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Pangasinan Arnis

Guru James Hogue



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Establishing the Malay Fighting Arts Academy

Guru James Hogue wanted to develop an art that had the best of what he learned from Silat, Kuntao, Kali, and so on. He wanted to have what he felt helped him stay alive in the line of duty in this one art. So he drafted up everything he had used to defend himself in a rough draft. He broke down each system into what he liked, and he actually used real life encounters. No Bull, No Traditions, just straight out fighting. This was before the UFC, or the terms BBJ, or MMA.

Guru Hogue first teaches the basic art of Panantukan (Filipino Boxing) to his students because it teaches how to fight very quickly. Basic strikes and kicks are taught and how to put them in combinations the same day. He wants his students to leave his class knowing, if they are attacked they can fight that day, not years from now. Along with that, basic Kali hand drills are also taught to beginning students to teach them to deflect strikes instead of stopping the incoming blows

He then starts teaching his students about leg sectors, standing leg sweeps, and quick takedowns from Silat. Continuing he goes on to teach elbow shields, knee spears, and poison hand blocks from Poekoelan Tji-mindie. The concept of “Defang the Snake” from Kali became a focal point of the Malay fighting arts. His arts philosophy is; if it comes at us, destroy it so it won’t hurt us again. This can also lead up to the attack backing off, or defeating the attack with little or no injury. However, breaking techniques, and total body destruction is still taught because it might be needed.

Weapon skills are very important in the Malay Fighting Arts System. Single stick is first taught, then double sticks. As in Kali and Silat, footwork and entries are pushed with empty hands and weapons. Each empty hand technique has a weapon translation, as does the drills. After all of this is taught, the students learn how to do up-right grappling from Dumog. From this, the art of fighting from a clinch is important because Guru Hogue can’t count how many times he found himself in these types of fights. From there he teaches leg take-downs which most people never expect to happen to them.

Guru Hogue ends it with teaching ground tactics; teaching locks, submission holds, and Harimau (Ground Tiger) a form of fighting when the practitioner is on the ground, and the opponent is up-right or in the Harimau position as well. Guru Hogue feels this skill is very useful because he has slipped, and fell in a fight; and the opponent won’t let you get back to your feet to fight. They kick you while they think you’re in a disadvantaged position. They will quickly learn that you’re not.

Because of this training Guru Hogue advertises his art as street combat. Other schools would tell people that he is nothing but a barroom brawler. Funny, in 1994 he was a barroom brawler, and in 2010 everyone wants to barroom brawl, and Guru Hogue now is called a Combatives Teacher.

Each issue features practitioners of martial arts and other internal arts, other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts, the culture of the Philippines and other related subjects.

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Going With the Flow

During this entire magazine one thing has remained constant, FLOW. From article to article it has focused on the different points of the Filipino martial arts, but one thing that has always been present, the ability to flow and move from drill to drill without breaking the flow. In our Mano Insayo Drills (Hubud) we do a continuous flow without stopping which is like a real fight. If I was going to do a technique against my opponent, and they changed their body position that wouldn't let me do that technique, I would have to change in mid-stream. That's what the Filipino martial arts is about, abrupt change without breaking the flow of the fight

This is what our hand drills teach, constant change and flow. The hand drills come off the reverse punch, and you stay to the outside of the attacking arm as in the photos below.

Punch Hubud Outside:



Wayne does a right reverse punch while my left hand does an inside block as in fig 1. My right hand checks Wayne's attacking arm and my left hand traps the attacking arm as in fig 2 and 3.



I then counter with my own punch, and Wayne's left hand inside blocks as in fig 4. Wayne's right hand checks as his left hand traps my attacking arm as in fig 5 and 6. We focus on the reverse punch more than an overhead knife hand because this attack is more realistic. Of course this Hubud drill can bounce from right to left side, as well as, outside the arm to the inside of the arm. There are no rules when it comes to changing the drill from right to left, or inside to outside. As soon as I change, Wayne can change right away and I must follow the flow without stopping the drill. This is more like a real fight. In the middle of a fight if your opponent changes, you must adjust, and change without stopping. This could be the difference between getting hit or defeating the attacker.

If it wasn't enough to be able to adjust at a moment's notice to your partner changing from left to right, or inside to outside. We also have other things they must adjust to such as traps without breaking the flow of the drill. In the Malay Fighting Arts Academy, we have an unofficial motto, "Flow". Above all, you must "Go with the Flow" to be successful in combat. Let's look at our next drill.

Hubud Hand Trap 1:



During the Hubud drill Wayne does a right reverse punch as in fig 1. I then counter with an inside gunging into a back fist as in fig. 2 and 3. As in fig. 3 Wayne blocks my back fist and I clear his block as in fig 4.



