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**Vovinam Việt Võ Đạo
Patrick Levet**



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Patrick Levet
The Vietnamese stick

Vovinam Việt Võ Đạo

CÔN PHÁP VOL.1 LONG STAFF TECHNIQUES

Patrick Lèvet



Vovinam Việt Võ Đạo Patrick Lèvet



In this new DVD of Vovinam, Patrick Lèvet has wanted to show the facets of the use and handling of the Vietnamese Stick. Although little known, the Vietnamese long stick is, without a doubt, the most important weapon among all the weapons of the traditional Martial Arts of Vietnam. The Vovinam school, in its official program, only proposes the Stick Form (Tu Tuong Con Phap) and the counterattacks of stick vs. stick (Phan The Con), without explaining the intermediate movements. But the Vietnamese stick goes far beyond these two facets and Master Lèvet offers us 2 detailed DVDs on all the applications of the numerous intermediate movements of the Stick Quyen. This first volume includes a series of specific stick warming up and bodybuilding exercises, the guard, fundamental principles, stylistic handling of the weapon, defense against disarmament, blocking and dodging, displacements, as well as combat techniques. An original work that shows for the first time the Vietnamese stick in a complete and exhaustive way.

Patrick Lèvet

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Editorial

Arrogant Masters or the irrelevance of idiots

"Pride is admission of weakness; it secretly fears all competition and dreads all rivals"
Fulton John Sheen

"Pride is a shabby architect: it lays the foundation on top, and the roof tiles on the foundation."
Francisco de Quevedo

Believe me, in these 30 years running this magazine, I have known about everything. Fortunately, I've met more good and interesting people than those of the other kind. However, it hasn't been uncommon that I'd run into the face of some occasional arrogant character. Well, it must be said in all honesty that in this subject I am not the "Infant Jesus", and though I would never throw that first stone that I have reflected and modulated my nature, it seems fair to state, especially for my own good. I have learned to listen and not to judge; to seek the meeting points; to draw the real boundaries in relationships (which rarely coincide with those that we would like); to conciliate to come to operative, sensible and constructive options; and even to allow that the last word is not always mine. Sometimes I get to achieve it, sometimes not so much, but the mere fact of being aware of nature itself and the intention of modulating the worst that it entails, manages to mean the best of each person, no matter how she or he ticks.

That said, today will not be one of those days in which I come in these lines to contain my natural tendencies, probably to the pleasure of some readers and friends who enjoy the sharpest versions of my pen. Let each one identify in his or her guilt with the constants that I will indicate. I will never be the one who points out at anybody (one is a gentleman), with names and surnames. With that I will not create more enemies, because those who can feel pointed by my pen, they will do so "motu proprio", that is, on their own, and they receive the penance from their sin itself, and because the post of enemy is so important that it simply turns out to be too large for them.

What need does a Master have to speak evil of others? When someone talks like that, he degrades himself getting always below everyone. However, this is one of the most frequent situations in which we are involved, when two or more Masters come together. In the welcome speech to the BUDO MASTERS of Rome, I repeated the joke that Moni Aizik told me that day and it was greatly celebrated.

- "How many Masters are needed to perform a technique?"
- One to carry it out ... and a thousand to criticize it."

To appear great, you don't need to make others small; all you have to do is show your strength, your shining, but for that, you have to have them. More than a few would pay a fortune, if they had it, for appearing in the cover of the magazine. They believe that consecrating themselves on the altars is all it takes to be great. Greatness, my friends, does not come from that fact; rather, it precedes that factor. A front page is not a goal, it is a consequence, and if that was the case, the result would necessarily be banal and fleeting. But for those who live by appearances, that fact seems sufficient. And ultimately, who am I to deprive them from their enchantment? Anyway, I am a professional, and I always try to warn people, but friends ... there is none so deaf as he who will not hear.

The Masters infatuated in their ego covet recognition, because deep down they do not feel internally to the height of their dream. There was a moment in their path, where the external brightness dazzled his eyes, and if they ever had the dream of achieving greatness, it was melted in the adding stripes on their belts and satisfied in the hanging medals from their chest, or succumbed to the easy applause of their faithful

followers, ending up collapsing in a burlesque figure, much closer to the clown than to the hero who perhaps one day guided their steps to the martial road.

In his suffering and personal via crucis, sooner rather than later, they collide with reality. The most fortunate ones wake up with a hangover and correct, although the majority remains more and more rooted in their idiocy, mutated into a caricature of their former selves. Inexorably one day, they run into me, because, even if you want to expel gases higher than your ass, as the French say, a fart is a fart... and it generally stinks!

Spitting upward is a wrong policy, because the spit always falls downwardly. Once again I ask myself: what's the need of having a falling out with me, if my only function, my commitment and my job, are not other thing than helping you achieve your dreams? And believe me when I say that most of the time I do it gladly; because gladness modulates the obligation in wonderful ways, turning any work into pleasure and providing to the blending of any recipe that ingredient that distinguishes the good from the extraordinary. This dividing line is called respect, gratitude, earnestness, and recognition, and all this usually ends up reducing itself in one and only ingredient called "friendship."

People do not know what they can lose with a single word, with a single attitude. Recently a friend and teacher, fallen into social disgrace (it must be said ... in the course of duty), and stoned in the media, was criticized and despised by the entire martial community. I did not sign up for that coven, because I will never be an animator, not even a spectator, of the misfortune of others. However, knowing as I knew the truth hidden in the news, I spoke well of him, being questioned by another Master and friend, encouraging the latter to reconnect again. As a result of this conversation, months later, this second Master brought to the life of the first a wonderful work opportunity, which will probably change his life. Yes, my friends, as the saying goes: "You catch more flies with honey than with vinegar! If only for practical reasons, some would do better feigning humbleness than displaying the unmistakable plumage of arrogance.

People do not know what they can lose with a single word, with a single attitude. Recently a friend and teacher, fallen into social disgrace (it must be said ... in the course of duty), and stoned in the media, was criticized and despised by the entire martial community. I did not sign up for that coven, because I will never be an animator, not even a spectator, of the misfortune of others. However, knowing as I knew the truth hidden in the news, being questioned by another Master and friend, I spoke well of him and encouraged the latter to reconnect again. As a result of this conversation, months later, this second Master brought to the life of the first a wonderful work opportunity, which will probably change his life. Yes, my friends, as the saying goes: "You catch more flies with honey than with vinegar! If only for practical reasons, some would do better feigning humbleness than displaying the unmistakable plumage of arrogance.

Adopting an arrogant attitude implies assuming a faculty or thing that one does not possess and expressing oneself in a despotic way or scornfully towards the others.

The arrogant is an idiot, a word whose Greek root, "idios" (ἴδιος), speaks of one who is "alone" and only deals with his



“What need does a Master have to speak evil of others?”

**“- How many Masters are needed to perform a technique?
- One to carry it out ...
and a thousand to criticize it.”**

things. Ignoring others, placing them underneath, always brings misfortune, because in the eyes of those who really count, it discovers the place along which we are really walking, and let us not forget that nothing annoys more the arrogant person than arrogance itself, and this, no doubt, whether positively or negatively, surrounds all the important men that have been in the world.

The bisector in front of arrogance relies more in the way each one deals with it, than in the fact that it exists. There is also something positive in the negative. Positive arrogance is the one that does not let the other person trample you, the one that places everyone in his or her place with deeds, in silence, with a smile. Fear them much more than those who dress fancy and shout out their preeminence and greatness from the roof tops, because the former ones, quietly, are really the ones that will make your life miserable and without you even knowing it. Because arrogance is in Yang what revenge is in Yin and ... Watch out! because they always walk hand in hand.

Do not awaken the sleeping Dragon, because the smoke that comes out of his nose hides the fire of destruction... Because the tail that in dreams he stirs with small and innocent rattles, is the lever of hell when he decides to hit his enemies with it... And above all, because when a Dragon turns his head, he does so once and for good... Cold as a reptile, inside him hells are cooking. Bad business...

Alfredo Tucci

budo@budointernational.com





Guro



"Pearls" of the Warrior

"To most people, if no hitting is going on, then nothing of importance is going on.

Yet the idea of Snake Range is that what is done in the absence of hitting in order to define the moment of impact (and its continuation)

is one of the most important parts of fighting."

Crafty ^{By} Marc Denny



Vietnam

The Vietnamese stick

*Harmony between flexibility
and hardness*

Vietnam ... symbol of a culture of the Far East for some, symbol of a people at war against the great military powers of the planet for others, Vietnam is a wonderful country with a captivating people. After having lived in that country for so many years, the charm for this corner of the planet and respect for its people continue for me as on the first day I set foot on Vietnamese ground. After 25 years of experience with the people of Vietnam, they've never stopped perpetuating the main peculiarity that characterizes them: it is a hard, resistant people, who nevertheless can adapt to any situation however tragic it may be. This quality of adaptation is also the particularity of the Vietnamese long stick.



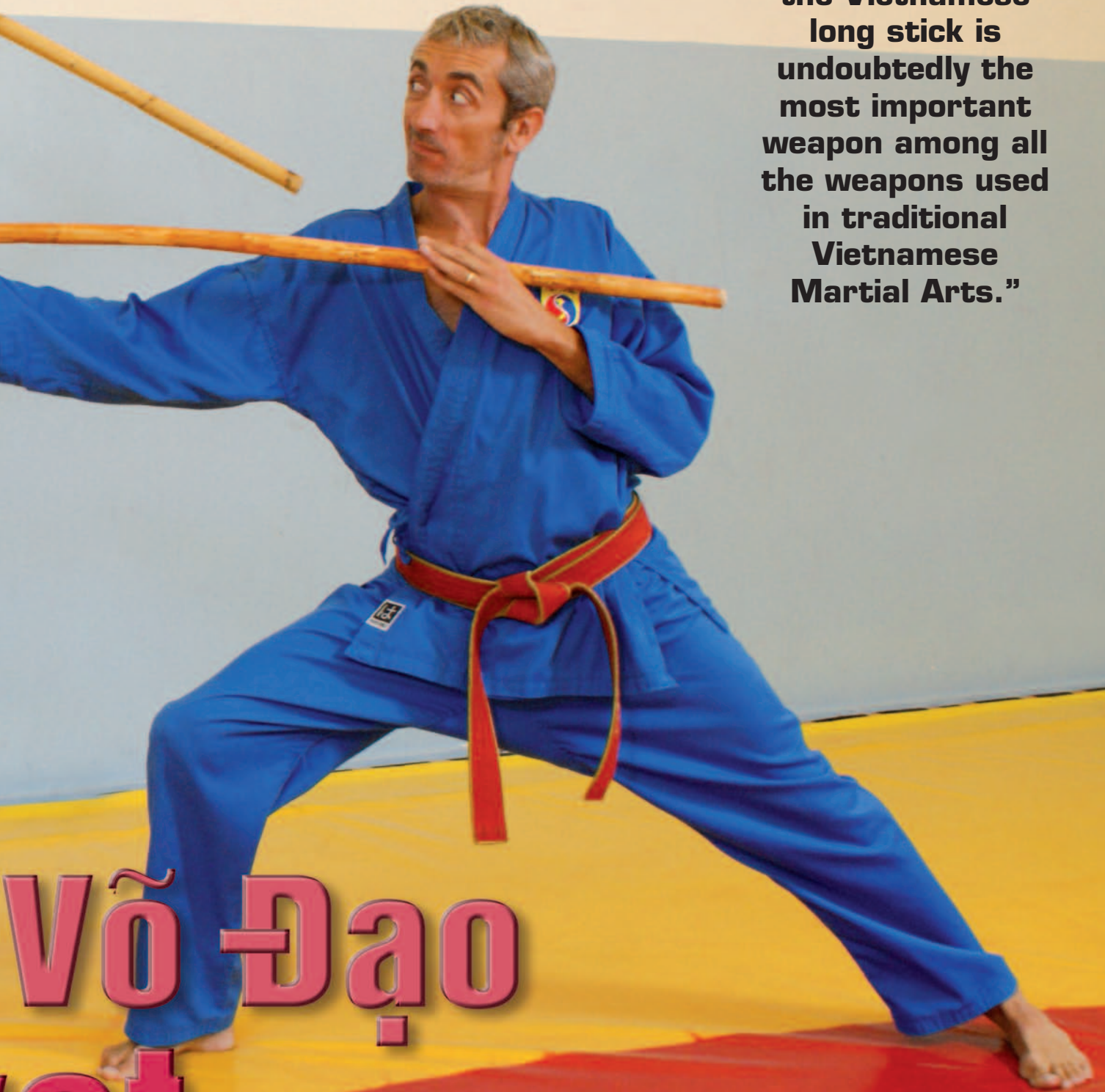
Vovinam Việt Patrick Lê



Patrick Levelt



“Little known and rarely demonstrated in public, the Vietnamese long stick is undoubtedly the most important weapon among all the weapons used in traditional Vietnamese Martial Arts.”



Võ Đạo
Levelt





Vietnam

Commonly, the Vietnamese stick is said to be made out of bamboo. And bamboo is the symbol of the Vovinam, along with the motto "the harmony between hardness and flexibility". A whole program. But in reality, the Vietnamese stick is made of a material called wicker. Unlike the bamboo, the wicker is full in its interior, more precisely, full of tiny tubes in the longitudinal sense. This confers its power to the Vietnamese stick. It has a very hard shell on the outside and a fibrous consistency on the inside. So, like the people of Vietnam, it can be bent, it can be flexed, but it always returns to its original state without losing its hardness.

Thanks to these capabilities, the Vietnamese stick techniques will be much more varied than the Japanese Jo and Bo techniques. In the new Vovinam DVD, I wanted to show the facets of using and handling the Vietnamese stick, called Côn or Bong.

Little known and rarely demonstrated in public, the Vietnamese long stick is undoubtedly the most important weapon among all the weapons used in traditional Vietnamese Martial Arts. Its use is so old that it is not known when it was the first time that Vietnam people began to use it as a combat weapon.

“Commonly, the Vietnamese stick is said to be made out of bamboo. And bamboo is the symbol of the Vovinam, along with the motto ‘the harmony between hardness and flexibility’”.



Vovinam Việt Patrick Lev





“The ancients say that the first to use the stick in Vietnam (long before it was called Vietnam) were the men carrying goods with sticks. This type of transportation is still used today in Vietnam.”

Võ Đạo
Levelt



Vietnam

Vovinam Việt Patrick Lê





**“in the territory
called today
Vietnam,
the stick has been
used as a weapon
of defense or
attack from long
before the
Bronze Age.”**

No one doubts the millennial character of the use of the Vietnamese stick.

Probably there are no longer ancient martial schools left, but all historians agree on one fact: in the territory called today Vietnam, the stick has been used as a weapon of defense or attack from long before the Bronze Age. When bronze appeared, (approximately in 2500 BC) bronze weapons appeared: swords, sabers, axes, arrowheads, knives. But before the Bronze Age, the most common weapon for the people was the long stick.

The ancients say that the first to use the stick in Vietnam (long before it was called Vietnam) were the men carrying goods with sticks. This type of transportation is still used today in Vietnam. It is a stick provided with grooves at each end in which a load of equal weight is hung on each side. The center of the stick is placed at the nape of the neck... and then walk. It is said that the thieves of the time wanted to steal the goods and sell them later. The use of the club as a defense weapon would have started like this.

Võ Đạo
Levelt





Vietnam

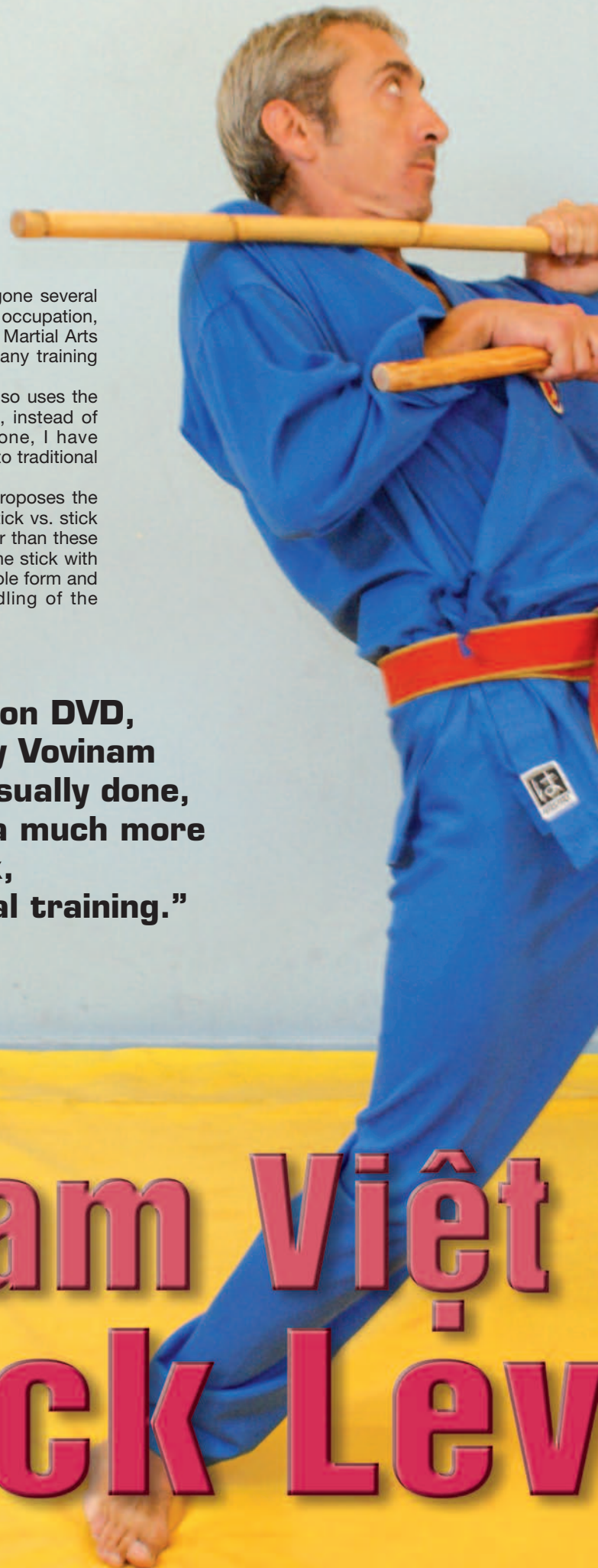
Thousands of years elapsed. Today's Vietnam has undergone several centuries of Chinese occupation, almost a century of French occupation, and numerous wars. Consequently, the hundred Vietnamese Martial Arts schools are filled with Quyen (Katas) of stick, as well as many training systems with this weapon.

