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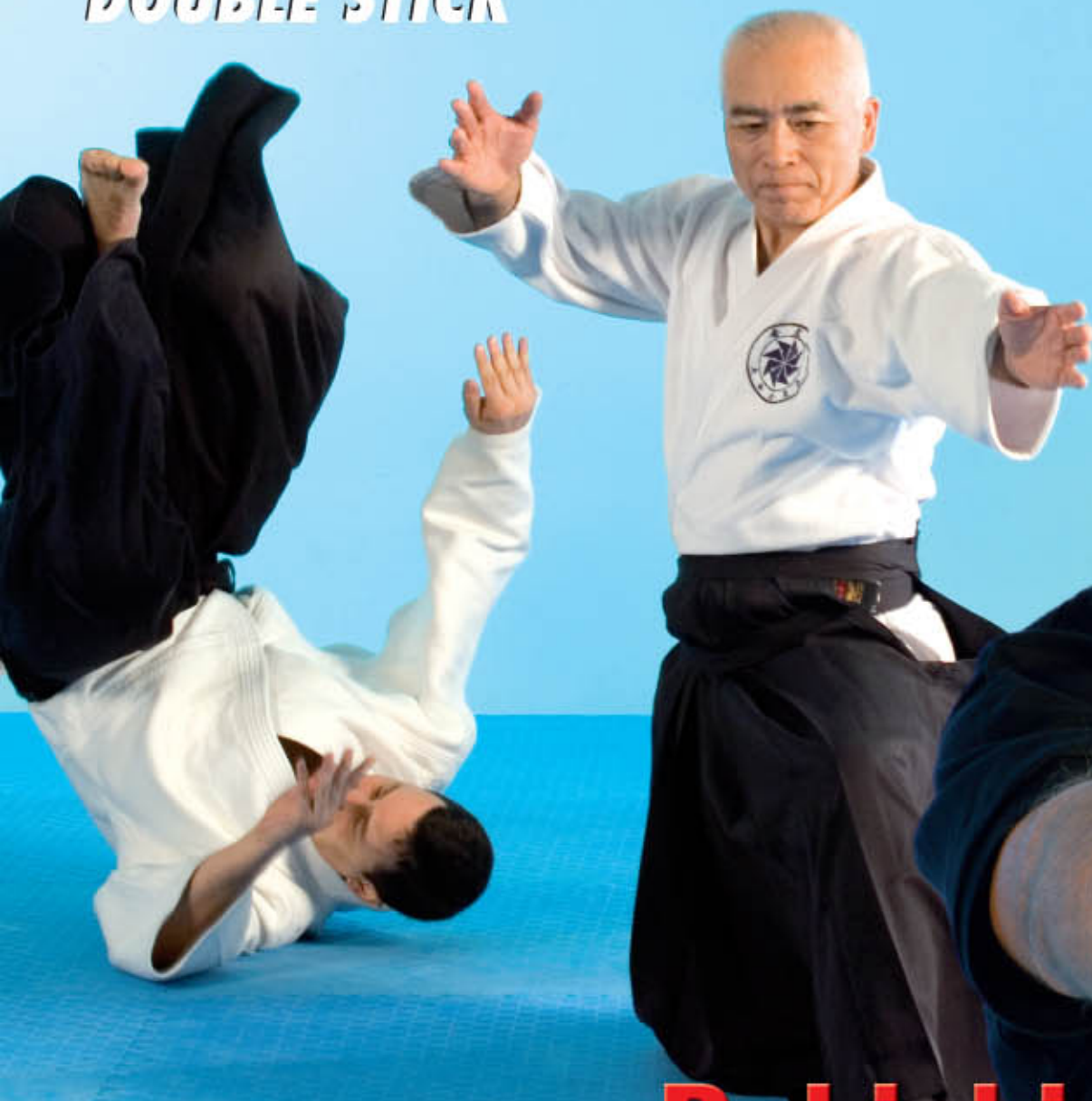
INTERNATIONAL

THE WAY OF THE WARRIOR

**AUTHENTIC
KRAV MAGA!!!
YARON LICHTENSTEIN**

**LAMEKO ESKRIMA:
DOUBLE STICK**

**WENG CHUN:
Secret Bodywork**



Bubishi : Vital Points

HU JIANQIANG:
The monkey style of Wu shu

Evan Pantazi

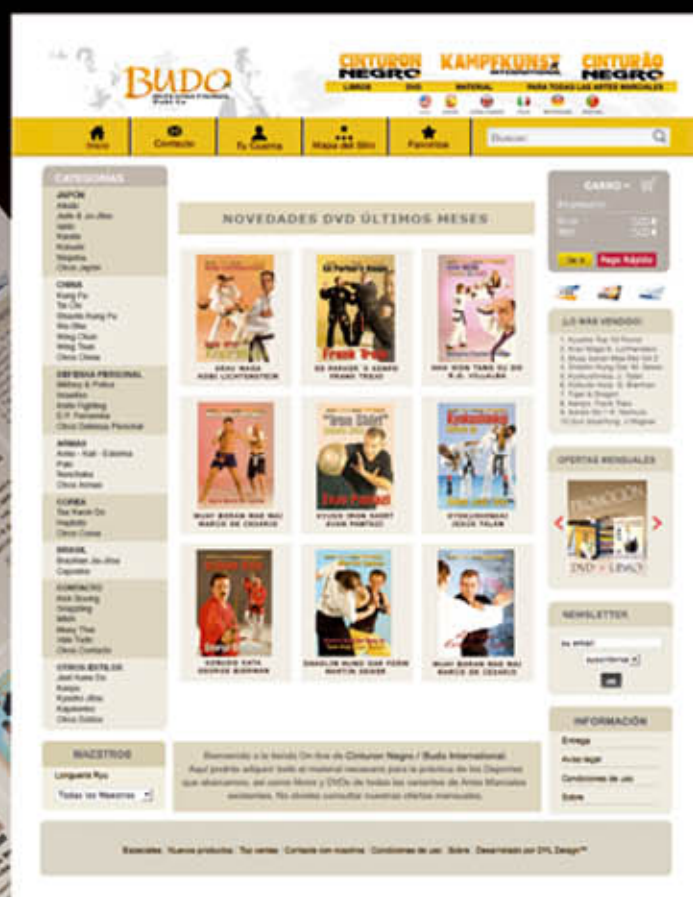
Kazuo Nomura
Advanced Aikido



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EDITORIAL

THE CONCORDANCE OF RIGHTEOUSNESS

*"Yes -sighed the colonel-.Life is the best thing which has been invented".
GABRIEL GARCÍA MÁRQUEZ*

The righteousness, as wish of the soul, in the sense of justice, not as a moral value, is one of the key assumptions in the way of the warrior. Beyond good and evil, the righteousness which I will comment today, as I said, is not a moral value, subject therefore to changes in the customs and times, but that perfect balance between the self and the whole which leads to fluidity. Righteousness is impossible in a curved universe. It is just an illusion, as is the horizon. However it is neither about geometry that I want to speak, but about fair, adequate, synchronous nobility of the individual with the whole. Hence the title of this text begins with the word "righteousness". When righteousness is in tune with the universe, perfection exists and becomes evident. There is no way to establish its form beforehand; it is not determined by any rule, measure, or condition, but when the concordance of righteousness happens, Heaven and Earth become one and magic takes place. That is the reason why its form can't be predicted, and we are denied access to this position through any way in particular. However, this can be achieved by all at once. Unlike the followers of Buddha, I don't think that sitting under a tree such a thing could happen, but it can also. In the nature of each unique and unrepeatable being there is the willingness to be and to do things. The wishes are a simple and accessible way to understand the nature of the power of the concordance of righteousness, of the search for that fair position that satisfies our desire for the whole. The wishes show us a path marked by the need and this stems from the nature of every being and thing. In our Judeo Christian culture, however, the desires have very bad press. But in the path of the warrior, the first step is always retracing our steps of what has been learned and get rid of preconceptions. The greatness of desire is that its strength can't be stopped, since it is natural and flows like a mountain stream to the sea, pushing effortless; by contrast the criteria or ideologies must be sustained so contrived. Castaneda said that the normal man spend tons of energy trying to keep his worldview. As a result the wishes always overcome one way or another; it is

therefore necessary to understand its nature in a way more profound than the simple denial, neutralization, repression or sublimation. The fuse of desire will not shut off in any of these ways; it can be delayed, deferred, or even fed back itself to a possible and multiplied explosion, but it can't be ignored with simplistic strategies. The desire gives us clues; sometimes really outlandish, but very relevant for what is on us in excess and defect.

The nature of things is to move in search of constant equilibrium and the desire is a manifestation of this. What have our ego prepared for ourselves? How do you know which is Its Truth, Its Order, Its first and last Command?

Michael Ende says it very clear in his never ending story, when the multicolored Lion explains the meaning of the pendant to the main character, the one with the phrase inscribed on its back:

"Do what you want."

- "Oh, that's very easy! -answers the girl -. Faced with the lightness of her response, the Lion's expression became very serious and he answered:

- "Doing what you want is the most difficult thing, because this is your real desire to do" -

The same sentence was the favorite of the writer Aleister Crowley, a famous writer, magician, astrologer, and high priest at the beginning of last century. Crowley used to begin all his letters: "Do what you want, that's the whole Law"

And ended them saying: "Love is the Law, love under will."

The desire for water indicates thirst, and thirst exists because drinking is in our nature. For an apple tree its nature is giving apples, but for Pedro Martinez its nature is much more complex.

Nevertheless it can't be understood for it, (even by Peter!). The truth is that most of the "Pedros" in the world do not have sufficient interest to start such a journey, but if their ego would decide so, it would cross on their way so that nothing could prevent it. A master I had used to say that nobody voluntarily joins the path of consciousness. None of those who walk in it have any virtue in such a decision.

Virtue for virtue is maybe just one, the fact of having learnt to leave aside the idea of "sostenella en non emendalla" (keep it and don't change it), as for the fierce bull,

humiliate and continue to charge.

The classics said that the world is divided in sleepers, initiated and enlightened and that such division corresponds to the pyramid, the figure that best represents perfection in our context.

That means many sleepers, a few started and far fewer enlightened.

Among them some have gone down in history. It is said that a Master is the one who jumps the wall, sees the beauty behind it, but gets back to tell the others how to get there. These Masters, avatars, as they are called in ancient India, left lessons that, as in the game of secrecy, (when you pass a message to the ear of someone in a circle until it returns to you), has nothing to do with the original message.

Lao Tse must be read between the lines, for Buda all the cultural dandruff of his acolytes must be removed, and the same with Jesus, and with Muhammad ...

How many times this attempt to open doors in the minds and hearts has become the opposite! When the nature of the message is complicated (not for the message itself, but for the limited ears of those who are listening), it is more than likely that everything ends in terrible ravings. The nature of things is simple, but even if we look at them, we can't see them because we cling to our own description of the world.

If it is difficult to see them, the second step is even more difficult ... Seeing them is one thing, but to accept them is a different thing. And this is just the prelude! Because immediately after one should act accordingly and impeccably, that's nothing!

That sounds an impossible matter. Fortunately not all steps are always done manually, but the evolution and walking the way provide us with the ability to automate consciously, integrating this complex mechanism, so that when we achieve the concordance of the righteousness, our nature and the nature of things, find their place fluidly.

The concordance of righteousness only happens when we inhabit our center. The center is not the equidistance of other references that we call ends. This is always a beforehand decision and in the synergy of the concordance there can't be any anticipation. Our center is not a steady point in beings, because we are



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beings on movement and in a changing world; that is what make it possible our real stability.

The real center is the very essence of our nature stripped of all ornament, the heart of a warrior. The desires, needs and personal dreams echo in it, but these do not transform our essence, the only modulate it. Any initiation way as the Martial Arts, is only one entry in tune with it, a search of harmony with its original and fundamental nature. Trying to define it based on ideologies or religious principles is a bad poor imitation of what it is. "The Tao that can be named is not the true Tao" wrote Lao Tse.

The initiation is more like peeling an onion than dressing a saint. Isis was unveiled to know the truth, releasing her from her seven veils. The work of getting rid of so many layers, of lots of props of our description of the world, is an arduous task whose reward is not guaranteed.

There is no Heaven for the warrior, but certainly if there is a Hell it will be for him. The hell of a warrior is to deny his nature and his way, losing it, and losing himself, since those who have known, although it may for a moment, a glimpse of what to be free means, won't relent easily in its efforts. Such a searching work is undertaken, as I said, by necessity, but once it has started it has many more chances to continue than to stop.

In my next book I am collecting editorials of the last months. I have discovered in them two trends in my subjects; some are external and others are internal. For the first time I have taken a stand on world affairs, almost always absent in my previous writings about the path of the warrior, but they intend to respond equally to the very fact of being a warrior, in the context of our current space time. I have also sought in them the center, but it probably does not correspond to that equidistant idea of the accepted current extremes that I do not share. I believe that our civilization has moved its center toward one end and claims that the center is now in such a place. From my point of view the references are not ideologies or morals, my reference is the nature because it is the only which can be flawlessly a mirror in such a task; seen from that mirror, that center where so many are involved with enthusiasm, appears to me as a clear extremism. In addition I have done it from my being, and I do not think that the statistical average is the adequate pattern to establish a measurement of my personal nature. As a result of all this the reader will find in my book politically incorrect speeches, out of the norm. I feel, however, that all of them are perfectly suited to the concordance of the righteousness, which was the only really important thing for me to write. They respond accordingly to my path with heart, to my way of feeling the path of the warrior, and despite the singularity that has been poured in it, I feel that it is not far from the heart of the Universe.

Concordance is the agreement with the Order. The righteousness is the nature and this is always concordant.