After clearing Wayne's block with my left hand, I pull his arm to my left side as I do a right back fist as in fig 5. My right hand then grabs Wayne's right blocking arm with my right hand and pull it to my right side as in fig 6 and 7.



Finally, my left hand checks Wayne's right arm, and we go back into the reverse punch hubud without any of the flow being broke as in fig 8 and 9. If Wayne wanted to change, or do his own hand trap he could, and I would need to go with his flow as well. Going with the flow also translates to weapon drills as well as empty hand drills. Let stay with the Hubud as our main drill for the sake of this article.

Punyo Hubad:



Wayne gives me an overhead punyo strike as I redirect the oncoming strike with my left hand as in fig 1. My right hand checks the attacking arm as in fig 2. I then trap Wayne's attacking arm straight down as in fig 3.

I then give Wayne a right punyo strike as he redirects the strike as in fig 4. Wayne then checks my right attacking arm with his right arm, and traps my arm down with his left hand as in fig 5 and 6. Now of course, we have switching left to right with this drill as well as just like the empty hand versions. Just like the empty hands version, changes can happen at any time. Let's look at one of those changes that flow with the empty hand trapping hubud drill.



Tirada Drill:



The meaning of the word Tirada is rapid. This drill is very close in and very fast which is why we call this drill the Tirada Drill. After my right arm checks and my left hand traps Wayne's attacking arm downward, Wayne blocks my punyo strike as in fig 1-3. As in fig 3 my left arm grabs and pulls his arm to my left as in fig 3 and 4.



As in fig 4, I do an abaniko strike to Wayne's head. Wayne puts his strike in front of my stick to block as in fig 4. This teaches the student how to just put their stick there as an on the spot block. Wayne reaches up to grab my hand and checks it downward as in fig 5. Since I don't want both of my hands trapped, and left hand lets go and he simulates a strike to my knuckles as in fig 6.



Wayne then gives me a number one strike as I block with a number one as in fig 7 and 8. My punyo hooks Wayne's wrist and brings it to my right side as my left traps it downwards in fig 9. Then we continue the Hubud drill as in fig 10.



Figure 9A is a close up look at the punyo hooking Wayne's arm.



From these drills the student can build sensitivity and adapt to abrupt changes without any notice. In my school these drills are bounced from one drill into the other without breaking the flow of the drill. I have seen so many arts do the 10 count sumbrada and when they want to do the Hubud, they must stop one drill to do the other drill. Not in the Malay Fighting Arts, one of the students will simply flow into the hubud drill from whatever drill they are in without stopping. This is the meaning of flow drill, a continuous flow of action without a break, or just "Going with the Flow".

Punyo Hubad: Switches and Releases

I've had people come through my school and the one thing they've enjoyed more than anything is how we build off the Punyo Hubad and all the drills that flow from this drill. I've had people tell me that just my lessons on the hubad could be a system all of its own. In this article I'm going to share some things from my upcoming book called "Malay Fighting Arts Vol.1 Pangasinan Arnis: The Teachings, Articles, and Ramblings of Guru Jim". I'm going to share my uses of Switches and Releases Drills, however my book will go into greater detail. When I see most people do the hubad, it's always with their right hand. Then they stop the drill and being the drill with their left hand. As I have said in my other articles and DVDs, I hate stopping to change drill. The idea is flow, continuous flow. Let's look at our switch which means to switch hands in mid-drill.

Solo Baston (Single Stick) Hubad Right/Left Switches:



In Pangasinan Arnis we have what is called bridging techniques. Bridging techniques are moves that are placed in the drills to promote flow, weapon dexterity, and the ability to use your left hand as good as your right hand. In this drill we will see these bridging techniques, and how they are used. In fig. 1 Cris is giving me a punyo strike as I check it off to my right with my left hand. My right arm checks Cris's right arm off to my right as my stick strikes Cris's stick as in fig. 2. Then my left hand traps Cris's hand straight down as in fig. 3.

As I give Cris a punyo strike I circle the tip of my stick to my left until its straight down as in fig. 4 and 5. As in fig. 6, I continue to circle stick back up to my right after my left grasp the stick for a hand change. From the being of the change to the end you're making a full counter clockwise circle as you



change hands.

Remember to keep your right hand out to keep the pressure on their arm and to help monitor their stick hand. This helps to keep the drill on track, and flowing as it should. After Cris does his trap downward, he gives me a punyo strike as my right hand inside blocks as in fig. 8



My left arm checks Cris's right arm as my stick strikes his stick as in fig. 9. I then trap his arm with my right hand, and give Cris a punyo strike as in fig. 10. As you can see in fig. 11, Cris blocks my punyo strike with his left hand because his right hand is out of position for an effective block. By using his closes weapon (his left hand) to block my attack.

As Cris's blocks with his left hand, and moves it to his left side. Cris then brings his right hand to meet his left hand in order to change his stick hand from right to left without breaking the flow of movement as in fig. 12 and 13. As Cris does a punyo strike I block it to my left with my right hand flowing back into a normal hubad drill as in fig. 14 - 16.



