

Combat Judo Karate Arnis

Radcliffe College of Self Defence Manual

1/3/2011

Radcliffe College of Self Defence and Mixed Martial Arts

Chief Instructor: Craig D. J. Radcliffe

Radcliffe College of Self Defence

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Combat Judo Karate Arnis

Radcliffe College of Self Defence and Mixed Martial Arts

Combat Judo Karate Arnis

Freestyle Comjuka Kempo Karate
(Mixed Martial Arts)



Modern Arnis Kali Eskrima
(Filipino Stick Fighting)



Cardio Kickboxing
(Combined Bag and Weights Aerobic Workout)

Training in Palmerston

Phone 8932 8308 / 0418 828 019

<http://kempoarnis.tripod.com>

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Websites

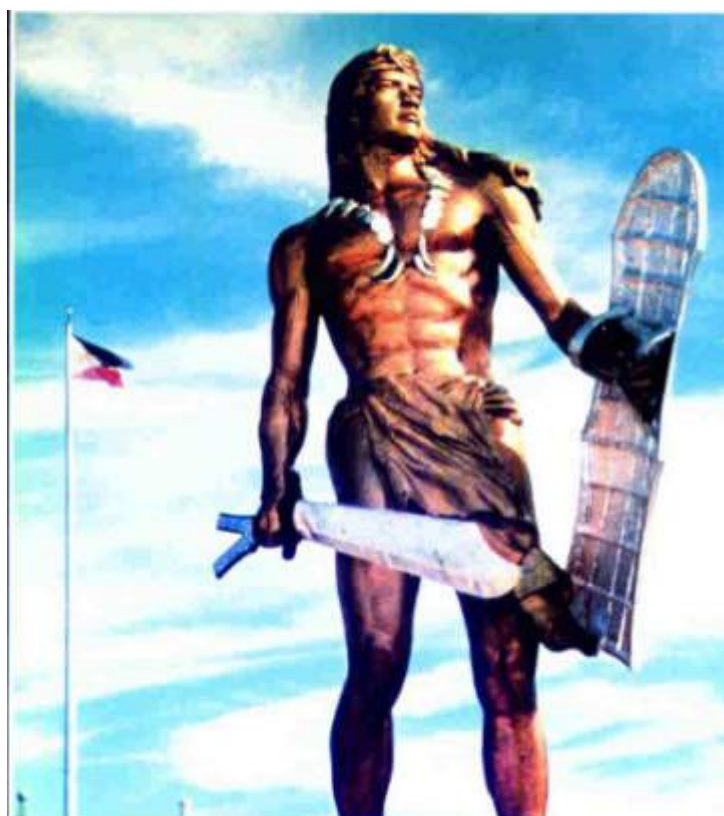
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<http://www.facebook.com/pages/Radcliffe-College-of-Self-Defence-and-Mixed-Martial-Arts/135627889806224>

<http://www.facebook.com/pages/Grandmaster-Rafael-Reston/138261332873553>

<http://www.facebook.com/kempoarnis>

<http://www.youtube.com/user/kempoarnis>



Cebu Warrior - Lapu Lapu

Radcliffe College of Self Defence

Philippine Martial Arts



Combat Judo Karate Arnis
Manchurian Comjuka Kempo
Modern Arnis Kali Eskrima

I promise to uphold the true spirit of
Martial Arts and never use the skills that I
learn against any person,
save for the defence of myself, family or
friends, in the instance of extreme danger
of unprovoked attack or in the support of
law and order.

Training Area Etiquette

01. Students must bow when entering or leaving the workout area
02. Students must wear either the Kempo or M.M.A. uniform. Singlets are not permitted
03. All uniforms must be clean and in good condition
04. Students must keep their bodies clean and nails trimmed
05. Students must not wear jewellery or sharp objects when working out
06. Students must not chew gum or lollies, or eat while in the training area
07. Students must not engage in idle talk while in the training area and should remain attentive at all times
08. Students must always be courteous and helpful to each other
09. Martial Arts most powerful and enduring legacy is the bond of friendship - *Balintawak Eskrima Grandmaster Bobby Taboada*

Arnisador Creed



Arnis and Kempo is the tie that binds us
Respect for Masters is our first discipline
Never criticize the style, master or art of another
Integrity is the basis of our character
Show humility in victory and grace in defeat
Anger is a weakness to be mastered
Develop your inner self as well as your outward skills
Open your mind to learn from anyone at anytime
Remember - Arnis and Kempo has its origin as a fighting art



**Grandmaster Rafael Reston
(1927 – 2006)**



**Judo Karate Kempo Masters Association (Member: Philippine Karate Federation)
Angeles City, Clark Air Base, Philippines.
8th Dan Grandmaster.
Goju Temple, Okinawa. Manchurian Comjuka Kempo.
Combat Judo Karate.
Sinko Tiros Arnis.
Balintawak Arnis Kali Eskrima.**

By Craig Radcliffe and Bill Anderson (Guam)

Grandmaster Rafael Reston is a retired member of the U.S. Army and one of the pioneers of martial arts in the Philippines. His first instructions in the art of self defence were from his father who was a practitioner of the Balintawak system of Arnis Kali Eskrima. His father was also in the U.S. Army, as a member of the 31st Infantry stationed in Manila, Philippines in 1934 when Grandmaster Rafael Reston was only seven years old.

During World War II Reston watched his family burned alive when the Japanese poured gasoline in the cells of Intramuros. He escaped by jumping into the Pasig river.

Before the end of 1942, Reston joined the guerrilla movement who was operating at the east central Luzon area.

Reston survived the liberation of Manila by American troops in 1945. After Reston's discharge from the Philippine army in 1945, he continue his training in eskrima, with his father's old friend, Maestro Andres Montero, who was then a master of Balintawak Eskrima and one of the seven members of the legendary Pitong Lukban Estokada (seven Grapefruit Estokada society of Batangas). He trained with him until May of 1946, when he enlisted in the Philippine Scout (US Army).

After basic training he was stationed in Japan and Okinawa where he pursued his mastery of Karate studying the martial arts of Goju Ryu Karate and Chaun-fa (Kempo) which he was trained by an Manchurian born Okinawan resident by the name Yamamoto. Master Yamamoto taught Manchurian Kempo to occupation forces in Okinawa just after WWII. Master Yamamoto taught pressure-point fighting to some students including Rafael Reston.

September 1948, Reston was sent back to the Philippines and was appointed chief instructor of both karate and eskrima at the 515 and 738 Military Police battalion (US Army).

Following Reston's discharge from the U.S. Army in 1949, he continued his training while at the same time he taught Karate in some private schools. February 1949, Reston was appointed official representative for the Philippine Okinawa Ryukyu command Semi Olympic tournament. At the Armed Forces western, Pacific Command (AFWESPAC) held on Guam Marianas islands, Reston won the karate event in his division and was promoted to 4th degree Blackbelt.

In 1967, Reston founded the Manchurian Judo Karate Club, also known as Manjuka, in Angeles City, Philippines. Most of the students were U.S. Military stationed at Clark Air Base. Meanwhile, he never stopped training and participating in various Karate tournaments. He also changed the name of Manjuka to the Judo Karate Masters Kempo Association (Comjuka Kempo). Its permanent training centre is in Balibago, Angeles City, Philippines.

In 1970 to 1974, Reston trained in Sinko Tiros Grandmaster Francisco Viray (Apong Viray) of Pampanga. From 1975 to 1978, he trained under Grandmaster Ponciano Aimurong, who was then 83 years old, a master of Sinko Tiro Sinawali of Bamban Tarlac.

On the 10th of September 1972, The Judo Karate Masters Kempo Association was recognised by the Government of the Republic of the Philippines with the Securities and Exchange Commission. Registration #48779.

Grandmaster Reston was promoted to 8th degree black belt in 1975 and in the following year he was appointed by the president of Philippine Karate Association, Coronal Dante Q. Nagtalon to coach the Central Luzon team which participated in the 1976 Philippine National Karate Championships.

The American Martial Arts magazine, BLACK BELT, issue released in December 1979, featured an article titled "Karate in the Philippines, A Joint Effort". This article was based on the efforts of Grandmaster Rafael Reston and Kuntaw Kung-fu master Carlito Lanada and their efforts through Martial Arts to create a friendly relationship between the American Service Personnel based at Clark Air Base and the local Filipino community. The article also mentioned their efforts through the Philippine Karate Association to stamp out corruption in Martial Arts in the Clark Air Base region as some instructors at the time were selling black belt ranks to Americans who had not put in the effort and were not deserving of the black belt rank.

Grandmaster Reston has also been the recipient of the Pioneer Award from the Ministry of Youth and Sports Development, Philippines.

In June 1991 the volcano, Mount Pinatubo, had a massive eruption causing mass destruction of Angeles City and Clark Air Base. Due to the destruction of the Air Base the United States Air Force closed down the base and evacuated never to return. Grandmaster Rafael Reston left the Philippines and resided in Hawaii from 1992 to 2000 where he taught Eskrima in Honolulu. In 2000 Grandmaster Rafael Reston returned to his beloved Angeles City, Philippines.

Grandmaster Rafael Reston had retired from teaching Martial Arts due to serious illness (emphysema) in 2003/04. Grandmaster Rafael Reston passed away in August 2006.

Unfortunately I never had the chance to meet and train with the instructor of my Sensei, Robert Fitton, who trained under Grandmaster Rafael Reston throughout the 1970's and up to 1991 when he visited the Philippines.

The legacy of Grandmaster Rafael Reston however has not died as his techniques and Martial Art philosophies will be passed down from student to student as time goes on.

**Biography
Sensei Robert Fitton**



**Fitton's Kempo Karate Modern Arnis Centre
Chung Do Kwan Taekwondo
Darwin, Northern Territory
Australia**

**Chung Do Kwan Taekwondo
Thailand**

**6th Dan Judo Karate Masters Kempo Association (Philippines)
3rd Dan Lakan Tatlo Modern Arnis Federation of the Philippines
6th Dan World Taekwondo Federation of Korea
2nd Dan Tang Soo Do (USA Institute of Health)
1st Dan Judo (Kodokan) Brown Belt Shotokan Karate**

Sensei Robert Fitton is one of the pioneers of martial arts in the Darwin area of the Northern Territory of Australia. Sensei Fitton's origins in martial art commenced during his youth where he trained in the arts of Judo, Shotokan Karate and Taekwondo. Most of his early martial arts experience was gained while getting his Teaching Diploma at University.

In the 1970's Sensei Fitton trained periodically in the Philippines with prominent Arnis masters such as Guro Rodel Dagooc and Guro Roland Dantes who were both students of Modern Arnis Grandmaster Remy Amador Presas. He also spent much time in Angeles City training with Manchurian Comjuka Kempo Grandmaster Rafael Reston.

During the 1980's Sensei Robert Fitton's teachings of martial arts were oriented toward the teachings of Grandmaster Rafael Reston's Manchurian Comjuka Kempo and Grandmaster Remy Amador Presas's Modern Arnis.

Sensei Robert Fitton also utilizes his teaching ability to teach Accounting and Commerce to High School students. Sensei Fitton with his employment as a teacher has travelled taking his martial arts philosophies around Australia, Papua New Guinea and currently Thailand.

In recent years Sensei Fitton has concentrated his martial arts teachings to Taekwondo specialising in the Korean style of Chung Do Kwan with students of all ages being successful in many of the tournaments they have participated in.

Sensei Craig Radcliffe



**Judo Karate Masters Kempo Association (Philippine Karate Federation)
Philippine Australia Arnis Katipunan (International Arnis Federation)
Modern Arnis – Lakan Tatlo - Senior Instructor
Manchurian Comjuka Kempo – Combat Judo Karate Arnis – 3rd Degree Black Belt
Trained in Defensive Tactics – Northern Territory Police**

In 1982 I commenced my study of Martial Arts learning Judo under Darwin instructor Sensei John Bradley in which I trained for approximately a year. Also that year I commenced training under Sensei Robert Fitton in the art of Manchurian Comjuka Kempo, Modern Arnis and WTF Taekwondo.

Sensei Robert Fitton studied the Martial Art of Manchurian Comjuka Kempo under the founding Grandmaster Rafael Reston in Angeles City, Philippines. Also while Sensei Robert Fitton was in the Philippines he trained in Modern Arnis under Guro Roland Dantes and Guro Rodel Dagooc. Guro Rodel Dagooc and Guro Roland Dantes are students of the late Modern Arnis Grandmaster and founder Professor Remy Amador Presas.

In 1983 while also continuing my training at Fitton's Kempo Karate Modern Arnis Centre I also commenced training in Jujitsu under the instruction of Sensei Kim Hanley and continued training with Sensei Hanley for approximately 2 years while still keeping up my training with Sensei Fitton.

In the mid 1980's Sensei Fitton left the Northern Territory and his Senior Instructor Sensei Terry Dunstan took over as the chief instructor. In 1985 Sensei Dunstan promoted me to first degree black belt in Manchurian Comjuka Kempo and Modern Arnis.

In 1987 I started my own Martial Arts School in Palmerston, Northern Territory of Australia.

In 1990 I moved to South Australia and commenced teaching Manchurian Comjuka Kempo and Modern Arnis in the suburb of Salisbury. While in South Australia my students were encouraged to participate in local Martial Arts tournaments in order to prove their effectiveness in tournament situation. The students had proven themselves as we had won several medals. In 1993 I returned to the Top End of the Northern Territory.

In 1993 I was graded to the rank of Third Degree Black Belt in recognition of my skill in Manchurian Comjuka Kempo and Modern Arnis which was signed by Grandmaster Rafael Reston and Master Instructor Sensei Robert Fitton.

During 1994 I was responsible for organising and promoting training seminars for the Philippine Australia Arnis Katipunan (P.A.A.K.). These seminars were hosted by Arnis Master

Instructor Guro Rodel Dagooc and Goju Kai Master Instructor Kancho Tino Ceberano. To promote the seminars there was several articles published in the N.T. News as well as a public Arnis Demonstration at the Palmerston Markets.

