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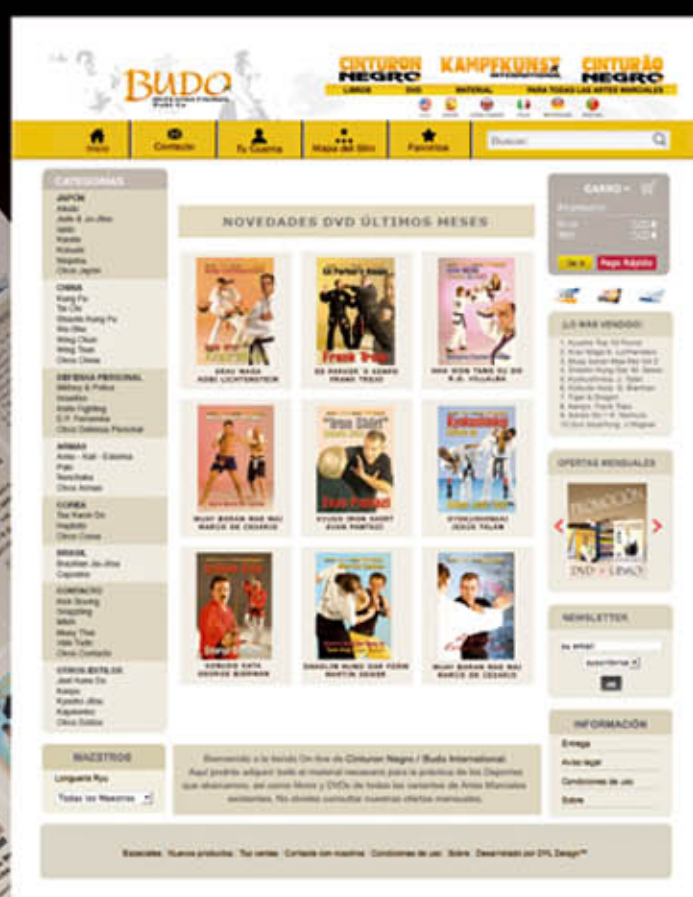
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EDITORIAL

THE GREAT ORDER

"If in bullfighting death is present, but as an allied, as a life accomplice: death plays a walk-on part for life to be reinforced"
FERNANDO SAVATER

Few things, (if there is any left!), they place man facing the Truth in capital letters, as the bullfighting fiesta. Its intense force derives from multiple factors, among all of them presence of death is undoubtedly, not in a symbolic way but real the one what gives him the greatest power. Carlos Castaneda used to say it "everything that touches death, it has power". In the softened modern society, this is a heresy and it certainly causes a tremendous controversy.

Since Walt Disney killed Bambi's mom, the animals humanization has led to the depraved perception that animals are people, and since kids (and not few dads and moms ...) they think that chickens do not have feathers, since they have never had to sacrifice them in their life, therefore they afford the luxury and perversion to believe that in fact animals are human. They afford the luxury of practising the sentimentalism like one false universal kindness, which urges to consider the bullfighting people to be insensitive and evil ogres.

Such distancing from nature undoubtedly causes this foolish act, and if I am obliged to write this editorial, it is because I am convinced that among the most expert martial artists, the shade of such "sin" has managed to contaminate them.

It is normal! Who is able to get way from fear? Pressure is very high and direct and subliminal messages are constant in this direction; hence one must do a conscience effort, not to lose the center in such an important matter, especially if one is devoted to the Martial Arts, especially if one wants to remain in line with Tao. Because what is Tao, but the great Universal Order?

The Universal Order unwritten laws dictate that in order for something to live, something must die. Be a lettuce, an animal, a person, an amoeba or a chive, or whatever you like choosing, any life is supported on death. Soil itself is the result of an organic decomposed products mixed along with minerals. Death is not an option it is just a step in the life cycle. Hence I think it seems fair and necessary to say that someone incapable of killing an animal, should not have the right to eat them. Those who would not do it because of weakness, at least they will be coherent, but they will not place themselves outside the Order. On the other hand if such choice is the result of moral rules, I must deny the major one, since life is such for a juicy cucumber, as it is for a fighting bull. The difference lies exclusively in the evolutionary state of the

species, and as a consequence in its concentrated energy level; but for the "goodies" the difference lies in the animal sensitivity "Poor ill-treated little bulls...Tortured!" So they say in their infinite humanizing audacity.

The fighting bull is the only livestock that lives a natural and magnificent life. For five years, almost half of his living horizon, it lives freely, grazing the pastures, getting stronger, fighting against its equals for the privilege in the herd and copulating. A species which nutritive value is low compared with other bovine crossbreeds, and whose only reason for being, is showing his bravery in the "Fiesta" and finally to die fighting in a bullfighting ring. A life like that, for only 10 minutes in which it will be tested ..., for ten minutes in which it will extract all its bravery, or whatever it has inside, making possible the magic and the Art of the richest and more complex spectacle that I know! I would sign up this offer, especially if compared with the fate of those of its kind which are kept in cow sheds, fed with cattle feed of shady origin, and later, electrocuted in those long industrial lines where they undoubtedly feel that their hour is coming, even long before it is their turn, since death always alert when it comes so planned.

For an average bull there is no exit, for a brave bull there is! In its immense universality and grandeur, in the "Fiesta", the brave bull can be pardoned and in fact is pardoned when it has impeccably fought. The public asks for its life and its wounds are cured to turn it into a stud. In bullfights, bulls are selected, the bull is the center of the "Fiesta" and its reason for being, and at the same time men test themselves, measure themselves and become stronger in the challenge.

Martial artists are devoted to an activity that deals with the idea of death. Without death, Martial Arts are nothing but dances, sports, exercises and customs without real power and transcendence for their great and last purpose: the individual's transformation and development of his conscience of harmony with everything. This is, undoubtedly, the same purpose of "Taurus magic." In the process, Art is a derived and natural product, not a goal by itself. When the "Big" thing appears in scene, aesthetics happens, not the other way around. As in the case of Budo, the physical mental and emotional demand are the highest ones for the protagonist who leads a life of training, effort, self control, and a continuous test for value, of his knowledge and wisdom of his attitude and impeccability.

For spectators and fans, bullfights have as many readings as point of views the individual

contemplating may have. However to all of them whatever horizon and perceptive level they may have, the experience is a constant reminder of the finite condition of their existence. The bull's death confirms it this way as well as the bullfighter's death possibility.

If we are softened, contaminated by the "buenismo", the "Fiesta" with its force and truth, always reminds us that we are actually placed outside the natural Order. As brave and pagan festival that it is, the "fiesta" was not made to proclaim man's "pity", but to remind him the Great Order's power and its omnipotent and silenced laws before like it or not he is subjected to. On his side, the other laws, those of mankind have the same vigor strength and permanency that a garden would have in front of the jungle.

We are all bulls for some things and bullfighters for others. We are bulls as time goes by, in "the lucks" bullfighting. The bull is the warrior's symbol, the pure masculine principle: Yang. As him, we leave the dark stomach of the barnyard towards the blinding light of life, with its bustle, its protagonists and extras; at the beginning we go out with strength, a strength that the life moderates for us in different "luck."

Bravery is measured in the horse, when the lunge is strong even and constant. As the bull, deep down, we are the ones who place the sticks on us, the more we push, the more they plunge. The bull meets the horse against his favorite spot, that is to say, rightly opposite to the point by which it enters the square, the eventual escape point if the meekness presses. The powerful bull follows his nature and it charges against the moving bundle; it looks for it with force, intention, and boldness: "humiliating" that is to say, with the mouth touching the ground, using and showing only his horns, in a firm way, without noddings and charging straight, "by the front and by the right." The warrior makes an effort this way and he drives with rectitude, dedication and nobility. The bull is placed in certain positions by using the decorated barbed sticks - banderillas-, teaching it that whenever it charges against the human body it gets punished. Ready for the small red cape task, hand to hand with the "Master", wounded and tired it will take out whatever it has inside, with the fierceness that praises him. When its force has been emptied in the task, the bullfighter will set the rapier, the sword, and he will get ready for "the supreme luck", "the moment of truth" so it is called in the taurine language and so it is in life. Bullfighters say that the moment comes and in certain occasions they perceive how the bull requests



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dying. In its last lunge, when the bull's death is well executed, the bones that allow the rapier to enter down to its heart open up for a fulminating death; in the "embrocating action" the sword moves toward the heart, as much as the heart toward the sword; the circle has closed.

We are also bullfighter for other things. For the obstacles we came up against in our path, as new bulls, we have to fight by giving the best within ourselves: Temperance, courage, fluency, and synchronizing skills to make the best recipe with the ingredients life provides us with, in each occasion. Illnesses, experiences, ventures; some bulls are easier, others are more difficult, but we should always fight them and kill them, completing the cycle of each one of them with the biggest impeccability and precise measure. In the performance, we will allow to see our style and conditions, making everyone to notice the distinctive and only nature of each one of us, but always watched over by the bull fighting rings god: the public that will reward our successes and it will punish our mistakes. The bullfighter must be wise and artful, to study his enemy, to test it, and to finally win it for him during the three Art stages: To stop, to temper and to lead. Without any harsh remark, gently, as it is belongs to the Yin that represents, he will subdue the gross force, breaking the straightness of his charge in a series of spirals that close little by little to such an extent that he will finally give exit to the bull, with the chest pass. With the reason from the right, with the intuition from the left, he will do it on both sides; to test the bull, to text himself. Once the bull is fought, he must kill it, as well as we do, once something is finished we must come off it; nothing can remain for ever. The good bullfighter knows how to choose the moment of indifference, giving the fair passes to each bull. In the embrocating action, this is the only time in good fight that a bullfighter moves toward the bull, because the bullfighter is the symbol of the feminine thing, of the hole that should be filled, of the center around which life goes round. That's why he dresses as a woman, as a dancer, he is the young teenager that should conquer his manliness, the Mediterranean town's initiation test, hence his prize consist of both ears and the bull's tail (Ears, kidneys, testicles, the tail equals the penis). With this short apology about the taurine, (a thousand things remained unsaid about such a rich world, full of nuances) I just want to point out that the strength of this "fiesta" is intimately together with the strength of a brave society. A society that rewards the value and effort of its individuals, reminding us all, protagonists and spectators, those things that they made us a strong and predominant species. Since weakness and physical and spiritual decadence of our societies is an unquestioned true, I want to stick up for it, because it is still the living symbol, the unequivocal sample of the grandiose potential that inhabits us, especially in the heart of those that really walk by the warrior's road. When I say decadence, I just don't limit myself to say it, I want it understood: The true function of culture is to cultivate the best within us; from that point of view, bullfights are culture in the very essence of its definition. The conflict becomes when what is considered "best" for society changes and it starts being different from that other vision, the one that made us strong and who we are, and it is substituted by a light and whiner version, a weak, sentimental, false-like and above all arrogant vision, because it seeks to correct nature, substituting the Universal law with mankind law.

When there is not match between the "natural Order" and the human order, the only possible result is decadence, because we are nothing but the consequence and product of the environment and the laws in which we are all inserted. A decadence that is pointed out with so much strength as big is the acrimony of some "well thinking" sectors that want to repress this unique and wonderful phenomenon.

I do not defend "La Fiesta", but mankind and the best inside him. I defend the bravery coming from it, I defend that we remember the great laws, not intellectually, but in a lived way; I defend that we are aware of our finite condition, in such a way as to take advantage of each moment, with the intensity of a moribund and the indifference of an immortal. I defend that a positive thing is rewarded and a negative thing is reprehended, I defend admiration for the one who deserves it, not for the fanciest one; I defend the strength and the deep emotion that bullfighting awake, patrimony of the best thing there is in the humanity, for the humanity itself, for its future, for its present.

It has already given me so many gifts, that all I have is eternal gratitude. Part of these gifts, Dear reader, I wanted to share them with you in this text. Ah, those who continue crying Bambi's mom death, they don't know what they are



GROUND ATTACKS



p. 06

The most ground fighting techniques that are taught in the schools of self-defense, has a sport base. Great part of the techniques that the instructors teach can be useful in competitions, but in a real situation they can cost the life to us, if they are not "realistic".

KYUSHO COMPRESSIONS



think about situations where you were packed i so tight you were pressed into everyone. What is possible? This is where Kyusho again excels as a valuable asset, when regular reactionary fighting or defensive action is limited.

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LAMECO ESKRIMA



p. 38

Weapon retention is a very essential skill which must be thoroughly investigated, explored, developed and actualized for any serious student of combat to further evolve in overall combative effect

Zusammenfassung Sommaire Sumario

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WENIG CHUN KUNG FU



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The objective of the Weng Chun is to understand and to learn as the principles necessary can be used without effort and spontaneously to control an attacker in the fight...



MARTIAL CINEMA



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Jackie Chan and Jaden Smith are the Stars of the new version of the 1984 classic Karate Kid... A cinematographic chronicle by our collaborator Emilio Alpanseque.

HWA RANG DO



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Grandmaster Lee demonstrates and instructs on the extensive Hwa Rang Do® curriculum of Joint Manipulation

Summary Sumario Sommario

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Self Defense



Sergeant Jim Wagner

Ground Attacks



No matter how hard the ground and its work are fashionable in the self-defense is a situation in which to this point it is incumbent on in which to nobody we like to be. In the ground even being an expert in the matter these always exhibited a second attacker. Once they have fixed to you to a point the thing can be put ugly. Self-defense is not Jiu jitsu, are other arms other circumstances, other variables, other objectives. To defend itself in the ground, from the approach of the realistic self-defense is the subject of this article and the new DVD that a well-known of our readers presents, the ex- Sergeant of Marin, ex- air Marshall an expert that has worked in antiterrorism, and taught in multiple countries and different agencies from the West a system that without a doubt a conceptual revolution when facing the combat with a modern, realistic and professional vision from the approach of the self-defense and professional has supposed, from the viewpoint of the forces the order or from the one of the citizen, of course not the one of the sport nor the one of the martial art. A classic one that returns to our pages.



Ground Attacks



www.jimwagnertraining.com



Sergeant Jim Wagner

Reality-Based Ground Fighting **Sergeant Jim Wagner**

Most ground fighting taught in today's self-defense schools is sport-based techniques. They may not think so, but it is. A lot of what instructors are teaching may be good for competition, but it can get you killed in a real situation if it is not "reality-based."

In the ring, or on a mat in the dojo, it is obvious why you would want to take your opponent to the ground - to control him through a submission hold. But, why would you want to take your attacker to the ground in a real fight; to control him? Once he has tapped out you have won, right? What works in a controlled environment in cooperative partner training does not always work on the streets or on the battlefield.

The first question you must ask yourself in any fight where you are contemplating taking the bad guy to the ground is, "Why do I want to control him on the ground?" Unless you are holding the criminal down for the police to arrive, or you are the police, there is no need to control a combative person while on the ground. You certainly would not try to put someone into a submission hold if there were multiple attackers in the area. While you are trying to hold one attacker down on the ground another one is kicking your head in or shoving a knife into your back. In such a hostile environment the ground is the last place you want to be at.

The only other possible reason for taking an attacker to the ground is to use the ground as a weapon; to smash his body onto the surface to inflict injury or death. Even then you are not going to stay on the ground with your defeated enemy.

When to take someone to the ground

Most ground fighting taught in today's self-defense schools is sport-based techniques. They may not think so, but it is. A lot of what instructors are teaching may be good for competition, but it can get you killed in a real situation if it is not "reality-based."

If you must take a person to the ground in a fight there is the right time to do it and the wrong time. If you have ever watched a cage fight, mixed martial arts matches, most fighters want to take each other to the ground immediately. They throw a few token punches and kicks and then immediately go for the takedown. However, is the fight over once the takedown takes place? No, the stand up fight becomes a ground fight. If you decide to take someone to the ground at the beginning of a fight you had better hope he is not a better ground fighter than you. Taking an opponent down at the beginning of a fight is the wrong time.

As a police officer for over two decades I have been in many ground fights. I have taken countless people to the ground. However, the only time I take someone to the ground is when they are not resisting me anymore. I have "beat the fight out of them,"

and then I take them down. If they are not resisting me on their feet, then chances are they won't resist me on the ground. If they are resisting me while standing, they will most certainly resist me when they go down; especially when they know they are going to be arrested.

Turning your sport-based system to reality-based

Some martial artists get offended when I point out to them that their ground training is either primarily sport-based or traditional-based. So what is the difference between these and reality-based ground fighting training? Here is how you can recognize a reality-based system:

1. Reality-based students fight 80% of the time on the ground with weapons. Either the student is armed with a rubber training gun, knife, or impact weapon or the "criminal" is.
2. We train on many different types of surfaces, and not just on nice soft mats. Training in dirt, sand, snow, on inclines, surround by "clean debris" (safe objects like plastic bottles, boxes, and striking pads all over the ground) to simulate trash or objects, and in confined areas with little room to move.
3. Reality-based ground training is done many times in low-light situations. Most reality-based schools have windows blocked out so that when the lights go out a dark environment can be created to simulate night or the interior of a building.
4. Most of our empty hand techniques on the ground involve eye gouges, throat attacks, tearing, biting, and getting that attacker off so we can get to our feet. If deadly force is not needed then joint breaks are practiced. For both levels of force police arrest and control techniques is part of the curriculum.
5. Reality-based students wear clothing that inhibits movements (jacket, torn shirt,

6



7



Ground Attacks



Sergeant Jim Wagner



ballistics vest, wet clothes, etc.) since these are the type of clothes that a person will have on in a real conflict. Techniques are first learned with training clothes and then restrictive clothing is worn during various reality-based scenarios.

6. Sometimes before a scenario the "criminal" is allowed to rest while the "victim" must do exercises until he or she is exhausted. Then the victim is attacked, taken down, and must fight against a well rested opponent. This simulates a criminal energized by drugs or where a victim has spent all of their energy on another opponent,

Ground Attacks is packed with step-by-step techniques; the same techniques that I teach to police officers and military personnel all over the world.

If you have any previous training in ground fighting this DVD will turn what you have and make it more reality-based. If you have absolutely no previous ground training, then the techniques and training methods shown will be an easy-to-learn foundation. When I say, "easy-to-learn," I mean just that. I believe that if you cannot master any self-defense move in five minutes you should throw away



but he or she must have the "will to survive."

7. We don't like students to train with each other for too long. Once you start practicing with someone you start learning their favorite moves and tactics. In courses with a lot of students the instructor constantly makes people switch partners to encourage unpredictability.

Budo International and I have teamed up once again to provide the martial arts community another, excuse the pun, "ground breaking" DVD. It is called Ground Attacks.

This new DVD is anything but sport-based or traditional-based ground fighting training. It is a DVD that is packed with techniques and training methods that will make your current training more reality-based, and reality-based means material that prepares you for what you would actually encounter going against a criminal or terrorist.

that technique. Real combat is fast, simple, and brutal.

About the author

Jim Wagner is a former jailer, police officer, SWAT officer, diplomatic bodyguard, United States Air Marshal, and is currently an American Reserve soldier in a Military Police unit. Through Budo International over a decade ago he created the modern civilian reality-based movement: the blending of the martial arts, police, military, and security tactics. His training school is located in Solingen, Germany and he has seminars worldwide. If you would like more information on the Jim Wagner Reality-Based Personal Protection system visit his website at www.jimwagnerrealitybased.com



Great Masters

My Tackett friend is monaning because years go by very quickly, all a generation of people that knew the JKD first generation, his friends, is disappearing and still in nowadays the confusion he surrounds the foundations of the inheritance of the little Dragoon. Tackett said that serious very difficult him to me to return by these payments; I create and say so that still we have the occasion to enjoy its many knowledge, of its intelligent conversation as an older person professor, its intense passion by the JKD. Meanwhile it is this exciting work here that presents his new DVD, the old Master returns!

