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Karate Wado Ryu:
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the style of
Hironori Ohtsuka

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Karate in Europe

Imi Lichtenfeld:
The creator genius
of Krav Maga

Yoshio Hichiya:
Goju Ryu 10th Dan

The Samurai Arts:
Kiriotoshi
Cutting with katana

Peter Weckauf
SDS-Concept
"Always Armed"

WingTsun:
The Wooden Dummy

**Kung Fu,
Vital Points,
MuayBoran,
LamecoEscrima,
Self Defense ...**

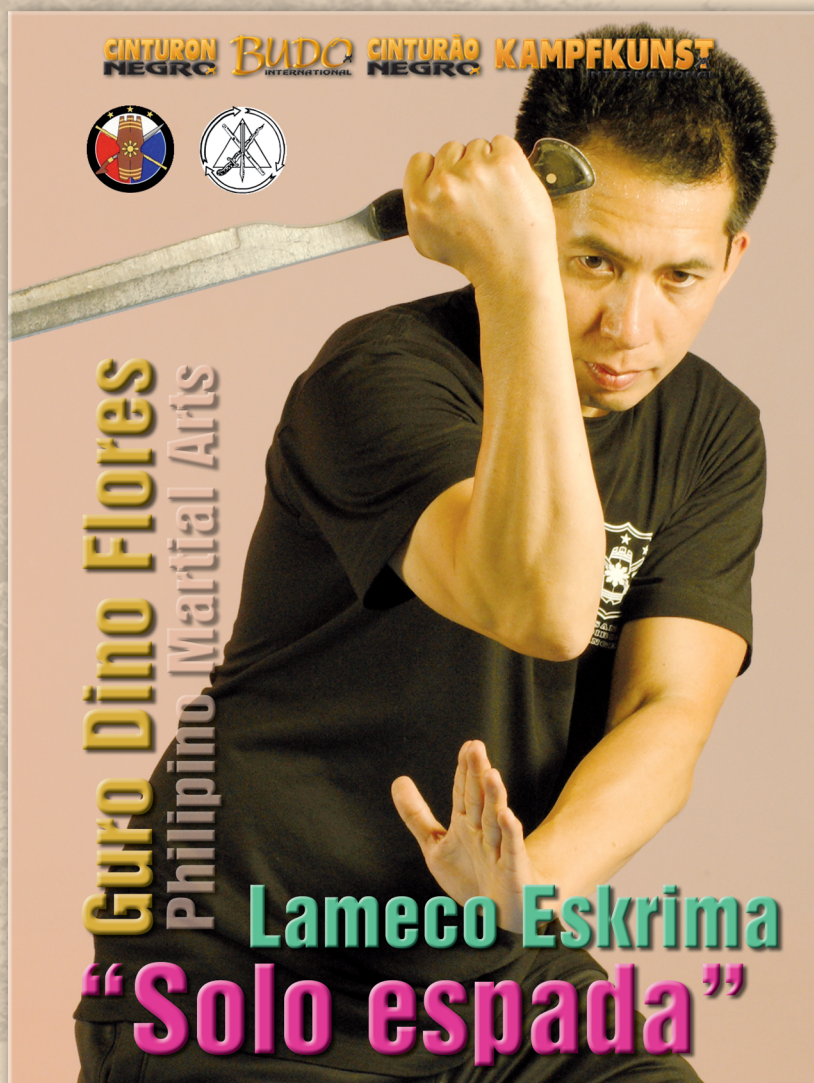


Cung Le:
Action hero

UFC & Action hero

Lameco Eskrima "Solo espada"

Guro Dino Flores
Philippino Martial Arts



Guro Dino Flores focuses his second work on long distance combat, whose domain is vital before considering venturing into short and medium ranges with a weapon and without any protective equipment. The 12 "Eskrima Drills" are a combination of moves that Punong Guro Sulite found common in actual combat and referred to them as the "Soul of Lameco", since many of the secrets of the stick and blade fighting apparently hidden in these simple exercises. While

skrima
"Solo espada"



Flores
Martial Arts

While Eskrima exercises can be done with the stick or the sword, this DVD focuses on long distance with the sword, a work heavily influenced by Grandmaster Antonio Ilustrísimo. Guro Flores teaches the strategic differences in the long distance between the stick and the sword, the footwork, and 5 of the 12 "Eskrima Drills" in detail with applications and variations. These exercises are essential to understanding the art of Eskrima Lameco combat.

REF.: • FLORES2

DVD: €25,00



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SDS- CONCEPT



p. 42

Self-defense weapons and tools, such as the Kubotan, Palmstick, Yawara or Dulo, are readily available in many countries. Small sticks and similar booster tools have long been used for self-defense, and they -the Palmstick in particular - have many advantages, but also some special features you need to bear in mind when using the Palmstick.

FU SHIH KENPO



p. 18

Inexcusable reference worldwide of modern Kenpo, and undoubtedly its pioneer in Europe, Raul Gutiérrez, a warrior of marked character, now more calm and wise, reflects on this article upon his early days and the osiers that constructed the nature of his style, the Fu Shih Kenpo.

KRAV MAGA



p. 12

Being a Jew in the period between the two world wars, when the Nazis were leading in Europe, was not easy to Samuel Lichtenfeld. But despite his origin, he managed to become the Police Chief in the city of Bratislava. At that time it was a very unusual achievement, which indicates the mental strength he had.

WING TSUN



p. 54

On this day, we want to refer to training with the Wooden Dummy (Muk Yan Chong). In our system, in addition to the classic Wooden Dummy form, from the 3rd Technical Level (3rd Dan Black Belt) training sections are practiced in pairs where students try to implement some of these ideas that emerge from MYO form.

KARATE



p. 62

A Karate pioneer in Spain and Europe, Master Hattori, in his nearly 70 years, speaks of a life devoted to Karate. Master Hattori with Michel Hsu, Master Murakami's first student and also French Army instructor.

Zusammenfassung Sommaire Sumario



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SAHOLIN HUNG GAR KUNG FU



The tiger techniques of Shaolin Hung Gar Kung Fu. Tiger: the tiger techniques are used to develop the bones and strengthen the musclep. They are based on the philosophy of the element fire. The tiger uses its powerful claw-techniques to tear opponents to piecep. Its attacks are always frontal and direct.

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KAMPFKUNST INTERNATIONAL Die KAMPFKUNST IST ZURÜCK!

Karate Wado Ryu: Die essentielle Idee des Kampfstils! Hironori Ohtsuka

Imi Lichtenfeld: Der geniale Erfinder des Krav Maga

Yoshio Hichiya: 10. Dan Goju Ryu

Martial-Arts-Film: Hwang Jang Lee

Vincent Lyn: Gegen den Stahl!

Tatsuhiko Hattori: Pionier des Karate in Europa

Kapap: Der innere Krieger!

Brasilianisches Jiu-Jitsu: Francisco Mansur

Samurai-Kunst: Kiri Otoshi Mit dem Katana schneiden

WingTsun: Die Holzpuppe

Kung Fu, Nervendruckpunkte, Muay Boran, Lameco Eskrima, Selbstverteidigung...

Cung Lee: UFC und Actionheld

TAI CHI



p. 86 Grand Master Victor Sheng Lung Fu is the nephew of the Grand Master Fu Zheng Song (or Fu Chen Sung 1881-1953) the famous founder of the complete system of internal martial arts called Fu Style Wudang Boxing or Wudang Quan which includes Tai Chi Chuan, Liang Yi Chuan, Ssu Xiang Chuan, Hsing Yi Chuan y Pa Kua Zhang, plus other types of punch and forms with weapons.

KARATE



p. 50 After Koushin Iha's death in January 2012, Master Eiichi Miyazato's Okinawan Goju Ryu is in the hands of Master Yoshio Hichiya, 10th Dan and Chairman of the Okinawan Goju Ryu Karatedo Kyokai. Salvador Herraiz recently met up with Master Hichiya in Okinawa and today he presents us his report of the interview.

MARTIAL CINEMA



p. 06 Most martial arts practitioners are either good at demonstrating their styles or they are great fighters. Cung Le is one of the few privileged ones who make their actions seem real fights in the best martial cinema style. In this interview, Le transmitted to us the best of his experiences in the world of combat sports, martial arts and films, we now share with our readerp.

Summary

Sumario Sommario

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Editorial

About other realities

"When mystery is too impressive
it is impossible to disobey."

Antoine De Saint Exupery

Life is an extraordinary mystery; not the mystery that is in
books, not the mystery people talk about,
but a mystery you have to find out by yourself; and that's why
it is so important for you to understand the small,
the limited, the trivial, and go beyond all that....
Jiddu Krishnamurti

What's your position in front of the unknown?
Most of us have been taught to deny the intangible since we were children. The information received from our senses, however limited and biased it may be, is the only notion deemed credible by the group; any other perception is considered pathological in modern society. This has not always been like that. Peoples of old (they were ancient, but not idiot), possessed a much more open and, in my opinion, smart approach to these situations. They not only did not deny the idea of non-ordinary perceptions as a possibility, but they often sought them through initiatic experiences. In many of these they tried to bring the hierophant to the limits of his perceptive capacities, placing him in extreme physical situations, or through the use of "power plants". The idea was to break the identificative bonds with the everyday consciousness and to open the channels of non-ordinary perception we all have.

In the first case, the breakage with ordinary consciousness, called the "first attention" by Carlos Castaneda, was forced by bringing the body to extreme limits in arranged ceremonies. A "sudatory teepee" (wigwam) accompanied by fasting, was combined with cold water shocks. The idea was that the reverberation of body spasms would break the density bonds of the spirit itself with the body, opening it to the extraordinary perception of the ineffable. Brain hyperventilation exercises were not unknown to these people. During this process, the initiates had extraordinary "visions" that frequently would define their life, their totemic animal and their future; episodes of the future or the past intertwined in a symbolic omnium-gatherum that often guided those persons to elaborate their identity and personal destinies.

For many people, like American Indians, it was not a bad system, neither socially nor personally; there was no unemployment, no identity crisis of youth, no social outbreaks... Everyone had a link with the group parting from a sacred personal identity, and their relationship with the spiritual world, far from being a faith-based artifice or some preestablished dogma, was a personal decision built on their own experiences, somewhat repeatable, since the spiritual concept was something alive and in continuous change in each stage of life.

Society of American Indians for example was extremely tolerant with differences. There was respect for others and their ways. There was no auspices, or psychiatric hospitals; the elderly were revered and worshiped as a treasure coined after intense lives, instead of being locked up in asylums and treated as non-productive old tools.

Homosexuals were free to adopt a chosen social role. There was even the figure of the "opposite", a person who always acted on the opposite way to others ... every life was sacred and useful to people.

But let's go back to the methods of altering consciousness. The use of medicinal plants to modify the state of consciousness was not just an "enjoyable" act, which also could be. Ancient people understood that these plants, consumed in controlled environments and under the supervision of an experienced person, could cause ordinary consciousness to breakdown, opening the doors of perception to other detectable universes, many of which proved strangely useful when returning to the state of ordinary consciousness. Sacred plants helped to shake the walls that protected the consensuated speech of the group, jumping to other perceptions in which the personal or collective unconscious cropped up in visions, the congruence of which had to be reworked subsequently. These medicinal plants generally didn't create any serious health problems in people, on the contrary, many of them even proved to have purgative and cleansing capacities extremely positive.

Our modern society is sick. Today synthetic drugs are extremely harmful to health and those "natural" tend to be consumed out of any sacred context, as a tool of evading reality, rather than a tool of understanding "other realities".

According to the sacred traditions, our physical body and our spiritual bodies tend to structure themselves in rigid molds that prevent interaction with the vastness of mystery. The immensity of what "is" requires flexibility to be undertaken consistently during our life vital experience. Sacred ceremonies were gateways to universes in which energy was perceived in a different context and where daily facts and the ordinary perception were transcended in pursuit of a greater search of the spiritual world, the invisible world. Ancient peoples' relationship with the invisible world was therefore much richer than today's and in their lives the quotidian and the magical intertwined in harmony.

Many martial practices, unquestionably something of old times, by the very fact of its obvious futility in relation to its original use, are linked to ancient experiences and ways, much closer to those peoples than to modern society. Therefore, there are not few the martial artists for whom that desire of understanding the spiritual world in a different way is a constant. The martial practice on its own, most of the time repeating movements and ancestral customs, generates by itself those egregors that feed the presence and repetition of vibrational frequencies more typical of other times, feeding also experiences and anachronistic feelings in its practitioners.

So now we can understand much better the Kung Fu practitioner who ends up totally enthralled with Chinese culture and customs, or the Karate follower who wears kimono at home to be comfortable and eats sushi every week.

Denied and castrated our sensitivity to the invisible, the spiritual takes revenge intercrossing the rocky walls of our ordinary perception. The spiritual world intermingles in our lives at all times, opening to us the possibility to access to

**"The physical
world
is the tip of the
iceberg
of other planes of reality
which sooner or later
will sneak in through it"**



dimensions of our being and the Universe without which we will always be incomplete.

The physical world is the tip of the iceberg of other planes of reality which, sooner or later, will sneak in through it. The possibility to have open eyes and "ears to hear", starts from a first premise, a simple positioning. If we systematically deny any possibility that escapes the admissible by the first attention, we will be closing what might be the main door of our vital experience. Watch out! Not denying doesn't mean "believing"! For nothing is more necessary in the exploration of the spiritual than the sense of "non credo", empiricism, pragmatism and, above all, sobriety. These are the three ingredients of lucidity, the great attribute of the traveler of the ineffable.

And you: What's your position in front of the unknown?

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<https://www.facebook.com/alfredo.tucci.5>

Alfredo Tucci



Reportage



Text: [Emilio Alpanseque](#)
Photos: Courtesy of Jane Estioko - [Cung Le's MMA](#)

CUNG LE



UFC STYLISH ACTION HERO

Most martial arts practitioners are either good at demonstrating their styles or they are great fighters. Cung Le is one of the few privileged ones who make their actions seem real fights in the best martial cinema style.

Legend, courage, bravery, and a lot of striking (punches and kicks) characterize him, or you can ask the former UFC middleweight champion, Rich Franklin, who went down like a lead ball on the canvas after receiving a powerful right from the Vietnamese American in recent UFC Macao Championship. In this interview, Le transmitted to us the best of his experiences in the world of combat sports, martial arts and films, we now share with our readers.





Reportage

B.I.: Do you think that martial arts can positively transform people? And if so, what changes have they made in you?

C.L.: Of course martial arts training can positively change people's lives! In my case, they've brought me so many things I wouldn't know where to start. Discipline, self-confidence, physical and mental ability which I have used throughout my life, on a Tatami, within the Octagon, in front of the cameras and in many other things, allowing me to "put the food on the table" and maintain my family economically. I teach them, live them compete with them, and I make films because of them. So they definitely have helped me find a path and a career, and I feel extremely lucky to know that they have been and always will be a very important part of my life.

B.I.: Tell us about your beginnings in Sanda (Wushu free combat method)

C.L.: Some 20 years ago, I knew nothing of Sanda or Sanshou. At that time, as far as my career is concerned, people still did not know me. I was training traditional Vietnamese Kung Fu and at the same time I was practicing Taekwondo, Sambo, Wrestling Greco-Roman and Wrestling. I was always engaged in local competitions of Taekwondo and Wrestling in the early 90's. First time I heard about this style of full contact combat call Sanda Chinese was at the end of 1993, through a championship organized by Shawn Liu, in Mobile, Alabama. So the very next year I signed up for the competition, conquered the gold, and I got hooked in this fighting style. I loved the format - punches, kicks, sweeps and projections - and the truth is that with time I proved to be able to adapt perfectly until I made it my own, developing my skills in each of these areas. And so I dedicated myself completely until I joined the U.S. national team.

B.I.: And in the Sanda World's Championship you managed to win three consecutive bronze medals in three different tournaments. What can you tell us about those three moments of your life?

C.L.: My first bronze was in Baltimore in 1995. To tell the truth, I did not expect to come out so well or step up to the podium. I had come undefeated to the world championships, and had my first loss in front of Ramazan, from Russia, twice world champion in my weight, who beat me on points.

However, in those championships you also fought for the bronze medal, with which I had to fight the other semifinalist, also from Russia, whom I could finally defeat and so get hold of the bronze. That day I learned that Sanda was what I really wanted to do. The second bronze was in Rome in 1997. On that occasion, after having defeated Getsadze, from Belarus, favorite of my weight, I was disqualified in the semifinal against Shahvandi, from Iran, for an alleged kick to the groin that never happened. You were there, so I'm sure you'll remember.

B.I.: Of course, it was a terrible refereeing decision and a big show by the Iranian, who later went on to the finals, only to throw in the towel when the first assault had just started.

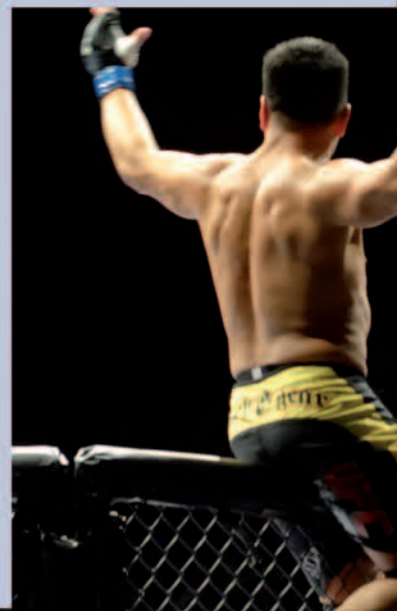
C.L.: Exactly! Everyone in the stadium knew and he was unceasingly booed while he was receiving his silver medal on the podium. However, when I received my bronze the audience responded with a veritable ovation that meant a lot to me. Finally, the third bronze was in Hong Kong in 1999. Unfortunately, on this trip I contracted fierce dysentery that affected me greatly. Anyway, I got the bronze, but it was complicated. In the quarterfinals I had to fight Ataev, of Russia, and in the first half of the first assault I was winning him, but in a moment I felt my "fuel tank" empty, and that was it. It was a real pity as I was in the best shape of my life. Just a few months before I had beaten one of the best Sanda fighters in the world, the Mongolian King Nashun Gerile, but I got sick and I couldn't do anything about it.

B.I.: And now that you've developed your career as an MMA



fighter, do you see the Sanda as a closed chapter in your life?

C.L.: The Sanda chapter will never be closed in my life, because I still practice it, promote it and teach it, although, from the point of the competition I don't participate, obviously. In a way, for me it has been like being promoted from the minor leagues to major leagues, and when you're in the first division you have to guide yourself under professional contracts and fight only within a specific organization, etc. But I feel that doing what I do now I can





CUNG LE





promote Sanda or Sanshou much better than if it were still within the field of Chinese martial art championships, the Sanshou world circuit, etc. On the other hand, within the MMA, salaries are far better (laughs).

B.I.: Could you explain to us some of the main differences between Sanda and MMA?

C.L.: Of course, there are all kinds of differences. On the one hand, Sanda Championships usually last up to four days in which you can fight eight times against people who, in some cases, you don't know them, while in MMA you prepare yourself to fight against one single opponent. Now in MMA, rounds are longer and the gloves are smaller and you don't fight on a leitai (raised platform) like in Sanda. Strategically speaking, if you know how to move on the leitai and you know how to use the rules to your advantage, you can get out of each Sanda fight without receiving much punishment. Of course, during the first elimination rounds you will get a rough treatment, which can pile up between fights, but never more so as within the octagon, where you have to be paying attention to many more things. For example, while on leitai everyone is worried not to get taken out of the platform, because if you step out twice you lose the assault, inside the octagon fighting doesn't stop, they can finish you off against the wall of the cage and continue striking you, or quickly follow the fight from the ground and there are elbows, there are knees, you really can't escape so easily from punishment. Everything is very different.

B.I.: What is your opinion about the typical discussion that traditional martial arts are not effective against MMA fighters?

C.L.: Well, a lot of people like to say "my style is better than yours", but at the end of the day everything is reduced to keep an open mind and being able to evolve within the martial arts. Human beings we are constantly evolving and, in the same way, technology is evolving too; in this universe, what doesn't evolve tends to extinguish itself, and in martial arts it's the same. To become great masters, many traditionalists learnt to evolve within their respective arts, while those who have maintained a more typecast attitude in the "old school" probably have hurt their own disciplines. When practicing martial arts you must keep the natural state of the universe, if

"We all have fear, but the secret is in how you control it. You can get to a fight with a better or worse physical preparation, but actually the most important factor is within you."

you do not let it flow then you lose your ability to express yourself freely. It is not what martial discipline is the best; it is the person behind the martial art what makes the difference. Talent, open mind and capacity for change, is a process that never ends.

B.I.: Your first fight in the UFC against Wanderlei Silva was really tough, how do you do to not diminish or withdraw from such an extreme situation, didn't you feel fear and wanted to stop?

C.L.: "We all have fear, but the secret is in how you control it. You can get to a fight with a better or worse physical preparation, but actually the most important factor is within you, in your heart and in your mind. I proved my fighter heart and my traditional martial artist temple; that was the best I could do. And while it's true that he broke my nose, they'd already broken my nose three times and this was not going to stop me. I felt I still had the strength within me to go on fighting and therefore I never lost my composure. In addition, he was striking me behind my head, which is clearly forbidden. If the fight had been stopped for five minutes, as the regulations say, maybe I would have had a chance to recover and return to the fight; or not, we'll never know. But today, this is history, I have learned from experience and I have continued my way. Evolution.

B.I.: Now, moving on to your film career, you have worked with several of the biggest names like Donnie Yen, Jean Claude Van Damme, director Yuen Woo-Ping, etc. How did all this happen?

C.L.: Again, it has been the natural flow of the universe that has helped me at all times (laughs). The simple fact of not being closed-minded and to continue learning has given me this opportunity. It was after my fourth MMA combat against Tony Fryklund, which was broadcasted on pay TV and cable, and my current promoter saw the fight and immediately thought: "This guy is good looking and has a fighting style that is only seen in films or video games, we must take him to the movies ... ", recognizing the potential that I had. And I think a couple of weeks later he had already contacted me with some offers in mind, like "Fighting" (2009) and "Tekken" (2010). Then, after my fight against Frank Shamrock, I got the job in "Pandorum" (2009), and with these three films I gained some recognition and that's how Hong Kong producer Bill Kong took interested in taking me to China to work on a project that he had with director Yuen Woo-Ping. And so it was; I went to China to roll "True Legend" (2010), and my work in this film would be the main factor that would let me settle in the Hong Kong cinema and be referred by Master Woo-Ping in various productions, like "Bodyguards and Assassins" (2009) and "The Grandmasters" (2012).

B.I.: So how different is it to fight in front of the cameras? How difficult was it for you to adapt to the rhythm and choreography?

C.L.: In regard with films and fighting in front of cameras, I had a great experience at first hand when I worked with Jean Claude Van Damme in "Dragon Eyes" (2012). I had the opportunity and the responsibility to design the choreography of all the fights in this movie, including my fight against Van Damme, and obviously I learned a lot. In cinema you work long hours and there is a certain pressure to complete your work and do it the best possible, but if you make mistakes during filming, in most cases you can try to repeat the scene, while in a real fight, a single mistake can leave you with the lights off! (Laughs).

CN: Thank you for this interview and we wish you the very best both in films and in the cage. Do you have any additional comments?

CL: Thank you. And for all your readers, remember to always give 185% in everything you do. USH!

You can follow *Cung Le* on Twitter (*cungle185*), Facebook and *CungLe.com*



FIGHTER RECORD

MMA:

9 Wins, 2 Losses, 8 KO's. Strikeforce and Ultimate Fighting Championship (UFC).

KICKBOXING / SANSHOU:

17 Wins, 0 Losses, 12 KO's. International Kickboxing Federation (IKF), International Sport Karate Association (ISKA), Draka, Shidokan, K-1 and Strikeforce.

SANSHOU AMATEUR:

18 Wins, 3 Losses. International Wushu Federation (IWUF).

FILMOGRAPHY

2012 The Grandmasters

2012 Dragon Eyes

2011 The Man with the Iron Fists

2010 True Legend

2010 Tekken

2009 Bodyguards and

Assassins

2009 Fighting

2009 Pandorum

2007 Blizhniy Boy: The

Ultimate Fighter

2006 Dark Assassin.



CUNG LE



קרב מגע



Imi Lichtenfeld Krav Maga

Text & Photos:
G.M. Yaron, Black Belt 9th Dan
Sensei Rotem, 5th Dan.

To Samuel Lichtenfeld it was not simple to be a Jew in the period between the two world wars when the Nazis began to sound their voice in Europe. But despite his origin he was able to get appointed as the chief of police in his hometown of Bratislava. At that time it was a very unusual achievement which indicates how strong minded he was.

Imi had definitely received from his father that unbreakable fighting spirit and unusual physical strength and vigor.

Already in his youth Imi practiced physical activities with remarkable results due to his unique characteristics such extraordinary speed, flexibility, fast and sharp vision and most important of all - the never ending quest for perfection.

Imi himself admitted in several occasions during journalistic interviews that one of his favorite "activities" was

to get himself involved in street fights, which were for him an excellent chance to express his exceptional physical capabilities.

During his 20's when the anti-Semitism grew each time more, Imi organized some of his fellows Jews in his city into some kind of elite unit which protected the local Jewish community against attacks from Nazi sympathizers. At that time Imi was already an experienced, extremely fast and strong boxing practitioner, so it was relatively easy for him to train and to prepare the other young Jews for the task ahead.

Many years later, after the creation of the state of Israel and the establishment of the MOSSAD (the Israeli intelligence service), a special unit called BITZUR (from Hebrew: stronghold. You can find more in the book of Dan Raviv & Yossi Melman, "Spies against Armageddon") was formed inside the Intelligence

Service with exactly the same purpose - to train and qualify young Jews all over the world to be able to protect their community against any hostile activity, terror acts or others, especially in some specific cities in which such deadly attacks against community centers were more than probable. And in many cases these trainings proved to be life savers.

Interesting to know that those who participated in the training in that "unit" all practiced krav-maga which at the time was flourishing in Israel, although outside of the country it was not yet known to many. And this was a very unique closure between Imi and his creation which proved itself to be a real Israeli martial art.

We cannot understand the complete and true way of Imi's krav-maga without fully comprehending two things. First, Imi's character and notion of the world as a man and as a creator and second





ORIGINAL KRAV MAGA
Yaron Lichtenstein
www.kravmaga-bukan.com ✖



קרב מגע



Imi Lichtenfeld Krav Maga

the Israeli conception and way of life, upon which in the end Imi based his martial art.

Imi began his path as a boxer, this was the way of life that fitted him the most, very fast rhythm that allowed him to prove himself in the ring and also gave him the opportunity to express his capabilities as a fighter. Many years later he explained that all his victories in the boxing ring he achieved using a personal technique he developed himself as a system of combined defenses and attacks he called "Timing" and that afterwards he included in his krav-maga.

Only that professional boxing did not give him the full satisfaction he was looking for. His dream at that time was to participate in the "Maccabia" (the Jewish Olympic Games), which was held in Israel every four year. The problem was that at this time boxing was not included in those games and therefore Imi had to leave the boxing world and started to train Greek-roman wrestling. But also here the opportunity to participate in the competition was avoided from him since the Second World War began and gave a sudden end to his dream. Maybe this is the reason why Imi never showed great affection to the wrestling world, always saying that the sight of two men with minimal clothing, sweating and hugging each other on the ground wasn't really his style... And maybe this is also why

the krav-maga has no elements of ground techniques.