That enough on Switches for the sake of this article, now let's look at the two of the five Release Drills we have. Why we call it the Release Drill is that Player 1 is checking and grabbing the other Player 2. Player 2 makes Player 1 release his check by checking Player 1's hand. Then Player 1 makes Player 2 make them release their check. At first this drill is done in a cooperative matter where only one does the drill, and the other follows. After the skilled is learned, then either student can do the drill and change the drill whenever they want. So now it's being done with an uncooperative opponent where they must flow, and adapt to change

Outside Release Drill #1

From the Punyo Hubad Drill your left hand will check your partner's stick hand and do a punyo thrust to his head as in Fig. 1 and 2. Kurt will then use his left hand to check and block your thrust strike as in Fig 3.

I use my live hand (non-weapon hand) in this case it's my



left hand to check Kurt's hand off my weapon hand as in Fig 4. Kurt then raises his weapon hand to check off my live hand from his hand as in Fig 5. I then pull his weapon hand back downwards with my live hand as I umbrella stick, and we go back into the Punyo Hubad as in Fig 5, 6, and 7.



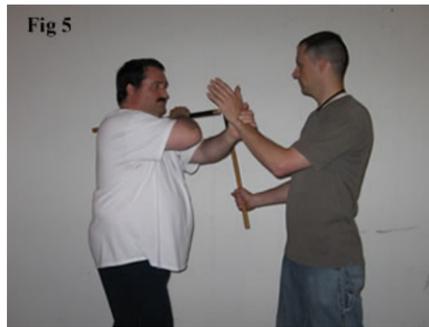
I then do an umbrella around my head, and we going back into the Punyo Hubad Drill as in fig. 7 and 8.



Now you have learned how to do a Switch, and a couple of Releases to add to your system. Now you can do the Release Drill, and then Switch, and do the Release Drill on the other side all without ever stopping the action, or the flow. I hope you enjoy these drills, and I hope I added something to your system, and skill.

Inside Release Drill #2

From the Punyo Hubad Drill we're going to block to the inside using our punyo, and check with our live hand as in Fig. 2 and 3.



As in Fig 4 I punyo thrust to Kurt's face and he checks, and blocks it with his live hand as in fig. 5. Then Kurt Check my live hand off his with his punyo as in fig 6.

Offensive Use for Defanging the Snake

Through the years, I have heard about “Defanging the Snake” as a defensive counter against punches. However, I haven’t seen many uses for “Defanging the Snake” as an offensive set of techniques. I don’t really know why the offensive use isn’t so popular, or even taught. However, in this article, we are going to talk about the offensive use for destructions known as “Defanging the Snake”. I hope this article helps you, and adds some more tools to your martial arts toolbox.

My one pet peeve is what I call “The Unmovable Wall.” When someone puts up his guard people try to hit around it. We, as Filipino martial arts practitioners, will strike the arms when they attack us, but not when they are in the guard position. Why? Take a



look at Fig. 1, The Boxer.

Notice the boxer has his hands right in front of his face to protect his head from getting hit. Most people will try to strike around his guard to strike him. I call this “The Unmovable Wall”, not because his arms aren’t moveable, but because they are. However, martial artists won’t move them, and will see them as unmovable.

As I tell my students, “Why try to hit his head when he

is giving you some great targets?” Then to illustrate that point, I take my knuckles and semi-lightly strike their arms, legs, chest, and back. I then ask the student if it would hurt if I was to do this harder. The answer is always yes. Then why aren’t they seeing my arms as a target to defang the snake?

As my teacher taught me, sometimes you have to hit anything until you get the target you want. This held true two decades ago, and still does today. Let’s look at the boxer and his guard in Fig. 2.

The Boxer is standing in Fig. 2 with his hands in front of his face as in Fig. 1. I then do a jab to his hand as shown in Fig. 3. This drives his hand back into his face, making the attacker strike himself with his own hand. I have done this very technique many times in my 20 plus years in security, corrections, and law-enforcement. This rattles your opponent, and gives you an opening for your next move.

I strike to the meaty area of his forearm as in Fig. 5. This not only hurts, but also drives his arm downward, creating an opening for Traps, and/or strikes to his head. Every time someone puts their guard up, I see this as giving me a target to hit. This technique worked well against an amateur boxer I was trying to throw out of a bar I was bouncing in.

In that situation, I asked the boxer to leave, but he just turned around to walk away. I tap him on the shoulder, and he turned with his hands up. I struck his hand with my jab and his other arm with my cross. He yelled in



pain and dropped his guard. I then moved in with a Dumog Lock and threw him out without a fight. Most people are not use to getting their arms hit, and it will be a total shock to their system. Now let talk about “Defanging the Snake” that we know, Guntings. We have seen Guntings over and over until we’re blue in the face. We know if the guy strikes at us, we can destroy it with a knuckle strike as in Fig. 5.

