upper and lower body can be well on its own, but if it is not properly measured in relation to time, it will be useless.

There are many important factors to ensure victory. Let's remember Kenpo motto: "speed, power and precision", but keep in mind power and accuracy first, accompanied by enough speed to achieve the objective.

I hope you have enjoyed this article. Obviously there are many more things to improve: we must study the art in an intelligent way, be critical and ask many questions. I wish you the best on your path to achieve your full potential.

Richard "Huk" Planas



ED PARKER'S KENPO

Richard "Huk" Planas



Ed Parker's Kenpo is a study of the movement. That study is based on universal rules and principles that give meaning to his self-defense techniques and define the system as one of the most logic and sophisticated of the current martial scene. GM Richard "Huk" Planas, one of the persons who structured the current program of Kenpo and who is recognized worldwide as a living encyclopedia of the art, delights us once again in his second work for Budo International. In this new

video, Master Planas dissects some Parker Kenpo techniques, explaining and developing the different rules and principles that form them. With an understanding of the system and a deep knowledge out of the ordinary, we can enjoy again one of the living legends of modern Kenpo. An opportunity which shouldn't be missed.

ED PARKER'S KENPO

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Hwa Rang Do® Taejoon Lee



The Hwa Rang Do®, founded by Supreme Grandmaster Dr. Joo Bang Lee in the 60's, is a unique martial art thanks to its amazing ability to evolve as a system, adapting its wide arsenal of 4,000 techniques to modern needs such as military and police situations, sports competitions, fitness, self defense, as well as healing, general health and personal development. In this first video of the series, Grand Master Taejoon Lee, 8th dan and eldest son of the founder, will show us

how to defend against a knife attack, using a knife ourselves, as a defensive weapon. A set of concepts, tactics and strategies, which along with their applications, allow us to better understand how to defend ourselves in this kind of situations. Bonus material: interview with Dr. Joo Bang Lee, History, Theory and Demonstrations of Hwa Rang Do®.

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Muay Boran

The fighting spirit of Muay Thai

The Muay Thai fighter is presented as an athlete always ready for battle, confident of his own arsenal, made up of elbows, knees, tibias and hands forged to be real weapons. In fact, a part of that arsenal, perhaps even more important than the natural weapons, which makes of a Thai boxer a true fighting machine, is his fighting spirit: never surrender, never retreat against the enemy, never show signs of pain or extreme fatigue during the fight, be unruffled in defeat as in victory; that martial skill stands out in all that. Our analysis will try to answer the question of whether that mental strength is considered as something congenital in Thai boxers or if, properly trained, can become an element of force available to all real practitioners of Muay.

Learning to endure pain

We start by the first period, when a Nak Muay (boxer) enters the community called Training Camp or Kai Muay. From the first days of training, the neophyte has to face the element that will accompany him throughout his whole career: pain. As for all other physical attributes (endurance, strength, speed, reflexes), also the mental strength needed to withstand the daily battles that the Nak Muay must face in the camp is done progressively. Starting with a not excessive amount of work, experts Thai instructors increase step by step the total amount of drills in terms of intensity and duration, to bring at higher levels the ability to withstand extreme fatigue and pain.

In addition, even if Muay Thai is by definition an individual activity, in the training at a Kai Muay the "group" element plays an essential role. Observing the Seniors suffering without showing apparent signs of fatigue, or absorbing the impacts on their own body and remaining impassive (even knowing that in reality it is only a mask so as not to give signals about their physical or emotional situation to the enemy) is for young wrestlers a priceless school of life.

The constant contact with expert fighters teaches new practitioners to keep the same absolute concentration during the different stages of training: nothing should divert a Thai boxer attention from his only goal: getting ready to eliminate all opponents he will have to face. Any negative thought which can somehow crack the shell of security he must wear must be eliminated.

The tools used to forge the spirit of the fighter in a Thai camp are the same which are used by millions of practitioners around the world to improve their skills as fighters; what changes in the Thai context is essentially the motivation of athletes. In Thailand, Muay Thai is a matter of life or death, failure in the ring sport can mean failure in life, whereas standing out in that field could mean getting out of poverty forever. For this reason, the mental approach used by the Nak Muay is so high and the results achieved by these great athletes excel in the world.

The training technique

Under the technical profile, the first exercise used by coaches to teach their boxers to suffer is the race, a minimum of one hour per day or even two. Depending on the training camp, all Thai boxers begin to form their fighting spirit wearing running shoes and running for miles at a more or less quick pace. Physical fatigue in this extreme cardiovascular preparation system is obvious; but it is equally

difficult to withstand the daily rhythm of that effort. Under the mental profile, at the end of a training day of 6-8 hours, learning to tolerate the idea that the day after will also start with the ritual of morning run time - and that all that will be repeated six days a week for many years - is for a prove of strong willpower for anyone.

The next step of the deep mental training fighters must undergo is the long training sessions of impact, which are much of the daily training in a camp; heavy bag to prepare the bones and increasing the power of the blows, focus gloves to train explosive-

ness and precision of the punches and elbow blows, and above all, the most representative tool of Muay Thai, the Paos. Beginning with a few rounds of four minutes, soon all the athletes will reach very high levels of skill and endurance, hitting the Paos about two hours every day (of course the total hours of work is divided into two daily sessions). During the many rounds of Paos work, the boxer also begins the path of equanimity under conditions of extreme mental and physical stress; he never shows signs of exhaustion, he smiles to the pain and fatigue, always leaving the opponent uncertain about his true physical and psychological condition.

The third key element used



in the psychophysical preparation of the Muay fighter are the exercises in pairs; free or conditioned sparring (which in Thailand is called Len Chern or "playing with the techniques") and in particular the Thai fight, Muay Pram. This is the kind of training where the ability to receive increasingly violent blows all over the body is forged, and at that stage it may be really noted if a new practitioner has the "gift" to excel in the tough field of sports combat; knee blows to the torso, legs, arms, neck twisting and squeezing the chest, hard throws to the floor, empty-handed punches against the abdomen and the side, all the techniques are used to train the Nak Muay to absorb impacts of all kinds without showing the least pain and resisting for hours the attacks of partners of different heights and weights.

Watching a Thai fighter in action while he receives the blows all over his body

without even reacting with a wince, showing an incredible self-control, and all this for endless minutes of struggle, is an impressive sight.

To us, the people of that field, it is very instructive to understand the mechanisms which work to create those machines of war: cultural elements (detachment of Buddhist origin), social elements (fighting for survival and not as a hobby) and technical elements (the principles of training used in training camps), help to build super-athletes, whose iron will is often the ultimate weapon with which to defeat any adversary. It is from them that we must learn.



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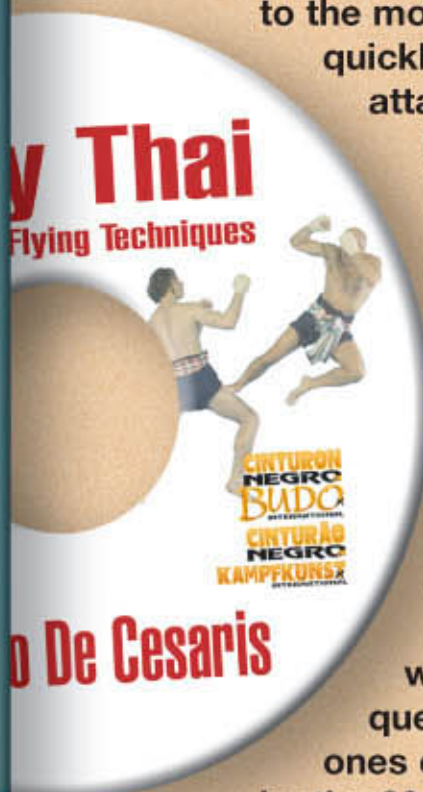
Marco De Cesaris



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

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

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



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FRIDAY 23th

14h00 Knights of the Circle • Lunch
18h00 Police of the World • Conference
21h00 ICPSE • Dinner

OCTOBER
23-24-25

SATURDAY 24th

10h30 4 Grand Master • Seminar
21h30 HOF • Banquet

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Mishima used to say that at his home "only the invisible was Japanese". The invisible is the real value of all things, that is why I always find it impossible to describe the strength, talent and emotions which emerge in this unique event in the world, which is always organized by Grand Master Sanchis under the patronage of this magazine, that is yours.

