

# **Panantukan:**

## **The following is taken from the introduction of Rick Faye's Book On Panantukan: A Guide to Panantukan (the Filipino Boxing Art)**

Panantukan, more commonly known as Filipino boxing employs all the upper body weapons to neutralise an opponent. The art, traditionally practiced without gloves, allows the practitioner to employ various parts of his body (fist, forearm, elbow) to neutralise parts of the opponents' body. This is more commonly known as limb destruction. By striking various nerve points and muscle tissue, partial paralysis occurs in the affected limb, thereby making it useless in combat. However, Panantukan also employs other weapons such as the shoulder (for ramming) and the head (for striking). Strikes are also not limited to the limbs. The ribs, spine, and the back of the neck are all valid targets in this art. Its value is proven in the many techniques that are found in Eskrima, Arnis and other weapon based styles which are derived from Panantukan, the most common being the limb destruction.

### **Training Basics**

#### Shadow boxing

Shadow boxing serves many purposes to our training. It offers a chance to warm up the muscles, get the body coordinated and the mind focused. It is a tool for self analyzation of movement. Feeling our way through techniques repeatedly increases muscle memory and smoothes transitions from techniques and combinations. Every technique used can be shadow boxed against an imaginary target. Creativity and visualization are utilized and developed as we express our techniques.

#### Individual technique and Combinations

#### Partner training

Every technique and combination that is shadow boxed can be used with a partner. Although care must be taken not to strike or injure our partners. To aid in approximating an actual target and simulate an opponent, drills are done with a feeder and a responder. Particular responses are developed against various attacks and counters. Having a moving partner gives us the feel and tactile reinforcement that helps develop more realistic technique.

#### Focus mitt training

The same techniques and combinations used above are repeated but with the addition of focus mitts and bag gloves we can actually have our partner hold for techniques we can hit with force. The drills with focus mitts closely resemble the partner drills with some deviation for safety and economy of motion. This area of training is where we can cut loose and really go at it.

### **Basic Attacks/Defences**

Boxing hand strikes, with an emphasis on non gloved techniques: Rick Faye has described the techniques of Panantukan as "everything that is in western boxing and everything that is illegal(not allowed) in boxing. The art is a loosely systematic method of street fighting. I use the term "loosely" because we are not taught regimented classes that progress with belts, katas and such. Rick teaches the individual techniques, puts them together in drills that are designed to teach offense and defense, accounting for the free hands, and utilizing body position manipulation for advantage and strong follow up or finishes. It is not a sport in the western sense. Though it is said that in the Philippines they consider it more sport oriented than say, Kali knife fighting because no one is getting cut!

hair pulling

head push/manipulation

eye gouging, ear rake or slap

Elbows, knees, foot stomp, head butts

Foot Work

Escala foot work, many variations

Emphasis on both leads, switching leads

in response to opponent, avoidance or better attacking angle

to position opponent in a causal manner-proactive-shove into advantageous position

Hu Bud (close range striking and parrying drills) trains a reflex response to stimuli of varying angles and pressure.

with punch to catch, left and right side

switches; A. catch on inside, pull to outside (shoulder), push / thrust.  
partner wedges, pats and now punches with opposite hand. B option to  
push / thrust: as arm extends grab and elbow break pat and punch. (or  
elbow biceps, backhand, wedge, pat and punch; C catch, elbow fist,  
backhand, wedge, pat and hit.

with punch to parry inside, outside

wedge switch

high-low wedge switch

arm drag inside, outside

elbows feed repeating elbows each side

Gun-ting (scissoring destructions, stop hits)

Inside

Outside

Other destructions

elbow

raking elbow: Used to snap across target

jamming elbow: Combination of elbow and cover, a salute movement;  
attacks limbs, chest, or head

gouging

Body manipulations

Arm drag/dumag

head push/rotate

hair pulling

foot stomp/push

**Defenses**

Cover

Catch

Jam

Destructions in conjunction with above or intercepting (elbow, knees)

**Basic Combinations** (Done in both leads): Usually consist of individual  
techniques linked together like the notes of a song, played in both left and  
right lead. Different pieces are strung together to simulate different

reactions or counters. Most techniques are shadow boxed to give a good warm up and familiarize the movements then the same (or as similar as possible) movements are punched out on the focus mitts.

Jab, Cross, Hook x2

Jab, Cross, Uppercut x2

Jab, Cross, Body Hook x2

Jab, Cross, Backfist(or hammer fist, knife hand, etc) w/step through,  
Cross, Hook, Cross x2

## **Basic Gunting Combinations**

### **Outside Gun-ting**

Catch the Jab, Outside Gun-ting the inside of the Cross; Cross, Hook, Cross

Catch the Jab, Outside Gun-ting the inside of the Cross; Backfist and step forward(lead switch), Cross, Hook, Cross

Repeat with Elbow at end of sequence. Thrown from the lead arm.

After the Gunting the lead arm snaps into a lead Elbow. I.e. left lead, left elbow. Then Cross, Hook, Cross.

Second sequence, after gunting step out and new lead arm does a "waslik" (throw the arm away) and brushes off same side limb, and snaps across with an elbow followed by a lead backfist then Cross, Hook, Cross

Catch the Jab, Outside gunting the inside of the Cross; Lead gunting hand captures limb and salute/elbow the limb(wrist, forearm, biceps, shoulder), chest or face. The more traditional combination elbows the biceps, followed by a scoop and uppercut, a pull and backfist, and Cross, Hook, Cross.

### **Outside to Inside Guntings**

Outside gunting to the jab, Inside gunting to the cross, lead backfist(or eye thumb, face push, arm check, etc) and cross, hook, cross. x2(switch leads)

### **Basic Combinations Versus the Upper Cut**

Alternating Elbow / forearm parries on same side (take on elbow for intercepting destruction, can be used like an intercepting hook-jab so that fist hits to body while arm takes deflection, or just deflect) Followed by "hand in" to manipulate head. The last checking hand raises to opposite side of opponents face, ideally palm up( if it just checked the Upper Cut it

already is) so that crook of wrist/thumb matches nicely at jaw line, and push for head manipulation. Although as usual it doesn't have to be an upward facing "hand in". It can be a back hand hammer fist to face or neck, a forearm smash to same, a karate chop, whatever works.

Forearm parry on same side followed by scoop to opposite side (your hand is already half way there!) followed by uppercut, elbow to biceps into lead backfist, rear cross, hook, cross. It's sooo pretty!

### Stifles

The stifle is a simple drop of your hand to catch the incoming upper cut followed by an immediate punch. It doesn't have to stop it necessarily stop it altogether, just prevent it from connecting. The upward inertia of the uppercut helps throw your hand back up into the opponents face. It should look like it almost bounces down and across to the target.

Alternating stifle and hit on same side, followed by lead backfist, cross-hook-cross.

Alternating cross stifle and hit on opposite side

## Panantukan Curriculum

### A. Boxing

1. Boxing strikes 1-8

1. jab- 2.cross- 3.L-H hook-4. R-L hook-5.L-L hook- 6.R overhead  
7.L uppercut 8. R uppercut

### B. Evasion Concepts

1. bobbing 2. weaving 3. ducking 4. slipping 5. distance

### C. Footwork

1. step slide 2. slide step 3. step through 4. side stepping 5.  
circuling 6. stationary to stationary 7. step to stationary  
8. stationary to step 9. step to step 10. zoning 11. pivot to Rt.-Lt.  
12. Triangle stepping male/female

### D. Defensive concepts

1. catch 2. cover 3. chuffing 4. hooking 5. patting 6. elbow-in

7. wedge 8. cutting 9. intercepting 10. destructions 11. sweeps  
12. throws

### **E. Four Door Defensive Concepts**

You and your partner throwing punches back and forth, using 1-2/4-5 combinations

1. catch the jab and follow with a cross
2. Parry the cross and follow with a jab
3. Elbow-in block follow with an uppercut
4. Elbow-in block follow with an uppercut

### **F. Distance Defense**

1. Parry hit 2. Position blocking hit 3. evasiveness hit 4. intercepting hit 5. R hand over hit 6. L hand under hit

### **G. Attacking Angles**

1. direct 2. angular 3. immobilization 4. combination 5. drawing 6. indirect

### **H. Range**

1. Kicking 2. punching 3. trapping 4. grappling 5. weapons  
Filipino ranges: 1. Largo mano 2. Fraille 3. Tabon 4. Punyo

### **Footwork**

**1. Developing fighting measure;** or distance with opponent, follow opponent's footwork. And stay within your range you feel comfortable.

**2. Mirror Drill;** as soon as your partner steps forward, you enter to attack something for kicking distance. This is a higher level of fighting strategy.

### **Sensitivity**

3. **Sensitivity Drills;** from the bridge or asking hand partner slaps inside forearm, apply circle backfist counter, partner slaps outside of forearm counter with a hinge backfist. with pulling hand trap.

4. **Cue Drills;** The development of Cue drills should give you a different way to react to a reposit or attack, each time. So you're not just moving through the drill not thinking.

Example; De cadena, or first stage Huego y Retirada (hit and run) second stage

Abecedario (blocking first then hitting) the third stage Alto y Baho (high and low hitting) with or without blocking.

5. **Higot-Hubad-Lubad;** Inside stop, outside passing, circling hand, the wave inside to outside, adding all the strikes with parries at different angles- place checks for punches for outside and inside with checking of the rear hand as well!

6. **Four count Kali hands or (Tapi-Tapi);** Outside and inside arm, adding finger jabs on each count. Adding distractions (guntings) Controlling (dumog) Immobilizations (Kuni or Trancada) Knees and elbows (Siko-Tuhod) Kicking (paa) or anything you want to free lance.

## **Free Form Panantukan**

### **Lead hand concepts:**

1. **Lead hand Drill #1;** Stance: both in a (right foot lead throughout all drills), Partner delivers straight Vertical punch, you counter with a lead hand back of the hand parry, and follow with a return vertical punch back. your partner does the same flow back. This is the basic flow for both partners. You can practice striking to the back of the hand as it comes out at you. From what I hear this is one of Guro Dan's first drills that he teaches. To attack the

weapon.

2. **Lead hand Drill #2;** Same vertical punch drill adding a left hand check of the forearm or elbow then return punch back
  - b. adding a punch and bend elbow return to the head or ribs
  - c. adding a punch, and knee to thigh
  - d. adding a punch, elbow and knee
3. **Lead hand Drill #3;** Same vertical punch drill, and change body angles using the triangle footwork.
4. **Lead hand Drill #4;** Same vertical punch drill and follow with a defensive side kick to the knee
5. **Lead hand Drill #5;** moving into the inside of the arm, working the same concepts on the inside of the arm
6. **Lead hand Drill #6;** Same vertical punch drill, but you counter the punch and grab the wrist, deliver left elbow distraction to tricep on the inside deliver an elbow strike to the bicep.
7. **Lead hand Drill# 7;** Same vertical punch drill, with push inward to elbow and move to double hand waist grab, attempt to lead leg sweep. Partners counters rear belt grab and sprawl backward to position.
8. **Lead hand Drill #8;** Put all the drills together and work on counter for counters

## **The Panantukan Jabbing Drills**

### **Drill #1 (basic drill)**

**You and your partner are facing each other the a left lead fighting stance. You will begin the drill be taking turns**

**throwing jabs at each other. Begin by using a rear hand palm catch of the jab. Using a three count beat (1-2-3)**

**Drill #2 (footwork)**

**Begin moving around in a circle with this same (1-3) movement, then reverse the direction and go the other way with it. Begin to using a cross pattern step forward, step backward, step to right side, step to left side, Then begin on your triangle footwork, changing leads from left jab, to right jab. This is a very good way to get warmed-up for training.**

**Drill #3 (uppercut/hook)**

**With the same drill we will be adding an uppercut to the arm or deliver a hooking type blow to the bicep, Example: so you jab, your partner jabs, you jab and your partner hooks or uppercuts your arm. Then you begin the drill over your partner jabs, you jab, your partner jabs, and you hook or uppercut the arm.**

**Drill #4 (cross)**

**Next add a high right cross, Example: your partner jabs, you jab, your partner jabs, you follow the jab with a right cross.**

**Drill #5 (split block)**

**Next apply a split block, and jab to the body a (split block) is a outside parry the jab and jab inside of the attacking hand.**

**Drill #6 (low cross)**

**Next add a low cross to the body, then back the the drill**

**Drill #7 (combination)**

**Next add a rear hand uppercut, Hook, cross**

**This are just some of the drills within the Filipino art the Panantukan**

# **Kali Gunting Concepts**

**Distructions (guntings) to the arms:**

- 1. Inside Gunting**
- 2. Outside Gunting**
- 3. Horizontal Gunting**
- 4. Vertical Gunting**
- 5. Fist to elbow gunting**

**The Inside gunting is delivered with either a backfist of hammerfist to the bicep area, or any strike with the hand to the inside of the arm as it is thrown at you.**

**The Outside gunting is delivered with the outer forearm bone or elbow, and using the same techniques as the inside gunting.**

**The Horizontal gunting is delivered at the arm as it is thrown at you, you use a scissors type of movement and strike the hand with the door knuckers, hammerfist, first two knuckles.**

**The Vertical gunting is delivered with an upward motion to the tricep with the first two knuckles of the fist.**

**The fist to elbow gunting is delivered by you guiding the punch into the bent elbow of your arm, it can be vertically or horizontally delivered**

**The follow ups for the guntingd are many but I will list a few;**

- 1. Eye jabs with the left or right hand**
- 2. Backfist**

- 3. Elbows**
- 4. Knees**
- 5. Low line kicking**
- 6. Sweeping**
- 7. Throwing**

## **Panantukan Fighting Tactics**

1. Cutting and jamming; used against an opponents attack you will use hands, elbows, forearms, to jam at the root of the punch or kick. Being the dhoulders and hips or kness. Useful as set ups for takedowns for entries to leverage throws and sweeps.
2. Wedge traps; used against roundhouse blows, uppercuts or type kicks.
3. Scooping traps; snake move to circle block, and trap the limb. Snake meaning to circle around the limb, be it a punch or kick.
4. Elbow and knee traps; primarily used for roundhouse blows, and many times used with wedge traps.
5. Forearm and body traps; across chest, across midsection to hold or trap the limb like a vise or scissors.
6. Throwing; use angle, leverage, base, grab appendages hands, arms, head etc.
7. Angles; using horizontal, vertical, diagonal, angles will determine direction of throw, steps-using four stepping drill for your base. Step to outside of foot, on foot, inside foot, in front of foot. Use natural sweeping motions.
8. After limb is grabbed; use dropping, trapping, tripping,

sweeping, flipping, lifting, scooping, throwing, stretching, striking, or any combination.