Alfredo
Tucci



截拳道

Jeet Kune do



Jeet Kune Do
Tim Tackett



Great Masters





Unlike a lot of martial arts, Jeet Kune Do emphasizes attack more than defense. Bruce Lee described JKD as being "offensive-defense". While many martial arts focus on defending an attack with some sort of block followed by a strike of some kind, Bruce Lee felt that by focusing blocking and striking, the defender was too passive, and not matter how fast he was the time between the block and strike gave the attacker time to counter his opponent's defensive. He called that method of defense "passive". As we will see later, one of JKD's 5 ways of attack, progressive indirect attack, takes advantage of an opponent's passive defense. While investigating various methods of martial arts, Bruce Lee came across some of the principles of Western fencing. In Western fencing the most efficient method of defense was the stop hit. In Western fencing the practitioner looks for his opponent's attack and intercepts it with an attack of his own. To make this work you need to control the distance so that the opponent has to step forward to reach you with his sword. This gives the defender time to counter with his strike before the attacker's has a chance to land. The step forward is called preparation. The stop hit can be done as the attacker

takes his step forward and is called "attack on preparation" or as he starts his sword thrust which is called "attack on delivery". Bruce Lee realized that if he put his strong hand forward and used it in the same way that the fencer uses his sword, he would have the most efficient method of defense. Since a stop hit "intercepts" the attack, Bruce Lee named this new art "Jeet Kune Do" which means "The Way Of The Intercepting Fist". This new art was made up of mostly Western fencing, Western boxing and Wing Chun kung fu.

Besides the stop hit, Bruce also added a stop kick to JKD basic defense. Like the stop hit, the stop kick as part of what Bruce Lee called "offensive-defense". The stop kick follows the basic Jeet Kune Do principle of using the longest weapon to the closest target as a basic attack method. In the case of the stop kick the longest weapon is the side kick, and the closest target is the opponent's shin as he takes his step forward to attack. Bruce Lee discovered that when an opponent attacks, he leaves an opening that a defender can take advantage of. Again using fencing theory, Bruce Lee came up with the 5 basic ways to attack someone. Not all these ways work on all opponents, and the student must learn which ones will work with what type of opponent. The first way is the single direct attack.

The single direct attack is just what its name suggests. It is a single attack with one tool that goes on a direct line to the target. The danger is that to make this attack work you either need to be much faster than your opponent or catch him in a moment of being off balance. Remember that if you step forward to strike your opponent with a punch, he can easily counter it with a stop kick to your lead leg. Another version of the single direct attack is the single angular attack. The difference is that instead of coming straight forward, you enter at an angle, which may make it harder to intercept your attack. Both of these attacks can be used as a counter-attack.

The second of the five ways of attack is attack by combination. This attack uses your tools in combination. For example, you can hit someone with a straight lead punch and then follow-up with another punch or a kick. The attack by combination will usually start with a single direct attack with the combination occurring if needed to finish your opponent. You intercept with a side kick to your opponent's knee and follow-up with a finger jab to his eyes. An attack by combination is usually done as a follow-up to a single direct attack that is parried or to keep striking until the opponent can no longer continue. The attack by combination can be done in a steady rhythm, or as broken rhythm by

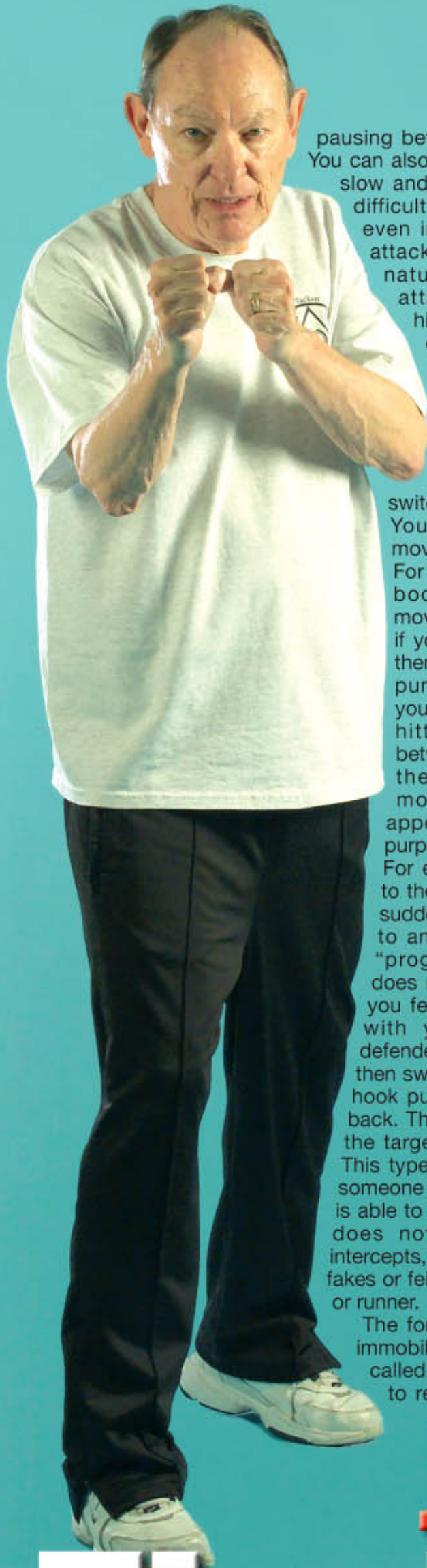
Jeet Kune Do

Tim Tackett



Great Masters





pausing between hits (hit-pause-hit-hit). You can also use broken rhythm by hitting slow and then fast. Broken rhythm is difficult to explain in word alone or even in still photos. It allows the attacker to take advantage of the natural tendency to defend an attack in a steady rhythm, by hitting between the opponent's defensive parries or blocks.

The third method of attack is called progressive indirect attack. An indirect attack in JKD terminology is when you fake or feint as if you are attacking to one line but then switch or change to another line. You can fake with a small movement of a limb or your body. For example, you can lower your body and make a small movement with your front arm as if you were going to jab low, but then hit with a high rear overhand punch. You can also fake with you eyes by looking low and then hitting high. The difference between a fake and a feint is that the feint uses one limb and moves toward the target and appears to be a real attack. Its purpose is to open a line of attack. For example, you can start a kick to the groin with your front leg and suddenly switch to a high hook kick to an opponent's head. It called "progressive" because the feint does not withdraw. For example, if you feint a low straight lead punch with your front hand and the defender lowers his arm to block, you then switch to a high back fist or high hook punch without pulling your arm back. The hit just "progresses" toward the target in one continuous motion. This type of attack works well against someone who has a strong defense and is able to block a single direct attack. It does not work on someone who intercepts, as he will just hit any one who fakes or feints. It's best against a blocker or runner.

The forth method of attack is hand immobilization attack more commonly called trapping. Trapping can used to remove a barrier to an attack.

For example, if someone blocks a hand attack you can trap that arm and remove the barrier to allow you to hit the now open line. It can also prevent a counter-attack. For example, if you enter and step on your opponent's foot, he can no longer kick you with it. Most people think of trapping as you punch; he blocks; you trap that arm and hit; he blocks; you trap the arm that blocks and now having trapped both of the defender's arms now have a clear path for your hit. We feel that the best way to trap is to trap an attacker's punch as it is delivered or as it withdraws.

The fifth and final method of attack in JKD is attack by drawing. Attack by drawing is when the defender seems to leave an opening for the attacker to take advantage of. It needs to be done in a subtle manner and not be too obvious. For example, the defender can have his rear arm a little lower than it should be. The attacker may take advantage of the now open line and attempt to strike with a high lead hook punch. The defender can then counter with a straight rear punch. Attack by drawing can be used to draw a specific attack or line of attack. With it you can leave an opening for either a hand or foot attack, and then take advantage of the opening that attack draws.

Which ever one of the five ways of attack that you attempt to use on an opponent, remember that all five ways are not equal and may not be successful against all opponents. What will work well against a blocker or a runner, may not work so well and one you stops hits or kicks. Which attack to use will depend on your experience and your ability to "read" your opponent. Remember that whenever you attack you leave an opening for your opponent to take advantage of and counter-attack. Remember when hunting bear sometimes you get the bear and sometimes the bear gets you.

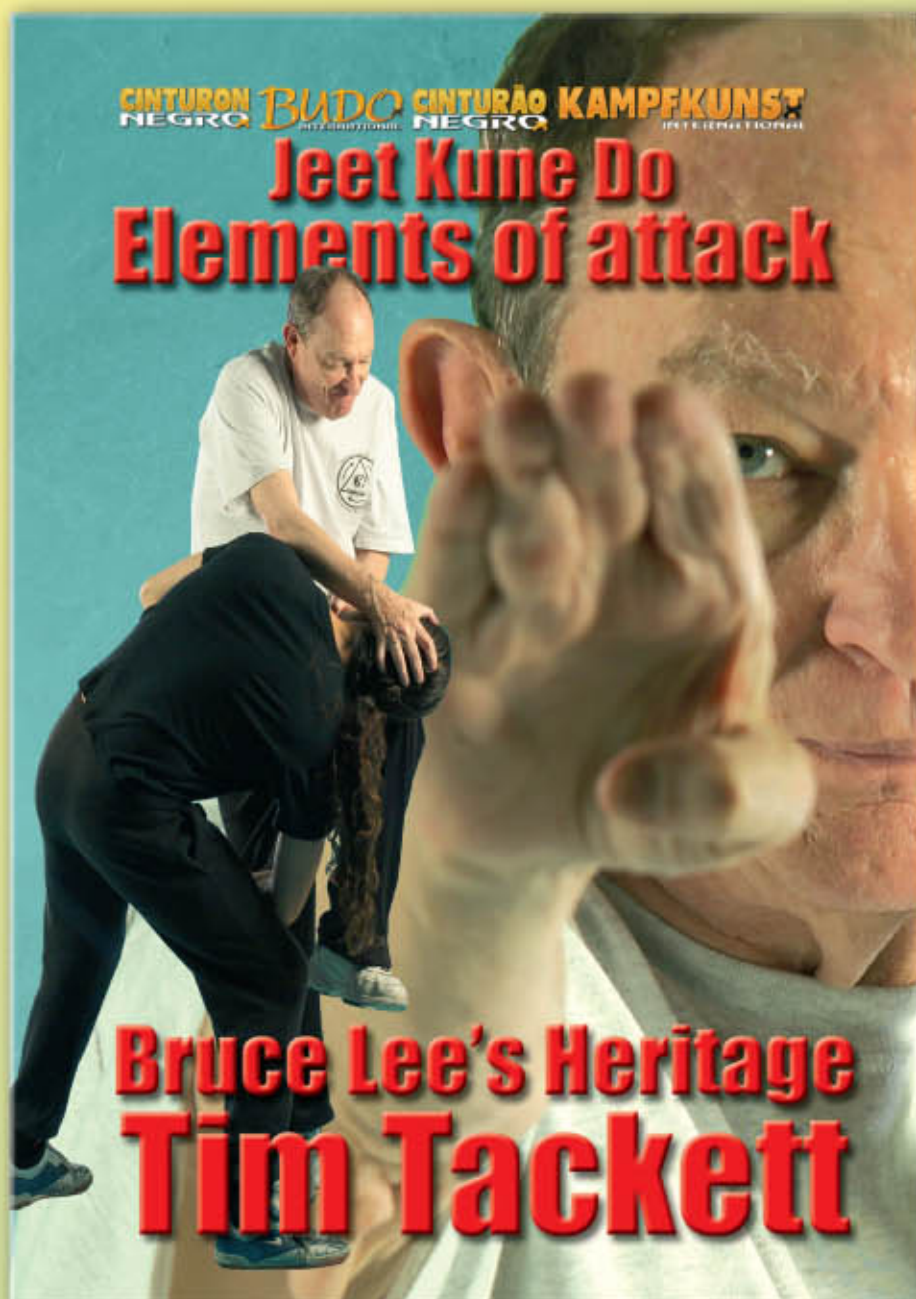
Tim Tackett
www.jkdwnite.com
www.jkdtalk.com

Jeet Kune Do

Tim Tackett

Jeet Kune Do Elements of attack

Bruce Lee's Heritage Tim Tackett



Many martial art teachers who teach techniques and exercises and who have adopted the sparring system of Full-Contact always find the same problem: to keep their students. Most are workers and logically they don't want to be injured or don't want to get a black eye.

Bruce Lee had to face the same problem and he noted that, as soon as his students began their Sparring training at a full contact, they decided to stop training. It was like this that, trying to find new training methods, he discovered a safe way to apply the exercises and techniques learned in contact Sparring. This is the method that Tim Tackett shows us in this new DVD.

Jeet Kune Do
Elements of attack

Bruce Lee's Heritage
Tim Tackett

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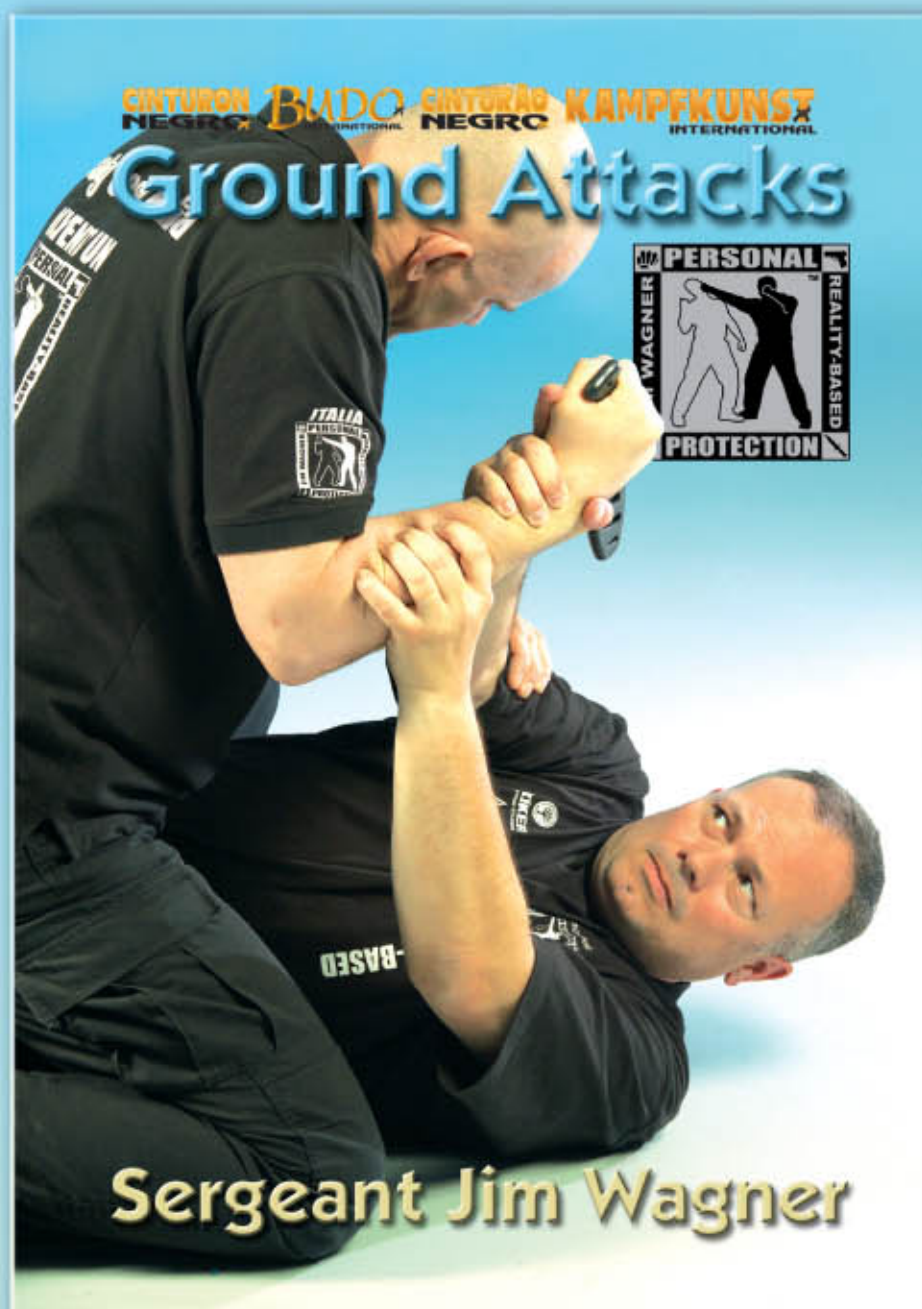
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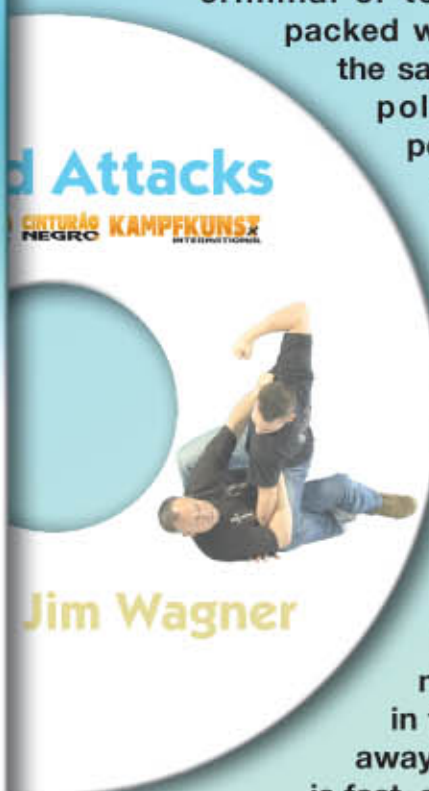


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Ground Attacks Sergeant Jim Wagner



This new DVD is anything but sport-based or traditional-based ground fighting training. It is a DVD that is packed with techniques and training methods that will make your current training more reality-based, and reality-based means material that prepares you for what you would actually encounter going against a criminal or terrorist. Ground Attacks is packed with step-by-step techniques; the same techniques that I teach to police officers and military personnel all over the world. If you have any previous training in ground fighting this DVD will turn what you have and make it more reality-based. If you have absolutely no previous ground training, then the techniques and training methods shown will be an easy-to-learn foundation. When I say, "easy-to-learn," I mean just that. I believe that if you cannot master any self-defense move in five minutes you should throw away that technique. Real combat is fast, simple, and brutal.



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Weng Chun Kung Fu

Weng Chun's 6 1/2 principles for combat

Weng Chun's 6 1/2 principles for combat

Developed by the warrior monks of southern shaolin temple in the need of protection against pirates and robberies, used from the rebels on the red boats in underground fights and later for selfdefence in the streets of Fatshan (China) and Hong Kong, refinded by Grandmaster Wai Yan's research and today taught internationally by weng chun's leader Grandmaster Andreas Hoffmann and his black Sash team for protecting themselves and others from violent attacks and for victories in full contact competitions (Sanda) and MMA.



Let us start with an overview about the Weng Chun's 6 1/2 Principles (Luk Dim Boon) used in combat:

Be aware that each principle is meant physically and mentally, too!

1. Principle Tai ("raise"):

Disbalance your attacker thru uprooting and maintain balance !

2. Principle Lan ("lock"):

Lock your attacker and maintain your own potential!

3. Principle Dim ("point"):

Shock your opponent and learn to stay focused and in confidence!

4. Principle Kit ("tear"):

Destroy your attacker's structure thru tearing and maintain your structure!

5. Principle Got ("cut down"):

Cutting down your attacker's force and his attempt to connect to you!





Matser Hoffman shows the power of the principle of takes hold LAN:

First (1) Press Sifu Mathias that tries to attack to him, using the own reaction of Sifu Mathias, (2) open his position with a blow of hook to the stomach. Sifu Mathias attacks with a circular blow; (3) the Grand Master closes the distance, does to him takes hold LAN, blocking all their body, later he continues striking to Sifu Mathias in the face and the stomach. (4) the Great Master secures the total control of his opponent.