You may wonder, “What if he doesn’t throw a strike at me. Can I still do the Gunting? Yes, Guntings are just as good of an attack as a defense. Just because he isn’t striking, doesn’t make those nerves any less tender.

Let’s take Offense Gunting #1, where Guru Baharu Wayne and I are facing off. This will give you a better understanding of how we use the Offensive Destructions to “Defang the Snake.” Guru Baharu Wayne and I are facing off in Fig. 1. My lead hand checks his lead hand (Fig. 2) as I do a Gunting Strike to his Brachial Nerve on the inside of his right bicep as in Figs. 3 and 4. My left hand (lead hand) monitors, and checks Guru Baharu Wayne’s hand downward as I do a back

Defensive Gunting # 2:



Offensive Gunting # 1:



fist strike as in Fig. 5. This will take the fight to your attacker, and “Defang the Snake” before it can strike. The next Gunting is the known as the, “Back-Fist Gunting” by some systems.

In the typical Back-Fist Gunting, the attacker strikes at you as in Fig. 1. Inside parry the attacking hand as your right hand does a safety check. You apply a left-hand back-fist strike to their Brachial Nerve on the inside of his right bicep as in Fig. 2. Then strike your opponent, and use the follow up techniques of your system.

Offensive Gunting # 2:

In the offensive version, you’re facing off with your attacker as in Fig. 1. Angle off to your left to create distance from their left hand. Your right hand checks their right hand as you do a back-fist to the inside of their bicep as in Figs. 2 and 3. Then follow up with the same counter as the defensive version as in Fig. 4.



Defensive Gunting # 3:

As the attacker gives a right punch “do a safety check” with your left hand as you outside parry their attack as in Fig. 1. Use your right hand to finger jab the attacker’s eyes, and then grab his bicep as in Fig. 2. Deliver an elbow strike to their bicep as in Fig. 3. Finally, deliver a Vertical Elbow to their jaw as in Fig. 4.



As you and the attacker face of your left checks their right hand to your right as you parry to your left as in Fig. 2. Your right hand slides under your left arm into a finger jab to their eyes as in Fig. 3. Then your right hand grabs their bicep while delivering an elbow strike with a Vertical Elbow as a follow-up as in Figs. 4 and 5.

Offensive Destruction Combination # 1



I open my attack with a strike to Guru Baharu Wayne’s left hand, which hits him in the face as in Fig. 1. Then, my left hand checks Guru Baharu Wayne’s right hand as I deliver a Gunting Strike to the inside of his

bicep as in Fig. 2. Finally, I follow up by trapping his hand downward as I do a back fist as in Fig. 3.

Offensive Destruction Combination # 2

In combination No. 2, Guru Baharu Wayne could be facing off with me, or attempting to strike me with his right hand. This doesn’t matter because at the Malay Fighting Arts Academy we practice the defensive techniques, the offensive techniques, and combining both for a well-rounded system. Let’s say Guru Baharu Wayne did a right jab at me. I counter his strike with a Back-Fist Gunting as in Fig. 1. I then go right



into another Back-Fist Gunting to his other arm with a strike to his jaw as a follow up as in Figs. 2 and 3.

With these basic techniques, and some practice I hope I have added to your knowledge in “Defanging the Snake” for offensive use. The main purpose in write the articles I write, and producing my DVDs is to share my knowledge of the arts that I love with everyone that will listen. Thank you for taking the time to read my article, and please feel free to e-mail me with any questions. I hope God watches over you and your family.

The Big Dovetail

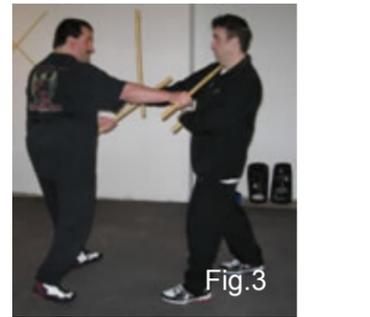
One of the things I like the most about the Filipino martial arts is that it dovetail to help re-enforce its training. One drill will break down into combat techniques which will lead to another drill. Let me first say the drills and techniques shown here isn't the only way, or only explanation wrote about in this article. There shown to teach the reader about the point of this article, "The Big Dovetail". The meaning of dovetail is to fit neatly together or combine smoothly and efficiently. Now let's move onto our first drill, the Heaven Six Drill. Let's review the Heaven Six Double Stick Drill first.

Heaven Six Drill:



In the photos you can see that we follow the standard Heaven Six Drill. We follow the high line of the system just like many other Filipino martial arts systems. This drill teaches the use of two sticks to block, parry, and follow-up. By doing the Heaven Six Drill both practitioners can practice these skills at the same time. However, the student must be taught the purpose of this drill in technique form. This will allow the student to really understand how this drill is used. So now we move onto breaking down the Heaven Six Drill.

