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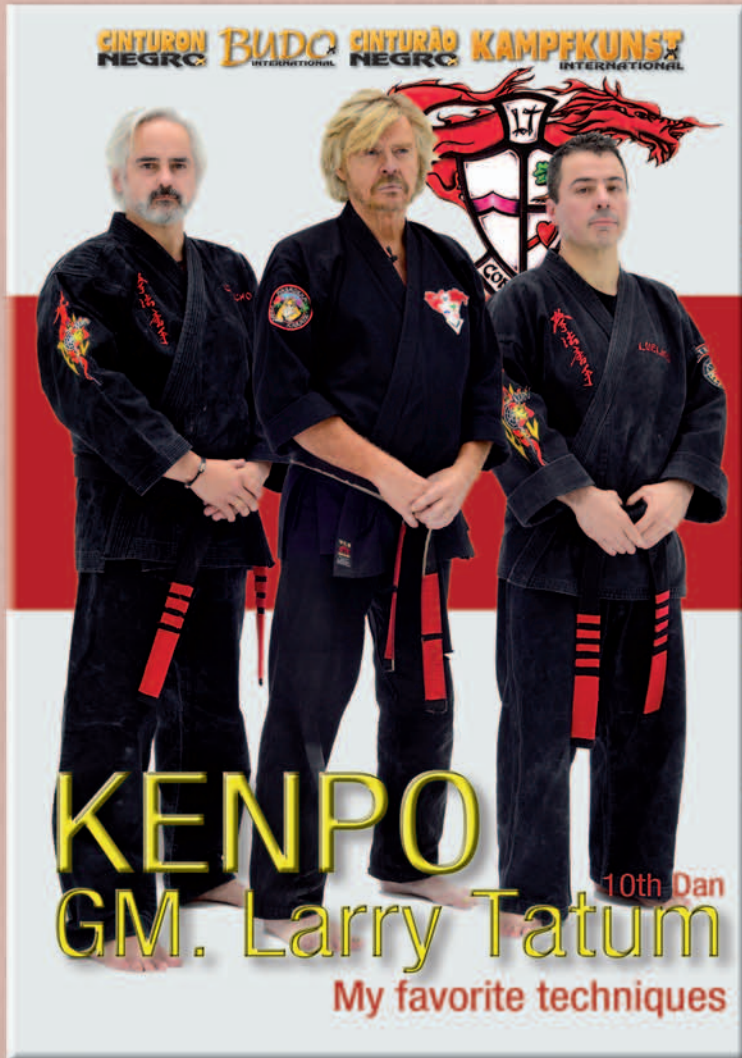


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Editorial

BEING POSITIVE?

“A problem is an opportunity dressed in the suit of a mess.”

Jose María Sánchez Bárrio

When pressure, tension and problems cease to be in line and pile up; when the energy to confront them declines, the imagination doesn't work and every new thing seems a step further toward a pre-written sentence, then, my friend... it's probably been a while since you have lost the North. How did it all begin? Where did you go wrong?

The chain of negativity always has an uncertain first moment; perhaps that little deviation from the fundamental that with time and space winds up turning into a tremendous going adrift... And it's that the trip, with luck, is long. Paradoxically, the capacity of man to deal with things, perhaps his principle virtue, what has made him prevail, is in a certain sense his greatest curse, to the extent that said persistence can become exactly that which impedes him from learning.

Evolution, that thing that is based on something as simple as an error, only works when it goes beyond the binary “black/white.” Everything is more complicated when you come to perceive that in the end everything is an enormous scale of greys in which it is easier to lose oneself. How do you tune your consciousness to maintain the precise judgment? How do you perceive a moving target?

The disciplinary Arts, tradition, gives us the clue: Keep to your center! Close yourself off to dispersion! Open up to experience! Make yourself One with what is apparently beyond you and in so doing unify opposites.

What a difficult task in the times in which we live! However, I don't believe that this would have been essentially easier in an epic or fantasized past, in the end legendary, but neither do I conceive that anyone has the least doubt that acceleration, tension and the extreme forces (radical, if you prefer) of the times in which we live are going to make things any easier. Old tasks in an eternally changing framework.

For that, the old advice about being positive acquires an evermore important dimension. We put into play all the safeguards necessary, that, yes! As long as we don't wind up blind instead of more lucid. This notion of being positive doesn't mean we should be idiots! Ignoring problems or wanting to ride over them with the idea of simply having good intentions is not a solution. One must be positive while... at the same time one takes the bull by the horns, no matter what the issue is. Every issue has its pointed side, its horn, its sword, its dangerous side, and especially its hidden dagger.

Being positive means to keep a constructive spirit beyond the achievement; as a strategy, as an attitude. Being positive offers us, while facing the inevitable, one more effective and practical disposition. By visualizing, by focusing on the positive aspects of an unfortunate

incident, we can also convert a problem into an opportunity ready to be worked at. On the other hand, when darkness traps us, we can never make out an exit; immersed in total darkness, lost in the half-light, focus is impossible... the only thing remaining is to turn the light on. For that, the classics say, “close yourself off to dispersion” and in this way your vitality will increase. Vitality is energy and energy essentially possesses a threshold that inevitably becomes light.

A smile (and what to say about a good belly laugh!) can save your life, focus you on the right distance, offer you a perspective that allows you to confront things, and even transcend the conflict, that is, what allows us to see and integrate its hidden part. The positive offers us the opportunity to look at the same thing with new eyes. Laughing, then, is a great strategy, beginning with oneself! What better way to neutralize instantaneously our personal importance? And it's only by feeling ourselves important that we can get depressed, only by giving ourselves importance can we suffer.

When we put problems in appropriate agreement, the difficulties are nothing more than an irritating horn blown by a little devil in the middle of an enormous symphony orchestra. Why do we want to listen to nothing else but that instrument? Being positive implies listening to the whole symphony, including that irritating horn, that much is true! Perhaps until we discover that its sound doesn't lack meaning in the harmony as whole! Then we move on... and soon we wind up liking it!

Being positive is a great strategy, always when you don't permit yourself to fall into the Naïve. And what is more naïve than to judge things from the point of view of “good and bad?” When what one tries to do is oppose the positive with the negative, negating the dark side of things, one irredeemably enters into a contradictory dialogue; one is not unify the opposites, one is confronting them! This is the figure of the sanctimonious, of the fundamentalist who tries to transcend without having integrated, and of course, making of the “good,” sooner or later, an inevitable “bad.” No. This is not the way of the man of knowledge, of the Warrior, the way from which whispers the advice of the wise men who have existed in the world.

The paradox of our reality, the game of opposites that are complementary, makes of our plane of Consciousness and Being a game of subtle chiaroscuro, tones, colors, and forms enormously rich and complex. And it is in that richness where its charm lies; it is in its danger, in its uncertainty, where the wise man savors that rich and incomparable nectar of fluidity, of the realization of the consciousness of the mystery of the One and the thousand parts. In order to understand this mystery on a day to day basis, one has to operate from the first principle that tradition advises us: Keep to your center. It is a gigantic paradox, but only from the






center will we be able to discern the periphery with clarity. One of the mysteries of the Universe is that we, our very creation, has allowed us in the end to look at ourselves; admiring one's beauty, one's splendor, one's greatness and power. Does there exist any experience more "religious," more transcendent that this?

The positive is a direction chosen on our road toward the infinite. How do you discover if you are using it adequately? There's nothing easier! Always when the choice of positive leads you to determine that you are walking forward, upward, within and toward the All... do not doubt. Your compass is working!

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"Pearls" of the Warrior

*"As a Martial artist,
we live by a code of constant
self refinement and quest
for efficiency"*

*By
GM Evan Pantazi*



Vovinam

Vovinam, one of the Vietnamese Martial Arts, began to be known in some European countries since 1970, and in particular in the most industrialized European countries such as France, Germany and Italy.

The massive influx of Vietnamese refugees fleeing the new regime in Hanoi after the end of the Vietnam War in 1975 emphasized the spreading of Vovinam in these countries. However, it didn't match the diffusion reached by Taekwondo and Capoeira, for example.

Today, while it is true that Vovinam is practiced in many



Vovinam Việt
Patrick Lev



Vietnamese Arts



Vô Đạo et





Vovinam

countries of Europe and the world, it is equally true that what is known isn't the martial Vovinam, but the spectacular Vovinam, that is, the "show" part of the Vovinam: the Flying scissors.

These were some crucial elements for the marketing of Vovinam, for they instantly gave a dynamic image automatically associated with Vovinam. Since then, these elements have turned against the Vovinam, enclosing it in the image of "flying scissors", that any expert will see like unattainable techniques in actual combat, at least in regard to most of the Vovinam flying scissors.

Flying Scissors, stunts...

- Did the Master Founder Nguyen Loc create these flying scissors and stunts?

- Master Nguyen Loc never founded an aesthetic Martial Art, much less a spectacular sport. Quite to the contrary, his view was that of creating a Martial Art by gathering only effective procedures. The effectiveness was the only goal of the founding master, to the extent that the big amount of Quyen (forms or kata in Japanese) that Vovinam has today simply didn't exist at the time of Master Nguyen Loc. These forms were added after his death. Some were taken out of the Vietnamese traditional Martial Arts (Long Ho Quyen, Lao Mai Quyen, Xa Quyen, Hac Quyen...) and others were created from the 1990s.

- What is what Master Nguyen Loc founded and with what purpose?

"The Don Chan Tan Cong to the neck, commonly called "Don Chan", don't exist in Vietnam traditional Martial Arts."



Vovinam Việt Patrick Lev





Võ Đạo Vet

“Vat fighting is no doubt the base trunk of Vovinam. But then, why this base isn't apparent in the current demonstrations of Vovinam?”





Vovinam

- Above all, it must be understood that Master Loc didn't practice Martial Arts because he was a Vat fighter. Many Vovinam masters and teachers forget this or ignore it. The Vovinam comes from the Vietnamese hand to hand fighting system (Vat). In the family of Master Nguyen Loc everyone lived around the Vat. It is precisely the reason for which he needed to investigate. He wanted to complete his fighting knowledge with some punching and kicking techniques, since he didn't know to use them. His goal was that of creating a style to form young people so that they could defend themselves against the French who had invaded and colonized the country.

So it's easy to understand that in these conditions, aesthetic techniques without any effectiveness were not welcome. Therefore, there was no flying scissors for a very simple reason: we are around the year 1930 and the flying scissors had not yet been invented! Of course, today you can read in some books or Internet sites that "the flying scissors were used by the Vietnamese to overthrow the Chinese horse riders for centuries." These are only simple fictions and fabrication invented in the 1970s to support the thesis of the "millenarian" character of the Vovinam (then known under the name Viet Vo Dao), which the specialized Martial Arts magazines of the time (and nowadays the Web sites) hurried to spread, thus giving an information that is nothing but pure fairy tale.

"In the family of Master Nguyen Loc, everyone lived around the Vat."



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Võ Đạo
et





“The flying scissors are a seasoning added to all Vovinam sauces. So much so that the public thinks that Vovinam is nothing more than flying scissors.”

Vovinam Việt Patrick Lê





Vietnamese Arts



We are in the twentieth century, in an era where we have the power to convey true and reliable information, and where we can expose swindlers of all kinds. However, it can be read in many Western sources: "Viet Vo Dao, the ancient Martial Art." Other commercial delirium, since the name Viet Vo Dao appeared in Vietnam only in 1964! It was Master Lê Sáng (Vovinam) who invented, four years after the death of Master Founder Nguyen Loc.

That is, to get back to the subject, Vovinam was created between 1938 and 1939 and it aimed to harvesting effective techniques, not only of Vietnamese Martial Arts, but also foreign, to round up the ultimate training method for young Vietnamese against the French.

Means at disposal

At this time, the available means in Vietnam were rather limited. Martial Arts books could be counted on your fingers and there were no movies, no Internet, nothing of what we have today to convey information ... Master Nguyen Loc could only rely on one single thing: learning directly from masters and teachers. So he went to look for specialists in the region of Hanoi. But which ones? There is some doubt as to the origins of many Vovinam techniques, for several reasons: the way and classification order of the fighting and self-defense techniques appeared modified compared to the original sources; no Vovinam technical book was ever written by the Founder Master; there is no list of schools where he trained.

Therefore, Vovinam is no doubt the base trunk of Vovinam. But then, why this base isn't apparent in the current demonstrations of Vovinam? The first reason is because since 1964, the leaders of Vovinam wanted to put forward what distinguished Vovinam from other styles in Vietnam: the flying scissors. Then everything was organized so that the flying scissors were the Vovinam hallmark. Flying scissors were introduced in all the Vovinam techniques, even where they should never have been placed. For example, in the techniques of defense against an ax or a machete. You don't joke with these weapons. Any useless technique can be lethal. It's a domain in which the flying scissors should never have been introduced. And the same thing happens with the codified combats against several opponents, where the flying scissors have been also thoroughly placed. In fact, the flying scissors are a seasoning added to all Vovinam sauces. So much so that the public thinks that Vovinam is nothing more than flying scissors. With the introduction of these techniques in the European schools of Viet Vo Dao (with black suits) the flying scissors have become the traditional techniques of Vietnamese Martial Arts for the public in general.

“No Vovinam technical book was ever written by the Founder Master; there is no list of schools where he trained.”





Vietnamese Arts

But in Vietnam, absolutely no traditional school of Vo Co Truyen has flying scissors in its program. The Don Chan Tan Cong to the neck, commonly called "Don Chan", don't exist in Vietnam traditional Martial Arts. Why? If these techniques were traditional for thousands of years, they should be present in all Vo Co Truyen schools in Vietnam. It is simply because these techniques have been created by Vovinam teachers.

Therefore, absolutely all the Vietnamese schools that were created in the West and possess flying scissors techniques in their program, they have taken out of the Vovinam, either before or after the split-up of the Western Federation of Viet Vo Dao created in 1973. However, this idea of ??flying scissors as a Vietnamese technique is so deeply printed in the minds of people that you can see, even in Vietnam, Vietnamese action films telling real or imagined historical facts of the colonial era, combats with flying scissors! An absolute anachronism.

It should be pointed out that while the Founder Master was alive, there was Don Chan Tan Cong. Generally, Vovinam techniques are grouped into ten or twelve, with some exceptions. So much so that Master Lê Sáng himself assured to me that there were only ten original Don Chan. And it is precisely the cypher ten what excludes the flying forms in haste to the neck. Therefore, the Vovinam of Master Nguyen Loc didn't include the flying scissors (which tighten the neck), but the Don Chan of double kicks did exist. According to the old masters of Vovinam, the creation of all these Don Chan, 7, 8, 9 and 10, was guided by the techniques of the "French Catch", something like the wrestling shows of the time.

Whatever it is, since 1964, the leaders of Vovinam had found the "gold nugget" with this flying scissors, because the Vovinam needed above all spectacular and unusual techniques to be demarcated from other styles in Vietnam.

Some years later, during the Vietnam War, there was a need for the Vietnamese to compete with the dynamism of Korean schools, introduced in Vietnam thanks to the participation of Korean units in the conflict, and had more success than Vietnamese schools.

**“Can you defend yourself
against militaries with these
flying scissors?**

**No, you can't! Can you defend
yourself on the street?**

No, you can't!”

**Vovinam Việt
Patrick Lev**



Vovinam



“The Vovinam was created between 1938 and 1939 and it aimed to harvesting effective techniques, not only of Vietnamese Martial Arts, but also foreign, to round up the ultimate training method for young Vietnamese against the French.”



**Vô Đạo
Việt**





Vovinam



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With the creation in 1964 of an added new name (Viet Vo Dao), the Vovinam school then had two different aspects: on one side there was a way guided by the metaphysical, the Viet Vo Dao - Nhan Vo Dao, and these new flying techniques gave the Vovinam an unmistakable image, a marketing principle before the era.

However, these flying scissors move away from the Vovinam vision of Master Nguyen Loc. Can you defend yourself against militaries with these flying scissors? No, you can't! Can you defend yourself on the street? No, you can't! This is the main reason for the creation of the Integral Vovinam. It's a way back to the source, but not the source and birthplace of Vovinam, but the source as the principle of seeking efficiency, the original concept of Master Nguyen Loc. In 2010, many teachers met to rediscover this way of working and training Vovinam, according to the spirit of Master Nguyen Loc.



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The Quyên

If Master Nguyen Loc's workout vision didn't include the Quyên as a means of training, today there is a certain need to practice these forms: for children, for the review of the techniques trained on your own, to improve your techniques movements, etc. But there is an obvious excess of forms in modern Vovinam. Between the beginner and the 4th dang, there are 17 Quyên! If a practitioner wanted to review them all, he should dedicate all his training time to it and he couldn't train what is most important: self-defense, combat, projections, conditioning of reflexes, ground, fighting, etc.

Furthermore, if we add to this the dozen Song Luyen forms until the 4th dang, the coded and memorized combat exercises, the number of techniques to be learned by heart is simply a brake on progress in the martial sense. It transforms the practitioner into clockwork scheduled for sequences of movements learned by heart, which are of no use in the improvement of our combat or self-defense abilities. Thus, modern Vovinam is the opposite of its primary goal, its reason for being.

If we compare the combat level of the European clubs that

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“Today, while it is true that Vovinam is practiced in many countries of Europe and the world, it is equally true that what is known isn't the martial Vovinam, but the spectacular Vovinam, that is, the "show" part of the Vovinam: the Flying scissors.”

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practice a Vovinam "before 1975", with the level of the Vovinam clubs that follow the current program in Vietnam, it appears evident that excess of memorized techniques prevents the progression of fighter. Following this logic, if we could go back before the 1964 program, that is, before the death of the Master Founder, to continue with his efficacy research project, it could only bring us benefits.

Integral Vovinam

Integral Vovinam is simply going back to the Founder's true Vovinam. But, how? At the beginning of 1957, Master Nguyen Loc got sick and his condition aggravated to the point of not being able to give Vovinam classes. Master Lê Sang replaced him from 1957 to 1960, year in which he died. Therefore, there's no Vovinam master active today that has ever received classes from Master Nguyen Loc.

Vovinam is often presented as a Vietnamese traditional Martial Art, when it's not so. Vovinam is also a mix. But what it was innovator in Vietnam was only the Vovinam concept. The goal of the founder was clearly and openly declared: "Gathering effective techniques, assimilating the essence of these techniques and transforming them into Vovinam techniques", and indeed, this concept still remains in force and is mandatory for all Vovinam masters in the world .

In Vovinam, nothing was created, everything existed before, except ... the flying scissors, of



Vô Đạo

Viet



course ... They are the only techniques that are really new, because they didn't exist before in the Vietnam Martial Arts.

Vovinam is then a research concept to achieve a super effective style. However, today 90% of Vovinam teachers forget about it and bend their head before a program too loaded, too fixed, too aesthetic and even sometimes completely ineffective in numerous techniques.

The Comprehensive Vovinam is simply rediscovering the original essence of the art of Master Nguyen Loc. For that, we have the principles, the basic techniques, and we just have to go back to practice the effective form of each technique, and apply the founder's principle of "Gathering effective techniques, assimilating the essence of these techniques and transforming them into Vovinam techniques".



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Keeping very close to opponents when striking or using a weapon and putting opponents on "Slywa" or weightless stage of spinal and muscle misalignment. Once rooting takes place, the strike makes massive contact in the body that has no muscle or skeletal protection. "Sambuts" are finishes meaning something very hard to walk away from especially when compression of neck or spine, so finishing means its a done deal. The opposite of that is a "Buang" that stands for throws less devastating in the beginner levels but taught to learn mechanics that in later phases of development of the student or practioner can be modified to "Sambuts" for devastating throws. Compressing skeletal structure, weapons and body structures or striking, grappling defense and offence are all played and studied in our platforms. In this video there's a beginner "Pantjar" platform, also the "Jurus", which are the playbooks of the system of Pukulan Pencak Silat Serak, are played here. This platform teaches where to be in position to attacker, the platform is 3 dimensional and teaches where opponents body's alignments are the weakest to point of contact the platform. It also teaches how to deal with multiple opponents and space needed, base angle and levers are all play here. Hope you enjoy my small offering into a vast large Art. "Hormat Terima Kasi".

