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Published by Empire Media

ART DEPARTMENT
Creative Design MMR Design Solutions
Production Manager Mario M. Rodriguez

ADVERTISING DEPARTMENT
Office (818)426-0225
Please forward all Artwork Materials and Payments To:
Empire Media
11048 Randall St., Sun Valley, CA. 91352

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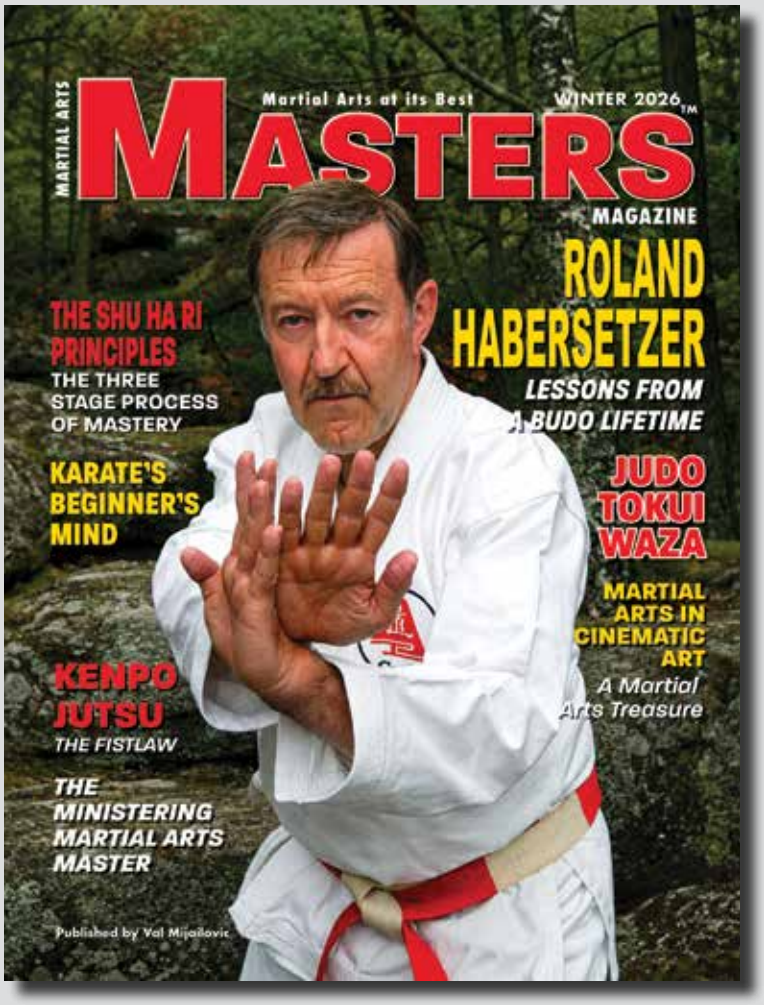
Editorial and Administration Offices
11048 Randall St., Sun Valley, California 91352
Phone/Fax: (818)426-0225

MASTERS™ Magazine (ISSN 1933-7183) is published quarterly by Empire Media,11048 Randall St., Sun Valley, CA 91352
Phone/Fax (818)426-0225
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16
ROLAND HABERSETZER
Lessons from a Budo Lifetime
By Jose M. Fraguas





32 MARTIAL ARTS IN CIMATIC ART
A Martial Arts Treasure
By David Stainko



42 THE MINISTERING MARTIAL ARTS MASTER
By Michael Crespo & Hector Rodriguez



50 TOKUI WAZA
By Hayward Nishioka



60 SHU HA RI
The Three Stage Process of Mastery
By Eddie Garcia



66 THE BEGINNER'S MIND
By Rick Brewer



72 KENPO JUTSU/FISTLAW
By Masters Magazine Stuff



84 MIKE CALANDRA
The Martial Truth
By Bob Noha



COLUMNS

KAZOKU by Jerry Figgiani 6
KARATE INSIGHTS by Rick Brewer 10
MARTIAL ARTS & DAILY LIFES by Bob Noha 12
LIVING TRADITION OF MARTIAL ARTS by Avi Nardia..... 14
THE KENPO CORNER by Lance Soares 58

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ABOUT THE COVER
SENSEI ROLAND HABERSETZER



Karate for a Lifetime

By Jerry Figgiani

One of the greatest lessons traditional karate teaches us is that our training must grow and change as we do.

When we are young, we often measure progress by physical ability. We want to kick higher, move faster, become stronger, learn the next kata, and push ourselves beyond yesterday's limits. There is value in that kind of training. It develops discipline, confidence, and perseverance.

But the karateka who continues training for decades eventually discovers another lesson: **Training harder is not always the same as training better.**

As an instructor, I am always looking out for my older students, whether they are beginners stepping onto the dojo floor for the first time or advanced students who have trained for many years. I remind them that the goal is not to prove what their bodies could do 20 or 30 years ago. The goal is to continue developing what their bodies and minds are capable of doing today.

I tell them: **Train smarter, not harder**.

That does not mean lowering our standards or making excuses because of age. It means developing a greater understanding of how we train.

As we get older, recovery, flexibility, and speed may change. Old injuries sometimes remind us they are still there. We have to listen to our bodies and understand when to push and when to adjust.

That is not weakness. **That is awareness.**

And awareness is also at the heart of self-defense.

Whether you are young or old, self-defense remains an important part of karate. It is not simply about how hard we can punch or kick. It begins with awareness - recognizing potential danger, trusting our instincts, understanding distance, remaining calm, and knowing when to avoid or escape a situation. As we age, these principles can become even more important. We may not rely on the same speed or strength we once had, so judgment, positioning, timing, and efficient technique become increasingly valuable.

When I look across the floor of my dojo today, I see an age range that stretches from teenagers to students in their 80s. Some have practiced karate for decades. Others discovered martial arts much later in life.

That tells me something important about traditional karate: **It can grow with you.**

The kata we practice when we are young can take on a different meaning as we age. We may depend less on speed, strength, or athleticism and begin to appreciate timing, distance, balance, breathing, body mechanics, relaxation, and economy of movement.

Instead of asking, "How hard can I do this?" we begin asking, "How efficiently can I do this?"

Instead of relying on strength, we look for proper position. Instead of unnecessary tension, we learn to relax. Instead of simply moving faster, we work on moving at the right time.

I have learned a great deal from watching my older students. Some train with physical limitations or past injuries. Yet they continue showing up, making adjustments when necessary, and refusing to allow age to become an excuse to stop learning.

Their example reinforces something I have believed throughout my years of teaching: **"The teacher always learns twice."**

When I help someone modify a movement, improve balance, or train within a limitation, I am reminded that karate is not about forcing every student into the same mold. Good teaching means understanding the person standing in front of you.

Someone should never look into a dojo at 50, 60, 70, or even 80 years old and think, I waited too long.

Traditional karate is not reserved for the young. The goals may simply be different. Success may mean improving balance and mobility, sharpening the mind, learning practical self-defense, developing confidence, or simply having something meaningful to work toward each week.

Longevity in karate is not measured by how hard you can train on one particular day. It is measured by your ability to continue stepping onto the dojo floor year after year.

No matter how long we have trained or what rank we have achieved, we remain students.

The body may change. The way we train may change. The reasons we train may change.

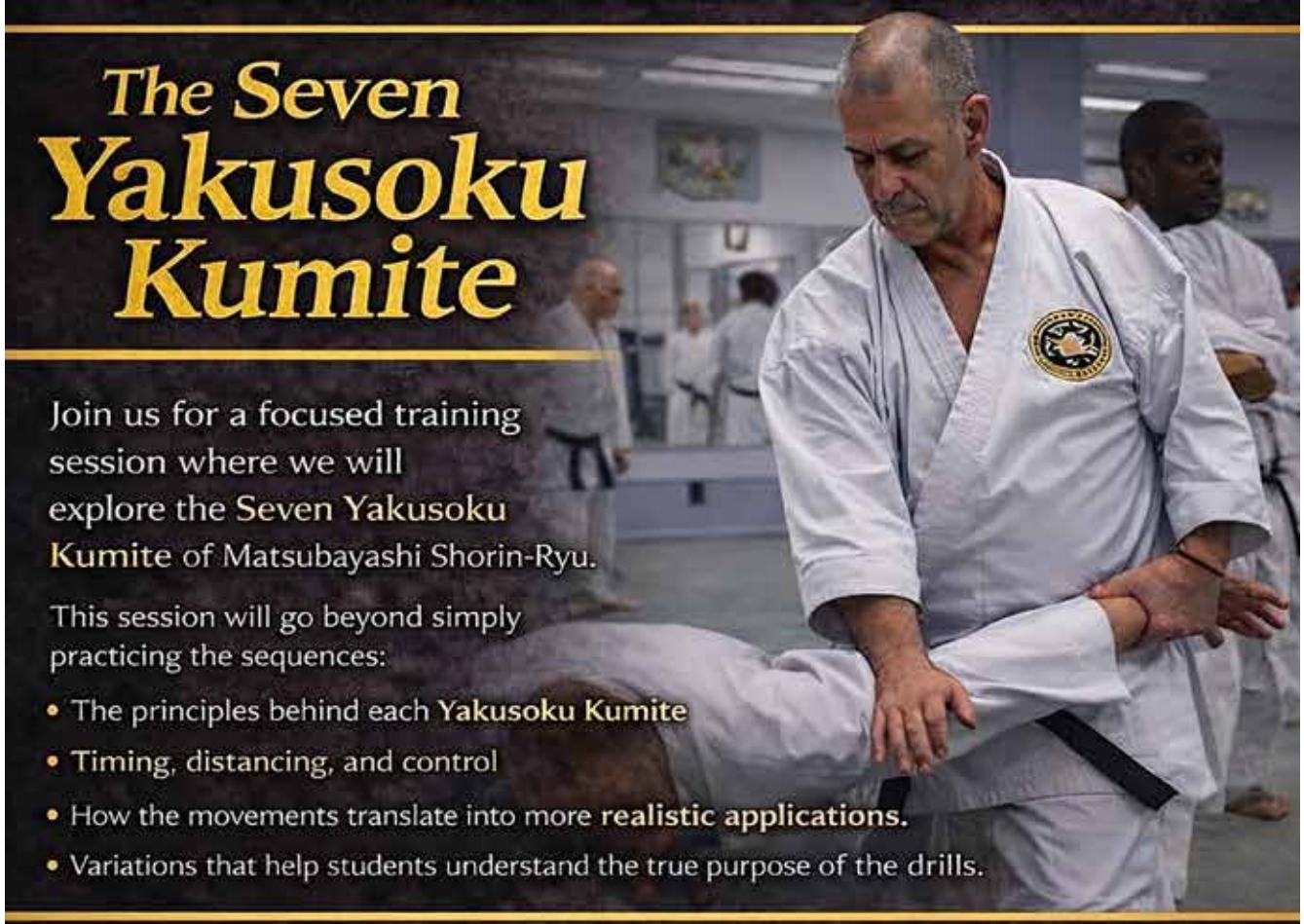
But the opportunity to learn - and the importance of knowing how to protect ourselves - never disappears. Train smarter. Keep learning. Keep moving. And stay the course.

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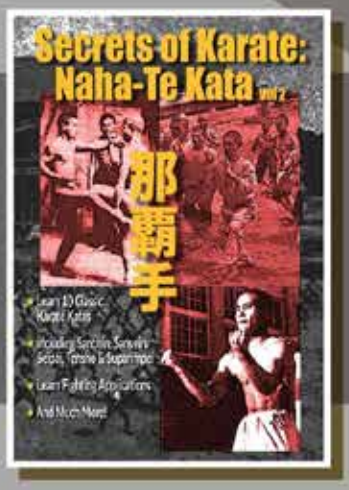
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Karate-do: The Empowering Journey

By Rick Brewer

Karate-do is a journey of empowerment that gives students the confidence and strength to be more capable in making decisions, both small and large, that affect them directly. In fact, traditional karate continually empowers individuals to enrich their everyday lives. Physically, it builds strength, flexibility, and coordination, contributing to overall health and energy. Mentally, the discipline and focus required during training continually sharpens concentration, reduces stress, and promotes a calmer, clearer mindset. When facing challenges, students are taught to persevere and remain composed under pressure. These are all skills that carry over into problem-solving and making better choices in daily situations. Karate also fosters strong character and healthier attitudes through its emphasis on respect, humility, and continuous self-improvement. As students progress, they gain a sense of achievement and greater self-confidence that bolster their self-esteem. In self-defense, traditional karate training prepares people with physical techniques and with the presence of mind to protect themselves effectively. They develop an improved sense of personal security. A great practical advantage of weaponless defense is that it is with our students wherever they go!

Historically, the roots of karate were no-nonsense practical and powerful survival skills. Karate training, often in secret, meant that one lived in the martial mind set, day and night, as a necessity. The empty-hand-way from Okinawan originated in a rather combative society with the inherent dangers from thugs, authorities, or other opposing warriors. Weapons were a luxury the average person was not allowed to have. The pure beauty of karate-do is that wherever you are, you are well armed with your bare hands. You are empowered with karate-do.

In the literature, studying legendary masters like Miyamoto Musashi, or Sokon "Bushi" Matsumura, for example, events often seem to contradict the laws of science and modern rationality. To obsession, they trained their minds and bodies developing an indomitable spirit and technical abilities to unbelievable heights. However, Karate-do is not about mystical, smoke and mirrors. It is just very comprehensive in nature and demands both physical and mental training. Your mind is the major generator of an enthusiastic disposition, and it is the vehicle of conscious and subconsciously directed energy. When opponents of equal physical strength and skill face off, the one who is mentally stronger is best equipped to win.

Serious karate training involves the formation of a "karate lifestyle". As we train, new paradigms of thinking are gradually formed. We are certainly in an age of instant gratification and used to getting rewarded with a few clicks. Be patient. By its comprehensive nature, karate training stimulates long-term positive character traits, while learning effective fighting techniques.

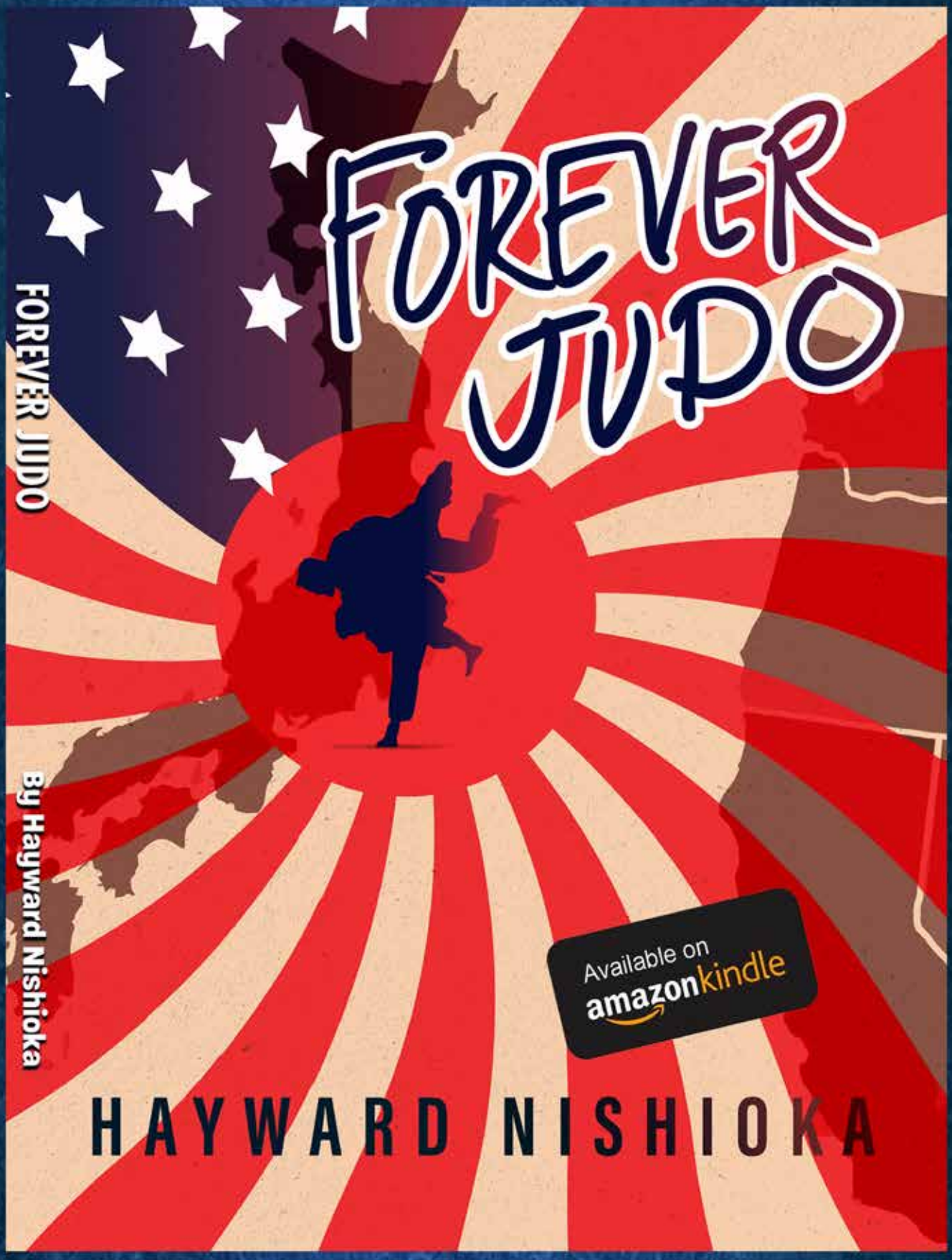
Sometimes those things seem contradictory, as things in karate often do. While introducing karate into universities, Funakoshi taught that without a spirit of "peace, there is no true karate", he also taught that we must train to accumulate powerful karate skills that we would make even "wild beasts tremble!"

Karate is more than just punching and kicking, and it empowers us with the ability to keep our compass pointed in a positive direction as we face life's speed bumps. New patterns of thinking and behavior emerge through directed mental training, reflection, and from countless experiences on the dojo floor. But even more important is that training imbeds new attitudes and skills, qualities that we carry with us out into our lives when we leave the dojo. It's much like the old lesson on fishing. If you give a person a fish, they will have a meal. But if you teach that same person how to fish, they are empowered to continually feed themselves.

Traditional karate training is working on being a better human being.

It is a motivating, driving force: peace through strength and confidence. The feeling of being more capable and in control of your own life: empowered.

New Book Release





Keep Training When Times are Tough

By Bob Noha



Everyone experiences difficult times in their lives. Some are things like your car dying and requiring you to buy a new car when you can't afford it.

Other experiences are much more difficult such as losing a job unexpectedly or a valued friendship ending. Some experiences are truly difficult such as a divorce or a loved one becoming seriously ill or dying.

Virtually everyone who practices martial arts has seen or has experienced themselves when events like the ones described happen and they stop training. Intuitively we know that this is a time when our training can be the most valuable in dealing with troubled times. We also see how often at this crucial time we stop training, even for good.

There are also examples when people continue their training and experience the inner strength that supports us when times are tough.

One famous example from the life of Bruce Lee is when he sustained a serous back injury which threatened his ability to continue practicing martial arts, along with his plans for a future in films.

"For three months, Bruce was confined to a bed-an exquisite form of torture… Trapped in bed, Bruce's brain roamed free…he began to write…putting into words his training methods and philosophy of Jeet Kune Do…After five months, Bruce began working out moderately and resuming light training…To the shock of his physicians Bruce was soon able to do everything he could do before (Bruce Lee A Life by Mathew Polly, page 271)."

In my own dojo, in Petaluma California, I have seen students continue to train when they lost jobs and even gone through divorce. One student continued to train through a divorce and even successfully started a new career!

How can we overcome the understandable feeling that things are so bad, and we don't feel like training?

Every challenging situation produces an energetic response which can be harnessed into continuing to train.

Morihei Ueshiba, the founder of Aikido, told one of my instructors that every situation produces the energy needed to effectively deal with it. He also said that if we fail to effectively connect with that energy, it can become a part of the problem instead of giving us the inner strength to work through it.

My T'ai chi Master Prof. Cheng Man-ching was an exemplar of this teaching. He overcame a near fatal case of TB, the need to leave his beloved Mainland China after World War II and the destruction by the Maoists of the Confucian society he loved. Through all these trials he maintained his practice of T'ai-chi as a sustaining force, and his life continued to thrive in spite of the challenges he faced.

One final thought is to consider when you are training in good times tell yourself you will keep training when times are tough.

One of my teachers paraphrases the Tao Te Ching Chapter 15, "train in the spring and summer so you are ready when the winter comes".

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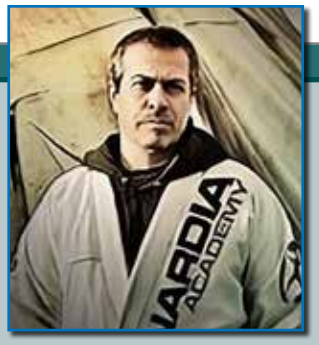
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A Journey to Okinawa and the Living Tradition of Martial Arts

By Avi Nardia

"Tradition is not the worship of ashes, but the preservation of fire."

- Patrick McCarthy Hanshi

My recent journey to Japan was more than travel—it was a return to the roots of martial arts, a reconnection with history, and a deeply personal milestone.

At its centre was Okinawa… and a reunion with Patrick McCarthy Hanshi.

I first met him in 1985 as a young practitioner in Japan. From that very first encounter, we shared a common understanding—that traditional martial arts must be more than ritual; they must speak to the reality of human conflict. That idea has stayed with me ever since.

This time, I had the privilege of staying with Patrick McCarthy Hanshi and his wife, Yuriko, in Okinawa. Their hospitality was generous and sincere, but more than that—it offered something rare: time. Time to train, to exchange ideas, and to connect with senior Okinawan teachers in the birthplace of Karate.

One of the most humbling moments of my visit was being awarded the title of Hanshi and the rank of 9th Dan. I accept this not as an arrival, but as a responsibility—to continue learning, teaching, and evolving.

Patrick McCarthy Hanshi stands as one of the foremost authorities on classical fighting arts. Born in Canada, and shaped by decades in Australia, the United States, and Japan, he now resides in Okinawa. Once among the most sought-after seminar instructors in the world, he has spent over thirty years travelling internationally, teaching hundreds of seminars across more than thirty countries.

As the founding director of the International Ryukyu Karate Research Society (IRKRS) and the creator of Koryu Uchinadi, his work bridges past and present—preserving the functional principles of traditional Okinawan Karate while making them accessible to modern practitioners.

His studies trace back through influential figures such as Kinjo Hiroshi, Hanashiro Chōmo, Itosu Ankō, and Matsumura Sōkon. Yet what defines his work is not lineage alone—but the ability to question, analyse, and bring meaning to what was often left unexplained.

As a competitive athlete, he excelled across multiple disciplines—kata, kumite, weapons, and beyond. His experience spans karate, jujutsu, judo, kobudō, and Japanese sword traditions, reflecting a lifetime of immersion in the arts.

His translation of The Bubishi remains one of the most important contributions to modern Karate scholarship, opening a once obscure text to the wider world.



Through decades of travel and research across Okinawa, mainland Japan, China, Southeast Asia, and the Philippines, Patrick McCarthy Hanshi has explored not only technique, but the cultural and historical fabric from which these traditions emerged.

Among his most influential contributions is the concept of Habitual Acts of Physical Violence (HAPV)—a framework that reconnects kata to the reality of how violence actually occurs. It is here that tradition stops being abstract… and becomes functional again.

But perhaps his greatest contribution lies in how he teaches.

He challenges practitioners to think. To question. To move beyond imitation and seek understanding. His approach adapts to the individual—acknowledging that no two people walk the same path.

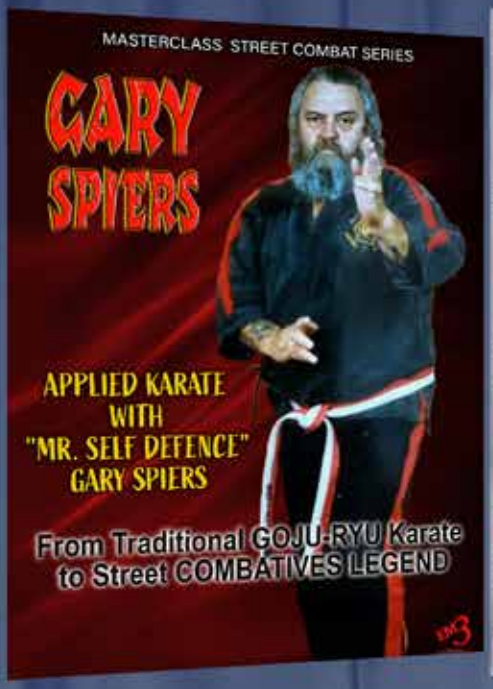
Okinawa gives all of this deeper meaning. It is not just a place—it is a living archive, where history is not preserved behind glass, but carried forward through practice.

This journey reminded me of something simple, yet easily forgotten:

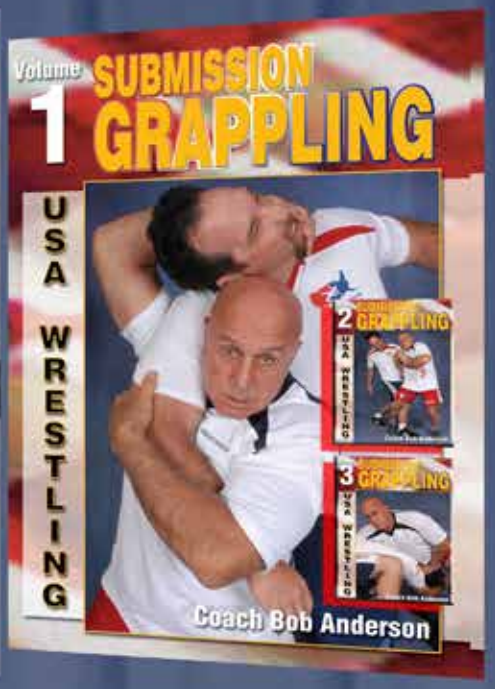
Martial arts is not a choice between tradition and modernity.

It is the bridge between them.

And through teachers like Patrick McCarthy Hanshi… the circle remains open.