Heaven Six Application:



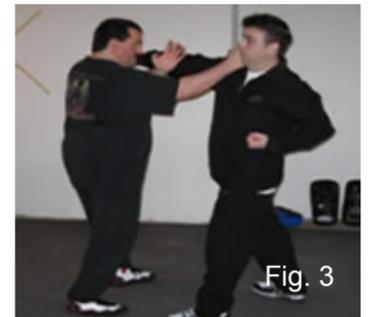
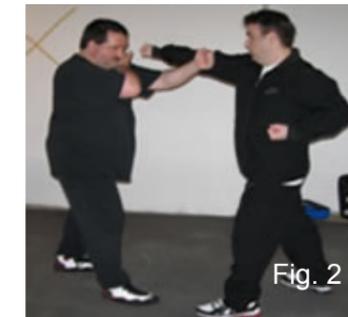
Now the student has mastered the Heaven Six Drill it's time to show them how to use the drill in actual combat to build their fighting skills. As you can see, I'm showing the student Scott this drill can block the incoming attack as in fig. 1. Then strike their hand to hopefully disarm them as in fig. 2. Finally, you can follow-up with a strike to their head, or collar bone. Now, it's time to show them how to use the same motion if they attack with the other hand.



As you can see how the dovetail is starting to happen. With the same movements of the Heaven Six Drill, the student has learned how use the pattern to defend them self against incoming attacks. By knowing the combat application, the Heaven Six Drill is re-enforced in the student's mind. However, by knowing the Heaven Six Drill the combat application is also re-enforced in the students mind also.

Now that the student learns these set of skills, the next step is to teach the student the empty hand method of the Heaven Six Drill, and Combat Application. This is re-enforcing this pattern, and to teach the student that the weapon is just an extension of the hand.

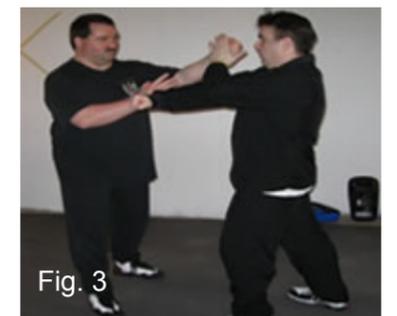
Heaven Six Empty Hand Application:



As you can see in fig. 1 Scott throws a right punch as I use a right inside slap block. I then show how I can use my Back-fist Gunting to be help destroy the arm (Defang the Snake) so it won't effectively attack me again as in fig. 2. Finally, I show Scott how to follow-up with a right punch to the head as in fig. 3. Dovetailing from the Heaven Six Drill, to the combat application with the weapon, and finally without a weapon helping to re-enforce the importance of this pattern. Now, we're finished with this pattern right?

Wrong, now the student learns a new empty hand drill to help re-enforce this combat application. In my art we call this the "Three Point Hubud". In the standard hubud is referred in my art as the "Four Point Hubud", because it has four movements. However, in the "Three Point Hubud" it only has three movements.

Three Point Hubud:



In this drill one person (Me) will block to the outside of the other person's (Scott) arm. I'll be called outside because I block to the outside of Scott's arm, and Scott is the inside because he blocks to the inside of my attacking arm. Scott does a right punch as in fig. 1 as I do a left inside slap block. In fig. 2 my right hand does a check to the outside of Scott's right arm, and following up with a left punch as in fig. 3. Scott's left hand then blocks to the inside of my left arm as in fig. 3.



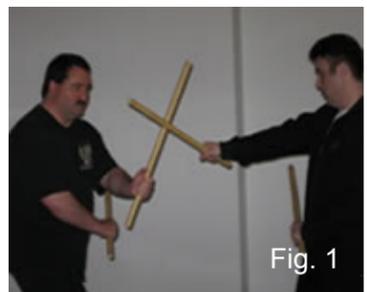
Then Scott's right arm checks to the inside of my left arm, and punches with his left hand as in fig. 4 and 5. My right hand then blocks to the outside of Scott's arm as in fig. 5.

Then my left arm checks Scott's left arm, and I follow up with a right punch as in fig. 6 and 7. Then Scott's right hand blocks to the inside of my right arm, and checks my arm with his left arm as in fig. 7 and 8.



Of course this drill continues, and has switches, and much more. To keep on the main topic we won't go into this drill any further. At this point you can see how the system is dovetailing. You start with one drill with one pattern, and it leads to combat applications, as well as, other drills to help re-enforce how to use that pattern. After this we show how the weapon is an extension of the hand by showing this drill with the double sticks.