9. Size and style; a larger opponent is easier to control a smaller opponent. A smaller opponent needs to evade their larger opponent, using flowing skills to evade, to takedown. Takedowns must have a sense of calmness and awareness. If you can flinch you can block and react to an attack. Perception of your opponent's moves will give you the timing and training will give you the counters. Filipino Arts requires this.

10. Perception; see opponent's actions extrapolate or evaluate your plan your attack by the angle of attack.

11. Follow ups; Strikes, throws or controlling techniques with footwork, hand placement, contact points. New knowledge perceived of angles, using base and leverage to counter your opponent.

12. Analyze opponent's force and make a choice:

- a. Control his momentum
- b. Grab his arm or leg
- c. Jam and counter strike

All of these concepts and principles are working for you if you train in them, it's not the techniques but how you apply the principles and concepts that make them work. You should develop a free flowing non-thinking mind. When you see the attack you just move like a shadow and counter.

Drilling is the key to developing any reaction, The more a skill is repeated the more firmly established it becomes. Proficiency is dependent upon repetition. There are many Panantukan drills here to learn and develop, use these principles and concepts and develop yourself.

# **Panantukan Jab-Cross Series #1**

**Feeder jabs, you parry with your right hand, feeder crosses you:**

- 1. Parry inside gunting left elbow to sternum, eye wipe, throat jab, shove cross, hook, cross**
- 2. Parry inside gunting right elbow to sterum, hack neck, cross, uppercut, cross**
- 3. Parry inside with left hand shove, cross, hook, cross**
- 4. Parry inside gunting to hack neck with right hand, cross, uppercut, cross**
- 5. Parry outside gunting swing arm to shove, cross, hook, cross**
- 6. Parry outside gunting to swing arm to hack neck with right hand, uppercut, cross, hook**
- 7. Parry outside gunting to left elbow to shove, cross, hook, cross**
- 8. Parry outside gunting to right elbow to hack neck, uppercut, cross, uppercut**

# **Panantukan Jab-Cross Series #2**

- 1. Parry-Scissors gunting , to backfist, they block, You Lop sao and backfist to the arm uppercut to chin follow with cross-hook-cross**

2. Parry-Scissor gunting, they block you lop sao backfist to the arm move hand under chin to raise and push back to cross.
3. Parry-Scissor gunting, they block, you lop sao, and uppercut, grab inside of arm and hook with the other hand
4. Parry-Scissors gunting they block you lop sao and uppercut to arm tuck behind neck, to double hand hold to knee to face. a. one hand hold b. close leg c. far leg with silo sitting position
5. Parry Scissors gunting, they block, you lop sao, uppercut, to tuck behind head, spin to standing branch up position. a. take them to the ground
6. Parry to Split entry to backwards trip
7. Parry-Split entry to pull arm in to back entry pull down to knee on face
8. Waslik to backfist
9. Vertical gunting upward.horizontal
10. Vertical gunting to uppercut
11. Scissors gunting to hammerfist
12. Hoblibut to backfist to bicep, waslik to hook bicep, uppercut to tricep, elbow
13. Chop/trap to wrist to elbow to bicep
14. Low punch to body parry to backfist to bicep
15. Vertical elbow Rt.-Lt. hands to fist

16. Vertical elbow with eye jab
17. Horizontal elbow to fist
18. Horizontal elbow to fist with eye jab
19. Knuckle to Knuckle
20. Knee to fist, a. knee to fist with kick
21. Taguyo- Sway back
22. Spit entry- raise punch straight upward to chin, a. Raking punch
23. Spit entry- shoulder in arm pit
24. Spit entry- uppercut, grab arm and hook deltoid, upward elbow inside
25. Spit entry, Cut the chicken, a, hook inside b. hook outside
26. Inside gunting, backfist, uppercut, hook, hammer
27. Split entry with under hook arm pull and hit
28. Split entry with over hook arm, pull and hit

## **Filipino Panantukan Systems**

Salutation:

### **1. Filipino Boxing base (Panantukan)**

- a. Basically the same as western boxing

- b. Panantukan "Inosanto" numbering system 1-30
- c. IMB numbering system 1-8
- d. Body & limb tempering
- e. Body structure

**Filipino Trapping**-single dagger/double dagger/ espada y dagger, double sticks.

- a. slap
- b. grab
- c. wedge
- d. scooping

### **Ranges in Panantukan**

- a. Largo mano
- b. Fraille
- c. Tabon
- d. Punyo

### **Footwork**

V stepping

Forward "male" triangle

Reverse "female" triangle

walking the triangles both male & female

Diamond open and closed

Straight stepping /lead switching

Side stepping (humpak pa'awas)

Circular ( encircling)

Ranging/angular zoning foot work (clock system)

Hour glass; with Selow positions and walking

### **Kali foot sectoring 1-6**

#### **Guntings (dagger/knife)**

Horizontal

Witik-lobtik

Inside back hand

Outside back hand

Outside vertical

Inside vertical

Split vertical

Vertical forearm

Blind

## **Sectoring**

Inside/outside

Long range

Meeting

Passing

Cutting

Quartering

Monitoring hand

## **Siko Guntings (elbow)**

Long range

Close range

Meeting

Horizontal

Vertical

Low line attacks ( elbow drops, hammering, hacks, elbow pass-meet, long; pass/meet, long meet

Defensive elbow drills 1-10

## **Panantukan**

Vertical gunting routes 1-21

Basic Panantukan series

Panantukan lead hand series 1-22

Panantukan rear hand series

Jab-cross series # 1

Jab-cross series #2 (1-28)

Jab-hook series

## **Kicking (tadyakan)**

leg attacks focus on six diferent area's of the attackers leg:

a. thigh b. knee c. back of knee d. shin e. Calf f. Foot

Sipa-swing type kicks

Sikad-thrusting

Libot- go around

Tuhod-knee delivered in various angles, leg blocks/jams,

Sangot- reverse round w/shin or point of foot

Pina ubos- to do something low, heel hook to back of shin

## **Takedowns**

a. Linakin

b. Wolis

c. Dacup to pull down to branch up

## **Leg Maneuvers**

- a. knees for buckles and drops
- b. Knee parries/jams (shield & destruction)
- c. Leg trapping
- d. scissors
- e. Trips
- f. Off-balancing
- g. Tapak (kowkit) step on foot

## **Sipa-Huli 1-8 (kick trapping)**

### **Root (ugat) series**

- a. (example) Sipa then follow-up with:

### **Higot Hubad-Lubad**

Basic hubad-with basic switches; push switch, roll switch, wedge switch

Vertical Hubad-Rt-Rt Lt-Lt, Rt- to Lt, Lt-Rt.

Vertical hubad drills: various 1-8

Hubad for destructions; guntings switch, inward guntings switch.

Sticky hands; grab neck/ scooping, grab elbow, knee push.

Hubad for manipulations; forearm levers, inside & out side upper arm pulls,

Humerus bone lever, head lever.

Hubad wrenches/cranks-armbars, shoulder breaks, elbow breaks,

specialty

techniques

Hubad-Lubad series 1-32

Rolling arm drill

### **Focus mitt training for Panantukan**

- a. Interactive focus mitt drills
- b. Boxing glove drills
- c. Impact training drills

### **Kali Training drills**

- a. Abcedario
- b. Sumbrada
- c. Numerado
- d. combination of:

### **Sparring levels 1-8**

### **Kali Pangamut**

Stances

- a. fighting stance ( labang patayo)
- b. Cat stance ( tayong kabayo)
- c. horse stance ( tayong kabayo)

Kali hands- four count or tapi-tapi (double stick)  
Kali hand sets 1-7  
Pangamut open hand sets 1-10  
Kali knee/shin set  
Kali feet/ toe set  
Nerve and joint breaking  
Dirty tricks

### **Kali Dumog**

Dumog standing locking  
Dumog Manipulation  
Dumog throws (Malay)  
Dumog ground control; you standing and attacker on the ground  
Dumog body locking  
Dumog branch up series 1-8  
Dumog branch down series 1-8  
Dumog lock flows "Egyptian series"  
Dumog catching the chief series  
Dumog Root series  
Dumog escapes from grabs  
Dumog ground escapes  
Dumog anti-grappling tactics  
Dumog biting/pinching tactics

## **Sikaran Filipino Art of Kicking**

The Filipino art of kicking has 40 fundamental kicks, they are divided into 3 categories Front, Side and Back . There are 3 types of Filipino kicks snapping, thrusting, snap thrusting.

Advanced students were required to be able to execute 55 kicks, which include advanced complex kicks. Here are the 55 kicks of The Filipino art of Sikaran:

### **A. Front kicks (Sipa)**

1. Snap

2. Thrust
3. Snap thrust
4. Heel snap
5. Downward thrust
6. Outside scooping
7. Inside scooping
8. Forward scooping
9. Outward slash
10. Inside slash
11. Upward slash
12. Downward chop
13. Forward chop
14. Vertical chop
15. Horizontal
16. Roundhouse heel
17. Roundhouse shin
18. Roundhouse snap thrust
19. Side snap
20. Inside leg scooping
21. Outside leg scooping
22. Forward roundhouse

## **B. Side Kicks**

1. Side Snap
2. Side thrust
3. Side stomping
4. Ridge
5. Ridge snap
6. Side ridge
7. Leg scoop
8. Ridge instep
9. Ridge ball
10. Outside slash
11. Inside slash

12. Roundhouse heel
13. Roundhouse snap
14. Roundhouse snap-thrust
15. Sadang roundhouse instep
16. Sadang roundhouse ball
17. Sadang roundhouse heel
18. Sadang roundhouse slash

## **C. Back Kicks**

1. Back snap kick
2. Back thrust kick
3. Back kick chop
4. Tadyak-Sakong shin
5. Tadyak-Sakong ball
6. Tadyak-Sakong heel
7. Tadyak-Sakong slash
8. Dakot (scoop)
9. Dakot, (scoop) chop
10. Circular
11. Straight back kick
12. Rear upward chop
13. Rear snap
14. Rear downward slash
15. Back chop

## **Leg Maneuvers**

Using kicks; To off set the balance of the attacker, but not to enter because a Filipino fighter, will always cut the foot if thrown high or destroy it with a knee or elbow. You must gain control of the fighter then throw your kicks low into the legs.

**Sweeps;** Sweeps forward or backward or to the side are always vital in controlling an attacker, as long as you follow them to the

ground and finish them off.

**Leg blocks;** or shields are developed from the triangle pattern, you will use outside parries and inside parries, the parries must always be followed with a follow up kick or techniques.

**Jams;** The Filipino fighter will always try to jam your techniques and get inside to cut you up, therefore the leg jamming directed at the shins, hips and lower stomach are very good for defending against kicks

**Knees;** The filipino fighter will use their knees to destroy the stance and balance of the attacker, and helping to bring the taller attacker down to their hight. Also using them for buckles and drops to cover or pin their attacker down.

The sidekick in the filipino arts is thrown very close to the opponent, in more of a cutting type position of the foot. It is directed at the thighs, knees, and shins.

Scissors sweep take downs, are sometimes used but they don't stay there for very along because of the chance of multiple attackers, they will takedown stab and go.

**Heel kicks to the calf's;** when the filipino fighter is close they will, deliver short snapping heel kicks to the sides of the knees, calf's or pin your leg with one leg and heel kick with the other.

The kicks of Sikaran, are used to off balance first, as the first stage then move to complex attackes with the hands and feet as the second stage.

Leg attacks focus on six different areas of the attackers leg:

1. Thigh 2. Knee 3. Back of knee 4. Shin 5. Calf 6. Foot

Three levels high

1. Muscles of the thigh
2. Middle knee back of knee
3. Lower half of shin, calf and foot

## **Kina Mutai: The Art of Biting and Eye Gouging**

***By: Vagelis Zorbas***

Why You Need to Know the Philippine Art of Kino Mutai.

If you look back at the history of the Philippines, you will see war and bloodshed. During many of their battles, the Filipinos found themselves outnumbered, outgunned or both. Consequently, they developed an ideology that focused on finding a way to put themselves on equal footing with their adversaries, to somehow circumvent the odds. They were forced to be innovative in dealing with the harsh reality of the times.

For the Filipinos, "circumvent" ended up meaning "find a way to cheat." In the world of weapons combat, they concocted an amazing way of cheating: Instead of blocking a strike with their own weapon, they would smash or cut the opponent's weapon hand. The opponent was likened to a snake and the weapon was the fangs of the snake; hence, the method was called "defanging the snake." While the rest of the world went toe-to-toe while fighting with weapons—blocking strikes and trading blows like nobody's business—the Filipinos would simply attack the hand. When fighting with empty hands, the Filipinos employed the same ideology. Instead of blocking punches and kicks, they used nerve destructions against the incoming limbs. Rather than exchange blows with their opponents, they got inside and implemented strategic knee thrusts, elbow strikes and head butts. Once again, they were trying to circumvent the reality of their situation and put themselves on an equal footing with their

enemies.

## **The Equalizer**

Now that the central theme of the Filipino paradigm—of David being forced to overcome Goliath—has been described, we will delve into the world of grappling and the topic of this article, kino mutai, or the "art of biting and pinching." Jeet kune do practitioners refer to it as "biting and eye gouging" because their preferred area to pinch is the opponent's eyeball.

Many Philippine escrimadors (escrima practitioners) possessed an invaluable attribute that most people today simply do not have: incredible grip strength. That was a byproduct of wielding heavy sticks, swords and knives all day long. One of the most famous grandmasters, Floro Villabrille, could actually husk coconuts with his bare hands. By no coincidence, Bruce Lee also possessed incredible grip strength, and he used innovative equipment to further develop tendon strength in his fingers and forearms. A strong grip is one of the most important attributes in kino mutai because being able to hold onto an opponent while biting him is the Philippine way of cheating on the ground.