Pukulan Pencak Silat Serak

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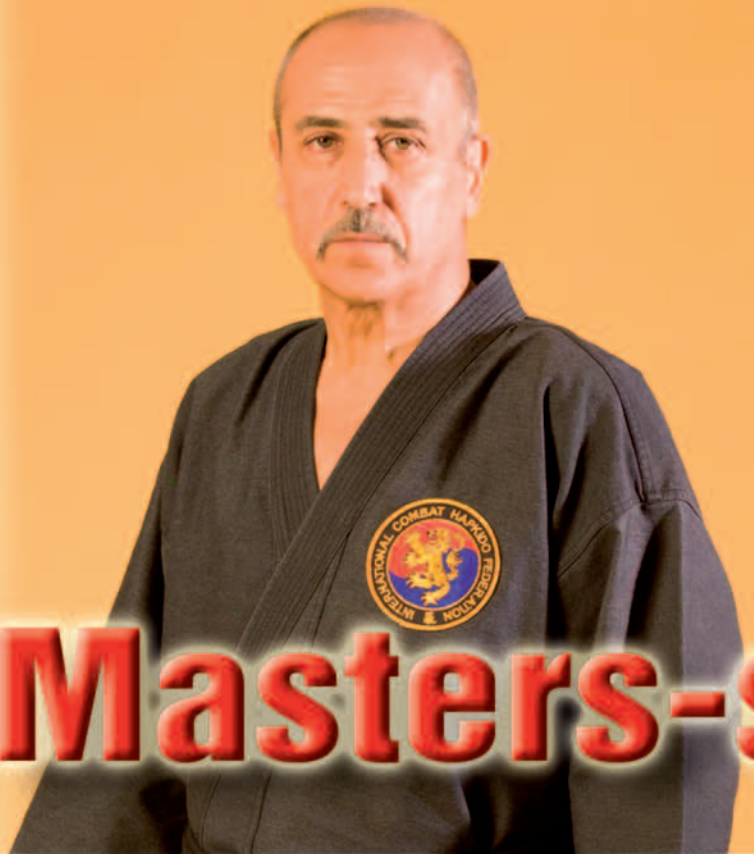
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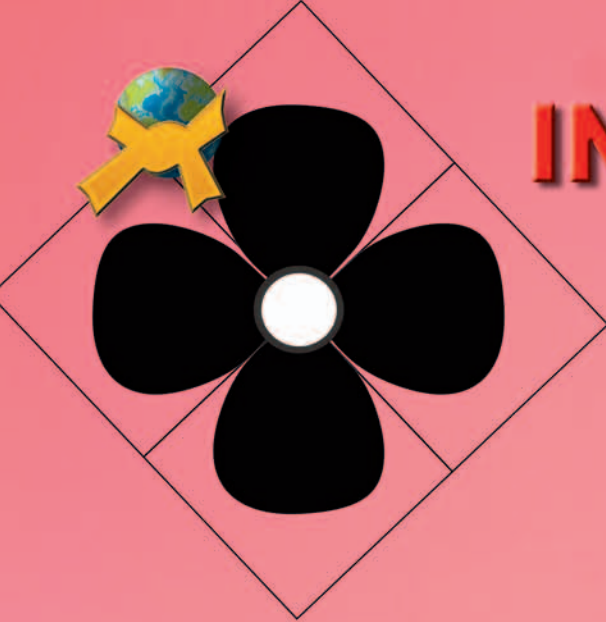


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Battojutsu - speed as a great ally...

Expanding our technique to the extent that it becomes an inexhaustible resource is not an easy task; it is not for the student nor is it for the teacher.

For many who see on the road an impregnation of the "Do", speed might not be a point of strong essence. But "Jutsu" practitioners know that technical perfection, that seeks to overcome in combat the strength of the opponent, requires a more defined knowledge on the characteristics of the form applied with the sword.

The critical part of the technique for the "Saya Biki" represents in short the expressive detail for a technique of speed, which, in turn, must be in harmony with the right hand that respects the limits required by the saya biki.

Speed in sports, as in the arts of war, takes different forms and is classified into two groups:

- Pure Speed: it depends of the CNS and genetic factors and it can only be minimally trained and takes place in sports, barely in short and highly explosive interventions or with minimum external resistors.

WEINECK (1999) subdivides them into reaction speed, movement frequency speed and action speed.



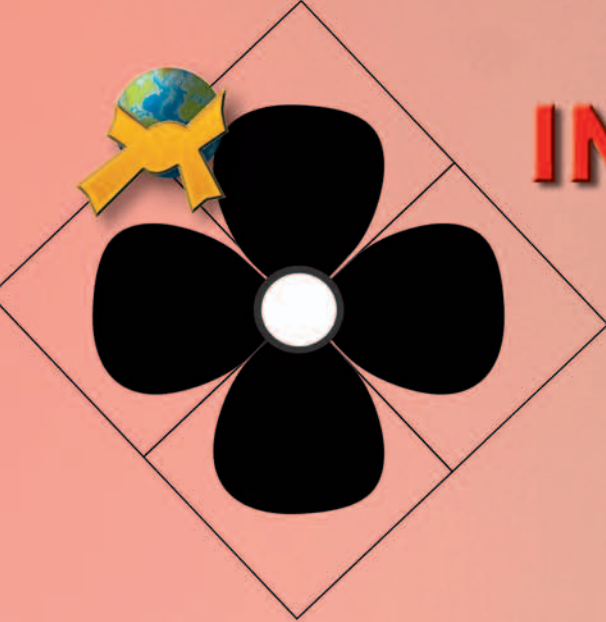
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"Pure speeds can be significantly improved, especially through training from the initial phase, up to the more mature phase"
WEINECK
1999: 382.

Complex speeds: they depend on other functional capabilities such as strength and endurance. We can say that it's in the border region between speed and resistance or strength. According Weineck (1999), complex speed includes fast strength resistance, strength speed and maximum speed resistance.

"The chances of developing them through training are much less restrictive than the development of the pure forms of speed."
WERCHOSHANSKJI,
1998 apud ELLIOTT - 2000.

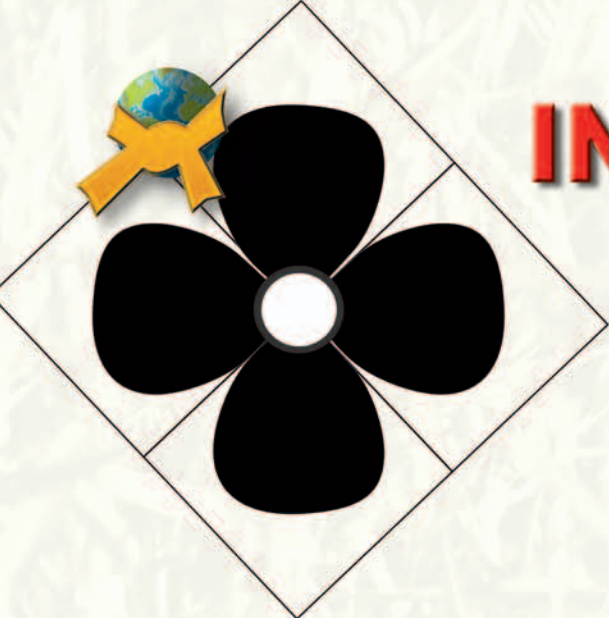
"Speed is a factor of physical nature that suffers visible losses through age, therefore, the sooner it's trained, the better its efficiency." (WEINECK, 1999: 382). ISRAEL (1977) in the work of WEINECK (1999) emphasizes the issue a bit more, admitting the possibility that the final profile of the physiological basis of speed could be established very early. What has not been developed at the right time cannot be retrieved later. These findings abound on the importance of an instruction as early as possible, of that physical factor of the tuning up.

"Speed is a factor of physical nature that suffers visible losses through age, therefore, the sooner it's trained, the better its efficiency."

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ZAKHAROV (1992) complements the position of the authors cited above, stressing out that an untrained adult, through appropriate training, can improve his or her preparation 15 to 20%. He also highlights that other cases are exceptions and differences in the distribution of muscle fibers and innervation pattern are genetically determined, and training can hardly modify the volume (by increasing the cross section) or the coordination capacity, but not the percentage distribution of the fibers.

For us, who practice "Jutsu" and, in the case of this article, specifically "Battoujutsu", it's important to determine the points that we have to work out, so that the results are significant. On the other hand, we know that if a katana is excessively sharpened, it will no longer cut. In other words, we must get temperance. We all know that Japan is permeated by Zen and thus, it is up to the teacher's instruction.

Deep in every aspect are kept peculiar characteristics that make it special, magical. Several people I know, who dedicate their lives to something they consider important, have understood along their activities that the "deep" is beyond the moment, beyond the opportunity. We interact, but not always in a true, essential, interesting way!

Thus, freeing from the superficial, the illusory, the untrue, means freeing ourselves from fear, the psychological fear; the fear of reflection on the interaction of the SELF with the moment. A middle-aged gentleman once told me: "And why should I practice with the sword? What do I have to do with the practice of the sword? That's something for idiots!" The term "idiot", in this case, referred to the ancient warriors ...

“The sword practice certainly establishes a path different from that of idiocy; its depth is related to the highest concepts of reasoning and conclusions, through the depth of the space existing between the imagination and the true.”

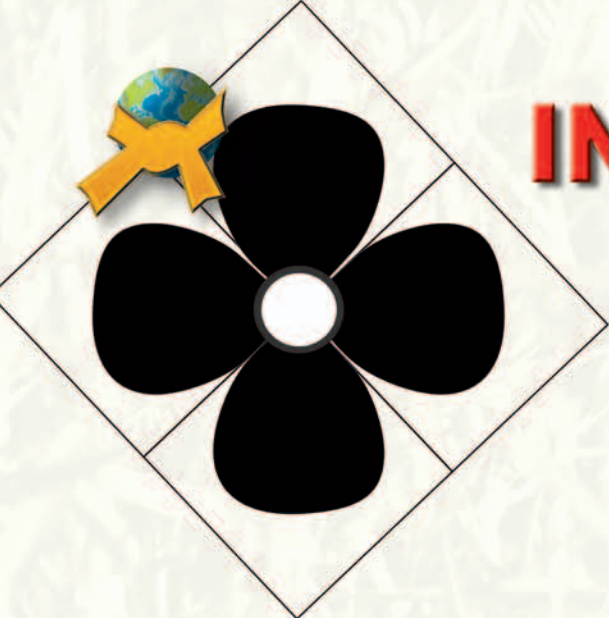
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That is to say, establishing an idea about something, even before knowing it, is opening a strong path with idiocy! Or not?

*"Every error relies on a truth which has been abused."
Wilhelm Bousset.*

The sword practice certainly establishes a path different from that of idiocy; its depth is related to the highest concepts of reasoning and conclusions, through the depth of the space existing between the imagination and the true. For the wisest, this interval, this space - which is time - existing between the person who sets the path of superficiality, of fear, of stagnation.

The act of deepening establishes the condition to interrupt the illusory cycle: fear disappears and the person is in direct contact with the fact; it is observed from a rational view. For Zen, it's only the fact that dissolves within itself ... There is only the fact and there is no environment. By this way, in parallel with the Zen, we can say that several things occur in this process: the conflict is completely eliminated when self-observation is given in the moment that the observer is the thing observed.

In the way of the sword we can say that, in this case, the observer is fear itself. We can clearly feel it when we have to attack an enemy at the same time that he is trying to cut us. As there is no self-observation, the energy present at the moment rises; that is, we experience the phenomenon that all the energy (internal and external) takes the form of fear. Dissolving this interval is the most suitable way for the wise. Since there is no interval, since we are the energy, fear is dissolved in a logical, rational way.

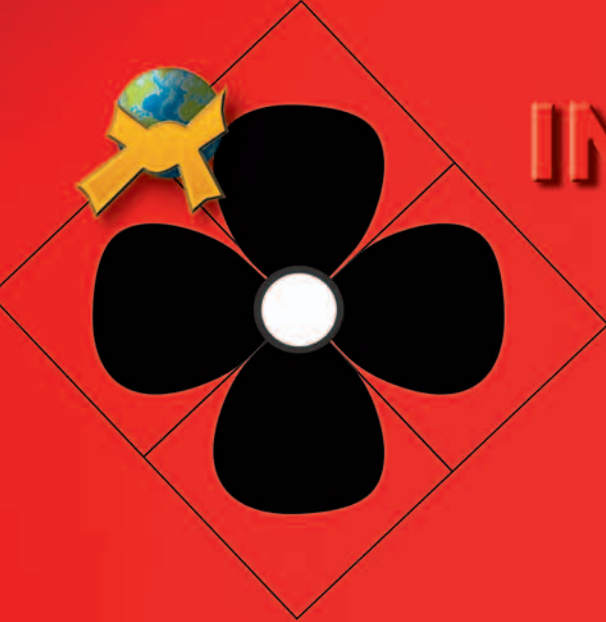
*"A life is not important but for the impact
it causes on other lives."
Jackie Robinson.*

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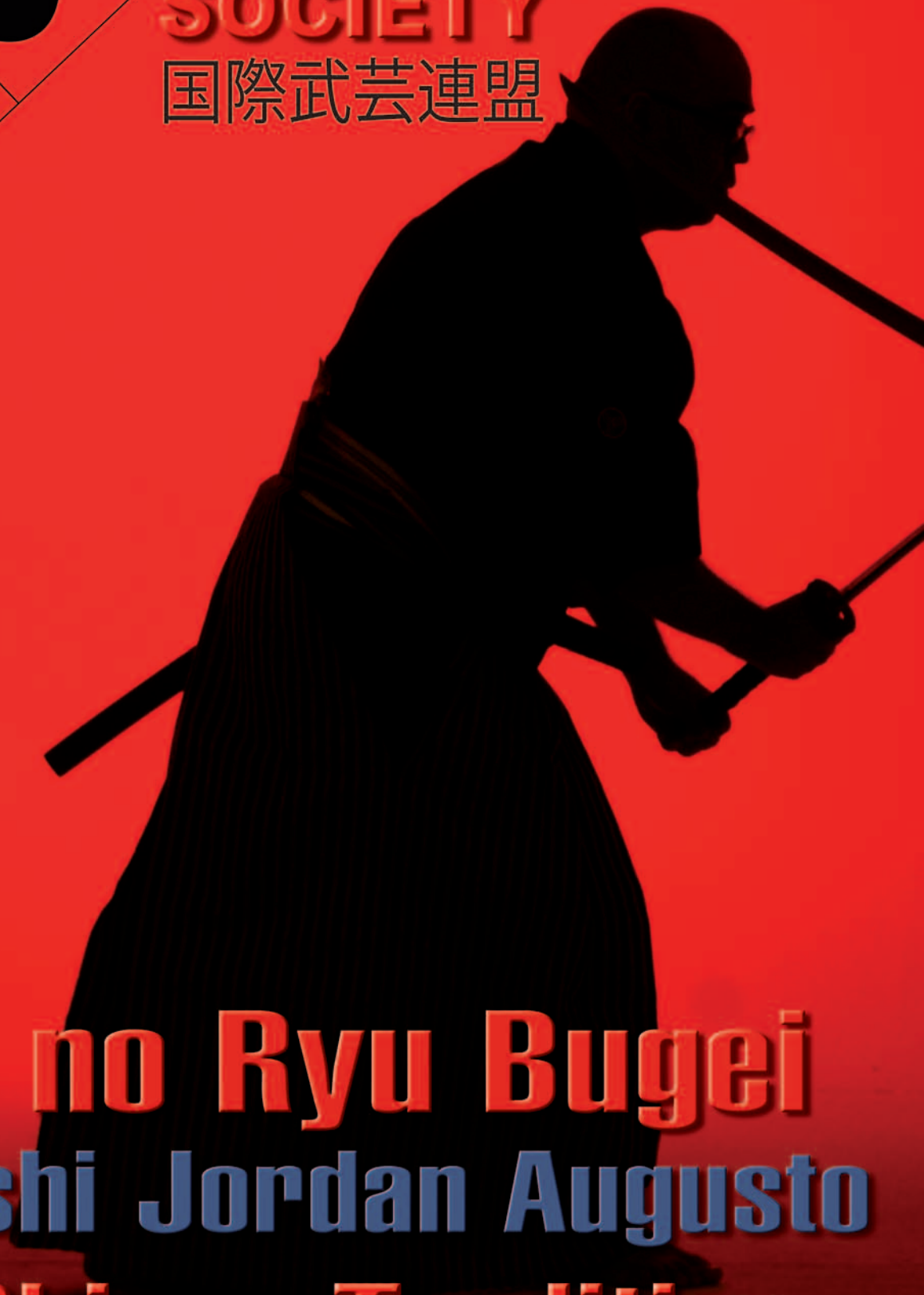


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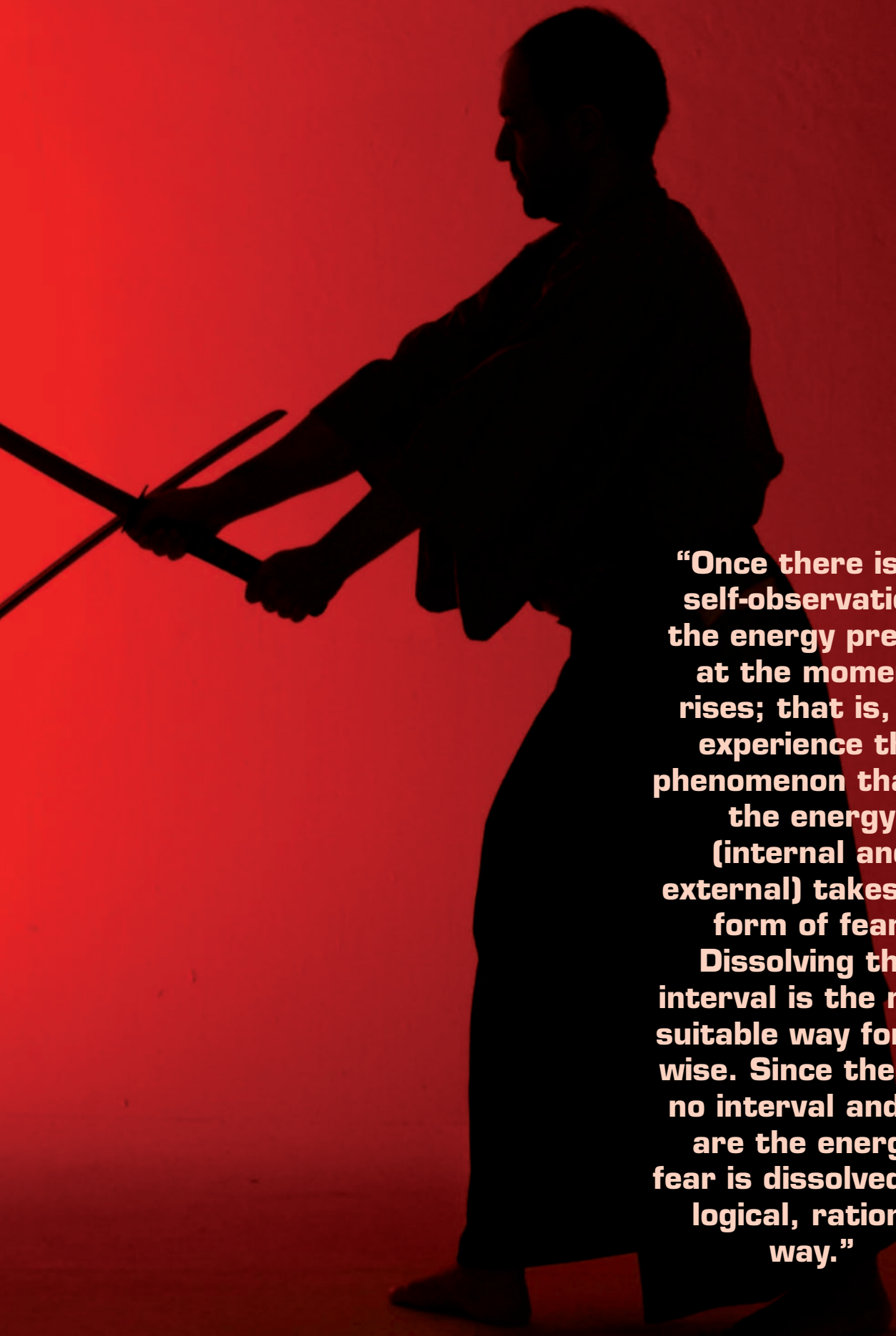


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“Once there is no self-observation, the energy present at the moment rises; that is, we experience the phenomenon that all the energy (internal and external) takes the form of fear. Dissolving this interval is the most suitable way for the wise. Since there is no interval and we are the energy, fear is dissolved in a logical, rational way.”



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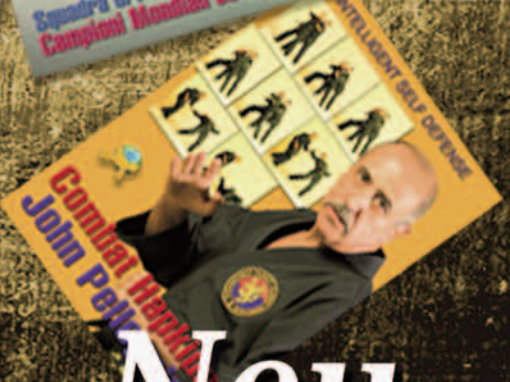
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Master Shaolin Shi Yanti is a monk of the 34th generation of the Songshan Shaolin Temple and a direct disciple of Venerable Abbot Shi Yong Xin. In this his first work for Budo International, he presents the Luohan Shibashou, one of the older and most representative basic forms of empty hand of the Shaolin Temple. According to the book "Shaolin Quan Pu", in the Sui Dynasty, the Shaolin's warrior monks developed a series of simple movements, chosen according to the "18 Luohan statues", hence the name Luohan Shou Shi Ba (18 hands of Luohan). The style of this Taolu is particular and in its continuous movements can be clearly seen combinations of real and unreal movements, defense and counterattack, and a variety of hidden movements. The main hand techniques in this Taolu are those of the palms, and learning requires great agility and coordination, as well as mastering the positions Xubu, Dingbu, Gongbu and Mabu and their features.