"Concordance is the agreement with the Order. The righteousness is the nature and this is always concordant. "



KYUSHO



p. 06 The 6 Ji Hands of the Bubishi, the Iron Claw and it's awesome potential in Kyusho. You will learn how to correctly form and use this specific hand position to cause physical pain, dysfunction and even render your opponent unconscious.

LAMECO ESKRIMA



p. 14 Lameco Eskrima and Guro Dave Gould, author of this article, have secured right fame between the deeply realistic systems battle.

KRAV MAGA



p. 28 The original Krav Maga as it was created by his founder Imi Lichtenfield, is what Yaron Lichtenstein teaches, maximum world-wide degree of this Martial Art and certificate as they 9th Dan by Imi, who in fact turns to him into the world-wide guardian of this style...

Zusammenfassung



Sommaire Sumario

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WUSHU



p. 41 Hu Jianqiang has been twice champion of the world of forms of Wushu, is actor, choreographer and stars of the international cinema. In this interview we invited to Hu to share with our readers its knowledge of Wushu, by him so ardously acquired.



AIKIDO NOMURA



p. 36

Exhale air when you breathe. Extend it towards all the directions from tanden, your center. Doing this, you can develop the sense of your center and the flow of the ki can evolve of circulating in a spiral.

Summary Sumario Sommario

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6th Ji^u

Six hands
of
Bulishi



Don't miss this DVD!



Evan Pantazi
Kyusho International



6 Ji Hands (of the Bubishi*)

Much has been written, filmed and taught publicly in Kyusho recently, mostly on the anatomical targets and the affects. But nothing has been written on the weapons of ancient times to best attack them or the way in which they are actually used. We must first remember that Modern Martial Arts is a shadow of the ancient arts through weakening lines of instruction (Lineage), the passing of "Secret" information and the advent of Sport. The Arts have gotten more complex and acrobatic or athletically involved. What's more is with the advent of the MMA (Mixed Martial Arts), there is far more technique to study and practice.

Once upon a time the styles were based on fewer techniques, but involved more specialized training to aid those few techniques. It was not uncommon to have a style composed of 13, 36, 54 techniques, as a matter of fact old Katas or forms were named by how many techniques they contained. These were names like Seisan (13), San-seiryu (36), Gojushiho (54) and many others, were used as the styles source techniques or methods. However what they lacked in numbers they made up for training and conditioning for them.

These old styles would form these particular hand weapons (which can still be seen only in these Katas), but they would spend as much if not more time conditioning them to strengthen, harden or make impervious to damage. They forged them over time into solid actual weapons by what we would think as extreme and possibly foolish methods. As an example

the fingers would be conditioned first by grasping heavy pottery. Then slowly increasing the weight by adding water, this developed incredible gripping strength, but more importantly began the hand strengthening for more advanced training. The next phase would be to fill a container with sand and repeatedly plunge the fingers and hands in (or in Iron Palm methods, to slap the sand). This continued over time as they then heated the sand, and then switched sand for fine rocks and later into larger stone. They incessantly struck their fingers into training devices for years at a time to yield a tempered weapon that could penetrate the fascia, or otherwise destroy the body parts of their opponents.

In modern times we do not work like this, nor do we need to, as time, health and legal issue will not allow. But by using modern Kyusho (nerve attacks), over blood, bone and tissue attacks we can still effectively use these weapons with the same actions to instantly incapacitate the opponent without observable or physical damage. In fact these old hand positions and methods are just as viable today as they were when developed, even used in a slightly different way.



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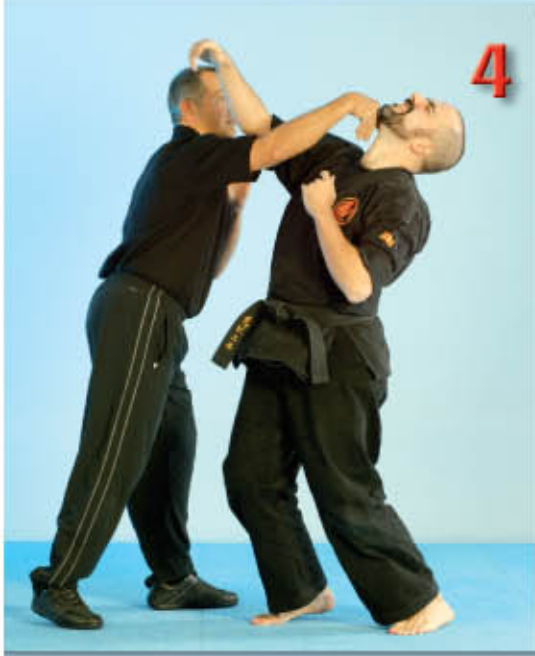


Report

Bubishi

Historian Patrick McCarthy wrote in his groundbreaking book "Bubishi the Bible of Karate" the ideograms break down literally as Bu (Military), Bi (preparation) and Shi (record), or what can be called a record of military preparation. It is the real information behind the myths and legends passed down and seemingly embellished on, yet we find it is not only relevant but a key element in ancient fighting methods.

This once secret and revered and held by





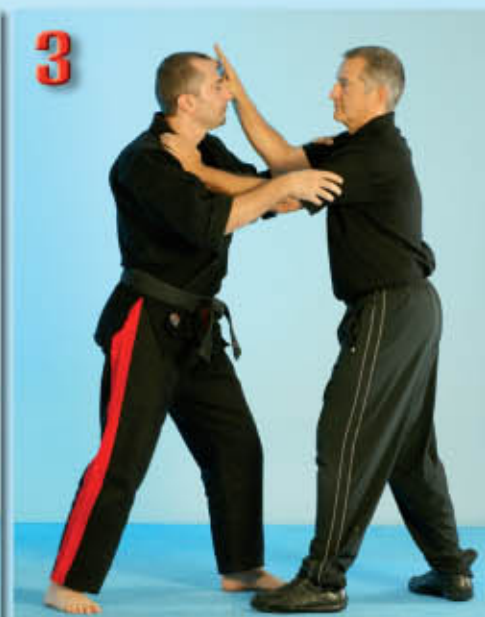
Vital Points

only privileged Masters of Karate, was a text that was passed down to only the most worthy of students or a styles inheritor. This text, which was presumed to arrive on the shores of Okinawa from Fuzhou China in the mid to late 19th century, was the bedrock of Okinawan fighting methods and has no known author. It is a great book of History, Philosophy and Strategy on par with the great "Book of Five Rings" by Miamoto Musashi, or the "Art of War" by Sun Tzu whereas it serves as a continuous source of inspiration as well as documentation of real Karate. But unique to this ancient text is also exac-

ting methods of fighting as well as anatomical locations, times of day to attack them, Actual techniques taken from two major Kata as well as Chinese Medicine and Herbal Pharmacology.

Also unique in this text are a set of 6 hand positions (6 Ji Hands or 6 Energy Hands), that are specified to inflict massive physical damage on the opponent, with the specific art of Dim Mak or Death Touch also referred. These hand weapons were ideal for attacking the Blood systems of the body causing not only immediate incapacitation, but over time internal bleeding lead to delayed

A



fatal consequence. These targets included in this text are also referred to as "Blood Gates" or areas that access to important blood vessels and or blood filled organs are possible. The text includes the most vulnerable times of the day to attack them to cause destruction of the vessels or organs to kill the opponent.

However as intriguing as these unique hand positions and their affects are, they are not a plausible or even practicable method in modern times. The legal and ethical ramifications for killing, maiming or permanently disabling even an attacker, make their use or study impractical. They can still be seen mostly in more obscure styles or arts hidden in the traditional Katas or Forms. Today though, they are widely misunderstood and taught with incorrect information or application as the true intent was not passed down freely, especially to occidentals during occupation of the indigenous societies that held these true ways.

There is hope though, as these Ji Hands can be and are perfect delivery systems for the more modern adaption of Kyusho (Vital Point) applications. The reason they are so adaptable and suited for the less damaging art of Kyusho over more conventional hand positions or weapons is in the "Ji" or energy transference. Now this is not referring to what is called Chi or Ki, or any metaphysical description of a force, but rather it is the kinetic transfer of energy into the body's nervous system. The exact actions and deployment attributes of these ancient weapons are exactly how the nerves must also be attacked for Kyusho to actually work and transfer the neurological message properly. In fact the same targets

depicted in the Bubishi are the same targets for Kyusho, just more superficially, which is the reason that the hand training and conditioning of ancient times are now not necessary. We do not need to physically penetrate into the body as far, nor do we need to damage it to gain great affect.

These targets are also access points into the nervous system as vascular tissue is always accompanied or protected by nerves and sensory organs. By attacking these structures, more immediate incapacitation is possible as it was with the ancient Dim Mak method, but with no ill or damaging effects per say. These secrets have revealed themselves over decades of research and hands on training utilizing Kyusho to incapacitate and the refinement of the attacking methods. It has brought us full circle to again embrace the ancient ways so that it is not lost to time or by the rule of man.

Energy

To better understand the "Energy" in the 6 Ji (Energy) Hands, we must first understand that the energetic transfer mentioned so often in the art of Kyusho (as seen in seminars, classes, video and text). We must look to the actual deployment and action that affects the attacked surface in a particular way by adding penetration and torque into the ballistic or manipulative action being performed.

To clarify this a bit, we have 3 main actions (there are others), which are predominantly used in Kyusho:

1. Pressure on the nerve, it is not a slow or steady pressure, it is a quick pulsing action

that transmits a rapid and acute electro-chemical reaction in the nerve manipulated.

2. Rubbing action (actually stretching or stressing of a particular anatomical sensory receptor) is a rapid and deeply cutting action to activate a reflex action.

3. Striking action, which is a deeper stretching, compressing or vibrational kinetic force to shock the nerve.

These types of energetic transfer are accomplished with proper physical and coordinated body actions using these specific hand positions. The correct action and application of torque or manipulative actions for these hand positions (along with some specific targets), can take years of study and practice to fully understand, but can actually be trained quickly to gain successful use and with no physical conditioning that can cause physical damage to the hands such as arthritis or joint damage.

There are 6 variations of torque involved in the hands actions and why the name of energy hands is so fitting. Investigating them in greater detail will enable the reader to better understand the specific hands as well as their individual possibilities.

1. Iron Bone Hand - twisting transference. (photo A)

This hand position utilizes the first knuckle of the thumb for the attacking surface. The proper way to use this is in a double twisting action where the wrist simultaneously performs two twisting actions. On impact with the target, the wrist will simultaneously twist outward and downward so that the fingers travel (loosely), upward and away from the



B



C



D



E



F

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Report

target. This focuses the energy down and into the target more readily and sends an acute shock wave into the nerve structure. Some viable targets are; Under Eye Brow, ST-5 up, St-5 down, TW-17, ST-9, SI-18, M-HN-14, M-HN-18, LV-13, LV-14, H-2, ST-17, GB-26, BL-23, GB-20, SP-11, ST-34 and many others.

2. Iron Sand Palm - Extending (Exploding) Transference. (Photo B)

Using the palm of the hand (not the fingers), this is an ideal weapon for harder surfaces where the nerve is superficial such as in the GB-Cluster of the forehead. The GB-Cluster is actually two branches of the Supraorbital nerve that surfaces from behind the bone of the eye to transverse up from the corner of the eye as well as the middle of the eyebrow, up the forehead and into the hair line, just under the skin and other tissue. The method to use this weapon is to quickly extend the palm itself (as the fingers withdraw), on impact. This will cause a shock wave into the struck mass that is expansive in nature... think of the ripples in the water when an object enters it. This is also well suited for other targets that are found just under the skin on the harder foundation of the skull. These other viable targets are (but not limited to), ST-5, BL-10, ST-1, ST-3, M-HN-18, as there are many others.

3. Sword Hand (Wind Hand) - Snapping Transference. (Photo C)

Used extensively in the Top Ten DVD and book, this weapon generates a lot of penetrating force due to the increase velocity of the weapon. Using the area called the heel of the palm or wrist bone, as the hand or arm travels to the target with a set velocity, it is then increased by jerking the wrist bone into the target causing a sharper surface area as well as sharper focal point of energy trans-

fer. Some specific targets that react well with this attack are in softer tissue such as the neck for GB-20, LI-18 & ST-9, or even on harder surfaces like the back of the jaw at TW-15.

4. One blade of Grass Hand - Double directional transference. (Photo E)

The double direction can be thought of in classical as Yin and Yang, or a simultaneous Push and Pull deployment. As an example the bent fingers can act as a pulling or stretching action as the extended finger jabs into the stretched nerve. For example, by grabbing the collar bone to activate the ST-10 or 11, this in affect stretches the nerve in between the strands of the sternocleidomastoid muscle at ST-10 or ST-9 for a sharp penetrating jab from the extended index finger. This is accomplished with a torque of the wrist to gain focused and penetrating force with small efficient action.

5. Blood Pool Hand - forward rotational transference. (Photo D)

This is for more powerful and percussive attack for many targets. It is better suited than the other hands for deeper penetration into the body targets or cavity using the forward rotational motion of the first two knuckles. However we cannot (as in all of the hand positions) negate the pos-





sibilities for poking, pulling or compressing type actions of the fingertips, or folding action of the palm.

Some targets such as K-27 just under the collarbone warrant, a deeper rolling (to stretch and compress), action. Interestingly as the name depicts "Blood Pool Hand" it was a tool used in the attack of organs where the blood actually pools. This could adversely affect or damage the Spleen, Liver, Kidney or even the Heart. Or as in the first target K-27 crucial vascular tissue to and from the Heart such as the Aortic or Jugular Arches.