## **The Art**

Whenever biting is mentioned, the first thing that usually comes to mind is, "Anyone can bite." In reality, that bland assertion is true, but the difference between "just plain biting" and kino mutai is how to bite, where to bite and when to bite. A kino mutai practitioner's bite is "uninterrupted." That means he knows the exact places on your body to bite and does so with precise timing. He grabs hold of you using his superior grip strength and bites areas that would take you literally minutes to pull him off. There are more than 140 places on the human body that he can bite for as long as he wants. While biting, he is implementing his

knowledge of kinesiology and sensitivity to hang on like a pit bull.

In the world of wrestling, Brazilian-jujutsu practitioners are clearly the kings. Their subtle body movements, ground sensitivity and knowledge of leverage, escapes and finishing moves put them in a league of their own. When jujutsu is combined with kino mutai, the result is perhaps the most formidable hybrid grappling art on the planet. In a street fight, you can use the mix against a bigger, stronger ground fighter—if not to beat him on the ground, then to create enough space to get back on your feet (even if your only goal is to run).

Mixing arts: Brazilian jujutsu combines well with kino mutai because its mastery of ground fighting allows the practitioner to jockey for just the right position before he starts biting and gouging with impunity. The Training

Before you begin practicing kino mutai, you must learn the essential principles. First is how to bite. You should always be cognizant of how much flesh is in your mouth. Typically, the average person will try to use all his teeth and take too much "meat" in one bite. To avoid that pitfall, you must angle your face so the pressure is applied directly on the incisors. The actual motion of the bite is a repeated circular ripping of the flesh, resulting in numerous smaller bites which, when applied cumulatively, inflict considerable damage.

Maximum destruction: Kino mutai is the Philippine art of biting and eye gouging. With the proper jujutsu hold to keep your opponent from squirming, you can use both skills at the same time. The best way to practice this is to get a large piece of beef and place it inside a T-shirt. Next, set a timer and explode into it with the goal of tearing through the entire piece of beef as quickly as possible. At the beginning of the drill, you will

encounter several hurdles. First, you will notice your teeth hydroplaning across the surface of the meat without actually penetrating. Varying the angle and pressure of the bite (using the attribute of sensitivity) can mitigate this problem. Second, halfway through the practice session you may discover one side of your jaw muscle cramping. When that happens, you can turn your head to engage the incisors on the opposite side.

The more you practice this drill, the better your body mechanics will become, the easier it will be to make small, circular bites and the faster you will be able to gnaw through the beef. At the beginning, it may take two or three minutes to get through the meat. After 20 or 30 pot roasts, however, you will find that you can tear your way through a 5-pound slab of meat inside of 10 seconds.

The next point that must be addressed is the most important concept of *kino mutai*: the ability to bite someone uninterrupted. To understand uninterrupted biting, picture yourself holding your opponent in a bear hug with your arms wrapped around his torso (or imagine he is held in your guard and your arms are wrapped around his neck) while you are biting his throat. If you do not have a firm grip on him while you bite, his instinctive response will be to pull away, resulting in a small puncture wound that will hardly do any damage. Applying the proper "vice grip" while making small tears with your incisors, however, will give you the ability to hang on and bite him until next Christmas.

## **The Targets**

That brings up the next item: where to bite. Yes, you can use your teeth just about anywhere on your opponent's body, but to bite uninterrupted you must target specific areas. What constitutes a good area to bite? First, it should be extremely sensitive to pain. The cheek, neck, ear, nipple, *latissimus dorsi*

muscle and groin are sensitive regions with many nerve endings. Second, it should be an area that will allow you to position yourself so your opponent cannot counter your bite by pulling away or pushing you away. The importance of biting a sensitive area while hanging on cannot be overstated. Using some basic jujutsu positions, we will present a few of the many possible bites.

- If you are mounted on your opponent, you can bite his face and neck.
- If you are in the cross-side position, you can bite his cheek, ear or neck.
- If you are in the north-south position, you can bite his groin.
- If you have him in your guard, you can bite his cheek, ear or neck.
- If you are in his guard, you can bite his nipple.
- If you are on the bottom of the cross-side position, you can bite the latissimus muscle if his elbow is across your body or his neck if his elbow is elsewhere.

Remember: The key is to hold your opponent so you can bite as long as you want. He will try to get the source of the pain—your teeth—away from his body as quickly as possible. That means he will try to create space between his body and yours. You can then take advantage of that space and push or kick him off. If you are pinned under someone much stronger and heavier than you, biting is the fastest way to escape. If, however, you fail to hang onto him while you bite, he will be able to pull away before your bite can inflict the damage required to get the reaction you need.

Target acquisition: If you have assumed the cross-side position on your opponent, you can bite his cheek, ear or neck, Paul Vunak says. Other positions allow access to different targets. The Drill

Once you understand the concepts discussed above, it's time to try kino mutai in sparring. The following drill will help you learn when to bite:

While you and your partner grapple, look for the appropriate areas of his body to bite. Called target acquisition, this process can take from one to five minutes. Timing is critical, and only by actually rolling on the mat will you be able to develop the ability to engage in kino mutai at will.

Once you have selected the target, your next step is to hold your training partner as firmly as you can to ensure that your bite will be uninterrupted. Then you simulate the bite by pressing your face firmly against the target for as long as possible. The moment your partner feels the "bite" being applied, he should attempt to defend himself by pushing your face away, breaking the hold, etc. If you apply the technique correctly, it should take him at least 10 seconds to escape the simulated bite.

## **The Eyes**

The second half of the kino mutai equation is the uninterrupted eye gouge. To train for it, you can use the same methodology as for biting: First wrestle slowly while you acquire a target. Each position that is advantageous for biting can also work for eye gouging—with the exception of the north-south position. Grab your opponent's neck and gently press on his eyeball until he pulls your hand away.

As you get better, he can wear swim goggles so you can practice the eye gouge more aggressively.

Small bites: One of the essentials is never bite off more than you can chew.

One often-overlooked advantage of using kino mutai is the tremendous psychological damage that a vicious bite or eye gouge will inflict. When you bite uninterrupted and your assailant cannot stop the pain, you cause him to panic. Because you are also biting a sensitive area, in essence you are destroying him emotionally.

Kino mutai should be used only as a last resort. These days, the thought of having the blood of an unknown person in your mouth is certainly objectionable. However, in a life-or-death situation, biting at precisely the right time could enable you to create enough space to escape.

In the martial arts, there must be a clear distinction between self-preservation (doing whatever it takes to save yourself and your loved ones) and self-perfection (the sport and training aspects of a style). When you think about bludgeoning someone with a stick, stabbing him with a knife or biting a hole in his face, it is obviously distasteful. However, when it comes to protecting the life of your mother, your spouse or your children, is there anything you wouldn't do?

## **Carenza**

Solo practice has always been an important part of Martial Arts training. Carenza is a term used to refer to this type of solo practice, and is the Kali equivalent of the Kata or Hyung found in other Martial Arts. The word Kali comes from a combination of

two words (*kamot* - body, and *lihut* - motion) which effectively means body motion. The constant study of how your body moves will help your progress in this art. Start with basic shadow boxing or any basic weapon patterns that you have learned, then put more and more variables together as you visualize. Try to visualize each line of attack by your opponent and structure your response accordingly. Remember that your body needs repetition and our mind needs to be creative. You should work on your footwork, body mechanics, hand position, body angling and continuous follow up techniques. Although this Art should flow freely between all categories we have separated a few ideas to get you started:

## **Kickboxing Basics**

Punches:

Jab

Cross

Hook

Uppercut

Backhand

Kicks:

Groin Kicks

Thai Kick

Foot Jab

Chasse

Fuete

Oblique Kicks

Elbows:

Down

Snap

Grab and Elbow

Knees:

Straight Knee

Skip Knee

## Side Knee

### **Kickboxing Combinations**

1. Jab - Catch (1-2 Rhythm)
2. Jab - Cross - Hook - Cross
3. Jab - Hook - Cross - Hook
4. Step Right - Parry - Cross - Hook - Cross
5. Step Left - Cover - Hook - Cross - Hook
6. Retreating Jab
7. Bob Left - Weave Right - Cross - Hook - Cross
8. Bob Right - Weave Left - Hook - Cross - Hook
9. Down Elbow - Snap Elbow
10. Duck 1/4 Step Up
11. Duck - Step Right - Overhand - Uppercut - Cross
12. Duck - Step Left - Overhand - Uppercut - Cross
13. Groin Kicks (Round - Front - Inverted)

Kick and Advance

Pendulum Kick

Retreating Kick

14. Low Side Kick

Advancing ("Chasse")

Jeet Tek (Shin - Stop Kick)

Retreating

15. Left Foot Jab

16. Right Foot Jab

17. Right Kick

18. Left Kick

19. Right Cut Kick

20. Left Cut Kick

21. Right Knee - Left Elbow - Right Elbow

22. Left Knee - Right Elbow - Left Elbow

23. Add your own!

**Other elements to add to your empty hand Carenza:**

Destructions  
Trapping  
Locking Motions  
Sweeps  
Evasions  
Ground Fighting

## **Weapons Carenza**

1. Backhand 3: (Mix Order)  
Backhand Wittik - Backhand Medya - Backhand Redondo
2. Forehand 3: (Mix Order)  
Forehand Wittik (Kurbado) - Forehand Wittik - Forehand Redondo
3. Downward 8's: Forehand - Backhand or Backhand - Forehand
4. Upward 8's
5. Looping 8's
6. Arco - Reverse Arco (Flouritte Strikes)
7. 3 Thrusts - Straight - Forehand - Backhand
8. Double Wittiks (Abaniko)
9. 4 Count
10. Lightning Strikes:  
Medya - Double Wittiks (Abaniko) - Forehand Diagonal Slash
11. Reverse Lightning Strikes:  
Level Wittik - Double Wittiks (Abaniko) - Backhand Diagonal Slash
12. Upward Backhand Diagonal - Level Forehand - Reverse Arco
13. Clock Strikes
14. Double Clock Strikes
15. Add your own!

**To all seekers of the way, Knowledge comes from your instructor. Wisdom comes from within.**

## **Guro Dan Inosanto**

# **Outline of Inosanto LaCoste Kali**

### 12 Areas of LaCoste Kali

#### 1st Area

1. Single Stick
2. Single Sword
3. Single Axe
4. Single Cane

#### 2nd Area

1. Double Stick (Double Olisi)
2. Double Sword
3. Double Axe

#### 3rd Area

1. Stick and Dagger (Olisi-Baraw)
2. Cane and Dagger
3. Sword and Dagger
4. Sword and Shield
5. Long and Short Stick

#### 4th Area

1. Double Dagger (Baraw-Baraw)
2. Double Short Sticks

#### 5th Area

1. Single Dagger (Baraw-Kamot)
2. Single Short Stick

#### 6th Area

1. Palm Stick (Olisi-Palad)
2. Double end Dagger

#### 7th Area Pangamut, Kamot-Kamot or Empty Hands

1. Panatukan (Boxing to include use of the Elbows)
2. Panadiakan or Sikaran (Kicking to include use of Knees and Shin)
3. Dumog, Layug, or Buno (Grappling and Locking)
4. Ankab-Pagkusi (Bite and Pinch)
5. Higot-Hubud-Lubud (“Tying-untying, and blending the two”, which is a close range trapping and sensitivity exercise)

#### 8th Area (Long Weapons)

1. Staff (Sibat)
2. Oar (Dula)
3. Paddle (Bugsay)
4. Spear (Bangkaw)
5. Spear and Circular Shield
6. Spear and Rectangular Shield

7. Spear and Sword/Stick
8. Spear and Dagger
9. Two Handed Method (Heavy stick, Olisi Dalawang kamot)
10. Two Handed Method (Regular stick)

#### 9th Area (Flexible Weapons)

1. Sarong (clothing worn in Southern Phillipines and Indonesia)
2. Belt or Sash
3. Whip (Latigo)
4. Rope (Lubid)
5. Chain (Cadena)
6. Scarf, headband
7. Handkerchief
8. Flail (nunchucka) Olisi Toyok
9. Tobak Toyok
10. Yo-yo
11. Stingray Tail

#### 10th Area (Hand thrown weapons, Tapon-Tapon)

1. Spear
2. Dagger
3. Wooden Splinter
4. Spikes
5. Coins, Washers
6. Stones, Rocks
7. Sand, Mud, Dirt
8. Pepper, Powder
9. Any object that can be thrown

#### 11th Area (Projectile Weapons)

1. Bow and Arrow (Pana)
2. Blowgun (Sumpit)
3. Slingshot (Pana Palad)
4. Lantanka (Portable Cannon)

## 12th Area

1. Mental, Emotional, Spiritual training
2. Healing Arts
3. Health Skills
4. Rhythm and Dance
5. History, Philosophy and Ethics

## **Salutation from Inosanto LaCoste kali**

1. I stand before the Creator and mankind on earth.
2. I am striving for the knowledge and wisdom of the third eye, of the five senses and beyond the five senses.
3. I am striving for the love of all mankinds and there will be no needless shedding of blood.
4. I bow down to you not in submission, but in respect to you.
5. I extend the hand of friendship, because I prefer it to the hand of war.
6. But if my friendship is rejected, I am trained to be a warrior with wisdom.
7. I stand in symbolism, for I serve only the Creator, my family, and my country.
8. With my mind and heart I cherish the knowledge given to me by my instructor,
9. For it is my very life in combat.
10. I am prepared to go against you even though your skill might

be greater than mine.

11. Because even if my physical body should fall before you to the earth, I am no worried.

12. For I know that my spirit will arise to the heavens, as it is unconquerable.

## **The Symbolism behind the Filipino Martial Arts Logo of Inosanto LaCoste Kali Blend**

1. The Universal triangle
2. The circle represents the Creator: form with continuous motion.
3. The Kali triangle: love, compassion, humility
4. The stick: the core of the Filipino martial art. The first weapon taught, from which to learn all other weapons
5. The blade (points upward toward "Life"); the blade is taught after the stick
6. The fist representing the empty hand art of the Philippines
7. The half moon symbolizes the "half" of the Philippines (Southern Philippines) which were never under Spanish rule, and also the "moonlight," which was the only time kali practitioners could safely practice their art during Spanish rule
8. The four parts of the circle represent the four saints called upon by Kali
9. practitioners: Saint Michael, Saint Gabriel, Saint Uriel and Saint Raphael
10. Ancient "K" for kali, kaliradman
11. Ancient "E" for eskrima, estocada and estoke
12. Ancient "S" for silat

# 7 Ways to train Inosanto LaCoste Kali

There are seven ways to train the 12 areas of Inosanto LaCoste Kali:

1. Abecedario – One side continually feeds, the other side defends and counter acts. Analogous to throwing batting practice. Abecedario has twelve stages.
2. Contra Sumbrada – a counter-for-counter training method. In other words, you hit me, I defend and hit you back, you defend and hit me back, etc. Analogous to playing catch. Sumbrada has twelve stages.
3. Mixing Abeceario and Sumbrada.
4. Solo Training.
5. Hitting Objects.
6. Sparring.
7. Visualization, meditation.

