

# **EL CAMINO**

## **THE WAY**

**Master**  
**DANIEL SEGARRA**  
**My Story**

**Martial Arts Magazine**  
**MAY/JUN 2024 - N° 33**



**MARTIAL ART**  
**and ME (CAP.26)**  
**Prof. Carlos Damasco**

**FROM THE CRADLE**  
**TO THE GRAVE**  
**Sbn Javier Acosta**

**JUDO FOR LIFE**  
**Prof. Marcelo Ehrlich**

**DAODEJING (Pt 1)**  
**SBN Mary Cayte Reiland**

**STARTING**  
**TO TEACH (C5)**  
**Sensei Cecilia Salbuchi**

**THE BITTERNESS of the**  
**LOST and FOUND in MA**  
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**DOJO STORIES**  
**Sensei G. Balves**

**CLOTHES MAKE THE**  
**MAN...and THE WOMAN**  
**SM Guy E. Larke**

**IMPORTANCE OF**  
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**HOW IS A MARTIAL**  
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**SBN Ramón Navarro**

**CELLULOID:**  
**Furiosa...**  
**Master J. Ricardo Félix**

**MATE and KARATE**  
**Ksn Renso Perez**



# EL CAMINO

**THE WAY**  
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:

Graphic Direction:

Mario Segnini Fursa.

Commercial Address:

Mario Segnini Fursa.

Editorial Address:

Javier Acosta Serrano.

Main Editor (English Version):

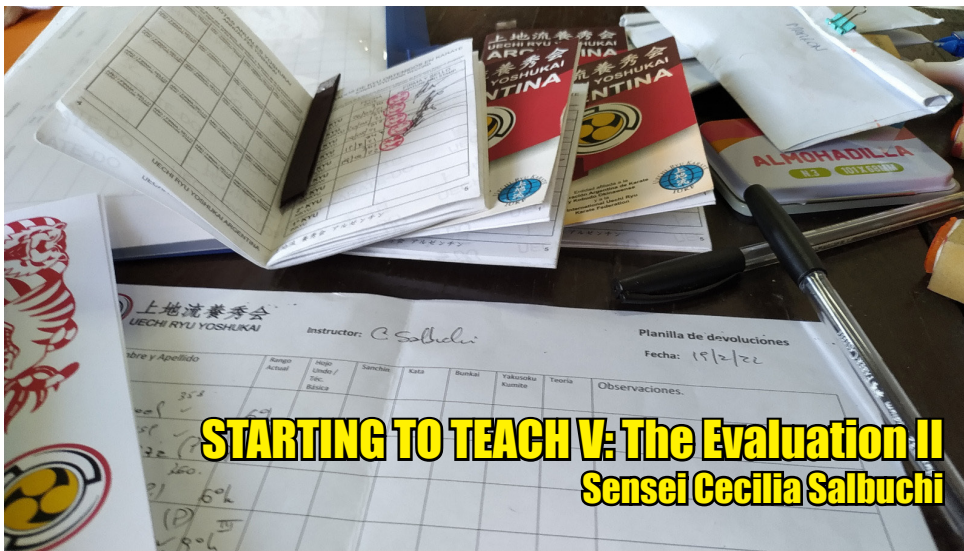
SM Guy E. Larke

The opinions expressed in this magazine are the responsibility of each person who is published and promoted; is made and distributed with No.24-05/06 from Montevideo Uruguay for the months of May and June.

Thank you.

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## STARTING TO TEACH V: The Evaluation II Sensei Cecilia Salbuchi

Beyond the final score that the exam table gives to our students, it is very important for us, the instructors, to collect information about the students' performance and write it down to see their evolution.

In most AA.MM. There are evaluation points that are quite subjective. If we evaluate the combat aspect, it is a little easier to measure because it is possible to establish rules to end a match with a clear, defined result (e.g. the one who achieves a submission, or a knock wins). out ). Point combat is always subject to the skill of the judges, but it can also serve.

However, scoring the "form" aspect is always more complicated, even within a school of the same style. That is why form competitions (kata) are more complex to score. Rarely do all Thursdays give the same score and each one values the aspects of a form to be evaluated with a different score.

For example, let's look at some examples of what a Kata judge should evaluate in competition:

- \*Correct sequence of the form (do not add or omit any technique).

- \*Control of your strength and emotions.

- \*Demonstrate tension control and relaxation techniques.

- \*Body cohesion, correct tachi kata.

- \*Control of speed and rhythm.

- \*Demonstrate understanding of the techniques performed (focus).

- \*Correct label.

- \*Keep your gaze on the corresponding point.

- \*Static and dynamic balance.

- \*Appropriate control and rhythm of breathing.

- \*Kiai .

- \*Etc.

But I recommend not getting bogged down with assigning a numerical score to our students. Because to these items to be evaluated, we must assign the following:

- \*Age of the practitioner: If it is a child, there are motor skills that are developing. Remember that a 5 or 6 year old is dealing with identifying right and left, then they can begin to understand

the concept of diagonals, and so on. And on the contrary, an adult over 40 years old will have difficulties of another type (injuries or certain physical ailments, if they do not have any previous experience they will have difficulties coordinating, etc. ).

- \*Psycho-physical condition at the beginning. It is necessary to consider that not everyone starts practicing under the same conditions.

- \*Personal objective of the practitioner: In children it is common for their parents to show us a particular problem (or they are a victim of bullying , or very aggressive, or they scatter, or they do not have friends, etc.), and in adults they themselves can transmit to us your concerns (need for self-defense, to get in shape, to learn traditional martial art).

So all these parameters help me measure the evolution of the practitioner. Knowing how it started, with what intention and how it progresses, helps me establish the next step: What should be improved for the next evaluation?

In addition to completing the form that each organization has, scoring all the items, as most people do, it is necessary to leave notes about what we are going to work on from now on with that practitioner. It is part of the work plan that we must put together with that person. It is not necessary to complete a page

of text, we know our students. But leaving small notes in writing such as “work on the base”, or “improve the theory”, in the future helps us to see if the practitioner complied or not with these small established requirements.

another parameter that we are not mentioning and we all know that it exists... What do I, as an instructor, want from my student? I think this is the most delicate point and that it needs more reflection.

It usually happens that we see something in a student and we want to exploit it to the fullest. It happens a lot with kids who are naturally very good at competition. It can also happen with a student that we see him and

over time we realize that he has an instructor profile. We have to be very careful with setting goals for a practitioner since there are choices that must be theirs.

The student often makes the mistake of wanting the approval of his teacher, and to please us he agrees with us to pursue a certain path without being 100% agreed. This ends with a competitor who becomes tired or bored by being pressured to improve, or a young person who manages to open a dojo but soon becomes bored by not having immediate success.

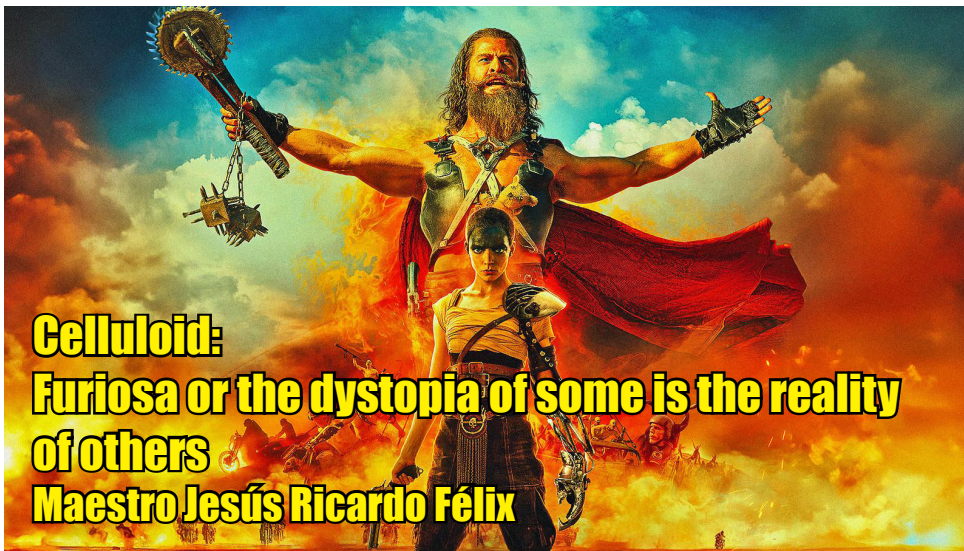
You have to be self-critical in these cases to understand that there is no point in getting angry with the student. Each one dictates their path and they have the right to

change their mind several times until they find what truly satisfies them.

Of course this does not imply that you do and undo as you please, we must set clear rules and limits. But it is true that we have all been deeply disappointed at some point because a student made the decision to go in another direction, and that is solely our fault.

So to round up. The most important evaluation is the one we carry out taking into account the starting point of our student, the objectives (that of the practitioner and that of the organization), and the points to improve for the next exam.





Furiosa is a film directed by George Miller, released in May 2024 and produced by Australia and the United States. George Miller is an Australian director who has directed all of the Mad Max films so far. The first installment would be released in 1979 with a budget of less than half a million dollars, which would go on to gross more than one hundred million around the world. Despite the financial success of the film, Mad Max is considered a cult film revalued for its dystopian aesthetics and unusual narrative. In a futuristic post-apocalyptic context, the inhabitants of the earth survive the scarcity of resources such as water, oil, and energy. In fact, it is said that one of the factors that inspired Miller to shape the saga was the oil crisis of 1973. Criminal groups dominate the roads, where there is no presence of the State, to try to put order in middle of chaos. Warlords rule through violence and fear that they instill in citizens and rivals. Does it remind you of the situation that exists in some region located in the Altar Desert?

Then in 1981 Mad Max 2 would be released to very good reception, and a few years later the disappointing Mad Max Beyond Thunderdome. Thirty years would pass before we could enjoy the fourth part of the Mad Max saga on screen: Fury Road. In the current context, women play a key role in the development of the story, and give rise to the prequel that concerns us on this

occasion: Furiosa: A Mad Max Saga.

Furiosa is temporarily set about fifteen years before the events of Mad Max: Fury Road. The film tells us the origins of the character of Furiosa, now played by Anya Taylor-Joy. Furiosa is kidnapped from the green paradise by a group of gang members, led by a certain Dementus. Although the name Maximus takes us back to the ancient gladiators of the Roman Empire, pay close attention to the war chariot used by this character. If we remember the constant reference to Norse mythology, with the berserker warriors or the eternal promise of Valhalla, we get an idea of the universe of ideas that Miller uses to weave his story.

The first thing to note is that Furiosa departs from and builds on Fury Road at the same time. It separates itself because it does not intend to repeat or imitate the formula that led to the success of the previous film, but it does take advantage of the weight of some characters, to reuse them within the development of the story it intends to tell.