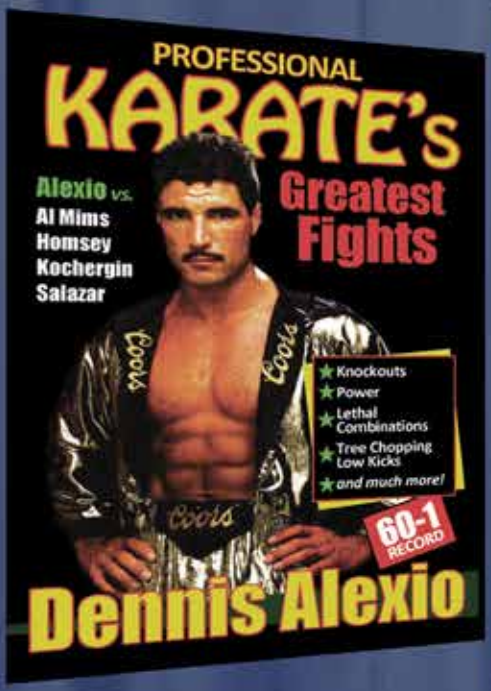


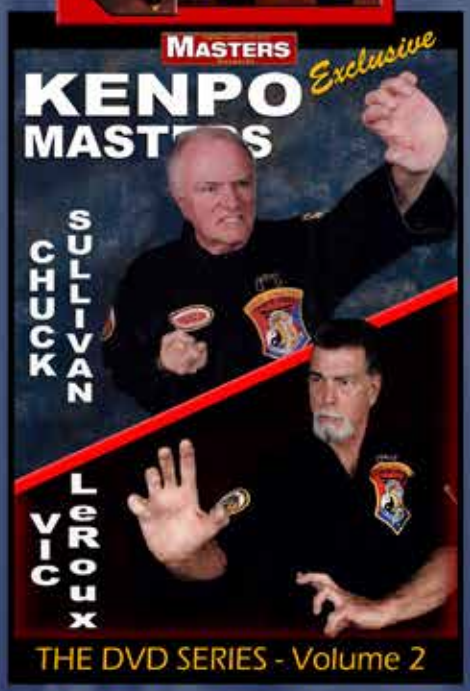












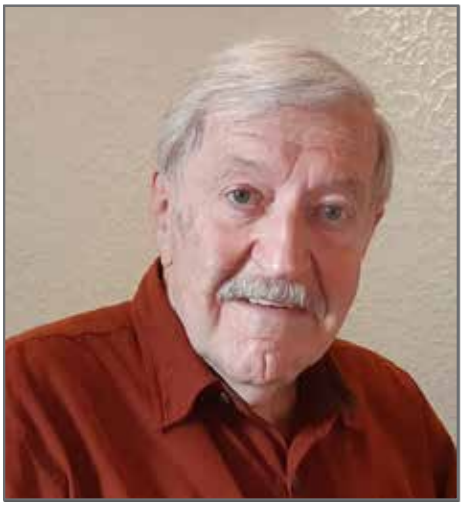


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LESSONS FROM A BUDO LIFETIME

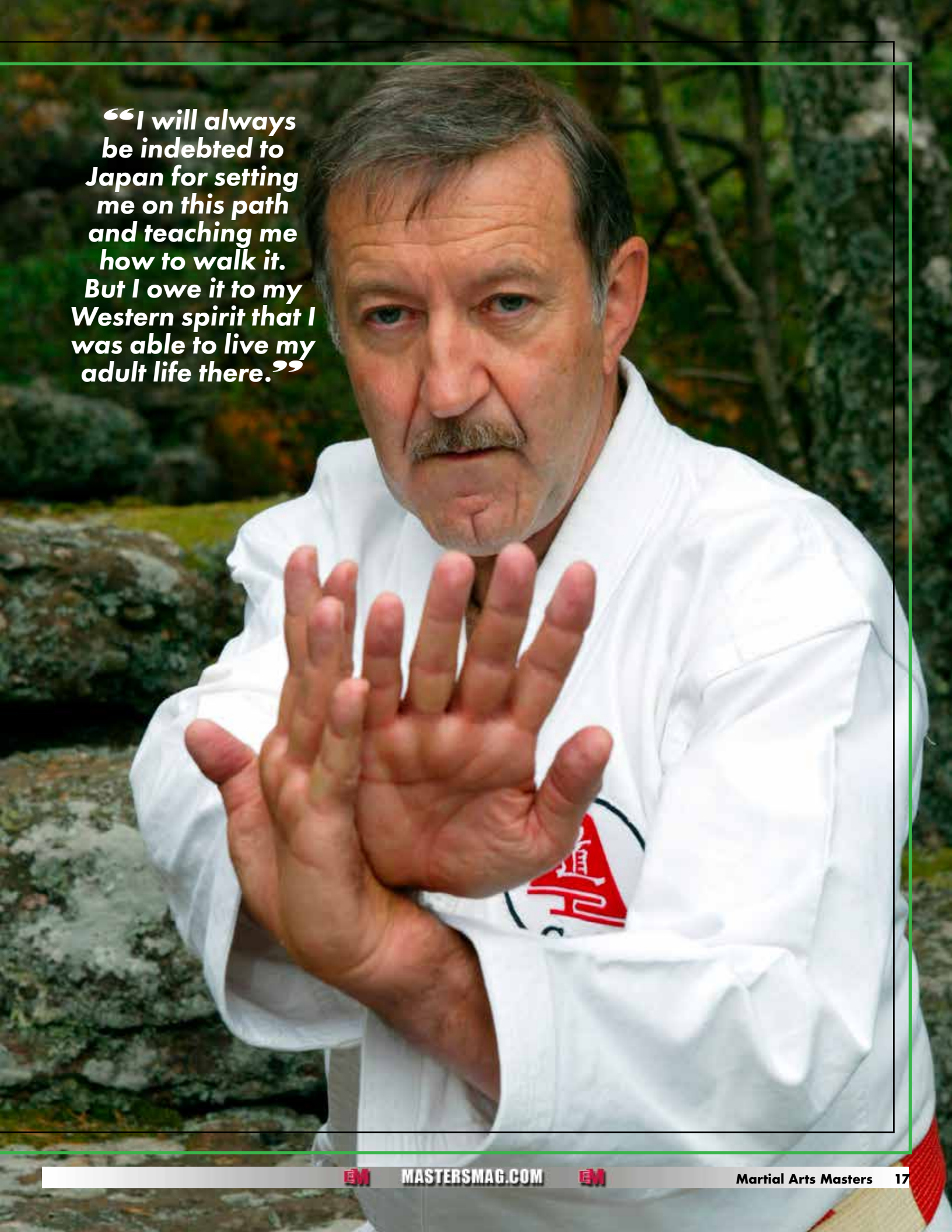
By Jose M. Fraguas



Throughout the history of karate, a handful of individuals have distinguished themselves not only through technical excellence but also through their unwavering commitment to preserving the spirit and traditions of budo. Sensei Roland Habersetzer stands among this select group. A highly respected karate master, accomplished researcher, and one of Europe's most influential martial arts authors, he has devoted a lifetime to studying the deeper dimensions of Japanese martial culture. His work extends far beyond the dojo, combining rigorous historical research with practical experience to illuminate the principles that give karate its enduring value.

For more than five decades, Sensei Habersetzer has inspired practitioners around the world through his teaching and extensive body of writings, encouraging martial artists to look beyond technique and embrace the ethical, philosophical, and cultural foundations of their practice. His approach reflects the classical ideal that true mastery is measured not merely by physical skill, but by character, humility, and lifelong learning.

In this exclusive interview, Sensei Habersetzer shares his personal journey through karate, the lessons he learned from distinguished masters, his views on the evolution of modern martial arts, and the principles that continue to shape his understanding of budo. His reflections are thoughtful, insightful, and deeply rooted in tradition, offering readers a rare opportunity to learn from one of the most respected voices in contemporary karate.


“I will always be indebted to Japan for setting me on this path and teaching me how to walk it. But I owe it to my Western spirit that I was able to live my adult life there.”

LESSONS FROM A BUDO LIFETIME







How long have you been practicing martial arts?

The year 2026 marks my 70th anniversary of practicing martial arts. It began with judo and quickly evolved into karate. In fact, as soon as I learned about the existence of this "art of the empty hand," following its introduction at Henry Plée Sensei's (1923-2014) Parisian dojo, I became interested. This dojo was the first in Europe in the 1950s, a long time ago when I look back on it... And I was one of the pioneering students of that era!

How many styles of karate or other martial arts have you trained in?

I started with judo and ju-jitsu. Then, when the opportunity arose, I was able to discover karate. At the time, the name "karate" was not even known in the dojos. Once I discovered what it was all about, I switched to karate, exclusively and passionately. I began with Shotokan karate, followed by a brief period of Wado-ryu after my first exciting courses with Mochizuki Hiroo Sensei. I then made a definitive return to Shotokan because what we knew at the time was greatly enriched by the arrival in Paris of the first experts from the Japan Karate Association.

From the very beginning, however, I was curious about all the martial arts disciplines that Far Eastern culture had to offer. During my travels in China beginning in 1975, I also studied certain styles of Chinese boxing, or Quan-fa and Kung Fu, notably Wing Chun and Hung Gar.

Who were your first teachers?

It was Henry Plée Sensei. He was also the first teacher of many other future Sensei who later left his Parisian dojo to teach in their respective countries throughout Europe and Africa.

Subsequently, I saw several Japanese experts perform in workshops, always invited by Plée Sensei, but I never became attached to any of them. Something instinctively bothered me. They were certainly all excellent technicians, each in their own style, and indisputable fighters, but where was the meaning in their performances, apart from encouraging us to slavishly imitate them physically? I always felt that there had to be something else to achieve beyond technique, even if technique itself was appealing.

But I was fortunate enough to complete my training with two exceptional Sensei: Ohtsuka Tadahiko (1940-2012) and Ogura Tsuyeyoshi (1924-2007), whom I often invited to teach courses at my home in Alsace and whom I also saw again in Japan.

The former was a tireless researcher into the origins of karate and the author of the first publications on the work Bubishi, which he asked me to share in Europe. He was also intelligent enough to understand that karate, as it is practiced today, must continue to adapt to current circumstances. Ohtsuka Sensei was attracted by the meaning I wanted to give to my own creation, which I completed more than 30 years ago and called "Tengu-ryu Karatedo."

The second was a fierce traditionalist, trained in the original hard-line Goju-ryu and in the tradition of Yamaguchi Gogen Sensei. However, aware that he was nearing the end of his life, he showed his confidence in me by awarding me, 20 years ago, the title of Hanshi, 9th Dan, but above all, that of Soke of my "Tengu" style.

This was much more important to me than being awarded a 10th Dan. Ogura Sensei had thus validated the legitimacy of my own path, and Ohtsuka Sensei then did the same. I even believe that what happened to me in 2006 is unique for a non-Japanese person. It gave a new and definitive shape to my practice of karate.

I will always be indebted to Japan for setting me on this path and teaching me how to walk

it. But I owe it to my Western spirit that I was able to live my adult life there.



Would you tell us some interesting stories from your early days in karate and share some anecdotes about your teachers?

Karate back then was nothing like what we see today, which is a poor reflection of what it once was. I'm sure I'll have the opportunity to come back to this. But I can tell you an anecdote that I will remember until the end of my life, as if it had happened yesterday.

One day, when I was a young teenager, I travelled to Paris, hoping to be introduced to Mr. Henry Plée. He welcomed me with great kindness, and with some curiosity too, about this young man who had told him he practised karate 500 kilometres from Paris, when he had only ever "seen" the practice in a small book with a few pictures.



He introduced me to his dojo, where a class of about twenty black belts was taking place. He stopped the class. I had just discovered, with astonishment, the violence of a training session I had known nothing about. He introduced me, strapped into my Judo keikogi and wearing a white belt, and then told me to show them a kata.

It was as if the sky had fallen on my head. Everyone sat down, and I found myself "alone in the world." I had only ever seen static photographs of a Heian kata being performed.

So I took the plunge. I decided to throw myself heart and soul into a series of imitations of the photographs in a small booklet entitled *Karate Through Images*, which I knew by heart. I don't know what those around me thought. I shouted my kiai as if my life depended on it, between jerky movements executed with all my strength.

I forgot where I was. I was alone on the tatami, fighting a horde of savage warriors. I was "in" each of my techniques.

Back to yoi. A bow. Sweating. My heart pounding. My breath catching. The fear of being laughed at.



And then, in an impressive silence, the verdict of the master of the house fell: "It's good... but it's all wrong," he said with a smile.

It seemed very fair to me. It summed everything up in a nutshell: I couldn't have done any better with what I had never been shown, but I had really done my best, body and soul, with all my guts. And wasn't that the most important thing?

Every time I grade someone, ever since the first day I sat behind the jury table, I remember that first lesson I was taught. I try to understand the spirit in which a technique is performed before nitpicking over a detail of form, which is always easy to improve when someone has corrected you intelligently.

That day in Paris, I was suddenly struck by the very heart of the practice: sincerity in movement, total commitment, and the will to fight for survival.

It changed my life.

That was the first lesson from my first Master.

How many books have you written about karate and martial arts?

I stopped counting a long time ago! But I must have published around a hundred titles in

LESSONS FROM A BUDO LIFETIME





France, through Budo Editions, a publishing house run by Thierry Plée, the son of Henry Plée Sensei, and in Germany. Of course, I'm not counting the works that have appeared in many other countries, most of which were illegally copied.

Since then, the internet and social media have greatly amplified this inelegant practice of "copy and paste" without ever providing any references. This behaviour reached its peak with the plundering of my Encyclopedia of Far Eastern Martial Arts, a 1,100-page tome first published in 2000, which I updated in 2025. People "dig" into it quite a bit on the internet.

We should also add the hundreds of feature articles published in numerous magazines.

I have not only communicated and taught in the technical field. This point is indisputable: so many generations of practitioners have started or continued their training with my manuals, whether in judo, karate, kobudo, kung fu, iaido, tai chi, chi kung, self-defence, ninjutsu, and so on.

Later, I also published a manual on handgun shooting. The "firing drills" I learned during training courses with specialists in Switzerland and later in the United States became part of my personal vision of "the art of the empty hand."

I have published on virtually all martial arts, but I have always fiercely distanced myself from publications with a "combat sports" connotation. My books have always been illustrated with thousands of small drawings, tens of thousands in total, which I created over hours and hours with a small pen and Indian ink. These drawings have remained my trademark and are still preferred by many today, despite the appearance of other manuals featuring magnificent colour photographs.

Some of my books are devoted to the culture and history that have shaped martial arts over the centuries. I have always advocated for a "Budo Culture."

And all this began with my first book, published in 1968, at a time when there was still very little information available. Everything was written by hand, long before the possibilities introduced by computers.

All of this took place alongside my professional activity as a high school teacher, preparing my students for university under conditions that were nothing like the facilities available today. And it took place alongside a family life that I was able to maintain thanks to the unwavering support of my wife, Gabrielle.

What a battle we fought together!

Were you a "natural" at karate? Did the movements come easily to you?

I have always been so eager to learn, both physically and mentally, that I don't remember anything being a barrier to my progress. The least natural feeling, however, was understanding and acquiring "kime," the focusing of energy at the point of impact of a technique.

How has your personal expression of karate developed over the years?

The first forty years were entirely devoted to progressing along the path of classical karate, at least as it was known at the time. I followed the teachings very faithfully.

I regularly taught karate, kobudo, and tai chi in my dojo in Strasbourg, where thousands of students passed through. I haven't counted the number of belts I awarded.

The following thirty years led to the formation of my own conception of the art of the

empty hand, which I named "Tengu-ryu Karate-do." I chose this name to preserve its traditional meaning as a true martial art, Bu-do, beyond Bu-jutsu: to bring out the violence that may lie dormant within oneself, to control and manage that violence, so that one day it can be cast aside and the path to peace discovered.

And to share it.

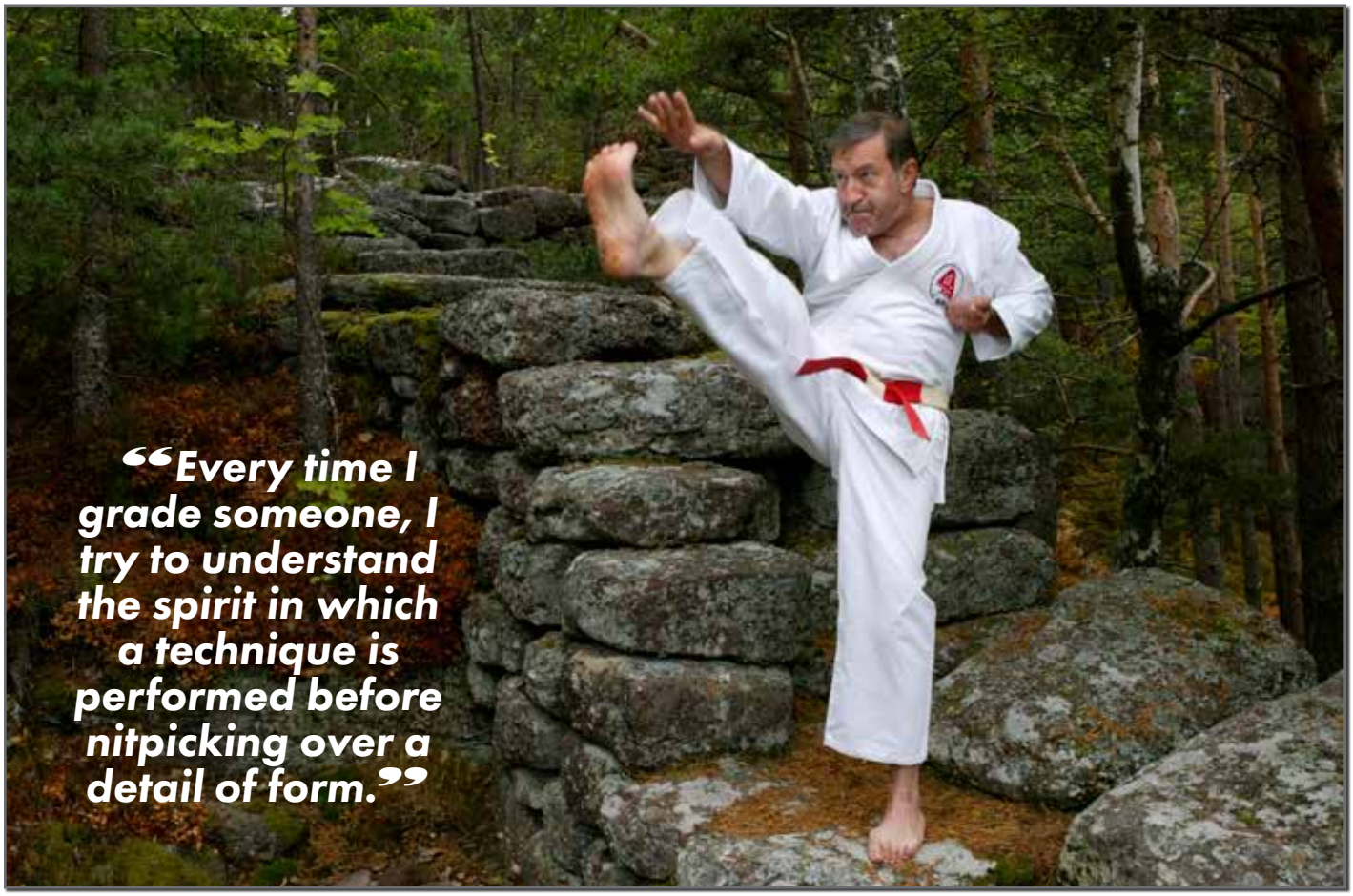
What are the most important points in your teaching methods? And what are the most important qualities for a student to become proficient in karate?

The teacher must be convinced and sincere toward those who place their trust in him or her. And even if, obviously, he or she cannot have all the answers, the teacher must take the time to consider the questions asked and not pretend to know everything.

As for the student, they must trust their teacher and give themselves time to understand the teaching provided. If they find this difficult, they must be prepared to change teachers so that they can remain fully in agreement with their own understanding and principles.

With all the technical changes during the last few decades, do you think there are still "pure" styles of karate?

A few very small organisations still maintain the purity of their original styles, mainly in Okinawa. In fact, they are often more effectively promoted outside Japan. But faced with the current tidal wave of mixed styles, under the pretext of seeking efficiency, but also often out of ignorance, these organisations that cling to tradition are in danger of disappearing.



LESSONS FROM A BUDO LIFETIME



Do you think different "styles" are truly important in the art of karate?

All styles, whose roots go back more than a century, deserve interest, at least for one aspect or another of their teachings, and therefore deserve to survive.

It is important that everyone's choice, based on their temperament, physical abilities, and understanding as they age, can continue to exist.

But, once again, in the face of the tsunami of "sporting styles," this is not guaranteed for the future.

What is your opinion of fighting events such as the UFC and Mixed Martial Arts events?

I have nothing to say about that, except that all this noise and media hype, in a world marked by one-upmanship and money, has nothing to do with "my" martial world, as I understand it and try to convey through my teaching at the Dojo, in my books, and through my creation, "Tengu." Every day, they seem to accentuate its programmed degradation a little more. The internet and social media are seriously exacerbating the problem.



Karate is nowadays often referred to as a sport. Would you agree with this definition, or is it a martial art and self-defense system?

As I said before, in 70 years I have seen many things change, the sad "privilege" of age. In many aspects of the vision of martial arts that launched me enthusiastically on this path when I started out, I am far from being able to set myself up as a reference. I am aware that what I say and write today has become inaudible, almost incomprehensible. That is why I have decided to limit myself to personal practice from now on, strictly reducing my contact with an outside world that can only sadden me, with the feeling that I have given enough.

I could only watch, powerless, as a "martial art" became a "combat sport," or, as I like to say, a "gesture of martial origin." A change that took place with the comfortable inertia, even complicity, of many who let it happen.

Do you feel that you still have further to go in your studies?

"Kyu-do-mu-gen," following the Way knows no limits, is an old principle used in Budo. To continue to live it fully, it is necessary to remain curious about all that it can bring to every moment of life, and therefore to keep searching.

How do you see karate in Europe and the rest of the world at the present time?

It has taken two directions. It started in the USA and quickly spread around the world, even to Japan. It was inevitable. It can no longer be reversed.

Koshiki-karate, ancient karate, and sport karate now live their own lives. But, as you will have understood, I have no concerns about the dynamics or future of the latter.



Do you think it helps karate students physically to train with weapons (kobudo)?

The principle of the armed hand... I have often quoted Maasaki Hatsumi Sensei, from Nin-jutsu: "Move with a weapon as if you had none, and vice versa." Because that says it all.

In reality, the entire body is a weapon (Karada-no-buki), whether or not the hands are extended with a weapon such as the Sai, Nunchaku, Tonfa, or even a gun. The latter is a practice that, outside the Dojo, of course, I have added to the material I teach to select high-ranking students, and which I have named "Tengu-ryu Hojutsu."

So, yes, practicing classic Kobudo can help, both physically, through strength training and coordination, and mentally. But it is not essential. In fact, many practitioners spread themselves too thin instead of focusing their efforts.

How does the karate style differ from other martial arts methods when applying the techniques in a self-defense situation?

Karate is no different, provided that you do not limit yourself to techniques that are validated in competitive sports but are inadequate for self-defense, where effectiveness must be sought in the real world.

And remember the complete and impressive arsenal that traditional karate (Koshiki-karate) can offer, inherited from ancient Chinese knowledge of how to use the body to strike directly at an opponent's vital points (Kyusho). This is recalled in the ancient work "Bubishi." In this respect, karate is on a par with any other martial art.

When teaching the art of karate, what is the most important element: self-defense or sport?

It all depends on what you think is most important in life: shining for a moment in the eyes of an audience, through karate as a sport, or humbly and seriously acquiring the skills needed to have a real chance of surviving a real confrontation. This is the obvious superiority of Koshiki Karate.

Kata and Kumite, what is the proper ratio in training?

I think it depends on each individual, I mean, on the approach that each person may have toward their practice throughout their life. It depends on their temperament and their

"I have always been so eager to learn, both physically and mentally, that I don't remember anything being a barrier to my progress."

LESSONS FROM A BUDO LIFETIME



mental evolution over time.

Those who are immediately attracted to competitive sport will spend as much time as possible on exercises designed for confrontation with an opponent and judged according to the rules of refereeing, that is, all forms of Kumite.

Others will reject this approach from the outset, choosing to focus solely on Kata. There are many who want to stick to Kata practice alone, ignoring the Kumite aspect. This is undoubtedly also an exaggeration.

It also depends on time, age, character, and that "smoke and mirrors" attraction to the podium.

Do you have any general advice you would care to pass on to practitioners in general?

Above all, give it time. Don't rush, and don't have preconceived ideas. The martial arts path is one of physical and mental maturation.

The problem is that young people, and older people who are just starting out, want to progress quickly. And if things don't work out as quickly as they would like, they move on to something else. They do so without a second thought, without even trying to understand this kind of behavior, which will influence all aspects of their lives.

What do you consider to be the major changes in the art since you began training?

It's what I just mentioned. In the past, for most of those who "fell" into martial arts, as I did, although I must admit it was never a majority, there was this idea that you were in it for the long haul, perhaps for life.

Now, we live in a superficial civilization of momentary performance, channel surfing, appearances, and "everything right now."

Who would you like to have trained with that you have not, dead or alive?

No. The people I have met along the way have largely opened my eyes to the essentials I needed to know in order to move forward. So I never felt the need to spread myself thin by learning multiple disciplines.

What would you say to someone who is interested in starting to learn karate?

Take the time to choose a good "Sensei," in the traditional sense of the term. Not a coach, a sports trainer, or simply a champion in a particular category.

Otherwise, you have made your choice from the outset, choosing external distinctions and podiums, the "ego," rather than an internal search, the "self." The latter will take infinitely longer, without the final reward of external validation that flatters the ego.

What is it that keeps you motivated after all these years?

Faith in the direction that attracted me when I started judo at the age of 14.

First, as a scout in my teens, there was this message from Lord Baden-Powell, founder of the Scout Movement, that struck a chord with me 70 years ago: "Try to leave this world a

little better than it was when you came into it." That was a project, a challenge.

Then, as a beginner in judo, I was struck by the beautiful maxim of the founder, Kano Jigoro: "Friendship and mutual prosperity." In fact, these were two "levers" that I thought could make a difference in our societies, and on which I wanted to exert influence in my own life, even at my modest level. I wanted to try to do that.

To this I would add the wisdom I later learned in the USA during my shooting courses, training I voluntarily undertook after 1994 in Arizona (Gunsite), in Texas (Thunder Ranch), in Springfield (Smith & Wesson), in Colorado (HK), and at the best American police training centers. I undertook this training to complete my martial arts education, the "empty hand-armed hand." It taught me a piece of wisdom that reminds us: "If you don't agree with something, do something to change it."

These are the three behavioral principles that have inspired me throughout my life.

The arts of Budo, when properly understood, can be a powerful lever for achieving these goals. A powerful idea that has given meaning to my life.

What is your philosophical basis for your karate training?

Rediscovering the authentic meaning of martial arts: learning the means of possible combat in order to lead toward non-violence. This is an apparent contradiction that the current face of what we continue to call "martial arts" no longer even attempts to resolve. What we are shown today is a veritable intellectual imposture. This is what I express in my "Tengu-ryu Karate-do" and its central motto: "Do not fight, do not suffer."



Do you have a particularly memorable karate experience that has remained an inspiration for your training?

I discovered through a few violent experiences that it is essential to maintain explosive responsiveness at the outset, reacting like an animal, and control at the end of the sequence, like a human. This has nothing to do with a primitive reflex. It is much simpler than letting things go too far through a lack of control. In the current practice of martial arts, it is often the opposite. Explosive reactivity, the "flash" of taking guard in the mental "red" code, can often put an end to the potential for aggression by discouraging it.