After these Seminars I was approached by the organisers of the Night of the Gladiators to put on a demonstration of Arnis as part of the 1994 fight night draw card. I accepted to do so and invited Guro Rodel Dagooc who was home in the Philippines if he would attend and be an active part of the demonstration, in which he accepted and was joined by Senior Instructor to Kancho Tino Ceberano, Sensei Peter Pritchard. After the demonstration Guro Rodel Dagooc presented me with a certificate of Senior Instructor in Modern Arnis recognised by the Philippine Australia Arnis Katipunan and the International Arnis Federation.

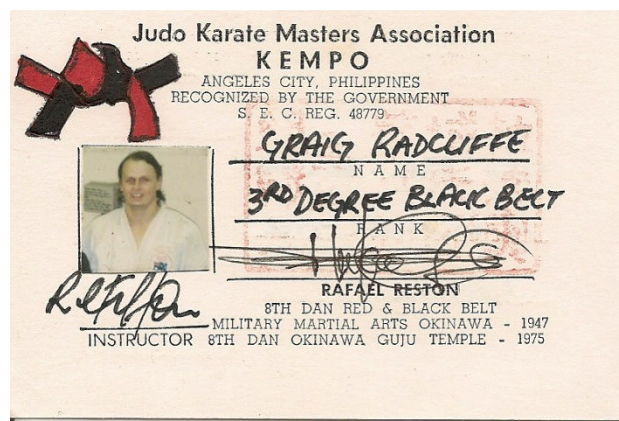
In 1998 I had the contract to instruct the Personnel of a local Darwin Security Company defensive tactics and eviction skills.

Up to date I have also participated in Seminars hosted by Grandmaster Cacoy Canete (Doce Pares Eskrima), Guro Dan Inosanto (student of the late Bruce Lee and instructor of Jeet Kune Do and Kali), Kancho Tino Ceberano (Goju Karate) and Guro Rodel Dagooc (Modern Arnis) who was a student of the late Grandmaster Professor Remy Amador Presas.

In 2007 Chief Instructor Craig Radcliffe was approached by Jupiter Entertainment to assist with the production of a new Martial Arts documentary called Human Weapon. Craig Radcliffe is mentioned in the credits with Special Thanks for his assistance with the production of the Martial Arts Documentary, Human Weapon, which covers the Filipino Martial Art of Eskrima.



Human Weapon is produced by
Jupiter Entertainment, Inc
for The History Channel, 2007



Judo Karate Masters Association

Landas ng KAMAO

Kempo

Angeles City, Philippines
Recognized by the Government
S.F.C. Reg. No. 48779

Katibayan ng Antas

Certificate of Rank

Makilala ito na,
Be it known that;

GRAIG RADCLIFFE

Ng
of the *Kempo Association.*

Nagtamo ng Antas na

Has attained the Rank of: 3RD DEGREE BLACK BELT

Sa Pagkilala ng Kinakailangang parisan ng kaalaman sa

In recognition of the required standard of skill in

LABANANG BUNO AT KAMAY NA WALANG SANDATA

COMBAT JUDO KARATE

Ibinigay sa ilalim ng aking Lagda at Sagisag ng Samahang ito.

Given under my hand and caused the Seal of this Association

Nitong **This 18th** Araw ng **day of APRIL** Labing siam na raan at **nineteen hundred and 93**

Rafael Reston

Head Instructor
Punong Tagapagturo

1011

Rafael Reston

RAFAEL RESTON
DIRECTOR/FOUNDER

Member:
Philippine Karate Ass'n.
(P.K.A. - P.A.A.F.)

8th. Degree Red/Black Belt (Hachidan)
Military Martial Arts Okinawa 1947
First Filipino U.S. Army Karate Representative
Okinawa 1947.
Head Instructor Combat Judo/Karate American,
Military Police Manila 1948
Philippine Ryukyu Command Representative to the
Armed forces Western Pacific Karate Tournament
Marbo Command Guam:1949
Okinawa Goju Temple 8th. Dan 1975

Judo Karate Masters Association

Angeles City, Philippines
Recognised by the Government
Sec. Reg. No. 48779

Kempo-Arnis

Landas ng Kamao

Certificate of Rank Katibayan ng Antas

Be it known that
Makilala ito na



GRAIG Radcliffe

of the
ng

Judoka Masters Association

Has attained the Rank of

Nagtamo ng Antas na

3rd degree Black Belt

In Recognition of the required standard of skill in

Sa Pagkilala ng Kinakailangang Pamarisan ng Kaalaman sa

Combat Judo Karate Arnis

Labanang Buno at Kamay na Walang Sandata Arnis

Given under my hand and caused the Seal of this Association

Ibinigay sa ilalim ng aking Lagda at Sagisag ng Samahang ito

This day of 26th January nineteen hundred and 93

Nitong Araw ng

Labing Siyam na raan at

Senior Instructor
IRMA FITTON
4th Dan Black Belt
Kempo Judo Karate Masters Assn-Phil.
1st Dan Black Belt
World Taekwondo Fedn. of Korea



NIDA Registration No. 1376. PNG

Master Instructor
ROBERT FITTON
B. Com (Melb) TSTC TCT (Melb)
6th Dan Black Belt Kempo Judo Karate
Masters Assn. Goju Temple, Okinawa
3rd Dan Black/Red Belt Modern Arnis
Fedn. of the Phil.
3rd Dan Black Belt World Taekwondo
Fedn. of Korea
2nd Dan Black Belt Tang Soo Do
USA Inst. of Health
1st Dan Black Belt Kodokan (Melb)
Brown Belt Shotokan/Budokan Karate

Radcliffe College of Self Defence

Introduction

A typical training session at Radcliffe College of Self Defence covers single stick and double sticks techniques, unarmed defence from both armed and unarmed attackers. We do have formed drills in our curriculum, but our goal is to enable our students to break out of the set forms. Training reflexively in un-patterned freestyle drills where the students can start out slowly and work their way up to full speed attacks from random angles. This can be practiced with single stick, double stick, stick and dagger, empty hand, empty hand against knife, knife to knife and in multiple attack scenarios both armed and unarmed.

Radcliffe College of Self Defence practitioners are taught grappling techniques, counters and escapes from the ground. Deceptive, and more importantly stable, low-line kicks to sensitive nerve clusters and other vulnerable areas are taught in conjunction with close range empty hand fighting methods, utilizing every available part of the human anatomy. Radcliffe College of Self Defence practitioners are taught how to strike, control and throw their opponents. Treating every scenario as a possible encounter involving multiple attackers.

Our goal is to keep the training in our system as close to what might happen in a real altercation, incorporating unexpected angles of attack from all sides. Simulating both the speed and aggression of a real attack. The Radcliffe College of Self Defence curriculum has been designed to provide beginners and advanced practitioners alike with a complete set of armed and unarmed self-defence skills.

Aside from its focus on effective combat techniques and principles, Radcliffe College of Self Defence also uphold the traditional system of Filipino martial arts that places great importance on moral and ethical development.

The following is a comprehensive list of what is taught in the Radcliffe College of Self Defence curriculum;

MANCHURIAN COMJUKA KEMPO (Combat Judo Karate) (Mixed Martial Arts Concepts)

In unarmed combat we utilize nerve disruptions, limb and bone destructions, coupled with low-line kicks, elbow and knee strikes from Manchurian Kempo; synthesized with empty hand techniques from other martial arts. Joint locks, seizing and throwing techniques from COMJUKA (Combat Judo Karate) also compliment our Kempo to form a unique modern pragmatic system of unarmed self defence which is constantly evolving to address situations that our students might encounter in a street confrontation.

SOLO BASTON (Arnis)

Single stick techniques from various styles of Arnis, Kali and Eskrima covering respectively; Long Range, Medium Range, and Short Range. Training in solo baston techniques progress towards the use of the machete. Students are first taught the proper form for striking, defending, evasion, and disarming and progress towards free sparring drills. Discarding preset patterns, slowly moving towards expert training at their own pace.

DOUBLE BASTON (Arnis)

Double stick techniques are regarded as being the highest form of Arnis requiring many years of training. Students begin with preset coordination drills, and progress towards defensive skills. Training with double baston is necessary for moving to the next phase of training. Because of its complexity, many years must be spent studying double baston in order to become proficient in its combative use.

ESPADA Y DAGA (Arnis)

The practicality of Espada y Daga (Sword and Dagger) training can enhance the practitioner's single and double stick skills; providing an essential link in any student's progression. The student will learn the basic form for Espada y Daga, and move towards partnered drills. Eventually he/she will begin free form practice learning to defend against single stick, double stick, and stick and dagger attacks without preset patterns.

DULO-DULO (DOS PUNTOS) (Arnis)

Dulo-Dulo is a double pointed palm stick that can be used to strike nerve clusters, bone and vital areas. These same techniques can be applied with improvised weapons such as pens and flashlights. This training is practiced in pairs and progresses towards free form practice, discarding preset patterns.

CARDIO KICKBOXING (Fitness)

Radcliffe College of Self Defence cardio kick boxing utilises a combination of kick boxing and MMA ground and pound techniques as well as cross training utilising the latest in aerobic training machines. This intense, total-body workout can improve strength, aerobic fitness, flexibility, coordination, and balance. During a one-hour kickboxing workout, you can burn from 500 to 800 calories, which is up to twice the calories you burn during a one-hour step-aerobics class.



Radcliffe College of Self Defence (1994): Matthew (?) and Dion Casey
Modern Arnis Demonstration. Referee: Grandmaster Rodel Dagooc

KIDS CLASSES - KEMPO ARNIS TIGERS

When most adults think about exercise, they imagine working out in the gym on a treadmill or lifting weights. But for kids, exercise means playing and being physically active. Kids exercise when they have gym class at school, soccer practice, or dance class. They're also exercising when they're at recess, riding bikes, or playing tag. Being healthy and fit gives you many benefits including helping you to: maintain a healthy weight; be energetic; be strong, co-ordinated and flexible; feel good on the inside and out; grow and develop strong bones; stay alert and learn; and socialise, relax and have fun.

Kempo Arnis Tigers is available for children from eight years plus. The goal is to ensure that the kids always have just the right balance of fun, focus, and challenge. These classes are developed to suite beginners, so they can feel right at home straight away practicing with other kids their own age, who are just starting out too.

Parents start their kids in martial arts classes for so many different reasons, and with good reason too, there are so many terrific benefits that martial arts offer, like:

Kempo Arnis Tigers - physical benefits

- Balance
- Coordination
- Agility
- Fitness
- Flexibility
- Fitness
- Self-defence skills

Kempo Arnis Tigers - mental benefits

- Confidence
- Focus
- Self discipline
- Self esteem
- Commitment
- Respect
- Courtesy
- Determination.



The Empty Hands of the Filipino Martial Arts (Comjuka)

By Bill Anderson and Grandmaster Rafael Reston

To most people and martial artists, the Filipino Martial Arts purely concentrate on the use of Sticks, Knives and Edged weapons. To those who have some knowledge of the arts know that it contains a large section of empty hand fighting skills.

We derive these empty hand skills from the movements with the weapons are taught within the framework of weapons techniques. For instance, the footwork and arm positioning used in a snake disarm would also be used in delivering an uppercut or hook punch to the ribs.

Footwork

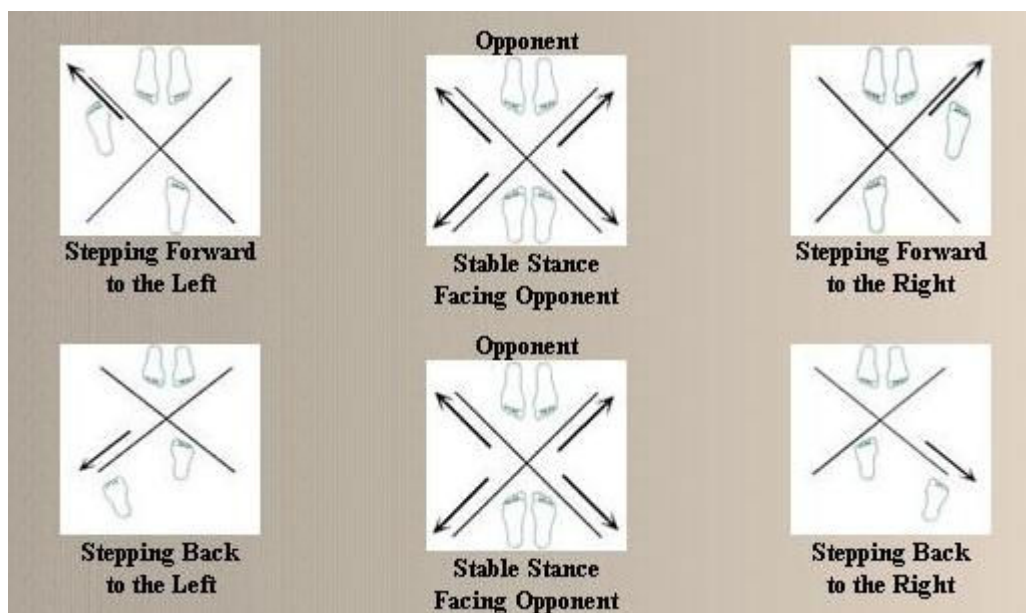
Footwork is one key thing that binds all the various fighting areas together. This is basically around a boxing format with the notable addition of the triangular footwork patterns. Any FMA will tell you, the footwork is the primary means of evasion to an attack.

They base Male and Female footwork around two triangles placed on the floor in the shape of an X. If you stand in the centre point, the triangle growing away from you is the female triangle and the triangle going behind you is the male triangle. If you keep one foot in the centre and step out into a boxing stance to one point or backwards keeping your lead foot in the centre, you will gain the basic footwork.

If you add a large square around the X pattern you can then practice your step and slide around the X, then go through the X and make your own patterns up.

These patterns make up the shapes from either sticks placed on the floor or you can use tape to mark the pattern out with on the floor. Some FMA prefer the latter method as you can use differently coloured tapes for the triangles and the square that make it easier to pick out a particular pattern if a particular form of footwork is to be practiced

Another important piece of footwork is that of the arrow. If you imagine a straight line attack toward you, such as a right cross, is the shaft of an arrow of which you can step down either side of the arrowhead to avoid the attack.