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Dai Sifu Andreas Hoffmann





Weng Chun Kung Fu

6. Principle Wun ("circle"):

Borrow your attacker's force send him flying and if he pressure you change the angles thru circling!

1/2. Principle Lau ("leak and flow")

half point= 50% of the weng chun kung fu: Be like water, keep flowing and leak the flow of your opponent

Why you need principles as a fighter?

The weng chun fighters explored, if a martial arts contains a large number of techniques but no principles, a practitioner can become lost among the innumerable methods. In combat or self defence, they become largely unusable, because in a real situation the confusion generated by surprise, fear and stress is too great. The solution is to fight with principles, which are general guidelines to combat action and permit the weng chun practitioner to defend himself with the spontaneously created techniques which were created from the principles. The weng chun practitioner learns in special exercises ("kiu sao" and "chi sao")

GM Sifu Hoffmann ends its opponent with the principle of Tai rotation. (1) GM Sifu enters the distance (2) it absorbs the force of the Puñetazo de Sifu Mathias, with a circular Wun, Sifu contraataca Mathias with another blow (3) that GM Sifu is useful to make the Tai rotation to be placed behind its opponent (5) Then GM Sifu prepares its Tai demolition striking to him in the face.

(7-9) GM Sifu pushes its opponent with the shoulder to make handle, and to make the Tai demolition, with which it manages to put under his opponent who finishes in the ground (10).



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reflex responses to stimuli of a visual nature (when the combat distance is relatively great) and of tactile nature (when the combat distance is relatively close). In weng chun training, the innumerable possible combat and selfdefence situations are drilled again and again under relaxed and under pressure conditions, until each trainee find the weng chun principles and can defend themselves or use them in an combat situation reliaby, spontaneously, appropriately and directly, even without having to think about them.

Weng Chun's 6 1/2 principles in detail:

Tai principle:

If you understand that the base of everyones defence and attack is our center of balance you understand why weng chun progress starts with breaking your opponents

balance and maintaining your own balance. Our focus is on the spinal column, which we refer to as the centerline. Imagine an attacker throws at you an roundhouse punch. You absorb "Wun" his punch by pulling him and at the same time you lift "Tai" his shoulder or his head up. He will fall down or will loose his balance and leaving him vulnerable to proper defend himself or he is unable to attack you.

Lan principle:

In weng chun we learn to develop a steadfast forward pressure "Lan/Bik" and we learn to bridging the gap between us and our opponent to block "Lan" with your full body structure his force and his potential of continue. We constantly are eating "Lan" the space of our opponent. This is particularly easy if the opponent is locked just at the moment when he is carrying out an attack. Stopkicks and trapping hands

are fantastic tools for that. Another good time to bridging the gap and lock him is when your opponent complete his attack for example a blow but missed you. He needs an momentum to find back his structure or has a momentum of thinking what is the next step. That is the moment to enter and to obstruct "Lan" him. Lan gives frustration to your attacker he feel he cannot continue, if he get in panic he block himself more. Lan is a good strategy against a stiker, who is using mainly the "Dim" principle, and needs a special space and timing for his blows and kicks.

Dim principle:

The opponent is controlled at a weak point mainly thru a blow but it is also possible with a lock or throw. The main weapon for "Dim" is a strike. If you strike with an impact an attacker get shocked and irritated, you create a momentum in which he is not sure if he want continue to fight or an momentum which he think how he can avoid the next strike. This causes an delay in his actions and you can use this delay to strike and shock him more or to controll him full. In body work you will face with "Dim" the training to create impulses with your body for striking which all areas from your body. Each part of your body become weapon.

Kit principle:

The attacker is made to lose his balance by diverting the direction of his force. It is diverted in such a way that he cannot use the diverting force himself against you. You break his structure thru separating his limbs from his torso or you break his structure from his upper and lower part of his body. If you can achieve this your attacker can nott continue to attack you and you create time and space to get full control over him.

Got principle:

With half circles from your arms, legs or body you cut down your attacker's strikes or wrestling attempts. There are small "Got" movements with for example the wrist only or larger "Got" movements with your elbows and shoulders. You can use to strike and cut the opponents strike at the same time. The signature moves for that are the weng chun fingerstrike "Biu Chi" or the weng chun's backfist "Qua Choy". Since the attacker's action is cut in a half circle downwards, he loses his force, balance and the impetus for further action.

Wun principle:

Borrow your attacker's force with circles and half circles. Let us use the same example as for "Tai". Imagine an attacker throws at you an roundhouse punch. You absorb "Wun" his punch by pulling him and at the same time you can strike him. Your two shoulders with your hollow chest are building are half circle and your arms build an open triangle. "Wun" helps you to recover your force and energy when you strike. The strikes in weng chun are more like a whip rather than a pole. Hook strikes, ellbow strikes, roundhouse strikes are the main weapons with the "Wun" principle.

Lau principle:

Be like water flowing down to the valley whose progress cannot be stopped by a stone. If your opponent gives you something thru an attack or an move you use your attackers action like a guide rail, in order to control him. Grandmaster Wai Yan also described "Lau" as skiing. If you touch the ground, your opponent, you slide into him using his pressure. Another beautiful weng chun saying is Fok Fu, which means in this





Weng Chun Kung Fu

context. Riding the tiger - using the wildness of your attacker to ride him, to controll him. "Lau" is Weng Chun's heart it's most important principle: it is said that in Weng Chun, the principle of "Lau" constitutes 50 per cent in all actions.

***The form Luk Dim Boon Kuen - 6 1/2 principle fist form:
Learn another way of doing forms:***

The goal of weng chun is to understand and be able to do effortless and spontaneously the principles in combat, which are needed to controll your attacker. So the way to learn and to do the forms is different as in the technically styles. At the beginning of your weng chun you should learn the Luk Dim Boon Kuen form that your body and mind get the basic principles as an imprint. From that base you can learn all other forms which contains a combination of these principles and you will easily learn the fighting application with principles.

One form for all combat areas:

The interesting thing is that you learn in weng chun the same form for empty hand, the use on the wooden dummy, with the double knives, with the long pole and in application for

"The weng chun fighters explored, if a martial arts contains a large number of techniques but no principles, a practitioner can become lost among the innumerable methods"

combat. In that way you learn to apply the principles in different combat areas until you get used to them.

Become a spiritual warrior with the 6 1/2 Principles:

It starts with "Tai". It is the strong wish of us shaolin warriors to use our strength and power to protect other people, to inspire them, to give them strength in their struggle of life, to raise them that they suffer less and that they can enjoy life more. Start with yourself, when you wake up, be thankful for your wonderful body and mind and bring your "Tai" raising mind in everything you do and to everyone you meet. After "Tai" we face "Lan". "Lan"

is the joy and knowledge about our unlimited potential and space around us. On the other side with the power of "Lan" we block disturbing emotions like greed, hate and fear right in the beginning. With "Kit" we understand the connection and interaction with friends and all other living beings and finally with the whole universe. This wisdom of being one with the universe give us a lot of power and courage which is the base of our next principle "Dim". In "Dim" we find spontaneously the exact time and space to do things and we learn the power of tension and relaxation. "Got" teach us to cut down disturbing emotions, to let go things we cannot change to focus what we can do. If we understand "Wun" we can live and act effortless without losing energy, we understand that everything like for example our thoughts are raising from the space, playing in the space and going back into space. These give us inner peace and we understand the natural law of the circle of life. This make us ready for "Lau" to be one with the flow without fighting against it. We became an expression of the flow to express our individual being as part of the whole. The result will be a joyful, peaceful, spontaneously and unshakable mind of a warrior, who can feel the "Eternal Spring" (Weng Chun) everywhere. If you try to transfer the 6 1/2 principles in your life you are allowed in the weng

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chun family of Grandmaster Andreas Hoffmann to wear the white socks of the spiritual warriors.

After destruction of the Southern Shaolin

After destruction of the southern shaolin temple, the home of the weng chun warrior monks, they fled and developed a lot of styles from weng chun and its 6 1/2 principle. The red boat became a refuge place for the warrior monks. According to wing chun legends Leung Yee Tei learned the Weng Chun's Luk Dim Boon Kwun (6 and an half principles long pole) from Wong Wah Bo and became the historical founder of Wing Chun. Also in Hung Gar Kung Fu you can find the Luk Dim Boon 6 1/2 principle as a part of their Ng Lung Bagua Kwun. This is one more reason why a lot of researcher see today Weng Chun as the fore father of Wing Chun and Hung Gar.

Weng Chun after second world war:

After second World War Grandmaster Wai Yan converted one of his commercial buildings in Waterloo Road, Yau Ma Tei, Kowloon, Hong Kong into the Headquarter of the Weng Chun Clan. Here he invited all living Grandmasters of Weng Chun to work with him to save weng chun for the future and to research the art. He got support from Grandmaster Tang

4



Sifu breaks the composure of its attacker with the principle of deviation of Kit force: (1) GM Sifu turns aside the kick Sifu Mathias with the Kit principle, and takes advantage of its imbalance to attack to him in the face with the song of the hand (2) and in the back with a vertical blow (4) GM Sifu controls completely to its opponent with a leg sweeping.



Weng Chun Kung Fu



Yick, Grandmaster Tam Kong, Grandmaster Lo Chiu Woon and mainly from his friend Grandmaster Chu Chung Man. According to his own words Grandmaster Wai Yan researched and trained with Grandmaster Chu Chung Man together for a period of 20 years. The two Grandmasters invited also Grandmasters from other styles and inspired them with their research and knowledge, so they helped Taimantis Grandmaster Chiu Chuk Kai to create a wooden dummy form and they helped Grandmaster Yip Man with his wing chun.

Weng Chun's way into the west

Grandmaster Wai Yan accepted the determined young German, Andreas Hoffmann, as his master student and involved him in his and Grandmaster Chu Chung Man's research. He sent Andreas Hoffmann to mainland China to study with Weng Chun's Grandmaster Pak Cheung and Wing Chun's Grandmaster Pang Nam. Back in Hongkong Andreas Hoffmann had to show what he learned and Grandmaster Wai Yan observed and made it part of his research.

Andreas Hoffmann was personally trained since 1986 by Grandmaster Wai Yan until he reached master and grandmaster level. He was thus the last student of Dai Duk Lan and the only western student of Grandmaster Wai Yan. To emphasise unusual achievement, Grandmaster Wai Yan granted him a certificate, legitimising him as his successor of Weng Chun in 1995 in Hong Kong in the presence of numerous kung fu masters of various styles and over 70 western students from all over the world.





First series of photos 1-6. The power of the pressure downwards - the Got principle. (1) Dai Sifu enters the distance and presses its opponent, (2) it takes hold his arm downwards applying the Got principle, and strikes the face of Sifu Mathias (3) Dai Sifu simultaneously takes advantage of his defense to both take hold arms to him with the Got. (4) At the same time it catches his left leg, and later it demolishes to Sifu Mathias. Dai Sifu completely controls to its opponent with its arm and its knee, applying to him the Got. (5) Dai Sifu can choose between striking (6) or controlling to Sifu Mathias. Second series of Photos the 1-6 Wun principle: to circulate. (1) Sifu Andreas Hoffman enters the distance and controls its adversary taking hold it of the nape of the neck. (2) Sifu Mathias, crouching itself tries to get away of takes hold of the Master. (3) Dai Sifu resists the movement of the arm of Sifu Mathias doing a circle and placing its arm below the one of its opponent and takes advantage of the force the circular motion of its body to demolish to Sifu Mathias also being useful the force this one (4-6).



Today Andreas Hoffmann is teaching worldwide and keep on the Dai Duk Lan research with his closed masterstudents around the world.

International Association Weng Chun Kung Fu:
Grandmaster Andreas Hoffmann
www.weng-chun.com

Third series of photos Lau Principle: "Like the water friend mine." (1) Dai Sifu begins to control the space. (2) Sifu Mathias attacks with puñetazo and Dai Sifu absorbs the force of the blow it directs and it against the attacker. (3) Sifu Mathias tries to block its left arm, but this aid to Dai Sifu to continue with its movement of I strike. (4) Sifu Mathias tries to stop the left blow (Sou Choy), (5) but this aid to Dai Sifu that is able to strike and to demolish to Sifu Mathias, that finishes in the ground (6).



Weng Chun Kung Fu

6 1/2 Principles Form

Grand Master Andreas Hoffmann



Let Weng Chun Kung Fu's Grandmaster Andreas Hoffmann personally guide you to learn the ancient 6 1/2 principles Form. Learn the basics of Weng Chun Kung Fu, weapon fighting and explore the secret of the Southern Shaolin Temple. See with your own eyes why many people see Weng Chun as the forefather of Wing Chun and Hung Gar and as one of the most effective martial arts. Learn to fight with principles, because in a real combat situation the confusion generated by surprise, fear and stress is too great to solve it with a large number of techniques. Learn the same form with double knives, long pole and wooden dummy. Become a Chan/Zen warrior through the application of the principles in your daily life and boost your energy with the help of this ancient Form.

Weng Chun Kung Fu
6 1/2 Principles Form

CINTURÃO NEGRO BUDO INTERNATIONAL KAMPEKUNST INTERNATIONAL

by Grand Master Andreas Hoffmann

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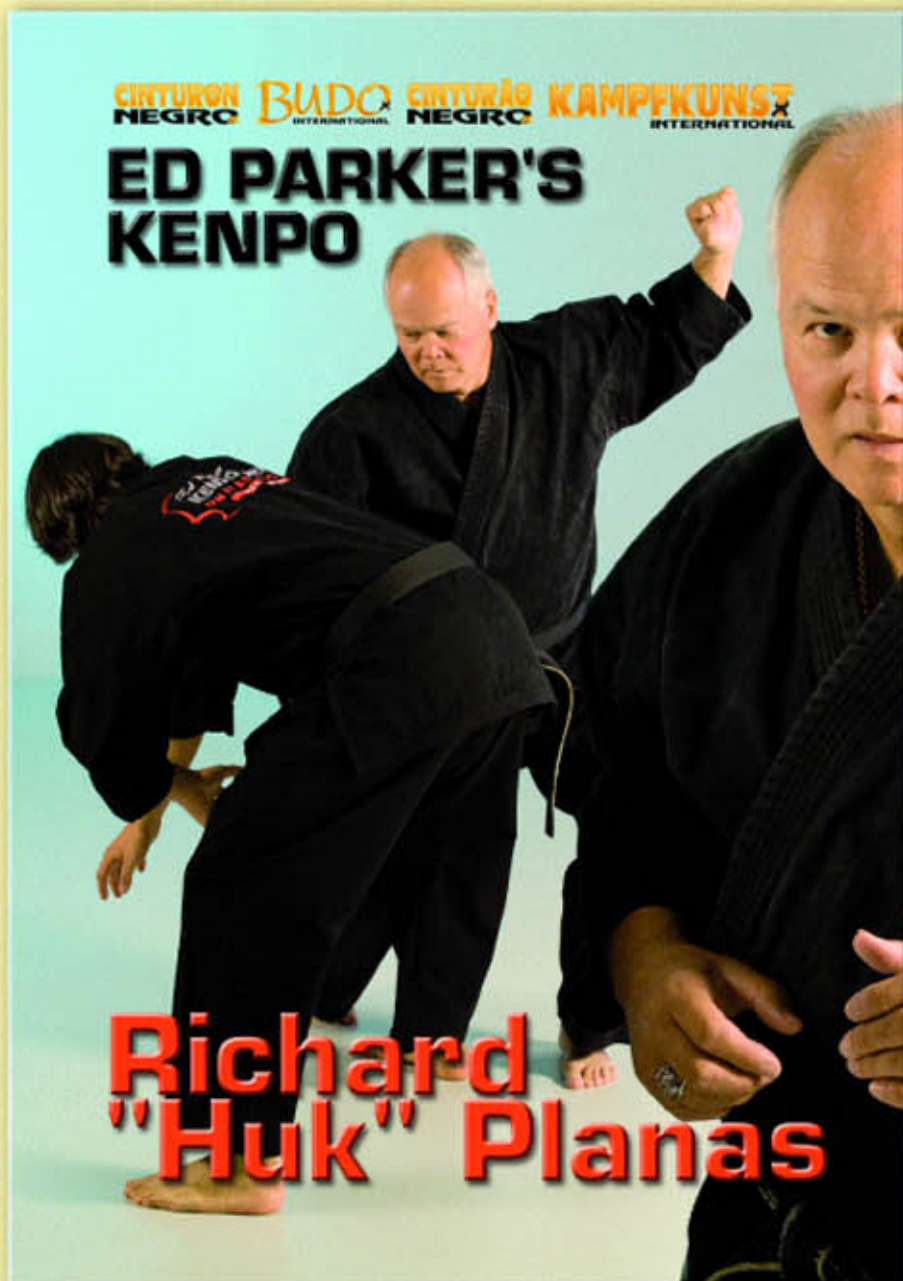
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ED PARKER'S KENPO

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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Richard
"Huk" Planas

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Korean Arts

Grand Master Taejoon

Joint Manipulation and Takedowns

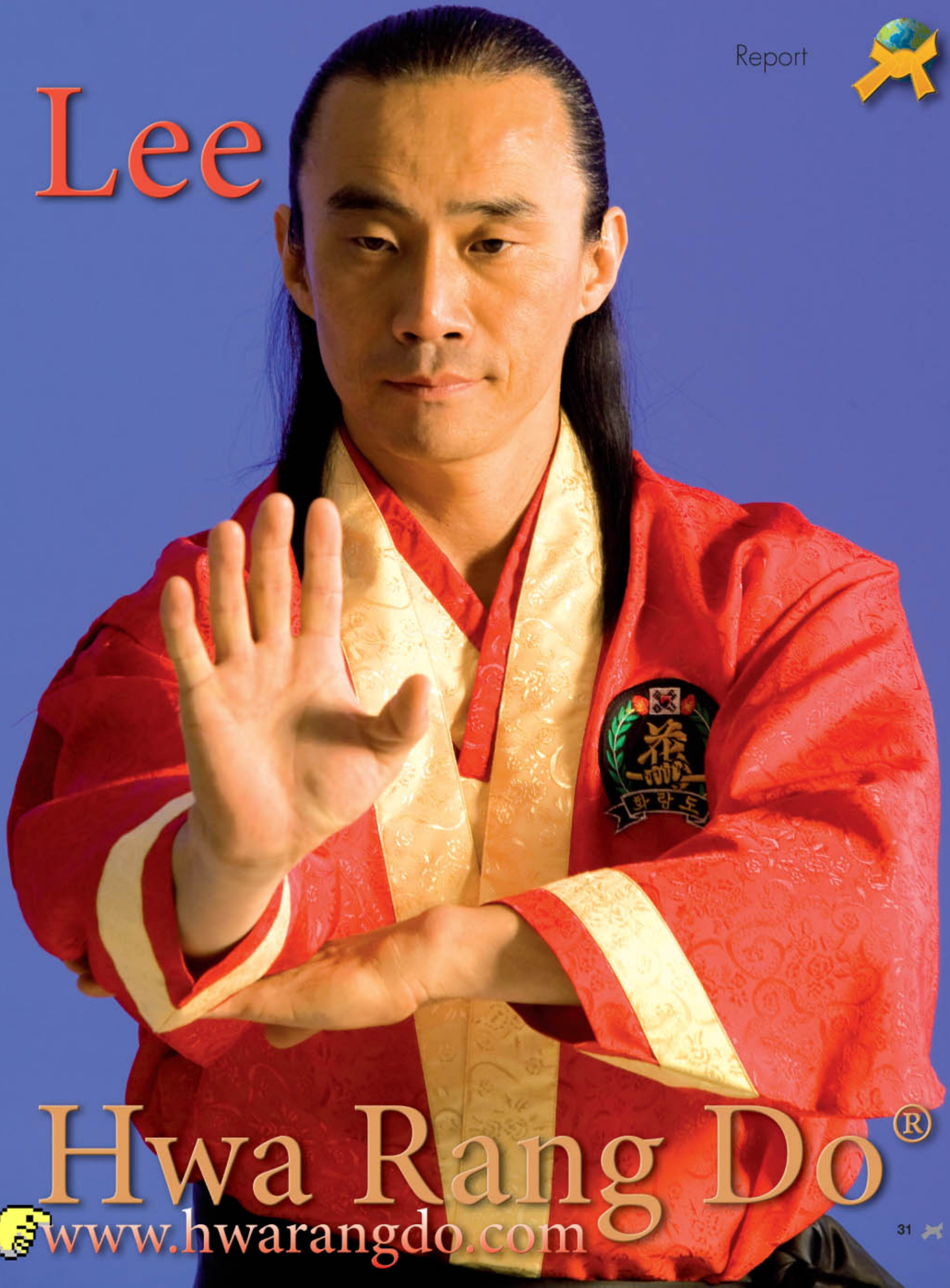


He belongs to but the fine lineage of horsemen Korean soldiers. The Art that her family teaches and preserves from the USA by everybody owns the recognition of the international community by seriousness and the high level demonstrated during several generations. Taejoon Lee presents/displays with this new work his new DVD to us on the Art of his ancestors, and their particular vision of a subject that interests many students is of Aikido, Aikijujitsu, Jiu Jitsu or any other style that work on the joints. The forcefulness and originality of his approaches in the matter a work of ample projection in the Martial surroundings makes of this his second DVD for Budo International. Nor that to say has those medical instructors of this style will take advantage of every second, but in this world of cross training nobody can stop escaping to every advantage opening learning of which they take centuries working but varied aspects of the combat with total commitment and gives. I must add in addition with great pleasure that the Grand Master Taejoon Lee is in addition a person very intelligent and prepared to take to the new millenium a tradition of immense wealth; their work and history speak by themselves but I must add that I have had the privilege to know him and to enjoy his company and can affirm that stays before somebody exceptional one like Teacher and person.