After all these years of training and experience, could you explain the meaning of the practice of karate and martial arts in general?

What more can I say than I did in question 24? I would only add that you have to give yourself the means to believe in it and hold on to that ideal, against all odds. Of course, it is not easy these days. You have to remain "upright" in your convictions and behavior. The Japanese term is Tatsujin.

How do you think practitioners can increase their understanding of the spiritual aspect of the art?

By discovering the "martial virtues" behind the obsession with the length of the "sword," and by giving yourself the time necessary for this discovery. Respect for life, humility, modesty, and so on. The idea of "sword and virtue" is that the sword must remain "a treasure in its sheath," where it is held by the human virtues learned through practice. The subject is immense, and I have often discussed it in my writings. It is the fundamental approach to the true richness of authentic martial arts.

It should be remembered that the most famous sword masters of ancient Japan were at the origin of a new and simultaneous awareness at the turn of the sixteenth and seventeenth centuries: mastery of the sword can, and must, be used for something other than killing. No Budoka, still worthy of the name, can ignore these exemplary lives, and their memory

LESSONS FROM A BUDO LIFETIME

deserves to live on and be passed on beyond our time, when the term "martial" continues to be diluted into utter nonsense. This is especially true amid the cultural ignorance of many of those who think they practice it. Yet, with a minimum of historical perspective, which is so often forgotten, it was not always necessary to draw the sword to win a fight.

Is there anything lacking in the way martial arts are taught today compared to how they were taught when you began?

Precisely: this total disregard for the concept of "sword and virtue." The pale imitations of existing techniques, all effective here and there, have forgotten the ultimate goal of Budo. They are, in fact, nothing more than caricatures: a mark of ignorance and an insult to the desire of the Ancients to pass on their knowledge, with the aim of creating harmony in a peaceful society. Admittedly, this is an idealized vision, but one in which we would all have something to gain.

Could I ask you what you consider to be the most important qualities of a successful karate practitioner?

As for my vision of karate: patience and humility, as opposed to this obsession with winning medals. This approach has never interested me, and my opinion cannot be taken as a reference in that regard, as I have already pointed out above.

What advice would you give to students regarding supplementary training such as running, weights, and so on?



None of this is essential. Those who think it is would do well to remain reasonable in these areas, which can at best be complementary and can be misleading or dangerous if taken to excess. The sole and incessant practice of technique, imbued with the spirit of movement, is more than enough. It also allows you to adapt, listen to your body, and heed the warnings of age.

What do you see as the most important attributes of a student?

The ability to pay attention patiently and to trust the chosen teaching. In other words, to trust the person we believe is best suited to provide it. This is based on their actual knowledge, their adapted teaching methods, and their human qualities, both in the Dojo and in everyday life. It should be noted that there is often too much difference between the two.

What are your thoughts on the future of the arts?

We already have a split in the forms of practice, and this division can only accelerate. Over the last fifty years, two distinct directions have emerged: sport, superficiality, and noise on the one hand, and discreet, internal, unpublicized work on the other. Unfortunately, it is the hype surrounding the first direction that will gradually and definitively marginalize the second. Even though, as I am well aware, a few small structures here and there are still trying to resist this tidal wave, constantly swelled by ignorance, not to say stupidity.

A few aging structures, where the older members are inexorably dwindling and where the younger generation has unfortunately become rare, apart from a recreational aspect that does not prepare them for a deeper discovery, are being invaded by athletes. These athletes benefit from the ever-multiplying systems, as the advantages to be found there are incomparable.

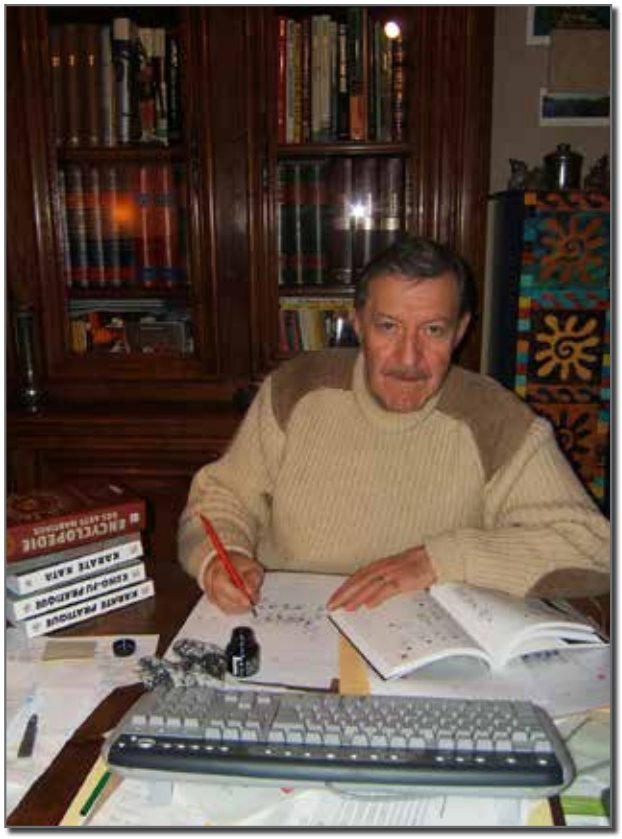
I answered your questions 8 and 9. By joining the ranks of other sports, karate has become a trivialized activity, focused solely on physical performance and spectacular, seductive choreography resembling circus acts, at the cost of a definitive loss of its substance. It is another world.

When you see the level of those who claim to represent karate on social media and the pretentiousness of their tutorials, for old-timers, as we say in France, or "seasoned veterans," it is simply enough to make you cry. But the damage is done.

The martial path has always been, in essence, a narrow path, to be entered with strength and consistency. Who can still think of this narrow path of martial arts "from the old days" amid all the mind-numbing media noise promoting frivolity, with its rewards, and ruining what remains of constructive thinking?

What I see today, at least in the vast majority of the forms that the arts are still unpunishably called "martial," has become barely a shadow of what they were supposed to be. The ancient, true masters built them so that one day they would lead to peace, within oneself and around oneself. This is the goal we should explain to our young people, instead of accustoming them to images of violence, even under the pretext of sport.

This leads them, at an increasingly young age, to imitate violent gestures at every opportunity, even to the point of killing. Who is still concerned about this drift toward violent confrontations in the name of sport? What a great result.



Is there anything else you would like to add for the readers?

To this day, I am still here to remind myself, and you, of memories, to share them, and to bear witness to a profound change that has affected our practices. I appreciate how lucky I am. I have seen so many elders, close friends, and others already leave... I want to wish the same luck to those who have the opportunity to read me here. May it keep them on the "path," as I am still able to do. Despite the disappointments, what haven't I encountered in this world that claims "Budo excellence": lies, pitiful displays of ego, hypocrisy, injustice, and manipulation? Despite the attacks against my uncompromising position, I have remained true to myself.

To conclude, I would like to use an image familiar in Christian civilization: I feel a bit like a crusader who went off to fight far away for a cause he believed to be just, remaining faithful to his commitment. Then he returned, years later, to live out the rest of his life at home, covered in scars and wounds that never healed, but still with his faith deeply ingrained in him, which had enabled him to endure so much over the years. Even with the feeling that he had fought a perhaps futile battle.

My own struggle was to strive to discover, understand, experience, share, and convince others of the profoundly human nature of the path of Bu-DO. So I will remain until the end, having returned home after so many journeys to the ends of the earth and so many training courses led in so many countries, as a simple pilgrim on my "Tengu Way," the one I finally discovered deep within myself.

So here are my final thoughts at the end of what has been a wonderful adventure. And I would like to wish the same luck to all those who practice a Budo art. But to do so, they must allow time to pass, a long time, and understand that they must remain faithful to an idea, not to human beings, even attractive ones, who are still only human. With their faults and their mistakes, whether made in good faith or bad.

Martial arts experts are just like everyone else. Only the positive idea that has motivated

LESSONS FROM A BUDO LIFETIME



them throughout their lives deserves to be passed on. And that can motivate others. Thus, the idea of everyone participating, with their own means, in a society that protects deeply human values and drives progress. This is possible by trusting in the Way of Bu-DO.

I am not interested in anything that leads to the creation of egocentric champions or warriors, high-performing but uncontrolled. This already happens enough on its own. It even seems that martial arts and sports have become a factory for this...

Miyamoto Musashi, in his text "Dokodo," said that one must remain on the Way. Focus only on the Way, even if you always end up going alone, far from any external validation... As a Ronin, free from all attachments. I made this choice, and I stand by it.

Having never made a career out of teaching martial arts, I was able to free myself from all the constraints imposed by organized structures and federations of all kinds. I never had to count on the number of people enrolled in my Dojo to make a living, and therefore never had to deal with them. I have always written what I wanted to write, not what a potential readership might want to read.

But, as I said earlier, managing "my" Budo alongside the real constraints of my job and remaining present in my family life has come at the price of enormous effort, every moment of every day, which few people can even imagine. But it's done. I would like people to say that about me one day...

Of course, in closing, everything I have said here is my own personal opinion. I apologize if some of my comments may have caused offense, but... I would not change a word!

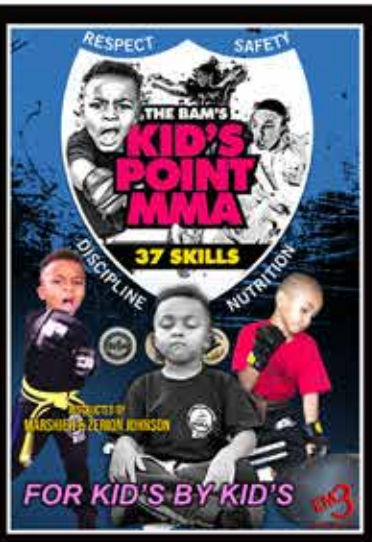
Tasujin... I'm too old and experienced on the Path, and I've seen too much in 70 years... But anyway, I wish everyone success on the path they have chosen. It's "their" path!

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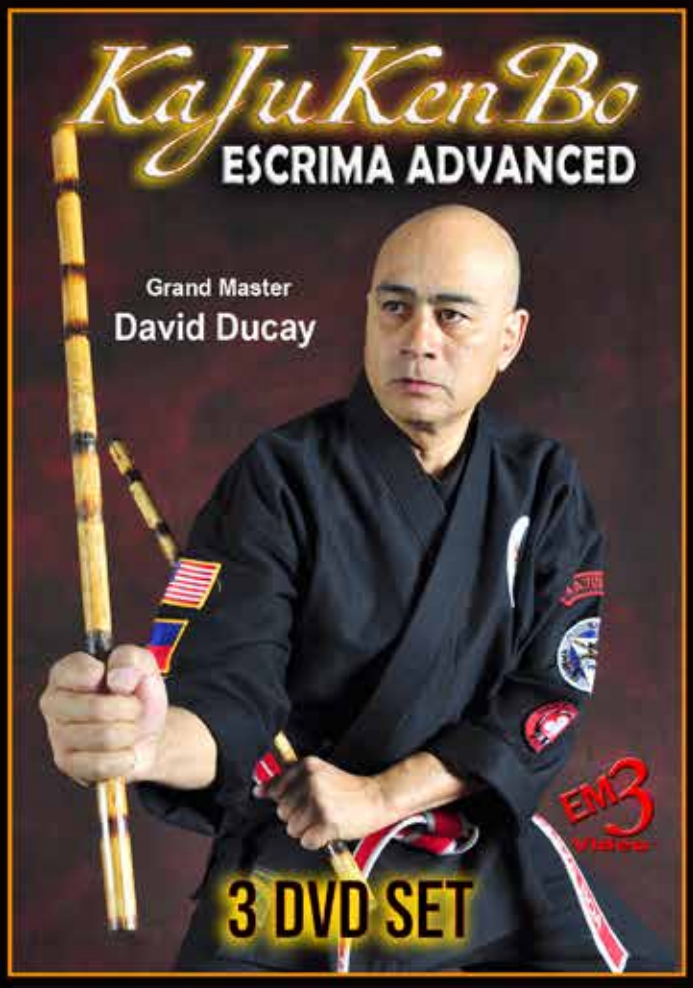


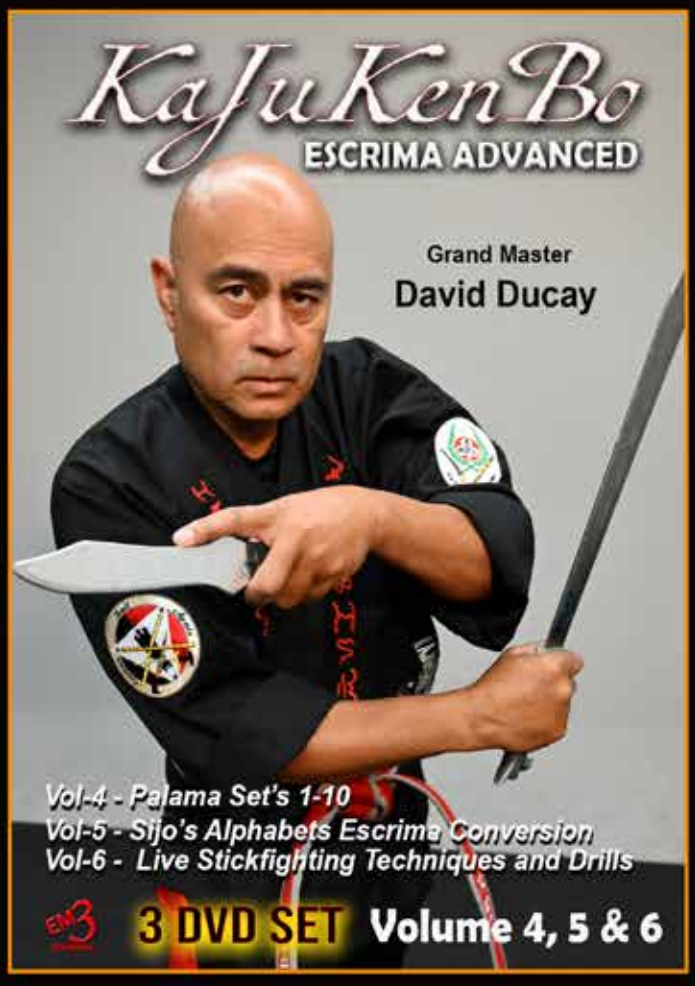






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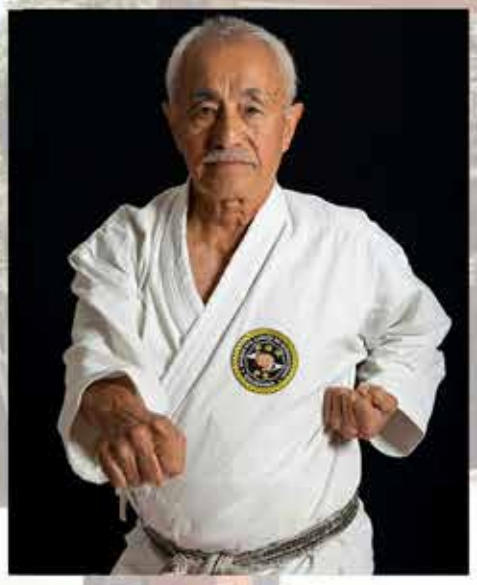
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MARTIAL ARTS IN CINEMATIC ART

A Martial Arts Treasure

By David "Sensei" Stainko - prof. MMASc (Master of Martial Arts and Science)

Powerful movement in martial arts and sports has always drawn the attention of artists, from the days of ancient China and Greece all the way to the present, a time in which the achievements of cinematic art strongly excite and captivate us. In Paris in 1895, the film Workers Leaving the Factory by the Lumière brothers was shown for the first time, marking the world's first film screening. At the beginning, film was merely an unusual form of entertainment, but over time it developed into a distinct and complex art form—the so-called seventh art.

Film brings together elements of literature, acting, music, painting, architecture, various forms of movement, and numerous human activities. The invention of film cannot be attributed solely to the French Lumière brothers, nor to the famous American inventor T. Edison, who in 1891 invented the kinetoscope, the first device for displaying moving images, and who later, in 1893, opened the Black Maria Studio, where even boxing matches were filmed.



The earliest films were silent, and events were sometimes explained by a special commentator standing beneath the screen. Some films included written text projected onto the screen between scenes. To ensure that silent films were not shown in complete silence, there was usually a platform beneath the screen with a piano or even a full orchestra, so that music could accompany the unfolding action on screen. The first experiments with sound film were carried out as early as around 1900, but the first true sound film did not appear until 1927—the American film The Jazz Singer, which effectively brought the era of silent film to an end.

The invention of color photography made it possible to shoot films in color—that is, color films—and the first color film was made in 1935, titled Becky Sharp. Work on a film begins with a film idea, which forms the basis of the future movie's content. The writer of the script is called a screenwriter, and once a script is approved by a film studio, it is handed over to the director, who uses it to create a shooting script. The director is the chief artistic leader of the entire film crew.

Documentary films with sports themes were being made as early as the first years of film technology—that is, of cinematic art itself. For example, in 1895, L. Lumière, one of the pioneers of film technology and art, filmed a report on a boxing match held in Paris. From that point on, sporting events—especially boxing matches—became a frequent subject for filmmakers in the United States. In Europe, the Lumière invention and their work also inspired the French director G. Méliès, who in 1897 directed a filmically reconstructed scene from a boxing match (Match de box).

Many comic silent films by M. Linden were inspired by sports themes, as were especially the films of Charlie Chaplin, such as The Champion from 1916, in which he humorously portrays the role and character of a boxer. In the film Legendary Champions, made in 1921, Charlie Chaplin appeared alongside Jack Dempsey and Douglas Fairbanks. In 1920, the first silent film featuring a swordsman, The Mark of Zorro, was made, with Douglas Fairbanks in the leading role. An interesting fact is that for filming fencing scenes in various movies of that era, Douglas Fairbanks himself sought out fencing instructors. The most renowned film fencing instructors from 1925 to 1940 were Henry Uyttenhove and Fred Cavens.

Martial arts first appeared in film during the 1930s. Although martial arts cinema originally emerged as a distinctive product of Chinese filmmaking in the late 1920s, it was later taken up by the Hong Kong film industry after the Second World War, where it reached its peak in the early 1970s in that former British colony. From then until the 1980s, one could clearly observe the emergence of something like a transnational martial arts genre, with films from Japan, Korea, Thailand, India, and the United States (among others) adopting recognizable motifs, character types, and choreography inspired by or directly derived from Chinese originals.

The ubiquity of martial arts in films since the 1970s—across genres such as action, police thrillers, comedy, war, science fiction, and fantasy—makes it difficult to define it as a separate, clearly bounded genre. Nevertheless, the genre typically centers on a protagonist who is generally skilled in Asian martial arts, whose specific abilities must be put to the test in order to resolve the plot. There are recurring motifs, such as an early defeat or setback, followed by further martial arts training (usually under the guidance of an elderly Asian master), and then the testing of these skills against progressively weaker opponents on the way to a climactic final duel.

As a distinct genre, the martial arts film has given rise to numerous stories focused on training and participation in a top-level martial arts tournament—a motif that originated in Hong Kong cinema but has also become popular in Hollywood.

In China, martial arts films began in the 1920s in Shanghai with Ren Pengnian, who incorporated kung fu choreography into his films. Many Shanghai studios during the silent era also produced martial arts films, often adapting stories from classical literature. However, the Shanghai film industry collapsed due to the Japanese military invasion, and later because of conflicts with the People's Liberation Army led by the communists, forcing many filmmakers to flee to Hong Kong and Taiwan. It was in Hong Kong that many Chinese filmmakers and producers, such as the Shaw Brothers, played a key role in boosting the popularity of kung fu films within the Chinese diaspora. Shaw Studio in particular succeeded in developing an integrated system that enabled its films to circulate transnationally across the Asian region and ultimately reach the

"In China, martial arts films began in the 1920s in Shanghai with Ren Pengnian, who incorporated kung fu choreography into his films."

MARTIAL ARTS IN CINEMATIC ART



American market in the 1970s.

In Japan, what we now think of as samurai or sword-fighting films also has its roots in the early history of cinema. Early Japanese films developed out of two theatrical genres: kabuki and shimpa. Kabuki largely consisted of historical plays and often portrayed the samurai class as noble, perceptive, and guided by Confucian moral values. The cinematic samurai inherited this distinct masculine characterization, known as tateyaku, which made actors such as Toshiro Mifune extremely popular in samurai films of the 1950s and 1960s, while striving to present combat on screen as realistically as possible. It is also important to mention the renowned Japanese actor Tatsuya Nakadai, who rose to fame through films such as Harakiri (1962), Kagemusha (1980), and Ran (1985). In the period following the Second World War, certain sword-fighting films began to branch off into their own subgenre, the chambara film, in which the sword as a weapon and the art of fencing took center stage, replacing the nobility and moral code of the tateyaku as the genre's defining icons. These various examples point to the rich and diverse origins of martial arts in cinema.

The roots of the kung fu film lie in the tradition of the Chinese "swordplay film," which was already unusually popular in the 1920s. The heroes of these films were a kind of blend of medieval knights and Japanese samurai, and the narratives were dominated by numerous fight scenes, with the intervals between them filled with romantic love stories. During the 1960s, increasingly successful swordplay films re-emerged in Hong Kong film production, culminating in The One-Armed Swordsman (1968) by director and actor Wang Yu. In swordplay films, combat

scenes merely "decorate" the codes of chivalry, heroism, respect for elders, personal honor, and devotion to noble causes—elements that would undoubtedly influence the ethical framework of later kung fu films. Although kung fu fight scenes can also be found in swordplay films, the first kung fu film in the "strictly generic" sense is considered to be The Invincible Boxer (1973) by Cheng Chang Ho.

Directors such as Lo Wei, Chang Cheh, Li Hanxiang, King Hu, Chü Yuan, and others, along with actors like Bruce Lee, Jackie Chan, David Chiang, Ti Lung, Wang Yu, and Angela Mao, helped establish films devoted to martial arts as a distinct cinematic genre—that is, a subgenre of the action film. From Bruce Lee's classics, through Once Upon a Time in China and numerous kung fu films from Hong Kong, to tributes to the martial arts and the genre itself—such as Wushu, produced in 2008 by Jackie Chan and starring his legendary partner Sammo Hung in the leading role. In contrast to wushu films, the wuxia film refers specifically to epic martial arts spectacles rooted in Chinese opera, featuring swords and gravity-defying flight. This genre emerged as early as the 1920s but became popular in the West only after the success of Crouching Tiger, Hidden Dragon, continuing its international acclaim with films such as Hero and House of Flying Daggers.

With the advent of sound film in 1927, the sports film developed in several distinctly divergent directions. Earlier themes dominated by sports ethics, chivalry, and fair play gradually gave way to the system of commercialized cinema. Films about prominent professional athletes began to appear, especially boxers, such as those focusing on Joe Louis, Jack Dempsey, and Primo Carnera. Around this time, the famous swimmer J. Weissmuller appeared on screen as Tarzan and, for the purposes of the role, also had to train in martial arts.

To the names of the Lumière brothers and Georges Méliès we can add a whole series of figures who made significant contributions to cinematic art and in whose films sport often played a central role or served as one of the main drivers of the narrative. Among the well-known directors who used sport and martial arts as film themes were Akira Kurosawa, Alfred Hitchcock, Jacques Tati, René Clément, Lindsay Anderson, Howard Hawks, Vsevolod Pudovkin, Charlie Chaplin, King Vidor, Mack Sennett, Raoul Walsh, Louis Malle, Jean Vigo, François Reichenbach, Chris Marker, Walter Hill, Martin Scorsese, Sylvester Stallone, Steven Spielberg, Luis Buñuel, Ridley Scott, John G. Avildsen, Clint Eastwood, Quentin Tarantino, and many others. In addition to well-known directors, many popular film actors first distinguished themselves as accomplished athletes. For example, Errol Flynn was a boxing gold medalist at the 1932 Los Angeles Olympics in the welterweight division, while the famous actor of that era, Victor McLaglen, was a challenger for the world professional heavyweight title. It is also an interesting fact that almost all professional world boxing champions appeared in one or more feature films, such as Primo Carnera, Jack Dempsey, Max Schmeling, Max Baer, Rocky Marciano, Muhammad Ali, Sugar Ray Leonard, Marvin Hagler, Mike Tyson, Evander Holyfield, and others.

Great filmmakers were not only interested in the beauty and outward excitement of sports competitions but also in the broader social structures in which sports operate. Like renowned writers, they explored the complex events and darker circumstances that often shape the lives and careers of professional athletes. For example, in the film Champion (directed by Mark Robson), the rise and fall of a boxing champion is depicted, with Kirk Douglas in the lead role. In Gentleman Jim (directed by Raoul Walsh, starring Errol Flynn), a humorous yet historically insightful panorama of the boxing world around 1900 is presented. Errol Flynn also starred in a film about the famous marksman William Tell (The Story of William Tell, 1953). Other notable boxing films include Here Comes Mr. Jordan (1941, directed by Alexander Hall) and one of the greatest films of all time, From Here to Eternity (1953, directed by Fred Zinnemann), based on the 1950 novel by James Jones. In Europe at that time, the film L'Air de Paris (The Air of Paris, 1954, directed by Marcel Carné) was very popular. Its story follows a boxing trainer at the end of his career, searching for a student he can mold into a champion. The trainer was played by the famous actor Jean Gabin, and the boxer by Roland Lesaffre.

In 1972, the popular American film Hard Times, directed by Walter Hill, was released, focusing on illegal street fights—illegal bare-knuckle boxing during the Great Depression. Actor

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MARTIAL ARTS IN CINEMATIC ART

Charles Bronson gained fame for his role as the boxer. Interestingly, this film was the first to feature a fighting arena that would later become known as the cage or octagon. Another notable fact is that the first action heroine on screen was the cowgirl Annie Oakley in the eponymous Western TV series, played by Gail Davis from 1954 to 1957. A biographical film about Annie Oakley was made in 1935, directed by George Stevens, with Barbara Stanwyck in the lead role. The first Western actress to perform some kung fu techniques was Diana Rigg (UK) in the 1965 TV series The Avengers. In 1979, the excellent boxing-themed film The Champ was released, with Jon Voight in the leading role. Another highly acclaimed boxing film is Martin Scorsese's Raging Bull (1980), starring Robert De Niro. The film realistically portrays the life and career of a boxing champion—in this case, Jake LaMotta—showing both the brutality and power of the boxer and the sport itself. The transformation of Robert De Niro's body and appearance for this role is particularly remembered in film history. Also well-known is the film Rocky, created by Sylvester Stallone—who served as director, screenwriter, and lead actor—which was made in seven installments. The story follows the pursuit of becoming a heavyweight boxing champion. Rocky I (directed by John G. Avildsen in 1976) won an Oscar for its screenplay.