The "invisible" atmosphere was excellent this year and particularly in everything that affects the emotional level. Many wounds were healed, many people felt well treated, recognized and loved, in a field where these emotions are so unusual, the Martial Arts world. There was great joy, there were tons of fun and friendliness, respect and proper behaviour. We would like to congratulate Grandmaster Sanchis for all that, once again.

The International School of Martial Arts HALL OF FAME 2009

HALL OF FAME

International School of Martial Arts
Budo International

2009
OCTOBER
23-24-25





Once again it was an amazing event, which gathered the cream of the European and American scene of Martial Arts around the International School of Martial Arts, sponsored by Cinturón Negro. New friends, old partners, new activities and traditional games, a lot of things, trips, meals, conferences, workshops and of course, the centerpiece of all, the gala dinner with the awards granted by Valencia City Council, the International School of Martial Arts, and Cinturón Negro magazine, in recognition for the work of professionals in the Martial world.

Among the events that took place in this long weekend, we could highlight the meeting of policemen of the world, with the great conference by Shidoshi Jordan; the course on Saturday morning, the boat ride through the Albufera of Valencia, and the usual paellas. As a prominent innovation this year, there was the meeting of the "Knights of the Martial Circle" and the new appointments within this unique brotherhood.

Once more, the excellent facilities of the Abba Acteón Hotel welcomed us next to the Avenida del Puerto, in the beautiful and luminous city of Valencia, which like every year about this time, gives us a summer time we all appreciate, especially when in the rest of Europe people are beginning to feel the rigors of winter. In addition, prices are always affordable and special for the participants, what allowed the crisis to go unnoticed in these times where everyone looks at the money suspiciously. We received outstanding visits from many different countries: Grand Master Paolo Cangelosi, from Italy; Nikolai Smirnov from Russia and his friend Ivan; George Bierman from U.S. and his wife Tammy; Rui Ribeiro from Portugal; the great knights of the "Tavola" Nova Scrimia from Italy; Hector Gaston, Florida Sheriff; the famous Brazilian sports commentator Mauro de Freitas Moraes and his wife Margarida; Master Jin Cun and Fen, from China; Sifu Martin Sewer from Switzerland, accompanied by his lovely partner; and of course the "Sweethearts" of this year, Shidoshi Jordan and that wonderful Martial Master, Juliana Galende.

As masters of ceremonies, Grand Master Santiago Sanchis and our director, Mr. Alfredo Tucci, who reach every time a more perfect mutual understanding in their work as presenters. The dinner went on among several great martial arts demonstrations by the Portuguese Master Luciano Moura and of Grappling by David Armendariz' students, and of course, the amazing duel of saber between the Italian Masters of Nova Scrimia. Then the Tuna and the dance gave the perfect end to a gorgeous night of joy and companionship. This year's honorees in the different categories were as follows:

IX - BUDO INTERNATIONAL HALL OF FAME, Valencia 24th October 2009

With the collaboration of:

- o VALENCIA City Council
- o American Martial Arts Hall of Fame
- o World Union of Grand Masters
- o International Federation of Jukaikido Hall of Fame
- o East Coast Martial Arts Association

HALL OF FAME Board of Directors and Executive Nominations

Grand Masters: Santiago Sanchis, Vincent Lyn, Paolo Cangelosi, Alfredo Tucci, Richard Repsher, George Bierman.
New member this year 2009, Gm Nikolai Smirnov

Board of Advisors: Gm Larry Tatum o Gm John Pellegrini

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GOLD Life Achievement Award:

Rafael Carriet and Pablo Pena Quintana

Hall Of Fame Consuls:

Mr. Juan Diaz And Mr. Alejandro Iglesias

Martial Arts Pioneers:

Gm. Pedro Rodriguez Dabauza, Federative JiuJitsu; M. Alejandro Iglesias, Introducer of MMA in Spain

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Santiago G. Sanchis, Alfredo Tucci, Vincent Lyn, Luis A. Sebastian, Angel Bocanegra, Juan Diaz, George Bierman, Paolo Cangelosi, Jose L. Isidro, Indalecio Socorro, Graciano Galvani, Giovanni Proietti, Roberto Girlanda, Roberto Chiaramonte, Antonio Montes

Welcome as new Knights:

Shidoshi Jordan Augusto and Rafael Carriet

International Kioshi Of The Year:

Master Salvador Herraiz

International Master Instructor of the Year:

Master Martin Sewer

Personal Defense Instructor Of The Year:

Tatsu Hattori Pedraja

Female Instructor Of The Year:

Fernanda Donate

Master Ranks I.S.M.A.:

Mario Padilla, 9th Dan Kifull Katai; Agustin Manzano, 8th Dan Karate; Vicente Agramunt, 7th Dan Jujutsu; Paulo Perdigão, 6th Dan Karate; Yanis Vilella, 5th Dan Lañdochen; David Armendariz, 4th Dan Grappling

Excellence In Martial Arts:

Adela Sanchis, María Santome, Carmen Palencia, Tammy Lyn, Carlos Barrera Vera, Carlos Martí, José Selvi, Ángel de la Rosa, David Moronta, Javier Alumberras, Luis Sánchez.

Outstanding Founder:

Master Yanis Vilella, Lañ Do Chen Siua Pay

Masters of the year:

Marcos Daniel Tabasso, Vicente Agramunt, Tomas Vela

Best Martial School Of The Year:

Kimourado:

Luciano Moura

Traditional Spreading And Preservation Of Kokaryu & Igaryu:

Banke Shinobi Group Of Spain

Shidoín Gensei Ryu Seidokai Spain:

Master Benjamin Reyes

Outstanding Martial Arts Contribution Awards

Best Management In Air Security:

F.L. Arenillas,

Comitment And Fidelity:

Jorge Provencio,









Achieving Perfection in Kata



The Kata is the same essence of the Karate. Their execution like sport competition or practice of technical or inner improvement, has made of this form of training an essential part of the formation of karateka. Besides the own technical aspects of each kata, his bunkai, lines of force, moments of explosion and kiai, attitude, attention etc... exist thousand considerations that only a great champion as George Bierman can add to improve his practice. It will give the keys you to penetrate in those tricks that mark the differences in their execution and which they have done of him one of but the great champions of North America in this category. Its experience long acquired in hundreds of competitions and very many hours of practical is now to your service in this article and very especially in the video that today presents/displays where beyond asomaros specific the technical explanations of kata podreis to those small details and considerations that mark at the end of accounts the differences. A great champion but a better Master and person.

Alfredo Tucci

Text: Master George Edward Bierman
Photos: © Alfredo Tucci

Karate Kata George Bierman



Achieving Perfection in Kata.

*I come to you with only Karate empty hands,
I have no weapons,
But should I be forced to defend myself,
My principles or my honor;
Should it be a matter of life or death,
Right or wrong,
Then here are my weapons "Karate
Empty Hands".*

In your pursuit for perfection, several fundamental concepts must exist. It is essential that you have very good basics and all the fundamental rules. You will never learn trigonometry unless you know basic math. The same concept applies in kata. You must have good stances, punches, kicks and most importantly center.