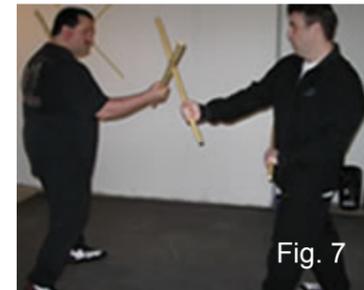
Double Stick Three Point Hubud:



As in the empty hand version one person will have to be outside, and the other person has to be inside. In this case Scott will remain being inside, and I'll continue to be the outside to show how this drill is just like the empty hand version. Scott's right weapon hand gives me a back hand strike, and I block it with my left weapon hand as in fig. 1. I then check his weapon with my right weapon hand as in fig. 2. I give Scott a back hand strike with my left weapon hand as in fig 3. Scott's left weapon hand follows the force as he deflects my strike as in fig 3.



Scott checks my weapon with his right weapon hand, and gives me a left back hand strike as in fig. 4 and 5. The student will also learn the switches, and combat application for this drill as well.



The one thing that the Filipino Martial Arts has that not many arts have is its use of drills and techniques that dovetail to re-enforce the lessons being taught. Many times I'll teach my students something that looks new. Then they will quickly see how what I taught them before is just like this drill. The lesson is just more meaningful, and it gives the student a new understanding of the art. During your training, keep your eye out and you'll see "The Big Dovetail".

Sinawali - The Art of Weaving

The last article was talking about the Sinawali Heaven Six Drill. I'll build off of that in this article. I have seen the same old sinawali drills over and over but not much has been written about the other applications, until now. You would think from all the Youtube video, and all the articles that are on Sinawali, it was only a double stick drill that broke down only one way. Again, I don't know why there aren't more articles, or videos on this subject, but I feel I need to put an article out there about it.

The famous Heaven Six Drill that you saw in my last article, and how it broke down with empty hands. Remember when I wrote that this wasn't the only way to break this drill down? Well, I'm now going to show you how to break it down into more combative motions, and use it offensively. Let's look at the pattern from a head on view.

Heaven Six Pattern:



Take a look at the pattern itself, and see if you can see the blocks, checks, and strikes. In the drill they are all strikes, but the Filipino Martial Artist can see that fig. 2 is an attacking strike. If your opponent blocks that strike, then fig. 3 checks there block so fig. 4 can attack. If your opponent blocks that one then fig. 5 will check the opponent's stick while fig. 6 attacks.



If your opponent blocks fig. 6, then fig. 7 checks your opponent's stick so you can attack with fig. 2 again. If you're having trouble seeing this from these pictures, then let's look at this very drill with a single knife.

With two people, and only one weapon you can see the break down much better. The pattern is always present no matter how I break down the drill. Remember, THIS ISN'T THE ONLY WAY, OR ONLY DRILL YOU CAN DO THIS WITH. We are only sticking with one idea so the article can be an effective teaching tool.

Single Knife Break Down:



As I do a number 1 slash with my right hand at Scott, he blocks the incoming attack as in fig. 1. My left hand then checks his blocking arm out of the way as in fig. 2. I attack with a number two slash, and once again Scott blocks my attack as in fig. 3.

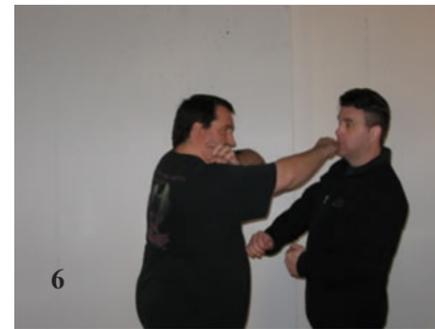
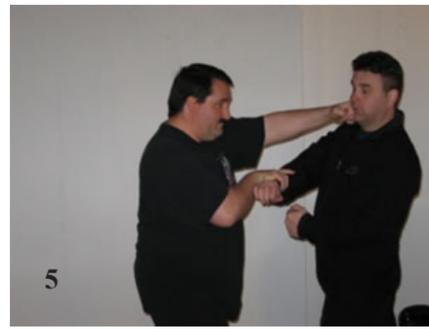


My right retracts back as my left hand checks Scott's blocking hand as in fig. 4. I once again attack with my number 2 slash as Scott once again blocks my attack as in fig. 5. My left hand checks Scott's blocking arm as in fig. 6. Now going back to the double sticks Heaven Six Drill, can you better see how your stick would attack, and check off your opponent's block? I bet it is much clearer for you to see now, isn't it? Let's move to an empty hand attack using the Heaven Six Drill.

Heaven Six Empty Hand Combative Use:



My right hand checks Scott's left hand to make an opening for my left attacking hand as in fig. 1 & 2. I then do a left hammer-fist to Scott's jaw as in fig. 3.



My right hand then checks Scott's right hand to open him up for my left hand attack as in fig. 4. I then do a left punch to Scott's jaw as in fig. 5. As in fig. 6, I do a right hammer-fist to Scott's jaw. I do a final left hand hammer-fist to Scott's face as in fig 7.



