

SENSEI ROLAND HABERSETZER

LESSONS FROM A BUDO LIFETIME

By Jose M. Fraguas

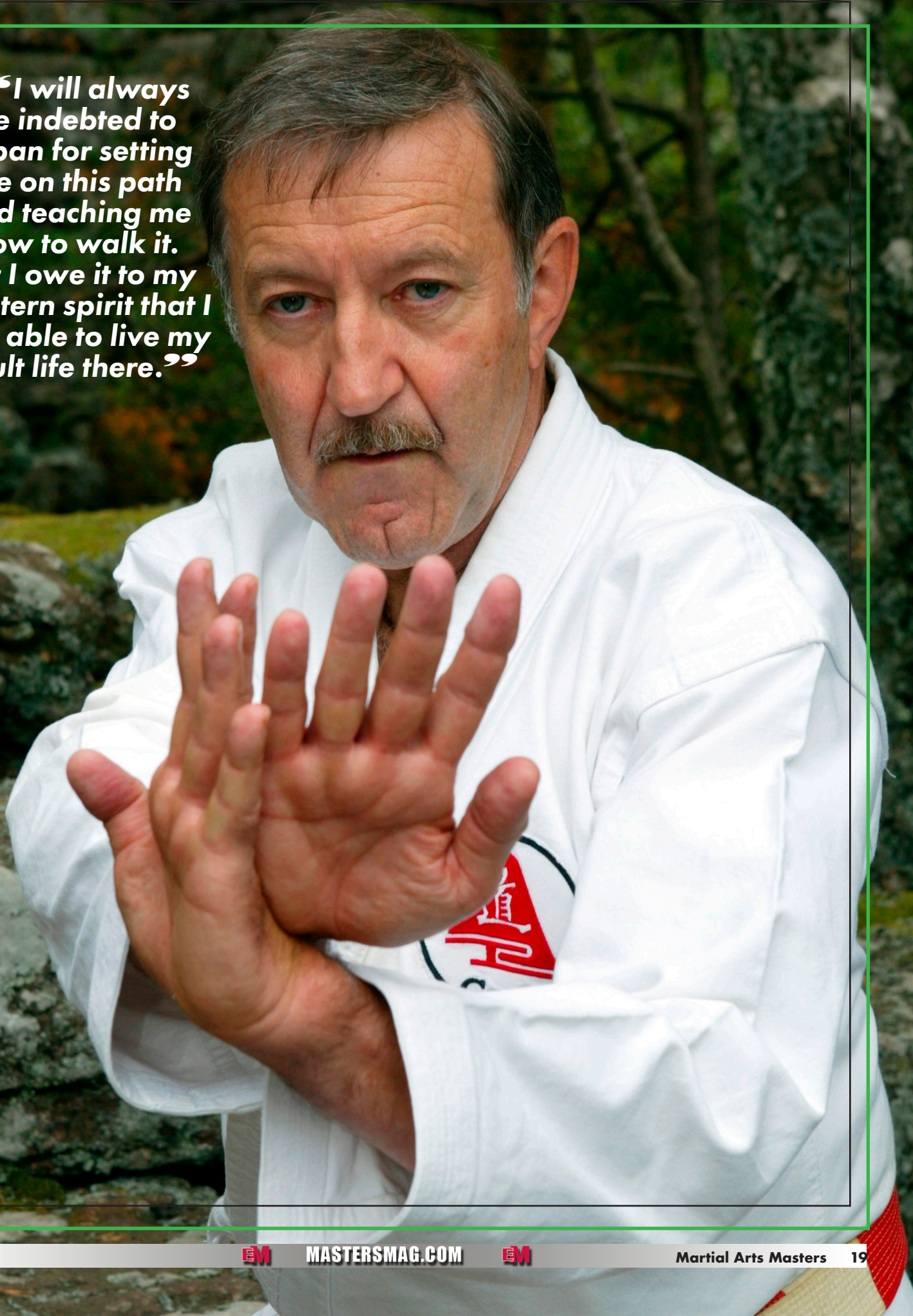
Throughout the history of karate, a handful of individuals have distinguished themselves not only through technical excellence but also through their unwavering commitment to preserving the spirit and traditions of budo. Sensei Roland Habersetzer stands among this select group. A highly respected karate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



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

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

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



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How long have you been practicing martial arts?

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

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

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

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

Who were your first teachers?

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

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

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

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

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

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



It gave a new and definitive shape to my practice of karate.

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

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

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

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

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

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

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

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

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

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

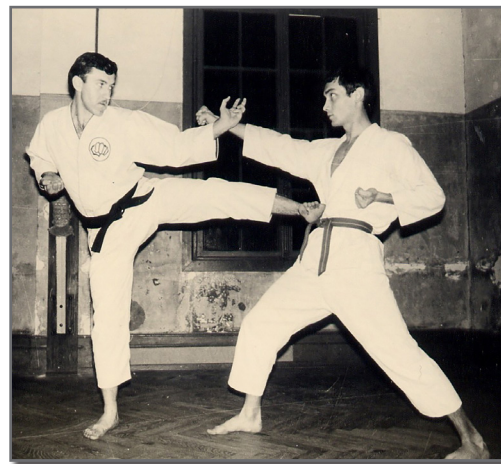
It seemed very fair to me. It summed everything up in a nutshell: I couldn't have done any better with what I had never been shown, but I had really done my best, body and soul, with all my guts. And wasn't that the most important thing?