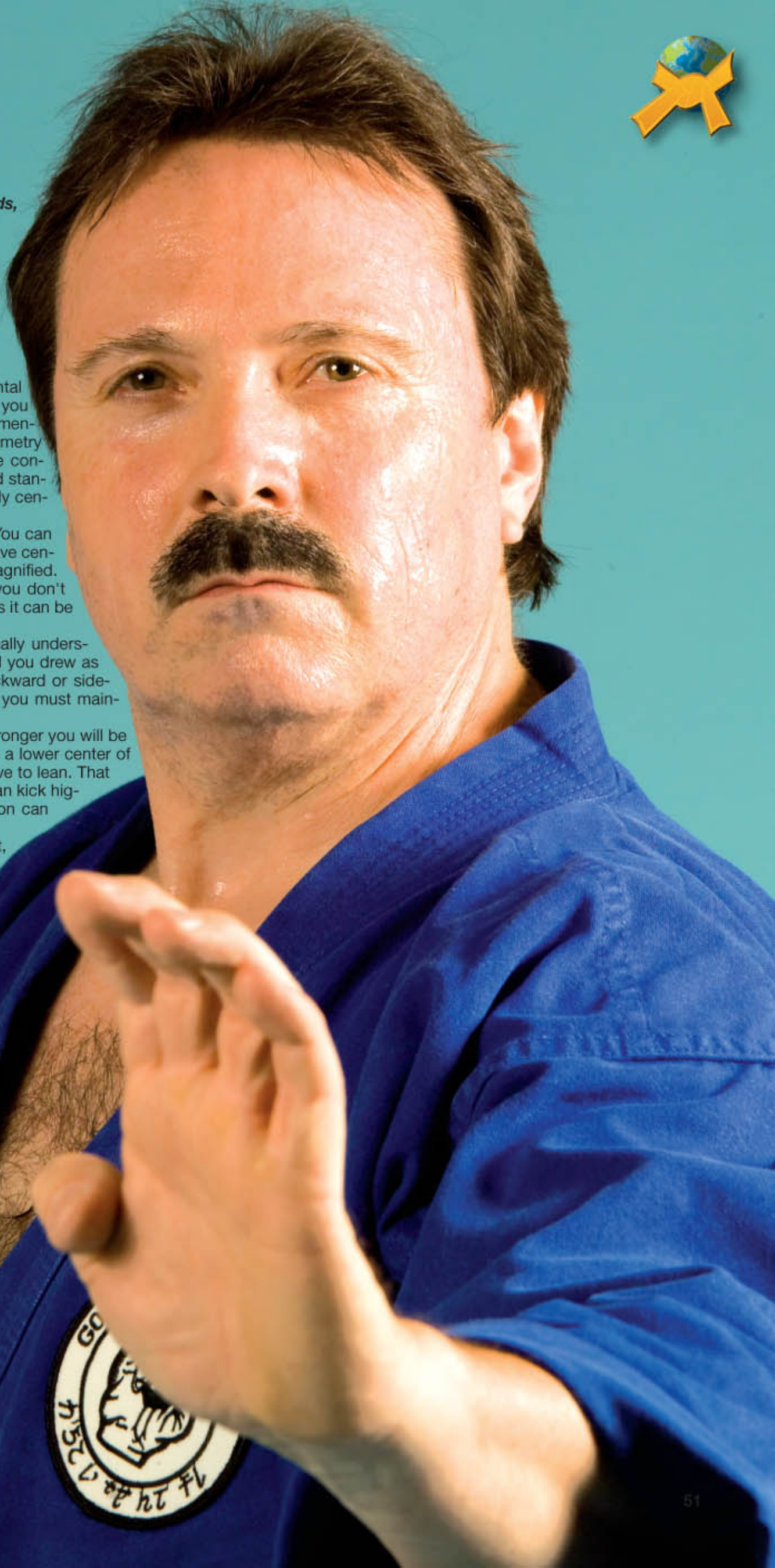
The concept of center or balance is a must. You can have all the flash in the world but if you don't have center with proper stances your mistakes are magnified. Extreme kata can be a wonderful thing but if you don't have the crisp clean movement and good basics it can be terrible.

I am a traditionalist, always have been. To really understand this concept, picture a stickman. The kind you drew as a child. If the stickman is leaning forward, backward or sideways your center is lost. In all kata movement you must maintain center.

Also, the lower your stances or posture the stronger you will be in your movement. The reason is that you have a lower center of gravity. Some people think to kick high they have to lean. That is not true at all. By dropping your center you can kick higher and have a much stronger kata. Hip rotation can help you achieve this.

Pointing is the ability to change movement, direction, kicks, punches, etc. without losing your center. You should freely be able to do this. If you can't, you don't have proper center. Always chamber your leg and point that leg as you change your stance. This will also help with your reciprocal movement. Transitional movement can be done very smoothly as in the soft styles and even though you can't see it, it is still being done.

One thing that I have found that really helps with both of these concepts is mirror work or video taping yourself. We all have egos but this is the time to put that ego to rest. Empty your mind and be open minded. You can tell a student over and over they are doing something wrong but until they see it for themselves they are unlikely to change. That's why I will film myself to see what others see. Then I can analyze and see where my strengths and weaknesses are. Mirror work is good but video doesn't lie and you can watch it over and over to pick out "the little" things





San Dan Bon Do, Empi, Chigokyu, Seimitsu,

that make the difference. Don't be afraid to ask others how you look or what you can do to improve yourself. Take the constructive criticism and listen.

Many times at tournaments I see students slap their side when they begin and end a kata. Never do this because it detracts from your kata. It's ok to use your own body as your reciprocal instead of the hand coming back into chamber, but I still have the reciprocal movement with the chambering hand. I do this a lot for effect but I usually use my reciprocating hand to get the real power.

Body streamlining puts the finishing touches on a stance. An example would be if you are in tsuru-dachi (crane stance) and the raised portion of your leg is away from your body or your foot is flat instead of pointing down, this detracts from the streamline look. The foot should be pointing down next to your leg or locked behind your knee. I see this mistake over and over at tournaments and it is a very simple thing to correct. This could make the difference between first and second place.

Also, in a zenkutsu-dachi (front stance), you must lock your back leg. In a front stance many styles teach having the back leg at a slight angle out. I'm not saying they are wrong but I don't. The reason is the concept of hip rotation. By locking my back leg and pushing my heel out it forces my hip to turn over. I can now have a stronger punch and stance. Remember, "The shortest distance between two points is a straight line". If I turn my hip over and chamber my punches high I can achieve this and I can have a faster more powerful reverse punch. I have made up distance and am closer to my target.

When you are making the transitional move to a kiba-dachi (horse stance), don't fall out of the move. Drop your center and let both legs go out at the same time while maintaining your center and not leaning one way or another.

When I started competing on the national circuit my eyes were opened to a great degree. The competitors that always won had what I call crisp and clean movement. They understood what the bunkai (analysis) of kata was. Breaking down the kata into sections,

natural pauses or a series of movements finishing off an attacker before moving on. Pause, don't continue at one pace all through the form. Remember what you are doing in kata, fighting another person. You should understand and be able to explain every movement in the kata you are performing. A good kata always has hard and soft movement mixed in their bunkais.

One thing that really helped me understand this concept was choreographing a kata to music. It forced me to slow down and pause to get that crisp clean movement. Since I mention music let me say this. Very seldom do people choreograph a kata to music.

They use what I call "background music". A choreographed kata to music will win hands down over a background music kata at a tournament. It's more precise and maintains the basics that are

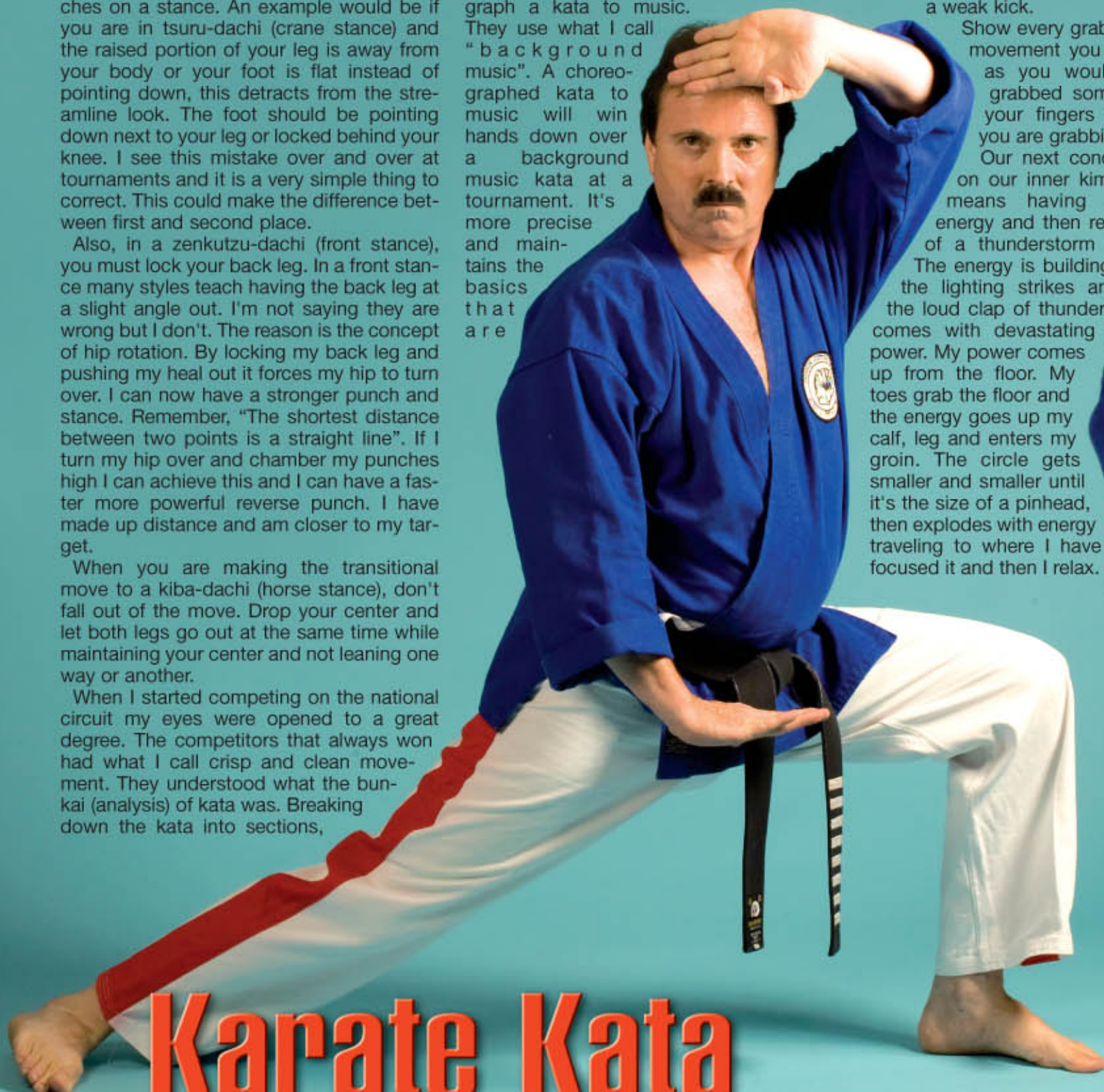
essential in kata and you don't have the rushed movement in most extreme kata's.