Empty Hands (Panantukan)

The empty hand skills taught is essentially a modified boxing format with one key difference, the fighting range. In Western Boxing, the fighting range is from the end of the punching hand to your opponent's chin. In the Filipino styles however, have their fighting measure from the end of the punching hand to a distance where you can attack the attacking limb. For example, where you can elbow strikes your opponents cross to prevent him from punching you again. Many of these movements are tied into the use of the knife, where evasive footwork and parries followed by an attack to the weapon hand is often preferred.

This limb destruction is also done by applying forward pressure to your opponent as you are preventing him from hitting you as effectively while you are closing your opponents attacking tools down, i.e., "Defanging the Snake."

We have commonly done limb destruction with two tools at the upper body range, these being the hand and the elbow. The elbow is by far the more potent weapon in terms of destructive power, but, the only problem is unless you are attacking the hand, you have to close the gap to employ it.

The Three common methods in which the elbow is employed as a limb destructions are done by using the point of the elbow on the fingers of the fist, or driving into the bicep or pectoral. The third method is a defence against a side kick as we can also drop the point of the elbow onto the side of the calf.

The major hand attacking method used in Limb Destruction is Gunting (Scissor type motion). This is where one hand parries an attack and your other hand attacks the limb which attacked you.

For Example:

Your opponent attacks with a Right Cross, you step to the outside of the punch, parry to you're right with your left hand and you hit the nerve between the bicep and tricep with the knuckles of your right hand.

We can deliver the Gunting either horizontally, vertically and in either direction, up or down. The choice of a tool you use is up to you, as it can be done with the knuckles, back fist or knife hand.

One important thing to note with the use of the Gunting is that in certain situations you are open to very subtle counters which will probably destroy your own limb. This is where your opponent either drops or bends his elbow as you attack. They can apply this against you if you are attacking from the outside line or if you are attacking vertically upwards.

There are no blocks per se but as parries and evasions as used in boxing, these are often used with a limb destruction as described above. The different types of limb destructions include slapping blocks and jams to hinder your opponent while you setup your own counter. Twisting of the body is stressed to move your vital organs out of the line of attack and to present as small of a target as possible.

The elbow can be brought up to cover the side of the face while the arm covers the side of the head. If you step forward as you do this it can also be used as a strike to the pectoral or shoulder joint of your opponent.

The major striking tools are the fists as exhibited in boxing, and include the use of the hammerfist, knife hand, knuckles and elbow.

Flowing attacks are commonplace where once you close the gap you hit and hit until your opponent is incapacitated. Remember the art revolves around the flow, you must be like water, moving from one obstacle to the next, you go either through it or around it. This may be because most fights in the Philippines involved weapons and you could not afford to let your opponent gain the advantage over you.

You counter with the gunting as described above, then fingers jab your opponent with your right hand, wrench the attacking arm back as you deliver a left-hand elbow strike to the bicep, then grab the head and leg sweep your attacker to the floor and finish.

We can also apply your stick striking patterns into your empty hands, such as Heaven 6 by replacing the sticks with hammer fists or knife hands.

Empty hand skills are also taught against the stick and the knife, in terms of a street attack in the USA or Europe, you are probably more likely to face the knife and Eskrima has plenty of parries, evasions and tie ups for facing a knife attacker following up with strikes or disarms. We must stress, however, that these are desperate measures when all other options such as getting away from the area are not options. I recommend you see a qualified instructor, if you wish to learn these techniques.

Dumog

Dumog is the Filipino form of wrestling which includes the use of Joint locks and Off balancing techniques. It is basically designed to keep your opponent from hitting you while are you hitting them.

A favorite technique is to use your forearm to wrench the bicep of an opponent down as this will drag your opponent's upper body down enabling you to use head butts, elbows, take downs or locks. This technique is effective no matter how big your opponent is, if they happen to be quite a bit bigger, then step back slightly as you do it.

Locks are usually taught in a flow during Dumog, because this is done to help you flow from one technique to another and allows for quick recovery of follow up locks if your opponent escapes from the applied lock. The flow they that taught me begin with a basic one handed wrist lock and finishes with a figure four armlock, working up the arm from wrist to elbow to shoulder.

Locks are generally not sought after, but if there is an opening to use them, you should know how to apply them, there may also be a time when locking somebody is preferable, e.g., if a friend or relative is drunk and behaves irresponsibly, you may not want to take their head off. Many of the locks tend to dominate the head, because if the head is moving, the rest of the body will follow.

One main characteristic of Dumog throws is that they are not very easy to fall from, like Silat they often involve twisting and turning the opponent's body during the throw. The aim is to cause as much damage as possible. Remember that there are no mats out there on the street, just good old coral, asphalt and concrete, so the harder your opponent falls, the more pain they are going to be in when they land.

Kicking (Panajakman/Sikiran)

The Filipino arts do not kick very high, instead they prefer to kick at waist level and below, the primary targets being the thigh, knee, and shin. The kicks are not very pretty to watch, but are delivered with body weight behind them and from punching range.

You may be asking yourself "Why from Punching Range?..", This is because at this distance, you will be trying to counter your opponents attack and the kicking techniques are used to distract your assailant, destroy his mobility and if possible take them to the floor. You should be able to put these low level kicks in while punching or locking.

Striking Tools

The most common Kicking tools are the Knee and sole of the foot, occasionally the ball of the foot is used. I have never seen the instep used this possibly being because the instep does not give you as much penetration of power.

Oblique Kick (Sipa) - we deliver this with the sole of the foot, usually from the rear leg to the knee or the shin. This type of attack will cause instant pain and is intended to stop the forward motion of the attacker. This kick will also keep pressure on the opponent while allowing yourself time to manoeuvre into a better position.

Front / Point Kick - The front kick is generally delivered with the ball of the foot. This gives more penetration to the kick. The kick can either be used as a straight attacking tool or as a counter attacking tool.

Knees - The knee is primarily used to attack the thigh. The points to attack are the Sciatic Nerve ("Dead Leg"), the back of the thigh (Hamstring) and the front of the thigh. Kneeing the front of the thigh is usually done to stop your opponent moving forwards. This is not to say that obvious targets, such as the groin is not taken advantage of. The knee is also used in pushing attacks to off balance your opponent, this is done by pushing your opponent's knee either to the outside of his body or by pushing the knee straight back. This is done with a foot trap to provide a lever.

Shins - The shin is usually delivered in a roundhouse fashion, either to the side of the thigh, similar to a Muay Thai kick, or to the front of the thigh. This kick is usually delivered to help bend your opponent over. The kick to the front of the thigh is delivered from the side and is done with a trapping move to the arm.

Feet - The feet are also used to apply trips and sweeps to the lower leg to put an opponent down. Stomping is also another viable form of attack, . As this, is usually done with another attack to keep your opponent off balance and confused. The heel is also used in a hooking type of kick to attack the rear of an opponent's leg, and this would be to the Knee, Calf or Ankle.

The preferred targets are the knee and the shin. The knee if pushed from either side is very easy to collapse and will result in your opponent falling. The shin is very easy to target and can cause a lot of pain if kicked with boots or shoes.

Conclusion

As you can see, there is more to the empty hand side of the Filipino Martial Arts than meets the eye. The only level of combat not really covered is the horizontal grappling / ground fighting area. The Filipino Martial arts are as diverse as the individual who undertakes the study of a particular system. The Fighting arts of the Philippines have always encompassed the thought of using what is available and applicable, but we also discard what is not feasible or does not fit in the development of your own self defense system.

In the classical systems of eskrima that I trained in while living in the Philippines, we were taught that disarms were incidental, if you look for them, you were going to get slammed big time.. If you feel that you have the sensitivity developed to feel the openings that lead to the disarm, you are 3 steps ahead and able to disarm without missing a beat..

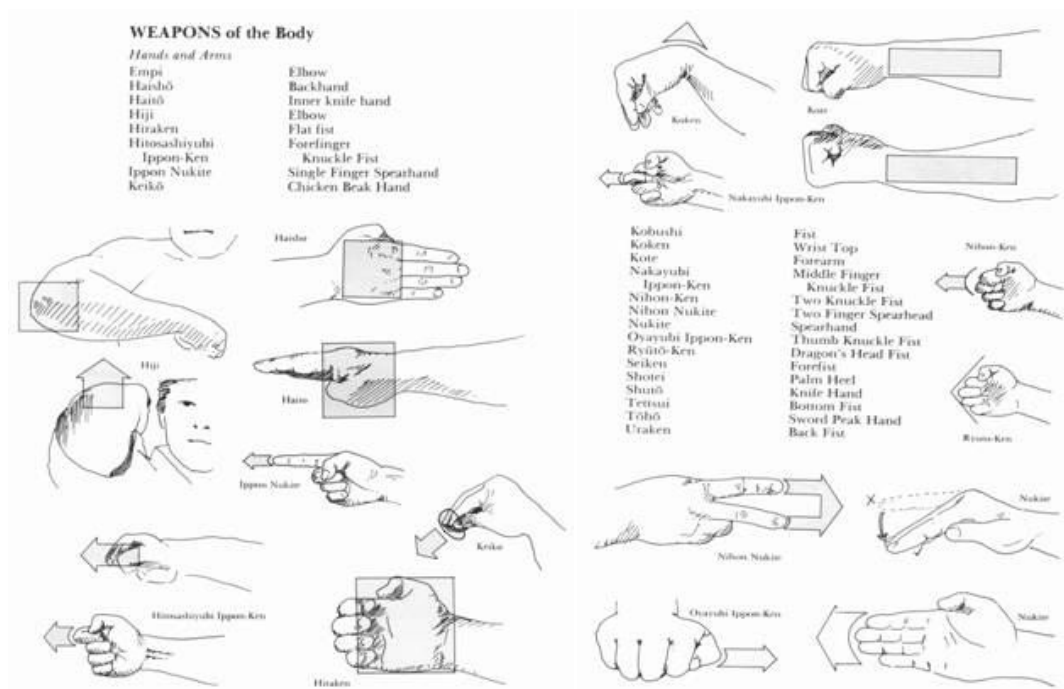
Why concentrate on wrist locks and small target applications.. If your entry is right, you will blast through the attack while inflicting damage on the attacking limbs.. If you know what you are doing and can move with minimal thinking to get the desired effect, blast through or flow around the offensive limb, take it out and move on to bigger and better targets that will end the fight faster than concentrating on a wrist lock.. If you really look at the trunkadas as taught by senior practitioners, you will see the single limb or joint is the last thing you want.. The senior people who are taught the dumog or buno applications, they concentrate on a minimum of 3 joints that can tie into the manipulation of the triangles of the human body when

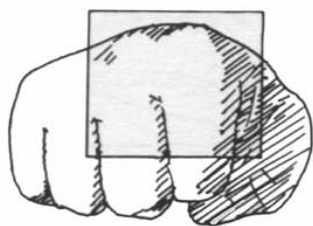
we collapse them.. (for more info on this subject, look at my article on the triangles of the human body)

Disarms are there when you least expect it.. Look for them and you will get the dirt nap..

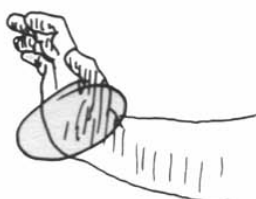
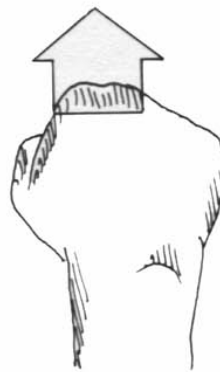
Dumog and Buno were the strong points of the Comjuka system that I learned while studying with GM Rafael Reston.. He was one of the main founders of the Comjuka system in Pampanga while I lived there back in the 70s. Gm Reston was also my instructor in the eskrima systems of Balintawak and Sinko Tiros of which he had learned before and after WW2..

Comjuka is an eclectic system of the FMA which incorporated the Japanese arts of goju ryu and combined the indigenous arts of buno, dumog and the eskrima systems of which he taught into a viable system.. The concept of the locks and disarms were a major part of the training in the earlier days as GM Reston taught primarily military personnel stationed at Clark AB and utilized the training that he received during his youth and his time as a Filipino Guerrilla and Filipino Scout during and after ww2..