In between Imi turned himself into a circus man, he became a very bold trapezist who almost always performed without a safety net below him as an expression for his belief in himself and of his unbreakable and unshaken self-confidence. During his time in the circus he also mastered to perfection the art of knife throwing and between one trapeze show to another he also demonstrate his incredible ability to throw three knives simultaneously to a target of less then 1cm in size, never missing. This technique was also later combined and included in the krav-maga.

Establishing one of the best and most famous dancing schools in Europe of those days was another mark in his endless carrier. A boxer, wrestler and circus trapezist as a Waltz teacher in Vienna during the 30's of the XX century, just before the breakout of WWII. Simultaneously to this Imi continued his trainings also in Judo and traditional Japanese Jiu-Jitsu and achieved the black belt in both martial arts.

Without a doubt he was born with an exceptional physical ability, much beyond the average.

With the beginning of the 2o World War he joined the Czech Legion which acted under the direct command of the British Army. Maybe he was motivated by revenge for the death of his family by the Nazis, maybe it was his enthusiastic personality which found no rest or maybe what attracted him more than everything was the war itself and his will to test himself not only with his hands and legs in the sport ring but also under real fire and real 24 hours life danger

Later when developing the krav-maga he said that his years and experience as a combatant in the Czech Legion were decisive for the final creation of both the practical and philosophical principles of the krav-maga. And here we have to stop for a moment and examine Imi and his personality in order to understand the martial art he created.

How many people do you know with such a rich past and personal history? Is really anyone can "invent" a martial art or does it require a unique and special man, a genius, who has proved himself time after time during decades?

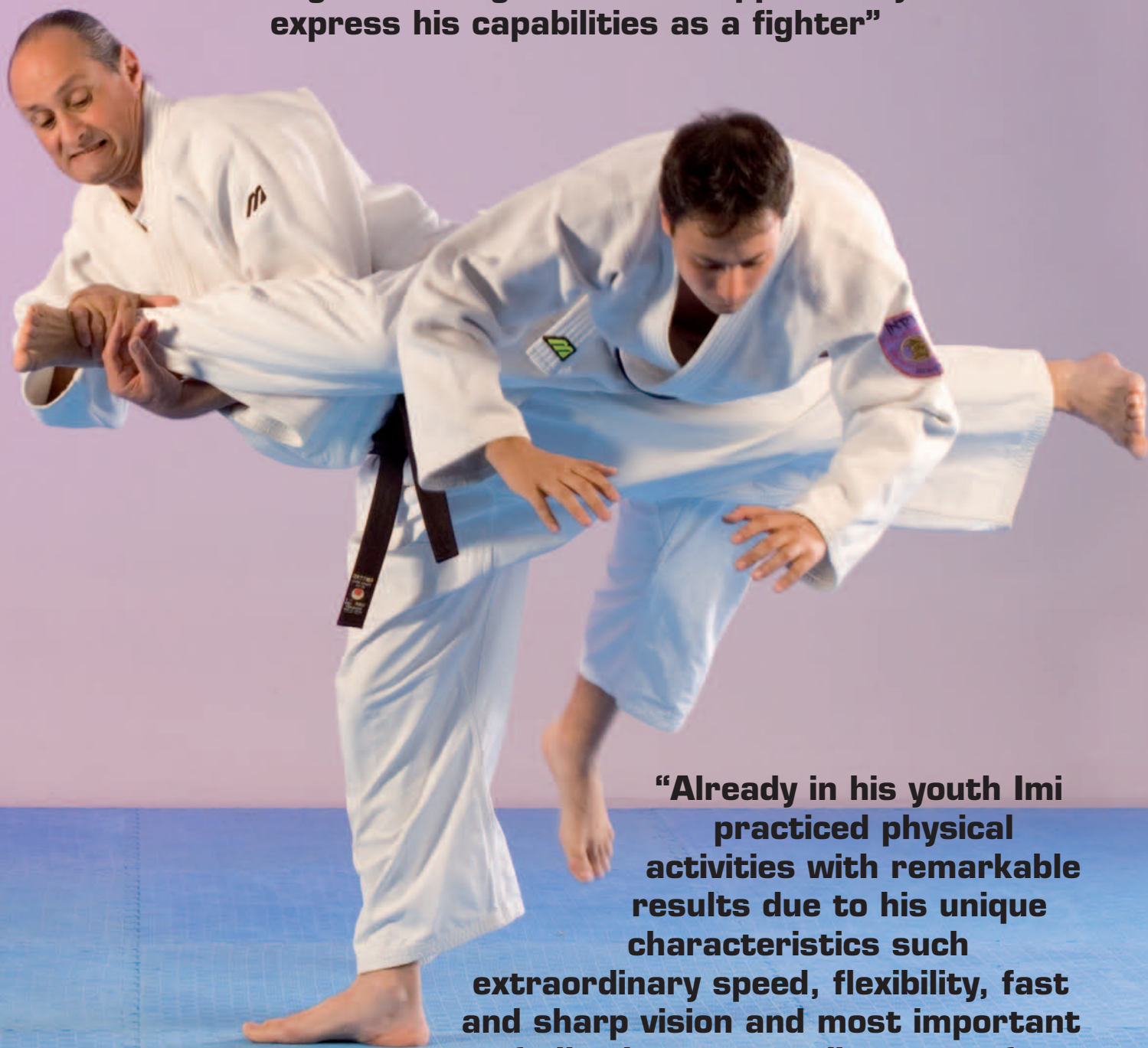
If I had to use one word to describe Imi, I would choose the word, which by some is considered to be "dirty word": A Perfectionist.

"Is really anyone can "invent" a martial art or does it require a unique and special man, a genius, who has proved himself time after time during decades?"





“Imi began his path as a boxer, this was the way of life that fitted him the most, very fast rhythm that allowed him to prove himself in the ring and also gave him the opportunity to express his capabilities as a fighter”



“Already in his youth Imi practiced physical activities with remarkable results due to his unique characteristics such extraordinary speed, flexibility, fast and sharp vision and most important of all - the never ending quest for perfection”

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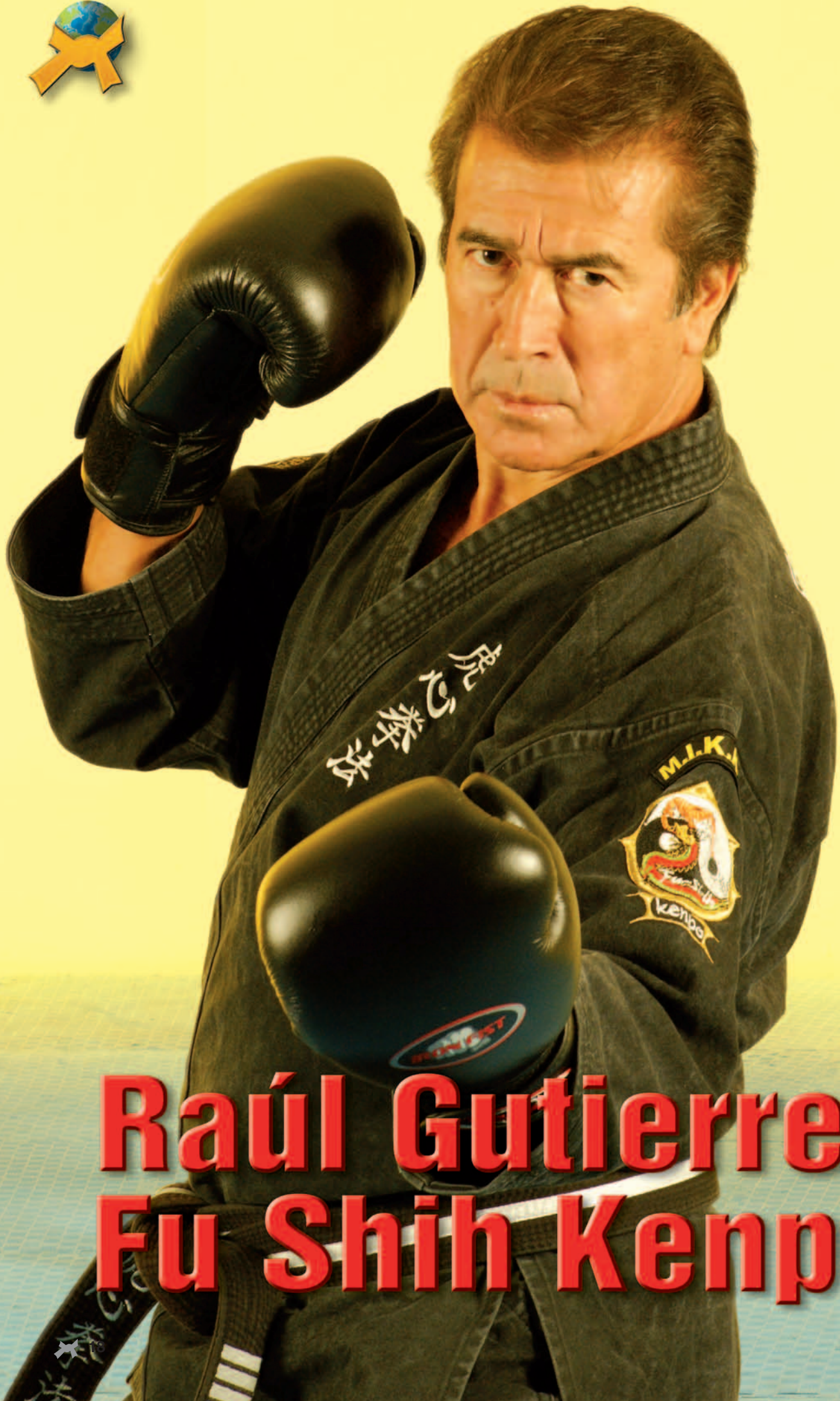
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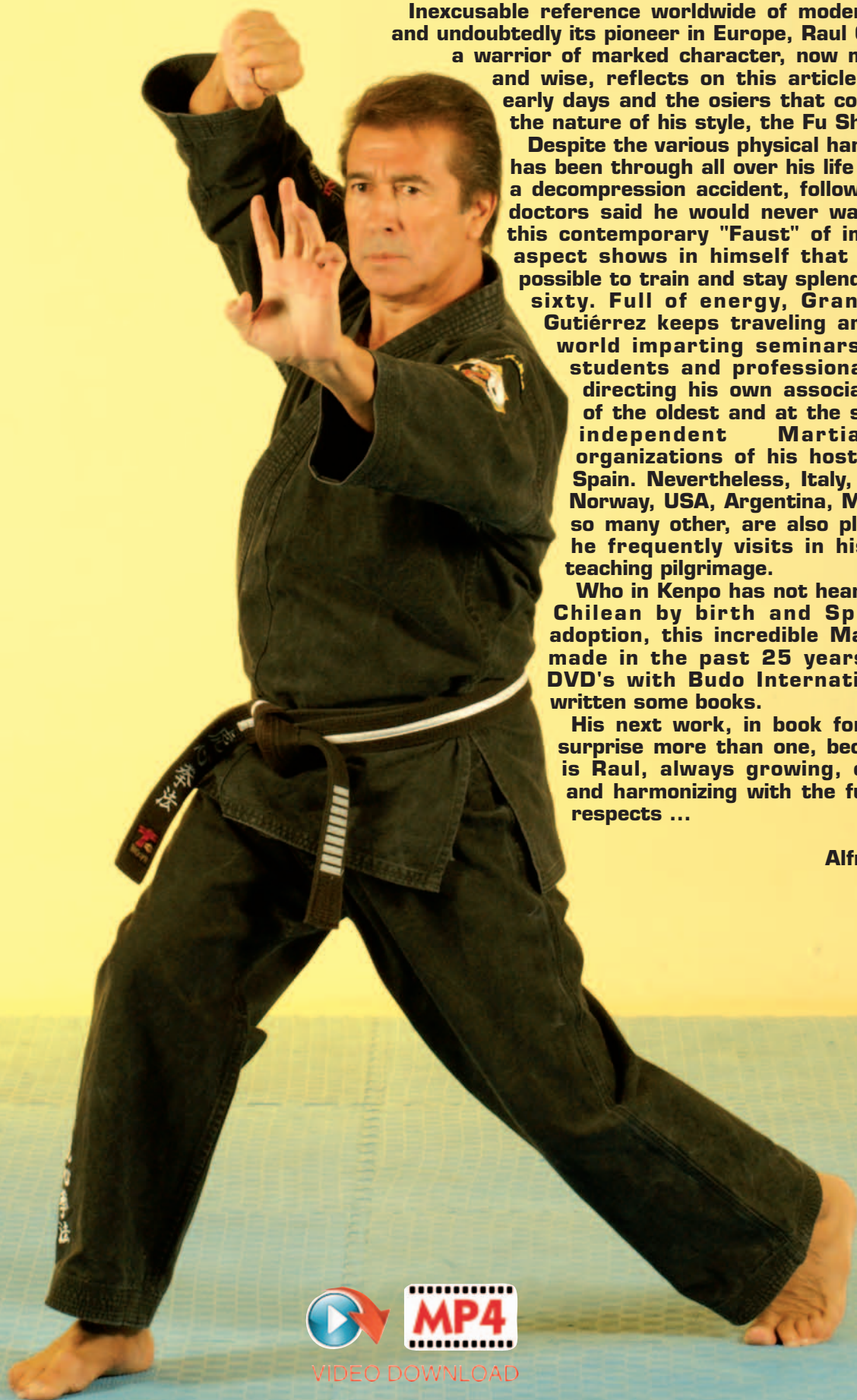


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Raúl Gutierrez Fu Shih Kenpo



Inexcusable reference worldwide of modern Kenpo, and undoubtedly its pioneer in Europe, Raul Gutiérrez, a warrior of marked character, now more calm and wise, reflects on this article upon his early days and the osiers that constructed the nature of his style, the Fu Shih Kenpo.

Despite the various physical hardships he has been through all over his life (including a decompression accident, following which doctors said he would never walk again), this contemporary "Faust" of impeccable aspect shows in himself that it is still possible to train and stay splendid beyond sixty. Full of energy, Grandmaster Gutiérrez keeps traveling around the world imparting seminars to both students and professionals, while directing his own association, one of the oldest and at the same time independent Martial Art organizations of his host country, Spain. Nevertheless, Italy, Portugal, Norway, USA, Argentina, Mexico and so many other, are also places that he frequently visits in his eternal teaching pilgrimage.

Who in Kenpo has not heard of him? Chilean by birth and Spanish by adoption, this incredible Master has made in the past 25 years several DVD's with Budo International and written some books.

His next work, in book format, will surprise more than one, because this is Raul, always growing, changing, and harmonizing with the future. My respects ...

Alfredo Tucci



VIDEO DOWNLOAD



Great Masters

Raúl Gutiérrez, Fu-Shih Kenpo History

THE FU-SHIH KENPO OATH

It is my will train my body, mind and spirit. Strengthening in this way my principles and my honor. Clarifying my mind, my thoughts, and performing actions to provide protection and security to my fellow men. Projecting light and energy with my efforts in my daily formation through the art of Fu-Shih Kenpo.

*(Created by Raul Gutierrez,
06/02/2004)*



Raúl Gutiérrez
Fu Shih Kenpo



Passing from tradition in tradition, we have come long ago to modern times. In every respect, and more specifically, in what concerns our beloved Martial Arts. Personally, it happened to me that since 1967, when I enrolled in the first school, I was convinced that I would meet up with one of those old Grandmasters of whom books narrated incredible feats, philosophies and legends... How different the reality of the 60's! But perhaps, nowadays, it's even worse than then.

"Today I realize that my beginnings in Judo, Boxing and Shotokan Karate, endowed me with an important formation, understanding and basis. "

I had been trying to find some peace, philosophy, deep history. At my meager 16 years, I felt I should find a meaning to my life. Not that I was really lost in my own destiny, it's rather that since I was born, the poverty, scarcity and hardness of my environment hadn't shown me yet any warmer side of my existence. How naive I was then! That gentleman who ran a huge school, "supposedly of martial arts", was nothing more than a shrewd businessman who had glimpsed a great perspective of freely exploiting many innocent souls who, such as he had assumed or guessed from

without any guidance, having to improvise whenever it was necessary, for better or worse. At 22 I became a father for the first time, and the pressure of our material poverty, coupled with the terrible and unstable political situation in my country, made me take a sad and anguished decision: leave my home country, get away from my family and friends to venture "with nothing" in the search of a possible better future. My first start was to the huge Mexico City DF (1973). These early steps were very hard, but I never regretted it and I never will; above and beyond it would serve me as experience. Nothing, no situation, moment or circumstance is lived twice.

I returned to my country, Chile, after the historic "Military Coup of General Augusto Pinochet Ugarte." Life by then had become even worse than when I left. During the next years I lived in a state of siege, of war and Curfew; or, better said, of scarcity, poverty and humiliation. Later I decided to try in the beautiful city of Rio de Janeiro. It was not any easier there and in my next return to Santiago de Chile, everyone seemed to feel bad because I hadn't succeeded in any sense in Brazil. It looked like they

When I got to Europe, I met the old world, a new world for me. It was not easy either, but, actually, nothing is easy when you want to progress, grow, be someone and thrive in every sense. But it was really another world. Despite I didn't have any contact, referral, friend or family, this country, SPAIN, received me with all its kindness, gentleness and tranquility. I was very lucky then, because Martial Arts were perhaps in their second embryo at the time. There was only the Spanish Judo Federation, which hosted Judo, Karate, Tae-Kwon-Do, Aikido, Kendo and little more. Judo itself had been previously within the framework of the Spanish Wrestling Federation.

Since then to date, the story is written and well-written. Because even the mass media in all areas and aspects has grown by piecemeal. Internet, written communication, films, television, video, and others such as mobile phones, are reaching goals ever imaginable in the 70's, 80's or 90's.

Today I realize that my beginnings in Judo, Boxing and Shotokan Karate, endowed me with an important formation, understanding and basis. And also my previous street experience in real situations that I had lived since early childhood. But even so, at least in what concerns me, all this was not enough, because, as I mentioned before, everything evolves, times change, and so do people and circumstances. After being in contact with great masters, famous instructors and specialists, after practicing various styles (obviously, without going too deep in any of them), after spending years and years repeating (for respect to those teachers, styles and traditions) the same movements, techniques and forms over and over (and feeling often rather uncomfortable with some of them), my own destiny, together with certain disappointments, all forced me to change, taking a first step in the 80's. Later I kept moving on and producing new changes and evolutions (according to my own needs and new experiences at street and police level). To date, my research, discoveries and overall approach changes are still being updated.

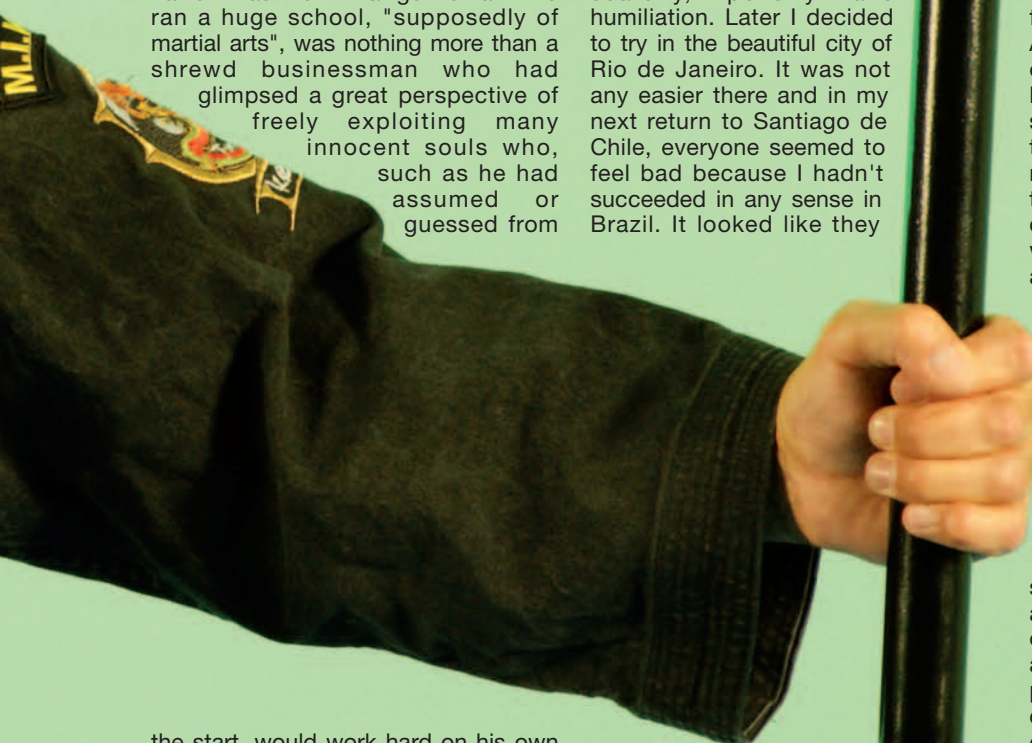
It's not my intention nor my wish to say anything that might offend others. It's simply that, as I've always said, there are many ways of living life, and many ways of practicing sports or Martial Arts. There are those who only wish to practice some sport and nothing more. Others seek to amuse themselves and relate with people and, in turn, lose weight. Some want to

the start, would work hard on his own favour to make him rich, at least materially speaking. So and after several years of "not being comfortable there," I decided to follow my own way.

In my past I had survived the abandonment of my own mother, the family economic scarcity, the lack of home warmth, the awakening of my youth without previous notice and

had expected much more from me. So, in 1976 I decided to move to Europe.

" Something good bring hard times, chase away false friends."





Great Masters

learn to defend themselves against any unforeseen situation in the street, while others strive to get into tournaments, championships and various sporting events to win titles and trophies. A few will do it to become Grand Masters. There are also those who see it as business, a way to make money by establishing a Club, Gym, School or Training Centre. And those who want to learn in order to better fulfill their professional duties, such as Security Guards, Law Enforcement Officers, Escorts, etc. And, of course, there are those who do it with dishonest purposes.

"He who can kneel before God can stand before anyone"

For me and mine, what I want is to teach my sports, martial and life experiences. To strive for young people to spend their free time practicing a

sport or a martial art that will help them to have not only a better fitness, health, reflexes or skill, but also to conduct their lives in a healthy and positive way, behaving both at home with their own folks, and at school, work, or street with absolute honesty, dedication, respect and harmony.

In a final analysis, destroying is the easiest thing to do. But it is not our role. Constructing is harder and more sacrificed. But that's what gives us

Raúl Gutierrez Fu Shih Kenpo



formation, integrity, strength, dignity and evolution. Breaking or stealing a musical instrument is very simple, you just go and do it. But studying an instrument, understanding the music and getting to play is much more complicated. It requires a lot of dedication and perseverance.

However, there is no greater pleasure than being able to express ourselves musically, privately or in public.

Over the years, something very similar to the foregoing has been happening to me. I've spent thousands of hours training, repeating the same movements, teaching, displaying, competing, writing and demonstrating. In the end, I've come to realize that of everything that I've been doing for 20, 30, 40 or more years, the

most effective and functional is the simplest. But, of course, this is something you achieve when, after so many years of preparation, repetition, perseverance, dedication and effort, one day you find that finally the simple fingers of your hands and the knowledge of the various vital points have become a veritable arsenal of destruction. If this is so, just

"Today I realize that my beginnings in Judo, Boxing and Shotokan Karate, endowed me with an important formation, understanding and basis"

imagine the damage you can cause if your hand knuckles, elbows, feet, shinbones, etc., are equally prepared.

Allegedly, to cause serious harm to others you just need reasons, but these should be questioned in its final application. If you get to understand that causing physical or mental damage to a competitor, you not only will not win anything, rather, you will suffer conscience pangs later on and perhaps also legal problems, fines and even jail. Remember that to this day, the only ones who can afford with impunity the impudence of harming, abusing, demanding, pressuring, blackmailing and laughing at us, are all those petty politicians and scoundrels who rule us. They can permit themselves this privilege sheltered in their selfishness, impunity, boundless ambition, and because they never studied Martial Arts. They are the kings of that of "divide and rule", or "weaken the poor and then subdue them to trample their fundamental rights".

For us, real Self Defense is the art of anticipation. If you know in advance which are the conflicting neighborhoods, streets, alleys or honkytonks, then you should avoid approaching them. Anticipating dangerous situations is something that develops along with our physical, technical, mental and psychological trainings. We must avoid instead of favouring situations or confrontations of which we can later repent. Because offending, provoking, believing oneself superior to others, as well as harming, abusing of the weakest, injuring or killing, is not the way or the goal of a good martial artist when he is defending himself from an attack. A true martial artist shuns violence; is noble, humble, and respectful, observes the law, respects faiths, ideologies, and the rights of others; puts into practice tolerance and

respect; tries to be useful to his fellow men and cares for nature and its surroundings.

"Sometimes I can be distant from my friends, but never absent. I might not write them, but never forget them, and when they need me, I might not be nearby, but I will not abandon them."

In Fu-Shih Kenpo, my style, we have evolved step by step over the years, through our baggage acquired around the world, sharing and learning from various teachers and renowned specialists, conjugating the various lines to which our martial and professional attention is focused. So, in this way, the Fu-Shih Kenpo gives permanently a special importance to the high fitness level that is needed in order to achieve carrying out the whole initial group of the style in its pillars, which are the basic technique, i.e.: positions, blocks, punches and open hand strikes, kicking, elbow and knee attacks, etc. Then I created a simple form (Kata) shaped by the positions Kiba-Dachi (horse stance), Zenkutsu-Dachi (front bow and arrow), Kokutsu-Dachi, (back bow and arrow), Neko Ashi-Dachi, (cat foot stance), Kake-Dachi, (crossed or dragon stance) and Tsuruashi-Dachi, (crane stance), all of them with their respective guards and shifting. This helps the learner to memorize, train and improve those positions.

In the following 5 Basic Forms of the Style I attempt to focus the student's attention on the domain and knowledge of the arm blocks through the Form "The Tiger Defends" or Kata Uke; later we get into the breathing exercises through the form "The Tiger Breathes", and then move on to study the vital points and therefore to the conscious training of fingers, culminating with the Vital Points form.

The 5th Form is called "Twin Tigers" and corresponds to a form also created by me; it is composed of the 10 first defense techniques of Fu-Shih Kenpo Self Defense, which are made by both sides, thereby conforming in fact a form of 20 techniques.

Subsequently, our style contains other 5 top-level forms: Self Defense. (Yellow / Orange Belt) = "The Wisdom of the Tiger". Self Defense. (Orange / Purple) = "Dance of the Tiger". Self Defense. (Purple / Blue) = "The Fu-Shih Warrior", Geri Uke Kata. ("The Dragon Defends"). "Tiger and Dragon" Kata. In the section on Weapon Training, our order is as follows: Yawara, Arnis, Knife, Nunchaku, Street Staff, Tonfa, Bo and Kama.



Great Masters

In the Sports Combat Training section we have:

- A) Rules of traditional Kenpo Free Fighting.
- B) Regulated Semi-Contact Fighting.
- C) Regulated Full Contact Fighting.