These 12 “areas” are sometimes referred to as “Sub-systems” due to the fact that each sub-system can be broken down with several individual parts and each have their own specific traits and personality.

At the Inosanto Academy they have added Muay Thai to the Sikaran to make it more complete and to adapt it’s training methods.

Guro Dan Inosanto often uses this system because of its efficient organizational structure.

## **Inosanto Kali Empty Hand numbering system** (Escala)

1. Jab

2. Cross
3. Left body Hook
4. Right body Hook
5. Left Uppercut
6. Right Uppercut
7. Left Tight Hook
8. Right tight Hook
9. Low Jab
10. Low cross
11. Wide left hook
12. Wide right hook
13. Left overhand
14. Right uppercut
15. Right overhand
16. Left uppercut
17. Left backhand bottom fist (#1 angle)
18. Right forehand bottom fist (#1 angle)
19. Right backhand bottom fist (#2 angle)
20. Right forehand bottom fist (#2 angle)
21. Left backhand bottom fist (overhead)
22. Right backhand bottom fist (overhead)
23. Right backhand bottom fist (overhead)
24. Left forearm bottom fist (overhead)
25. High left backhand
26. Low left backhand
27. High left backhand (spin)
28. High right backhand
29. Low right backhand
30. High right backhand

## **Basic Inosanto LaCoste Kali Drills**

These drills will be in a simple code as follows:

I - Inward B - Backhand  
H- High M- Middle L- Low  
V - Vertical Hr - Horizontal D - Diagonal

### Single Stick

First Drill (Downward Figure 8)  
(All Diagonal Strikes Are From High To Low)  
ID-BD-ID-BL(Bounce Back)-BH

Second Drill (Upward Figure 8)  
(All Diagonal Strikes Are From Low To High)  
ID-BD-ID-BL(Bounce Back)-BH

Third Drill  
IHHr-BLHr-BHHr

### Double Sticks

First drill (Heaven Six)  
Start with one stick in open position and the other tucked under  
your arm  
IH-BH-BH, IH-BH-BH

Second Drill (Standard Six)  
Start with one stick in open position and the other tucked under  
your arm  
IH-BL-BH, IH-BL-BH

Third Drill (Earth Drill)  
Start with one stick in open position and the other tucked under  
your arm  
IL-BL-BL, IL-BL-BL

**Inosanto LaCosteKali Amarra**

1. Labtik-Witik
2. Witik-Labtik
3. Witik-Labtik-Witik
4. Labtik-Witik-Labtik
5. Witik-Labtik-Witik
6. Labtik-Labtik-Witik
7. Witik-Witik-Witik
8. Labtik-Witik-Witik
9. Kawayan
10. Alibangbang
11. Hangin Sa Upat
12. Entrada Sa Tatlo
13. Lawin to Abaniko Adlaw
14. Lawin to Paglipot
15. Lawin to Flourite
16. Lawin to Baho-Alto
17. Lawin to Dagat
18. Lawin to Double Flourite

# **Dumog**

## **Preface**

## **Filipino Dumog Training Concepts**

## **Dumog by Grand Tuhon Leo T. Gaje, Jr.**

## **Dumog An Indigenous Art - A Versatile Art by Grand Tuhon Leo Gaje Jr.**

# **Deadly Art of Dirty Tricks by Grand Tuhon Leo Gaje Jr.**

## **Dumog Terminology**

### **Preface**

Dumog is a general term used to describe the Filipino art of wrestling and grappling. There are two main forms of dumog. Agaw patid Buno, is the more commonly known form of dumog. It consists of standup grappling and wrestling, utilising off-balancing techniques, throws, and neck turning to force an opponent to the ground. Traditionally opponents would engage by holding a belt or encircling each other's waist and attempt to throw and unbalance each other. Victory was declared when the opponent's shoulders squarely touched the ground.

Musang Dumog is a ground fighting art, utilising locks, chokes and strikes to submit opponents on the ground. Both systems can be combined or learnt independently. The

origins of both these styles is rather sketchy, however they are still relatively abundant in the northernmost islands of the Philippines.

The Filipino art of grappling includes a wide range of locks, known as *trankadas*, chokes, throws, trips, sweeps and pins which blend and flow naturally from the empty handed boxing and kicking methods, applied with or without a weapon.

Dumog is primarily concerned with felling an opponent in such a way as to cause maximum damage to joints, ligaments and tendons followed by a ferocious flurry of ground striking techniques designed to distract and disable an opponent prior to applying a pin, lock or choke.

Technique, in this case, is an understanding of controlling points, or choke points. A choke point is a military term meaning "controlling area". For example, if five water tributaries feed into one major river, it follows that whoever controls the river, controls the tributaries. That makes the river the controlling point. When you choke the river, you choke the tributaries.

These points, which are grabbed, pushed or pulled, are used to put the opponent off balance, causing the body to go out of control into a swirling, whirlwind effect. The student who has developed the skill to know where the choke points are can easily fling a 275-pound opponent around, despite a handicap that could approach 150 pounds. We have borrowed this terminology to illustrate the importance of control. Now, let's look at a few examples with which you can experiment.

## **The Biceps Push**

With both hands, one opponent grabs the other by the biceps, twisting in toward the front of the body. Push the biceps directly into the ear and then walk or run forward. Because of the twisting of the body, the opponent receiving the push must walk diagonally, thus causing him to become extremely off balance. The bicep push is used to either move an opponent or, as in this instance, to pin him against an environmental obstacle ( wall/fence).The adversary is now set up for a knee spike to the right thigh. Remember, as with the use of any technique, nothing is foolproof. Soon, the opponent will regain balance, and at that point the biceps pull can be implemented.

### **The Biceps Pull**

The grip of the pull is identical to that of the push. The key to this technique is in the timing and sensitivity. You must sense, or anticipate, the moment when your opponent will plant his foot to regain the balance that was lost during the biceps push. At this point, the opponent's energy will shift and come toward you. You must respond-not by fighting his energy, but by pulling it. In effect, you are using your opponent's energy to your advantage

The biceps pull and biceps push are best used in cooperation with each other. Either one may start or finish a sequence, depending on the energy presented by the opponent.

### **The Head Twist**

Another very simple technique used in Dumog is the head twist. Here, the opponent places both hands over the other opponent, ears (similar to the method used in grabbing the

steering wheel of a car). Grabbing the opponent's hair instead of his ears is a technique that can also be used, With a quick jerk, twist the head sideways, step back and then tip the head upside-down, pulling it backwards. As the opponent regains balance, simply twist the head in the opposite direction and repeat the process.

The head twist can be a very effective technique because, with this motion, you are contorting the spinal cord and causing a disturbance to your opponent's equilibrium. In the sport of Dumog, proper technique and process calculation are critical to victory. When these same techniques are used in a realistic street fight, other elements must be incorporated to produce maximum devastation.

In most cases, "plain and simple" sophistication and precision in a down-and-dirty street fight is, to say the least, a joke. Street fighting is deceptive. It takes on many shapes, characteristics and conditions. For example, a street fight may take place in rain or snow; it may happen on a flat or hilly surface, or even on a stairway. Such a fight may easily involve multiple attackers or weapons.

## **Filipino Dumog Training Concepts**

### **Dumog Tactics of Defense**

1. The first principle is not to waste strength wrestling with an opponent. If he already has you at a disadvantage. Instead look for a way to strike that will cause pain and shock first and then find away to get out of his grip. Using your hands, forearms, knees/head and even your feet. In Kali practitioners seek to avoid getting caught in their opponent's locks by hitting (destructions) first to the extremities and continuing, to strike vital parts of the

body. Working towards the head for control. The principle here is to defeat the grappler by damaging him so much he can't grapple. The hitting is used to soften and tranquilize him for escape and counter control.

2. The second principle is to get your balance and maintain it. If you can maneuver the attacker off balance, his advantage will be neutralized. In Panantukan/Dumog the principle of body manipulation is one of the basic requirements to develop. Using arm levels, pushing, pulling, and control of the head. Using Kali's triangle footwork to off balance and maneuver the attacker into throws, sweeps, and takedowns.

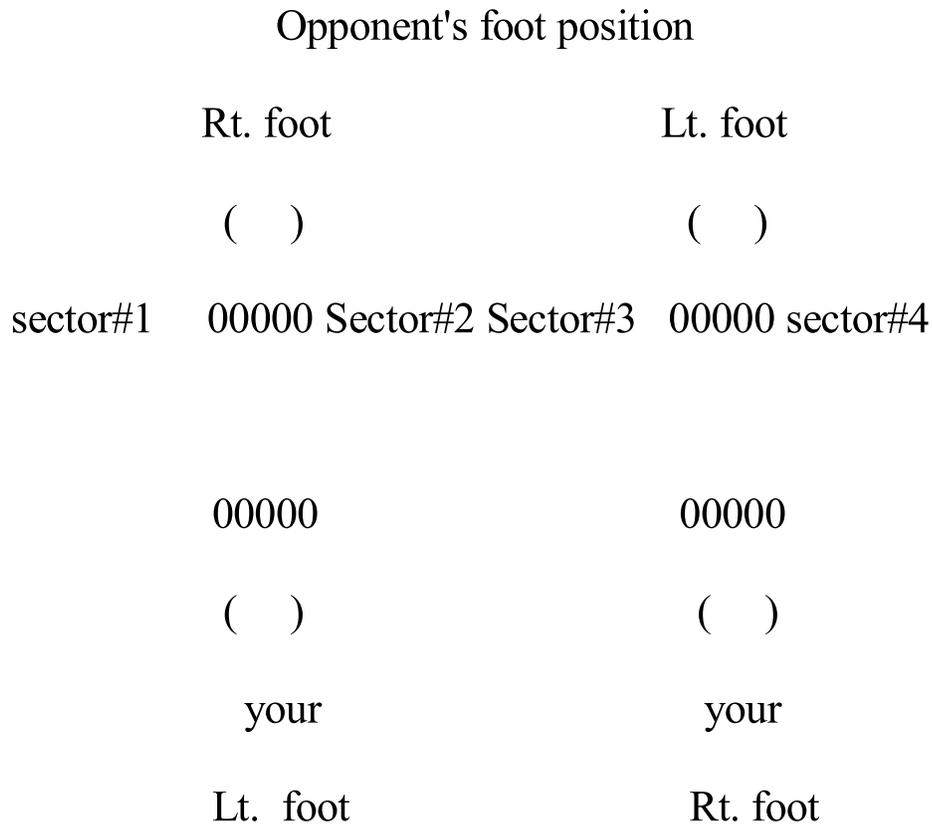
3. The third principle is to use your entire body weight in any movement or technique that you may attempt. Don't just use your arm strength alone. Put your hips, legs and upper body behind each movement fully. Finally remember that the attacker is always vulnerable somewhere. Even if he is behind you, or on top of you. If he is physically taller to bigger. He is still vulnerable, to the right attack to the right target be calm and assess the situation and you will find a solution being caught in a headlock or a choke can cause some panic. Particularly if you have practiced a couple of techniques that will work to free yourself from the attacker, it is also important to strike effectively before the pressure from the lock or hold causes extreme pain or unconsciousness.

The Application of footwork within close quarters training range:

The study and development of your footwork is just an adjustment from stick to empty hand. The same principles apply as far as zoning and range concepts of the forward and reverse triangle patterns are concerned. But with one added factor the stepping and placement of the feet, within the footwork sectors.

The footwork sectors are developed by the numbering of the

positions of the foot according to the opponents lead leg position.  
 Example: This position's are used in many Silat/ Filipino systems



1. In this training you will be training for foot placement, you can step with your left foot to sector #1, next using your right foot step to sector #1.
2. Next move your left foot to sector #2, then continue with your right, using a switch stepping movement.
3. Next move to sector #3-#4 doing the same footwork. Now that you have same basic stepping sectors have your partner throw a straight punch at your chin, and you use a defensive motion and step into one of the various sectors, remember this is close quarter engagement tactics used to close in on your opponent. You should be moving very close into your opponent. For without this footwork development you will have a hard time controlling your

opponent's actions and reactions.

Next drill: The Triangle Pattern (Close quarter)

Opponent's foot placement

Lt. Foot

Rt. Foot

2.X ( ) 4. X

6. X ( ) 8. X

00000

00000

replace steps

outside

inside

inside

outside

Begin here! 1. X                      3. X                      5. X                      7.  
X                      9. X

The X's are the switch stepping movements, begin with your right foot, step to 2., right foot shifts out and moves to 3. and is replaced by the left foot. Shift your left foot back to 3. and move your right foot to 4.

Move your left foot to 4. and shift your right foot to 5. I think you can get the idea here. Now once you get to 9. go back the opposite direction starting with the left foot. This footwork is used for the clinch and tie up positions. To get you, and keep you moving away from the opponent's strength and move to his points of weakness. For controlling, sweeping, throwing using base, angles and leverage.

Next drill: The side, and footstep!

## Opponent's foot placement

	Lt. Foot	Rt.
Foot		
6. X	1. X ( 2.X ) 3. X	4. X (5.X)
	00000	00000

In this training you begin by stepping with you right foot to #1 next place the right heel of your foot on top of the left foot, now slide your toe down to #3 and place it next to the foot. Do the same for the right foot with your right foot. Next using your left footstep to 1. and then move the heel of your left foot to the top of the opponent's Lt. foot and let it slide down to #3 and place it on the ground. Next you will use a crossing step and your left foot will go to 4-5-6 and your right will begin at 1-2-3 or the right will go to 4-5-6 and the left to 1-2-3. This footwork is used mostly in the ankle break concepts of Kuntao.

