

EL CAMINO

THE WAY

Martial Arts Magazine

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**Round Table Alliance
and the European need
for Change!**
By Sr. Master Ernst-Jan Rolloos

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Martial Arts Magazine



El Camino Martial Arts Magazine was born with the aim of promoting martial arts and reaching the largest number of people in a digital way, according to the times and technologies. We hope you like it and join us in this beautiful martial universe, with the love of always:

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How many hours of practice do I need to be good at martial arts?
SENSEI Cecilia Salbuchi

When we enroll in any activity our goal is to achieve the best possible results. Of course... several "but" appear in our minds. "I would like to train karate, but I don't feel like doing push-ups", "I would like to get a black belt one day, but frankly I don't feel like traveling every month to X event", "I want to be good at this, but I'm not going to give up any of my time to watch movies"... to give a few brief examples.

Obviously there are many reasonable things. We work all day, and we don't want to leave our daily Netflix hour, or our Saturday outing in pursuit of training. After all... I deserve it! And it helps me to rest... Is the latter true?

All that I offer are things that I already tried. And that they are not difficult to verify by each one of you. For example, I can easily compare how I feel when I wake up on a Sunday morning

after a Saturday practice (let's say... 3 hours of practice with some third time without excess), and how I feel after a Saturday party and excesses without going for a walk or training.

I can definitely pinpoint which Sunday I will feel most energetic. Training gives energy, although one thinks that "it spends it". The body is designed for that! On the contrary, sitting down to digest large meals and drinks will always be a little (quite) intoxicating for the body. And watching TV does not offer the movement that our body needs to mobilize toxins (lymphatic ap.), release stress, and get some energizing fresh air.

At the same time I will share something that I always tell. I have visited a large number of dojos and in all of them the masters show a common pattern. The sensei who has many weekly classes in charge, is generally the one who will be in

the best physical condition, has the most energy and is the one who manifests the greatest skill.

Many of us talk about "flight hours" in YY.MM. Just like an airplane pilot, the martial artist who accumulates the most "dojo hours" is the one who will understand certain techniques and knowledge the sooner, the one who will better manage his energy, and will have the best level of health, among other things.

For us Westerners, understanding is a thing of the mind. But not for Japanese. Remember the term "Shin Gi Tai" (heart/mind, technique, body) where the kanji "Shi" means: heart, mind, feeling, spirit. For the Japanese, the domain of art is a triad, because they unite mind - feeling on the one hand, with body and then technique. For the West, the domain of art could be defined as a quadrangle, where mind, feelings, technique and body come together. Or perhaps we can join the concepts of mind and feelings (as the Japanese do), to integrate them into "intention".

However, the mind itself cannot achieve the mastery of art. We can understand the intellectual path, but the path of connection with the body that ends up giving us the path to emotions is missing. It is the connection between these aspects that helps to give solid form to the intention. And we have thousands of examples.

The most paradigmatic is the Sanchin nukite (strike with

extended fingers, emulating a spear). We throw a blow thousands of times that our mind tells us, incessantly, that we can never use it. Our fingers are fragile, the blow is simply impossible!

At some point in the training we incorporate makiwara work, so for our mind it becomes a little more viable to hit someone with said technique. The makiwara helps neutralize the nerve endings that transmit pain, generate calluses, teaches the body to accommodate the joints and tense the muscles necessary to turn something fragile like fingers into a spear point. Each blow that goes to the makiwara is converted into nerve impulses that return with said information.

We continue to advance in our formation and reach the point where we understand (intellectually) how we should develop the correct trajectory and which areas of the opponent's body we should aim the blow at. We add all this and now we do have a viable hit.

But... many nukites were necessary in the air and many more against an element for these ends to begin to be tied in my mind, in my body, and in the confidence that I build in myself.

So... is it necessary to have many daily classes with a large workload? It would definitely be nice, but it is not the only option to add flight hours.

It is preferable to have small routines throughout the week, rather than a single very large routine in a single day, that is, an overload. Since, as we are seeing, it is much more than just muscle work. It is physical memory, adaptation, comprehension. They are elements that come with continuity, and not with making a great effort once in a while.

And not just through a formal class, or structured routine, you train. Also through moments where we turn housework into training (for example, gathering the children's toys squatting, walking without getting up from that position, training the legs, or using the rooting of sanchin dachi when traveling by train). Or with isolated moments in the day where we decide to train a certain technique.

Finally, there is the key element

in martial arts: feedback from the teacher. It is one thing to work tirelessly in a certain form alone, and another is to have the advantage of someone watching and directing me: "watch your heel when turning, return to sanchin dachi, remember to drop your shoulder", etc.

Having those words during my training is essential for my hours of practice to really pay off. Increase the quality of my work and the results we will obtain.

So how many hours do I need to be good? As many as necessary... but training frequently enough and with the correct guide!

*This text is part of the newsletters we send to our virtual dojo students at Yoshukai-argentina.com





Since the origins of cinema, the theme of violence has been present since assault and robbery of a train or vampire movies, one could already speak of a content that included an "action" genre. The same theater that has fed the seventh art with its tools narrated the classic battles of ancient civilizations, endowing them with war scenes. Experts affirm that cinema can help us to explore new cultures, to know the way of acting of an individual or a society, pushes us to form a vision about historical events and sometimes even resolve psychological disorders such as the loss of a loved one, darling. Although there is also the negative part that shows us how cinema has been used as a means of propaganda or indoctrination. Examples of the above are the Nazis in World War II or Hollywood itself placing the Russians as the devil in the movies of the eighties.

A Clockwork Orange, by Kubrick or the aesthetics of Akira Kurosawa, the war critic of Francis Ford Coppola, were part waters for modern cinema to engender Quentin Tarantino, Guy Ritchie, Kinji Fukasaku, or Pak Chan-uk. . That is why this weekend at El Celuloid we will talk about Sisu.

Sisu is a 2023 Finnish film written and directed by Jalmari Helander. It is a historical action film that borders on the cartoonish, due to the level of fantasy that is handled. At the same time, the director seems to pay homage to classic war movies that in modern times could be compared to John Wick or films like Inglourious Basterds, or Kill Bill, by Quentin Tarantino. The director said he was inspired by Rambo and a sniper named Simo Häyhä, who fought against the Russians in the winter war. The word Sisu has no equivalent in Spanish but it can be interpreted as strength, perseverance in a task that for some may seem crazy or almost impossible to do.

The actor Jorma Tommila plays Aatami Korpi, a legendary war veteran who became a gambusino at the end of the second war in 1944. The protagonist seeks a way of life away from violence, managing to collect several gold nuggets that he plans to sell in the nearest town. On his way he meets a retreating Nazi war squad that devastates everything in its path and has captured several prisoners. At first they don't pay much attention to the gambusino but when he discovers the treasure

that he hides, he becomes a potential target to make a juicy booty. Although the film is based on a sniper who was fighting against Russians, here the villains are video game Nazis who have not found out that they are fighting with the Koschei, an immortal mythological figure.

The film Sisu is definitely recommended for those willing to see an anti-Nazi action movie. Don't expect a lot of realism, or a movie with complex plots; what Sisu offers is an aesthetic violence a la Tarantino, which wanders between the border of art and gore. The role that the director gives to women who decide to take revenge on their former tormentors is interesting.

Trailer: <https://youtu.be/OGbr-aAnKTo>





The Traditional Center Martial Arts

It is born from the idea of not establishing a single system as unique and the study and teaching of the enormous variety of martial arts around the earth, the study, the practice, the history, the technique, the philosophy and above all the orderly opening are the fundamental bases of this construction, which begins to forge in 2012, with the interest of Sbn Javier Acosta and the full support of his Kjn Eduardo Martínez V. the latter a world legend of martial arts.

Accompanied over the years by masters of Japanese Jujitsu, Wing Shun, Aikido, Karate, Tkd, Kick Boxing, Muay Thai and Tang Soo Do and having practiced some of them for long periods and others for short periods, the doubt ideas are generated, aligned and this study center is formed that today offers its students the various variables of the Moo Duk Kwan school, as well as Aikido, Self Defense, Kick Boxing and a hybrid similar to MMA, that directs and studies Ksn Donovan Aguirre, in the studies of weapons Ksn Dr. Daniel Rodríguez and in the organizational support

the Ksn Melba Valenzuela and Ksn Taira Aguirre, all of them with the freedom to seek and bring to this project the ideas and concepts of those that orbit the same but are in different tribunes, some years ago the CTAM has crossed borders and has teaching relations with various countries, as well as its first subsidiary school in Las Tunas Cuba directed by Ksn Alexei Pérez who is also part e fundamental part of the study of martial arts, we have teachers endorsed by the CTAM in Uruguay and Argentina for Kick Boxing and Moo Duk Kwan Taekwondo, today Sbn Javier Acosta, participates as a technical advisor to different organizations around the world in terms of teaching for the physical disability, thanks to his career as a volunteer teacher at the Mexico telethon foundation, he also directs the El Camino Podcast editorial and to this day remains faithful to his great teacher Kjn Eduardo Marinez who is part of the promotion of the Taekwondo Hall Of Fame 2019 and holds the highest degree in Mexico, as well as a Dan Bon Directo from Kjn Hwang Kee.

The traditional martial arts center is the greatest achievement of Sbn Javier Acosta and each of its

members, it is tangible and grows solid every day. Today, together with Sbn Mario Segnini from Uruguay, the learning and massification of martial arts through technology is studied and practiced fraternally, he is the one who today travels the do accompanying Sbn Acosta and learning at the same time for his students, As you can see, the important thing is not to be a giant, it is to walk with giants...

SBN Javier Acosta Serrano





The children of war...
First part.

This text should be the easiest thing to process for those of us who live from martial art, only that a passionate theme comes into play that can well divert our good judgment, now that if we stick to the obvious and natural of each martial art it would be easy to understand plus its root functionality but for that you need a different analysis, let's try to do it. In strict adherence to the fact that martial art is itself the art of waging war, what would happen if we confronted entire nations to the death of each other hand to hand, without weapons and only with their martial arts par excellence, more the current uses and customs, as well as the general history of each town? Let's see the contenders...
United States of America
China
Russia
Germany
Japan
Brazil
India
Korea (both)
Thailand
Spain
Mexico
Uruguay
Argentina
Cuba and many others...

It is an arduous task that awaits us, so in this issue we will only analyze the first three, in order to conclude in a few issues of El Camino, it should be noted that they will be faced at home, on visits and with armies of at least 300 of their best fighters, there may be direct confrontations if necessary and we must give the verdict.

United States of America

The land of the free, the Anglo-Saxons considering that they are the majority and that perhaps a couple of Afro-descendants and a couple of Latinos could be added, they will be the nucleus of their army, having said that they are athletes, the representatives of Uncle Sam will be a very tough rival to face even if weapons, due to genetics and food will be extremely strong, heavy and large, on top of the cocktail of martial arts that they have to train in their country, but without a doubt boxing is the martial art par excellence of Americans as well of the Olympic wrestling, can you imagine facing 300 like this? Their great weakness could be the fear that a large part of their society has of dying and that could be capitalized on by a rival, great melee fighters from the United States, from zero to ten, they have an 8 on the road and a 7.2 at home of qualification.

China

"The mysterious and gigantic empire of Asia", those with slanted eyes select the biggest and strongest for the forces of order, being an overpopulated country in quantity, they will find quality as always, if we add to this the hard work that characterizes them, the imposing secrecy that accompanies Kung Fu, Wu Shu, Wing Chun and its thousand variables as well as kick boxing too, they can be seen as the rival to beat, but 300 against 300 would be equalized and are times of fighting not of replace heads, their weakness could be the dependence on more, more, more and more Chinese, so they are strong from zero to ten, they have an 8.4 on the road and a 6.9 at home.

Russia

"La Roja", the children of the great bear, are by history genetically warriors, if we add to that, Sambo, boxing, wrestling and various systems that they practice, they are the rivals to beat of these three that we present today, it is not their usually fear dying, which makes them extremely dangerous, their coldness and practicality are unmatched, their weakness would perhaps be adapting to the battle outside their borders and how dispersed they would become if they only focus on killing one and not more, but even so, they are a very hard nut to crack, so from zero to ten he gave them a 6.9 visit 8.7 at home.

I read them and see you next time dear readers, this does not end here, I know there will be surprises in the next issue that we will see how Russia can be beaten and who would do it. With the usual taste.

Sbn Javier Acosta
CTAM WORLD DIRECTOR



On April 29 of the current year; The ITF Headquarters International Certificates were delivered, a very important step as it is the first direct processing of our group, with the headquarters in South Korea.

We thank Vice President Peter Sanders and Secretary Zibby Kruck for the attention.

On May 5, the Bu Sabum Nim Claudia Montautti and the Sahyum Nim Javier del Castillo, were in Argentina training and getting to know the Do Jang of the Sabum Nim Martín Mariño, a special moment, since the ITF HQ membership was delivered.

On Saturday, May 6, the kickboxing fighter "Fito" Palinsky was able to bring victory in his international debut in the Semi-Professional modality, after a difficult rival, an incomparable framework with 3 rings worked at the same time, more than 200 fights We thank Mr. Damián Benavidez and APAM Uruguay for the invitation and the



excellent organization of the entire trip.