In the Internal Fu-Shih Kenpo, our special interest is the study of Chi-Kung.

As I indicated at the beginning of this article, my deep respect for tradition, history, styles and teachers with whom I've trained up to this day, is what makes me keep maintaining this structure which contains a heavy dose of Shotokan Karate, Kenpo

Karate, Full-Contact, Kick-Boxing, Kosho-Ryu Kenpo and Chinese styles. All this is logically impregnated of my own way of expressing the Martial Art, my physical qualities, my genetics and also my limitations in certain aspects.

In fact, several times I thought of giving the style a completely new aspect, if only because it could be erroneously qualified as a mix of systems when it simply is not.

In regard with Karate and Kosho-Ryu, we keep the line of conscious, aesthetic and serious work.

As for the Ed Parker's American Kenpo Karate, we only study and develop its first techniques of the white, yellow and orange belt programs. Always in a deep, intense and varied research, breaking down each of these techniques, expanding them, improving them and applying their countless possibilities of variation. This means that with only 74 defense techniques, we could just as well get up to execute 500 techniques with all the possible variants.

In the Combat section, my stronger bases are Boxing, Tae-Kwon-Do and Kick-Boxing, not forgetting our own Open Fight system and Traditional



Raúl Gutierrez Fu Shih Kenpo



"In fact, several times I thought of giving the style a completely new aspect, if only because it could be erroneously qualified as a mix of systems."

Kenpo, where anything is valid; fist blows as well as open hand strikes, elbows, knees, shinbone and kicking in all its range. Even grips, projections or dislocations...

In short, our Fu-Shih Kenpo program contains a total of 17 official forms from the White Belt 9th Kyu to the Black Belt 3rd Dan, "Sandán", apart from the form called "Kata dachi".

From 4th Dan on, the requirements are Mastery and personal contributions to the art. Higher research, studies, outreach, written contributions, books, DVDs, titles won at sport level or other.

Even in these moments, I could change our whole program so that it had an identity absolutely of its own. Actually "it is almost that way", but I still think that my past influences need not be hidden or removed by the roots. They gave me the tools I needed to build myself and that's why I keep them jealously, and I respect those who transmitted them to me at every stage of my life.

Likewise I respect the way our parents, teachers and guides brought us up and educated us opening so many paths for us so that we could choose what to be and how to be. That's the way I conceive my relationship with Martial Arts and with martial artists in the world.



Dave Kovar

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Don't Future Worry

We all do it, some of us more than others. We worry about the future. Some things we worry about are within our control, other things.....not so much. I'm reminded of a quote I heard once. I believe it's from Mark Twain and it goes something like this "I have experienced some terrible things in my life and some of them actually happened". He was so right. How many times have I worried about something completely beyond my control to the point of losing sleep? Too many times to remember for sure.

I would like to think that I have gotten better as I have gotten older. It is not that I don't worry anymore. I still do. It is just that now, I do a better job of compartmentalizing my worries. I am reminded of what my Mom once told me one time when I was expressing my concern over a now forgotten issue. She said "Son, things are almost never as bad as they seem. You will get thru it I promise you". Well as always, she was right.

So what is a strategy that we can use to keep us from letting our worries get the best of us? Here are some things that I have found useful for me:

1) Decide if your concerns are valid. If they are, do you have any control over the outcome? If not, take a deep breath and say out loud "I am not going to let something outside my control steal my day". Does this always work? Of course not. But acknowledging this negative emotion is the first step to containing it.

2) If what you are worried about is real and you have control over the outcome, decide a logical course of action...then act on it!

3) Try to remain as logical and clear headed as possible. Remember, logic and emotion are like oil and water.....they don't mix. Being overly emotional impairs your good judgement. I am reminded of a quote I try play in my head when I am in a negative emotional state. "never make a decision when you are angry or afraid...it is like letting a coward lead your army."

4) Take some time to think about past challenges that you successfully navigated your way thru or around.

5) Say to yourself "this too shall pass". Affirm that you WILL get thru it and you will be better for it. You won't always believe it when you say it but that is OK. There is no downside that I know of for being optimistic and proactive. Yes, some

"So what is a strategy that we can use to keep us from letting our worries get the best of us?"

people are naturally more optimistic than others, but optimism is a habit and with effort it can be cultivated.

The Chicken Suit

A new restaurant recently opened up a few doors down from our headquarters school. The particular building that the new restaurant is renting has had a string of short lived businesses occupy it, all without any luck. We need another diner in the area and I'm sincerely wishing them the best. The place is moving forward nicely. It has new paint, a new sign and fresh balloons are hung daily. The new owner seems to really be going for it and until today....it was looking good.

This afternoon as I'm driving past the new place I notice a guy in a chicken suit waving at people passing by, inviting them to come give this restaurant a try. Sounds fine, right? Certainly. It would probably be a really good idea.....IF the chicken suit was clean...IF it fit right... IF the guy in the suit actually looked like he wanted to be there. But that was not the case. The suit wasn't just dirty, it was filthy and well past retirement age. As for the occupant of the suit, I try really hard not to pass judgment but he was noticeably unhappy.

Somehow this one quick snapshot, an unhappy guy in a dirty chicken suit, completely turned me off to wanting to eat at this new restaurant. And I'm probably not the only one who got that feeling. I'm convinced that other people driving

"I have experienced some terrible things in my life and some of them actually happened"

by had the same feeling. You see, first impressions are important. They help us to form our opinions and they are often right about things. One little thing can totally change a potential customer's perspective of you, your service or your product, for the better or for the worse.

I don't know about you, but as for me, I am going to make sure that all of my chicken suits are clean and then I am going to make sure that only happy people wear them. I gotta go now. I need to make dinner. I was planning to bring the family over to the new restaurant, but for some reason I don't think we would like it.

You Can Always Do More Than You Think You Can

I had been letting my body heal up a bit since my marathon and I hadn't run much in a couple of weeks. I finally started to get back into the routine by going on a 3 mile run around a park by my house. I have been doing this for years now and it is usually pretty easy for me. This day for whatever reason, I was having a real hard time keeping my pace up and at about the 2 mile mark I was seriously contemplating walking. Then, at that very moment, I noticed a runner coming up another trail that would soon merge with the trail I was on. From the looks of it, we were going to collide if both of our paces stayed the same. I was now faced with a choice. Do I slow down and let the other runner get in front of me or do I pick up the pace little bit and get ahead of him? Although I was pretty tired, I decided to speed up a bit (What can I say? I guess I'm just a bit competitive). By the time our trails had joined, I found myself about 10 yards in front of him. He was moving pretty fast but I was determined to keep the lead. Then I thought "What happened to me being tired? Just a moment ago I was contemplating walking and now I'm practically sprinting...and feeling pretty good at that". Then it hit me, "You can always do more than you think you can". Sometimes you need a just a bit more motivation.

Now this whole incident has me thinking about other areas of my life where I'm tired and thinking about walking. I realize now that the trick is to find the metaphorical runner behind me and then use that for motivation.

Well I gotta go now. I have a ton of projects that I'm working on and for some reason I have a second wind!



Martial Arts - The Healthy Way

There comes a time in our lives where we all strive to continue living the healthy way. Many martial artists as they grow older start to lose interest in practicing the arts. Daily exercise, low self esteem, lack of good food, sleep and start to drift away from the necessary daily exercise possibly due to exhaustion of routine of life that start to get bored to do the same things everyday over and over especially the family man who start to think that work and family comes first. That is true but with our healthy mind and taking care of our bodies none of our wealth, family, finance, children and etc., will be important and more because we just cant manage it. Everything starts to fall apart and out control. Like a car, if we don't maintain it and service it as needed it will not perform properly.

As editor of Budo Martial Arts Magazine and world champion I get invited to many functions, martial arts events, hall of fames, championships and etc I get to see some of my

colleagues, masters and competitors and believe me I don't like to see how some of them look. They don't take care of themselves. I do make comments about how they appear to me so poorly and they change their life immediately, go on diet as well as see a doctor who can advise on new routine of the healthy way. If we relate these comments to our real daily life it is true that in our nature as humans and martial artists we get tired of doing the same thing everyday. So what we can do about it "just don't give up" and start to energize our mind with the beautiful experiences and memories that made our involvement in martial arts to be our ultimate goal to stay healthy and become the most successful dream of a life time. So how can we start. Hear are some tips to overcome stress, depression, low esteem, fight life's struggle and get back, take charge of your life:-

1. Always reach out to your old friends and family when you get invited to a martial arts event go and attend even if you are not invited, get

involved and find out how you can get involved. There you will have a chance to see your old friends, children, family members, mingle, exchange ideas, talk about anything. Find out what is new, who is doing what in the martial arts world. As time go along you will be getting interested in energizing yourself as a willing person people will support you and help you to a successful healthy way.

2. If first attempt at changing your ways for a better way don't work try and try again, remember your successful moments in martial arts training or even those wins in tournaments, championships how determination, strong will of power open the doors for you to win and win again. Don't give up on yourself, you are the one who has the inner power to change for better and long healthy life. You become who you want to be. Think positive.

3. Refresh your memory by reviewing your life time achievements on personal basis and martial arts success. Look at old videos and





GM Maurice Elmalem Martial Arts - The Healthy Way

pictures of yourself from different stages of your life, it will help you energize yourself for the better person that you want to be. This will be the better person that you want to be. This will be a key of liking yourself again and start taking charge of your life for healthy life.

4. Don't forget to visit your doctor as required for your yearly complete check up. Most of all and very important if you feel good don't take too long to visit your doctor because one thing can lead to another. Remember we are only humans and many things can go wrong with our health without any symptoms what so ever when visiting your Doctor get ready for "good news," and bad news, take it as it is and deal with it, do what you are advised to do and don't be negligent nor arrogant (no one lives like superman or forever) take care of your health that is the key of life, without the key you can't start your engine (same thing with a car).

5. Lets Eat Healthy

From my experience of meeting and working with many doctors from my architecture business as well as my involvement in martial arts over the years I get to mingle and make friends with the doctors on a personal level.

This way I get advise on how to manage a healthy life.

Lets start on our food consumption and daily exercise. In order to reduce stress, prevent heart problems and cancer, look younger, stay in shape for tomorrow and the day after. Every day start with 5 minute stretching exercise, eat breakfast the healthy way, cut sugar. Eat oatmeal and eggs to boosts your metabolism. Mid morning - snack on berries to starve cancer cells. They also help prevent ramp from forming which will reduce oxidant stress. By lunch time take a walk or go up and down the stairs for 10 minutes which will loose muscles mass. Take a walk outdoors to enrich your vitamin D or take vitamin D3 capsules daily by giving time - eat fish at least twice to three times a week. Only fish such as salmon, tuna, even sardines - all have Omega 3 that will help you with memory loss. As we get older, these food will keep your brain young. You should reduce fatty food in order to avoid Alzheimer's. Many researchers around the world in their studies found out that having sex at least twice a week might help to live longer. At dinner time you can set the mood with a glass of red wine which contain resveratrol that help fight heart disease. Before you go to bed relax

yourself from a stressful day by reading a book. Watch the news on tv or even listen to relaxing music. These elements will help you to prepare for a good night's sleep. You need a least 7 to 8 hours of sleep at nights. While sleeping control your mind from disturbance and tossing in bed too much. Don't fight your natural cycle. When it comes to do things right and help yourself to stay young and healthy you should sign up to a gym and workout with other participants, it helps your moral and self esteem to try harder and "just do it." That is why martial arts schools and aerobics, yoga, zomba, taeko, calesnatic, taichi programs are the best programs because you get the opportunity to work out in groups. Now you can't skip or miss any part of the program. You keep trying the workout program until you get it right. When you look good and keep the extra pounds off your body, people will always compliment you by first saying to you in your face "you look great!" These words are the key elements to staying young and taking care of yourself for your friends and family. All the best.

By Grand Master Maurice Elmalem
World Champion.
Author. Producer. Editor.

Discover Endless Ways to Master Grand Master Maurice Elmalem 7 Time World Champion Guide

BOOKS



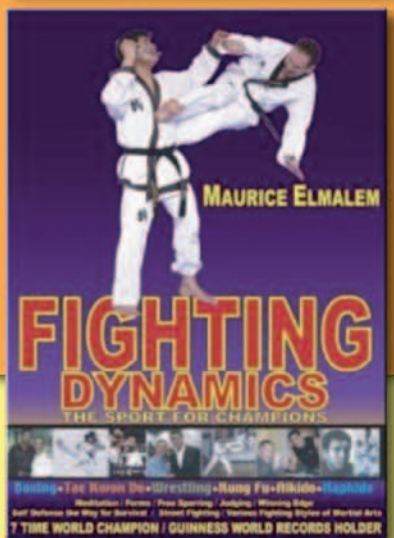
The Will Power - The complete martial arts book with over 700 photos, illustrations, instructions, special training drills for fighting, endurance, speed and power, learn breaking, self defense, applications into fighting and how to become best of the best. Here the author presents techniques and drills used for fighting, and how to have the winning edge to conquer the opponent. Throughout the book the author uses demonstrations for the students to develop their technique for conditioning and fitness for hands, legs and complete body work out.

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This is the only book in history written solely with complete text on the art of breaking. It features systematic step-by-step instructions on how to break wood, glass, bricks, ice, cinder blocks, etc, in many different ways and applications into self defense and fighting. The author emphasizes the importance of flying and combination techniques. He helps the fighter with the development of vision and with fresh ideas to perfect fighting to the best of one's ability. By maintaining a good attitude, and with dedication to the art through constant training, the fighter can demonstrate and perform well. These instructions are the best way for students to experience their martial arts dreams. Breaking Unlimited is presented as a means of preserving special aspects of the martial arts heritage.

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Prathanásana

As we experienced the rising energy in the prior posture of the "Palm Pose" or in Hindi Talásana, we now focus on more fluid transport or communications of energies. In this posture we will strengthen our neural communications between brain and peripherals with greater balance and centering. As the feet are placed directly in front and in back of each other, the balance of the body is far more challenging as the brain transmits rapid fire messaging to strengthen right or left side of the body in order to maintain that balance.

As the right brain controls the left side of our bodies and the left brain controls the right side, this simple balancing posture invigorates both sides equally. People naturally have the tendency to be one side brain oriented... this posture helps to control this tendency and in turn keeps our minds and bodies much stronger. Not just from the physical firing of the muscles or the brain messaging used to accomplish this, but also our immune system as well our well-being. In actual measurements of the psychogenic cerebral field, it has been illustrated that certain psychic and/or physical responses will result from imbalanced functions within the cerebral hemispheres. If for example the left hemisphere is under active, people have a

greater propensity to be depressed. They lack initiative and generally feel poorly to the point where even minor excitements will lead to anxiety causing their overall health to decline. When the right hemisphere is underactive results will be just the opposite. People feel well, are relaxed, have an optimistic outlook, full of drive, even can be euphoric. This at first glance seems to be where we would all like to be, but the lack of focus and self-discipline can lead to other issues. We need a balance because as we age, the brain field will become more rigid, which means that we can become less flexible in behaviors and problems will become more severe as a result of one-sided thinking... unless exercised for balance, as this posture achieves.

Over time the practitioner will become more adept and natural in this centering process where the mind and body are focus in unison and the rocking or shaking side to side is quieted. This places the practitioners mind in a very focused and centered state (with both side qualities) and the human potential at its optimum.

At the center of the brain resting between the right and left hemispheres is the pineal gland, also known as the "third eye" (or 6th Chakra). It is a small endocrine gland which produces melatonin, a hormone that affects the modulation of wake/sleep patterns and photoperiod-

ic (seasonal) functions of the body. The physiological function of this gland was unknown until more recent times, however many ancient traditions and practices such as yoga, have long known this area in the middle of the brain to be the connecting link between the physical and spiritual worlds. It has long been revered as the most powerful and highest source of ethereal energy available to humans.

It is the pineal gland or third eye that controls our various bio-rhythms as it works in harmony with the hypothalamus gland. It serves to regulate the body's thirst, hunger, sexual desire and even the biological clock that determines our aging process. However atrophy and calcification of the pineal gland is typical in adults, and has been observed in children as young as 2, with calcification occurring in an estimated 40% of individuals by their 12th year. This calcification stems from lack of use and accumulation of man-made substances such as fluoride. It is however possible to reverse this atrophy or calcified state to awaken the gland and restore its functionality. When this gland "awakens" it begins to vibrate at a higher frequency as well as bring our whole being into this higher frequency and emotional or spiritual state. This high vibrational condition speeds up our learning processes and memory; it





increases our intuition, wisdom and creativity along with making us much more aware of all around us. This posture and its demands on the rapid right/left brain activity will naturally promote the de-calcification or awakening process.

To aid or quicken the awakening or de-calcify of this gland, we can also use an ancient exercise more widely attributed to Tibetan monks, that of employing vibrational sound. It is recommended to first work with this sound in a seated position with spine straight so as not burden the mind and body working on the balance of this posture. When the process is understood, then it is best to employ this awakening method within this posture. First take a few deep breaths in through the nose and out through the mouth, as you inhale breathe deeply to the perineum as you exhale feel the body relax and release the physical tensions. Once relaxed, inhale deeply again and then exhale relaxing, but this time place your tongue between the teeth and slightly press the teeth into it. Purse the lips as if you were to kiss and say the word LOVE, extending the final sound for the complete exhale. This should vibrate the lips first and then through the center of your head to the third eye area of your forehead. This tone will be unique to each individual and you will know when you have found this correct tone for yourself when it does vibrate through the center of your head. This vibration will also stimulate both sides of the brain equally so as to become more whole as opposed to one side brain oriented. This is further ingrained by using the posture with the brains control of side to side balance and strength. It may take a couple of months to feel the awakening of the pineal Gland totally (this is dependent on how long it was calcified and how dedicated you are to the process). Once you feel comfortable with your sound and vibrational affects, begin to use them in this posture as prescribed below.

“Toe to Heel” Prathanásana

As you settle to your heels from the “Palm Pose” position, bring your hands down (palms still together), to chest level and maintain throughout this posture. Then place one foot directly in front of the other with the toes touching the heel of the foot in front. It will not matter which foot is forward first as you will be repeating this posture also with the opposite foot forward as well.

Inhale deeply into the perineum as you feel the energies drop through the heel (of the rear foot) as in this position the rear leg will act as a grounding mechanism, while the front leg more of a rising mechanism. As you then exhale, make the sound that you had discovered to be your vibrational frequency. You will feel the vibration first at the lips, then into the center of the head and third eye area of the forehead. As you prolong the exhale and sound, you will feel the vibration emanate through the center of the body (Shushuma) and down through the rear leg.

This vibration increases the brain and spines activity as it centers the body to maintain the side-to-side balance. This leg position also serves to open the frontal legs Nadis or channels and closes the rear legs side channel. This will in turn stimulate the correlating side spinal channel (Ida or Pingala), on the forward leg with rising energy while the correlating rear leg Nadi will ground the vibrational energy. By isolating one channel at time you will open and stimulate it more and develop both a rising and dropping energy capability simultaneously. The time required in this posture will vary with the individuals needs and will be felt through experience. Of course everyone is different and time should not be the concern, instead the concentration should be on the enjoyment of the posture and its benefits.

The entire process will be repeated with feet switched, which in turn changes the energetic directional flows to their opposites for full balance.

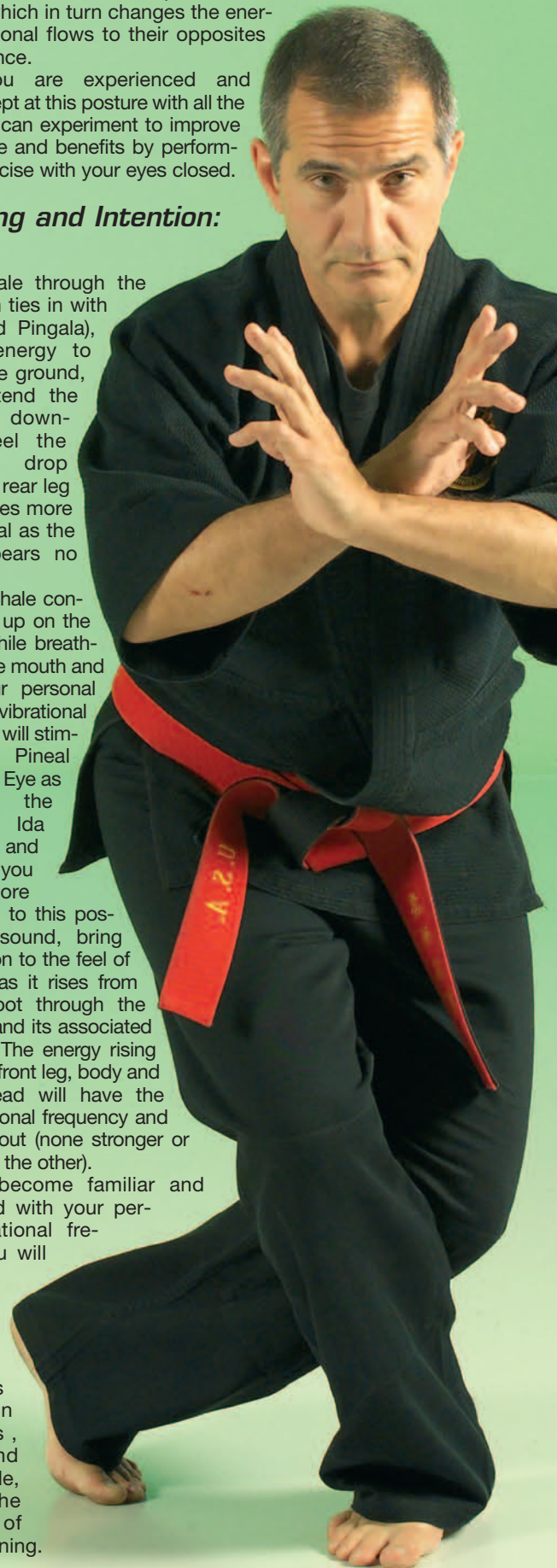
Once you are experienced and become adept at this posture with all the details, you can experiment to improve your balance and benefits by performing this exercise with your eyes closed.

Breathing and Intention:

Each inhale through the nose (which ties in with the Ida and Pingala), allow all energy to flow into the ground, as you extend the perineum downward. Feel the energy drop through the rear leg as it becomes more of a pedestal as the front leg bears no weight.

On the exhale contract or pull up on the perineum while breathing out of the mouth and making your personal awakening vibrational sound. This will stimulate the Pineal Gland, Third Eye as well as the Shushuma, Ida and Pingala and brain. As you become more accustomed to this posture, with sound, bring your attention to the feel of the energy as it rises from the front foot through the Shushuma and its associated side Nadi. The energy rising through the front leg, body and into the head will have the same vibrational frequency and feel throughout (none stronger or weaker than the other).

As you become familiar and accustomed with your personal vibrational frequency, you will in turn become more sensitive to all vibrations. This will be in objects, nature and other people, this is the beginning of your awakening.





Karate



Okinawa Goju Ryu
YOSHIO HICHIYA
Karatedo Kyokai





THE HEIR OF EIICHI MIYAZATO

After Koushin Iha's death in January 2012, Master Eiichi Miyazato's Okinawan Goju Ryu is in the hands of Master Yoshio Hichiya, 10th Dan and Chairman of the Okinawan Goju Ryu Karatedo Kyokai. Salvador Herraiz recently met up with Master Hichiya in Okinawa and today he presents us his report of the interview.

Text and photos [Salvador Herraiz](#), (Shuri, Okinawa)
Karate 7th Dan





Japan

After Koushin Iha's death in January 2012, Master Eiichi Miyazato's Okinawan Goju Ryu is in the hands of Master Yoshio Hichiya, 10th Dan and President of the Okinawan Goju Ryu Karatedo Kyokai. Salvador Herraiz recently met up with Master Hichiya in Okinawa and today he presents us his report of the interview.

After spending the day around the Shuri Castle area, it's time to go to my meeting with Master Ryoichi Onaga, 9th Dan Okinawan Goju Ryu Karate, who is based in Spain. Knowing that he'd be also on the island these days, I had called him hours before asking him to take me to meet his master, Yoshio Hichiya, a living legend on the island. So as we had agreed, we went together to the Master's dojo, which curiously and despite being one of the greatest exponents of this Naha Te style, is located in the Shuri area.

When Master Eiichi Miyazato passed away in 1999, his technical descendants, as expected, started suffering some discrepancies among themselves that led them to split. Also the Japanese Goju Kai put its two cents in the form of pressure to make certain changes in the Kata, that some masters refused to accept, of course. I already explained in depth about this division in an article on the Jundokan long ago, so this time I will focus just on the association to which our protagonist today belongs, that is, the Okinawa Goju Ryu Karatedo Kyokai, led for years by Master Koushin Iha, who had practiced with Chojun Miyagi since 1939, when he was teaching at the Naha Municipal Commercial School. I will only say that Yoshihiro (Miyazato's son) and Tetsunosuke Yasuda left the association and took different paths, wishing to concentrate their power in the fact of being



Okinawa Goju Ryu

YOSHIO HICHIYA

Karatedo Kyokai



the tenants of the Jundokan, Eiichi Miyazato's dojo, which seems a poor line of reasoning by itself. At least Yasuda was an important Goju Ryu Master, but Yoshihiro was not even that.

Koushin Iha, born in 1925, was therefore the main heir of Eiichi Miyazato's Karate. Iha had his own dojo, the Shudokan, in Tomari between 1964 and 1975, and in 1969 became Vice President of the Kyokai, that presided Miyazato. Iha, the main and natural heir of Master Miyazato, was granted 10th Dan from him in 1980, with 55 years of age, and in 2000, at 75, was declared Okinawa's Intangible Treasury. In April 2004, being almost 80 years old, he left active teaching to occupy an honorary chair in the Association, being replaced in his daily work by our goal today, Master Yoshio Hichiya.



Important characters like Nanko Minei, Ryosei Arakaki and Koei Teruya, assisted Hichiya Sensei in the Kyokai, as well as Masanari Kikukawa and Shinzo Chinen, the latter died in October 2010, at 64 years of age. Shortly after, in January 29, 2012, Master Koushi Iha died also, at 87.

Today, Hichiya Sensei is waiting for us while teaching a class just to three white belt children.

What a waste of master! You would think so, right? But the truth is that finding great masters lecturing to a few students, beginners in many cases, is common when you get to know them in the intimacy and reality of their lives, in the reality of their dojos...

The Interview

Budo International: Master, how were your beginnings in Karate?

Hichiya Sensei: Anichi Miyagi (1931-2009) and I were school mates so I went with him to the Jundokan of Eiichi Miyazato. Actually we were three friends: Miyagi Anichi, Chishin Bise and I, and we all three went together to the dojo. There I began.

B.I.: What year was that?

H.S.: It was after Chojun Miyagi's death. He died in 1953 and this must have been around 1957.

B.I.: What was the practice like in the Jundokan?

H.S.: The most remarkable feature of Miyazato Sensei's Jundokan is that it was open all the time, and each one could go whenever he had time and the Master was always there. So you would practice and leave whenever you had to.



Spain, which meant an important event. Onaga Sensei has been in Spain since 1972 and leads the European Hombu Dojo, the Gojunkan or Dojo Karate Onaga, as he has renamed his former Jundokan after the division events in the Okinawa matrix.