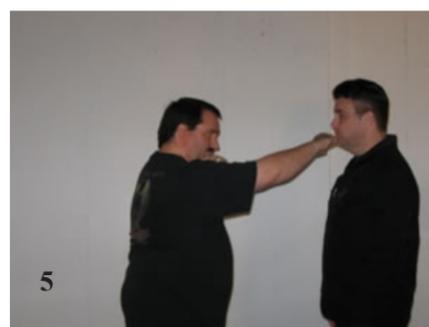
These pictures were taken at an angle where you the reader can best see what is going on. We are further apart than normal, and our stance is more open so the learning value is more effective. Now, let's focus on the actual strikes of this combination.

Empty Hand Heaven Six Striking #1:

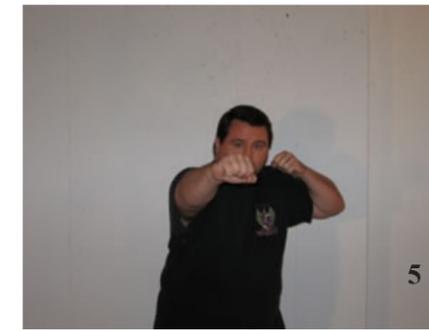


This drill is for an all out attack on your opponent. In fig. 1 I'm doing a right reverse punch to Scott's face; as I do, I get ready to do a left hammer-fist to Scott's jaw as in fig. 2. I then do a right hammer-fist to Scott's jaw as in fig. 3.

As in fig. 4, I'm doing a left reverse punch to Scott's face, and then a right hammer-fist as in fig. 5. Finally, I do a left hammer-fist strike to Scott's jaw as in fig. 6. Now let's take a look at that facing you without a partner.



Empty Hand Heaven Six Striking #2:



Now, I'm not going to go into any great detail about what strikes I'm doing in these set of pictures, because they're the same strikes as the Empty Hand Heaven Six Striking #1. The purpose of these pictures is to show you the Sinawali Pattern and how it is being used in this drill. Now let's end this article by seeing how this would look with double knives.

Double Knife Heaven Six Striking #1:



To make this article more interesting I'm going to do these techniques with one knife in the standard grip, and the other one in ice pick grip. In fig. 1 I do a number one slash with my right hand to Scott's throat, and then a left stab to Scott's heart, or lungs as in fig. 2. To help me pull the knife out of Scott's body and to continue cutting, I do a number 2 slash with my right hand as in fig. 3.



Then I do a number 2 slash with my left hand as in fig. 4. I do a right handed number 2 slash as in fig. 5. Finally, I do a follow-up with a left number 1 stab to Scott's throat as in fig. 6. I'm staying high to stay true to the Heaven Six Drill, and how to use it offensively. This isn't the only possible techniques, and drills. If I was to write about the Sinawali from beginning to end, I would fill many books. So I hope this gives you a good look at your Sinawali techniques, and drills. I also hope I added to your knowledge, and system. Thank you, and God Bless to you and yours.



Malay Fighting Arts© - Mano Insayo (Hand Drills)

Mano Insayo (Hand Drills) is the combat hand drills of the Malay Fighting Art© that is based on the Filipino martial arts. This DVD takes you from the basic drills to the advance, teaching you how to build a good combat flowing drill. You will know how to flow and change in mid-drill without missing a beat. In the heat of combat there is no time to stop, you must adapt to change and keep fighting. This DVD will teach you to adapt in seconds to your opponent's change in technique and never break flow. You need this DVD for the serious Malay Arts fighter.

Malay Fighting Arts-Solo Baston (Single Stick Drills)

Solo Baston is the single stick drills of the Malay Fighting Arts©. This DVD teaches you the basic stick drill one by one, and you'll learn different variations on those same drills, and finally ending with the more advance stick drills that teaches you to combined drills. This DVD will help you build a good weapon system and teach you how to fight with the single stick. Before you can fight you must know how to strike, block, and flow from striking to blocking. You'll enjoy this DVD.



Malay Fighting Arts© - Raja Hati (Royal Heart)

Once there was an Indonesian Princess that brushed her hair 1000 times a night with each hand. One day as she was traveling between villages and bandits attacked her. Using the motions of brushing her hair she successfully fought off the bandits. From this encounter a Silat technique was named "Princess Brushes Hair", which was shorten to "Brush Hair". This system is based on this heroic legend which is why it's called Raja Hati (Royal Heart).

This is a DEFENSIVE SYSTEM that teaches you how to effectively destroy in coming strikes and kicks. Guru Jim has used this system many times to defend against violent attacks when he did security in bar rooms, defending himself from violent and sudden attacks as a Police Officer.