It is difficult for me not to compare Furiosa with Fury Road and that is where I find one of its weaknesses, Anya Taylor-Joy and Chris Hemsworth fall short compared to the duo of Charlize Theron and Tom Hardy, despite the fact that there is talk about how badly they are worn by these two actors, their

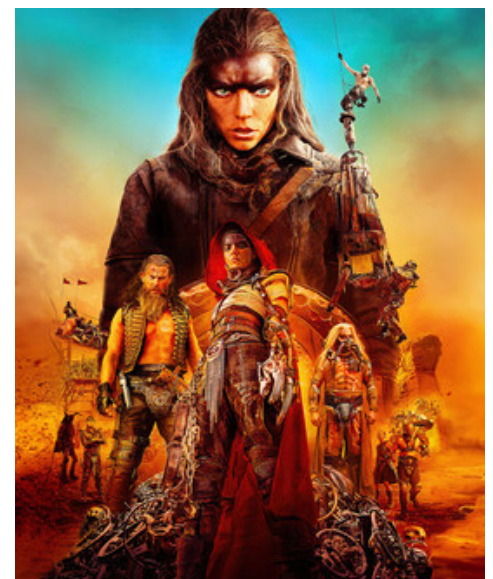
performance on screen gives a boost to the film that is difficult to match.

Furiosa is a definitely recommendable movie, not because it is the brightest thing of the summer, but because it is full of action and chases and effects that have to be seen to be believed. I don't know if Anya Taylor-Joy's fresh image was the most appropriate to give life to a character like Furiosa. One of the main questions on the mind of the Mad Max fan was how Furiosa had lost her arm, and the answer is a little disappointing, because it is resolved in a very simple way. Dementus aims to be the charismatic villain who supports the antagonistic weight of the film, but he falls short, I think it is because he wants to give a half-forced comic touch, which does not help the dark or grotesque that he intends to be, we even sometimes see Thor who has snuck into the film without permission.

Furiosa is a dystopia full of action and grotesque fiction, for the entertainment of the public in the rest of the world, but the reality of others who have been caught in the crossfire of criminal groups, who fight for resources with their monster cars and their hitmen. willing to go to Valhalla.

Trailer:

[https://www.youtube.com/watch?v=2OEGx\\_yIS6M](https://www.youtube.com/watch?v=2OEGx_yIS6M)





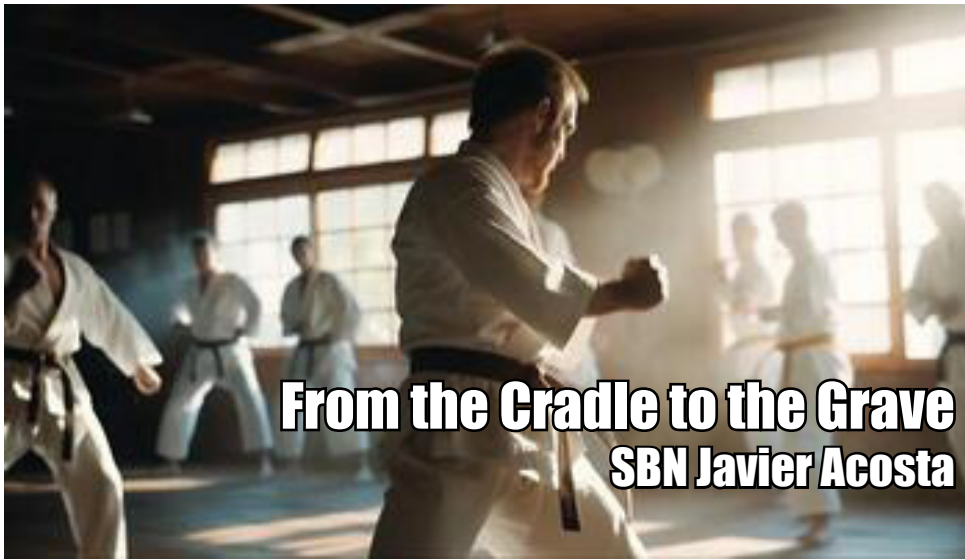
The Traditional Martial Arts Center was born with the solid intention of opening doors to the changes that our society constantly presents. From the hand of Kjn Eduardo Martinez V. First generation of black belts in Mexico, inducted into the Taekwondo World Hall of Fame and direct dan bon from Kjn Hwang Kee, always walks in observance at his side Sbn Javier Acosta, always attentive to investing in the evolution of the martial art in favor of an improvement for our society that is adapted to reversing the ideas of the past while respecting the present. The CTAM is a hierarchical martial model of the Moo Duk Kwan system full of respect among its members, all of them of great importance in our ranks and careful to carry out the professional methodology of education.

CTAM is in turn a union of professionals in different areas of competition within sport karate and Ring, committed to teaching the value of facing situations that are beyond our control and that border on the fine line between peace and battle. Therefore, Family, Education and professionalism are the fundamental axes that sustain this project in solid growth. CTAM sees as a priority the relay between individuals of

different ages with the vision of everyone learning, with the kind correction of anyone that must be responded with at least a thank you. It is the duty of every martial artist to preach with what he imposes: example. With great teachers scattered in different cardinal points and the successful coordination of Sbn John Suarez Director of CTAM South America and general coordinator of CTAM planning, the objectives become absolute fun wrapped in cordial respect and that is how it should be, fraternal coexistence is a priority and It will always be. CTAM students receive in their classes from the hands of committed instructors, the necessary tools to understand martial arts from individual and different perspectives, knowing that we are much more than what is discussed or seen through an opaque lens, for this reason, we try always be at the forefront in the methodology of professional education in support of supporting the most important institution: The family. CTAM advances without pause and without haste in union, creating, innovating, even imitating everything that should be beneficial for the project. Among other things, CTAM has contributed since the founding of the magazine El Camino with articles

of social interest, which is an honor for each member and contributes to the dissemination of our profession. For this very reason, thanks for everything and for everyone, is coined day by day and generates a wave of energy that keeps us calm and prepared to face new challenges, as well as being part of the search for equality and harmony so that by spontaneous will Teach and learn the respect that society needs through the new era of martial arts. We are CTAM, the new era of martial art.





## From the Cradle to the Grave

SBN Javier Acosta

Listening to the "I don't give way without huaraches", or if I'm not going to get something out I won't get into it, they are refusals to discover unimaginable stages, you can plan and plan and if you don't execute it won't be reflected, you can even play comedies but there is no work, the one that silently and without so much noise cracks even the toughest being on the planet; work that every day life gives you the opportunity to take advantage of that which pays alone and just in time, is complicated in this environment where the merit is awarded to each person and from time to time a minimum group of the population, which is the sense of putting together something that is not palpable? What is the meaning of palpating? What is the meaning even of anything without the meaning of living. The meaning of living must be a fundamental axis in the teaching of martial art, a teacher without meaning is a lost student, meaning? If at least the most common of all senses, COMMON SENSE, that which develops in some, hides in others and could not be coined in

some. Don't expect to ask without first giving, better yet, give and receive what you have to receive. You can receive a lot of happiness, sadness or a warning to stay away, just as you can feel that you do not receive, but if you give incessantly as much as possible without neglecting, I assure you that you will receive, what will you receive? What you give... It depends on each teacher who wishes to give, life is full of teachers as well as students because the eternal duomony comes with evolution, the student makes the

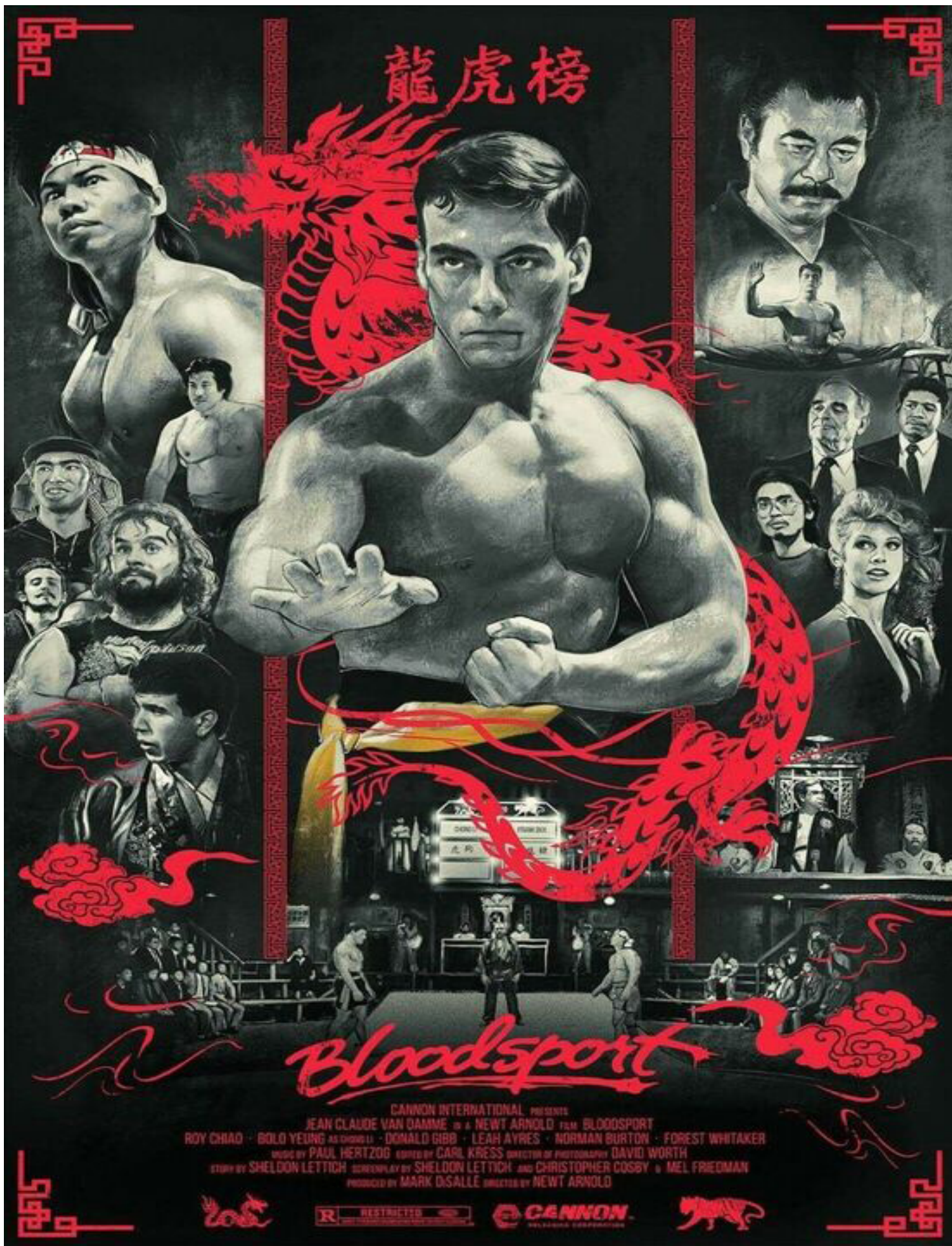
teacher his own and undoes being, the teacher at his limit undoes and does in ways imperceptible even to the, giving to receive, action or stillness at the service of the good man of God, the Stoics said, you cannot be a good teacher without knowing God hand in hand. Surviving as a teacher represents zero complaints to the profession, in order to gradually return to it the exclusivity of the vocation. Then use your vocation, your experience and love for the noble profession of teaching to give in order to receive. Be careful how you show yourself and what you show, quackery is more arrogant than the indefensible truth. Therefore, from the cradle to the grave, we all know who is who at least by simply observing his actions beyond his words.

Be a Master, be happy...

Sbn Javier Acosta  
CTAM WORLD DIRECTOR.