Despite his fierce appearance, Yoshio Hichiya is a friendly person and we had a nice time on his Tatami. Although I had seen him in some demonstration in Okinawa, I didn't know him personally and the truth is it has been a most pleasant surprise to see his good nature.

B.I.: Are there observable differences among the various lines of Goju Ryu in Okinawa?

H.S.: While Chojun Miyagi was still alive,



B.I.: So Miyazato Sensei spent the whole day in the Dojo, right?

H.S.: He spent many hours there, but Eiichi Miyazato was always very busy, since he also worked in the police department, in the military base ... and in the dojo.

H.S.: Eiichi Miyazato was also a master in Judo. Did this fact exert any influence on his techniques?

H.S.: Yes, Miyazato's techniques were influenced by Judo.

B.I.: How was the division occurred in the Jundokan?

H.S.: After the death of Eiichi Miyazato, Master Iha Koushin did not want to have any leading role. Miyazato's son wanted to be president but he did not have an adequate level. Miyazato's son had practiced Karate only to some extent, and he had been many years without doing so.

I must say that when I met Yoshihiro Miyazato, in 2009, his treatment was everything but polite. In fact it bordered on rudeness. Only a phone call from Naoko, Miyagi Chojun's daughter-in-law (by the way, Miyagi had a grandson practicing Karate in the Jundokan) made Yoshihiro feel a little constrained to pay some attention to me ... even if it was in a bad way... Sorry to say!

B.I.: Is the association widespread around the world?

H.S.: There are many countries in our Kyokai. In Europe we have some fifteen.

In Spain, the association counts on someone very special and another important bulwark of Okinawa Goju Ryu Karatedo Kyokai. He is Ryoichi is Onaga, which stays true to the line of Eiichi Miyazato, Koushin Iha and Yoshio Hichiya. Onaga Sensei began to learn Karate in 1964 in Naha, of the hand of Eiichi Miyazato himself. In 1992, Master Miyazato visited Onaga's Dojo in

Left: Iha Koushin flanked by Teruya Koei (current president of the Okinawan Karate Federation) and Hichiya Yoshio, in 2009. Behind Iha, Master Ryoichi Onaga.

Right: Onaga with Eiichi Miyazato, in Spain, in 1992, and on the outside of Hichiya Sensei's Dojo in 2012.

Below: Salvador Herraiz, Onaga Ryoichi and his students around Hichiya Yoshio and his child apprentices in the Okinawan Dojo in 2012.



Okinawa Goju Ryu YOSHIO HICHIYA Karatedo Kyokai





everybody did the same Goju Ryu. After his death, his senior students began to separate and at not practicing together they started having gradually certain technical differences. In our Kyokai we stick to tradition.

B.I.: How many Karate dojos are there in Okinawa?

H.S.: It's hard to know because there are many organizations, but ... in Okinawa there will be about 130 federated dojos. Besides, there are other groups and institutes where Karate is also practiced...

Yoshio Hichiya has been the President of the Okinawan Karate Federation (within the Japanese Federation) until just five years ago. Currently the president of this same association is Koei Teruya.

B.I.: And how many of these are Goju Ryu?

H.S.: Now about Goju Ryu dojos, I think we are around 50.

B.I.: Do masters of the different groups maintain a good relationship among themselves?

H.S.: In Okinawa, Karate practitioners usually train in their own schools and they don't mix or practice with other styles. We know each other, yes, but... Instead, in the West, everybody goes with everybody, they're all mixed. It doesn't happen here.

B.I.: Is there then a great difference in the approach between Okinawans and Westerners?

H.S.: The European, the Westerner, wants to learn everything. In Okinawa you only learn what belongs to you, which corresponds to your school. Okinawa is an island of quiet people who understand Karate for a lifetime, forever, without any intend of comparing to others. Now we're dealing with the project of a pavilion only for Karate.

Indeed, the Okinawan Karate Federation has been working for many months on an exclusive pavilion for future activities in Okinawa Karate, apart from the already existing Budokan.

B.I.: And now, is there any difference between the Okinawan Karate and that of the main island of Japan?

H.S.: In Japan, on the main island they're always in a hurry, everything hap-

pens very fast and they have also become very athletic. The atmosphere is more relaxed here in Okinawa.

Yoshio Hichiya's knees are not too well any more but ... he who at certain age is free of pain let him cast the first stone, including many young people, but his breathing is powerful, it couldn't be otherwise in a 10th Dan of Goju Ryu!

B.I.: What is most important for a karateka?

H.S.: It's very important to practice the basics of Karate, the kihon of each school. When, for example, Karate is excessively focused as a sport, you don't grow in the practice of the basics and technique is lost.

B.I.: Which final reflection you would do to karatekas worldwide?

H.S.: As Karate is for life and not just a part of it, the most important thing is that they do it right and develop properly the art in all its facets, its technique, and also in their own behavior.

Karate is not to be practiced just for some time, but for a lifetime! ...

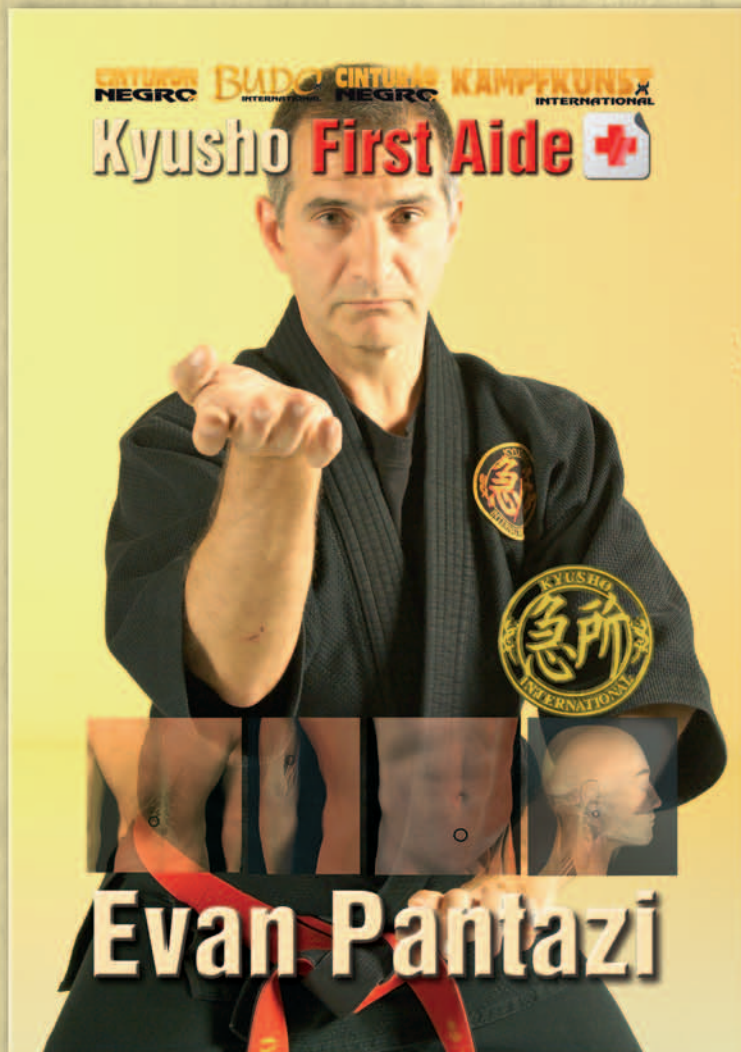
It's time to go. Onaga Sensei stays and Hichiya Sensei kindly calls for a taxi to get to these side streets away from the bustle of the city (although in Okinawa there is not much buzz anywhere...).



Yoshio Hichiya in a demonstration at the Budokan in Naha, in 2009. Behind, sitting, Arakaki Isamu (died on March 29, 2013) and Senaha Yoshitsune (Uechi Ryu).

Kyusho First Aide

Evan Pantazi



This First Aid DVD is critical information for Kyusho as well as all Martial Arts practitioners, that eventually will encounter a situation that requires during training. In every school where sparring and hard contact fighting takes place there are students and instructors who have suffered injuries. They may have been knocked out, have difficulty breathing, muscle cramps, dizziness, nausea, or other ailments caused by a harmful practice. "Accidents" happen and we have an obligation to correct them as soon as possible for our training partners. This information should be mandatory for all "instructors" in order to preserve the safety and welfare of their students, as well as coaches at Martial Art competitions. This DVD is the first in a series of works by Evan Pantazi, focusing on the "other side" of Kyusho, with attention to the science of the "energy" of each student as well as their health and welfare. This is where the deep secrets of the Martial Arts are really hidden.

REF.: • KYUSHO19

DVD: 25,00 €



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Self-defense

SDS-Concept "Always Armed"



Self-defense weapons and tools, such as the Kubotan, Palmstick, Yawara or Dulo, are readily available in many countries. Small sticks and similar booster tools have long been used for self-defense, and they -the Palmstick in particular - have many advantages, but also some special features you need to bear in mind when using the Palmstick.

PETER WECKAUF



Text: Peter Weckauf & Irmi Hanzal
Photos: Mike Lehner

Kubotan and other defense weapons - pros and cons fort the use of weapons and similar items for self defense.

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S.D.S.-CONCEPT: ALWAYS ARMED

The successful use of the Kubotan or Yawara for self-defense depends on some important facts.

- It can only be used in short distance.
- It only works as a punch booster or pressure booster.
- It is only limited effective against armed attacks, think of knives, axes or sticks.
- Just carrying the Kubotan with you does not guarantee for your safety, it is crucial to practice its use.

Defense tools and weapons are just that, they were made for defense and nothing but. Whoever carries them will find it difficult to claim he is not going to use them. This might cause legal problems in some countries.

“Many countries allow defense against an attack only if life, health, physical integrity, freedom, property or personal integrity are in danger. The defense must be immediate and appropriate”

Potential disadvantages of defense weapons

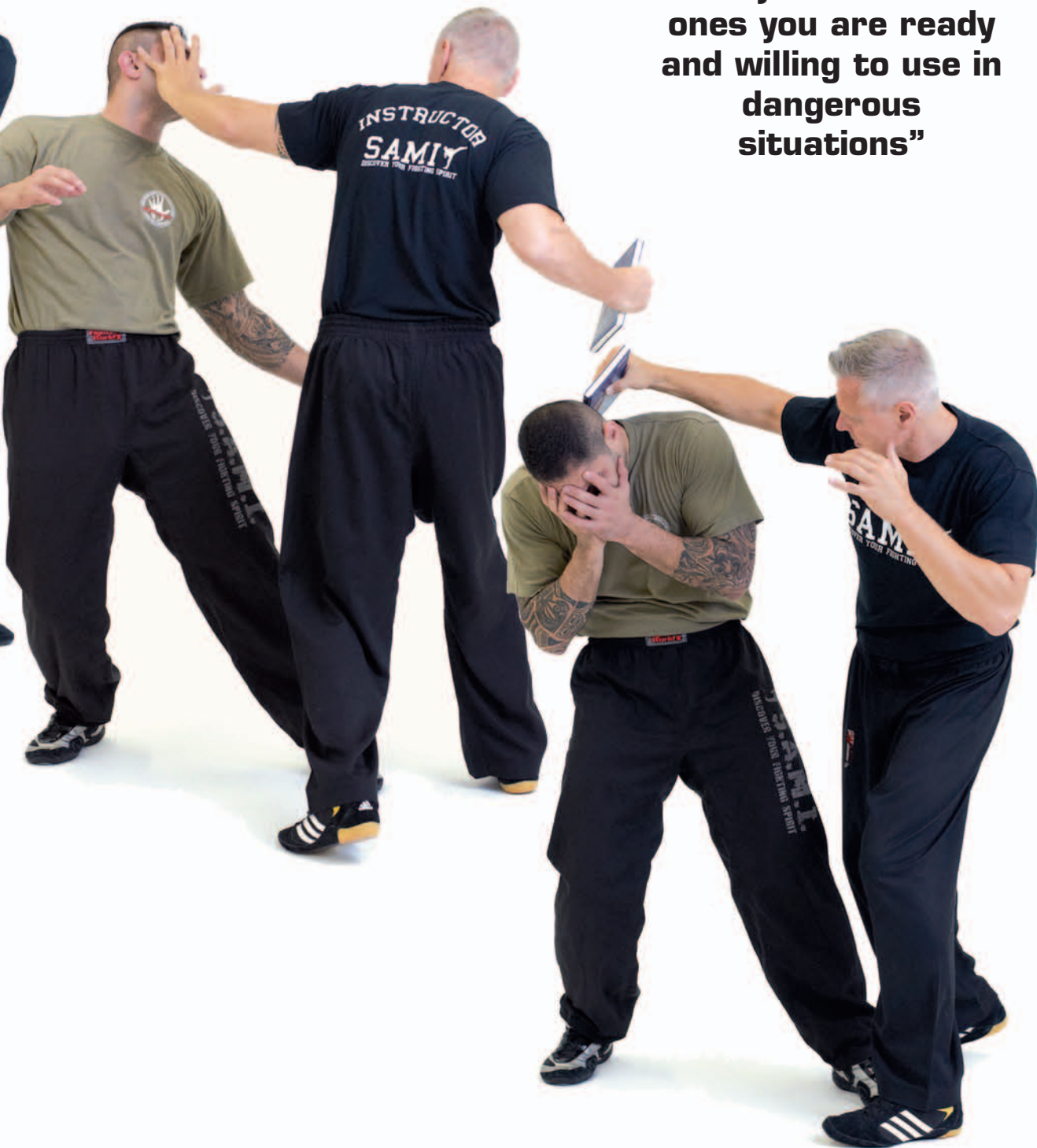
- Illegal in many countries
 - Easily identifiable as a weapon
 - Disadvantages in use (reach, potential danger for uninvolved persons)
 - Not always available
 - Not legal in all places, as some airlines do not allow Kubotans on their vessels
 - Restricted and specific use, depending on the tool (rigid, flexible, weight, size, material)
 - Use may be exaggerated or not proportionate
 - Not always useful
- In some countries, the use, or even the possession of such



PETER WECKAUF



“So better think twice about the times you carry with you and which ones you are ready and willing to use in dangerous situations”



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SDS-Concept

"weapons" is illegal. On the other hand, carrying, and eventually using pens, spoons, or torches - everyday objects - is certainly no problem, proportionate, and more easily justifiable in court.

A few thoughts about self-defense

Many countries allow defense against an attack only if life, health, physical integrity, freedom, property

“Imagine someone who wants to learn the most important self-defense techniques in four hours”

or personal integrity are in danger. The defense must be immediate and appropriate. The latter is key especially if defense tools are used, disproportionate use may have legal consequences. So better think twice about the times you carry with you and which ones you are ready and willing to use in dangerous situations.

S.D.S.-Concept - a system for the use of defense weapons AND everyday objects



PETER WECKAUF



When I devised S.D.S.-Concept, I asked myself one simple question. Imagine someone who wants to learn the most important self-defense techniques in four hours. What does this person need to know? Punches? Kicks? Takedowns? Pressure points? Locks? What makes sense for a beginner? All these questions lead to the concept that uses self-defense tools and similar items for effective defense and drastically improves one's

chances in dangerous situations. Let me stress the importance of "non-weapons", in other words, objects we use day in and day out.

It is one basic concept of S.D.S.-Concept to change - and challenge - the mindset and creativity of the user. Almost every object may be used as a defense tool in an emergency setting.

Therefore, S.D.S.-Concept does not only teach techniques and tactics, but first and foremost

- To perceive and recognize various objects to be as defense items in a given situation

- To be flexible in the application of techniques using various objects, considering the principles and concepts of S.D.S.-Concept.

- To quickly adapt techniques to any tools available, depending on a given situation.

Who is S.D.S.-Concept suitable for?



www.sds-concept.com



SDS-Concept



Thanks to the simple basic idea, the use of everyday objects is suitable for each and everyone, in particular for those who usually feel inferior and weak in a fight or under attack.

Carrying a defense tool or, really, any object suitable for defense, can dramatically improve a person's feeling of security. It can be used very effectively, if the user is well trained. It is totally discreet and can clearly allow the user to move with improved self-confidence from one's home to the car, from the parking lot to the job, in public parks, when shopping, at the ATM, in bars or stadiums, even at home.

Conclusion

Self-defense tools are numerous and readily available. Still, it is crucial to understand that the tool

“Self-defense tools are numerous and readily available. Still, it is crucial to understand that the tool itself cannot protect a person and should not allow for a false impression of safety”

itself cannot protect a person and should not allow for a false impression of safety. What counts is the correct and appropriate use of the tool. Only then does one stand a chance for effective self-defense and physical integrity.

S.D.S.-Concept and other systems

S.D.S.-Concept is not opposed to other systems, it rather complements and enriches them by using objects for self-defense. Many internationally renowned instructors and schools teach S.D.S.-Concept in addition to Krav Maga, Kapap, Tae Kwon Do, Ving Tsun and many others, making S.D.S.-Concept a meaningful enhancement of your system and your school!

PETER WECKAUF



Next Instructors course October 23 to 27, 2013 and March 2014.
For more information go to www.sds-concept.com

“S.D.S.-Concept is not opposed to other systems, it rather complements and enriches them by using objects for self-defense”



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Eat Right and Live Longer

Eat Right and Live Longer - Forever Young

As we grow within time we begin to neglect our physical health by losing control of our diet and fall short of magical and healthy food. Then it gets harder to avoid evil food as well as cutting on all the bad habits that at some point of our lives we have to make the right decision and find a well nutritious food, tell ourselves about the science evidence that we must learn had on our own to make the improvements necessary to pursue one nutrition. Religion after another and stop counting our actual training in the martial arts and do more on what supplement we take to help trim the fat off our body. As we grow older chances are we grow slower as well, no one should stop high quality training it is the opposite. Try harder and watch with great control our nutrition intake. Here are few of the endless ways to improve memory, lower blood pressure, stay slim be healthy and most important boost the immune system.

For starters in the morning and through the day, try yogurt. It improves heart health and restores balance. It also helps to avoid high blood pressure. Eat fruits, healthy cereal with no sugar and a glass of milk or orange juice. Among the fruits recommended are blue berries and strawberries. They help fight disease and may reduce a woman's risk of heart attack as well as memory loss, nothing can beat a good cup of coffee at least two three times a day. It is loaded with antioxidants and protects against cell damage. Reduce risk of chronic disease such as diabetes, stroke and heart. During the day chew on walnuts they contain high levels of vitamin E, Omega 3 fatty acids which helps the heart health. For lunch you should have very healthy salad or veggie sandwich with toasted whole wheat bread as many restaurant and salad bar offer a chance to make your own salad then just mix it with spinach, thyme. This mix green fights bacteria and it is used as a prescription cream that treats acne also asparagus that is high on potassium and vitamin B12 help to boost the auditory system. Kale is another green that is rich in vitamin K which is essential for blood clotting. Avocado is a good source of glutathione, an antioxidant that improves overall harmony function don't forget to add walnuts and mix it all with salt, paper, olives, lemon and olive oil a very key ingredients in diet it lower blood pressure and cholesterol. Olives are known to reduce the risk of stroke. Enjoy your lunch. Please don't drink any sweet soda, or sweet juice, suggested to drink water, club soda or natural juice, coffee and of course if you wish drink green tea that may reduce the risk of certain cancer. During the day to satisfy your craving try dark chocolate rich in flavonoids. It aid in decreasing blood pressure and cholesterol levels. Chocolate with

60 percent or more may reduce chances of heart attack and strokes. Eat everything recommended with moderate consumption. Once in a while try to skip lunch. Give your body a rest, especially on weekends when you are not so active with work and exercise. Keep your mind busy doing errands that you should have done during the week. Stay away from cookies and pastry. Too much sugar can destroy your diet. Be strong and very determined to stay in shape. Look in the mirror everyday and see if you like yourself. Don't give up so easily life is never without challenges. To be successful in getting what you want demands hard work but without good health you might hit a road block and go backwards. Spend time at the doctors office taking care of your medical problems. Instead take care of your health ahead of time, it is like a car that often needs maintenance, without it the car will be of no use. Same for our body. Check with your doctor on regular

COFFEE

There's more than caffeine in your morning cup of joe. It's loaded with antioxidants, which can protect against cell damage and lower your risk of chronic disease, including diabetes, heart disease and stroke.

THYME

Long known for its ability to fight bacteria, thyme, in tincture form, was recently found to be as effective as prescription creams in treating acne.

WILD SALMON

Chock-full of heart-healthy omega-3 fatty acids, wild salmon can be a powerful ally in the fight against premature aging. According to exciting research from Ohio State University, a diet abundant in omega-3s can help preserve small bits of DNA on the ends of cells, called telomeres. Shorter telomeres have been linked to early aging and even premature death.

KALE

Rich in vitamin K, which is essential for blood clotting, this dark, leafy green additionally contains lutein, a nutrient that reduces the risk of cataracts and other eye disorders. One serving of cooked kale contains nearly triple the amount of lutein as a serving of raw spinach.

AVOCADOS

Once reviled for their high fat content (a medium avocado has 22 grams of fat — about a third of the recommended daily allotment), avocados have regained favor as a great source of glutathione, an antioxidant that decreases inflammation and improves overall hormone function.

BASIL/MINT

Used for thousands of years in Chinese medicine to aid digestion and diminish inflammation, basil and mint are also strong sources of luteolin, which may play a role in boosting the immune system.

OLIVES/OLIVE OIL

Key ingredients in the Mediterranean diet, olives and olive oil are known to lower blood pressure and cholesterol levels. A study from the American Academy of Neurology found that olive oil may reduce the risk of stroke by up to 41 percent.

WALNUTS

Once for ounce, walnuts have almost twice as many antioxidants as any other nut. Plus, they contain high levels of vitamin E and omega-3 fatty acids, which enhance heart health.



basis. Do a complete check up to enable your system be on the right track. If it needs to be taken care of please do so ASAP. Don't wait too long because a disaster in the health will happen sooner than what you think. Let go on with dinner time. Enjoy a white salmon full of heart health Omega 3 fatty acids that fights premature aging and premature death. Add Basil, if you like mint add it to the salmon. They are strong sources of Luteolin which may boost the immune system. Mint is often added to tea or just to hot water as well other health product. Lets not forget to add garlic to the salmon for that special flavor

and lovely smell. When Garlic is crushed it releases allicin which wards off heart attack and strokes. Mix all this ingredients with the salmon then add olive oil, light salt and pepper. Cook slow with slow fire add side dish. Have some sweet potatoes, rich in vitamin B6 and potassium that helps protect the immune system and regulate blood pressure. Sweet potato skin has more fiber than a cup of oatmeal. To sum it all up for your daily nutrition try pomegranates which have high levels of antioxidants that help keeps the cardiovascular system healthy. If drinking it as a juice it will lower your

blood pressure. With scientific research saffron extract is proven to reduce weight and decrease food cravings between meals. Promotes a feeling of fullness, less hunger. Well this is it for now. With strong will of power and good determination everyone can achieve their ultimate goal by staying healthy for today and many years to come. All the best and good luck.

About the Author
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Producer-Architect-Artist
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GREEN TEA

Abundant in catechins, a type of antioxidant known to protect cells, green tea may additionally reduce the risk of certain cancers, particularly those of the stomach and esophagus.

SWEET POTATOES

With their generous helpings of vitamin B6 and potassium, sweet potatoes can help protect the immune system and regulate blood pressure. When eaten with the skins, they have more fiber than a cup of oatmeal

DARK CHOCOLATE

Rich in flavonoids, dark chocolate can aid in reducing blood pressure and cholesterol levels. In fact, the British Medical Journal reports that daily consumption of chocolate with at least 60 percent cocoa may reduce heart attacks and strokes in high-risk individuals.

ASPARAGUS

A natural diuretic, asparagus is high in potassium and vitamin B12, important for cell repair and maintenance. People with low levels of this B vitamin have a 39 percent increased risk of hearing loss.

POMEGRANATES

With very high levels of antioxidants, pomegranates can help keep the cardiovascular system healthy. Case in point: A 2011 British study found that drinking a 17-ounce glass of pomegranate juice every day lowered blood pressure.

GARLIC

Sulfur compounds in garlic give this herb both its potent smell and its antioxidant and antimicrobial properties. When garlic is crushed, it releases allicin, which wards off heart attacks and strokes.

YOGURT

Known for restoring balance to the gastrointestinal tract, yogurt with live cultures may improve heart health. One study found that participants were 31 percent less likely to develop high blood pressure if they ate just 6 ounces of yogurt every three days.

BLUEBERRIES

Loaded with antioxidants, blueberries rank among the top disease-fighting foods. Among recent findings: A diet high in blueberries may reduce a woman's risk of heart attack by 33 percent and stave off memory loss by several years.

Karate Kumite

GM George Bierman



Master Montana and his instructors surprise us once more with this new dvd showing the concepts and basic techniques with the Sarong from a more western perspective without leaving out it's indoniasian roots. He shows various methods of working starting from a traditional aspect to more police and military work under a simple,

practical methodology of teaching, a step by step guide, starting with hold, leg techniques, empty hand while paying special attention to knife and stick disarms,

finishing with the kerambit in symbiosis with the sarong, connecting this with his former work on indoniasian and Filipino double edged weapons. Discover the noble art of the sarong, how they dress and how he defines this

characteristical and invisible Filipino and indoniasian weapon, both

two fo the main pillars os his system M.T.S. After learning

the general applications based on his system he will adapt the techniques in a personal way and

style in order to expand on his development and study that may look similar but that will open to a whole new range of possibilities. With a continuous practice of the sarong it will become a intuitive and free form within your system.



REF.: • BIERMAN3

DVD: 25,00 €



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Blue Belt Program

Vol. IV

ORIGINAL KRAV MAGA

Yaron Lichtenstein

קרב מגנע



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 Lichtenfeld, 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.

This 4th DVD is dedicated mainly to Imi's defenses against knife attack. For many people their deepest fear is to be threaten with a knife, here we show and teach Imi's way to handle such a situation with the outmost success.

REF.: • YARON5

DVD: €25,00



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Sifu Salvador Sánchez

Muk Yang Chong (Wooden Dummy)

Forms in WingTsun follow the general concept of the Siu Nin Tao form ("form of the small idea, or ideas": words in Chinese are the same in singular and plural, so both translations are valid). Each movement has an educational psychomotor function and it contains in itself an "idea" that we have to develop in the ChiSao (sticky hands) as well as in the Lat Sao (combat exercises). I think, after long years of study, that movement in the forms cannot express but the "idea" or "ideas", and after that we must continue in a deeper search, a "look with deeper eyes" on what may seem obvious at first glance.

Nowadays there is a stream of WingTsun trying to do everything such as in the forms, in other words, trying to apply in an identical way, in combat or combat exercises, what is studied in the forms. Although all options are quite respectable, I personally think that is not possible. Now I'll explain what led me to this point of view.

In one of my previous articles for this WingTsun column, I referred to the logical change carried out in the way of fighting of our system, when WT (and other Chinese Martial Arts) left the Chinese boxing "ecosystem" and had to face enemies / adversaries that moved

Muk Yang Chong



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in an absolutely different way. Undoubtedly, WT was designed in a particular time and place and with a specific intention: to confront other Chinese boxers. This change of "enemies" forced a logical change of the fighting manners in order to achieve full adaptation to the new circumstances. Otherwise, the difference between TECHNICAL WORK AND REAL COMBAT is so big that makes it impossible to apply the excellent techniques and strategies of this system.