On May 13, the 1st South American ITF HQ was held in Santiago de Chile, a huge effort by parents, students and instructors, so that a delegation of 33 people could travel by plane to this very important event. All of the competitors brought podium finishes, as well as various wrestling matches and forms that reflected all the work that went into leading up to this tournament.

Congratulations to the South American Champion Óscar Rodríguez, and to Pablo Giménez, a special mention, for having participated a week after his knee infiltration.

Both did an excellent job as Coach with all the competitors, which was reflected in the podiums achieved.

The Bu Sabum Nim Claudia Montautti, debuted as an international judge, after months of training from the organization, a special mention for Mr. Federico Pereyra who traveled with his family, saw his son reach 1st place in forms and a controversial 2nd place in the fight, he also rose in category to face each other with red belts and also had the great



willingness to collaborate as a monitor.

Work continues for the new challenges, a fight between Sabum Nim "Pancho" Prino and Sahyum Nim Javier del Castillo is agreed. The agreed fight in 3 rounds of 2 minutes will take place in the Competition Workshop and Agreed Fights in the month of September. This will be the third fight between the two, the first was won by Prino and the second by Castillo. Who will win next??

Two well-known fighters in the middle will show their knowledge and experience.





KYUSHO
SENSEI Nicolás
Lecuona Lazdauskas

Many literal translations speak of kyusho as “first second”, “quick place”, etc. I understand Kyusho as the anatomical study of the human body, emphasizing its weakest structures. Using this knowledge with a mainly martial purpose. Only attacking are zones with the correct depth, angulation, strength and technique. We will be able to end a violent situation in that “first second”. So clearly, like any discipline that is seriously studied, it takes a lot of time and dedication. Unfortunately nowadays it is common for people to watch a video and try to replicate it with a friend or partner. Without NEVER having participated in training with an instructor or trained person. That I teach them the MINIMAL bases so that this technique works. Of course the results of his experiments are disappointing at

best. And reasons for mockery towards which it does not work. Certainly that is the best thing that can happen to them. Since if by a remote and chance circumstance the technique is correct, they would find results that would take them by surprise and their partner would have a bad time at the very least.

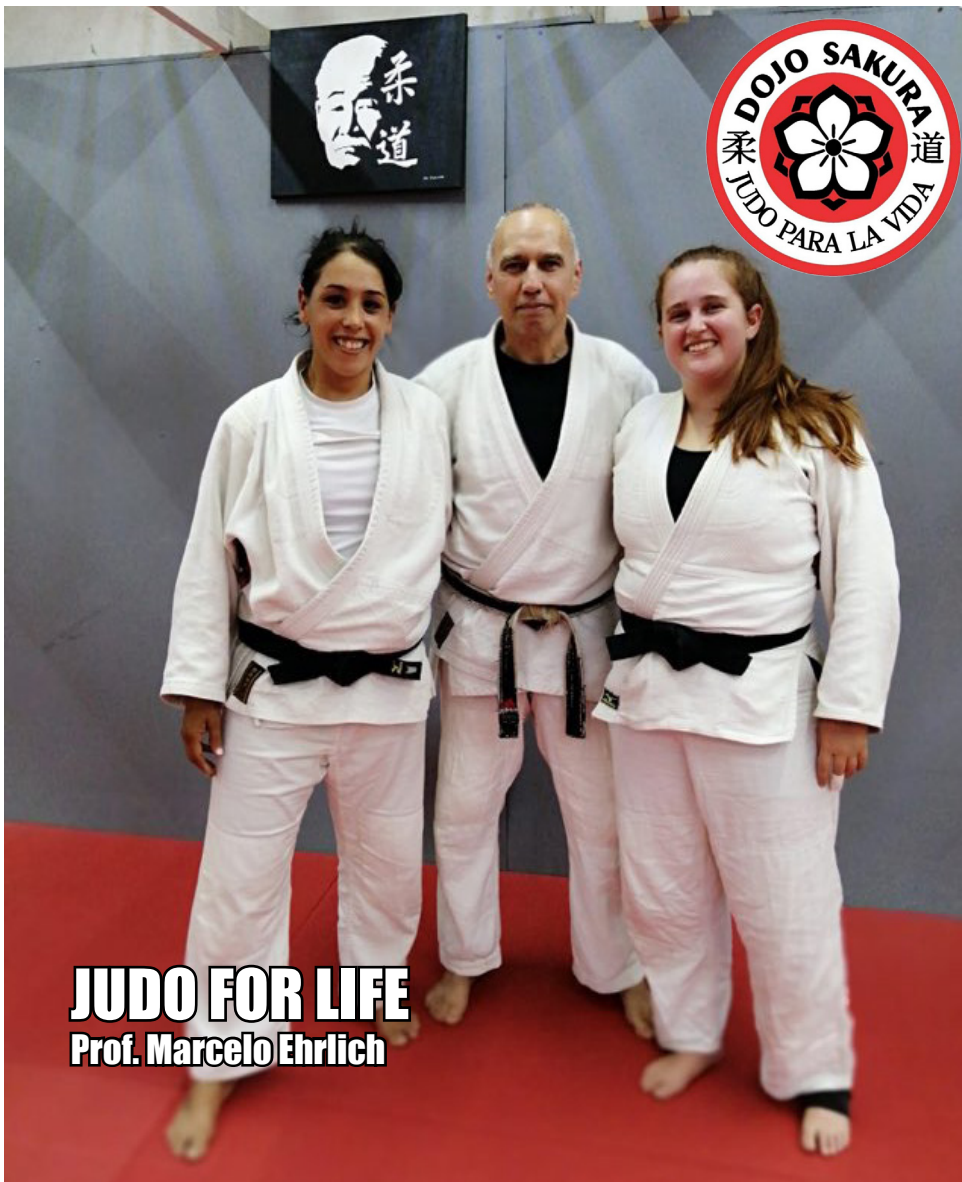
Clearly this ancient knowledge is encrypted in the vast majority of martial arts. The old masters were far beyond a perfect technique, they knew with what tool and how to attack the most vulnerable areas. With minimal effort. Who doesn't hear stories of practically magical techniques. Small, old and weak teachers or teachers who, with minimal, apparently harmless movements, knocked out physically much stronger opponents. Even causing death at that moment or surprisingly

in days or months (...MAGIC...). Fortunately, GM Evan Pantazi and his organization Kyusho International (KI) are a link to those ancient and deep martial and combative secrets. As committed martial artists, if we wish, we can add knowledge from another perspective. To understand more our own art.

For example, knowing that by attacking a certain artery we can cause an aneurysm. Producing (if not treated) in the worst case death in a few days or months, something apparently magical in ancient times, today is SCIENCE. I invite you to start walking this new path.

Nicolás Lecuona Lazdauskas Kyusho international Uruguay





JUDO FOR LIFE
Prof. Marcelo Ehrlich

Hello friends readers of the Martial Arts magazine "El Camino". In this note we put aside the topic of personal defense itself, to focus on the fundamentals of our Art, and you will see how everything is contained in the concepts, teachings, advice and experience, constantly passed from Teacher to student. For me, it is very important to know how the Martial Arts originated, why, for what, and above all, how they reach our days. It is possible, as in several cases, to modify the technique, due to studies on mechanics, physics, technology with all its contributions, respecting the essence and keeping the traditional as a treasure, to always remember the beginnings.

We have already talked about the changes that human beings have had in the last hundred years, in health, in the physical (nutrition, medicine, applied technology, psychology, knowledge provided in their general and specific education), in the exchange between cultures (emigrationimmigration), and all this has allowed an improvement in the understanding, study and application in the Martial Art. We have basic foundations, which serve to establish from the beginning, a methodological learning, for a better use of teaching, technical, physical, psychological, moral and philosophical. When I go to teach Judo, I do it from my heart, delivering to the students, not only all the knowledge and my

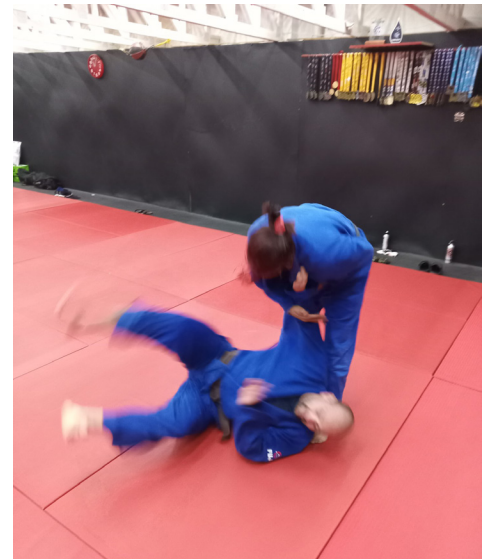
experience, but also letting them know that it is a legacy for them to time, they can pass on to future generations. "Judo begins and ends with respect", the bowing of the body, both standing and kneeling, is an example of this. Greeting when entering and leaving the DOJO (place of practice), when entering and exiting the TATAMI (floor or special mats for practice), when beginning and ending exercises in pairs, whether UCHIKOMI (repetition of techniques), RANDORI (Dojo free practice-combat), SHIAI (competition sports), and KATAS (pre-established ceremonial forms), etc. Someone can say: "Don't you think that is too many greetings?" And I can say: "It is the way I have to thank, being in Judo". And already from the first class, the first approach to learning in Judo: The student is taught to wear the JUDOGI (the Judo uniform) well, to wear the OBI (belt that closes the uniform jacket) well on and tied, that they must come with short toenails and hands, not wear rings, watches, bracelets, piercings, chains, during practice, as it can cause injuries to other people or themselves and to have correct personal hygiene, since Judo it is a melee activity. The flip-flops are left on the floor, on the edge of the tatami, the heel touching the tatami, the tips facing out (everything holds a philosophical teaching, which we will find out later). At the beginning of the class, the Professor located on the SHOMEN/KAMIZA side (place of honor), the students on the SHIMOZA side, all in CHOKURITSU position (standing, heels together, arms stretched at the sides of the body, fingers stretched and together), they all salute in ZAREI (kneeling salute), to the image of the founder JIGORO KANO, or to some figure or painting alluding to Judo or Martial Arts, then a kneeling salute between Teacher and Students, then they stand up and salute in RITSUREI (standing salute) between Teacher and



Students.

A very varied general warm-up begins and according to the level of the students and gradually moves on to a specific warm-up, according to what will be done in class. As always, the repetition of both techniques and situations, postures, displacements, falls, throws, etc., is very important for the acquisition of the habit engine. As for the UKEMI (falls), it is important to repeat it in its most varied forms, until trying it on surfaces other than tatami, on rubber, wood and concrete floors. Jump over colleagues and objects placed on the tatami, as obstacles and above all, fall to the right and left, always looking for bilaterality, and always looking for the loss of fear of falling! In the falls we see USHIRO UKEMI (fall back), YOKO UKEMI (side fall, MIGI (to the right), HIDARI (left), MAE UKEMI (forward) and MAE MAWARI UKEMI or ZEMPO KAITEN UKEMI (roll forward fall), to the right and left. In all of them we will start falling from a low height and distance, and little by little we will gain confidence and make longer and higher falls! Learn SHINTAI (displacements, ways of walking), alone or with a partner (holding on): AYUMI ASHI (how to walk naturally, without stiffness or unbalance), TSUGI ASHI (following foot, always advancing, backward, or going laterally with the same foot and the other following him). And

both forms, without raising the tip of the toes, barely raising the heels, as if sliding, the SURI ASHI form, with the largest surface of the foot, in contact with the ground, (as seen in old Japanese movies, in houses, in combats, etc.), and that undoubtedly should not be applied to current situations. In traditional Judo, the throwing technique is said to consist of three parts: The imbalance, the entry of the technique itself, and the landing of the other person. I would add a fourth element, before the three named, which is the KUMIKATA (the forms of grip, in all its variants), since if I do not obtain a good grip, I will not be able to unbalance as I want, to position my body with respect to the of the other person. In the sports combat part, in which I must accept a competition regulation, which states what I can and cannot do, I have the opportunity to take a sleeve and lapel, two sleeves, two lapels, waist, back, etc., but I must not take from the waist down, including the legs. And in the reality of the street or other combat systems, where the JUDO GI is not used, it is that I must unlearn this habit of taking clothes, since outside the Dojo, people dress differently, with clothes that do not last I grab them and I must know how to grab the arms, the neck, hip, legs, feet, hands, respecting the mechanics of movement and



applying imbalances! The KUZUSHI (imbalances) is an essential part of the throw, since doing it correctly, less force is needed to throw a person and the impact against the ground is tremendously enhanced.