# 龍虎榜



CANNON INTERNATIONAL PRESENTS  
JEAN CLAUDE VAN DAMME in a NEWT ARNOLD FILM BLOODSPORT  
ROY CHIAO · BOLO YEUNG AS CHING LI · DONALD GIBB · LEAH AYRES · NORMAN BURTON · FOREST WHITAKER  
MUSIC BY PAUL HERTZOG EDITED BY CARL KRESS DIRECTOR OF PHOTOGRAPHY DAVID WORTH  
STORY BY SHELDON LETTICH SCREENPLAY BY SHELDON LETTICH AND CHRISTOPHER COSBY · MEL FRIEDMAN  
PRODUCED BY MARK DISALLE DIRECTED BY NEWT ARNOLD



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CANNON  
INTERNATIONAL CORPORATION







Hello friends readers of the international Martial Arts magazine “El Camino”. We resume our task of disseminating Judo and Martial Arts, always with the modality of doing so from personal experience, supported by the true technical, philosophical, physical and mental foundations. In almost all parts of the world, Judo is taught similarly technically, and differs in what each culture adds to the sporting or martial activity. The high-performance Judoka competitor knows that his training must aim to achieve the maximum on the competition tatami, pure and simple sport, but he does not forget that he represents his Country and respect in all its forms must always be present.

This competitor must use all the time available for his physical, technical, strategic, tactical and psychological training to achieve increasingly higher goals, often leaving aside his personal, family, work or student life, undoubtedly this is not for everyone. . And of course, very few reach those very high-level sporting levels. We are in an Olympic year, in a few months the Olympic Games will take place, where Judo has been present since 1964. And it is the highest level of competition that an athlete-competitor can aspire to. It is the most important event in the world and broadcast everywhere in all forms of dissemination and accompanied by an economic business, like no other.

To access these levels, you have to attend and qualify in official national and international championships of the most important in the world, until you are included in a ranking that allows me the dream of being an Olympic athlete! At these Olympics, Uruguayan Judo will be present with friend MIKAEL APRAHAMIAN, who lives and breathes the competition like no other Uruguayan athlete has done! For MIKA all our support in every way, few know the sacrifice that must be made to remain current in such a highly competitive environment! And as we have been doing, time for answerstoyourquestionsanddoubts: Alfonso asked if it is necessary to compete in sports to be able to attend Judo classes. He was looking into a couple of places and saw that it was a purely sporting Judo, that is, everything focused on that facet. Alfonso, who is over 30 years old and had never practiced Martial Arts, thought it was like that everywhere, so he rejected the idea of starting in Judo, until he was referred to me and I was able to explain to him the different systems and methods, to do what he wanted. It is called “Judo for everyone”. We can all practice Judo, each in their own way, according to their



age, their physical limitations, their mentality, their time availability. It is the Teacher who must evaluate the student and give him the tools for his evolution. Make him see Judo as something that can help him in his daily life, in many aspects, not just the physical one. A Judo class often seems like a small sample of our society, very different individuals make it up. Young people, veterans, students, workers, teachers, professionals from different areas, etc. Not everyone has the same goals, but everyone can practice, learn, teach.

It is different in a sports club and/or sports academies, where Judo classes for children, youth and adults are designed to train practically only the sports-competitive theme, attend all the championships, classify champions for international tournaments, travel continuously. Inside the country and abroad. That is to say, the Professor becomes the Coach, the students become Competitors, and the important thing is to bring medals and trophies for the Institution, since that also speaks well of the development of that activity, brings more members and is good propaganda for that Club. But... what happens to the person who does not like to compete, or who is not good at competition, or who seeks other aspects of that activity, or who gets injured often (since we are not all genetically the same)... abandons the activity and dedicates himself to something else. Maybe that person who only knows that aspect of Judo also thinks that all Judo is like that, or that all Martial Arts are like that. Competitive life well learned, taught, prosecuted, explained,

developed... is good, it is formative in character, physical and technique (for competition). I trained in sports clubs, competing in the Children's, Youth, Senior and Master categories, in Individual and Team. And that was the approach of my first years, of what Judo was. It was not until years later, going abroad, that I discovered the other Judo, formative, educational, inclusive, Martial Art, study of the basic fundamentals both philosophical and mechanical, Judo applied to personal defense, Judo that sought excellence in all movements applied, not the use of brute force, not unnecessary violence, but equanimity, control, balance. And also the study of other Martial Arts, which only corroborated the Righteous Path, The Middle Path. Learn not as a sum of techniques, but to complement defense and attack for any situation. Understand that no one is more than anyone else, that you always learn if you are open and willing. That we can learn from each other, even if they don't teach us specifically, always paying attention to the details, the environment, everything. I always watch when others practice, because I can learn something I didn't know or didn't do well at all. And always teach by example, not just with words, theory is good, practice is essential. And always put to the test, never take something as correct without testing, my special technique (Tokui waza), I must adapt it to the biotypes of the aggressors, if they are taller than me, heavier, faster, more violent, and if my special technique, I see that it would not work in that case, change it for another, without thinking about

it, always adapt to the situation! And I understand the mechanics of movements, as something to always study, applied physics, imbalances, turns, lines of force, my balance, both in defense and attack, in blows, throws, dislocations, chokes, restraints, what I can do and what I shouldn't do. Remember, theory is the basis, practice is essential for application according to the real situation!

See you at the Dojo!  
Prof. Marcelo Ehrlich.





Tang Soo readers, happy May! This month, I found a book that took my eye while on vacation. It is called “Daodejing: The Way to Goodness and Power” by Lao Tzu. This particular translation was done by James Trapp in 2017. The idea hit me in the bookstore to attempt discussion on how this work relates to us as martial artists. I know that the book is a Chinese Daoist text, and we study Korean martial arts, but remember, our art of Tang Soo Do is the first “traditional mixed martial art”. What we learn is part Chinese, part Japanese, part Korean, so we are not crossing any lines here.

There are 81 chapters to the Daodejing, each of them less than a page with the Chinese characters above, and the English translation below. According to what I read, the Daodejing reads in two parts. Chapters 1-37 discuss “Dao” and chapters 38-81 discuss “De”. My thought is to start with Chapter 1, entitled “The Mystery of the Dao” and go from there. I’m not saying that we’re going to discuss this book for the next 80 months, but I don’t want to bite off more than we

can chew.  
Chapter 1

### The Mystery of the Dao

The Dao that we can comprehend is not the eternal and infinite Dao  
The names that we give are not the eternal and infinite names  
Void is how we name the origin of the Cosmos  
Amplitude is how we name the creation of the things that fill it  
Thus it is in Void that we can contemplate the scope of the Dao  
And in Amplitude, its subtleties.  
These two have different names but a common source  
And both are mysteries.  
They are mystery upon mystery,  
Gateways to the infinite mutability of the Dao.

Dao in Chinese means the same thing as Do in Korean. The words translate as “the way”. As martial artists, we know that through Ru Pa, we are bound to create our own “way” from the way of our teachers, as rivers flowing downstream. Breaking down the first line, I believe that the “Dao” the writer is discussing is not our own personal way, but the way

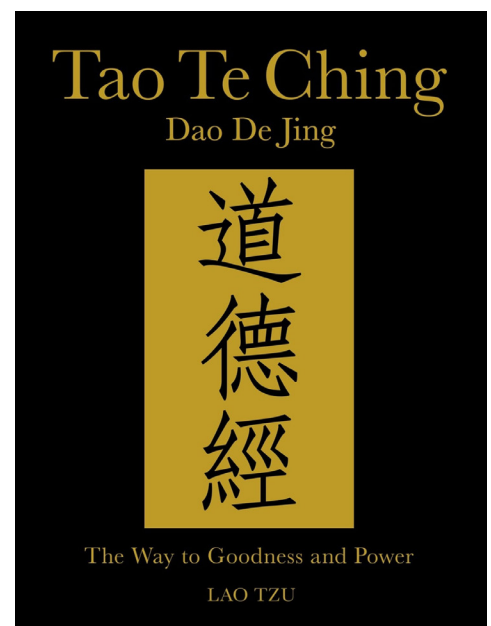
of everything. I found this text online on Quora on the eternal and infinite Dao (Interpreting here that the dao the writer is referring to is the dao of the world or universe):

“The dao is conscious, but it is unconscious. It is everything. The dao is not viewed as separate from the world it has created, rather you, I, the trees and the rocks are all manifestation of the dao, or ‘the way’ of the universe.” (Credit to Samuel Lawson)

What we have to think about here, as martial artists, is how do we become one with the universe?

Line two talks of names. I believe what the writer means here is that naming something gives a limitation, as in, it can only be this by which it is named. Perhaps we can become one with the universe by shedding the meaning of our limited names?

Line three talks of the



Void. Recalling many months ago when my discussion centered on Miamoto Musashi's Book of No-Thing (or the Void). I find it ironic how Chinese and Japanese texts align sometimes. The universe comes from the Void, before it came into being there was No-thing. Musashi says there is No-thing outside ourselves that can make us better, that we have to focus on the void within in order to better ourselves. See the connection?

The next line discusses amplitude. I haven't studied physics since I was 17, so I have to draw on Google to help me define this. Amplitude is "the maximum extent of a vibration or oscillation, measured from the position of equilibrium." I don't know how many physicists are among the readers, but I read the definition as amplitude as a measure of the positive extreme followed by the negative extreme, so on and so forth. What does this sound like?

Come on, you know, the Yin/Yang, which gives us balance and duality in the universe!

I'm going to combine the next two lines, as they are akin to each other. In understanding the Void we can understand the scope of the Dao, and in amplitude, it subtleties. So once we seek the the void or no-thingness of the universe, we can understand the way of the universe (and our way in the universe as well). In understanding amplitude, we can understand the subtleties of the way. Interesting that the definition of subtle is "so delicate or precise as to be difficult to analyze or describe". We're almost not meant to understand anything, ironic.

The following lines discuss what the chapter is all about, the mystery of the Dao. Both the Void and the Amplitude are similar but different (different limiting names

but the common source, also as in the Yin/Yang) and both are mysteries. A mystery is defined as "something that is difficult or impossible to understand or explain" (again, ironic). From this point we can only read on to see that the Void and Amplitude are gateways to the infinite mutability of the Dao. Mutability is defined as "the quality of being changeable". So in seeking the knowledge of the Void and its Amplitudes, we begin to understand the infinite changeable ways of the Dao.

One final point to emphasize before I close this out. I wonder if the search is what it's all about. Do we search so we have more things to wonder about, thus expanding our minds? Socrates said "an unexamined life is not with living." So keep questioning, keep growing, and perhaps the mysteries will not be mysteries for long.

Take care and Tang Soo!



# Master Daniel Segarra

## KJN 9th Dan - Tang Soo Do

# My Story



My name is Daniel R. Segarra I am currently an 9th Dan in Tang Soo Do. I have been training in Tang Soo Do since 1979. I actually started training in Tae Kwon Do Moo Duk Kwan in 1972 as a boy in the South Ozone Park Boys club but since I was the only person in the class the shut it down only after a couple weeks and then I found a Tang Soo Do Moo Duk Kwan school in the Five Towns at age 15 and began my Tang Soo Do journey under Master Daniel P. Bannard (#2251).