Vovinam, a modern school founded in Vietnam in 1938, also uses the stick in its program. However, for this latest work on DVD, instead of showing only Vovinam counterattacks, as it's usually done, I have preferred to offer a much more complete work, much closer to traditional training.

Indeed, the Vovinam school, in its official program, only proposes the stick form (Tu Tuong Con Phap) and the counterattacks of stick vs. stick (Phan The Con). But, the Vietnamese stick goes much further than these two facets. In addition, many Vovinam practitioners handle the stick with a very poor skill due to the fact that they just learned the whole form and counterattacks, without ever working the bases or handling of the weapon.

**“For this latest work on DVD,
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**Vovinam Việt
Patrick Lev**





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**Võ Đạo
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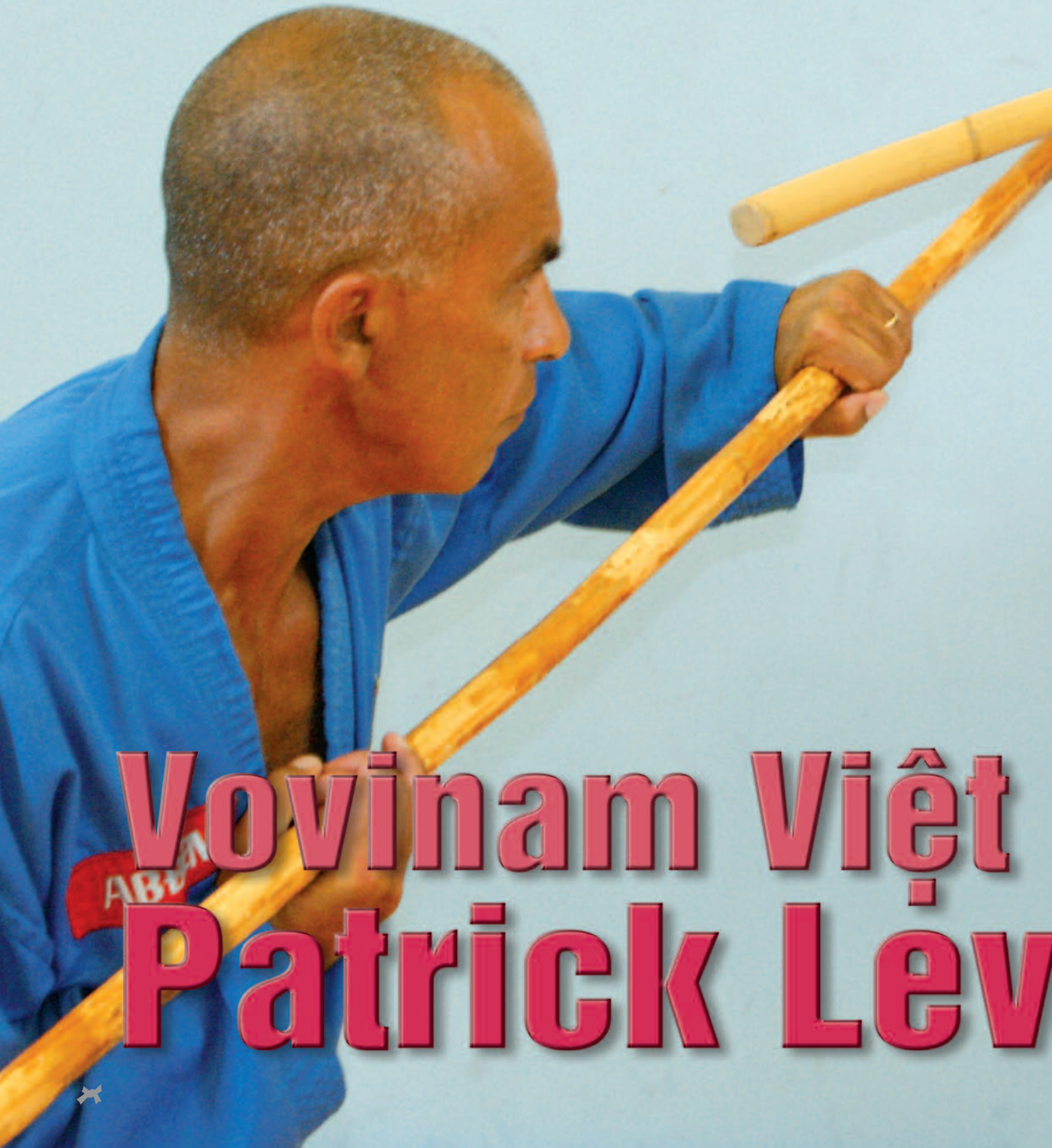




Vietnam

In traditional Vietnamese Martial Arts schools, unlike Vovinam, the stick is taught first going through the bases, just as for empty-handed techniques. This is the point of view that I wanted to add to the long stick that is generally practiced in Vovinam: to teach everything from the bases. However, at the moment of filming there arose the problem of the huge volume of video images. It would have been a shame to cut down the

number of techniques. Furthermore, this would have obliterated the purpose of the video work. The goal was that of proposing a complete work, much more complete than what is taught in the Vovinam program in Vietnam. We solve it by proposing 2 DVD volumes instead of one. With this, I was able to present specific exercises that no Vovinam master has been able to teach to date.



Vovinam Việt
Patrick Lev



Patrick Levelt



Võ Đạo Levelt





Vietnam

We will see the stick from many points of view and with a variety of uses. From the stylistic handling of the weapon to the defense against disarmament, through blocking and dodging, as well as combat techniques. This new video work presents the Vietnamese stick as it should be. I also wanted to include a whole series of stick-specific warm-up exercises, as well as specific bodybuilding exercises with the Vietnamese long stick.

Of course, counterattacks are seen in detail from all angles, but what stands out on these two DVDs is the presentation and explanations of the Vietnamese Stick Form, the "Tu Tuong Con Phap" Quyen. Usually, masters only teach the stick Quyen without explaining the intermediary movements. Thus, practitioners only know the applications of 12 techniques: the 12 counterattacks. But all the intermediary movements remain unexplained. I wanted to mend this problem. That's why in these two DVDs I carefully explain all the applications of the numerous intermediate movements of the Stick Quyen.

In these two DVDs I am assisted by two champions of Vietnamese stick, Master Vicens Noll, several times Stick Quyen World Champion, and Frederic Selbonne, Champion of France of Stick Quyen.

We can say that with these two volumes of DVD we have an original work because it's the first time ever that the Vietnamese stick is being shown in a so complete and exhaustive way.



Vovinam Việt Patrick Lev



Patrick Levelt



Võ Đạo
Levelt





Vietnamesisch-Stick
O pau de Vietn
The S
El Palo Vietn
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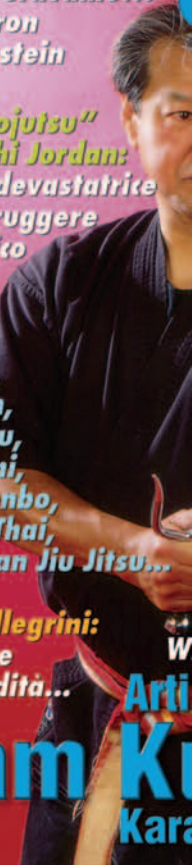
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Memories... The way w



**Erinnerung
souve**

**Recuerdos... Tal como éran
Rorion Gracie
mer**

ve were



回憶。當初我們是這樣的。

Ricordi... come eravamo

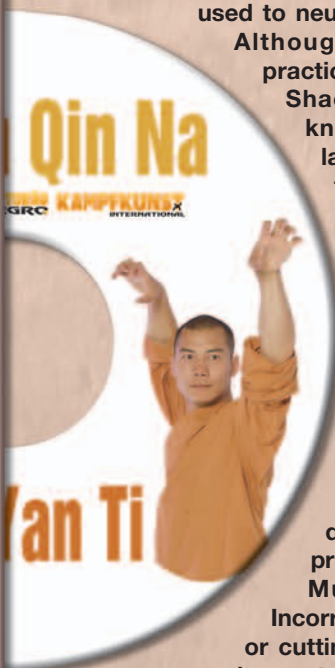
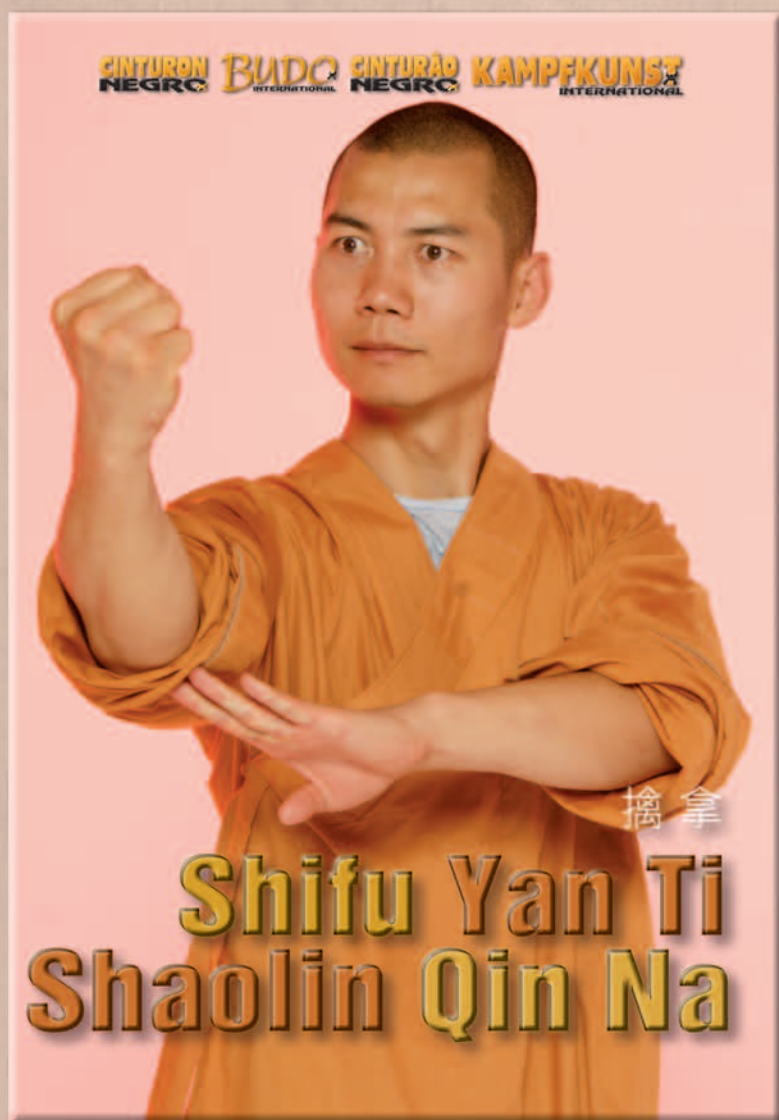
en... wie wir waren

nirs ... comme nous étions

nos

mórias... como estávamos

Shaolin Qin Na Shifu Yan Ti



Chin Na techniques require a thorough study not only of the body joints, but also of Anatomy in general. Chin means "catch, capture" and Na means "control." Then we can say that Chin Na are those techniques of gripping, pressure and dislocation, by which we can control our opponent in a defense situation. The Shaolin Chin Na techniques are used to neutralize or interrupt an attack.

Although its origins date back practically to the foundation of the Shaolin Temple itself, it is well known that already during the last Chinese dynasty, Chin Na techniques were most popular among the population in general, so in that time the techniques of capture and control lived their moment of boom and expansion. Chin-na practice should be done placing a greater emphasis on the development of the control and sensitivity needed to leave an attacker defenseless by any of the 5 principles of Chin Na:

Muscle or tendon tearing, Incorrect bone placement, Blocking or cutting off respiration, Blocking a vein or artery, Pulsing a channel of Qi.

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Kyusho International

Real Kyusho Evan Pantazi

Real Kyusho In Karate

The Emerging Tiger

Pangainoon (later called by some groups as Uechi Ryu), is a Chinese based style that is the blend of three animals; Tiger, Crane and Dragon.

- **Tiger represents strength and relentless devastation upon the opponent at close range.**

- **Crane represents balanced action with precision attack at long range.**

- **Dragon represents the heavens or the ability to transform or utilize all the qualities of the other animals at all ranges.**

So many people see only the Tiger or the Crane, but do not see the Dragon that is the Tiger within the Crane... or the Crane within the Tiger.

This classic Crane posture in the Uechi Seisan is often interpreted as either a defensive blocking action for kick, punch, push or grab.



Let's take a look at what is inside this seemingly Crane style posture of Pangainoon / Uechi Kata Seisan... as performed by Kanei Uechi... deeper than the above and typical Bunkai.

First we need to look very closely at Master Uechi as his hands travel upward and outward to finish the posture with the very distinct "Single Blade of Grass" hand of the ancient Bubishi (based on Tiger and Crane styles).

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Evan Pantazi



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Over time this hand may have evolved or mutated into the Shoken they so frequently utilize.

As for the rising leg we must also note that the foot is not flexed upward so as to form a blocking action against a kick. The reason the foot should be flexed if blocking a low kick is that the muscles and tendons of the shin, contract and gain mass as well as density to protect the inner leg structure during the attack. This action although stronger in protection, does not lift as high or as fast due to the pull of the antagonistic muscle groups in the leg.

When the foot is pointed as we see in the old film of Master Uechi, we can surmise that the leg was intended as an attack to the opponent. However as depicted in the short Bunkai film above, this action is still not efficient or destructive enough to fully stop the opponent (this is an elementary level Bunkai). The reason is that there is a lot of distance to travel and also bringing the practitioner into a vulnerable position of balance and following possibilities until the foot is again on the ground for base, power and or transition.

We will also see that pulling the opponent in to cover that distance will hunch the body, condensing their torso and further protecting the inner vulnerable or vital structures of the body. If the attack was a single push or strike that we used the posture for to deflect, it leaves even less vital targets or vulnerability for the opponent.

A secondary level of Bunkai could be unlocked by using the hooking thumb of the forming hand posture to lock into the nerves of the arm to weaken and

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bring the opponent into a more vulnerable position.

We can easily escalate or advance the level of Bunkai and potency as we further analyze and implement the exacting actions of this Ji Hand (Single Blade of Grass). However we must use the correct rotational action this particular hand follows... as it is different in form, function and affect on the opponent. The Tiger Claw (or Iron Claw Hand), has a different torquing action that does not allow the same penetration or action on the vital targets of the body in the same manner that the Single Blade of Grass hand does and therefore cannot be interchanged with expectation of as advanced vital targeting and affect.

The use of the "Single Blade of Grass" hand with this specialized torque will allow the inward turning and clasping thumb to become more powerful as well as penetrating. This is realized by using the Yin and Yang whereas if the finger tip is turning outward the remaining fingers and thumb are therefore turning inward... it all works together. This is in conjunction with the hands, arms, shoulder and back muscles supporting this tearing action for even greater unity, power and affect. This tearing action is not a Crane style action, it is the realm of the Tiger and works great if in that grappling range and attribute.

Serious targets

With the action of the Kata and the Ji Hand, we can attack some highly dangerous targets inside the formation of the neck... but this is just the graduate level so far. Our thumbs can dig in past the skin layers as well as the muscles to penetrate deep enough to seize, compress and possibly tear the nerve and blood vessels in this area. We can access the Carotid Artery, Jugular Vein as well as Transverse Cervical, Phrenic and Vagal nerves (as well as other minor branches).

The deepest structure is the Vagal Nerve which is vital for heart function, but we also assess the Phrenic Nerve which innervates the diaphragm and out



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“Only in Kyusho International are these realities understood, discussed, or trained... and it can unlock your Kata or style.

This is for all Kata and styles, not just Uechi-Ryu or Pangainoon...”





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breathing. All the other nerves serve to weaken and control other parts of the body... this will also make the recipient take a squatted or seated position, with legs spreading out. This then allows the rising knee to target the perineum and anus, where several nerves are located. These nerves also have a correlation and affect on the heart.... so in affect you are targeting the heart from three targets (by the way the following "Blood Pool" hand can be used against the heart as well, escalating to a masters level targeting).

Now bear in mind this is not a proclamation of "True" meaning of the move, but it does explain a serious escalation of affect on the body and mimics the actions of Master Uechi. It is also far beyond the typical and elementary explanations given for this action. Folks it must have more meaning than block and knee... it would not have been such a revered action, posture or martial attack that would live for centuries if it was that simple in application. Is the simple action wrong... no, but there is more (way more) if you want it.

Now there also needs to be "what if" type scenario training as well with the same posture... for example look at the film where the recipient's legs falter and jump back away from the attack. In this case a direct knee to the heart will also cause major disruptions, dysfunctions and dangerous effects on the recipient...again the one posture has unlimited possibilities and why they were added to the Kata to preserve for those that understand the Kyusho aspects.

These details are all unlocked once one is adept with the 6 Ji Hands and the torquing actions they manifest, (along with the concept of Yin and Yang or the push needs the pull and the pull needs the push to occur).

Debrief and additional thoughts

I have also added a debriefing filmed with Cody Robyn as we always discuss and analyze the effects of even the slightest actions to more fully understand from the recipient's experience.

Another idea for this posture would or could be another what if type need or being prepared for a spontaneous and reflexive withdrawal by the opponent. The example (one of so many), is that one hand will reach the target first causing the opponents head to turn as it withdraws from that



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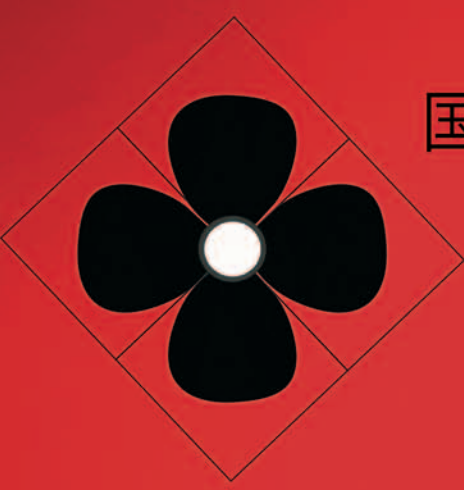


attacking hand and therefore protecting that desired target. However when you study the real effects of the Kyusho you are trained to always see the targets presented by the opponent, even in withdrawal. In this presented case one of the carotid sinus areas are withdrawn and protected, but that reveals another target to access along with the one side carotid, now made more accessible and vulnerable due to the stretching action during the head turn. The windpipe is now far more accessible and vulnerable due to this position, so the attack is now to the windpipe with one thumb and the carotid with the other. The windpipe is unprotected and will become damaged easier with this

lateral attack than if we attempted it frontally. This will cause suffocation as well as blood restrictions to ad from the brain, neurological effects on the brain and full body as well as dysfunction and or shock to the heart and other structures.