This statement about the Siu Nin Tao form is logically applicable to other forms of WingTsun and, of course, to the Chi Sao work of the sections with which practitioners of the branch I belong to are accustomed to practicing. Let's talk about it...

Each part of a section also has at least two aspects:

Development of the elastic power or elastic energy (in its yin and yang aspects) and the transmission of a tactical concept. In the same way that, when practiced with a partner, these drills become more explicit than forms, they also hide many elements or ideas that need to be investigated in the Lat Sao in order to extract its applications and bring the ideas and tactics into the ultimate goal (often forgotten): THE COMBAT.

On this day, we want to refer to training with the Wooden Dummy (Muk Yan Chong). In our system, in addition to the classic Wooden Dummy form, from the 3rd Technical Level (3rd Dan Black Belt) training sections are practiced in pairs where students try to implement some of these ideas that emerge from MYC form.

A curious fact (for those who do not know it, and also to make reflect those who do know it) is that all of them begin with the movement PakSao + fist. After that entrance, you simulate and try to develop several responses (depending on the way you feel the opponent's energy). The Pak Sao + fist movement is very unlikely to happen in a combat such as it is done in the sections. Then, why insist so much on it?

The answer is because it forces us to develop a series of coordinated muscle chains and a special sensitivity that increase our elastic power (elastic energy); such elastic power will give us a greater combat capability. But, in what circumstances can it be applied to combat if the possibilities of being done a Sao Pak + fist in an actual fight are so scarce? In the last years, my master centered his research in this area achieving important strides and discoveries. And I, who "inherited" part of that critical spirit, being eager to look deeper, had to watch the movements of the advanced sections of Chi Sao (related the Wooden Dummy form) in a different way.

Instead of focusing on the technique itself, I searched the "idea" that lies behind it and then I considered how it'd work at several different distances and with different WT styles. One of the first conclusions I reached may turn out to be quite categorical to those who try to apply everything in the closest way to the forms: IT'S NOT POSSIBLE to put into operation the Wooden Dummy form such as it is. You can't even apply only Wooden Dummy techniques. That is, for everything to have a certain logic in combat it must be used in synergy with other elements of the forms Biu Tze Tao and Bart Cham Dao (another time I will write about the direct relationship between the forms Biu Tze Tao and Bart Cham Dao).

Other conclusions after a thorough and sustained study of the Wooden Dummy form can be these:

- An evident growth of power and explosiveness.
- A bigger control of the opponent's body.
- Increased mobility.
- Enhanced ability to adapt to "unexpected" situations (unknown techniques).

Muk

WING TSUN

Sifu Salvador Sánchez 

Yang Chong



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- Improvement in all distances.
- A more free and natural movement of the whole body, especially feet and spine.

In addition to these attributes, I'd also mention other "pearls" of the form that are rarely discussed in our system or, even for many practitioners simply DON'T EXIST, because they are not interested in pursuing looking thoroughly after the first external layer of the form:

Concept "to zone" or "zoning": both in long or short distance, when developing these extended applications, I was able to extrapolate the Wooden Dummy angles to "non-classical" situations against different WT styles, giving rise to the concept of "zoning".

This "new idea" (which is as old as the system itself) takes us to a much more complex scenario which turns our practice exciting:

1°. - Application of the concept of the attacking angles of the Wooden Dummy at a long distance (from the guard position). We must learn to place ourselves at an angle that nullifies one of the two sides of the adversary, and we must do it without him to realize!

2°. - Application in attack: both in short (adherence) and in long (non-adherence).

Our attack must cover us by entering into an oblique angle and by the movement itself. It sweeps an area both on entering and on continuing the movement after impact. To prevent us from a blow. This is also important when we lose touch with the opponent's hand and he gets away or falls.

It is characteristic of the Dummy techniques being clearly offensive: we defend with an attack that yields and hits with the same arm in one single movement.

For it to work you need to adapt the blow and yield on making contact with the opponent's arm, while moving towards your target without losing energy, simply changing the angle.

3°. - Opening the angles of attack (opening the guard). If the opponent is skilled, he can try to lock our arms with his. Here we apply the opening and hitting techniques with small and subtle elbow and wrist movements (Huen Sao movements, hand in circle of the Biu Tze form).

4°. - Complementary polarity. Wooden Dummy techniques, although very offensive, are basically yin attacks.

Let me explain a bit about this concept of polarity, always present in WT.

In other articles we have seen that the elastic energy can be yin (we yield absorbing the opponent's attack) or yang (we attack through the gap created by yielding).

Now in the Dummy, apparently, all are attacks, but what happens is that yielding and attacking are merged into a single blow technique. The yang attack hits the Dummy's arm, which is also yang (thick and strong), and which also represents an attack; then our attack is modified; it yields, but it keeps going forward looking for another weaker angle through which it can pass. In this case, the dummy does not change, its position being very strong, so we are the ones who must change our angle and "get out of the way" of the Dummy.

This is the classic form of the Wooden Dummy.

But ... in a very curious way, when one begins to practice for a while and in a continuous way the form of MYC and its sections in pairs, the body begins to "get away from the classical aesthetics" and, unable to avoid it, begins to have a much freer and flexible movement.

Thus, the method itself takes you gradually to work in other "sections", revealing them as absolutely compatible and necessary for the system to get to work.

Closely related to what I've just describe in the above lines are takedowns, sweeps, Chi Gerk techniques (sticky legs) etc.

5°. - Control of imbalance. Among the Wooden Dummy tactics it is the one that in case you get unbalanced because of a sweep





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or a strong push you haven't been able to neutralize, you grip and hang on your opponent.

However, this tactic has a weak point. The adversary can fall upon you and take you down to fight on the ground (you only realize these things when you practice with a wrestler). In other words, you don't want to go to the ground unless you are properly trained in ground fighting. Well, the vast majority of practitioners of WingTsun ARE NOT, so...

For this tactic to work you need to return to the basic principles, namely the one that says "keep constant pressure forward (toward the axis of your adversary)". In doing so I got two things:

- Prevent the adversary from fully closing the distance to reach to grappling.
- Rooting in a more effective way and taking advantage from the root strength on connecting the upper and lower zones, thus being able to continue hitting. Otherwise, I will not have enough power in my blows and, despite having connected my adversary, I will not be able to make him "desist" in his attempts.

6°. - Relaxation and special movements of the spine. At the advanced level, rooting is stable but the body remains soft, relaxed and this allows us to do "more things" than before.

These are exercises of some advanced sections that work especially on the spine rocking and twisting movements in such a way that force you to relax while keeping connected the trunk with the root and the arms. Thus, you can let yourself go forward and go out obliquely letting the opponent to get closer to you while you keep striking him with arm and leg techniques in a continuous way.

7°. - Steps and Chi Gerk. The achieved level of integration makes possible that even in extreme positions (bending backwards) we have enough power to hit with legs and arms. Such superb coordination is also reflected in a higher efficiency and a greater variety of steps when applying Chi Gerk connections to shifting.

In conclusion: paying attention to the principles beyond the concrete forms of application allows us to acquire many more attributes than we would get just by simply reproducing the form and its sections. In addition, you will agree with me that practicing our art will become really exciting. For that there's no need to break with anything. Remain faithful to the spirit and principles of the WT without limiting yourself to "purist aesthetics" of specific techniques. Because as I said in my article last month, "bottom and form"... personally, the bottom is what matters most to me. What about you?

Thanks again for your attention and support. It is a pleasure to share my humble opinions with martial artists from all over the world.

A martial hug!





Sifu Salvador Sánchez
Yang Chong

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"A Karate pioneer in Spain and Europe, Master Hattori, in his nearly 70 years, speaks of a life devoted to Karate"

Karate Legends Tatsuhiko Hattori

Report by: Pedro Conde

*Photo 1: Master Hattori with Michel Hsu, Master Murakami's first student and also French Army instructor.
Photo 2: Take up of the president of the Spanish Federation of Judo and Associated Disciplines (F.E.J. and D. A). A karateka is proclaimed president.
Photo 3: Master Hattori with some of his first students.*



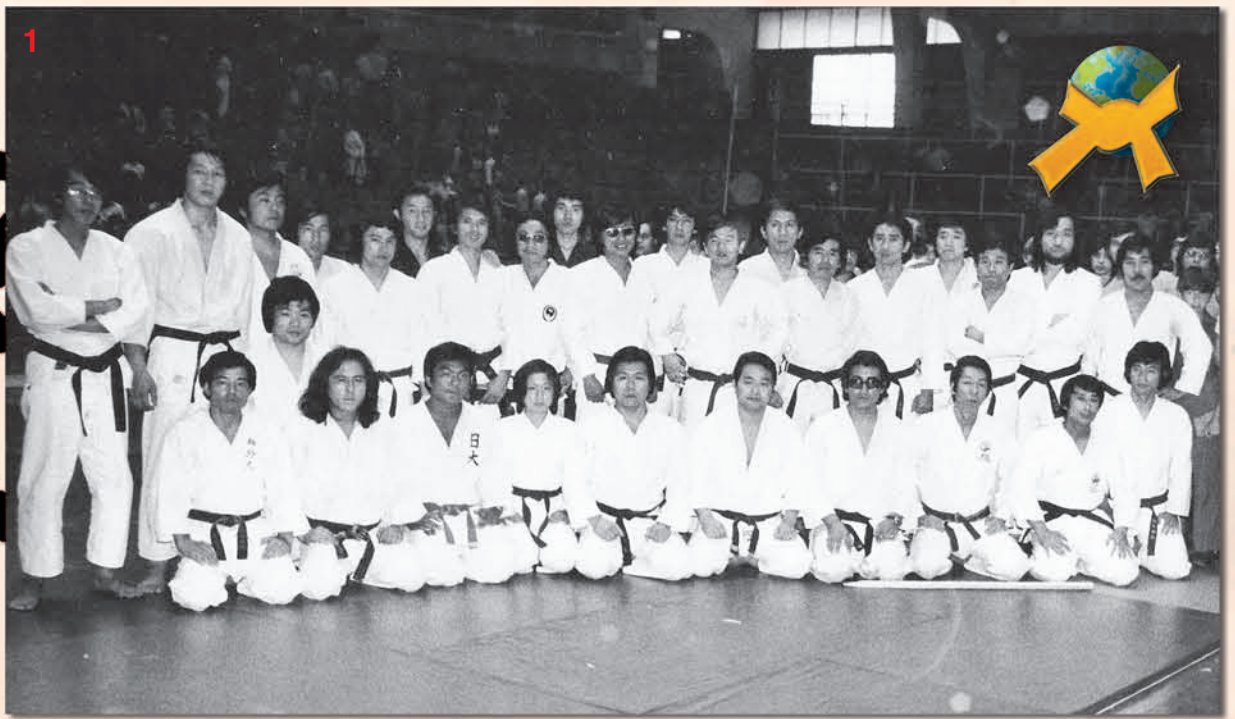


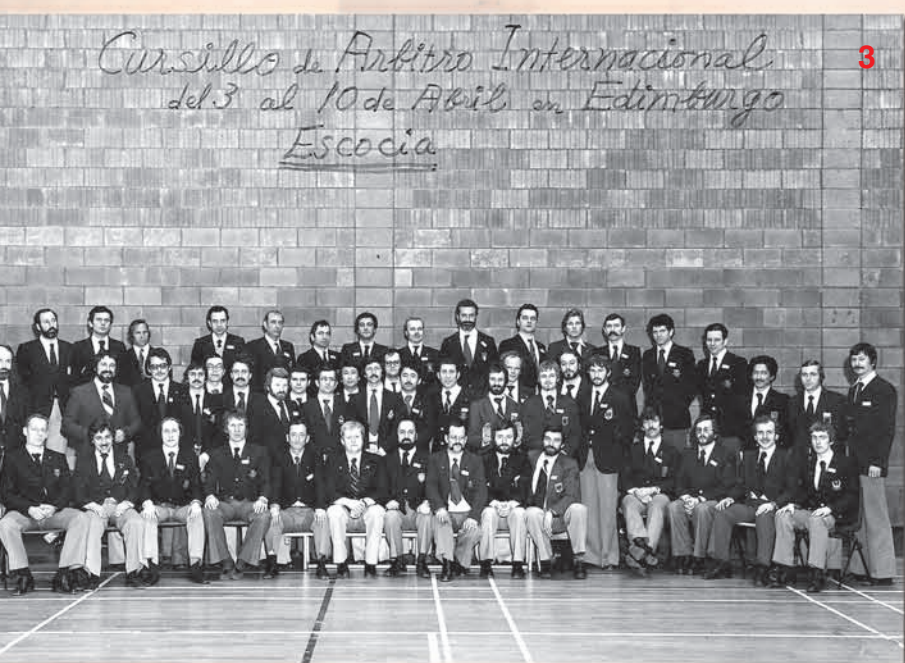
Photo 1: Martial Arts Festival held in Barcelona in the 70's, in which participated some of the great masters of the "old

continent", including the noted Karate Masters Yasunari Ishimi, Yosuke Yamashita and Choyu Hentona, among others.

Photo 2: National Master Course in Madrid. In the 70's these courses were done in conjunction with Masters of Taekwondo.

Photo 3: International Referee Seminar, Edinburgh, 1977.

Photo 4: First Provincial Karate Championships in Cantabria, 1970.






Karate Legends Tatsuhiko Hattori

*Tatsuhiko Hattori
Karate pioneer in Europe*

Japanese Karate Master Tatsuhiko Hattori was born on April 10, 1944, in Nagoya (Japan), in a village called Jimokuji, in the Aichi Prefecture, where his father was the town mayor. At 17 he began his studies of Spanish Philology at Nanzan University (Nagoya), in which, as in "almost" every University of Japan, there existed a Martial Arts Dojo. It was here that he started practicing Karate under the guidance of Norio Kachi Sensei, who had been a direct pupil of

Masters Gichin Funakoshi and Yoshitaka Funakoshi. So the style he learnt from the start was that of O Sensei's, Gichin Funakoshi, although in Nanzan University the style was known as Nanku Kai (Nanzan University Karate Association, that gave name to the kata created by Norio Kachi, called Nanku-Ichi).

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Nombre TATSUHIKO
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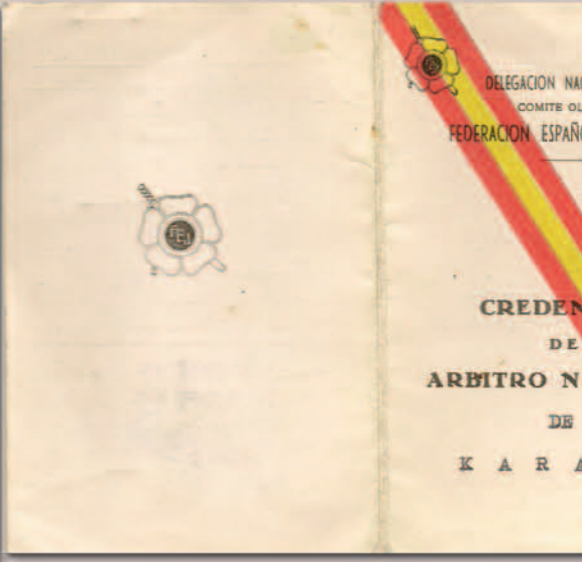
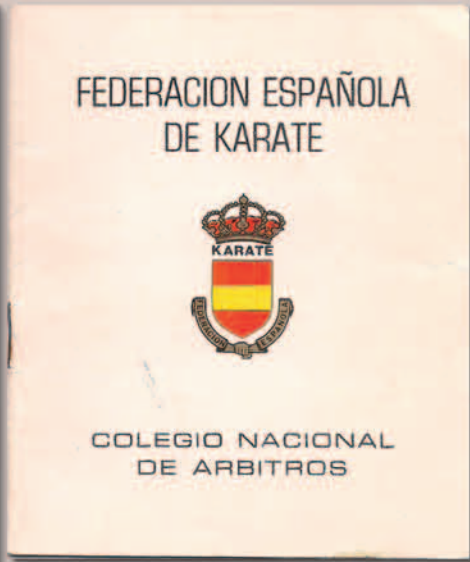
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Tatsuhiko Hattori arrived in Spain. It happened that the UIMP Rectorate organized a party. In the previous days, Master Hattori had met the Cantabrian Master Manuel Palacios (Karate pioneer in Spain), who informed the principal about the skills of the young Japanese student, so they asked Hattori to make an exhibition of his art, "Karate", then unknown to most but feared by all. He agreed and, along with his friend Manuel Palacios, performed a demonstration with a student of Sensei Murakami, in the old cafeteria "Flames". The exhibition turned out to be a great success, highlighting the unquestionable effectiveness of Karate in combat; any person with such knowledge and physical skills stands in a clear superiority in front of one or several attackers. After seeing Hattori in action everyone understood why Karate practice was banned in Spain at the time. The exhibition was of such significance among people that Manuel Palacios invited Hattori Sensei to teach his art in the "Karatekan Judo", the gym that the Spanish Master had in the Cadiz Street of Santander (Cantabria).

at least one year, thus becoming one of the Karate pioneers in Europe.

The task that awaited him was hard, however, after obtaining the approval of his Master, Genshin Hironishi Sensei, who along with master Yoshio Someya examined him for 4th Dan, Hattori returned to Santander on April 12, 1967, where he immediately began to teach his art. At that time, Hattori Sensei was the second Japanese master who was teaching Karate in Spain; the first one, let's remember, was Master Atsuo Hiruma (Shotokai), who had arrived in Madrid a year earlier. Later on, other teachers would come also, but it is undeniable that Master Tatsuhiko Hattori has been one of the great pillars of Karate in our country, including arbitration: he was the first Karate referee Spain had, not only at a national level, but also internationally: Because of his exceptional background, and for all his merits and achievements in the art of Karate-do, Budo International brings this month to your pages the interview that this outstanding Karateka has kindly granted us.

Karate classes usually were supervised by Master Genshin Hironishi, who attended regularly the University's Dojo to monitor classes and, occasionally, also imparted his teachings.

In 1966, Nanzan University organized an intensive course the International University Menéndez Pelayo (UIMP) of Santander (capital of the Cantabrian Community, Spain), in order to improve the Spanish language level of its students. It is in this journey that

At first, the young master declined the invitation, maybe thinking that in Japan there were karatekas and masters better qualified than him..., however, the idea seduced him, he loved Spain in general and Cantabria in particular. After hefting the pros and cons (the proposal meant leaving his fatherland and starting a new life in a strange country), Hattori made a difficult decision that would change his life forever: he would return to Spain for

Interview

Budo International: As I have understood, you began practicing Karate at Nanzan University, with Master Norio Kachi, direct pupil of Gichin Funakoshi, and his son, Yoshitaka Funakoshi...

Master Hattori: That's right. I started practicing Karate with Master Kachi Norio, who was an "OB" (Old Boy, graduate) of Senshu University, like Master Kase. Master Motonobu Hironishi was Shihan of this university. Today I am very proud that he examined me for 4th Dan, along with Master Yoshio Someya.

I would like to make it clear that Master Hironishi is the President of Shotokai Organization and Master Shigeru Egami is the Head Instructor of

Photo 1: As stated in the first National Karate Referee Card, the art of Karate was an associated discipline within the Spanish Judo Federation. Years later, when Karate had its own federation, Master Hattori received his credentials by the National Referee Association.
Photo 2: The letter informing Master Hattori that he had passed the examination of National Karate Referee.
Photo 3: National Karate Referee Card, issued on February 21, 1970. Master Hattori's card was the first to be granted in Spain.





Great Masters

the Shotokan Dojo. But Master Kachi said that more than with Master Gichin (O Sensei), he worked with his son, Master Yoshitaka, because O Sensei was already very old and he was physically depleted. Nevertheless, he kept on supervising the classes. He was constantly correcting, explaining and teaching the students. Master Yoshitaka was the physical part, whilst O Sensei was the spiritual part, the representation of the "Do".

B.I.: What was it like Karate in those days? What's the difference with what is practiced today?

M.H.: It was pure martial art, blood, sweat, pain, beating, endurance, patience, etc. Many times I wished, or rather, we all wished to escape the dojo, but ultimately I managed to put up with it. Today I feel very happy and proud, because I can assure you that classes were really hard compared with today's; it was really horrible and even inhumane sometimes... If at present Karate training was like it used to be in those days, there wouldn't be so many karatekas now, believe me. Many universities banned or destroyed their Dojos for several reasons, for example, the famous Takushotsu University, where there were frequent and serious accidents; in combat practice novice students were abused, at some point some even died, so the rectorate was obliged to close the Dojo forever and ban Karate as a University sport. After all, being within the university premises, the Dojo depended of its administration, which couldn't permit these things. At my University there were also problems. Those practices were not human, training began at five in the morning and ended at noon, and it did not stop for a moment, not even to drink water or eat. In the fighting it was unknown what control was...

This may seem overstated, but I assure you it was like that, so much so that in the first year they called you "animal", in the second "slave", in the third "persons" and in the fourth "gods"!

B.I.: With your Master Kachi Norio you learned the Nanku-Kai style. Is there any difference with the Shoto Kan?

M.H.: My Master, Kachi Sensei, taught us the Karate of Funakoshi Sensei's style. I'd like to spell out here that Shotokan was the name of Master Funakoshi's Dojo. After his death, Master Egami followed as Chief Instructor of the Dojo, and Shoto Kai is the name of the association of all the students of Master Funakoshi. Master Hironishi is the President of this association and also the holder of the Shoto Kai official seal, which is put on the diploma of this school. I must be clarified and stressed that in Japan, in any important document, signing has no

value, this is something merely distinctive; what really proves and gives legality to a document or diploma is the seal.

B.I.: So, they're all practicing the same style?

M.H.: Yes. If we are to talk about style, I think we should talk about "Shoto-Ryu". I would like to clarify also that Nanku-Kai is the name of the association of Nanzan University, not the name of a style of Karate.

In Spain, the first style of Karate that was taught was the "Shoto Ryu". Remember that the first Japanese teacher who came to teach Karate in this country was Master Hiruma and then, a few months later, it was me who arrived. The two of us belong to the same style Shoto-Ryu, but he is a disciple of Master Egami, who changed the traditional way of training Shoto-Ryu. So, at first, Master Hiruma called it soft style, and the one I worked, hard style. You can say that, at a technical level, it is the same; what has changed is the way to train it or to apply it, it's like more fluid. Karate Shoto Ryu stresses out the importance of Kime (1), however, in the way of working of Master Egami, the technique does not end in a dry blow, but it flows to another move. It's the way Master Egami applies his technique. Instead, Motonobu Hironishi Sensei worked the O Sensei's classic style. Despite having different views, there are also commonalities, for example, in the Shoto-Ryu the highest degree is the 5th Dan, because Gichin Funakoshi died holding the 5th Dan and it would be disrespectful to him to have a higher degree.

B.I.: The style that is currently taught, is it still the same or has there been any change?

M.H.: I remain true to the style ... For 46 years I have been practicing and teaching the same thing; obviously, I don't do what I used to do when I was young; with time and age you change without realizing it, but spiritually, my way of work hasn't changed at all. One day Master Kachi said that when he trained with Master Funakoshi, O Sensei would say: "Because I am rather old, I can't do it, but you, who are still young, will work in this way and not as I do". This phrase reminds me very much of Master Kachi.

B.I.: You studied Spanish Philology and came to Spain to perfect your Spanish. Here you made an exhibition and thanks to it you got the opportunity to teach in Spain ... How were those early days?

M.H.: I wasn't too good as a student, so before finishing College, I availed myself to attend an intensive Spanish course in the UIMP of Santander. That



Master Hattori with his assistant Ramon Crespo Paredes accompanied by their respective couples.

was how I met Manuel Palacios, one of the pioneers of Karate in Spain, along with Luis Zapatero, of Zaragoza (Kyokushinkai). Manuel Palacios was a disciple of Master Murakami, which was the first Japanese who came to Europe to teach Karate in France. They offered me to come and teach, I thought about it and decided to do it. At first I came for a year, but for various reasons I think this became ... for life.

This was in April, 1967, and Manolo Palacios already had some groups of karatekas, among which stood out Luis Gonzalez Gay, John Vidal (Civil Guard Captain), Michael Garoña and Eduardo Garcia. These four karatekas already had the brown belt awarded by Master Murakami. Many of the students who started at that time belonged to the Santander secret police.

B.I.: At that time Karate was banned in Spain. Did you have problems with the regime?

M.H.: They say it was forbidden to practice Karate in those days, but I never had any problem. I think it was more a political issue by the Judo Federation than anything else, as they were afraid we invaded their territory. Later, Karate was included in this Federation; I think the first responsible of the Karate Department within the Judo Federation was Carlos Vidal, the first disciple of Hiruma Sensei.

B.I.: And ... why this rivalry?

M.H.: I don't know, I guess it was because of economic and political interests. In Japan there was a great respect among practitioners of Judo and Karate, in fact when O Sensei came to Japan from Okinawa, Jigoro Kano helped him propagate his art, he even allowed him to teach at his Dojo, therefore, every time Gichin Sensei

Karate Legends

Tatsuhiko Hattori



Ramón Crespo Paredes, Tatsuhiko Hattori Itoh and Antonio Revilla Ruiz (Kus).



passed in front of his Dojo, or any place where Judo was practiced, he would bow deeply as a sign of respect towards the Master. All Shoto-Ryu practitioners knew this and there was never any rivalry among us, on the contrary. What happened in Spain was a struggle of interests so that a martial art could prevail over another. When others began to arrive, the fight was meaningless and today it's only stories of the past.

B.I.: You began to teach in Spain in 1966, being the second master to do in Spain, and one of the pioneers in Europe, so you have been one of the "pillars" of the Spanish Karate. Are you satisfied with your work?

M.H.: If I'm happy with my job of Karate? It is difficult to answer ... I'm satisfied of what I have done ... but not of its results, no! But I don't regret it. In this life there are more people ungrateful than grateful. I still keep people that stay faithful to me. They are true karatekas who feel Karate in their hearts and not for money or trophies and so on...

That's what counts!

B.I.: Does the federation or any establishment have valued your contribution to Spanish Karate? You were a pioneer and the first one in so many things...!

M.H.: I think I have not been rated by the Federation or by any other establishment. In fact, sometimes I think I have been used. I got my title of International Referee in Edinburgh, and Referee and World Kata Judge in the World Championships in Madrid, with a lot of obstacles by the Spanish Federation of Karate; it cost me a considerable amount of money from my pocket, and I didn't get any type of help from the Federation. About my exam in Edinburgh for the title, I am proud to have been number one in the desk review, and for being congratulated by the commission presided by Mr. Max Vichet. I remember that we were five or six people from Spain, led by Antonio Oliva. He was the only one whose expenses were paid by the Federation; everyone else had to pay for himself. By the way, I was the only one who passed the Referee exam and I think three other people passed the Judge (second category). Mr. Oliva passed neither the Referee's exam nor the Judge's exam. The truth is that I felt very proud to be the only component of the Spanish team who passed the exam of World Kumite Referee and World Kata Judge.

B.I.: Your referee card is number one of the FEKY and obviously, in recent years there has been an evolution. What do you think of the current umpiring rules? Have they changed for the better or worse?

