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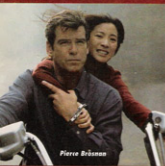
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JU-JITSU'S Winding Motions



Winding motions are a core principle of ju-jitsu. Properly applied, they can incapacitate an opponent before the fight even begins! **By Frank E. Sanchez**

In the arts of Ju-jitsu, there are many different techniques which make use of winding motions to accomplish their purpose.

In most instances these winding techniques are controlled and involve a circular movement of the limbs, such as when applying a wrist twist technique. In other instances, the winding movement is part of a throw like Soto Makikomi (Winding Throw) for instance, where the body's weight is thrown in to add momentum to the technique. In San-jitsu, a ju-jitsu system from Guam, however, there are techniques which involve the same body movement but with an over-extension or rolling of the body to add to the strength of the technique, because of this, the techniques fall into the category of being "blind" or uncontrolled. As a rule, these particular techniques can even be applied against full resistance and work because the weight of the practitioner's body is thrown against the joint or the amount of pressure is always executed at full capacity. The term used to describe this particular category of techniques is "Brown Snake Arts"

The Brown Tree Snake for which these techniques are named resides on the Island of Guam where it has decimated the Island's wildlife for the last few years. Originally a stow-away on a freighter from the Philippines, it thrives on this beautiful island unabated with no natural enemies. The fact that these techniques are named after the brown snake is not in homage to its unrelenting terror of the Island, but to its tenacious nature.

The Science of Over Kill

As one great martial artist so duly noted, the science of overkill is actually the science of "over skill" (quote from good friend, Peter Urban, American martial arts pioneer and Founder of U.S.A. Goju). In performing snake techniques, the San-jitsuist is not concerned with the well being of the opponent, but is only concerned with effectively negating the opponent's defense system by taking away his bodily "weapons". In the Philippine art of Escrima this is known as "defanging". To put it simply, the snake techniques of San-jitsu are all out attempts to severely

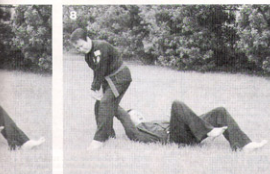
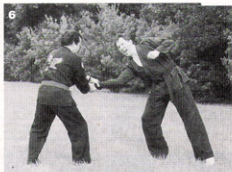


damage the opponent's limbs so that he is incapable of using them further. So in this respect, both the Philippine arts and Guam's art of San-jitsu are very similar. The belief here is that if you do not take away the opponent's "weapons" first, then you risk the chance of the opponent delivering a simultaneous "death blow" as you deliver your own. In terms of the "real world" this is completely unacceptable.

As for the concept of "overkill", it is



Sanchez (left) faces off with antagonist (1). Sanchez attacks opponent's wrist with simultaneous wrist strike and trap (2). Opponent's fist is circled upward and Sanchez begins to twist opponent's arm (3 & 4). The opponent's elbow is broken over the shoulder (5). Sanchez ducks under opponent's arm continuing to twist his wrist (6). Opponent is thrown on his back while Sanchez spins counter-clockwise continuing to twist the wrist (7 & 8). Sanchez falls to his back and scissors the arm while stretching and twisting the opponent's wrist (9).



not a new concept it has been in operation since the time of the late Count Dante when he brazenly proclaimed himself "The Most Dangerous Man in the World." In essence we are "overloading" our attack, so that a counter attack becomes impossible on the part of the opponent. This is done simply enough by not allowing a "space" in time where the opponent can counter attack.

Thus, the basic strategy behind

"Brown Snake Arts", as in other arts, is to catch the opponent unawares, while at the same time distracting his attention or "softening" him up for the actual finishing move with some form of Atemi (striking). In this case, the finishing move is one which normally cannot be "reversed" since the whole weight of the body is thrown into the movement. As can be gathered from the name "Brown Snake Arts", the movements always involve some kind of wrapping, twisting

or smothering motion on the limb. This serves two purposes, one—to isolate the limb being attacked and two—it allows the practitioner to focalize his complete energy on the destruction of the limb.

As with most forms of martial arts, the faster you go in performing the technique the more powerful the application. This is also true of "Brown Snake Arts", but even more so, since the speed factor and winding motion often lead to loss of balance....In most

(Continued on page 66)

Winding Motions

(Continued from page 57)



instances a loss of balance is frowned upon in the martial arts where "control" is everything. In the application of "Brown Snake Arts" however, this loss of balance is capitalized on to add more inertia to the technique, so that it becomes even deadlier.