6. Iron Claw Hand - Pulling Transference. (Photo F)

This weapon is not new to most in the arts as it is one of the more common weapons. However it is not typically employed as was intended, nor is it typically taught to target Kyusho or Dim Mak in these modern times. However this is a very versatile weapon that originally targeted these weaker anatomical structures, such as on the Wrist, Forearm, Upper arm, Neck, Face, Even minimally on the leg. The correct application is to push surrounding structures away to expose the true target as

it then compresses and twists to set (the Claws) into the structure. This single weapon is so vast in scope that we will devote another article and video presentation to illustrate the "Seizing" capabilities and affects in more detail.

Conditioning

Conditioning occurs naturally with practice of the weapon in hands on training and with real Kyusho contact to realize real affects. As example as you use the Iron Claw by grabbing wrists and other areas, when you use contact and force to solicit a neurological response, you are simultaneously training speed, timing, strength, proper grip and actions of torque along with developing the sensitivity and targeting. No longer do we need to mangle our hands as they did in ancient times as we now have refined beyond the destructive force of Dim Mak into the more subtle and yet effective art of Kyusho.

Evan Pantazi



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LAMECO ESKRIMA

“Guro Edgar G. Sulite, the founder of Lameco Eskrima, often taught us that the usage of two weapons could quickly dispense of multiple opponents with great effect in half the time as utilizing only one weapon.”



“Doble-Baston”



Lameco Eskrima and the author of this article have secured right fame of deeply realistic systems battle. The double cane is one of the famous combinations but of these *esgrimadores* as much in the combat with an opponent like with several. Once again Guro Dave Gould presents a new DVD in his habitual perfectionist, logical and perfectly didactic tone, opning with his *ensenzas* and approaches new points of view on an exciting subject and a devastating style. A work in DVD highly recommendable and recommended.



Text: Guro Dave Gould
Photos: © budo International Publ. Co.

Guro Dave Gould



LAMECO ESKRIMA



"Doble-Baston"



Doble-Baston; Twice the Stopping Power...

Fighting with two weapons can be of great value regardless of whether one is battling against a single opponent or against multiple opponents. Punong Guro Edgar G. Sulite, the founder of Lameco Eskrima, often taught us that the usage of two weapons could quickly dispense of multiple opponents with great effect in half the time as utilizing only one weapon.

If Punong Guro Edgar G. Sulite were going to fight against 1 to 3 opponents than one weapon would suffice. However if he were going to fight against more than 3 opponents then he would fight with two weapons, allowing him the advantage of having twice the stopping power in half the time allotted him if he were only using one weapon. Be forewarned though that just because you have two weapons does not mean that you will automatically have an advantage against so many. You must first challenge yourself in training, develop your combative attributes and finely hone your overall fighting capability with two weapons to a level which will sustain your immediate goals to be met against so many opponents; survival. This will not be an easy task to accomplish as much sweat, blood and tears will be required with hundreds of hours of sacrifice in training in order to make this even remotely possible. Have one mind and one goal and you will be able to achieve this, but daily training which keeps you challenged to perform to your utmost will be demanded.

Punong Guro Edgar G. Sulite often taught us that as warriors in training we had neither a left hand or a right hand, only two hands equally capable, leaving the hand closest to the most immediate threat to engage that threat with full probability of success, without concern or a lack of confidence there of. Each weapon hand has to be able

to perform at optimum effect independent and separate of the other in achieving individual goals with positive effect. However when required both hands must be able to work together in unison in times of need, thereby complimenting one another in concert when the need arises. As a whole both hands must be individually sovereign, independent and fully capable, yet compatible when the need to work together arises as dictated by the combative equation and necessity.

It is absolutely imperative that every strike which you throw against your opponent must be thrown with intention or you should not throw the strike at all. Punong Guro Edgar G. Sulite translated the phrase "striking with intention" as having the ability to hit what it is that you are striking at and when you do having the power to knock it to the ground. Any strike thrown without intention in a weakened state will achieve nothing more than extending an invitation of weakness to your opponent, an opportunity which he will surely seize and in doing so place you firmly on your backside and laid out cold on the hard ground found beneath you in defeat. So regardless of which strike that you choose to deliver on target be sure to throw it with intention using full power, speed, timing and position. This is required of every strike thrown and each strike which you throw should be able to break the head of your opponent on its own accord or you simply should not throw a strike at all.

Another attribute in great need of being developed concerning "Doble-Baston" or any other weapon combination for the matter, is ones striking stamina. You should be able to strike with full speed and power for 15 minutes as hard and fast as you can without stopping or slowing down. As much stamina will be required in a very short span of time while fighting against 3 or more people, and to be frank in combat having to stop because of fatigue is not an option as we are required to fight on until we either

meet our objective of survival or die trying. The last place that you want to find yourself while engaging your opponent(s) is fatigued and physically challenged to continue fighting, thereby leaving your fate to be decided not by you but rather by your opponent. Either he will decide that you will live or that you will die and for obvious reasons this can never be an option.

When training or fighting with Doble-Baston it is tempting to just get into a rhythm where the left hand will blindly follow the right hand in an effort to complete a pre-composed striking pattern, but make sure that you concentrate not so much on the striking pattern as you do available opportunity presented with each counter strike thrown individually with intention, with each strike having the potential to end the situation post haste if contact is made. Just because you are able to move your weapons quickly repeating a striking pattern again and again and again, it does not mean that you are striking with intention, please do not confuse striking fast with accuracy and over all effect. There are no guarantees in combat, only opportunity and either you will take advantage of opportunities revealed to you in real time or you will not and be made to pay harsh consequences for your hesitation or failure to act with positive effect. In the end it will come down to you and your abilities and only you and your abilities alone which will decide whether you will live or die. Train as if your life matters and you will fight as if it matters when you are forced to defend life and limb in the cold hard streets which await you.

Mobility is another concern which must be addressed in the Doble-Baston weapon genre, it seems that as the weapon combinations get more and more challenging the least that we tend to move while trying to capitalize on their advantage. Position is a huge attribute be it fighting with only one weapon or two. If you are not in the right position at the right time you will not be able

Guro Dave Gould



LAMECO ESKRIMA



"Doble-Baston"



to take advantage of opportunity exposed, created or revealed to you in real time and any failure to strike on opportunity when it is revealed will only delay meeting your objective of survival. Which in turn will give your opponent more opportunities to take you out, the longer that the fight is allowed to continue the greater the risk becomes of you getting injured or killed, so take advantage of any and all opportunities as quickly as they are revealed to you in real time and you can end the situation favorably and be allowed to live, move on and get out of the area of operation to a safer environment as soon as possible.

One of the more important aspects of training and fighting "Doble-Baston" is the ability to maintain a combative presence against 3 or more opponents as they are positioned at various locations around you. In combat concerning a multi-person assault one's ability to "group" one's opponents together thereby maneuvering them closer to one another is essential, as one is much more effective containing a smaller combative threat and space as opposed to a larger combative threat and space. Punong Guro Edgar G. Sulite would

have us corral our opponents to the left or the right of our position often picking the weakest of the group by attacking him and having him act as a barrier placing him between ourselves and the group of attackers, making it much more difficult for the group of attackers to negotiate the situation to their advantage. Anytime that you can get two or more attackers in close proximity the better, as you can

use and extend one series of strikes to affect the group as a whole leaving less opportunity behind for your opponents to take advantage of.

When training this weapon combination it is imperative that you try and replicate realistic condition in your training environment using actual combat and a realistic environment itself as your training model. Knowing what your true combative capability is before you engage in a combative venue is absolutely essential, for it is better to know your true capabilities and have the ability to reinforce them if found to be lacking before being thrown into the chaos and mayhem of combat. More-so than being introduced to your weakness in combat when it is too late to do anything about it. Training is a dry rehearsal for combat, if you are going to make mistakes make them in training where, albeit you are held accountable for your mistakes, the consequences for those mistakes will be less painful. Making mistakes will be much more lenient in training than on the field of battle where death will consume you when a comparable mistake is made. For in combat once an opportunity is presented it is presented to all involved simultaneously and the first one that recognizes it and acts on it with positive effect will inherit the advantage and most likely be rewarded the victory... the ability to continue living.

Train as if your life depends on it, because it does.

"Train as if your life depends on it, because it does."



Guro Dave Gould



6" Ji "

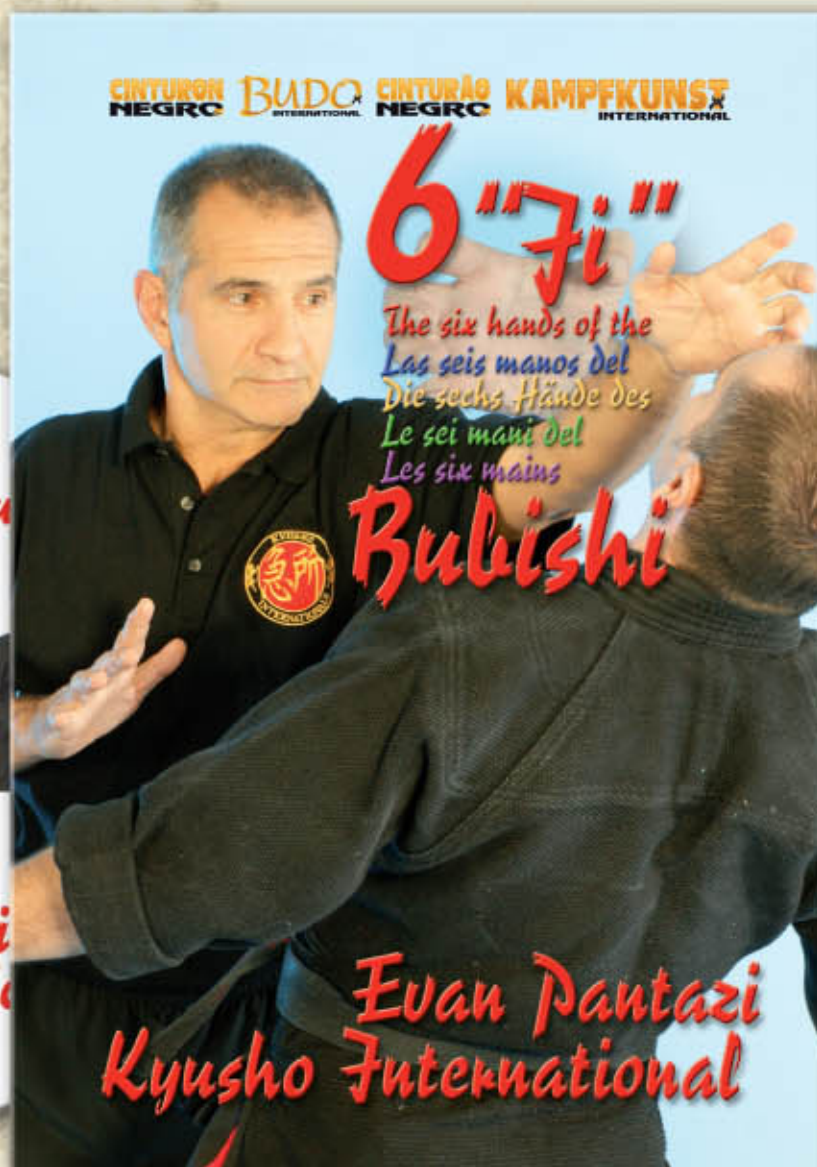
The six hands of the
Las seis manos del
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Le sei mani del
Les six mains

Bubishi

Evan Pantazi Kyusho International



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REF.: • KYUSHO17

In this DVD Master Pantazi focuses on the traditional 6 Ji hands of the Bubishi, a treasure among the oldest classic martial arts texts, and its application to specific techniques on vital points. These hand weapons were ideal for attacking the Blood systems of the body causing not only immediate incapacitation, but over time internal bleeding lead to delayed fatal consequence. However as intriguing as these unique hand positions and their affects are, they are not a plausible or even practicable method in modern times. There is hope though, as these Ji Hands can be and are perfect delivery systems for the more modern adaption of Kyusho (Vital Point) applications. By attacking these structures, more immediate incapacitation is possible as it was with the ancient Dim Mak method, but with no ill or damaging effects per say. These secrets have revealed themselves over decades of research and hands on training utilizing Kyusho to incapacitate and the refinement of the attacking methods. It has brought us full circle to again embrace the ancient ways so that it is not lost to time or by the rule of man.