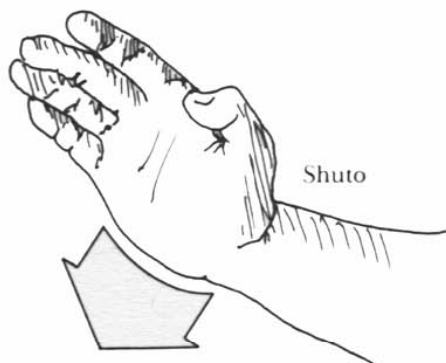




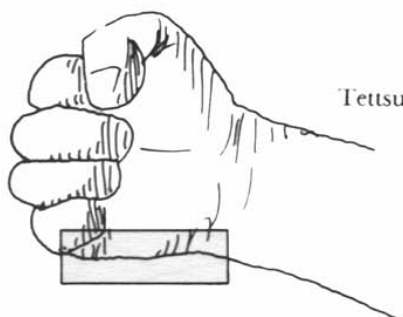
Seiken



Shotei



Shuto



Tetsui



Uraken



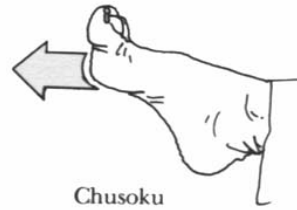
Toho



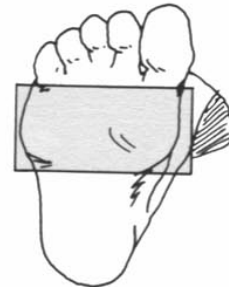
Legs and Feet

Chūsoku
Haisoku
Hiza
Kakatō
Sokutō
Sune
Teisoku

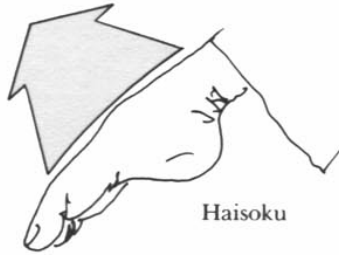
Ball of Foot
Instep
Knee
Heel
Foot Edge
Shin
Arch of Foot



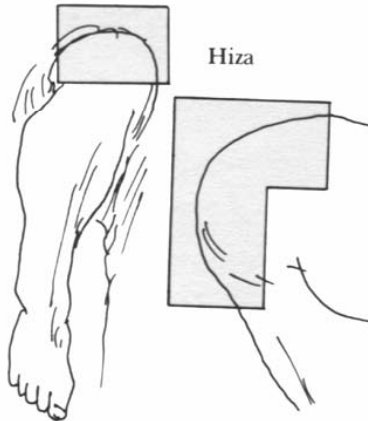
Chusoku



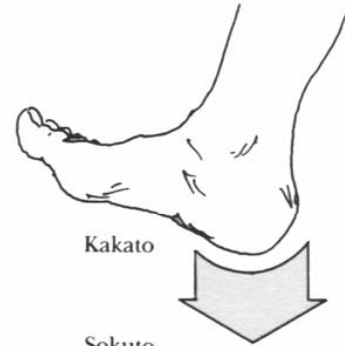
Haisoku



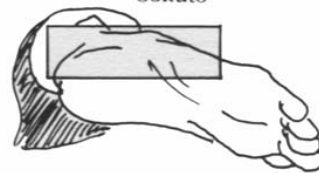
Kakato



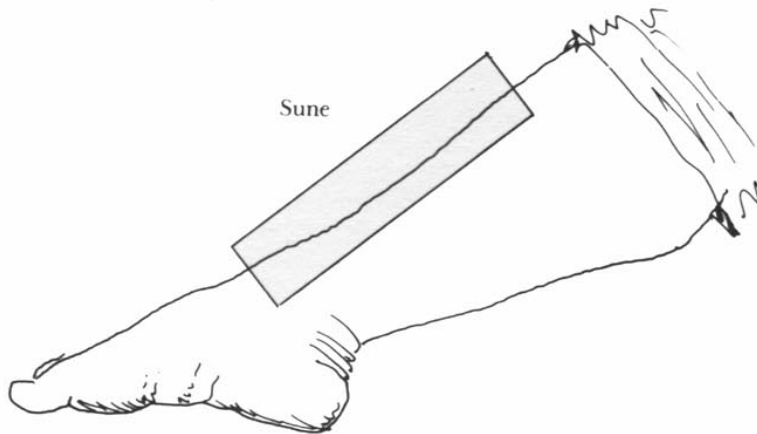
Hiza



Sokuto



Teisoku



Sune

Collapsing the Triangles on the Human Body

By William Anderson (Guam)

When an attacker is facing you and launching an attack, the knowledge of how to collapse the major triangles of the body becomes a determining factor on how to provide a quick and destructive way to protect yourself with minimal effort, but with extensive damage.

As we know the Filipino martial arts are based on angles of attacks and the ability of how to use the energy of the strike determines how much of the triangle can be used as a defensive way to put the attacker at a distinct disadvantage.. The angles of which the attack is launched can be briefly used in a term that comes natural with in the knowledge of the FMA and the practitioners.. This term is used as if the attack comes in vertical, you split the attack by going horizontal and vice versa.

The human body is constructed so that the chest muscles push up and out as it is the strongest way to do the lifting or punching applications taught in mainstream martial arts. But if the triangle of the chest is made to collapse in on it self, the strength is lost as it goes against the muscles of the chest.. An example of how this works can be done as follows:

- 1. Have an individual stand with his arms straight out to the front and flexed*
- 2. Take your two fingers and go to the inside of the arms and push out, assistant will try and keep you from moving his arms out and away from the body. Fingers should be located in the area of the wrist of the assistant*
- 3. As he resists, you will see that he is able to resist the pushing action from the inside*
- 4. Now take the position where your two fingers are on the outside of his arms and push the arms in toward the center of the chest. As illustrated in item 2, your fingers should be located at the wrist area of the arms that are held in front of your assistant.*
- 5. You will see as he resists, it is harder for him to maintain control of the arms as they are being pushed in since the muscles of the chest have been designed to push out and away from the body.*

If you are meeting attack as a punch, it is best to use the triangle of the FMA and step to the outside of the attacking limb and using a parry or checking hand with the opposing hand as you are stepping to the outside.. This application can be used like an Abaniko attack or a Pai Pai (fan parry)

This application can be used as an entry to spin the triangles away from the attack or use the entry to the inside and step cross body while locking the base leg or foundation of the attacker..

If you want to go into the inside of the attack, use a siko entry and crash the elbow down on the clavicle of the attacker, this will leave the attacking arm checked with the live hand. By using the siko entry, you can check the elbow and crash the clavicle, then after contact is done on the neck region, reach through with the lower arm and

use the forearm to whip the side of the head so it is pushed off center.. After this is done, you can use the hand as it is contouring back toward the neck and grabbing the back of the head, you can spin the head into the arm pit of the attacker. As you are pulling the head across the centerline of the attacker, pop the arm that is being checked with the live hand up and as this is being done, continue the angle of the head in a spiraling action down and behind the arm pit.

As you are doing this application, you can be stepping on the foot or locking the ankle of the attacker by stepping through and setting your foot to the 10 o'clock position with your right foot, or the 2 o'clock position if you are left handed and stepping with the left. This will lock the whole body with a skeletal trunkada (lock) and by spinning the head into the arm pit of the attacker, you will put tension on the spine and leg region. This application will bring you to the back side of the attacker as he is being spun and will let you anvil his back and torso region on your knee as you drop into a horse stance. This will allow you to utilize elbows and hammerfist applications to the torso from the groin to the head while at the same time positioning you to an area where you are at the head of the attacker as you can slam him to the ground after beating him fiercely around the head and torso region of the body.

Spinning of the body's triangles is easy to learn if you are applying the concept of the lop sao from wing chun, or the suyop (magnet) application of the Filipino Martial arts.. This concept in Kuntao comes from the Chinese aspects of Bagua within Kuntao where you parry down and behind you to pull your opponent off balance to disrupt his foundation.

This application that I have outlined is primarily used for basic familiarization of the triangle concept that I teach my students... With practice and experimentation, the same applications can be used for low line defensive application.

The big thing to remember about collapsing the triangles of the body is to spin the triangle of the body inside until you have an understanding of how the body is going to react by applying the applications to do so.

For the low line spinning of the triangle, this can be done by shooting for the notches where the hip bone is connected to the leg.. This notch is what is designated as a choking point of the body and pressure of this being pushed can be used to lock the legs or lower line attacking limbs. You should be able to designate viable targets that can be used to control the foundation of the attacker.. If you are used to using the stairstep or langka sliwa from silat, you will be able to step in and lock the foot at the ankle or if the opponent tries to step back, step on or past the other foot to totally lock him and keep him off balance.

When doing any type of shearing action, it is always best to maintain opposing pressure on the attacker to keep him from continuing the spinning of the triangle and coming in on your blindside with a back fist or an elbow.. This can be done by placing one hand on the kidney region of the back and applying pressure to keep the body in check if you are spinning the major triangles of the torso which run from the top of the head to the shoulders and from the shoulders to the solar plexus. If you want to control the upper triangles of the body, this can also be done by controlling the head and using it like a steering wheel as identified in the application illustrated

above.

If you are spinning the triangles that run from the groin to the knees, this same application can be done by applying backward pressure to the front of the knees if you want him to fall backwards by locking the knees with either inside or outside pressure to the knee joint and driving at an angle using the triangle footwork or just shifting your leg that you are locking the leg with forward or to the side.

If you want to drop the individual on his face, this can be done by applying pressure to the back side of the knee or outside of the knee by locking the ankle/knee area and applying pressure to the direction in which you want to take him..

One final point to remember, if you know your guntings (limb destructions) the shearing actions done in these applications are a major contributing force on how you want to spin and control the triangles of the body.

For the lower line body attack, you can use what is called a “gravity drop”, where you can pass the attack up and “spear” the attacking leg with an elbow to the leg that is being sandwiched with pressure to the shearing action as the elbow is being passed from the inside to the outside of the leg.. This action will cause the knee to buckle and will bring the attacker to the direction of which the shearing action is directed. This application is good to know in case the area is confined and you have only one direction of travel in which to go, and that is straight forward... This action can also be done by using your circular footwork and locking the leg while sitting back on the knee of your attacker while scooping the ankle of the base leg.. This is an application that can be done against an attacker that likes to kick high and to the head.

Radcliffe College of Self Defence



Combat Judo Karate Arnis

Reston Balintawak Arnis Kali Eskrima

By William Anderson (Guam)

The following is a brief insight into the technical aspects of Reston Balintawak as I have been taught over the last 35 yrs of training in system.

Reston Balintawak is an estokada system that emphasises the use of the single stick, blade and empty hand aspects primarily.. It utilizes a system based on slashing and thrusting with the tip of the weapon used as taught in the estokada systems of Batangas.. It's primary teaching of this system has a 12 angle abecedario as a result of these aspects from the estokada system... We use any length of stick/blade which ranges from 21 to 36 inches.. This allows for the use of the tungkod or cane as you get older and the disabilities/injuries that usually hamper the defence of oneself irregardless of one's state of health..

In the footwork of Reston balintawak system, the emphasis is given to getting off of the firing line or angle of attack and closing the distance between our attacker and utilizing our counter offensive attributes in close range.. Even though we occasionally use a stick the length of a walking stick, our primary range of distance in our counter offensive actions is to maintain a distance of 18 inches between our attacker and ourselves.. This training concept applies to any of the weapons we use, be it a stick, knife or even our empty hands. On our counter offensive response, we try to get on the blind side or outside of the attacker to disrupt his flow while attacking his base foundation with the use of low line limb destruction while hitting the highline with our punyo or using the directa or direct applications that are prevalent in estokada systems..

Our footwork is based on the male and female triangle with a slight variation, we use the centreline approach also.. I was taught to keep my centre line on the attacker irregardless of what direction he is facing.. By spinning the triangles of the human body, and going to the side, it opens up the side, back and head region of the attacker more than facing it.. To emphasise this aspect, I always tell my students to be off of the shoulder which is holding the weapon to apply their counter offensive applications.. We also use a lot of explosive actions in our footwork as to keep the opponent off balance by either crashing or going with the flow of the attack depending on the angle it is given by the attacker.

This is what I call the "tactical L" footwork, as this counters the natural body spin of the attacker and allows the defender the ability to check the attacker's reaction to our counteroffensive actions..

Our empty hand aspects are based on that of the knife or baraw.. It is delivered on a circular approach to allow for the minimum of 3 hits on our initial entry where our counter offensive motion are returned to centre. This concept allows for the use of the guntings or limb destructions to "defang the snake" by taking out the attacking limbs..

The concept of the guntings when combined with the low line attacks along with the spinning of the attacker's triangles of the body can be closely resembled to some Indonesian penchak silat styles such as Cimande..

This Balintawak system is not like the Balintawak systems from Cebu although there has been stories told of one of the Saavedra brothers going to Batangas, but the relationships between this system and the Saavedra teachings are yet to be confirmed... The name of the Reston Balintawak system comes from the home of Filipino Independence which is a town or barrio outside of Manila named Balintawak.. This was also the site of the first struggles of independence from the Spanish occupation in 1896..

As I said earlier, this description of Reston Balintawak is based on the manuscript, verbal conversations and my training with GM Reston and myself over a time period that exceeds 30 yrs of my involvement in this system..

**Radcliffe College of Self Defence
Combat Judo Karate (Kempo) Mixed Martial Arts (Self Defence) Grading**

White Belt to Yellow Belt

Strikes

Jab/Straight Punch to Filtrum
Reverse Punch to Filtrum
Hook Punch to Mastoid Process or Temple lobe
Liver and Spleen Uppercut Punches

Knees

Forward Knee to midsection (attacking diaphragm that controls breathing)

Kicks

Front Kick to midsection
Side Kick to midsection
Roundhouse Kick to midsection
Straight Back Kick to midsection

Two Step Kicks

Front Kick, Roundhouse Kick
Roundhouse Kick to knee, Roundhouse Kick to floating rib

Take Downs

Body-Drop Throw

Defences

Takedown defence for Roundhouse Kick attack

One Step Defences

01. Outside block, midsection punch then palm strike to chin, circular head and shoulder takedown, Rear Naked Choke.

02. Inside block, right body punch then reverse ridge hand strike to neck, side neck crank takedown.

03. Rising block, front kick to midsection, ridge hand to neck, body drop throw, strike to mastoid process.

Escape Defence

Wrist hold escapes
Shirt hold escapes

Grappling

Mount escape reversal
Closed Guard escape reversal

Yellow Belt to Orange Belt

Strikes

Review of Yellow Belt
Uppercut punch to chin
Palm Strike to chin
Back Fist strike
Turning Back Fist strike

Knees

Review of Yellow Belt
Roundhouse Knee

Kicks

Review of Yellow Belt
Front Stomp to foot
Back Stomp to foot

Two Step Kicks

Review of Yellow Belt
Roundhouse Kick, Turning Back Kick

Take Downs

Review of Yellow Belt
Double Leg Takedown

Defences

Review of Yellow Belt
Takedown defence for front kick

One Step Defences

Review of Yellow Belt
01. Kick Boxing combination defence against straight punch

02. Kick Boxing combination defence against hook punch

03. Kick Boxing combination defence against uppercut punch

Escape Defence

Review of Yellow Belt
Escape from standing headlock, Guillotine, Rear Choke

Grappling

Review of Yellow Belt
Side Control escape reversal

Orange Belt to Green Belt

Strikes

Review of last grading
Knife Hand Strike
Ridge Hand Strike

Knees

Review of last grading
Crescent Knee
Flying Front Knee

Kicks

Review of last grading
Front Kick to Knee
Side Kick to Knee
Roundhouse Kick to Knee
Turning Back Kick to midsection

Two and Three Step Kicks

Review of last grading
Front Kick, Roundhouse Kick, Turning Back Kick with back fist following kick
Roundhouse Kick, Turning Back Kick, Front Kick

Take Downs

Review of last grading
Hip Throw (Uki Goshi)
Shoulder Whirl (Kata Garuma)

Defences

Review of last grading
Hook punching arm and side kick to hollow of knee

One Step Defences

Review of last grading
01. Inside block on outer side of attacker, back fist strike to temple then grip shoulder, side stomp kick to knee

02. Inside block on inner side of attacker, back fist strike to temple, Turning Back Kick to midsection, clinch neck then knee to midsection or head.