Only in Kyusho International are these realities understood, discussed, or trained... and it can unlock your Kata or style. This is for all Kata and styles, not just Uechi-Ryu or Pangainoon... watch the film free at: <http://www.kyusho.com/seisan-tiger-in-crane/> and then contact us at www.kyusho.com so we can help you reach this level in your Kata training.





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The Shizen Tradition



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Der Adel der alten Formen

La noblesse des anciennes formes
The nobility of the old forms

La nobleza de las formas

古い芸術の優

指導士 ジョルダン アウグスト

自然の伝統 武芸

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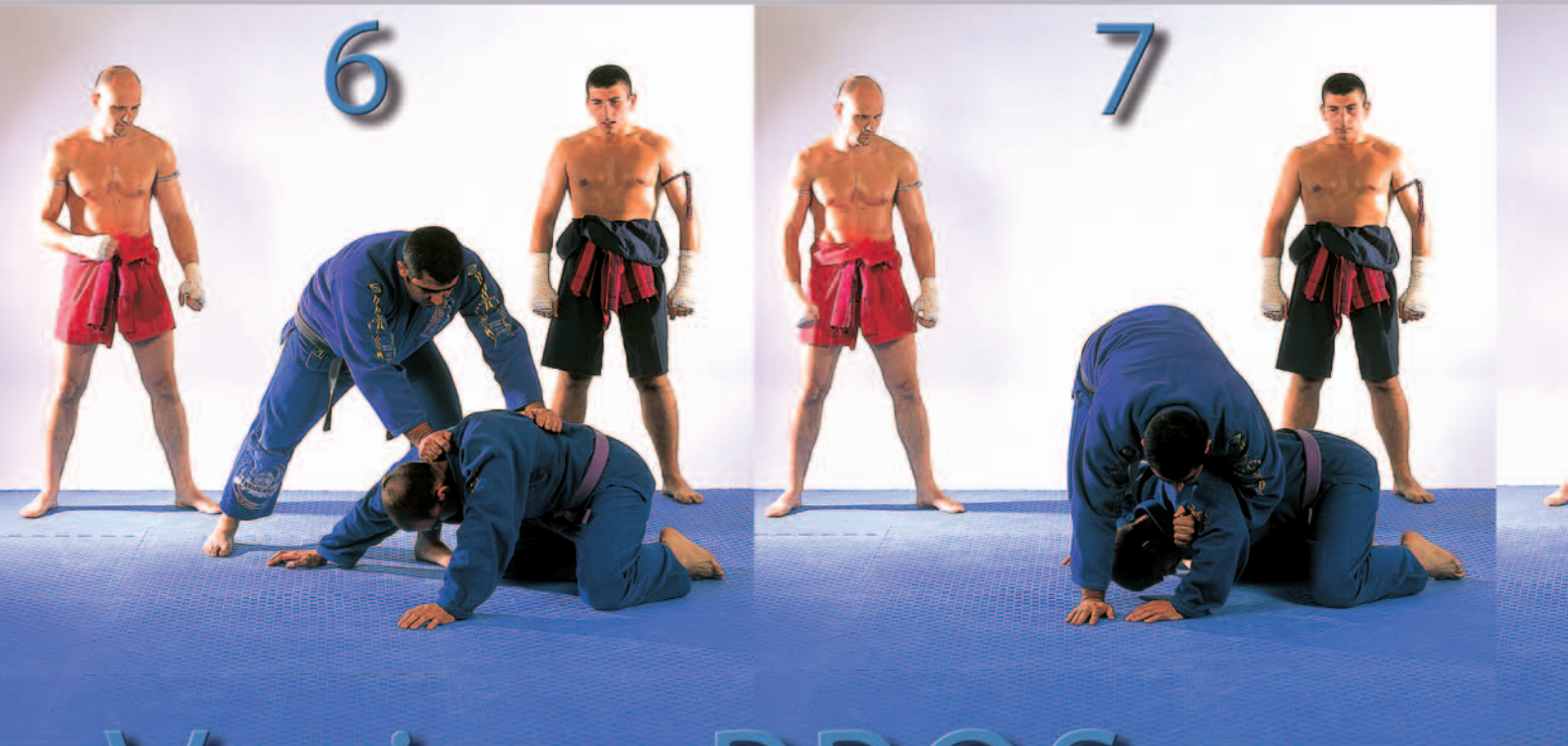
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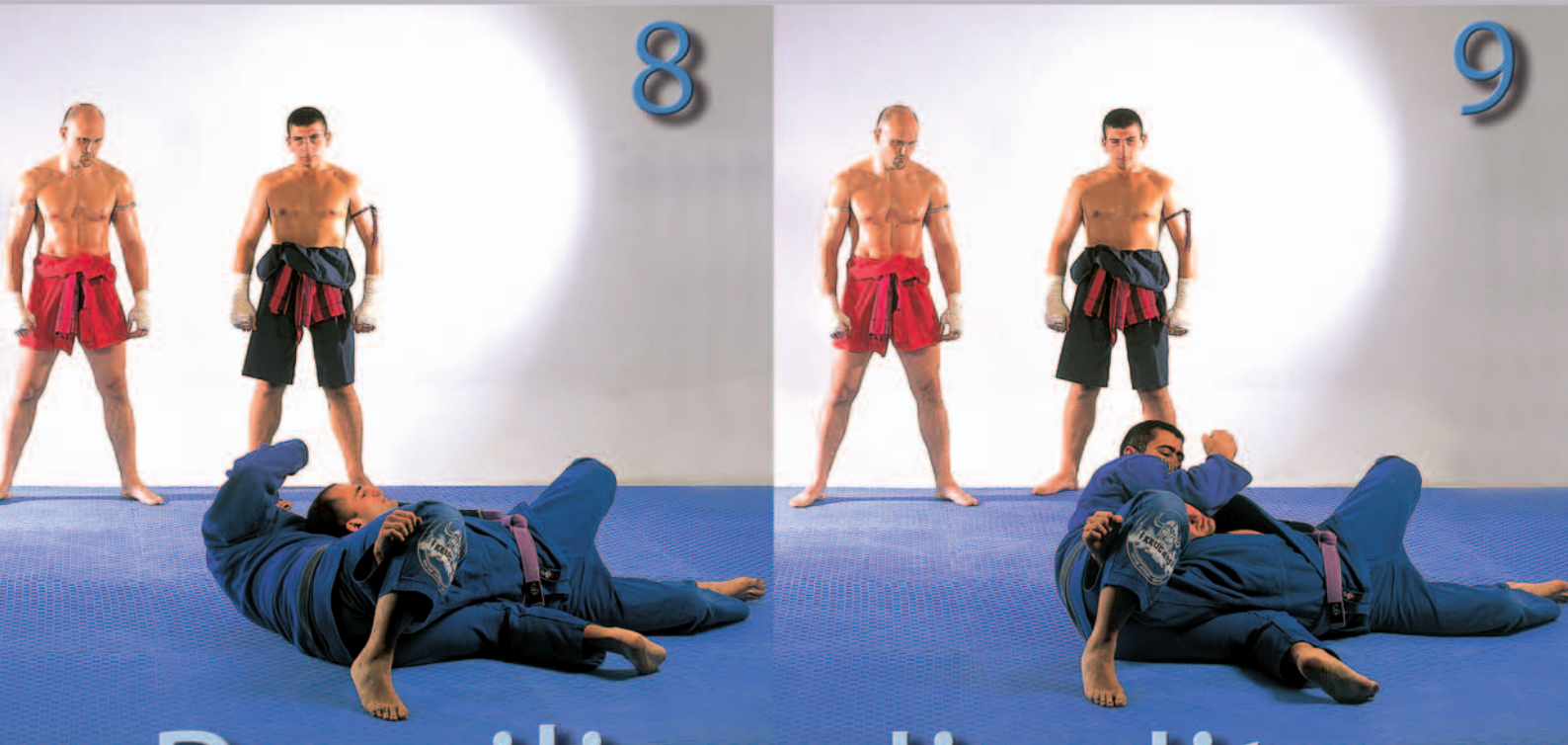


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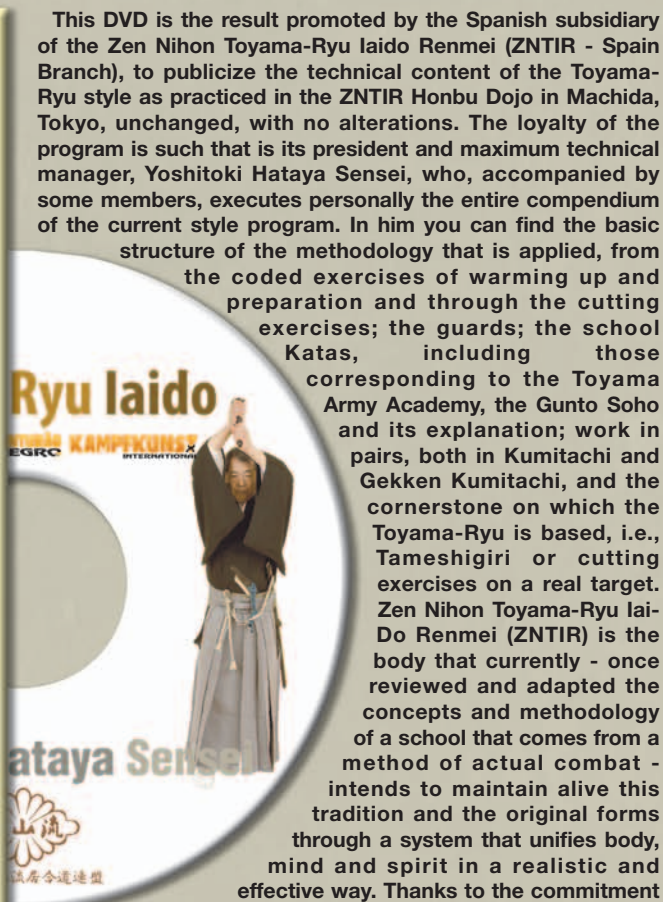
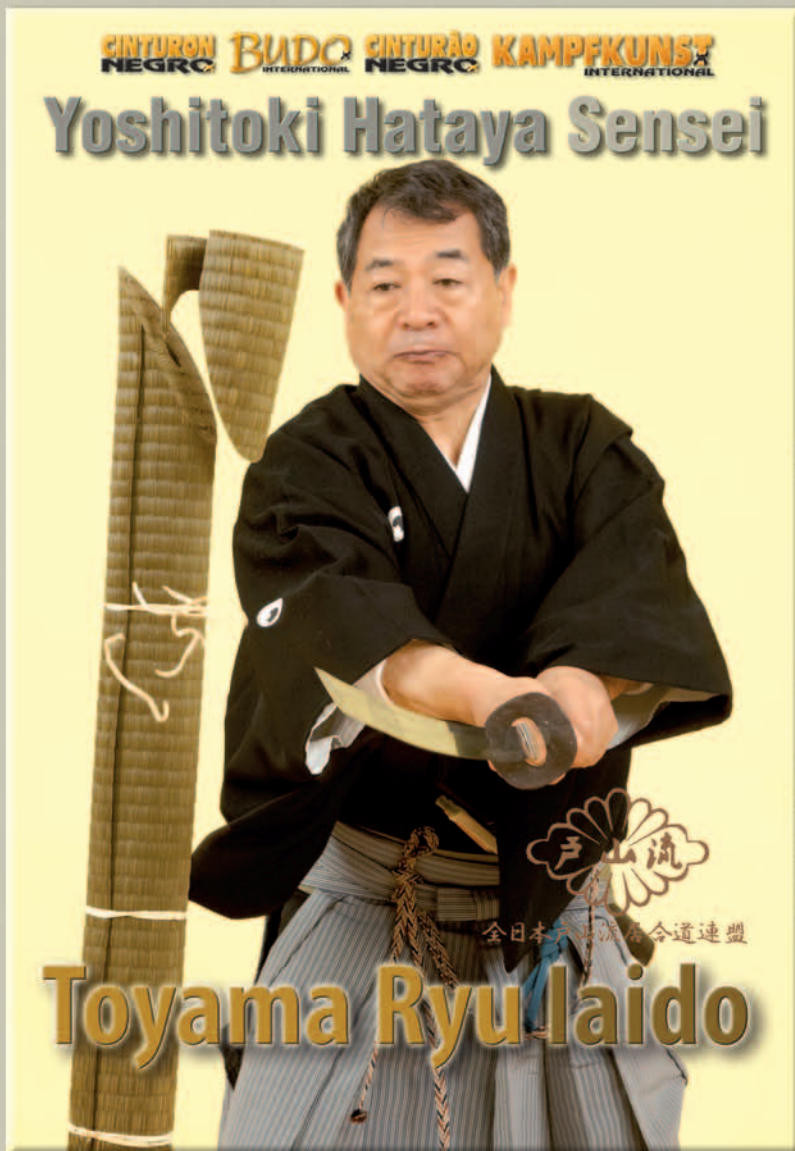
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Toyama Ryu Iaido Yoshitoki Hataya Sensei



This DVD is the result promoted by the Spanish subsidiary of the Zen Nihon Toyama-Ryu Iaido Renmei (ZNTIR - Spain Branch), to publicize the technical content of the Toyama-Ryu style as practiced in the ZNTIR Honbu Dojo in Machida, Tokyo, unchanged, with no alterations. The loyalty of the program is such that its president and maximum technical manager, Yoshitoki Hataya Sensei, who, accompanied by some members, executes personally the entire compendium of the current style program. In him you can find the basic structure of the methodology that is applied, from the coded exercises of warming up and preparation and through the cutting exercises; the guards; the school Katas, including those corresponding to the Toyama Army Academy, the Gunto Soho and its explanation; work in pairs, both in Kunitachi and Gekken Kunitachi, and the cornerstone on which the Toyama-Ryu is based, i.e., Tameshigiri or cutting exercises on a real target. Zen Nihon Toyama-Ryu Iaido Renmei (ZNTIR) is the body that currently - once reviewed and adapted the concepts and methodology of a school that comes from a method of actual combat - intends to maintain alive this tradition and the original forms through a system that unifies body, mind and spirit in a realistic and effective way. Thanks to the commitment of a few graduates of the Toyama Army Academy (Rikugun Toyama Gakko), who continued secretly keeping alive the art until the lifting of the bans and the return of sovereignty to the Japanese people, today can learn a fencing style framed among the current schools of Iai-Do. This is a meticulous DVD in different languages, which proves to be a valuable source for researchers and practitioners of Japanese sword, and for martial artists in general or interested in the history of Japan and its last world war. It's a real stroke of luck being able to observe the techniques it contains, and at least for serious researchers, is well worth having it in your video library. We practitioners of the style want to share loyally the knowledge of our Japanese fencing school, in the hope that at the same time, the own internal values of those armed men impregnate the new generations and allow to glimpse a revulsive, in a traditionally way very different from the current approach to combat disciplines of Japanese origin.

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Martial Art - Combat Sports

When I started with the Japanese martial arts Judo and Karate at a very young age, I was not only impressed by the exoticism of the time, but especially of what was conveyed in the term "DO" and that at that time also inseparable from the arts was.

The times are changing and new names are emerging and many things have to be adapted. But a few words by Gichin Funakoshi remained in my head, in reference to martial arts, without any formal training or formal etiquette: "In the end, without technical training, you only have the technique."

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If I look at today's scene, I miss „DO“.

„What we stand for“

A Suggestion: Read everything thrice!

1. For the first time - just as mechanically, as you are most likely accustomed to reading all your modern books, texts and papers.
2. For the second time - read it to yourself as you would do to someone else.
3. And not until the third time: Try to advance to the essence of what you have read, only then you can find the deeper purpose, I wish you with all my heart.

G. I. Gurdjieff

Wing Tsun Universe (WTU) does not see itself as another Union of Self-defence, Martial Arts et cetera.

We see ourselves as a movement, a movement for harmonic development, deployment of human potential. Both terms development and deployment in a

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**“We understand ourselves
as another link in a long
chain of active
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sense of natural change coming from within, not an artificial augment from outside influences, but the emergence of what has already been there. We understand ourselves as another link in a long chain of active philosophies. A philosophy that for it's given time and location can take shape correlative to the given culture and come into effect.

As you most likely already know, thus is in our approach done in three different ways, basic areas our members train to harmonically evolve in, being:

The Center of Motion - „The School of the instant“ with the fields:

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- WTU HEALTH
- WTU GUILD
- WTU DRILL
- WTU YOUNG BLOODS
- W T U VETERANEN LIGA

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**“We see the WTU
as a movement of
people, who with their tools, aside
of religion, politics, profiteering,
doctrines and cultural
castrations, come together and
work on an integration of all
aspects of personhood,
and full activating of the most
different of potentials.”**

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Working groups: Practicegroups, Circles, Clubs, Lodges

The Center of Thinking – „The Science of Consciousness“
• WTU Stages I-IV and meeting with the Grand Lodge

The Center of Emotion – „The Path of the Heart“
• 7 WTU festivals
• WTU Arts and Martial Arts (AMA)

WTU Secret Circle – The essence of the three centers.
Resulting in knowledge on:
• form / content
• accuracy
• duteness

For all those having already developed and harmonised the centers to a certain point and take part in exploring new territory of notional, emotional or physical movement themselves.

Working groups: Grand Lodges

The following elements give a helping frame of reference, or guidelines to a practitioner's strive for broadening his or her horizon, for what reason people usually come to train with us in the first place.

- 1. The perception of hearing and listening comprehension**
- 2. Companionship and fraternization**

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3. Ability to make right choice, without regrets or remorse
4. Renouncement of all kinds of bias
5. A fast achievement of an alert state of mind
6. Keeness of thought and introspection
7. Travelling and motion
8. Renouncement of honouring and credit
9. Absence of avidity and greediness

A basic understanding of the following is the foundation to all further efforts:

- conditioning
- attentiveness
- identification

Indispensable skills, we keep working on and try to grasp what they mean to the three centres:

1. Attention
2. Elasticity
3. Balance
4. Sensitivity
5. Whole-body movement
6. Timing
7. Intension
8. Acuteness
9. Insight

In this article I just briefly want to go into the ability of "will", Thelema, being the old greek word for it.