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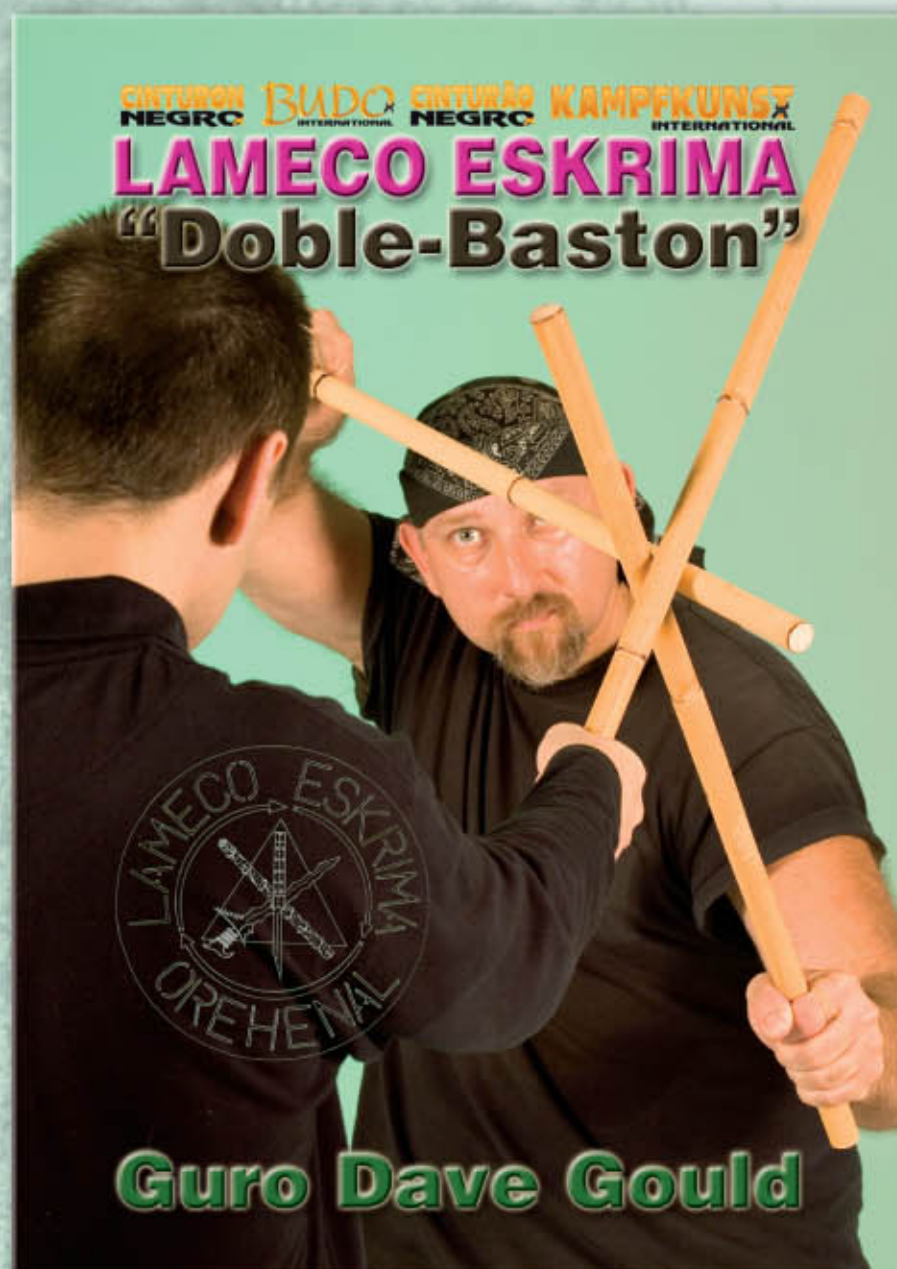
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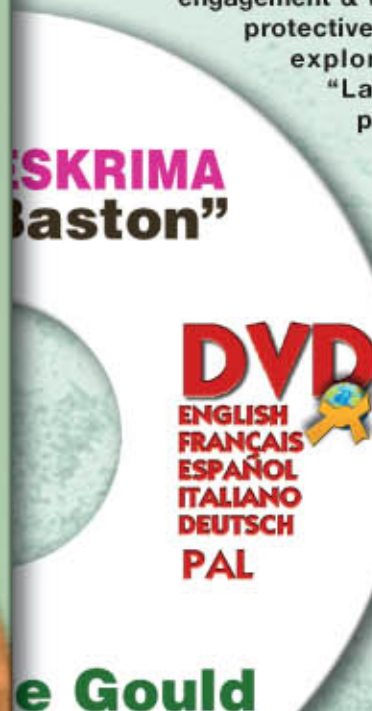
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LAMECO ESKRIMA "Doble-Baston"

Guro Dave Gould



In this DVD Guro Dave Gould presents us with the effective "Doble-Baston" of Lameco Eskrima. Learn the secrets of Punong Guro Edgar G. Sulite as we focus on the fundamentals of his unique combat effective Pilipino fighting system better known to the world as Lameco Eskrima. In watching this DVD the viewer will be meticulously guided through essential double stick work such as starting positions, transitions, striking, recovery, range, line of engagement & the importance of training with & without protective equipment. In addition the viewer will explore in-depth the transitional range of "Largo-Medio" where the techniques, principles and concepts of "dose-dose", "Dos Manos Ikis", "Sabay", "Dos Manos Dos Labahas" & "Lameco 1-2-3" among others will be presented, discussed & trained in great detail. After which Guro Dave Gould will present us with the very effective "Hand sparring" progression of Lameco Eskrima. Aggression, speed, timing, power, recovery & position are brought forward in ones combative development for optimum gain as Guro Dave Gould takes the viewer from a realistic training environment to an essential non-compliant sparring environment. A must see for any Pilipino Warrior Art enthusiast or Martial Artist who takes their training seriously.



REF.: • GOULD6

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Weng Chun



www.weng-chun.com

"WENG CHUN'S SECRET BODYWORK OF SAAM PAI FAT"

Increase your martial arts power by learning weng chun's secret Saam Pai Fat ("three bows to Buddha) bodywork. Explore the wisdom and spiritual meaning of it and follow weng chun pioneer Andreas Hoffmann back into the eighties in Hong Kong and to his adventurous education at the last great

masters of Weng Chun. Understand the different levels of bodywork and their consequence in Combat.

**Hong Kong 1986 -
Saam Pai Fat enters my life :**

My wing chun teacher wanted to introduce me to Wai Yan the Grandmaster of the Weng Chun Kung Fu . In the crowded waterloo road we stood in front of a marketplace. And exactly here right in between all those different shops we found the weng chun mekka Dai Duk Lan. So many famous Grandmasters were trained or did challenge fights here. I was 19 years old and full of desire to learn the original Kung Fu in China. In the midst of this busyness two honourable old men were doing kiusao in one of the stores. I knew a similar exercise from my wing chun chisao but these masters were doing everything in a different manner. They were using their whole body in every movement they did, even if it was a little one. That made their movements very pliable and powerful. Everything looked so round and my wing chun trained brain had doubt that this might not be effective. Was it fast enough? And isn't a straight punch the shortest connection to the opponent? Furthermore it was amazing how effortless these old masters combined punching, kicking, throwing and locking. After GM Wai Yan welcomed us, he introduced us to his student GM Lau Chi Long and invited me to a sparring fight between friends. I agreed and thought with my juvenile proud: "If he knew how good I am... but I will be a little bit careful with him because he's so old." But as I touched the old master it was completely different, whatever I did GM Wai Yan used my own power against me and used his whole body as leverforce by doing strange bow movements just to throw me, to lock me or even when punching to have better angles than me. My straight attacks always went into emptiness and for GM Wai Yan it was obviously a pleasure to chain me. This was the first time I met the power and application of the Saam Pai Fat. After this meeting I became personal student of

Weng Chun Kung Fu

Sifu Andreas Hoffmann



GM Wai Yan at famous Dai Duk Lan and following the tradition I brought him the tea (Baisi) in front of the old wooden dummy and started learning Saam Pai Fat.

The name Saam Pai Fat is coming from the buddhist shaolin warriors

What is the meaning of the name Saam Pai Fat? For us buddhist Chan (Zen) practitioners Saam Pai Fat is and was our daily basic buddhist exercise to bow for Buddha, Dharma and to Sangha. Buddha as the symbol of the development of our potential, dharma - the teachings to get there and Sangha, all the people who are on the same way. The daily bowing exercise changes your body into a powermachine and it purifies and focusses your mind. All paths of Shaolin wisdom came together in one form and so they gave it their most important name: Saam Pai Fat. Saam Pai Fat = Saam-three times, Pai-bowing, Fat- Buddha. Saam- three stands for Buddha in a spiritual meaning, Dharma and Sangha stand for the weng chun concept heaven, man and earth. Pai - The bowing gives the practitioner a clear model and training tool he needs for combat, selfdefence and bodywork for a multidimensional approach. Buddha is the symbol of awaking all your potential to protect, heal, inspire and support other beings.

Saam Pai Fat in Weng Chun:

According to GGM Wai Yans oral tradition from the Lo family, Saam Pai Fat became the most important form in weng chun, because Saam Pai Fat's concepts became the heart and signature of all other movements and forms. Historically the Shaolin Warriors taught the Saam Pai Fat on the Red Boats and the Red Boat forefather taught it only to chosen students. The other students had to be satisfied with the other forms and concepts. Weng Chun hero Fung Siu Ching gave the Saam Pai Fat only to his special students, the Lo brothers. After Fung Siu Ching got a serious illness one time and was healed by the Lo family, he chose them to be his successors. The Lo family and GM Wai Yan made it possible that the other Weng Chun/Wing Chun lineages got access to wonderful Saam Pai Fat in famous Dai DuK Lan Weng Chun Mecca in Hong Kong. Andreas Hoffmann became last student of Dai Duk Lan under GM Wai Yan and is teaching Saam Pai Fat worldwide today.

Saam Pai Fat in Wing Chun?

It is interesting that The wing chun people call their third section in Siu Lim Tao Saam Pai Fat. Furthermore a lot of moves of Weng Chun's Saam Pai Fat can be found in wing chun forms in a simplified version. There you can see again the close connection of weng chun and wing chun in the past.

Saam Pai Fat overview -

Are you ready for the revolution?

In the Saam Pai Fat the Weng Chun practitioner learns special body movements and with it's aid he revolutionises

his previous Weng Chun. With the understanding of the mechanics of the body and with the development of Qi, it is possible to develop enormous power and speed almost effortlessly. The characteristic feature of this level is the rolling and swinging movement (Wan Wun Yiu Tiet Ban Kiu) of the body, reminiscent of someone bowing. Saam Pai Fat teaches you to orientate on heaven, man and earth which expresses space, gravity and energy in shaolin chan and martial arts. The space between two combatans is divided into three distances and three heights - Heaven (Tien), Earth (Yan), and Man(Dei). Awareness and sensitivity are the basic skills to feel all directions and all dimensions to control the central line (balance) of the attacker and to apply a variety of tools to render him incapable of combat (Fok).

Saam Pai Fat's heaven, man and earth: The Foundation of Three-Dimensional Combat

"Heaven from a range perspective represents hand and foot strikes and in combat the situation without contact. From the height heaven there are actions to the upper body. The Heaven reference point is taught by the Weng Chun technique Kung Mei - attack the eyebrows - and is the upper Dan Tien ("energy field").

Man from a range perspective represents elbow and knee strikes and in combat the situation in which one has contact with the opponent. From the height man there are actions to the middle body, the man reference point is the triangle which the throat builds with the two nipples. In more detail the acupuncture point Ren 17 builds the door to the middle Dan Tien.

Earth from a range perspective represents head, shoulder and hip strikes and in combat the situation in which one has contact with the trunk of the opponent. From the height earth there are actions to the lower body. The Earth reference point is the acupuncture point Qi Hai (under navel) which builds one door to the lower Dan Tien."

(from the book Weng Chun Kung Fu.... by Andreas Hoffmann)





[www. weng-chun.com](http://www.weng-chun.com)



Weng Chun Kung Fu



Sifu Andreas Hoffmann



"Weng Chun's secret bodywork of Saam Pai Fat

Bowing bodywork

Let us first understand that there are different levels of body work:

1. No bodywork and no bodystructure (the practitioner uses mainly the limbs to get power): Most beginner students and even most weng chun and wing chun practitioners I met in China use only the limbs to develop ging (power). Their bodystructure (in my perspective a dynamic thing) came mainly from the tension of the large muscles.

2. Limited bodywork and bodystructure: the practitioners uses mainly shifting and stepping for creating power. The practitioner understands that he needs two dimensions. In term of body structure he uses mainly horizontal or vertical connections of the large and small muscles.

3. Saam Pai Fat optimized body work and body structure: the practitioner uses a multidimensional approach to create different types of power. He can create forces by using 6 vector forces at the same time: Heaven/Man/Earth: up/down, left/right and forward/backward , which appears straight, circular, bouncing, whipping etc. His body structure links and delinks the large and small muscles at the same time to create the 6 vector forces.

Combat examples of Saam Pai Fat

1. Fighting with no bodywork and no bodystructure: the practitioner has no feeling about the balance and power of the opponent. The practitioner doesn't use different angles and stands in front of the opponent, who in this case is able to punch all the time.

2. Fighting with limited bodywork, bodystructure: the practitioner tries to use the balance and power of the opponent in one dimension. He uses an angle in one dimension. The opponent is able to destroy the angle easily because he only has to use another dimension.

3. Saam Pai Fat optimized bodywork and bodystructure: The practitioner is surfing with the opponent's balance and power in a multidimensional way, he uses his body with full pressure and maintains his own balance. Right like it should be concerning the weng chun slogan: Riding the Tiger - Fook Fu

Let us see two examples in combat:

1. Straight punch:

With no bodywork the practitioner uses the arm for the punch.

With limited bodywork he uses a step or a shift to create more power.

With the Saam Pai Fat bodywork he will add pumping with his legs and hips at the same time.

2. defending kicks

With no bodywork the practitioner blocks with his arms in one direction and kicks at same time.

With limited bodywork the practitioner shifts and blocks with his arms an one direction.

With Saam Pai Fat bodywork the practitioner bows and attacks the opponent at the same time with multiple space control.

The future of Saam Pai Fat

The last Weng Chun Grandmaster taught his successor Dai Sifu Andreas Hoffmann Saam Pai Fat together with the underlying concepts whilst telling him a vision , how he saw the future of Weng Chun. He told to his masterstudent Andreas Hoffmann in Hong Kong: " We can make Weng Chun very famous by showing the beauty and effectiveness of the use of the third line through bowing / waving. Today (it was the

beginning of the 90ies) there are a large number of martial artists who can use the first line (hands/feet) and the second line (elbow/knees), but less people are using the third line."

2010 - The Saam Pai Fat revolution is going on worldwide.