In 1977, Ridley Scott's film The Duelists was released, featuring the now-famous line: "Fencing is a science. Loving is a passion. Duelling is an obsession." The legendary director Akira Kurosawa also made several films with remarkable sword-fighting scenes, such as Yojimbo (1961), Sanjuro (1962), Red Beard (1965), and his most famous work, Seven Samurai (1954). In Kurosawa's films, one of the sword-fighting instructors and fight choreographers was master Yoshio Sugino. In more recent times, films centered on martial arts have flooded cinema markets and theaters worldwide. Even today's major comedians have performed parodies inspired by martial arts movements or combat sports, reflecting the growing global popularity of martial arts and sports. For example, Jerry Lewis created parodies of boxing and karate, Andy Kaufman of wrestling, Peter Sellers and Steve Martin of kung fu and karate, and Jim Carrey of kung fu. In Europe, actors such as Louis de Funès, Bud Spencer, and Terence Hill were known for similar parodies. All



of these performers followed in the footsteps of the legendary comedian Charlie Chaplin, who parodied boxing in Champion and City Lights, as well as the famous comedic duo Stan Laurel and Oliver Hardy (Stanlio and Olio), who also created boxing parodies.

The largest number of martial arts-themed films comes from America and Asia, particularly Hong Kong, where such films are sometimes referred to parodying Westerns as "soya Westerns." In 1965, under the production of Asian film mogul Run Run Shaw, the first kung fu film, Tiger Boy, was released. In 1968, the film The Chinese Boxer, featuring both kung fu and karate, came out with Wang Yu in the lead role. Among the most famous actors in these films are Bruce Lee, Jackie Chan, and Chuck Norris, with Jean-Claude Van Damme emerging in more recent years. In 1988, the acclaimed film Bloodsport was released, starring Jean-Claude Van Damme, followed a year later by the 1989 film Road House, in which Patrick Swayze played the bouncer Dalton. A particularly memorable line from Road House is: "I want you to be nice until it's time to not be nice." It is also important to mention the famous film The Karate Kid (1984), directed by John G. Avildsen, starring Ralph Macchio and Pat Morita. A remake of the film was made in 2010, featuring the renowned actor Jackie Chan.

These films mainly focus on kung fu, karate, kickboxing, and taekwondo. Among contemporary filmmakers, Takeshi Kitano stands out, particularly for his 2003 film Zatoichi, which tells the story of a blind swordsman. That same year also saw the release of the acclaimed Thai martial arts film Ong-Bak: The Thai Warrior. It is also worth mentioning the famous actor and director Clint Eastwood, who starred in several boxing-themed films and gained acclaim as a director with Million Dollar Baby (2004), starring Hilary Swank in the lead role. The film won an Oscar for Best Director in 2005. Other notable sports films include The Wrestler (2008), directed by Darren Aronofsky, which brought renewed fame to Mickey Rourke, and The Fighter (2010), starring Mark Wahlberg and Christian Bale. In 2005, the excellent biographical boxing film Cinderella Man was released, telling the story of boxer James J. Braddock, with Russell Crowe in the lead role, directed by Ron Howard.

Many actors have also served as promoters of specific martial arts. Even if some were not top-level masters but simply "actors," they played an important role in popularizing these disciplines. Among them, we can highlight:

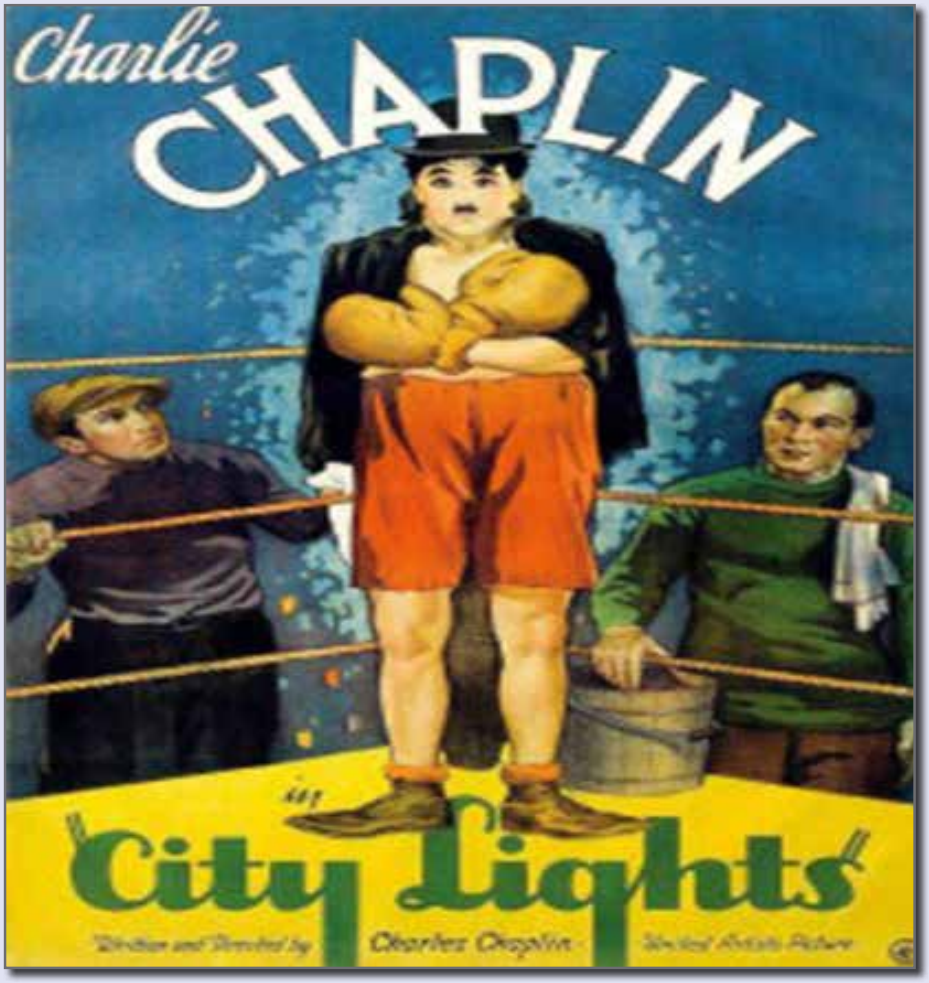
- Kung fu: Bruce Lee, Jackie Chan, Cynthia Rothrock, Li Chiahui, W. Yuo, C. Lee
- Kickboxing: Klaus Vitali, Benny Urquidez, Jean-Claude Van Damme, Don Wilson, Bill Wallace, Olivier Gruner
- Boxing: Sylvester Stallone, Dolph Lundgren, Charles Bronson, Clint Eastwood, Franco Nero, Robert De Niro, Antonio Banderas, Woody Harrelson, Mickey Rourke
- Karate: Jean Frenette, Chuck Norris, Sho Kosugi, Ralph Macchio, Cynthia Rothrock
- Tae Kwon Do: Angela Mao
- Swordsmanship / Fencing / Whip: Toshiro Mifune, Arnold Schwarzenegger, Harrison Ford
- Wrestling: Hulk Hogan
- Capoeira: Mark Dacascos
- Aikido: Steven Seagal
- MMA: Michael Jai White, Scott Adkins

These actors not only brought martial arts to the big screen but also inspired global audiences to engage with and appreciate these disciplines.

In recent years, many films featuring sword-fighting scenes have been produced. Examples include Quentin Tarantino's Kill Bill and Takeshi Kitano's Zatoichi (the story of a blind swords-

"Many actors have also served as promoters of specific martial arts."

MARTIAL ARTS IN CINEMATIC ART



man), released in 2003 and 2004, respectively. Other notable sword-fighting films include the Chinese film Hero (2004, directed by Zhang Yimou) and the Russian film Mongol (2008, directed by Sergey Bodrov). In Hollywood, training for sword fighting and choreography of specific scenes is often overseen by master choreographer Nick Powell. A particularly interesting example is the 2003 film The Last Samurai, directed and produced by Edward Zwick, with Tom Cruise in the lead role. One notable phrase from sword-training in the film is: "Don't think too much, too much thinking" (Samurai – Shikata ga nai – accept things as they are and act without overthinking).

One of the most renowned film choreographers for sword-fighting scenes was undoubtedly Robert James Gilbert Anderson (1922–2012). An English fencer and former Olympian, born in Hampshire, Anderson is remembered for his work on numerous films where the sword is the primary weapon. Some of his most famous projects include Highlander, The Princess Bride, The Lord of the Rings trilogy, and The Legend of Zorro. Anderson passed on his fencing technique and knowledge to many Hollywood actors, including Errol Flynn, Sean Connery, Antonio Banderas, Johnny Depp, and others, serving as their tutor and mentor. And of course, you know the iconic words: "A long time ago in a galaxy far, far away…"—the opening of Star Wars, the cult sci-fi film of the late 1970s. The spectacular lightsaber battles that follow owe much to Anderson. He even doubled as Darth Vader, helping to choreograph the epic clashes between good and evil—scenes that remain unforgettable to this day.

The famous actor and martial arts master Bruce Lee filmed over twenty movies during his lifetime, six of which are particularly notable in the kung fu genre. Bruce Lee profoundly changed the way many people viewed martial arts and even influenced lifestyles worldwide. Notably, he was the first person to introduce kung fu to Western audiences through a non-Chinese production company. One of his most famous films, Enter the Dragon, was made with a modest budget of just $850,000 but went on to earn over $300 million. Lee's films—including The Big Boss, Fists of Fury, The Way of the Dragon, Enter the Dragon, and The Game of Death—are often studied for his philosophy, technique, and movements. Anything released after his death, except for The Game of Death (1978), is generally not considered authentically his work. This includes Dragon: The Bruce Lee Story, which, although it effectively depicts Bruce Lee's internal struggles, stars his distant relative Jason Scott Lee in the lead role. After Bruce Lee's death in 1973, several other notable kung fu films were produced in Hong Kong and Asia, including Fist of the White Lotus (1981), which popularized Chia Chui Liu, as well as Mad Monkey Kung Fu (1979), Slice



of Death (1979), and Web of Death (1981).

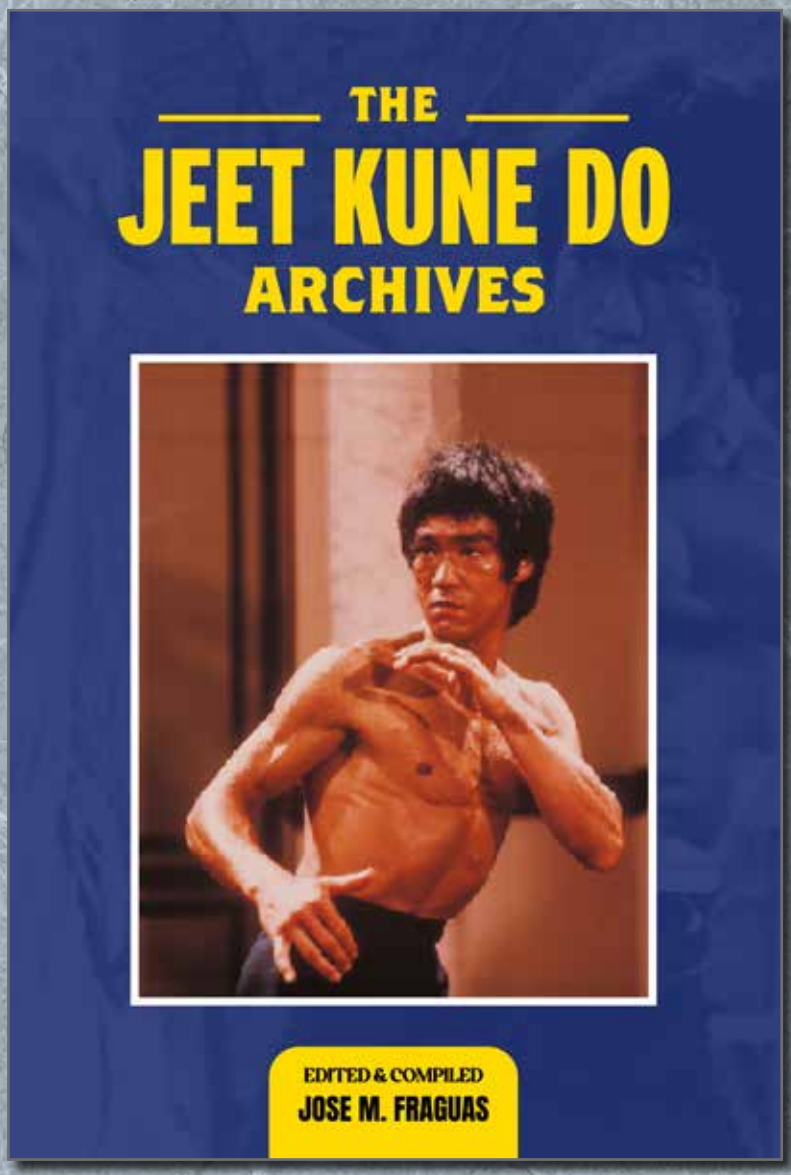
In recent years, many films have been produced covering a wide range of martial arts themes—from sports movies exploring karate, kung fu, and taekwondo, to stories beyond street fighting and illegal brawls, including MMA competitions like those in the UFC. Over the past decade, several actors have particularly stood out in martial arts films, including Michael Jai White (Blood and Bone), Jet Li (Fearless), Donnie Yen (Ip Man), and Scott Adkins (Boyka: Undisputed). Looking ahead, audiences eagerly anticipate many more outstanding films centered on martial arts and combat sports, promising thrilling action and inspiring displays of skill for years to come.

Note:

A common mistake people make is forgetting that film is fiction. They often overlook the fact that many scenes are carefully rehearsed, choreographed, and filmed multiple times—sometimes over 40 takes—just to make them "work" on screen. Actors portray the roles in these films and may or may not be actual martial arts masters. Examples include Robert De Niro, Toshiro Mifune, Patrick Swayze, Pat Morita, Hilary Swank, Sylvester Stallone, Uma Thurman, Tom Cruise, and many others. It is important not to equate these actors or the characters they play with real-life martial arts masters. Film is an art of creating fiction, or in other words, the art of creative imagination. And imagination can do almost anything, whereas reality is often very different.

THE JEET KUNE DO ARCHIVES

By Jose M. Fraguas



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Jeet Kune Do, the art and philosophy developed by Bruce Lee, was a groundbreaking movement that not only changed the world of martial arts but also redefined how we approach personal development and self-expression in the fighting arts. Lee's philosophy was not confined by tradition or rigid structure; it was dynamic, fluid, and ever-evolving, much like the man himself. This compilation is a tribute to the lasting legacy of JKD, bringing together key writings that offer insight into its history, philosophy, and evolution.

In an era of ever-changing ideas, fleeting trends, and the constant flow of information, it's easy to overlook the enduring power of the written word. This collection brings together a series of articles about the art of Jeet Kune Do written over a span of time, each piece representing a unique snapshot of thought, philosophy, and conversation from a previous period. These articles, though born from specific moments in time, carry with them ideas and reflections that resonate with us today in surprising and often profound ways. The objective of this work is to preserve what it was said originally in the past and rescue what [probably] has been lost along the way.

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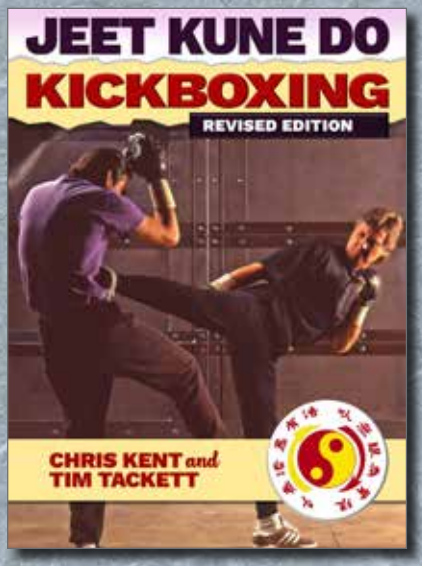
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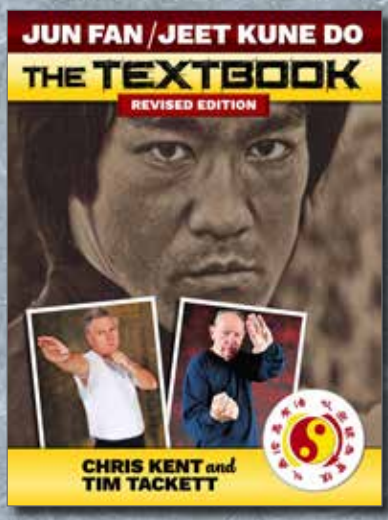
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By Chris Kent and Tim Tackett



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THE MINISTERING MARTIAL ARTS MASTER

How Kyoshi Robert Goff, Jr Used the Martial Arts to Transform the Lives of "At Risk Students"

By Michael Crespo & Hector Rodriguez



In 1998, a shy, lanky 14-year-old boy walked through the doors of a small Kung Fu school in Bradenton, Florida, searching for confidence after years of being bullied. He had no idea that the single decision to step onto that training floor would not only transform the course of his own life, but would one day impact the lives of countless at-risk students through the unique ministry of martial arts. While Robert only remained in the class for but a short time, he would go on to study another form of Martial Arts, PanGaiNoon (Chinese Kung Fu) – Uechi-ryu (Okinawan Karate-do).

Over the next twenty-eight years, Goff dedicated himself to the lifelong pursuit of martial arts excellence. His journey earned him the rank of Nanadan (7th-Degree Black Belt) in Uechi-ryu Karate, Rokudan (6th-Degree Black Belt) in Horton's PanGaiNoon Self-Defense System, and Nidan (2nd-Degree Black Belt) in Kobudo (traditional weapons). Yet, beyond rank and technical achievement, Goff's greatest distinction has been his commitment to serving others. His contributions to martial arts education, youth development, and community service have been recognized by numerous national and international organizations, including honors such as The S.M.A.U. Hall of Honors Martial Arts Minister of the Year (2015), the Universal Black Belt Society Master Instructor of the Year (2016), the Caribbean Knights and Ladies of the Martial Arts Hall of Fame (2018), Professor Pierre T. Rene's Martial Arts History Awards Hall of Fame (2019), the USA Martial Arts Hall of Fame's Community Empowerment Through the Martial Arts Award (2022), and the S.M.A.U. Hall of Honors Humanitarian Award (2023). Yet, despite the ranks, accolades, and Hall of Fame inductions, Goff considers none of them to be the defining achievement of his martial arts journey. Instead, he believes his greatest accomplishment has been helping keep at-risk youth off the streets, instilling hope where there was once despair, and empowering young people to envision a brighter future through the discipline, structure, and life lessons of the



How Kyoshi Robert Goff, Jr Used the Martial Arts to Transform the Lives of "At Risk Students"



martial arts.

The turning point in Goff's ministry through the martial arts came during the 2007-2008 school year in Lakeland, Florida. While working with at-risk youth, he began mentoring a 13-year-old student named Joncy after school. "Joncy was a little rough around the edges," Goff recalls, "and he needed the guidance and encouragement of a positive male role model." After building a relationship with Joncy and earning the trust of his family, Goff introduced him to the foundational principles of Uechi-ryu Karate, beginning with the art's most fundamental kata—Sanchin. What started as informal lessons in the front yard soon began to grow. Joncy invited his friend Angel to train, followed by Michael, Xavier, Gabby, and others. Before long, a handful of neighborhood teenagers had become a class, and without realizing it at the time, Goff had taken the first steps toward what would become a lifelong calling as a martial arts instructor, mentor, and advocate for at-risk youth.

As Sensei Goff's small martial arts program continued to grow, so did its reputation throughout the Lakeland community. Parents, school administrators, and local church leaders began noticing remarkable changes in the lives of the young people he mentored. Students who had once struggled with behavior and direction were showing measurable improvements in their academic performance, accumulating fewer disciplinary referrals, and developing into more respectful, responsible citizens. The transformation was impossible to ignore.





Recognizing the positive impact of his work, the nonprofit organization Dare to Achieve, Inc. invited Goff to serve as its martial arts instructor. There, he introduced the principles of martial arts to approximately 150 students ranging from kindergarten through eighth grade. For the next three years, he used karate as more than a method of self-defense—it became a vehicle for teaching discipline, respect, perseverance, accountability, and hope. Many of the students he mentored through the program later continued their martial arts training under his instruction throughout their high school years, further demonstrating the lasting influence of his mentorship.



For Sensei Goff, martial arts has never been merely about punches, kicks, or earning black belts—it has always been a ministry. "A minister is someone who serves the needs of the community," he explains. "Ministry is not limited to preaching the Gospel; it is also about being the hands and feet of Jesus in the lives of others." That philosophy has shaped every aspect of his teaching career. Beyond his accomplishments as a martial artist, Goff is an ordained minister, holds a Doctor of Theology degree from International Theological Seminary, and is a Certified Restorative Therapist and Certified Crisis Chaplain through the Faith-Based Counselor Training Institute. In his 2019 doctoral dissertation entitled, "IT IS POSSIBLE TO WED A MARTIAL ARTS (KARATE) PROGRAM TO THE CHRISTIAN FAITH WHILE RETAINING THE RIGORS OF MARTIAL ARTS AND MAINTAINING THE BASIC PEACE-LOVING TENETS OR CHARACTERISTICS OF THE CHRISTIAN FAITH", he devoted an entire chapter to the role of martial arts as the "rod and reel"—a tool for drawing people toward God while helping them discover purpose, healing, and a higher quality of life. For Goff, every class is an opportunity to do more than teach self-defense; it is a chance to invest in lives, strengthen communities, and leave the world better than he found it.



Perhaps the greatest measure of Goff's impact is found not in his awards, but in the voices of the students whose lives he helped shape. Joncy, the very first student Goff mentored, is now 32 years old and remains one of his former Sensei's closest friends. Reflecting on nearly two decades of their relationship, Joncy wrote, "I appreciate you as a person, friend, mentor, father figure, pastor, teacher, and everything else you've been to me." Nineteen years after their first lesson together, the two continue to share a close bond that extends far beyond the dojo.



Michael, another of Goff's earliest students who earned the rank of Sandan (3rd—Degree Black Belt) under his instruction, recently reflected on watching his own 10-year-old daughter train under the same teacher who once transformed his life. "It's beautiful," he shared. "Karate brought me out of some of the darkest places in my life. It taught me self-control and helped shape me into the man I am today. Now those same lessons are being passed on to my little girl. Martial arts was only the beginning of what we really learned in your dojo. You've been the best man to me and my family, and I'm honored that my daughter now has the opportunity to learn from you as well."

The stories of Sensei Goff's students reveal a legacy that cannot be measured by rank or recognition alone. Goff has not simply taught one generation of martial artists—he is now teaching the next. For him, the greatest reward is witnessing the values of discipline, character, compassion and services being passed from former students to their own children, ensuring that the lessons learned inside the dojo continue to shape families and communities for generations to come.

How Kyoshi Robert Goff, Jr Used the Martial Arts to Transform the Lives of "At Risk Students"







Goff's commitment to serving others through the martial arts has continued to expand beyond the walls of the traditional dojo. In 2022, he proposed the creation of a Karate-Arnis Club at Tenoroc High School in Lakeland, Florida. Although the school's principal immediately supported the idea, the proposal also required approval from the district office. After several meetings with the Deputy Superintendent and multiple revisions to ensure the program met district standards and the needs of the community, the club received official approval—becoming the first high school Karate-Arnis program of its kind within the district.

The achievement was another milestone in Goff's long-standing effort to bring martial arts into educational settings. Years earlier, in 2016, he founded the "Kicking Red Devils" Teacher Karte and Self-Defense program at Kathleen Senior High School, providing free self-defense instruction to faculty and staff. When asked if he had any plans to slow down after two decades of teaching, Goff simply smiled and replied, "Oh, no. There is still much work to be done." True to those words, he has continued to expand his outreach, most recently launching an AAU Karate Club that offers after-school martial arts instruction to local students and their families. For Goff, every new program represents another opportunity to strengthen individuals, build healthier communities, and change lives—one student at a time.

When asked how he hopes to be remembered, Goff doesn't mention his black belts, championships, or Hall of Fame inductions. Instead, he pauses before answering, "I want to be remembered as the Sensei who never charged at-risk youth a dime but expected something far more valuable in return—that they serve their communities, protect their reputations, and leave this world better than they found it." He then reflects on what truly endures: "The grand championships I've won, the dozens of trophies my students have earned, and the

















black belts we've tied around countless waists will all one day fade. But a transformed life, a restored spirit, and a person who goes on to make a difference in the lives of others—that legacy will live on long after I am gone." Sensei will continue to lead Women's Self-Defense Seminars, Anti-Bullying Workshops, Reality Based Self-Defense Courses as well as his traditional karate classes.





ESCRIMA SPECIALS





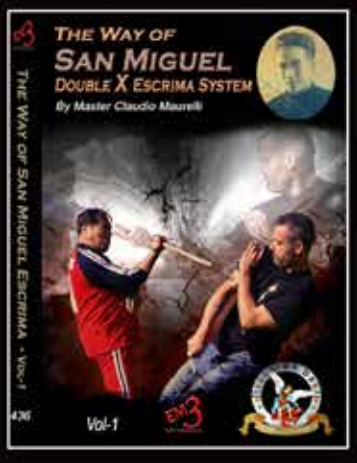














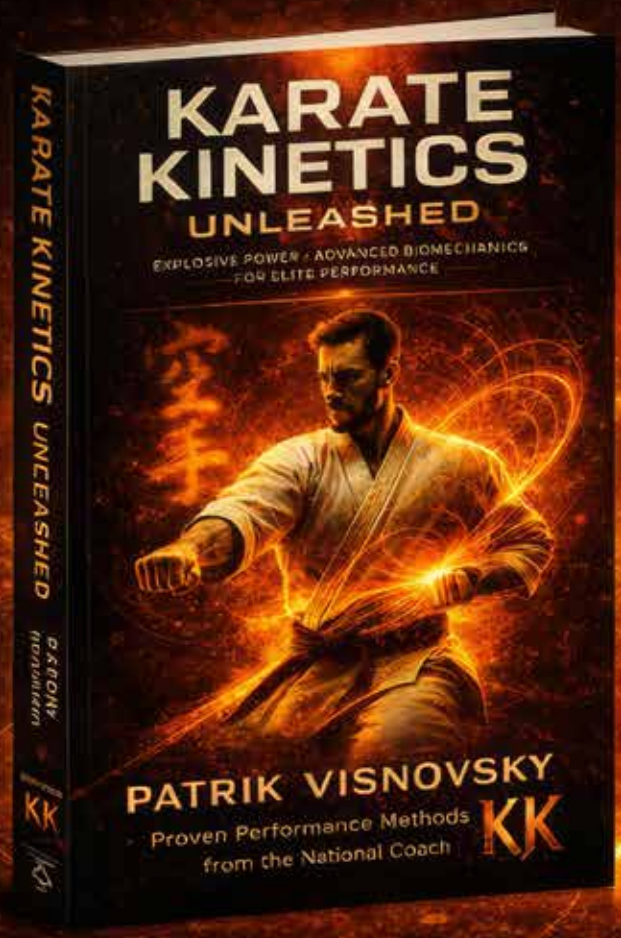


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PATRIK VISNOVSKY

TOKUI WAZA

Judoka's Favorite or Most Effective Technique

By Hayward Nishioka

Ingredients for a Tokui waza

1. **A good sensei:**
2. **A good environment (dojo)**
3. **A good student**
4. **A lot of determination**
5. **A lot of luck**



Mix well for a considerable amount of time, sometimes under extreme pressure, sometime under a slow burn. Surveillance is important.