As a hard stylist I always teach elongated movement. The reason is that you can always shorten a movement but it is very difficult to lengthen a movement. The horizontal and vertical circular Chinese movement for punches or the traditional hard style movement can make or break your kata if you don't pause or stop after the movement. This is what I call drift. If you punch, stop cold, don't drift. If you kick, pause and go back to chamber before you move to the next technique. Don't drift or fall out of your stance or kick and don't have a weak kick.

Show every grab and look at the movement you were doing just as you would if you really grabbed someone and keep your fingers together unless you are grabbing.

Our next concept is to focus on our inner kime. To me, kime means having that explosive energy and then relaxing. Think of a thunderstorm coming.

The energy is building up, the lightning strikes and the loud clap of thunder comes with devastating power. My power comes up from the floor. My toes grab the floor and the energy goes up my calf, leg and enters my groin. The circle gets smaller and smaller until it's the size of a pinhead, then explodes with energy traveling to where I have focused it and then I relax.



Karate Kata George Bierman

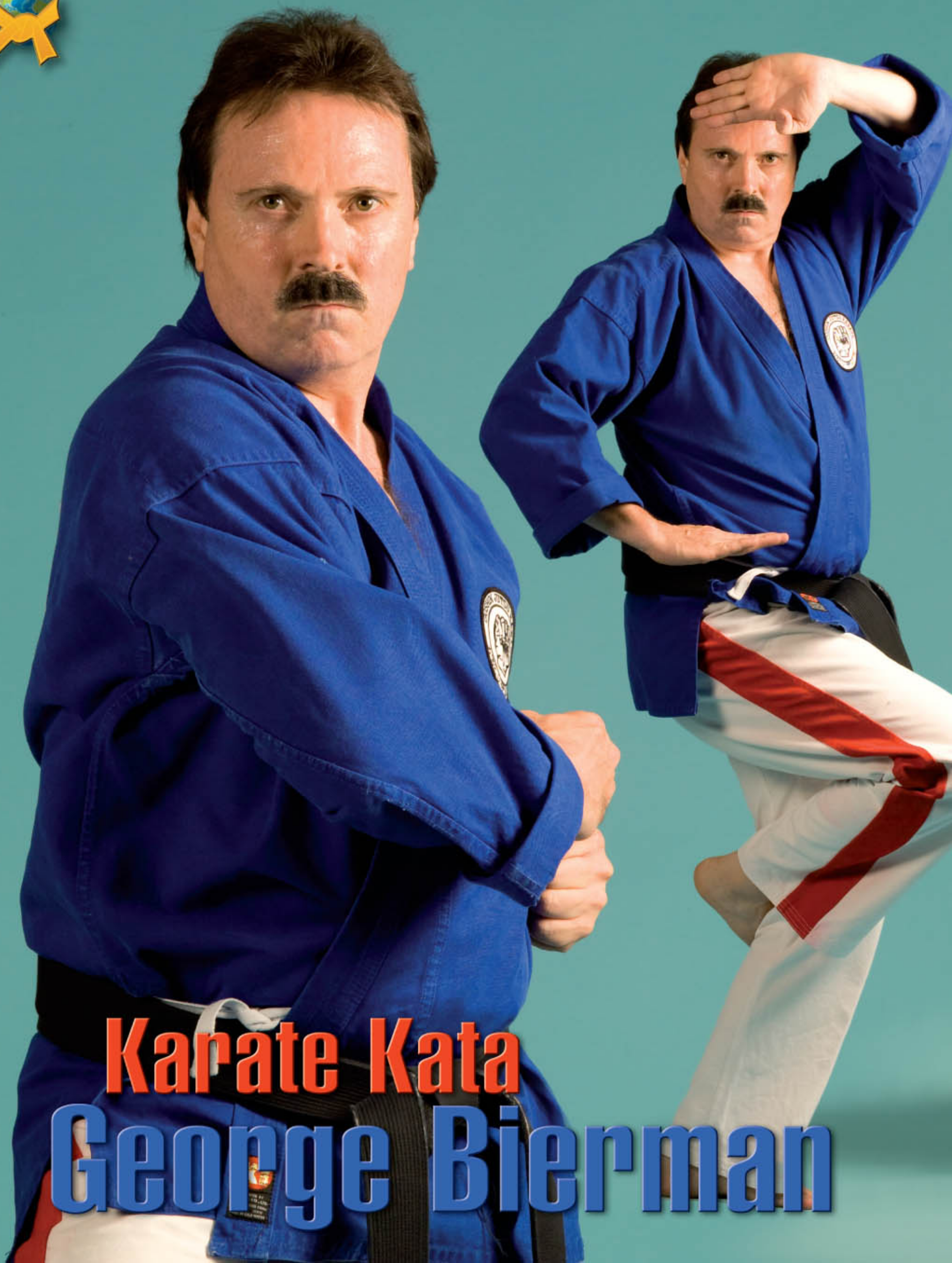
Ananku, Chikyu Kaminari, etc...

Karate



“Breathing and kime go hand and hand. You can't have one without the other”





Karate Kata
George Bierman



If you practice with poor stances and poor kime, then you will repeat that when you do your kata. Always practice hard with intensity and mean it. Practice, practice, practice. I practice my competition kata's ten times a day. Don't whine, just do it. And keep a record of it. Get a tablet and keep track of them as you do them. No matter how good you think you are someone has always worked harder than you. Don't think you can't be beaten because you can. Be humble and be a sponge. You can learn from anyone, even a white belt.

“kime means having that explosive energy and then relaxing. Think of a thunderstorm coming. The energy is building up, the lighting strikes and the loud clap of thunder comes with devastating power”

I will sometimes make a student teach a kata that he or she has just learned. The reason is that it forces them to understand the true meaning of the movement and will also help them in their kata.

Breathing and kime go hand and hand. You can't have one without the other. If you ask a singer where do they sing from, their lungs or their diaphragm. The answer is their diaphragm. This is where you as a martial artist also should be breathing from. If someone is going to punch you in the chest, what do you do? Breathe in or blow your air out? You exhale. Doesn't it make sense to exhale on your punches too? If you do, it will greatly increase your power and it can immediately be seen in your punches, blocks and kicks in your kata.

Facial expression is putting the icing on the cake. If you have a ho hum glance side to

side it really doesn't look like you are fighting someone. In a real situation you would snap your head around, look and focus exactly where your technique is going, not somewhere in space. I sometimes try and show the look of surprise because in some instances you really would be. Then focus and put your game face on. And don't look down! Focus on the technique and the attacker.

At the end of each punch or kick you should also make a loud kiai to finish the movement.

If someone is attacking a family member near and dear to your heart are you going to glance at that person and make a soft yell? Absolutely not. So why would you do that in your kata? Be intense just as if someone was attacking that person you truly love.

Always have a clean pressed gi and look good. Remember your kata starts before you ever perform it. When it comes time for competition think of a boxer going into the ring. What do you notice? Are they cold or hot and sweaty? They usually are hot, sweaty, warmed up and ready to go. You have to be that way to. I like listening to music on an ipod before I compete to get the energy level up. It truly does make a difference. Do what turns you on to get your energy level up.