Around 1987 I saw an ad in black belt magazine about Grandmaster Hwang Kee's organization. My home studio was actually the headquarters for New York Moo Duk Kwan under grandmaster Hwang Kee but had lost contact with him during the North South Korean conflict. Our studio was established in 1968 making it the oldest and longest running Tang Soo Do studio in the United States. Originally opened by Dr. Robert Sohn (#6037) a student of Grandmaster Ahn Kyong Won



(#1763). It was then passed on to Micheal Masely (#10180) then to Master Bannard and myself in 1985.

After reconnecting with Grandmaster Hwang Kee I began training under now Kwan Jang Nim H.C Hwang (#509) his son as his personal student at headquarters in Springfield N.J

I attained my 5th dan under him then my 7th dan under Grandmaster Hwang Jung Lee better known as the 'Silver Fox' and Jackie Chan's nemesis in his blockbuster movie the Drunken Master. I actually have video of both GM Hwang Jung Lee and I watching him fight Jackie Chan in my dojang office. It was a highlight of my martial arts journey to not just meet one of my hero's but to train and become friends with him. I then was promoted to 9th Dan by the late Grandmaster Andy Ahpo. I am the last person he promoted to that level before he sadly passed. A true Tang Soo Do warrior.

While in the U.S Soo Bahk Do federation I was on the board of directors for region 2 (N.Y, N.J, P.A) and served as a board member for two years.

Since my dojang was so close to J.F.K Airport and the only way to enter the U.S from Korea back then was to fly into J.F.K I had gotten to see Grandmaster Hwang Kee almost every time he flew in.

Eventually I had helped him with all his English publications except for Volume one which was published before I reconnected. I actually had his Philosophy book translated into English and more recently his Self Defense manual from Korean to English. I'm very proud that I could help bring these important Tang Soo Do treasures to the martial arts community. The philosophy book was then translated from English to Spanish by Master Ramiro Guzman (#16354). This, my reputation and my demonstrations and assisting GM H.C Hwang earned me the nick name 'The Warrior Scholar'.

I had then left the federation July of 2004 after being unhappy with the politics of the organization of that time and went independent. I was threatened by them if I used the name, logo, uniform (which came out in court later was untrue), forms, one steps and self defense I would be sued. So, I reorganized our curriculum into what is now known as Tang Soo Do 2.0.

I went back to the source material

that Grandmaster Hwang Kee used (Kung Fu, Tai Chi, Okinawan, Japanese martial arts, the Moo Yei Do Bo Tong Ji etc) and completely overhauled everything we do from the ground up with the one question as my guiding light; "What would Grandmaster Hwang Kee incorporate, change, modify or eliminate from his teaching if he had to create a martial arts school in today's modern times?"

I asked his son GM H.C Hwang that very same question once many years ago and he paused and said "That is the most powerful question anyone has ever asked me."

I had considered what do children need things like bully defense, stranger danger, conflict resolution, emotional control. Then teens, how to deal with peer pressure, social media, etc. Then women specific self defense, family protection. Men, real stress reduction and how to protect their loved ones. Self defense is not always a 'one size fits all'

See for years we've promoted 'Self





Defense' but never as a whole community protecting others just technical our "Self". So, I became a body guard/personal protection expert under GM Tom Patire of the Homdo system. He taught me how to protect others, multiple firearms training, tactical formations and so much more.

I had then trained with Sifu Larry Hartsell one of Bruce Lee's original students in grappling and Filipino and Indonesian martial arts. I even trained several times with Russian special forces instructors. I tried to not just fill in the gaps in my personal training but to better understand my Tang Soo Do. In Tang Soo Do we have lots of forms and in those forms many exotic movements that we were never 'officially' taught the applications of. But I could see similarities in other arts; a grappling movement might be an exact match for a movement in a form, another might be a match from a Russian martial art multiple opponent drill.

So, I trained, cross trained seeking out various masters that I knew could take my Tang Soo Do to the next level. I've been so fortunate to train with some of the greatest

martial artists in the world.

See, I had an epiphany in 1995 when I was in Seoul Korea. Grandmaster Hwang Kee invited me up into his personal office to share some brunch with him. My student Milo Avidane and friend Bill Weber were with me. And GM Hwang Kee showed us some recent phot albums. I knew they were recent because his hair was completely white. To my surprise he at his advanced age had taught regular master's classes at Headquarters Joong Ahn Dojang in Seoul. Not only that some of the photo's had the Korean masters doing postures and applications I had never seen, and I was a fifth dan at that time.

We were not being taught that outside Korea. But it wasn't a secret that Hwang Kee was hiding. I think he thought we were being taught that too otherwise why show me, my student and friend 'secret' photos. I think outside Korea there was such a push to standardize everyone that the made that a priority and just did not get around to the advanced stuff.



2012 I had met Grandmaster Hwang Jung Lee, GM Chang Il Do and reconnected with GM Hee Suk Choi (Dan#5) at Master Eric Kovaleski's event and began training under GM Hwang Jung Lee.

The event was to launch the World General Moo Duk Won federation by Grandmaster Hwang Kee's most senior students Young Duk Kim (#2) and Hee Suk Choi (#5) along with Hwang Jung Lee, Chang Il Do, Kwon Je Joon, Choung Koe Wonng, Beak Ki Hyun, and Tan Eng Sin. This did not node well with the U.S Soo Bahk Do federation seeing a competing Tang Soo Do organization try to gain a foot hold in the U.S with Hwang Kee's most senior students leading the charge.

I had attended the event by invitation NOT to join any organization but to simply see Hee Suk Cho again (we met in Korea in 1989) and two of my martial art hero's and martial arts movie stars Chang Il Do, and Hwang Jung Lee.

This event lead to a lawsuit in 2014 by the federation against the Kovaleski's stating they were



improperly using the Moo Duk Kwan name and trademark. I had asked all parties NOT to involve me as I had thought of GM H.C Hwang as a father and I did not want to get involved but unfortunately the U.S Soo Bahk Do federation attacked my character which then forced me to testify against the organization in court. My expertise in Tang Soo Do history (I have written what most consider the definitive guide to TSD history available for free), my high rank and service to the organization and testimony almost won the case according to the judge. But due to a the technicality of my book not being entered into evidence the Kovaleskis lost the case.

Fast forward to 2019 to develop goodwill an repair relationships the World Moo Duk Kwan launched the Heritage program. I was invited to this by GM Domic Giacobbe and was very happy to reconnect with my instructor Grandmaster H.C Hwang. We trained, had dinner and talked about the future. Sadly the Heritage program did not evolve into a new branch of the

World Moo Duk Kwan for Alumni but became an opportunity for people to experience the Moo Duk Kwan through Heritage seminars. This was a disappointment to me and many that had hope we could develop a membership alumni devoid of politics and just get together annually and train, reminisce and honor GM Hwang Kee. I hope in the near future that the Heritage program returns to it's original goal of an Alumni association as we are not getting any older and every year we seem to lose another Old school Tang Soo Do Warrior.

One of the most important things Tang Soo Do has taught me in In Neh (to Endure). My studio and home was devastated by Hurricane Sandy which historically flooded our area and I went from over 100 students to a handful. After rebuilding we then were hit by Covid. Our area was actually ground zero in the U.S.A and suffered the most casualties. Again we went from over 100 students to four. It was devastating. We actually were not allowed to teach for five months then not allowed to have personal contact and all



kinds of insane restrictions for another seven, basically closing our school for over a year.

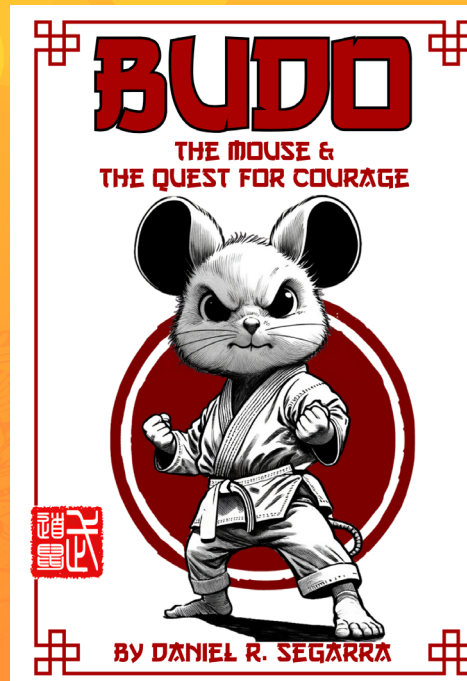
But like a phoenix we rose from the ashes once again. Rebuilding back up. We modernized our studio making it my dream dojang.

In addition to teaching I am currently writing a series of children' books to help martial arts schools reach out to public schools, community libraries and inspire children in their own dojangs as well. It is about a mouse that sneaks into a dojang and learns martial arts. My unique experience as a professional artist, father and teacher has given me the experience and abilities to write a series of stories that share martial arts principles like bullying, stranger danger, friendship, determination and courage in a way that is fun and enjoyable. The fist book BUDO the mouse and the Quest for Courage is available now at <http://BUDOthemouse.com> The positive response has been overwhelming and I am so happy that I can leave these stories as a positive legacy for future generations of young martial



artists. This isn't just a character, but this can do for martial arts what Micky Mouse did for Disney. We've developed activity books, stories, videos even a game to teach children vital personal growth tools to help them deal with the challenges they will face in the future.

It is an amazing universe we've created for this story. If anyone is interested or studio owners would like more information they can contact me at [mastersegarra@gmail.com](mailto:mastersegarra@gmail.com)





## Clothes Make the Man... And the Woman

By Sr Master Guy Edward Larke

February 24, 2002. This day will last in my mind for all my life—my wedding day. Out of fairness who doesn't say that? I was blessed to be married in a traditional Korean wedding. The music, the man-carried carriages, the ceremony, the clothing: it was like out of the Hong Kong movies I watched back home and yet totally different.

It's a practice that is rapidly dying here in South Korea. With the advances in technology, economics and the influx of westernization, a very romantic tradition is in danger of becoming a part of forgotten history. Western style weddings with tuxedos and white gowns are replacing the unique, flowing colorful hanbok of Korea.

Which is sad as it is one of the unique and most identifiable cultural points of Korea in comparison with the rest of Asia.

The Japanese have their wafuku,

China has the qipao, and Scotland, the world-famous kilt. What about the ancient civilization that is now the Republic of Korea?

Hanbok simply means traditional Korean clothing. It is unique in its smooth flowing design and spectacular array of colors and designs. As one designer put it, hanbok is the beauty of temperance and elegance. It is elegant while not being too flamboyant.

When it is sewn, it is flat and has no inseams. This is due to the material being folded over three times before sewing. When it is worn, the skirt flows like grass by a mountain stream. It has no set figure or shape so it can suit anyone, man or woman, and make them look magnificent.

Hanbok can actually be tracked back to the Three Kingdoms Era (Silla, Baek-Jae and Gogureo) that lasted from 57 BC to 668 AD. This can be seen on wall paintings and tapestries. However, the hanbok designs that exist today originate from the much more recent Joseon Dynasty (July 1392 to August 1910).

Every dynasty in Korean history tried to erase all traces of the previous one, so needless to say almost all of Korea's ancient history comprises of information from Joseon. To understand hanbok, you also have to understand Confucianism, which almost replaced Buddhism in that era. It heavily promoted castes more than in the past and set the women's movement back a thousand years. An example is that in previous eras a woman was entitled to equal inheritance as her male relatives. Under Confucianism she was entitled to almost nothing. Another example that still lingers in today's society, is women covering their mouths when laughing. This same method of thinking strongly favored the pen over the sword, resulting in almost all of the traditional martial arts becoming extinct.