1. A good sensei:

Sensei is a Japanese word for a teacher. It is often thought of as an honorific term, one that honor is accorded to the recipient. Usually, one and wiser, that is older, who is in charge. In Japanese it comes from two words: "Sen," which means "before," and "sei," which means "life." Together a sensei represents a person who has a life experience before you.

Some of these experiences are vital to the students progress. So how much experience would be enough? At the very least, a basic knowledge of judo techniques is essential. The Kodokan lists some 67 essential throwing techniques to select a tokui waza (a favorite throw) from. Of course there are many more, The favorite ones that can be seen on YouTube, such as *Osoto-gari, Seoi-nage, Uchi-mata.* The *Nage* no Kata or Formal Kata lists 15 throws that when learned includes many of the anatomical positions one might encounter in learning to execute various throws. But for judo it can be more complicated than just the learning or teaching of a single *tokui-waza*.

Hidden in plain sight is the object of judo's fascination, for that matter most of the Asian Martial arts. Especially the Japanese martial arts. So, what is this hidden secret in plain sight? It's that you become what you do. One of the first lessons you learn is bowing. In most Japanese martial arts we are bowing, We bow when we enter a dojo, start or end a class, we bow to each other in a practice session or at a tournament match. I once had a football player in my class whom I saw bowing as he got on the field of play in football. Many instinctively bow entering a dojo, even if they don't even practice judo. Why? To show respect to the development that happens at judo. It is sometimes strange to me to see how judo is woven into the our everyday lives so subconsciously that we don't even think about our actions.

A couple of years ago I saw a crying kid at a tournament, being chastised by a parent or a coach, till the coach pointed to the kid to get to his upcoming match. I thought, ahh poor kid. I watched the kid maybe he was 9 or 10. I saw him not to long ago again, probably 12 or 13 now. Back then he had won and was smiling as he came off the mat. This time he was not so lucky, and lost, but some-how I think it was different for him now, or I'd like to think so. By now he knows that you don't win every time, and you don't lose ever time. That each match has it's own lessons. I'm sure the old coach will be there to point out short comings again, but his last match was against a lefty, I don't think his coach prepared him for a lefty, at least it didn't seem like it. Lefty's often throw to the left side. Most don't train to resist to that side because there aren't many lefties.

Race may make a difference. In this case the kid was Korean, first or second generation. In which case, "come hell or high water," you're going to yudo! like it or not! Father know best. In today's world it's, kids know best. That is until the kids grow up and say to the parent, "Why didn't you force me to continue?!" I could have been a champion. Still there are parents who keep their kids in judo because they see the other benefits that accrue from its practice, Here are a few.

Determination: The practice of determination can really be built and felt not only in learning a technique because you have to practice it, plus you have the added burden of applying it to make it work against another person who may equally be attempting to dominate the situation. It's oh so visceral yet oh so cognitive. It's hard work but that leaves the body more supple and resistant to aging. The practice of keeping in touch with your body with exercise, lighter as we age, can last a lifetime.

A Sense of Accomplishment: There are many opportunities such as rank promotions, and certifications to be obtained. They are not easy to attain and some take a lifetime but are fulfilling.

The Reward of Health Benefits. Judo depending on how it is practiced can be Aerobically and Anaerobically beneficial. In the long run the physicality of judo makes for an enduring life style. One that seems to lengthen one's healthy lifespan, physically as well as psychologically. Of course this is almost a personal declaration from an 84 and a half years old man but I find myself still able to walk upright and drive on the freeway and enjoy the company of my wonderful mate, and yes she is a much younger women.

2. A good environment (dojo)





Judoka's Favorite or Most Effective Technique

There is a Japanese proverb that goes, "Monzen no kozo, narawanu kyo oh yomu. "Even a young brat living in the temple can recites its gospels." The environment plays an important part in the development of any individual hoping to excell in judo. If you are looking for a good environment one of the best places to look is in a dojo or at a local tournament. There you will see the best in the area coming to practice or compete to show their wares. Here are a few things to look for:

How they conduct themselves; remember this is a copy of a real battle, do they conduct themselves as gentlemen and ladies even under this extreme pressure. Respecting the rules and conducts of competition.

Do they conduct themselves with honor and decorum in victory and in defeat.

Although mostly unseen, do the participants, coaches and contestants restudy their matches to make note of corrective measures.

Are these measures given and taken under educative demeanor or as chastisement? Remember judo is an educative tool.

Remember also, the true idea of judo is not just to make a champion of competition, but a champion of character. What efforts do they show in this area? Do you see discipline, respect, or a lesson plan in effect?

Are judo competitions merely a means of making a physical champion?.

We should not forget that Jigoro Kano was an educator during the time of the Meiji restoration, when Japan was changing from an agrarian culture to a modern nation. It needed to re-educate its citizens to think differently.

Ju-**DO** was Jigoro Kano contribution to educate and it's new citizen's. What proof did





he leave of this? Before Jigoro Kano, Before the Meiji restoration, swordsplay was called Ken jitsu, Karate was just that, karate. After Jigoro Kano Aikijitsu became Aiki – **Do**. Even karate became Karate- **do**. Japanese archery is termed Kyu- **Do**. **Do** as in Chinese "**Dao** de jing" carries a philosophical/religious meaning. One that was acceptable to the Meiji cause of modernization of Japan, thus the martial arts were saved from being thrown out as being antiquated. Jigoro Kano quietly convinced most M.A.s of that time to change it's purpose to save M.A. from extinction, ergo **BuDo** (martial way) now. not **BuJitsu** (martial arts).

A dojo should reflect a kind of family affair. A home away from home where everyone is trying to make life better, to become a better citizen.

3. A good student:



Additionally, you or your child will find that other students enrolled in the class will also be friendly and helpful and of the same disposition as yourself. Looking for the same or similar goals as yourself. Trying to excel in the sport and science of judo. Some will be better while others may not be as well suited for judo, but all will be trying their best. The activity is one that is very aggressive and visceral and has an element of dominance over the other person. While standing the object is to throw the opponent down to the mat with force, speed, and control to land them directly on their back. On the mat to pin, choke, or arm bar. In the practice of judo there are various methods of learning how to execute various techniques which are listed below:

The first problem is to learn the step by step method to execute a throwing technique. Possibly a favorite technique, a *tokui waza*. This is usually done with a cooperative partner and an instructor who will aid in making corrections along the way.

Once the entry into the technique is accomplished the next step is to speed up the entry and smooth out the rough spots. This is done by *Uchikomi* (entry drills). This is the action by which the judoka enters into the technique over and over again until it is ingrained into his muscle memory. It can be practiced slow at first. This sounds easier, but try it and you will find it more difficult than going at regular speed, especially if done correctly each time each entry a mirror image of the firs t correct entry. Once you feel comfortable with the correctness then speed it up. Kazuo Shinohara (a Japanese Champion who was captain of of Meiji University Judo team in the mid 50s when the average weight of the team was 215 lbs. He weighted in at 140 lbs.) is the only one I have witnessed doing 70 to 72 entries of his famous *sode-tsurikomi-goshi*. Each one looking like the first one. What that means is that even at one minute, which is 60 seconds it only took a second to throw you. That's really a half a second to go in and a half a second to get set to go in again.

Here's something you don't think about when doing this drill. You will find yourself doing less entries as you extend the time and the number of entries you attempt per minute. That's because you are taxing your energy system and building up lactic acid. At first it is difficult to keep up the number and quality of entries. That's because it takes some getting used to building up a tolerance to speed *uchikomi's*. Just remember this, The body is an amazing machine, It is a self-correcting machine in its youth and sometimes in its older ages. But, you have to train it to be used to becoming better. Especially as one ages. The golden age of excellence for competition judo is somewhere to be found between 15 and 30 years of age but judo is forever.

What makes this uchikomi exercise so compelling is that it helps to not only self-correct small errors but to afford less time to resist the attack. a practiced attack when you in

Judoka's Favorite or Most Effective Technique



shape. Most competitors don't think about resistance as a on and off process. Resistance is not constantly contracting muscles. At times it is half resting. At times it tires out and gives out. Weather in uchikomi practice or full on randori, resistive contractions will periodically relax. Those who have practiced enough know what I'm talking about. If you have practiced your uchikomi your body will instinctively know to attack.

That's the time you should attack with your *Tokui waza*, the one you have been practicing to do in a split second,

It may seem strange that other students become your best friends and your worst enemy sometimes. I often reflect on Abraham Lincoln on this issue. He chose some of his worst political enemies for his cabinet, claiming that he could always rely on an honest opposite view from them. The idea was to keep your friends close, and your enemies closer. That way you will always have a pathway to the opposite view and the middle way or road.

For the sensei the students represents the middle road. There will always be those who will excel and those who may not, and those who are in between. For the most part the

largest group will seem to be in the middle somewhere. That's because these are the ones who are in transition trying to be on top, as a techni-tion. One of the best. Here the Instructor has to be aware of his clientele. Remember the part about the golden years of .15 to 30 years of age. You have to be aware of aging cycles of groups that come into your dojo. You may have to divide up classes into groups of fighters 15 to 30, Oldies but goodies 30 to 50, and the Oldies who stick around 50 to 70 become" *Kuchi waza experts*" (talk technitions).

They are not to be confused with just talking a lot. These are the ones who have been in the arena, who know battle, and the values of hard work sweat and tears can and does bring the table of mankind. They are the ones who spin a yarn of of armor strong enough to hold together an army.

4. A good lesson plan

A good lesson plan always starts out with a general statement of what judo is and what is expected of the student. In a sense it is a contract of what is expected from the student and the instructor. It may or may not include a detailed instruction of what will go on as far as classes are concerned or techniques that will be covered during the time a student is there to learn judo. Some clubs and dojos may list some of the things that are first taught to beginner's, which may include the following:

"A good lesson plan always starts out with a general statement of what judo is and what is expected of the student."

- Entering or leaving the dojo..
- Getting on or off the contest area.
- Before and after practice.
- Before and after class.
- Before and after a practice session with a partner.
- Entering or leaving a contest area.
- Before and after a match or when resuming a match.
- Keep your body and your judogi clean.
- No shoes allowed on the mat.
- Keep your finger and toe nails trimmed.
- For safety no hard objects are allowed on the mat ie. rings, ear rings, necklaces, knee braces, bandages are okay, but no hats.
- Be mindful of age, size, weight, and ability differences, avoid dangerous situations.
- Report any dangerous situations to the sensei or proper authority.

Now for the lesson plans.

1. Everyone is called to take their places. The instructors are seated usually opposite of the students. The higher ranks usually to the left and lower ranks flowing down to the left of the main instructor. The students are seated opposite the instructors. The higher ranks to right hand side. The highest rank on the student side will call out Mock-soo. (Meditate) Everyone falls silent and concentrate. Usually to quiet the. body. Some to think of what they will do in practice. Some say a prayer. Some just sit there thinking of what to think of. Soon enough Yame! (stop!) Is called. Then Kiotsuke! (attention), then Rei (bow).

2. Now we are ready to start the lesson Plan. Its for a college class for a

3. Ten week duration. Two sessions a week, In the class we will cover at least a dozen throws 5 pins, 5 chokes, 5 arm bars, mat randori, ½ randori, full randori, learn how to contest, have a contest match (optional) and test for brown belt. All this plus learn at least 150 Japanese words essential for judo. Impossible you say but 80% of my judo class did it before 2020 when Covid and distance learning came into being.

Judoka's Favorite or Most Effective Technique

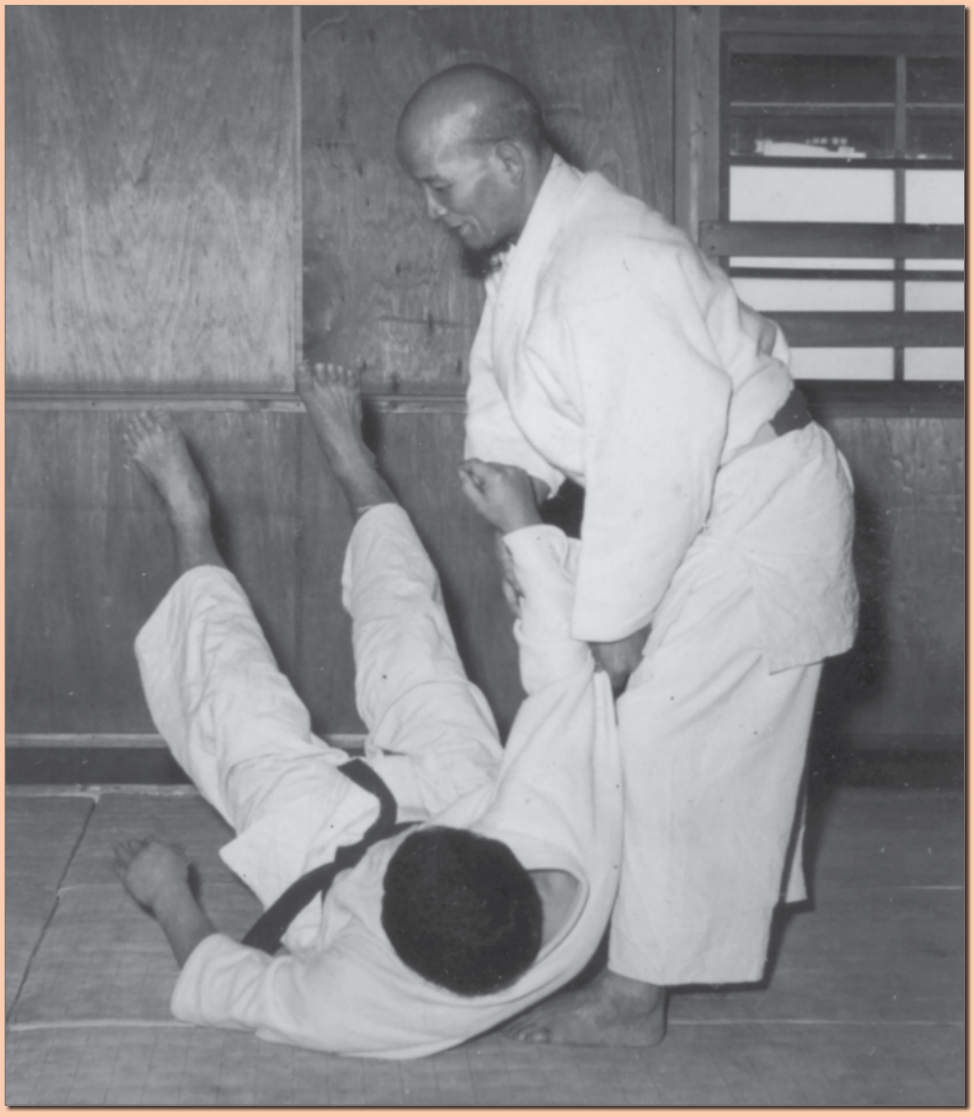
4. **Session 1.** Just moving around playing tag and dodge ball to see who is aggressive, what is needed to improve on.

5. **Session 2.** Learning to fall correctly to avoid injury, Make like a ball, keep rounded, keep the chin tucked in. Learning mat positions. Wei ght shifting, use of legs, rolling around, facing the foe. Crossing over arms, shfting weights, --.drills that take your breath away. Shifts that count, eliminating appendages, drills that test your will power.

6. **S 3.** Body drag drills, Jack knife drill, Rolling Falls. 4 point falls, scrambowling to pin drills. On Mat work Learning Kesagatame then katagatame. Back falls first, (rocking chair roll) on the mat 1st on the mat. Next rolling back, chin to chest, slapping the mat. Then being pushed, and finally thrown to the back side.

7. Rolling falls, standing on baby train tracks, with the left foot take a stride forward, with both hands finger tips pointed towards each other place them on the right

"Understand that you have the power of life and death. Should you need to use it."



track, even with the left foot so that there is a triangle between your feet and hands, left palm heel forward. Body bent forward head looking at the rear right foot. Most of the weight of your body is on the left forward foot. The left arm slightly bent and stiff. You will begin to lift the rear right leg and keep looking at the raising foot. You begin to loose you balance but that's okay. Trust yourself and continue to roll over the left outer ridge of your left arm, then left shoulder and spine and finally over the lower left back. Let the rest of your body roll over. Strangely, you will find yourself falling into the side fall position, don't forget to slap the mat with your left hand. Right hand on your bell You just did your very first rolling fall. To do likewise to the right side do the exact opposite.



S 4. Warm-up exercises begin largely with stretching type exercises that are slowly done before going to faster paced exercises. Last in the warm-ups are muscular contraction type warm ups, like push-up and sit-ups. The idea here is to prepare the body and avoid injuries.

Lastly to break up the monotony of just running for cardio exercise we play fox and hound. Usually we divide up the male and the females. We pick the fastest/strongest person to be the hound the other 10 to 12 are foxes. They run around and avoid being tagged but must stay on the mat. Once tagged they stand still with hands to the sky and feet apart. The object for the hound is to tag all the free moving foxes, that is before a free fox dives under the legs thus freeing the captured fox who is now free to free other foxes. Seldom does the hound tag all the foxes. But everyone gets a good aerobic exercise. Technique wise we are learning O-goshi (Big Hip throw) Ogoshi is similar to Jigoro Kano's favorite technique Ukigoshi. Only that Ogoshi is an exaggerated ve ersion of the hip throw by Jigoro Kano. The difference being that in the O-goshi the knee s are bent more and the hip is thrust further in past the opponents hips. The bent knees are then straightened lifting the opponent more over the right hip. To get to this position assum a right natural stance, your left had holding opponents right sleeve. Your right hand holding his right side collar. As you release the collar reach around back side of his waist and pull him forward as you place the ball of you right foot directly in front of his right foot simultaneously swinging your left foot. heel first from behind so that all four feet are facing the same direction. Using your whole body begin to straighten and lift and pull your opponent over your right hip. You may be surprised to feel him starting to go over. Don't be. Just hold on to his sleeve but let go of his collar so he can land correctly.

S-5 A call for reconning has come. If your class has stayed this long, they will most likely stay the course. They should be told what they have already accomplished:

- They are doing things they never thought they could do: a summersault, push-ups, touch their toes without bending your knees, throw someone to the floor. Hold someone down, have the ability to change their lives first physically than cognitively'
- Understand that you have the power of life and death. Should you need to use it.



THE KENPO CORNER

Tailoring Kenpo: What Mr. Parker Really Meant

By Lance Soares

"If it works in a fight, isn't that good enough?"

That's a question I've heard countless times, especially when someone is trying to justify bypassing structure in favor of improvisation. One of the most commonly misunderstood ideas in Mr. Parker's Kenpo is the belief that the "ideal phase" of a technique is optional—as if function alone justifies form. That thinking doesn't just miss the mark—it misunderstands the system entirely.

Mr. Parker frequently emphasized that Kenpo should be tailored to fit the individual—not the other way around. But that tailoring doesn't start at the white belt level. And it certainly doesn't start the moment something "feels off." It starts only after a practitioner understands what's being taught—why it's being taught—and how it works when applied correctly.

I met Mr. Parker around 1986, when I was a yellow belt. At that point, I didn't fully grasp the depth of the man or the method—but his presence left a lasting impact. From then on, I took every opportunity to learn how much value he placed on structure—not to restrict students, but to give them the tools to evolve with purpose. His genius was in teaching how to preserve principle while allowing for personal expression.

That process—true personalization—begins only after a foundation is built.

"Have you ever found yourself modifying a technique just to make it work—before fully understanding how it was ideally meant to be taught?" I have. In the early days, we didn't always have complete clarity on a better way, but because we were trying to make it work with the limited understanding we had. In hindsight, we weren't refining the technique—we were guessing. And guesswork isn't the same as progression.

Mr. Parker never taught improvisation without foundation. He taught that while surface-level details may evolve—timing, weapon, angle—the core principles must always remain intact. Motion must follow logic. Change must be purposeful. If a movement adapts to fit the individual but still retains its intended principle and purpose, Mr. Parker considered that correct.

But if you remove the principle? You're not tailoring—you're doing something else.

"So what's the role of the ideal phase?"

It's your **Point of Reference**. That's not just a concept—it's Mr. Parker's exact terminology (*Infinite Insights into Kenpo: Volume 1, Page 75*). The ideal phase serves

as the blueprint from which adaptation can grow. It's not the end goal—it's the anchor that helps ensure every variation stays connected to the system's logic. From there, tailoring begins. But only with clarity.

Mr. Parker often compared tailoring Kenpo to tailoring a suit. A master tailor—someone with decades in the trade—might not need to consult the pattern for every job. They know the measurements. They've internalized the fit. But a novice tailor? They need the pattern. And the smart ones don't just read it—they ask questions of those who know it best. That's the kind of mentorship that's often missing in today's Kenpo community.

To be clear, it's not that today's Kenpoists lack humility. Many are doing their best with the knowledge they've been given. The challenge is that often, they're learning from someone who was taught a version of the art that had already been heavily tailored—and that version becomes their point of reference. When that happens, adjustments are being made to something that was already an adjustment, and we slowly drift from the root. Without seeking guidance from those who understand the original structure, we don't move forward—we scatter.

"Isn't the goal to have freedom in combat?"

Absolutely. But it's structured freedom. It is much like the progression we see in the military: they drill the basics until they are second nature, then they move into "war gaming" to test those basics under pressure. Finally, when they go into actual combat and all the formal structure seems to vanish in the chaos, it is those very basics—the deep-rooted foundation—that they instinctively fall back to.

Freedom comes after discipline, not in place of it. Mr. Parker warned us about taking concepts like "use what is useful" or "no style" out of context. They sound liberating, but without foundation, they become excuses. Excuses to skip the hard work of learning how and why something works before we start changing it.

When we say Kenpo is designed to be tailored to the individual, what we really mean is: Once you've internalized the principles, once you can logically explain the sequence, and once you've connected your movement to your intent—then it's yours to tailor.

"How do you tailor something you don't fully understand?"

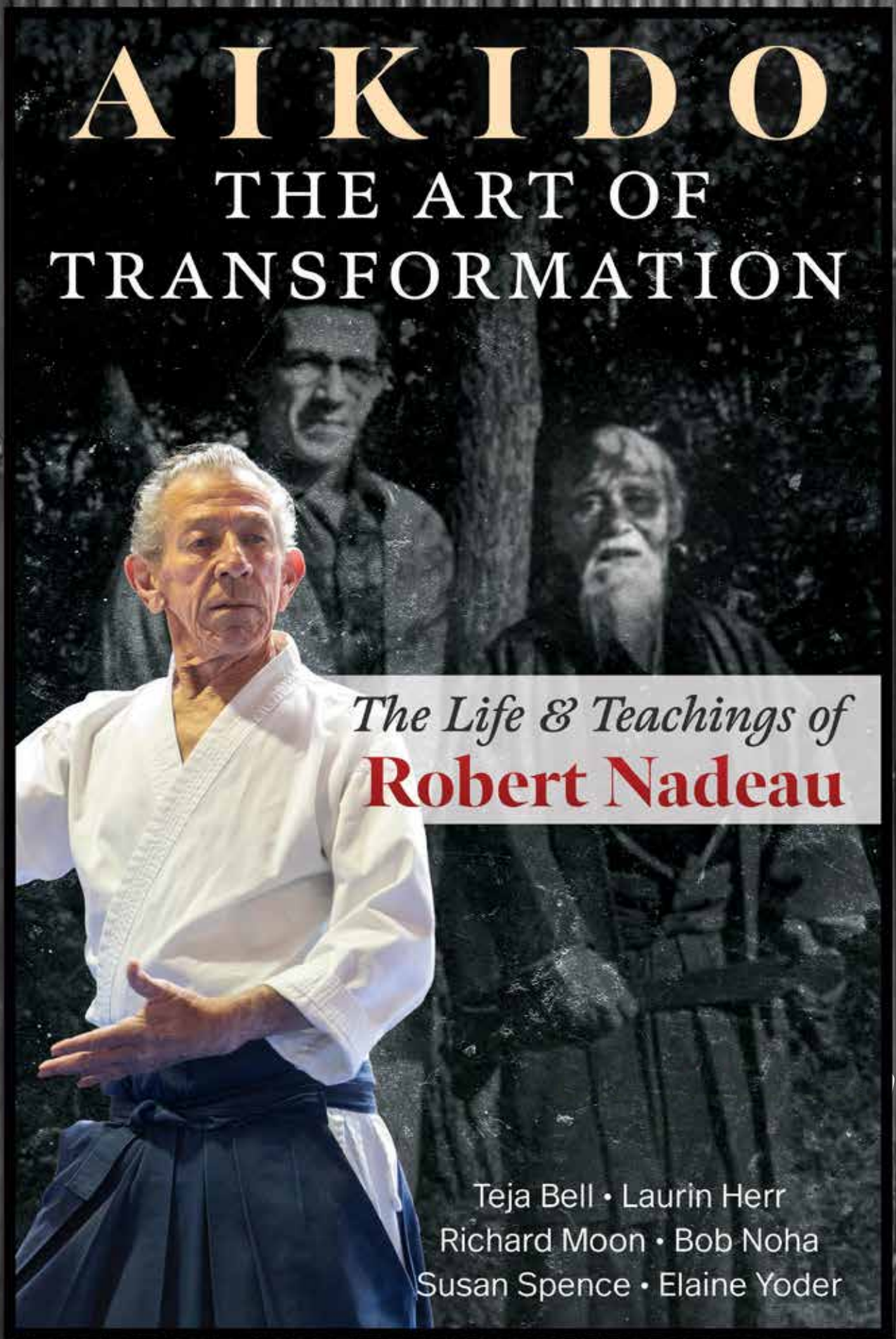
You don't. You guess. And Mr. Parker didn't build a system on guesswork.

Real tailoring begins once you've understood the ideal—when you can identify the underlying principles that give the sequence its structure and purpose. You don't need to name every principle behind every movement, but you should understand the logic driving the design. And you should be able to explain how your personal adjustments maintain that logic, not override it.

The brilliance of Mr. Parker's Kenpo isn't in its flash—it's in its framework. He gave us a complete system: logical, functional, and layered with purpose. From that foundation, personal expression becomes not just possible—it becomes inevitable.

Let's not skip the pattern to get to the fabric. Let's ask better questions. Let's seek out deeper mentorship. Let's honor Mr. Parker's design.

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SHU HA RI
JAPAN'S FINE ART OF MASTERY
The Three Stage Process of Mastery

By Eddie Garcia

Shu Ha Ri represents a classical Japanese process of achieving self-mastery in any fine art. It is a process of how fine arts develop from the initiation stage to freedom of artistic expression, culminating in the development of a fine art. This has been a proven concept for centuries in Japan.

Prof. Hermann Bayer explains in his book on this subject, what I believe is similar to the development process in sports corresponding to instinct, spontaneity and improvisation. I believe the Japanese concept goes further, however. It goes on the to present the idea of a path to mastery as a fine art. Why describe Karate Do as art? Because the process leads to very refined skills like any other art form.