WENG CHUN KUNG FU SIFU ANDREAS HOFFMANN



UN KUNG FU

EAS HOFFMANN



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REF.: • WNG1

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



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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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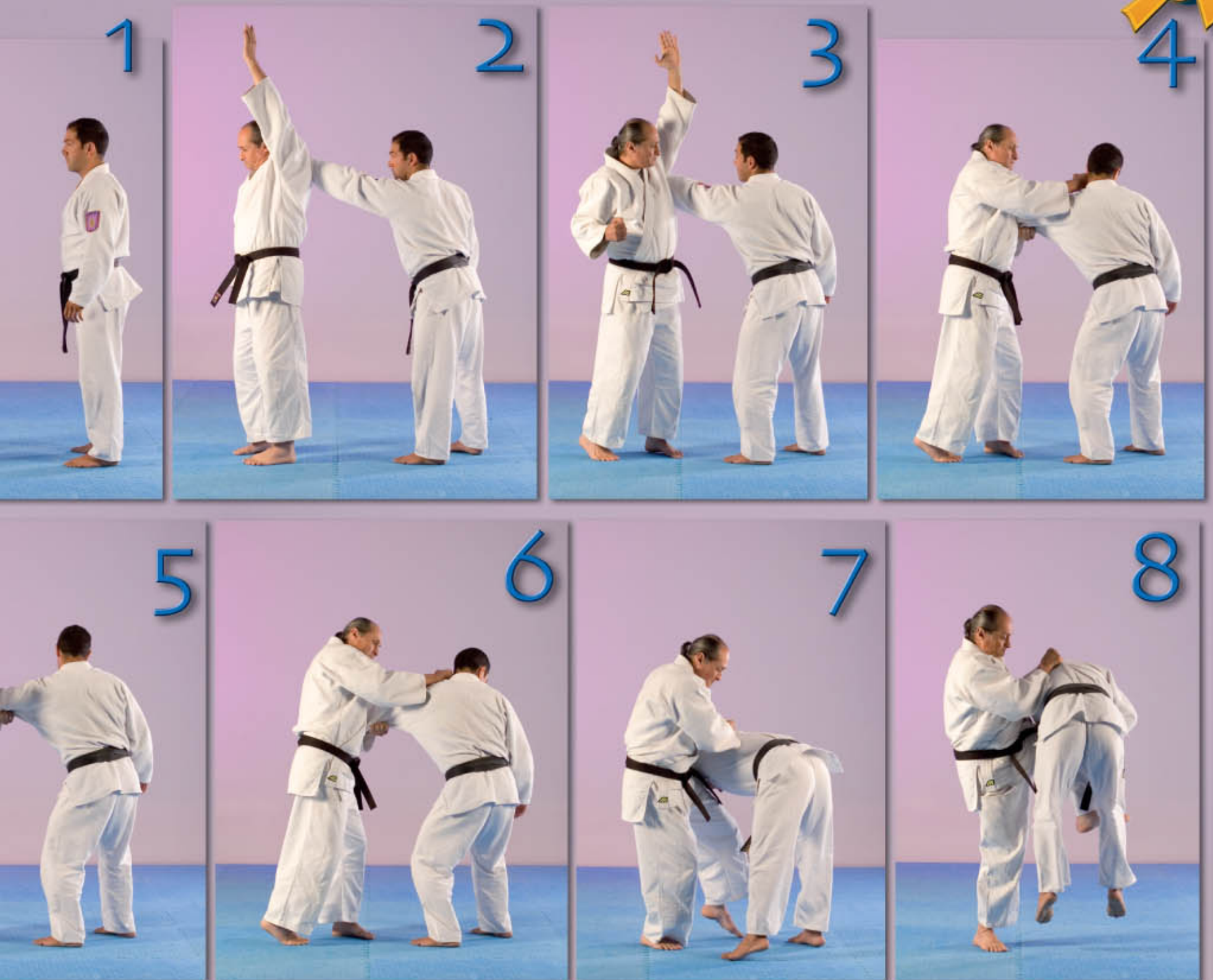
Report

קרב מגע



"The part of the self-defense in the Krav-Maga is suitable for everyone. However, to become a true Krav-Maga artist requires a little more"





The original Krav Maga as it was created by his founder Imi Lichtenfield, is what Yaron Lichtenstein teaches, maximum world-wide degree of this Martial Art and certificate as they 9th dan by own the Imi, which de facto turns to him into world-wide guardian of this style. Intuition went of Imi when joining the pieces of its experience in self-defense, which did of this Martial Art what is nowadays. The great Yaron Teacher had realised a first DVD a year ago with us. From that one experience the idea arose to shape all the system of Imi in DVD, so that the students of nowadays and of the future could have the unequivocal references of the official program of the creator of the style. With this second DVD we initiated that walking that in one first stage will be completed in 6 DVDs divided by separated and complete matters, so that the student, on each of them has **EVERYTHING** what Imi taught, organized so that in the middle of the existing confusion nowadays around this style, its original essence can last, that one that made him shine.

ORIGINAL KRAV MAGA

Yaron Lichtenstein



E The 26th of May 2010 marked the 100 anniversary to the birthday of Imi Lichtenfeld, creator and developer of the Israeli Martial Art, the Krav-Maga. Instructors and students of this unique Israeli martial art celebrated his birthday each one by his own way and conception, conducting various ceremonies to his honour and memory, as it should be. We have decided to do it a little differently. With the kind help of Budo International Magazine and its Chief-Editor, Mr. Alfredo Tucci, we were able to film the original Krav-Maga as Imi created it and to demonstrate it in this series of DVDs. Our intention was to show, to those who are interested to know Imi's original way, all the techniques of the Blue Belt in the Krav-Maga, which is a large amount of material. With this in mind we came to the magazine's beautiful and high-tech studios and for several days we worked non-stop, long and difficult hours,

The entire series is based upon a manual Imi published in 16.08.1971. In this manual, Imi divided the Krav-Maga exercises into belts by their order for the first time, Yellow Belt, Orange, Green, Blue, Brown and Black Belt. The order of the techniques appears also in "The Book of Krav-Maga - The bible". The current article is the first one out of a series of articles which will be published in the next months and would teach us about Imi's way and his immortal creation.

The blue belt is a "Test Belt" in the Krav-Maga. Everything we have learned since our first lesson, from the day we first stepped into the Tatame, we must do perfectly in the Blue Belt. All the self-defense essence, that Imi had created and put in the Krav-Maga, appears in the blue belt in the highest level the student can reach. In this belt we learn how to defend ourselves against a variety of weapons, which humanity has been occupying itself with making them more efficient and more

do such dangerous exercises. For this reason exactly, the blue belt in the Krav-Maga is a road cross for many students, who find themselves unable to stand in the demands.

This is why Imi, during the process of creating the Krav-Maga, always said: the part of the self-defense in the Krav-Maga is suitable for everyone. However, to become a true Krav-Maga artist requires a little more. Among other things, we need to prove to ourselves that we are actually able to do the different exercises. This training technique, by the way, is also used today in the IDF.

We must be able to take our opponent out of action in the fastest and most efficient way, and for this we need to have, above everything, our determination. When the enemy is holding any kind of weapon, our life and integrity will be in danger as long as he is able to stand on his feet and to make any kind of attack movements.



in order to show and to explain in this series of six DVDs what Imi have created. We guarantee that each one who will watch these DVDs will understand the magnitude of Imi's creation, the greatness of the Krav-Maga as a martial art for self-defense.

lethal each time. Learning defences against those weapons is relatively simple if we take in consideration only the physical aspect of the techniques. However, without the proper mental preparation, which so many tend to underestimate, it becomes impossible to

At this point Imi explained to us why he decided to base some of the Krav-Maga principles upon the ancient oriental martial arts. The most basic idea behind those old philosophies, so said Imi, is to turn our body into a human war machine, well trained, able to eliminate the opponent



with a single movement, a single punch, a single kick. The essential training was composed of strengthening different body parts to the maximum, which is a lot.

The habitants of the Island of Okinawa, for Example, developed the punching technique, which Imi included in the Krav-Maga. A short history lesson: when the Japanese conquered the Island of Okinawa, a few hundred years ago, the invading soldiers were equipped with wooden body armour, composed of bamboo strips combined one above the other. It

was the best defense the technology of that time could offer. In response, the Island's residents trained themselves secretly by hitting wood and stones, in order to strengthen the two big knuckles of the fist to such a degree that they could, with only one blow, to penetrate and to break the Japanese armour, usually killing the poor soldier in the same punch.

When Imi decided it was time to teach us this technique, he arrived to the Dojo one day and hung on the walls, at the chest height, strong and stiff boards made of wood and told us to stay in front of them and to begin

hitting, and hitting and hitting... "Like this", he explained, "you will strengthen the two knuckles / bones in the front of the fist, until you will reach a point you will be able to knock down any opponent with only one punch. As your striking ability will increase from lesson to lesson, you will feel your breaking capacity getting better and you will understand the real potential of your blow. You will learn and know exactly what you are capable of doing and this way both you and your future students will enjoy great amount of self-confidence". And that is one of the most important things, after all, almost everyone comes to learn in order to acquire more self-confidence and in a real fight we have only one chance to hit and we better knock down the opponent with this single blow.

"And above all" he repeated to us hundreds of times, "Do not forget that the teacher must give and be an example for all". "It is very easy to hit stones and wood since they never hit

back", Imi always said with a smile on his face, "But if we will not do it, we will not be able to strengthen ourselves. We must do everything with in our power to be better than our opponents".

"When we learn how to hit a hard surface with our fists, we do not only make them stronger", Imi explained, "We also create some kind of a pre-condition in our mind". Meaning, after a few thousands hits on a hard surface with the knuckles, this action becomes an integral part of our thoughts and we would always instinctively strike with the two correct bones in the target.

These two knuckles with which we do fist punches are the only spot in the palm of our hand that we can actually make stronger. In the same way we work on the big massive muscle in the outer side of the palm, with which we strike Patish (hummer Punch) and Zirtit ("The Bible", page 32) although these blows does not have the same strength as fist punches. Imi taught and explained how, using the right bio-mechanic movements and the correct stance, we could increase the power of Patish and Zirtit punches and eliminate a foe with one single blow. Our muscles can function in their regular daily intensity however, in a moment of danger, as Krav-Maga students and artists we have to know how to make them work accordingly to those bio-mechanical principles which allow us the maximum body potential we can reach.

Nevertheless, if in the moment

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ORIGINAL KRAV MAGA

Yaron Lichtenstein



striking, our body parts will not be ready, we might hurt ourselves instead of the opponent (or opponents), and that is why it is so important so strengthen and to prepare ourselves.

It is in the Blue Belt, when we learn defences against knife, pistol, steak and a bayonet mounted on a rifle, that the importance of these strengthening techniques becomes so clear.

Imi always said that the Krav-Maga, as a martial art, includes inside it both the theoretic and practical knowledge. Each one can train and teach the Krav-Maga the way he chooses, but only the full and complete way, teaching all the secrets and small details of the art will award the practitioner the real strength and potential which are hidden in Imi's original creation.

Making our body stronger does not end in the aggressive strengthening of our bones by hitting woods and stones and other

exceptional trainings. We must prepare also every muscle in our body - strong bones have to rely on strong muscles. Doing push-ups on the tip of our fingers, for example, will make our palm so strong it will become a deadly weapon, and a comparison between the blow of an axe and that of a well-trained hand will not be an exaggeration. In one of the DVDs we can see how Rotem Sensei performs push-ups on the tip of the fingers, strengthening his fingers to such a degree that with only one smooth and soft strike he will penetrate





the stomach muscles of any opponent, neutralizing him immediately. It becomes even more lethal when the strike with the fingers goes directly to the neck, a movement that will probably finish the opponent for good. Imi always explained: "Krav-Maga is a martial art without any kind of violence. We just learn how to defend ourselves. But, if you try to attack us, you will regret it deeply". This is the spirit that has turned the Krav-Maga such a deadly yet popular martial art.

One who wants to become familiar with Imi's original way and through it to understand the exceptional surviving and fighting spirit of the Israeli people, must follow the complete path of the Krav-Maga. Imi built his Krav-Maga like an onion, one layer above the other, and we must remove each layer, one after the other, until reaching the core. Skipping a phase will lead us to nowhere, missing a

technique now will make us incapable of learning more complex techniques in the future. That is why I give such an importance to continue teaching the various strengthening techniques, so we will be able to hit the opponent and finish him. This is our self-confidence. This is our surviving capability in the street; there is no other way.

It is popular today to talk about "death points" or "vital points", meaning, points in the human body that if we will strike them the opponent will die. Imi never spoke about it in relation to the Krav-Maga, but when someone asked him about it, his reaction was usually a look full of pity towards the asking person. Imi always said that we should train ourselves to such a degree that in a street fight we will be able to neutralize our opponent immediately, and this is probably why Imi thought it was so essential to train us on woods and

stones. In the street, our opponent is not stupid, he will not help us to hit the spots in his body we are looking for. Our foe also knows how to fight. For this reason we have to prepare ourselves and to make sure that with one blow, in any place in the opponent's body, he will be on the ground. Imi explained: "Our opponent is better than us. Only after we hit him we become better than him".

The principle of self-defense, which Imi included in the Krav-Maga, applies perfectly in the series of defences, which opens the blue belt. Here we learn how to defend ourselves against complicated attack techniques of the opponent that combines simultaneous fists punches and kicks. In the blue belt we also make the ultimate use of the secret

technique Imi called "Lehikanas" - the determination to go inside. This one word / technique hide inside it all the secrets and strength of the Israeli people and the Krav-Maga.

In order to maintain this tradition, BUKAN School conducts on a yearly basis a special training in Wingate Institute.

The Wingate Institute is the most important university of sport and physical education in Israel and it is in fact the birthplace of the Krav-Maga, the place where Imi began to develop his martial art. Wingate Institute is also the only institution to award official instructor diplomas in Israel.