Escape Defence

Review of last grading
Escape from bear hug (front and rear holds) (arms embraced and arms free)

Grappling

Review of last grading
Arm Bar from mount
Arm Bar from beneath guard
Kimura from guard

Green Belt to Blue Belt (Senior Student Grading)

Strikes

Review of last grading
Hammer Fist Strikes
Ground and Pound Strikes (mount, guard, half guard)

Knees

Review of last grading

Kicks

Review of last grading
Front Groin Kick
Roundhouse kick to head
Front kick, Roundhouse kick double
Roundhouse kick, Side kick double
Back Kick to groin

Two and Three Step Kicks

Review of last grading
Front Kick, Side Kick
Side Kick, Turning Back Kick followed by back fist
Jumping Front Thrust Kick

Take Downs

Review of last grading
Neck and Cross Thigh wheel throw
Wheel Throw from leg hold

Defences

Review of last grading
Knife threat to neck from rear hold, shoulder throw.

One Step Defences

Review of last grading
Cross block, Back fist strike

Escape Defence

Review of last grading
Hair Hold escape

Grappling

Review of last grading
Escape from sprawl defence
Escape when in attackers open guard
Guard leg sweep to mount

Blue Belt to Purple Belt

Strikes

Review of last grading
7 x 3 min rounds of boxing CD

Knees

Review of last grading
Flying front knee to head

Kicks

Review of last grading
Turning wheel kick to head

Two and Three Step Kicks

Review of last grading
Low reverse leg sweep, jumping front kick

Take Downs

Review of last grading

Defences

Review of last grading
Knife threat from front when backed to a wall/fence

One Step Defences

Review of last grading

Escape Defence

Review of last grading
Inside block with simultaneous right palm strike to jaw/mastoid process area, place fingers under chin and palm over nose and compress while placing left arm behind attackers neck and arch attackers back while cranking their neck over the left arm

Grappling

Review of last grading
Escape from Judo side control headlock
Move from side control to neck control submission
Escape from armbar
Defence against ankle lock

First Sixteen Kata

Parts 1 to Parts 4

Purple Belt to Brown Belt

Strikes

Review of last grading
Elbow strike kata

Knees

Review of last grading

Kicks

Review of last grading
Heel kick to hollow of knee while attacker is in clinch

Two and Three Step Kicks

Review of last grading
7 x 3 min rounds of Thai Boxing CD

Take Downs

Review of last grading

Defences

Review of last grading
Unarmed defence against the 6 basic Arnis baston strikes

One Step Defences

Review of last grading

Escape Defence

Review of last grading
Escape from Full Nelson with double leg reverse takedown

Grappling

Review of last grading
Kimura from side control
Americana from mount
Transition from rear naked choke attempt to arm bar

First Sixteen Kata

Parts 1 to Parts 8

Brown Belt to Red Belt

Strikes

Review of last grading

Knees

Review of last grading

Kicks

Review of last grading

Front Kick off forward foot

Side Step Side Kick

Roundhouse Kick off forward foot

Two and Three Step Kicks

Review of last grading

Counter double jab with straight punch to body and reverse punch to head, right front kick to midsection, left roundhouse kick to knee, right roundhouse to midsection or head.

Take Downs

Review of last grading

Defences

Review of last grading

Unarmed defence against the 5 basic knife strikes

One Step Defences

Review of last grading

Escape Defence

Review of last grading

Grappling

Review of last grading

Half Guard escape to Side Control transition

Rolling Crucifix

First Sixteen Kata

Parts 1 to Parts 12

Red Belt to Shodan Ho (Probationary Instructor)

Strikes

Review of last grading

Knees

Review of last grading

Kicks

Review of last grading

Two and Three Step Kicks

Review of last grading

Take Downs

Review of last grading

Defences

Review of last grading

One Step Defences

Review of last grading

Escape Defence

Review of last grading

Grappling

Review of last grading

3 x 5 min rounds of non striking grappling sparring

First Sixteen Kata

Full Knowledge of Kata

Shodan Ho to Shodan (First Degree Instructor)

Strikes

Review of last grading

Knees

Review of last grading

Kicks

Review of last grading

Two and Three Step Kicks

Review of last grading

Take Downs

Review of last grading

Defences

Review of last grading

One Step Defences

Review of last grading

Escape Defence

Review of last grading

Grappling

Review of last grading

3 x 5 min rounds of MMA sparring

First Sixteen Kata

Full Knowledge of Kata

Black Belt Kata

Full Knowledge of Kata

01. Possess a current Senior First Aid Certificate

02. Possess a recognised certificate for either Coaching, Fitness Leader, Workplace Training, or Diploma of Teaching.

03. Minimum of twelve months since Shodan Ho Grading

Shodan to Nidan (Second Degree Instructor)

Nidan to Sandan (Third Degree Senior Instructor)

Sandan to Yondan (Forth Degree Senior Instructor)

Yondan to Godan (Fifth Degree Master Instructor)

Godan to Rokudan (Sixth Degree Master Instructor)

Rokudan to Shichidan (Seventh Degree Senior Master Instructor)

Shichidan to Hachidan (Eight Degree Grand Master)



Strikes

Yellow

Jab/Straight Punch to Filtrum
Reverse Punch to Filtrum
Hook Punch to Mastoid Process or Temple lobe
Liver and Spleen Uppercut Punches

Orange

Uppercut punch to chin
Palm Strike to chin
Back Fist strike
Turning Back Fist strike

Green

Knife Hand Strike
Ridge Hand Strike

Blue

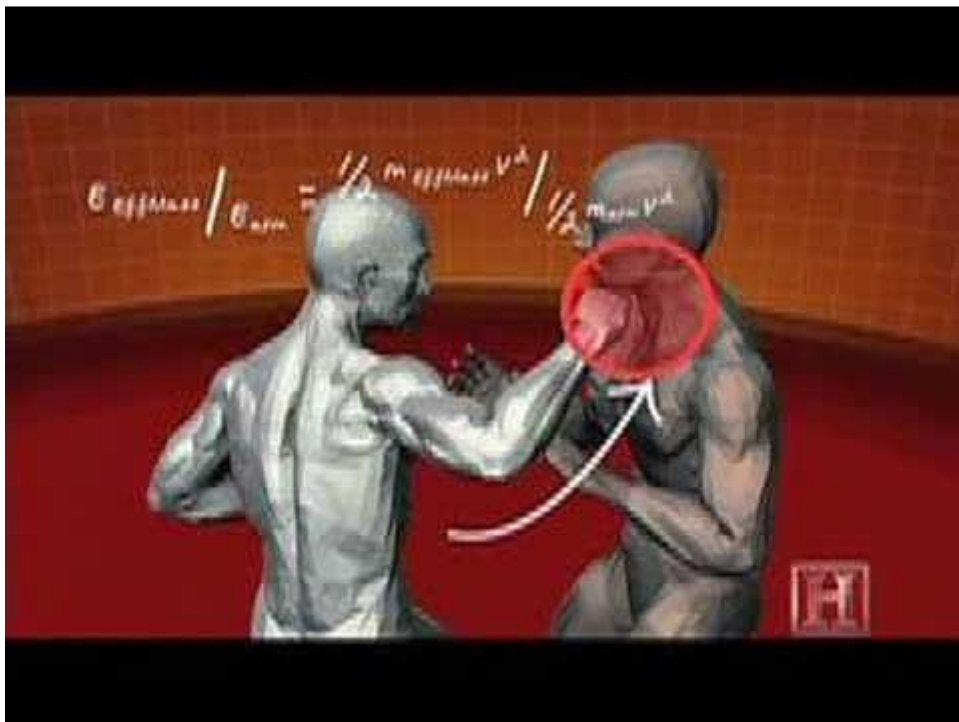
Hammer Fist Strikes
Ground and Pound Strikes (mount, guard, half guard)

Purple

7 x 3 min rounds of boxing CD

Brown

Elbow strike kata



Knees

Yellow

Forward Knee to midsection (attacking diaphragm that controls breathing)

Orange

Roundhouse Knee to midsection

Green

Crescent Knee to midsection

Flying Front Knee to midsection

Blue

Review of last grading

Purple

Flying front knee to head

Kicks

Yellow

Front Kick to midsection

Side Kick to midsection

Roundhouse Kick to midsection

Straight Back Kick to midsection

Orange

Front Stomp to foot

Back Stomp to foot

Green

Front Kick to Knee

Side Kick to Knee

Roundhouse Kick to Knee

Turning Back Kick to midsection

Blue

Front Groin Kick

Roundhouse kick to head

Front kick, Roundhouse kick double

Roundhouse kick, Side kick double

Back Kick to groin

Purple

Turning wheel kick to head

Brown

Heel kick to hollow of knee while attacker is in clinch

Red

Front Kick off forward foot

Side Step Side Kick

Roundhouse Kick off forward foot

Two Step and Three Step Kicks

Yellow

Front Kick, Roundhouse Kick
Roundhouse Kick to knee, Roundhouse Kick to floating rib

Orange

Roundhouse Kick, Turning Back Kick

Green

Front Kick, Roundhouse Kick, Turning Back Kick with back fist following kick
Roundhouse Kick, Turning Back Kick, Front Kick

Blue

Front Kick, Side Kick
Side Kick, Turning Back Kick followed by back fist
Jumping Front Thrust Kick

Purple

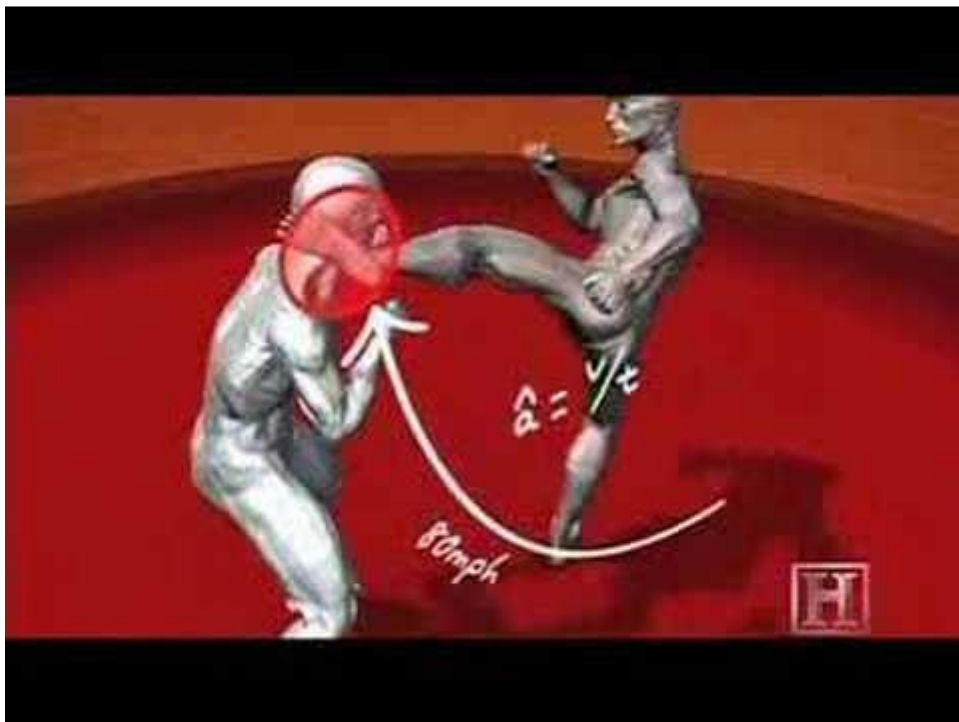
Low reverse leg sweep, jumping front kick

Brown

7 x 3 min rounds of Thai Boxing CD

Red

Counter double jab with straight punch to body and reverse punch to head, right front kick to midsection, left roundhouse kick to knee, right roundhouse to midsection or head.



Take Downs

Yellow

Body-Drop Throw

Orange

Double Leg Takedown

Green

Hip Throw (Uki Goshi)

Shoulder Whirl (Kata Garuma)

Blue

Neck and Cross Thigh wheel throw

Wheel Throw from leg hold

Defences

Yellow

Takedown defence for Roundhouse Kick attack

Orange

Takedown defence for front kick

Green

Hook punching arm and side kick to hollow of knee

Blue

Knife threat to neck from rear hold, shoulder throw.

Purple

Knife threat from front when backed to a wall/fence

Brown

Unarmed defence against the 6 basic Arnis baston strikes

Red

Unarmed defence against the 5 basic knife strikes



One Step Defences

Yellow

01. Outside block, midsection punch then palm strike to chin, circular head and shoulder takedown, Rear Naked Choke.

02. Inside block, right body punch then reverse ridge hand strike to neck, side neck crank takedown.

03. Rising block, front kick to midsection, ridge hand to neck, body drop throw, strike to mastoid process.

Orange

01. Kick Boxing combination defence against straight punch

02. Kick Boxing combination defence against hook punch

03. Kick Boxing combination defence against uppercut punch

Green

01. Inside block on outer side of attacker, back fist strike to temple then grip shoulder, side stomp kick to knee

02. Inside block on inner side of attacker, back fist strike to temple, Turning Back Kick to midsection, clinch neck then knee to midsection or head.