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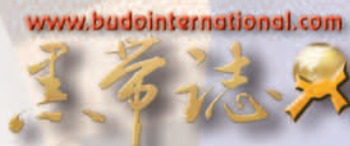
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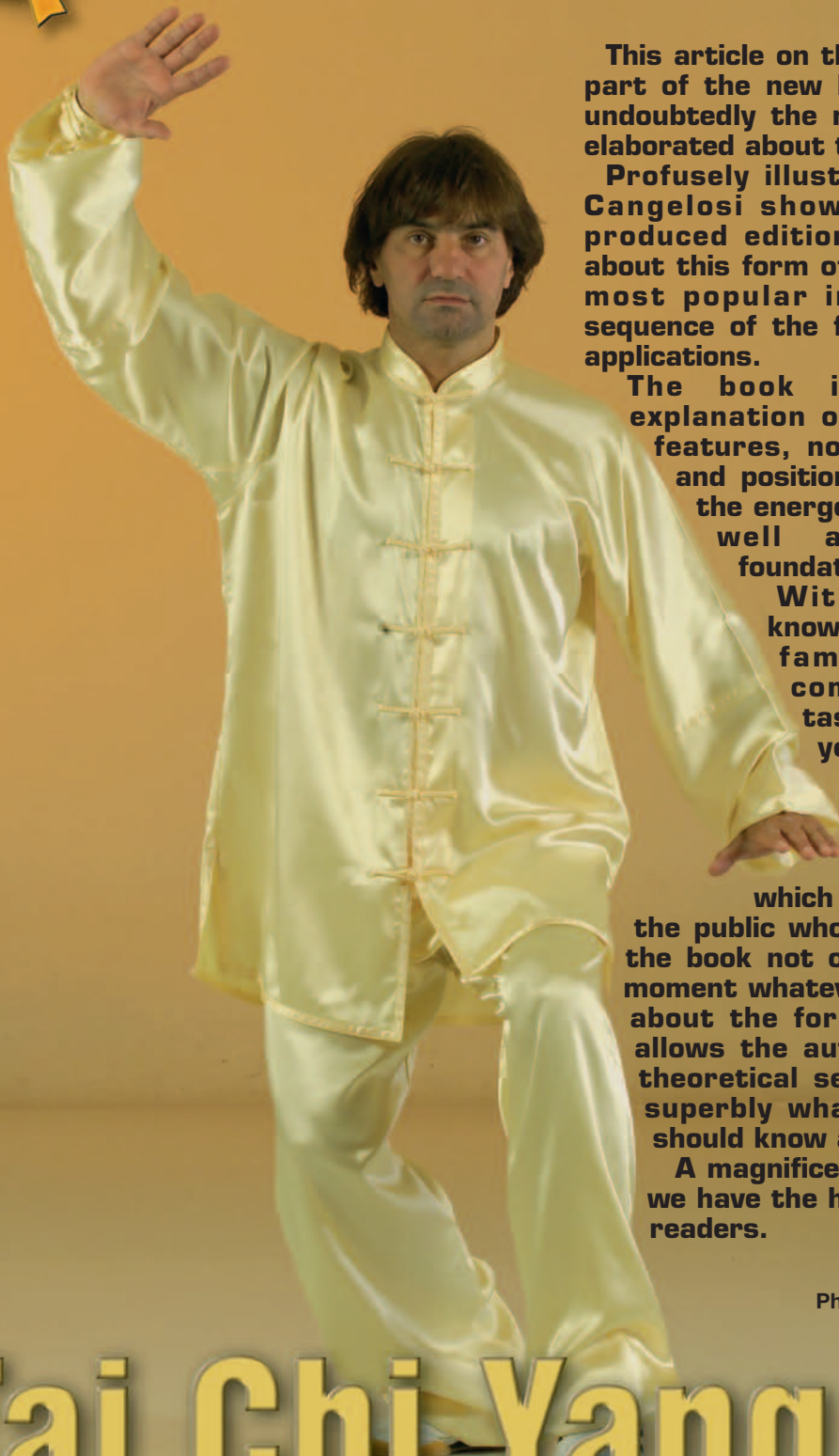
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This article on the Yang form of Tai Chi is part of the new book by Paolo Cangelosi, undoubtedly the most comprehensive ever elaborated about the Yang form.

Profusely illustrated in full color, Sifu Cangelosi shows us in this carefully produced edition all you need to know about this form of Tai Chi, undoubtedly the most popular in the West, from the sequence of the form itself to his martial applications.

The book includes a thorough explanation of the history, technical features, nomenclature of its parts and positions, their relationship and the energetic work in each part, as well as its philosophical foundations.

With the depth and knowledge that have made him famous, Sifu Cangelosi completes in this work a task that he started some years ago, first with the publication of three videos that later were edited into a super double DVD, form in which are currently available to the public who wishes so. No doubt, in the book not only can we dispel at any moment whatever doubts we might have about the form, but also this format allows the author to express a whole theoretical section that complements superbly what every Tai-Chi student should know about the Yang form.

A magnificent work that, once again, we have the honor of presenting to our readers.

Text: Paolo Cangelosi

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Tai Chi Yang Style

Sifu Paolo





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The Tai Chi technical characteristics

In this section we will take a look at the technical aspects of the style, trying to carry out a concrete synthesis of the many nuances that constitute this framework, so poetic and effective. As much as we can rationalize and explain technically, the fact is that Tai Chi is an empirical experience that reveals itself only through a constant practice, as a relationship that improves with the necessary time being set aside for it. The first problem that find those who want to transmit this art seriously and competently, it is the spread of a Tai-Chi rather superficial and often distorted by a NEW AGE fashion, without any martial content: many of those who practice and teach Tai-Chi are not aware of the fact that they are expressing a martial language.

First of all, it should be reminded that the energetic and rhythmic expression of movement in times of founder YANG LU CHAN, was quite different from what we're accustomed to seeing in the great community of the YANG form practitioners. That period was still hot and vital to the Martial Arts and its use focused to self-defense and application in combat. To maintain the honor of a school or family, masters faced one another in continuous challenges with fierce combats, which provided a good selection of the effectiveness of the systems.

As already mentioned, the Yang style was born in the GEN family, which in turn inherited the art from expert fighters of external

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Tai Chi



“First of all, it should be reminded that the energetic and rhythmic expression of movement in times of founder YANG LU CHAN, was quite different from what we’re accustomed to seeing in the great community of the YANG form practitioners.”

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Tai Chi Yang Style Sifu Paolo





styles, whose legendary feats are still told. The founder YANG LU CHAN, called WU TI (unrivaled) held the honor of his school in a city of Beijing, rich in excellent fighters, to whom he faced without fear. The ancient "form of the thirteen rules" tells the story of a combat that actually occurred between YANG LU CHAN, armed with a long stick (in which he was an expert), and 13 British soldiers on horseback. The commanding officer was seeking revenge for having suffered a defeat against Yang, who defended a young Chinese lady to whom the officer had been bothering.

Originally the style was taught in a comprehensive and systematic way, both in its expressiveness and its rhythm: quick and explosive as well as slow and fluid, and paying a special attention to the martial effectiveness of the techniques, in addition to the energy and meditative aspects.

His grandson, YANG CEN FU, had also the opportunity to defend the honor of the style, showing its effectiveness many times during his long journey to the southern regions of China. Physically he was quite atypical for a Chinese, because he was very tall and big. When he was challenged, he sat down and first sent his best pupil; he would only intervene in the event that the student found real difficulty. It is significant that it has been precisely he who changed the teaching methodology, slowing down all the movements, making them easier to teach for an itinerant teacher, whose objective was that of disseminating as much as possible the style that until then had been rigorously kept within the family.

In any case, the advantage of the study of the slow movement, CHAN FON JING, is an important feature of the internal styles and it has been developed in all styles, although not predominantly, as has happened in the modern Tai-Chi. It allows develop awareness and precision of movement, plus the total balance control in the steps and the changing of the support base; it is easier to maintain muscle relaxation (characteristic of the internal styles) and mental concentration in the gesture, ensuring the psychophysical relaxation.

It is clear that at the time of the effective application, an incredible explosion will show up, as a result of this great relaxation.

In Tai Chi, to shift from one position to another, feet move with a characteristic weight transfer, oscillating the barycenter, so as to allow unload the weight before twisting the foot and place it in the right direction for the new position.

This particular care of balance allows and facilitates the correct posture of the spine which, unlike other schools, has to constantly stay focused on the earth-heaven channel, trying to never tilt the back. The control of orthopedic spinal posture prevents the development of dangerous problems such as lordosis or kyphosis, keeping a slight tension forward of the coccyx, as if you were sitting on a stool with your chin slightly down to stretch your cervical vertebrae. The attention to the verticality of the spine is often quite strong in the beginner, even carrying out a type of training with a stick tied to the back while executing the form, in

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order to evidence his poor posture and make him aware of this error. What at first glance may seem stiff back, actually results in a great balance and relaxation that is achieved above all with the softness of the joints of the lower limbs, particularly the point called WEI CHUN, located in the popliteal fossa behind the knee. In parallel, also the upper limbs must always keep a slight bending, avoiding full stretching or the closing beyond 90° the elbow joint, so as to not stop the flow of CHI. It is also important paying attention to the position of the fingers, which should never be completely tensed or relaxed, unless explicitly requested, such as in the technique of striking with the tip of the phalanges.

The Yang style prefers shifting the position in a straight line, using the main systems of movement like the step, the stride forward with the front foot without changing legs, and the so-called "the foot pushes the foot", where the initiative of the movement comes from the rear leg.

In each of these cases, before unloading the weight it's important to lightly touch the ground, as if you were not sure to find it solid, remaining always ready to withdraw your foot without losing balance. To achieve this sensitivity you need not support or lift off the floor with the rigid ankle, but always raise it and lower it in a partial way: First the heel or the toe, making sure before lifting one foot, to have loaded your full weight on other foot. Often this total shifting of weight is achieved with a full "explosion" of the push of the foot that we are going to raise, using up to the last joint of the foot thumb.

The harmonic and elegant motion, typical of TAI CHI, is also due to the perfect synchrony of movement between the upper and lower limbs, which always accompanies the movement of the foot with one of the arms, the discharge of weight simultaneously with a traction of hands or a circular deviation, a charge forward along with a push, a blow or a pressure; in

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Tai Chi



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short, an organic action of the whole body in each section. The main typologies may be different: the YIN and YANG movement, when the weight advances and the hands withdraw or vice versa; the homogeneous movement, when I advance and push at the same time or, vice versa, when I step back and pull.

These rules have deep roots in the early history of the style, listed in the famous thirteen principles codified by the legendary Taoist masters of Mount WU DANG, and composed by combining the theory of the

five elements dedicated to the directions, and the theory of the eight trigrams concerning the description of the main actions.

The five elements of the Taoist tradition are:

- GAM - metal,
- MO - wood,
- SOI - water,
- FOT - fire,
- TU - earth

Cangelosi





And they are associated with the following movements: forward, backward, turn left, turn right and return to the center.

Then we will see the eight actions associated with the trigrams:

PENG - stop, block, intercept the attacking action, essential action to make contact and develop the main style strategies;

LU - lean back, absorb the technique unbalancing the opponent in his pushing or pressure action, as requires the nature of this method, which is based on yielding and the softness of the action.

JI - push forward seizing the right moment, often after having caused an imbalance with a lever or a twisting, turning the force used by the attacker against him.

AN - to always reject reacting to an offensive action, seeking the direction that offers the least resistance, in this action we can include the

principle of hitting;

KAI - twist to create the articular lever or remove the balance shaft of the adversary;

LIE - pull down taking advantage of the empty area of the supporting base, often delaying the weight;

ZHUO - use the elbow as an attacking weapon in the short distance, as a shield to block the impetuosity of the aggressor or, in a fluid and immersive way, to get rid of a grip;

KAO - use the shoulder for support or a blow in short with weight shifting.

These actions can be summarized in three expressions:

TIE JING, making contact

JING SUI, following the person discovering the YIN points and the YANG points.

JING HUA, transforming the action

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To achieve the results described in these thirteen principles, the Tai Chi takes a particular care in the trajectories, which fulfill round and winding trajectories, without ever reaching a solution of continuity. So being, we will go from a circular deviation to a direct route, without stopping the kinetic momentum of the movement; from an expansion of the arms to a contraction, without reversing directly the trend, but gently channeling, to keep the energy always active.

We will notice that the almost total absence of explosive gestures, passing smoothly from one action to another, gradually will heat the whole body in a continuous way.

In addition, the constant movement always allows us to find an effective opportunity to escape against the pressure of the attacks, like a whirlpool of air that rejects everything that is coming, or the opposite, a swirl of water that absorbs it all, leading the unfortunate aggressor to see all his efforts lost and often turned against him.

In fact, we see that the position of the wrists often favors the movement by yielding, as if the fingers were the bristles of a brush drawing curves on a cloth; an obvious example is the movement of the hands in the clouds YUN SHOU FA. In a few cases wrists will move letting themselves be guided by the channeling of the

fingertips, like in the Golden Rooster posture or the position of the Seven Stars, a move widely used however in the Pa Kua and Hising I styles.

In any case, the yielding movement requests the wise management of the weight, which will always compensate the action of the opponent with an effective counteraction, like opening a door at the exact moment that someone is pushing and striking strongly with the shoulders trying to throw it down to the ground. This also requires good mobility of the pelvis and joints, to channel with torsions and cons all the actions of aggression, trying to turn the opponent's strength into an advantage.

Thanks to a wise use of gripping to the limbs, this style uses a lot of levers joints, to break the opponent's balance and act with minimal effort at the right point to push .

If the adversary is in a stable position, he can react effectively against our attacks, so we could end up be banging our heads against a "stone wall", but all it takes is to cause a joint lever to an elbow to see how his break-even point raises up, and his position finishes standing on his tiptoes, to then project him away effortlessly.

When the Tai-Chi practitioner hits, he always pays great attention to channeling the CHI, so he prefers the

**“The harmonic and elegant motion,
typical of TAI CHI,
is also due to the perfect
synchrony of movement between
the upper and lower limbs,
which always accompanies the
movement of the foot with
one of the arms,
the discharge of weight
simultaneously with a traction of
hands or a circular deviation,
a charge forward along with a
push, a blow or a pressure.”**

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“We can't forget another important and very diffuse sector of traditional training: TUI SHOU, the "pushing hands", necessary to acquire the sensitivity of the emptiness and fullness, the static and the fluid.”

Tai Chi Yang Style Sifu Paolo





open hand techniques instead of those of the closed fist, much used for example in the CHEN style. When the hand is closed to punch, it is used the "cotton fist" posture, which leaves a small void space within the fist to not block excessively the six energetic channels, resulting in a soft technique, but endowed with a steel soul.

For most techniques, it's the palm of the open hand what downloads in the impact the weight of the whole shifting of position, or of the pelvis rotation.

Legs also have their effective and simple blows, which over the centuries were refined in a few techniques, excluding the most spectacular and difficult to carry out. The kicks that are found in the long form are special pushing blows that are performed with the heel, followed by the extension of the ankle before setting the foot on the ground; those blows whip-like with the instep to the genitals, and the characteristic circular kick seen at the end of the third in the technique "Brushing the Lotus Flower," which expresses the positive energy FA JING in a movement with a leg slightly bent.

The leg movement is always synchronized with actions of the arms which, elegantly coordinated, show the block and the attack at the same time.



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Along with the daily practice of the form, attention also needs to be paid to an important sector of study and training, which are the applications.

This part, besides being extremely stimulating and fun, is essential to understand the soul of the movement and fill it with the right intention of the gesture; the applications of the techniques with the sparring partner, really help understanding the meaning of "maximum efficiency with minimum effort". With the training partner, every individual gesture is analyzed in its real martial use, gaining confidence in manipulating another body and gradually increasing the speed of execution, along with an augmented accuracy, all in previously established sequences. In addition to the classical coded applications, a good practitioner will try and find new personal applications, thus discovering every aspect of the action and often getting to understand subtle secrets of the style that are only accessible to those who devote their lives to it with passion and constancy.

Guided by the right advices of the master, in this style you can also find the most advanced DIM MARK principle: "hitting the vital centers." This art is present

“Probably, to comprehensively address the technical aspects of this ultimate supreme fist, it would be necessary to write a book of three hundred pages, or perhaps three thousand.... or perhaps the only solution is to practice day after day, in silence.”

Tai Chi Yang Style Sifu Paolo





“Traditionally, the empty-handed workout is accompanied by the use of weapons, which helps the practitioner develop his capabilities of elegance, precision and vigor.”

“Guided by the right advices of the master, in this style you can also find the most advanced DIM MARK principle: ‘hitting the vital centers’.”

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in the whole sphere of Chinese Kung Fu, developed by some methods in a more evident and specialized way.

We can't forget another important and very diffuse sector of traditional training: TUI SHOU, the "pushing hands", necessary to acquire the sensitivity of the emptiness and fullness, the static and the fluid. This exercise is practiced in couples and is based solely on the contact situation, avoiding those moments in the combat in which the two fighters are distant from each other and they are blocking the blows. There is a predetermined sequence composed of pushes, pulls, imbalances and deviations, which is frequently divided, only repeating alternately a technique in a continuous way, as a meditation form. That is the opportunity to develop sensitivity and perception of the motion of a body that interacts with us using the contact, to understand exactly when it's time to charge our weight forward or make a trunk twist, etc.

It starts with a slow, steady pace, of a harmonious appearance, like a light and smooth dance, to gradually reach the free version where there is no other scheme to respect than that of YIN and YANG. TUI SHOU now becomes a competition in which everything is possible except hitting; the goal is to unbalance the opponent making him fall or pushing him away from his position, using all thirteen principles.

The free exercise is divided into three levels, gradually increasing the difficulty: the first is carried out without moving our feet, maintaining a stable position, facing each other and starting with the contact of the forearms. The second level, from the same position, allows moving forward or backward with a step, adding greater dynamics and possibility of unbalance. The third level allows a 360 ° full movement within an area enclosed by a circle of variable diameter.

TUI SHOU competitions are widespread in China and worldwide in the community of TAI CHI practitioners. Even they will be seen in the next Olympics in Beijing in 2008.

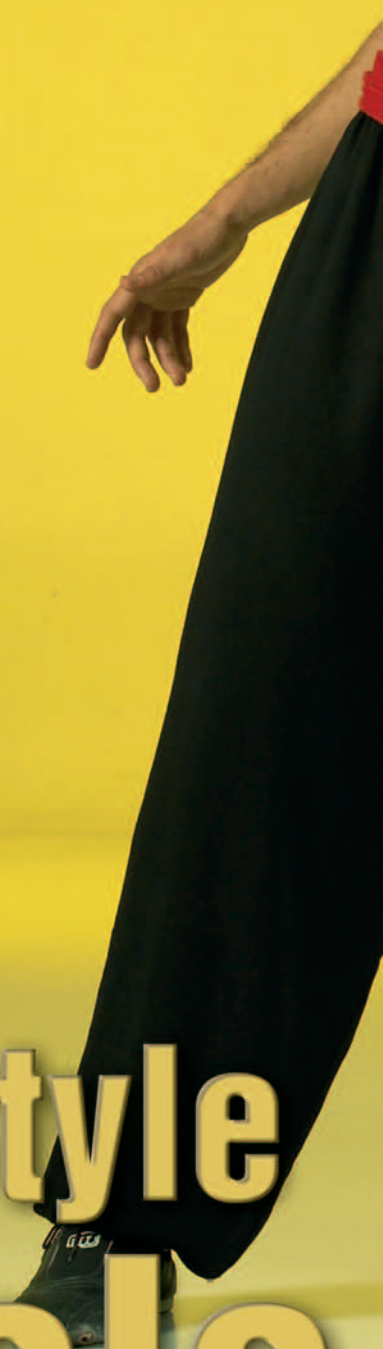
There are many ways to perform these competitions, depending on the region; for example, in 2007, in FOSHAN (in the province of GUANGZHOU), a tournament was held and the competition area was a platform of less than two meters wide. This championship was won by a 70 year old savvy lady!

In fact, there is no age limit for this practice, which turns out to be very nice. Personally I've noticed that it tends to engender good humor and a carefree attitude, thanks to its competitive but not violent nature.

Inevitably, those who are physically or mentally numbed are easily projected on the floor!

In this kind of competitions, is especially needed a good suppleness of the joints at the level of hips and pelvis, and a good capacity to lower the center of gravity, therefore, constant practice also helps keep the body limber and flexible at an advanced age.

Traditionally, the empty-handed workout is accompanied by the use of weapons, which helps the practitioner develop his capabilities of elegance, precision and vigor.



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By the way, the weapon with the highest diffusion in the various schools of Tai-Chi is the two-edged straight sword, known in Mandarin JIEN, native of Mount WU DANG.

Considered a noble weapon, it encloses and represents in its slim and thin blade, the main characteristics of the channeled CHI: subtlety and effectiveness, as a ray of light.

Another weapon that is often seen in Chinese parks in the morning, is the fan (Gun Sen), which stresses the execution of the dance with the characteristic dry sound produced by its opening and closing; it's a gun of gentle and innocent appearance that reveals itself lethal in its steel rods with sharp points like razors.

Then there are other weapons less known and developed like the halberd, the curved sword, the spear and the flute. With regard to the practice of the long stick, of which we have already spoken in the story of YANG LU CHAN, it is considered virtually extinct in the international arena because there are not many schools left that teach that form. This last weapon, called TA KWAN, comes from the tradition of the boatmen and it was the tool used to push the rafts along the canals. It is also called PA KUA KWAN, that is, the staff of the Eight Trigrams, being divided into eight zones, each of which associates a trigram to a different way of hitting.