The annual instruction training is done in order to give to Krav-Maga practitioners from all over the world the opportunity to "sense the atmosphere" in Israel and to train in the same place where Imi taught us. Besides of being the most direct way for understanding the original way of Imi, the participants in this special training are also awarded the Institute's distinguished diploma. Krav-Maga Instructors are awarded a unique instruction course diploma, while students receives the participation certificate. You can see more details in our site: www.kravmaga-bukan.com

The Wingate Institute was the first academic institution that realized, 45 years ago, the importance of creating the Krav-Maga as the Israeli martial art, and he had supported Imi, and continues to do so until today, in the traditional way, with the goal of institutionalizing and organizing the Krav-Maga all over the world. That is why the University is cooperating with BUKAN School, the official continuator of Imi's original way.



ORIGINAL KRAV MAGA

Yaron Lichtenstein

Blue Belt Program ORIGINAL KRAV MAGA קרב מגע Vol. I Yaron Lichtenstein



REF.: • YARON2



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To mark the 100 anniversary of the birth of Imi Lichtenfeld, Yaron Lichtenstein, world's maximum degree in Krav Maga and certified as 9th dan by Imi, decided to undertake an extensive project in memory of the creator: explaining the official original Blue Belt program, such as it appears in the manual published by Imi 1971, in a series of 6 DVDs. The whole

essence of the system, both in its physical and mental, appears in the Blue Belt level at the highest level a student can achieve. In this series, and with the help of his son Rotem, Grand Master Yaron explains in detail all the defenses against frontal attacks with empty hands, against kicks, special exercises, multiple attackers, choke or grip situations, all defenses against attacks with stick, knife and gun, knife against knife, and finally the more advanced exercises: defenses against rifle with a bayonet. A work that will enable you to understand the magnitude of the creation of Imi, the greatness of Krav Maga as self defense martial art. In the first DVD in the serie of the blue belt in the krav-maga we will show and teach advanced defenses against punches and also the side-step technique, one of Imi's most favorite defense against kicks..

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KRAV MAGA

Bukan School קרב מגע

Yaron Lichtenstein



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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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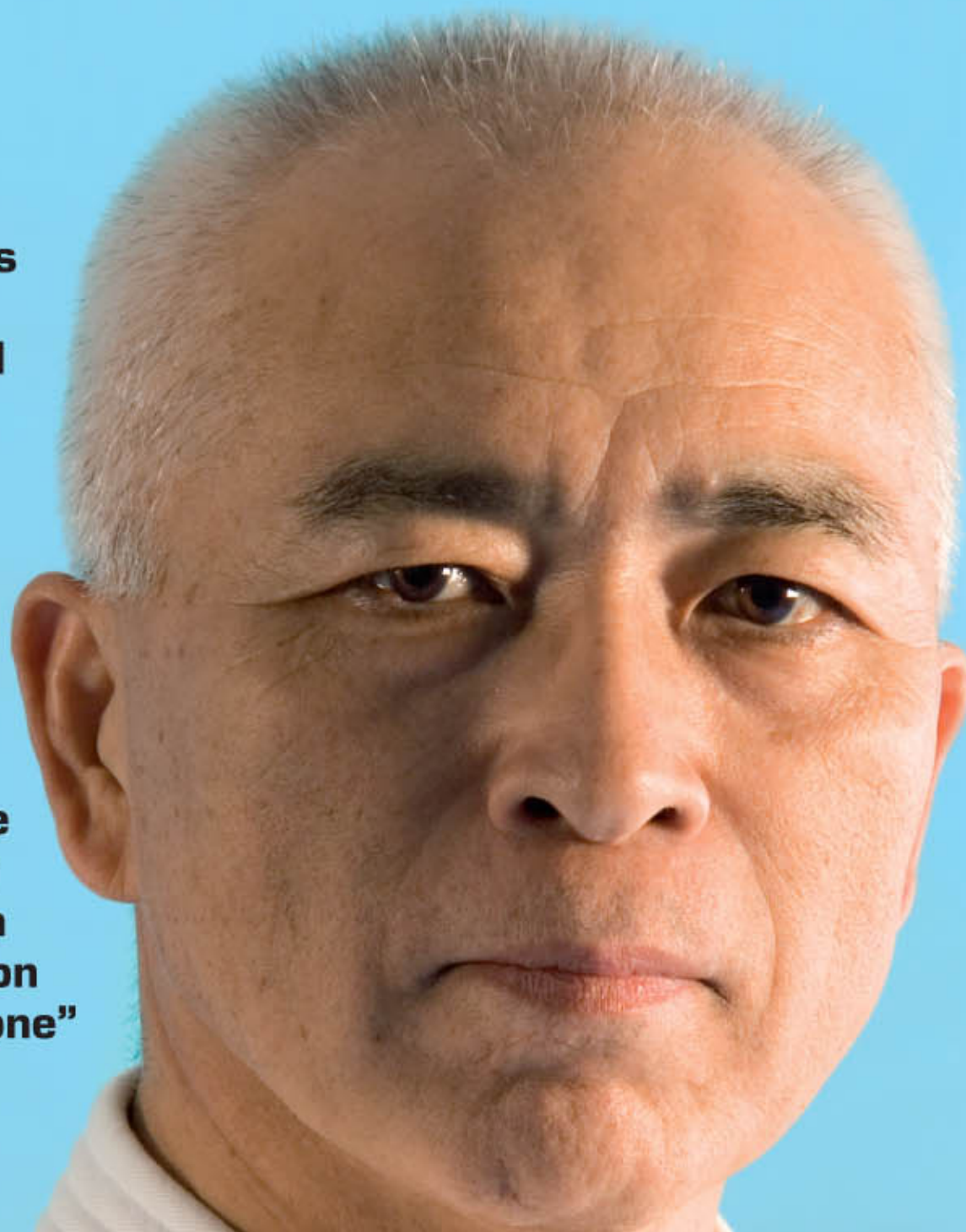
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“Exhale air as you breathe. Extend ki in all directions from the tanden or your center. By doing this, you can cultivate the sense of your center, and the flow of ki can evolve from a circular motion into a spiral one”





He was president of the of Osaka Aikikai, however he wasn't a man prepared for the policy but for education, this magnificent Master of Aikido, returns with a new work in format DVD that without a doubt will make the delights of the lovers of the Art of O'Sensei Morihei Ueshiba. In this occasion Nomura Sensei is centred in the basic work of every Aikido student, Keiko or the Art of the training. To train is the base of all Martial Art; to train is not only to take care of the technical part, that also, but to maintain an attitude and a directed attention certain. Keiko in Japanese means "training" with this title we entered the world of sentires own of a true Teacher of the Aikido, that today we presented with this article. No matter how hard the essence of the Art essiempre a personal experience the form and the experience of the true Master open the ways of the sincere students, this DVD is a experience in that direction.

Text: [Alexandre Mallet & Nomura Sensei](#)
Photos: © [Alfredo Tucci](#)



Kazuo Nomura

Yamato Aikido



Keiko (Practice/Training)

Writing this article has been a new and refreshing experience for me. I have attempted to explain step-by-step the spiritual aspects of continued Aikido training.

In Japan, it seems that such explanations tend to be provided only in the first and final stages of Aikido practice, and rarely given in the stages in between. Therefore, I have given some thought as to how we should practice Aikido with a focus on such middle stages. It has been said that if we single-mindedly practice (deleted) and just believe, we will achieve the final stage, that is to say, the stage reached by the founder of Aikido. (deleted) Although there are many black-belt Aikidoka around us who are well-versed in Aikido techniques, few seem to believe in and pursue the existence of ki. And I

can't help but feel that there are (deleted) few Aikido practitioners who (deleted) would be considered to be approaching the spiritual

level of the founder.

Since kata, or prearranged forms designed to practice techniques, in Aikido are based on rational body movements, performing them requires a rational way of thinking as well. Techniques are practiced in stages. Along with an accumulation of such practice, our spiritual consciousness must develop gradually. In light of this, I will try to explain the following three points with the main objectives of the techniques in mind:

- 1)Not to lose the connection with the ki
- 2)Extending ki
- 3)Blending with the ki

I have given thought as to what mind-set we should have during practice. Given that this is Aikido practice, naturally we are thinking about the kata of each technique. I believe that we tend to practice with too much focus on the form of the techniques, as well as assessing whether the techniques are effective or not. This seems to be the reality. Through an accumulation of (deleted) practice, our interest should be g r a -





dually directed toward a spiritual quest of "how," and we will come to realize the next stage.

Consciousness of not losing the connection with the ki :

Aikido practice starts with learning a set of kata of its techniques as a martial art. It seems, however, that too much emphasis is placed on the effectiveness of the techniques with little attention paid to the personal character of the individual who performs them. Even when we practice using weapons, it seems that our interest is focused on how to use the weapons with a lack of consideration as to what the person who uses them in practice should be. If we are to pursue the evolution from jutsu (an art) to do (a way of life), we must shift our focus to the character of the individual who is performing kata, or the person per se, rather than to the kata.

Everyone has ki as long as they are alive. What matters is how ki is used. As ki moves the body, what is important is how to use the ki that has been enhanced through training and fills the lower abdomen or tanden. Nevertheless, ki can be diminished, so we must keep generating fresh ki, or vital energy, by becoming one with the ki of nature. To this end, we need to hold our ki deep in our seika-tanden or lower abdomen in order to be in control of ki and not to lose our connection to it.

Drawing Ki expansion forward:

Have a firm posture, kept from the tanden. Your ki should not be blocked in your posture, make sure that the body is free to move at any moment.

. Release your ki forward. Take the initiative to meet your partner's intention to charge/attack you.

Drawing Iriminage 0:

Move ahead of your partner, extend your hand with the feeling to invite him to attack your center via grasping your wrist. With the first rotation of your body, move and absorb his energy in your tanden.

Drawing Iriminage 1:

Release the power of your breath from your "tanden" throughout your whole body and further beyond to experience "kokyu ryoku," which translates as the power of respiration.

Move continuously forward with an extended awareness beyond the finger tips. The arm extends, spinning from the little finger to the thumbs with the hands fully opened. Visualize your ki extending 10 cm ahead of your hand.

Drawing Iriminage 2:

Keep your exhale continuous while allowing your awareness to expand limitlessly towards heaven. Do not be overly concerned to control or throw your partner.

Drawing Iriminage 3:

Observe the technique finishing by itself, extend ki in all directions from your tanden as you complete your exhale. Feel very solid from the inside as well as the outside of yourself.



Iriminage 3



Iriminage 1



Iriminage 2



Ki expansion forward

Kazuo Nomura

Yamato Aikido



Kazuo Nomura

Consciousness of extending one's ki:

We must have the sense that power is not something to put through the muscles but something to extend from the tanden. Use of such power in an integrated manner makes it possible to perform Aikido techniques. The objective of practicing kata is to develop this sense, in other words, to develop the sense of "extending." We start by learning how to use the body to perform techniques, and their effectiveness will be augmented by spiritual or mental consciousness. Tanden is the source from which the power is extended. Training and practice of techniques helps generate and extend such consciousness and power from the tanden. This sense is perceived as kokyū-ryoku, or the power of respiration. Even the slightest power will become effective if it is "continually being extended." There are many instances where "practice makes perfect." Even a muddy pond will eventually become a clear one if you keep pouring clear

water into it.

Exhale air as you breathe. Extend ki in all directions from the tanden or your center. By doing this, you can cultivate the sense of your center, and the flow of ki can evolve from a circular motion into a spiral one.

Consciousness of harmonizing ki :

With growing calls for concern for our environment, an increasing emphasis has been placed on harmony with nature. Since the consciousness of "harmonizing," a distinctive feature of Aikido, coincides with this social trend, Aikido has been increasingly recognized and developed worldwide.

From the perspective of martial arts, it is difficult to harmonize with our opponent's ki, but in Aikido we must practice to harmonize our breathing and ki with those of our partner, starting by practicing kata to harmonize our body movements with those of our training partner.