Visit the Malay Fighting Arts Academy online Store: www.pukulan.net/store/



Guru James Hogue

Warrior Turned Teacher

When Guru Hogue first started doing martial arts he never thought that one day he would be a teacher. To him a teacher was someone who spent many years in the martial arts, and has become one of the best in their field. Somehow Guru Hogue never saw this for himself. Not even when he had a friend who would become his first student ask Guru Hogue to teach him. That person was Ronald Peters in 1985 when I was only 15 years old. I called my main teacher Master Santiago to tell him about Ron wanting to learn from me. Master Santiago told me to teach what I know. Before Guru Hogue knew it he was teaching ten people around his age. This would be the group that first called him Guru Jim. Out of respect for them, he

still use that title to this day.

Guru Hogue then began teaching to help pay for his own martial art lessons. He first called his art Cimande Kuntao because his teacher called it that, but he had to change it because of the name. Seeing how kids of commercial schools asked their teachers about Indonesian martial arts, and they were told there were no martial arts in Indonesia. During this time Guru Hogue had students drop his class because of claims that he was making up the whole martial art style.

Guru Hogue taught the system as Kung Fu, and people never once questioned it. As he got older his art changed over the years, and the turning point for his art would be in 1993 in North Royalton, Ohio.

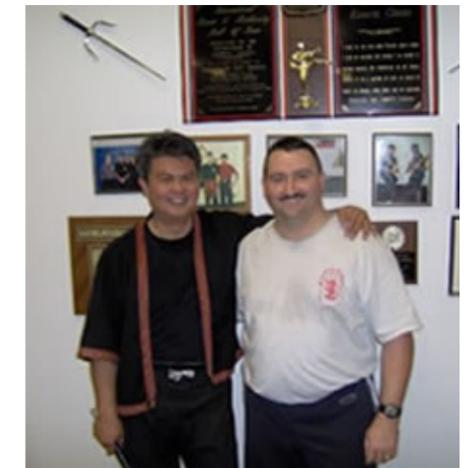
His art was all about combative fighting, and quickly destroying the opponent. He was very good at this in the bars, when he was cracking heads and throwing people out with little care about their well being.

One day Guru Hogue was working with a guy that kept trying to hit on his girlfriend. Guru Hogue got very angry, and a heated exchange went back and forth. One thing led to another and he struck his co-worker. With one strike Guru Hogue broke his jaw, and the head trauma was so great

he put him into a seizure. Guru Hogue never remembered being so scared, and hoping he didn't kill him. Guru Hogue was arrested for simple assault for some reason, and he pled no contest. He paid a \$350 fine, and got a new respect for life.

Guru Hogue start practicing more locks and capturing without injury. This is when security personnel started asking him to show them tactics. He then started teaching Police Officers with his kali instructor Tuhon Tony Marcial. Guru Hogue enjoyed law-enforcement so much he became a Police Officer.

Being arrested in Ohio was the best thing that ever happened to Guru Hogue's art. Because he started practicing more Dumog's locks, Jujitsu's wrist locks, grappling skills, Silat's quick take-downs, and much more helped him capture violent felons with little or no injury, while protecting himself and others.



Tuhon Marcial and Guru Hogue

Thank you very much for taking your time to read this issue and I hope I shared some valuable information that will help you in these arts. My goal, first and foremost, is to promote the arts I love that have given me so much. Thank you Tuhon Tony Marcial for the years of instruction and guidance in the Filipino martial arts.

Please feel free to contact me with any questions or comments at gurujim@pukulan.net.

Thank you and God bless to you and yours
Guru James Hogue

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Phone: (913) 626-4372

School Submission

The schools listed teach Filipino martial arts, either as the main curriculum or an added curriculum.

If you have a school that teaches Filipino martial arts, or you are an instructor that teaches, but does not have a school, list the school or style so individuals who wish to experience, learn and gain knowledge have the opportunity.

Be Professional; keep your contact information current. - **Click Here**



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Finished manuscripts should be accompanied by color or black and white photographs. Though we take care of materials, we can not be responsible for manuscripts/photographs and accept no liability for same. Every photograph or graphic must be accompanied by a caption Carefully key photos to caption information with a letter or number.

We reserve the right to use any photo(s) as cover material or additional compensation. We also reserve the right to edit material and to crop photographs.

We reserve the right to use articles or parts of articles that are given and approved from time to time as needed to promote the Filipino martial arts and the Culture of the Philippines.

Physical manuscripts should be typed in black, double spaced, and set to 1-1/2 margins (right and left).

Emailed manuscripts should be typed in Ariel or Times Roman, on programs such as Notepad, Wordpad, Microsoft Word, Word Perfect and can be sent as an attachment. Photo(s) can be sent as a .jpg, .gif, .bmp, or .tiff to **Article@fmainformative.info**

We welcome your article, ideas and suggestions, and look forward to working with you in the future.