What is called HAPPO NO KUZUSHI (diagram of the eight directions), shows us the directionality that we achieve with the judogi grip), before entering my technique. The demonstrative directions are: MAE KUZUSHI (forward), MIGI MAE SUMI KUZUSHI (forward right corner), MIGI KUZUSHI (to the right side), MIGI USHIRO SUMI KUZUSHI (back right corner), USHIRO KUZUSHI (backward), HIDARI USHIRO SUMI KUZUSHI (back left corner), HIDARI KUZUSHI (to the left), HIDARI MAE SUMI KUZUSHI (forward left corner). This has demonstrative value for the study, since in reality, we will unbalance in any direction, as in the 360° of a circumference. But I would add, another imbalance, which is upwards, perhaps perpendicular to the floor and which makes your center of gravity rise and lose the support points of your feet with the ground, and then throw it where I want. In the TSUKURI stage (the entrance itself), or positioning my body to throw the other, and leaving him in a position of not being able

to attack or defend himself, we have several possibilities in Judo: The technical division that talks about NAGE WAZA (launching techniques) is recognized, and we can divide it into: 1) TACHI WAZA (throwing while I was standing), where we subdivide it into TE WAZA (arm throws), KOSHI WAZA (hip throws) and ASHI WAZA (leg throws). 2) SUTEMI WAZA (sacrificing my balance and also going to the ground, adding my body weight, to throw it), where we subdivide it into MASUTEMI WAZA (leaving Me on my back on the ground at the time of the throw) and YOKO SUTEMI WAZA (being Me on my side on the ground at the time of launch). Of course, this first approach to the technical part may seem rigid, but it all depends on the Professor or Instructor who provides the knowledge, knows the students, knows the objectives in practice, if it is to compete, to take an exam, to complement with personal defense or other Martial Arts and then, everything serves as a fundamental base where I build my structure of a solid Judo, not only in knowledge, but also in my daily actions. All the effort I put in to become a champion, to obtain one more degree, to improve myself, to learn more and more things, is also to help others to improve, not only within the Dojo, and to see how I can transfer everything I have learned (sacrifice, commitment, humility, respect, mutual aid, using energy intelligently) etc, to daily life. We follow it in the next note.

See you in the Dojo and in "El Camino".
Prof. Marcelo Ehrlich





2023 Ashihara karate Asian Cup Open Interview with Master Song MinJie

From May 20 to 21, 2023, the Ashihara Karate Asian Cup Open will be held in Tashkent, Uzbekistan. There is a very special guest in this open competition, he is Song MinJie, a famous Budoka from China.

Song MinJie is also honored as Master Song, he learned Kyokushin Karate, Ashihara Karate, freestyle karate, Kenpo Karate and other different styles of karate. He won the third place in this competition and is also the first Chinese to be on the podium of the Ashihara Karate competition.

After the game, the author had the honor to interview this great fighter and Budoka.

Reporter: Hello Master Song, this is my second interview with you, thank you very much for accepting our interview again.

Master Song: Nice to see you again, sir. I will actively answer all your questions.

Reporter: Okay, so let's start with the first question, when did you start

practicing Ashihara Karate?

Master Song: I started practicing Ashihara Karate in January 2018.

Reporter: You have obtained black belts in Kyokushin Karate, Freestyle Karate, and Kenpo Karate many years ago. However, I noticed that your belt for this competition is green, can you tell me why?

Master Song: Because I started learning karate again with a beginner's mind. In Shanghai, China, only Ashihara Kaikan can be called authentic karate. Many karate organizations and coaches do not deserve their names, they just have the right to use the trademark of a



certain karate organization, and they have not learned real karate. So, I told myself that I had to learn karate again and share the real karate with more people.

Reporter: What an amazing answer. So, where did you hear about the Asian Cup Open?

Master Song: I met Sensei Vadim Kim on Facebook and he invited me to participate in this competition. I am very grateful to him for this invitation. Through this competition, I have a better understanding of the rules of the Ashihara Karate competition. I will be participating in the Ashihara Karate World Championships in November 2023. The experience of this Asian Cup is very valuable to me.

Reporter: As the first and only Chinese to participate in the Ashihara karate competition, please talk about the feeling of winning the Asian Cup this time?

Master Song: I often participate in various martial arts competitions, but I don't care about winning or losing the competition. For me, participating in martial arts competitions is a hobby. I never thought winning a competition was such a great thing. All competitions involve some luck, and sometimes winning is just luck. I once faced two world champions from different organizations in the preliminaries of two karate competitions, so I didn't win any awards. So, I don't think it's something to be proud of winning a competition, and I will continue to strive to participate in more competitions in the future.

Reporter: As far as I know, you have not participated in karate competitions for 7 years. Do you feel nervous or stressed when you return



to karate competitions?

Master Song: As I answered in the previous question, I have always regarded participating in competitions as a hobby. So I don't feel stressed or nervous. No matter what kind of opponent I face, my mentality has always been very relaxed.

Reporter: Have you encountered any difficulties in this Asian Cup?

Master Song: The biggest dilemma is not the competition itself, but the language problem. Uzbekistan is not an English-speaking country, and many referees and staff can only speak Russian and Uzbek. Language issues made communication difficult and caused some hiccups in my competition.

Reporter: After this competition, what is your next goal?

Master Song: As mentioned earlier, my next goal is to compete in the Ashihara Karate World Championships. At the same time, next year I will also participate in a Philippine Wushu World Championships.

Reporter: As a veteran karate fighter and coach, do you have anything to say to the younger generation?

Master Song: First, if you want to become a coach, you must not neglect the study of cultural knowledge while learning karate. Cultural knowledge can help you better understand the science of karate. Second, I hope that what everyone likes is martial arts itself, not the reputation and benefits brought by martial arts. Third, don't become arrogant and arrogant because of winning competition awards. Karate is not a sport, and competition is not all of karate. Fourth, any training must be carried out under the premise of ensuring your own safety, and do not do things that are detrimental to your health. Practice martial arts on the premise that your work and study are guaranteed. Don't take martial arts as your spiritual sustenance, otherwise you will easily go astray.

In the few days after the interview, the reporter learned that Master Song participated in the Shanghai Kickboxing Open and won the championship on June 10, 2023, only 19 days after the last Asian Cup Open. There are still 5 months to go until the Ashihara Karate World Championships, expect him to achieve better results.





ROUND TABLE ALLIANCE AND THE EUROPEAN NEED FOR CHANGE!

By Sr. Master Ernst Jan Rolloos, 7th dan Hapkido/7th dan Hanmudo and co-founder of the Round Table Alliance (with assistance by Sr Master Guy E. Larke, member of the Round Table Alliance)

“Life is a series of natural and spontaneous changes. Don't resist them; that only creates sorrow. Let reality be reality. Let things flow naturally forward in whatever way they like.” - Lao Tzu

In 2019 the decline of traditional martial art was obvious. The number of motivated participants at our martial art seminars was low. The need for change was inevitable; something had to be done in the European martial art world. I focused on the question: what is traditional martial art in this day and age?

I started training Taekwondo at the age of 10 under the guidance of Master Jacques Janssen. I felt from the first minute that I had arrived, like coming home. I learned discipline, focus, respect and perseverance. Later, after my energy was more channeled, I chose the path to understanding and appreciating that simplicity is a deep, never-ending journey towards refinement. I became an artist in traditional martial arts. This power source supports everything I do in daily life.

Through the years I met giants like Dr. He-Young Kimm and Grandmaster Han, Jung Doo. They not only taught me about martial arts, but life too. They are like lighthouses for me.

The need for change is, in my eyes, the most basic form of all innovations and is based on a human-centric image of man. Most of us want to make something out of our lives; we have views and interests, and if motivated the right way, we show commitment and initiative. At best, when presented with the right walking direction or idea, take responsibility. Maybe even have fun during the process.

Sometimes change comes at you hard and fast while other times it is a gradual shift. There can be a significant transformation from one major event, or over time, you realize things have evolved. These changes can be positive and necessary or less than ideal, but there's almost always a silver lining.

Martial arts are codified systems of combat practices. They are practiced for a number of reasons such as self-defense; military and law enforcement applications; competition; physical, mental, and spiritual development; entertainment; and the preservation of a nation's intangible cultural heritage.

Tradition means doing something that people have done before. The word comes from Latin. It can be roughly translated as handing over or delivery. So, I hand over my thoughts, or in this case, (martial) arts.

The decline in traditional martial art is caused by a complex mix of the loss of identification, socio-economic complexity, insufficient leadership and, last but not least, disorder. A declined organization may revert to a more original, primitive state, be absorbed into a stronger organization, or completely disappear.

Virtually all organizations will suffer such a fate, regardless of their size or complexity, but some of them can later be revived and transformed. However, others never recovered. This decline is generally quick but rarely abrupt. However, some cases involve not a collapse but only a gradual fading away.

Can you change organizations with strong and very rooted traditions? First I had to understand the causes. During my analysis of the reason for the decline of traditional martial art, I defined five possible explanations:

* If I look at my children, I sometimes feel sorry for them. They have too many choices. Anyone can do anything, anywhere, anytime! There are no limitations to the choice of activities in the "leisure industry". By now the leisure industry is the third biggest global industry (behind weapons and pharmaceuticals).

* Communication technology changed our mindset and brain structures. Current attention span (year 2022) is 8.25 seconds. Quick solutions/fixes are expected and possible (e.g. tutorials). Focus is one influencer click away! Technology is available 100% of our precious time.

* The 70s-90s were made by big names like Chuck Norris, Bruce Lee, Steven Seagal and many more. Martial arts was "hot"! War veterans and baby boomers built up a ruined USA/Europe/Asia, and the next generation was raised in the same manner and discipline. Hard work, education and focus would bring a happy life. Martial arts was supportive and a metaphor for these ideals. We are moving away from these dogmas, caused by intrinsic and extrinsic factors.

* Trends can be caused by peer-group-pressure, (social) media, influencers and so on. The big trends of martial arts were followed up by soccer which was followed up by video games. Endless external hypes will follow.

* Last but not least, when leaders lack the ability to provide direction, coaching and motivation for instructors and students, organizational culture and moral often suffer. Poor leadership is often the root which causes high loss of members.

The phases I went through, when starting and (finally) implementing the organizational change process, were creating urgency (throwing a stone in the pond) and starting to move - but not too quickly. I executed "step by step" a transparent and reasonable plan. At the same time, the change had to be consolidated and the organizations brought together (in harmony)!

My challenge was to understand how techniques and how the organizations were structured and how to start inter-federation communication. When people start to interact, they will find out that they really can learn from each other. From this I could build relations further and bring the cooperation to a higher level. Changing traditional martial art (in decline) is a contradiction in terms by the way!

"People are very open-minded about new things, as long as they're exactly like the old ones." - Charles F. Kettering

After analyzing possible explanations, it was important to get a feeling of direction. Our European society is in need of ideology within an open world. Ideology can mean religion, environment, gender neutrality, etc. In other words, something to simplify our complex world by. 'Open world' means that we are interconnected, whether we like it or not. That is where the innovators come in with love for innovation! Art is a human cultural product, the result of a creative process. In my case, a European culture influenced by Calvinism. Innovation is the change process to it!

“Change begins at the end of your comfort zone.” - Roy T. Bennett

I (re)introduced the concept of chivalry and the system of block-chain-martial-art. A new organization was founded in 2020, the Round Table Alliance.

Round Table Alliance is a neutral arrangement of chief master- and master- level martial artists who want to achieve higher goals. The idea of the Round Table Alliance is to further an interest in the development and integration of new ideas in traditional martial arts, on an equal footing. The essential part of this open-minded alliance is therefore dedicated to gathering knowledge about traditional martial arts, the effects of current (and new) developments in the martial arts world and the equitable exchange of content among the table members.

I chose chivalry as a concept to define the code of my moral behavior: take chances, always work on your personal development and be of service to others! The code of chivalry that was developed in medieval Europe had its roots in earlier centuries. It arose in the Carolingian Empire from the idealization of the cavalryman - involving military bravery, individual training, and service to others (especially in Francia, among horse soldiers in Charlemagne's cavalry). The term "chivalry" derives from the Old French term *chevalerie*, which can be translated as "horse soldiery". Originally, the term referred only to horse-mounted men, from the French word for horse, *cheval*, but later it became associated with knightly ideals.

Over time, its meaning in Europe has been refined to emphasize more general social and moral virtues. The code of chivalry, as it stood by the Late Middle Ages, was a moral system which combined a warrior ethos, knightly piety, and courtly manners, all combining to establish a notion of honor and nobility.



(Master Rolloos with his student Master Sprecher)

Let me describe the second pillar of the Hamel-river philosophy: Block-Chain-Martial-Art. A block-chain-system can speed up the process of innovation. No more central development, therefore numerous decentral initiatives! This is a fundamental change in the way of thinking in the conservative martial arts world. Radical innovation, so to say.

Block-Chain-Martial-Art is a continuously expandable flow of knowledge input and experience in individual blocks. New blocks/methods are created by consensus and attached to an existing chain of Martial-Art-methods. Blockchain is a chained sequence of Martial Art Methods that is updated over time. It is a dynamic process called the concatenation principle.

The methods or knowledge on the Block-Chain-Art can be viewed by all parties involved. Blockchains thus allow a flexible and dynamic configuration and a high degree of trust! Transparency and trust have to be guaranteed! “Change is the end result of all true learning.” - Leo Buscaglia

Round Table masters are brave, work hard on personal development and are of great service to their communities. They are true European martial artists who moved the needle, forward thinking people that bring martial art to a higher level. Master Ad van Workum and I co-founded the Round Table Alliance movement.