M.H.: Karate umpiring is very difficult, it's almost impossible to be fair with the human eye, especially according to the current scoring way. It's been long that I don't umpire or see championships, but if it doesn't completely change the way to decide a winner and a loser, nothing will change, neither for better nor for worse.

B.I.: Obviously, they've been great changes in recent years with a view to Karate becoming an Olympic sport. Do you think it will be positive?

M.H.: As long as the umpiring system does not change completely, Karate will never turn Olympic and I think if this ever happens, political interests will increase within federations, schools, etc., and Karate will lose all its Martial Art spirit to become just another sport. Maybe not in the short term, but eventually it will.

B.I.: You refereed the first Karate Championship of Spain, where Antonio Oliva reached the first place. What difference existed at that time compared to the present? Is the level higher or lower today?

M.H.: I remember very clearly that first championship of Spain, with the presence of the King, Prince at that time. Antonio Oliva was indeed the first champion of Spain.

I think championships at that time were much more martial than now, although in our days the technical level has been highly refined. But, eventually, everything gets better, otherwise we'd be stupid! In those years, Spanish Karate was almost at the queue of Europe, but after Antonio Oliva was Europe runner-up in London, and Pepin Martinez was first European champion, both being Spanish, nowadays Spanish Karate is one of the best in the world, at the level of Japan, France, England...

B.I.: One day you said that it is put too much emphasis on competition, when the most important thing in Karate is to reach the "DO". Such as Karate is taught now, do you believe this is possible to achieve?

M.H.: Karate-Do is one of the Japanese Martial Arts and at the same time it can be practiced as a sport, and so there is championships, tournaments ... Karate is for everyone, young, old, children etc., it doesn't matter whether you are male or female. The phase of sports Karate is too short; the most important thing is being constant. "DO" can and must be found by each one through practice. I think "DO" is not something that can be taught, but something that you learn by yourself.

B.I.: Sensei, do you think that Westerners can "feel" Karate like Japanese?

M.H.: I'm sure that a Westerner can feel Karate like a Japanese, or may feel

it better, depends on the person. I've met many Westerners who think of Karate from what they have understood reading books or watching movies, but I've also met many Westerners who feel Karate like Japanese do and I'd like to show my great respect for them, although I don't mention their names here.

B.I.: Do you think that ancient philosophy in is taught current classes?

M.H.: That depends of the person who runs the classes, I mean, ancient philosophy is very important, as well as history in general or anything else, but it is also important to practice, sweat, etc. Everything is important!

B.I.: Are they just appraisals of mine or there was before a higher level in both Kumite and Kata?

M.H.: Probably Karate level in both Kata and Kumite has improved technically, but I think that something has been lost in its essence, in its martialness ... Will I be one of the few who maintain the essence of yesteryear?

B.I.: Why do you think that Karate has experienced such big drop in the number of licenses in Europe in general, and particularly in Spain?

M.H.: I think there were far too many interests in the subject of licenses - obviously, the higher the number of licenses, the more money to enter and therefore more subsidies, which implies politics and friction among styles, where the only goal is the benefit of a minority, without regard to the interest of the majority. Federation policy can not be based only on championships. The vast majority of Karate practitioners do not want to compete and it should be considered the possibility of offering other activities and alternatives. I am convinced that many Karate practitioners don't get the federative license because it doesn't provide them anything, only health insurance, and that is something that any association registered in one of the many mutual benefit unions of the country offers the same coverage at a lower cost. Only those who want to get the official Black Belt or Instructor title will renew their yearly federative license. The Federation staff should start considering these subjects. Let me state that I renew my license every year, nevertheless I understand the discontent of many karatekas. (After a long pause he adds:) You don't need a license to practice Karate-do, but it is compulsory if you want to compete.

B.I.: Currently, can you live on Karate?

M.H.: That's a subject I always commented with my students and I told them: Don't you ever think of living on

Karate Legends

Tatsuhiko Hattori



Karate, because Karate is an art. I have seen the way my Master Kachi taught us Karate, almost spending money to do it. He was a great official accounting of the State, who had his office. We were just hungry students, we went to his house and we always invited us, so although we paid him some money, he always spent more. Viewing Kachi Sensei's example, I never thought of living only on Karate, and I was very lucky to work for 35 years in a rehabilitation center in Santander (one of the best in Spain and even in Europe). So I always advised my students who wished to become Karate instructors in the future, to have a steady job, besides Karate.

Give Karate lessons to eat is something I dislike. I think in Japan few masters live only on Karate, even the greatest masters, and this is valid for Karate as it is for Judo, Kendo, etc.

B.I.: How many hours a week do you dedicate to training?

M.H.: After directing my gym for 40 years, time that will be fulfilled this year in December, I gave it a different approach. Now evening classes are run by Ramon Crespo Paredes, who is a big Karate devotee, while I keep teaching my former students - about 15 karatekas who have 30, 35 and even 40 years of continuous practice - Tuesdays, Thursdays and Fridays from 7.30 am to 8.30 am.

I think practicing and training is very important but it is even more so to do it with perseverance and quality. This is the way I wish it was while my body and my mind will permit.

B.I.: In your opinion, what future awaits Karate?

M.H.: Karate, like all things, will go through hard times and good times, bad and good, but as long as there be people who want to practice, it will continue. History repeats itself...

B.I.: What are your projects for the near future?

M.H.: I lack little to turn 70. In Japan this birthday is much celebrated as 'Koki', which means "very rare that you get to this age." I've lived in Spain since I was 22, I've had everything, good, bad, hard... specially hard, more than other things. I would like to live the rest of my life quiet and calm, as I am currently living.

6 years ago I became a widower, but thankfully God brought me a woman from Japan. But she is Cantabrian and a former patient where I worked and also a Karate student; she has been living in Japan for 35 years and understands perfectly the Japanese mentality. She's been living with me for five years and this year we're getting married. So,

we will live together forever, with my Karate students, veterans who are already part of my life ... "

(1) The term Kime refers to the use and concentration of physical and mental energy at the moment that the karateka who attacks or defends hits his opponent. In Japanese it literally means "deciding" or "final decision", and it makes reference to the capacity to attack or defend oneself without hesitation and, most importantly, to finish the attack or defense with a quick decisiveness and conviction.

Photo 1: Master Hattori with his most experienced students; some of them have aged by the Master's side and his teachings.

Photo 2: Ramon Crespo Paredes, Miguel Ángel Revilla Roiz, and Tatsuhiko Hattori Itoh.

Photo 3: Master Hattori refereeing in the 1976 European Championships in Geneva.

Photo 4: Master Hattori with some of his eldest students, some of them have been training with him for four decades.





Sifu Paolo Cangelosi



1

Free Style Combat Masters & techniques



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Frans Stroeven

My view on Eskrima differs from other instructors. Many people forget that Eskrima was developed in the Philippines ages ago to covertly fight the enemy and that people had to use weapons such as sticks and knives, spears and swords since they did not have firearms like the Spanish conquistadors. But centuries later it has become a sport even in the Philippines, not for self-defense purposes.

SCS





Of course you can practice Eskrima as a sport but for me personally Eskrima is a martial art at first. I modernized it and made it accessible to anyone willing to train hard and to follow my way. I respect tradition but we are not a museum. Eskrima needs to have an answer to

modern day aggression, be realistic and be ready for the 21st century. Developing Eskrima will be one of my main goals, now and in the future but we leave fighting concepts that are obsolete or ineffective.

I developed my style (Stroeven Combat Systems (SCS)) over a period of thirty years and it still develops. Starting in Latosa Eskrima and trained by Bill Newman before I went to the Philippines. People still think that I learned Eskrima in the Philippines, but I started learning in Holland. Knife fighting I learned from my father. I went to the Philippines to train with various masters, I also learned a lot from them. And as leader of the Stroeven Combat System, an international organization that promotes Eskrima my teacher's staff and me continue the development of the various styles within Eskrima. In SCS we train stick fighting, also pocket stick, knife fighting, karabit, tonfa, machete, pangamot and tomahawk. Within SCS Eskrima is processed into a dynamic, realistic martial art that is fast taking a leading role in Europe. The knife fight plays a central role in my system. Only if you know how to use the knife, you'll know how to defend yourself against a knife. Every martial artist who is taking self-defense serious must seriously consider training with the knife.

A great number of people practice Eskrima nowadays. In recent years, the different styles within Eskrima are becoming better known. Styles like Kali, Arnis are shown in movies like Rambo, The Bourne Identity or Hunted. In these movies Eskrima is shown in all its facets. Stick, knives and empty hand are part of the repertoire of famous actors who are trained by professionals. They depict the martial art spectacularly and this is one of the reasons that it is becoming increasingly well known. Perhaps unwittingly, the actors became ambassadors for Eskrima. But people want the real deal; they want to learn Eskrima themselves. The good thing about Eskrima is that it has a wide variety of techniques, so anyone can get to work. Some people like knife techniques, the other likes empty hand, or stick

fighting. Eskrima has it all. I have noticed that my seminars are really well attended. People all over the world enjoy them. Also my instructor courses were a great success and still are. I have also noticed that more and more teachers from other martial arts see Eskrima as a welcome addition to their own martial art. At the same time I see that they, once introduced, only want to practice Eskrima and nothing else. Sometimes it happened that Krav Maga teachers learn Eskrima and its principles and incorporate the art into their own training. Some Krav Maga organizations learned Eskrima, knife fighting and give pangamot but call it Krav Maga. I consider this as a compliment. My seminars for Special Forces, like COT Commando Brazil and my seminars for the Philippine Military indicate that I'm on the right track.

Eskrima should be a dynamic style that must adapt itself to all circumstances and needs to follow the spirit of the Eskrimador, who uses every weapon at hand. For me Eskrima is not about flashy drills, although they look nice. Drills are for training purposes only. I want my students to understand that Eskrima needs to be practiced realistic, hard, direct and simple. Aimed on taking out your opponent a.s.a.p.

In my next columns I will write about how I feel about Eskrima as self-defense and Eskrima as sport. The meaning of tradition and what needs to be preserved and what in my opinion must be thrown out, I will be talking about Eskrima as a realistic fighting skill and write about certain practices in the Filipino martial arts and comment on the sprawl of titles and how easy it seems to be, to become a grandmaster. Furthermore I will address knife fighting, special programs for military personnel, Pangamot unarmed combat. This all will be addressed and I elaborate about my experiences in the Philippines.

I will be talking about techniques, principles and tips that you easily can apply into your Eskrima. I will use video to explain to you what I mean. I hope you will enjoy them but for now I welcome you in my world of Eskrima!

**Contact us : Frans Stroeven
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Masters & Technique



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Patrick Levet

Vovinam Goals and objectives

In July 2013, Paris, France, hosted the World Vovinam Championships. It was the first time this tournament was held outside Vietnam since the creation of the World Vovinam Federation (WVVF).

Without doubt, this sporting event was important for all Vovinam practitioners, but we should not forget that competition does not represent anything more than a tiny fraction of the many facets of Vovinam. If we go into the goals and objectives of this school, according to its metaphysical principles, competition could be the most insignificant or, rather, the most superficial part of Vovinam. Unfortunately, many practitioners focus their training motivations to the simple fact of winning or participating in such tournaments when, in fact, competition was never thought of in the practice of the Vovinam, founded by Master Nguyen Loc.

There wouldn't be anything wrong in competition if it didn't have some side effects which are "harmful" to the progression of the practitioners. On "harmful effects" I mean consequences that will lead practitioners in a wrong direction, or in paths different from the fundamental objectives of Vovinam.

For example, in a general way, many clubs neglect training self defense in real situations, the standing workout and ground fighting, as well as arm locks and leg locks. It's a shame because the Vovinam of these groups becomes a mere sport, losing much of its effectiveness as a martial art.

In a more specific way, in Vovinam, competition produces negative effects in tournaments under sports combat regulations (especially the WVVF) that limit greatly the combatant, forbidding many techniques including some Vovinam specific techniques (projections, Vat, Da Tat to the thigh, one of the scissors...). They are no longer free combats but games very limited technically by a regulation that seems a hybrid between Karate and Taekwondo.

Maybe is in technical competitions where there are the effects that literally deteriorate the martial development of the Vovinam practitioner: by restricting the preparation to mere repetition and memorization of techniques choreographed in pairs (or groups of 4), athletes achieve a performance almost perfect of those exercises, but miss the development of self-defense conditioned reflexes. In fact, repeating a choreographed fight doesn't prepare you at all for self-defense or actual combat: "blows" and actions come in a given moment of which both athletes are well aware, as clockwork. They do

not block or dodge any more thanks to a defense reflex but because of the mechanical habit of the choreography. Same blows carried out in a different moment, and the athletes would not be prepared to defend themselves.

In these same exercises, martial attitude is lost with the decreasing of ability to escape from immobilizations, being these practiced only in the Song Luyen, in a smooth way, loose and without risk. Many practitioners do not even know the ways to escape these immobilizations. Same thing happens with the Quyen (Halberd, stick, Lao Mai, Xa Quyen) in which aesthetic is emphasized in detriment of combat applications, often unknown.

For a proper progression, training sessions should be distributed so as to produce an improvement of conditioned reflexes against unforeseen attacks (in moments where we are not prepared); in different situations (a corridor, going out of the car, leaving home); in different types of grounds (to avoid becoming accustomed to workout only on the Tatami); at angles of real attacks (with blows performed such as an adversary would do on the street or in real combat); at high speed (once surpassed the learning phase, attacks must be at full speed), and with opponents of different complexions, but preferably much stronger than the defender.

The presence of competition in Vovinam should not eradicate the workout of its martial facets. These may be those included in the program, or the missing ones, which we can add such as it's specified in the fundamental guidelines of Vovinam, instead of loading unnecessarily the program with Quyen (Nhaph Mon Quyen, Hoi Quyen, Song Dao Phap). In fact, we must raise awareness of the importance of maintaining our objectives towards the fundamentals of Vovinam: efficacy, practice of the fighting, research from other styles and improving the efficiency of Vovinam by including techniques from other martial arts.





Vovinam Việt Võ Đạo



The tiger techniques of Shaolin Hung Gar Kung Fu

Tiger: the tiger techniques are used to develop the bones and strengthen the muscles. They are based on the philosophy of the element fire. The tiger uses its powerful claw-techniques to tear opponents to pieces. Its attacks are always frontal and direct.

In general, the tiger style is considered the most important style of the 5 animal styles. This statement has probably been created based on a misapprehension. Many Hung Gar practitioners contemplate the name of the first major form "Gung Gee Fok Fu Kuen" and recognize the word (Chinese character) "Fu", which means tiger. The same word is found in the name of the second major form "Fu Hok Seung Yin Kuen". Based upon that, many Hung Gar practitioners believe that the tiger must be paid special attention.

However, according to the records the name of the first major form refers to the strongest animal in the Ling Nam Mountains in Southern China, the tiger. The statement was and still is that the practitioner, if exercising this form intensively, could defeat a tiger itself. The word "Fu" in the second major form, however, really refers to the tiger techniques.

The most important aspect is strengthening of the muscles, tendons and bones. In particular, the

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Kung Fu

- 1.- 6. Tiger application 1
- 1.- 6. Tiger application 2
- 1.-5. Use of Tiger Claw

limbs and the back are invigorated. Often, especially in earlier times the claw hand position was used to tear and rip apart. If we are to believe the legends, whole pieces of flesh have been ripped out not infrequently of opponents' bodies.

My learning experience of the tiger techniques:

I was thrilled by the tiger techniques very early in my Hung Gar career, but the true value of the techniques revealed itself only after a few years. First, the body has to be strong enough, the fingers and handballs conditioned and the techniques have to be executed properly and with the correct body power, respectively body movement. My students seem to have a similar experience. Like me, they are immediately impressed by the techniques of the tiger style. Many of them, however, realize very quickly that the techniques are only of limited use without adequate practice.



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1. - 4. Basic circle exercise
1.- 11. MMA Application

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Kung-Fu Vol 2 CHIN'NA Sifu Paolo Cangelosi



For Sifu Cangelosi there is only one kind of Kung Fu, those from which every style branches off from one same trunk and a true martial artist should study all of them. In this new dvd he presents a special work on Chin Na, the Grabbing Art of controlling your opponent.

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Tai Chi

Victor Sheng Lung Fu

Grand Master Victor Sheng Lung Fu is the nephew of the Grand Master Fu Zheng Song (or Fu Chen Sung 1881-1953) the famous founder of the complete system of internal martial arts called Fu Style Wudang Boxing or Wudang Quan which includes Tai Chi Chuan, Liang Yi Chuan, Ssu Xiang Chuan, Hsing Yi Chuan y Pa Kua Zhang, plus other types of punch and forms with weapons.

Fu Zhen Song was one of the most well-known Kung Fu instructors in Chinese history. He was known as one of the “ Five Tigers come from The North “ The Fu style was further developed by his son, the Grand Master Fu Wing Fay (or Fu Wing Fai or Fu Yong Hui, 1907-1993), father of Victor Fu.

Fu Wing Fay’s top students were his son, Sheng Lung, and a talented young woman named Bow Sim Mark, one of the greatest masters in the last 50 years. Thus, Victor Sheng Lung Fu, and three of Fu Wing Fay’s children, has been passed the torch of the family’s martial legacy and still teach the Fu Style family arts today.

Born January 8, 1946, Victor Fu began his learning in martial arts and in the complete system of Fu style with his father, when he was four years old. As a child, Sheng Lung Fu competed in many tournaments and at the age of 13 placed 1st in the Guangdong Provincial Youth Tournament. In 1984 he became a member and director of the Guangzhou Municipal Wudang Boxing Research Society and in 1985 a Member & Committee member of the Guangzhou Municipal Wushu Association. In 1988 he was confirmed 2nd class judge of Wushu by the Guangzhou Municipal Sports Committee. In 1989 Master Fu moved to Vancouver, BC, Canada and in 1990 opened his own school to teach his family martial arts system. He also began teaching in local community centers, he carried out activity of

continuous education and he co-operated with over 30 long-term care facilities around Vancouver. He is currently one of the few masters of Fu style in North America, Canada and Europe.

Synthetically, Fu Style is characterized by strong, supple and lively movements of the hips and waist, placing emphasis on the whole body movement. Placing emphasis on full body movement, makes Fu style unique among the internal martial arts. As well as being soft and expansive, the forms require twisting and turning and leaning forward and backward so that movement of the entire body is brought into play. Both the health and the self-defense, the study of the martial arts Fu style brings benefits not readily available in other systems.

Grand Masters Fu Zhen Song, Fu Wing Fay and Victor Fu Sheng Lung, representing three generations of the highest-level internal martial arts. Like many family styles, a high priority in these arts is to pass them on to the next generation.

In Italy, the school Shuri-Te, Director Maestro Maurizio Mingotti, based in Villa Bartolomea in the province of Verona, is the first and only one in Italy to have acquired the certificates of affiliation in 2011 from Fu Style Tai Chi, Pa Kua, Hsing yi, World Association, awarded directly by the President Grand Master Victor Sheng Lung Fu. Maestro Maurizio, master of Shotokan karate and Tai Chi, certified teacher of the fourth generation Fu style of Tai Chi, together with his students, have had the pleasure and the honour to meet in person this open-minded and humble Grandmaster and to receive teachings directly from him, through two seminars of Tai Chi and Bagua held in May 2011 and April 2012, organized by the school. This interview took place April 27, 2012 last day before his departure for Canada, as a spontaneous conversation between friends over a cup of tea while outside it’s raining.

The 2014 will probably see the third presence of the Grand Master in Italy.

For more information about Fu style and for those who want to get in touch with the Grand Master Victor Fu Sheng Lung:

www.fustyle.org

fustyle@gmail.com

In Italy School Shuri-Te:

www.shuri-te.it

info@shuri-te.it

The interview

SHURI-TE Oriental Arts Study Center

GRANDMASTER VICTOR SHENG LUNG FU INTERVIEW

Legnago (Verona) April 27, 2012

Question: We are very lucky to have Grandmaster Fu Sheng Lung sitting here with us. You are the son of Fu Wing Fei and your grandfather was Fu Zhen Song; do you want to explain to us about your Fu family style, and particularly about the differences between old Fu style and new Fu style.

R: That’s a good question. The Fu style, from my grandfather Fu Zhen Song until me, is three generations; I think the total is 195 years of Fu style history.

Q: Everyone talks about Fu style, but few are aware that there are differences between old Fu style and new Fu style, and currently both new and old styles exist. What are the differences between the two styles?

To answer this question, one must understand the differences in the backgrounds of the family practitioners. My grandfather was born in 1881. When he was 16 years old, this was in the 19th century. At that time, the cultural background required knowledge of martial arts. Gun-type weapons were not available to the average person; the



Chinese Arts



Questioners: Maestro Maurizio Mingotti, Chiara Bertelli

Interpreter: Cristina Martinuzzi

Transcript from English audio: Markus Spivak and Pam Martin

Translations: Chiara Bertelli





Tai Chi

focus for regular people was on martial arts for self-defense, and the use of simple weapons, such as spear, broadsword, short sword for hunting and fighting. It was most important to develop martial arts skills to protect yourself, your family, your school.

My grandfather practiced hard martial arts, hard kungFu, where the movements are more forceful and stiff compared to new Fu style. He could split a table with his hand. My grandfather had almost no education. He didn't know how to read or write. When one doesn't have sufficient education, one doesn't have the means by which to educate oneself in more sophisticated techniques. That is the

reason that old Fu style, compared to new Fu style, is stiff. The major problem is that it is too hard.

The second generation, my father, Fu Wing Fei, because of cultural changes, was more educated than my grandfather. He had a university-level education. I think he began new style around 1950. I can't say exactly what year, what month the change from old to new Fu style occurred. Older Fu style was the foundation. The new style is more refined; softer rather than harder, with more fajing (explosive force). My father understood how soft is better than hard in the martial arts.

Q: Did you start practicing Fu style with your grandfather or your father?
I had to learn from my father.

Continuing with our conversation about new Fu style, I heard my father say that he had greater reliance on waist skills, whereas my grandfather's older Fu style had little in the way of waist

[Master Fu stands up and demonstrates old and new Fu styles.]

Q: Internal is often also good for the health of the body.

My grandfather was displeased with the change from old to new Fu style. Older people don't want to change anything, including how they go about their lives. They want the same things until they pass away. My father created new Fu style, the



Victor Sheng Lung Fu



technique, the use of the waist. The forms have the same names. My grandfather felt that my father was wrong. My grandfather's students are still alive; although my grandfather has passed away and there is no existing video of him, I can see videos of his students. There are still five students, and they continue his ways. My grandfather's students consider themselves second generation students of my grandfather. If they learned from my father, they would be considered third generation students; in traditional Chinese culture this has less status than being a second generation practitioner. They learn the techniques from before 1950, when applications were considered to be of paramount importance.

So my father believes the new Fu style is correct. He will continue the evolution of the form, its details and techniques. Fist and weapon forms alike will all inherit the changes. Change is natural in the world; everything changes every day. If you don't want to change, you will be left behind. The problem in martial arts is that some changes are bad, and some are good. It depends upon

the creator. If you have enough experience and skills, your changes will be good. If the opposite, your changes will be detrimental.

Students don't know which type of style is good, which is not good, which is so-so. Neither do they know how to judge Fu style. It is different from using a cell phone. If you use a cell phone, you can right away compare functions, whether or not it is easier to use compared to an older model. But in martial arts, you need experience. Experience is not only one kind of style; you need to open your eyes and experience various styles, and then you can determine what is good, not so good, or not good enough.

So I am third generation. My experience and background are different from my father's. You can see that there are differences between my movements and my father's movements. These are not big changes, just changes in detail. My brother and I and my sister all learned from my father. I have made some movements more reasonable for application. For example, doing tai chi in a circle — I created that. No one else practices tai chi in a circle. We practice group tai chi in a circle. The main point is that I feel the new Fu style

is better than old Fu style - for skills, for application, for health. As an example, my grandfather when he passed away was 72 years old. My father passed away at 83. So I figure on 93! I feel good, my body condition is younger than my age. ... Maybe 100!

So things are different from 10 or 20 years ago. People are more interested in health. Applications are interesting, but not many changes occur in applications. Opportunities for fighting are few. But when you show the application to students they understand why the movements are what they are. So new Fu style is better than old Fu style. As a third generation practitioner I believe I am the top Fu style master. I can say that, old or new, it is my family style. I do not say that old style is bad; new style comes from old style. Nature requires change to be good. Sometimes traditional is good, but not always.

Q: You are the only person qualified to say these things. Nobody else.

Yes, I am qualified to say.

Q: Now you have explained the differences between old and new Fu style very well. But Master Maurizio is curious, as well as perhaps other people, in finding out why your grandfather started to learn martial arts, how old Fu style was developed, and maybe something about the story of the development of old Fu style?

When my grandfather Fu Zheng Song was younger, perhaps 100 years ago, in China every village, every person learned martial arts. It was very popular. With martial arts, you can protect yourself, your family, your village, your country! Martial arts were more concerned with applications and hard kungfu. My grandfather lived in the country. The village would collect money to bring sifu from other towns to teach the inhabitants. In my grandfather's time they learned martial arts more as concentrated self-defense, more applications. When he was 16, 17 years old, he began his martial arts training in a village group. So robbers would attack villages, and they attacked my grandfather's village. My grandfather, with his fellow villagers, together defended the village, and he speared and killed the leader of the robbers. When nighttime came, the robbers would come; you didn't know when they would attack in your sleep. For that reason my grandfather took my whole family, my father, my grandmother, my father's sister and uncle, and the whole family moved out of the village.

Q: What are the connections between the martial arts and the I Ching (Book of Changes)? We know in Europe that the book exists; perhaps you can give us something short about this concept.

The meaning of I Ching is change. Not only one thing changes. So many things ... I mean, not only human relationships, the weather, the trees...everything changes. So the I Ching includes the concept of yin yang, includes bagua, includes the five elements ... also tai chi, and xingyi include the five element forms, as does bagua, so that the three sections, the system of neijia chuan ... wu dang pai. So wu dang pai is Daoist culture. The Daoist culture creates Chinese medicine and philosophy, and martial arts.

Q: When you speak about wudang pai, what is connection between tai chi and wudang pai?





Interview

Tai Chi



Victor Sheng Lung Fu



Wudang pai includes Tai Chi, Bagua and Xingyi.

Q: These changes in the new Fu style, are the changes connected to the I Ching?

The older and new Fu styles, all come from styles older than Fu. For example, my grandfather learned Chen style first, and he learned Bagua from the creator of Bagua (I don't know how many generations of students previously)...and he learned Xingyi from a previous generation creator...he learned Xingyi and Sun style. And afterwards, my grandfather met Yang Cheng Fu, the Yang style creator. Yang Cheng Fu and my grandfather were good friends. My grandfather moved to Guangzhou and Yang Chen Fu came to Guangzhou to visit my grandfather. I have a picture of my grandfather and Yang Cheng Fu and my father and Yang Cheng Fu's nephew, family members. This all means that Fu style comes from other tai chi styles, and other styles originate from the I-Ching.

Q: This was the sense of the question ... it was to find how Fu style evolved from the best characteristics of earlier styles.