The exercises in the lessons are based on this 10 elements. According to the capability of a student, his teacher should show him a method of training, enabling him to unite all those ten elements in one combined skill. This factors are the foundation to an individual's slow developing, that could without help hardly be seen, influenced or maintained at all.

Two requirements for every person wanting to follow his or her own will, head held up high, rather than being slave to one's senses are:

- The right approach, inner attitude, gained through a certain conduct of life.
- The necessary skills, gained only through appropriate training.

„Do what thou wilt, shall be the whole of the law“ - „Love is the law, love under will“.

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A. Crowley

With this will - as I also think important to note - not a gathering of affections and appetites should be equalised, or what one "would like". Everything depending on physical chemistry has got nothing to do with true will. The true will, on the contrary, usually is quite opposing those bias, which are programmed by inheritance and environmental influences into us all.

"One of the most enthralling collusion of human condition is a macabre connection between stupidity and self reflexion. Only foolishness makes man reject all that does not accord with his self reflecting expectations."

C. Castaneda

Engaging with the WTU, pragmatic free thinker that you must be, striving for individual self-expression and unfolding

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of your own inherent potentials of mind and body as a long disregarded personal aim in life, you might wonder if you are the only one, constantly thinking on living life at your own discretion, according to your will and personal ideas following human nature itself, and bothering about artificial, social restrictions, unnatural feeling doctrines, people expect you to care about. Well, the answer is no. We, in the WTU, as are you, as whole human beings take responsibility for our own lives and actions, for what we do and do not do, without regrets.

We see the WTU as a movement of people, who with their tools, aside of religion, politics, profiteering, doctrines and cultural castrations, come together and work on an integration of all aspects of personhood, and full activating of the most different of potentials.

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KAJUKENBO TRADITION OR EVOLUTION
KAJUKENBO KOSHO RYU / ADVANCED METHOD

In this new article we will briefly analyze the Kajukenbo Traditional / Original Method, seeing the technical program and the most common names and titles of the Art.

We will begin by mentioning the basic exercises like:

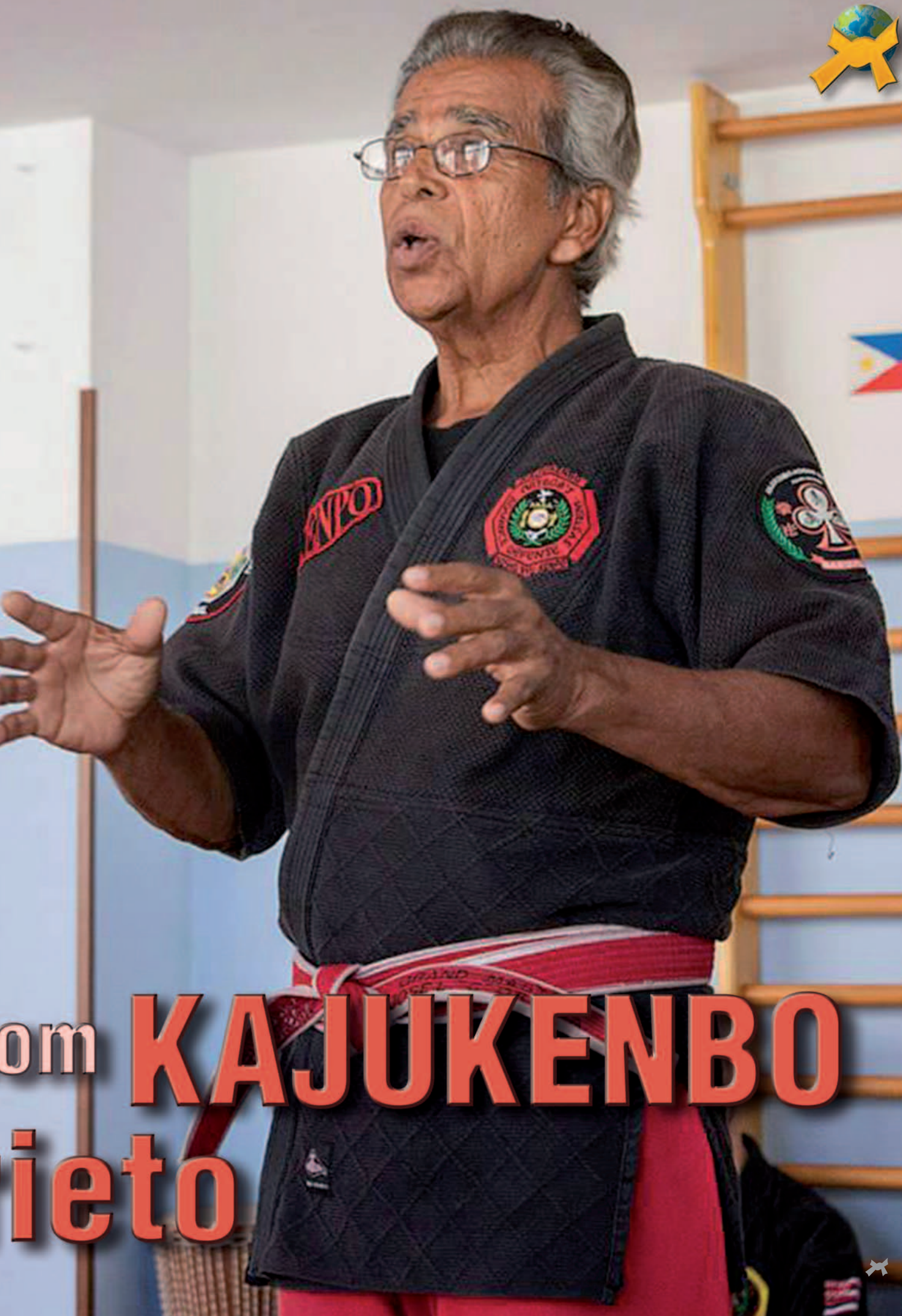
Stances / Positions; Blocks / Defenses; Strikes / Hand Techniques; Kicks / Leg Techniques; Judo / Projection Techniques; Rolls / Falling Techniques; Footwork / Displacements and Different Coordination / Combination Sets.



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After the Basic Work, the Forms / Palamas; let us remember that originally they were called Pinyans, but in honor to the place of birth of the Kajukenbo in the early 90's, the name was changed to Palama Set. We have 14 Palamas that were being added little by little to the system; according to different Instructors, the Palama 8, today Naihanchi 11, was realized in honor to Joseph Emperado. There are schools that only work 11, 13, since in their Basic Work they have 3 or 4 Katas of their own schools.

When we work out or envision the Pinyan / Palama forms we can realize their Origins, Kenpo Karate, Kung Fu.

All this work of forms is the program until Black Belt 1° Dan; it's here where Sijo A. Emperado gave that freedom of creation and evolution of the Kajukenbo.

Today we see in the programs of many Kajukembo schools that they no longer maintain these Palamas and each one evolves / changes the basic program at will. The Evolution Kajukenbo Kosho Ryu / Advanced Method maintains the program Original / Traditional, and then, from the Black Belt onward, build one's own program and which distinguishes the person from others.



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Kajukenbo

The techniques

- Punch Counters/Tricks, 21
- Grab Arts, 15
- Stick Counters, 13
- Knife Counters, 15
- Two Man Attack, 8
- Three Man Attack, 1 to 3.

As more advanced we have the Techniques of the Alphabet from the Green Belt onwards, also the sparring techniques for today's sports competitions and Full Contact Sparring.

In Kajukenbo Kosho Ryu / Advanced Method, we also have the Counters and Drills from Adgung Tony Ramos.

Let us recall that Kajukenbo was born as an Art of Self-Defense and as a MMA, something that many today wield trying to assert that everything goes and in any way, with no respect for the minimum rules of the Original program; it's a controversy between Tradition and Evolution; let everyone one follow the path he or she wishes, but from my modest opinion let us evolve parting from tradition with respect to our Art, and if

what you want is to do something totally different, go ahead and do it, but call it by another name.

That's why the branches or expressions of the Art of Kajukenbo are good, as long as we are faithful to the program.

Ranks or Belt Colors

The first would be white, then yellow, orange, purple, blue, green, we have 3 brown belts and then we start with Student to Black Belt; many people don't maintain this today and they go directly into Black Belt 1st Dan. From this grade up to the 4th Dan we add a red line to the belts.

5th Dan: Black with red edges.

6th Dan: Red / White.

7th Dan: Red / Black.

8th Dan: Red with black edges.

9th Dan: Red with silver edges.

10th Dan: Red and Golden edges or fully Golden.

These Belts can be only used by the Founders of the Kajukenbo, no one else can wear them. It was signed in a letter by the Professors and Great Masters, it is said that there is not a Successor to Hadrian Emperado.



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Kajukenbo

Titles

- Sijo: it's the highest grade and it represents the founder of the school. This title was exclusively granted to Adriano Emperado and nobody else could use it..
- GGM: a title that was awarded to a few in recognition, for some as if it was an Honorary 10th Dan.
- SGM: the most veteran 9th Dan holders
- GM: 9th Dan.
- Teacher: 8th Dan
- Sigung: represents the Sixth and Seventh Dan.
- Sifu: from Third up to Fifth Dan.
- Sibak: 1st Dan up to Third Dan.
- Sisuk: Student to Black Belt.

These are the titles used nowadays with the Chinese and American denomination. In the beginning of the 70s, and well into the 80s, the Chinese denomination was maintained in the Art and there were just two titles: Sifu or Teacher. It was later on, when the Art began to grow, that the different Titles started to be used so as to differentiate the most senior Masters in the Kajukenbo.

Within the Kajukenbo Kosho Ryu / Advanced Method, we keep 4 titles as a norm: Sifu, Teacher, GM and SGM: Let us remember that all Chinese titles have a meaning such as father, uncle, grandfather, etc., and not everyone deserves such designation.

I would like to do a short comment to end my article. Everyone practices the system that he or she likes most or better adapts to his or her person. There is no better or worse, but just one Art: Kajukenbo.

This is a small sketch of what our Art, the Kajukenbo Kosho Ryu / Advanced Method is all about. Find out more about how we can help you if you are interested in our system, but a maxim must be maintained at all times: Respect, respect, respect.

“Everyone practices the system that he or she likes most or better adjusts to his or her person. There is no better or worse, but just one Art: Kajukenbo.”

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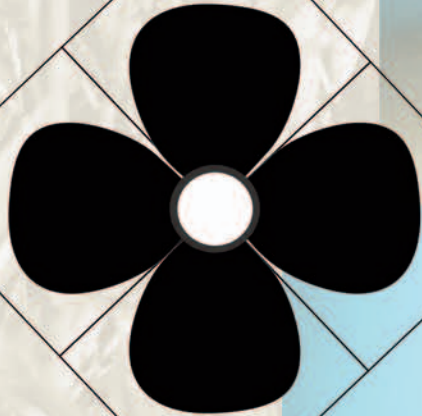
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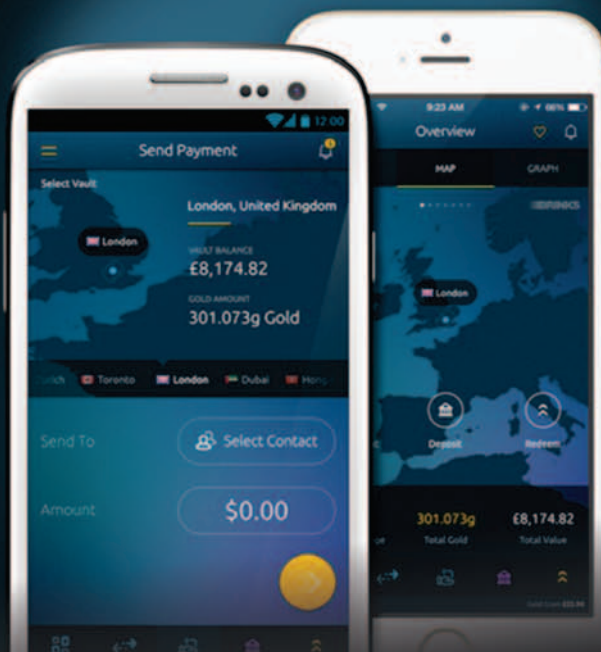
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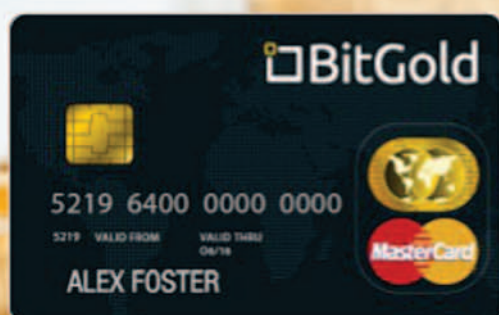
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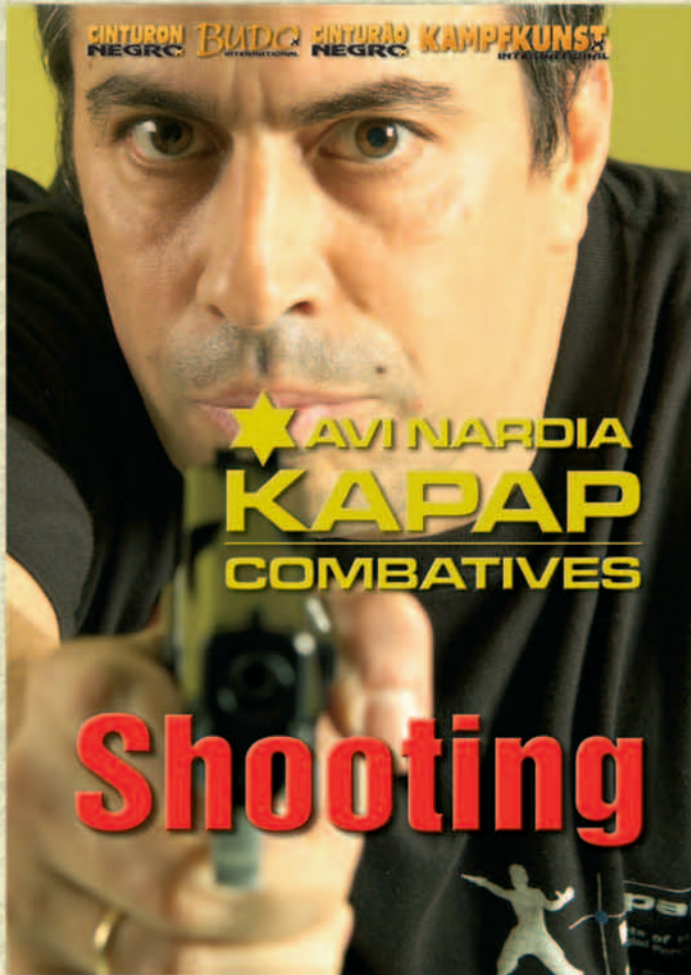
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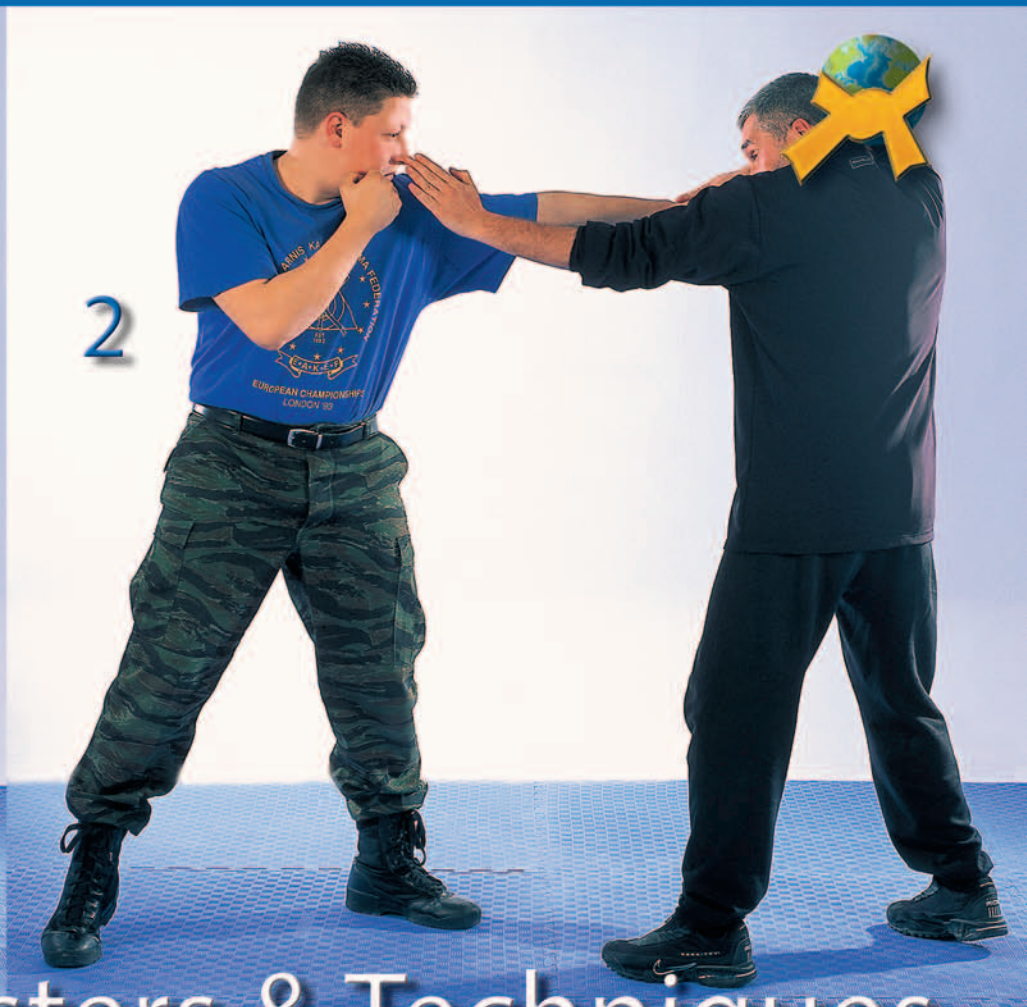
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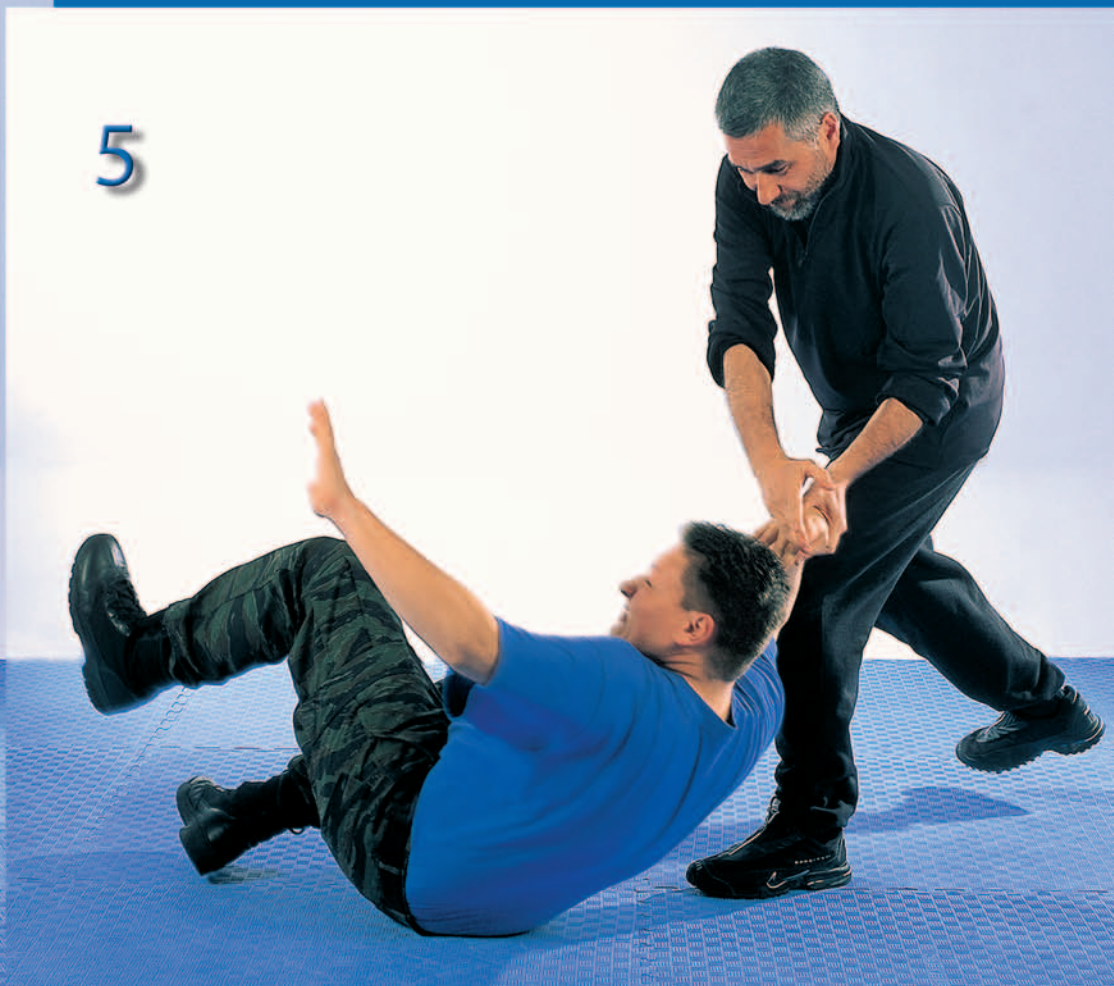
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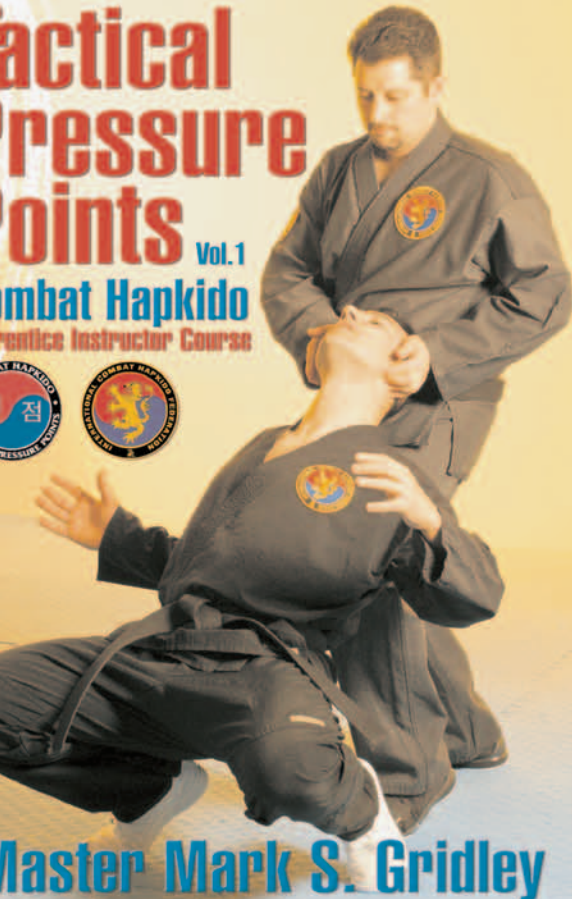
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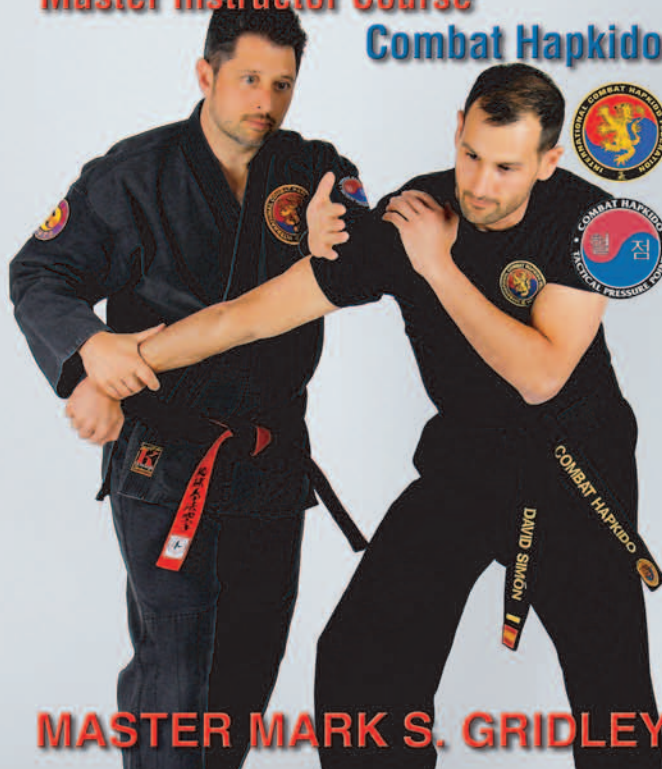
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“Recherche, Evolution et Développement”