Blue

Cross block, Back fist stike

Purple

Inside block with simultaneous right palm strike to jaw/mastoid process area, place fingers under chin and palm over nose and compress while placing left arm behind attackers neck and arch attackers back while cranking their neck over the left arm

Escape Defence

Yellow

Wrist hold escapes

Shirt hold escapes

Orange

Escape from standing headlock, Guillotine, Rear Choke

Green

Escape from bear hug (front and rear holds) (arms embraced and arms free)

Blue

Hair Hold escape (front and rear)

Purple

Review of last grading

Brown

Escape from Full Nelson with double leg reverse takedown

Grappling

Yellow

Mount escape reversal
Closed Guard escape reversal

Orange

Side Control escape reversal

Green

Arm Bar from mount
Arm Bar from beneath guard
Kimura from guard

Blue

Escape from sprawl defence
Escape when in attackers open guard
Guard leg sweep to mount

Purple

Escape from Judo side control headlock
Move from side control to neck control submission
Escape from armbar
Defence against ankle lock

Brown

Kimura from side control
Americana from mount
Transition from rear naked choke attempt to arm bar

Red

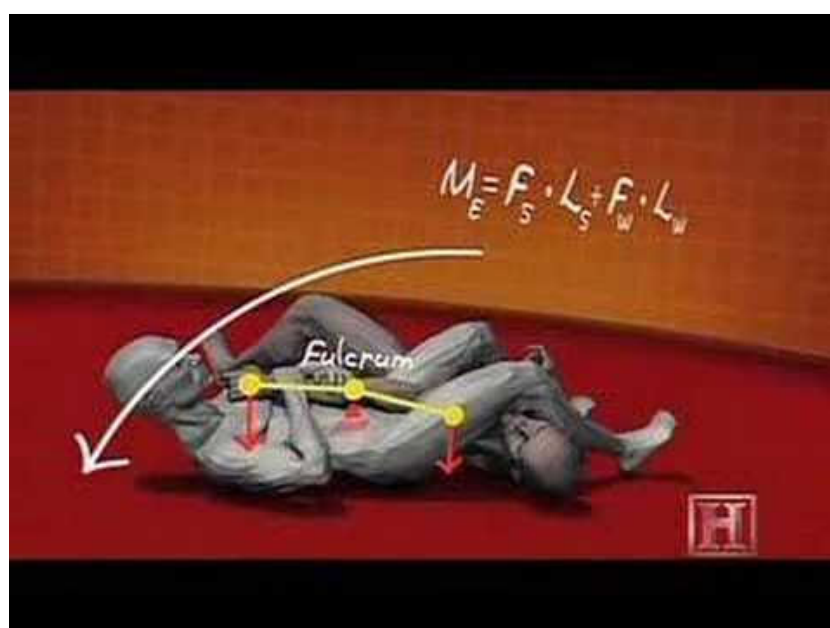
Half Guard escape to Side Control transition
Rolling Crucifix

Shodan Ho

Non striking grappling sparring 3 x 5 min rounds

Shodan

MMA sparring 3 x 5 min rounds



Modern Arnis Kali Eskrima

Yellow Belt (Likas Isa)

- 6 x single basic baston strikes
- 6 x single baston blocks, check with single strike counter
- 6 x double baston blocks with single strike counter
- **Modern Arnis** 12 striking zones
- Single Sinawali

Orange Belt (Likas Dalawa)

- 6 x single basic baston strikes
- 6 x single baston blocks, check with single strike counter
- 6 x double baston blocks with single strike counter
- 6 x single baston blocks, check with double strike counter
- 6 x double baston blocks with double strike counter
- 6 single baston disarms
- **Modern Arnis** 12 striking zones
- **Eskrima** 12 striking zones
- Single Sinawali
- Double Sinawali

Green Belt (Likas Tatlo)

- 6 x single basic baston strikes
- 6 x single baston blocks, check with single strike counter
- 6 x double baston blocks with single strike counter
- 6 x single baston blocks, check with double strike counter
- 6 x single baston blocks, check with multiple strike counter
- 6 x double baston blocks with double strike counter
- 12 single baston disarms with counter strike
- **Modern Arnis** 12 striking zones
- **Eskrima** 12 striking zones
- **Kali Otso** 13 striking zones
- **Kali Rompida** 12 striking zones
- Single Sinawali
- Double Sinawali
- Reverse Sinawali



Blue Belt (Likha Isa)

- 6 x single basic baston strikes
- 6 x single baston blocks, check with single strike counter
- 6 x double baston blocks with single strike counter
- 6 x single baston blocks, check with double strike counter
- 6 x single baston blocks, check with multiple strike counter
- 6 x double baston blocks with double strike counter
- 6 x single baston blocks, **de cadena** with single strike counter
- 14 single baston disarms with counter strike
- **Modern Arnis** 12 striking zones (GM Remy Presas)
- **Eskrima** 12 striking zones (GM Cacoy Canete)
- **Kali Otso** 13 striking zones (GM Dan Inosanto)
- **Kali Rompida** 12 striking zones (GM Dan Inosanto)
- **Lightning Scientific Arnis** 13 striking zones (GM Benjamin Luna Lema)
- Single Sinawali
- Double Sinawali
- Reverse Sinawali
- Redonda

Purple Belt (Likha Dalawa)

- 6 x single basic baston strikes
- 6 x single baston blocks, check with single strike counter
- 6 x double baston blocks with single strike counter
- 6 x single baston blocks, check with double strike counter
- 6 x single baston blocks, check with multiple strike counter
- 6 x double baston blocks with double strike counter
- 6 x single baston blocks, **de cadena** with single strike counter
- 14 single baston disarms with counter strike
- **Modern Arnis** 12 striking zones
- **Eskrima** 12 striking zones
- **Kali Otso** 13 striking zones
- **Kali Rompida** 12 striking zones
- **Lightning Scientific Arnis** 13 striking zones
- Single Sinawali and use as a counter strike
- Double Sinawali and use as a counter strike
- Reverse Sinawali and use as a counter strike
- Redonda and use as a counter strike
- 6 x long range **abaniko** defences and counter strikes
- 6 x long range **otso** defences and counter strikes
- Solo Baston Anyo Isa



Brown Belt (Likha Tatlo)

- 6 x single basic baston strikes
- 6 x single baston blocks, check with single strike counter
- 6 x double baston blocks with single strike counter
- 6 x single baston blocks, check with double strike counter
- 6 x single baston blocks, check with multiple strike counter
- 6 x double baston blocks with double strike counter
- 6 x single baston blocks, **de cadena** with single strike counter
- 14 single baston disarms with counter strike
- **Modern Arnis** 12 striking zones
- **Eskrima** 12 striking zones
- **Kali Otso** 13 striking zones
- **Kali Rompida** 12 striking zones
- **Lightning Scientific Arnis** 13 striking zones
- Single Sinawali and use as a counter strike
- Double Sinawali and use as a counter strike
- Reverse Sinawali and use as a counter strike
- Redonda and use as a counter strike
- 6 x long range **abaniko** defences and counter strikes
- 6 x long range **otso** defences and counter strikes
- Solo Baston Anyo Isa
- Solo Baston Anyo Dalawa
- Solo Baston Anyo Tatlo
- Espada y Daga defences against 6 x single basic baston strikes
- Dos Puntos strikes and defences



Grandmaster Remy A. Presas

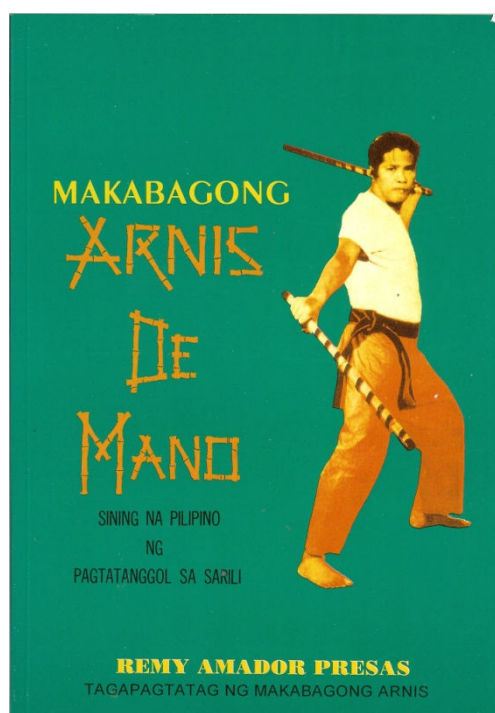
Red Belt (Likha Apat)

- 6 x single basic baston strikes
- 6 x single baston blocks, check with single strike counter
- 6 x double baston blocks with single strike counter
- 6 x single baston blocks, check with double strike counter
- 6 x single baston blocks, check with multiple strike counter
- 6 x double baston blocks with double strike counter
- 6 x single baston blocks, **de cadena** with single strike counter
- 14 single baston disarms with counter strike
- **Modern Arnis** 12 striking zones
- **Eskrima** 12 striking zones
- **Kali Otso** 13 striking zones
- **Kali Rompida** 12 striking zones
- **Lightning Scientific Arnis** 13 striking zones
- Single Sinawali and use as a counter strike
- Double Sinawali and use as a counter strike
- Reverse Sinawali and use as a counter strike
- Redonda and use as a counter strike
- 6 x long range **abaniko** defences and counter strikes
- 6 x long range **otso** defences and counter strikes
- Solo Baston Anyo Isa
- Solo Baston Anyo Dalawa
- Solo Baston Anyo Tatlo
- Solo Baston Anyo Apat
- Espada y Daga defences against 6 x single basic baston strikes
- Dos Puntos strikes and defences



Preliminary Black Belt (Lakan)

- 6 x single basic baston strikes
- 6 x single baston blocks, check with single strike counter
- 6 x double baston blocks with single strike counter
- 6 x single baston blocks, check with double strike counter
- 6 x single baston blocks, check with multiple strike counter
- 6 x double baston blocks with double strike counter
- 6 x single baston blocks, **de cadena** with single strike counter
- 14 single baston disarms with counter strike
- **Modern Arnis** 12 striking zones
- **Eskrima** 12 striking zones
- **Kali Otso** 13 striking zones
- **Kali Rompida** 12 striking zones
- **Lightning Scientific Arnis** 13 striking zones
- Single Sinawali and use as a counter strike
- Double Sinawali and use as a counter strike
- Reverse Sinawali and use as a counter strike
- Redonda and use as a counter strike
- 6 x long range **abaniko** defences and counter strikes
- 6 x long range **otso** defences and counter strikes
- Solo Baston Anyo Isa
- Solo Baston Anyo Dalawa
- Solo Baston Anyo Tatlo
- Solo Baston Anyo Apat
- Dagger Anyo
- Regular Grip Dagger Strikes
- Reverse Grip Dagger Strikes
- Regular Grip Dagger Defence with counter strikes
- Reverse Grip Dagger Defence with counter strikes
- Espada y Daga defences against 6 x single basic baston strikes
- Dos Puntos strikes and defences



First Degree Black Belt - Instructor (Lakan Isa)

- 6 x single basic baston strikes
- 6 x single baston blocks, check with single strike counter
- 6 x double baston blocks with single strike counter
- 6 x single baston blocks, check with double strike counter
- 6 x single baston blocks, check with multiple strike counter
- 6 x double baston blocks with double strike counter
- 6 x single baston blocks, **de cadena** with single strike counter
- 12 single baston disarms with counter strike

- **Modern Arnis** 12 striking zones
- **Eskrima** 12 striking zones
- **Kali Otso** 13 striking zones
- **Kali Rompida** 12 striking zones
- **Lightning Scientific Arnis** 13 striking zones

- Single Sinawali and use as a counter strike
- Double Sinawali and use as a counter strike
- Reverse Sinawali and use as a counter strike
- Redonda and use as a counter strike

- 6 x long range **abaniko** defences and counter strikes
- 6 x long range **otso** defences and counter strikes

- Solo Baston Anyo Isa
- Solo Baston Anyo Dalawa
- Solo Baston Anyo Tatlo
- Solo Baston Anyo Apat

- Dagger Anyo

- Regular Grip Dagger Strikes
- Reverse Grip Dagger Strikes
- Regular Grip Dagger Defence with counter strikes
- Reverse Grip Dagger Defence with counter strikes

- Espada y Daga defences against 6 x single basic baston strikes

- Dos Puntos strikes and defences

01. Possess a current Senior First Aid Certificate

02. Possess a recognised certificate for either Coaching, Fitness Leader, Workplace Training, or Diploma of Teaching.

03. Minimum of twelve months since LAKAN Grading



Strikes and Punching Techniques

From ready stance step right foot to the side into horse stance and bring both hands to the right side of your waist with the left fist above the right fist.

1. Punch to the solar plexus with the right fist
2. Punch to the solar plexus with the left fist
3. Punch to the phultrim with the right fist
4. Punch to the phultrim with the left fist

Step the right foot back to back stance and bring the open right hand to the right side of your face

5. Pivot to forward stance and strike with a right knife hand to below the ear
6. bring the open left hand to the left side of your face and strike with a left knife hand to below the ear
7. Step the right foot forward to forward stance and strike with a right ridge hand to the neck.
8. Strike with a left ridge hand to the neck.
9. Right spear hand to the groin
10. Left spear hand to the throat
11. Step right foot back to horse stance and pivot to right side forward stance, rapid triple punch to the right side. Right punch to solar plexus, left punch to solar plexus, right punch to phultrim.
12. Pivot to left side forward stance, rapid triple punch to left side. Left punch to solar plexus, right punch to solar plexus, left punch to phultrim.
13. Horse stance, right side back fist to temple.
14. Left side back fist to temple.
15. Right side front back fist to bridge of nose
16. Left side front back fist to bridge of nose.
17. Right rising palm strike to chin.
18. Left rising palm strike to chin.