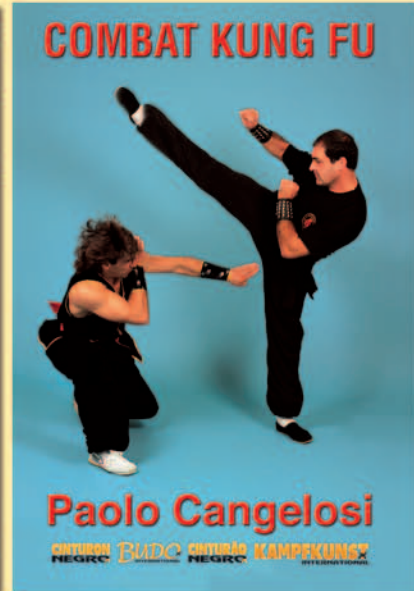
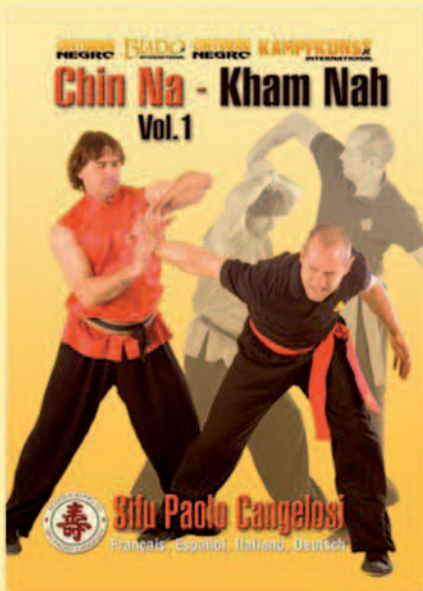
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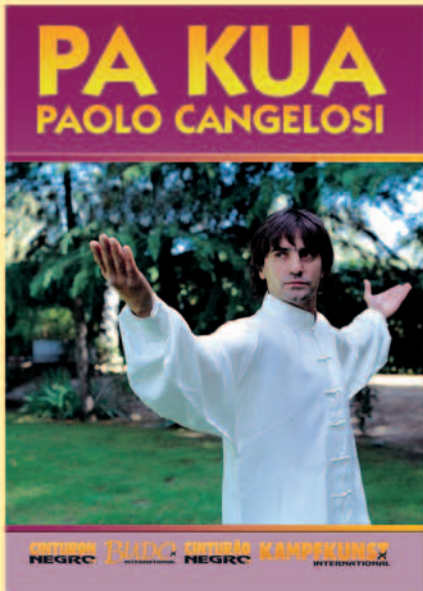
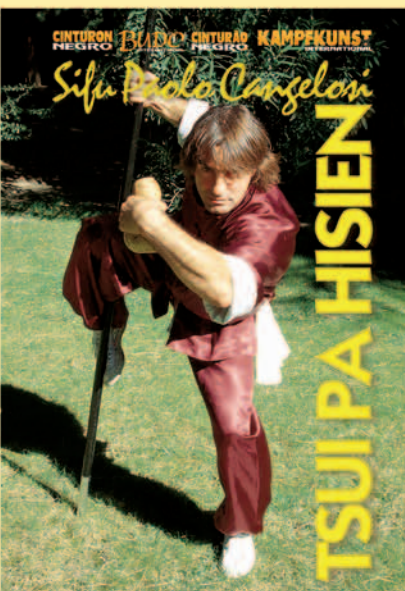
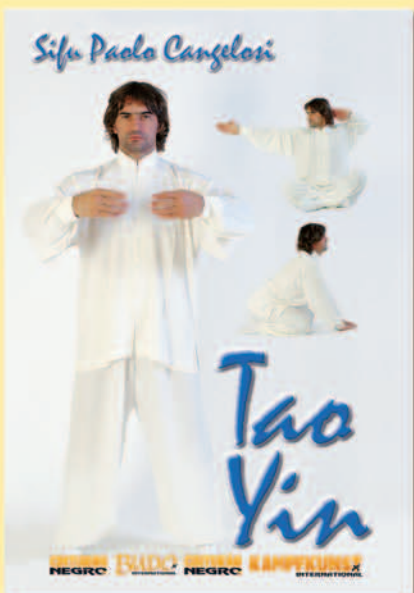
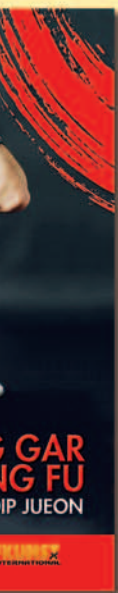
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Tai Chi La

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Histoire - Philosophie

Sifu Paolo C



LA ENERGÍA ES EL TAI CHI

El Chi, la sangre y el fluido corpóreo son sustancias fundamentales del cuerpo humano, básicas por las actividades vitales.

Los tres hacen funcionar y activan los tejidos de los órganos vitales, interaccionan con la red energética "tui", que según los cánones de la antigua medicina tradicional china, forma todo nuestro organismo.

A través de una espesa red de canales o meridianos (denominados "principales"), la energía fluye e interacciona con los órganos y entrafes más importantes de nuestro cuerpo. Existen otros meridianos colaterales que afectan a todo el funcionamiento fisiológico de la especie humana.

Observando el flujo de la energía a lo largo de los canales, se podrá establecer el estado de equilibrio energético y por lo tanto conseguir un primer diagnóstico, y en caso de patologías se podrá organizar una terapia por el restablecimiento del equilibrio energético.

El CHI o energía vital, con su presencia en el cuerpo humano maneja la sustancia y su función, se absorbe discretamente por la respiración y la comida.



DIE PHILOSOPHISCHEN GRUNDLAGEN DES TAI CHI

Der Taoismus symbolisiert das Universum anhand der Kosmologie und des Austausch zweier fundamentale Energien, dem Yin und dem Yang. Beide Energien sind im Wu Chi geboren, der absoluten Leere. Yin und Yang befinden sich im Gleichgewicht. Die Änderungen des einen beeinflussen den anderen und die Erschaffung des Tai Chi versteht man als einen Weg aber auch als einen Zustand der perfekten Integration beider Gegensätze, die gesamte Realität. Man kann sagen, dass das Tai einen Kreis zeigt, die eine Hälfte weiß (Yang), die andere Hälfte schwarz (Yin).

Es ist interessant zu sehen, dass das Weiße und das Schwarze nicht vollständig aneinander sind; tatsächlich befindet sich im Inneren eines jeden ein Punkt aus der gegenüberliegenden Farbe. Im Tai sind die zwei Elemente durch eine gelogene Linie getrennt. Sie symbolisiert den Menschen auf der Suche nach dem Gleichgewicht zwischen den Gegensätzen, und wie er sich mit dem Universum vereinigt, was durch die Figur des Kreises beschrieben wird.

Auf diese Weise symbolisiert das Tai auf symbolische Art das Grundkonzept der taoistischen Philosophie, so wie es auch in der



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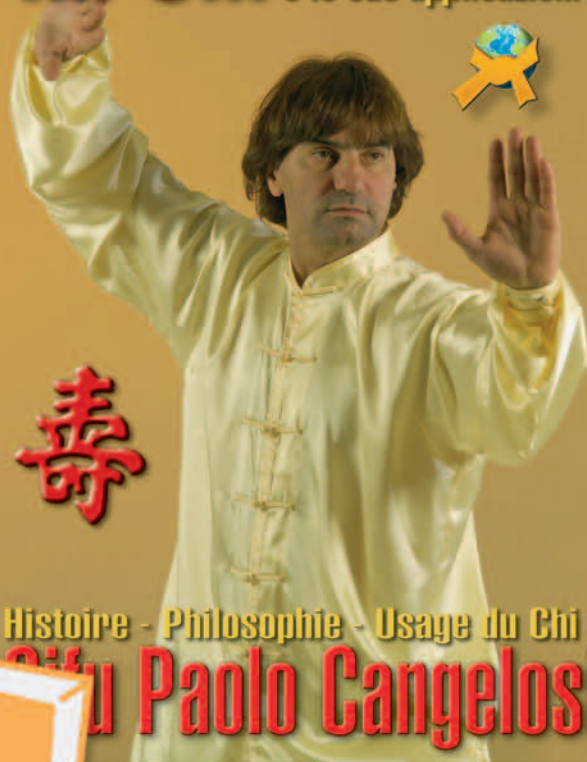
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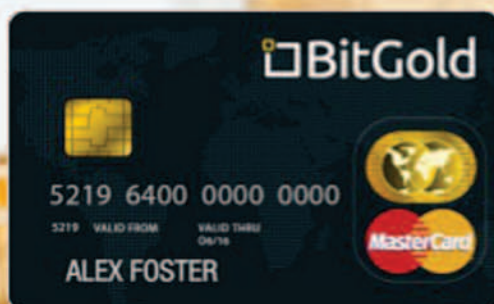
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PRIORITIES

The Romans built the greatest empire the World had ever seen, making their civilization one of the most transformative in human history. Their achievements in architecture, engineering, language, arts, laws, commerce, agriculture, and in virtually every aspect of human life, have left an indelible imprint on our culture, and have greatly contributed to the development of modern societies.

But you don't build an empire with just wine, poetry and beautiful monuments. The Romans also built the most technologically advanced, disciplined and brutally efficient army of their time. Led by strong, courageous leaders, and employing effective strategies and innovative tactics, the Roman military machine became the best in the world. And, even when not at war, Roman policy was guided by a simple principle: "SI VIS PAX, PARA BELLUM", translating to: "If you want peace, prepare for war", a sound and smart concept. And if you look around our World today, if you watch the news and don't bury your head in the sand like an ostrich, you will agree that the timeless wisdom of our Roman ancestors is as valid in our modern times as it was in theirs. So, why don't most people follow that simple philosophy in their personal lives? Why don't people adopt that smart mindset in their everyday lives?

Just in the last few months: Riots & looting in several cities; shootings in churches, schools, businesses, universities and military bases; terrorists stabbing many victims at random in the streets; home invasions; carjackings; rapes; kidnappings; etc.. and let's not forget the recent massacres in Paris and in Mali. Why are we not more prepared? Why are we not more trained to deal with violence? As you watch the daily news, have you noticed that the heavily armed police and soldiers always arrive on the scene AFTER people have been stabbed, shot, raped or blown up?

I am not implying that if more people were trained in the Martial Arts and self-defense, we would successfully overpower every criminal, terrorist or psychopath bent on violence, but I am sure that, if more people were trained and willing to fight back, we could greatly reduce the number of victims resulting from those attacks. But, unlike the Romans, our modern, "civilized" societies do not encourage their citizens to "prepare for war", in fact, in many cases, they actually advise against resisting aggression or even prevent citizens from fighting back. This seemingly irrational attitude is perfectly demonstrated in the paranoid restrictions, prohibitions and outright bans on the possession of weapons on the part of law-abiding citizens enforced in most countries around the World.

Those laws are NOT and, throughout history, have never been about preventing crime or ensuring public safety. They were never intended to "keep us safe" since they do absolutely nothing to prevent terrorists, gangsters and psychos from obtaining weapons! By definition, laws are obeyed only by already law-abiding citizen...criminals, by definition, break whatever laws society institute. The only effect those laws have is to disarm the population and render it defenseless. But why then, you may ask, would those prohibitions be established? The answer is as simple as it is frighteningly ominous: governments want to maintain a monopoly on force to control the population. They do not trust their own citizens to own weapons, because, historically, they have been used to resist oppression, injustice and tyranny. A repressive dictatorship could never be imposed on an armed population. Even Martial Arts training has been banned at times in many places by those in power who feared that their "subjects" might use their fighting skills to rebel against their authority.

We see this irrational thinking pervading every aspect of our society and the more violence we experience, the more idiotic the response and the suggested solutions:

After an epidemic of "date-rapes" at universities around the USA received national attention, the administrators did NOT hire self-defense instructors to teach vulnerable

John Pellegrini

Combat Hapkido





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“After an epidemic of “date-rapes” at universities around the USA received national attention, the administrators did NOT hire self-defense instructors to teach vulnerable young women how to fight back. Instead they mandated young men to attend classes on “gender sensitivity.”

young women how to fight back. Instead they mandated young men to attend classes on “gender sensitivity”.

In response to gun violence (perpetrated by criminals!), some stores, restaurants,

schools, churches and other businesses adopted a policy of “No firearms allowed” and posted prominent signs proudly announcing it. Of course, all law-abiding citizens with valid licenses and permits to carry weapons feel obligated to comply with this moronic policy. Criminals and terrorists, however, not only do not comply, but actually prefer and choose those “safe” (for them!) and easy targets.

Similarly, many City authorities around the country, have established “Gun-free Zones” prohibiting any person, except Police, from carrying a firearm. What better way to notify mass murderers, terrorists and gang members that no one will have the ability to stop them from massacring innocent victims!

Unruly, drunk, or mentally unstable passengers have caused dozens of planes to be unnecessarily diverted to emergency landings because flight-crews are untrained, unable and unwilling to properly restrain them and safely control them until arrival. Many self-defense instructors have offered their expertise to the airline industry to train their personnel. The offers have been ignored.

Most public schools are experiencing serious problems with “bullying”, with many kids being abused and victimized. The response has been to institute policies that punish those few kids who decide to fight back! School authorities refuse to allow Martial Arts programs to be part of school activities because they believe those programs “promote violent and aggressive behavior” and may give the victims the confidence, courage and skills to fight back. Bullies are sent to counseling.

Even after several horrific shootings on military bases, soldiers are still prohibited from carrying weapons. The government that trains them and arms them, does not trust its own warriors to carry weapons on military bases.

Many recent incidents involving police officers have resulted in the officers being fired and even arrested for using “excessive force” or using a weapon without proper justification. Most of these incidents can be directly traced to

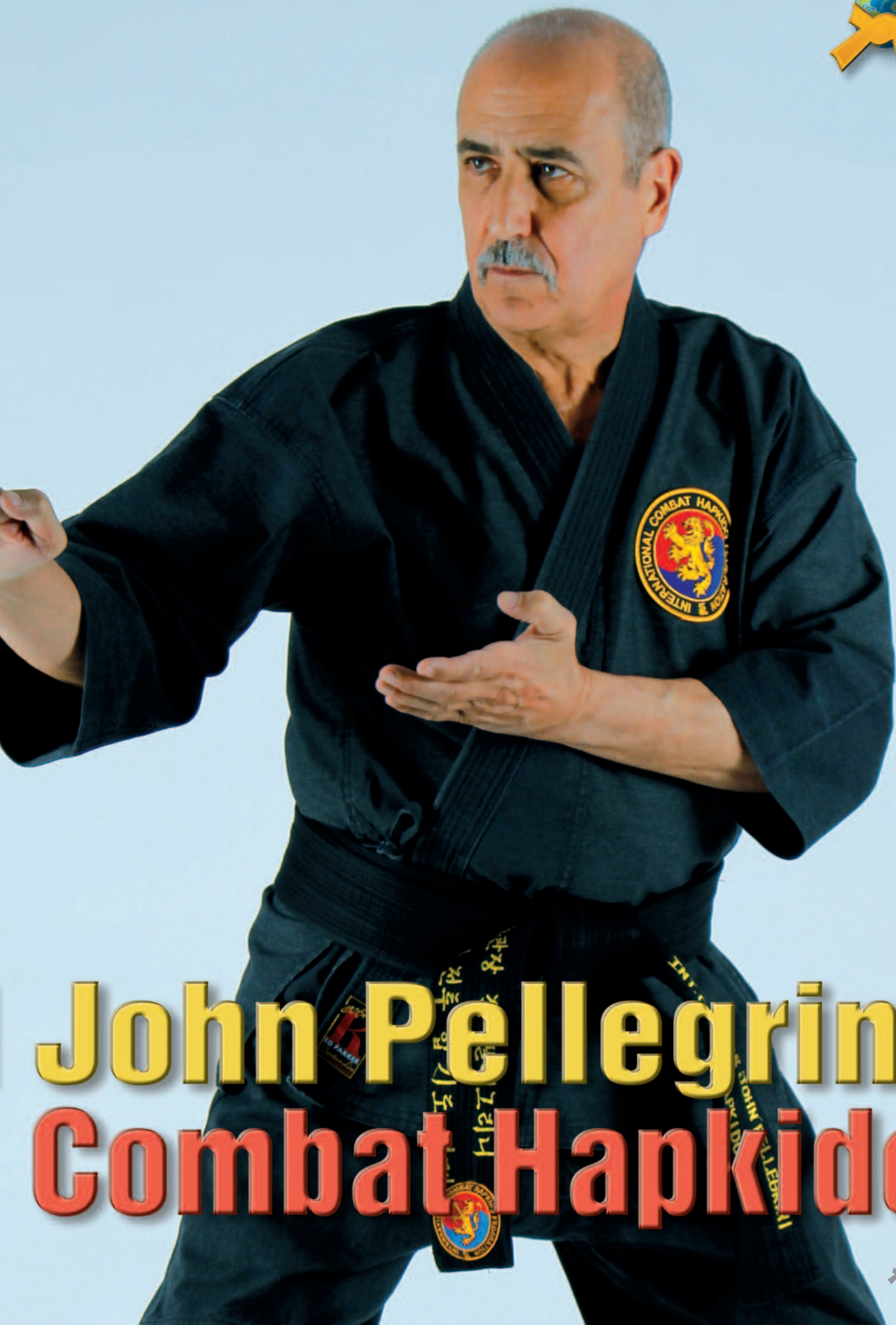


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Self defense

“Unruly, drunk, or mentally unstable passengers have caused dozens of planes to be unnecessarily diverted to emergency landings because flight-crews are untrained, unable and unwilling to properly restrain them and safely control them until arrival. Many self-defense instructors have offered their expertise to the airline industry to train their personnel. The offers have been ignored.”

the lack of Defensive Tactics training. Departments' officials prefer to spend their budgets on fancy equipment and “sensitivity” seminars instead of “useless martial arts moves”. There are exceptions, of course, but that is the prevailing mindset.

I could offer many other examples, but I think that I have proved my point. Our modern culture is consciously and actively engaged in systematically eradicating the self-reliant, courageous, individual. Our societies have decided that they don't want nor need heroes or citizen-warriors. And those who disagree are accused of being fanatics, “vigilantes” or “extremists” who want to take justice in their own hands. Those lies, spread by the authorities and their allies in the media and academic institutions, serve to hide their nefarious ideology and their ultimate agenda: total control of the population....less freedom for the sake of “security”.

I am not suggesting that we spend our lives in a constant state of paranoia or that we stop enjoying what life has to offer. We can still go about our everyday affairs and go to restaurants, the theatre, the beach or a football game. I am saying that we should not listen to those who tell us that we must leave the task of protecting ourselves to experts and professionals led by the “authorities”; that we should always run or cower in fear instead of fighting back and that we should give up the right to have weapons. Men, women and children of every walk of life, should make it a priority to learn self-defense skills and, where possible, to learn how to use weapons. We are becoming a culture of soft, lazy, shallow individuals absorbed in mindless entertainment, celebrity trivia, meaningless sport events and selfish gratification. Is it not what happened to the Romans? When martial arts and weapons training ceased to be a priority and fell in disrepute and the population became completely dependent on a corrupt, oppressive, inefficient government for their protection, their society collapsed and eventually disintegrated.

We have no problem spending money on trendy gadgets, designer clothes, fast-food or even drugs, but we cannot afford the cost of Martial Arts classes for ourselves and our children. We have no problem spending time watching stupid shows and sports on TV, playing computer games or hanging out at the local pub, but we are too busy to invest a few hours a week learning self-defense.

We should remember the lessons of history and re-evaluate our priorities.



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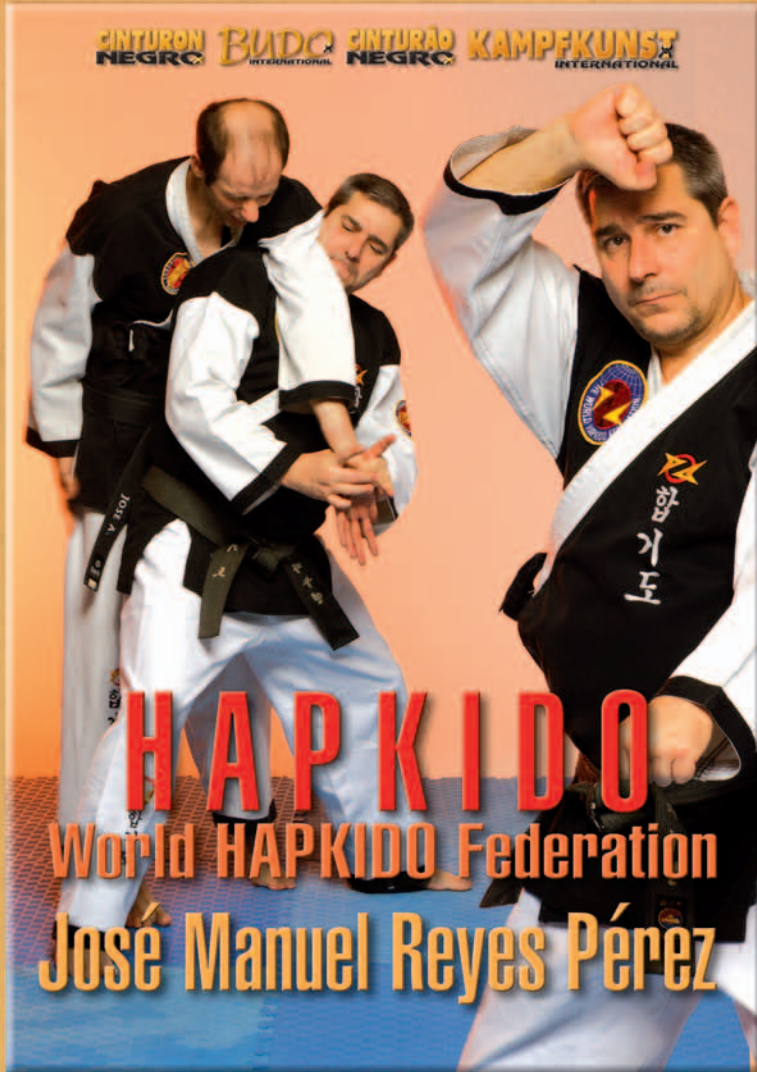
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HAPKIDO

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José Manuel Reyes Pérez, Hapkido 7th Dan by the World Hapkido Federation (WHF) and a member of the Board thereof, International Director for Western Europe and President of the Federación Española de Hapkido (FEH - Spanish Hapkido Federation Hapkido), in his first DVD, presents a complete treatise on the techniques that make truly great this traditional Korean Martial Art, through the legacy that was directly transmitted to him by Grandmaster Kwang Sik Myung, Hapkido 10th Dan. Hapkido is the Art of Dynamic Self Defense par excellence that combines speed and fluidity, along with the physical preparation, technique, breathing, meditation and the cultivation of internal energy. An art that covers a variety of techniques with and without weapons combining defenses and attacks, including leg, knee, fist, elbow, throws and choke techniques, and very especially dislocation techniques. In this work, Master Reyes shows us the Danjon Hop breathing exercises, the Gonkiok Sul arm attacks, the Jok Sul double and triple leg techniques, the Ho Shin Sul self-defense, the Dan Bong attack and defense techniques with short stick, and defense against knife. A complete work on an art, Hapkido, or the way of harmonizing the energy, the practice of which helps greatly improve our health, both physical and mental, and provides the practitioner with vitality, energy, self-confidence, character and personality.