In proper speech making you tell the people what you are going to tell them, you tell them and then you tell them what you told them. It's the same thing in kata. Have a strong bow. Tell the judges what you are going to do. Be polite, direct and look them in the eyes. Do it. And end just as strong as you started. Demand their respect and if you don't have it, wait till you do. I have waited on purpose because the judges were talking or not focused on me. Then explode into you kata and end just as strong.

What are you really doing when you present your kata to the judges? Sell yourself to the judges; convince them through all these concepts. If you have a problem looking directly at the judges look over their heads or in between each of them and it will help relieve that nervousness.

Once you think you have these concepts mastered pretty well I want you to try this. Close your eyes and do the whole kata in you head. I mean hard, just as if you are at a competition. It is very difficult to do. And I mean with proper breathing, technique and all the concepts we have discussed. I do this at night when I am laying in bed. It sometimes gets to the point that I have to get out of bed and actually do the kata because I couldn't remember a move or I made a mistake. You will find you will make many mistakes and will probably get out of bed and do the kata like I do.

Not too many people can do this but if you can you are well on your way to starting to master your katas.

For more information, seminars or if you wish to contact me I can be reached at: bigbuckbierman@comcast.net



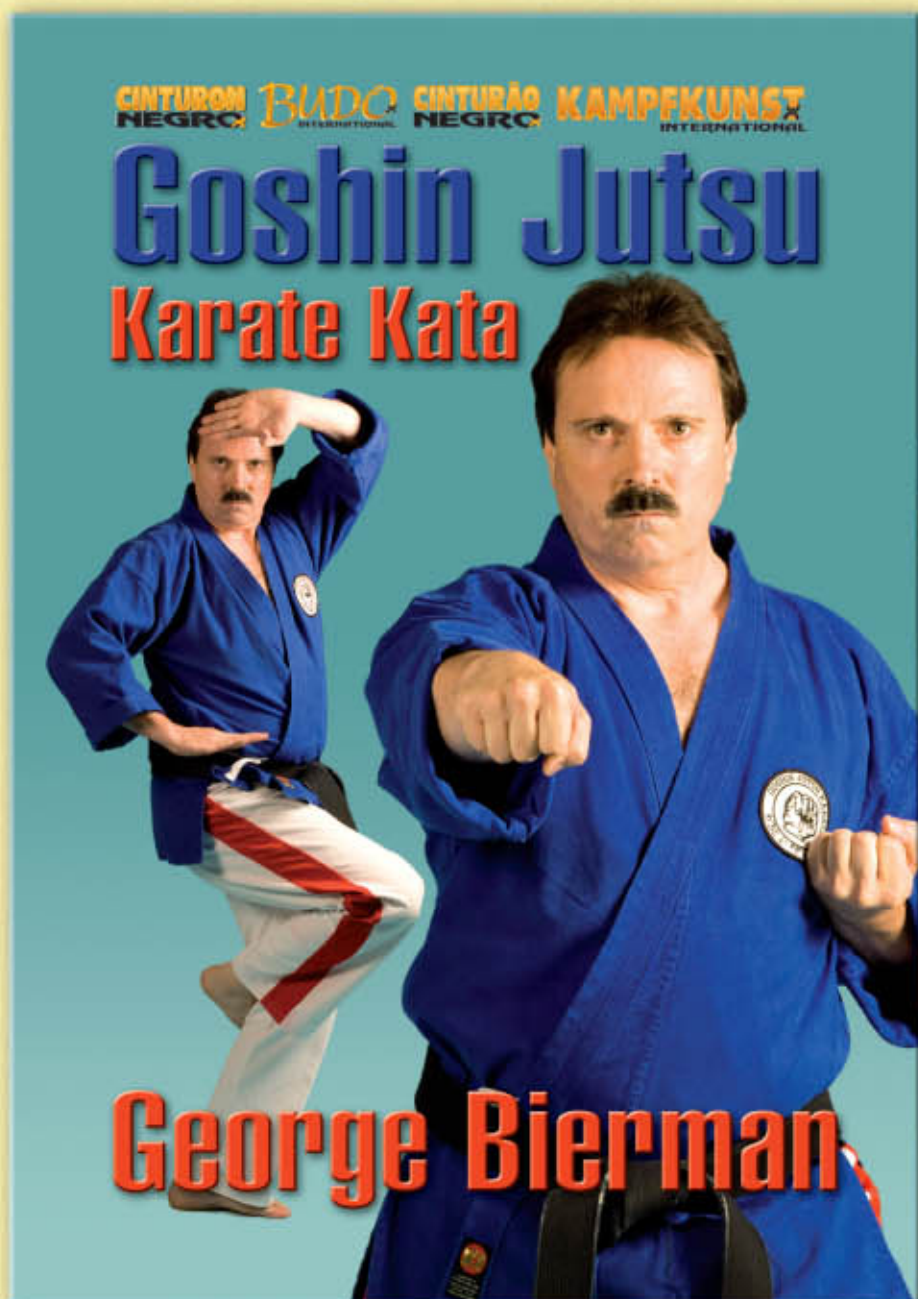
Goshin Jutsu

Karate Kata

George Bierman

The Kata are the essence of karate and their performance as sports competition or as a practice of internal or technical improvement have made of this form of training an essential part of the training of a karateka. However, if you do not have a clear and well-grounded movement, the practice can be terrible. Beyond the technical aspects of each kata, there are a thousand considerations that only a great champion like

George Bierman, with a long experience gained in hundreds of competitions, can make to improve the practice. In this work, Bierman shows us the empty hand Kata Goshin 1 to 5 of defense, Sandan Bon Do, Empi, Chigokyu, Seimitsu, Ananku, Godan, and Chikyu Kaminari, and the keys to enter those tricks that make the difference in the performance and that have made of him one of the best North American champions in this category.



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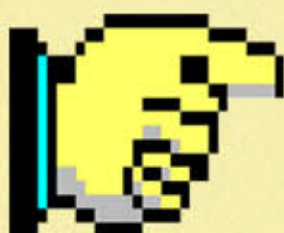
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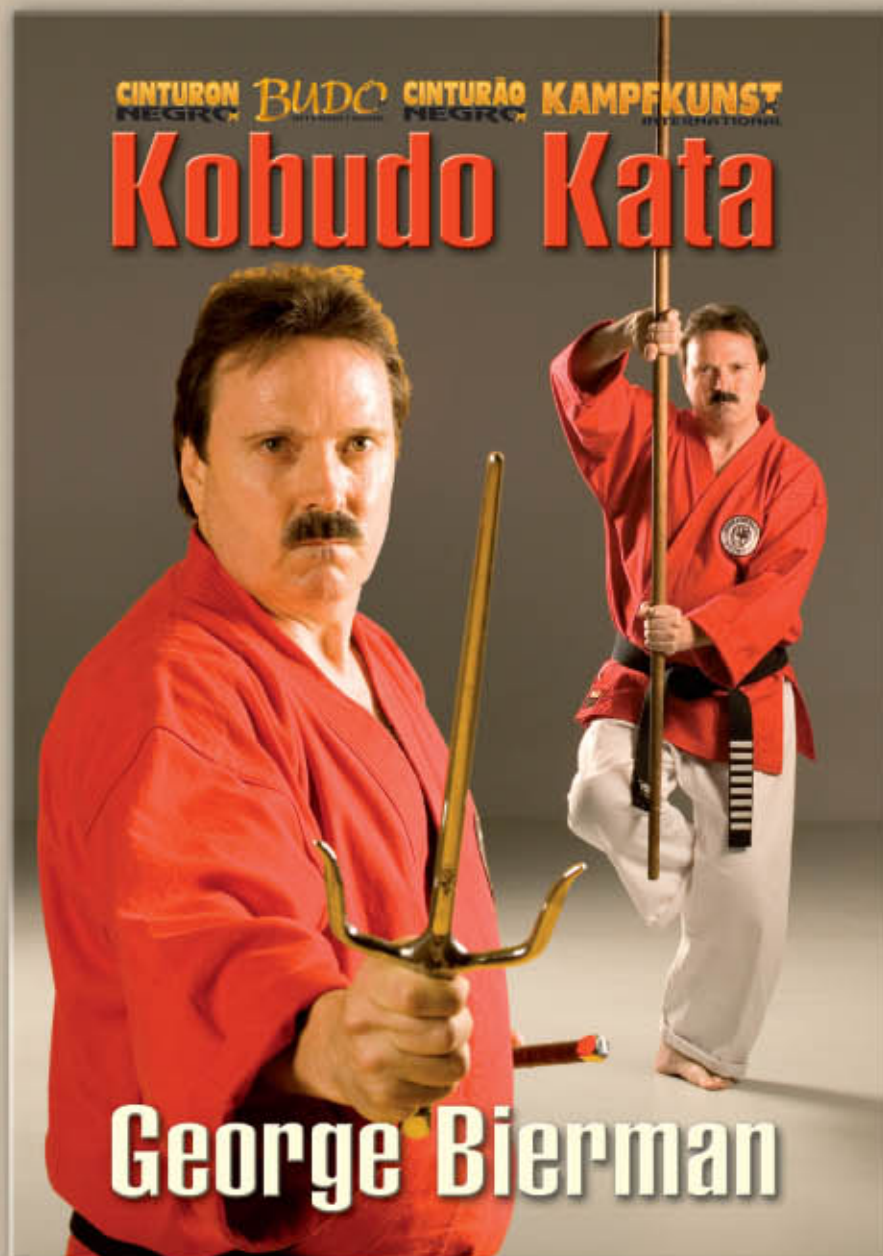
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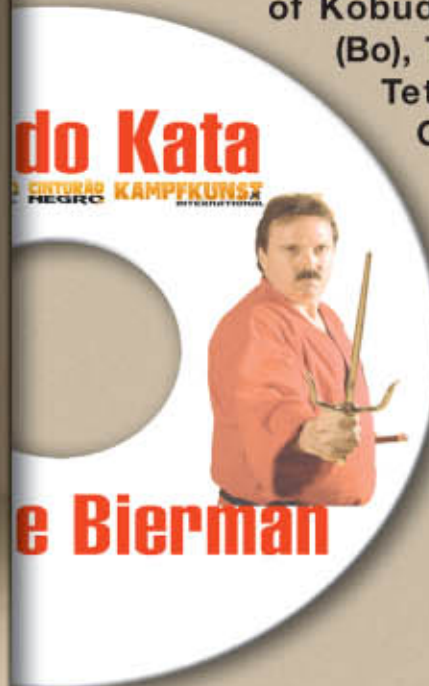
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Kobudo Kata George Bierman