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PRESENTATION OF THE KMRED GROUPE

This month we wanted to introduce the **KMRED GROUP** to our readers. In fact, many people ask us about the "origin of that system of self-defense and combat which is the Krav Maga RED", commonly called "KMRED" or even "how to become one of our instructors", etc. Here's some information that hopefully will help you get to know us better.



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“Sel Defense Professionals”

Wilmouth Faustino Hernandez



The founders:

Wilmouth Christian (France), Faustino Hernández (France), Dan Zahdour (Denmark)

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Dan Zahdour

Our origins:

The KMRED system is the fruit of more than 15 years of research

The Founders, creators of the KMRED system, stem from the professional security and combat sports sectors for more than 30 years and they are considered to be real experts in these fields.

Our motto:

"Between being and seeming, we have chosen: Student one day, Student always"

The core values of the group:

- Respect, Humility, Bravery, Questioning
- Credibility

Our identity:

We have our OWN TECHNICAL IDENTITY that suits us.

We do not "plagiarize" the "others." For us, KMRED is not a Business, it's a passion, a lifestyle; we are not a new federation,



Christian Wil



**“Our research:
The creation of an
ADAPTIVE fighter.”**



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we are a "WORKING GROUP." Our approach is AUTHENTIC and we share it with all those who have a REALLY OPEN MIND.

Our research:

The creation of an ADAPTIVE fighter.

Search for concepts and combat techniques, fit them, make them evolve and then develop them to make available to users a method of "Adaptive" self-defense.

The main idea:

The concept of the "3 DAYS to 5 DAYS".

In our investigation, we return to the "Close Combat" concept. The first idea of the close combat is to make available to the 'professionals' an operational combat method to survive or save lives.

For this we must take into account the notion of time. How much time does the "professional" have to get in shape? Before, it was between 15 days and 3 months for the most fortunate. In fact, a question arises: Do we have the time to learn "many" techniques? Especially when we know that under a stress situation the technical application is rather complicated. Besides, for a "Technique" to be effective, it needs to be practiced and trained for a long time until you master it, right?

So we have devised an exercise that might seem simple, but actually is difficult though rich in teachings. The idea is to say that all we have is 3 to 5 days, taking a group of people with different profiles to give them the maximum chances of survival in a street fight including basic defense notions against punches, kicks, grips, strangulations, attacks with blunt instruments or even knife attacks.

And there ... there is no other choice but to return to the BASIC THING!!!

- Ultra-reduced number of techniques
- Bases and principles such as STABILITY, DISPLACEMENT, PROTECTION and STRIKING.
- Mental Conditioning
- Development of the "natural aggressiveness", of the "animal" part within us



**“In our investigation,
we return to the
"Close Combat" concept.”**



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“The students of the KMRED group have the possibility of taking exams from Level 1 up to Level 5. These exams are not mandatory.”

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“The KMRED technical program is the result of much research, analysis and experimentation.”



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Our program - Our technical choices

The KMRED technical program is the result of much research, analysis and experimentation. We have attempted to respond to every problem in what refers to violent aggression. To that purpose we have carried out a work process:

(1) A group of a dozen instructors, chief instructors, and Head Instructors meet to work out on an issue of aggression.

(2) All technical responses resulting from the experience of group members are exposed.

(3) All comments on the experiences are contrasted to the different technical solutions for a first evaluation.

(4) A research work of all the video data of actual aggressions available on the subject is carried out by the group members and then is thoroughly analyzed to determine the recurrent behaviors of attackers and defenders.

(5) The most frequent "Attacker / Attack" behaviors, attitudes and different reactions are isolated and then reproduced during many hours of "high intensity" training with total protection, maximum intensity and deteriorated environment.

(6) The working group then confronts the analysis of the video data of real aggressions with the result of the analysis of the "high intensity" training videos to determine the bases and the technical principles most likely to work, all this with the aim of setting in motion our "program" of technical and pedagogical work.

The KMRED school, a combat school:

The KMRED system is first and foremost a combat system. KMRED students, in addition to go through the whole technical program of self-defense, they also practice within the "method": English Boxing, Kick Boxing or K1, Muay Thai, French Boxing, Brazilian Jiu-Jitsu and even Wrestling, but adapting all the technical contributions of these disciplines to the context of the "legitimate defense"!!

KMRED Group and Development

We do not have as a commercial vocation to seek or open new clubs, however, when some instructors or certain structures ask us to be part of our school, we welcome



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them with the condition that they comply with the necessary prerequisites such as to believe and to be impregnated with the concept by performing a training period from 1 week to 2 months, and to honestly represent the values of the group. The group currently has several clubs and representations in France, Denmark, Brazil, Italy, Middle East, Monaco, Corsica, Sardinia and in Réunion Island.

The KMRED Group evaluation system

The students of the KMRED group have the possibility of taking exams from Level 1 up to Level 5. These exams are not mandatory. A minimum practice period is required for each Level: Level 1 (from 1 year to 2 years), Level 2 (from 3 years to 4 years), Level 3 (from 5 years to 6 years), Level 4 (from 7 years To 9 years) and Level 5 (10 years and +)

The KMRED Group formations

The group presents 2 training branches, one for civilians and one for professionals.

To follow the instructor formation within the KMRED group, there are 2 possibilities:

(1) To attend classes regularly at a KMRED club and be introduced to the training by a licensed instructor.

(2) To come from outside of the KMRED group and follow the chosen formation. To that end there are "admission requirements" for training. (For further information please contact Wilmouth Christian, Technical Director of KMRED National Training Center: kmredprofrance@orange.fr

A feature of the KMRED method is that the group has dissociated teaching by modules thus allowing future candidates to choose the specialty they like most:

- KMRED Instructor option "STRIKING".

Specialized in defenses against Punches, Kicks, Grips and Strangulations, both standing and on the ground.

- KMRED Instructor option "KNIFE and STICK".

Specialized in defenses against Knives and Blunt Elements.

- KMRED Instructor option "THREAT".

Defense against Threats with Knives, short and long Firearms and help to others.

- KMRED "FULL" Instructor.

The Title of Full Instructor is granted to the holders of the 3 diplomas of instructors



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"Striking," "Knife and Stick" and "Threat".
- KMRED Instructor option "PRO TRAINING SOLUTIONS".
Technical Specialties of Professional Interventions with empty hands and with Telescopic Stick
- KMRED Chief Instructor
The title of Chief Instructor is awarded to the holders of the 4 diplomas of instructors
"Striking", "Knife and Stick", "Threat" and "Pro Training Solution".

KMRED National Training Center

The KMRED group has a national training center in south-west France, which is one of the starting points for many national and international projects, and we hope it will enable many people to follow advanced training on Evolution relating to the "concept" of legitimate defense.



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Address:

KMRED National Training Center
05 rue d'Ossau
40180 Narrosse (France)

Identity and KMRED standards

KMRED group training clothes:

The costumes used in the practice of the KMRED system are very varied. With the desire for “freedom” that both the clubs and the instructors have, we leave to the personal choice of each one. Shorts, sports pants, tracksuits, etc.

“KMRED students, in addition to go through the whole technical program of self-defense, they also practice within the "method": English Boxing, Kick Boxing or K1, Muay Thai, French Boxing, Brazilian Jiu-Jitsu and even Wrestling, but adapting all the technical contributions of these disciplines to the context of the "legitimate defense"!!”



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However, there are 3 rules to follow.

- Since the system is not a Martial Art but a self-defense discipline, we do not use belts.
- Club shirts must show the KMRED inscription somewhere.
- Costumes must be in accordance with the values of the Group.

Training material of the clubs:

Apart from the specificity of the method and certain exercises typical of the KMRED, the clubs representing the group have at least:

- Bear Paws
- Chest protectors "Taekwondo" type.
- Full protection sparring helmets
- Israeli combat vests

Individual training gear of KMRED practitioners:

Being the safety of our practitioners one of our priorities, the use of individual protection is a must see and an obligation for KMRED clubs.

The ideal equipment consists of:

- Mouth guard
- Groin protector
- Boxing gloves (minimum 10 OZ)
- MMA Gloves
- Shin-feet protectors
- Elbow pads
- Kneepads



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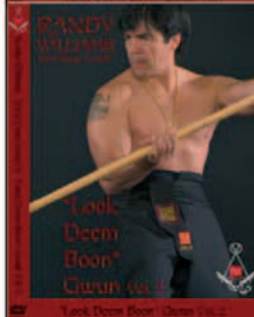
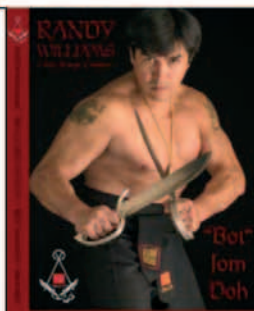
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Content: Pole Details, Pole Drills, Pole Footwork, Form Overview, "Look Deem Boon" Gwun Form, 6 ½ Strikes of the Pole, Applications: Pole vs. Pole

"Look Deem Boon" Gwun Volume 2 (60 min.)

Heavybag Drills, Dummy Drills, Two Man Drills, Form overview, Pole vs. Knife





Kung Fu

Shaolin

The Chiu Chi Ling

Film shooting in Hong Kong

The autumn camp at my school has always been an important part of our annual programme, or better still of our educational programme. Firstly, I believe that it is necessary for each black belt student to visit Asia or Hong Kong for that matter at least once. Secondly, it is a life-changing and very educational experience for the student to commit herself to the lessons and training two weeks at a stretch. In the past we came in for many surprises in our autumn camp, which most of the time involved my sifu, Kung Fu legend Dr. Chiu Chi Ling. But this year the surprise was even bigger.

As usual, before the camp started, the participants had already met up in the hotel lobby of the hotel in Hong Kong we agreed on. The programme above all included getting used to the time zone and the climate, getting to know the city, and of course shopping. During the first few days I always try to show as many sightseeings as possible to my students, before we commit ourselves to "work" later on.



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Hung Gar Kung Fu



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Thus, we visited for example Victoria Peak, and the “Big Buddha”. As usual, many pictures had been taken at this stage already. But most pictures were taken at a later stage during the autumn camp.

Many years ago, I travelled to Asia with my wife in order to find the most suitable place for a training camp such as the autumn camp. Back then, we came across Mui Wo or the Silvermine Hotel, which offers the perfect infrastructure and the peace and quiet for such an undertaking. And this is exactly where we went after the first days in Hong Kong City.

Then, the surprising part happened. Even before the participants of the autumn camp arrived, I had already been in Hong Kong due to a stay with some instructors. When I was glancing at my sifu’s school, I noticed that a few windows were open, but there was no light. So my instructors and I didn’t think anything of it. We only found out much later in the middle of the street while we were going for a walk with the participants of the autumn camp.

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热烈欢迎《喜剧功夫》摄



Kung Fu

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We bumped into Chiu Chi Ling himself. Of course I was very happy to see him. But for some of my students who had never met him before, it was a much more valuable experience. As it is common in Hong Kong, we immediately went for something to eat in order to talk.

At the table my sifu revealed the next surprise. He was on his way to China where a film shooting was waiting for him. Since he was very excited to meet his style successor and his grand children, Dr. Chiu Chi Ling decided right there and then that the participants should absolutely be involved in the movie.

Of course we didn't have to think twice, took the opportunity and applied for a visa. We didn't know what was coming and when, so we committed ourselves wholeheartedly and with great vigour to the lessons and the training, which was planned for the autumn camp.

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For some of the participants the lessons, which lasted for many hours a day, were very intensive. And yet, the really intensive part was yet to come in China. Finally, the visas were granted in time and we set off for the filming location. We only had three days to shoot the scenes and to learn the choreography, which we were practicing for hours on end on the first of three days. After many hours of practice (not one single scene had been shot by then), while we were eating dinner with the film crew in the evening, towards 8 p.m., they suddenly announced "Okay now, let's go to work." Surprised but ready we went to the film set, where we started at 10 p.m.

I had already gained some experience in this business due to my sifu and some film projects with him. And still I was surprised about what awaited us. The surprise was even bigger for my students, for we were filming each and every required scene and were presenting our acting skills without a break until 5 a.m. in the morning.