(Master Rolloos with his student Master Sprecher)



(Master van Workum and Master Rolloos)

Chief Master van Workum and I have had many good conversations about the future of martial arts in general and more specifically in Europe. We both had a strong wish to keep learning. But we also had a strong wish to create an organization that would support the combination of different martial arts and science. Second, there was a wish to introduce European values into this new organization.

At the age of 6 years, Master Ad van Workum started training ITF Taekwondo dojang led by master Jan Koster in Delft, the Netherlands. Master Koster was one of the first higher ranking instructors in the Netherlands. As a child he followed the lessons taught by his instructor. Van Workum was not yet fully aware whether the lessons taught were given in a more sport-like way or in a more self-defense approach. When he got older, he started thinking more in that direction. “Am I looking for a good time and do I want to learn some fancy moves in the meantime?” or “do I join a dojang willing to learn to defend myself in the best possible way?” Both questions were determining his martial art career.

“I will never forget the first time we asked our instructor how he would react in a choke situation? We all expected him to use his beautiful kick, he tried to teach us every day. We all got caught by surprise when he used in our young eyes a couple of really violent techniques. This was the first time when my instructor said those famous words ‘self-defense isn’t beautiful or nice.’ He sent us off with food for thought.” Chief master van Workum



(Master van Workum and Master Rolloos)

That choice could be vital in the future. Master van Workum considered himself lucky with the dojangs and instructors I have been training with. They all lay their emphasis on real self-defense and less on the sporty side of Martial Arts. For instance, there were different classes he could follow in his own Taekwondo dojang. So, he learned how to fight during a match. In a different class but from the same instructor, he learned how to apply ITF Taekwondo during a self-defense situation. That choice, made by the master of the dojang, helped him a lot to understand the two different aspects of martial arts in general and ITF

Taekwondo specifically and laid down the foundation of what would become his journey through martial arts and self-defense.

Round Table Master Pascal Russello has been thinking about the European way of weapons, his answer is Mukisool



(Master Pascal Russello)

“Weapons are more than just tools. They are the partners that accompany the practice and thus deserve the utmost respect. We must remain humble in relation to our weapons in order to create positive synergy and progress in our practice. If you don’t respect your weapon, it won’t respect you.” Grandmaster Pascal Russello

Grandmaster Pascal Russello wanted to practice martial arts ever since he was a kid, watching Bruce Lee movies and things like that. He started working in an industrial bakery when he was 16 and was fortunate to meet a group of Asian refugees who practiced all kinds of martial arts from Cambodia and Laos, with and without weapons. They got together after work, and started training. In the early 1980s, he founded his first dojang in Castelnau le Lez in southern France.

While practicing martial arts he discovered “Ichiban Moe,” which means “the art of 24 weapons.” In that style, which is derived from ancient military texts, work mainly focuses on attack techniques from a warrior’s perspective. Master Russello was fortunate to learn with four young Masters, each one specialized in three or four different weapons.

After discovering the 24 weapons, he decided to integrate a more spiritual approach in my martial arts practice. That’s when Russello had the idea to someday create Mukisool, by combining philosophy with combat techniques.

Unlike the traditional 24-weapon program, the weapons used in Mukisool are not strictly for combat purposes. They are useful in both defense and attack, and they are practiced through a progressive and complete teaching approach. The style is clearly Korean, but the school is French. It is a varied program that is just as suitable for children as it is for adults, and equally for men and women. The Mukisool weapons program not only covers use of the long staff, fan, cane, and short stick, but it also includes other advanced techniques. For example, you can combine the use of weapons with hand techniques, strikes, and kicks. There are also falling exercises and work down on the knees, but also breathing techniques to build “ki.” While most martial arts styles focus on developing performance, Mukisool combines all the different physical and mental elements in a stimulating program that is enjoyable to follow, and which also benefits mental health and the body.

When tradition meets development, one should never forget where a martial artist comes from. Values are core business for any traditional martial art, according to Round Table Master Henrik Hunstad.

“If traditional martial arts are to survive in the future, we must embrace development while maintaining a belief in universal values and expressing gratitude to those who came before us and paved the way. Development is natural and positive. We now possess more knowledge about physical and mental training than we did just ten years ago. However, what fuels development is an understanding of our past!” Grandmaster Henrik Hunstad

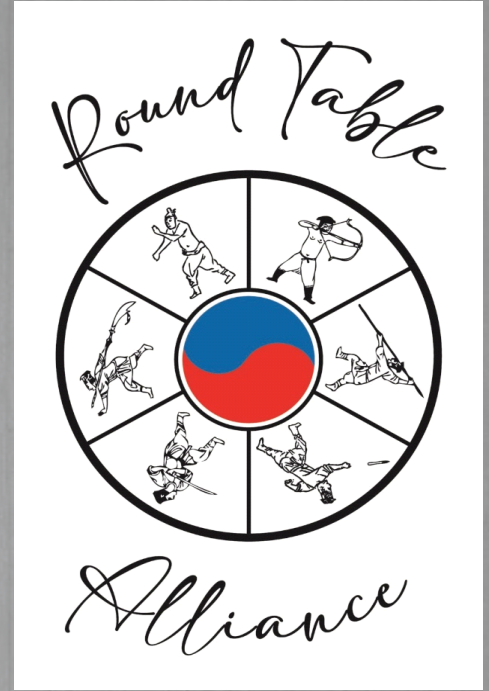


(Master Henrik Hunstad)

Master Henrik Hunstad was born in Oslo, Norway, in 1970. In 1980, he started my martial arts journey and never looked back. In the early 90s, he began traveling to Korea, where I met his Master, Grandmaster Chang Seong Dong, the founder of Sangrok World Academy. This meeting developed into a student-master relationship but, most importantly, a family relation. Grandmaster Chang was of great importance of Henrik. Master Hunstad achieved the 8th Dan Jidokwan Taekwondo and 7th Dan Kukkiwon Taekwondo, 7th Dan Hapkido, and 6th Dan Kumdo. Together with his good friend Roy Rolstad, who is an ITF instructor and a true embodiment of martial arts, they developed their own style of Sangrok Hapkido. Master Hunstad and Master Rolstad blended traditional values, researching forms, and maintaining an open-minded approach, they work hard on their personal martial art developments. Their moto, no matter the grade or age, one must practice and develop oneself until the day the heartbeat ceases.



(Master Hunstad and Master Rolstad)



(Logo Round Table Alliance)

In Hunstad's view, the biggest challenge that traditional martial arts faces, is how to adapt to the modern and international society without losing their core values. Tradition lies in the values instilled in these practices. Many martial arts practitioners are resistant to change simply because they want to preserve tradition. If the automotive industry had the same mentality, they would still be traveling in horse-drawn carriages.

Master Hunstad emphasizes that tradition lies in how we conduct ourselves, the etiquette, the framework, and the right intention towards life in general. Honoring his lineage is an important aspect for Hendrik, as it is a value often lacking in modern Western society. There is a saying in the Odyssey that encapsulates his view and the importance of honoring one's lineage: "If I have seen further, it is by standing on the shoulders of giants."

In 2020 the Round Table Alliance was founded, a movement based upon a human-centric worldview, martial braveness and willingness to change, develop ourselves (the way is in training) and we are of service to others!

ECONOMY

Tang Soo Do

by Elias Pulgar Olguin



11 US companies with respect to diversity and equity goals.

3M | Bank of America | Citigroup | JP Morgan Chase | MasterCard Inc. | McDonald's | PepsiCo | United Parcel Service (UPS) | Visa | Wallgreens Boots Alliance | Walmart.

In 2021, the Federal Government declared June 16 a national holiday. The catalyst for codifying the day, which celebrates the end of slavery in the US, was the May 2020 murder of George Floyd and the subsequent protests and protests across the country demanding immediate action to combat racism and inequity in the country.

Corporations also spoke out, most notably on "Blackout Tuesday," eight days after Floyd's brutal murder. Started by two music industry executives, Jamila Thomas and Brianna Agyemang (source), it became a day when many companies, particularly in the entertainment industry, stopped business as usual. Participants in that first year included Apple, Amazon, WarnerMusic and

Spotify, who used their social media and advertising influence to declare commitments to programs to diversify their leadership ranks and employee bases, ensure equal pay across the board, increase partnerships with minority-owned vendors; and allocate millions to social causes. That was just the beginning, and over the next few months, many companies made many promises.

But talk is cheap, and so are promises. Corporate transparency about diversity goals remains murky. Data on a company's progress on these social initiatives is mostly voluntary, and the information that reaches the public is almost all self-reported.

Recognizing these challenges, Forbes magazine is releasing its first progress report on where large corporations stand in terms of their diversity and equity goals. To kick off the project, surveys were sent to 50 US-based corporations listed on the Forbes Global 2000, the list of the world's largest companies. The purpose was to learn the status and progress of programs designed to

boost racial and ethnic diversity in its American workforce, on its boards, and among its suppliers. He also asked questions about equal pay, acquisition spending and marketing initiatives.

Most of the companies we contacted chose not to respond. Still, 11 did, including the nation's largest retailer, Walmart, and banking giants Bank of America, Citigroup and JP Morgan Chase. "Not only is it the right thing to do," says Cynthia Bowman, Bank of America's Global Head of Diversity and Inclusion, "but we've seen study after study showing that (diversity) is incredibly good for business... We have goals and clear results that we want to drive." Adds Erika Irish Brown, Citigroup's Chief Diversity Officer, "Transparency is a tool for accountability. Companies and organizations that are transparent about their data and objectives, that's an accountability mechanism. of counts".

Let's hope more companies do the same. After all, to paraphrase the late great management guru Peter Drucker, it's up to all of us to progress or risk perishing.





Tang Soo Do Uruguay

Why Tang Soo Do?

You have come this far, and that means then that you have opened your world of possibilities regarding martial arts, they are no longer those "few you knew".

Today you have the opportunity to offer in your recognized institution an innovative and original proposal, until now non-existent in Uruguay.

At the same time, offering ancient values and teachings through an art such as TSD, which has been transmitting a philosophy of life from generation to generation for hundreds of years.

You come to our meeting at a time when two of the best ingredients that an organization can offer you are combined: youth: we have been operating in Uruguay for approximately four years with sustained growth, and experience: the Uruguayan TSD is made up of a team of instructors who average more than fifteen years of being at the forefront of martial arts schools, working together with other institutions and betting on permanent training both within martial arts, as well as in various areas (first aid, education, nutrition and more).

Our commitment:

Without a doubt, the world is a different place from the one you and I remember from our childhood, even more so from that world that gave rise to martial arts. It is then necessary to take on the challenge and take charge of the role that we have in society when it comes to transmitting our teachings. Today we talk about some concepts that we believe are key:

Bullying - The reality of school and other areas is a fact and our attention is directed to that focus when it comes to the little ones

Self-defense - Of course, when thinking about daily activities, from leaving our homes, to the various situations that can also arise there, it is fair to think of tools to be able to solve these situations.

Sport - Leaving aside the great variety of devices that offer us "entertainment", the endless hours of work, in short, the routine. It can be a challenge, but we have decided to say NO to a sedentary lifestyle.

Meditation - Exclusive benefit for Tang Soo Do practitioners. It has not been placed on this list by chance, it represents everything that makes us unique as human beings, meeting our feelings, emotions, who we are, pursuing harmony and achieving

self-control in the broadest sense of the concept.

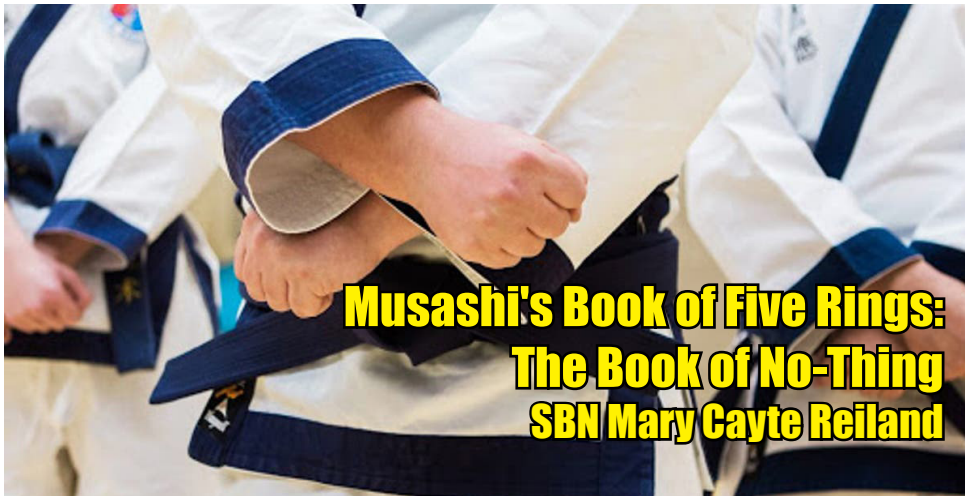
Values - We could mention endless articles on this list, but it is true that the fundamental basis of martial arts is values, act as a reinforcement and in some cases as a source of inspiration. - Respect - Trust - Self-control -

If we could summarize all this in a dream, we would then speak of integration in the broadest sense, people of all ages, genders, creeds practicing in harmony to take today's society to another level, where coexistence and peace are the common denominator. . But we clarify, we need you in the process, you, EVERYONE.