Examples of Brown Snake Arts

To give the reader some examples of "Brown Snake Arts" and their usage, we will cover several different types of attacks and how they are countered using the techniques as taught in San-jitsu:

Typically the most difficult gun technique to counter in the martial arts would be the one with the gun in the back. The first thing of course is to distract the opponent with small talk or movements which would encourage the gunman to come closer so that a defense is possible. Once this initial aim is completed a gun defense becomes relatively easy to apply. Spinning quick-

ly about in the same manner one would catch a fly in mid-flight, the gun hand is parried and trapped between both hands the San-jitsuist places the opponent in a wrist lock and performs a double jump front kick to the opponent's face and body to weaken him.

Once the opponent is weakened and distracted he steps over the opponent's arm to break the elbow and begins to turn and roll over the adversary's outstretched arm. Once on his back the San-jitsuist performs a hook kick to the back of the opponent's head with his right foot and follows this quickly with another strike to the back of his head with the left foot. The San-jitsuist then places the toes of his left foot under the throat of the opponent and hook kicks downward with his right to fracture the opponent's trachea. The movement is finally completed with a Snake Armbar which attacks the elbow in an upward direction on the devastated opponent.

In defending against the basic punch to the stomach, the San jitsuist

traps and simultaneously strikes the wrist area of the striking hand with his hands. Once the opponent is stopped dead in his tracks by this movement, the San-jitsuist circles the opponent's arm up where the elbow is broken over the shoulder and continues to circle the arm into a spinner throw. Once the opponent falls, the San-jitsuist inserts a leg between the opponent's arm and neck with both hands still grasping the opponent's wrist and begins to turn and fall to his back.

Twisting the opponent's arm as he comes to his back, the wrist of the opponent is snapped as the arm is pulled straight and twisted in what is called a Snake Arm Twist.

If instead of punching to the stomach, the opponent punches to the face instead, the "Snake Whipping It's Tail Coiling Throw with Ankle Break" would be applied by ducking under the blocked hands of the opponent and encircling the opponent's lower leg with his arm. Once the leg is trapped in this



Attacker (right) pulls Sanchez in by his lapel and threatens to punch him (1). Sanchez strikes to pressure point of arm to weaken and distract (2). Sanchez grabs attacker's sleeve at elbow and levers it upward while striking with his forearm across the throat (3 & 4). Sanchez continues to lever attacker's elbow upward until he falls back (5). Sanchez twines his right leg around attacker's arm and places instep under his neck (6). Sanchez drops to his back while stretching his right foot elevating the attacker's head and axe kicks his face (7 & 8). Sanchez simultaneously raises his hips to break attacker's arm (9).

fashion the San-jitsuist somersaults over with a heel kick to the opponent's face and then ends the assault with a sitting ankle break on the dazed opponent.

In a less aggressive attack where the lapel is simply grabbed by the opponent in preparation for some other more aggressive behavior. The San-jitsuist can thwart the impending secondary attack of the opponent, whether it be a punch or hold of some sort, by punching immediately to the inside of the elbow to deaden the arm.



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A Time for Reflection

The New Year is upon us and as always, it is a time for reflection. If you're like me, I spend this time of year looking back over what I've accomplished the previous 12 months, what goals I've achieved and what goals failed to materialize.

Taking stock in your life as the ball drops on Times Square is nothing new. Resolutions are discussed and promises are made. Some you know right off the bat will never be kept. No matter how hard you try, there's no chance in the world of an about-face.

Everyone is allowed a few missteps; after all, if you kept to every New Year's resolution, pretty soon you and your life would be perfect and there'd be nothing left to change.

Thankfully, most of us will always have a few chinks in the personal armor.

This also is the time of you to re-evaluate your martial arts training goals. There's more to studying the martial arts than showing up once or twice a week for class. There has to be a method, a reason behind what you're doing. There has to be a goal or goals in mind. There has to be an end to the journey; if only it means beginning a new journey.

With that in mind, we offer some helpful hints on how to make 1998 a year in which your martial arts resolutions come true. Note: If you make ten resolutions and only two are realized, feel proud of your accomplishment. The martial arts is a study in patience; not everything comes overnight.

1. Assess where you are right now.

If you signed up for specific classes (i.e., self-defense, tai chi, personal awareness), take a look at what you've learned. If you're just as scared walking through a dimly lit parking lot at night, if you're no more relaxed than you were six months ago, maybe it's time to make a change.