Alfredo Tucci



Lee



Hwa Rang Do®

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Korean Arts

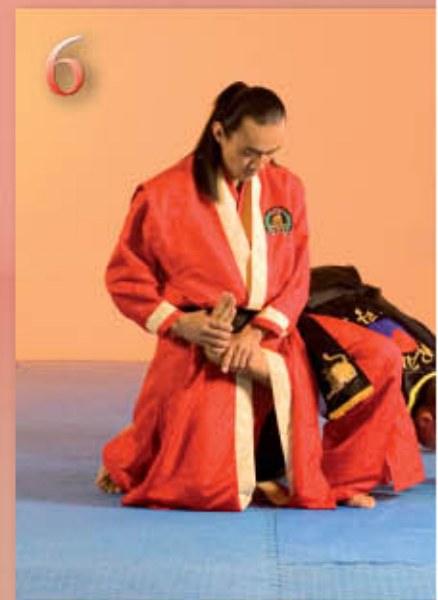
Grand Master Taejoon

The Hwa Rang Do® - Joint Manipulation and Takedowns

In the first instructional video we were addressing the concepts, the tactics and strategies of knife fighting. It's easy for somebody to pull a trigger on a gun, but to go ahead and approach at close range and be able to stab someone is a very difficult task and is a very vicious act. In the Knife Fighting DVD Series, Grandmaster Taejoon Lee demonstrated different angles of attack and it's applications in defending against an armed attack, in particular another knife attack. In Hwa Rang Do®, we train not only in all facets of empty hand fighting, but weapon fighting is just as critical as we strive to acquire balance in all aspects of training as well as in our lives, following our foundational philosophy of Um and Yang.

Now, with the second DVD, Grandmaster Lee demonstrates and instructs on the extensive Hwa Rang Do® curriculum of Joint Manipulation. In Hwa Rang Do®, we address all stages of fighting. It's broken down into three different stages: **(1) Stage One** - from distance, standing up, where you unitize striking, **(2) Stage Two** - in-close standing up, where one can use the elbows, knees, pressure points, joint-locks, throws, and takedowns, **(3) Stage Three** - on the ground, where submissions and restraints are used to control or finish the opponent. However, unique to Hwa Rang Do®, we have a fourth stage before Stage Three. It's what we call Quick Lock on the One Knee Position (OKP). We realize that going to the ground and rolling around for either self-defense or combat, is not the best option. For self-defense the goal is to create opportunity for escape to survive the violent altercation; for law-enforcement the goal is control the assailant with the least amount of force with the minimal injury to the assailant; for the military the goal is quick kill and finish. For all the scenarios mentioned above, the Quick Lock in the OKP is a great alternative to going to the ground in a prone position, where one is vulnerable to attacks by others as well as losing ones sidearm. In this series we will address the OKP for a Quick Lock and finish to full submissions.

We address on how to approach from the stage one (1 - distance standing up) position to get to the stage two (2 - in close standing up) position and then how to effectively take them down to the ground so that you can maintain control and submit and finish your opponent (3 - on the ground). Taking someone to the ground and maintaining your advantage and leverage



Lee



is not a simple matter. Joint manipulation is not often seen as a takedown technique, but we'll show you how you can go ahead and use the pressure, maintaining the right angle, and leverage to be able to effectively take your opponent to the ground gaining your advantage position.

This instructional video is more like a personal session with Grandmaster Taejoon Lee (Hwa Rang Do® 8° dan and Vice-President of the World Hwa Rang Do® Association). The goal is not only to show and explain the techniques, but also to make you able to teach them and correct the most common mistakes of your students. It is very informative and offers deeper understanding of the concepts inherent in the fighting skills of Hwa Rang Do® so that it may assist some of you in more effectively

protecting yourself against any form of violent attack (real self defense). You can just sit back and enjoy the video, but for better results, it's best that you stand up and follow the instruction step-by-step until you can perform it with proficiency. You'll find that our approach is easy to follow and you can learn these techniques relatively quick and then try to apply them to different partners in training. After that you can start to teach them very easily thanks to the "how to teach" sessions.

The first joint manipulations we're going to work on are what we call circle under techniques. The technique is studied from the fighting stance position and then from several other possible situations (grabs, attacks, counter attacks, etc). First, you must understand some basic human anatomy.

Some joints such as the elbows and knees are hinged joints, which work much like a door opening and closing. Other joints such as the shoulders and hips are ball-and-socket joints, which allow for greater range of motion, but also frequently damaged. All joint are laced with tendons, ligaments, and muscles; tendons connect muscles to bones, and ligaments connect bones to other bones.

Joint manipulation involves placing the opponent's joint at the proper angle and applying enough pressure to deliver intense pain, dislocate or break the limb. There are four ways you can manipulate the joints to maximize pressure and leverage to subdue your opponents.

Against the Joint: This is most effective on joints that work as hinged joints, such as



Hwa Rang Do®

www.hwarangdo.com



Korean Arts

the elbow and knee, where the joint does not rotate and only bends to one direction. By applying pressure directly on the joint with the other two ends stationary or moving in the opposite direction, the joint can be easily dislocated or hyper-extended, leaving the limb useless.

Angled Leverage: The angled leverage application is most effective when applied to ball and socket joints or joints that function in a similar manner. These are joints that allow for rotating movements such as the wrist, the shoulder, the ankle, and hip joint. By placing the joint in a particular angle, ligaments and tendons supporting the joint in place are extended, losing their ability to preserve the integrity of the joint. At this point, pressure can be applied to force the dislocation of the ball from the socket.

Twist & Rotation: The Twist & Rotation concept can be applied to both hinged and ball/socket joints. However, since it requires strong grip on both side of the joint, it is most affective when applied to smaller joints such as the fingers, the wrist and sometimes the elbow. This may not be a finishing technique for dislocation of a joint, but it is often used to transition into a stronger hold.

Compression: Compression operates on the same principles as a nutcracker. By placing something in the joint, then applying pressure inward from extremities of both sides, the joint can be separated. Often times this is called "joint separation." This is most effective when applied to the elbow or the knee.

The Circle Under techniques refer to techniques that require the individual to rotate under the opponent's arm to acquire the proper angle on the wrist and elbow. By spinning a full 360 degree turn, the opponent's arm and wrist can be manipulated to create a 90 degree right angle on the elbow and wrist, acquiring a wrist lock that we call a Circle Under C-Lock. There are two ways you can spin under the arm: **(1) Inside Circle Under C-Lock** - This is spinning under the arm from the outside of the arm to the inside, ending up in a wrist C-Lock, **(2) Outside Circle Under C-Lock** - This is when you spin under the arm from the inside of the arm to the outside, ending up with a wrist Reverse C-Lock.

In spinning under the arm, you quickly drop to one knee position (OKP). There are a couple of reasons why you must drop to one knee. For one, if you stay up high, it will be easier for the opponent to counter by spinning out of the rotation, which would then look more like salsa dancing. The other is also to avoid being struck by the opponent's other arm. Done properly, if the opponent does not flip over, then his/her wrist would be broken.

Some people may question the validity of the flip fall, which is caused from the centrifugal force created by the rotation and the pain applied to the wrist joint. You do not have to flip fall out of the wrist throw, but

then you will end up breaking your wrist. In Hwa Rang Do we have over 4,000 self-defense techniques and many of them are stand up joint-manipulation techniques and many of them cannot be used for competition, as they will cause injury. The other component of joint dislocation is applying vibration rather than constant pressure. To effectively dislocate a joint, you must apply vibration (a quick snapping, jerky motion), but for restraint or submission as in grappling is when you apply constant pressure.

Gotoogi, our submission-fighting program is great for practicing actual application of our joint locks in a safe format. Therefore vibrations are not used for sport grappling and only for self-defense. Also, the extensive knowledge in joint-manipulation with its proper angles and leverage of Hwa Rang Do practitioners allows them to get a quicker grasp of the submissions in grappling, Gotoogi.

As stated in the first article (Budo International Magazine April 2010), Hwa Rang Do® is based on the eastern principles of metaphysics, Yin-Yang in Chinese or Um-Yang Theory in Korean. It states that in nature, there exists an equal and opposite polar dichotomy, which co-exists to form everything within nature. The ancient scholars believed that, The interaction of these two forces created all things and all life. The _m-Yang is symbolized by a circle with an S-shaped line through the middle, separating both halves equally. It is said that the symbol of _m-Yang is a representation of two dragons or a dragon and phoenix swallowing or chasing each other in a constant rotation, never ending and without any beginning.

It is important to understand that the symbol is not just a circle divided into two halves. Rather, they interact to form different degrees of _m and Yang, but as a balanced whole in summation. In order for one to exist, there must also exist the opposite: light and dark, heaven and earth, right and wrong, love and hate, good and evil, strong and weak, microcosm and macrocosm, stability and flexibility, finality and eternity, etc.

All things co-exist and one must learn to create a harmonious balance to develop the ultimate good within the Universe. Hwa Rang Do®'s entire curriculum is based on these concepts of the _m/Yang Theory, maintaining harmony with the natural laws of the universe.

Three Elements of Um:

Yu - Yu is the concept of soft, unrelenting motion, like flowing water. Water is soft, yet it can erode the strongest of metals and rocks. Water moves in perpetual motion, unrelenting and constantly seeking a path of least resistance. It rounds angular edges and conserves energy by conserving momentum, maximizing on its kinetic energy. Also, as water is able to take the shape of its container, it is flexible and adaptive to its environment.

Wun - Wun is the concept of circular patterns. It shows that all things in life follow a cyclical pattern, starting from one point and finishing at the same point from which it started. Force can be curved or redirected by minimal opposing force, conserving energy to maximize impact. It also relates to centrifugal force, the power generated by a spinning motion. Even a fishing line can cut through flesh and bone, if accelerated to a very high velocity.

Hap - Hap implies combining or gathering. In order to create something, one must know all of its fundamental parts. Then, one can combine the basic parts to create different combinations, yielding functionally different creations or techniques. In these combinations, one must maintain the concepts of efficiency, maximizing energy with minimal force.

Three Elements of Yang:

Kang - Kang is the concept of hardness, like rock or steel. Without a strong foundation, there is no stability, form or longevity. It also has to do with determination of will, never giving in nor yielding, but always staying focused on the task at hand.

Kak - Kak is the concept of angles. All things possess specific shapes and patterns to create specific results or serve a particular function. Knowledge of angles enhances the understanding of form, movement, and positioning to maximize balance and power. This also refers to angles of attack and body positioning in relation to the opponent and the environment, developing better orientation and directions of attack and defense. This is particularly important in executing effective joint manipulation techniques. With the slightest change of angles, any person's joint can be dislocated with minimal force.

Kan - Kan is the concept of distancing. One must understand the proper range of the opponent's and their own arms, legs and/or weapon in order to effectively create a defensive perimeter as well as executing proper attacks, striking the target. Proper footwork and body positioning must be practiced in order to maximize mobility for attack and escape.

Joint-manipulations are considered soft/circular techniques, as it requires fluidity of motion. In fact the Japanese word Jiu-jitsu means soft technique and in Korean it is Yu-sul. As stated above, Hwa Rang Do® has both Yu-sul and Kang-sul (hard/linear techniques) as our goal is to strive for balance and harmony, relentlessly pursuing to achieve our ultimate human potential.

Ultimately then, Hwa Rang Do® is not just about martial techniques, but it is a way to maximize our human potential through martial discipline, always striving for perfection in all that we pursue as perfection is the most noble goal - it's never attainable, so it's the journey of striving to be perfect that keeps us sharp. We as Hwarang Warriors are students of nature, keepers of peace, and seekers of truth.

Grand Master Taejoon Lee



Hwa Rang Do®

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Extreme Takedowns Hwa Rang Do® Vol. I

Grand Master
Taejoon Lee



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in-close standing up, where one can use the elbows, knees, pressure points, joint-locks, throws, and take-

downs, (3) Stage Three - on the ground, where submissions and restraints are used to control or finish the oppo-

nent. However, unique to Hwa Rang Do®, we have a fourth stage before Stage Three. It's what we call Quick Lock on the One Knee Position (OKP). In this series we will address the OKP for a Quick Lock and finish to full submissions.

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Hwa Rang Do®
Vol. I

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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®.

Rang Do®

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Pakawalan Kali-Eskrima

When people ask me about him, I always answer the same "This one of those who know what to do" And nobody like Dave Gould to explain one and thousands options that one is in a real battle. Their process of reflection and continuous learning make of him an inexcusable reference for all that one that is interested in the real battle. Their courses and their DVDs are a continuous source of inspiration when teaching not only technical ways but what is still more important, a form "to think" the reality of the combat and the ways to train the solutions more effectively than better defines our capacities of survival. Nothing is other people's to this reflection and once again, its last work that today we presented/displayed is between most interesting of the moment, in which to real and street technique battle it talks about. Everyone who should fight this way can't miss it.

Alfredo Tucci





“Weapon retention is a very essential skill which must be thoroughly investigated, explored, developed and actualized for any serious student of combat to further evolve in overall combative effect”





Pakawalan; The Art of Weapon Retention:

Weapon retention is a very essential skill which must be thoroughly investigated, explored, developed and actualized for any serious student of combat to further evolve in overall combative effect. One of the primary concerns in combat is to be able to maintain possession of ones weapons on the field of battle. Any weapon which can not be accounted for or maintained under the command of the intended user, compromises said users safety, as the weapon could be taken away and be used against the intended user which could yield devastating ramifications on that user, to include death.

In Lameco Eskrima weapon retention has always been a concern and in realizing this to be true, Punong Guro Edgar G. Sulite created a sub-system within Lameco Eskrima called "Pakawalan", which addresses those concerns, regardless of which weapon is being utilized. Typically under his tutelage we would train weapon retention with the stick, knife, machete and various weapons of opportunity. In my field of expertise, in training Elite Military, I have also trained this material utilizing various side arms, pistols and rifles, specifically when training our Special Operations Soldiers and various Law Enforcement officers based around the world. In this regard

discovering what close range shooting options are available to our soldiers should their weapons become compromised is detrimental to their survival on the field of battle.

Anytime that ones weapon has been grabbed, obstructed or is at risk of being taken away during combat, this creates a situation which must be dealt with delicately and with much urgency, as the longer that the weapon is compromised the greater the odds are that it can be used against you to your detriment. Which is why we must problem solve and train out all possibilities in our training in an attempt to gain as much hands on experience as is possible, so that we may have viable options at the ready should it occur to us on the field of battle. In the end, experience is our greatest teacher as it quickly reveals to us what works and more importantly what does not in ones time of need.

Primarily in training this material the first concern is to always allow for access to ones weapon and to be able to present or deploy ones weapon in a fraction of a second when necessitated. So the carry system of any weapon carried in combat is vital and one should train both hands equally in deploying weapons as no one knows if he will be required to deal with any crisis situation with the left or the right hand. Punong Guro Edgar G. Sulite trained us that we neither had a right nor a left hand just two hands equally capable, and which ever hand is closest to the most immediate threat was the hand that one would use to inherit the task of neutralizing that threat. Having preference always creates unwanted delays when having to respond to crisis situations in a "specific manner" in a "specific position". When responding without preference this is not a problem as where ever the situation begins is where you start to respond, be it with the left or the right hand, not as dictated by choice or preference but rather by necessity and available opportunity.

The secondary concern in training this

Pakawalan

Kali-Eskrima



4



5



6



material is to respond quickly with confidence and strong purpose. When someone grabs hold of ones weapon or weapon hand one has less than a second to remove that threat or risk having said weapon compromised. Punong Guro Edgar G. Sulite used to teach us that if some one can gain access to your weapon or weapon hand for more than a second that person would have a very good chance of taking it from you, but if he can not gain access to your weapon for more than a second then he will not have time to take it from you. So it is imperative that as soon as you notice someone grabbing your weapon or weapon hand you have to respond and remove that hand immediately, or suffer the consequences for your inability to react well in a timely manner.

Punong Guro Edgar G. Sulite trained us in 30 proven responses in addressing someone compromising our weapon via a grab, obstruction or an attempted disarm. The training was always carried out with aggression with ones training partner really trying to gain control of ones weapon and really trying to take it with strong purpose and intensity. Which is how I advocate that all of you train this material as well, in my opinion, one can not include too much adversity in ones training environment and the more resistance and non-cooperation confronted with in training the more effective and better the result gained.

On the other end of the spectrum when one understands what is required in resisting someone from trying to gain access to ones weapon, one equally understands what is necessary in compromising ones weapon and the probability of being able to take ones weapon against that persons will.

So Punong
Guro Edgar
G. Sulite

Guro Dave Gould





Pakawalan

would also have us train in the capacity of trying to gain control of our opponents weapon and take it from them, which is what made this training progression very worth while as the student can take on both roles of the combative equation equally as that student learns all that is required from either side of the combative equation, thereby learning all nuances of this specific reality and enabling oneself to effectively deal with them as they happen in random exchange plagued by uncertainty and violence.

In order to be able to succeed against an attempt to have ones weapon compromised one must react swiftly and remove the grabbing hand or obstruction quickly, in less than a second or too much time will pass giving ones opponent adequate time to take the weapon. Likewise to be able to succeed in compromising ones weapon one must grab their opponents weapon or weapon hand with an iron grip for at least a full second and if one can not maintain a firm controlling grip for that amount of time then adequate time will not be obtained by which it takes to properly acquire the weapon from ones opponent.