This next drill is the box pattern: it is the basic of many martial art systems

2. X

3. X

	Opponent's foot placement	
	Lt. Foot	Rt. Foot
	(   )	(   )

00000

00000

1. X

4. X

This is a Box/Square pattern with an X in the middle of it, going from #1 to #3 and from #4 to #2, With your feet on #1 and #4 begin by moving your right foot straight up to #2 following the X pattern next move your left foot from #1 to #3 continue by moving your right foot from #2 to #4 next move back into position while moving your left foot from #3 back to #1. This is considered the right side of the box, because you started with your right foot. Next go around back the other direction, beginning with the left foot stepping to #3 and just follow the same footwork around the square.

Next drill:

By removing the X from the Box pattern, you will begin stepping from point to point on the X's by sliding your foot along the outer rim of the box. Example: If you begin on #1 and #4 you will slide your right foot to your left, then shoot it up to #2, now slide your left foot up to your right and slide your left foot to #3 position. You would be standing directly behind your opponent at this time. Move your right into your left foot then slide it down to #4 position, bring your left foot into your right foot and move back into the starting position, now reverse this and go back the other direction.

The building of any system of self defense, must start with effective footwork. You could have the best hands, locks, and kicks in the business but if you don't have any method developed to get you inside to use them. A lot of times you end up getting tagged, just sitting there waiting to move. Your footwork, must

develop a method of moving you away, from danger and into/ or away from the opponent to take them out.

## **Dumog by Grand Tuhon Leo T. Gaje, Jr.**

DUMOG - THE FILIPINO GROUND COMBAT FIGHTING An Indigenous Art - A Versatile Art

### **History**

The Filipino Dumog is a very rare art today. Dumog can be found mostly in the Southern part of Negros Island and in the island of Panay in the province of Antique. This can be found in small barrios mostly farmers where Dumog became a past time, an entertainment and a form of survival. According to one farmer I came to have personal discussion with few Dumog lessons, Dumog was a normal practice used by the farmers to catch the Carabao by the horn to control and wrestle down. To control the Carabao, the rope is entangled around the neck or at the nose rope holder made of rattan hooked to the Carabao's nose. The rope is used to pull the Carabao to brought to a place where a farmer makes them rest. The act of controlling the Carabao catching the horn and wrestling down to the ground is called Dumog. A Dumog expert has a well-built body with sturdy legs and broad shoulders. His legs are spread far apart when he walks and normally he doesn't wear shoes. To build the legs for strength and resistance, the mud pit (a knee high) is the training area. A farmer dip both feet into the sticky mud and take a high stride moving in circular motion until the mud is softened. It could take hours but that builds the legs as strong as the legs of the Carabao after several months or years of training. This is done as an exercise. For the Arms and Shoulder, the farmers cut a strong branch of a tree and tried to bend it until

the branch either breaks or bends. For Power Push, the farmer will position himself in front of the big tree, sometimes a coconut tree and use the legs to balance and both hands push the tree. The farmer moved around the coconut tree and execute a vigorous push and repeatedly doing until the farmer felt tired then he stopped. For the Hand Grip, the farmer takes a rope and ties the other end against the tree and while holding the end of the rope, the farmer turns around in full force. The Head Butts, the banana tree is used as the object, but the head butting is started by running towards the direction of the banana tree, the head hits the banana tree with vigorous force that sometimes the banana tree falls down and that ends the training for the day. The Dumog has a lot of foot work, namely the squaring/parallel footwork (the Baka) the Footwork (Panikang) the feet twisting (Palubid) strong footage (Pamigas) footclipping (Pangipit), forward push (Pasudsud), foot deflection (Palapas) Lampasu, (foot drag), foot smashing (Panglinas), footbar (Pangligwat), ability to balance and deliver vigorous throw (Haboy). Dumog has sophisticated hand work called Pangamut which will be explained under the technical fighting structure.

During the celebration of the Saints, to include the Thanksgiving ceremony for the first harvest of the rice field, corn fields, several entertainment are prepared for the big show. Like Carabao race, Horse fight, Dog fight, Cock fight (Bulang), Spider fight, Sipa (kicking contest with chicken feather wrap with cloth and a peso coin inside). The Sipa takraw (a volleyball by using the feet). The Kali fight using the hardwood (Lampusanay), leg wrestling (pi-ol) then the Dumog.

Winners are given awards, a dozen chicken eggs, a fighting cock, a sack of rice, a sack of corn, one gallon of coconut wine (Tuba), bunch of bananas, 2 dozens of coconut fruits and many others. These entertainment sports were considered cultural in nature but what count most is at the coronation of the Queen in the evening, there are contest for the native dances like the Tinikling (bamboo

dance) the Maglalatik (coconut shell dance), Pandango sa ilaw (candle dance), the Itik-itik (a bird dance.)

Dumog is considered as a natural sport and a natural ground combat fighting art. In most cases, if there are feuds between family against family, the first to be called to be the middle man to pacify the trouble is the Dumoguero because the presence of the Dumoguero scares everybody. Some will always say, "Don't kid around, the Dumoguero, he will plaster you to the wall or the Dumoguero will plant your head into the ground".

The presence of the Dumoguero during fistfight or a drunkard turns wild, the situation will be settled immediately. There was a story about a stranger who became the guest of a family in a barrio. This man happens to be a thief. But in the barrio people are always very accommodating and very hospitable. Of course the stranger was easily accepted and he was able to win the sympathy of the barrio people. Then one evening, someone had shouted that he lost all of his money he kept under the pillow. Money from the sale of rice that day. Then immediately without delay, the headman of the Barangay hit the empty can and everybody gathered asking what happened and they were told that the stranger had something to do with the lost money. They looked for the stranger but they couldn't find him within the vicinity. Then suddenly a small boy came running shouting that he saw a man running toward the town probably to take a ride with a passenger bus or to go somewhere. Without delay, the Dumoguero ran towards the town and when he reached the town, he went to the passenger bus and he found the stranger hiding at the back of the bus. He immediately caught the stranger by the collar of his shirt and brought him outside the bus. He dragged him to the ground in front of many people. First he held him by the head and he applied pressure to the neck area so he can confess to tell the truth. Then his pockets were searched and there they found the stolen money. After they took the money, the stranger was held by the left arm and without delay his left arm

was twisted. Then the Dumogueros close in beside the stranger. He suddenly made a body twist wrecking the arm, then he grab the stranger and went down inserting his right shoulder between his legs and brought the stranger to the ground breaking his spinal and smashing his head to the ground until the face, the head were completely unrecognizable. The Dumogueros are fierce people. Fear has no place in their daily life. They are conditioned to fight against all odds.

## **Dumog Conditioning Techniques**

### **I Foot Padding (Kahig)**

The right foot/left foot is moved in circular motion slightly touching the ground clockwise and counter clockwise until balance is gained with one foot standing, repetition in several hours.

### **II Foot Drop (Posdak sang Tiil)**

The foot left/right is drop to the ground, to temper the foot and to condition the motion that during the collision, the feet must be planted deeply not to moved by the opponent.

### **III Hip Balance (Paninghawak)**

Hip balance is done by squatting position with both hands placed on both hips. The movement is to be in circular motion.

### **IV Sturdy legs (Katin-katin)**

Down motion in slow motion from the squatting position and bringing the body in slow motion a repetition of 12 counts.

### **V Frog Jump (Liktin)**

Both feet are brought together and with a lifting motion then drop both feet in squatting position.

It is always the principle in Dumog that in the event of encounter if it is a combat challenge the enemy must be completely paralyzed or incapacitated. There is a complete determination to win when challenged is called for by another Dumoguero. It follows into the cultural practices of the early forefather based on the Philosophy of Kali, "One must believe in life not death, One must believe in success not failure, One must believe in good health not sickness".

In the last 15 years of my in and out visitation to Indonesia and the Philippines, even when I was still in the United States and from 1989 up to the present time now that I stayed most of my time in the Philippines and traveling to Asian countries, my activities were divided 50% research about the Malay related art of Pentjak Silat, Bersilat, Kuntao, Pangamot and the Dumog. Since the Philippines was one of the major archipelagos of the Indonius Continent that once belong to the Sri-Vijaya Empire and the Majapahit Empire, the presence of the technical elements related to the fighting arts were noticeable. For instance in Indonesia, one of the Silat styles is called Menang Kabaw. It is a half-way low fighting silat and ground fighting silat with the purpose of rushing towards the enemy by using the head and the whole body to smash the opponent pushing into the solid wall or foot of a tree until he collapse and falls to the ground. The Dumog techniques are similar to Menangkabaw. As a matter of fact, the word Kabaw is an Ilonggo term, meaning Carabao or in short Kabaw. There are interrelated techniques in each art that speaks the continuity of the art with relationship to the Philippines, Indonesia, Malaysia, Thailand and Madagascar. There is much deeper history in the next issue.

Pangamut (Hands/Interlocking/Counterlocking)

Hubad-hubad Pasugat - Counter Release, Release and Recounter

### 1. Uyat sa Li-og (Neckhold)

Neckhold can be done either by left had or right hand. This motion is executed when there is an opening by the opponent during the positioning either as a bait or actual opening entry.

### 2. Uyat sa Abaga (Shoulder hold)

Shoulder hold from neck hold, the hand slides to the shoulder area in preparation to insert the hand over the back and down to the armpit.

### 3. Dungan/Kapot sa Li-og (Hold together)

Both hands are placed over the neck area and both hands are brought to one shoulder for controlling the balance.

### 4. Singa Sag-ang (Snapping the chin)

Either the right hand or left hand holds the chin in rapid motion applied as a snapping motion in order to out-balance the opponent.

### 5. Tulod sa Dug-han (Pushing the chest)

Both hands slide down to the chest from the neck or shoulder area, then with sudden motion apply the rugged push to the chest with continuous dragging motion until the opponent is brought to the corner or section so that he cannot move.

### 6. Uyat sa Butkon (Hold the forearm)

To hold the forearm with right or left hand in preparation for arm leverage throw.

## 7. Uyat sa Bati-is (Grabbing the lower leg)

This is applied in case the opponent is off-time, the timing must be precise during the time of execution. This is the most difficult part during the Dumog.

### **Dumog as A Sport**

Dumoguero positioned their heads placed on each left shoulder. Both players put their two hands at the back. The players during contact can immediately used the technique to outbalance each other.

Action takes place when one of the Dumogueros moved his arms by touching the opponent's neck, shoulder, arms and body. Then immediately the planned strategy is applied without hesitation. Then the action takes couple of minutes sometimes little longer, depends on the skill of the Dumoguero. What happens in between the time when both Dumogueros are preparing for action? There is a interacting exchanges of (Yawit) Anting-anting. The one with powerful (Yawit) anting-anting demoralizes the opponent with lesser power and the action starts.

It is a must in a Dumoguero that physical strength must be developed at the same time, the power of the Mind and all components will be developed to re-enforce the physical deficiencies.

### **Counter Combative Art**

1. The use of the Pangamut, the art of deadly empty hands.

A. The tempering process

The hands are tempered by slapping the banana trees and for

hardening the hands are smashed by slapping into the bark of a tree. This bark of a tree is freshly cut with the juice still fresh became the useful medicinal liquid that will help to harden the hand. Selection of this tree is only known to the Dumoguero.

#### B. The hacking process

The forearm is hardened by tempering against the banana tree and accelerated to the branch of a tree. This branch is from a tree that is considered as one of the families of the medicinal tree. During the hardening, while the forearm is smashed against the branch, the juice of the bark is medicinal that helps to harden the forearm.

#### C. The Elbow hardening

This is a special training, which is done only on the beach. Immediately after the low tide, the Dumoguero goes into the shoreline and find a suitable place for him to practice. The sandy portion after the high tide is ideal for elbow training. The elbow is brought high above the head and with vigorous force, the elbow together with the body is trapped into the sandy portion and is being repeated by using the left and right elbow. During the dropping of the elbow to the sand it creates several bruises that causes pains caused by the salt water that enters into the cuts. This feeling of pain conditions the Dumoguero to take the pain and while doing so the mentality of the Dumoguero is to take the pain at the same time encourage him to hit more the sand believing that the pain will go away. After the vigorous training and the elbow is already bleeding, then a medicinal oil is applied to the cuts.

#### D. Hardening of the Hand Blade

The hand is thrust into the soft sand while the seawater is flowing into the area where the Hand Blade is thrust. The purpose is to penetrate the sand by using the thrust to go deeper and deeper. This

is done in the middle of the day where the Sun is drying the sand to be very hot. The thrusting of the hand is continuous until the feeling of numbness is attained. At this point both hands are dipped into the medicinal herbal pot for several hours. After the numbness is removed then the hands are wrapped with thick clothes for keeping the flesh and the nerves safe against water or air that may cause bad effect into the hand blade.

## **Dumog**

### **An Indigenous Art - A Versatile Art**

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## **Deadly Art of Dirty Tricks by Grand Tuhon Leo Gaje Jr.**

Moving forward into the in-depth of Dumog/Pangamut the Deadly Art of Dirty Tricks in cheating the enemy during the encounter is the specialty of the Dumoguero. Here are the practices of the Dumogueros and their Dirty Tricks.

The training methods of the Pangamut (hand combat) concentrates on the toughening of the fingernails and the palm. At the initial stage, the Dumoguero prepares a ganta of (Katumbal) red-hot pepper, all ripened and are placed in a bucket. Both open hands are dip inside the bucket were the hot pepper are to be squeezed until all the juices are separated. Then both hands are transferred into another bucket filled with sand.

Once the hands are dip into the sand, the arm must sink up to the elbow level. The process of dipping is to thrust the hand into the bucket hitting the fined sand so vigorously that for continuous thrust the hands are toughened and toughened. After few minutes, the same hands are dipped into the bucket filled with pepper juices until the hands are numbed not to feel any pain. The pepper juice sinks into the tip of the fingernails and to the skin of the forearms. This is done every other day up to 49 days. The philosophy of this training is for the hand to have protection against poison.

The poisons are taken from the venom of a walo-walo water snake, Poison from Atipalo, poison from Ewi-ewi, poison from Lagot-not (a poisonous tree). The Dumoguero boils the coconut oil, and once the coconut oil is cooked it is transferred into a small bucket to be mixed with the poison. This is mixed while the oil is still hot. After few minutes the hands are dip into the bucket of oil and poison. Then the Dumoguero remove his hands from the bucket and air dry his hands ready to be used for combat.