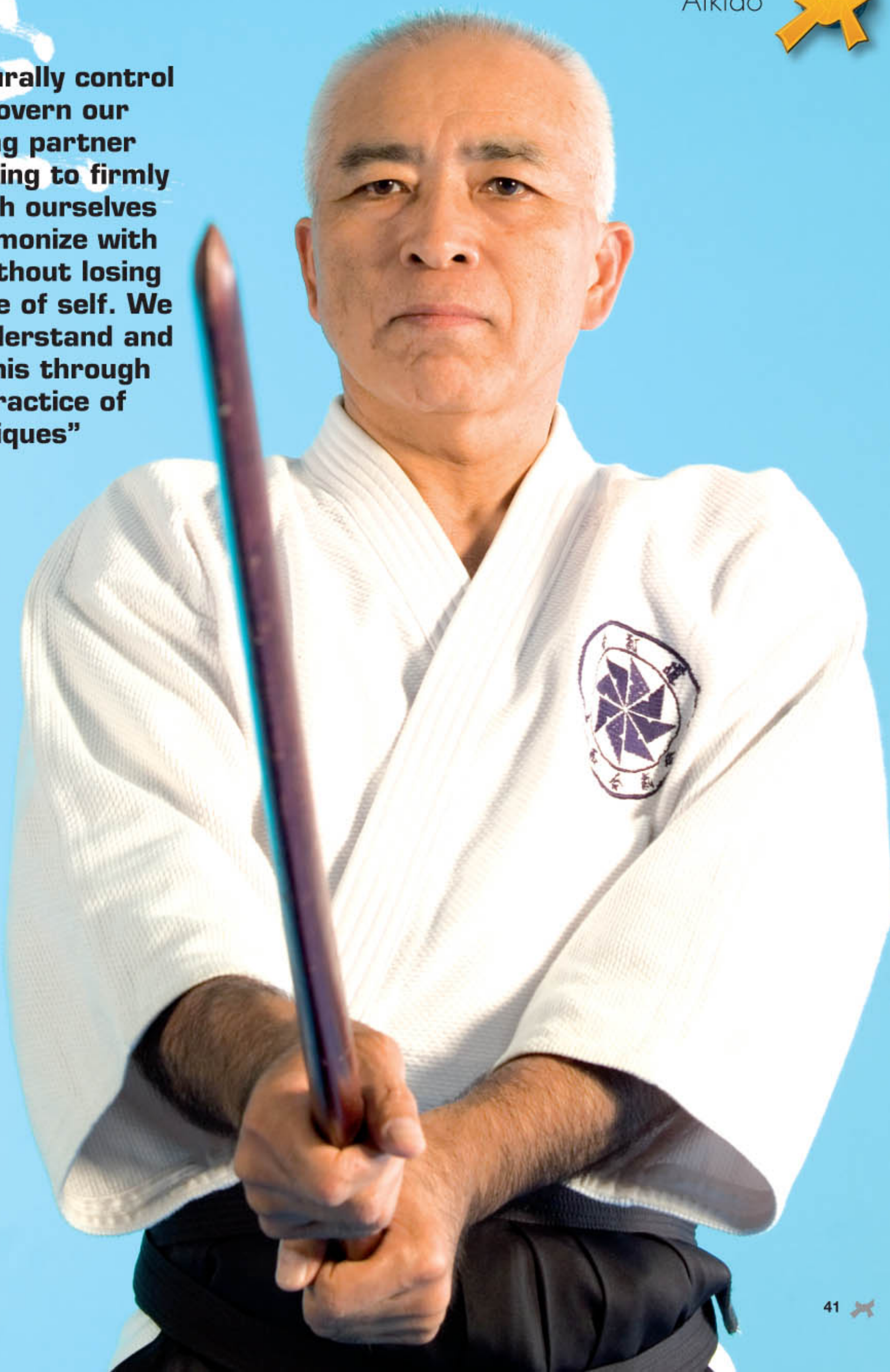
We naturally control and govern our training partner while trying to firmly establish ourselves and harmonize with his ki without losing our sense of self. We must understand and learn this through the practice of techniques.

Given the fact that martial arts are the arts of life-or-death fighting, I would say that the challenge for us, as Aikido practitioners, is to transcend this biggest burden and that preparing ourselves for this purpose is our "gyō (spiritual training)" and practice. We must understand the true Aikido with the cooperation of our training partners, try to practice the spirit of Aikido in our daily life, and to achieve the mission of fulfilling our divine destiny.





**“We naturally control
and govern our
training partner
while trying to firmly
establish ourselves
and harmonize with
his ki without losing
our sense of self. We
must understand and
learn this through
the practice of
techniques”**





HU JIANQIANG





Hu Jianqiang is a two-time former all-around Wushu champion, actor, choreographer and international film star. Born in Hangzhou in 1958, he has the distinction of being one of top Wushu athletes selected to participate in the "Shaolin Temple" movies, a famous trilogy produced in mainland China that introduced Wushu to the world during the 1980s. Today, more than a quarter-century later, his passion for the art and commitment to hard work remains as strong as ever. In this interview, Hu is willing to share some of his hard-won Wushu wisdom with all our readers.

Text: [Emilio Alpanseque](#)
Photos: [Dean Royal & www.wushucenter.com](#)

THE MONKEY STEALS THE SHOW

AN INTERVIEW WITH WUSHU EXTRAORDINAIRE HU JIANQIANG

Budo International: Master Hu, how did you get acquainted with Wushu?

Master Hu Jianqiang: When I was still a kid, I practiced gymnastics at the Zhejiang Province Sports Institute in Hangzhou. Then, around 1971, the coach of the Wushu team thought I would be better off in Wushu due to my good explosive power and learning ability, so I changed to Wushu. I had never done Wushu before; I knew it had to do with sticks and swords, so I decided to give a try. At that time, Wushu as a profession was not

common in China at all, however I was committed and became a member of the professional team, Wushu was my everyday life. I did not think much, I was young, 11 years old, did not think much, only practice day and night, practice and more practice.

B.I.: What are the highlights of your competition career?

M.H.: I joined the China National Wushu Team when I was 14 years old. Then, during the next 10 years I won numerous national

individual Wushu titles and traveled to over 30 countries. Because I am a professional martial artist I have a very broad martial arts background. I have mastered all of the various weapons and know many regional styles as well, but my specialties in competition were Nanquan (Southern Boxing), Ditangquan (Ground Tumbling Boxing), Gunshu (Stick), Daoshu (Broadsword), Hougun (Monkey Stick) and Duilian (Sparring Sets). I obtained the



National All-around Wushu Champion title in 1981 and 1982.

B.I.: Today, do you feel that you still have further to go in your Wushu studies?

M.H.: The practice of Wushu is endless. As long as you continue to practice, you will always have improvement. The improvement is not only at the presentation of routines level, but also at the spirit and understanding level. With the accumulation of time, experience increases and the feeling will be better and better. Wushu can be practiced all your life. Your level will be improved as long as you continue work on it. The improvement of your level is related to more practice and age increase. A young kid would not think much about what he is practicing, don't know to learn from watching others; he only knows to practice and practice. But with age increase, you learn how to watch and to study the better parts of other people's Wushu. So, not only practicing will improve your Wushu, but also your skills of thinking and watching. 3 years are better than 1 year, 10 years are better than 3 years, the longer the better. I think I am still improving myself.

B.I.: What is it that keeps you motivated after all these years?

M.H.: Motivation for practicing Wushu? (Laughs) Wushu is my career! Practicing Wushu itself is the main motivation. It's great for health improvement, to make you stronger, but also it is my responsibility to

promote it. For instance, I live in the United States; it's my job to promote Chinese traditional culture here! I keep myself very active, for example, the performance my students did yesterday during the Los Angeles International Wushu Tournament, I did absolutely all the choreography for it. If the movements are good they will be accepted and kept, if they are not, then they will be modified. I now spend a lot of time on this type of work; I do a lot of thinking on how to improve things.

B.I.: Can you tell us about the Monkey Stick routine you demonstrated?

M.H.: Monkey Boxing is a style of Wushu which utilizes ape or monkey-like movements as part of its technique, including a lot of running, rolling, kicking and punching to the legs and groin area of the opponent, plus the imitation elements such as nervously looking around, scratching your head, picking imaginary fruits or insects and many more. Monkey stick combines techniques of northern Shaolin stick with Monkey Boxing and it's very important that the balance between the two is maintained, it cannot be too much monkey or too much stick. Monkey forms are comical and entertaining, they tend to attract the most attention at martial arts tournaments. I learned this routine from Wang Jinbao, a famous champion from the 60s and 70s.

B.I.: The routine was like if the mythical character Sun Wukong - the Monkey King - had made his reincarnation.

M.H.: The physical resemblance is important, but even more important is the spiritual connection. Monkey Boxing, as other imitative styles of Wushu, is shamanic in nature. Practitioners connect with an animal spirit and express themselves by embodying that spirit. There are a lot of symbolisms used in this form such as: monkey leaves the cave, monkey climbs the tree, monkey looks at the moon, monkey steals the peaches, etc. as well as some added acrobatics to enhance the level of performance. But, concealed in every movement you can find monkey-like tactics and techniques for self-defense such as punching, blocking, holding, kicking; plus all the techniques with the stick. The essence of the style is very traditional.

B.I.: What is your general feeling of the current state of Wushu?

M.H.: I am not interested on this approach; I am afraid that the new standards of Wushu competition are not going in the right direction; at least that is my opinion. I don't agree the changes in modern Wushu. The trend has gone to the gymnastic side. I like the traditional Wushu. The new rules require all the jumping techniques such as a jumping front slap kick, a tornado kick, etc. to be performed separate from the rest of the movements, the athletes take long pauses



prior to executing the jumps, there is no big difference from simple tumbling. The new forms are pretty, but they shall not be like that. It is O.K. to have a pretty stances in the form occasionally, but not the whole form full of jumping techniques, probably it is better to call it gymnastic training than Wushu training. Wushu has its own soul, spirit, and meaning, but the new Wushu does not look like Wushu, neither like gymnastic or acrobatics. Also, with so many jumps and spins, the general public can not practice it, only professionals can do it. That way it is impossible to promote it to general public. Lots of people will get hurt at the new changes. One of Wushu's main functions could be lost, which is to improve the health and body.

B.I.: What does it take to understand the spirit of Wushu?

M.H.: This will depend immensely on how coaches teach their students. If students are not being taught right then nobody will get it. The spirit of Wushu, to my understanding, can be many things, from the temperament of our outside appearance when performing, to our most internal processes of being a human. Wushu performance requires the practitioner to have martial intent in every movement, also to pay attention to physical descriptions such as moving fast like the wind, standing steady like a mountain, floating like a leaf, rising up like a monkey, bending like a bow, spinning like a wheel, and many more. On the other hand, moral values, respect for your teacher, taking care of your friends, etc. also relate to the spirit of Wushu.

B.I.: These cultural aspects of Wushu are very interesting.

M.H.: Yes, my wife Zong Jianmei and I realized that our expertise in the Chinese martial arts could be used to promote cultural exchange and therefore founded the Cultural Exchange Center in Zhejiang, China, so people from around the world could go and receive the best training in Wushu, Chinese language and so forth. So far, the center has been a fantastic success for us, we have hosted many cultural trips to China, brought delegations of Chinese athletes to the United States to live with American families, held Chinese Martial Arts tournaments, seminars and many other ways of cultural exchange. The center's success every year surpasses our own expectations. We are also working with the After-School All-Stars program in the greater Los Angeles area, teaching Wushu and Chinese Mandarin to inner city at-risk high school kids, sponsored by NBA player Kobe Bryant.

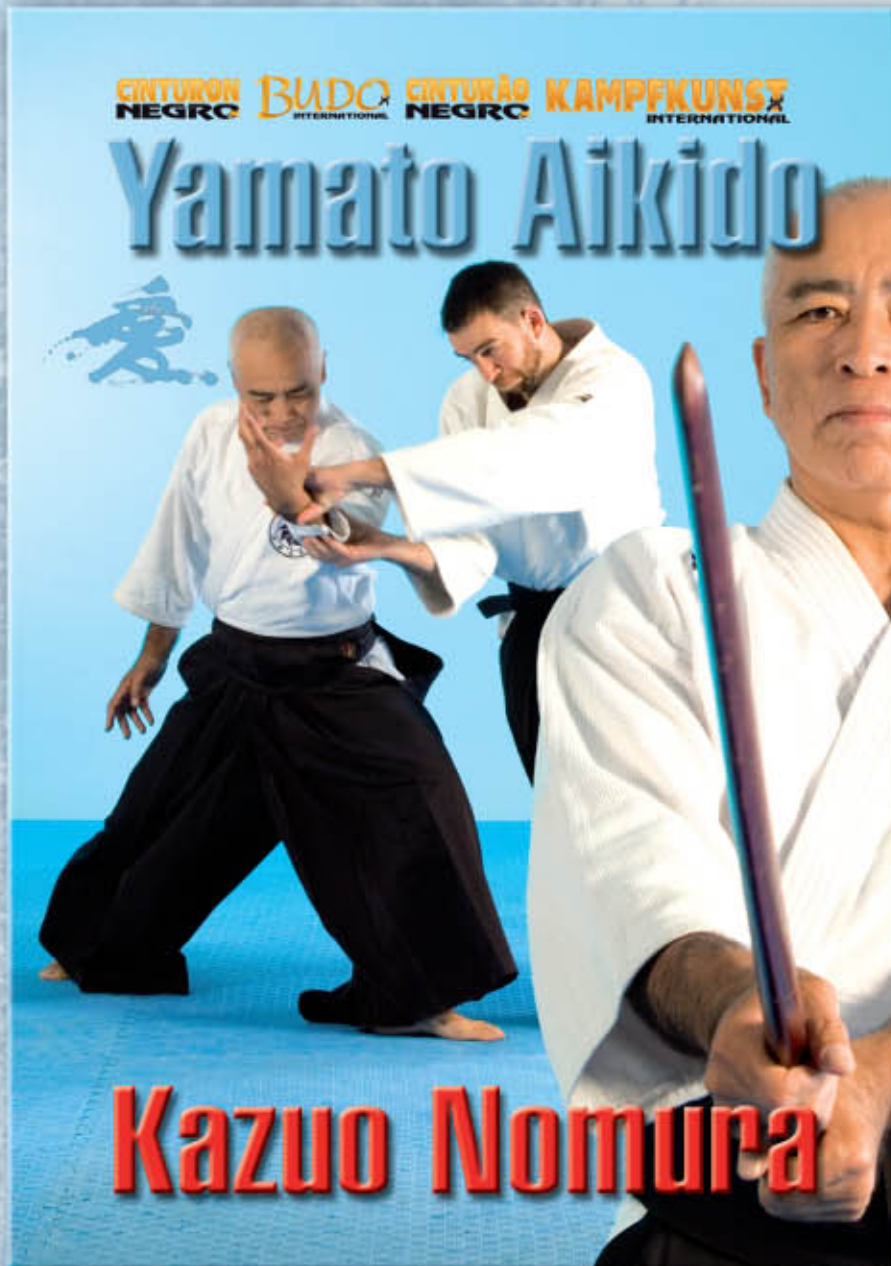
B.I.: Any final comments you would like to pass on to our readers?

M.H.: I hope that more and more people practice Wushu, I hope for Wushu to be known and practiced everywhere in the world, and I hope that the essence and spirit of Wushu can be passed down generation by generation. Practicing Wushu is a lifetime activity, be diligent, be modest and aim to reach higher goals always.

B.I.: We want to extend a big thank you for taking time out of your busy schedule and making this interview possible.