If you were promised results in six weeks (that alone should have been a tell-tale sign of woe) and now you've celebrated your ten-week anniversary, maybe the program isn't what it's cracked up to be.

Patience is a virtue, but so is knowing when you're not getting your money's worth. Don't be afraid to step back and take an objective look at what kind of training you are receiving. If you don't like what you see, make a change.

2. Assess where you want to go from here.

Whether or not you are satisfied

with your training, taking stock in your martial arts future is never a bad idea. Businesses have quarterly reports, sports teams have scores and standings. Students have grades. These are all different ways of determining progress or a lack of it.

Belt testing is one way to know if you're on the right path. If you're moving up the ladder at a comfortable rate, then you're making progress. It's the martial arts system of grading.

But what if your style has no belt system? What if there are no tests? Then what? One way is to watch other students who started at about the same time and share the same objectives. How do you compare to them in terms of technique, in terms of understanding the system?

If you're ahead, congratulations. If you're behind, maybe you need to spend more time in the dojo or entertain the idea of private lessons. Or maybe, your lack of progress can be linked to a lack of interest. Switching schools or disciplines might not be a bad idea.

3. Ask yourself: Am I the same person I was when I started training?

Be honest now. This is one time when staying the same may be a bad thing. Martial arts is about growth, about expanding the body and mind, about achieving a greater self-awareness, self-confidence and self-esteem.

If you don't look better and feel stronger, if you're not more relaxed and self-confident, then head for the door. The study of martial arts involves many different levels. There's the physical: are you feeling and looking better? There's the emotional: do you feel better about yourself, do you feel more confident in your abilities to handle tough situations? There's the spiritual: Has martial arts helped fill a void, either physical or emotional?

Martial arts is so encompassing, such a big part of our lives, we sometimes forget to step back and take a long look at what we're doing. But it is an investment and an investment needs to be protected.

Take stock in your future by taking the time to reflect on what you've already accomplished and what you hope to accomplish. Then resolve to make it better.

Master Mark Glazier is President and Chief Executive Officer of MGK International, Inc., which is headquartered in Piscataway, New Jersey. He also runs the martial arts web site for Prodigy.

Winding Motions

Once this is done, the San-jitsuist grabs the arm and levers the bent elbow forwards and up to lock the opponent's arm while simultaneously delivering a forearm strike to his throat to take him down.

Once on the ground, The San-jitsuist inserts his instep under the opponent's neck. Dropping quickly to his back and stretching his leg out, the opponent's head is levered upward where it is met with a downward heel kick. Securing his grip on the opponent's head and neck with the feet, the head of the opponent is brought downward to the ground while the San-jitsuist's hips are brought up sharply and the arm of the opponent brought downward to break it in what is called a "Snake Coiling Round Neck Armbreak".

Lastly, the Brown Snake Arts can also be used in an aggressive manner rather than defensive fashion, as in the case of the Leg Snake Coiling Technique. In this particular instance, the opponent faces away from the San-jitsuist with intentions of either harming someone else or walking away from a victim he has already attacked.

Approaching quickly from the rear, The San-jitsuist inserts his leg and blocks the leg of his adversary from the front while shoving him forward onto his face. The San-jitsuist then quickly figure 4's the opponent's legs by inserting one of the opponent's feet in the bent knee of the other and levers the other foot downward with the inside of his thigh. From this position, the San-jitsuist reaches around the opponent's arm and head with his arm and secures a grip on his other hand.

Pressure is then applied to the opponent's bent leg and waist by dropping the weight downward on the opponent's trapped legs while simultaneously twisting the upper body to the right and squeezing with the arms. Continuous pressure in this manner will cause the opponent to black out because of the pain.

As can be gathered from the examples presented above, snake arts are vicious arts which should only be applied when it is necessary to thoroughly incapacitate the opponent. It is not made for the average confrontation where some amount of control must be asserted over ones reactions to an attack. They are not control tactics but all out efforts to completely disable the opponent.

It is hoped that the reader of this article will benefit from learning these techniques from San-jitsu, Guam's system of martial arts. They have proven effective in actual combat and should prove effective for you as well!

Professor Frank E. Sanchez lives and teaches in Jacksonville, Florida and is the founder of San-jitsu, Guam's first internationally known martial arts system. He is also the Executive Director for the World Head of Family Sokeship Council and the American Martial Arts Alliance headquartered in Florida.