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Fu-Shih Kenpo



KICKING IN MARTIAL ARTS

We continue our study about kicking in Martial Arts, in which we stressed out the urgent need to launch a whole process of balanced workout, so that we can achieve our highest level of execution in those techniques, on the basis of the general training of our "MACHINE", that is, our physical body: jogging, stretching, endurance, sit-ups, etc., and kicking, kicking, kicking and more kicking; repeat over and over and continue to do so until the last of our days, taking special care with the possible injuries, that can be prevented by being cautious and vigilant in the correct maneuvers, in the technique and in the physical, psychological and physiological principles that must be taken into account at all moment.

Regular and steady training gives us health in general and it's not only useful for kicking, self-defense or combat, but it directly affects all the human aspects and social or professional features of our existence, 7 days a week, 24 hours a day. By contrast, injuries lead us backwards, stall our progress and, what is worse, can make us plunge into depression or conditioning factors that could make us abandon the practice of our Martial Art, whether Karate, Kenpo, Kung-Fu or Contact Sports. Moreover, serious injuries on our musculoskeletal system, hips, knees or spine, can damage our existence forever. So, my friends, be very careful and cautious.

Raúl Gutiérrez





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FU-SHIH KENPO





The Raúl Gutiérrez Column

In Martial Arts, as we have seen, there's a variety of leg techniques including kicks in all directions, ways and maneuvers, as well as combinations and sweeps. Each one of them has a precise and particular technique to be executed. We must pay a close attention to the signs, corrections and suggestions from our Instructor or Master. Kicks have a sense, whether frontal, lateral, circular, in reverse, spinning around, descending from the inside or the outside, squashing, etc. Frequently, they show certain traits depending on whether the performer comes from Karate, Tae-Kwon Do, Kenpo, Kung-Fu or Muay Thai, for example. Obviously, an expert will notice it right away, especially in open encounters, exhibitions, tests or the like. What I am trying to say is that it doesn't matter if a group of practitioners simply wear tracksuits or shorts and t-shirts or even if all of them are dressed the same way. A real professional will be able to identify the source of each style or combination of styles.

The lack of serious and constant training, scarce elongation, deficiency or excess strength, as well as the lack of control, coordination, aesthetics or balance, and sometimes the development of "errors" and its constant use in

combat, all these things generate vices and deformation, putting at risk the technique, which is vital for the transmission of the art and for the maximum effectiveness in its application.

Some styles begin the execution of a particular kicking technique in the same way they would start the rest. This is because the idea here is to choose the kick to launch once started the movement, giving us a greater control over the leg. It means that for example in combat, you start executing a front kick because the opponent is offering a gap in his guard, but in the middle of the way, he suddenly moves, closes that gap with his guard, probably because from the beginning he was tempting me to execute that kick, but it was a deceit maneuver or deliberate invitation. It's at this time when we must have control in the direction of the kick, with the ability to surprise the opponent at the last minute by changing our technique by other that can penetrate his guard.

This type of control or tactics in the using of leg techniques, provides a firm and accurate structure, to which we can cling, and from there deploy all the possibilities of our range of kicks, from a common starting point.

Normally it is suggested to lift the knee in front of the body. Then, from that point, our brain



Raúl Gutiérrez



Fu-Shih Kenpo



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“Each style or professional give us certain suggestions regarding the kick.”



Raúl Gutiérrez





registers the mobility of the opponent and the kick is launched, which can be in one way or another depending on the reactions of the opponent. It can be a front kick or a kick with the instep from one side, a front or side kick with the heel, with the foot plant, with the metatarsal in a downward movement, etc.

Each style or professional give us certain suggestions regarding the kick. But here we are conditioned, precisely because the qualities of each exponent vary significantly. Although all may be valid, at the end it will depend on our personal study about why he or they perform such maneuvers. For example, achieving the elasticity and joint mobility of Bill Wallace it is not easy. And by the way, being a character with whom I interacted from 1981 in Wilshire Boulevard, Los Angeles, California, I can remember now some of his aspects:

Wallace suffered a serious fracture in his right knee during one of his workouts. He was also a physical education teacher at the University of Nebraska. Bill was competing in the National Championships of the United States Karate Association, USKA, created by Grand Master Robert A. Trias; these were the first Open Karate Tournaments and its rules were also been created by Trias (to whom I also had the pleasure to meet and treat until his early death), but when Full-Contact appeared, Bill Wallace, Joe Lewis

and Isaias Duenas among others, immediately changed to this new American modality.

Since combats in these new events were at full contact, Wallace established his own technical parameters and self-protection bounds. Fearing to be damaged again in his right leg, he perfected his left leg as well as his boxing technique, and established a combat guard always perpendicular to the opponent with his left leg forward. He came to handle his left leg as if it were an arm. But he only used side kicks or "Yoko Geri", roundhouse kicks or "Mawashi Geri" and hook kicks or "Ura Mawashi Geri".

Each of these three kicks was fast, powerful and accurate. In addition, he created a range of possible combinations of the three techniques, which led him to win 23 Full-Contact professional fights and became a "Living Legend", unique and unrepeatable. He never used any other type of kicks in his fights - he didn't need it -, except in one of his many professional encounters, in which he let escape a front kick surprising not only us, his "followers", but also himself.

Instep Kick

The groin kick with the instep, "Kin Geri", is a kick that is performed in an ascendant way, as if we were kicking a simple football. That same kick with the

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instep, but directed from the outside to thigh or from the inside the groin, in Fu-Shih Kenpo is performed first lifting the knee as indicating a front attack, and making a turn in the last moment toward the point of impact, to fall on it in a crescent trajectory and pushing with the hip.

Steps for the accomplishment

After raising the knee, the base foot is opened and the raised knee is put to a side, and it deploys like a lash hitting the sides of the opponent with the instep. This kick, once initiated can be directed to low, medium or high areas. If we executed with the instep, we win a few centimeters of penetration or depth. If instead we execute it with the metatarsal, we shorten the point of impact.

This kick clearly differs from the kick with the tibia, as used in Muay Thai. In it, the knee stays semi-flexed and the point of impact is the shin bone, moving the body as a single block, high above par.

Kicking with the instep is faster in its course, because it's expressed like a whip. Depending on his strategy, the fighter will use one or the other.

How to block?

You can use dodges, distance control, either entering the opponent or moving away from him. For my taste and if you have clear, going in with decision is a very good way to nullifying the opponent and a good counter attack. I have several combinations against this kick, but without ever forgetting that we must always strive to "maintain our balance", while at the same time we have to "break the opponent's balance."

Keep always in mind the dangerous angles, those of escape, protection and less risk. If you withdraw, you are allowing the opponent chaining other combinations. Don't forget either that being wrong and receive some impact is also logical. It's normal. Whether in free sparring or in a real encounter, the opponent moves with absolute freedom, he wants to harm us or destroy us, he is aggressive and his adrenaline is highly increased. We can't bother in that instant for the potential damage we've received. Finishing the encounter is the premise, results will be reviewed later.

If you can't dodge, it's best to always keep your guard up high, our head is the most important to protect, the main goal of the opponent. And don't forget another principle: "Where head goes, body goes". If you fight someone who masters this kick, never lower your guard while you are at his distance, since it is a swift kick and you almost can't see it. You may not have the time to raise your guard. A good competitor or professional always plays with deception and improvisation.

See you next month, my friends, when we will continue analyzing other kicks. Thank you...



Raúl Gutiérrez



Fu-Shih Kenpo



**“In Martial Arts,
as we have seen,
there’s a variety
of leg techniques
including kicks in
all directions,
ways and
maneuvers,
as well as
combinations and
sweeps.”**

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Wu Shu

Wu Shu TAIJIQUAN

WUSHU

BIG CHANGES IN COMPETITIVE TAIJIQUAN

Text: [Emilio Alpanseque](#)

Photos: Courtesy of [Lesley Chan](#)

Leaving aside any discussion on the conceptual significance around martial arts, traditional culture and sports, and centering on the pure athletic and aesthetic values of this discipline, we have to acknowledge that Competitive Taijiquan has evolved into an amazingly difficult sport more than ever before. In accordance with the latest regulations, athletes glide elegantly across the competition floor combining a number of mandatory movements from various styles of Taijiquan together with astonishing high difficulty movements, including jumps that appear to hang in the air directly followed by smooth landings that leave the audience breathless. Furthermore, the routines are performed with instrumental music, following closely the choreography and adding a dramatic effect to each key movement.

AN EVOLUTIONARY PERSPECTIVE

The premier event at the World Taijiquan Championships is without a doubt the Optional Routines division, where athletes get to select their own choreographies and include the high difficulty movements and musical accompaniment. This is the division that better demonstrates the development strategy and direction that Competitive Wushu has undertaken with the objective of becoming a world-class sport, a true representation of the motto “superior, difficult, innovative and aesthetic”, used by the International Wushu Federation (IWUF) ever since their Olympic expansion program started. And the revamped rules, which debuted at the 1st World Taijiquan Championships in 2014, are faithful to this principle of promotion of sportive ability while at the same time addressing effectively several problems that the previous rules had.

Under the new code, the starting score for optional routines comprises of three main components, each from its own panel of judges: Group E - Technique Execution, with a starting score of 7 points. Group P - Overall Performance, with a starting score of 3 points; and Group D - Degree of Difficulty or Nandu, with a starting score dependent on the difficulty elements selected by the athlete. Since the final tally is the sum of the E, P and D scores, minus any head judge's deductions, we can





rightfully say that the era of the perfect 10 is over for Taijiquan optional routines. This adjustment is a significant transformation to the face of the sport. For instance, under the new rules we now see good scores such as 12.80 instead of a 9.70 of the past, with the medal-winning scores ranging in the 13s or more.

ENSURING TAIJI-QUAN CONTENT

The overhauled regulation introduces the use of a new table of elements that contains all the different movements which are possible to be used in Taijiquan competition. These are the composition requirements used by the athletes and coaches to create their competition routines. There are 16 categories that include all the Taijiquan major movements such as Part the Horse's Mane or Single Whip, with the distinction that some of them can now be performed according to specific schools of Taijiquan, namely Yang, Chen and Wu. Furthermore, the table contains all the permitted Nandu movements, such as the Leg Crossed behind the Body Balance, the Jumping Front Slap Kick, the Jumping Lotus Kick 540 degrees, and so forth.

There are specific guidelines for choosing the different elements from each one of the categories, as well as for the opening and closing movements of the routine. Certain movements are mandatory, while others elective, but most importantly,

all movements in the routines need to be listed here. Also, all the elements included in the table are assigned a skill level or grade, which ranges from grade A (easy) to grade G (most difficult). For example, Retreat and Repulse the Monkey is a grade A movement, whereas the Jumping Tornado Kick 540 Degrees is a grade G. In addition, each skill level has a point





Wu Shu

Wu Shu TAIJIQUAN

value associated, starting on 0.20 for grade A and increasing each level by 0.05. The table of elements offers a clear baseline to quantify each element and ensures that athletes can no longer incorporate 'fantasy' elements that are not Taijiquan.

ENSURING TAIJIQUAN EXECUTION

The actual evaluation of the competitor's performance is based upon two different parameters: the technique execution and the overall performance, overseen by the E and P judges respectively. The new system imposes a more comprehensive criteria for the appraisal of technique execution that includes hand shapes, body postures, stances, steps, balances, leg techniques and jumps, as well as other applicable violations such as sways, shuffles, skips, falls and more. Under this structure, minor errors like a Bow Stance where the knee of the front leg surpasses the line of the toes, or a Drop Stance where the sole of the extended foot is not totally in contact with the floor nor hooked inwards can be a deduction of one tenth of a point; a moderate mistake, like an additional support or a major sway, can cost the competitor two tenths; and more drastic errors, like dropping the whole body to the floor, cost three tenths.

The score for overall performance rates the power, rhythm, harmony, coordination of hands, eyes, steps, and body movements, spirit, style, structure and choreography. Performances with correct and accurate technique execution; a clearly displayed method, which is well coordinated with smooth and correctly applied force and power; a distinct rhythm, rational choreography and a well-knit routine layout as well as harmony with the musical accompaniment will be awarded between 2.51 points and 3.00 points. For routines that display an average level of the above characteristics, between 1.91 points and 2.50 points will be awarded. For routines that display a below average level of the above characteristics, between 1.01 points and 1.90 points will be awarded. After years of complaints about limited specifications for error deductions, judges on the E and P panels now have very clear descriptions for each type of routine element, as well as for the complete execution and performance, which are very specific to Taijiquan.

ENCOURAGING PHYSICAL ABILITY

Physical ability within the sport of Taijiquan means nearly unconstrained degree of difficulty, or Nandu, in a routine. The new rules introduce a different method of calculating or accumulating points based on four components: the



Starting Score : **14.10**

Difficulty Value : **4.10**



E 7.00

D 4.00

22

P 2.75

03:41

PLACING

1

FINAL
SCORE

13.75





Wu Shu

Wu Shu TAIJIQUAN

execution of Nandu Techniques, Nandu Connections, Nandu Launches and Nandu Locations. The first component are the Techniques, a relatively easy one like a Jumping Front Slap Kick adds 0.30 points, while bringing off the astonishing Jumping Lotus Kick 540 degree will add 0.50. Then, combining one technique with another, or choosing to land from a jump in a specific way will set the component for Connections. A Jumping Front Slap Kick followed by a Jumping Lotus Kick 540 degree (on the spot), will increase the score by another 0.20. Furthermore, adding a Hurdler-Splits Position Landing after the Jumping Lotus will add another 0.25.

The third component are the launches, but these are reserved for the 6-person routines (3 in empty-hand and 3 with straight swords) as they refer to one athlete actually launching another in the air so that a specific Nandu technique can be completed after being fully released, and a specific connection performed while landing. Some of the most popular launches include the Launch + Tornado Kick 180 Degree + Single-Foot Landing and the Launch + Tornado Kick 360 Degree + Single-Knee Raised Landing. Lastly, the fourth component is the locations, which are bonus points for executing the harder Nandu elements near the end of the routine. The new code clearly encourages athletes to select a few high score difficulties as opposed to having many low score difficulties, and this aspect will allow for greater separation of scores among athletes of different levels of athletic proficiency; a radical departure from the

previous 2005 rules, where the difficulty were limited to 2 points out of 10.

WHAT'S TO MAKE OF THESE CHANGES?

Initially, the way routines are composed and evaluated under the overhauled rules could be challenging or difficult to comprehend, but soon perhaps there will emerge a consensus that the new scoring system represents an improvement in several important areas. For instance, under the previous rules, the number of Taijiquan major movements required was low in comparison, and so were the possible deductions for quality of movements that the judges could apply. Consequently, some athletes would arrange their routines by cherry-picking the minimum content required, adding movements that were not Taijiquan as fillers, thus giving little to no chance of getting deductions for quality of movements. As a result, high scores were almost guaranteed as long as the high difficulty movements were completed, since the overall performance judges did not have a big enough range of points to make a significant difference in the final scores. This type of scenario has been completely addressed by the new rules.

Another facet of discussion centers on the inclusion of so many different high difficulty movements, including the jumps in 180, 360, 450 and 540 degree variations, and the open-ended scale for D points, as long as the athlete complies with the selection standards and requirements



stated in the rules. These two aspects alone, which have been incorporated to promote physical ability and better separate the level of expertise and professionalism of the athletes, could eventually derail Competitive Taijiquan inherently further away from the most fundamental tenets of the original art of Taijiquan. While it's true that within elite competitive sports, innovation and the breaking of existing barriers is utmost important, there is an intrinsic dilemma that seems to arise from this exact principle. Arguably, for the art's astonishing global popularization, Competitive Taijiquan stands at a crossroads today. How far can it depart from Traditional Taijiquan and still be considered part of the contemporary Taijiquan Culture? Will these changes help it secure a spot in the Olympics? Perhaps time will tell.



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Number Of Hits 1

Total Score 12

Average Score 12

INTERVAL	SENSOR 1	SENSOR 2	SENSOR 3	SENSOR 4	SCORE
TOTAL	0	12	0	0	12
HITS	0	1	0	0	
AVG		12			
TEAM		12		0	

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*George E. Mattson
10th dan Uechi-ryu Karate President
International Uechi-ryu Karate Federation*



Wing Chun

In this month's interview, continuing the series of the Wing Chun column of Budo International in its world edition, we want to echo a style called the Snake Crane Wing Chun. Do you know it?

Sifu Salvador Sanchez continues his research in China about the origins of Wing Chun and its historical evolution to this day. And he is already preparing the third expedition with the group of schools of the Wing Chun Department of the Spanish Wrestling Federation that will visit Hong Kong, Fotshan and the Shaolin Temple, next July 2016.

A scholar of Chinese Martial Arts and a genuine lover of the practice, Sifu Salvador Sánchez approaches us to masters and styles that undoubtedly will greatly enrich the vision of all those Wing Chun fans that follow our publication.

YouTube



Snake Crane
Sifu





詠春
鶴
詠
春

Wing Chun: Wayne Yung





Snake Crane Sifu





Sifu Salvador Sánchez tells us: On my last trip to Hong Kong I had the opportunity of meeting a great man, a great person I now consider a friend of Martial Arts and with whom I hope to continue sharing experiences and insights into the way for many years. A gentleman for whom I have nothing but words of deep gratitude, Dr. Wayne Yung, of the Snake Crane Wing Chun style.

When I was preparing my trip to Hong Kong, I contacted Grandmaster Paucciullo Gilberto (President of the International Wushu Sanda Federation) to request permission to visit Dr. Wayne Yung. From here, I thank him for his generosity and for having promoted the bridge between practitioners of Chinese Martial Arts through the IWSF. We share a passion for Chinese Martial Arts and that is the important thing. My deep gratitude

from these pages to Master Paucciullo Gilberto, for all his support.

For many fans, the Ving Tsun style may be quite unfamiliar, though I can say without fear of contradiction that it will not leave anybody indifferent. It could be stated, in general, that the 90% of schools of Wing Chun I know around the world are derivations of the lineage of Grandmaster Yip Man. When I began to investigate other "families" I must admit that I was excited to learn of the existence of different lineages and schools that have the same original root and of which emerged the branches of this great style. Despite belonging to two completely different styles (or so I thought), I got surprised to see the many technical similarities between our styles and Master Wayne Yu's application approach to the practice of forms. It made me reflect on a lot of historical points that we take as "certain" and that after looking in



the Wing Chun:

Wayne Yung





Interview



Snake Crane Sifu



Wing Chun



depth and studying the "real" chronicles of the recent history of Chinese Martial Arts, maybe we should reflect about some items that we accept as "dogmas".

Sure many people will keep wondering: And what is the point of knowing about the evolution of a Martial Arts style at a historical level?

Every day I am more convinced that we will never be able to achieve a REAL progress that brings the Chinese Kung Fu styles in the place they deserve, without knowing their source, the reasons for their evolution and those historical elements that marked their own chronology. Some of these elements have shaped what they are and what we are, today. So I think it's essential to know this history and these styles that are really BASIC to understand the Chinese Martial Arts today.

Sifu Wayne Yung is a clear example of a researcher and tireless scholar, a defender of the ancestral tradition of his style, like a real TREASURE of Chinese Culture. Not surprisingly, Dr. Wayne achieved that the Snake Crane Wing Chun style was considered as one of the three lines of Ving Tsun Kung Fu, regarded as "intangible heritage" of Hong Kong.

His work as a professor at the Hong Kong University of High Technology, gives him excellent qualities for analysis and study. A scientist who has used part of his life to researching the origin, evolution and development of the Snake Crane Wing Chun, with the aim that the next generation receives the baton that can make this Wing Chun family spread worldwide as what it should be: a treasure of Chinese Martial Arts.

Besides all this, I can only point out the excellent human qualities of Dr. Wayne Yung. Hospitable, generous, attentive and always willing to share. If you want to know an authentic style of Kung Fu, you cannot miss the work of this excellent teacher.

The first thing that surprises me about our meeting is to be received in the hall of the Hong Kong University of High Technology. It is remarkable that a renowned scientist in Hong Kong is the "heir" of a traditional Chinese Kung Fu.

“Sifu Wayne Yung is a clear example of a researcher and tireless scholar.”

the Wing Chun:
Wayne Yung





Snake Crane Sifu





Dr. Wayne in person, along with a group of his instructors, receives us at the door and we begin our interview.