M.H.: Not at all, it is always my pleasure.

Yamato Aikido Kazuo Nomura



This DVD, the third of the series by Master Nomura, completes the two previous volumes, which were dedicated to the principles of Aikido and the technical aspects of Aikido, by presenting "Keiko" meaning "practice." In this DVD, "Keiko" is presented in three parts, which are entitled "Ki o Nukanai," "Ki o Dasu," and "Ki ni Awasu." Each section of this DVD shows different techniques organized in a specific sequence for the sake of understanding, however, the core concepts of all the techniques are the same. In the context of Aikido training, "Ki o Nukanai" can be understood as not being loose or unfocused. "Ki o Nukanai" is dependent on the capacity to move the body as a whole and in a coordinated manner, and to possess a stable yet relaxed and sufficiently lowered waist: A quality leading to the concept of feeling centered. The second part, entitled "Ki o Dasu," or "releasing energy" presents some of the technical aspects of training that serve to enhance sensitivity in taking the initiative to invite the energy of Uke. The third section is devoted to "Ki ni Awasu," or "adapting to energy," and focuses on the basic techniques of Aikido in order to incorporate the themes of the two preceding sections of the DVD.

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En - ten & Sabaki Kazuo Nomura Sensei



In this second work called "En/ten & Sabaki" (circular integration and evasive maneuvers) Nomura Shihan and his Uke A. Malet show us a simple and systematic way of practice that will allow us to integrate the three key stages required to master any martial art: learning the principles, the focus on the technical aspects and the practical phase of development through training.

For a better understanding of these 3 stages of evolution, the DVD is divided into 5 parts: Sabaki no Hokko (direction of movement), absorption of Ki, Nagare & En/Ten (fluidity and circularity), Suwari Waza (seated techniques), and Buki Waza (techniques with weapons). An excellent method of training focused on mastering the secrets of the "Aikido without form".

nomura Sensei

& Sabaki

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Taekwondo Explosive Kicks

The most outstanding display of all martial artists is the ability to execute perfect kick, from 1-10 preferably 10.

It all starts in practice at school as basic elements of martial arts students. A good instructor will guide the students how to execute perfect kicks even by demonstrating kicks many times over the course of teaching, the display and execution of kicks always involve a good balance. Take off from the ground for flying kicks is very precise to the point of execution, it involves correct distance with right stepping and speed while running or jumping in mid high enough for no miss and have enough time to kick with perfect extension, good display of body motion including leg maneuvering and hand position while in mid air. Have additional time for safe landing when executing a flying kicks. Keep in mind that elements judge your distance up to the inch. Practice on your correct steps, jump high enough to show a perfect kick execution and have enough time to land safe. Practice to coordinate your mind with the body signals, at time even if you know you are about to miss, start over. Don't let your mind control your ability to do the right or the wrong thing. Make the decision instantly and don't give up. Remember the first and last impression with kicking is the way you start and finish. Be strong and work with positive attitude in good environment. Work hard by practicing over and over your kicking techniques to the ultimate perfection. If you feel that you need to improve, don't be shy to ask for help from your instructor or grandmaster. It takes will power and courage with self confidence to overcome all obstructions in your mind, to mentally be prepared for the explosive display of kicking techniques in order to leave a good memory of a life time to your peers and fellow students and friends. This kind of thinking makes you move on in life with positive attitude and better with all.

The following display of kicking techniques are examples that were collected in span of 44 years practice

of Taekwondo, Krav Maga, Combat Hapkido - Budo The Way of the Warrior.

Front Kick

This is the most common breaking kick for both beginners and advanced martial artists. It is a very powerful kick. In fighting it is usually accomplished by a thrusting movement, bringing the leg up from the floor, aiming the knee at the target and snapping the leg using the ball of the foot for striking. Use the hip and aim at center of targets for maximum power on each kicking movement.

Roundhouse Kick

Start in back stance, raise back leg parallel to floor with all your weight on the standing leg. Swing the kicking foot in a circular motion to the target with the foot at a slight angle facing downwards. Curl toes in and use ball of the foot. Snap the kicking foot with full extension to the target. Bring leg back quickly, bend knee and return foot to the floor. Repeat same for use of the instep. Roundhouse kick to the face, ribs, knees and neck.

Side Kick

Start from back stance. Raise the back kicking foot to level of stationary leg and start to pivot leg on ball of foot to the side at a 90 degree angle so the hip is in line with target. Thrust leg forward, lock knee and use the outer edge of the kicking foot or heel to make contact with the target. As you snap the kicking foot, pivot. The foot moves to align the leg the front arm along the kicking leg and back arm positioned at your chest. This motion will increase power on the kick. Shift your upper body toward the kicking leg. Use a snap to go through the target. The side kick is an extremely powerful kick. Striking areas include the face, stomach, abdomen. It may be used for blocking.

Text & Photo: **GM Maurice Elmalem**

Flying Side Kick

Start with back stance, running toward the target. At jump starting point, lift your entire body as high as you can. Use the back leg for side kick and pull opposite leg up cocked to the kicking leg. At this point, turn your body and hip sideways. Extend kicking leg out toward the target, snap thrust into target with strong yaa and kick knee. Keep upper body forward and tuck hand by your chest. Quickly drop back leg to the floor to support the body for landing.

Flying Front Kick

Start from back stance facing the target. Take a few steps back. Run towards the target that is held up at your desired height. Practice several times. Jump straight up to the height you selected. Keep in mind the number of steps it took to approach the target to assure proper timing for the jump. Start the jump by picking up the back leg close to your body as high as possible. Immediately bring the kicking leg upward with your toes bent. Use ball of foot and snap it into target with focus, speed, strong yaa and power, then quickly bring back down the kicking leg while in mid air to support your landing in a back stance.

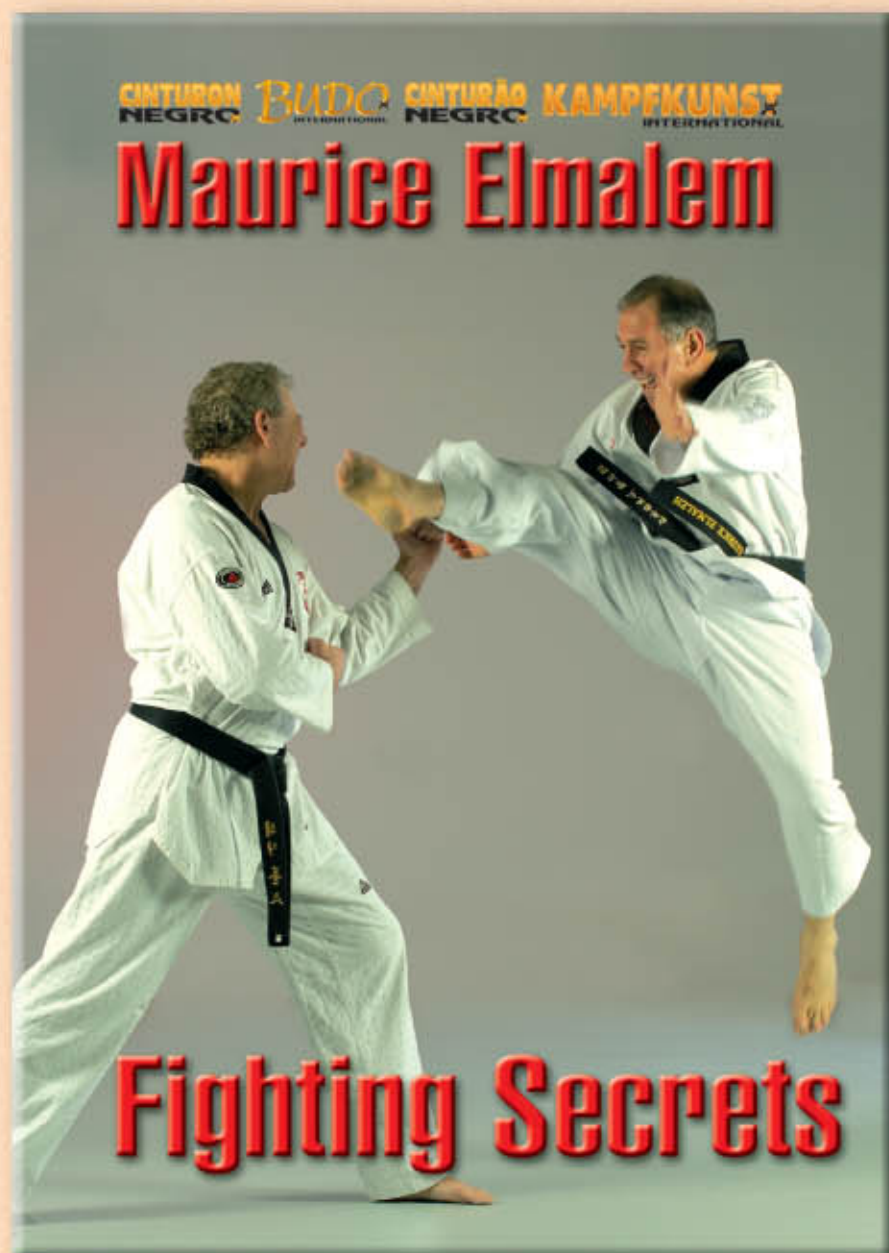
Double Legs Flying Side Kick

Repeat same as flying side kick. As you run toward the target, lift and jump in mid air. Turn the hip and the body, twist sideways at this point, extend both legs to a locked position. Focus the mind and coordinate all movements in good timing. While in mid air, thrust double legs into target. Quickly twist your back and land on your side with the hand close to the floor extended for extra support on landing.

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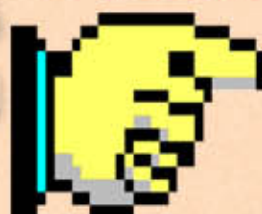


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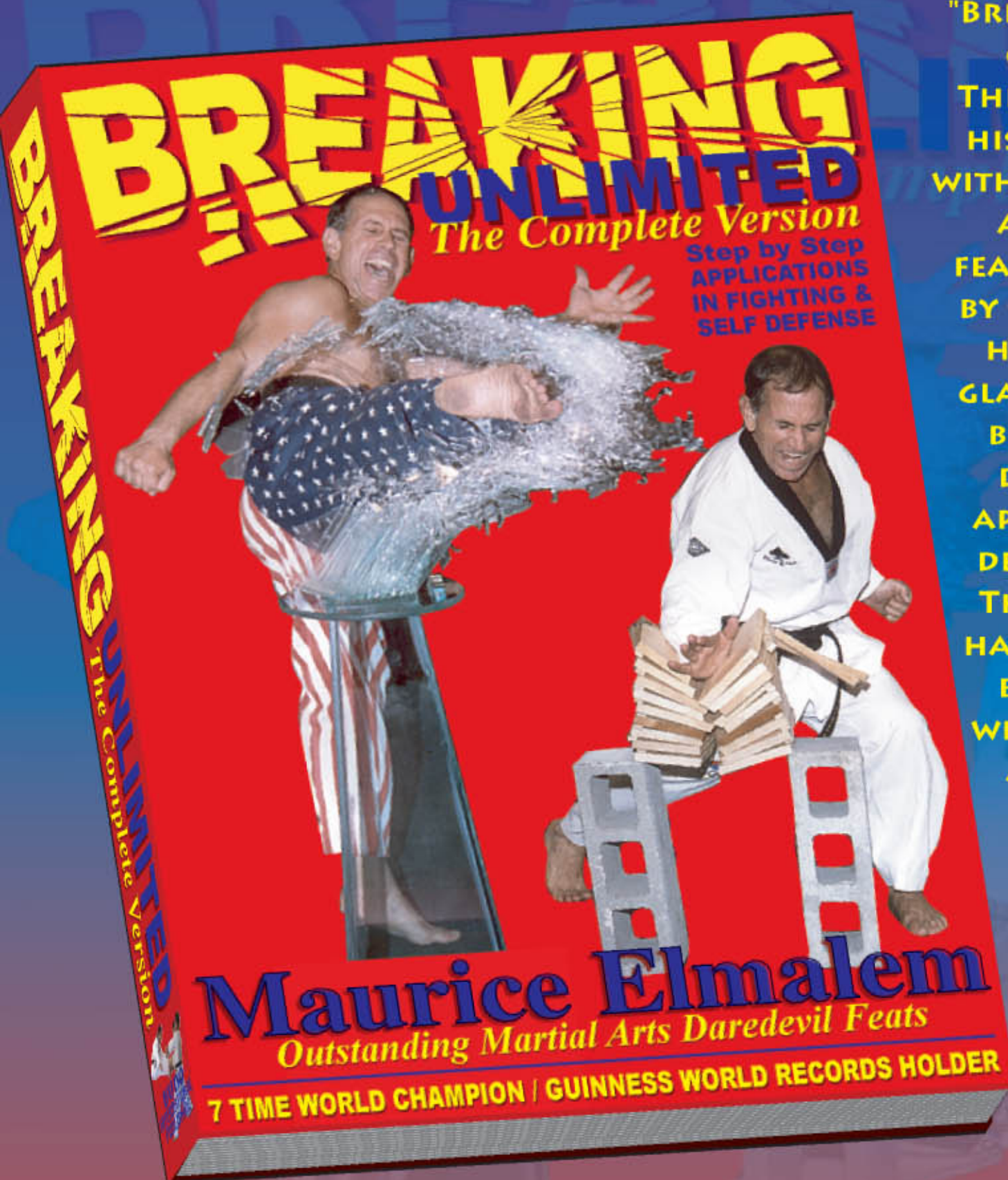
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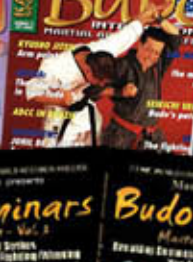
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