By working both sides of the combative equation one develops the grip strength necessary to compromise ones opponents weapon and one also develops the quick responses and technical skill required in preventing ones opponent from acquiring ones weapon in combat against their will. Which as a direct result means that the student will be able to protect his weapon from being taken against his will but he will also have the capacity to take his opponents weapon if given the opportunity to do so on the field of battle.

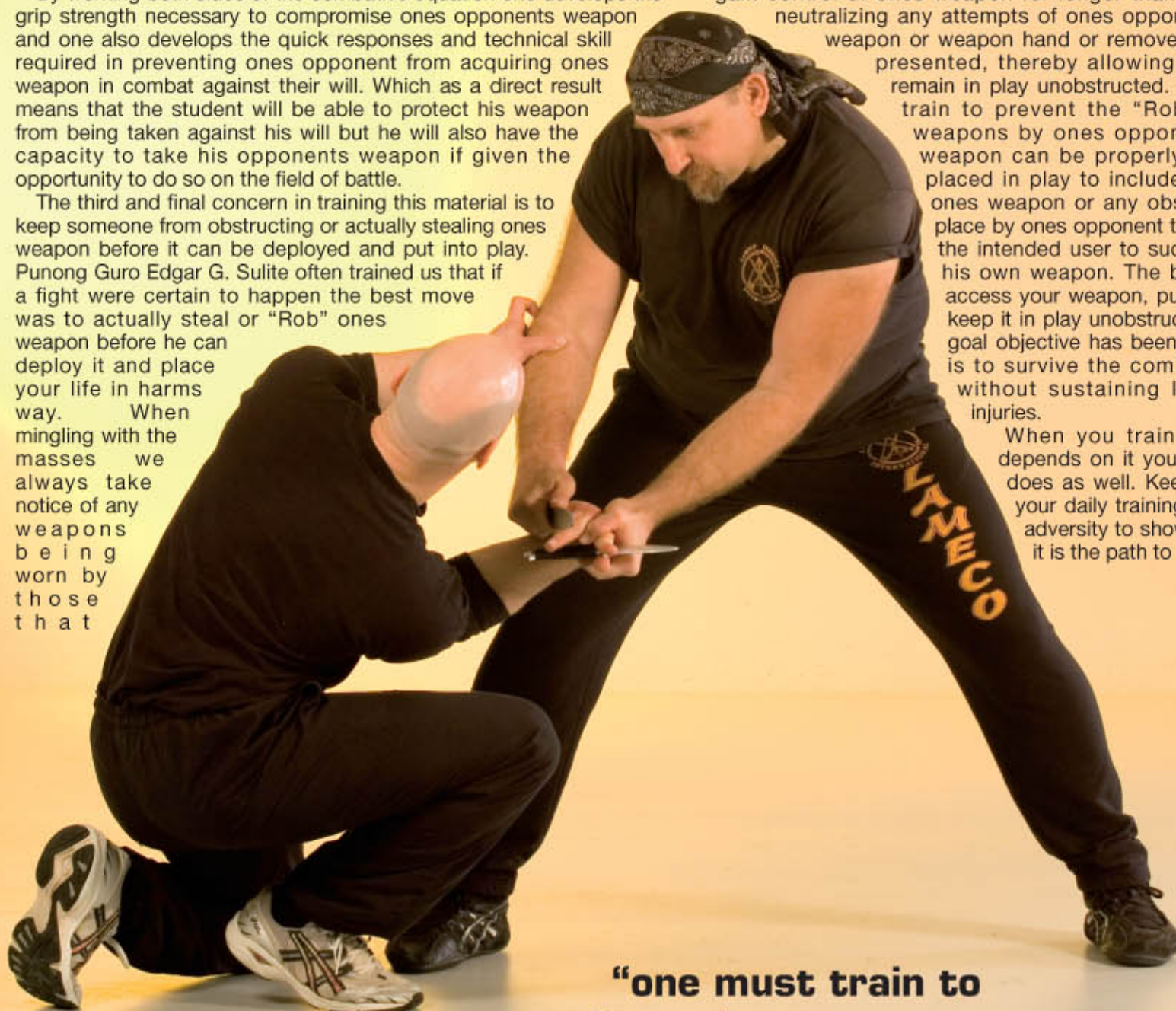
The third and final concern in training this material is to keep someone from obstructing or actually stealing ones weapon before it can be deployed and put into play. Punong Guro Edgar G. Sulite often trained us that if a fight were certain to happen the best move was to actually steal or "Rob" ones weapon before he can deploy it and place your life in harms way.

When mingling with the masses we always take notice of any weapons being worn by those that

surround us so that in the event that something should go down one of the first courses of action would be to attempt to neutralize the situation by "robbing" ones opponent of his weapon before he could put it into play and becoming a danger to everyone around him. So part of the training curriculum was to deny ones opponent from accessing your weapon, or "robbing" your weapon before you can access it yourself, as well as developing the ability to "rob" your opponent of his weapon if the opportunity were to reveal itself. For example I typically carry three different blades on me at all times so if I am successful in stealing my opponents weapon before he can deploy it himself I have four weapons and my opponent has none, thereby rendering the advantage to me.

In brief in order to successfully train the material known in Lameco Eskrima as "Pakawalan; The Art of Weapon Retention" one must train to always leave access to ones weapons and be able to deploy them ambidextrously with either hand as dictated not by preference but rather by necessity and opportunity. Then one must train to respond with positive effect ensuring that ones opponent will not gain control of ones weapon for longer than one second by neutralizing any attempts of ones opponent to grab the weapon or weapon hand or remove any obstruction presented, thereby allowing the weapon to remain in play unobstructed. Finally one must train to prevent the "Robbing" of ones weapons by ones opponent before the weapon can be properly deployed and placed in play to include the stealing of ones weapon or any obstructions put in place by ones opponent to deny access to the intended user to successfully deploy his own weapon. The bottom line is to access your weapon, put it into play and keep it in play unobstructed until the end goal objective has been achieved; which is to survive the combative situation without sustaining life threatening injuries.

When you train as if your life depends on it you will fight as if it does as well. Keep challenged by your daily training and depend on adversity to show you the way as it is the path to mastery.



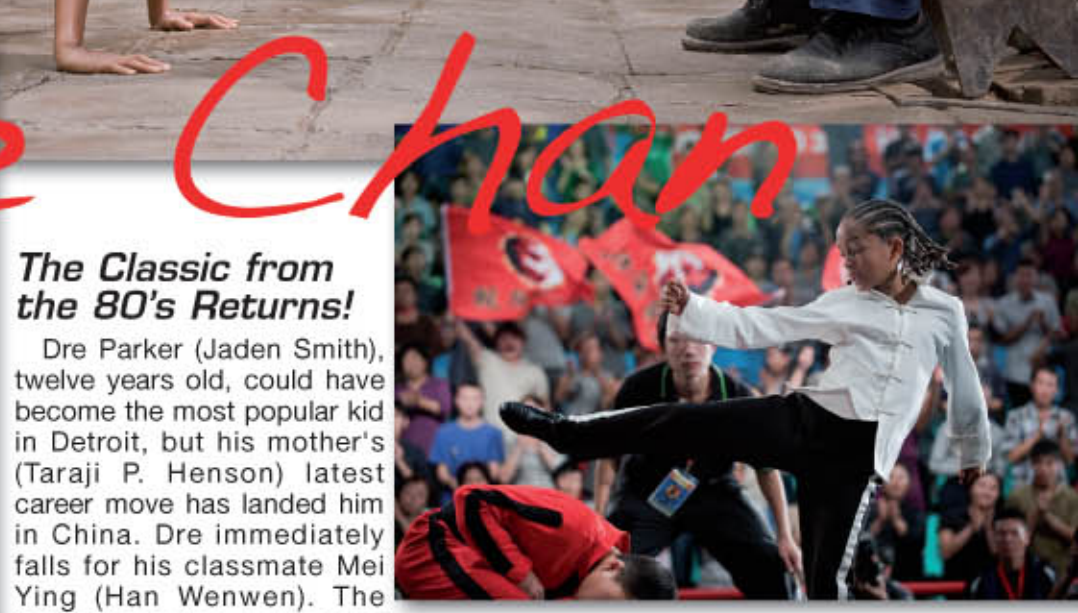
**"one must train to
always leave access to
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dictated not by preference but rather by
necessity and opportunity"**

Kali-Eskrima

Guro Dave Gould







Jackie Chan

The Classic from the 80's Returns!

Dre Parker (Jaden Smith), twelve years old, could have become the most popular kid in Detroit, but his mother's (Taraji P. Henson) latest career move has landed him in China. Dre immediately falls for his classmate Mei Ying (Han Wenwen). The feeling is mutual, but cultural differences make such a friendship impossible. Even worse, their class bully Cheng (Wang Chengwei) becomes Dre's enemy. With no friends in a strange land, Dre has nowhere to turn but maintenance man Mr. Han (Jackie Chan), who is secretly a master of martial arts. As Han teaches Dre that martial arts are not just about punches and parries, but maturity and calm, Dre realizes that facing down the bullies will be the ultimate test that will change his life.

"Empty Your Mind!"

Jackie Chan and Jaden Smith star in this new version of the classic by the same name which starred Ralph Macchio and Noriyuki "Pat" Morita in 1984. In the original, Morita plays a Japanese aging gardener/handyman that teaches a confused and out-of-place kid Daniel LaRusso Karate, becoming his father-like mentor during the process. The remake, filmed twenty six year later, is a much bigger picture with a global appeal - directed by the Norwegian Harald Zwart and featuring an international cast - but making sure to keep all the fundamental elements of the original plot.

On this new version, the young Jaden Smith, son of Will Smith and Jada Pinkett-Smith (both listed as producers of the film alongside Dany Wolf and Fred Weintraub, the producer of the original series), is uprooted from Detroit to the booming and cosmopolitan capital of China, where he also faces problems of cultural integration ending up being bullied by a group of classmates, until the character played by Jackie Chan, Mr. Han, decides to look over him and teach him all he needs to survive in that environment.



Martial Cinema

"I'll Teach You The Real Kung Fu!"

Since the story is set in China, the martial arts depicted are clearly Wushu, called by their most commonly name in the West - Kung Fu. And the fact that Jaden Smith's character attempts to learn some Karate actually becomes his own stigma, since the main bully teases him as the "Karate Kid". Said this, all the martial art scenes, including fights, training sequences and the final tournament, are noticeable superior than those found in the original version. In charge of the choreography direction, apart from being Smith's personal trainer, was the World Wushu Champion and member of the Jackie Chan stuntmen team since the late 90s, Wu Gang, closely assisted by another veteran Wushu competitor, China's national champion, He Jun.

The initial beatings that Smith needs to endure are much more direct and painful than any of the fight scenes presented in the original series, despite the fact that the age of the kids is around five years younger. Furthermore, during the scene that Mr. Han stops Smiths from being beat up, once again Chan delivers a sample of his unsurpassed choreographic magic, gracefully getting rid of all attackers virtually without actually hitting them. Great difference if we were to compare to the fights performed by the late Morita, which were executed mostly by the Japanese master Fumio Demura. The martial arts school that we see in the movie is the Beijing Shaolin Wushu School, a full time boarding school with more than six thousand students founded by Master Fu Biao.

"Your Focus Needs More Focus!"

All training sequences are very imaginative, although there is chance that the most nostalgic ones will prefer the old "Wax on, wax off" over the initial instructions that Dre receives based on hanging, putting on, taking off, dropping and picking up his tracksuit jacket hundreds of times. His preparation continues, and we get to see

Dre running, doing push-ups, crunches, pull-ups, dodging tennis balls, performing the Wushu basic form know as "Five Stance Fist" and much more; with some of those methods reminding us directly some of the old movies of Chan himself. Finally, Dre will learn at the Wudang Mountain the Snake technique (refer to side column), that comes to replace the legendary Crane technique of the original movie.

On many levels, the stunt team specialists would successfully add the icing to the cake with the final martial arts tournament fights, all much more dynamic and entertaining than the ones from the original saga, being the final outcome more akin to combat videogames than anything else. The mastery achieved through hard work and time (actual meaning of the word Kung Fu) manifested by the Chinese young kids is spectacular, with the JC stuntmen seal present on every sequence, some comical, some frenetic, attempting to guide and keep the audience attention all the way through the final outcome that we all know in advance.

Last but not least, is worth mentioning that "The Karate Kid" is without a doubt the first Hollywood production that tries to capture contemporary China's beauty, even if this may have triggered some American critics to call the movie as propagandistic. The photography is truly superb, showcasing some of the key places of the capital and surroundings such as the Forbidden City, The Bird's Nest Stadium, the Great Wall and many more, closing with a train visit to the enigmatic Wudang Mountain



in the Hubei province where several Wushu styles of that prestigious place are featured, such as the Wudang Taijiquan or the Eight Immortal Staff performed by master Yuan Xiugang.

"Everything Is Kung Fu!"

Lacking fresh ideas, Hollywood chooses one of its classics and revamps it, which not necessarily needs to be a bad thing. Summing it up, this new "The Karate Kid" is a well executed and a worthy production, a truly great film that by no means tries to mislead us since we all know what we will find at the end, and we appreciate that fact. Without a doubt, Jaden Smith reveals loads of natural charisma inherited from his parents, although he still has a long way to

go. Chan delivers an excellent interpretation of a reserved and taciturn man, a man that walks unevenly and clearly hides the pain a stormy past in the deepest of his eyes, certainly a dangerous but interesting formula change to the roles he has portrayed in Hollywood so far.





The Karate Kid Jackie Chan

We still need to see what will be the response of the general audience to this new adaptation. It is usually said that the original film started a collective trend of kids and adolescents practicing martial arts, Morita earned an Academy Award nomination for best supporting role and the movie was followed by three sequels in a span of ten years. But now, a quarter of a century later, we do not know if the new interactive and digital generation will react the same way to the film's message that combines universal lessons in adaptation, virtue, martial arts and honor. Be that as it may, the evocative connection between

Chan and Smith, the stylized action scenes and the spectacular photography will justify by far the value of the ticket.

Zhou Xiaofei And The Magic Of Wudang

The Wudang Mountain is located on the northeast province of Hubei, its main peak Tianzu (Heaven's column) stands out between seventy two other mountain tops that surround it. There, the high mountains are always guarded by clouds and mists; the forests grow lush; grottos, springs and streams are everywhere. In this retirement of dream, the Wudang sect of Daoism was born. From the old days, the mountain has attracted numerous Daoism followers in search of immortality. In addition, Wudang is famous for its martial arts styles that are rooted in Daoism principles.

And it is exactly these magical surroundings that the producers of "The Karate Kid" decided as background for Dre's most important lesson - the importance of finding inner peace. Professional Wushu athlete Zhou Xiaofei, currently one of the most sought-after female stunt specialists in Martial Cinema, was the person in charge of incarnating the enigmatic Cobra Monk, whose own pursuit of spiritual perfection allowed her to remain still in front of a cobra and

force it to follow her own movements.

Movie producer Dany Wolf, long time martial artist and reader of BUDO International, has had the kindness to share these unpublished photos with us and to comment about the particular making of this scene. "Originally the role of the Cobra Monk was going to be played by an older woman", explains Wolf, "until we decided to have the Cobra Monk control the Cobra while balanced on a 300 year old shrine jutting out from the Southern Grotto Temple on Wudang Mountain. I decided with Wu Gang our Stunt Coordinator/Fight Choreographer to fly Xiaofei to Wudang Mountain to meet the director Harald Zwart and our producer Will Smith. We were all impressed by Xiaofei's technique, poise, style and beauty."

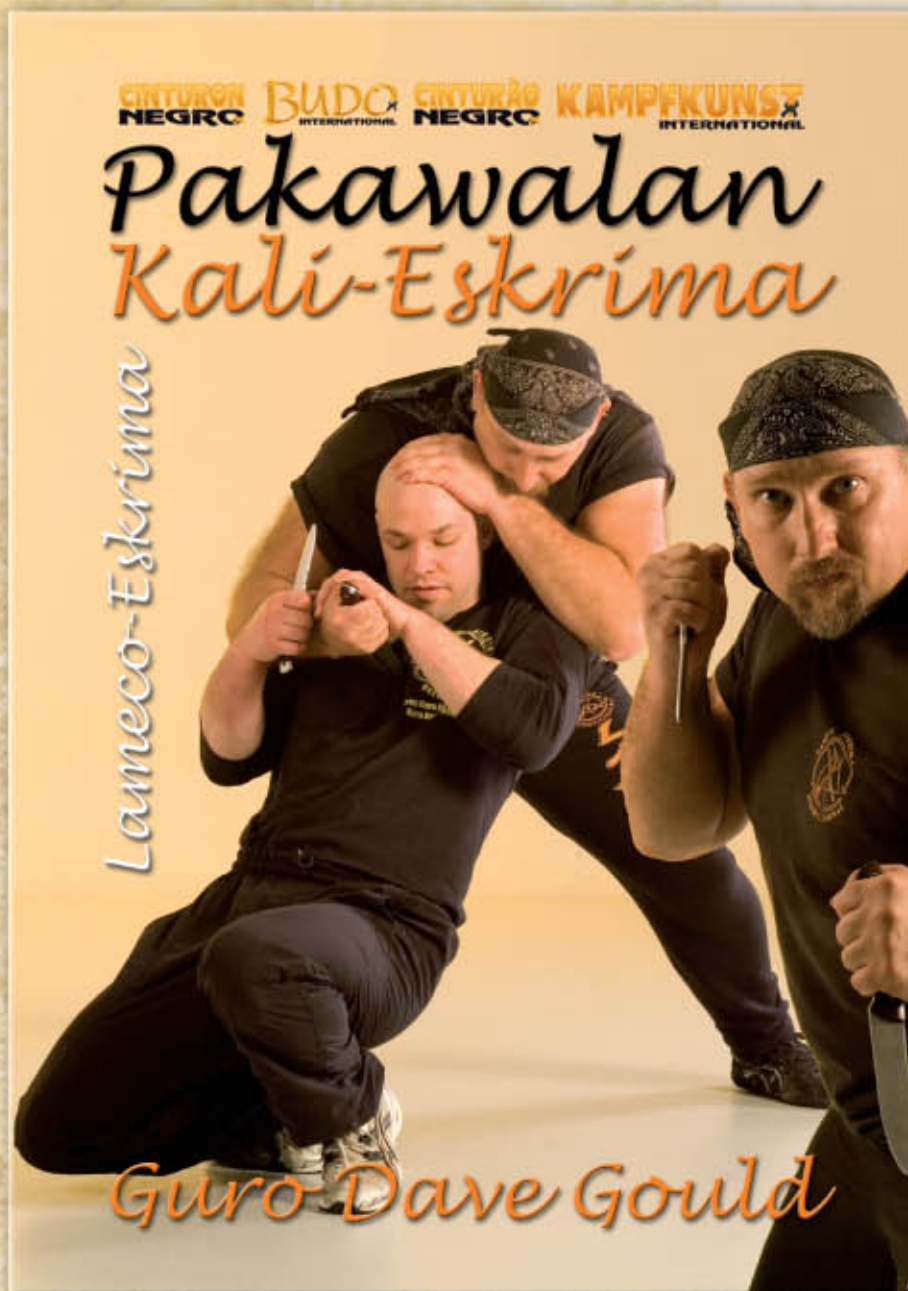
The specific place where this scene was filmed, over a breathtaking cliff, it is called Longtouxian (Dragon Head). About this Wolf comments, "over the last three centuries this famous Daoist shrine on Wudang Mountain had sadly been the site of many suicides. Jackie Chan's Stunt Team prepared a safety harness and wire for Xiaofei to use while filming. After filming the JC Stunt Team Members explained to me that they never had any tension on the wires as her perfect balance made it unnecessary for them to assist or protect her."