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After about two hours of sleep, it all continued well into the evening. We ate next to nothing and we hardly had any short drinking or toilet breaks. Once the last scene was shot, it was clear to see that we were exhausted but happy and that we longed for some good sleep. Due to the numerous scenes and the intensive work in front of the camera, we only realised afterwards how important it must have been to the film crew to have us involved in the film shooting. Thus, for example it only took one day for them to publish a big film poster of "Comedy Hero" (the name of the project) with us in it. Also, the fact that the opening ceremony of the film shooting happened at the end of our three days of film shooting revealed to us that the official film shooting had only just started and that they had spontaneously decided to move our part up in time in order to make it possible. Right after the film shooting we travelled back to Mui Wo and then back to Switzerland, as the autumn camp was over.

On the flight back home, I was thinking about the occurrences and about what my sifu was trying to instill into young Martin again and again. "We are the best. We are the experts. When you need real Shaolin Kung Fu, you come to our family". Back then, I always thought that this would be an exaggerated statement. But today, through an experience such as this film shooting, I know that there is indeed much truth in such an assertion. The movie world in Hong Kong has been turning to our family in the matter of productions of this kind for decades. My teacher has already instructed the Hong Kong Police Department, the U.S. Army and many famous actors. As for me, I have also fallen into such situations in the last few years. I think of the coaching of a department of the Swiss Army or the instruction of people in a leading position and the presentations, which lasted for many days. This spontaneous film shooting with my students was once more one of those experiences that support what my sifu claims: If you are looking for real Kung Fu of professionals, you come to us.



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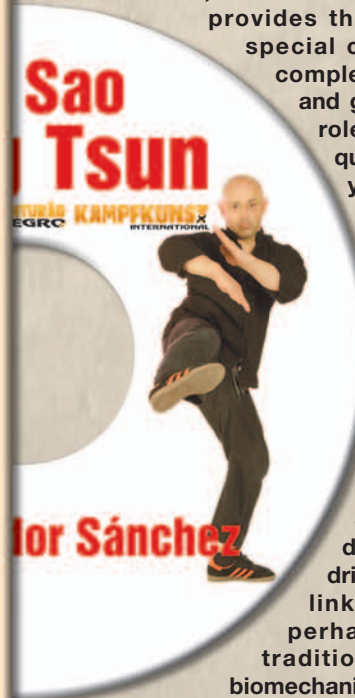
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- ACADEMY -

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What happens when two people practice Chi-Sao, what is the meaning of their practice and what the objectives? In this 3rd DVD, "Chi Sao from the base to an advanced level," Sifu Salvador Sánchez addresses perhaps the most important aspect of Wing Chun: Chi-Sao, the soul of the system itself, which provides the practitioner with some special characteristics which are completely different from others, and gives him great virtues. This role deals with some aspects quite basic in principle, but as you delve into them, they'll be surprising to you. It is a very clear feature traditional Chinese culture; what it's very obvious at first glance, it nevertheless contains a second or third reading, which will surely change your approach, practice and understanding. We will discuss how to practice Chi Sao through our working drills and how to apply those drills, that ability in a sparring, linking certain concepts, perhaps not so much tied to traditional Kung Fu, such as biomechanics, structures, knowledge of physics, etc., in order to obtain better results in our practice.

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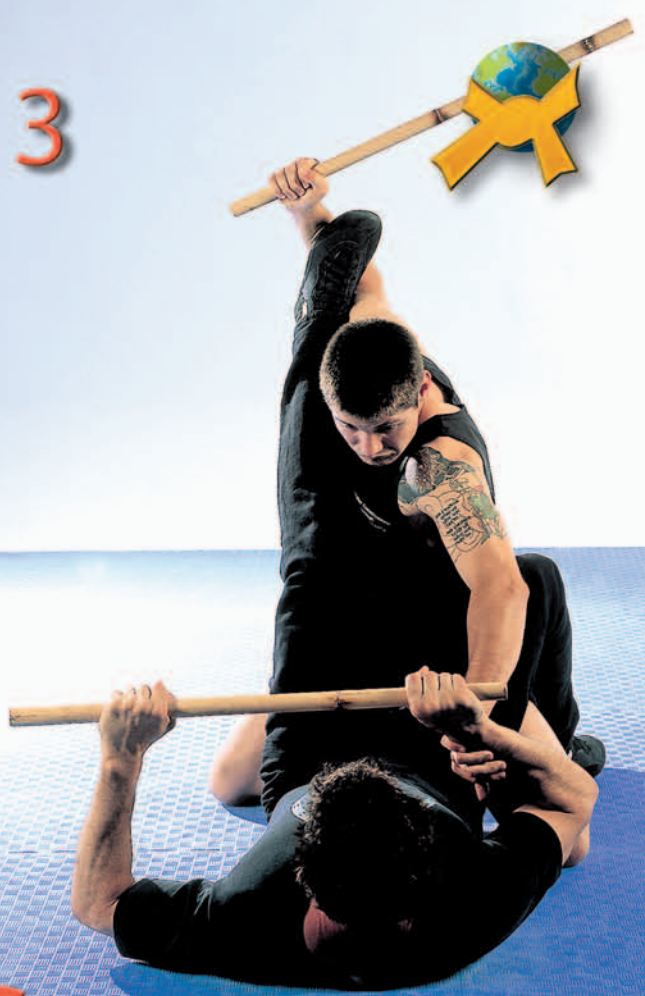
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Wu Shu



**"Like in all sport,
Wushu entails a
group of criteria
that serve to
evaluate each
competition
modality and
these rules cover
all the aspects of
the practitioner's
performance."**





Text: Emilio Alpanseque
Photos: © Budo International Publ. Co.



Evaluating the routines of Wu Shu

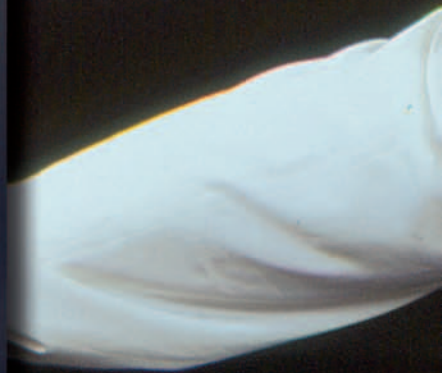
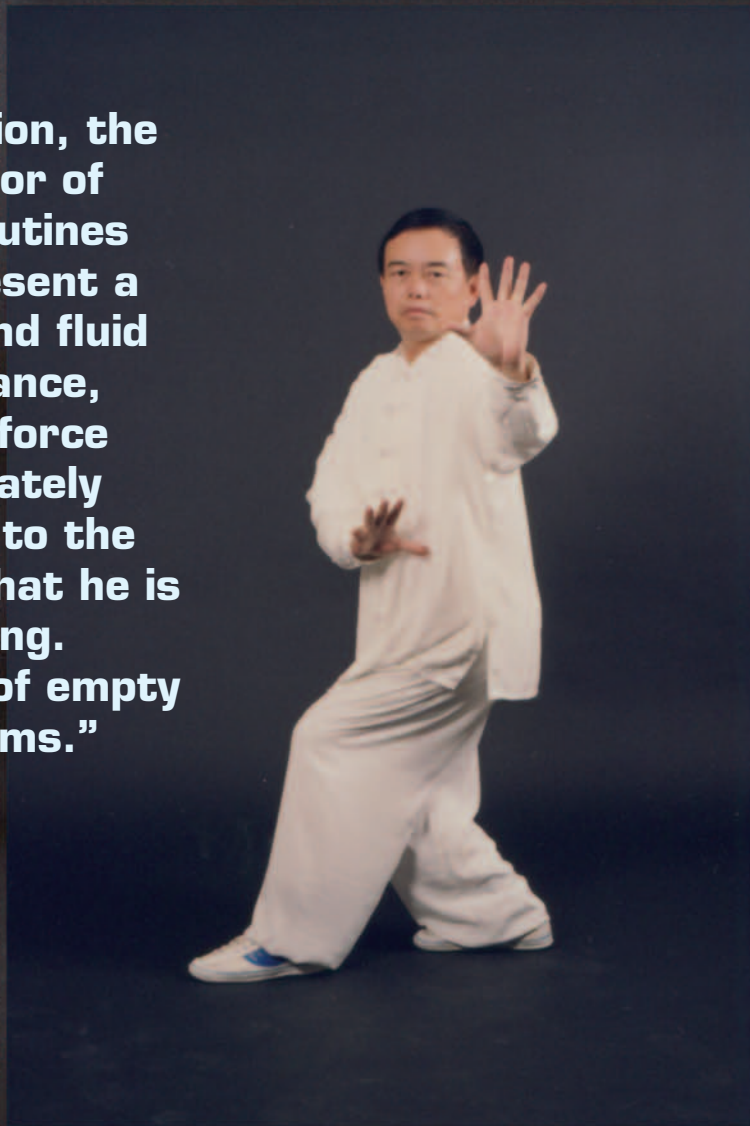
This old poem clearly describes the composition of attributes that all Wushu experts should have, but how do we relate a martial art to a sport? What does Wushu competition consist of? How are Wushu routines evaluated? In this article we will try to answer these questions with the help of the expert opinion of Mr. Zhou Shoufu, who is a renowned Wushu Master in Hunan Province, China.

Wu Shu





“In conclusion, the competitor of Wushu routines should present a vigorous and fluid performance, applying force appropriately according to the movement that he is executing. In the case of empty hand forms.”





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ociety has always attributed exercise and sport with a transcendental function for the preservation and development of the health of a human being. The Chinese martial arts, known as Wushu, are not an exception to this rule, and they are also manifested as forms of culture, education and the promotion of health in their recreational, educational or competitive facets.

Generally speaking, if we classified Wushu according to the reasons for practicing it we would obtain the following result:

- 1) to stay in shape and to prolong life;
- 2) to learn attack and self defense skills;
- 3) to participate in competitions;
- 4) to study and to prolong the Chinese traditional culture;
- 5) to achieve a combination of the four previous points.

For this reason, Wushu is extremely rich in content and it is made up of different facets that are related to each other in as much as the individual practitioner focuses his specific objectives.



Wu Shu





Wu Shu

The third point represents the sport aspect inherent in the art. Regardless whether the Wushu competitor practices purely for recreational purposes or at a professional level, he will achieve the integrated development of his entire organism, taking to the maximum all the characteristic capacities of body and mind. Within Wushu competition there are two main divisions; routines and free combat, which are also known as Taolu and Sanda respectively. In this article we will focus on the competition of routines, leaving the Sanda for a future article.

Wushu Routines competition can be understood as a spectacular interpretation of the attack and defense skills of Wushu within the framework of the discipline of exhibition sport. The performers demonstrate sequences of movements on a carpet 14





meters long and 8 meters wide for 1 minute and 20 seconds. Before the beginning of each phase of the competition, a series of official warm-ups takes place, where the competitors have the opportunity to try out the competition area and the judges can familiarize themselves with each of the participants. When the moment arrives to start, the competition area is emptied and the participants get ready to come out in the order previously specified by drawing lots. On hearing his name called, the participant

approaches and greets the principal judge with the "palm and fist" greeting, and after an expression of approval from the judges' table, he enters the competition area and goes to the starting point to begin his routine. Once any part of his body moves, the performance is considered to have begun and the clock will start and will not stop until the competitor has carried out the final movements and has placed his feet together. Once he has concluded his routine, he waits for the results in a designated place outside of the competition area. The central table announces the points obtained and the competitor once again greets the main judge with the "palm and fist" greeting.

In Wushu as in all sports, there are criteria by which each of the competition forms are evaluated and rules cover all aspects of the performer's achievement. The code also contains rules for the judges: the various categories of judges, their positioning during the competition and their specific functions, as well as behavioral



Wu Shu





norms for competitors, a description of the competition area, and so on. For each one of the tests, the highest score is 10 points. The specific criteria of evaluation and deductions are the following:

1. Quality of movements counts 6 points. Deductions are made from the total score if there is the slightest unconformity with the technical specifications with regard to two sections, the figures and the techniques. By "figure" we mean the positions of hands, feet, body and line of vision; this is observed by the judges when the competitor carries out each movement. The "technique" section, as its name suggests, includes all the specific techniques of attack and defense, leg work, jumps, balances, specific handling of weapons, and so on. A slight unconformity is penalized by .5, a notable one by .10 and a serious one by 2 tenths of a point. The deduction cannot be more than two tenths if more than one fault occurs in the same movement.

2. Force and coordination count 2 points. A full score is awarded to the participant who applies force correctly, safely and cleanly, coordinating the movements of hands, legs, body, head and eyes. The postures should also show energy and controlled strength and the weapons should be integrated like an extension of the practitioner's body. The judges give a global score for the exercise and then they subtract points once only.

Wu Shu





"In conclusion, the competitor of Wushu routines should present a vigorous and fluid performance, applying his strength in the appropriate manner for the movement he is executing."

3. Vigor, rhythm, style, capacity, structure and choreography count 2 points.

A complete score is awarded to the participant who performs with good rhythm, characteristic style, excellent capacity, with well-linked movements and good use of the competition area. Then, as in point (2) above, the judges award a global score for the exercise and then they subtract points once only.

In conclusion, the competitor of Wushu routines should present a vigorous and fluid performance, applying force appropriately according to the movement that he is executing. In the case of empty hand forms, the four main Wushu techniques (blows, kicks, catches and throws) should be visible; in the case of weapons handling, all inappropriate movements should be avoided like managing a sword as if it were a sable, or vice versa; each weapon possesses its own characteristics that should be fully respected. The practitioner should concentrate completely, his body exhibiting ease and flexibility at the same time as stability and solidity. The eyes and the mind play a very important role because only when the state of the mind combines together with the form of the body, can you really demonstrate the acquired dexterity.

The execution of jumps should be upwards with the body's posture observable in the air and accompanied by a stable





Wu Shu





Wu Shu



“In turn, it is important to point out that demonstrations of physical ability in the form of jumps and acrobatics are only a showy addition to the Wushu.”

landing. The rules also contain a section where criteria is specified on how to subtract for other errors and among the ones mentioned are: if any part of the body falls outside of the competition area, the loss of balance, additional supports, falls, unconformity in the beginning and final movements, inadequacy in the obligatory time, lack or inclusion of movements, clothing or weapons become caught or torn, and so on. The principal judge will subtract these faults from the sportsman's total score.

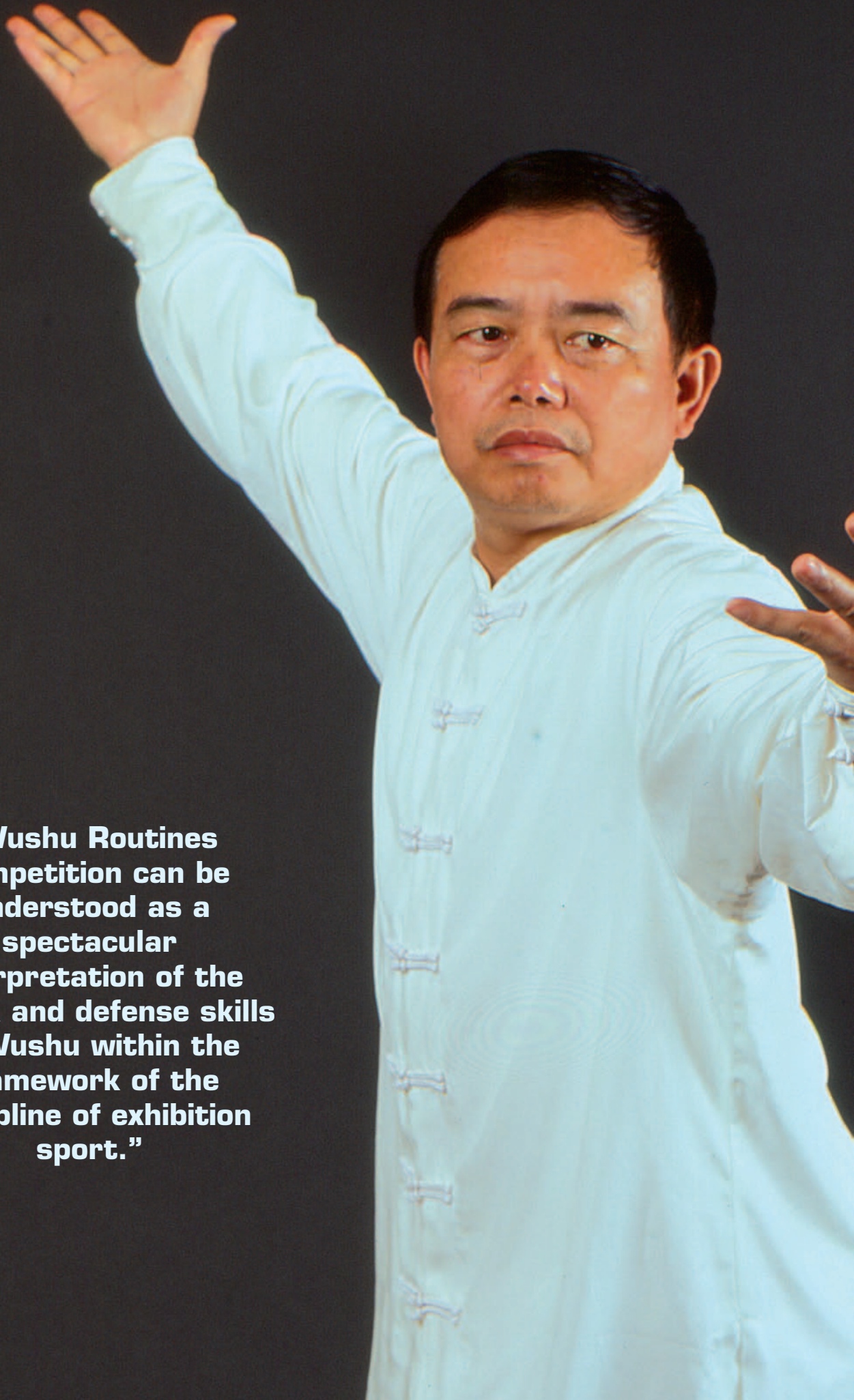
To obtain satisfactory results in the Wushu routines competition the utmost attention should be paid to certain elements that mark the difference between the champions and the rest. The practice and mastery of the basic exercises is called jibengong, and is without doubt the central pillar of a competitor's success. Like the Chinese proverb says: "the deeper the root, the stronger and more abundant the tree". Once he has good control and practice of the basic exercises the competitor advances from level to level almost without realizing. The basic exercises include exercises of the shoulders, arms, waist and legs; stretching, kicks, jumps and the combined exercises characteristic of Wushu routines. An acceptable level of basic

Wu Shu





**“Wushu Routines
competition can be
understood as a
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attack and defense skills
of Wushu within the
framework of the
discipline of exhibition
sport.”**





exercise is only reached by a strict adherence to the technical specifications, and by having a good level of effort and concentration over a long period of training.