During the fight the Dumoguero concentrates his attacks by thrusting his fingers into the mouth or eyes of the opponent. Once the fingers touches the mouth or the eyes, then there will be a change of the opponent movements, that means that the poison is working. Then after couple of minutes the enemy will feel dizzy complainin for headaches. From then the opponent cannot continue the fight and he is being brought to a place where he can rest. Then after few hours, or few days, there is news that the man dies caused by heart attack or some illness caused by some spirits.

The other method is to apply the poison by inserting the Atipalo's teeth in between the fingers. Once contact is made, the Dumoguero use the teeth of the Atipalo to scratch the opponent's hand or skin and immediately the opponent will have a tremendous pain and feverish causing paralysis of the spinal column more than enough for a victim to die either instantly or couple of hours.

The Dumoguero is a very tricky and dirty fighter. A open hand slap of the Dumoguero into any parts of the body will cause sudden chill and dizziness that causes serious vomiting and diarrhea if no herbal medicine that will be applied from a special medicinal tree, the victim will die. The hands of the Dumogueros are filled with poison.

Dumoguero also performs a certain traditional ritual to re-enforce his power and strength. Doing the advanced rituals, the spiritual power of the Dumoguero is effective against an enemy during combat. The Dumoguero can weakened the opponent by reducing the strength of the enemy causing him not to stand or walk.

The use of the poison hand is not limited only for Dumog encounter but also being practiced in cases of personal challenges. If someone became a victim of the poison hand he suddenly dies, of an unknown cause but most of the time it is blamed to heart attacks.

The Dumog/Pangamut movements are done in simulation as movement of the snake about to catch the prey. The wavy motion is also a reflection of the wave of the sea. The hands are moved in parallel movements, vertical movements and reverse vertical motions crossing and counter crossing the body. Any grabbing to the body by one hand or two hands immediately it is countered by one hand while the other hand is thrusting the eyes and the mouth of the opponent. A smart Dumoguero is always prepared to counter against thrust to the eyes or to the mouth. To combine the Dumog techniques and the Pangamut using all the dirty tricks, fighting the Dumoguero will always bring death. That is why the presence of the Dumoguero during family trouble or community fight will reduce the possibility of a serious confrontation.

# Dumog Terminology

Kamrus – to scratch the face, the skin

Gusnit – to pail off the skin, remove the hair

Puwakon – clawing the throat, removing the esophagus

Pungkoy – Vigorous blow to the back of the head

Hulbot – the pull the head or pull the hair

Waslik – to pull and throw

Kumus – to smash the face area

Lukit – to thrust the finger into the eye socket and take the eyes out

Kagat – to bite the skin fingers, nose and ears

Guba – to elbow the chest area and break the sternum

Itlogan – to grab and squeeze the balls (groin)

Pungol – to hold the head, break the neck remove from the body

10 control points on the body: *(They correspond to joints)*

1. Fingers
2. Toes
3. Wrists
4. Elbows
5. Shoulders
6. Hips
7. Knees
8. Ankles
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# **Jeet Kune Do Stick Fighting**

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## **Curriculum**

Ranges: How a weapon will be used is dictated by the range of the target. In Inosanto Methods we study 4 major ranges

Largo-mano ( or Long Range) The range at which, without moving opponents cannot hit each other in the head or body. The main target at this point is the hands and arms.

Sumbrada (Medium Range) The range where the body becomes accessible and the off hand can check, cover, or disarm.

Hu-bud (Close Range) The range where opponents are too close to

effect Long or Medium strikes. Attacks with the butt of the stick utilizing a back fist like motion are common, as are punches with the clenched fists, hooking of limbs and neck.(which can lead to...) Stick Grappling (Clinch, or Wrestling Range) The range when the stick is utilized to effect holds, bars and submissions. Sifu Inosanto has introduced many interesting techniques utilizing the stick in combination with silat and Machado Jui-Jitsu principles and techniques.

Single Stick Techniques

Lacosta family techniques

12 count single stick

Meet the force

Follow the force

Amerra Single Stick Basics (each pattern done five times followed by low backhand, high backhand)

Figure 8 Family

Upwards x5

Downwards x5

Ab Lau Line: Shoulder to opposite hip, follows same line back up.x5

Boo Lon Line: Hip to opposite shoulder, follows same line back up.x5

Abanico or Fanning: Wrist stays straight, pivot at shoulder, and swing elbow back and forth. Strikes to the sides of the target, very fast. High x5, Low x5, High to Low x5, Low to High x5.(each set separated by Lbh, Hbh

Basic Abecedario: 1-5 counters and follow ups

Deflections from five angles of attack. #1 forehand, #2 back hand, #3 waist forehand, #4 waist Bh, #5 thrust.

Disarms: Snake, Vine, Strip, Eject, Wave; or Sectors

Sumbrada Drills

Feed and check

Disarms

Hu-bud Drills

Double Stick Techniques (can be done as various counts 4,6,etc.)

Abecedario:A,B,C,'s All Single stick techniques can be repeated on both sides, strikes done with out chambering arms on opposite side. (No follow thru)

Kob-Kob: Short forehand strikes torque-ing feet, hips and shoulders.

Pye-Pye: Short backhand strikes with arms crossed the body. Same torque as kob-kob.

Siniwali Techniques (weaving style: Arms can follow thru and chamber under or over each other)

heaven, standard, earth

chamber under arm and strike downwards

chamber above elbow and strike upwards at vitals

mix in roof block / shield (four ct. I,B,II)

Redondo Techniques (repeat by hitting same side)

Heaven, standard, earth

Swing behind head(longer motion)

Swing in short circle without going behind head(short motion)

Numerado

## **Basic Striking Angles**

There are an uncountable number of styles in Phillipino stickfighting, but they all have one common denominator that gives them adaptability. Their principles of combat are based on a pattern of angles that all attacks must fall into, regardless of style, regardless of weapon, discounting of course the use of firearms.

The pattern takes the form of combinations of what may be recognized today as mathematical symbols. (See diagrams.)

With the addition sign (+) and the mutiplication sign (X) and dot, a pattern forms that any trusting attack, such as a jab with the fist or

a stab with a knife, or any arching attack, such as the wide swinging blow of a club, must follow. The pattern of angles is the same whether the attacker is jabbing and swinging with a weapon or kicking and punching.

The addition sign stands for the vertical and horizontal strikes and the multiplication sign stands for the diagonal strikes. The dot in the center of the pattern represents all thrusting or jabbing motions, as opposed to the wide swinging blows. Though the dot only appears in the center of the pattern, representing primarily the center thrust that comes right down the middle, thrust may actually occur at any of the angles.

Within some stickfighting styles, the angles of attack are treated as the pie-shaped areas between the lines of the mathematical symbols. Any attack, for instance, between the top vertical line of the pattern and the next diagonal line to it is treated as one angle. Escimadors from other styles direct their attention to the lines themselves and practice their defenses against each line that represents an angle of attack. The important thing is that you keep the defenses you will learn flexible enough to blend either way with the attack. Even more important is that you remain flexible enough to flow with sudden changes in angle.

The infinity sign ( $\infty$ ) that completes our drawings is the standard motion of the stick to keep the Escrimador's movement fluid. This figure-eight motion is used in its complete form or partially.

## **Numbering System**

There are many styles of Escrima, Arnis, and Kali, and they can all be divided into northern, central, and southern styles of the Philippines. But it is interesting to note that two students coming from, say, the *Toledo style*, descending from the same man names Santiago Toledo, can be completely different in their movement

approach and training methods. Styles borrow from each other, expand and contract like the universe, but each student makes a style workable by individualizing it for himself. Instructors remove and add their own elements to the style they teach and students, likewise, may add things to a style that were thrown out by their instructors. So in my opinion, there are no styles. I prefer to use the terms methods or systems of training. Style is something individualized. (Guro Dan Inosabto)

## Striking Motions

**Lobtik** - The long arc or stemmed blow, similar to the motion of a sword slashing through something. This is a full-powered strike that is aimed through a desired target. This method of striking does not retract or stop at the point of impact; rather it follows its path from beginning to end. This strike does not stop until it comes to the end of its motion, unless it is met with resistance or is blocked. A variation of this motion is the stem less blow, the shortened arc or stem less blow that is pulled inward halfway through the swing.

**Witik** - The "rap" which is a blow that returns along the same path that it went out. This method of striking involves retraction, which is useful when switching directions or angles of attack. The advantage of this strike is its speed and uncertainty of where the next strike will come from. Faking maneuvers and multiple striking are all executed in the *witik* form.

**Saksak** - The thrust or jab. Thrusting attacks primarily go right down the middle, but may occur at any angle. There are two types of energy that go into a thrusting motion. The first is much like a jab with the end of the weapon. With a jab equal emphasis is given to the striking and retracting motions. The motion of the jabbing thrust is much like that of the *witik* where the retraction flows directly into the next motion.

The second kind of energy is the stab that suggests a weapon with a pointed tip such as a sword or dagger. The stabbing thrust is a fully committed killing move, delivered *as a coupe de grace*. The only place it might be used otherwise is as a body shot with a long or heavy blunted weapon.

**Abaniko** - The abaniko strike is a fanning motion that is made with the stick. It is a *witik* strike that switches angles of attack. The *abaniko* can be executed horizontally, diagonally, or vertically. It is important that the body and arms move in sync to provide the proper mechanics needed for a powerful whipping motion. Many times the *abaniko* is used to fake or set-up your opponent, enabling you to pick your desired target area.

**Arko** - The *arke* is the basic Escrima twirl or circle of the stick. The stick can be twirled in an upward or downward motion. Relax your hand but keep your fingers grasping the stick.

**Bantay Kamay** - Bantay Kamay is the "Alive Hand" or your empty hand. This is the hand responsible for the checking or monitoring of your opponent's hand or the weapon itself. It is also used for disarming, striking, thrusting with a knife and passing.

## Specifics of Striking Motion

Basically, there are four striking motions that can occur in any attack. (See diagram.)

1. **Lobtik** - The long arc or stemmed blow.
2. **Lobtik** - The shortened arc or stemless blow that is pulled inward halfway through the swing.
3. **Witik** - The rap which is a blow which returns along the same path that it went out.

#### 4. **Saksak** - The trust or jab.

A strike should take less than 2/10ths of a second.

## **Footwork**

Escrima, and particularly Kali, use the symbol of the triangle to explain many of their combative principles. The core of the offensive and defensive movements is the knowledge of zoning and the skills in movement through footwork.

**Zoning** - Zoning refers to movements made with the intention of effectively blocking or evading an opponent's strike. There are two reference points, at the beginning and at the end of a given motion. If someone were to strike you, his maximal force would be aimed at a specified area; for example, your face. At the points just before and just after the desired point of impact, there is considerably less force. This is because you have to build up the force needed to accelerate your weapon, and after the point of impact it is necessary to slow down to halt the momentum of your strike. It can be very dangerous to attempt to block a strike at its point of full impact. It is best to either jam, meet the strike before it has built up full force, or pass, follow the weapon and employ a check during its retraction. A third method is to combine the two to make a meet and pass defense.

**Triangle stepping** - A large percentage of footwork patterns are based on the triangle. There are both forward (female) and reverse (male) triangles. The forward triangle is generally used for defensive purposes and the reverse triangle is generally used for offensive movements.

There are three points to a triangle: a frontal location, known as the

point of the triangle, and two rear locations, known as the base of the triangle. When fighting, one generally places his stick or strong side on the point of the triangle and steps to either base of the triangle to initiate both offensive and defensive techniques.

**Replacement Stepping** - Replacement stepping is the core of the defensive movements because in Escrima one rarely steps back or retreats, instead one employs body shifting and zoning. When defending attacks to the left side of your body, it is better to have your right side forward, and vice versa. You can defend against an attack to your right with your right side forward if the timing does not allow replacement stepping; however, it is stronger and much safer to zone. This type of footwork is called replacement stepping because you are replacing the front foot with the rear foot. Although this is also triangle stepping, the distinction is made in order to emphasize its importance.

## **The Concept of Distance**

Distance can be defined as any distance from which your opponent can strike you with an edged, impact, or anatomical weapon. There are three main distances. Offensive as well as defensive strategies must be understood, developed, and mastered in each of the three ranges. The concept of distancing must be understood because there is no set numerical distance between each range, it is determined by the height of the opponent and the length of the weapons.

**Largo mano** - meaning Long hand, represents the farthest distance at which you can strike or be struck by your opponent. It is a range at which your opponent cannot strike you with his weapon, but you can strike your opponent's hand with yours.

**Medio** - meaning "medium," is the distance that you and your opponent are given the opportunity to strike one another in the

head. Because of this danger, the alive hand is introduced. In other words, you can monitor your opponent's weapon hand with your free hand.

**Corto** - meaning close or short, is the closest range that is encountered while standing. In this range, you are a bit too close to execute many of the actual striking techniques, with the exception of the puno. Consequently, this is typically when disarms occur and unarmed combat ensues.

## **The Alive Hand**

Guro Dan Inosanto once said, "If a good Escrimador were asked to point out the singlemost important aspect that makes his fighting work, chances are he would refer to the use of the alive hand."

Most often, the alive hand is the one that holds the opponent's weapon hand or arm in place after the defensive motion has stopped or diverted the blow and is, therefore, a close-quarter tool. It is the transition between the fighter's defensive motion and his counterstrike. Without the alive hand holding the opponent's hand in place, his weapon might easily return again before the fighter has time to make his counterstrike. During the Spanish reign in the Philippines, and in combat situations where the ancient Filipinos fought against the Spanish in swordplay, the alive hand played an important part in confusing the Spanish swordplay. This was especially true in the southern Philippines where they were unconquered for 366 years.

When the alive hand is not being used, it is generally kept near the center of your chest.

## **Defang Drill**

This exercise introduces the concept of defanging the snake. You and your partner should each have a training knife and a glove for your knife hand.

Your partner moves first by stepping in and feeding you an attack along one angle. Your mission is to cut the incoming limb (aim for the glove) while backing away. The footwork is crucial: Don't just stand in place and cut. If you happen to miss with your knife and you stay planted, your opponent's next cut will most likely reach a vital part of your body.