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**Musashi's Book of Five Rings:
The Book of No-Thing
SBN Mary Cayte Reiland**

Tang Soo readers, happy June! This month, we conclude our discussion of Musashi's Book of Five Rings, the Book of No-Thing. Others would call it the Book of the Void, as Musashi discusses everything that cannot be seen. No-Thing is the abstract concept of everything that is, but if you do not understand it, it will not exist in your world. I have to admit, I read and reread this chapter, but I still don't get it. I suppose I will have to reexamine when my mind is clearer, but let's discuss.

Mushashi comments that as your practice accumulates, true "no-thing-ness" will be revealed to you. You only have to be open to understand your relation to the art you study, and thus your relation to the universe. Musashi says "do not take anything for granted and do not put emphasis on the things of men" if you hope to understand his strategy. Regarding the "things of men", I think he means physical items. Later on, he goes on to say that "you can come closer to understanding no-thing by realizing that there is nothing outside of yourself that can ever enable you to get

better". In another thought, he also says that "no-thing-ness is not to be understood as a 'thing' because it then would be based on a conception of something, which would not be no-thing." No-thing is not a concept, it truly is a void or emptiness.

Anyone here ever seen the Last Samurai? I remember a scene from this movie when Tom Cruise is learning the way of the samurai (and also getting his butt kicked), that he is told to have "no mind" when he is fighting. Only then is he able to force a draw with his instructor. Focusing on no-thing made him better, and it was all inside him the whole time!

Musashi also discusses the concept of zen. Musashi defines the zen term for no-thing as "Mu". I find it ironic how we as Tang Soo Do practitioners call spirit "mushin". Our spirits are meant to guide us to our pursuit of knowledge.

Let's delve a little further with the concept of spirit. Musashi says "the spirit is no-thing-ness means that there is no such thing

as relying upon anything at all outside of your individual mind." So our individual spirits = no-thing-ness? I find that hard to conceptualize, but maybe I'm not meant to. Musashi also comments that "there is no such thing as thought" in the way of the warrior. Perhaps there is only self reflection and study.

That leads me to Mushashi's next point, where he says that the zen point of view suggests stopping conceptualization. Don't think about what you do before you do it, you risk overthinking everything! Let it go and just be.

I can see where your minds are going. You're thinking, "what the heck does this have to do with strategy in a real fight?" How do we go from these concepts to beating our opponents in real fights? Excellent questions that I do not have the answer to as of yet. Maybe it's beyond my comprehension, maybe I haven't studied enough. Mushashi killed over 60 people before writing this book, who knows how many people he studied with and for how long before recognizing everything that he wrote down for us. Consider also that this book I read was an English translation of the original Korean text. There could also be misunderstandings in translation, which I know exist, from personal experiences.

Truthfully, I think everyone's strategy is going to be different, so just get out there, be true to yourself and keep practicing. Take care and Tang Soo!



HOLY DEMONS...

He has heard a thousand times people say "You're crazy", "you like to get hit", "that's not a sport, sport is good for the body", "you're hurting yourself in vain", etc... And if it may be that some are right, but what they do not know is that when the ritual begins from the bandage, each tie that crosses the hands, each turn that protects the joints is an inner demon that is preparing to come out, each second I am alone in an internal battle to fight. His enemy is himself, alone in the locker room, his support is his corner, his support is his family, his support is his friends; Millions of eyes and thousands of souls waiting to see him come out to give them the show for which they paid, all latently watching both competitors, giving their opinion on the physical attributes that each one presents. While he is in his corner, he listens to his coach and takes a deep breath with nothing more than nerves in his stomach and fear in his legs, but his face is firm and intimidating so as not to notice the shortcomings of being human. Both competitors approach the referee, grateful for the

opportunity of each one to express what they came to, while his demons flutter and playfully accompany him, knowing that he is dying of fear and gnawing at his nerves like vultures tearing at his entrails. Fear concentrates, invades his body but his mind dominates and he does not allow himself to be intimidated by the most primitive of feelings. And among so many people, so many eyes and so many souls, the sharp bell toll. At that moment, he realizes that he is alone with someone else who wants to hit him, there are no friends, there are no backups, there is no support, there is no family, just him with his demons waiting to be released... And that's where, in the first contact, in the clash of cordial gloves that shows respect for the other ONLY who, like him, feels nervous and is afraid but his face will never admit it; in that moment all the senses are turned off and instinct is turned on, everything he has practiced and trained for that moment comes to mind. The babbling of the public is heard, the voices from his corner are heard, but he only hears the cries of his conscience asking to release the beast; the demons agglomerate

and perch on his back, and each blow he throws satisfies his desire, they calm his anger, he lets out with each blow an ephemeral breath that dissipates in the acoustics like fireworks, filling the space as a kind of mantra. After a few rounds, his body begins to weaken but his spirit and his mind do not allow him to give up, in addition there are still some demons to evacuate; the bell rings, it is the last round, at that point his treacherous awareness of him and his fears no longer have an effect on him, no longer he listens to them or obeys them, he just lives in the moment. He gets up from the banquet and looks for the center of the fight, his negative consciousness and his fears see him from the corner, incredulous and even more tired than him "how is it possible that he doesn't take me with him" (the fear was questioned). "How can it be that he can do it? If I told him a thousand times that I didn't he would achieve" (conscience exclaimed). Well, he had simply made peace with his demons and that allowed him to see for himself, he dominated his fears, he was his own conscience telling himself that he would be able to, now his demons were on his side. .. In the final greeting and a cordial hug with his respected rival, his demons have had enough and they saw what he is capable of, as with fear and nerves, they gradually disappeared and plunged into a cosmic ballet of peace and tranquility; bowing, he nodded his head in their farewell, because he had earned their respect and he knew they would be in harmony... Making peace with your demons heals the soul, for me, that is the most sport healthy !!!

Hai/Oss. R.P



Martial Arts and ME [Cap. 19] Professor Carlos Damasco

The Uruguayan Hapkido Center was celebrating. On Monday June 5th, the Kuk Sa Nim (Grand Master) Michael de Alba arrived from Porto Alegre. He was born in the United States and is the son of Mexican parents. With more than fifty years in the practice of Martial Arts, especially Korean, he began practicing Karate and a few years later with the Art of Hapkido graduating with a Black Belt. He completed his Military Service in South Korea and there he had the opportunity to practice various Korean Arts, both with weapons and empty-handed, standing out Kuk Su Won and Hwanga Do. That over the years he reaches Ninth Dan of the Art. The trip made has been scheduled for a few years, then due to a family loss, and later due to the Pandemic, it was postponed. At the end of May he left San Francisco for Panama, to meet the Panamanian Hapkido Master and his students. He held a Korean Traditional Weapons Seminar. Kuego traveled to Brazil where he met Master Alexandre Gomes and students and also held two Seminars. And finally he arrived in Uruguay, he was received by Maestro Da Silva and by me. After his transfer to the Hotel, at night we shared a dinner, joining Carlos García Arocena and we talked about Korean Martial Arts and various topics. The next day in the morning, we went to the airport with the Master, to receive his wife who was coming from San Francisco.



On Tuesday night, the first three-hour Seminar is held, basically working on Self Defense techniques. It is noteworthy that the Master speaks Spanish very well and we could understand him perfectly. At the end of the Seminar, he was invited to have dinner with his wife by Master Da Silva and his wife at his house. On Wednesday morning, Mario and I toured Montevideo with him and his wife, so they could get to know our City. In the afternoon the second and last Seminar is held, which consisted of Dang Bong (short stick) techniques, a traditional Korean weapon, which is born from playing traditional Korean drums. Finally he made an exhibition with two knives, demonstrating excellent dexterity and technique. This seminar was also three hours long. Everything went very well, De Alba proved to be a great Teacher and

Teacher, owner of great charisma and leadership. I want to highlight that of all the Seminars, all the practitioners of the Uruguayan Center and fellow practitioners of Japanese Jiu Jitsu and Shotokan Karate participated. After the Seminar, several practitioners shared a barbecue dinner, tasting Uruguayan meats. From there they went to rest at the Hotel, to travel the next day to Buenos Aires, staying until Sunday to finally return to the United States. Something very important to highlight is that the Master is the founder of the Farang Mu Sul style, a personal compendium, created and developed by him according to his experiences and technical knowledge acquired throughout his extensive Martial practice. As founder, he holds the Tenth Dan Degree, recognized by the World Kido Federation. It has students

in Mexico, E.E.U.U. and many countries in Europe, to which he has attended to carry out seminars and technical training. He was a special forces instructor in both South Korea and the US. In Buenos Aires, he could not hold seminars, due to the economic situation that he is going through in that country, but he met with Maestro Daniel Rolla, an outstanding Maestro from Argentina. They exchanged experiences and created a bond for his next visit. Finally, I highlight the work of Mario Da Silva and other students Hapkido practitioners, for the achievement of the coming to Uruguay, of a world-renowned Master, something that does not happen so often in our Country.

Until next time!



How did HapKiDo come about? SBN Ramón Navarro

A big greeting to all my fellow Martialists who write in this magazine, I greet you as well as those who will read it. Again a reminder, I am a teacher or SabomNim Ramón Navarro 6th Dan of Song Moo Kwan HapKiDo and I direct the International Song Moo Kwan HapKiDo Federation and if any of those who read here are serious in the martial art and are not looking for a quick rank but for some reason you are not comfortable where you are there is the possibility that I can help you, you just have to be willing to follow instruction on how to change giving shape this HapKiDo working our teaching curriculum you can write me or call me in WhatsApp +507 67808222 to clarify



the This topic and our headquarters are headquartered in the Republic of Panama.

The martial arts are based on a root that gives a trunk that has branches

that contain leaves, well the root of HapKiDo is basically DojuNim Choi YongSul the father of HapKiDo and one of his students Ji HanJae who promulgated it but more than that since what Grandmaster Choi YongSul taught the Yawara or HapKi Yu Sul only had 12 kicks that mostly focused on the lower body and had only 100 techniques each with a couple of variations so Mr. Ji HanJae who also learned TaeKiYun better known as TaeKyun and decided to remove what he did not think was practical from these two martial arts and did not want to invent a new name so he could not call him something with TaeKyun and the Yawara or HapKi Yu Sul he Ji HanJae saw that the arts The martial arts that were beginning to appear had a word that meant humanistic, it was Do, so I removed Sul, which means technique or its



tactical military aspect, and put Do, which with that humanistic sense, did not focus on this HapKi Do or HapKiDo, although it was not made as sport was a highly competitive aspect.

This HapKiDo as other martial arts should have the mode of 'The River Flows and Its Waters Fork' or 'Way of Water' in its name, in Korean it is Ryu Pa so if for example we are used to seeing the word 'Kwan' in his name is not bad, but in our case and letting it be known that we are Song Moo Kwan of HapKiDo it must have been Song Moo Ryu Pa or the Song Moo style. This Ryu Pa indicates family or origin of its formation, which in this case is from the Grand Master or KwanjangNim Park, SongIL 9th Dan and its founder.

This Song Moo HapKiDo bears in its name Kwan so Song Moo Kwan this Kwan indicates that all Song Moo HapKiDo schools teach the same thing.

Wait a moment, let's give a base of who SabomNim Ramón Navarro is, he was born in the Republic of Panama in 1953 and with time passing he grew and as time passed in 1960, he took two months of Judo and left. In 1961 he took almost three months of Karate and quit, this was in the first and second grade of school in Panama so he went to learn English in an American school and in 4th grade he learned wrestling until he finished elementary school or as it is in English 'elementary school' and in high school he went to a military school in South Carolina in the United States for 6 years, there he learned TaeKwonDo until December 1971 he was a black belt and returned to his country.

In Panama there was no TaeKwonDo when he returned in June 1972 and even the only thing there was

JuDo and Karate and time passed until November 1974 he found a TangSooDo MooDukKwan school on an American military base that the Master or SabomNim Prospero Manuel Ellis 4th Dan was the father of the TangSooDo of Panama (RIP) and SabomNim Navarro



trained there until SabomNim Ellis, who worked in the Panama Canal Zone Police, the civilian sector of the Americans, was transferred to the Miami Airport Customs department and as his assistant master Navarro thought he would stay without a teacher but by chance of life in those days a Korean arrived to Panama whom brought HapKiDo in was the Grand Master or KwanjangNim Park SongIL with his style the Song Moo Kwan in October 1976 and Ramon Navarro started in February 1977 and happily Master Park chose SabomNim Ramon Navarro as his assistant.



From that time until now almost 47 years have passed but this is not exactly the topic so let's go back in time to the beginning of the last century when Choi, Yong Sul as a child was taken to Japan and lived with the ruler of AiKi Jujutsu. from the Daito Ryu family, the Grand Master Sogaku Takeda with whom he learned from approximately 1912 to 1943 that Takeda died and this art that they called Yawara, which means or indicates, is ancient Jujutsu and when he returned to Korea it was because Master Takeda told him that they would lose the war and like him, Choi, YongSul who changed his name to a Japanese one that was Yoshida Asao when he returned to Korea he used his Korean name again.