Fu style incorporated Chen style, Yang, Sun, and Wu styles. Wu Kung Zhao and Wu Kung Yi were Wu style creators; my grandfather and father were together with the Wu style creators. Yang style creator Yang Cheng Fu, Sun style creator Sun Lu Tang, Wu style creator Wu Kung Zhao...in all that, my grandfather was part of the kungfu family. To describe the Fu style, one could say that the Fu style incorporates the four major styles in China into one. Right now in the world, Yang, Chen, Sun and Wu styles are the most famous styles of tai chi in China and the world. My grandfather had little education, didn't know how to write a book. Chen style has a (published) book, Yang style has a book, Sun style a book, Wu style a book...my grandfather had no book.

Q: Maybe you will write a book?

Maybe 50, 100 years ago, books were the major form of advertising. Right now there are too many media, including newspapers, DVDs, movies, video — it's explosive. The

problem with writing a book is that you can't make money, you lose money. And it takes a long time to write it. DVDs are easy, simple.

Q: One last question: Everyone thinks when we talk of tai chi we are talking about something good for older people, it's healthy, good for your body. What do you suggest for young people? Which is better: external or internal martial arts? Perhaps you can explain the difference between internal and external martial arts to give young people a final message as to its utility.

Internal and external martial arts are different. Internal's movements are softer; external is more hard in its application. Young people, being young, like hard martial arts; they are interested in expending energy, through punching and fighting. Tai chi is not enough for them to expend their energy — tai chi is slower and softer. People's personalities are very important; those whose personalities are more "internal," who speak slowly and softly, are more attracted to tai chi. Other people's personalities want the harder aspects of a martial art.

Q: What do you suggest then?

From my experience, I simply suggest that young people learn internal first, because internal arts make your body more relaxed, softer, and the movements are a little more complicated than in external arts. So that experience tells me, it's simple. At 20 years old, you start to learn internal arts for three years, and then change to external; it's so easy to change. On the other hand, if you start to learn external arts at 20, and then change in three years to the internal arts, it's very difficult.

You must consider the body's condition. At 20 years old, to learn both types of martial arts, if you start with the internal arts, the body is softer, more supple. At 20 years of age, if you start with the harder arts, the body is stiff. So the change to soft movements is difficult because the body is so stiff, it's hard to learn the softer movements.

And also, from my experience, when I give seminars, I have attendees who practice wing chun,

choy lee fut ... South Chinese kungfu. So when they come to the age of 40, and after 40, they tell me that it is difficult to practice wing chun, choy lee fut, external kungfu, because they're getting old. They want to learn tai chi. After 40, they're getting old; it is harder for the body to practice external kungfu. I also have students who learn from other external sifus and change to tai chi or bagua or xingyi. I can see from my style that their bodies are very stiff; the change to soft movements is very difficult. The posture is typically bad

[demonstrates stiff movements].

A simple example is punching [demonstrates the difference between punching in external and internal arts]...which one is easier? Internal uses the waist and recoil punching.

Q: Internal is often also good for the health of the body.

Because internal organs are massaged by internal Kungfu. From the waist [dantien] you massage your internal organs, because the chi flows in and out from upper body to all internal organs in the body. All internal organs, you massage, in, out upper body, in, out, you drive circulation faster. You not only massage your skin, but massage your internal organs with chi and breathing. In, out, in, expand and compress.

When you know that information, it is good for promotion, when you create posters for your website, or answer people who question you. You concentrate in their minds how to think. How to find a good tai chi teacher, what is good tai chi, what is a good internal martial arts, bagua, xingyi teacher, they don't know. When they buy bread, they know this one is fresh, this one is not fresh. With the martial arts, they don't know. Young people are interested in the external arts, but they don't know that after five years, changing to internal style is very difficult. They don't know the relationships, what is different? The body changes. Under 30 years old, under 40, probably 30 to 40 is when it changes, when your body changes from supple to stiff.



Combat Hapkido

CLOSING THE GAP

Since our pre-historic times as cavemen we have developed the natural instinct of survival by moving away from danger. Over thousands of years we have become programmed to avoid harm by putting distance between our bodies and anything that would cause us pain or injury. Many of you will immediately connect the above statements with the famous “fight or flight” response and, although that in a very general sense what I am about to discuss is part of the same concept, the topic of this article is very narrow and specific. It refers to the autonomic reflex to move back or away from any kind of strike, either by hand, foot or weapon. A couple of examples will illustrate what I want to examine in detail. Imagine someone standing close to you all of a sudden swinging a briefcase to your head. What would your reaction be? Now watch a trained boxer during a fight; watch how he avoids being punched by covering, dodging, parrying, checking, slipping, bobbing, weaving, etc.... much of it accomplished by expert use of proper footwork. See the difference? Unfortunately, most of us (including most Martial Artists!) are not trained boxers with thousands of hours of sparring practice in the ring. Most of us when suddenly faced with a striking attack probably would instinctively move back or sideways to avoid being hit. And, hopefully, if we did not unbalance ourselves too badly and possess pretty good self-defense skills, we might be able to immediately counter before our attacker unleashes additional multiple strikes. The problem with this scenario is that (A) you did not control your autonomic “flinch & move away” reaction and (B) you are now on the defensive and not in your optimum balance stance. In other words, your attacker has established command and control of the confrontation and he is the one who is dynamically and aggressively closing the gap (closing the distance between you and him). What if you could train to reverse the situation? What if you could learn to take the initiative and be the one to close the gap, acquire a better balanced stance and chose the angle of your defense / counter attack?

Combat Hapkido teaches you just that! In our training we practice closing the gap until it becomes our natural, instinctive reaction. It is not something that you will pick up in a few days, but it is not really difficult. With patience and many drill repetitions (like with most Martial Arts

“Closing the gap involves counter-intuitive footwork toward your attacker but at an angle advantageous to your defense and counter”

techniques!) you'll develop the speed and coordination required. It must also be noted that another essential element necessary for successful execution is... relaxation! Stiff, tense, hard movements will slow you down; affect your balance and waste precious energy.

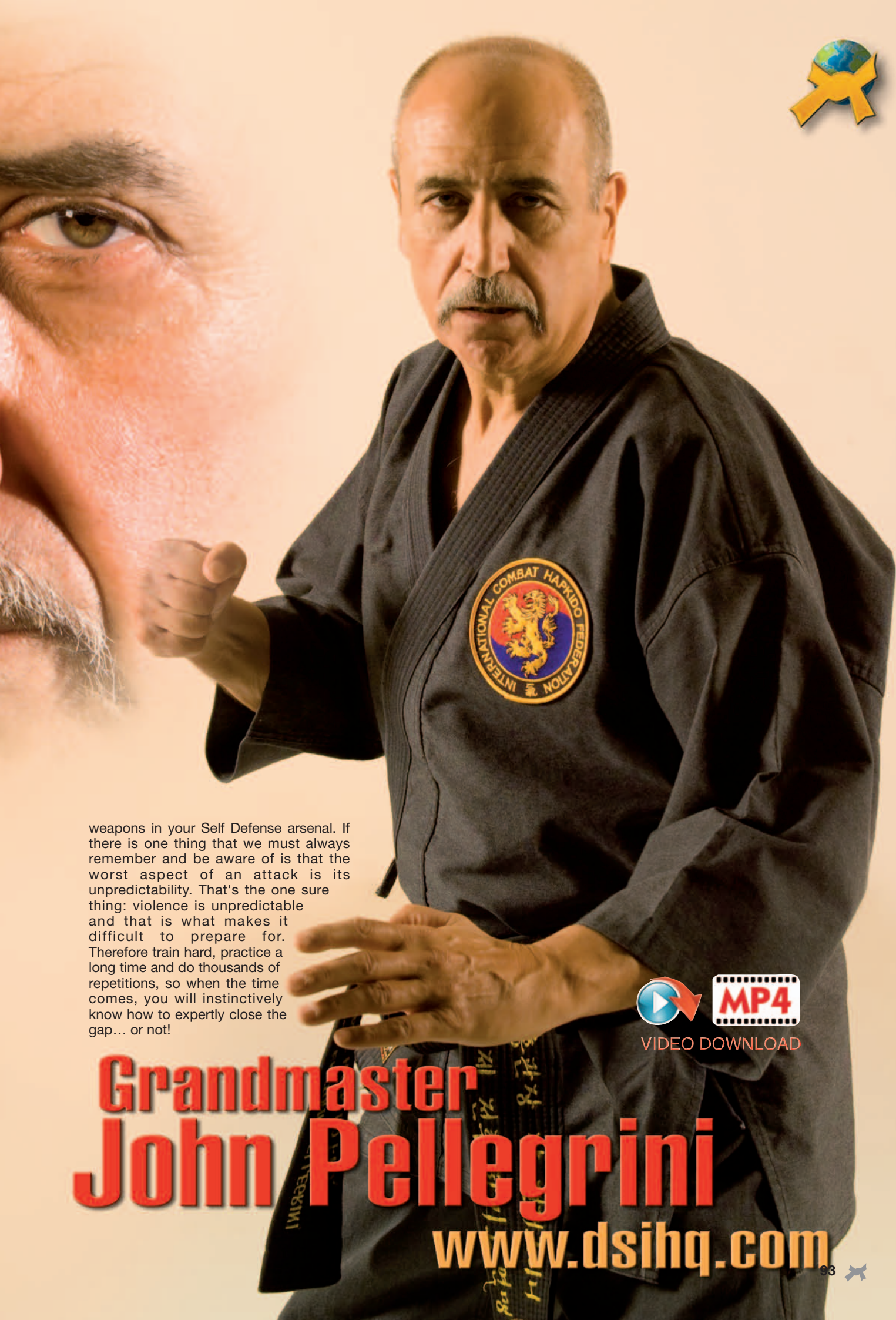
Closing the gap involves counter-intuitive footwork toward your attacker but at an angle advantageous to your defense and counter. Your hands / arms are employed not in an inefficient, slow effort to “block” the strike, but simply to pass it, redirecting it and then trapping or even grabbing the attacker's striking limb. Because of the “safe” angle you have moved to, you are now in command and control of the fight, you are in charge of what happens next: you can strike, kick, use pressure points, joint locks, take-downs and even chokes. You can also decide the level of force you are going to employ based on all available circumstances and the relevant legal and moral implications. The “prime directive” of any respectable Self Defense system should be: “Don't get hit!” and closing the gap, instead of moving back and giving ground, accomplishes that in a simple, easy and smart way, placing you in a far safer and more efficient position. Another great advantage of closing the gap is that it is almost never expected or anticipated by the attacker. Because of the “caveman” reflexes discussed at the beginning, the attacker's mind is programmed to expect the “normal” reaction of someone being assaulted: moving back and away from the oncoming pain and injury. The last thing he would expect is you closing the gap by moving toward him (at a slight angle of course!). Another immediate

beneficial result of your closing the gap is that you will also effectively restrict the attacker's mobility and severely limit his options (for striking, kicking, etc..). Additionally, on a psychological level, your explosive initiative to close the gap sends a metaphorical but clear message “I will NOT be a victim! You picked on the wrong person!”.

Students, however, must keep in mind that closing the gap is not the answer to every type of attack, nor it is the desirable response to every possible scenario. If that were the case why bother learning anything else? There are simply too many situations and too many variables for a smart Martial Artist to believe that one particular tactic will work in all cases.

A comprehensive Self Defense strategy should include tactical retreats, faking submission and compliance, improvised weapons, etc... Closing the gap should be just one of many





weapons in your Self Defense arsenal. If there is one thing that we must always remember and be aware of is that the worst aspect of an attack is its unpredictability. That's the one sure thing: violence is unpredictable and that is what makes it difficult to prepare for. Therefore train hard, practice a long time and do thousands of repetitions, so when the time comes, you will instinctively know how to expertly close the gap... or not!

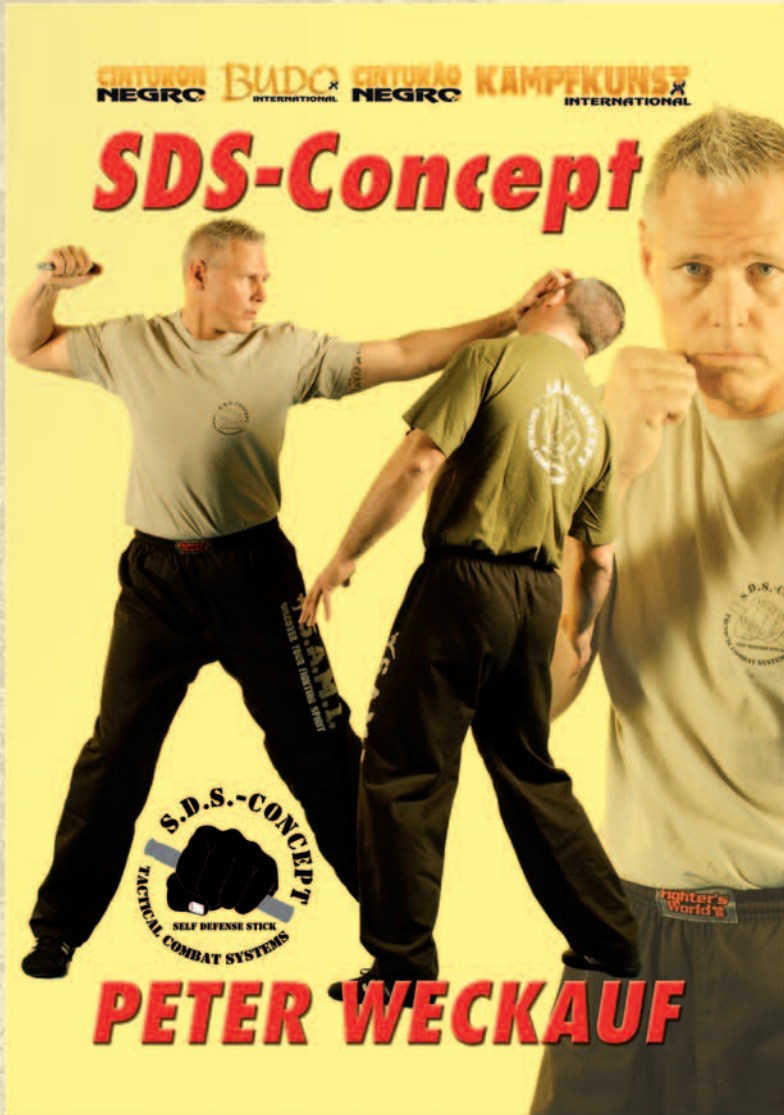


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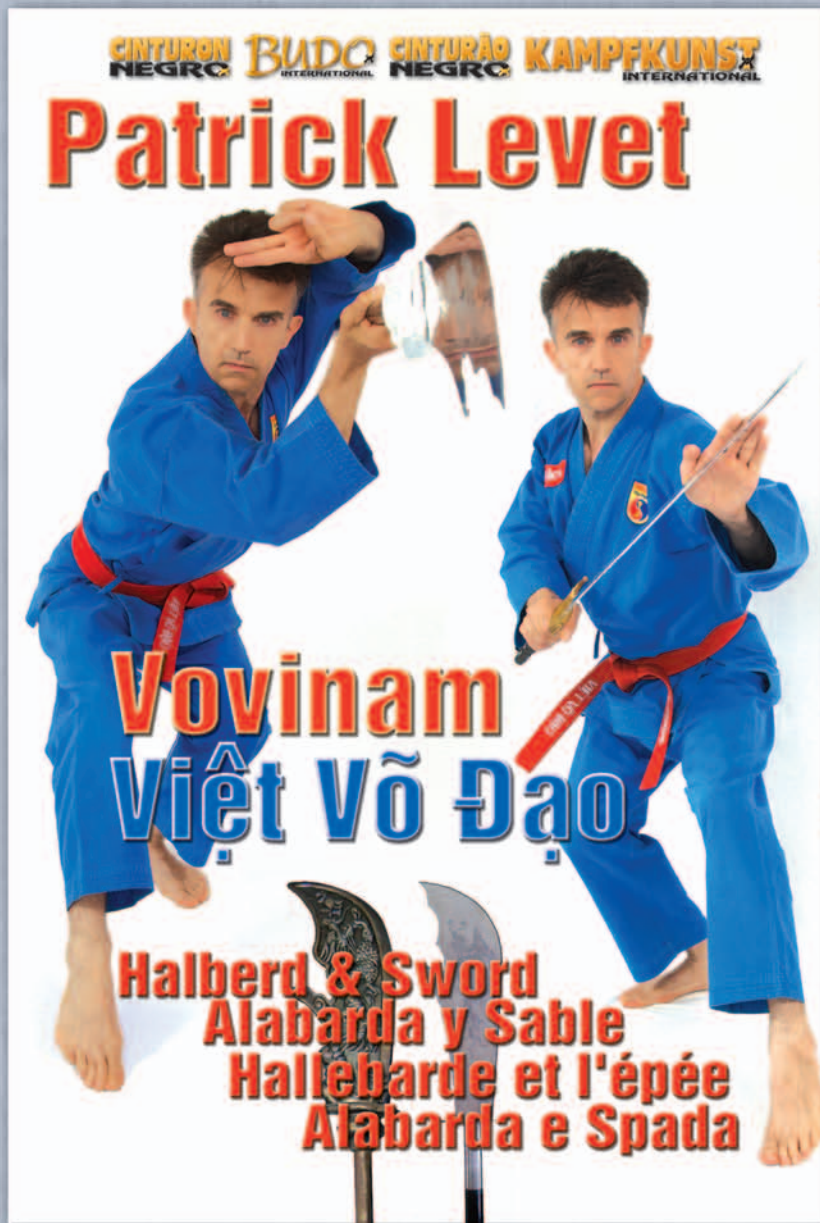


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Technique



GM Maurice Elmalem

THE POWER OF MARTIAL ARTS KICK & PUNCH





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.

What a good, powerful punch that can land a win, win at any moment if fighting. Self Defense and breaking, it is the most outstanding element of the human body. A punch it is very fast movement that can ??? to the opponent from many different positions and score if it is delivered correctly and accurate. Here is how it works:

A punch can be practiced from front stance, back stance, and horse back stance. For breaking, the back stance is most commonly used to utilized body weight behind the strike. Hand and hip movements must be coordinated to the maximum power thrusts to penetrate the target. As the punch is delivered, the back foot pivots and the hip shifts to forward positions distributing 60 degrees of the body weight to the front foot with an additional force behind the punch. The shoulders then face forward from a 45 degree angle of the back stance to 180 degrees front. Keep upper body straight and center shift your gravity forward by pivoting on ball of

back foot and shifting leg to the side, opening up to a front stance. Keeping the fist tight, move fist from hip position, tucked tightly close to body, then extend the arm 80 to 90 degrees forward. Twist your hand into the target palm down, with relaxed shoulder to fully incorporate speed and power behind the punch. The fore finger and middle finger knuckles should be only points of contact, the only knuckles that are in direct line with which to support the wrist and to avoid injury. Do not make contact with the ring finger and the little finger knuckles as it is definitely the wrong way.

I suggest breathing exercises in between each break. Stand with the palms open, raise arms above head, inhaling as you raise your hands. In a wide motion push hands down toward trunk of body and exhale. This releases extra oxygen stored in your body. Repeat this exercise two times in between each break and /or exercise.

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.

GM Maurice Elmalem
Author-World Champion
-Producer-Architect-Artist
www.mauricepromartialarts.com



道 国 雑 誌 武 沖繩島派松林流空手術
OKINAWA SHIMA HA SHORIN-RYU KARATE-JUTSU



Karate has become a competition sport, and has spread worldwide, though its roots are still alive, and this DVD is an excellent example of this.

Shihan Toshihiro Oshiro, native of Okinawa, is a recognized authority on the history and techniques of traditional Okinawan martial arts. He is president of the Ryukyu Bujutsu Kenkyu Doyukai (RBKD), which dedicates its work to the research and development of Okinawan Karate and Kobujutsu technique, and in particular the teaching of Shima-Ha Shorin-Ryu Karate and Yamanni-Ryu Kobujutsu. The style bases its work on understanding body biomechanics and internal dynamic

physical system through the old kata, defending the traditional way of practicing Karate as a unitary system, as opposed to actual sport Karate. With the help of Sergio Hernandez Beltran and Cristobal Gea Gea, President and Technical Director and Secretary of the RBKD-Spain respectively, Oshiro Shihan presents the Shima Ha Shorin-Ryu basic kata: Sonoba Kihon (basic techniques in the same place), Ido Kihon (Basic techniques in motion), Kihon Kata

1-3, Pinan Kata or Basic Forms 1-5, Naihanchi Shodan, and the first two basic Sai forms (Shimabukuro No Sai).

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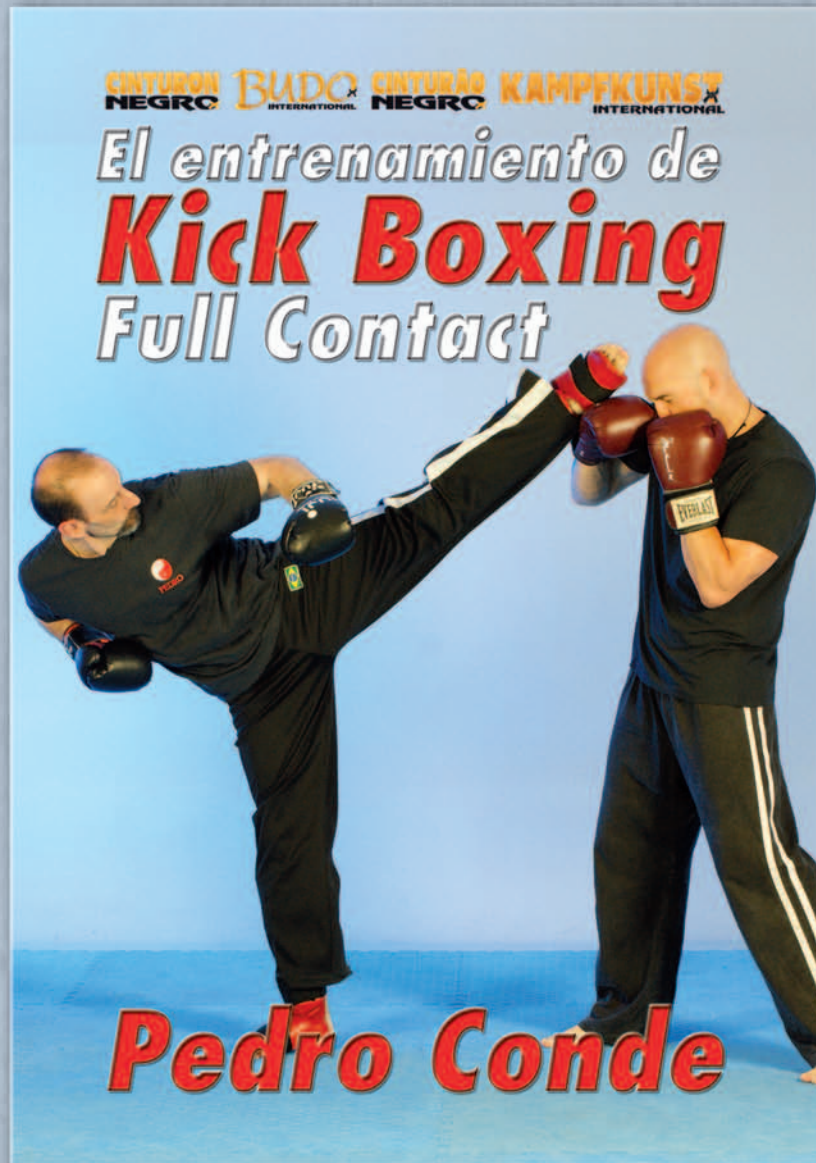


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Tony "Harimau" Montana

With this column, I wish to pay tribute to two of the influences that have accompanied me throughout my martial career. These are the Filipino Martial Arts and the Philosophy of Jeet Kune Do, and above them two human beings and great Masters: Bruce Lee and Dan Inosanto.

"To all seekers of the truth, knowledge comes from their instructor, wisdom comes from within themselves."

When one speaks of Martial Arts is impossible not to think of one of the best masters that Twentieth Century gave us, I'm referring to Sifu-Guro Tuhon-Pendekar Dan Inosanto. His trail guides thousands of practitioners and not just for having been a friend and a student of Bruce Lee, but rather by his impeccable trajectory, backed by a full knowledge of the different systems or styles, under the supervision of the best teachers in the world. Who better than him represents the spirit of integration and personal improvement, not only on the technical side but also on the spiritual growth, as his master Bruce Lee advised him?

Dan Inosanto stated that all styles have something to offer, but I do not share that view, each system has its own richness, a culture, a tradition, a point of view that provides us a different concept as how to react in different situations; after all, Bruce skillfully said that the individual is always more important than the style. If you share this statement you will agree that the power resides in ourselves, rather than in the style itself.

Do styles vary so much? Or it's rather the instructor's perception or the student's, what varies?

In my martial career, I have had the honor and privilege to share the mat with masters from all over the world and enjoy a variety of systems and if you ask me after 38 years of training and learning, which one I'd keep, the answer is: all and each of them partially make up a whole, without name, without distinction, they are not individual any more, they make

"The need to learn moves the human being and thanks to the masters who are our vehicle to that knowledge, we can receive this valuable information, vetoed to many in past centuries".

part of a journey, a vehicle that transports us, absolutely integrating, always evolving in the same direction, without being in possession of the absolute truth, and exposed to change and development.

I'd rather choose a master above the style; the trace my teachers left on me is personal, beyond the system they taught or represented.

Two of the influences on my system are, of course, the JKD and the Filipino Martial Arts, besides Silat and Kyusho, prioritizing the concepts to the interpretation of the message rather than the message itself.

Seeking parallelisms, something that characterizes me, in sailing, one of my passions, you suffer the influence of the wind but you benefit of that force of nature redirecting it and using it to your advantage, and through the sails and rigging, you

take hold of that push to reach port. Each zone has a name for the wind, but what matters is its direction and intensity, not its name. Similarly, when navigating on engine ships you only care about the result of the wind, i.e., the waves or the stream.

It's impossible to know how to navigate the Atlantic Ocean and not to know how to do it in the Pacific Ocean; no matter how much the name changes, in its structure the sea is the sea, although with slightly differences depending on the part of the planet you sail; anyway, the best sailor is he who navigates all the oceans and faces the adversities that each of them presents.

What a paradox! Skippers learn to navigate on land, assimilating the technical concepts, theory, nautical charts, but of course, it's at sea where they acquire the experience that really makes them sailors.

In Martial Arts something similar happens, we learn to fight in the dojo, not on the street, but it will be there where we will really learn to fight.

Says a motto: "Knowledge rules over the action and the action starts the knowledge".

In this new era of communication, we are allowed to know lots of proposals that provide new insights, although "more is not always better"; our experience will help us differentiate among them.

The need to learn moves the human being and thanks to the masters who are our vehicle to that knowledge, we can receive this valuable information, vetoed to many in past centuries.

The obligation of every holder of that knowledge is to spread it, protect it and perpetuate it for the generations to come.

Behind every martial art there is a people, a culture, a tradition that must not be lost, that is their hallmark and we have to respect it and preserve it.

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CHING JONG

Advanced training with the Ching Jong wooden dummy

One of the 18 most famous wooden dummies in the Choy Li Fut style is the Ching Jong: Ching means balance and Jong is training mechanism or resource. Ching Jong is also known as the "wooden man".