Run through the exercise slowly at the beginning, then speed it up as you become comfortable. Feed your partner different lines of attack—in some sort of order at first but then at random. The following are five basic angles of attack you can use:

- Angle 1: Forehand slash or thrust, high (neck); angle downward,
- Angle 2: Backhand slash, high; angle downward,
- Angle 3: Forehand slash to body; horizontal (rib area),
- Angle 4: Backhand slash to body; horizontal,
- Angle 5: Straight thrust to abdomen.

Your partner should feed you all five angles, then you do the same for him.

This is not a sparring drill in which you and your partner try to attack and defend simultaneously, nor is it a “flow” drill in which each person alternates attacking and defending. Instead, one person defends while the other acts as a coach.

This exercise is called the *largo mano* drill because as the defender, you are trying to stay out in long range where your opponent can't reach you with his knife but you can cut his hand.

As stated above, footwork is vital. Step backward, zone to the side, change your elevation—but keep moving. You may discover that against certain angles of attack, certain cuts work better while others get you cut. The important thing is to find what works for you.

## **Cut-and-Check Drill**

This exercise familiarizes you with close-range blade work. It is not a preferred method of knife fighting per se, but it is an invaluable self-perfection exercise for sharpening your body mechanics, sensitivity and knife-handling ability. For simplicity, refer to the above-mentioned five basic angles of attack. Your partner feeds those five angles first, and you defend. Your checking hand should ensure that once you cut your opponent's weapon hand, it doesn't come back for another swipe.

- Against angle 1: Cut the attacking arm with a forehand slash and check your partner's knife hand with your free hand. Release your check before your partner goes on to the next strike.
- Against angle 2: Cut the arm with a backhand strike and check the knife hand with your left hand.
- Against angle 3: Pass your partner's knife hand to the right (across his body) as you cut the arm with an angle 3.
- Against angle 4: Pass your partner's knife hand to the left as you cut the arm with an angle 4. (Note that your passing hand is also your checking hand; it should be monitoring what your partner's weapon is doing.)
- Against angle 5: Move your body to either side out of the path of the knife as

you cut the attacker's arm with an angle 3.

You will find that your ability to avoid being cut, while at the same time cutting and controlling your partner's weapon hand, can be greatly enhanced by using proper body mechanics. Twist left when you cut against an angle 1, and twist right when you cut and deflect an angle 2. Imagine that you are performing this exercise with razorsharp knives and think about what you would do to avoid being cut.

**Knife Sparring** This is a fun drill that gives you a great workout while drawing out your killer instinct. Your objective is similar to that of the largo mano drill: Cut your opponent's hand as he tries to cut you.

The difference is that no one is feeding strikes; you're both going for it. If a cut to the body happens to present itself, do it but don't chase it. Try to stay in the relative safety of long range, making your opponent's hand your primary target. Footwork and timing are essential elements, so be light on your feet.

You can intensify the workout by adding calisthenics or plyometric exercises such as the jump-squat. Spar for one three-minute round, then do 20 jump-squats and spar a few more rounds.

You will learn a lot if you spar with different people, especially those who are more experienced. A beginner is typically the easiest opponent, since he will probably use mostly simple direct attacks. A veteran knife fighter will attack with combinations and, therefore, be more difficult to deal with. Make sure to maintain your distance and put together your own combinations.

## Knife-Defense Drill

This is one of the best drills for learning to defend yourself with a blade because it forces you to use a training knife to fend off multiple opponents.

The attackers are decked out in goggles, boxing gloves, elbow pads and, if desired, groin protection and shin pads. Start with a single opponent. He moves toward you with obvious bad intentions. Try not to let him touch you. Attack the body part that is closest to you—his arms if he's trying to grab you.

As soon as you get one or two good cuts, he should pull back for two to five seconds to simulate what would happen if you actually cut him in an encounter.

After the pause, he should come in again for another attempt. Continue for one to three minutes. When you feel comfortable with this, add another attacker. It is important that no matter how many people are opposing you, they attack with conviction. This will trigger an adrenaline rush in you, and you should learn how to deal with its effect on your fine motor movements.

Keep the following points in mind:

- Do not focus exclusively on your attacker. Use your peripheral vision to determine if more bad guys are approaching. Look for a safe place to run to.
- Keep moving. Use your footwork to keep someone from sneaking up behind you. Get your back to a wall if possible.

Do not run into the middle of two or three attackers because

they will swarm on you. Keep maneuvering so you must deal with only one at a time.

- Don't panic. While the attack is happening, extend your awareness so you can tell where the attackers are without turning to look.

## **Joy of Discovery**

There is so much more to knife fighting than could ever be presented in one article. The four exercises presented here could keep you busy for years. Remember that the purpose of edged-weapons training is not necessarily to learn a lot of techniques with the knife. It is more about embracing the concept of equalizing the odds. Whether or not you ultimately decide to carry a blade for selfdefense, the principles and concepts of knife fighting will give you a tremendous edge in all areas of your life.

## **Stick & Blade**

The Philippine fighting arts are all about efficiency. When a skilled practitioner swings a stick, he strives to eliminate all unnecessary movement as he executes fluid offensive and defensive combinations. When he wields an edged weapon, he endeavors to apply the same principles he learned for the stick, and if they don't transfer directly, he'll alter them bit by bit until they do.

Not surprisingly, many arnis stylists believe you should practice with a stick the same way you train with a knife or sword. Although that's not possible 100 percent of the time, the best training tips and action principles pertain to both facets of the art. The following nine morsels of advice fall into that category of

crossover application. They're sure to supercharge the effectiveness of your stick and knife skills.

### **Keep Your Knuckles Facing Forward**

When you hold a knife or sword using a standard grip, the blade faces outward from the front of your fist. Therefore, when you're using a stick, you should hit with the "front" of it as well. The benefits are twofold: It helps you develop edge awareness, and it encourages you to use a grip that will transfer the force of a blow into your palm and not against your thumb and fingers, thus reducing the chance that you'll drop the weapon. Bad habit: In competition, practitioners frequently execute fanning strikes with their sticks. Such techniques can be fast, but if they become habitual and you try them with a sword, you won't hit with the edge of the weapon. Although the resulting strike with the flat portion of the blade can be used as a parry or a distraction before a follow-up slash, it has limited usefulness.

### **Don't Grab the Stick**

In most weapons-based systems, the "alive hand"—the one not holding the weapon—plays an important role. Some practitioners even insist that skill with the alive hand is as important as skill with the weapon. As you focus on maximizing the potential of your alive hand in combat, avoid using it to grab your opponent's stick. Use that technique against an opponent armed with a blade and you'll immediately know why.

That advice also pertains to the "stick wrap" and "snake disarm." While those techniques can be effective for trapping or disarming an opponent who has a blunt weapon, if he's holding a real blade, all he has to do is move it around a bit and you'll be cut to ribbons. If you must use a wrap or snake disarm, do it on his arm. Then get a joint lock on the entangled limb or hold it long enough to land a few strikes. The exception: When you must defend against a sword or machete being thrust at you, it's sometimes advisable to slap the

blade. That's because if you reach for his hand, the point of his weapon might penetrate your body. Furthermore, if you parry the blade, you have a 50/50 chance of slapping one of its flat sides. Even if you lose that gamble and get cut, it probably won't be that serious unless you have a close encounter with the point.

### **Don't Always Train for a Duel**

Most of the sumbrada flow drills taught in the Philippine arts are designed to build your skills and accustom you to combative movement. To ensure that you don't restrict your own growth, occasionally forgo the stick-vs.-stick and hand-vs.-hand duels in favor of mixed combinations. Try using a knife against your partner's stick. In no time you'll become more aware of your body and learn just how universal movements can be.

Fringe benefit: You can also apply this concept to sparring. Try using a stick to fend off your partner's continuous knife attacks, then ditch it and go with your empty hands. Of course, you'll need to approach this exercise in a careful and controlled manner, but once you do, you'll realize how dangerous weapons truly are and that an armed opponent should be confronted only if you have no alternative.

### **Go Empty Hand Against Street Weapons**

Defending against weapons is one of the most important facets of the martial arts. The reason is simple: Modern laws often prohibit good guys like you from carrying a weapon—the bad guys, of course, don't obey the law—and even if you do have one in your pocket, there's no guarantee you'll be able to access it in time. Therefore, you should concentrate on developing your street smarts with respect to weapons defense, and the best time to do that is during training. With only your empty hands, face off against an opponent who may or may not be armed. Make a conscious effort to keep your eyes on his hands. If he keeps them out of view, he may be hiding a weapon and preparing to surprise

you with it. Your awareness and your empty-hand counterweapon skills are what will keep you alive. Back up your plan with techniques for controlling and disarming an opponent.

Best philosophy: Surprise your enemy by making your defense less of a reaction and more of an ambush

### **Don't Make Grappling Your Main Strategy**

Because knife assaults often start at close range, you should know how to grapple with an armed adversary, but remember that grappling with edged weapons is not like grappling in competition. If someone has a knife, once you close the distance, it'll be over in seconds—usually with one or both of you severely injured. Long-range goal: As you train against knife and stick attacks, strive to maintain the distance between yourself and your opponent as you strike at him. Aim to inflict cumulative damage. If he's overly aggressive, however, be ready to fall back on your close-range-combat and grappling skills. If you're unarmed, you most likely will have to grapple. Stay out of range long enough to distract him, then quickly close the gap. Your first goal is to control and neutralize the weapon, then the opponent.

### **Use the Witik and Abanico Strategically**

The witik is a quick snapping motion also known as the snap cut. It's used at long range to cause cumulative damage and psychologically unbalance an opponent—often as a counter-cut. A snap cut to the hand done with a heavy, sharp blade can cause serious damage. One delivered to the inside of the wrist can take the appendage out of commission. That effectiveness comes with a price, however, for it will often leave you open to a counter.

The abanico is similar to the snap cut but uses a quick fanning motion that doesn't always strike with the edge of the weapon. Although it's weaker, it offers the advantage of speed. It may not always inflict a great amount of damage, but it can protect you

while it opens your adversary for a more telling blow.

Tournament caveat: The abanico is frequently seen in competition as two martial artists stand toe-to-toe and fan each other's heads, but if that were attempted in combat, both fighters would be in big trouble. Remember that protective equipment and the drive to score more often than your opponent can lead to risky tactics that would get you killed in a real knife fight.

### **Train the Thrusting Lines**

A popular adage in the knife world is, slashes injure while thrusts kill. It's widely believed that 80 percent of the knife attacks that occur on the street are slashes but most kills are effected with multiple stabs. Obviously, it behooves you to learn how to defend against slashing motions but not at the expense of the time you devote to countering deadly thrusts.

Corroborating quote: English sword master George Silver once said the art of the sword relies on both the cut and the thrust, but in single combat the thrusting rapier is considered king.

### **Use Slicing Motions**

When practicing your slashes, don't let tunnel vision make you do only full-power strokes. Although they're fine techniques that have their place in combat, you must also hone your drawing and slicing skills. When your weapon hits its target, pull it back toward your body while it's still in contact with your opponent. That will maximize the pain inflicted by a blunt object and the depth of the cut inflicted by a blade. Plain English: Sometimes sawing through a tree trunk is better than chopping at it.

### **Never Think You Can Predict Combat**

Fighting is fluid and chaotic. Your opponent won't just stand still and let you poke and slash at him. Therefore, no matter whether you're wielding a stick or a blade, you shouldn't be totally

confident every technique will work.

The best way to prepare yourself for all the uncertainties of fighting is to work on drills that teach principles. That way, you'll learn movement instead of moves. Among the most beneficial methods are flow drills, free-flow sessions, sparring, full-contact tire and target striking, and controlled freestyle training against multiple opponents. Metaphysical leap: You'll learn to embrace chaos in training so you can face chaos in battle.

## **Pekiti-Tirsia and the Military**

Who looks around in the martial arts and martial sports scene, will soon find two very different training methods: There are those hierarchical-military like systems, whose teachings are based on command and obedience, designed for uniformly instructing a big group of students. Further, there are the family like systems, that teach a small number of humans according to their personal knowledge and individual abilities.

If one follows the above classification then Pekiti-Tirsia Kali clearly falls under the category of the family oriented systems: First, Pekiti-Tirsia Kali is the martial art of the Tortal family, represented by Grand Tuhon Leo T. Gaje. Second, some of the characteristics for the Pekiti-Tirsia system teaching process are the family-like, personal and relaxed atmosphere, that Grand Tuhon creates and the way he responds to the peculiarities of the individual person. Yet, in recent years the Pekiti-Tirsia system has been mentioned more and more often in the context with military commando units and special forces. How comes?

## **Importance of Close Quarter Combat for the Military**

The importance of close quarter combat for the military has

changed with times. In the last big wars in Europe, battles have no longer been decided by close quarter combat tactics. Modern days weaponry made killing out of the distance so easy, that it was no longer worth-while to spent a big amount of the training period on the survival of the individual soldier. The single soldier became (in the viewpoint of war) easy to replace.

The primary focus of training for soldiers became discipline - but not in the sense of self-discipline, but to become part of a group and to follow the Commander. Corresponding to that, only those methods of martial arts training were useful for military mass training, that were suitable to drill soldiers in a way that they are disciplined to follow commands. Many of the martial arts in Europe and USA (especially those of Japanese or Korean origin) have their roots in those military branches and often this origin is easily recognized in the training.

## **Today: Guerrilla-Problem of the Military**

In recent time it showed, that the majority of contemporary wars and military conflicts are not decided by huge amounts of infantry soldiers anymore. Having seen the media coverage about the Gulf War or the military operations in Kosovo and Afghanistan, everybody understands, that modern armed forces are confronted with different situations and have to meet different requirements. The opponent in modern warfare often utilises Guerrilla-Tactics and can only be defeated by good understanding of this type of warfare and by application of suitable methods.

This was also experienced by the Armed Forces of the Philippines. In the second world war, it have been the Filipino warriors, who refused to back down after General Mac Arthurs withdrawal, and, who continued to fight despite of inferior weaponry. By showing great virtue and by application of Kali strategies (Bolo Battalion) these people delayed the advancement of the Japanese Army until the Americans managed to re-organise their war machinery in their home land, finally successfully fighting the Japanese.