Master George Bierman, 8th Dan of Goshin Jutsu Karate, Kobudo and Akai Ju Jutsu, and holder of 5 world championships over his 37 years in Martial Arts, has embodied all his experience in this first DVD on Kobudo. This is an excellent work where you can find plenty of tips for the performance of some of the most important and amazing forms of Kobudo: Seimitsu Bo, Tetsu Nami (Bo), Tetsu Kazi (Bo), Inazuma (Bo), Tetsu Seiken Hakai (Sai) and Godan Gama (Kama), and with which Bierman has got more than 2,000 victories in tournaments, from Russia to the United States.



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Jose Luís Montes



Police Self



INTERNATIONAL PROTOCOL OF POLICE SELF-DEFENSE



The United Nations have been surrounded in very many military missions and of interposition in the most varied conflicts of the last decades, nevertheless, these missions have finished turned finally into police missions. The different forms to approach the phenomenon of the legality in the application of these techniques and simultaneously to obtain that they are effective in the most varied social situations and marks have been a great challenge that has been necessary to confront of creative form.

Jose Luis Montes is a police that owns impeccable a professional trajectory, in a land in which many are those that want to position themselves like references in the international market. Infinity of missions under flag of international organisms as the UN is nevertheless, its distinguishing note. This long trajectory marks without a doubt one differentiates essential between the protagonist from this article and so many others that confront the question of the police techniques without simply observing the legal complications that its use implies, adapting their martial knowledge to a question that is without a doubt much more complex. The experience of the work of field is another distinguishing note that has allowed the author of this work in DVD that now we presented, to organize the techniques of defense which they compose the arsenal of an agent of the law, according to the more demanding international protocols. A work that will be as of today reference in this field, don't miss it.

Alfredo Tucci

International protocols Defense





Long-road from one tatami to other

The first time that Jose Luis Montes stepped on the carpet of tatami was in 1977, already 33 years ago, which summary in a great number of hours of training. Their beginnings were with the Judo and the Karate. Then, the Karate was framed like a discipline associated in the Federation of Judo.

After several years of simultaneous training of the two martial disciplines, it continued his trajectory oriented towards the Karate, where 1° got to be black belt DAN and national champion of the CNP (National Police Department), being member of

absolute the Catalan selection in the Eighties, time at which Spain was in the world-wide elite of the Karate next to Holland, France and Japan.

In that one Catalan selection were champions of Europe and the world such as Gonzalo Rodriguez (friend and companion of gymnasium), Jose Maria Towers, Jose Martinez Jarana (Pepín alias) and Deogracias Medina, among others.

Montes began with the Karate Shotokan and Ken Kyu Kai of the hand of the teachers Ricardo Cánovas and the founder of the school of Karate (Japanese Karate do Ken Kyu Kai), the great Japanese teacher Eiji Kaji.

More interested in the Kumite that in the Katas, in the Eighties one began in the contact sports: Full Contact, Kick Boxing and Muay Thai, of the hand of its teacher Juan Jose Albuixech, one of the pioneers in

the sports of contact in Spain and teacher that trained several world-wide champions in Kick Boxing and Muay Thai: Caesar Cordova (friend and companion of gymnasium), Lorenzo Pavón, Carlos Heredia, etc.

In 1987, Jose Luis Montes entered the National Police Department. From that moment Police initiate by the teacher began to specialize in the Self-defense Jose Maria Benito, pioneer of the Police Self-defense in Spain and Campeón of the police World of Judo.

During all these years and with the purpose of to perfect the adapted techniques of Police Self-defense to the police international norms, he trained during long different periods martial arts, some of them in his country of origin, like the Muay Thai in Thailand and the Kalaripayattu in India, as well as the Kobudo, Penchat Silat, Taekwondo, Aikido, Jiu Jitsu, Boxing Birmano or Tai Jitsu, among others.

This teacher created an own and elaborated system of self-defense, based on the most

International protocols Police Self



real and effective techniques of different martial arts from East.

Product of this length martial road and DANn to the work to spread its knowledge, created different associations: ADPOCO (Eastern Association of Eastern Self-defense and Cultures), WISDA (World International Self Defense Association), ITIPA (Internacional Tactical Intervention Police Association), UWAMA (Unified World Association Martial Arts) and IOCA (Internacional Oriental Cultures Association).

Titleholder in different martial arts, is masterful international and black belt 4°

and 5° DAN in Police Self-defense, Self-defense, Kick Boxing, Full Contact, Muay Thai, Personal Sambo-Defense, Taido, police Kobudo and Kobudo. Besides black belt 1° DAN in Karate and Sambo.