Block and Deflection Techniques

Step right foot to side into horse stance

1. Right rising block
2. Left rising block

3. Right inward block
4. Left inward block

5. Right outward block
6. Left outward block

7. Right down block
8. Left down block

9. Low cross block
10. High cross block

11. Both hands to right side, U block, right hand high / left hand low
12. Both hands to left side, U block, left hand high / right hand low

13. Right middle knife hand block
14. Left middle knife hand block

15. Right down knife hand block
16. Left down knife hand block

17. Right middle reinforced block
18. Left middle reinforced block

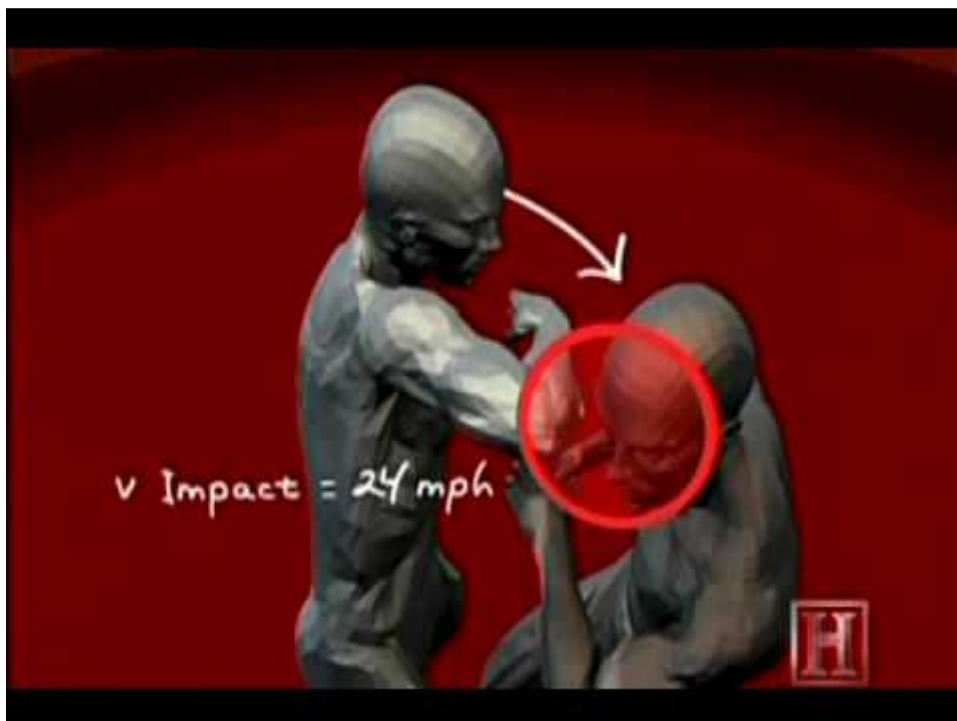
19. Scissor block, right middle / left down block
20. Scissor block, left middle / right down block

21. Double front middle wedge block
22. Right hammer strike block
23. Left hammer strike block
24. Double rear low wedge block



Elbow Striking Techniques

1. Step right foot forward into forward stance, right rising elbow strike chin, right down elbow strike to bridge of nose.
2. Left rising elbow strike chin , left down elbow strike to bridge of nose.
3. Right horizontal inward elbow strike to below the ear, right horizontal outward elbow strike to jaw.
4. Left horizontal inward elbow strike to below the ear, left horizontal outward elbow strike to jaw.
5. Step right foot back 180 degrees into horse stance, right middle rear elbow strike followed by rising reverse elbow to jaw. Left middle rear elbow strike followed by rising reverse elbow to jaw.
6. Side step to right side into cat stance and right elbow strike to solar plexus followed by rising side elbow to jaw.
7. Side step to left side into cat stance and left elbow strike to solar plexus followed by rising side elbow to jaw.
8. Spinning right rear elbow strike to head.
9. Spinning left rear elbow strike to head.



Knee Kicking Techniques

Step right foot back into sparring form

1. Right front knee to solar plexus
2. Left front knee to solar plexus
3. Right roundhouse knee to floating rib
4. Left roundhouse knee to floating rib
5. Right crescent knee to ribs
6. Left crescent knee to ribs
7. Right outward rear heel kick to rear of knee
8. Left outward rear heel kick to rear of knee
9. Left middle knife hand strike, right hand grabs head hair. Jumping right knee strike to head.
10. Right middle knife hand strike, left hand grabs head hair. Jumping left knee strike to head.
11. Right middle block with palm, left hand grab hair and right knee strike to side of head
12. Left middle block with palm, right hand grab hair and left knee strike to side of head

Feet Kicking Techniques

1. Right Front kick (*stomp, knee, groin, abdominal, head*)
2. Left Front kick
3. Right Side kick (*knee, abdominal, head*)
4. Left Side kick
5. Right Roundhouse kick (*knee, abdominal, head*)
6. Left Roundhouse kick
7. Right Turning back kick (*abdominal, groin stomp*)
8. Left Turning back kick
9. Right Outward crescent kick (*high*)
10. Left Outward crescent kick
11. Right Inward crescent kick, left jumping reverse crescent kick (*high*)
12. Left Inward crescent kick, right jumping reverse crescent kick
13. Right Low reverse sweep (*knee, ankle*)
14. Left Low reverse sweep
15. Right Front kick, roundhouse (*abdominal, ribs*)
16. Left Front kick, roundhouse
17. Right Roundhouse, side kick (*abdominal, ribs*)
18. Left Roundhouse, side kick
19. Right Reverse roundhouse kick (*high*)
20. Left Reverse roundhouse kick
21. Right Wheel kick (*high*)
22. Left Wheel kick

One Step Self Defence Kata

In kata form each technique is a defence against right straight punch.

1. Step right foot forward into horse stance, left hand knife hand block with simultaneous right knife hand strike to the collar bone. Right punch to solar plexus, left punch to solar plexus, right punch to philtrum.
2. Step left foot forward into forward stance, left palm block striking the elbow. Right punch to solar plexus, left punch to solar plexus, right punch to philtrum.
3. Left rising block and hold wrist, right front kick to abdominal area. With right foot forward conduct a right ridge hand strike to the neck.
4. Pivot into horse stance and look to the left side, left outward block, left back fist to temple, side step into cat stance a left elbow strike to abdominal.
5. Step right foot forward into horse stance, right inward middle block, right back fist, reverse turning left backfist.
6. Scissor kick, landing left forward stance, left lunge punch to solar plexus, right reverse punch to philtrum.
7. Step up with right foot behind left foot and pivot 180 degrees. Side step with right foot to horse stance and left side kick to shoulder of arm punching, right turning back kick to solar plexus.
8. Right forward stance, cross block, right back fist to temple
9. Left inward crescent kick to elbow, right reverse crescent kick to head
10. Left outward crescent kick to arm, right side kick to floating rib
11. Pivot 180 degrees left foot forward back stance, sparring form, right front kick to solar plexus, left low palm block, right forward stance, right spear hand strike to groin, left turning back fist to temple, step right foot forward into forward stance, right lunge punch to philtrum.



Two Step Kicking Techniques

Step right foot back into sparring form

1. Right front kick, left side kick.
Step left foot back, right down block. Step right foot back, left down block
2. Right side kick, left turning back kick
Step left foot back, right down block. Step right foot back, left down block
3. Right roundhouse kick, left turning back kick
Step left foot back, right down block. Step right foot back, left down block
4. Right front kick, right jumping front kick
Step left foot back, right down block. Step right foot back, left down block
5. Right side stepping side kick, right jumping side kick
Step left foot back, right down block. Step right foot back, left down block
6. Right roundhouse kick, left jumping back kick
Step left foot back, right down block. Step right foot back, left down block
7. Jumping scissor kick
Step left foot back, right down block. Step right foot back, left down block
8. Inward right crescent kick, jumping left reverse crescent kick
Step left foot back, right down block. Step right foot back, left down block
9. Jumping low right high left roundhouse kick
Step left foot back, right down block. Step right foot back, left down block
10. Jumping right front thrust kick
Step left foot back, right down block. Step right foot back, left down block
11. Left reverse sweep kick, jumping right front kick
Step left foot back, right down block. Step right foot back, left down block



Three Step Techniques

Step right foot back into sparring form

1. Left punch to head, right punch to head, slide left foot back half way from original stance and strike with a right front kick to the abdominal area, left roundhouse kick to the knee, right roundhouse to the head
2. Left palm strike to jaw or nose, left roundhouse to inner thigh, right front snap kick to groin, hold neck and left knee to abdominal area, right down elbow between shoulder blades.
3. Left punch to head, right punch to head, slide left foot back half way from original stance and strike with a right front kick, left side kick, right turning back kick
4. Left punch to head, right punch to head, slide left foot back half way from original stance and strike with a right front kick, left roundhouse kick, right turning back kick
5. Left punch to head, right punch to head, slide left foot back half way from original stance and strike with a right front kick, left roundhouse kick, right wheel kick
6. Right inward crescent kick, left reverse crescent kick, right wheel kick
7. Right inward crescent kick, left reverse crescent kick, right low reverse sweep

First Sixteen Comjuka Kempo Kata

1. Bow left foot moves to ready stance.

Step left foot to forward stance, left rising block, right spear hand strike to neck.
Step right foot to forward stance, right rising block, left spear hand strike to neck.
Matte

2. Step back and turn around.

Right forward stance, right rising block, left tiger mouth strike to neck.
Step left foot forward stance, left rising block, right tiger mouth strike to neck.
Matte

3. Step back and turn around.

Left forward stance, left rising block, reverse punch to solar plexus, straight punch to philtrum.
Step right foot forward stance, right rising block, reverse punch to solar plexus, straight punch to philtrum.
Matte

4. Step back and turn around.

Right forward stance, right rising block, left knife hand to side of neck.
Left forward stance, left rising block, right knife hand to side of neck.
Matte

5. Step back and turn around.

Left forward stance, right outward block, left back fist to temple.
Right forward stance, left outward block, right back fist to temple.
Matte

6. Step back and turn around.

Right forward stance, left outward block, right uppercut punch to chin
Left forward stance, right outward block, left uppercut punch to chin
Matte

7. Step back and turn around.

Left forward stance, left rising block, reverse punch to solar plexus, straight punch to philtrum, pivot and turn 180 degrees, right forward stance, simultaneous right rising block and reverse punch to philtrum.
Step back, left forward stance, left rising block, reverse punch to solar plexus, straight punch to philtrum, pivot and turn 180 degrees, right forward stance, simultaneous right rising block and reverse punch to philtrum.

8. Step back. Left back stance, left inward block, right outward leg sweep, right palm strike to chin.

Step back, right back stance, right inward block, left outward leg sweep, left palm strike to chin.

9. Step back, left forward stance, left down block, simultaneous palm strikes to the ears with left and right hands, right knee to nose, return right foot back and straight left punch to philtrum.

Step back, right forward stance, right down block, simultaneous palm strikes to the ears with left and right hands, left knee to nose, return left foot back and straight right punch to philtrum.

10. Step forward, left forward stance, right down block, left inward elbow strike to temple, left outward elbow strike to philtrum, left back fist to bridge of nose, right reverse rising palm strike to chin.

Step forward, right forward stance, left down block, right inward elbow strike to temple, right outward elbow strike to philtrum, right back fist to bridge of nose, left reverse rising palm strike to chin.
Matte

11. Step back and turn around.

Right forward stance, left down block, right ridge hand strike to neck.

Step left foot forward, forward stance, right down block, left ridge hand strike to neck.

Matte

12. Step back and turn around.

Left forward stance, left rising block, right blinder strike to eyes, step forward, left rising palm strike to chin, step forward, left down block.

Step right foot forward, forward stance, right rising block, left blinder strike to eyes, step forward, right rising palm strike to chin.

Matte

13. Step back and turn around.

Left forward stance, right outward block, left punch to collarbone.

Step forward, right forward stance, left outward block, right punch to collarbone.

Matte

14. Step back and turn around.

Right forward stance, right down block, right rising block, reverse punch to solar plexus, straight punch to philtrum, left rising knife hand block, left knife hand strike to neck, right knife hand strike to neck, step forward, left back fist to bridge of nose, reverse palm strike to chin, front kick to solar plexus. Right low hammer fist strike to temple.

Matte

Step back and turn around.

Right forward stance, right down block, right rising block, reverse punch to solar plexus, straight punch to philtrum, left rising knife hand block, left knife hand strike to neck, right knife hand strike to neck, step forward, left back fist to bridge of nose, reverse palm strike to chin, front kick to solar plexus. Right low hammer fist strike to temple.

Matte

15. Step back and turn around.

Right forward stance, low left hand over right X block, grab and twist attackers arm with left hand, right ridge hand strike to elbow then right ridge hand to neck.

Step left foot forward, left forward stance, low right hand over left X block, grab and twist attackers arm with right hand, left ridge hand strike to elbow then left ridge hand to neck.

Matte

16. Step back and turn around.

Left forward stance, high right hand over left X block, right reverse ridge hand strike to groin and grab and twist groin. Kneel down onto right knee, and throw in a circular motion to left side.

Stand up and step forward, right forward stance, high left hand over right X block, left reverse ridge hand strike to groin and grab and twist groin. Kneel down onto left knee and throw in a circular motion to right side.

Matte

Step back and turn around.

Right forward stance, right down block

Step forward to ready stance and bow.