(Photos courtesy of Dany Wolf)

For more information about Zhou Xiaofei visit
<http://www.alivenotdead.com/zhouxiaofei>

Pakawalan Kali-Eskrima Guro Dave Gould



In this the fourth episode of the "Lameco Eskrima; Essential Knife" series, Guro Dave Gould takes us through a very thorough presentation of the Hand Sectoring (Bantay-Kamay) sub-system of Lameco Eskrima. It is crucial that when presented with a knife attack the ability to isolate and contain your opponents knife hand as soon as possible is of great importance. This act alone will enhance by a

great margin ones percentage of survival in confronting a knife attack and will lend itself to other options not readily available if the knife hand is not properly contained. As

well Guro Dave Gould will lead us through essential weapon retention capabilities where life and death literally hang in the balance of you keeping your weapon in hand when forced to fight for life and limb in the streets. In addition Guro Dave Gould will share with you the very important non-cooperation training aspects of the system as well as sharing his thoughts on realistic ability to disarm a knife wielding attacker while being held fully accountable to consequences found in a realistic environment as governed by cause and effect. This DVD is a must see for any Martial Artist or anyone with an interest in knife combat.

Pakawalan
Eskrima

Guro Dave Gould



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Lameco Eskrima Abre-Sera Weapon Deployment

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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...

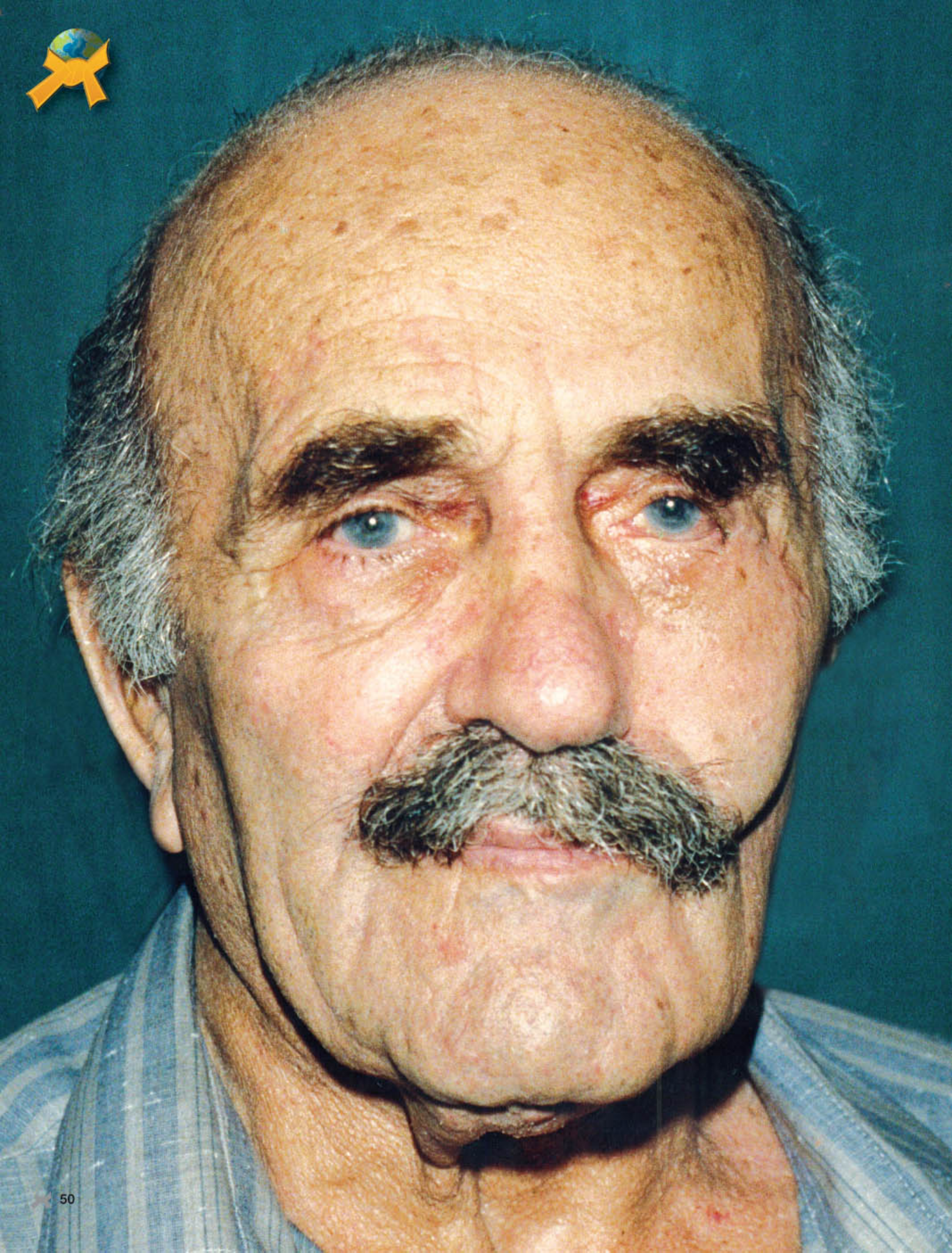
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Imi Lichtenfeld KRAV MAGA



"Before you talk to him you already feel like you miss him..."

Text & photos: **Grand Master Yaron Lichtenstein**
Sensei Rotem Lichtenstein

The Centennial of the creator of Krav-Maga

Long time ago Grand Master Yaron Lichtenstein offered me the opportunity to write about his Master, the creator of Krav-Maga, Imi Lichtenfeld. Besides the personal respect and friendship which binds me to this grand master who is Yaron, I could not find a more qualified person for this task than him, nor a more appropriate time than the celebration of Imi's centennial. This article includes some exceptional graphic documents by the author for this occasion, but it specially includes first-hand experience of a man he deeply loved and who is no doubt a milestone in the history of Martial Arts in Israel and in the world. Therefore this is a extraordinary article which should be kept by all sincere students of Krav-Maga, a milestone in the Martial historiography, brought to you, as usual, by Budo International

Alfredo Tucci

In one of the books written about the Krav-Maga, the author opens by telling us about a phone call he received from Imi and how the old teacher "Had such a deep and worm voice, that even before you talk to him you already feel like you miss him..."

There are no better words to begin this article and to describe that wonderful man. I first met Imi in the summer of 1968, when I was still a young adolescent. I came to him after I saw, in one of the biggest and most important newspaper in Israel, a report about the jumping abilities of the Japanese Karate masters, and I immediately felt an attraction to the subject. Ever since I was a child I demonstrated excellent jumping skills and I even won a local championship. However, in Israel at that time there weren't any Japanese teachers and even the number of Israelis who gave Karate lessons was very limited. That's how I started looking for a place to train.

One day, maybe by mistake or maybe guided by an invisible force, I came across a Dojo which was located in 26th Pinsker St., in the city of Tel-Aviv. Through the open door I was able to notice a relatively older man, wearing a white JudoGi, and he was showing a certain technique to his younger apprentice who was standing near him. I finally found the courage and went up the three stairs that led to inside the Dojo. That worm and friendly voice, which give you the sense that you are the most beloved person

on earth, took me by surprise for a few moments.

"Do you teach flying kicks here?" I asked using the last drops of courage I had left. The eyes which were staring at me seemed to be made of Ironed steel, but at the same time were soft and gentle, and were apparently reading my mind as if it was an open book. Finally, after a long moment - a very long one as I recall, the eyes smiled and the irresistible voice invited me to enter the Tatami - "I someone for the demonstration, so come here one second". I took off my shoes and went to the Tatami, completely forgetting the fact I that I was actually looking for Karate lessons in order to learn flying kicks and jumping techniques, just like in the newspaper. I am not sure I was at all aware of my actions - I had already become addicted to the old teacher's personality, just as if it was a drug of some kind. It took me some years to realize that I was not practicing Karate. Not because I did not know it all along, but because I did not care. All I wanted was to become a student of this friendly giant.

It whose precisely at those days that Imi began creating the Krav-Maga as the Israeli martial art for self-defense, after serving almost twenty years as the chief-instructor of the Israeli military academy for self-defense and combat fitness, more commonly known as "Bahad Shmone" (instruction base number eight). During his time in the army he taught to tens of thousands of soldiers special self-defense

techniques he had developed as solutions for specific situations which can occur in operations behind enemy lines, done by the elite units. Some of those exercises he had created after examining what was missing in the other martial arts, and other techniques were developed as a response to specific requests made by different unit commanders who were looking to combine self-defense techniques in their soldiers training program. Also, many forms of silent eliminations, without the use of weapons, were also created, especially for the anti-terror units and those included some of the most famous techniques of the krav-maga: hostage threat situation, when the terrorist holds in his hands a grenade or threatening the hostages with a rifle or sub machinegun.

His professional achievements, reputation and success inside the military circles had such positive repercussions that his name became rapidly known also in places not directly connected to the army, such as the police and the different security services. Consequently, Imi received several requests to build and to plan specific self-defense techniques to be used by law enforcement agents, and the quality and operational capacity of those exercises are considered until today exceptional and unique. After the Olympic Games in Munich, in 1972, Germany decided that it will build the world best anti-terror unit. Thus, the first thing they did was to summon Imi to train the new unit.





Grand Masters

Imi saw his service in the army as part of his obligation with the state of Israel, it was his contribution to the country where he chose to begin a new life, a country that for the last sixty one years did not know even one day of peace, having war and terror a constant part of the daily life. When Israel decided to found its own anti-terror group (the famous "Yamam" unit), taking after the example of the German experience, two of Imi's senior students were called to teach in the unit - myself and Sami.

A couple of years later, as one of his top students, Imi also appointed me as the Krav-Maga instructor of several security services in Israel, one of them being the secret organization of the "Mossad", where I taught for a few years. By doing so, Imi had marked the status of the Krav-Maga as the leading Israeli martial art in the security services and not long after other worldwide security agencies followed the foot step of the "Mossad" and also included the Krav-Maga inside their training program.

In the moment he retired from active service, Imi was determined to leave behind all he had done in the army, as if he did not serve there for almost twenty years. Imi never considered himself to be a military man and in fact, the army lifestyle was strange to his nature and many times he had made jokes about the fact he stayed there for so many years. The one thing Imi hated the most was to give and to receive orders. However, as a veteran, he now had the time to use all the knowledge he had accumulated along the years in order to create a completely new martial art, which he has decided to keep as far away as possible from any military influence. This martial art, called Krav-Maga, will rapidly become one of the most popular martial arts in the world.

The truth is that Imi had always dreamed about developing a new way. I remember from the many stories I heard from him that his father, Mr. Samuel Lichtensfield, who was a police detective in his hometown, had already began creating special self-defense techniques to train the policemen under his command.

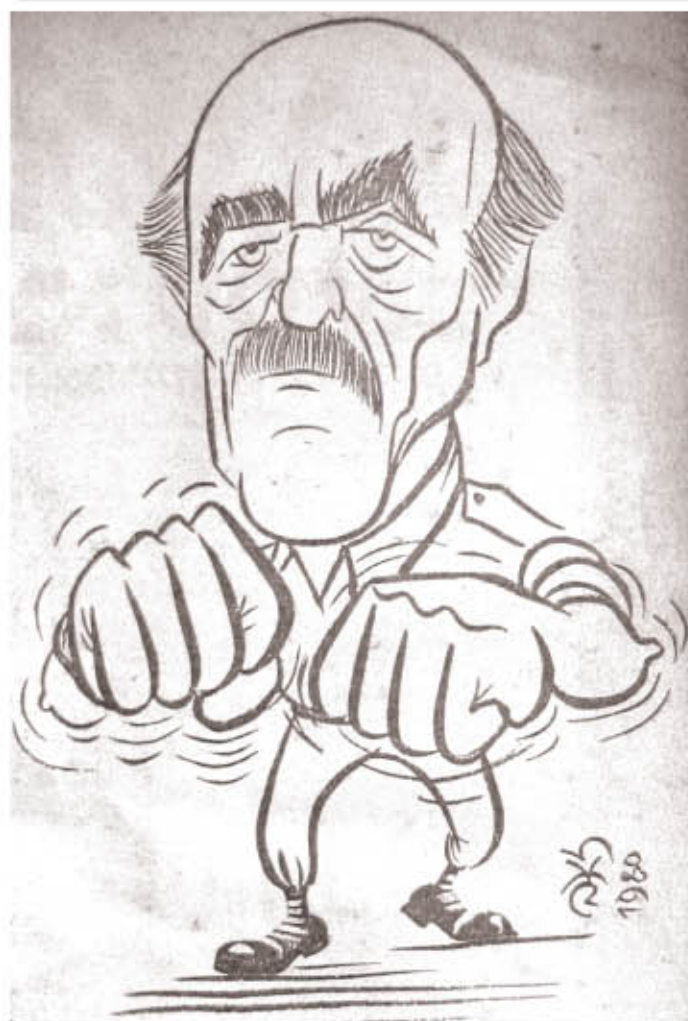
In those early days we were usually two students on the Tatami, Imi's first two students: Eli Avikzar, (who passed way five years ago), and myself. Eli was the senior one, not only by rank, but also and especially with his age - he was twenty three years old, while I was still a young adolescent. I recall Eli telling me already back then that Imi was planning to create a new martial art for self-defense and in order to achieve this he was looking to compose a group of ten disciples which would act as a role model to the new art, and that Imi had probably chosen me as a member of this select group. Later on I found out Eli was entirely right.

It took the old giant teacher almost three years to assemble the group the way he wanted it and to begin the construction of his new martial art. Each member of the group had unique physical and mental qualities that made him perfect for the

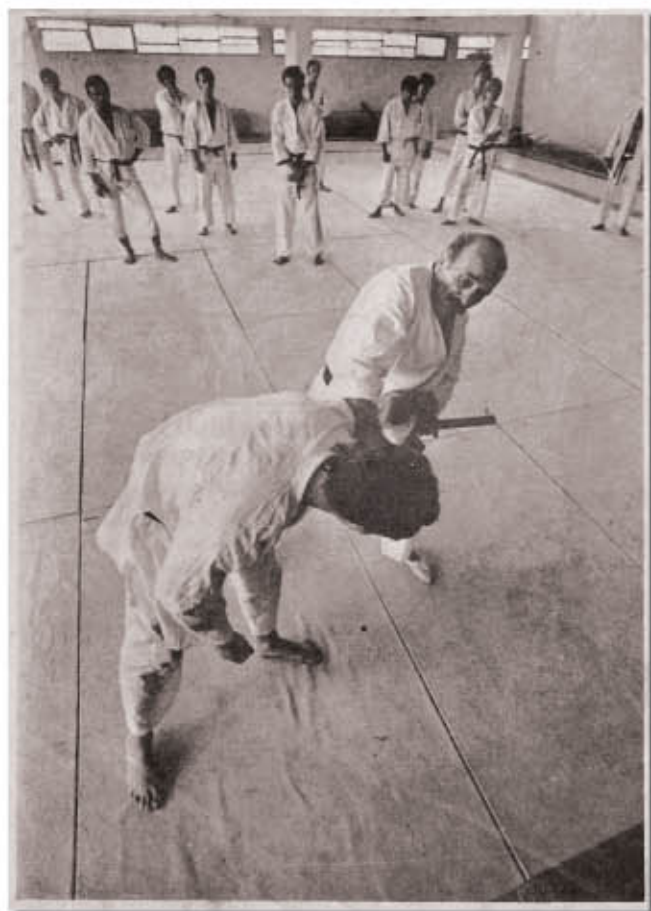
founder's objectives. The trainings at that period usually took place at Imi's Dojo in 22nd Shmuel Hanatziv St., in the city of Natanya, which was also the city where Imi chose to live. Every Saturday the group came together to a special few hours training. Those lessons were almost always divided into two parts: in the first half of the training we repeated over and over movements and techniques we already knew, and in the second part Imi would show us new movements, which were also divided in two: attacking techniques and consequent defending ways. Imi's intention was to see if we are at all able to perform those movements. Maybe the most suitable example to describe our situation at that time would be as "lab rats". Sometimes he would change a movement, or parts of a movement, after closely observing us and the way we repeated each exercise. Imi's conception stated that first we must achieve perfection in our attacks, and only afterwards we could learn how to defend ourselves. Meaning - the hardest we will attack, the more difficult it will be to defend against, and those that will succeed doing the defense in the Tatami, would also be successful in the street. Beginning in the first lessons, and until present days, Imi had always demanded that we will practice only with a white JudoGi. He explained: "We are learning a martial art, and in a martial art you train with a JudoGi. And by this I mean the cloth created by Professor Jigoro Kano, the founder of Judo". Imi had a tied relationship with the members of the Israeli Judo Association, and some of his best friends were senior Israeli Judocas, and therefore he considered them a role model for the creation of his new martial art.

In August 16th, 1970, Imi, with the help of Ms. Ester Golan, the secretary of the Judo Association, created for the first time the words "Krav-Maga" and the new founded art now had a name, which in days to come will be known by all. At that same day he took off the old sign which said "Self-Defense Lessons" from the entrance of his Dojo in Tel-Aviv and put on a new one, with the words - "Imi - Krav-Maga Dojo". Parallel to this, Imi mentioned in one of the regular Saturday trainings, that he has plans to turn the Krav-Maga into the official Israeli martial art for self-defense. At that time, all of us were training with a white Belt which served only to tie the JudoGi, although some of us had been there for more than two year.

Two weeks after this event, the respected teacher appeared at the training with his hands full of colored belts and conducted an official belt ceremony, awarding to each one of the ten members of the group or, as he called us in many journalistic interviews - "His Krav-Maga children", the belt and rank he deserved.



Imi Lichtenfeld



Imi's love and devotion to his ten pioneer students went far beyond what is costumed. For example, some of the group members came from families which did not have the financial resources to pay for the training and Imi not only refused to charge them any money, but also bought for them the training Gi. To some of us he even gave "allowances" from time to time, because he was aware of our backgrounds. Until today you can hear from everybody who knew this wonderful teacher about his kindness and dedication to the first and only training group he had actually built, and without it he would not have been able to create the Krav-Maga. For any family event of one of his disciples, like a wedding or the birth of a child, he always appeared carrying various presents. Imi always considered himself as a member of the family, and to some of us he really was the only family we ever had. Imi became such a popular and loved man in Israel that Mr. Yossef Lev, the judoka who wrote the first Hebrew book about the Judo, mentioned his name in the introduction of the book, creating the preliminary connection between the Krav-Maga and the Israeli Judo Association.

In 1973, the creation of the "Krav-Maga - The Israeli Martial Art for Self-Defense" (the official name Imi gave to the martial art he founded) was completed. From this moment forwards, he did not change, add or cut anything from his work of art, which he considered to be perfect. Now, when his work of creating the Krav-Maga was completed, Imi began searching for any

possible way to promote and to spread his art. The first big entrance of the Krav-Maga into public awareness came in 1975, in a demonstration that took place in the Hebrew University in Jerusalem. In front of more than three thousands professors, students and journalists from Israel and abroad, the krav-maga was officially introduced for the first time. During the demonstration Imi lectured and explained about the essence of the self-defense and the Krav-Maga. In the second part of the event, Shmulik, Victor, Haim, Eli and I demonstrated a variety of attack and defense movements. Me and Eli showed defenses against knife attack, however we were both very exited and acted too quickly (me as the attacker and Eli as the Defender) and as a result the heavy knife we used was thrown out of my hand and flew all the way to a chair who stood at the third line. It was a miracle that nobody got wounded or killed, but the press which was present at the event celebrated what have happened and the day after it all the newspapers published images of the knife stuck in the chair, and suddenly all of Israel knew about the Krav-Maga.

That is how the Krav-Maga won its first publicity, and short after it people from all over the world started coming to train with Imi and his senior students. Some of the

"Giving belts" so he told us after the ceremony, "Was made possible after long negotiations with the representatives of the Judo Association, who finally agreed to include the Krav-Maga as part of their organization". By this, he was able to turn the belt awarding in the Krav-Maga an official matter. These kind of moments, in which he achieved great breakthroughs to his martial art, were the happiest ones of his life.