The parts of a woman's hanbok were typically, a very long billowing skirt or chima that started above the breast with the chest bound and flowed down to almost the ground so you could only see the very bottom of the gotchi or shoes. Over this was a very short jacket called





jegori which was tied in the front with a ribbon. This was further accessorized by broaches, pins and cosmetics. Married women wore their hair up in an elaborate hairstyle that framed the top and sides of their face. The style made use of long hairpins called bi nyuh. Young maidens had long pigtailed that were stylized by large red ribbons called dang gi at the end of their hair. Young palace girls had two pigtailed that were woven together into a kind of bun, then accessorized by the ribbon. The order in which women dressed was undergarments (sok jegori or soggot) and petticoats/slips (sok chima or daeshun chima) followed by an under jacket (a kind of jegori) and the jacket (jegori). The skirt (chima) followed. Finally, the socks (buseon) and the shoes (gotchi) completed the basic attire. Sometimes an overcoat was worn by upper class ladies that also veiled their faces so men could not see their faces. This was called changot or ssukae chima for other classes. This is a tragic part of the

old hanbok design. A popular kind of accessory and hobby was the making and wearing of norigae. It was an embroidered incense case worn by women. The designs and tassels attached to it were wide and varied and were true works of art. A man's attire was similar. The chima was replaced by baji or pants. In very early days they were narrow to facilitate ease when on horseback, but changed to a baggier style to assist in labour intensive work and for sitting. The jegori was also noticeably longer. The process was as follows: underpants, then baji, jegori, vest (or jok gi which could be worn without jegori in hot weather), overcoat (makoja), buseon and finally gotchi or kotshin. In very cold weather another warmer coat could be added called du roo maki that hung to the knees. Their hair was worn long in ponytails. Men wore carefully trimmed beards, unless they were young or eunuchs. If the man had any kind of position he also wore some kind of hat or helmet if in the military. If the man was of status, a long thin leather belt was worn. If

of the military, a long, wide sash was worn to facilitate the holding of bladed weapons. Children's clothes were almost identical to the adults and seemed more colourful. They called them sek dong jekgori or rainbow clothes. Often, they were made of different pieces of fabric and pieced together to make beautiful clothes.

Shoes were usually made of deerskin or some similar material. The working class wore shoes made of woven straw or hemp.

The colors and ornamentation varied from era to era and region to region. However, class and position largely dictated the variation of colors and amount of decoration. The working class almost invariably wore just white, sturdy clothes with little or no ornamentation at all. The only exception was at their wedding. Even then the colors and symbols were subdued.

Scholars, aristocrats, military officers, ministers, ki saeng (Korean-style geisha), moo dang (fortune tellers and exorcists), concubines and royalty all had colored hanboks of one kind or another. The type of material, whether it was hemp, cotton or silk, depended largely on one's rank and position in the caste. Many also had a few because the most elegant hanboks were not made for everyday use, just ceremonies and special occasions. Colors were very symbolic. White or baek in Korean symbolized purity of spirit and mind. The expression "beak ee min jok" or "people of white" strongly alludes to this idea. Blue (or chung), red (or hong), yellow (or hwang), green (or nok) and black (or heuk) were also common colors due to their correlation to the Chinese idea



of elemental relationships (earth, fire, water, metal and wood). The dyes used were made of a mixture of tree bark and specially selected flowers. The results were brilliant. Today modern dyes are used so the result is louder and not as subtle, so many are returning to traditional techniques. Colors in many cases quickly dictated your station. For example, the king almost always wore red, while a princess almost always had green in her hanbok.

Symbols such as Chinese characters (long life, eternal youth, perseverance, etc.) were sometimes stitched with golden or silver thread onto the chest, back sleeves or shoulders of the jegori, vests, and robes, as well as animals, stars, the sun and different kinds of flora. (See chart for a few common symbols and their meanings.)

Today, the hanbok is mostly seen in traditional television dramas, weddings, Korean New Year or Seoul Nol, Korean Thanksgiving or Chuseok and babies' first birthdays. Sadly, it's usually just women

now that don hanboks at these ceremonies. Men wear western-style suits and children wear blue jeans and t-shirts.

Hopefully with the outside world realizing the beauty of this art form, new life will be breathed into the industry.

In short, any practitioner of a martial art should try to embrace aspects of the art's originating country. It's part of the art in martial arts!

#### Symbols & Meanings



Dragon - power, authority, usually reserved for the kings and queens

Tiger - strength, ferocity, ability to drive away evil spirits

Crane - eternal youth

Twin cranes - noble gentility

Giraffe - (more like the Japanese Ki-Rin) good luck, worn by princes

Wild geese - clouds, power of mountains, order, justice

Peacocks - auspiciousness, loyalty

Bear - worn by military officers, no symbols for longevity included

Sr. Master Guy Edward Larke has spent the majority of his life enamored with martial arts, Asian culture and writing. These led him to move to Asia in 2000 where he remains to this day. Currently, he is living in Seongnam, South Korea with his wife Gi-Ryung and their son Alex. Together they operate Kisa-Do Martial Arts & Marketing. He can be contacted on Facebook or at [kisadomuye@gmail.com](mailto:kisadomuye@gmail.com).



## How is a Martial Art Formed? SBN Ramón Navarro

A big greeting to everyone who reads this article. It is already the month of June 2024 and there is less to go until we reach the year 2025 and the important thing is what we will do until then.

I Ramon Navarro have been SabomNim or HapKiDo Master for almost 48 years. I am technical director for the expansion of the Song Moo Kwan style of the Korean martial art of self-defense HapKiDo. Those interested can write to my WhatsApp +507 67808222 in the country of Panama. I am assistant to the founder of this HapKiDo method, Grand Master Park, Song IL, he is the founder beside father of this martial art in the Republic of Panama.

This topic is not about what any martial art contains but about what it is made of. This is made up of the people who make it up. These are your teachers who were students first.

What these people know, they think, is that they are good Black Belts, but let's remember that there are colored belts until reaching the First Dan and in this range, it is an indication that the student has mastered the basis of the martial art

that he is learning.

After this rank follows the Second Dan, the Third Dan, the 4th Dan and continues rising to the maximum of the 8th Dan. Why do I say the 8th Dan? The maximum rank must be the 10th Dan and this person must be the creator of that martial art and the most likely thing is that a student of him who was, let's say, be your Master being a 9th Dan, although it may be a 4th Dan.

I return to the beginning in which there should be no more than 10, let's call them stages, which add up in the end, being all together the First Level or First Dan. There may be fewer stages that if it were a Japanese martial art, it would be called Kyu and if it was a Korean martial art, it would be called Gup. There may be more than 10 stages, but I do not think it is correct and in many martial arts it is said that the student in the second or first stage was an advanced student and it is not and should not be that way since one achieves the degree of the 1st Level or 2nd Dan is just a student who has completed the foundation and is beginning to master it. There are several types of students and

they are called or known like this: the student of the martial art in my way, being a Korean type, would be called Kwan Won. Next is the beginner or the ChoboJa who will sound like ChoboYa and then he becomes a HubeNim, that is, a student called the Younger Brother and is followed by the Older Brother or a SunbeNim.

These were equivalent to these stages: Kwan Won, Kwan would be one of three:

1. School also Style or Family. In the Kwan is the martial art that will be learned. This is trained or practiced in a Training Area or Dojang (DoYang) that is located within that school or Kwan. This Kwan of HapKiDo is from the Grand Master or KwanjangNim Park, Song IL 9th Dan, its founder, Father of HapKiDo in the Republic of Panama, as well as a direct student of the creator of this martial art the DojuNim Ji, Han Jae.

2. Style of that martial art in our case HapKiDo is the art and this style that I am talking about is Song Moo Kwan – which I will not talk about at this moment. All the styles come from an Ojo De Agua or Ryu Pa, which as I learned is the Ojo de Agua above the mountain, from which a stream is formed that grows and looks for a path down the mountain that in a moment while going down the mountain finds a obstacle, but this water does not allow itself to stagnate so it seeks to get out in some way and it does so by finding another path which will be achieved by forming a lake or other rivers until reaching the Sea.

3. Family in this case would be that of the Korean martial art of pure self-defense focused on the military, although it is taught to civilians regardless of their age. It is HapKiDo or the Art of Coordinated Energy.

In Kwan Won we already saw that the school or style is a Kwan and Won indicates the person whom follows this style was a student.

Then follows ChoboJa (in Spanish it would sound like Choboya) is the person who learns it. ChoboJa is a Beginner and in a serious family let's say the Baby stage. Continue with the Younger Brothers who were the ones like this: being of 10 Gup's or Kyu's in Japanese, the beginners were from the 10th Gup to the 7th Gup and



the Younger Brothers or HubeNim's were from the 6th Gup to the 1st Gup, then the student He has passed all the stages and managed to enter the 'Dan' Levels or degrees, which are known as Black Belts, but these are divided up to reaching the 10th Dan at most (which I will not specify right now).

These Dan grades would be the students who would be called Elder Brothers or the SunbeNim's, which are divided like this: (although not all Korean martial arts have the same terminologies, no matter how you call them, they have these that I write about here)

When the student or Kwan Won achieves the first degree 'Dan', he is known to others as a Black Belt or of the family group as the SunbeNim, that is, Older Brothers

who have divisions in their various stages. The 1st Dan would be an assistant to the Master and is a Cho Dan and would then be a ChoKyoNim. This is until you pass to the 2nd Dan and could be the teacher's assistant, it is called KyoSaNim. When he passes to the 3rd Dan At this stage if he teaches in an Academy if it is his then it would be the Bu (which means before) or BuSabomNim which is of grade or rank known as Before Master or Almost Master, it would really be a KyosaNim who would be the terminology of Instructor - regardless in this explanation if he is an instructor of his Master's Academy in which he teaches - since Master begins from the 4th Dan or SabomNim, which is the first stage of being a Master. The Dan grades that are known as YuDanJa and

are generally divided into two, which are Dan Levels and the Advanced Levels in Dan Grades or Ranks and are known as KoDanJa (the word Ko indicates ancient and I will not explain about this here either) are the from the 4th Dan upwards. This degree known as KoDanJa has subdivisions that are Master, almost Grand Master and Grand Master can also be that of the founder of a system or style of this art and the creator of the art. These are called: SabomNim, BuKwanjangNim, KwanjangNim and DojuNim.

SabomNim is the title for Master from the 4th Dan. SabomNim can be up to the 7th Dan unless he is the one chosen by his KwanjangNim who would be the founder of a style of that martial art and this grade is from the 7th Dan and is the title of BuKwanjangNim or Before Grand Master. Could there be another BuKwanjangNim? Yes, and that is only decided by the KwanjangNim. KwanjangNim means one who founded a house, style or school.

By achieving a black belt, you become a YuDanJa or in Spanish it would be said like this: YuDanCha which means Black Belt and before that all the degrees or ranks are YuGupJa. The 1st Dan would be a ChokyoNim. The 2nd and 3rd Dan are KyosaNim unless the KyosaNim being a 3rd Dan in an Academy that is not theirs would then be a BuSabimNim. Bu means almost a someone so in this case it would be said to be an Almost Master. Master that is, SabomNim is from the 4th Dan to the 7th Dan. A 7th Dan chosen by his teacher who is the founder of his own style may designate him a BuKwanjangNim.