The **Shu Ha Ri** concept is ancient which was formalized in the 14th century by a great masters of tea ceremony and Noh dance. This concept continues to be used in all Japanese classical art forms including the classical Japanese martial arts. When karate was brought to mainland Japan in the 1920s, this concept was adopted to karate as well, although it was not originally a part of Okinawan arts. The Okinawan karate concept was broader and more personal, more as a civil responsibility art for protection of self and family.

Shu Ha Ri represents three stages. Theses stages describe process states of relationship between student, teacher, form, and beyond.

1. Shu (守) — To Follow the discipline, imitate and persevere

Shu also means to guard, to keep and promote.

In this first stage, you do not question the methods or form. You follow and repeat it exactly as it was given to you. The student of an art performs the same forms, methods, or kata it is said, a thousand times. It is a time of honing skill.

There is no room for self-expression at this stage, because the capacity of expressing refined skill is not yet attained.

In the West this stage is often misunderstood as blind obedience. It is the opposite, actually, as Shu is a discipline of humility, learning principles, developing skills and building perseverance. You are open to receive the system that has been refined for centuries. You begin to realize that freedom without tested framework of form is only undisciplined chaos.

The Sensei in **Shu** is central to the teaching. You imitate not to become a carbon copy, but to absorb the unique principles inside the form. The goal is not perfection of movement,

but internalization.

*In **Shu**, you begin and follow the path.

2. Ha (破) — To breakthrough, to loosen strict adherence

Once the form lives in your body without thought, something begins to be

instinctual and spontaneous. You start to see why the form is the way it is. You see its principles, its limitations, and its context. You explore questions beyond **Shu**.

In **Ha**, you are allowed to apply — from techniques of various forms or "the form" out of trained understanding of all that came before.

In kumite, you test your skills, techniques and combinations against a real opponent till they become spontaneous. Thus you become confident in technique.

This is a stage where risk lives. Some may mistake technique variation with mastery of skills. However, in mastery you are able to go beyond what you have been taught. You will then be able to improvise.

The true **Ha** is not about adding your style. It is about deconstructing the forms and movements to deepen understanding and effectiveness. You are still honoring the tradition, but you are no longer bound by its absolute letter.

The teacher in **Ha** becomes your many challenges and your training partner as well.

*In **Ha** you have internalized **Shu**, learned to employ spontaneity.

3. Ri (離) —Transcend and become free to Improvise

Ri means to transcend by going further - beyond the fixed methods. This does not mean you leave your teachings and sensei, but expand on them and to improvise as the situation evolves and requires.

At this stage the form has completely become you. You no longer need to remember it. Just as the calligrapher's brush moves without thought of stroke order, or the swordsman no



The Three Stage Process of Mastery



longer thinks about sword or risk. The artist evolves, creates and expands his art.

In **Ri**, there is no specific technique as in **Ha**. There is only the moment. The practitioner creates a form or movement that may never have existed or been taught before, yet it is completely faithful to every principle that came before it.

This is the same concept why a Rikyū tea bowl, intentionally imperfect and rustic, is more profound than the most perfect porcelain.

In **Ri**, then, you left the rigidity of basic form but carried its spirit and essence.

It is not mere individualism. Rather it is individuality in service of something larger - something perfect in an imperfect and possibly chaotic situation.

The master in **Ri** does not produce clones, but he liberates instead. He produces new paths for others to enter **Shu**.

In Ri, there is no specific step or technique. You move, and the correct way or path to move appears spontaneously. The response is improvised.

A living art must permit Ri. It is a learned, spontaneous and creative improvisation that leads to something new. Something perfectly executed in the midst of chaos.

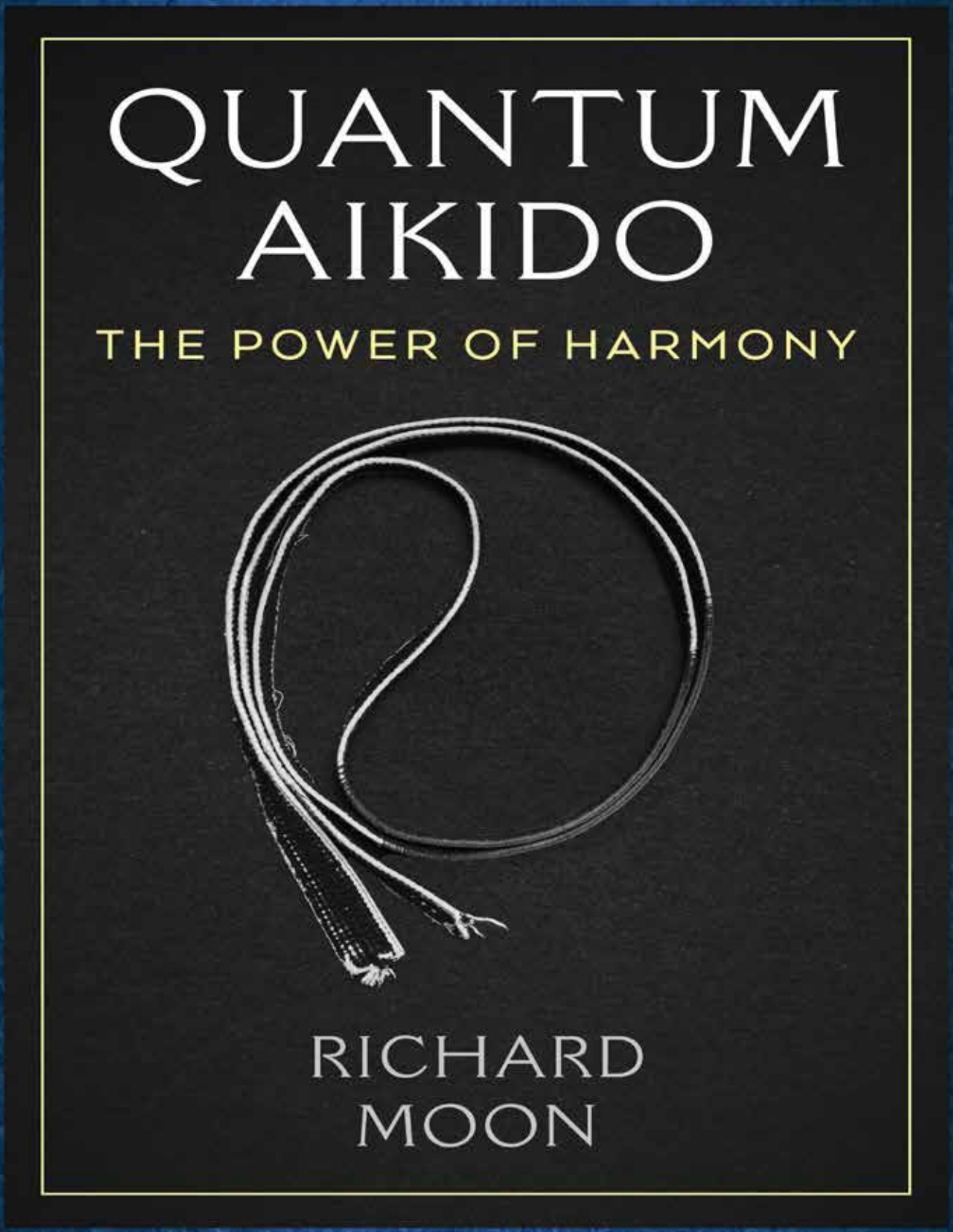
Ri cannot be taught. It can only be attained with time, effort and lots of real world experience. It is vital that one can adapt and improvise in unexpected situations. That is why Japanese arts speak of "10,000 hours" and of a lifetime of practice.

Mastery is not a certificate. It is a very personal development which is specific to each individual's achievement, always developing and evolving.

*__Ri__ does not mean leaving your master or his principles but rather an internalizing such that the process frees one to arrive at the individual's personal "Art".


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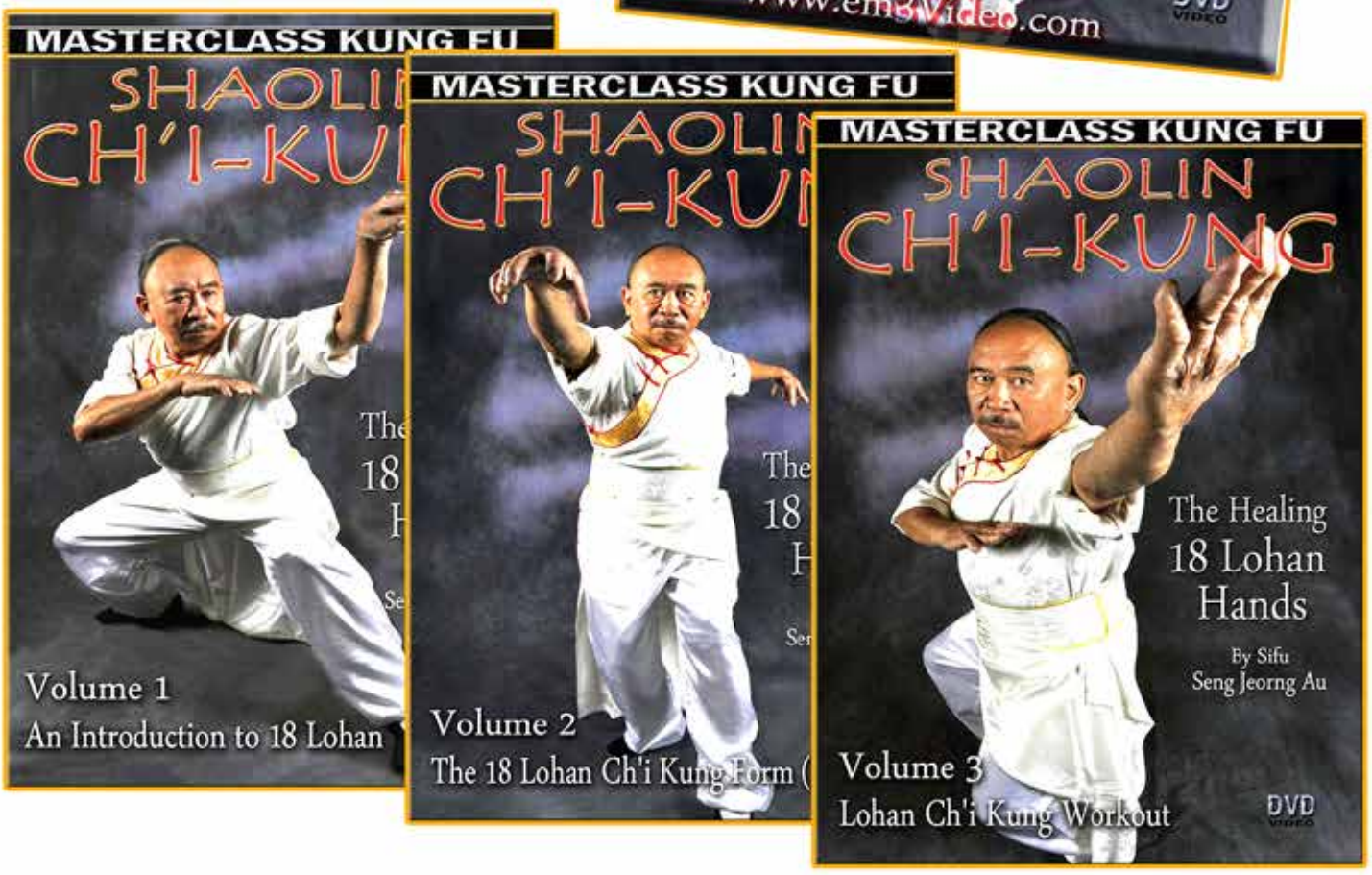
(The Healing 18 Lohan Hands)

By Sifu Seng Jeorng Au

Vol-1. An Intro to Lohan chi kung: In this beginning volume, an Introduction to Lohan Ch'i Kung, you will be shown an easy and gentle way of starting the practice of Shaolin Ch'i Kung. The Lohan Ch'i Kung Integration Set is shown in three parts.

Vol-2: The Shaolin 18 lohan Ch'i Kung Form: Volume II takes the practitioner into the world of the famous Shaolin Temple Ch'i Kung form known as the The 18 Lohan Hands (Healing). It is a set of movements incorporating the legendary 18 postures of the Lohan (Spiritual Practitioner).

Vol-3 is a workout session: starting with the integration set from Volume I and continuing with the 18 Lohan Ch'i Kung Form as shown in Volume II



THE BEGINNER'S MIND:
Energizing Advanced Training

By Rick L Brewer

It is easy to associate "the beginner's mind," shoshin, with those just starting karate. Most beginners come into the dojo with an open, enthusiastic mindset, ready to learn. In Japanese, sho, means "first stage," and shin, "mind" and is often referenced in Zen. "Always keep the beginner's mind," we say. In karate-do, its greater value lies in its perpetual use for advanced students and black belts. Early on, my instructors used it in the context of continuously learning, with humility, always being receptive to discover new and valuable things. We all know that feeling of entering our first serious martial arts classes. It's easy to understand the "beginners mind" then with a mixture of eager fascination, lack of knowledge, motivation, and maybe some healthy fear. But if we hang in there with an open mind, listen, learn, practice, and keep coming back for more, we are greatly rewarded. Karate-do is a timeline of life-long learning with shoshin a key to reaching higher levels of skill, understanding, and personal growth in any endeavor. No matter how much we know, we need that willingness to approach each lesson, technique, or challenge, as if experiencing it for the first time regardless of rank or experience.

"In the beginner's mind there are many possibilities, but in the expert's, there are few."

I always enjoyed a wonderful visual during new Shodan tests presented by Sensei Randall G. Hassell, Chief Instructor of the American Shotokan Karate Alliance (ASKA). Sensei Hassell was author, editor, and publisher of 29 books and over a hundred articles on karate-do and was exceptionally knowledgeable on all things karatedo. At the conclusion of the tests, with widely outstretched arms, Sensei would outline the shape of an enormous hourglass. He would explain that when we start karate, we are at the bottom, having absolutely EVERYTHING to learn. As we learn more, we climb in experience and rank, like we are progressing to the top of a pyramid. Then, with fingers touching at the peak of the bottom pyramid, he would motion outward and upward, cautioning everyone that after Shodan, they still must learn everything in the infinitely expanding top of the hourglass. Their work was just beginning!

Advanced students and instructors often face plateaus and discouragement in their training, where improvement seems to slow down or halt. As described by Shunryu Suzuki in his book, Zen Mind, Beginners Mind, shoshin is letting go of "expert, fixed mindsets" to allow for renewed potentials for learning. The "beginner's mind" can help us pass through barriers while fostering an increasing sense of curiosity and exploration. When advanced students revisit even fundamental techniques with fresh eyes, they often discover important subtle

details and deeper insights that can lead to major training breakthroughs.

Due to the potential to stimulate new knowledge for even the most senior veterans, I queried numerous instructors for their opinions, experiences, and their observations of shoshin. One fifty-year veteran, with 12 years of training, teaching, and competing in Japan, who currently teaches in the U.S. is Ted Quinn. He explained that he views beholding through "beginner's eyes" as crucial for keeping an open mind and for getting more depth understanding. Quinn shared, "I've been at a place where I thought I knew all I could learn on certain techniques. So, when I saw those techniques in a book or demonstrated or video, I often skimmed over that portion. As time passed, I began to sense that there might be a difference in how I viewed those techniques. I would tell my students that they would often see techniques differently with five years of training, than they would after ten years training. How you view a technique would change based on your experience. "



For advanced karateka, this openness and curiosity can avail surprises from time to time. According to Quinn, "Viewing from beginner's eyes keeps me from thinking that I already know all of this. A couple years ago I saw a video where Naka Sensei pointed out that when doing shuto, point your fingers of your hikite hand to the elbow of your blocking hand. I had never seen this before, even in my training in Japan. Even if my Japanese wasn't good enough to catch it, I didn't recall anyone demonstrating it. After seeing this, I looked at my copy of Best Karate that I'd had since the 1970s. There it was! Okazaki Sensei was doing jodan shutouke at the beginning of Kanku Dai with fingers pointing towards his raised elbow. I'll bet I've looked at that a thousand times over the last 50 years and never noticed it. This made me wonder what else I had been missing?"

With years of practice, it's easy to become complacent from time to time. The "beginner's mind" is a guardrail to remind us that there is always more to learn. By staying curious, even the most experienced martial artist can continue to find new joy, satisfaction, and fascination. We all know that techniques, kata, tactics, and principles are layered and complex. We can revisit fundamentals with the same attentiveness as when we first learned them. This unending reexamination leads to a more profound relationship to our arts.

Sensei Jon Miller PhD, a university professor with decades of karate and kendo training, offers these insights: "In my view, shoshin embodies an attitude of openness, willingness, and lack of preconceived notions when studying karate-do (or other Japanese Martial Arts). Even at an advanced level of experience and skill, it is not surprising that most committed Black Belts adopt a beginner's mindset which inspires them to keep learning and refining their skills and understandings as they pursue their journey in karate-do.

Embracing shoshin has helped me adjust to challenges in teaching, training and competitions, as well as keeping an open mind to feedback and novel ideas from instructors, higher ranked black belts, and peers. I try to maintain a "beginner's mind' with respect to my training and teaching because I recognize that there will always be more to learn regardless of my rank. As a result, I try to approach each practice session as if I were learning something new regardless of my skill level.

Having a shoshin mindset impacts my teaching in such a way that I can better relate to others in the Dojo. For example, to better relate to lower-ranked students it is important for me to be more compassionate and understanding just as my teachers were with me when I was a beginner. This may mean that I must simplify a concept (technique) so the beginner can comprehend what it is I'm asking them to do. Furthermore, it fosters creativity and innovation which allows me to explore new ways to teach basic techniques and experiment

Energizing Advanced Training



with approaches to teaching beginners in ways that I may not consider if I only focused on advanced methods and ideas.

Regarding my personal training, embracing a shoshin mindset enables me to evolve and yet stay connected with my roots from when I was learning karate-do for the first time. For example, instead of treating kihon and foundational drills as "just warmup," I've become more willing to look at this aspect of my training again with a beginner's mind and reassess foot placement, hip usage, relaxation–tension cycles, and breathing, to name a few. This leads me to appreciate how these directives can be effectively transferred to kata and kumite or keiko in general. As a result, shoshin has helped me better recognize details like how small postural changes affect my lower back, hips, and ability to generate power safely, which I might have brushed past if I were only thinking that I know this, I'm already 3rd/4th dan. Moreover, being open minded when learning new ideas such as strategies in kumite or a new kata, fosters humility and eagerness, thus keeping training engaging even after decades and turning setbacks into growth opportunities."

Black belt, Chris Hern, acknowledges that after all the blood and sweat we invest in our training, skills can still always improve. Our development is always need of advancement. Continuing to improve, states Hern, "is more difficult when your mind isn't open to other concepts outside of what you have already learned. The removal of prejudgments that may result from rank status creates a willingness to approach kihon, kata, and kumite with an open mind and curious spirit."

The beginner's mind can mean restarting with a fresh paradigm, or a "reboot" from bad experiences earlier on in life. "That which does not kill us makes us stronger" according to German philosopher Fredrich Nietzsche, if we can hang in there! According to veteran Michael McCabe, it helps us manage potential mental blocks or obstructions that would interfere with learning new viewpoints. McCabe expressed that "as a middle rank student, up against advanced black belts for sparing, I viewed these new sparring experiences through the strongly imbedded "physical trauma equals pain" filter. In other words, on both a conscious and subconscious level, I knew I was going to get punched and kicked and, because of past experiences/memories, and I knew there was a significant chance it was going to hurt... A "beginner's mind" is the conscious task of "turning off" of some of these filters we have naturally developed and then look at it from a clean perspective. A calming of the mind is necessary so that we look at each new experience, be it listening to a lecture, being in class teaching, or facing an opponent during sparing, as if we have no previous experiences...Shoshin, beginner's mind, a filter free look at all experiences."

Seasoned instructor Greg Jennings credits shoshin for helping beginning students and seasoned practitioners alike because "mindfulness is at the heart of karate." New students learn more quickly if they come to learn with a receptive mindset. Seasoned practitioners have much knowledge from mental and physical training. Preconceived ideas can hinder learning new things with an open mind. Jennings contends "keeping a beginner's mind, an open mind, eliminates boundaries and fixed opinions that would hinder new understanding."





As the Zen concept, shoshin is not at all meant to be used only in karate and other martial arts, but in all aspects of life. Jason Bain contends, "The concept of the 'beginner's mind' is an art. If you truly understand how to apply it to all aspects of life, it will serve you well on reaching your ultimate potential in not just martial arts, but life itself." Says Bain. "We often say the beginner is like a sponge, soaking up all instruction and trying to emulate what is being asked of them. You truly learn how to listen in this phase. As a black belt with 23 years of training, I have learned to listen more now than ever. Listen to the concepts that are being taught with an open mind and drop your ego at the door please. That should be the mindset of everyone that bows in at the dojo. It is a hard fight, the ego!"

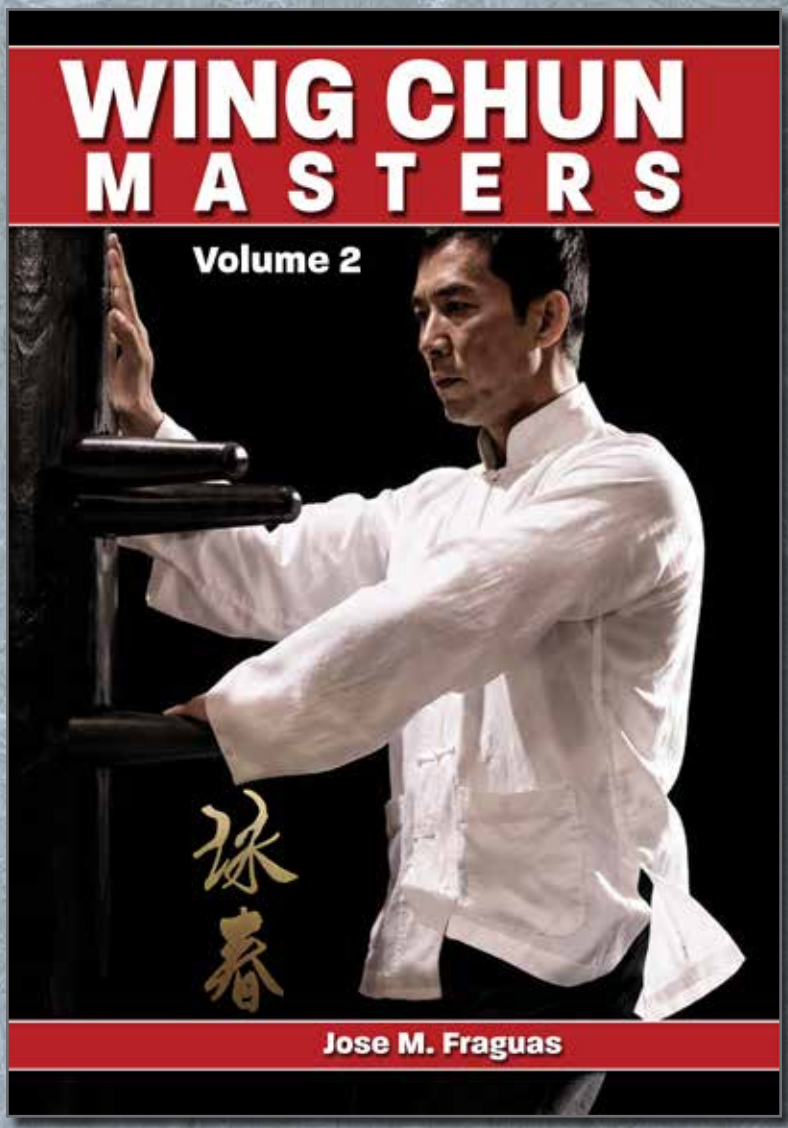
Another example Bain shares, "I had spent years of developing hip rotation and a deep stance for blocks and punches. One day in class I observed another black belt that had impeccable force and fluidity in his movement. Soon, I realized that just hip rotation alone is not enough. The entire body connection from the ground up is what completes it. And I know that I need to learn how to relax much more. Too much tension! Learning to relax in kata, for example, will develop fluidity, maintain posture, and increase speed and control. And during sparring, relaxing immediately after performing a strike or block will help me maintain my awareness and see the openings of an opponent. And, having too much complacency in our jobs, life, and karate training can be the ultimate opponent. When you stop learning, you will start to decline. I truly believe this... Learning to listen to all with an open mind will enhance your development. The Dojo Kun states we must seek perfection of character. How do you truly achieve this if you don't have a beginner's mind in life?"

Clearly, we all encounter roadblocks, face plateaus, and feel discouraged in our training and in life where progress seems to just slow down or stop. Practicing shoshin can provide solutions with inquisitiveness and receptiveness to innovative ideas. "In the beginner's mind there are many possibilities, but in the expert's mind there are few."

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Kenpo Jutsu/ FistLaw

By Masters Magazine Staff

In my pursuit of mastery within the traditional martial art of Kenpo-Jutsu, I have embarked on a profound journey. However, what precisely does it entail to study a traditional art?

Traditional martial arts encompass those that have been meticulously passed down through generations, either from ancient times or the modern era. When embarking on the path of tradition, several critical considerations come to mind. Engaging in training within a traditional martial art involves participating in a unique human experience deeply rooted in history and culture.



Martial arts are inherently dynamic and ever-evolving. Each student traverses the path paved by those who have come before them. Kenpo-Jutsu, in particular, draws its roots from the historical customs and philosophy of Japan. Historically, martial arts have been categorized into "Hard and Soft Fist Systems." The objective of this classification is to provide individuals trained in hard fist systems, such as modern Karate, with knowledge of the soft fist art of Jujutsu, thereby achieving a balanced approach to their training.

Technically, Kenpo-Jutsu employs an open-ended approach to technique, aiming to impart the principles that transcend both hard and soft techniques. The underlying philosophy is that students will be better equipped to defend themselves by learning to apply principles and concepts to any given situation, rather than relying solely on memorizing specific techniques.

The student's obligation to honor and respect Kenpo-Jutsu entails an honest assessment of its strengths and weaknesses, its heritage, its evolution, and its potential for practical application in real-world situations. This self-reflection fosters a deeper understanding of what Kenpo-Jutsu truly represents and enables the student to effectively transmit this knowledge to others.

A significant aspect of this process is achieved through physical means, facilitated by maintaining a structured training regimen. If a student solely focuses on the physical aspects of the art while neglecting the mental and spiritual studies, they cannot genuinely claim to be studying traditional martial arts. To adhere to tradition, a student must engage in comprehensive training encompassing all facets of the art.

As an advanced student, you have invested considerable time and effort into your studies.

Reaching such levels does not necessarily mean the student's quest has concluded. If this were the case, many of the esteemed masters would have retired long ago. The martial art of Kenpo-Jutsu imparts the significance of aggression and violence to the student. Kenpo-Jutsu is an integrated practice that educates the entire individual, encompassing the mind, body, and spirit. It is crucial to dedicate time to all three aspects, not solely to the refinement of technique. The student will diligently work to comprehend the rationale behind the tech-





niques and the purpose of studying Kenpo-Jutsu.