Without the long story short he began to teach the son of the owner of the Seo Brewery the young Seo, Bok Sub-manager of the brewery was a Judo black belt who saw Mr. Choi in a confrontation against several people easily defend himself in the brewery that I call him to the office and asked to teach him so long story short he was the first student of Choi YongSul and they trained in a Dojo or Dojang in Korean training place that he had in his office to practice JuDo and allowed him to teach with the deal that he charged his new students



and him too, that is, he would pay him more, he would give him the peat he needed for his pigs since Mr. Choi was a pig breeder. This was around 1948.

In 1949, a 13-year-old boy, Ji HanJae, came to the capital city of Seoul, South Korea, to school, he lived in his aunt's house and was a neighbor of Grandmaster Choi, and he learned for 6 years, and when he finished high school, he had obtained a 2nd degree or Dan. He Doju Ji returned to his hometown but he did not want to teach, he wanted to learn, but there was no one there in his AnDong village but he found the teacher, the Taoist monk Lee or Lee DoSa, who taught him TaeKiYun or TaeKyun of the martial art SamRangDo, a specialty on kicks, takedowns and strikes with long stick weapons the ChanBong and short stick the DanBong and medium as with walking sticks and police baton or the wand.

The name changes from HapKi Yu Kwon Sul to HapKiDo took place in 1959. Well in 1958 my teacher Park, SongIL had a black belt in Judo at the age of 13 as a coincidence of age, he began to learn with DojuNim



Ji HanJae and some changes were being made in that art that he knew as HapKiYuKwonSul or HapKi Yu Kwon Sul that his school was called Sung Moo Kwan HapKiDo and transformed its name from in 1959. The first school was from the city or town of Andong with the name An Moo Kwan school of HapKi Yu Kwon Sul and his most outstanding student was Oh Se Lim who has been the president of the Korea HapKiDo Federation for more than 20 years, well then he went to the capital and called him Sung Moo Kwan until he was chosen to be the coach of the guard of the security of the president of Korea and was for 18 years from 1962.

A little earlier, in 1961, a classmate and friend of DojuNim Ji HanJae, Grandmaster Kim MooWong, another student of Grandmaster Choi, went to live with DojuNim Ji for 8 months in which those of ji HanJae from TaeKyun and those of TaeKyun shared their kicking experiences. Kim who learned in a Buddhist monastery and in those 8 months they developed the kicks that are why today's HapKiDo is known as such.

Likewise, when young Ji HanJae was appointed by DojuNim Choi to

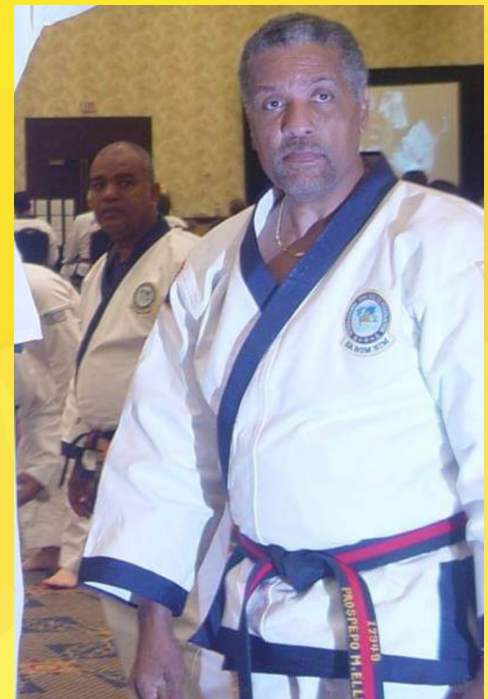
be his assistant, my teacher Mr. Park SongIL appointed him DojuNim Ji HanJae to be his assistant, but Master Park was the first non-adult to be an instructor who over the years achieved his 7th Dan at 31 years old with the Korea HapKiDo Federation and permission to name his own Ruy Pa or Style the Song Moo HapKiDo, but is better known as Song Moo Kwan HapKiDo. The Master of Masters or KwanjangNim Park, SongIL brought his Song Moo Kwan HapKiDo to the Republic of Panama in October 1976.

This word Kwan means family or school or style, although style should be named with RyuPa but that is irrelevant because there are many people who, although I have seen high ranks in various martial arts, are not aware of this phrase but what we are talking about is de Kwan and all schools or organizations that have this phrase in their name should be indicative that all schools under this organization should learn and teach the same.

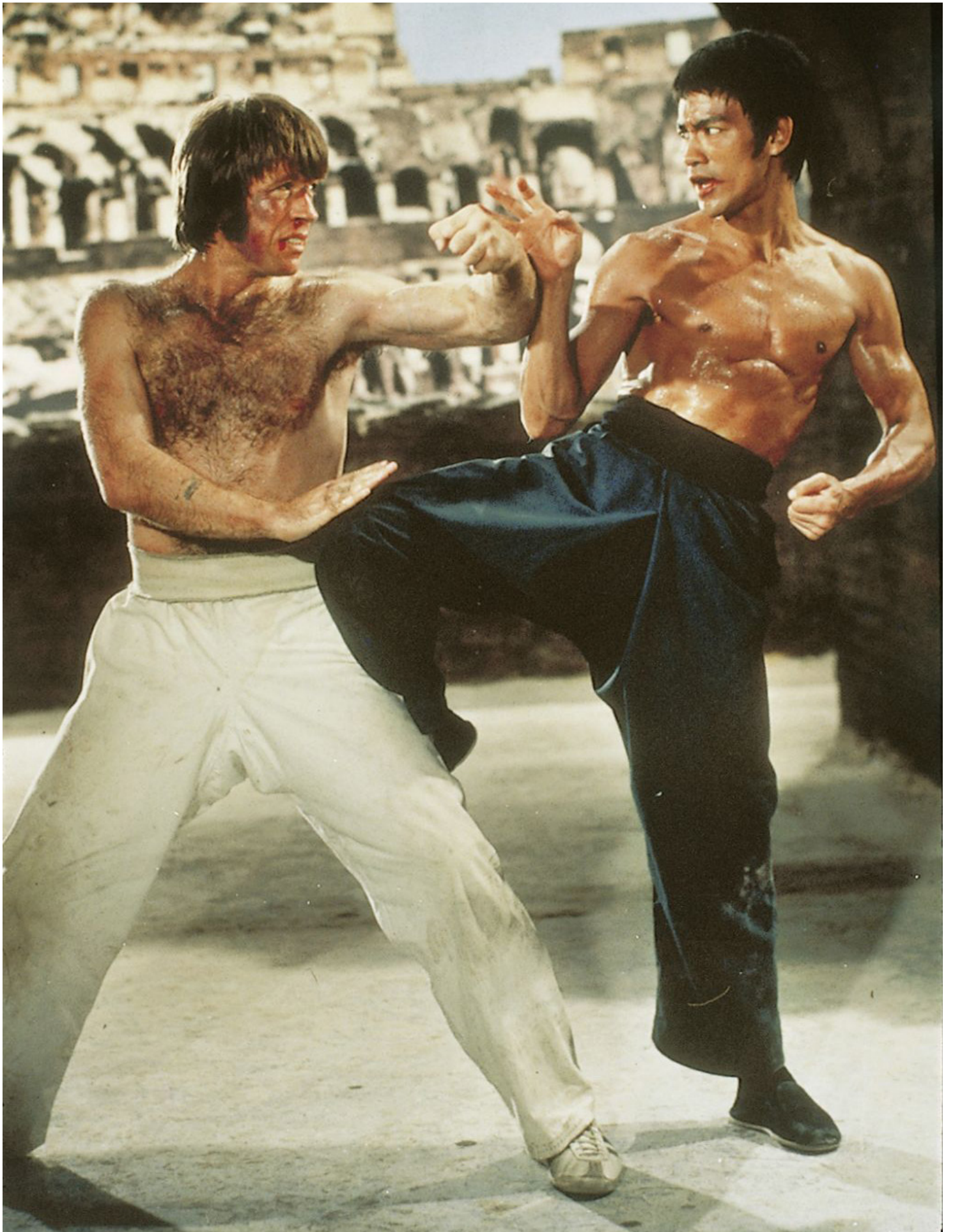
I am looking for people interested in forming groups to go to their country and give an introductory seminar on this Korean self-defense and take me so that those who like this seminar and are willing to work making the necessary changes can work together for a common good. Be part of this growth. For that you can call me or write on WhatsApp at +507 67808222.

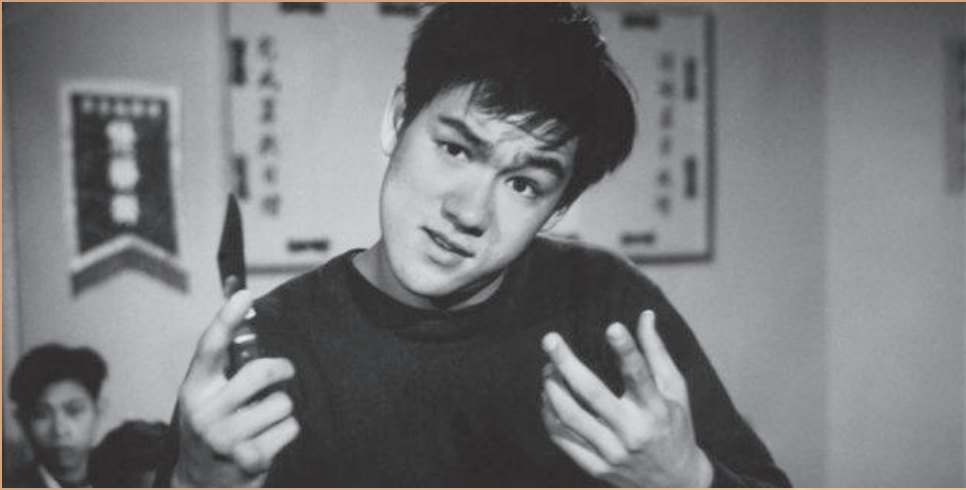


SBN Ramón Navarro and Maestro Park SongIL



SBN Prospero Ellis





The death of Bruce Lee: His historical review (2nd part)

Linda Lee, describing her husband's childhood in Hong Kong, tells us, "He was just bouncing with energy. He talked. He jumped up and down. He played." Lee's older brother, Peter, a dentist at the Royal Hong Kong Observatory, confirms this description, adding the amusing detail that the family nickname for little Bruce was "You never sit down." This prodigious energy, which, Lee said in later years, he could feel "bubbling and roaring" within him, was no mere blessing... From the beginning, he was presented with a serious challenge: either he could learn to control his energy. It would either control him, or else it might drive him crazy. Like most hyperactive children, young Bruce Lee found it impossible to concentrate on his studies.

Despite the fact that he was very intelligent and loved books, he experienced very serious difficulties throughout school. At the age of eighteen, when he dropped out, he had only reached the equivalent of tenth grade. On the other hand, Lee was always

able to focus his energy perfectly when he was assigned a task at that other school, which taught him the earliest and best-remembered lessons of him. Contrary to popular belief, Bruce Lee was not a martial artist who somehow developed a gift for acting. He was born into show business and became an actor at an age when most kids are just entering school.

The son of a comedian in the Cantonese Opera (a kind of Chinese vaudeville), he had the typical upbringing of a show brat. One of the first photos of him in his family album shows him with his face painted like a clown. At the age of three months, he made his film debut, taken on camera in his diaper. By the age of six, he had leading roles. By the age of eighteen, he had appeared in no less than twenty films and had become, like the little dragon, the most successful child and youth actor on the Mandarin circuit. Meanwhile, he absorbed the atmosphere of the theater and the film studio like mother's milk from him. For years he was always backstage at the Cantonese Opera, going on tour with his father, spending his vacation time in the exciting

troupe of actors and actresses. One of Bruce Lee's former teachers recounted that he had once asked the boy if he could arrange a tour of a movie studio for a visitor coming from town. The professor was so surprised that young Lee complied with his request, arranging for a car and driver, directing the visitors like a professional guide, and proving at every turn that this was a world in which he found himself. totally at home. In fact, when we watch Lee's early films, the one thing that stands out above all else is his utter ease on camera. If ever a man was born for the medium, that man was Bruce Lee. Another obvious effect of upbringing within the show on Bruce Lee was the character that stamped him as a show-off, a compulsive performer, a man who instinctively seizes center stage and gets into his act.

In later years, people were amazed at the way Lee carried himself at parties, in restaurants, or when they first met him. Instead of relating like one person to another, Bruce Lee saw each new acquaintance as an audience he had to surprise. Instantly, he would go into one of his favorite tricks. He could push his heavily calloused hand toward your eyes with blinding speed just to close your eyelids with the softness of a caress. Or he could fire three quick kicks past your nose, showing that he had the same micrometer control over his feet as he did with his hands. Or he could do his coin trick. Putting a dime in his palm, he would say, "Let's see how fast you are!" So you were supposed to squeeze your hand before he could grab the coin. Once, twice, he would let

you win. The third time, when he opened his hand, he found that he had not only grabbed the dime, but replaced it with at least a penny, but was also receiving the Bruce Lee handshake, which was not a clasp. habitual but of an urgent invitation to punch the strong man in the belly. When he struck, soft or hard, he made no difference to a steel-jacketed bullet like Bruce Lee; he would smile happily and exclaim, "Now there is a body!" These accounts of one Bruce Lee who was childish exhibitionist and unwittingly bragging, suggest how close the man was to the boy in this youthful-looking artist. They also underscore a trait that informs the movies about him: his boyish charm. Women would find this side of Bruce Lee very attractive; in fact, it was a sophisticated woman in Hollywood who pointed out that Bruce Lee was the first martial artist to employ charm in his characterization.