KwanjangNim would mean the Great Head of the House who can be the owner of an Academy and teaches in it since it would be The Great Head of the Academy as in a company the manager, but in this case it would be the Great Head of Such a Style of an art martial in this case HapKiDo and our style thanks to the Grand Master that is our KwanjangNim SongIL Park or Par, SongIL founder of Song Moo Kwan of which I am SabomNim Ramon Navarro 6th Dan Black Belt, sponsored by him to expand this style of HapKiDo internationally as technical director. Those interested can write to me on WhatsApp +507 67808222



## Martial Arts and Me (Cap. 26) Professor Carlos Damasco

Last May 22nd, the Uruguayan Hapkido Center celebrated 24 years of existence. Its founder and pioneer of Hapkido in our country, Master Mario Da Silva, together with the renowned Master D. Rolla, both have forged and developed this Art.

In this context, Mr. Rolla was invited to hold two Seminars in our Dojan at the Lutheran Center, on May 24 and 25.

A recognition was also carried out for the two Teachers, by the Director of said Center

It was developed with all the practitioners of the Center and with a good turnout of the public. It is noteworthy that practitioners of other Martial Arts also participated.

It was a Seminar of a high Technical level, in which Rolla demonstrated his wisdom and experience with simple and effective techniques. On the night of the 25th, a tribute dinner to M. Rolla was held in the

Eastern Shed (Cultural Center of the Union). The director of said Center, Mr. Luis A. Rodríguez, recognized both Teachers.

We had a very pleasant evening. The next morning Rolla traveled to Buenos Aires where he resides. The occasion was taken to make a note, where he tells us about his Martial career.

How were his beginnings in Martial Arts?

My beginnings were in the year 72 when I was 12 years old with the practice of Judo.

I practiced for a while, and even in a tournament I was runner-up in the 48 kilo category. I liked Judo, but I didn't have any kicks, something under the influence of Bruce Lee's movies that were my attraction and I had the ability to execute them. One day a friend told me that a few blocks from where I lived, there was a Korean who taught a Martial A with a lot of kicks. I met

him, and immediately began the practice. Said Master was called In Sun Lee, nicknamed "The Lynx." I practiced with him for a while and for reasons I don't know he left teaching. In my Fuerte Apache neighborhood, there lived many Koreans who had a warehouse and I had a very good relationship and since they hardly spoke Spanish, I taught them. That's when I asked



them and they told me that there was a Master who taught Hapkido, and they introduced me to my second Master Yun Sum Sin, he did Sulsa, Dark Knights, and he did Kuk Sool Won, brother of Hapkido as he explained to me and he started to tell me. teach the two Arts. I was with him for about 6 or 7 years, until he finally traveled to the United States to settle there. Before leaving he introduces me to Master Chon Lee, with whom I practiced for a long time until this M. had an accident on his left leg and being older, I continued with his son for a while, until he entered the Military College and told me He is not going to give me any more classes and introduces me to a Korean, who was a very good friend of his father, his name was Kwon Hyung Joo, being the only exponent of Hapkido in Argentina. And with him I practiced Hapkido more than 20 years. We had a gym together in the Barrio de Once, where I recently taught classes under the supervision of the Master, since before I was prohibited from teaching and that was the case until I was 30 years old. Around the year 2000, one night the Master summoned me to speak and told me to forget about Hapkido, that he was tired of the bad attitudes of many of his students, who prioritized certificates before good development and knowledge of Hapkido. Finally the M. settles in Mexico and I know another Korean M. Won Yong San. But the continuation and end of this interesting story, told by Master Rolla, remains for the next note. Until next time!







## MATE AND KARATE

### KSN RENSO PEREZ

Reflection for my students

Where does the student's gratitude lead?

To be a better martial artist, a better person in general, ki

Many would exclaim in an effort to highlight one of the most appreciated values in behavior human, but have you ever been aware of your authentic gratitude as an instrument of use and manipulation of others? A sad revelation for the student of good and true feelings who manages to open his eyes... It is then when, without ever abandoning who you are, without ever allowing a mutation in your essence, you continue to be grateful in your Kokoro and continue to move calmly through your reality. existential learning that each value radiated by your teacher is light for your own darkness. You are, above all, a son/student, and your learning and gratitude will be the greatest example of what is incorporated into the samples of will and that it influences a transformation in your life to show that you have actually become a better human being. HE is the only WILL of your temporary existence, in HIM you are born, you transform throughout

your little life and to HIM you return in due time. HE is the one who truly observes and values when you are authentically grateful, because HE is yourself in his temporary version of body and timeless expression of Soul inside and outside the Dōjō.

The sensei will always teach you.- That if you have to walk, you must always do so forward, turning only to absorb while continuing the previous course.- That the material only serves to focus your vision and does not contribute anything to forming your human condition. . (A Certificate is appreciated, but if the student sees it as something essential, then he has lost the essence of the spirit and the nobility that should characterize him as a martial artist).- If you have to speak, do it head on, with a firm and firm voice. calm, while your imperturbable gaze pierces the eyes of your interlocutor.- If you have to extend a hand, do it without seeking any benefit, preconceiving the result of the action weakens and even denigrates your spirit and you will not be worthy of your master.- Yes You have to expose your truth, do it without anger, lamentation or victimization. - If you have to face adversity, do

it in such a way that pain becomes capacity and sufficiency. - If you have to positively influence others, the transformation begins in You, do not expect to see in others what you are unable to show for yourself. - If you have to make a judgment, never expect to point a finger and have the world subordinate to your whim, whims are arrogant and childish in nature and nothing pleasant comes of them. - And if these brief maxims make you feel addressed /a, we are very sorry, because then it would be a sign that you still have to continue the battle to transcend the cycle of immaturity that ties you to your frequent feeling of annoyance, dissatisfaction and insecurity.

Change is within you, it is born with you waiting for you to discover it, it is inherent to your desire for constant improvement, only in this way do you arrive at a development without dependence, at a true maturity as the essence of the most sublime and effective love for what you are! you do. If one day you see the sensei with disbelief, because over the years he has lost skills and his demonstrations are no longer enough to satisfy your cognitive demands, take a prospective look and think about what you will be like when you are his age. Remember the sensei, it is not just to teach techniques, his greatest teaching must be in teaching gratitude, he must become GRATITUDE itself if he wishes to truly teach the Dō of life...

A true MASTER is and will always be respected when he extends his hand, when he closes his mouth and opens his heart, and when his sensitivity is as great as his size." Time spent trying to do good inside and outside the Dojo is never wasted.



## DOJO STORIES SENSEI Gerardo Balves

### Bushi Higa

When this newspaper (Ryukyu Shimpo) published the series of articles "Okinawa no Bugi" by Mr. Shōtō (Funakoshi Gichin) and his conversations with Asato Okina (Asato Ankō), readers of his time followed him with great interest. This encouraged us to continue investigating, and here we present two or three anecdotes about Bushi Higa. Bushi Higa was the father of Higa Toku, former school principal of Urasoe, and according to his conversations with Asato Okina (Ankoh), he was a famous karate master. In his time, there was no one among the people of Shuri and Naha who did not know him. At the age of 16, he was chosen as the flag bearer of the Eastern Team at the annual Tsunahiki (traditional festival where East and West pull a giant rope simulating a battle). Although it is said that the flag bearers at this Festival are people of great physical strength, Higa did the job, even though he was only 16 years old. Higa studied karate [Tōdī] with

the Chinese master Wai Shinzan, and it is said that he mastered all the secrets of his art. By the time emissaries from the crown of China came to invest the King of Ryukyu, he was holding competitions with Chinese practitioners in the skills of this method, and they were amazed by his extraordinary skill. At that time Naha was divided into different communities, such as: Nishi, Higashi, Izumisaki, Wakasa, Kumoji, Fukaji, etc. Many times they had problems with each other, especially between Nishi and Higashi who had a long rivalry. During this festive period of Tsunahiki, fights and hand-to-hand combat were very normal and were even part of it. At the age of about thirty, Higa participated in the Tsunahiki of Kume, where a strong dispute broke out. Nishi and Kume joined forces to attack Higashi's people, Bushi Higa immediately devised a counterattack plan that gave him a great result, the fights were fierce and as proof of this Higa lost one of his front teeth. Higashi's people, victorious in the fight, left singing a song in and with his name. It is said that the students of that time tested their Bujutsu teachers, which is a fact very little known to the public. Higa's best student was Shimabukuro Pechin. He invited Higa to drink in the Tsuji district one day with the intention of personally putting Higa to the test. Higa had no idea of the plan of his student, who constantly encouraged him to drink more and faster. Finally, Higa went home drunk with him. When he reached the gate of Nakamichi no

Ue, someone suddenly jumped on him from behind. Higa saw a tall man, whose face was covered with a towel attacking him with a fierce fist strike. Immediately, as a result of the tension of the moment, he sobered up. He adopted a defensive position and dodged the hand that attacked him again and again, finally using a secret trick that managed to throw the man who fell heavily on his head. The attacker realized that he was in mortal danger, and quickly tore the towel from his face and apologized for his rudeness. Recognizing his own disciple Shimabukuru, Higa smiled and said, "From now on you will have more respect for me."

Gerardo Balves

8th Dan Kobayashi ryu Kyudokan  
Coordinator of the International  
Group of Kyudo Mugen Kyudokan  
Dojos

<https://www.facebook.com/gerardo.balves>

[https://www.youtube.com/channel/UC8TXst7ffSWG4Vo3\\_Q5oRYA/featured](https://www.youtube.com/channel/UC8TXst7ffSWG4Vo3_Q5oRYA/featured)