The movements of the art facilitate free expression, as there are no predetermined forms (katas) to study. The student is taught to move without restrictions, but this concept extends far beyond that. It fosters self-understanding and the transcendence of one's limitations. When the student fully commits themselves, they eliminate the fear that hinders their progress. Self-expression emerges as the true essence of the training.

At a certain point in one's practice, the student experiences a state of stillness, akin to an eye or a storm. This is characterized by the absence of resistance and effortless attention to technique. It is imperative to act without reaction based on one's perception of appropriate behavior.

During training, our instructors emphasize the importance of manners, proper behavior, and etiquette.

Good manners in the dojo and outside demonstrate a practitioner's character. However, without proper behavior, a Kenpo-Jutsu practitioner is merely a fighting art devoid of direction and purpose.

In the dojo, students sit quietly before and after practice. This practice allows them to relax and calm down, enabling them to concentrate on their actions without distractions. More importantly, sitting quietly provides an opportunity for introspection and a deeper understanding of the art's essence.

Upon attaining proficiency in one's techniques, training a student reveals that the pursuit

Kenpo Jutsu/FistLaw



of external techniques within a fighting context has limitations. The student learns that the search for external energy within Kenpo-Jutsu, this fighting art, is no longer about conquering one's enemy; rather, it is now concerned with conquering oneself, as the true enemy lies within.



Let us now explore several other disciplines that will open the doors to the student's spiritual journey. Chanoyu, which literally translates to "hot water for tea," is the art of preparing and making a cup of tea. It is a synthesis of various Japanese arts, including flower arranging, calligraphy, poetry, and gardening, among others. There must come a time in the student's training when they must look inward, not just outward. The advanced student must embark on a spiritual path. The Kenpo-Jutsu practitioner has been told over the years that their training consists of body, mind, and spirit. Everything the student should involve, from a well-placed punch to a throw, relaxation for success is the key. To the old masters, the art of calligraphy was a meditative practice. This allowed them to enjoy their writing and appreciate life. As we progress through training, sometimes the student finds themselves in a constant state of unrest. When that state of stress and frustration sets in, we may not even realize it. Additionally, the world we live in, the practitioners of martial arts, are bombarded with every conceivable worry imaginable. Most of these problems do not need to be addressed. The true student of the martial artist will forgo comfort, sacrifice their time, and relinquish their ego. In time, the student will comprehend that the art and science of Kenpo-Jutsu is a lifelong study. As modern practitioners seeking guidance, we must eliminate selfish desires and bravely confront all enemies while maintaining our trust in the masters who believed in the way of the warrior code. Every day, we can improve our character and experience the true meaning of Kenpo-Jutsu, the law of the fist art. Fellow students who share the same struggles and the lessons learned in the dojo, keep this in mind. As the student embarks on this journey, remember that people walk in all directions.

There was a compelling factor that motivated the student to seek training, as people generally have short-term interests. As a student, it is commendable that you persevered. If asked why you continued, most individuals would lack a satisfactory answer. Why did you persist when others abandoned their pursuits? What is it that sustains your training? To be honest, there is no straightforward answer to this question. This may be because your needs were met within the dojo, which provided exactly what you required. For most, this question may not have a definitive answer. You follow the path because, as it is said in Japanese, "boku michi," your way.

This article draws inspiration from two worlds: the hard and soft martial arts, incorporating elements of Jujutsu and Kenpo-Jutsu. A word of advice to the new student is to practice with diverse opponents during training. Humble yourself through rigorous training, as there are no shortcuts in the martial arts. It is a slow, demanding process that requires mental discipline and dedication cultivated through constant repetition and the acceptance of this lifestyle. If you recall how awkward and even foolish you felt at times, that was to be expected, as you were just beginning your martial arts journey.

In the dojo, there is a saying for every 100 rocks you receive, one diamond. Education is the key to important factors in our lives. Human needs depend on knowledge. Through martial arts practice, good citizenship and responsibility are cultivated, which in turn fosters a strong positive attitude. If students desire change, all that is required is a change in their minds. An individual seeking guidance, by listening and observing, begins to comprehend the truth in training. The student can dedicate years to mastering Kenpo-Jutsu techniques. To the student, respect is a relationship between teachers and students. Respect should originate from within a proper dojo. Etiquette is a skill that the student develops over time and understands what is expected of them.



Now, let us focus on the dojo. The literal translation of "dojo" is "Way or Place." In this place, the student learns to set goals and achieve them.

To transform the student into a new person, a traditional dojo is not a studio or gym. Every part has a special meaning and must be treated with respect at all times. The student lines up in a designated place, as does the headmaster or instructor, depending on their ranks within the system. As a

new student, you will line up as the last in line with the other students. Everyone knows their place because it is this space where the work of true mastery occurs. The "kamiza," or spiritual seat, is the focal point of any traditional dojo. The kamidana is set on the shelf with the shimenawa rope, and some dojos also have a statue of the Fudo-Myo-o, which represents a guardian and protector against evil spirits. In conclusion, it is my wise that the reader of this article gain a clear understanding of the hard and soft aspects that define a martial artist.



Soke Rick Greene,I am the headmaster of Midori Kazoku Bushi Jujutsu. My journey began in the summer of 1978 when I enrolled in Combat Jujutsu in my hometown of Yorktown, Indiana. I was immediately drawn to the contact aspect of the martial art. Over the years, I expanded my training to include Kenpo-Jutsu under the guidance of Dr. Clement Riedner (deceased). My training commenced in 1981 and concluded in 2016. In 2005, I received the 5th degree (Godan) in Shiho Karano Kenpo Jutsu.

In 1986, I established my private dojo at my residence. In 2006, I was honored with Sokeship in the style I founded, Midori Kazoku Bushi Jujutsu, from Soke Clement Riedner, the inaugural president of the World Soke Council.

At the age of 73, I continue to train diligently and derive immense satisfaction from my practice. In 2013, I received the 10th degree from Dr. John Enger at the Shinja Martial Arts University in Florida. In 2023, I was awarded the Cynthia Rothrock Who's Who Legacy Award.

As a member of the All Japan International Federation and the All Japan Budo Federation, Midori Kazoku is a registered style in both Japan. I firmly believe that martial arts have the potential to cultivate better individuals for the betterment of humanity.

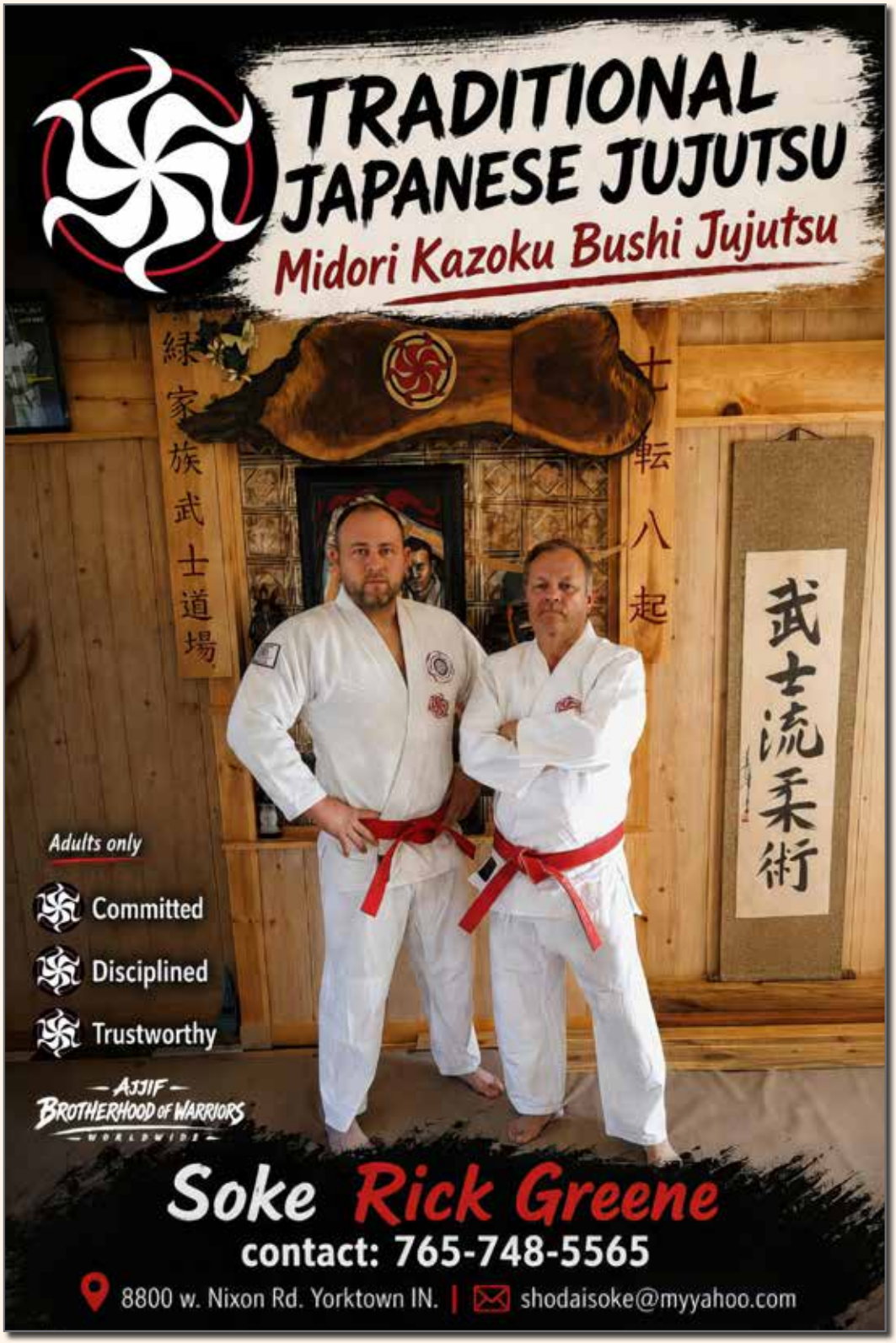
Outside of the dojo, I have gained a profound sense of self-confidence. My advice to students of all martial arts is encapsulated in my motto: "Seven times down, eight times up. Keep pulling yourself up, no matter what life throws your way!"

Q: When and why did you begin training in martial arts?

A: I was a jogger each evening after work, completing a seven-mile jog.

While jogging past the dojo, I resolved to visit it someday, and I am glad I did.

Kenpo Jutsu/FistLaw



"In the dojo, there is a saying for every 100 rocks you receive, one diamond."

Q: Who were your first teachers/teachers?
A: My first teachers were Joan Gilbert and Dr. Clement Riedner.

Q: How was the training different from now when you started?
A: The training in Jujutsu was predominantly focused on throws, while the training in Kenpo-Jutsu emphasized blocking and striking, along with extensive drilling. I believe that the training should generally adhere to the methods and techniques I was taught.

Q: Are there any special memories of the early days?
A: During my first class in Jujutsu, we formed a circle with myself at the center. I recall that within the hour and a half of the class, I was thrown over a hundred times. After the class, Sensei welcomed me to Jujutsu.

Q: Are there any classmates who are still training?
A: No, none of the initial class members are still training. It has been 48 years since that class, and I cannot recall any of the classmates.

Q: What do you consider your greatest achievement in the martial arts?
A: My greatest achievement is teaching students and witnessing their growth in confidence and self-assurance. I am honored to have promoted 13 students to the Black Belt level over the past 48 years.

Q: What is your idea of happiness?
A: To me, happiness is a mental state of mind. It is not derived from money, fame, family, or true friends. These are the most important aspects of life, as they provide the foundation for a fulfilling existence.

Q: What do you dislike the most?
A: Two words come to mind: disrespect and arrogance.



Q: What martial arts historical figure do you most identify with?
A: Adriano Emperado, the founder of Kajukenbo, and Morihei Ueshiba, the founder of Aikido, are the two martial arts historical figures I most identify with. These individuals were true innovators in the martial arts.

Q: What is your favorite journey?
A: It would have to be witnessing the growth and maturity of my two sons.

Q: What is my greatest regret?
A: My greatest regret is not expressing my love for my mother and not being present during her passing.

Q: What or who is the greatest love of your life?
A: My wife, my two sons, and martial arts are the greatest loves of my life.

Q: What quality do you like most in people?
A: I highly value trust and honesty in individuals.

Q: What is your preferred pastime?
A: Martial arts and football.

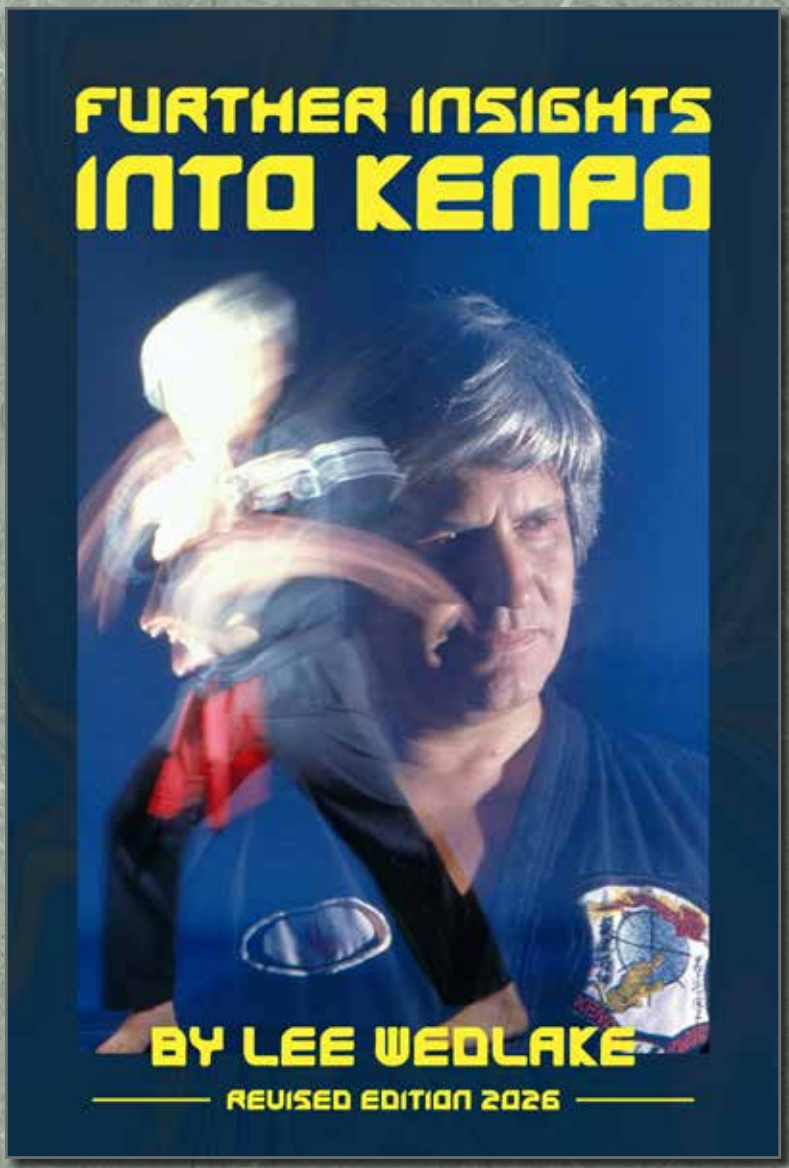
Q: What is your most significant life lesson?
A: Not all individuals are trustworthy.

Q: How would you like to be remembered?
A: As a reliable friend, a devoted father, and an accomplished martial artist.



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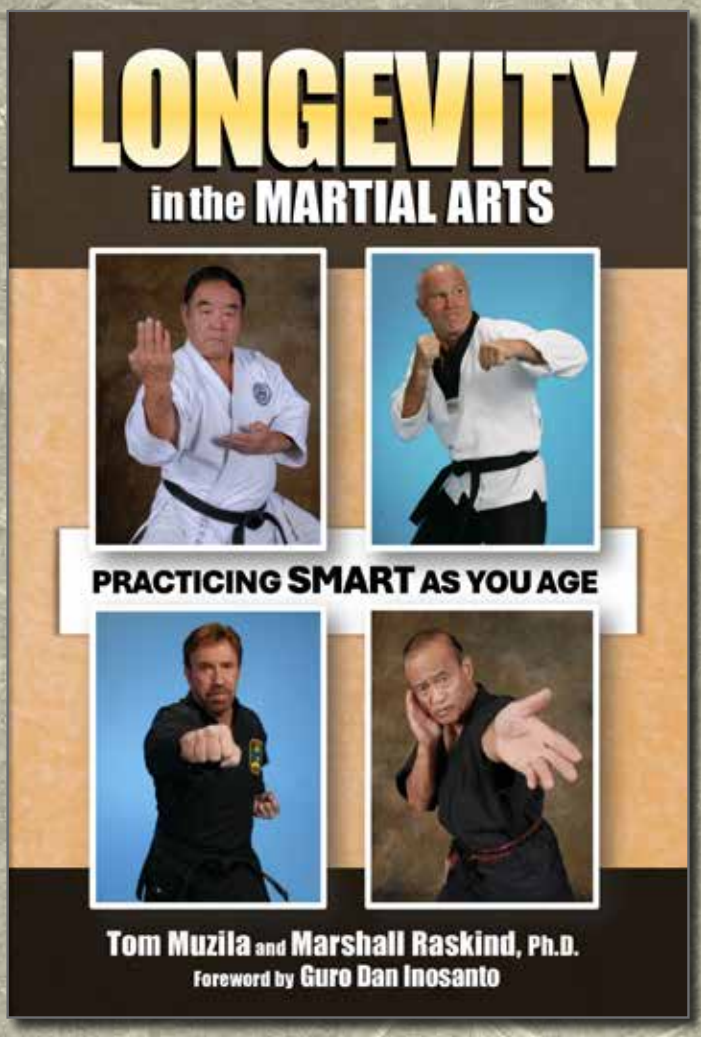
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LONGEVITY IN THE MARTIAL ARTS

By Tom Muzila and Marshall Raskind
Foreword by Guro Dan Inosanto

How do we practice if we experience an injury, illness, or disability? How can we practice to improve our speed, power, endurance, and focus? Such questions apply to all martial artists, regardless of the particular style. These questions are important for those who have been training for decades, as well as older adults who have been practicing for only a short time, and even those just beginning. In fact, young practitioners would do well to consider these questions as they look toward the future. Master Gichin Funakoshi, considered the "Father of Modern Day Karate," demonstrating kata.

This book addresses these questions. It is not intended to teach specific techniques. Rather, it presents various concepts, strategies, and principles on how to get the most out of martial arts practice as we age, execute movements effectively and efficiently, enhance physical and mental health, avoid injury, approach self-defense, face fear, and ensure that we are able to practice as long as possible. Many of the ideas presented in this book apply to martial artists of all ages; however, they are particularly important for older practitioners.



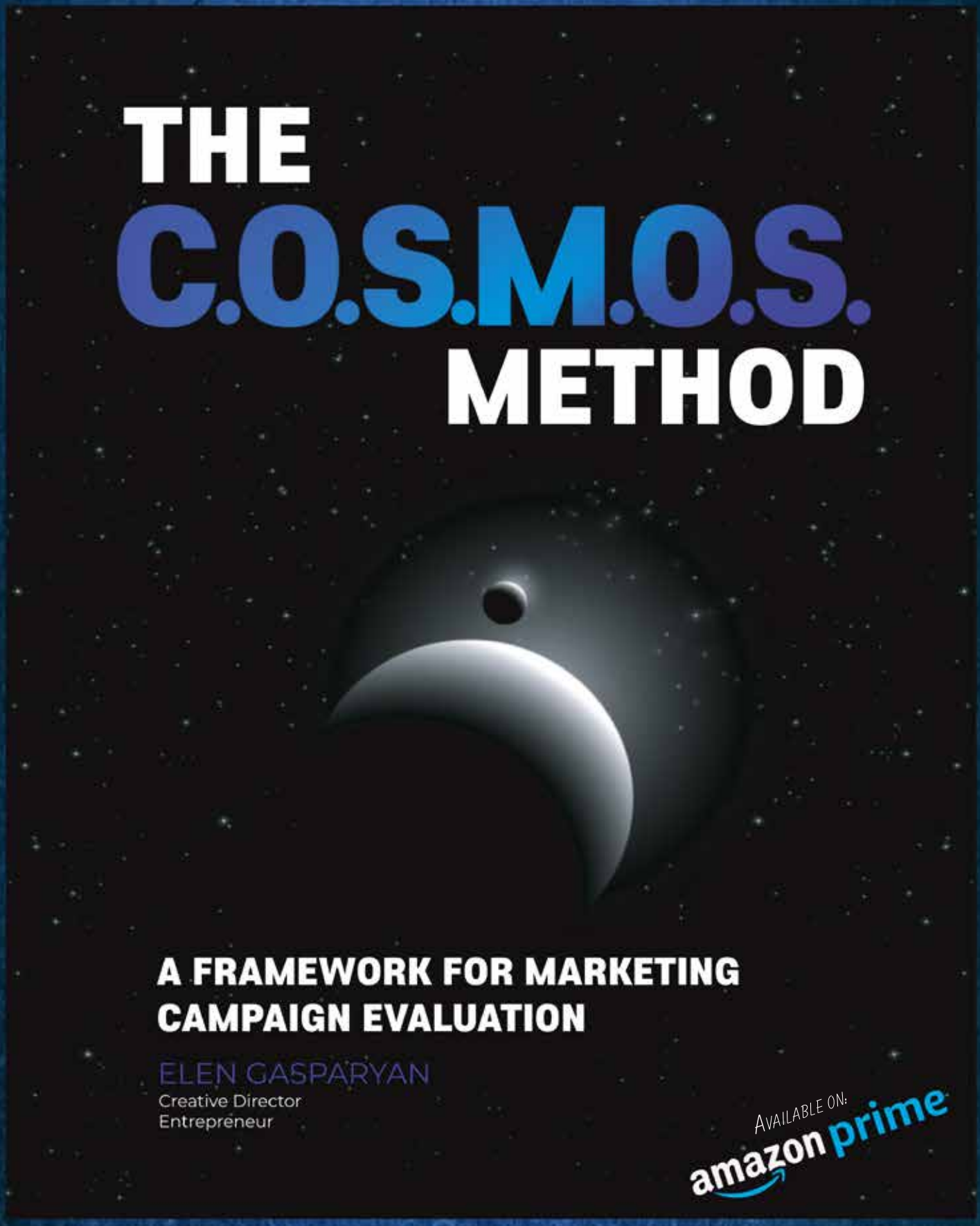
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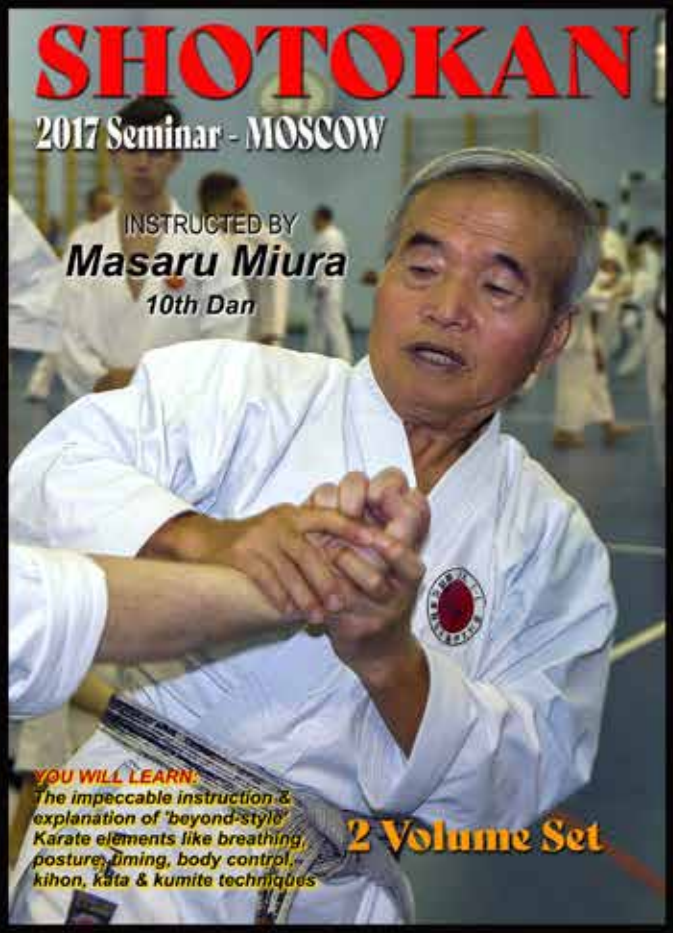
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GM David Ducay is from the Navy town of Vallejo, Ca. located in Northern California. He is a Karate - Filipino Martial Arts instructor who trained in KaJuKenBo, Doce Pares – Eskrido, a Grand Master under KSDI Board of Administrators (BOA). His martial arts journey started in 1973, training in Moo Duk Kwon (TKD) under Master John Nesbitt, David was an athlete a track All American hurdler in high school and stand out sprinter / hurdler at Stanislaus State in the late 1970s.

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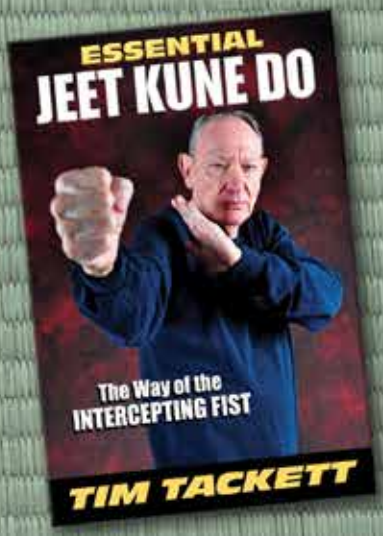
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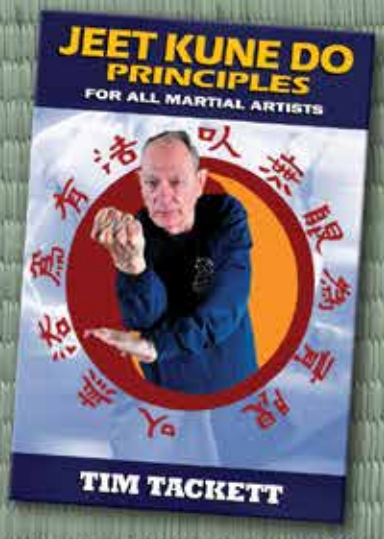
ESSENTIAL JEET KUNE DO

By Tim Tackett

US $45.00



This book will serve way to decide what will work the best for you and what aspects of JKD you need to keep, as well as throw away. For some it may be the boxing aspects. For some it may be footwork. For others it was trapping energy and the Wing Chun elements. It was only when we started focusing on the Western fencing aspects of JKD that you can understand and focus on what has become the essence of JKD. Of course, an instructor cannot just hand you what will become your essence or foundation of your own JKD. This is something that you must discover for yourself as you work to become more a more efficient JKD practitioner. The purpose of this book is too show you most of what we teach in my garage and the basic principles behind each. Once you have worked on these you will come to realize what will work for you and what will not. Just use the book as guideline to discover your own essential JKD.