The traditional demeanor of the Eastern warrior was severe and forbidding, unattractive to most women. At puberty, the once playful Bruce Lee began to exhibit a new persona that shocked his family and disgusted his teachers. This middle-class boy, who had always said that his ambition was to become a dentist, vowed to fight in the streets and on the roofs of houses. "I was a punk," he told Black Belt in 1966, "and I went looking for fights. We used chains and pens with knives hidden inside. Then one day I wondered what would happen if I didn't have my gang after me." when I got into a fight. I started studying Kung-fu. "No one has offered any explanation for this revolution in character, yet

it is Bruce Lee's "deviant" phase that laid the foundation for all he achieved in his years of fame. The punk was the father of the warrior. The resolute boy with the toilet chain wrapped around his waist was the progenitor of the noble kung-fu hero. One of the reasons for Bruce Lee's struggle in the streets was obviously his inability to function as a scholar. Another reason was the rage that built up in him at this moment, and remained forever, underlying his often cheerful personality like lava inside a dormant volcano. Finally, there is the element of imagination or fantasy, which always played an important role in Bruce Lee's life. Beginning at the age of six, he had been cast in the roles of orphan, runaway, outsider, and juvenile delinquent. It is entirely possible that these early experiences playing movie roles led him to play a similar role on the streets, decisively affected his later conception of the kung-fu movie.

He considered for a moment the archetypal confrontation scene in a mature Bruce Lee movie. The hero, has entered a dangerous scene and is surrounded by a crowd of menacing hoods. For a moment, he seems doomed, outnumbered. His flight was cut off, with no hope of rescue. Then, in an instant, he is transfigured. The modest young man's disguise falls off him like a blown cloak and out comes the kung-fu assassin, the deadliest man on the planet. Leaping and kicking, twisting and punching in a deadly ballet of animal grace and ferocity, Lee slaughters his enemies, sending them off with a variety of punches and move combinations so ingenious yet spontaneous that the horror and joy of the show overwhelm audiences. A frenzy of wild exultation. Now, when do you suppose Bruce Lee first performed a scene like this? The answer is when he was eight years old. In Kid Cheung, you see the boy





reluctantly taken to school and given a good slap to ensure he stays there. Soon, he comes into conflict with the other boys. They surround him like a pack of dogs. At this critical moment, the young actor does exactly what the man would do more than twenty years later in *Enter the Dragon*: he takes a broom handle and throws it around him to such good effect that he scatters his attackers and scatters them. He was asked to play roles that were increasingly modeled on the "troubled youth" images popular at the time in the United States. She movies like *Blackboard Jungle* and *I Was a Teenage Werewolf*. In his latest and biggest teen film, *The Orphan*, Lee plays a full-fledged street punk. You see him picking bags, dating his boss Fagin (who runs a school for bag pickers), and even dancing the cha-cha-cha (Lee was the local cha-cha-cha champion). Inevitably, the big scene is shaping up to be a massive attack by a boys'

school against him. Cornered like a rat, Lee pulls out a blade, bursts out with a hysterical laugh that was his battle cry, and pushes past his horrified attackers. Quite often, Bruce Lee played some variation on the juvenile delinquent theme that one feels compelled to ask: Did Bruce Lee make movies or did movies make Bruce Lee? Whatever the mode, the means by which Lee went from screen wrestler to street fighter, he accomplished the transformation with characteristic zeal and thoroughness. He enrolled in a kung-fu school; he attended classes as faithfully there as he cut in the academic school of it; and finally, at the head of his own gang, he became the terror first of his school, then of the neighboring schools, and finally of the toughest slums in the city. His teachers remember that he did not like anything more than to beat the children in the nearby school, one of the most remembered traits of him is his resentment towards

the "white devils". (Here again lies a prophecy from his later films, which put James Bond on its head. Just as the Bond films are full of subliminal racism, Bond always defeats the blacks, Jews and Orientals who are the enemies of the Empire, so Bruce Lee is always hitting the Japanese, Americans, Australians and blacks who are the enemies of the Celestial Empire. In fact, in Hong Kong, a favorite phrase about Bruce Lee is "Protector of the Chinese people"). Over time, young Bruce Lee's passion for fighting got so out of hand that he clashed with the two forces of authority on the street: the mob and the police. Lee's most dramatic encounter with the Chinese mafia (actually a secret society called the Triads) was recounted by brother Henry Pang, now principal of L Salle College, Bruce Lee's first school. In the course of his career, he beat up a boy whose father is a great shot in the Triads. In the street, a mob tries to kill Bruce Lee. If this had been an old-fashioned Hollywood movie, Brother Henry, played by Pat O'Brien, would have admonished the frightened boy and then hugged him reassuringly. This being Hong Kong rather than Hollywood, the consequences were quite different. Brother Henry said, "You got yourself into this mess, Lee, now get out of there!" After that, the boy was expelled from school. Subsequently, Lee got into another fight that had even more serious consequences. This time the battle was between Lee and a rival gang leader. The two young men met on the roof of an apartment building in Kowloon City, Hong Kong's toughest neighborhood. They

agreed that the winner of the match would throw the loser off the roof. As Lee was removing his jacket, his opponent jumped him with a kick to the head. Lee went berserk with rage and ended up breaking both his rival's arms and thigh bone. The parents of the injured boy took the matter to the police. The police knew Bruce Lee well and were anxious, in those years of rising juvenile crime rates, to set an example with him. Lee's mother, Grace, who always fought to protect her favorite child, implored the authorities to be merciful. Eventually, an agreement was reached: The police told Ms. Lee that they would release her son. But if she ever got in trouble again, she would go to jail. At that time, the mother gave the boy a hundred dollars and sent him on a steamer to America. The epithet that is always used to characterize the young Bruce Lee in Hong Kong is not "punk" or "juvenile delinquent"; is a stalker". Bruce Lee ruled with intimidation and managed someone who did not oppose him. Of all the people I spoke to about Bruce Lee, none exhibited as much information about this problem, and about Lee's character in general, as did Bob Wall, a former karate champion and actor, who appeared in three of the Little Dragon movies.

Wall met Lee in 1963, when the future superstar was just a skinny, funny young man with a keen interest in martial arts. Wall and his teammate, Chuck Norris, took an interest in the Kung-fu enthusiast and helped him in many ways: from advice on diet (Lee ate nothing but junk food and had pimple all over his face) to offering



advice on marketing, and to lend him money when he needed it. Eventually, Wall became one of Lee's few close friends; Lee was a gregarious loner, surrounded by relatives, disciples, students, and colleagues, but with virtually no confidants. From this long friendship and insight into his own youthful behavior, Bob Wall has come to some interesting conclusions about the kind of bully the little dragon was: Basically, he sees him as a self-discovered coward, and I seek to improve as a person. The man who is so afraid of being slighted or defeated that he deliberately sets out to create and project an image of invulnerability, muscle and menace that will terrify the enemy. The key to Bruce Lee's personality, as Wall sees it, was a deep and pervasive insecurity that began as a scared little boy being beaten up by the bigger, tougher kids at school, but persisted even when Lee had become the most feared boy in school, or, as Lee's brother Robert

puts it in a nutshell: the "gorillaking." What's more, even in his years of great success and world fame, everything Bruce Lee handled this same nagging insecurity, the inability to recognize because he was universally acclaimed, no longer had to prove to himself, that because he had already achieved the finish line, I didn't have to drive so hard. Ultimately, therefore, what he faces in Bruce Lee is the paradox of a success that raises only the terrifying possibility of failure, since each new success must be greater than the last success and the only way to achieve this greater Success is risking even greater risk, and failure more humiliating. It's not just Bob Wall's point of view, either, although he makes it quite clear: it's echoed and affirmed by all the smartest people who knew Bruce Lee. He will continue....

Special Thanks to Specialized Journalist Javier Orue for providing us with the Material.



DOJO STORIES **Sensei Gerardo Balves**

each of these regions, and not a separation according to an exact style. or specific method. This is a matter that Motobu Chōki himself has pointed out in his books.

So, looking up various sources, this statement appears to have originated from Nagamine Shōshin (founder of Matsubayashi-ryū). One of his former teachers was Kyan Chōtoku, who in turn was a direct student of Matsumura Sōkon, the referent of Shuri-te. Another former teacher of his was Motobu Chōki, who in turn was a direct student of Matsumora Kōsaku, the benchmark for Tomari-te. In order to perpetuate the martial virtues (Butoku) of Matsumura and Matsumora for future generations, Nagamine used the word "matsu" as found in both people's names to call his

own style Matsubayashi-ryū. [1]

But would a difference between the two systems be real?

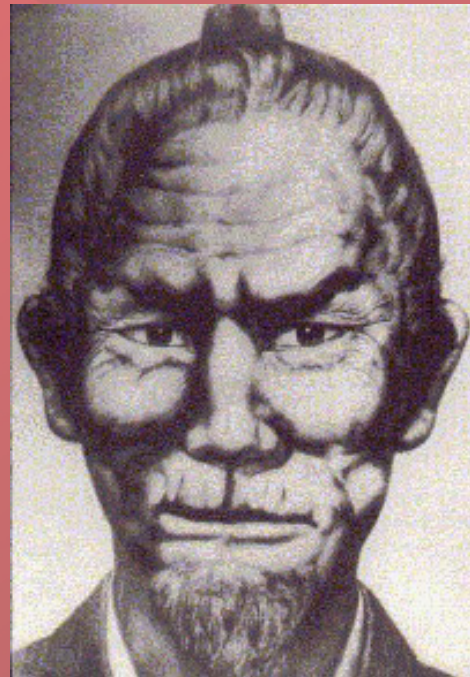
Kyan Chōtoku was originally from Kyan → in Shuri Gibu village and was a bona fide member of Shuri → shizoku. He first studied karate with his father Chōfu, and from the age of 16 (→ kazoe) studied with Matsumura Sōkon for two years. Later, along with his father Chōfu, he moved to Tōkyō, where he stayed for a total of 9 years as part of the inner

Differences between Shuri te and Tomari te?

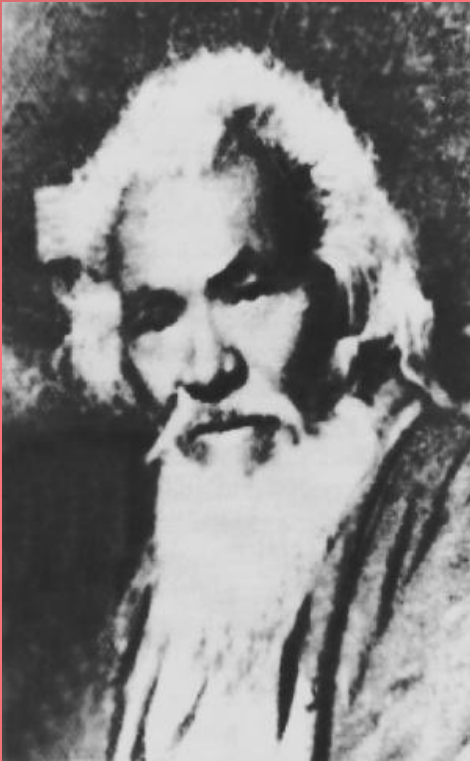
Shuri-te and Tomari-te

There is a theory that the art of "Motobu Chōki is Tomari-te". Have you ever wondered where this theory could have come from? The Motobu-Ryu makes no such claim. To begin with, Tomari-te (Tūmaidī) has the meaning of the tī (bujutsu) of the → shizoku of the village of Tomari (today Naha-shi Tomari), and Motobu Chōki came from the village of Shuri Akabira, which means that he was from Shuri → shizoku, and not from Tomari → shizoku.

In karate, the classification into the so-called Shuri-te, Tomari-te and Naha-te is only an approximate regional denomination of the bujutsu of the → shizoku that lived in



circle of → Shō Tai, the former and last king of the Ryūkyū kingdom. After returning home, he studied Tomari-te with Matsumora Kōsaku and Oyadomari → Pēchin from Tomari village. [2] Furthermore, Nagamine in his martial summary of Kyan noted that Kyan not only practiced Shuri-te, but also Tomari-te. [3] So, when distinguishing the system-based tradition, wouldn't it be correct to limit it to the Shuri-te classification? By the



way, Kyan had been adopted into the Motonaga family, which was a → monchū of the Motobu → Udun. His real name was Motonaga Chōtoku. He thus became Motobu's → monchū → udun. For this reason, Kyan's descendants now call themselves by the surname of Motonaga. [4]

Motobu Chōki, on the other hand, at the age of 12 (→kazoe) studied with Itosu Ankō (Shuri-te) who had been invited by the Motobu → udun, and while growing up he studied with Matsumura Sōkon (from Shuri in the village of Yamagawa), Sakuma → Pēchin (from Gibu village in Shuri), and Matsumora Kōsaku from Tomari. [5] Also, from Nagamine's martial summary of Motobu Chōki [6] it can be seen that three of Chōki's masters were Shuri people, and only Matsumora hailed from

Tomari. Therefore, it is also inaccurate to limit Motobu Chōki's classification to Tomari-te.