But despite the fact, that this World War II veterans are still celebrated as heroes in parades (see our [Report about the Filipino Centennial](#)) and their contribution has also been acknowledged in the USA, the Filipino government didn't learn their lesson (in contrast to the Americans, who early realised the importance of special forces units like the Delta Force and the Navy Seals). The Filipino Armed Forces (as many others did all over the world) continued to train and act according to the methods of the colonial army (maybe because military elite units could have been considered as a danger to democracy). Until today the encounters between the Armed Forces of the Philippines and the militant separatist in the south of the Philippines show, that conventional military tactics are almost useless if used against guerrilla fighters.

Some years ago this was understood by the leaders of the Filipino Armed Forces and it was decided, that some of the special units should additionally be trained in the strategies and tactics of the almost forgot Filipino martial arts.

The first ones, who understood this situation and also put the program into action were the Force Recon Marines. The Recon Marines which is short for Force Reconnaissance are specialists for Deep Reconnaissance and Direct Action and they spent many of their missions in small teams in hostile territory. They usually can't hope for extensive air dispatch - in combat these people have to stand on their own. The Recon Marines motto is "Swift, Silent - Deadly" or "Outnumbered - But Never Outfought" In the Philippines - may it be friend or enemy - the Force Recon are the most respected, admired and feared among the special units. (Information about the US Recon Marines can be found here: <http://www.forcerecon.com/strongmenarmed.htm>)

## **Solution Pekiti-Tirsia Kali**

When the Recons Marines started to look for "their to-be Close Quarter Combat System", of course there were plenty of applicants from inside and outside the Philippines. Everybody

wanted to be able to claim the reputation to be the instructors of this highly prestigious special unit.

But the Recon Marines, with their extensive combat experience, had a very good idea what they were looking for, what they wanted and what they didn't want. So there was a selection process, in which the applicants had to present themselves and their teaching programs. Among all, the Pekiti-Tirsia Kali system under the guidance of Grand Tuhon Leo T. Gaje was the only one to be successful. The Force Recon Marines choose to be trained in Pekiti-Tirsia.

The Pekiti-Tirsia training of the Recon Marines is under the guidance of Grand Tuhon Gaje and in case he can't be there personally (as for example at his last visits in Europe and Canada) his nephew Rommel Tortal takes over. Convinced by the success of the Recon Marines, the Seals and other Elite Units start to train their teams in Pekiti-Tirsia. Army and Air Force have big interest in Pekiti-Tirsia training as well.

When I met Grand Tuhon last January in the Philippines, we have been to the Armed Forces Philippines Central Command in Cebu. The interest in the training program was so high, that the leading officers didn't want us to leave. But we have been scheduled to train the Force Recon marines and the present Special Forces from the US in Cavite (as has been reported in the news, US Special Forces met with the Force Recon to prepare themselves for the operations to come in the south of the Philippines). It showed that the US Special Forces have high interest to improve themselves in good knife work.

Grand Tuhon and his nephew Rommel Tortal participated as Close Quarter Combat Trainers (and probably as the only non-military trainers) at the combined US-Filipino military exercise BALIKATAN "shoulder to shoulder" 2002. For his achievements Grand Tuhon Gaje has been decorated with a medal and during the training Grand Tuhon has been invited as trainer for the Special Forces to the US Base in Okinawa and Fort Bragg in the

USA.

Why did the Recon Marines decide to go for Pekiti-Tirsia? Obviously one of the more important reasons is, that the Pekiti-Tirsia combat methods, with their strict orientation towards blade and direct counter attack using the Pekiti-Tirsia COMBAT (Counter On Motion Before Attack Time) principle, convinced the Recon Marines. But my cross-training with the Recon Marines revealed to me another important reason. They choose Pekiti-Tirsia because the Recon Marines and Pekiti-Tirsia people share the same philosophy: training with the Recon Marines shows what attitude or philosophy somebody needs to have, if he wants to survive in extreme situations. To be second is not good enough and success is only in the team. The Force Recon Marines are known to be the best there is in what they are doing. Their training is a product of their mental attitude towards life.

## **What it means for us...**

Today Pekiti-Tirsia Kali is such a practical and realistic system, because Grand Tuhon and his ancestors tested and refined it again and again in real life. Grand Tuhon says, Pekiti-Tirsia Kali has been developed and tested in the laboratory of pain.

Same is true for the Recon Marines: Almost every day the Recon Marines risk their lives and prove anew the effectiveness of the Pekiti-Tirsia strategies and tactics in close quarter combat. After every mission a debriefing session is done and experiences are exchanged. What did the Recon Marines experience? Where have been dangers or maybe casualties? How could these situations have been solved in a better way? Of course, when discussing this matters, the Pekiti-Tirsia system has been thoroughly checked many times and practical questions have to be answered. And this one for sure: The Recon Marines risk their life on every mission and if it comes to combat training there is no way, that they would lie to themselves for convenience or whatever reasons. The tradition of the Laboratory of Pain in the Pekiti-Tirsia Kali is still on.

Of course the trainers who are in charge of teaching Pekiti-Tirsia to the Recon Marines must be able to comprehend the situation and practical problems of the soldiers. Hence the Pekiti-Tirsia trainers engage in cross-training with the Recon Marines. Survival in Jungle Environment, Combatant Swimming and Diving, Parachute Jumping, Mountaineering, Moving under Fire, Shooting while moving, Survival Resistance Evasion Escape, Sniping, and more is on the schedule. A one-of-a-kind opportunity for the Pekiti-Tirsia instructors to benefit from the treasure of knowledge of this experts.

For Pekiti-Tirsia it is good to know: The system has been successfully reality tested in the past, it has been tested yesterday, is tested today and it will be tested tomorrow again. And even under this very special circumstances there has been no need to change the nucleus of the Pekiti-Tirsia strategies and tactics. Without doubt: The system today is as up-to-date as ever before.

## **Discipline, Courage and Determination**

The Recon Marines learned to value Pekiti-Tirsia, because our philosophy is quite similar to the philosophy of the Force Recon Marines. Believe in Success, Life and Good Health are essential for the Recon Marines as well. The Philosophy is the foundation for self-discipline, courage and determination. A Recon Marine can't afford a mistake. Because the Filipino Recon Marines have to rely more on their personal abilities (the quality of the man) as on advanced technology or quantity of soldiers, Pekiti-Tirsia is the choice of this men. Because if you fight at the sharp end, the training is honest!

Author: Uli Weidle, 26. June 2002



## View Full Version : [Palisut Flow Drill Techniques](#)

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**arnisandyz**

04-16-2002, 01:07 PM

Some time ago Kaith suggested we do a "techniques" discussion similar to some karate boards. So I thought I would bring it up again. Although difficult to explain the sensitivity side of things with words, we can still go over the basic techniques so people can experiment and find it for themselves. I'll start with the palisut flow drill with variations. This is the way I was taught the drill and we expanded on it (doesn't mean its right)!

Person A = hammer grip, Person B=icepick grip

1. A attacks with a #1 angle attack (high angled attack to your left side)
2. B defends by scooping the knife over B's arm and passing it to the right (counter clockwise)
3. once B gets to 6 o'clock the live hand checks A's knife hand to deliver a lowline thrust.
4. A checks the attack with the live hand then delivers a #7 thrust
5. B parrys with knife hand then grabs with live hand(if hand is trapped you can do the hubad left right left)
6. A releases grab with live hand
7. Drill starts over.

Some Notes on #5: Through experimentation we are playing with B attacking right away with a #1 after the grab (this will feel exactly like hubad). Then A is forced to pass B's hand down onto Bs live hand which will release Bs grab (or get cut). If A grabbed B, B has to release before beginning the flow over.

Try it, you'll like it.

### **Lacosta/Inosanto Blend**

#### **1. 1-12 angles**

##### **1a. Basic Five counts**

1. Lt Temple
2. Rt temple
3. Lt Elbow/Ribs
4. Rt Elbow Ribs
5. Stomach Thrust
6. Forehand Thrust to Plexus
7. Backhand thrust to Plexus
8. Backhand

downward slash top of head. 9. FH. Downward Diagonal strike to Lt. Leg  
10. BH Downward Diagonal strike to Rt. leg 11. Upward diagonal Fh to Lt.  
leg 12. Bh Upward diagonal strike to Rt. leg.

## **2. Illustrsumo 1-12**

2a. Lt temple 2. Rt. elbow/Ribs 3. Lt. Elbow/ribs 4. Rt. temple 5. Stomach  
thrust 6. Upward (Fh) Diagonal to Lt. leg 7. Upward (Bh) Diagonal to Rt.  
leg 8. (Fh) Thrust to chest 9. (Bh) Thrust to chest 10. Crown of head 11.  
(Fh) Diagonal down to Lt. leg 12. (Bh) Diagonal down to Rt. leg.

### **Various other strikes:**

a. Witik-Hit retract b. Loptik-Pull thru c. Abaniko-Fan strikes d. Redondo-  
Circular

### **Sinawali Training (Double stick)**

1. Pi-Pi /Kob-Kob 6  
(2 count strikes to high-med-low)

### **2. Ikis Heaven 4 count**

Stepping in with downward X strikes both sides Rt-Lt hands

### **3. Abecedario 6**

Inward strike, Low (Bh), high (Bh)

4. 3 count forward figure 8 to Low (Bh)-high (Bh)

5. 3 count upward figure 8 to Low (Bh)-high (Bh)

6. Combination of 4. and 5. to Low (Bh)-high (Bh)

### **7. Heaven Six**

a. all high strikes to head

b. Standard 6

a. Middle strikes

Earth 6

a. all low strikes to legs

### **8. Upward six**

a. all upward strikes (reverse redondo)

### **9. Umbrella Six (heaven-standard-earth)**

Umbrella blocks at 3 and 5 counts (fluid strikes)

10. Add the combinations to gether with footwork free lance!

Training with in the **Abecedario 1st stage**

a. Single stick feed two sticks, with Gunting and follow with one strike return with lead hand or rear hand return.

Footwork- Inosanto/Lacosta Blend

- a. Lateral triangle
- b. Male Triangle
- c, Female Triangle
- d. Advancing diamond
- e. Circuling
- f. Advancing shuffle
- g. Side stepping

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Message 5 of 11 in Discussion

From: Sifu/Guro Ben Sent: 4/23/2002 6:21 PM

Lacosta/Inosanto Kali Concepts

Intermediate double stick

Variations of Sinawali from over and under arm positions. Done High/Low- Rt. and Lt. sides.

Footwork

- 1. Advance/retreat
- 2. Circling- clockwise/counterclockwise
- 3. Female triangle
- 4. Lateral movement

Double stick drills

a. Abaniko six b. Bulan (sun line) H-L/L-H diagonal c. Low line abaniko

Lacosta 8 count

H-L/H-H/H-L/L-L

Lacosta 10 count

Kob-Kob-3 count- Kob-Kob-3 count

Lacosta 12 count

Kob-Kob-Redondo-Abaniko-Backhand-backhand

Villabrille 8 count

Lt. backhand bridge-Rt. Lobtik-Lt. witik-Rt. witik-Lt. Witik-3 Lobtik

Abecedario first stage from open and closed positions 1-12 angles

1. Deliver guntings with backhand and forehand returns.

Single stick Drills

1. Backhand- Redondo
2. Backhand-downward X-redondo
3. Redondo-downward X
4. Backhand-double redondo-downward X
5. Forehand to redondo
6. Forehand to downward X
7. Forehand-redondo-downward X
8. Forehand-downward X-redondo

Middle range

High Box pattern, with sector 5 development using angles 1-2

Option 1 sector 5 pass of angle #1

Option 2 angle #3 with gunting #2

Option 3 angle #5 with gunting #2

Option 4 angle #7 with pass #2

(Higot Hubad-Lubad)

a. 1 for 1 b. 1-4-1 c. 2-2 d. Abaniko to high and low lines

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Message 6 of 11 in Discussion

From: Sifu/Guro Ben Sent: 5/17/2003 1:20 PM

### **Lacosta/Inosanto Blend Mix**

#### **Beginning 12 areas of Kali**

Stick grips

Basic strikes and blocks

Numbering systems

Basic footwork

Basic Abecedario

Basic Double stick

Basic Single Dagger

Basic Stick & Dagger

## **Drills**

Single stick basic strikes blocks for Sumbrada

Single stick Sumbrada drill

Punyo Sumbrada

Higot Hubad Lubad

Palisut Knife flow drill

Advanced Sumbrada

Higot Hubad Lubad variations to break-in and out of ranges

## **Intermediate Kali**

Intermediate Abecedario

Intermediate single stick

Intermediate double stick drilling with footwork

Intermediate Close range stick and dagger

## **Intermediate to Advanced**

Intermediate to advanced single stick

Intermediate to advanced abecedario

Intermediate to Advanced double stick

Intermediate to Advanced stick and dagger Numerado

Mixed abecedario

Advanced double stick

## **Environmental training**

Impact training

Running attacks

Sparring

## **Knife/dagger training**

Dagger grip variations

Dagger vs Dagger

Double dagger abecedario

## **Disarming**

Disarming from static position

Disarming from flow

Single stick disarms

Double Stick disarms

Sword disarming

Single dagger vs dagger disarms

Double dagger vs double dagger disarms  
Stick and Dagger tie-ups and disarms  
Stick and dagger disarms

### **Stick throws**

Stick throws and takedowns  
Stick locking from standing position  
Stick locking on the ground

Nubreed Kali-Arnis-Eskrima  
Sifu/Guro Ben Fajardo

### **Basic Sinawali (double stick)**

1. Ikis- X patterns (open heaven four)
2. Pi-Pi-force to force
3. Heaven 6-3 with Pasok Tuo 3 entries
4. Standard 6
5. Upward 6
6. Umbralla 6
7. Combine them all

### **Footwork**

1. Triangle- forward and reverse
2. Hour glass
3. Circling- one circling around the other
4. Circling- two together
5. Forward

### **Espada Y daga- scissors method**

1. Angles 1-2 high line
2. Angles 3-4 low line
3. Thrust 5-2 angles
4. 2 thrust high line

### **Single Stick**

1. Ikis entry to punyo sumbrada
2. 7- Disarms

### **Live hand Trapping**

1. Tapi-Tapi or Sagdat ( salar-Slap)
2. Berehon (heling) Pull
3. Wakli (palm-up control)