JEET KUNE DO PRINCIPLES

By Tim Tackett

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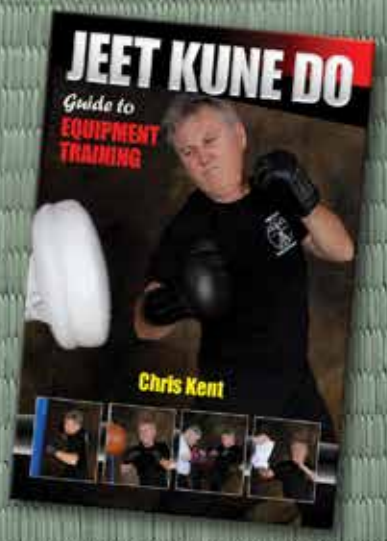
The principles of Jeet Kune Do are universal, but these principles are no longer stressed as much anymore, because there is too much focus on "technique" alone, and seeing how many techniques you can "add" to your toolbox.

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By Chris Kent

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Regardless of what styles or methods of martial arts you train in, "Jeet Kune Do: Guide to Equipment Training" offers comprehensive and cohesive training information that will help you maximize your combat skills and achieve your full potential as a martial artist and fighter. Detailed and progressive instruction on how to use the heavy bag, focus mitts, forearm pad, kicking shield, etc… makes this book the main source of information about the proper use of equipment training. This book will take you to a new level of integration and mastery of your art, regardless of the style, if what you are interested in is real contact power!

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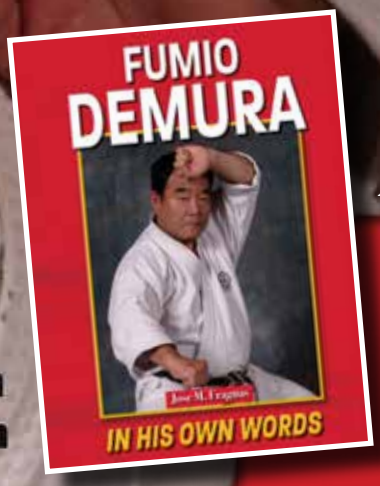
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MIKE CALANDRA

The Martial Truth

Podcast by Bob Noha



Mike Calandra is the host of the very popular (with over 20,000 subscribers) Podcast The Martial Truth. The Podcast offers interviews with prominent martial artists and writers, many of whom have written recent books. He also offers instructional videos and shares his views and personal experiences about a wide variety of martial arts subjects.

Mike has a very wide and deep background in martial arts from Okinawa, Japan and China. He is also a retired New York City Police Officer with over 22 years of service.

Masters Magazine: Thank you for agreeing to do the interview, Mike. Maybe we can start by giving folks, an introduction about you and your background.

Mike Calandra: I began training in martial arts in 1979 in Isshin-ryu Karate in a small YMCA in Ridgewood, Queens. About a year and a half, two years after I started Isshin-ryu, I wanted to learn Japanese swordsmanship, Iaido. I was only 17. I found an instructor in New York City by the name of Yoshitiro Itani initially and started training in Muso Shinden Ryu Iaido. Did that for a while. The school went through some changes. Turned out Otani really wasn't kind to me. Then after I made black belt in Isshin-ryu, I started training in Sosuishi-ryu Jujutsu. So that was probably about four years after I started karate. I also started training in Jodo very early, the Japanese stick fighting art. Jodo I did for 30 years. I don't train it anymore. I got a little tired of politics. I also trained in a bunch of other arts. I trained in Naginata for a short time, I trained in Yagu Shinkage Ryu

for a couple of years with two Japanese teachers, I've trained in Chen style Taiji Chuan for almost 30 years now. I've trained in, Shi He Quan Feeding Crane Kung Fu for about 20 years.

You know, all my direct teachers now are either in Okinawa, Japan, or China. I'm also a direct student of Sugino Yukihiro Sensei in Katori Shinto-ryu. I hold various Dan ranks in these different arts, ranging from a 10th Don in Karate, which the headmaster in Okinawa promoted me to a couple years ago, to a Shodan in certain arts. I'm a San Dan in Jodo.

I tested three times in Japan. In Katori Shinto-ryu (Japan's oldest still practiced martial art) I'm Shodan. In Matayoshi Kobudo I'm a sixth dan. So, I have a wide range of experience in a lot of different martial arts.

Masters Magazine: How do you view the relationship between the arts of Okinawa, Japan and China?

I think culturally you have an interesting situation on how the Japanese look at Okinawa and how Okinawa looks at the Japanese. The Japanese look at Okinawa as second-class citizens. It's the poorest prefecture in Japan. Many Okinawans still don't really consider themselves Japanese. They consider themselves Okinawan first. That's an interesting thing. There's a huge difference between Okinawan karate and Japanese karate. In terms of how my relationship with those different countries and cultures has been, Okinawa is phenomenal. I jokingly refer to them as like the Italians of the far East. Everybody's friendly. My first time I went there, there were no Westerners around where I was staying. I mean zero, some of the staff spoke English. I would be stopped just walking on the street. People just wanted to talk to me. Hey, where are you from? They would speak their English. They wanted to find out what was going on.



Japan is interesting. The culture is very different from the culture in Okinawa. Whereas the Okinawans are warm and friendly, the Japanese can be a little bit more standoffish. I get it. It's a cultural thing. Some Westerners take offense to it. I don't take offense to it. It just is the way it is.

I'm on a train. There's a seat on either side of me. Japanese won't sit down next to me. I go to get on an elevator. I hold the door for the ladies to get on. They won't get on the elevator with me. I don't take offense. I don't care. I let the door go and I go, right? It is what it is.

China has always been, and in terms of dojo, like in Okinawa, every time I've trained in a dojo, it's always been a warm, welcoming place. I never had to prove myself in the dojo.

Whereas in Japan, it's an interesting thing. You have to kind of prove yourself there. The only dojo I experienced in Japan that I didn't have to prove myself was the Sugino Dojo in Kawasaki. And Sugino Sensei has a lot of experience teaching foreigners. Everybody there was nice. But when I first trained in the Jodo Dojo, I had a couple of teachers try to hurt me. Once I saw that, I said, okay, so this dojo plays rough if they want to play rough, fine, but I'm not anybody's punching bag.

Again, never experienced that in Okinawa. Didn't experience it when I went to China.

The Martial Truth



You know, when I went to China, I've only been to China once, and it was my teacher's event, my Taiji master's event, Chen Zhang Hua. And he had told me ahead of time, he says, listen, I I'm doing a master's demonstration. So, it's going to be pretty much all Chinese masters, but I want you to demonstrate. And I said, okay. So, I demonstrated a Crane form that I knew. And then afterwards, we went up to this room where a famous calligrapher was doing calligraphy. And I knew him. He spoke English. I met him in my school in New York many years before. And he's also a student of Practical Method, Taiji Quan. I had asked him if it was possible for me to get a piece of his calligraphy.

And so, when I walked in there, all the Chinese masters were sitting like in an L shape. And it was one open chair. So, the man I knew, Master Xuan, he said, he says, Michael, have a seat. And I kind of stood there because they were all at least 20 years older than me. And I was like; these are all the senior Chinese masters. And the young master actually got up, grabbed me by the arm and pulled me and had me sit next to him.

And Master Hsuan leaned over and said, they just saw you demonstrate. They said they feel you're the same as them. So, don't think you're not, right? And I was a little taken aback because again, the experience in Japan was a little different. Again, it's not always in Japan, but it's definitely the only place I've experienced it, haven't experienced in Okinawa, haven't experienced in China. So, you know, it's interesting in terms of that.

"Okinawa is a lot more laid back. The training is serious, but the teachers are more laid back."

You know, the arts are also very different. So, when you're talking about the ancient Japanese arts, the Koryu, you know, they're interesting. There's a lot of things with them. And depending on the teacher, some are stricter than others. Okinawa, you know, is a lot more laid back. You know, the training is serious, but the teachers are more laid back. They joke around more. You know, they're not as harsh people. You know, it's just a different vibe. And even in China, I found the same thing. The training's very hard and very serious, but the teachers are a little bit more laid back.

You know, the Koryu come out of the ancient arts in Japan, come out of the samurai tradition. So, it's a military tradition. Even though now those arts, I mean, when's the last time one of those arts was used in actual fighting or anything. Right. But they still kind of carry that little bit of a chip on their shoulder that the Koryu arts are the real martial arts. You know, which again, you're not really swinging swords anymore. But I get it. They tried to maintain that tradition.

And in some cases, I mean, Katori Shinto-ryu goes back 600 years. Sosuishi-ryu Jujutsu, almost 400 years. Jodo, over 400 years. So, there are long, long traditions. Whereas like Karate, that tradition is a more modern tradition. When we say modern, we're saying 200, 250 years. It's not like it's yesterday, but it's not as old as 600 years ago. So, it's just interesting. And they all train differently. The training method is different from culture to culture. So that's another thing that I find fascinating. There's similarities always. I mean, that's what I always look for. I always look for the common threads that run through these arts.

I think a lot of modern martial arts people spend way too much time with what we do is better because they do this wrong. Instead of, well, why do they do that like that? And let me check that out. Maybe there's a good reason for doing it like that. And I think when you think like that, you open yourself up to a lot better experience dealing with teachers and learning different arts.

If I had gone into let's say a training in an art and you know, well, no, that's wrong because my first teacher says it's not like that. Right. Well, okay. I'm already starting putting myself in a bad position. Right. And I didn't want to do that. So, I always go and I listened to what the guy has to say. And even if it's something different, I'll try that something out. And if I think it's better then I'll do that. I mean, I think we get locked in sometimes to a particular dogma of a particular teacher and think that teacher is omnipotent. None of them are omnipotent. We know that. We're all humans. Training with all these different people has really showed me a lot. It's been a great experience for me.



Masters Magazine: Thank you. Again, it's a virtually unique experience, so it's nice to hear those comparisons and especially your experiences from a cultural point of view as well as a technical point of view.

Another area I thought people would be interested in, because you have this tremendous background in martial arts, but it goes along with your 22-year career as a New York City Police Officer where you experienced real-world self-defense in a way that few people, in the martial arts, have experienced.

And I know you have some interesting things to say about that.

Mike Calandra: Well, so I became a New York City Transit Police Officer in 1988. So, the three major departments in New York City at the time were the New York City Police Department, the NYPD, the New York City Housing Police Department, and the New York City Transit Police Department. So, transit was responsible for the subways.

But we weren't limited where, you know, like it was funny criminals thought if they got out of the subway, we couldn't chase them and arrest them on the street. They thought our powers ended in the subway and our powers were statewide. We were considered a state police force. And the Housing Authority worked in mostly housing projects, but again, their powers were, you know, statewide and the NYPD was the same thing. We had NYPD guys come down, make arrests in the subway. We'd go up and make arrests on the street because you'd get someone up on the street that would run downstairs and say, hey, the guy just robbed me. He's right upstairs. Okay. We don't go, Oh, well we're calling the NYPD. No, we go up and we deal with it. So that started in 1988.

The crime in New York city in 1988, I mean, I tell stories sometimes on my podcast. And, people will say, oh, that Calandra's full of BS. Like, that stuff didn't happen. Like, he's lying. He's making up these stories. And my response is always, go ahead. I don't care if you believe me. But, you know, I received a text from a guy I used to work with literally like three or four months ago, out of the blue. And he just said something to the effect of, you know, Mike, when you were working, we all knew, and if you were working and things went bad, we all knew we were going to be okay. Like you, you came to so many of us, our aid and helped us so many times that we knew when you were working, we all felt better. Right. And that made me feel phenomenal. Yeah. I mean, that's the ultimate thing, from our contemporaries

The Martial Truth



and there were a lot of officers that I did save them. I mean, they were in bad situations, and I got there and because of my skillset, I was able to help them. Right, but I tell people when I first started as a police officer, I tried some of these martial arts techniques I would be taught and they didn't work. Some of them didn't work. So rather than say the technique is no good, I blame myself. And I said it has to be the way I'm doing the technique which also went back on the initial instructors I had.

So, I would go in the dojo then, and I'd grab a couple of the guys that were hardcore trainers. And I'd say, okay, we're going to have to work on this and you're going to have to resist a little bit. I'm going to be going pretty hard, and everybody was good with it. We were all young and I figured out how to make those techniques work properly. And then when I would try to do them again on a criminal, if that opportunity arose and the technique worked better. It was okay, we're on the right track here.

Masters Magazine: Are there some specific kinds of changes you made to make the techniques work properly?

Mile Calandra: So Kote gaeshi is the basic wrist lock you guys have in Aikido. We have it in Okinawan karate, Taiji. Every martial art has this basic wrist lock. Yes. So, when it didn't work the first time I tried it, I said to myself, okay, everybody in the dojo said I had the best joint locks. And then the first time I go to use it for real, it doesn't work. So obviously my ego was crushed to the max, right? And then I had to say, well, why didn't it work? And the way my first instructor taught it mostly was he taught us to evade, seize the hand, and then take a full step back and then go around. And I know you guys in Aikido will do it like that sometimes too. And there is a reason for doing it that way in combat. But what I realized is that's a little slow. So, what I did was instead of taking that big step back and giving the guy all this time as I'm stepping back II started immediately going from here directly. So, it was like this. I changed the direction like this very fast. So then once I figured that out, the guys I was training with, they couldn't take the fall quick enough. The technique was too fast. They couldn't take it. So, then I had to train them how to take that fall. And when I did that, when I would do that joint lock for real, it worked every time.

And, you know, most of the time when you do a joint lock, like when we train it, the person jumps, they take the fall, it looks very nice, they slap out. In combat, that's not what it looks like the person just gets slammed directly to the ground. They don't know how to fall. It's not necessarily pretty. You know, one time I caught someone perfect with that joint lock where they flipped over just like in the dojo. I think I was more surprised than the criminal.

Okay. And one of the cops that was standing next to me said to me afterwards, because we all call each other by our last names. He goes, Calandra, that was unbelievable. The guy just went, I said, don't get excited. That was pure luck

That's probably never going to happen again. Right. You know, whatever. My timing was just right. His balance was off just right. Just pure luck. Right. But normally it's kind of a,

just a crumple into the ground effect.

When you've got a guy who's high on crack cocaine or angel dust or something else, or he's full-blown crazy, and he weighs 300 pounds and is built like a gorilla, all your armbars and all your strikes may not be enough. You take his air away; he goes to sleep. And when he's asleep, it's very easy to handcuff him. And if you become good at it, it's not dangerous. The problem is, and this is an important aspect I teach when I teach choking in the dojo you can never be angry when you're choking somebody. So, if you're angry when you're choking somebody, there's a chance you're going to go overboard, and then that person's not going to wake up. So, cops would think I was angry because I was playing a role. I wanted the criminal to think I was maybe a little crazy and put that fear into them. But when I choked him out, I was never angry. I was always in complete control. And he'd go to sleep and I'd handcuff him. And he'd wake up and he'd be fine. No injuries, no nothing, right? So that's something they've taken away from the police officer, right?

Probably the series, the group of techniques I did the least would be throws. I did throw people, but not a lot. And did little to no grappling on the ground. That's all sports stuff. In real combat, you don't want that. Because again, there's more than one person. And the thing that people don't realize with transit cops, when I was a transit cop, is we were in solo patrol. So, when I first got out, my patrol was 8 o'clock at night to 4 o'clock in the morning. And I rode the train from end to end.



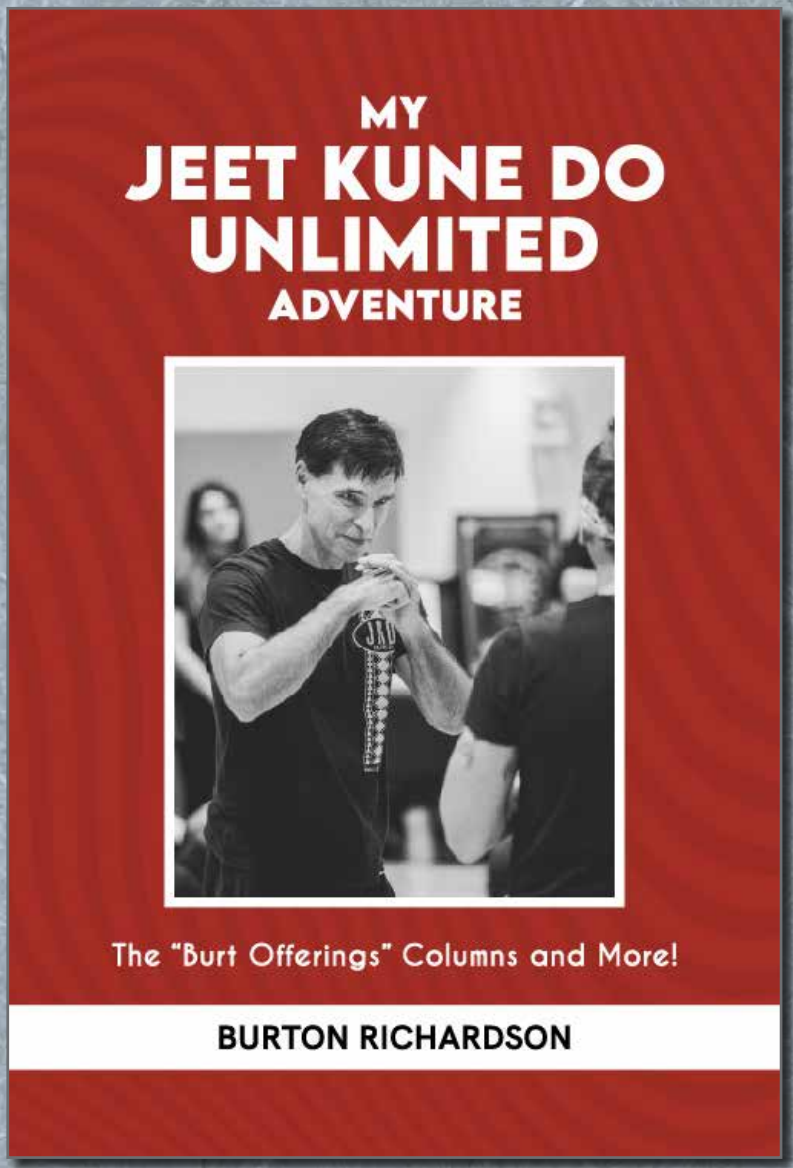
And I worked in the highest felony crime district in the transit police. So, there were literally nights where I stepped onto a train car and there were seven bad guys sitting there looking for trouble. And I jokingly say I'd hear the theme music from the good, the bad, and the ugly start playing in my head.

Masters Magazine: Probably didn't seem like a joke at the time. No, and it wasn't. I mean, I rode those trains my whole life, but there were guys that had never ridden a subway train. And, you know, the environment itself was a very dangerous environment. I mean, stairs, moving trains. I mean, you know, everybody thinks, oh, yeah, you train to fight in a karate school or on the mat. That's great. OK, how about fighting on a moving train? How about fighting two guys on a moving train? How about fighting at three o'clock in the morning on a subway platform that's four feet wide and you make the wrong step and now you fall seven feet to the tracks? You know, how about you fighting on stairs?

Master's Magazine: There is much more available on the video of the interview. You will enjoy more of Mike Calandra's experiences. One example is when he demonstrated for the Tokyo Metropolitan Police his arrest techniques.

JEET KUNE DO UNLIMTED

By Burton Richardson



US $40.00

In 1991, I was asked by Curtis F. Wong - owner of "Inside Kung Fu" magazine - to make a video series on JKD Concepts, which proved very successful. Since I had a writing background, I told Curtis that I was interested in having a column for the magazine. He said that it would be up to the editor of the publication, but he would introduce me.

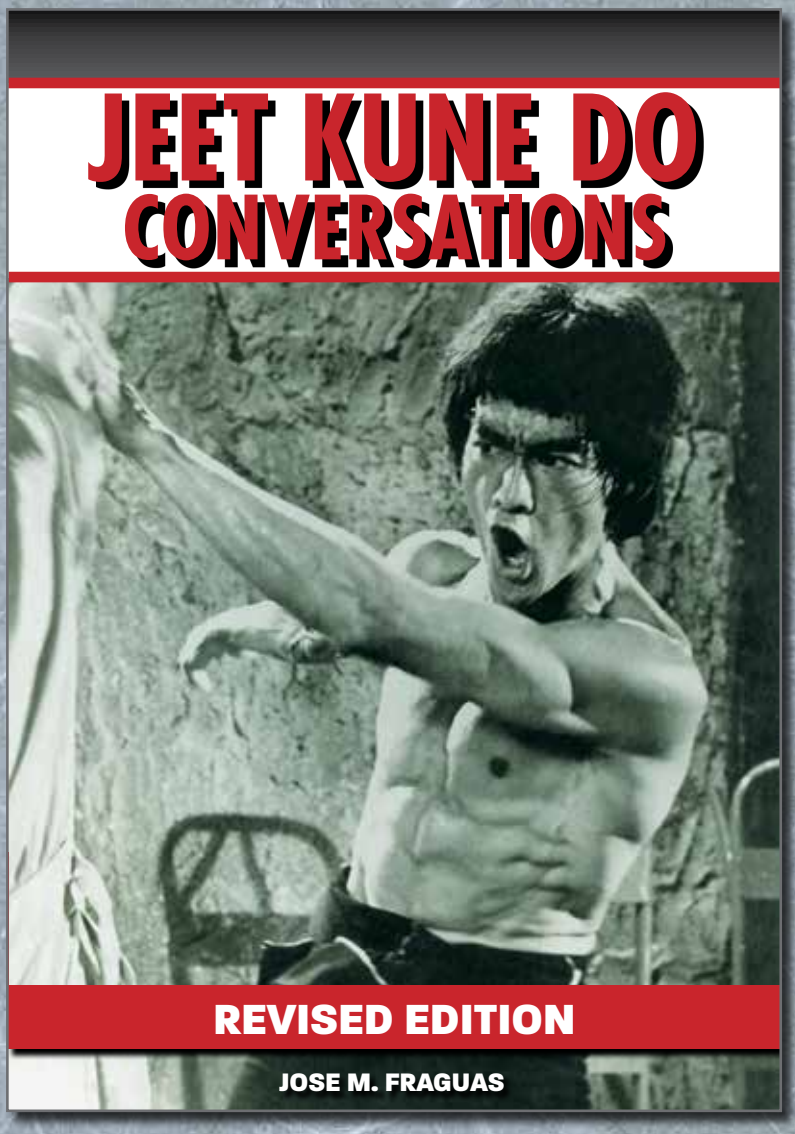
The editor agreed to read what I had written. It was piece on the art of Indonesian Silat. He called a few days later and said, "If you keep writing like this, you'll have a place here for a long time." When the first piece was published, the heading above the title read "Burt Offerings". The magazine editor had come up with that, and I proceeded to write the "Burt Offerings" monthly column for the next decade.

Here you have a collection of many of those columns, along with some selected articles from other magazines and two interviews. As I reread each piece that made it into this work, I had a many precious memories flow back into my consciousness along with many flashbacks of pivotal moments in my Martial Arts development. To each of you reading this book, I trust that you will enjoy the stories and I sincerely hope that many of the lessons I learned, often the hard way, will help you to better your own training and life.

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JEET KUNE DO CONVERSATIONS
REVISED EDITION

By Jose M. Fraguas



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What exactly is Jeet Kune Do? Is it simply a fighter's personal expression in combat? Is it a style? Is it a process? Is it a product? Can it be taught? Can it be learned? While the founder felt there should be no such thing as a "fixed" system or method of fighting, he did believe the art of JKD definitely has a progressive approach to training. Let Asian boxing champion Dan Lee, leading instructors like Dan Inosanto, Bob Bremer, Ted Wong, Jerry Poteet and Tim Tackett, explain the many concepts and principles of the art in a clear manner that everyone can understand. Packed with dynamic photographs and new additional interviews with instructors like Leo T. Fong, Burton Richardson, Jerry Beasley, legendary champion Joe Lewis, etc, this fully Revised Edition presents the ins-and-outs of the philosophy of the art of Jeet Kune Do.

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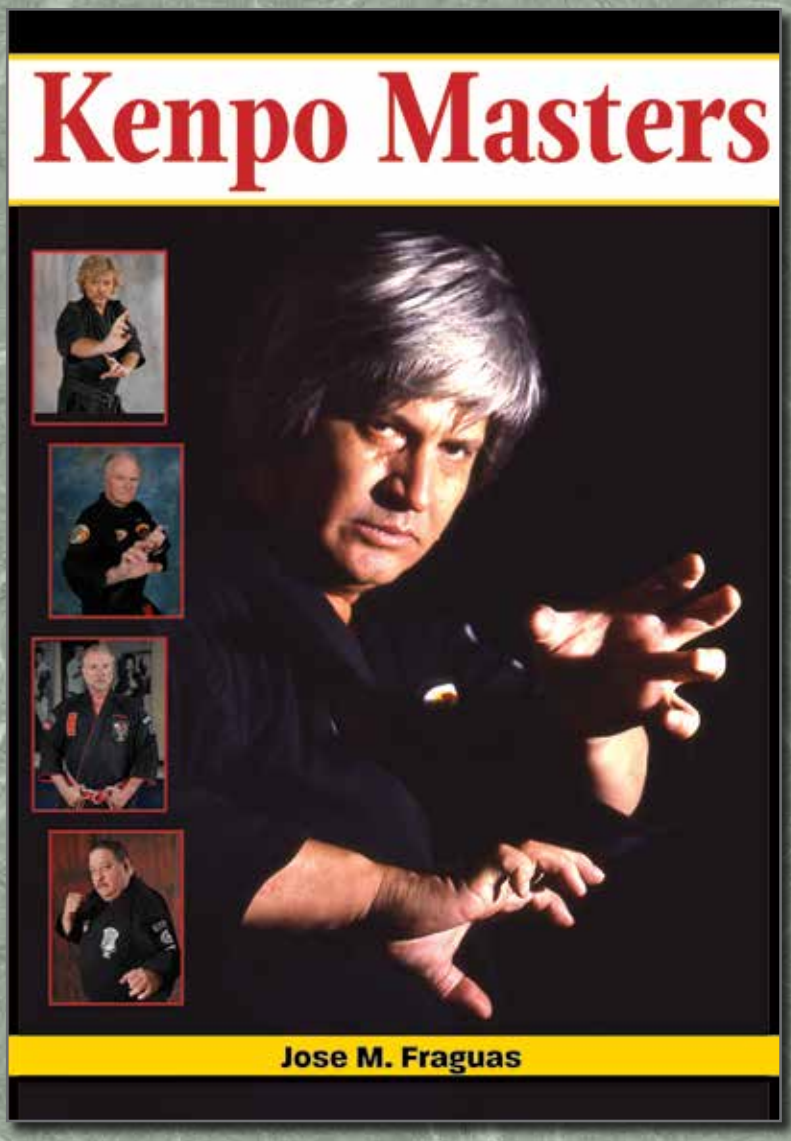
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