Grand Masters

best moment of that time occurred at "Café Ugati", in the city of Natanya. It was a small and intimate coffeehouse at the tourist part of town, near the beach, and Imi always received a special treatment there, as the favorite customer, including his own regular table and even his own cup. He always said that at home you drink tea, coffee is for coffeehouses.

Everyone always came to Imi's table - students, colleagues and close friends, to talk hours and to hear Imi's advice about any possible subject. Many of the Krav-Maga techniques were born at that small cafe, whose customers were already used to see the strange old man, always accompanied by a group of younger guys, eager to serve him and take care of his welfare, and that from time to time would pull out of their chairs to do some kind of odd movements. We "gained" various nicknames from the visitors of "Café Ugati", which believed we were a group of lunatics that ran out of our madhouse...

One day, while sitting at "Café Ugati", Imi turned to Eli Avikzar and announced that when Eli will get married, he will receive the Dojo in the city of Natanya, as a wedding present. I did not have the time to enjoy the funny expressions on Eli's face as a result of Imi announcement, because immediately afterwards Imi said to me: "And you will receive the Dojo in Tel-Aviv", a thing that happened two years later and led to the foundation of the first and biggest school of Krav-Maga.

Imi's most desired wish was to establish an organization equal to the Israeli Judo Association. He even went further and many times expressed his desire to open a school that will imitate the "Kodokan" - the world Center of the Judo. In 1978, after receiving a large amount of money from an American guy who came to Israel in order to learn Krav-Maga and to later on spread it in the USA, he decided to dedicate this sum to the creation of the first Krav-Maga association.

The association functioned for two years but suffered from multiple difficulties since the first day of its existence. However, the worst of all happened in 1980, when the Israeli Congress changed the law regarding the registration of associations and all those kind of organizations had to be closed and reopened under new name and new regulations. But Imi never re-established his association, his advanced age had began to show its marks and Imi did not had the same endurance and patience as before.

The Krav-Maga, as expected, became very popular worldwide, although only a handful of people really knew its founder personally and even a fewer number today know the complete martial art he had created, a martial art that during many years was a compulsory lesson in all Israeli schools, and is practiced until today by the Israeli police and army, and of course by the secret services whose real use of the Krav-Maga could never be revealed to the public. We can see a few rare examples in some stories which were allowed to be published:

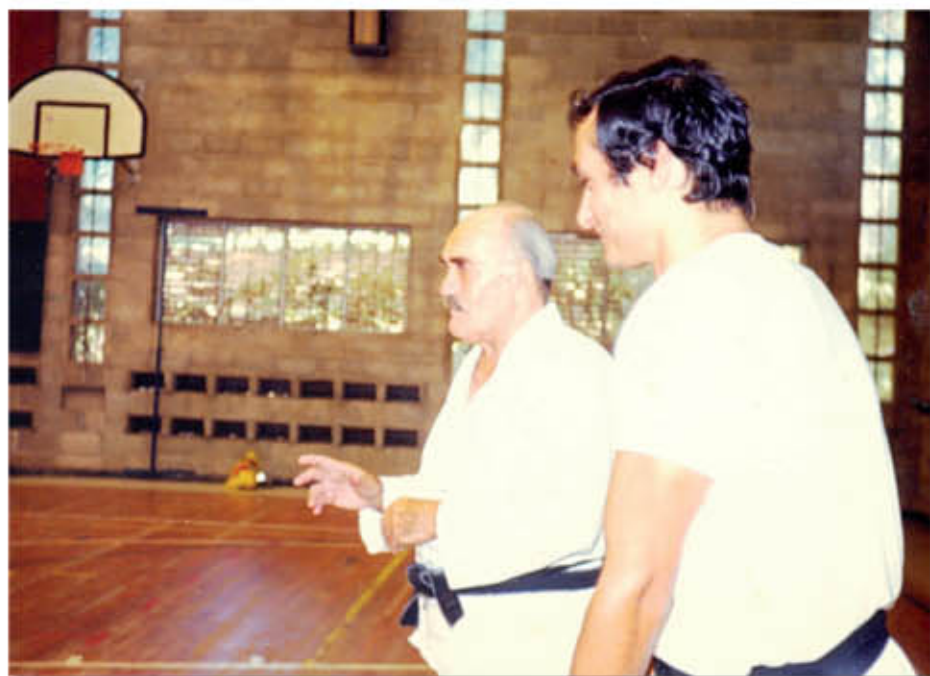
During the Sixties, the Israeli Foreign Minister received an official request from the Ethiopian emperor at the time, Haile Selassie, to help him build a royal bodyguards unit. Imi, who was already the chief-instructor for self-defense in the armed forces, was sent to the African state to help train the emperor soldiers. Years later, in the only official visit of Haile Selassie to Israel, the Ethiopian ruler demanded that Imi will participate in the reception ceremony, what indeed happened. This is just one episode of many in which Imi and some of his most senior students took part in the ongoing secret operations to guarantee the safety and security of the State of Israel and its citizens, doing their part by promoting and developing the Krav-Maga. Imi as a role model for many generations to come, became a living legend. In 1986, in one of the regular trainings conducted by Imi for the members of BUKAN in Rehovot, he was asked by one of the black belt students why wouldn't he put his martial art on written? Of course Imi gave this assignment to me, since he did not dominated the Hebrew language. And indeed, in 1988 the first book of the Krav-Maga was published, and almost immediately it became the learning manual of the Israeli army, police and other security services.

The strange marks Imi had on his face were always a motive of guessing and rumors. Some said they were scars left from his days as a professional boxing champion, and many other stories (more like gossip) were also invented about the origins of his face marks. Maybe this is the place to finally tell the complete story.

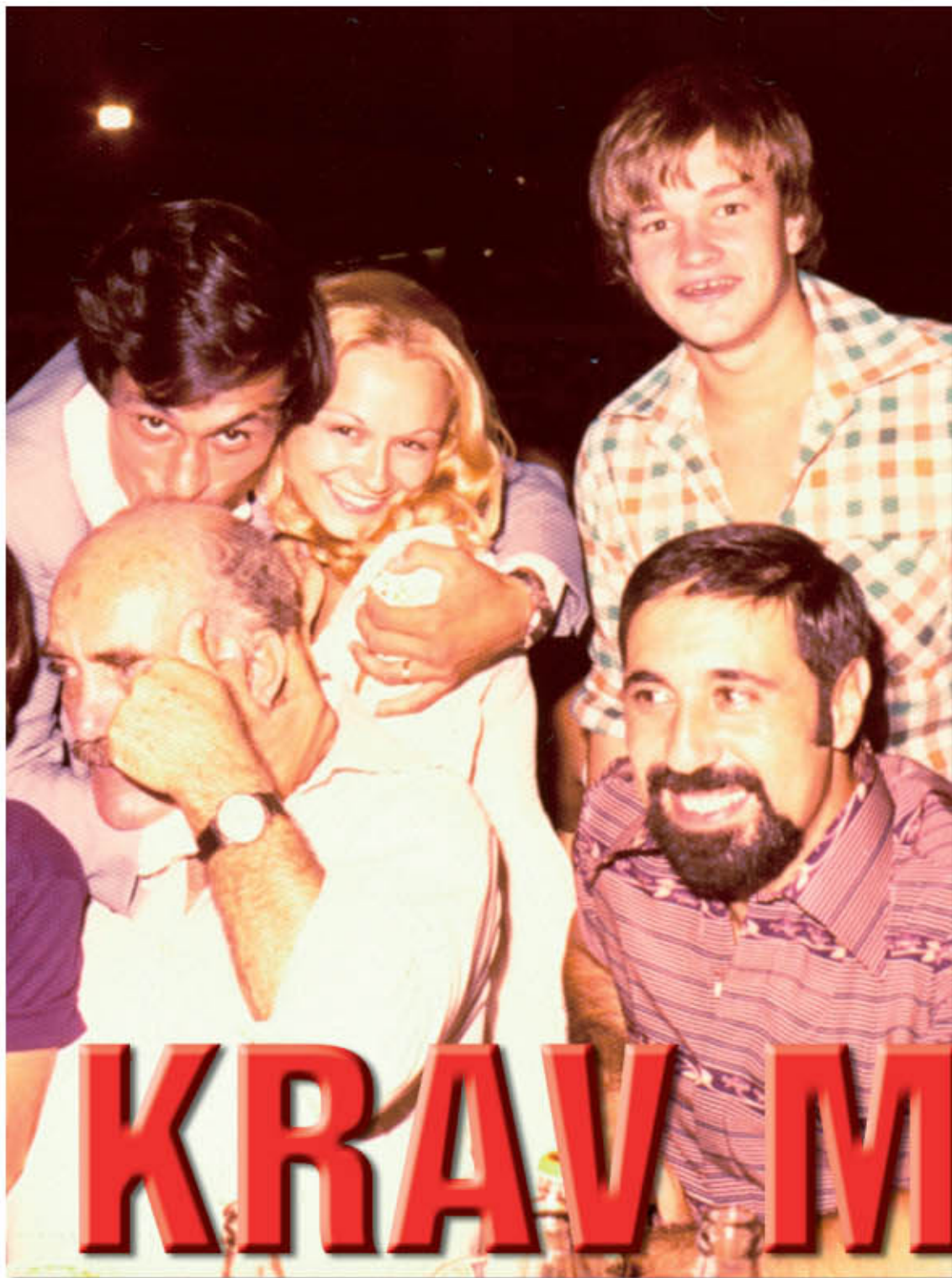
During WW II, Imi joined the Czech Legion, which was a part of the Royal British Army. A few days before his release from the military service, after the battle of Egypt, where he served, had ended, Imi and a friend of him took a walk on a wooden pier, at the beach, when suddenly the pier broke and Imi's friend fall into the water. Imi, who

was an excellent swimmer, jumped immediately to the water and saved his friend. However, water that had penetrated his ear caused a severe infection and hearing problems as a result of inadequate treatment.

Nevertheless, the final shaping of his face occurred later on, during his days as a fighter in the Israeli resistant movements of the Independence War, which was fought against the British occupation and the neighboring Arab states. One of the main objectives at that time was to bring to Israel as much Jewish refugees as possible from the destroyed post-war Europe. For this end, dangerously old ships were bought and used. However, some of those ships were caught while on their way to Israel by the Royal Navy and were usually confiscated and the refugees onboard were deported to the Island of Cyprus. When Imi arrived to Israel, he joined the "Hagana",



Imi Lichtenfeld



KRAV MAGA

the biggest and most influential resistance organization. Being an extraordinary swimmer, he took upon himself the task of swimming towards the sea vessels when they approach the Israeli beach and guide them to an abandoned point along the shore, so the new immigrants could safely disembark.

In one of those times, Imi and a couple of his colleagues boarded an "Hagana" ship called "Pancho", but a few hours later, while approaching the beach, the ship was intercepted by the British police force. In order to avoid being captured, and probably even getting killed, the three warriors jumped to the water, assuming they will be able to swim back to Israel. But as they quickly found out, they had badly miscalculated. One of them did not make it and died of dehydration, while Imi and the other survivor of the small group swam for three days until they were picked up by an

Egyptian fishing boat. As a result of the long staying in the water, the burning sun and the dehydration, his face became permanently disfigured.

Since that day, Imi had dedicated himself entirely to the teaching of self-defense and the development of the krav-maga. Imi died at the old age of eighty eight, in a hospital in the city of Natanya. The day of his death and his funeral were very sad to all his students and followers. A relatively small number of people came to accompany him in his last journey, although some students arrived from abroad to give their respects. Imi was buried in Israel, the country he loved so much, in a typical cold and rainy January day. In the end of this very sad day, a great and beloved man was buried in the holy land of Israel.

And you, a Krav-Maga student and instructor, when you come to Israel to a visit, go to the Natanya Municipal cemetery.

In the main entrance turn to the left and then left again in the second turn. Cross over the empty terrain and you will quickly find the tomb of Imi. It is a Jewish custom to put small stones on the edge of the tomb. Give this giant man the honor and respect he deserves.

I wrote this article looking at the one hundred years anniversary of Imi, in order to give a small gleam on the man he was, as the founder and creator of the Krav-Maga. This is the least I could have done for the one who was for me a teacher, a friend, a brother, a father and someone to cherish and to love for all times. This is my way for showing my gratitude to him for choosing me to be the one who will continue his way, for teaching me the mysteries and the secrets of the martial art he had created.



KRAV MAGA

Bukan School קרב מגע

Yaron Lichtenstein



English
Italiano
Español
Français
Deutsch

REF.: • YARON1

Yaron Lichtenstein began to learn Krav Maga at the age of 13. In 1978, he founded, supported by Imi Lichtenfeld, creator of Krav-Maga, the Bukan School, the only private school of Krav-Maga in Israel so far, and in 1994 he received the 9th dan diploma from Imi, being certified as the holder of the highest degree of the system. He has trained, among others, the Anti-Terrorist Unit of the Israeli police, the Army, and Elite units. In this first DVD he teaches and shows what he learned from his master Imi Lichtenfeld, which led to a revolutionary movement that has reached every corner of the world.



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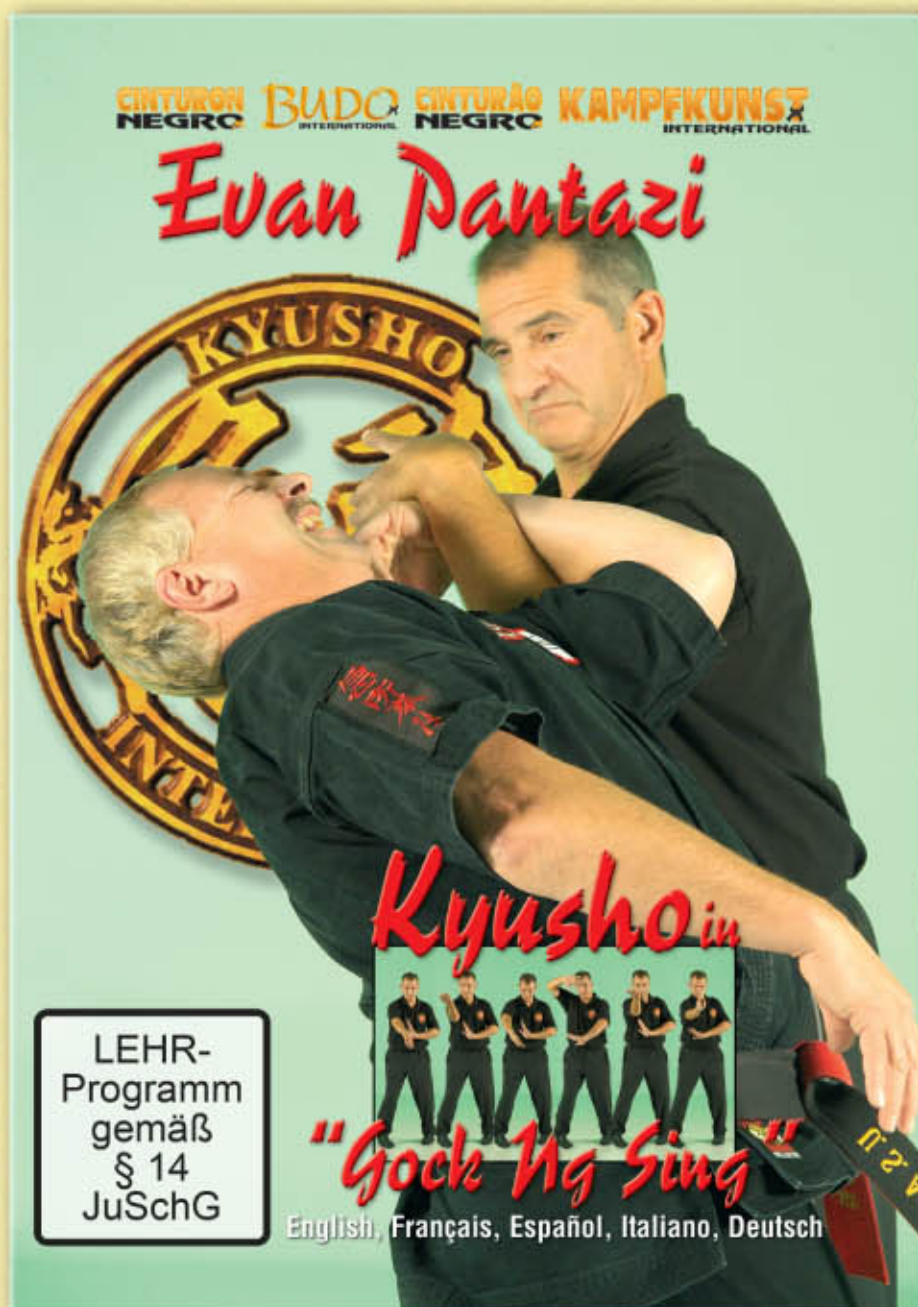


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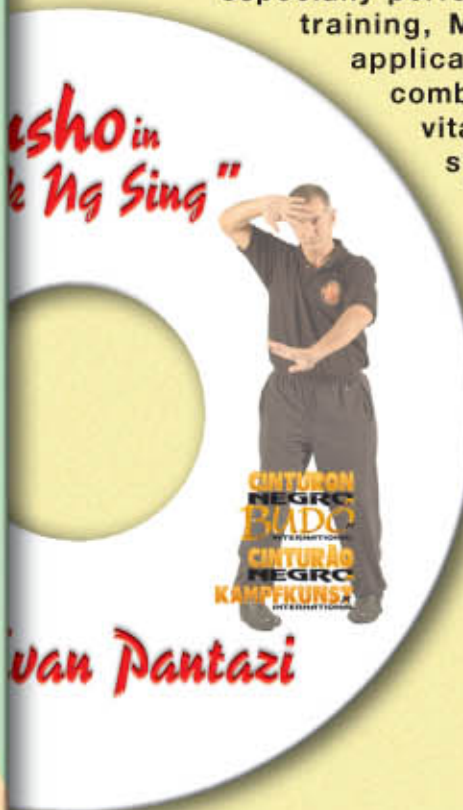
Kyusho in "Gock Ng Sing" Evan Pantazi



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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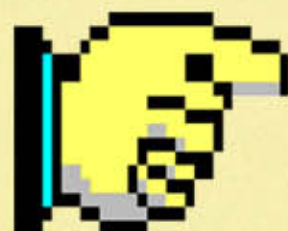
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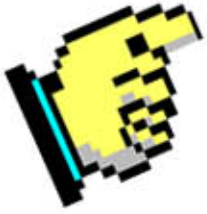
"Compressions"

As we advance our study in Kyusho, we find that it goes far beyond mere squeezing or pressure on a given pressure point, it is concerned with combative skills and the realities involved. It's efficiency and adaptability enable the practitioner to delve far beyond simplistic striking, kicking or even grappling. It also takes into account the limiting factors of stress, environmental and situational imperatives prevalent in real conflict.

To further explain these issues think about situations where you were in a crowded stadium at the break trying to get to concessions (at a sold out venue). Or maybe a time when you were packed in a bus, train or elevator so tight you were pressed into everyone. Striking and kicking are impossible, even grappling skills are limited by proximity. What is possible? How can you exert control or strategy in such tight confines?