# 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.

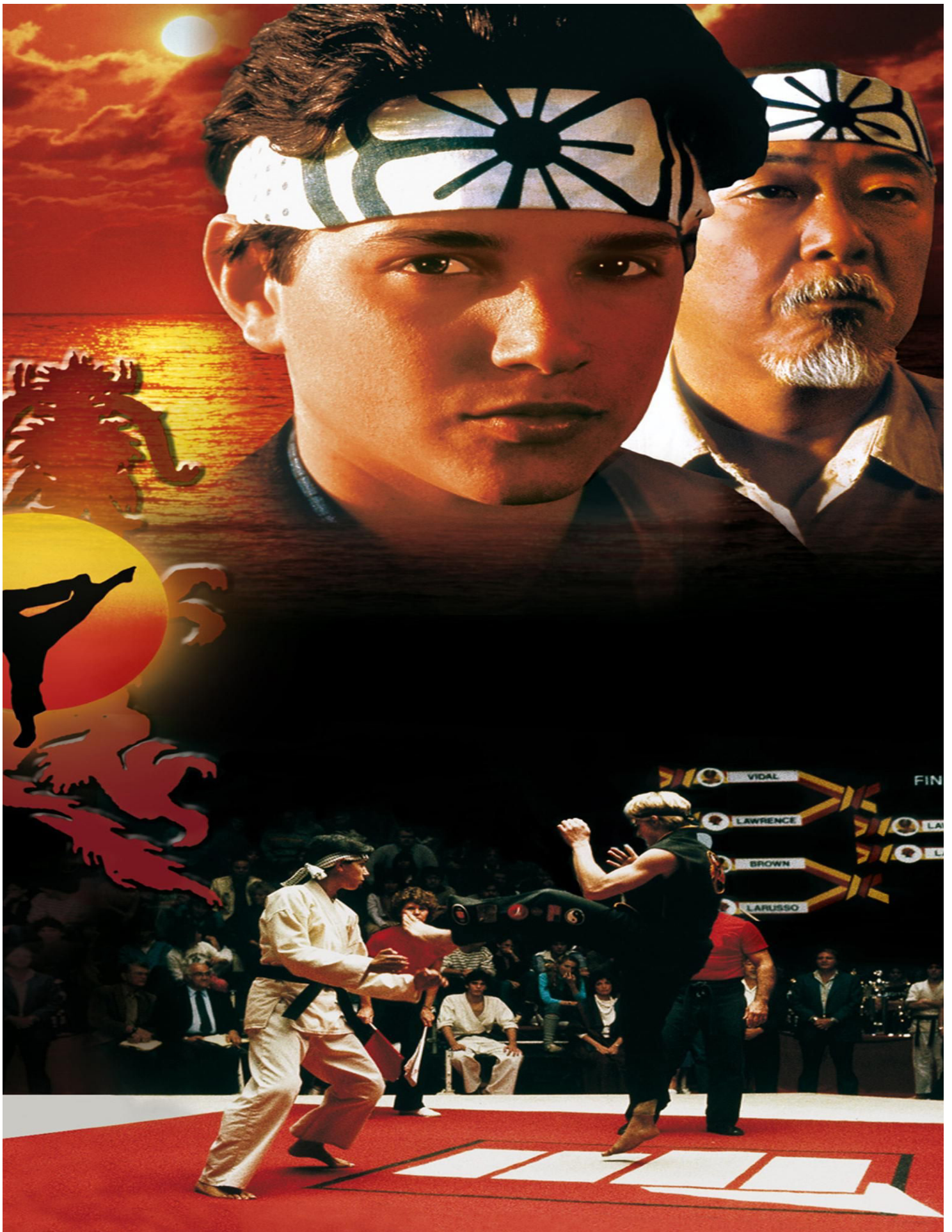
**Values** - We could mention endless articles on this list, but it is true that the fundamental basis of martial arts is values, act as a reinforcement and in some cases as a source of inspiration. - Respect - Trust - Self-control -

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.

Contact:

SBN Mario Segnini: +598 98 731 076







Author: Steven Hatfield  
Kaiso of Ryu-Saiichi-Do Karate  
KJN American Jidokwan  
Taekwondo & Tang Soo Do  
JUDO Black Belt  
BJJ Black Belt

The bitterness of the lost and found  
in martial arts.

In the fading twilight of a once-vibrant martial arts era, a somber reality unfolds – a world where the true essence of these ancient disciplines is rapidly withering away. What was once a realm of respect, camaraderie, and shared commitment is now overshadowed by a pervasive "every man for himself" mentality.

The martial arts community, once a tightly-knit family bound by a common passion, now grapples with a profound transformation. Smiles mask the brewing undercurrents of rivalry and betrayal, as practitioners vie to be the elite, each longing to claim the title of the best. Yet, deep down, it becomes increasingly evident that such aspirations are unattainable for all.

As the art itself becomes a casualty of disruptive ego-driven pursuits, a disheartening trend emerges – a stark departure from the core values that once defined these disciplines. The lack of respect and connection, coupled with a dwindling commitment to the art and its practitioners, paints a bleak picture of a once noble pursuit.

Within this troubled landscape, a disconcerting truth emerges – individuals who were once considered family within the martial arts community now turn on each other. The bonds that were forged through sweat and shared struggle fracture, as practitioners abandon their peers for reasons ranging from perceived unworthiness to envy over belts and coveted positions in styles and organizations alike.

This tragic narrative is not exclusive to a single martial art; it echoes throughout history, leaving its mark on American Kenpo Karate, Small Circle Jujutsu, Sanucas Ryu, and even Shotokan Karate and Brizlian Jiu-Jitsu. The cycle repeats itself as the founders retire or pass away, leaving a void that often leads to bitter disputes over succession.



In many cases, the art is bequeathed to the highest-ranking disciple, unless specific paperwork issued by the founder dictates otherwise. However, discontent simmers when the chosen successor doesn't align with the expectations of the martial arts community. The repercussions are felt as a collective sigh of disappointment and resentment.

The once noble pursuit of self-discipline and mastery becomes tainted by the poisonous roots of ego and rivalry. As the sun sets on this era of martial arts, one can't help but mourn the loss of something profound – a connection, a shared journey, and the essence of what these disciplines were meant to embody. The question that lingers in the air is whether the martial arts community can rediscover its roots and revive the spirit that made it truly extraordinary.

Amidst the shadows of discord that cast a pall over the martial arts world, there emerges a glimmer of hope – a call to rediscover the importance of unity and teamwork. It is a plea to protect the very essence of these cherished arts that so many claim to love and respect.



Regardless of the style – be it a traditional Karate art, an Aiki art, or the ever-evolving realm of Brazilian Jiu-Jitsu – the fundamental principle of martial arts lies in cultivating not just personal mastery but also fostering a collective spirit. It is a stark reminder that the strength of a community is far greater than the sum of its individual practitioners.

In the face of the current crisis, there is an urgent need for practitioners to rise above the self-serving motives that have tarnished the martial arts landscape. Instead, embracing the ethos of collaboration and mutual support can breathe life back into these fading traditions.

Imagine a world where the martial arts community stands as a united front, where practitioners celebrate each other's successes and lift each

other up during moments of defeat. The true beauty of these arts lies not just in personal triumphs but in the shared journey of growth and learning.

The protection of these martial arts requires a collective commitment to preserving their legacy. By acting as a team, practitioners can ensure that the values of respect, camaraderie, and dedication are not lost to the sands of time. Whether through mentorship programs, collaborative events, or shared resources, the community must actively work together to safeguard the integrity of these ancient disciplines.

The call to unity extends beyond individual dojos or academies; it encompasses the broader martial arts ecosystem. Associations and federations play a pivotal role in fostering a sense of community and

establishing standards that honor the spirit of the art. By working hand in hand, these organizations can thwart the erosion of values and traditions that threatens to consume the martial arts world.

In essence, the martial arts community must recognize that the survival of these revered arts is contingent on the collective efforts of its practitioners. It is a plea to set aside personal ambitions and rivalries, to embrace a shared responsibility for the well-being of the arts themselves.





## Importance of Applying Learning and Innovation Methodologies in the Martial Arts

By KSN Daniel Oviedo

In the dynamic realm of martial arts, innovation and effective pedagogy play a crucial role in the holistic development of practitioners. Daniel Oviedo Santander, recognized for his extensive academic background that includes being Head of the Technical Pedagogical Unit, having a Master's Degree in Education with a mention in Curriculum and Evaluation, as well as diplomas in Competencies of the Technical Headquarters, Neurosciences, Emotional Education and Psychomotor Skills, in addition to Being a Physical Education and Health teacher, Functional Training instructor, and founder of Tang Soo Do World Academies, he emerges as a key figure in the exploration of cutting-edge learning methodologies in this field. In this article, we invite you to delve into their perspectives and discover how these methodologies are redefining the teaching and practice of martial arts.

## Importance of Applying Learning and Innovation Methodologies

Martial arts have evolved significantly over the centuries, not only as forms of self-defense, but also as disciplines that promote the physical, mental and spiritual development of those who practice them. Currently, the application of learning and innovation methodologies in this field is not only relevant, but fundamental for its continued progress and adaptation to contemporary needs.

## Current Challenges

Martial arts have traditionally been passed down from generation to generation through teaching methods that can vary significantly in effectiveness and appropriateness for different contexts. In a rapidly changing modern world, practitioners face challenges that go beyond physical technique. Problems such as divided attention due to technology, everyday stress and anxiety, as well as the diversity of students' personal goals, demand educational approaches that go beyond the mere repetition of movements.

## Innovation and Learning Methodologies in the Martial Arts: Transforming the Practitioner Experience

Martial arts, with its rich historical tradition and deeply rooted philosophy, continues to

be a discipline that goes beyond simple physical exercise. In the modern era, the combination of innovation and effective learning methodologies is redefining the way these ancient disciplines are taught and practiced, providing practitioners with not only physical skills but also holistic development and an enriching experience.

## Technology and Advanced Analysis

One of the areas where innovation has had a significant impact is in the use of technology for performance analysis and improvement in martial arts. Tools like high-speed video analysis and instant feedback platforms allow instructors and students to review and correct techniques with an unprecedented level of detail. This not only improves technical accuracy, but also helps prevent injury by detecting postural or execution errors early.

For example, mobile applications that record and analyze movements allow practitioners to receive instant feedback on the speed, angle and force of their punches, which is crucial for perfecting technique and maximizing physical performance.

## Problem-Based Learning: Development of Critical Skills

The focus on problem-based learning is another key innovation in martial arts teaching. By confronting students with specific



challenges during training sessions, such as simulated combat scenarios or complex tactical problems, the development of critical thinking and the ability to make quick, effective decisions under pressure is encouraged.

This method not only strengthens practical understanding of the techniques taught, but also prepares practitioners to apply their skills in real-world situations, thereby improving their confidence and competence on the mat or ring.

### Interdisciplinarity and Continuous Improvement

The integration of knowledge from disciplines such as biomechanics, sports psychology and neuroscience has greatly enriched the practice of martial arts. Understanding the biomechanical principles behind each technique allows practitioners to optimize the efficiency of their movements, minimizing physical effort and maximizing power and precision.

Likewise, applying sports psychology techniques to improve concentration, stress

management and emotional resilience is crucial for optimal performance during competitions and intensive training.

### Gamification: Motivation and Commitment

Gamification has proven to be effective in motivating martial arts practitioners and maintaining their commitment to training. Incorporating gamification elements, such as reward systems, friendly competitions, and leaderboards, not only makes the learning process more fun and engaging, but also encourages self-improvement and continuous improvement.

For example, setting weekly challenges where students compete to improve their reaction times or the accuracy of their techniques promotes a dynamic and collaborative learning environment.

### Cultural Preservation and Modern Adaptation

Despite all these innovations, it is crucial to maintain and respect the cultural and traditional roots of martial arts. Innovation must be aligned with the core values of these disciplines, such as respect, discipline and humility, thus ensuring that the modern evolution of martial arts remains true to its historical and philosophical heritage.

### Commitment and Innovation at Tang Soo Do World Academies:

### Elevating the Educational Experience of its Students

Tang Soo Do World Academies distinguishes itself as a leading institution in the teaching of Tang Soo Do, standing out not only for its deep-rooted commitment to the martial tradition, but also for its constant innovation in educational methodologies. Under the pedagogical direction of Daniel Oviedo Santander, these academies not only teach physical techniques, but also cultivate a dynamic and enriching learning environment that promotes the comprehensive development of each student.

### Interdisciplinary Approach for Integral Development

A fundamental element at Tang Soo Do World Academies is its interdisciplinary approach, which goes beyond conventional martial arts teaching. In addition to physical skills, students have access to programs that incorporate principles of sports psychology, applied biomechanics, and mindfulness techniques. This holistic approach not only





improves practitioners' physical performance, but also strengthens their concentration, emotional control and resilience, crucial skills both on the mat and in daily life.