Sifu Salvador Sanchez: Dr. Wayne Yung, thank you very much for receiving us. It's a great honor to be here and I want to thank you for attending us so kindly and showing us how is the Snake Crane Wing Chun Kung Fu.

Sifu Wayne Yung: Oh no, please. Thank you, thank you all for coming from such a great distance. For me it's a pleasure to welcome you and I hope I'll be able to show you in the best possible way what is SCWC (Snake Crane Wing Chun).

S.S.S.: Tell us a little. What is exactly SCWC?

S.W.Y.: Snake Crane Wing Chun (SCWC) is the oldest known style and still retains the original teachings and techniques of the mid-nineteenth century. This is a really important point, because unlike almost all other cases, the history and development of SCWC can be tracked historically and scientifically. We can document the style over the last 200 years to our days with fairly accurate data. This gives us a clear idea of what the WCK was like, and I think it can also help us understand some things of today's Wing Chun Kung Fu and for what purpose it was created.

S.S.S.: You said that the style was created with a purpose... Which one?

S.W.Y.: SCWC was created during the Taiping rebellion as a weapon of revenge against the traitors to the movement. First we must understand that historically, the known Wing Chun master was an actor of the "Red Boat" Opera Company, Law Man Gung, who remained in hiding after the crushing of the rebellion. Law Man Gung transmitted the art to his cousin, Law Tiu Wen, in the second half of the nineteenth century, who kept secret the family art. When Sun Yat-Sen raised a revolution, Law Tiu Wen joined the movement as secretary of General Lee Fu Lin. In the early days of the Republic of China, he renounced to occupy an official post, he became a doctor and returned to his place / ancestral origin: Xiqiao, near Foshan. Law Chiu Wing transmitted his art to Law Ting Chau (- 1980), who served as high-ranking military official in the Republic of China. In World War II the entire family immigrated to Hong Kong and he worked for the Hong Kong Police. After retirement he began to work in the field of culture and education. He passed all his knowledge to his son, Law Chiu Wing, who was born in 1935 in Foshan. In 2009, we decided to show the Snake Crane Wing Chun to the general public.





In 2012, SCWC was unveiled to the world by appearing in the film "Unbeatable Youth", and in 2014, SCWC was recognized as one of the three lineages of Hong Kong Wing Chun Kung Fu that are considered "Intangible Cultural Heritage of Hong Kong".

S.S.S.: So you are "responsible" for having opened the style to the public?

S.W.Y.: Yes, indeed. We believe it's a style that has many interesting things and we want to carry out a work of diffusion worldwide. We consider that the style has a very large wealth, and great things to offer

to Martial Arts fans. It can help them a lot in their lives. We therefore believe that we must do it.

S.S.S.: What is your relationship with the lineage of Grandmaster Yip Man?

S.W.Y.: Actually none. Both are styles that probably have the same origin but they have walked in different ways. The vast majority of people know about Wing Chun thanks to the work of Grandmaster Yip Man after his coming to Hong Kong, but Snake Crane Wing Chun is a style with a very rich history before Yip Man



Snake Crane Sifu

"The vast majority of people know about Wing Chun thanks to the work of Grandmaster Yip Man."





S.S.S.: In what does it resemble the Wing Chun style most widespread in the world?

S.W.Y.: Well ... it has certain similarities. Undoubtedly we have a common origin, but at some point the lineages evolved differently. If we look at the forms of style Siu Nin Tao, Chun Kiu Tao, Long Batons or Knives, we can observe relevant coincidences, but in turn we will also see important differences...

Want to see it?

S.S.S.: Of course!

Dr. Wayne kindly asks his instructor in Singapore to perform the Siu Nin Tao form of the style. (We have this for recorded in video for any fan who wants to see it).

Although the structure of the form is similar, movements are completely different. They mimic the movement of a "SNAKE" and a "CRANE". They are GENTLE movements, fully coordinated, elastic and of a great BEAUTY

We could say that is a mix between the Siu Nin Tao we know, mixed with Biu Tze Tao...

After showing also the Chum Kiu Tao form of the style, we realize that there is indeed a common

ancestor. There are important coincidences. And, in my opinion, there are elements that explain very conveniently some points of our style. It is clear that our origin is the same...

S.S.S.: Master, how is your relationship with other schools of Wing Chun in Hong Kong?

S.W.Y.: In general, very good. This is just as it should be. We try to be open-minded and understanding with all schools. Of course, we are very concerned to preserve the true spirit of the SCWC style. It's our obligation. But our rapport with other schools and lineages is correct and friendly. Moreover I am Vice President of the International Wushu Sanda Federation and its delegate in Hong Kong, so I have an intense relationship with masters of other Kung Fu styles different from Wing Chun.

S.S.S.: How do you explain the important differences between the Wing Chun of Hong Kong and Europe or the United States?

S.W.Y.: Well... it's a complicated issue. Fundamentally I think some masters have commercialized Kung Fu in excess and they just



the Wing Chun:
Wayne Yung



don't care about the preservation of the history and culture of the Chinese people.

This is an important point for us and defines our way to practice and transmit.

S.S.S.: Do you have other schools outside Hong Kong?

S.W.Y.: Yeah. Fortunately, many people are interested in the SCWC. We have several groups in Hong Kong, as well as in China and Singapore. Also some groups in Europe and the United States. Our commitment to the style is to give it a global diffusion, because we understand that is the best way that the tradition of our lineage may survive in time.

Snake Crane Sifu



Wing Chun



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Wing Chun: Wayne Yung





S.S.S.: How could someone who is interested in SCWC get deeper in the style?

S.W.Y.: Well... Fortunately we have quite a few groups worldwide. Also, we have enough documentary information that explains the historical evolution of the style and other important issues. And finally, the student can contact me and I will be delighted to show him or her, what is and how is our style.

S.S.S.: THANK YOU! Again, I cannot be other than grateful for your attention, hospitality and generosity. And I remain at your disposal for anything I can do in order to make known this true **MARVEL** of the Chinese Culture, Snake Crane Wing Chun.

S.W.Y.: Thank you all for coming so far. It's been a pleasure. I hope to see you soon again and we can practice and share.

Thank you.

“In 2012, SCWC was unveiled to the world by appearing in the film “Unbeatable Youth”, and in 2014, SCWC was recognized as one of the three lineages of Hong Kong Wing Chun Kung Fu that are considered “Intangible Cultural Heritage of Hong Kong”.”



Snake Crane
Sifu



Wing Chun



If you wish to contact Dr. Wayne Yung or desire to know more about the Snake Crane Wing Chun style, please contact me at my personal email and I will provide you the contact ways and the information required.

Sifu Salvador Sanchez
The Column of Wing Chun
salvadorsanchez@taows-academy.com

Wing Chun:
Wayne Yung



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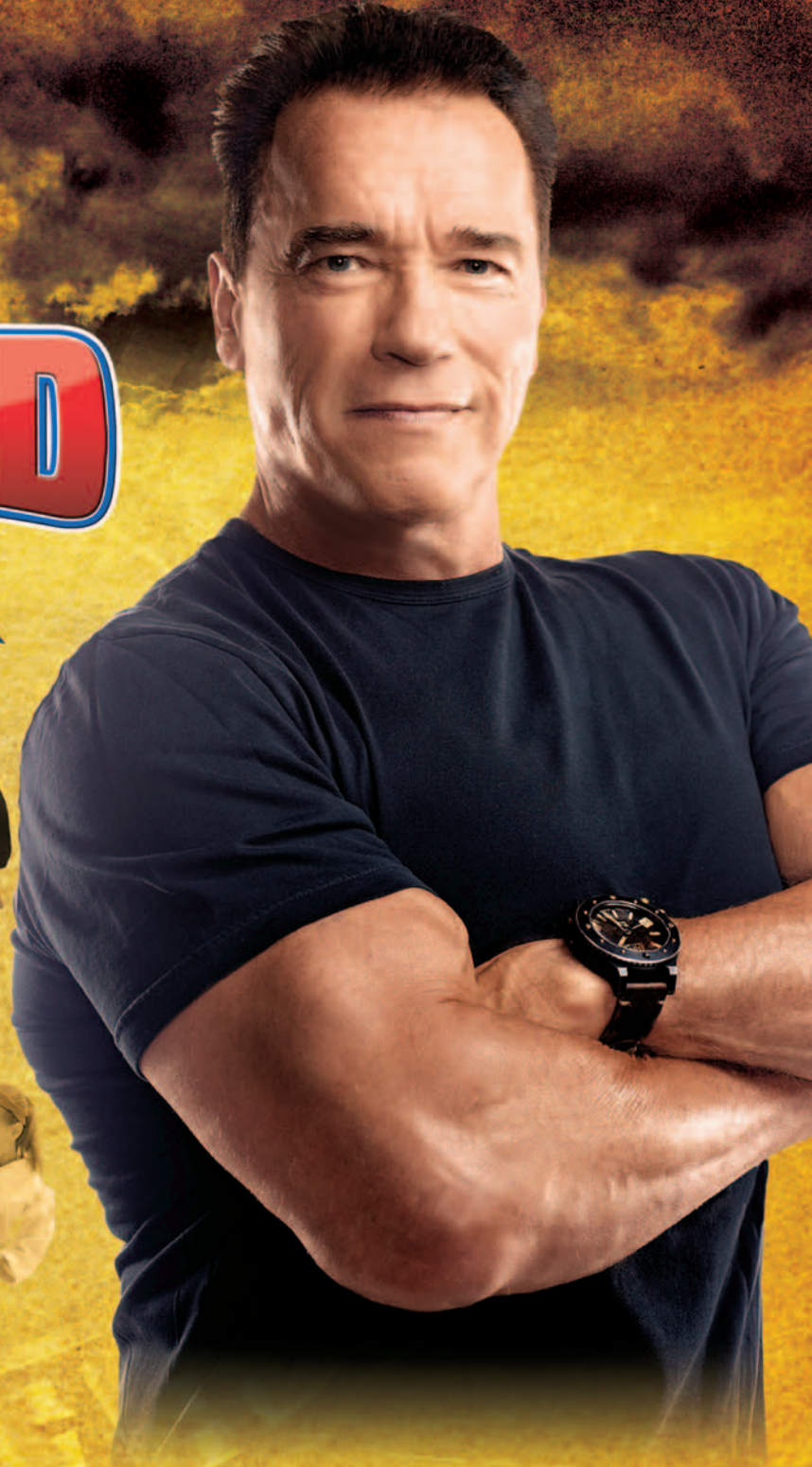
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SPECTATOR ADMISSION: Adults - \$15 per day in advance purchase through Ticketmaster / \$20 per day at the door. 14 yrs. & under FREE if accompanied by an adult. Includes access to the Arnold Fitness EXPO and most events at the Columbus Convention Center as well as access to the Arnold SportsWorld and events at the Ohio Expo Center. Advance Tickets available at Ticketmaster, 800-745-3000 or www.ticketmaster.com/arnold



1



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Masters & Techniques



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Aikido

4 5

Kenneth Furuya



3



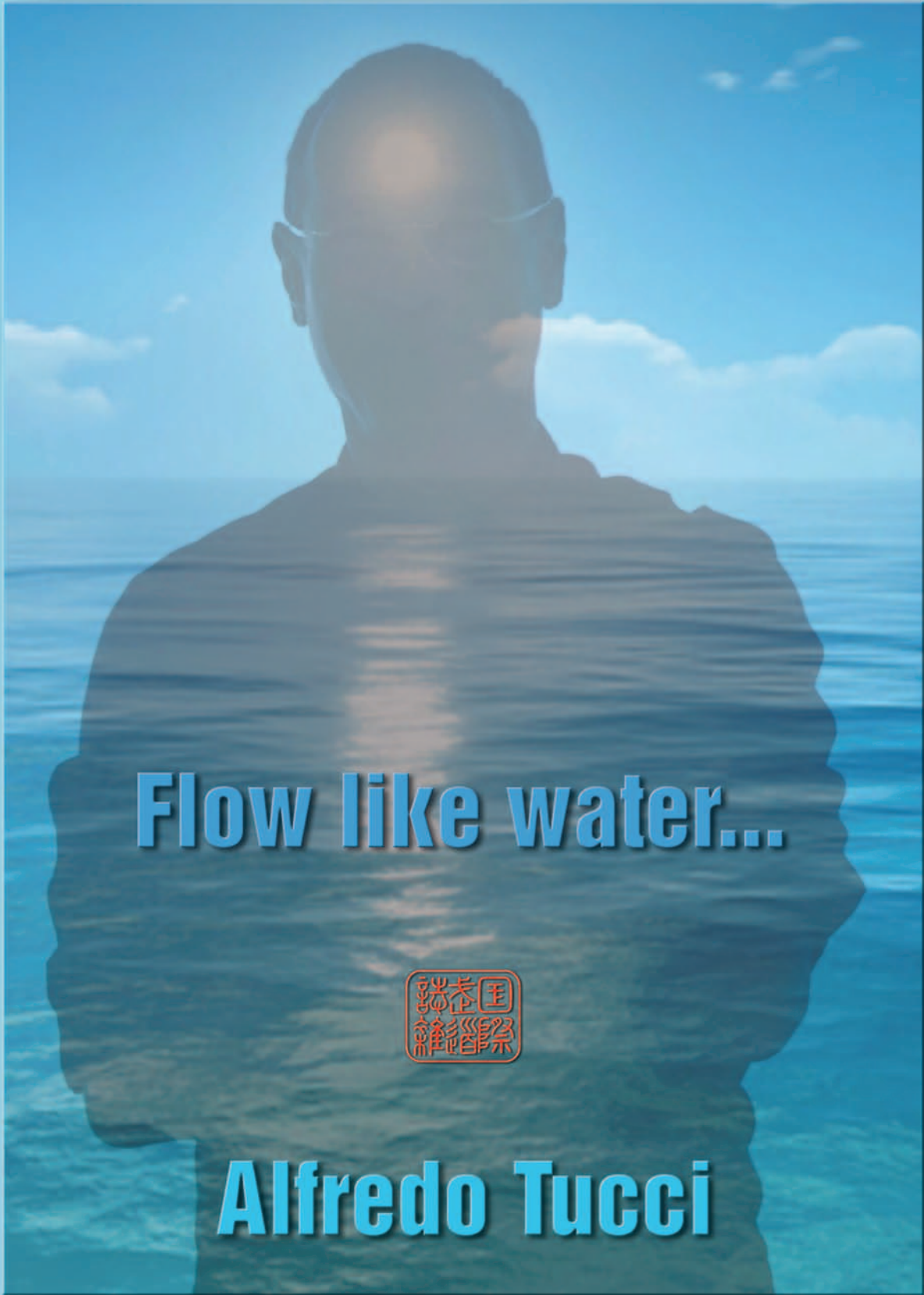
Budo Classics Masters & Styles



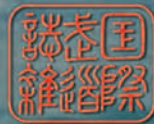
YouTube



downloadsite



Flow like water...



Alfredo Tucci

New book!

Download price: 6,7 €

Paper price; 19,5 €



"What beautifies the desert is that it hides a well of water somewhere."

Antoine de Saint-Exupery

**"What we know is a water drop;
what we ignore is the ocean."**

Isaac Newton

Flow doesn't mean being sloppy; definitely, water is not so, for it doesn't leave any corner uncovered... it reaches everywhere!
As asturian

people say, "water has a very fine snout". Unhurried, coupling to the circumstances, water is a metaphor for the persistence and extreme adaptability. It's the paradigm of changing in the form without transforming the essence.

Water catalyzes life; without water, the land dries and gets barren; and the fire, without a controller, spreads everywhere and the air, turned into a sandstorm, cannot carry the fertility of the clouds, or the force of the changes. Even iron is wrought by the use of fire in the forges!

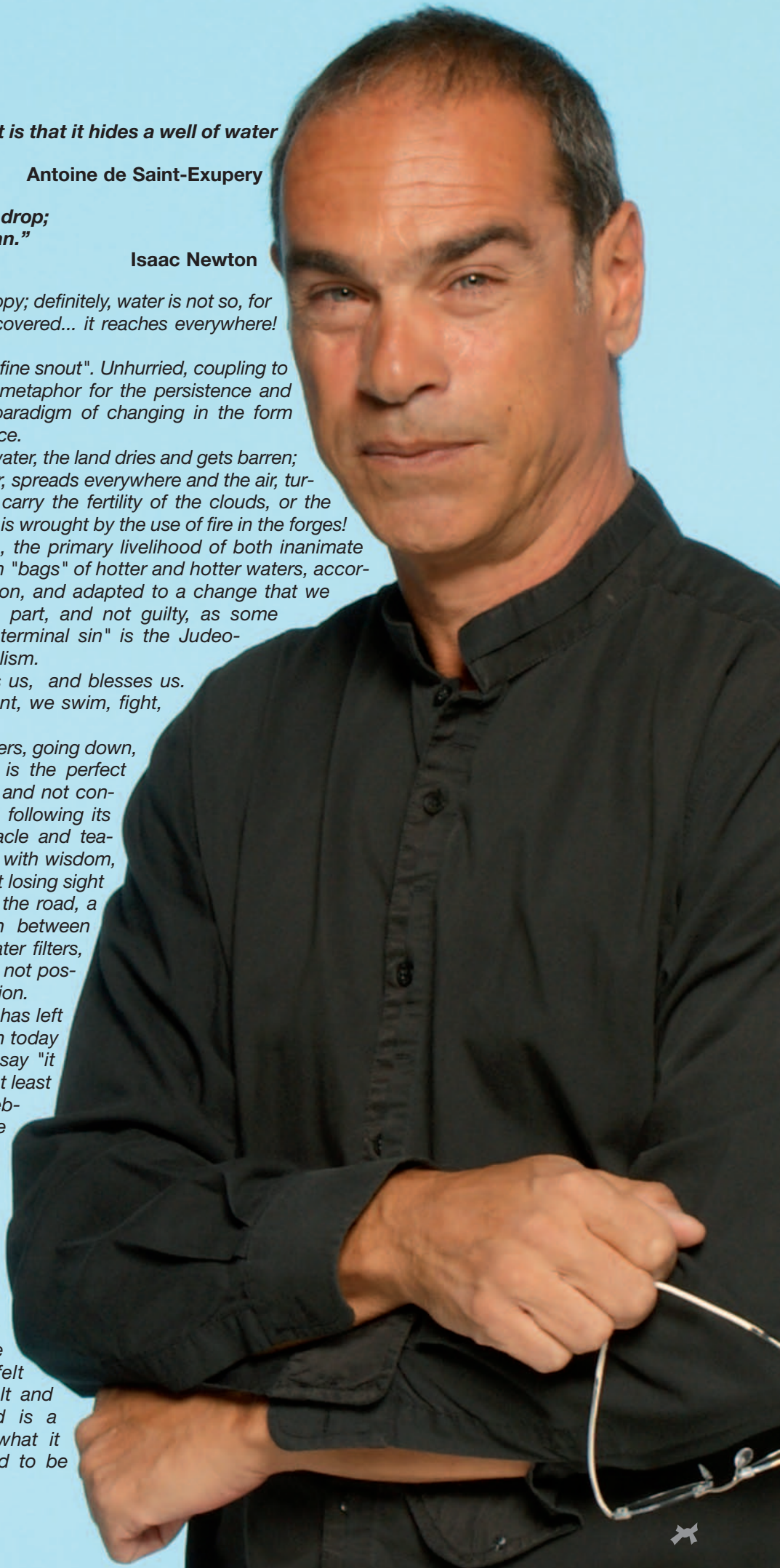
Water is the cradle of all life, the primary livelihood of both inanimate and animate beings, all of them "bags" of hotter and hotter waters, according to their degree of evolution, and adapted to a change that we accompany, of which we are part, and not guilty, as some would have us believe. The "terminal sin" is the Judeo-Christian guilt of environmentalism.

*Water comforts us, cleanses us, and blesses us.
Wet in the rivers of the moment, we swim, fight, wreck...*

Flowing, adapting to the barriers, going down, not opposing anything, water is the perfect analogy of humility, adaptation and not conflict. The water wins aimlessly; following its nature, it surrounds any obstacle and teaches us how to overcome, but with wisdom, free from wear and tear, without losing sight of the goal. What is a rock on the road, a mountain...? Even trapped in between cliffs and narrow passages, water filters, or evaporates if such a thing is not possible; nothing stops its destination.

It's been the river of life that has left in my shores these texts, which today I share in book format. And I say "it left" because all authorship is at least confusing, since we are all debtors of those before us, those who inspired and keep inspiring us, of the floating clouds of the collective unconscious, and even, who knows!, of the spirits and the consciousness around us.

I can't teach anything because I don't know anything, but for those who wish to hear my poems, here I leave my sincere and truly felt thoughts, every time more felt and less thought, because mind is a deceptive device that sees what it wants to see and I've learned to be suspicious about it.