From times of old, this type of training was only transmitted to Chan Heung's family members and their disciples, so it was a reserved instruction. We can trace back the lineage directly from the monk Choy Fok, Northern Shaolin monk and master of Chan Heung, who knew in depth the original Shaolin wooden dummies. Chan Heung, founder of the Choy Li Fut style, would be next to receive this Shaolin traditional teachings. His eldest son, Chan On-Pak, also inherited from his father the wooden dummy working out system. In the same way, Chan Heung's youngest son, Chan Koon-Pak, kept on transmitting the knowledge of wooden dummies to his children and disciples.

The Ching Jong dummy consists of a wooden trunk from which jut out different types of wooden arms. In the upper part there is a long mobile appendage that allows a game in a vertical line; this wooden arm has a short section protruding from the back, from which originally hung a metal weight to counterbalance -at present a metal spring is used for the same purpose-. This rear counterweight allows the Choy Li Fut practitioner to block, hit and lower the long front arm with a genuine downward movement, since, once loose, the mobile arm returns to its starting position. This upper accessory is precisely what gave the Ching Jong wooden dummy its name.

The Ching Jong midsection presents two more arms, smaller than the upper one, loosely attached to the dummy body so that they have some motion making possible other type of blows. They're used to practice blocks and simulate midsection attacks.

In the Ching Jong lower section there's a straight leg that forms an outward descending angle. This lower leg is especially useful for practicing takedowns and sweeping techniques.

At first glance, the Ching Jong seems like a regular Kung Fu wooden dummy, such as the Mook Jong of the Win Chun style or others, however, unlike the Ching Jong, this type of dummies usually have two small upper arms and a long arm in the middle section. Another difference

from other dummies is that the Choy Li Fut Ching Jong wooden dummy is built with a log carved in quadrangular section, ie, with four corners and four sides, whilst other dummies are often made of logs with a circular base.

Some Ching Jong wooden dummies may also have a horizontal bar over the top, known as "small mill", of about 70 cm. long, which attaches to the assemblage by its upper flat plane. This bar has a rotary motion and simulates an opponent throwing a rear fist with a curved trajectory. He who uses a wooden dummy with this accessory soon develops the needed reflexes to dodge this type of attacks.

The Choy Li Fut wooden dummy usually has seven small bags fasten to its body, filled with sand or a similar material, and located at three different levels of height to help develop the adequate form and power. There is a bag on the front side at the upper level; another one below this in the middle section; a third bag at the lower front, and one more on each lateral side of the two upper levels. They are used to practice the form and the strength, while conditioning the practitioner's hands when he projects forceful blows on them.

The most advisable size for a Ching Jong wooden dummy is the average height of a person being in the square horse stance, although it also can be built a few inches higher. Based on this, the upper small mill will also increase the final measure.

Now we have described the "constitution" of the wooden dummy, but more important is to know what's so special about the Ching Jong to be considered one of the best training resources for the fight, along with the hand to hand combat with a flesh and bone fellow. The main advantages of its use are:

- The first benefit is that it helps the student to estimate the distance and the target hitting area, since it remains stationary in its position on the ground while you train the best angle and the most appropriate approach.

- Since the dummy does not respond to attacks in a realistic way (only rebounds of moving parts, which are always the same), it doesn't represent a great support to control the reaction time. Nevertheless, the wooden dummy embodies in contrast a solid resistance to the blows, which are absorbed without difficulty or negative impact on our organism, even if we carry out our attacks with full power. If we were to apply on a training partner all the power we use to train with the wooden dummy, he would not be able to stand it without

receiving serious damage (that's why the Ching Jong training is unique and personal).

- Training with the Ching Jong wooden dummy provides the martial artist an exceptional method to condition his arms, wrists, shinbones, fingers, palms, wrists, legs and feet. The flat bags reinforce the fists and claw hands, while the dummy arms harden the practitioner's own arms and palms when it comes to blocking / hitting. Shinbones and feet are strengthened in the sweeps and kicks to the lower extremities (dummy lower arm simulating a leg).

- Although the wooden dummy is basically a static object, the footwork performed on it allows the practitioner to include all the movements and positions of Choy Li Fut. Thanks to the sacs located around the trunk, the martial artist can move in three directions on the ground plane (horizontally, longitudinally and diagonally) and practice every shifting movement with a large angle of action when performing the various block and attack techniques.

- Also, in regard to the development of the form and the different punching, blocking and kicking techniques of the style, the Ching Jong provides an excellent support and training for the vast majority of these.

Do not fall into the temptation of underestimating the workout with the wooden dummy. It is more than "simply another training aid", more than "just a replica of human beings." A student can always emulate the forms of his master, but the wooden dummy technique constitutes a rival against whom you can practice with all your strength.

Although the student has to learn its forms, the wooden dummy is a highly effective method that allows him, always under the correct instruction of his master, to apply force and power in an appropriate manner. With this he will reach a deep and real knowledge of Kung Fu, which will allow him to confront with good warranties the rigors and realities of the hand to hand combat. Ching Jong wooden dummies might not hit you back, but they help you prepare for the kind of guys who do it.

The old should not be changed or destroyed, only you should know how to take care of it so that it remains always old (Chinese proverb).

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Jie-Gao Pedro Rico



“Do not fall into the temptation of underestimating the workout with the wooden dummy. It is more than “simply another training aid”, more than “just a replica of human beings”

“The old musn't be changed or destroyed, only know how to care for it so that it remains always old”

www.shaolinchoylifut.com



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PETER WECKAUF

SDS Concept - Never Unarmed

An unpredictable attack, a powerful opponent, or even some of them, or even worse: an attack with a knife. Unarmed defense seems futile for most people. Using objects to defend oneself can dramatically increase our odds. It was this kind of thinking which inspired SDS Concept.

The idea behind SDS Concept is actually quite simple: drastically increase a person's ability to defend himself in a short time, using simple and comprehensible techniques. Anything can be used to protect oneself against all sorts of attacks. Weapons or self-defense tools may not be in reach, maybe they can only be used in certain situations, they may be illegal in some places. All defense weapons have their pros and cons, none is perfect. Now, what could be more appropriate than devising a defense concept which does not only use weapons but also improvised weapons?

Disadvantages of weapons and defense tools

- they may be illegal (knives, firearms, Kubotan or similar defense tools)
- they may not be available or in reach (pepperspray)
- they may be easily recognized as weapons (truncheons, knives, firearms, Kubotan)
- they may bear disadvantages in use (reach, user puts himself or bystanders in danger, for instance with pepperspray)
- their use may be exaggerated and inappropriate (firearms, knives, tasers)
- not everybody can carry them (firearms, Tonfa, truncheons)
- they may not be useful in certain situations (knives, truncheons)

In summary, it can be said that, apart from pros and cons, the correct use of tools and effective training are absolutely necessary in order not to put oneself and others in danger. Weapons are only effective if you understand their features, their pros and cons, and you can learn and practice how to use them. Focusing on certain weapons or just one self-defense tool often leads to ignoring other options, like using every-day objects or improvised weapons. So, SDS Concept is a system which is easy to understand and is not restricted to just one weapon, but uses everything and all things available for self-defense. Watering cans, flip flops,

towels, as well as pens, books, plastic bottles, scarves or hats.

Within SDS Concept, the user just has to understand the features of certain objects in order to use them and still be regarded as unarmed. All solid and flexible objects and liquids are used. In SDS Concept, we use objects directly or indirectly to hit, block, throw, disturb, distract, keep distance, fixate, disarm, choke and manipulate. One important advantage is that attackers don't regard these objects as weapons, and that these objects are usually not considered weapons. And they are always available and can be used at any time, which might prove quite advantageous in dangerous situations. SDS Concept does therefore not focus on the self-defense tool itself, but on underlying concepts and principles which can be applied to any object.

What can we use for self-defense?

It may sound overly simple, but nearly everything can be turned into a defense tool. Throw a rock in the attacker's face. Use a chair to block attacks. Hit with a book. Use a table to maintain distance. Use a towel to disarm an attacker.

Any object can be used, if you know how. It is one great advantage of SDS Concept that it is not your conventional self-defense system, but it can rather be adapted for new situations. This is why SDS Concept can be easily combined with other systems, rather than being opposed to them.

In the first chapter I will deal with flexible objects and I will show you how to use them.

How to use flexible objects and weapons for self-defense

Most people would not regard scarves, a bag or a towel as defense tools. If you know how to use them, however, these are weapons which should not be ignored. SDS Concept teaches to use flexible objects, like a bag, as a shield, but also to distract the attacker's attention, to hit, to fixate, to disarm, to manipulate the opponent's body, and to simply disturb his actions.

A number of objects can be used, what counts are structural strength, length and size, flexibility and, of course, availability.

Flexible objects

Here is a short list of flexible objects which can be used for self-defense,

but also for attacking: scarf, belt, dog leash, towel, wire, bag, shirt, jacket, rope, tie, harness, hat, shawl, shopping bag...

Objects can be turned into even more effective weapons. Fill a sock with coins, or tie a knot in a towel to give your punch even more power. Depending on a given situation, you can use flexible objects with one or both hands, it all depends on reach, weight, size and impact. One handed use will be more effective if you want to throw objects or keep an attacker at distance. Two handed use requires short distance and will rather be used in close combat.

Using flexible objects to hit

We have to distinguish between objects which are held in both hands, like a big bag, and objects for single handed use, like a belt with a buckle, a sock filled with a tennis ball or coins, an ashtray, things like that. We aim at the attacker's weak spots, like the head or the groin, but also his limbs, to avoid serious injuries.

Using flexible objects to disturb or distract attention

Even things which may be less than perfect for hitting or blocking, like hats or jackets, can be quite useful to distract the opponent's attention for a moment. This will allow us to attack him even more powerful. Throw the objects in the attacker's face from a shirt distance or hit him!

Using flexible objects to disorient the opponent

Towels, scarves, newspapers are pushed hard in the attacker's face, simultaneously attack him with kicks or knee strikes. This will usually rule out another attack and you may leave the scene as a winner.

Using flexible objects as a shield

Big bags, like gym bags work perfectly to shield off attacks. Hold the bag with both hands between yourself and the attacker. Immediately follow up with a counterattack to prevent further attacks from the opponent. Using scarves, towels and such as shield in snout advised as the lack mass and cannot withstand an attack.

SDS-Concept



Using flexible objects to fixate an opponent

Long and tear-resistant objects, like wires, ropes and scarves, are very well suited to fixate attackers, think choking and wrapping them. Using the correct technique and using it effectively is key.

Using flexible objects for disarming

When you are attacked with blunt objects it seems especially advisable to use flexible objects in order to avoid contact with the attacker's weapon. Still, this is not easy and requires a lot of practice. I would therefore advise you to practice disarming empty handed first, so you can understand the concept and the ideas.

Using flexible objects for body manipulation

By far the most effective and best way to manipulate an attacker's body is via his head. This is done to take the attacker to the ground or to gain a better position for a counterattack. Try to use objects on the opponent, like scarf or belt!

Used correctly, even flexible objects work as effective "weapons". This series of articles is intended to inspire martial artists all over the world to continue exploring and broadening their skills. That was also what inspired me: devising a system which allows individuals to defend themselves

effectively against superior opponents. Yet, SDS Concept is also a tool for trainers and instructors to provide their own students with a concept which makes them feel safer in dangerous situations.

In the upcoming issues of Budo International I will dig deeper into the topic and present strategies, concepts and applications which can help you to be open for new input.

It's man who turns modest objects into effective weapons.

www.sds-concept.com





Vrikshásana

Posture 5: "Tree Pose" Vrikshásana

In the last posture "Toe to Heel" Prathanásana, we looked at the special balance interplay between the brain, body and energetic vibrations. We began to open the Pineal Gland and vibrate the brain to de-calcify and restore many functions and physiological benefits as well as open a greater awareness to the vibrations all around us.

Many times someone that is just opened or awakend will experience a rush of energy and can be intimidated by it. Although not unhealthful, it can cause anxiety and stress if one is not used to the increase in the vibratory state. The "Tree Pose" is the next step to quell this feeling of being over energized. It also serves as a great test to see how the individual will cope with the releasing of the Kundalini as this is a slight look at the power contained that will be released as the practice develops.

Once both side channels are open, a grounding must also follow so as not to raise too much energy and cause mental, spiritual or physical disruption and overall health. By standing on one leg that side bears all the weight and balance, however the

opposite foot seals the inner leg to prohibit a rise of energy up the inner leg so that energy is mainly directed to the ground. The lifted leg is folded to also keep the energy from rising on that side as it presses into the supporting leg. It is always best to apply on both sides as required for balance not only of muscles, but all functional systems.

Again we must address the importance of the right brain controlling the left body and left brain controlling the right side of the body. By standing on one leg that corresponding side brain is activate more and in turn sends the messaging down through that side of the bodies muscles to maintain the weight and balance of the body. This in essence brings electrical signals down from the brain all the way to the foot and beyond to perform this grounding effect.

This posture also brings the body back into folding to suppress energetic flows as it opens or frees others. There is also an introduction into pressure for strengthening the associated muscles as well as call energy from the brain and core to the peripheral nerve system. This will be detailed more in later postures for more complete application.

"Tree Pose" Vrikshásana

As you balance and raise one leg up, make sure you do not let the supportive (standing leg) side hip sag or mis-align (hips and spine) by bowing outward. This will require greater brain energy to the muscles to tighten then to achieve and maintain the posture. As this increased energy is sent to the required muscles, the body brain synapses will begin to increase and in turn strengthen the connections as well as physical structures (muscles, connective tissues and joints). These more efficient energetic messaging pathways not only increase overall health (via the autonomic connections with the internal organs) but also motor functions for our balance and sensory functions as well. Work to be aware of and feel the vibrations emanating down to the standing leg and especially through the foot and into the ground. In the beginning you may just be aware of the shaking of muscles as the constrict and relax to maintain the balance, but over time you want to open the neural passages enough to feel the energetic vibrations as opposed to the muscles.

Bringing the bent leg up and pressing the foot tightly into the upper inner leg will close that knee as well as the inner leg for rising energy. The emphasis is in the grounding effects of one side at a time for more efficient and complete grounding ability. It also forces the awareness to only one limb again reinforcing the brain body connection as well as the awareness of subtle vibratory energy.

The bent leg side is pulled flat out toward the side to open not only the hips for physical strength and muscle stretch, but also to integrate the side and back muscles into the integrity of posture demands. This further aides in the grounding process as the vibrations of the earth are not allowed to ascend up the inner legs and down the outer leg. The pressure of the bent leg foot on the inner thigh of the straight leg will force the brain and neural energy to constrict those associated muscles also to prohibit rising energy as it requires greater motor than sensory nerve action to maintain. This will increase more vibrational energy travelling from the brain, down through the spine and peripheral nerve system as opposed to rising from sensory input.

As the heel is pressed into the inner thigh it also pulls down and opens the root chakra and in turn releases pressure on the perineum and pudendal nerves.



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Through dedicated practice you may also be able to pull the bent leg foot up far enough to also press the heel against the perineum, a sea of vast sensory nerves activating and invigorating the area and body to a greater extent. This foot position stimulates the root chakra (the seat of our survival energies), as well as these nerves of the perineum and pudendal branches. The pudendal nerve innervates the penis or clitoris, as well as areas around the scrotum, perineum, and anus. Stimulation of this nerve, which is the only peripheral nerve that has both somatic (voluntary nerve function) and autonomic (involuntary or automatic nerve function) fibers, can also increase sexual energy and pleasure. This in turn stimulates the all the other chakras and nadis to invigorate the practitioner as the vibrations are then transferred into the core.

In this posture we also press the palms together firmly, not only to aid balance, but also to focus neural energy to the peripheral nerves throughout the core. This upper and lower body focus is on the body's center to also coordinate right/left brain activity and will increase the vibrational aspects throughout the body. It also aides in the cleansing of the lymph system as the pressures will stimulate the packets concentrated in the neck and inner shoulders.

As a special note not based in the energetic aspect, but more in alignment with overall health, this posture also aids the lymphatic system. The lymphatic system is a network of tubes (capillaries and vessels) that drain excess fluids from the body's cells and return them to the bloodstream for eventual filtering and excretion. The lymph system also plays a major role in protecting the body against infections and cancer. For this reason it is part of the immune system. Additionally, the lymphatic system also plays a part in the absorption of fats from the intestines. This posture compresses the concentration behind the knee as it opens the inguinal crease clusters. As it does not have a pumping action like that of the heart and blood, it relies on muscle action to direct the fluids toward the neck where it is drained into the subclavian veins for dispersal. By compressing the bent knee and opening that side inguinal crease you are aiding this action to assist your immune system and overall health.

Tying this aspect back in with the energetics, we see that the energy vibrations of the nerves stimulating the muscle fibers firing and relaxing as they maintain the balance increases the pumping action on the lymph vessels as well. As you attained greater balance and less physical muscle action, the subtle neurological vibrations you will feel continue the process.

Breathing and Intention:

Each inhale through the nose (which ties in with the Ida and Pingala); allow all energy to flow into the ground, as you feel the exterior rear muscles vibration downward toward the ground. Feel the energy drop through the rear leg as it becomes first a pedestal and yielding to a root penetrating the ground.

On the exhale contract or concentrate the energy vibrations on the inner legs and frontal body as they vibrate toward the throat from the legs, body, arms and neck. Allow the vibrations to come to a focus on the throat chakra which is at the same level of the subclavian veins. Always seek to calm the long deep breathing to be more aware of feeling the energy vibrations as well as the fluids pumping through the body.





GM George Bierman

MY HOW THINGS HAVE CHANGED - A Lesson for us all

Something we all need to review as well as never forget, are our basics. No matter what your style hard or soft or your origin, Chinese, Japanese, Korean or Okinawan, it is important to all of us.

It seems that the longer we are in the martial arts as instructors we take our basics for granted because they now come naturally to us. It is very different for new and younger students. They all want the "short cuts", promotions and gratifications of a higher rank but some don't want to do the required work to get there.

I remember how different things were as opposed to today in the weapons division at a tournament. Usually you had to perform twice, once with a long weapon and once with a short weapon. If you tied you had to do a different kata completely preferably with another weapon. I remember that before I did a Bo kata in front of the judges I would hand them my Bo. If it was too light they subtracted a half of a point off of your score. The same with the Kama. If it was not sharp they would deduct a half of a point.

Before the age of extreme martial arts, Kata didn't involve gymnastics. I'm glad that we have these divisions now. However, if you are going to do that your basics and stances must be strong. No wobbling, missteps or rushed movements. That's fine that you can do ariel kicks etc., but when you land you better have good basics.

Basics are the building blocks of any martial arts system. What is Kata but a set pattern of movements fighting an imaginary opponent. Weapons are no more than an extension of your hands.

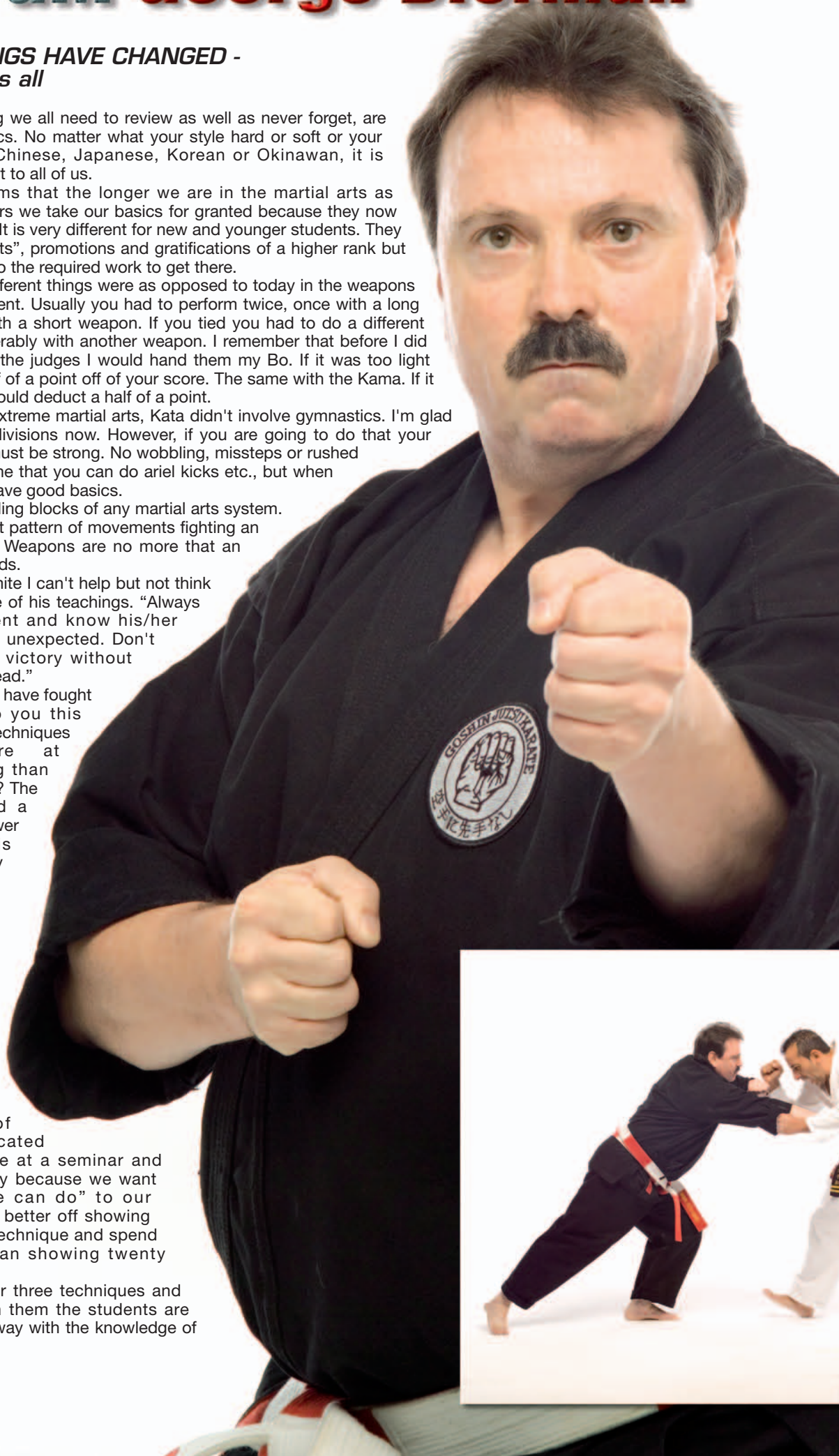
When I think of kumite I can't help but not think of Sun Tzu and some of his teachings. "Always study your opponent and know his/her weaknesses. Do the unexpected. Don't rush into battle for victory without knowing what lies ahead."

For those of us that have fought a lot, I propose to you this question. What two techniques have won more at tournament fighting than any other techniques? The reverse punch and a front kick is the answer but a front kick is barely used today and most younger students have trouble delivering a properly executed reverse punch.

They want to do a more flashy technique like a spinning kick or show off their flexibility with high kicks.

We as instructors are also guilty of teaching a complicated high level technique at a seminar and doing several. Mainly because we want to "show what we can do" to our peers. We would be better off showing a less complicated technique and spend more time on it than showing twenty different ones.

If you teach two or three techniques and spend more time on them the students are more likely to walk away with the knowledge of



KARATE KUMITE



all three than doing twenty and walking out of the seminar not knowing any.

Years ago I was fortunate enough to win the Kelly Cup at our states games. It is the highest award given to an amateur athlete. Upon receiving the award I had to address a room filled with all of the first place State Champion winners. When I stood up to talk I noticed they were all ages from 17 to their early twenties. I was in my early forties. I thought to myself, what in the world can I tell these people? Basically this is what I said. "Everyone here is a true champion and knows how to win. Any of us can teach someone to become a champion by showing them the shortcuts that took us years to learn. However, the one thing I

"They all want the "short cuts", promotions and gratifications of a higher rank but some don't want to do the required work to get there"

can't teach is heart, sole or passion. You either have it or you don't. How bad do want it and will you sacrifice what you have to get it by putting the hard work and hours in to accomplish your goal."

Martial arts has progressed a long way over the years to what it has become today. There are so many excellent students, instructors and Masters out there to study from. Just don't get so engulfed in certain aspects of teaching that you forget the basics and don't spend the necessary time that we should on them. The quality of the student reflects on the instructor. Our goal as instructors is to make our students or at least give them the opportunity to be better than we are.





Self Defense

Women's Self-defense

In our days, we are living in a society unfortunately marked by violence, not only in the street, but also and especially at a household level. Today's woman is exposed to constant abuse, psychological and physical alike, and this often occurs within her own home with her own spouse, or in the street with strangers or even acquaintances.

Day after day, the mass media report crimes and transgressions committed against women in which they often get injured and, in many cases, causing them to die.

This could be avoided by preventing the situation in advance through a martial art training or in our Wolf prevention courses. If the problem is not solved the very day that a spouse goes too far both orally and physically, these two factors together will affect greatly the emotional and psychological state of the victim.

How to avoid it?

If we have no time to practice a martial art, then we should try to find the way to participate in prevention and self defense courses for women. Thus, women can learn to escape and get out unscathed from any risk. In Wolf courses we do not only teach and train risk situation techniques, but we also review prevention standards that much too often are overlooked in the moment they should be performed. We always put them into practice once they have scared us, therefore, the golden rule is prevention.

How to prevent?

- When entering our home (yard, hall, garage).
- When getting into our car.
- Avoiding alleys or poorly lit streets.
- When withdrawing cash at ATMs.

These are some of the many action patterns we should observe at all times. If we have them in mind from the beginning we will avoid many problems and annoyances.

Other topics to be conducted in the course are:

- The psychological factor in self defense.
- Using everyday objects as a defense.
- Using a defense spray - better if it's a homologated brand; it is also imperative not to carry it in our handbag, but in a pocket so that we can easily use it to deter the aggressor. At the same time we must be careful not to use it against the victim.



Wolf Extreme



Women's



Defense

David Buisan



 **Facebook David Buisan Llop**

Self-defense

РУССКОЕ БОЕВОЕ ИСКУССТВО

Russian Martial Art

SYSTEMA SV

Dmitri Skogorev



РУССКОЕ БОЕВОЕ ИСКУССТВО

Russian Martial Art

SYSTEMA SV

(Sibirskiy Viun)

Международный Центр Русского боевого Искусства
Школа основана в 1988 году
Степаном Вьюн



Dmitri Skogorev

Dmitri Skogorev is a leading international specialists in the teaching of Russian Martial Arts, Director of the Russian school of martial arts "Sibirski Vjun" ("SV" SYSTEM) and Chairman of the Russian Martial Arts International Center. It is likewise the author of several books and hand to hand combat programs, and honorary member of the organization of the air forces of assault and veterans of the "Gvardia" special operations forces . Since 1988, Skogorev has systematized and analyzed structurally the Russian Martial Art System, researching in Applied Psychology and Bioenergetics, which has greatly influenced the theoretical and practical development of the "Sibirski Viun" programs. The Russian combat system is applied in extreme situations, both in professional and civil ambits and its keys are:



1. - There are no specific methods in front of specific situations (there only exist basic actions based on natural laws).
2. - It makes no sense the work of "strength against strength" (capacity to feel the power and manage it).
3. - Work according to the situation (the situation is constantly changing in time and space).

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Focus Pad Usage



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