### Innovation through Gamification and Active Motivation

Tang Soo Do World Academies employs gamification as an effective strategy to increase students' motivation and engagement in their learning. Through competitive challenges, friendly competitions and reward systems, a dynamic and collaborative learning environment is fostered. This methodology not only makes training more stimulating and fun, but also promotes continuous self-improvement and a sense of achievement in each student.

### Commitment to Tradition and Ethical Values

Despite all the innovations, Tang Soo Do World Academies maintains a firm commitment to preserving the tradition and ethical values of Tang Soo Do. Respect, discipline and humility are fundamental principles that are instilled in each class and daily practice. This ensures that students not only develop physical skills, but also internalize moral and ethical qualities essential to becoming well-rounded and respectful martial artists.

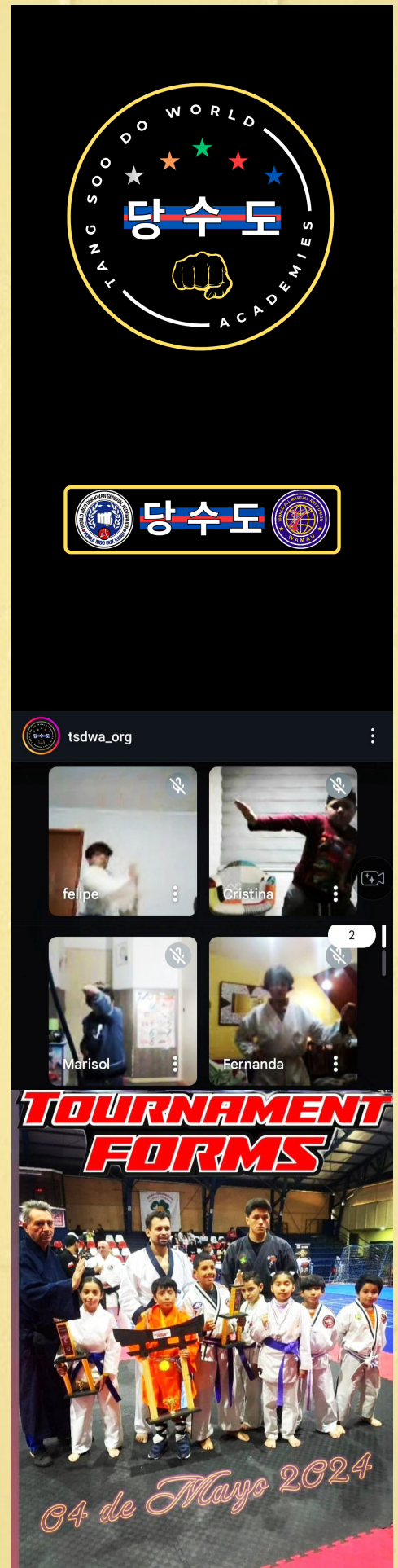
In conclusion, Tang Soo Do World

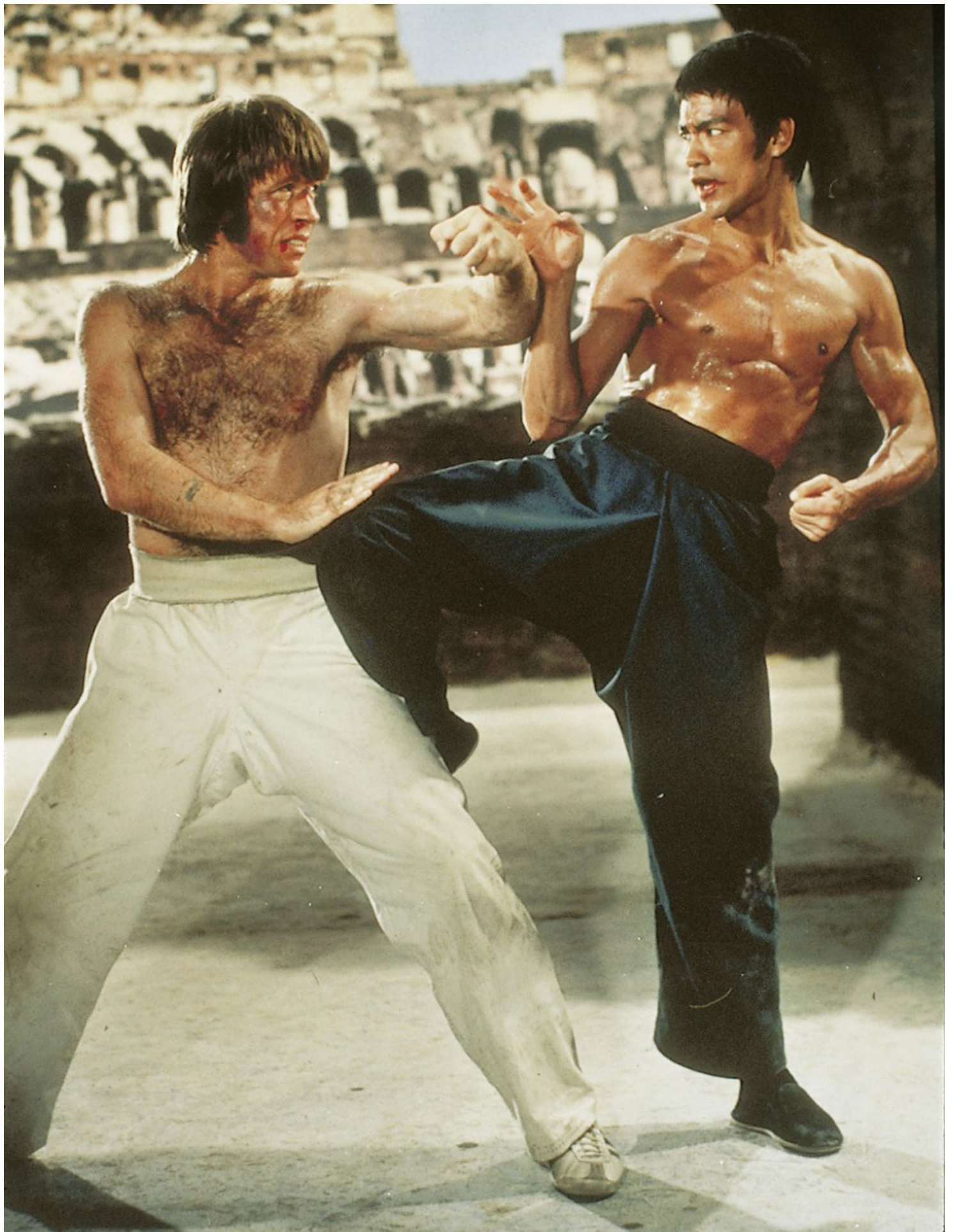
Academies represents much more than just a martial arts school. It is a space where tradition is combined with innovation to offer a comprehensive and enriching educational experience. Here, students not only learn the physical techniques of Tang Soo Do, but also develop mental and moral skills that are critical to their personal growth.

With highly trained instructors, an interdisciplinary approach that spans diverse fields of knowledge, and the use of advanced technology to enhance learning, Tang Soo Do World Academies positions itself as a leader in the teaching of modern martial arts. Additionally, the traditional values of respect, discipline and humility are practiced daily, creating an environment of community and support among students.

If you are looking for a place where you can improve your physical condition, cultivate your mind and strengthen your character, we invite you to discover Tang Soo Do World Academies. Join our community of committed practitioners and experience for yourself how Tang Soo Do can transform your life in a meaningful and lasting way.

Thank you for taking the time to read about this article. We hope you have found inspiration in our innovative approach and commitment to excellence in martial arts.





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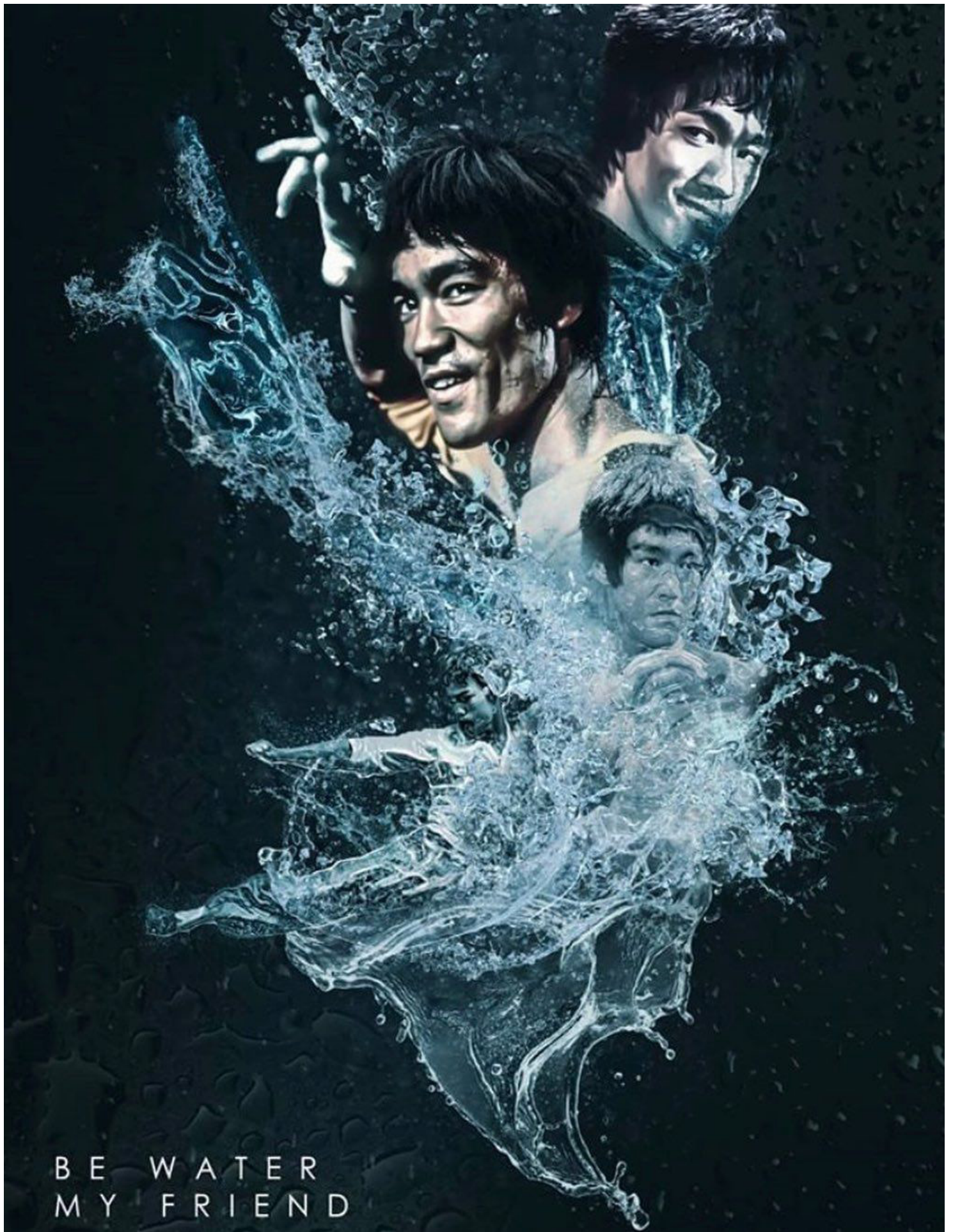


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