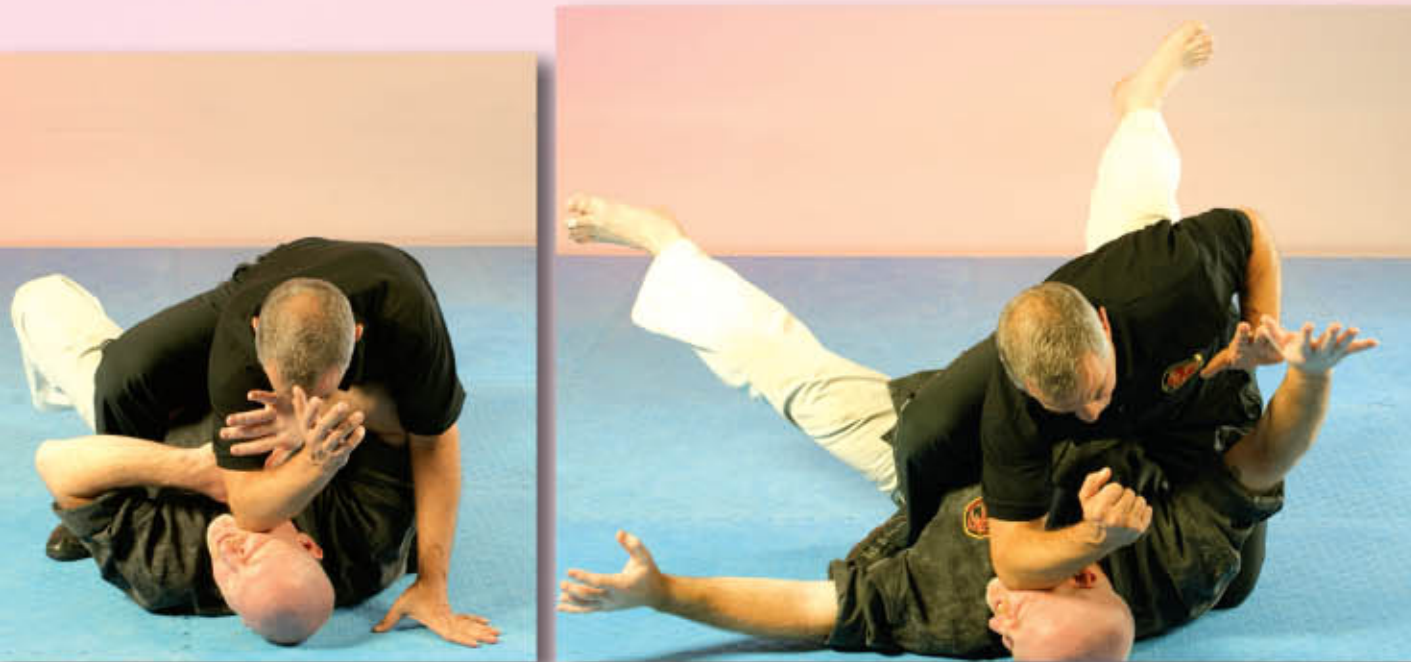
Evan Pantazi

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Compressions

This is where Kyusho again excels as a valuable asset, when regular reactionary fighting or defensive action is limited. One particular aspect is the more advanced study and application of compressions and directional force to achieve varied results. Whether pushing or pulling, we can control, direct or even incapacitate those that are in pressured contact with us with the skill of compression.

What is meant by compression is not simple pressing or pressure on a vital point, but more specifically the angular pulsing action into the anatomical weakness. Some similar ideas are presented in many Martial styles, yet not with the array of targets and methods exuded in Kyusho.

As one example of these conventional compressions is a commonly known practice of the chokes exerted on areas of the neck. One method is to stop or dramatically hinder the air supply to the opponent causing them to pass out. This however takes far too long a period of time where your opponent could turn the attack back at you or fatigue in struggle can make your attempt ineffectual. The faster method of choking off the blood supply to the brain will result in unconsciousness in 5 - 10 seconds. These are typically done in two main ways, one with the collar of the opponents clothing, or a choking grip from the rear. This again is a long period of time in a struggle, especially when the opponent is grabbing or striking at you as they violently try to escape. Another limitation of choking is that it also takes strength and endurance to hang onto the grip as the opponent goes into a panic type of action in a reflexive survival reaction.

Other types of compressing techniques common in the grappling arts are joint locks or appendage pressure techniques. As one example look at the leveraged pressure of an Achilles tendon pressure application called the ankle lock. To hold on while the opponent

“Other types of compressing techniques common in the grappling arts are joint locks or appendage pressure techniques.”

kicks and twists to escape is difficult and dangerous, due to the time and strength needed through the pain compliance. Limiting factors in these techniques is in maintaining position and base of power to apply them while the opponent, endurance and position to be held while the fiercely struggles or if faced with multiple opponents. So what can we do?

What is needed is a profound and incapacitating affect in a very short period of time... the scope of Kyusho (Vital Point)

Compressions. The key is to use a short, powerful pulsing action that properly accesses the nerve (or other vital anatomical structure), at the correct angle and duration. We must also account for the correct weapon to use in the pulsing action to affect the vital structure efficiently and to cause the incapacitation. Certain knuckle positions, forearms and especially elbows are the best suited, knees and feet are possible as well, but much more difficult due to dexterity, aim and power base for the pulsing action. The use of the fingers is not really a viable weapon for most people either, as hand size and strength, especially on a larger opponent is difficult.

Just as the Kyusho targets are not simply incapacitating with shear force as we have seen in striking, kicking and grappling applications, the directional angle as well as the duration of the pulse is the key. The angle is “generally” to compress the underlying vital structure (Kyusho target), against a harder surface of the bone. There are of course exceptions, but for the most part if you pulse into the target quickly, the results are very different and can still be used on soft target areas as well.

Pulsing can also have far more energy transference capability than conventional striking as the transfer of kinetic energy; mass and velocity are more concentrated as well as directed. Take a simple elbow strike to the ribs as an example; the force is dispersed over a larger mass of skin, muscle and bone. However if you placed the point of the elbow in between two ribs, overlaying an accessible nerve and pulsed with the equal force of the strike, the concentrated and directed kinetic energy transfer would have far more penetration and powerful results.

The quicker the pulsing action (as compared to press and hold methodology), the more focused the energy transfer will be. This also brings with it far more incapacitating affect on the recipient as well. To realize this let's go back to the rear choking applica-





tion described earlier. If for example you placed pressure on the carotid sinus of the ST-9 and pulled your forearm tightly into the underlying artery and maintained pressure, the recipient would be able to tighten the neck muscles placing more force on the surface of the tightened neck muscles. However if you pulled in quickly, the muscles would not have the time to react and tighten, this would allow a deeper penetration and sealing of the artery. The individual would still be able to fight a bit, but to a much more limited extent and for a shorter time as unconsciousness to quickly overwhelm them.

Now to understand the directional needs more, if you then added a downward directional pressure simultaneously, it would also incapacitate the individual by weakening their arms and entire body allowing a quicker and even deeper compression on the artery to occur, with limited to no fighting ability in the opponent.

To generate good pulsing power one must utilize muscle contraction, but not just with the muscle being used; like the biceps in the afore mentioned choke technique. The practitioner will need a full body constriction in a rapid and highly focused manner. This is not difficult, but it will require practice and the contraction will be different depending on the weapon used as well as the target and position.

“We have done an accompanying DVD of a few compressions several different areas of the body so that you may understand this to a greater depth and see the immediate results. ”

“The key is to use a short, powerful pulsing action that properly accesses the nerve (or other vital anatomical structure), at the correct angle and duration.”

As a word of caution, using this method of choking can cause serious, permanent or prolonged injury and not recommended for practice. As an example this could stimulate massive stroke after manipulating the carotid sinus because of instable plaques. This could happen instantly or in time and possibly the reason for calling certain technique the delayed death touch.

We have done an accompanying DVD of a few compressions several different areas of the body so that you may understand this to a greater depth and see the immediate results. Compressions are possibly dangerous and damaging if you do not work them properly and I cannot stress enough not to try the technique mentioned in this article, or on the DVD, as they are powerful and potentially damaging, they were done for historical record only.





Evan Pantazi



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Kyusho International



Martial Arts Motivation

Text & Photo: **GM Maurice Elmalem**

Most martial artists are motivated to do their best in learning with the ability to understand the science into taekwondo philosophy, karate and other styles, but there are those practitioners who excel beyond their ability in martial arts practice achieving other goals in art. Because of the determination that they learnt from practicing martial arts for so many years. Motivation and meditation grow stronger in the heart of the martial artists every year. Our minds become creative when at peace and create ideas that come clear and efficient without stress, even more so at their free time masters they turn their mind to focus on other elements such as: painting oil on canvas, butterfly art, photography, writing, sculpting, architecture, carpentry, music and etc.

The vision of the eye grows stronger with great imagination creating a world of colors and see the beauty of nature as it was thought in meditation to use the world of calm as a tool to be more diversify and motivate your mind to think with great satisfaction of achievement plus. Take for example: a martial artist who has been studying for many years. Taekwondo or other martial arts styles has reached his ultimate goal by climbing to the top level that he or she could reach than at that point their masters start to distance themselves from the practitioner and give him or she more space to think and have more time to work and correct all of the techniques, forms. Fighting and breaking combat practice and even be more creative to use their imagination to create new and effective methods that are more particular and easy to use in teaching the new generation, some grand masters become, producers, authors, writers, editors, coaches and artists, lets look at some of their work. At this moment of their life they have the chance to express themselves more freely and without the supervision of their grand master because he might not understand their artistic talent besides

martial arts. Some people discover art through martial arts practice and participating in tournaments, championships and other events sitting on the side line in their free time give them a chance to imagine if they could do certain things different. Some try to



achieve their dreams by painting the images as they see it and make it easy to explain the concept of the idea and the benefits. I had students who ask how can you do this? And how can you do that? Even questioning how can you fly? This type of questions motivate a martial artist to come up with easy and not so complicated explanation. Using photos and video images everything come to place with easy explanation of the technique used to achieve successfully that dream, with today relevant technology a martial artist can practice one particular technique in breaking, fighting or combat sport and it can be converted to multiply techniques using computer image and editing. It helps to come up with better and more imaginative ideas

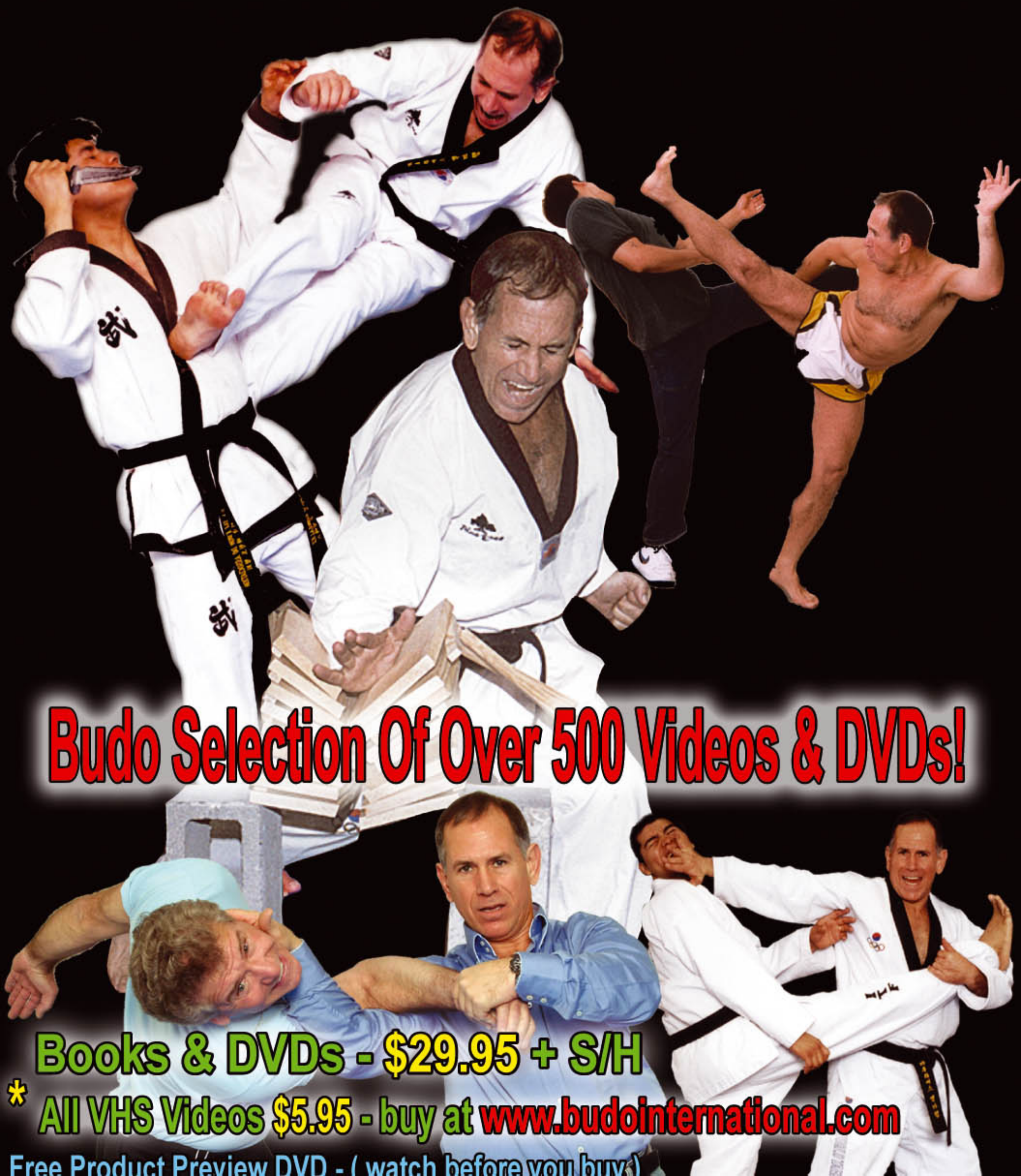
People tend to like excitement and more complicated showmanship from today's martial artist even if it involves danger and risks which we can see happening in mixed martial arts events and the UFC fighting. Today martial arts has transformed to tomorrow's future like the aliens and UFO reach beyond the impossible. To stand out in crowd with the extreme kata, open kata, musical weapon kata, martial artists use acrobatics and gymnastic abilities to achieve their goal but that involves danger and there are those who can't compete in this extreme conditions, and become advisers and coaches. Computer images exemplary used in practice helps martial artist understand the beauty of the art. It reflects freedom of the mind. For many years martial artists did not have the chance to express themselves because the instructors were so traditional they couldn't think otherwise. Throughout my years in practicing martial arts I showed the ability to be different and created some of the most innovative and dangerous techniques used in fighting, Krav Maga, self defense and breaking that have earned me names such as "Renaissance Man", "Architect of Martial Arts", and the "Houdini of Martial Arts" these feats were documented in books, DVDs, magazine, advertisements, TV shows worldwide, Guinness World Records, etc. If you can think it, you can do it. Use your imagination and the power to be special and use caution. Be careful. Stay strong and apply your ideas first by making notes, memorizing them with great details a thousand times over and when the time is right and you are comfortable with yourself - just do it! You will never know of the success unless you are in the game that can make you a world renown martial artist, champion, painter, successful business man and most important a winner.

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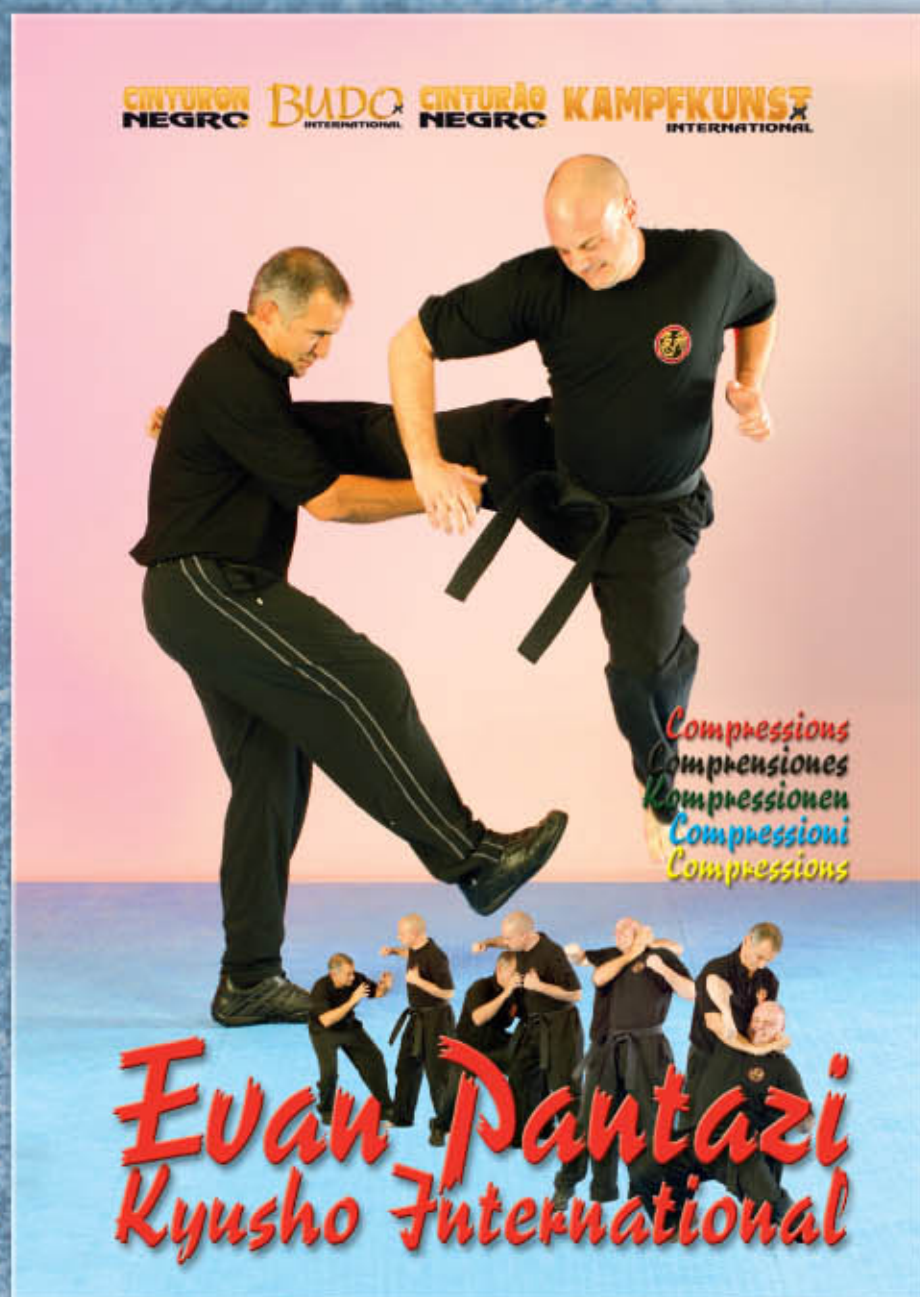
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Evan Pantazi



As we advance our study in Kyusho, we find that it goes far beyond mere squeezing or pressure on a given pressure point, it is concerned with combative skills and the realities involved. It's efficiency and adaptability enable the practitioner to delve far beyond simplistic striking, kicking or even grappling. It also takes into account the limiting factors of stress, environmental and situational imperatives prevalent in real conflict. To further explain

these issues think about situations where you were packed in a bus, train or elevator so tight you were pressed into everyone. What is possible? How can you exert control or strategy in such tight confines? This is

where Kyusho again excels as a valuable asset, when regular reactionary fighting or defensive action is limited. One particular aspect is the more advanced study and application of compressions and directional force to achieve varied results. What is meant by compression is not simple pressing or pressure on a vital point, but more specifically the angular pulsing action into the anatomical weakness. Some similar ideas are presented in many Martial styles, yet not with the array of targets and methods exuded in Kyusho. Compressions are possibly dangerous and damaging if you do not work them properly and I cannot stress enough not to try the technique mentioned in this article, or on the DVD, as they are powerful and potentially damaging, they were done for historical record only.

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