In turn, it is important to point out that demonstrations of physical ability in the form of jumps and acrobatics are only a showy addition to the Wushu and therefore the sportsman should ensure that the martial application is clearly demonstrated in such movements as: hitting, defending, avoiding, catching, dislocating, cutting, and puncturing etc. In this way, when pushing with the palm of the hand the force is applied on the edges of the hand and the arm is fully stretched forcing the shoulder forward. When cutting with the sable you have to apply the force on the sharp edge or when sweeping with the stick you have to carry out the movement level with the floor transferring the force to the upper end of the weapon. Even if the practitioner can

Wu Shu





Wu Shu

demonstrate this with grace and elegance, the presentation won't be more than a simple gymnastic routine without any real Wushu essence if it is carried out in any other way.

Last but not least, we should remember the words that the Wushu experts always use: trust, perseverance, patience and enthusiasm.

From these pages we would like to thank Master Zhou Shoufu for his collaboration as well as the members of the Delegation of Wushu Hunan Province, presided over by Mr. Zhou Runquan, vice-director of the Commission of Sports of Hunan, Mr. Zhou Kechen, director of the Division of the People's Sports of the Commission of Sports of Hunan, and Mr. Li Dexu member of the Wushu Association of China.



**"Moving like thunder,
still as a mountain,
moving like a monkey,
falling soft and slight like a bird,
sure as a rooster in a paw,
firm as a thick pine,
rotating fast like a wheel,
bending and stretching out like an arch,
floating gracefully like a leaf in the wind,
collapsing like a piece of heavy metal,
observing with the attentive
eye of an eagle in flight,
speeding like a gust of wind."**





Wu Shu



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ZANSHIN

"I Have No Strategy"

**"I have no strategy;
I make sakkatsu jizai
(i.e. "free to kill
and free to restore life")
my strategy".**

The above verse is from a 14th Century poem written by an anonymous samurai. The poem has been understood to represent the samurai's credo. It lists principles and concepts that defined the samurai's very reason for existence. Each of the seemingly simple verses actually contain very profound philosophical, martial, and psychological truths. These truths, however, can only be discovered by those willing to devote the necessary time and effort to their study.

Before discussing the relevance of this verse, let us examine further the concept of strategy.

Dr. Thomas J. Na





“Unfortunately, many martial artists emphasize techniques but neglect strategy. They drill endlessly the myriad of techniques that comprise their art without consideration of the rationale of when to use particular techniques. It is as if they have assembled a huge army of foot soldiers but have no general to command and lead them.”

ardi





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Strategy, The General

The word "strategy" derives from the Greek strategos designating the military rank of general. Strategy came to mean the way in which a general would deploy his troops, plan his battle, and, fight his wars. A good general equated with a good strategy. Today we use the word in a broader context of clever planning to achieve our goals.

For the martial artist, strategy needs to be distinguished from techniques. Techniques such as kicks, strikes, blocks, etc are used in the service of strategy. Your strategy, or battle plan, may be to keep your opponent at long range. Your techniques, then, might include kicking attacks. If your strategy is to fight at close range, your techniques may include quick footwork combined with elbow strikes and knee smashes. Your strategy will dictate the tools and techniques you should use for a particular encounter. When greatly outnumbered, your strategy might be to escape and running may be the best technique to use!

Unfortunately, many martial artists emphasize techniques but neglect strategy. They drill endlessly the myriad of techniques that comprise their art without consideration of the rationale of when to use particular techniques. It is as if they have assembled a huge army of foot soldiers but have no general to command and lead them.

When, Where, Why

Strategy helps you determine when, where and why to use one technique rather than another one. Having the proper tools is essential but still useless without a knowledge of how best to use those tools.

What techniques do you favor? Do they suit your physical ability? Your body size, weight and strength should help you to select the techniques that will work best for you. For example, the long legged person may find kicks are more advantageous for him. A smaller, slighter built person may prefer techniques based on speed and quick, agile movement. Heavyweights may prefer to rely on one-strike knockout techniques, while lightweights may find combination strikes more suited to their body type.

“War and peace, hate and love, death and life: the endless dualities of nature. The warrior’s burden is to be balanced in both capabilities.”



Dr. Thomas J. Na





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Strategy then, involves knowing which physical techniques best suit your unique body type. Proper strategy also includes consideration of your own psychological makeup. An awareness of your personality will help determine your fighting strategy.

Are you an aggressive, assertive fighter?

Your strategy may be to rush forward and overwhelm your opponent. Bruce Lee favored the wing chun straight blast, a continuous chain of forward driving punches. This aggressive move reflected his assertive, forceful personality.

Do you prefer to wait for an attack to begin so you can quickly counter attack? The choice of this strategy also reflects characteristics of your personality. You are patient and reluctant to start a confrontation.

If you are more aggressive in personality you may be more comfortable with an aggressive hard hitting fighting strategy. If you are more controlled you may adopt a strategy of using restraining techniques, such as joint locks. If your personality is more pacifistic, your strategy may rely on deflection and evasive techniques.

Strategy is about using your physical and psychological characteristics to find the most appropriate martial art for you and, within that particular art, the best techniques for achieving your objectives.

No Strategy

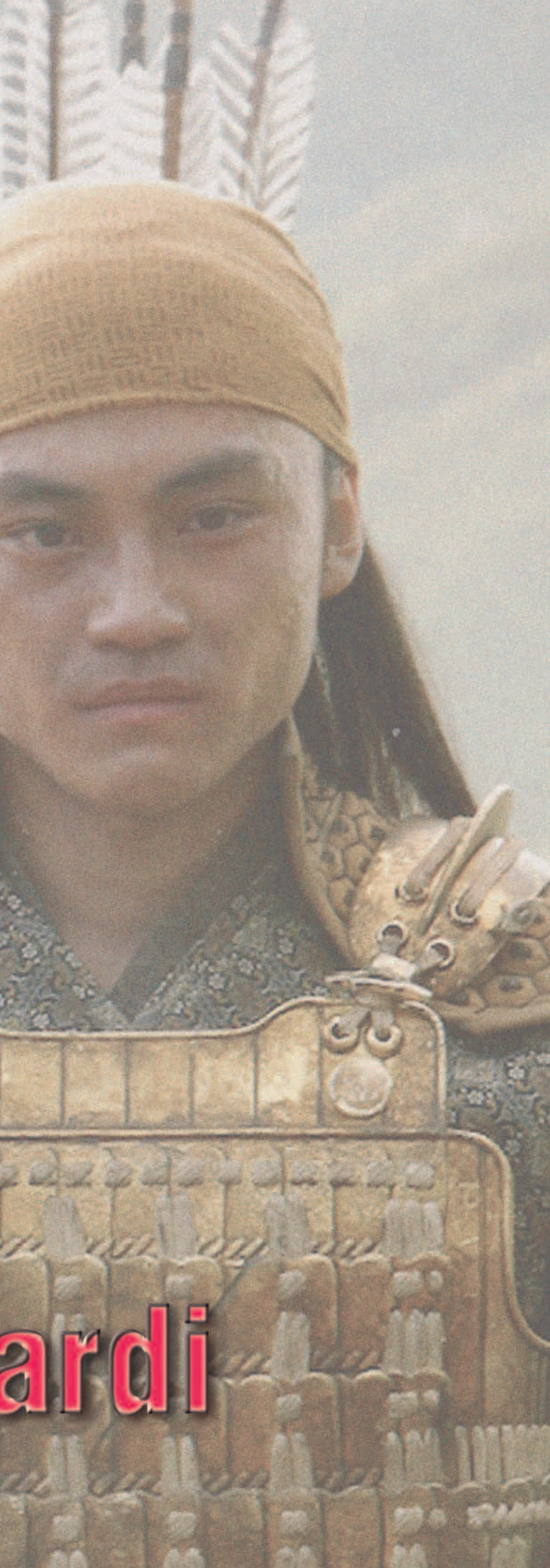
Let us return to the cryptic words of our warrior poet. What does it mean to have "no strategy"? And how is sakkatsu juzai a strategy?

The samurai's claim to have no strategy is, paradoxically, his strategy. He has no strategy by which to be bound tightly and rigidly. Instead, his strategy is to embrace two principles. In pursuit of these principles he is free to utilize any and all strategies and their concomitant techniques.

The two overriding principles reflect the duality of the martial arts and, indeed, the duality of life itself. Life and death are but

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two sides of the same coin. They are not opposites but complements. Neither can exist without the other. They can only co-exist sharing a never ending cycle for eternity.

The samurai's strategy is to be in harmony with the forces of the universe. He can take life, he can restore life. He flows with the order of nature rather than opposes it.

"Free to kill" may at first appear to be morbid or hostile. In reality, it is neither. Free to kill reflects an awareness of one's own role in the universe. Yes, man is free to kill but to do so without cause is to violate the moral and ethical principles that guide the universe. Free to kill means man has the ultimate moral responsibility to respect and nurture life, not waste or abuse it.

The samurai poet tells his audience that one is as free to take life as one is to restore it. This means the power to destroy must be coupled with the power to create. If you cannot restore life, do not take it. If you cannot set the broken bone, do not break it. If you cannot create peace, do not create violence. If you cannot soothe the pain, do not inflict it.

War and peace, hate and love, death and life: the endless dualities of nature. The warrior's burden is to be balanced in both capabilities. The strategy then is to keep yourself, others, and the world in harmonious balance. If circumstance necessitate disruption of that harmony you must restore it as quickly as is possible. If another's aggression transgresses against you and you are in harmony with the universe, he is transgressing against the universe. Correct his transgression and restore harmony but do not become the transgressor.

Supreme Commander

Strategy involves knowledge of when, how, where and why to use your martial skills. More importantly, as the samurai's creed reminds us, compliance with the order of the universe must dictate our strategy. If strategy is the General, harmony with the universe must be the Supreme Commander-in-Chief. Respect and follow this Supreme Commander and your strategy will always be correct.

About The Author: Dr. Thomas J. Nardi, is a psychologist and university professor with more than thirty years experience in the martial and healing arts. He holds black belts in Wei Kuen Do, Goju Ryu, Modern Escrima, and Jalmaani Kuntao Silat. He lives in New York, USA.

Dr. Thomas J. Nardi





“Strategy involves knowledge of when, how, where and why to use your martial skills. More importantly, as the samurai’s creed reminds us, compliance with the order of the universe must dictate our strategy.”

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Hwa Rang Do

GM Taejoon Lee Marco Mattiucci



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Motivation*

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Most human behavior and our daily choices may be linked to either emotional or rational motivations, or a combination of the two. Who has never found him/herself fighting in the morning between the temptation to stay longer in bed and the need to get up to start getting things done? 'Shall I stay some more minutes in bed and enjoy the comfort of my pajamas under the blankets? Or shall I get up and start doing things?'

This would be a typical example of inner conflict between the emotional system of motivation (stay in bed) and the rational one (get up and do things). The emotional system of motivation relates to satisfaction in the here and now. It guides spontaneous behavior, steering people toward what feels good. This is typically developed in the very early stages of life.

GM Taejoon Lee
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On the other side, the rational system steers people toward the goals that they would like to achieve in life, according to their attitudes and values. It is fully conscious and it is typically developed at a later stage in life, requiring the ability to delay immediate pleasure to achieve more satisfaction later. The two systems must work in a balanced way in order to better drive everyday choices.

How does the teaching of Hwa Rang Do® relate to human motivational systems and how does its practice help us to maintain a balance between the two systems?

We may think about a small driver on a huge elephant. The small driver being the cognitive system, in the attempt to steer the bigger emotional system (I think it is fairly safe to state that in general human beings are more emotional than rational). We may also think about the emotional side as the fuel, and the cognitive side as the steering wheel (thinking that the car is the person of course).

A man in a black Hwa Rang Do uniform with yellow stripes is performing a high kick. He is barefoot and has a determined expression. The background is black.

GM Taejoon Lee
Marco Mattiucci

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Hwa Rang Do

The student of Hwa Rang Do® is constantly pushing him/herself to surpass some of his personal limits, to better themselves, to gain control over emotions, and to steer themselves toward higher achievements in life.

In our martial practice we often times fail. We fall several times along the difficult path toward our goals. And we get up. Each time, we get up again. Our focus is on our objectives, and we enjoy walking the hard path we have undertaken. The small driver on the elephant becomes stronger everyday without diminishing the power of the huge animal. It's amazing what you can do and how you feel when you have gained enhanced balance over the two motivational system.

About the author: Giuseppe Morelli - Executive Director at Deutsche Borse Group, MBA graduate, Assistant Instructor Hwa Rang Do Branch Luxembourg.

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A man with long hair, wearing a black Hwa Rang Do uniform with a white long-sleeved shirt underneath, is performing a sword form. He is holding a sword with both hands, in a dynamic, low-to-the-ground stance. The background is black.

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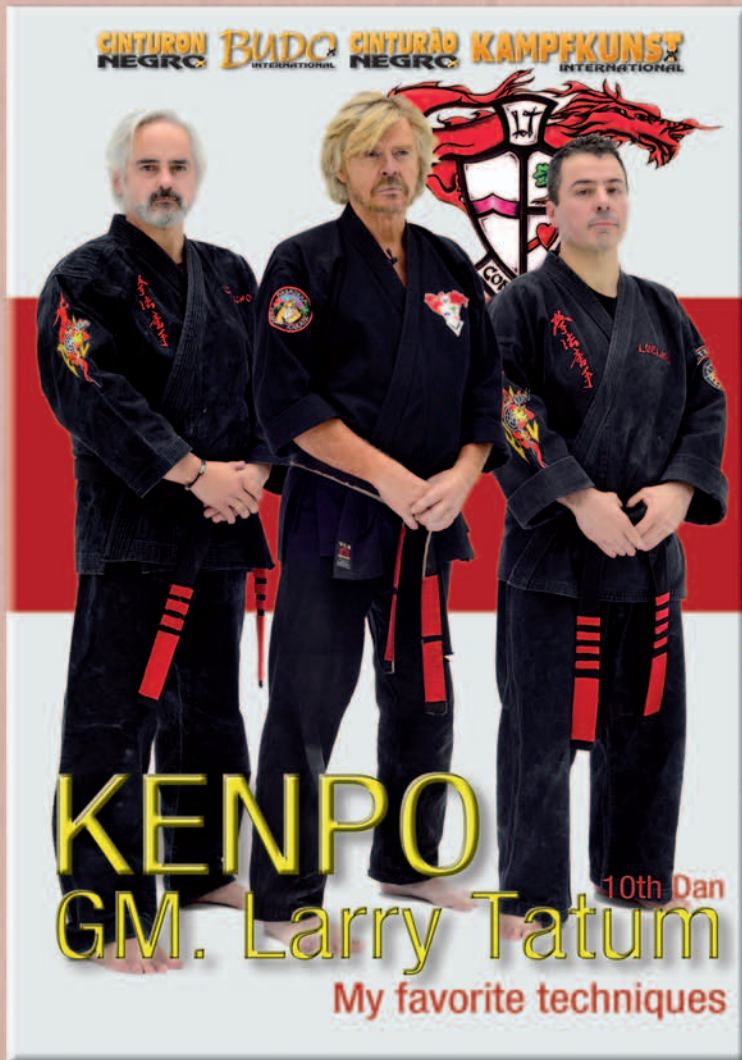
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My favorite techniques



In this DVD, G.M. Larry Tatum (10th Dan) develops techniques of the Kenpo program at the highest level. Particularly, some of his "favorites" like Flashing Mace, Parting Wings, Entwined Lance...

Masterfully executed and based on the experience of the movement, G.M.

Tatum incorporates his innovative teachings in these techniques that will help you add and

complement your training in the Kenpo system. Besides,

they provide the individual with the best choice for self-

defense, based on the logical and practical

thinking, and place him in the path of understanding

the art of Kenpo. These are the self-defense and

fighting systems of the modern times we live in.

They are designed so that the practitioner gets all the

benefits that training these techniques can provide. This DVD

has the support of Master Adolfo Luelmo (9th Dan), who goes on with a

series of techniques performed in a smooth and strong way, for situations of

extreme aggression, in which can be appreciated

different states of the movement, in a logical and effective way. As a conclusion, Master Camacho Assisi

(8th Dan), displays a technique that combines the strength of the arms and his expertise with legs.



Larry Tatum

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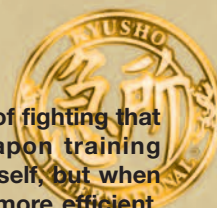
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Kyusho & Kali

Evan Pantazi & Raffi Derderian

Vol 2



Kali is a very versatile and old system of fighting that includes empty hand as well as weapon training methods. It is a devastating Art unto itself, but when you add the Kyusho you become even more efficient, effective and advanced in disabling an opponent. Kali has always taught what is called "Gunting" for strikes to weaker aspects of the arms, in volume #1 the

Kyusho added even greater potential and a perfect starting point for the Kyusho or

Kali practitioner. Many arm destruction methods were demonstrated as well as

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the nerves of the arm. This second volume expands on these powerful Kyusho

targets by working from the arm traps of volume

#1 and demonstrating additional and even more powerful head targets

for incapacitation of the opponent. This video compilation will bring you far more advanced skills,

even if you do not practice Kali... the two methods were

meant for each other. Several KO's are demonstrated so you can see the efficiency and affect Kyusho

brings to Kali.

Pantazi
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Kyusho & Kali
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In homage to our early and sadly disappeared collaborator, we reproduce here an article of his, in which he introduces us in his video and his particular vision of Jiu Jitsu.

May he rest in peace.

Ju-Jitsu is in fashion in Europe and each day there are more young rising stars that excel in the art. It is not without logic that the origin of these short distance pioneers is based on Judo and traditional Ju-Jitsu and France without a doubt provides us with a first class pool of young practitioners. Since Ju-jitsu began to flourish we have seen few young practitioners with as promising a present and future as Philippe Loubet.

His is a combative Ju-Jitsu, full of innovation and



Philippe Lou
Loubet



Jiu Jitsu



syncretism, taken from here and there, revised and revised again... if you slow down you'll lose the train!

Philippe has a long record in sport Judo which is always a guarantee, but his passion has always been more for fighting than for sport. He likes to train hard, and doesn't miss any opportunity to acquire more knowledge.