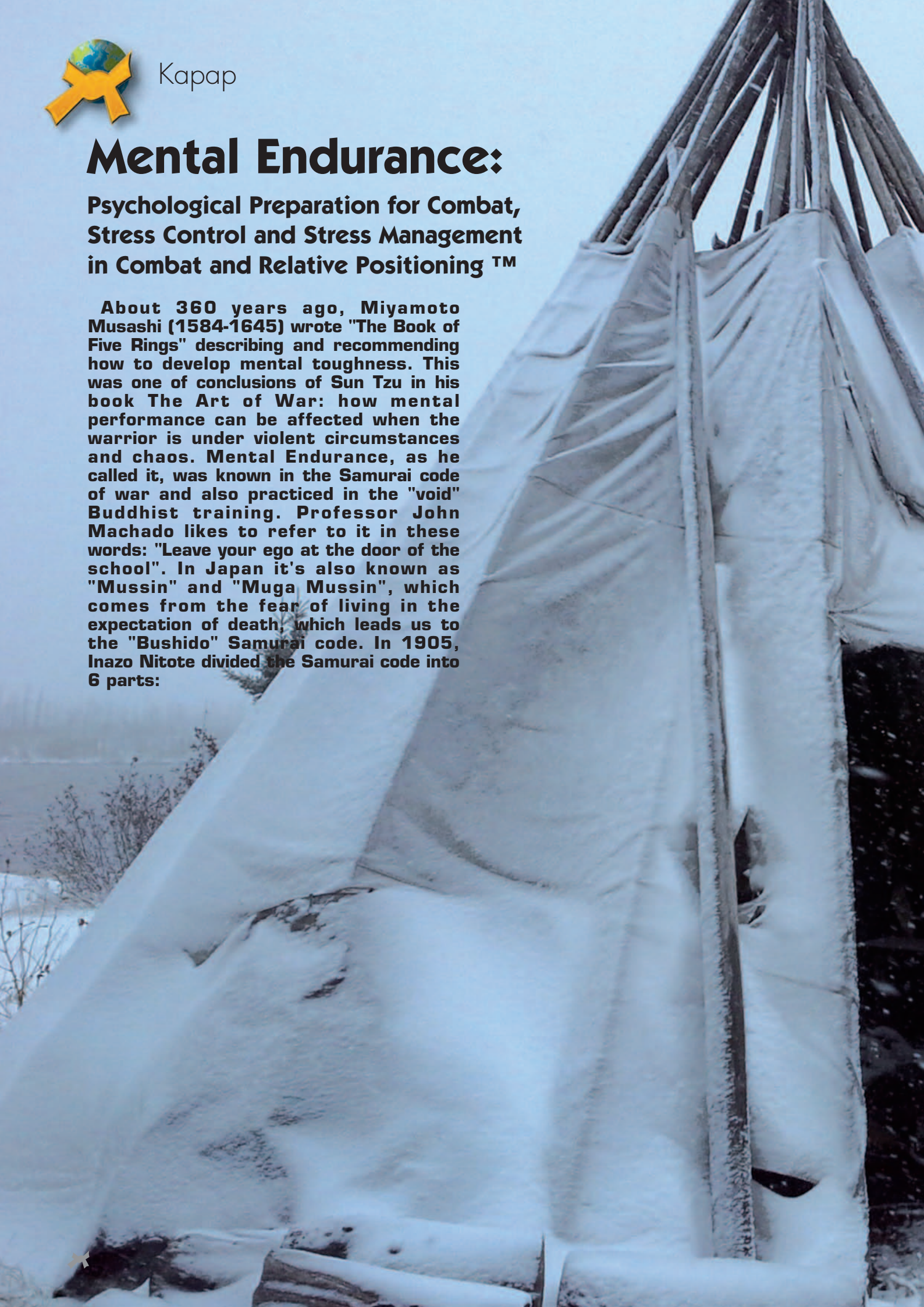


Kapap

Mental Endurance:

**Psychological Preparation for Combat,
Stress Control and Stress Management
in Combat and Relative Positioning™**

About 360 years ago, Miyamoto Musashi (1584-1645) wrote "The Book of Five Rings" describing and recommending how to develop mental toughness. This was one of conclusions of Sun Tzu in his book *The Art of War*: how mental performance can be affected when the warrior is under violent circumstances and chaos. Mental Endurance, as he called it, was known in the Samurai code of war and also practiced in the "void" Buddhist training. Professor John Machado likes to refer to it in these words: "Leave your ego at the door of the school". In Japan it's also known as "Mussin" and "Muga Mussin", which comes from the fear of living in the expectation of death, which leads us to the "Bushido" Samurai code. In 1905, Inazo Nitote divided the Samurai code into 6 parts:



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“Albert had the mission of arresting a suicide terrorist alive. He had to track him for more than a week.”



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Text & Photos: Kapap™ – Krav Panim El Panim & Professor John Machado Brazilian-Ju-Jitsu Academy





1. Duty (Giri)
2. Magnanimity (Doryo)
3. Generosity (Ansha)
4. Humanity (Ninyo)
5. Resolution (Shiki)
6. Strength of spirit (Fudo).

Training all of them in harmony led to the Mental Endurance that a Samurai warrior would need on the battlefield and that we now call "military psychology".

In the course of a combat, we face sounds, smells, tastes, images, impacts, pain and fear, that we don't experience in daily life. You can get physically in shape, but how can you train yourself mentally to face a fight?

I once went to see an "Ultimate Fighter Championship" and since then I'm not that fond. It was strange to see one of those big guys crying because he had lost and his title had been taken from him ... That seemed unreal to me! Why such a strong individual was crying like a kid with his broken toy? It led me to think of a companion.

His mission was to arrest a suicide terrorist alive. He had to track him for more than a week. As soon as he got the nod to continue the operation, he arrested the terrorist while the latter still had the bomb strapped to his body. My partner was mentally prepared for action at any time and he did. What he could lose was not a title... it was his life that was in danger, and the lives of the people he was protecting. After this kind of experiences, I wonder about those people who believe that UFC, etc., are the way of the Martial Arts.

What happened to Martial Arts as a way of life? Where was this lost?

We teach and practice the military arts and the Israeli official military systems, and it's sad to see all those who "want to be" martial artists and have never been soldiers, but still they try. They wear military

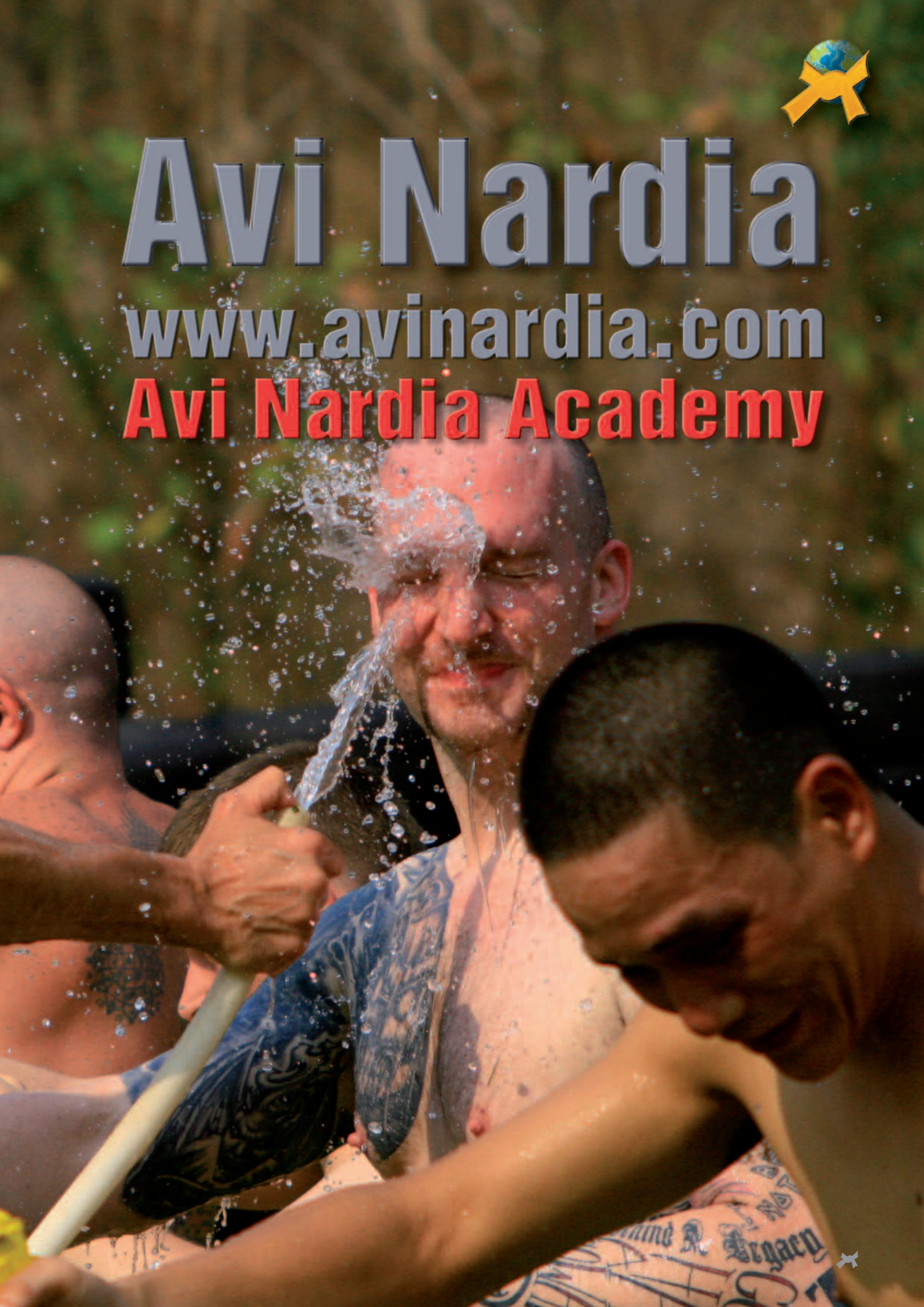




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uniforms as if they had joined the army, the Mossad, or a command. But all you have to do is ask them to train in the rain or snow (real training) and they all disappear instantly. However, all of them claim that they are not traditional martial artists... that they are martial artists "not for nonsense".... Do they think that the Martial Arts of the Israeli security forces are some kind of a "new aerobic training method" for famous people? Don't they understand that it is a form of self-defense and nothing else? The last time I was training with Professor John Machado (Machado Brazilian Jiu Jitsu) we talked about mental training systems and how to develop mental endurance for combat. What is mental endurance? Why the art of Brazilian Jiu Jitsu (BJJ) is so much interested in it? Professor Machado began to tell me stories about his uncle Carlos Gracie, the legend that was created around him and how he developed the BJJ system. John said that Carlos had the concept that BJJ is an art of living and not just a way to hurt people. You must include the way you feel, your health and your feeding, and all your mental and vital points of view, at times forgotten. John told me that Carlos used to swim with alligators in the Amazon River and he observed them and explored their behavior. He learned to feel and to know how they thought. He came to be very relaxed when he was surrounded by them. He used to get in the water and swim with alligators, without fear of being attacked, because he had conditioned his mind by observing their behavior.

And John told me that Carlos had also become a master in training chickens (yes, in training chickens!). He grabbed a chicken raised to be slaughtered for food and turned him into a "warrior". With a proper training, that chicken could get to win a cockfight. Carlos had his own methods that he





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1. A defender using knees strikes and kicks.
 2. Professor John Machado with the blue "pad" slams the defender.
 3. The circle closes and moves the defender into the corner.
 4 and 5. The defender pays the price.

used to convert the chicken into a warrior and put him in shape, so that he felt that he could win. Carlos understood the factors in the cockfight, the fears to be overcome and how to train and clear the mental rejections involved. He knew how to improve the mental energy of the animal to a level as to beat any other chicken in cockfighting!

These conversations with John led us to talk about the methods we use in the Israeli Special Forces to develop mental toughness. And I discovered that the method of Professor John Machado is one of the most effective and safest ways to teach Mental Endurance

The purpose of this column is not to teach how to do it, but rather describe it as one of the most important elements of the necessary training.

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Additionally, through the training Kapap methods of Relative Positioning™, we want you to understand that bumping into "mock combat" of all kinds, also develops Mental Endurance. You can turn into something like a chess master who can anticipate the enemy, becoming dynamic and fluid. Dominating the Relative Positioning™, along with Mental Endurance training, you will become a better fighter and a true warrior who makes of Martial Arts a lifestyle rather than a sport. The Kapap Academy™ continues to expand, offering more instruction and DVD's that explore how to train "body and mind" at a time.

For example, we train the following:

1. The connection between the body and the mind exists as mentioned in most traditional Martial Arts. Self-defense and successful survival are the



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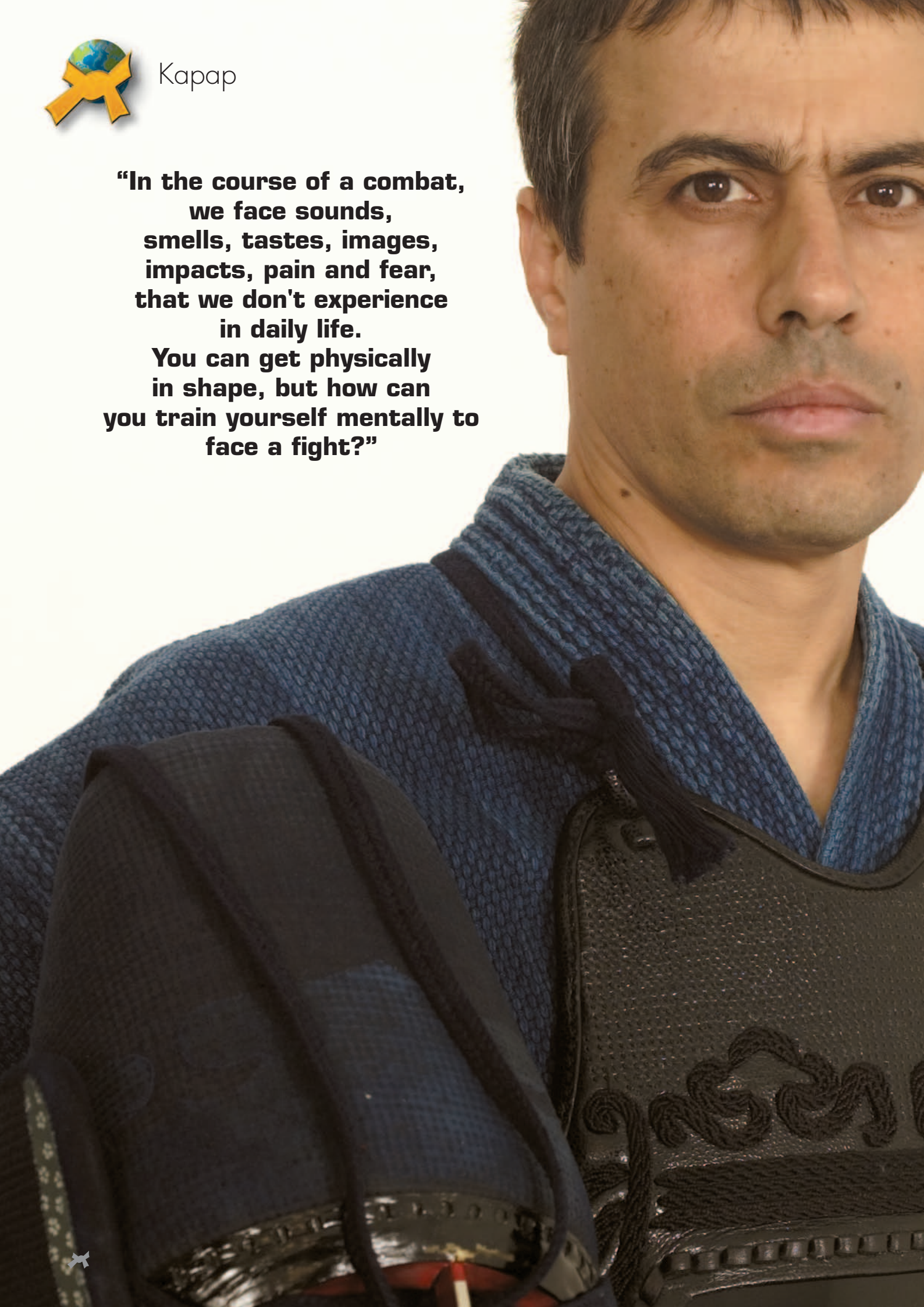




Kapap

**“In the course of a combat,
we face sounds,
smells, tastes, images,
impacts, pain and fear,
that we don't experience
in daily life.**

**You can get physically
in shape, but how can
you train yourself mentally to
face a fight?”**





physical manifestation of the psychological constitution and its effect on the body. (Fundamentals of visual diagnosis).

2. Fear causes "blocks" in the mind and body. There are ways to solve them and overcome fear.

3. Extreme stress seriously affects the mind and body. We teach preparation for action in a state of stress, survival in combat and after combat.

4. The "chain of pain" and concentration. We teach the fundamentals for working with pain.

We also access the additional potential of the mind, its development and application.

For instance:

1. The mental attitude and its influence on the perception of the environment and behaviors.

2. "The inner voice of the body", its development and application.

3. Intuition. The preparation of the mind for intuitive work.

4. Sensitivity and the precision of perception as a basis for action.

5. Self-development of the mind.

Other key elements include Visual Criteria of Situations: detecting a change of purpose in the others:

1. Recognition of behavior models.

2. A means of visual diagnosis: logical and intuitive.

3. The detection of hidden objects.

4. Diagnosis of the psychological state and intention.

5. Control of the intention of another person. "Invisibility" and "undetected mind."

6. Extreme stress related to a particular event or cumulative stress - its effect on the body and health.

The psychological trauma and somatic health disorders:

Approach System for prevention and treatment of disease

With this, we address the following:

1. The effect of psychological stress on the human body.

2. The development of psychological trauma and symptoms. Obsessions and action to prevent them.

3. Manifestations of bodily symptoms. Working in the psychological problems throughout the body.

4. Prevention and resistance to psychological stress working with our own body.

We have further studies on the theme of "Health" from a physiological point of view and specific exercises to help the body. We use a "hard" work to prepare the mind through an intensive workout with punches and pain. An example of this is what we call the "Training Circle". It involves placing a "defender" in the center of a circle formed by other students holding "pads". The defender kicks the "pads" and those holding the pads hit him and push him randomly. The instructor commands them to narrow the circle around the defender and begin to move him toward a corner of the room. The goal of the defender is to prevent this from happening and if they succeed to take him to the corner, then the defender has to pay a price (eg push-ups or similar activity).

This is important because we want the defender to know that he has to have the mental toughness to fight nonstop, otherwise he will pay a price. The instructor controls the intensity by ordering to open or close the circle, etc. (See pictures)

(Note: You can see more pictures in the next books and DVDs of the Kapap Academy™ and Professor John Machado BJJ.)

As for the topic of personal discrimination, crime and personal safety, etc., all these are issues that we used in the Kapap Academy™ to ensure that our students are truly students of Martial Arts, receiving instruction that emphasizes all the necessary elements for self-defense, survival ... including Mental Endurance.

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Marc Denny



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MMA Gloves



Boxing



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Shin&Instep Guard

COLLECTION





ALL MARTIAL ARTS, ALL GRADES AND ALL STYLES ARE WELCOME!

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INDIVIDUAL AND TEAM COMPETITIONS
REGIONAL TOURNAMENTS
NATIONAL TOURNAMENTS
WORLD TOURNAMENTS
COMPETITORS RANKING

Latosa Escrima Rene Latosa

Edge Weapons Training



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, technique and drills. 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



English
Italiano
Español
Français

DVD: 22,00 €



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Shifu Bruno Tombo

17 - 1



17 - 3



Master & Styles



Plato Shi Xing Jing

17 - 2



Kung Fu Shaolin

KRAV MAGA ISRAELI SURVIVAL SYSTEM MARCO MORABITO



In this DVD, Master Marco Morabito, with exclusive rights for Budo International, presents a preview of the Israeli Krav Maga Survival System. In this colossal work, the basic method and techniques of this discipline are illustrated in a clear and transparent manner. That is, no secrets, but in an extraordinary job that will take you to the very core of self-defense. The techniques are illustrated so that they are easily understood by all. A truly unique opportunity to approach self-defense or improve your knowledge on the subject. The author is one of today's top self-defense exponents worldwide and has to his credit an extensive experience both in the military field and in security companies; awarded several times in various countries and acclaimed by his courses and seminars around the world, he has become an international spokesperson for different combat and self-defense systems, little known but highly effective. He has learned and studied all over the world, from Japan to the US, via Poland, Spain, Cape Verde, Germany, Israel, France and Russia, a continued research in remote areas of the world, such as Siberia or the desert of Texas, without stopping at any point in his tireless search for new knowledge without ever stop asking questions. The Israeli Krav Maga Survival System is not a discipline or a set of rigid rules, but a method, a process of continuous and constant evolution. This makes it adaptable to any situation and circumstance and permeable to any changes, and then be able to take stock of its mistakes and use the experience as an opportunity to improve.