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

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

It changed my life.

That was the first lesson from my first Master.



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

I stopped counting a long time ago! But I must have published around a hundred titles in France, through Budo Editions, a publishing house run by Thierry Plée, the son of Henry Plée Sensei, and in Germany. Of course, I'm not counting the works that have appeared in many other countries, most of which were illegally copied.

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

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

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

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

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

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

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

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

What a battle we fought together!

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

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

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

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

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

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

And to share it.

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

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

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

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

A few very small organisations still maintain the purity of their original styles, mainly in Okinawa. In fact, they are often more effectively promoted outside Japan. But faced with



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the current tidal wave of mixed styles, under the pretext of seeking efficiency, but also often out of ignorance, these organisations that cling to tradition are in danger of disappearing.

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

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

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

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

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

I have nothing to say about that, except that all this noise and media hype, in a world marked by one-upmanship and money, has nothing to do with “my” martial world, as I understand it and try to convey through my teaching at the Dojo, in my books, and through

my creation, “Tengu.” Every day, they seem to accentuate its programmed degradation a little more. The internet and social media are seriously exacerbating the problem.

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

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

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

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

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

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

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





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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

First, as a scout in my teens, there was this message from Lord Baden-Powell, founder of the Scout Movement, that struck a chord with me 70 years ago: "Try to leave this world a little better than it was when you came into it." That was a project, a challenge.

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

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

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

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

What is your philosophical basis for your karate training?

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

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

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

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

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

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

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

It should be remembered that the most famous sword masters of ancient Japan were at the origin of a new and simultaneous awareness at the turn of the sixteenth and seven-



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teenth centuries: mastery of the sword can, and must, be used for something other than killing. No Budoka, still worthy of the name, can ignore these exemplary lives, and their memory deserves to live on and be passed on beyond our time, when the term “martial” continues to be diluted into utter nonsense. This is especially true amid the cultural ignorance of many of those who think they practice it. Yet, with a minimum of historical perspective, which is so often forgotten, it was not always necessary to draw the sword to win a fight.

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

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

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

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

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

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

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

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

What are your thoughts on the future of the arts?

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

A few aging structures, where the older members are inexorably dwindling and where the younger generation has unfortunately become rare, apart from



a recreational aspect that does not prepare them for a deeper discovery, are being invaded by athletes. These athletes benefit from the ever-multiplying systems, as the advantages to be found there are incomparable.

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

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

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

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

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

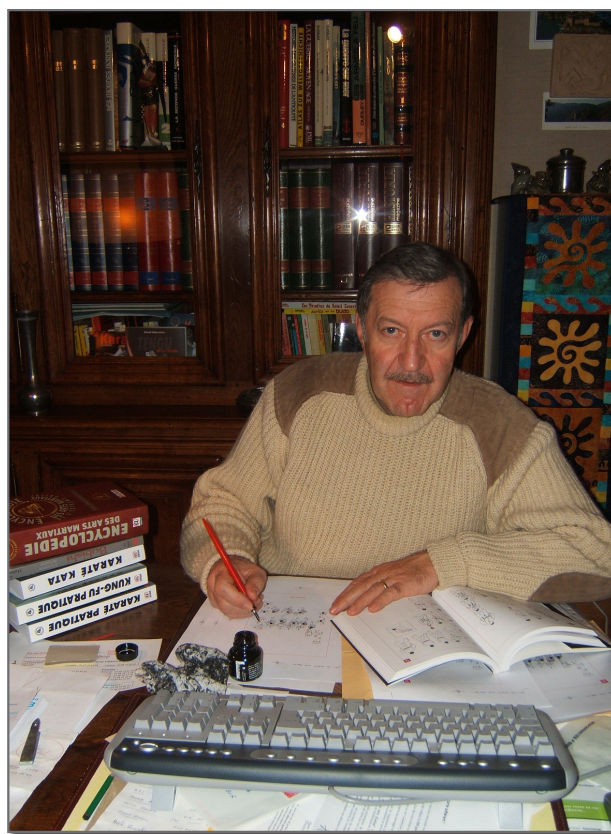
Is there anything else you would like to add for the readers?

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

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

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

So here are my final thoughts at the end of what has been a wonderful adventure. And I would like to wish the same luck to all those who practice a Budo art. But to do so, they must allow time to pass, a long time, and understand that they must remain faithful to



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

an idea, not to human beings, even attractive ones, who are still only human. With their faults and their mistakes, whether made in good faith or bad.

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

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

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

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

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

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

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