A heavy weight of the Spanish National Police

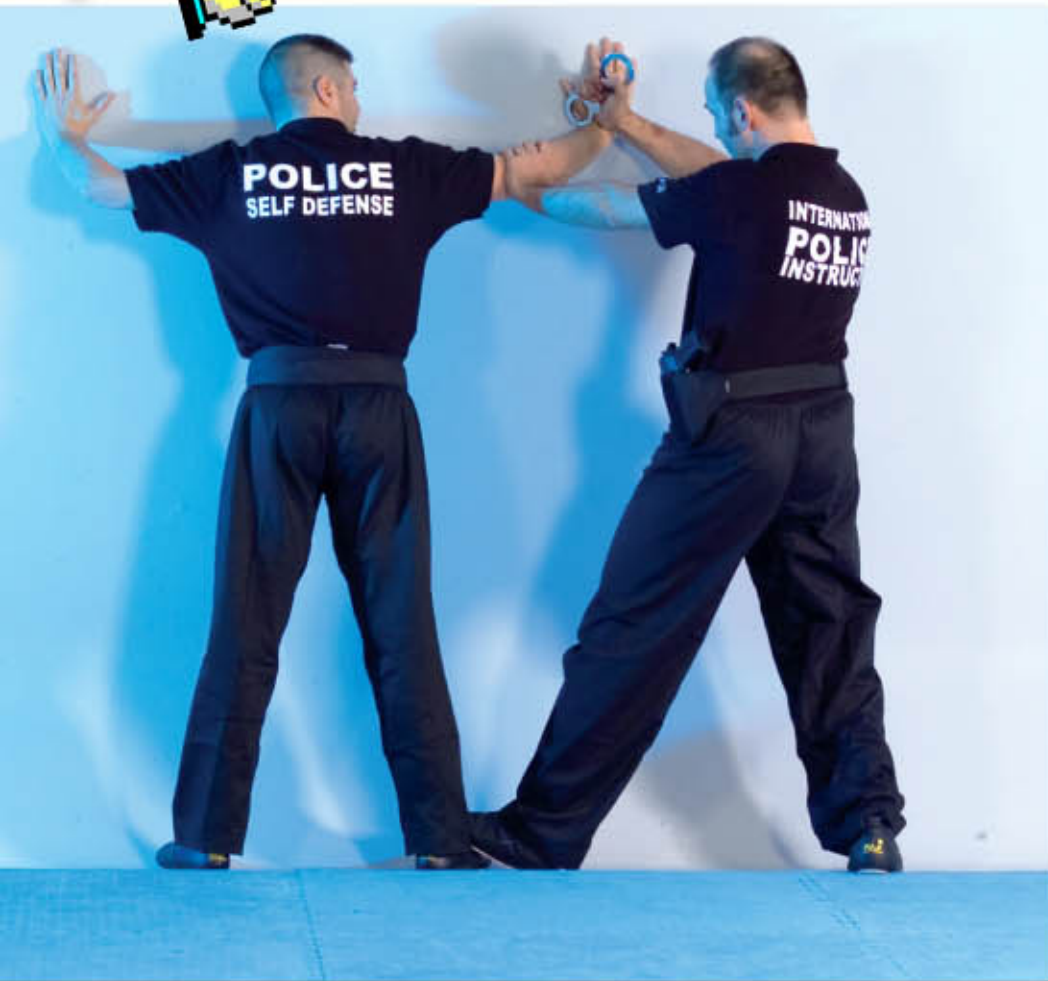
After 23 years in the National Police Department, where still he follows assets, Jose Luis Montes counts already on one long professional trajectory that has allowed him to offer its services in

different police scopes. It remained seven years in the GOES (Special Operations group of Security), group of the police that, along with the GEO (Special Group of Operations), takes care of the special operations.

He is Police Technical Advisor of the United Nations (the UN) and official instructor of the National Police Department. Among others positions, are possible to emphasize four international services: Mauritania, during the period of the Persian Gulf War; two years in Algeria and two missions of the United Nations



Defense



(the UN) for the stabilization of Haiti, country in which at present 17 daily kidnappings of average occur.

Its professionalism has DANn to results like the decoration with the White Cross to the police merit of the National Police Department, and two medals granted by United Nations by the missions of stabilization in Haiti.

Also deserved the silver medal to the sport merit by the Galician Federation Olympic Fights and the one of the Council Superior of Sports. At the moment he is Technical Director of the Department of Police Self-defense.

Montes hoard, in addition, up to 126 public and deprived congratulations, granted by the National Police Department and other official organisms like the United Nations, the Director of FBI (Federal Bureau Investigation), the Army of Uruguay, or official consulates of different countries like the United States, Russian Federation, France, the United Kingdom, Dominican Republic or Morocco, among others.

Fruit of its long experience working and interchanging impressions with police worldwide, has decided to transmit its knowledge in this DVD of Protocol the International of Police Self-defense, resisting ideas and forms of training with diverse police instructors of numerous countries such as: The United States, Canada, Haiti, Chile, Brazil, Uruguay, France, Portugal, Italy, Belgium, Germany,

Morocco, Senegal, Egypt, Algeria, Benin, Cameroun, Guinea, Burkina Ditch, Mali, Chad, Nigeria, India, Nepal, the Philippines, Thailand, Turkey, etc.

It soothes central of the Associations that preside is located in Barcelona (Spain), although distributes courses in different independent communities: Catalonia, Valencian Community, Galicia, Andalusia, Navarre, Aragon, Madrid, Murcia, etc., extending its knowledge by the other autonomies.

In the international scope, it has distributed courses by Europe and North Africa, having also realised collaborations with other teachers, in other countries.

Recently the International of the Year has been awarded with the prize to the Police Instructor, besides being named to Knight of the Circle of the Hall of Fame suction.

The art of detaining and to handcuffing

This DVD never presents/displays a seen content previously. In him, the user will be able to find different techniques police that they have not been shown in no other occasion, turns which it into an innovating video and therefore, pioneer in this sector.

The Protocol the International of Police Self-defense wants to unify the international techniques that the civil servants in charge must use to enforce the

law, respecting the international right and the effective legislation in each country.

The origin of the arrest techniques comes from Japan, where Taiho Jutsu was called to him. In years 40, several teachers met and unified as diverse techniques as the Karate, the Judo, the Aikido and the Kendo, applied to the needs of the agents of the order. Years later also were used in Europe and America.

The work that is exposed in this DVD is carried out respecting the international norms of the United Nations for police in peace missions, and also the referred ones to the Universal Declaration of Human rights, as well as the degrading convention against the torture and treatments.

The program that appears is divided in different blocks:

1- Techniques of halting in different situations based on the danger from the prisoner, with different variants against situations from resistance from the halting.

2- Techniques of handcuffing, different forms to put the shackles to the prisoner, thinking that it is means that will not have to remain position more of the strictly necessary time, but always guarding by the maximum security of the police and the prisoner.

3- Passive resistance, since sometimes the agents in charge to enforce the law are in situations of special problematic, because if they do not offer resistance,

Jose Lu  s Montes



some prisoners choose to stay bet in some place, refusing to move of that place, sometimes preventing main routes. All this accompanying by a great mediatic unfolding that causes that the police intervention must be taken care of with care, to avoid later critics. In this DVD techniques are explained to be able to surpass these cases of passive resistance.

4- Controls and conductions with or without shackles, or how to transfer to a prisoner with the safety measure principles.

5- Immobilization and control in the ground, a form to assure complete immobilization a prisoner.

6- Techniques of self-defense of when the agents of the order are attacked, finalizing with the halting of the aggressor

In an interview with this means, Jose Luis declared its own vision on the present panorama of the self-defense: - "If I must be sincere, although I know that this that I am going to say will not like many teachers, fodder that the police self-defense must be distributed by police and for police". That forceful was east teacher, not without clarifying, later, certain shades: "At present there is a great professional infiltration, students surpassed in any martial art (nonpolice) that with two courses and visionando four videos in Youtube already courses to police distribute. It is very easy to teach something to which he does not know

much, since the preparation of a police general and is oriented to many aspects and nonspecific to the Police Self-defense. He is not the same to train in the gymnasium with a companion who lets itself make all the techniques, that a police in the street that he must put in practice these techniques in real situations, with habitual delinquents who do not let themselves stop". After reviewing a so extensive curriculum, the question is forced: Which are the plans of future of Jose Luis Mounts? - "To work, to work and to work. Therefore one is only able to arrive at the objectives that one sets out. At the moment I want to be developed totally in the matter of Police Self-defense, because in my modest opinion, never one finishes learning. I am not of that they think that already we know everything abroad to it, so I set out to spread my knowledge and to create work groups in all the provinces of Spanish geography, as well as". - It will be, really, a step more in the race of an anxious national police that has been years dedicating itself to a task, to a large extent, altruist: to transmit its knowledge to all that one that wants to learn them

Summary Police Curriculum

- o 7 years in GOES
- o 2 years in Algeria agreeing with 11-S of New York
- o 2 missions in Haiti with the UN

o Mission in Mauritania during the Persian Gulf War

o 3 years in the Chinese district of Barcelona

o 3 years in the group burglar alarms with intimidation, etc.

o Official instructor of the National Police Department

o Instructional the Police International of to year (Hall of Fame)

o 23 years of experience

Summary Martial curriculum

o International Master and black belt 4th and 5th DAN in:

o Police self-defense o Police Kobud

o Self-defense o Kick Boxing

o Full Contact o Muay Thai

o Kobudo

o Taido

o Personal Sambo-Defense

o Black belt 1st DAN in:

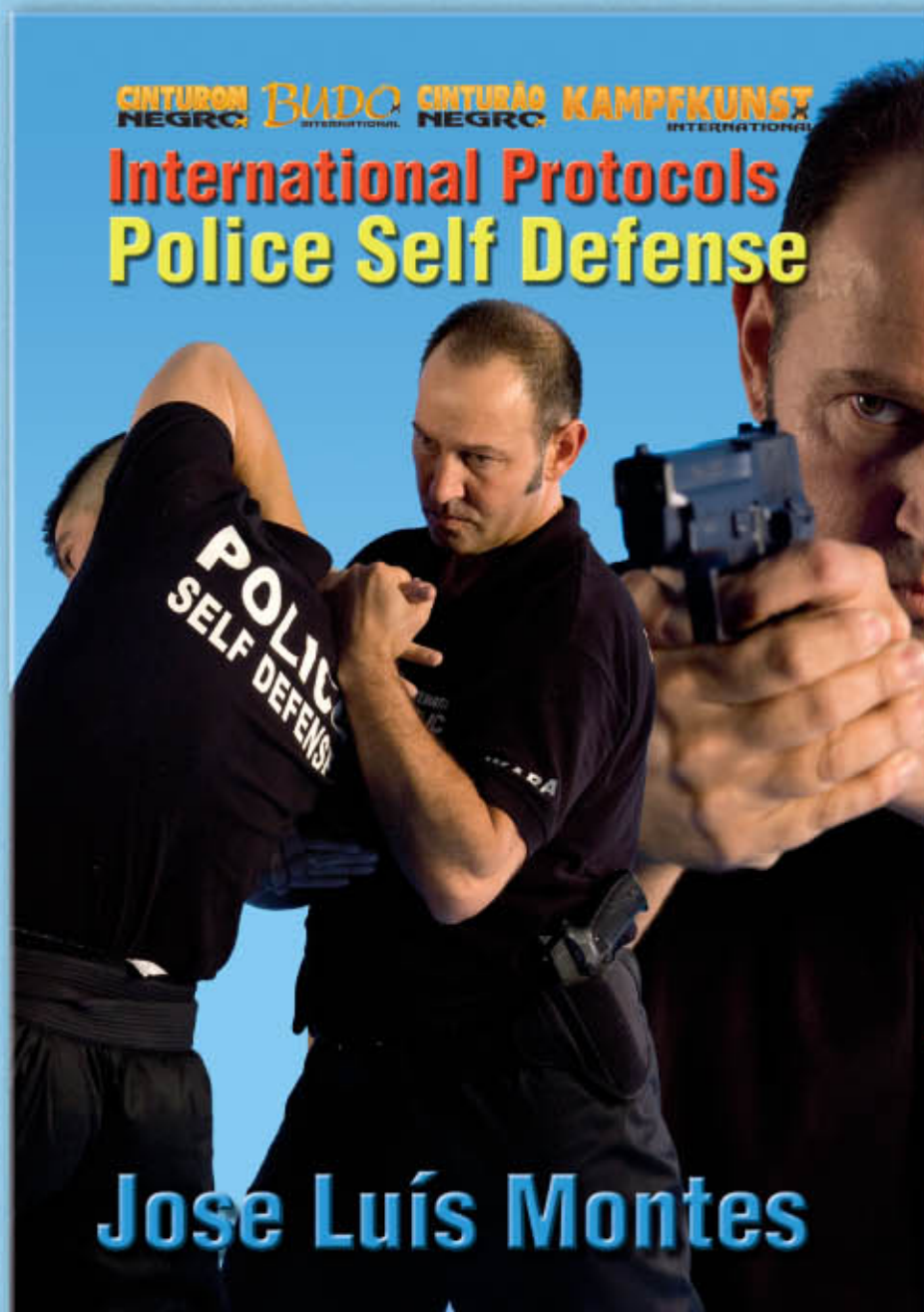
- Karate

- Sambo. o World-wide referee of Kick Boxing

o 33 years of experience

For more information on courses distributed by Jose Luis Montes, delegations or to ask for some course: www.defensaoriental.com

International Protocols Police Self Defense Jose Luís Montes



José Luís Montes, A police technical adviser and international master of police self defense, has 33 years of experience in several martial arts, 23 of which in the Spanish National Police, where he is still working as an official instructor. In this DVD, the result of numerous field missions under the flag of international agencies, he presents the unification of knowledge of policemen from all over the world, synthesizing the simplest and most effective techniques for police work according to the highest international protocols.

The program includes arrest techniques in different situations and variations depending on the dangerousness and resistance of the arrested perpetrator; handcuffing techniques, ensuring maximum safety for the officers and for the arrested; techniques to overcome situations of passive resistance; controls and transport with or without shackles; detention and control on the ground, and a sample of self-defense techniques ending in the arrest of the perpetrator. A ground-breaking work which will become a reference in this field from now on.

International Protocols
Self Defense

Jose Luís Montes



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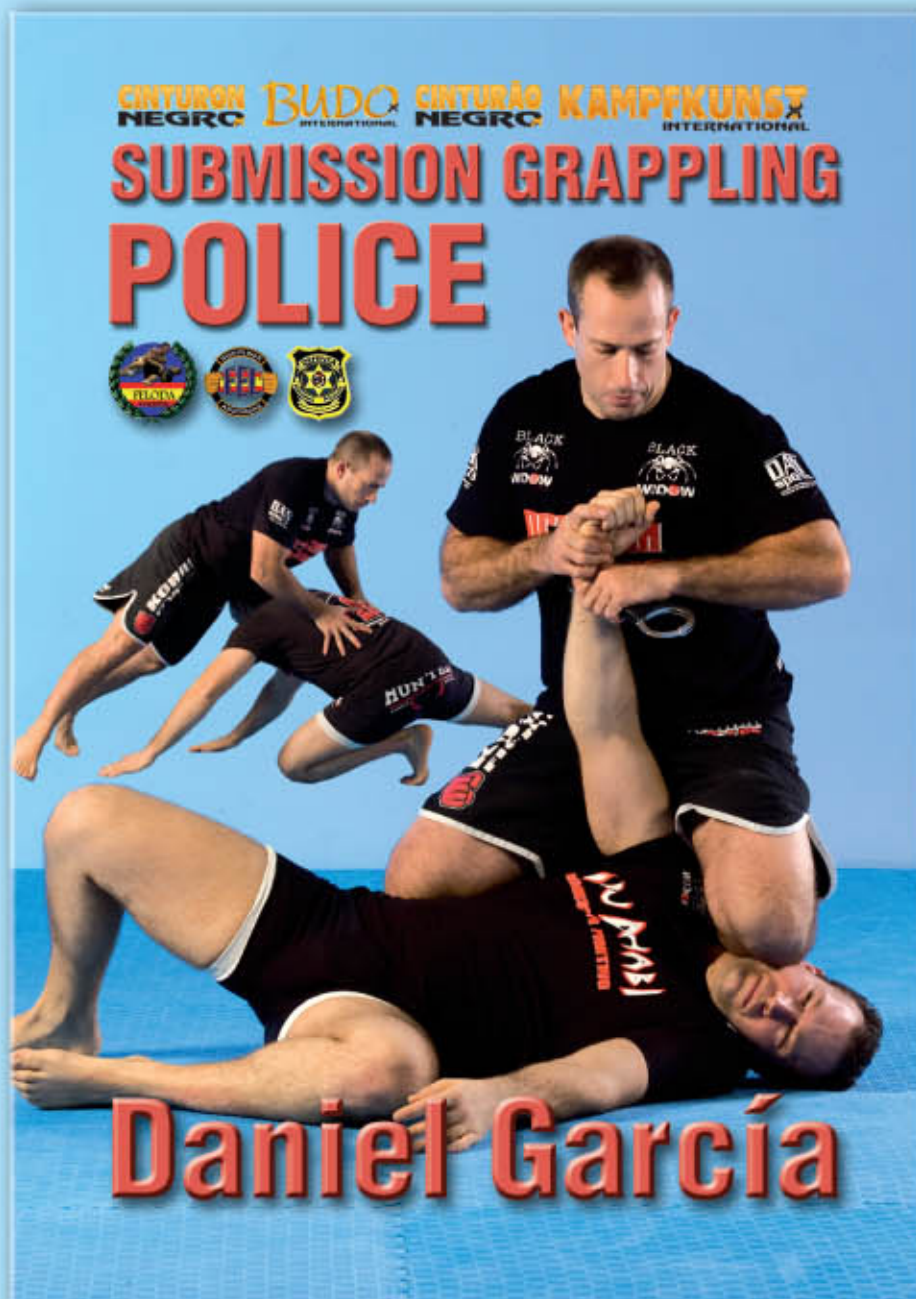
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with which to provide additional knowledge to these professionals who go to the gym to receive effective training to suit their job requirements. It will also open new forms of work to police self-defense instructors, adding another interesting technical perspective to the existing techniques in this field.

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