From the above it is clear that Kyan Chōtoku has trained in both Shuri-te and Tomari-te, and the same goes for Motobu Chōki. Additionally, both Kyan and Motobu have studied under both Matsumura Sōkon and Matsumora Kōsaku. And therefore it is clearly an inaccurate classification to categorize Kyan Chōtoku as Shuri-te and Motobu Chōki as Tomari-te.

Now, in classifying systems in this way, another problem arises. Namely: there is then no clear difference between the contents of Shuri-te and Tomari-te. As for Motobu Chōki, he states that the pre-Itosu Shuri-te was only Tī (Koryū Shuri-te) of the Matsumura and Sakuma period. While the Naha-te before Higaonna Kanryō was likewise Tī (Koryū Naha-te), the same Tī of the Bushi Nagahama era. It should also be noted that Bushi Nagahama also taught Itosu Ankō.

Motobu Chōki stated in his book that both the Koryū Shuri-te and the Koryū Naha-te did have differences in content compared to his modern successors. However, he did not make any equivalent statement about the Tomari-te. Only mentioning it in a short line, he said that before the abolition of the fiefs, in Ryūkyū between 1872 and 1879, "the two kata, Wanshu and Rohai, were

only practiced in the village of Tomari". And these two types of kata were not practiced or taught by Motobu Chōki. Or he possibly learned it during his younger years, but in recent years he did not practice these two Tomari-te katas. The fact that both Wanshu and Rohai contain neko-ashi-dachi, a stance Motobu Chōki detested, essentially underscores the low probability that he trained these kata. According to → Motobu Chōsei, Motobu Chōki never used neko-ashi-dachi, even when this dachi was part of a kata.

Furthermore, he said that the practice methods of Matsumura and Itosu (who were under the influence of Bushi Nagahama of the Koryū Naha-te) were different from each other, while he did not notice a difference in the practice methods between Matsumura and Matsumora. It seems that Matsumura Sensei put a lot of emphasis on irikumi, something that also applies to Matsumora Sensei. In this context: Matsumora Sensei's teaching method had the peculiarity of asking his skilled students for a task related to irikumi or kata, without him providing the idea or solution. The disciples had to come up with as accurate a demonstration as possible by themselves before the next practice meeting. This anecdote appeared at the 1936 Karate Round Table. [7] In addition, Matsumura Sensei also advocated the importance of adaptation to circumstances in



te and Tomari-te, the fact that their system's name includes a character of the quality of Matsumora Sensei, so that they continue to be passed down his martial virtues to later generations, can be considered a priceless treasure.

Notes:

→ Marquis Shō Tai: The rank of marquis (kō 侯) was the second highest among the five ancient Japanese aristocratic ranks; he placed himself between duke (kō 公) as the highest and above lord (haku 伯) as third.
 → Motobu Chōsei: Son of Motobu Chōki, and heir to both Motobu-ryū (the style of his father) and Motobu Udundī (the art of his uncle, Motobu Chōyu).

→ kazoe: the age carried within the traditional Japanese calendar year: at birth, a person is counted as already one year old, and at the end of the year he becomes one year older)
 → monchū: lit "Within the gates"

or "within the family"; patrilineal groups were originally limited to the upper class, although the peasantry had reorganized their society along similar principles in the late 18th century.
 → Pēchin: Rank of the royal government.
 → Shizoku: is a Japanese term meaning "ancestry in a samurai family; the warrior class." The concept of shizoku was introduced to the Ryūkyū by Satsuma, although no real class of warriors in the strict Japanese sense existed on the islands. That is why for Ryūkyū they were usually referred to as keimochi, literally "one who has a genealogy". The keimochi were represented by the ranks given by the kingdom of Ryūkyū and ranging from 1 to 9. The first was the keimochi who managed important government offices. This was the stratum that led to the Dunchi designation. Fifth rank keimochi

were primarily those with satonushi and Chikudun family ancestry and in ranks 6 through 9 were commonly referred to as yukacchu. There were also keimochi without official positions called muyakushi, and keimochi working in agriculture, called yadoi.
 → Dunchi: designates the families of the main ranks of keimochi from 1 to 4 (uēkata and pēkumi). When talking about these people, as well as their families and members of the same, they were generally called, for example, Tomigusuku Dunchi, Gima Dunchi, etc.
 → udun: designated the families belonging to royalty (anji-be, omoi-guwa-be), which were all above the keimochi system. Instead of using their family names, the Ōji and anji would generally assume the name of their territory, for example: Nakijin Ōji, Motobu Anji etc.



The term *udun* was also used as an honorific or a nickname to indicate a person's entire family, such as Nakijin *Udun*, Motobu *Udun*, etc.

Footnotes:

[1] Cf. Okinawa Karate Kobudō Jiten 2008.

[2] according to Kyan Chōtoku: Memories of Karate, 1942

[3] Nagamine 1975: 67-68

[4] As explained on the Motobu-ryū website: Kyan Uēkata Chōfu (Chinese name: Shō Ishin, born 1839) was the eldest son of Motonaga Chōyō and a member of the 8th generation of the Motobu → *Udun*. His grandmother was Manabe, the third daughter of Kyan Uēkata Chōiku. Chōfu had been adopted into the Kyan family at the age of 17, to become the head of the Kyan house. He studied karate under Matsumura Sōkon. Chōtoku, Chōfu's third son, in turn, was adopted back into the Motonaga family to continue the succession of his father's family. Nonetheless, he continued to use his birth name Kyan until his later years.

[5] from Motobu Chōki's biography in his book "Watashi no Karate-jutsu"

[6] Nagamine 1975: 71-75

[7] Ryūkyū Shinpō, November 9-11, 1936

[8] Matsumura Kōshō (former surname: Matsumura): Karate (Tomari-te) Chūkō no So - Matsumora Kōsaku Ryakuden. 1970, p. 40.

[9] Ryūkyū Shinpō, November 9-11, 1936

[10] This statement was given by Kojō Kafu (b. 1909) during an interview with the famous martial arts historian Fujiwara Ryōzō. The person Sai Kahō referred to is Kōjo Kahō (1849 - 1925) of the Sai clan, who was Kafu's grandfather. He was a → *shizoku* from the village of Kume and a 4th generation Kōjo-ryū. He nicknamed "Gakusha-tanmē (the venerable old scholar)". He studied Confucianism and cultivated karate-dō, bō, and jō. By the way, Kōjo is pronounced Kogusuku in the Okinawan dialect. The statement quoted above by Kojō Kafu was published in: Gima Shinkin and Fujiwara Ryōzō: Taidan - Kindai Karate-dō no Rekishi wo Kataru. Bēsubōru Magajin-sha, Tōkyō 1986, p. 95 .

However, it should be noted that on page 96 Kojō Kafu further quoted his grandfather Kahō as saying "In his place, I believe that Higaonna Kanryō brought the skill to karate after his return (from China).)". As Higaonna in China also trained at the Kojō dōjō in Fuzhou, Kafu possibly surpassed his own lineage of Kōjo-ryū and in regards to his sayings in relation to the modern Itosu-based Shuri-te it should also be noted that in research into martial arts is sometimes hard to break away from "pride of style" arguments; You have to think in relative terms and this is essential. This awareness in relative terms is demonstrated by Gima Shinkin in his answer to the previous problem:

"However, even if one is close to the truth, when it comes to the evaluation of modern karate history, it becomes necessary to look at it from a different angle. That is, in this situation, it is impossible to insist on only one truth. In the case of Itosu Anko, he created the Pinan katas, and in the Naihanchi kata he carried out a process of educational reorganization, which is why he divided it into three levels. If you look at these katas from the perspective of the Koryu (ancient martial arts) you could define them as arbitrary kata and full of errors. However, Itosu sensei, was a creative person and understood that a transition had to be carried out, which for his point of view was not a problem at all."

S o u r c e s :

1) Matsumura Kōshō (former family name: Matsumura): Karate (Tomari-te) Chūkō no So - Matsumora Kōsaku Ryakuden. 1970, p. 40.

2) Gima Shinkin and Fujiwara Ryōzō: Taidan - Kindai Karate-dō no Rekishi wo Kataru. Bēsubōru Magajin-sha, Tōkyō 1986, p. 95.

3) Nagamine Shōshin: Shijitsu to Dentō Mamoru Okinawa Karate-dō, 1975.

Gerardo Balves

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“El Efímero Observador”

It is a reflective philosophical work, its author exposes issues as controversial as they are common, taking them to extreme points, and always looking for a healthy individual balance in thought, no dogmas, die to radicalism and without hypocrisy or contracts, a look at the daily life of each one of us who inhabit the planet and the worn-out concepts and customs waiting to be destroyed with a hammer.

BIOGRAPHY:

He was born in the city of Hermosillo, in 1976, the son of Juan Manuel Acosta and Yolanda Serrano (+), he develops in a context of traditional education, his early social relationship occurs in a certainly different way, attached to having friends from the elderly, always questioning the social changes that were seen in his contemporaries, as well as the prejudices and value judgments that occurred in a time overwhelmed by capitalism and consumerism in Mexico. A child with a lot of imagination, and even an inventor of non-existent events, someone who, based on fantastic odysseys, captured the messages that his teachers gave him, sometimes harsh, many others with laughter in between. Married to Melba Valenzuela since 1998, with whom he had four children, student of society and its behavior, insatiable reader and lover of balance of thought, volunteer for various causes of a social nature, martial arts teacher, seminarian, and international competitor in Peru, Argentina, Uruguay, etc. Today he debuts as a writer and continues in his social causes from his own trench, the traditional center of martial arts.

ENDORSEMENTS:

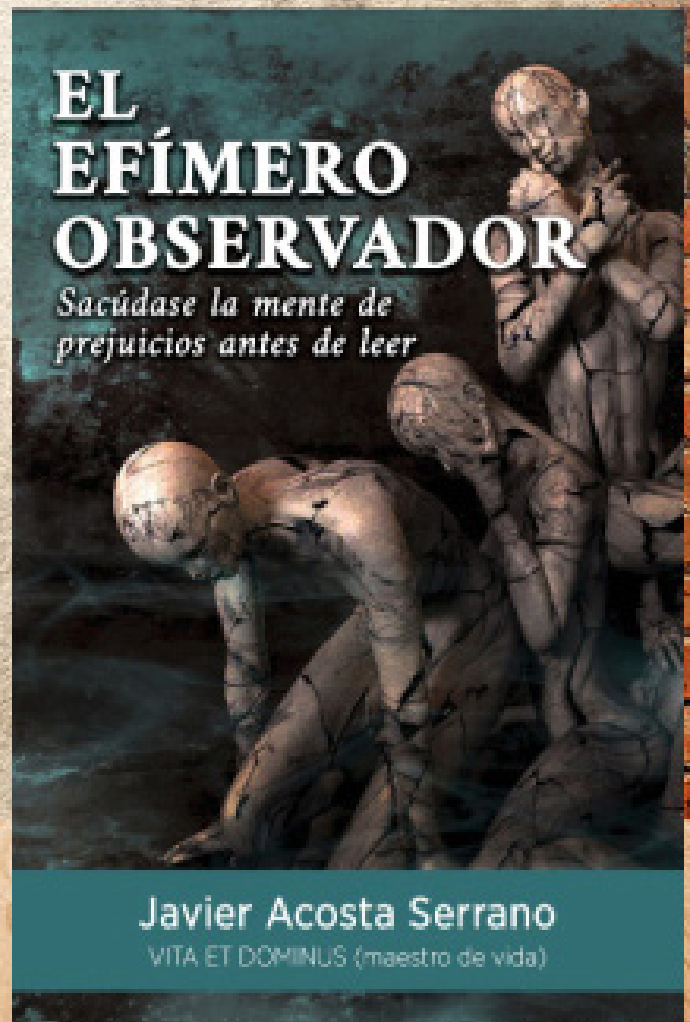
“I recommend reading this book,

which reminds us of the values that are being lost today, the ways of teaching, the factors that influence one's personality and good customs. Order in your life as a fundamental stone, find your place in the world, meet your inner being and always seek the truth.

Mario Marcelo Segnini
Fursa martial arts teacher
Graphic Designer, Radio
Panelist and Entrepreneur.
Montevideo, Uruguay.

“Whenever we talk about teaching, it is easy for us to think of schools, high schools, universities, but... What if the path we follow in our lives is marked by many more ingredients than those? You have to read this work then, and rediscover yourself with information that sleeps in your mind. I invite you to recognize and change old patterns.
John Suarez martial arts teacher
Entrepreneur, Neurosales Trainer, Apprentice of life.
Montevideo, Uruguay.
“The Ephemeral Observer”, a recommended reading in these times where the generation gap seems to get bigger and bigger
Finding yourself, the importance of keeping

the values and roots of each being strong. Observe, describe, understand and never judge.
Daniel Rodriguez Garcia
Medical Specialist in Rehabilitation
Master of Martial Arts

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