Forever immersed in his travels and the people he meets along the way, Sifu Victor Gutiérrez recommended him to us and said, "This one really works well."

It seems that one of Carlson's students tried his medicine, but "got bored" because he quickly fell "asleep".

His work is sinuous, resolute and very technical. His is a traditional Ju-Jitsu that he updates with influences from the tangled web of different styles that exist today, always maintaining the essence of warrior roots in search of effective solutions for self-defense. He recognizes the value of studying the traditional ways and even the kata in the formative process of students. He has created his own school and who can deny him such a right? He has something to say and is developing the way to do it. If this appeals



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to you, then with or without a kimono, don't miss his first video – you will have a lot to talk about!

Loubet Ju-Jitsu How I arrived at my Synthesis

The creation of Loubet Ju-Jitsu is due to my continuous curiosity and my open character. I love to fight with all type of fighters, and so I have always been willing to exchange ideas, mainly about other styles and to get on the floor with numerous martial artists. I have always done this with a great deal of respect, leaving pride aside and as you say in Spain "de buen rollo" (having a good time) and so I have made many new friends and I have developed and evolved.

Without a good base this is clearly not very fruitful, but perhaps my real motivation was working in halls and concerts where there is an infinite number of "training techniques" and nothing else. What is paramount here is direct and simple effectiveness as well as not doing anything risky and so I have increased my skills and broadened my vision without dismissing the enemy: bites, fingers in the eyes, and grabs and blows to the genitals. I should also thank Victor Gutiérrez and Lazzaro García of Wing Tsun,

who have allowed me "to absorb" some of the concepts of their magnificent and efficient system.

The bases

To understand the concept of Loubet Ju-Jitsu we have to go back to the feudal time of the samurais when rules didn't exist. Ju-Jitsu is a Japanese Self Defense that dates back more than 2000 years. Many

styles of Ju-Jitsu existed then as they do now, with and without rules. We use the techniques of the Kime No Kata (forms of decisions) of the Nage No Kata (forms of throws) of the Katame No Kata (forms of control) to have a good working base and a study discipline.

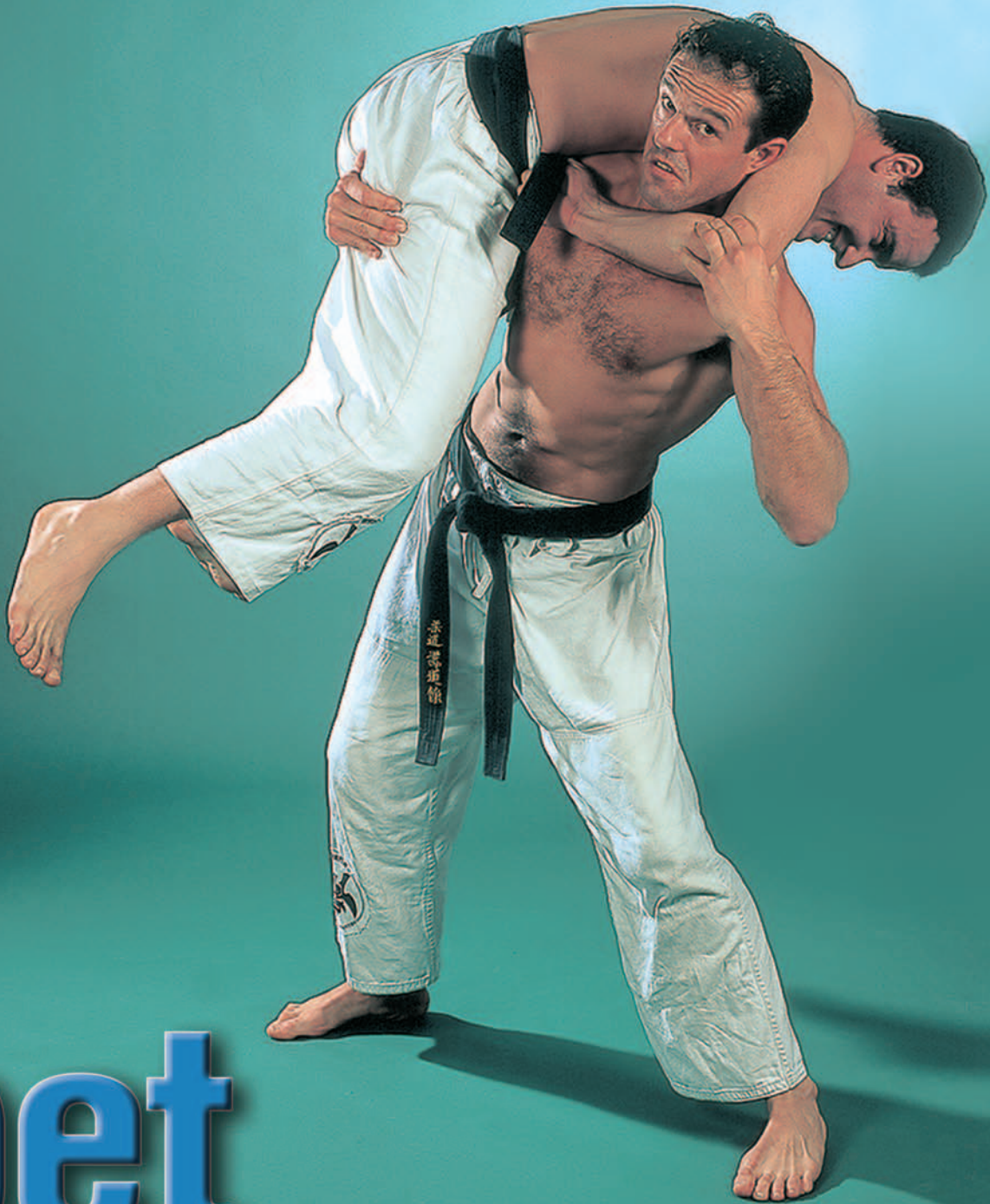
The practice of Goshin Jutsu No Kata (modern forms of defense that only date back to January 1956) which were elaborated over a three-



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year period by Kodokan experts does not convince me of their effectiveness.

As it was in traditional times, nowadays the kata continues to be the source, the reference, and the bond among the generations of practitioners who in this way can always be sure that they are achieving an authentic tradition. The kata has a double function of maintaining as well as transmitting the work of art and its spirit at the same time. It is indispensable but it won't be more than the foundation of work that we start using in the 5^o program.

To the fans and the people who want to feel more secure, I'm going to transmit a new concept in self-defense: a Ju-Jitsu that is more real, more powerful and more effective.

Loubet Ju-Jitsu pedagogy is sufficiently developed so that it offers a practical method to everyone. It is a real kind of self defense that cannot be beaten and its main concept is to break the distance so that you can enter as quickly as possible in body to body. We use a fundamental principle in body to body fighting that takes advantage of your opponent's strength and inertia. Our work posture in



Philippe Lou Loubet





Nage Waza (standing) is always Hidari-Jigo-Thai or Migi-Jigo-tai, where the arms are forward and slightly bent, with the elbows down and the hands open at eye level. In the movement exercises we always look for the appropriate posture to maintain good balance.

The first form of breaking the distance is to enter in body to body when the opponent attacks in a coherent way to avoid being hit. The second form of breaking the distance is to cause the opponent to react and thus enter in body to body. In this fighting on foot we do Atemi Waza with the elbows and the knees that is very effective at short distances, and Nage Waza techniques that are divided into five series of throws that are: Te - Waza (with the hands), Koshi-Waza (with the hips), Ashi-Waza (with the legs), Ma-Sutemi-Waza (sacrifice on the back), Yoko-Sutemi-Waza (sacrifice on the lateral part of the back), where we look for the most violent impact possible towards the floor or wall. At a more advanced level many Maki-Komi techniques (fall over the

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opponent), several Shime-Waza techniques (strangleholds) and Kansetsu-waza (dislocations) techniques are executed. The strangleholds are executed with hands, forearms and legs. A brief loss of consciousness is caused at the carotid level, and at the level of the windpipe asphyxia and collapse is provoked.

When we practice dislocation techniques our goal is to break the smallest articulations, such as the elbows, wrists, fingers and ankles.

We also contemplate all the possible neck holds and their respective escapes.

The work of Ushi-Komi (repetitions of the same technique) is indispensable for developing reflexes and automatic responses. We practice Ushi-Komi in a static way and in movements that encourage the unbalancing of the opponent.

The work of Nage-Komi is important in order to have a good sense of the practice of throw techniques, familiarity with falls, and how to move and twist in the air.

The form of Randoris that we practice can be with or without hits. The short distance in body to body doesn't allow the opponent to kick, but in this way we learn how to protect ourselves from possible leg attacks at the moment of transition which is the point of vulnerability for this type of attack, because then it is too late for kicks.

The work of the Nage-no-Kata is important in the practice of standing Loubet Ju-Jitsu. The kata written by Sensei Jigoro Kano Shihan, the founder of Judo, demonstrates defense and foot attacks (Nage Waza), the movements of the body (Thai Sabaki), and the movements (Shintai).

Loubet Ju-Jitsu is one of the most complete forms due to its very elaborated floor work.

Ne Waza work (on the floor) consists of learning the Osae Komi Waza (controls) and of these same controls 3 exit directions for each technique are used. Shime Waza (strangleholds) and pain techniques are applied to the neck and the solar plexus.

After a fall you don't know how your opponent will react and for this reason several floor postures are memorized:

- To "cross" on the opponent's legs.
- To defend yourself when he wants to "cross."

- To control him when he is in a defensive posture (on all fours)

- To defend yourself against punches.

- To execute Shime Waza and Kansetsu Waza (dislocations).

- To carry out Ne-Waza with Atemis.

- To practice Uchi-Komi (repetitions of the same technique).

- To have some good floor defenses when your opponent is standing and wants to hit or to enter body to body.

The Katame No Kata work will be important when you do Loubet Ju-Jitsu on the floor.

This kata written by Sensei Jigoro Kano Shihan, demonstrates the control techniques (Osae Komi Waza), strangulation techniques (Shime Waza) and dislocation techniques (Kansetsu Waza).

Loubet Ju-Jitsu includes a defense method against stick and knife, and this work implies self-control and learning how to empty your mind. Starting from the 6^o program we learn this method in an effective and sure way.

Before doing any sport and in particular a martial art, we have to warm up and condition the body.

We have a complete warm-up program that is adapted to the practice of Loubet Ju-Jitsu, with agility exercises on foot and on the floor, toning and flexibility exercises, as well as exercises for strengthening the neck.

With Kumi-Kata we get an excellent cardiovascular workout, with hand and forearm strengthening exercises.

We also have Ukemi Waza (falls) work that is divided in three fall directions:

- Ma Ukemi
- Yoko Ukemi
- Ushiro Ukemi

In a group, or even individually, this warm-up method prepares the body and thus helps us to avoid injuries. Starting from the 6^o program, we use the first part of the Seiryoku-Zenyo No Kata (the best use of energy) as the warm-up. It is an individual kata of physical exercises that contains a series of 28 Atemis.

The second part of this kata is very similar to the Kime No Kata (forms of decisions) and it doesn't contribute anything new.

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Uniformity

The official clothes for practicing Loubet Ju-Jitsu are the judogi. The color of the belt depends on the practitioner's level.

- Novice white belt.
- 1st. program yellow belt.
- 2° program orange belt.
- 3rd. program green belt.
- 4° program blue belt.
- 5° program brown belt.
- 6° program black belt 1st. Dan.
- 7° program black belt 2° Dan.
- 8° program black belt 3rd. Dan.
- 9° program black belt 4° Dan.
- 10° program black belt 5° Dan.

Starting from the black belt we train official Loubet Ju-Jitsu instructors - with a very complete preparation that is divided into five parts:

- 1.- Training method.
 - 2.- Pedagogy.
 - 3.- Anatomy.
 - 4.- Loubet Ju-Jitsu concept.
 - 5.- Techniques.
- Loubet Ju-Jitsu

Loubet Jiu Jitsu





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Philippe Lou Loubet





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is a realistic self-defense concept and each person can take advantage of the effectiveness of this system.

As far as female self-defense is concerned, floor work and attacks to vital points are very important factors.

For young people we have a defense method that focuses more on throw techniques and controls.

For children we concentrate on good physical preparation and techniques with Judo starting from four years old and including a good amount of psychomotor skills.

It constitutes a resource of inexhaustible techniques adapted for everyone because it is a simple, logical system that does not require exceptional aptitudes.

Titles:

National Judo Ju-Jitsu teacher's certificate, the French Ministry of Sport n° 3186130.

Black belt 5° Dan in Judo and Ju-Jitsu, the National School of Black Belts: n°9031-602. FFJDA Federation. "France."

4 time silver medal winner and 2 times bronze medal winner in the National Judo Championships.

More than 30 selections at the national level.



Philippe Lou Loubet



Jiu Jitsu



6 times selected at the international level by team.
More than 20 participations in international tournaments with several medals.

Trainer for 10 and half years for the blind ("Aveugle" groups).

Master:

29 years of Judo and Ju-Jitsu practice.

13 years competing at international level.

Instructor of Judo Ju-Jitsu for 16 years, member of the Selection.

Founder of two Schools of Judo Ju-Jitsu in the south of France.

Trainer of 42 Black Belts in Judo Ju-Jitsu.
Trainer of several Champions at world level.
Director of 65 Courses of Judo and Ju-Tsu at world level.
Currently Technical Director of Loubet Ju-Jitsu in the Fit & Fun Gym, Palma, Majorca. "Central Office".
Instructor to Police Specialists in Reductions.

To contact:

Name: Philippe.

Surname: Loubet-Sartrou.

Profession: Judo Ju-Jitsu Instructor and Solfeo teacher.

Date of Birth: 18, October 1967.

Birth Place: Toulouse France.

Telephone: OO 34 667928806 - 600 323 801

"The creation of Loubet Ju-Jitsu is due to my continuous curiosity and my open character."

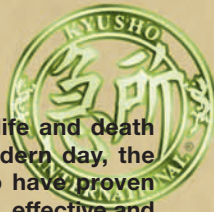
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Kyusho & Kali

Evan Pantazi & Raffi Derderian

Vol 1



The Philippines has a long history of life and death combat. From ancient times to the modern day, the fighting arts of the Filipino archipelago have proven themselves time and again to be efficient, effective and extremely deadly forms of fighting. There are countless systems of Filipino martial arts spread throughout the thousands of islands in this region. Many are family arts and no "outsider" will likely ever learn them. Fortunately, many have also been made available to the rest of the world. From the Kyusho perspective the study begins with learning revival and restorations, but then develops mobile arm targeting as its Martial foundation. When you dissect an attack, besides a kicking action, all other attacks start with the arms, but the challenge is that the arms are the fastest moving parts of the body with the greatest range of motion and directional attack capability. So it is a very challenging section of training that should be integrated into every session, in so many variations. There are other ways to make this level a bit easier and one is in the skill of Arm Trapping. Kali Master Raffi Derderian and Kyusho Practitioner Evan Pantazi - a collaborative film



REF.: • DVD/KYUSHO 24

DVD: 22,00 €



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WING TSUN UNIVERSE

SIU NIM TAO form & applications

Sifu Alfred Johannes Neudorfer
Sifu Rosa Ferrante Bannera



Sifu Alfred Johannes Neudorfer and Sifu Rosa Ferrante Bannera, founders of Wing Tsun Universe - WTU, a movement which characterizes not by the use of techniques, but of qualities, exchanges, principles and concepts of movement - focus their first DVD in Siu Nim Tao (SNT) or "9 ways". The SNT is the basis of Wing Tsun, Wing Chun and WTU. The understanding thereof is the basic condition for everything that comes after, because if you observe the way people perform the sequences of this movement, you can easily deduce what they will be able to do. If something is wrong with the movement, everything the practitioner will later develop will be erroneous. WTU movements (forms) involve inherent functions from which can derive applications. The significance of the primary movements makes them derive in other movements and to generate applications based on the principles and interactions that help to their understanding. The WTU also incorporates an extra "set" its founders considered necessary due to the current circumstances. The DVD includes the Movement (form) Siu Nim Tao, its 9 sequences and applications, sequences 1 to 3 of the first movement with a training partner (Chi Sao) and a revealing interview with the founders of the WTU.



REF.: • DVD/WTU1

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Latosa Escrima Rene Latosa

Edge Weapons Training



Escrima
ons Training

EDGRC KAMPFSPORTS INTERNATIONAL

Latosa

The main emphasis of this DVD is edged weapon. Knowing and understanding all the dangers associated with any edge weapon. The main theme in this DVD is establishing the priority.

The main emphasis of training with an edged weapon is knowing and understanding all the dangers associated with this type of weapon. All the "What if's", and "Yeah but's", are all great for trial and error, and assuming predictability. The serious danger of edge weapons is real, and should be treated as such. This means where you should establish your training priority to be a survival tool, in the event this situation happens to you. Let's face it, you are the one having to survive, not your trainer, helps you train your goals, not your objective. The training priorities I use in Latosa-Escrima are as follows: Reality: This is the understanding of exactly what could happen and the dangers when using or going against an edged weapon. Techniques: These movements are trying to give you a generalization of possibilities, and probabilities of what may happen. Drills: Most drills are used to develop and enhance body movement skills used in the technique application.

REF.: • LAT-3



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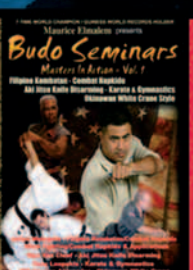


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Pukulan Pencak Silat Serak 2

Maha Guru Horacio Rodriguez



The Pukulan Pencak Silat Serak is a system based on both weapons and empty hands at the same time. It incorporates many of the new-generation weapons, swords, knives, circular kerambits, bars, batons of different lengths and other more particular weapons. Even in our empty hand training methods we face an opponent who attacks us with weapons in both hands, as well as several opponents at once. This type of training makes us more aware of everything that happens during an altercation and what do and not do when facing one or more armed aggressors. In this second DVD, Maha Guru Horacio Rodrigues, heir to the lineage of Pendekar Pak Victor De Thouars, of Pukulan Pencak Silat Serak, addresses its particular way to train and use the different weapons, laying the foundations for more advanced future plans of study and the application of technique.

This video includes the principles of work, angulation, Sambuts, Jurus and drills with the short sword "Pedang", short knife "Pissau", short stick "Tonkat Matjan", Sarong, and applications of self-defense with empty hands.

REF.: • DVD/SERAK-2

DVD: 22,00 €



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