REF.: • KMISS-1

DVD: 22,00 €



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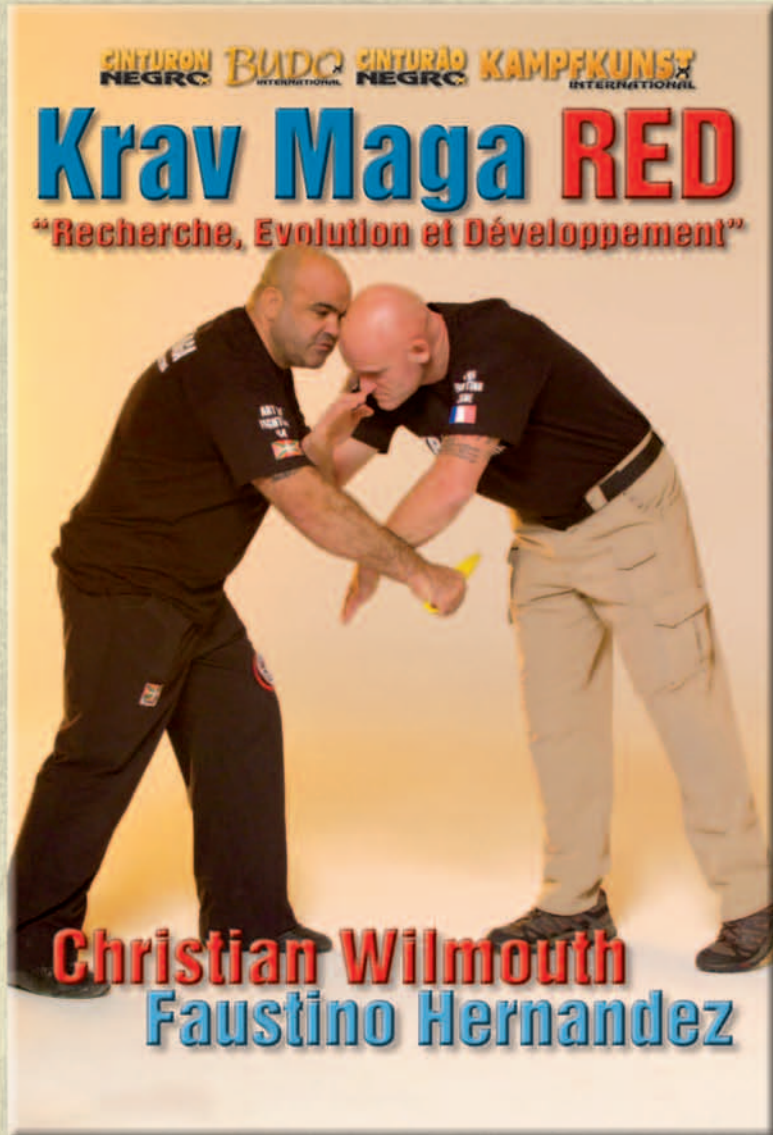
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Krav Maga RED

“Recherche, Evolution et Développement”

Christian Wilmouth
Faustino Hernandez



The DVD "Krav Maga Research and Development" comes from the will of four experts in Krav Maga and combat sports, Christian Wilmouth and Faustino Hernandez, Dan Zahdour and Jerome Lidoyne. To date, they lead several clubs and a group of twenty instructors and monitors from multiple disciplines, from Krav Maga or Boxing to the MMA, Mixed Martial Arts. This work is not intended to highlight a new method or a specific branch of Krav Maga, it simply aims to present a Krav Maga program that focuses on the importance of the "content" and share their experi



DVD: 22,00 €

REF.: KMRED1



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BE PART OF THE GREATN

FIRST WORLD MEETING OF BUDO MASTERS

Dear BUDO lovers, this event will be a unique opportunity to meet in person masters around the world and to enrich the culture and brotherhood among arts, styles and persons; a great celebration of innovative format, where to share through seminars the endless techniques of Martial Arts, and where you will be able to exchange views and meet those persons who write and have become famous in the pages of our magazine.

Currently published in 7 languages (Spanish, English, Italian, Portuguese, German, French and Chinese) and soon available in more (confirmed the Turkish edition in November), our magazine will support with all its media potential, networks and contacts this excellent initiative of the respected Master Sifu Paolo Cangelosi.

Students joining a specific group should contact their Master for reservations. Those of you who simply want to be part of the event, whether in the seminars or at the gala

dinner, can make your registration directly. Everyone is welcome under the banner of respect, martial brotherhood and cooperation.

The event will be held in two days:

SATURDAY 16 AND SUNDAY 17 APRIL 2016 IN ROME-ITALY

The program will be divided into seminars and a Gala evening.

Details:

SEMINARS:

every master is entitled to a few minutes to share his own techniques; the available time may vary depending on the number of participating masters.

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SCHEDULE OF SEMINARS:

SATURDAY APRIL: 16, 10.30 - 13.30 hrs.

SUNDAY APRIL; 17, 10.30 - 13.30 hrs.

COST OF SEMINARS FOR STUDENTS:

1 dAY €30 €

2 days 40 €

Masters to join the initiative of our event should confirm their participation stating whether they come alone or with their students before the end of November; in a second step, before February 28, they should send a list of their students with name, with a deposit of 20 euros per student.

The final settlement of the seminar shall be directly made on the day of the stage.

SATURDAY NIGHT GALA April 16 at 20.30

Aperitif and buffet dinner.

During the Gala certificates of participation will be awarded to all students. Masters will be awarded the Certificate of "Budo Masters Council Director", globally recognized and endorsed by the signature of the most famous masters of the world.

Students in turn will receive a certificate of attendance asserting their participation in the meeting and signed by all of us.

A Photocall will be available at all times in the same place of the Gala, where photographs will be taken with all board members, friends, students, etc. Photographic evidence will be published in the Budo International magazine, at that time already translated into 10 languages, in an extraordinary article that will largely describe the whole event and its participants, highlighting the presence of each Master.

MASTERS

16- 17 April ROME 2016

Organized by:

CINTURA NERA

Seminars + 1 GALA

BE PART OF THE GREATN

As Masters confirm their attendance at the Gala, they will be also included in the advertising pages of the event, both in the magazine and across our network. Some examples of this advertising are inserted at the end of this document, showing some of the masters from all over the world, whose assistance has already been confirmed.

PRICE FOR THE GALA NIGHT: 80 €

Since the objective of the meeting is not monetary, but that of cultivating friendship and cooperation, we have established a very affordable price.

For the GALA night reservations, each master must send a list with the full name and a fee of €80 per guest before February 28, 2016. Participants going on their own can register directly.

Considering the great participation demand worldwide, please do not delay sending your list, because reserves are limited.

FOR BOOKING PAYMENTS:

Banco Popolare GENOA AG.3
IBAN: IT90 X050 3401 4030 0000 0000 824
SWIFT: BAPPIT21Q60

PLEASE SEND YOUR RESERVE LISTS OF THE SEMINARS AND THE GALA EVENING TO:

budo.masters1@gmail.com

SEMINARS AND THE GALA EVENING WILL BE HELD AT:

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For overnight stay in Rome, we will be reunited with convention, at:

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email: info@shangrilacorsetti.it

ACCOMODATION PRICE:
SINGLE ROOM €60
DOUBLE ROOM €85
BREAKFAST INCLUDED

To book in, please contact the hotel, identifying yourself as a participant in the convention by using the password: **BUDO MASTERS.**

We have reserved a limited number of rooms. It is advisable booking before March 15, 2016 (we would like to

note that, for those arriving late might not be easy to find accommodation in Rome, since the Jubilee is being celebrated on those dates).

For those staying at the Hotel Corsetti, we have made available a Pullman bus that will take our "Budo Masters" group to the place of the seminars and Gala Evening.

Our director Alfredo Tucci has kindly placed himself at the service of the organization through his personal mail, budo@budointernational.com, for all non-Italian friends who might have questions about the event, and he didn't want to pass up the chance to leave you a few words:

"Dear Budo Brother, it is my pleasure to support the great idea of the Master Cangelosi.

Many of you know the participants of this meeting through our pages and are aware about their extraordinary work as trainers and Masters. Now you have the chance of meeting them in person as part of a unique event of its kind, take some pictures with them and access the opportunity to learn from the best, bringing with you home

MASTERS

16- 17 April ROME 2016

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Seminars + 1 GALA

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a great experience as martial artists and as individuals, together with a certificate signed by all of them, that certainly will deck out your personal history as budokas. My grandmother used to say that "everything is transmitted, less beauty"... Then come and make up part of the greatness!"

Alfredo Tucci
Chairman of Budo International Publishing Co.

Samples of the certificates to be delivered and on which we keep working. Of course, names will be added as participants confirm their presence. The first one is the students' certification and the second is that of the Masters.

"Saturday, April 16 from 17.00 to 18.00, at the Hotel Shangri La Corsetti, there will be a meeting with all the masters guests of the event, to talk about a future project concerning the spread of Martial Arts."

1st World Meeting



BUDO MASTERS

The Budo Masters Council certificate of assistance
16-17 April ROMANIA

On this date Mr.

Has been part of the Budo Masters World meeting



The Budo Masters Council

Sifu Paolo Cangelesi, Shideshi Jordan Augusto, Arjan Marco de Cesaris, Sifu Gianni de Nittis, Sifu Bruno Tomblato, Sifu Yien T, Kyoshi Raul Gutierrez, Justo Dieguez "Keyser", Germano Monosi, Sifu Donna Rosa Ferrante Bannera, Sifu Alfred Johannes Neudo, GM Marco Morabito, Crazianno Galvani, Patrick Levot, Marco Mattiucci, David Buisan, Sifu Andreas Hofmann, Captain Ja, Even Pantazi, GM John Pellegrini, Sifu Vincent Lyn, Shideshi Alfredo Tucci **YOUR NAME HERE**



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Always with the Ochikara, "The Great Strength" (called e-bunto in the Shizen vernacular tongue) or secret wisdom of the ancient Miryoku Japanese shamans, as a backdrop, the author takes us into a world of genuine reflections that are capable to move at once both the reader's heart and head, thus placing him continuously in front of the abyss of the invisible, as the true final frontier of personal and collective consciousness.

The spiritual taken not as religion, but as the study of the invisible, was the way of the ancient Miryoku sages to approach the mystery in the framework of a culture as rich as unknown, to which the author has wholeheartedly devoted.

Alfredo Tucci, Manager Director to Budo International Publishing Co. and author in the past 30 years of a large number of titles about the Warrior's Way, offers us a set of extraordinary and profound reflections, which can be read individually in no particular order. Each one of them opens up a window to us through which we can take a look at the most varied subjects from an unexpected angle, now dotted with humor now with forcefulness and grandiosity, placing us in front of eternal matters with the view of the one who has just arrived and doesn't agree with the common places in which everyone coincides.

We can affirm with conviction that no reader will be indifferent to this book; such is the strength and intensity of its contents. Saying this is saying a lot in a world crowded with collective managers, interested and behavioral ideologies, manipulators and, in short, spurious interests and mediocrity. It is therefore a text for big souls and intelligent people who are ready to look at life and mystery with the freedom of the most restless and scrutinizing minds, without dogmas, without transient morals, without subterfuges...

Alfredo Tucci

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WING CHUN GUNG FU:

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Sifu Randy Williams' extensive collection of books on Wing Chun in 6 volumes, the series contains the history of Wing Chun, the theory and description of all Wing Chun forms in detail, Volume 6 is focused on instructing the system and provides additional information about Wing Chun Combat Theory from A to Z! This great work, originally written in 1988 and newly revised and updated is a must for the library of any serious student of the art.

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Five brand new Wing Chun DVDs

1 DVD: "Bot" Jom Doh Basics

Complete "Bot" Jom Doh Form, 108 Motions, Historical Information about the Wing Chun Broadsword, Detailed Knife Blocking and Striking Techniques, "Bot" Jom Doh Footwork, Details of the footwork orientation of the form, One-man "Bot" Jom Doh Drills

2 DVD set: "Bot" Jom Doh, Applications, Drills, Concepts & Principles

Applications of the motions from the "Bot" Jom Doh form, Knife vs. Knife, Knife vs. Pole, Drills, Concepts and Principles, Specially created Knife drills for the Wooden Dummy, Detailed Knife Blocking and Striking, Knife techniques as compared to their empty-hand counterparts, Cutting Principles

1 DVD: CRCA Wing Chun "Biu Jitsu" Groundfighting

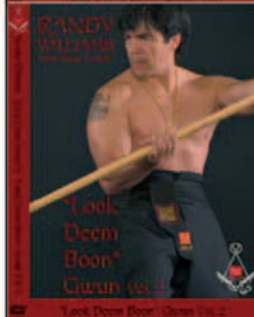
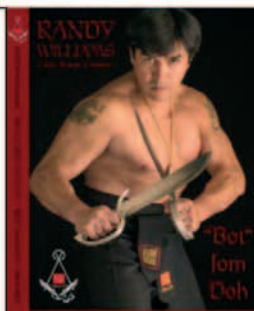
Contents: The concept of "Reverse Engineering," Chokes; Rear, Front Standing, "Guillotine," Head-and-Arm, Side-Mount Shoulder Choke, and many other Groundfighting drills and techniques.

2 DVD set: "Look Deem Boon" Gwun Volume 1 (55 min.)

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

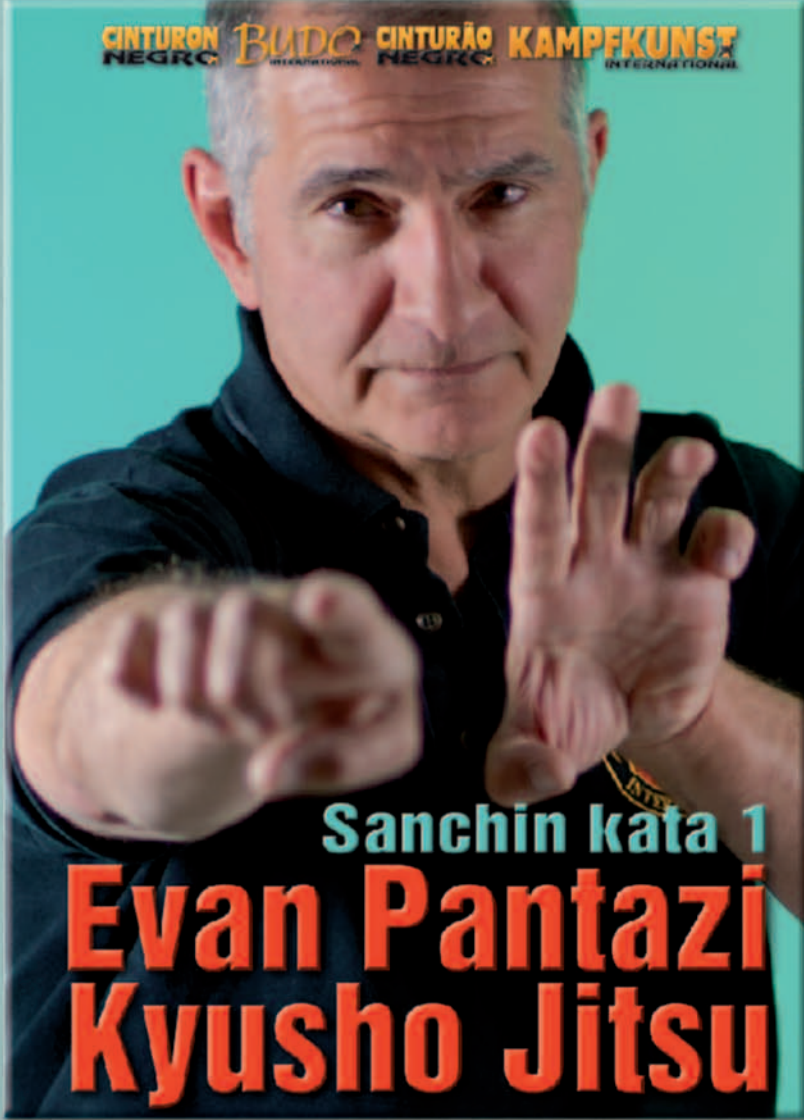
"Look Deem Boon" Gwun Volume 2 (60 min.)

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



Kyusho Jitsu Sanchin kata 1

Evan Pantazi



The work with this film is a primer in the difference between Kyusho and Dim Mak, as they are not based on the same targets. It is a continuation of the 6-Ji Hands and Iron Shirt study and films available through Budo International.

The 6 Ji Hands that are prevalent throughout an art called Pangai-Noon or Uechi Ryu. It is one of the very few styles that contain and focus on these specific hand positions to get to the Deeper Tissue of the body. This film shows the use of hands not as bludgeons, but rather daggers with the transitional torquing type power utilized in the 6 Ji Hands* to properly use Kyusho... this is a missing facet in most Kyusho practitioners skill sets. 8 KO's (including compression and blood KO's).

In this DVD set, works the seemingly simple Sanchin Kata through 8 stages of fighting skill (a complete Martial System in one Kata with Iron Shirt methods as well).

DVD Vol.1: Basics, Arm Targets, Head Targets, Body Targets,

DVD Vol.2: Leg Targets, Kyusho Grappling, Tuite, Kyusho Knife Defense

REF.: • KYUSHO 23



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3



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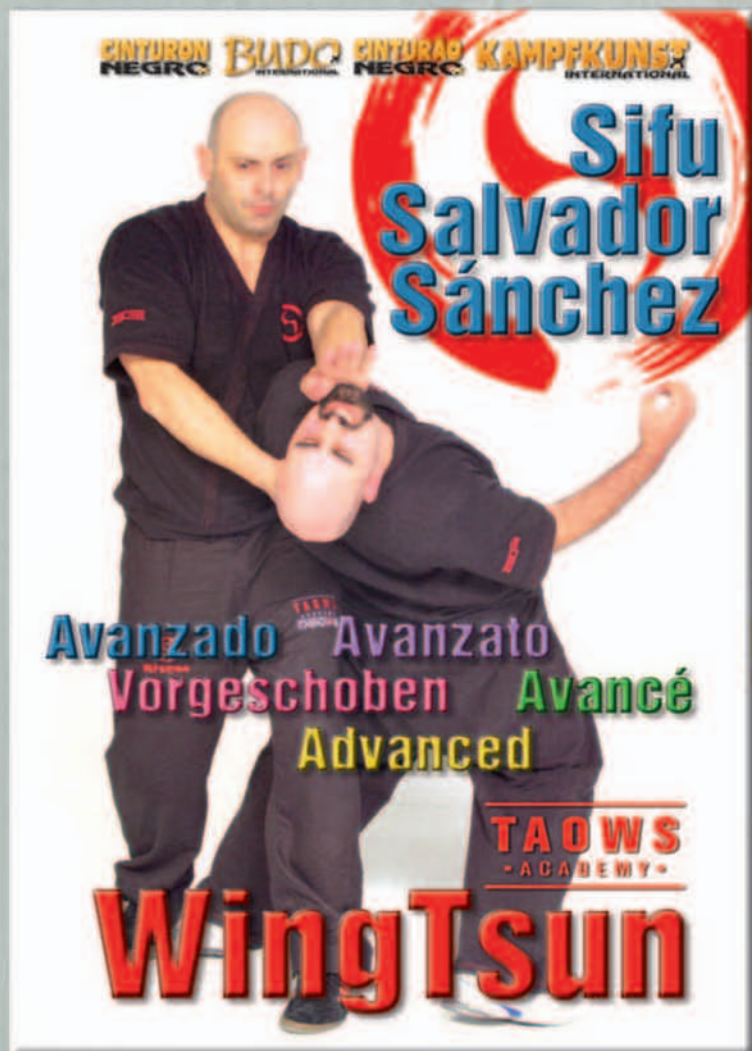
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Sifu Salvador Sánchez

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"TAOWS Academy. Wing Tsun Advanced". Sifu Salvador Sánchez Wing Tsun is an excellent style of Chinese boxing that permits a lifetime training experience and an integral development of the individual. Its ideas, techniques, philosophy etc , it all belongs to an ancient art and must be studied and understood in its whole. Sifu Salvador Sánchez focusses his second dvd on the wooden dummy and how it influences all of the Wing Tsun practice. Given that the wooden dummy form is taught at the final levels of the actual system of today, most practitioners that leave the system before time don't have the opportunity to know the ideas and concepts hidden within the form, and they cannot incorporate them in their practice. For TAOWS academy it is very important that the practitioner understands what he is doing always and in every aspect, and for this, in this dvd we are going to follow the same outline that we follow in our classes, seminars and training sessions. Our outline follows six steps, the first one is to develop an idea, what we want to achieve. The second part are the forms, Siu Nim Tao, Chum Kiu, Biu Jee, the wooden dummy form, depending on each s level, the third part is footwork, mobility understood. The fourth pillar is Chi Sao, Chi Gerk, stickiness, the soul of the system. The fifth element is non stickiness and no contact, to know what to do in order to reach contact with the opponent in a safe way.

REF.: • TAOWS-2



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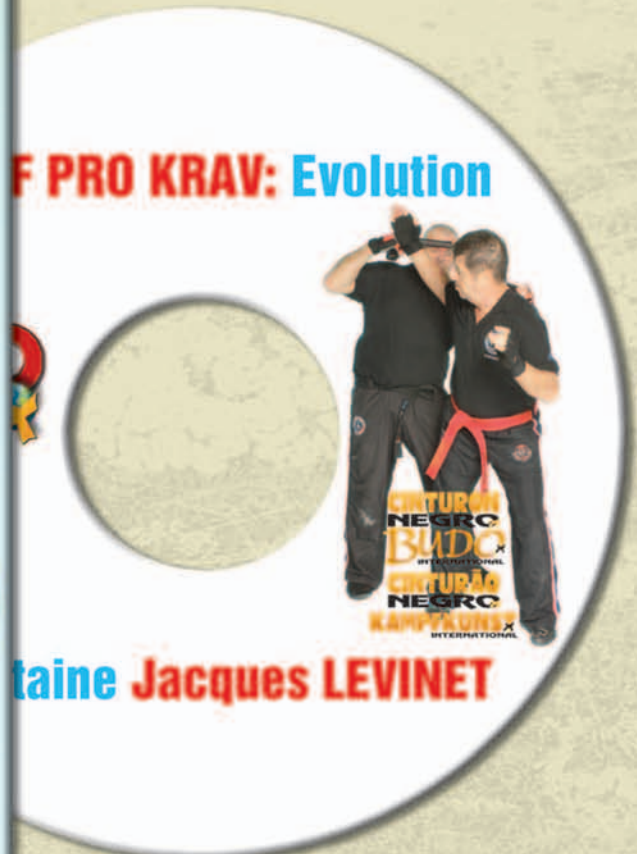
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SELF PRO KRAV: Evolution

Capitaine Jacques LEVINET



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