Comjuka Kempo Kata Pinan 1 (Techniques Only)

Part 1

Step left foot forward in forward stance
Left down block
Right punch followed by Left punch to solar plexus
Right punch to face below nose or to the jaw
Left body punch

Part 2

Step left foot forward stance
Left down block
Right punch to solar plexus
Right front snap kick to groin
Right forward stance
Right hammer-fist to head in a down block motion

Part 3

Step left foot forward stance
Left down block followed by a Left rising block
Right punch followed by a Left punch to the solar plexus
Right open hand forehead block with palm facing forward
Right knife hand strike followed by Left knife hand strike
Step right foot forward in forward stance
Right back fist strike
Left punch to solar plexus
Left side kick to midsection
Left hammer-fist to head in a down block motion

Part 4

Step left foot forward stance
Left down block followed by a Left outward block
Right punch followed by left punch to solar plexus
Low right inward sweep
All the way to a right side kick to the midsection
Right forward stance

Part 5

Step left foot forward stance
Left down block, Right reverse punch to face
Step right foot forward
Right down block, Left reverse punch to face

Comjuka Kempo Kata Pinan 2
(Techniques Only)

Part 1

Step left foot forward stance

Left down block followed by a Right punch to the solar plexus

Left uppercut punch followed by Right uppercut punch to floating ribs

Left body punch

Part 2

Step left foot forward stance

Left down block

Low X block (right over left)

Right front snap kick to groin

Right forward stance

High X block

Left roundhouse kick to midsection (liver/floating rib)

Part 3

Step left foot forward stance

Left down block

Double palm heel strike (left to sternum and right to solar plexus)

Right front snap kick to groin

Right hammer-fist to head in a down block motion

Part 4

Step left foot forward stance

Left down block followed by a right reverse punch

Step right foot forward into forward stance

Right outward block

Triple punch to the body (left – right – left)

Step left foot forward into forward stance

Left outward block

Four punches (right - left – right – left)

Comjuka Kempo Kata Pinan 3 (Techniques Only)

Part 1

Step left foot forward stance
Left down block followed by a Left rising block
Right spear hand strike to side of neck
Step right foot forward into forward stance
Execute double punch (left – right)
Step left foot forward stance
Left rising block followed by right reverse punch
Right front kick stepping to right forward stance

Part 2

Step left foot forward stance
Left down block followed by a Left rising block
Right knife hand strike
Step right foot forward into forward stance
Execute a right outward back fist strike
Followed by a left reverse punch
Step left foot forward stance
Left elbow strike
Followed by right front kick

Part 3

Step left foot forward stance
Left down block
Double simultaneous left and right knife hand strike
And right knee strike
Right forward stance
Double simultaneous left and right midsection punch

Part 4

Step left foot forward stance
Left down block followed by a Left rising block
Right outward leg sweep
Followed by right palm heel strike to the chin
Step right foot forward stance
Right rising block
Left outward leg sweep
Followed by left palm heel strike to the chin

Comjuka Kempo Kata Pinan 4

Step left 90 degrees into left foot cat stance
Pull hands to right hip left fist over right fist
Lunge left foot forward into left forward stance
Execute low X block with open hands (right over left)
Step right foot forward in forward stance
Execute right inward elbow strike
Followed by right outward back fist strike
Turn left 180 degrees into horse stance and execute left outward back fist strike

Slide right foot back to cat stance
Pull hands to left hip right fist over left fist
Lunge right foot forward into right forward stance
Execute low X block with open hands (left over right)
Step left foot forward in forward stance
Execute left inward elbow strike
Followed by left outward back fist strike
Turn right 180 degrees into horse stance and execute right outward back fist strike

Slide left foot back to cat stance
Pull hands to right hip left fist over right fist
Lunge left foot forward into left forward stance
Execute low X block with open hands (right over left)
Step right foot forward in forward stance
Execute right inward elbow strike
Followed by right outward back fist strike
Turn left 180 degrees into horse stance and execute left outward back fist strike

Slide right foot back to cat stance
Pull hands to left hip right fist over left fist
Lunge right foot forward into right forward stance
Execute low X block with open hands (left over right)
Step left foot forward in forward stance
Execute left inward elbow strike
Followed by left outward back fist strike
Turn right 180 degrees into forward stance and execute right down block

Step back to ready stance and bow to the front

Comjuka Kempo Kata Pinan 5 (Techniques Only)

Part 1

Step left foot forward stance
Execute left down block
Followed by right front kick and right reverse punch
Then left turning back kick
Then right front kick
Then left turning back kick
Then right front kick
Followed by right down block

Part 2

Step left foot forward stance
Execute left down block
Followed by right reverse punch and right front kick
Right forward stance
Execute left high open hand forehead block
And simultaneous left front kick
Left forward stance
Execute right high open hand forehead block
And simultaneous right front kick

Part 3

Step left foot forward stance
Execute left down block
Followed by right reverse punch
Execute a right turning side kick
Right forward stance
3 stepping right side kicks
Right forward stance
And left reverse punch

Reston Comjuka Kata

1. Bow and step into ready stance.

Step left foot forward into forward stance, left down block, right cobra strike then grasp and crush the throat.

Pivot into left back stance returning both hands to the right hip with left fist over right fist as if tearing the throat out of the neck.

Step forward into right forward stance, U punch (left hand punching solar plexus / right hand punching philtrum)

Right ridge hand strike to neck.

Step back left back stance, left ridge hand strike to neck.

Pivot on feet turning 180 degrees.

Step right foot forward into forward stance, right down block, left cobra strike then grasp and crush the throat.

Pivot into right back stance returning both hands to the left hip with right fist over left fist as if tearing the throat out of the neck.

Step forward into left forward stance, U punch (right hand punching solar plexus / left hand punching philtrum)

Left ridge hand strike to neck.

Step back right back stance, right ridge hand strike to neck.

2. Step up placing left foot behind right foot and pivot 180 degrees into ready stance.

Side step right foot into horse stance and cross block to right side, right back fist to temple, wedge attackers arm into an arm bar. Pivot 180 degrees kneeling to the left side throwing the attacker to the ground, right downward elbow strike to back of head.

Stand up into horse stance and cross block to left side, left back fist to temple, wedge attackers arm into an arm bar. Pivot 180 degrees kneeling to the right side throwing the attacker to the ground, left downward elbow strike to back of head.

3. Stand up into right back stance, right middle knife hand block.

Pivot 180 degrees into back stance, left middle knife hand block, circular snake arm bar with left arm, grab hair with right hand and knee to nose with right knee strike, left forward stance, right low hammer fist strike to temple.

Stand up and step back pivoting 180 degrees into right back stance, right middle knife hand block, circular snake arm bar with right arm, grab hair with left hand and knee to nose with left knee strike, left forward stance, left low hammer fist strike to temple.

4. Step to the left 90 degrees into left back stance, left knife hand block, step right foot forward, right back stance, right knife hand block.

Pivot 180 degrees, left back stance, left knife hand block, step right foot forward, right back stance, right knife hand block.

Step back and pivot 180 degrees into right forward stance, right knife hand block, step left foot forward, left lunge punch, step right foot forward, right lunge punch.

5. Step up and turn around 270 degrees.

Right forward stance, right outward block, step left foot forward, left forward stance, left lunge punch to philtrum, step back with left foot to cat stance then lunge back with a left side elbow strike to solar plexus. Step up with right foot to ready stance and bow using right fist and left open hand salutation.

Step around 180 degrees into left forward stance, left outward block, step right foot forward, right forward stance, right lunge punch to philtrum, step back with right foot to cat stance then lunge back with a right side elbow strike to solar plexus. Step up with left foot to ready stance and bow using right fist and left open hand salutation.

6. Step left foot forward.

Left back stance, left middle knife hand block, left low palm block, step right foot forward, right forward stance, right spear hand strike to groin, right inward leg sweep, left low reverse punch to philtrum as attacker falls to the ground.

Pivot 180 degrees into left back stance, left middle knife hand block, left low palm block, step right foot forward, right forward stance, right spear hand strike to groin, right inward leg sweep, left low reverse punch to philtrum as attacker falls to the ground.

Step up with the left foot behind the right foot and pivot 180 degrees into ready stance and bow.



Arnis Kali Eskrima

Basic Strikes

Step right foot back into back stance, grasp the baston with your right hand with the hand in front of the hip with the baston pointing upward and bring the open left hand toward the centre of your chest. (This is sparring form)

1. Step right foot forward into right forward stance, forehand strike to the left temple.
2. Backhand strike to the right temple.
3. Step left foot forward, left forward stance, downward backhand strike to the left knee or thigh area.
4. Step left foot back, right back stance, downward forehand strike to the right knee or thigh area.
5. Bring the baston across the front of your body clockwise circular motion and strike down onto the crown.
6. Slide the right foot back to right cat stance then lunge forward with the right foot into right forward stance thrusting the tip of the baston into the abdominal or solar plexus area.

Step right foot back into left back stance sparring form. Step up to ready stance and bow.

Arnis Kali Eskrima

Arnis Striking Zones

1. Step right foot forward, forehand strike to left temple
2. Step left foot forward, backhand strike to right temple
3. Step right foot forward, forehand strike to left shoulder
4. Step left foot forward, backhand strike to right shoulder
5. Step right foot forward, thrust the baston tip into the abdominal area
6. Step left foot forward, bring the right hand up to the right shoulder and thrust the baston tip into the left chest area
7. Step left foot back, bring the right hand up to the left shoulder and thrust the baston tip into the right chest area
8. Step right foot back, backhand strike to the right knee or thigh area
9. Step left foot back, forehand strike to the left knee or thigh area
10. Step right foot back, bring the right hand up to the right shoulder and thrust the baston tip into the left eye socket
11. Step left foot back, bring the right hand up to the left shoulder and thrust the baston tip into the right eye socket
12. Step right foot back, bring the baston across the front of your body clockwise circular motion and strike down onto the crown.

Arnis Kali Eskrima

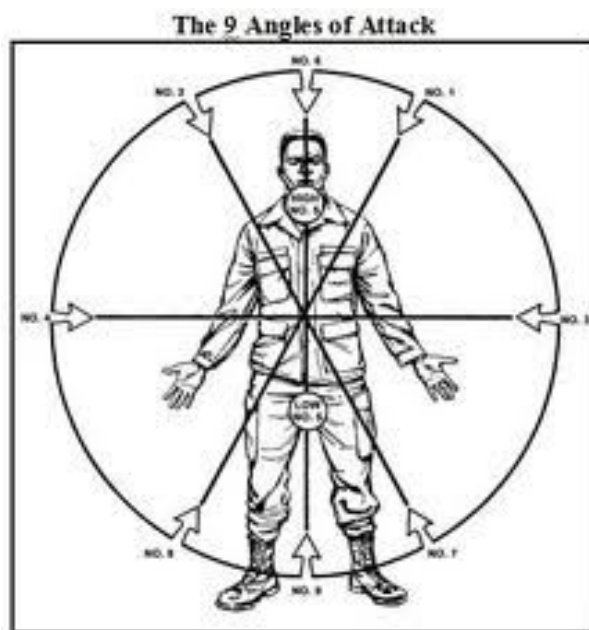
Kali Otso Striking Zones

Using Otso to complete strikes 1 and 2

1. Forehand strike to left collarbone
2. Backhand strike to right collarbone

Using Reverse Otso to complete strikes 3 and 4

3. Forehand strike to left floating rib
4. Backhand strike to right floating rib
5. Thrust thrust the baston tip into the abdominal area
6. Bring the right hand up to the right shoulder and thrust the baston tip into the left chest area
7. Bring the right hand up to the left shoulder and thrust the baston tip into the right chest area
8. Strike in a figure 8 motion with a backhand strike to the right temple
9. Followed by a downward forehand strike to the left knee
10. Downward backhand strike to the right knee
11. Followed by a forehand strike to the left temple
12. Rising backhand strike to the groin.



Arnis Kali Eskrima

Kali Rompida Striking Zones

Using rompida for strikes 1 to 2

1. Forehand strike to left collarbone
2. Backhand strike to right floating rib

Using reverse rompida for strikes 3 to 4

3. Forehand strike to left floating rib
4. Backhand strike to right collarbone
5. **Songkite**, thrust the baston tip into the solar plexus

Banda y Banda for strikes 6 to 7

6. Backhand slash across the right hip
7. Forehand slash across the left hip
8. **Songkite**, Bring the right hand to the left shoulder and thrust the baston tip into the front of the neck.

Doblete for strikes 9 to 12

9. Strike in a figure 8 motion with a backhand strike to the right temple
10. Followed by a downward forehand strike to the left knee
11. Downward backhand strike to the right knee
12. Followed by a forehand strike to the left temple

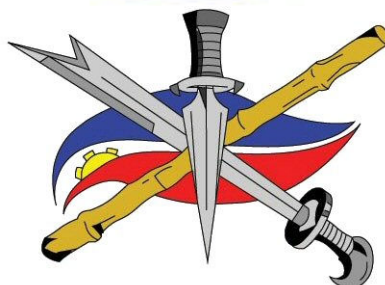


Sifu Dan Inosanto

Arnis Kali Eskrima

Eskrima Striking Zones

1. Step right foot forward, downward strike to crown
2. Step left foot forward, backhand strike to right temple
3. Step right foot forward, forehand strike to left temple
4. Step left foot forward, backhand strike to right floating rib
5. Step right foot forward, forehand strike to the left floating rib
6. Step left foot forward, backhand slash across the right hip
7. Step left foot back, forehand slash across the left hip
8. Step right foot back, backhand strike to the right knee or thigh area
9. Step left foot back, forehand strike to the left knee or thigh area
10. Step right foot back, bring the right hand up to the left shoulder and thrust the baston tip into the right eye socket
11. Step left foot back, bring the right hand up to the right shoulder and thrust the baston tip into the left eye socket
12. Step right foot back, thrust the baston tip into the abdominal area.



Arnis Kali Eskrima

Lightning Scientific Arnis Striking Zones

1. Step right foot forward, forehand 45 degree downward strike to collarbone
2. Banda y Banda, backhand strike floating rib then
3. Forehand strike floating rib
4. Step left foot forward, backhand strike to upper arm / shoulder
5. Step right foot forward, thrust the baston tip into the abdominal area.
6. Step left foot forward, 45 degree downward strike to collarbone
7. Step right foot forward, bring the right hand up to the right shoulder and thrust the baston tip into the left chest
8. Step left foot forward, bring the right hand up to the left shoulder and thrust the baston tip into the right chest
9. Otso, rising backhand strike to groin then
10. Rising backhand strike to groin
11. Bring the right hand up to the left shoulder and thrust the baston tip into the right eye socket
12. Step right foot forward, bring the right hand up to the right shoulder and thrust the baston tip into the left eye socket
13. Downward strike to crown



Arnis Kali Eskrima

Armed Disarming of Baston

Attacks 1 to 12 using strikes from the Arnis Striking Zones

Strike 1

Side step to your right as you execute an inside block and immediately grab the attackers baston in your left hand. Twist the baston quickly in a counter-clockwise motion as you press hard on the attackers baston with your baston, as if trying to cut it in half. The attacker will either release the baston or fall to the ground. Counter attack strike.

Strike 2

Side step to the left as you execute an outside block while keeping your left hand ready to scoop inside your opponents right forearm. Wind your left arm quickly in a clockwise motion until the attackers baston is pressing against your left forearm and his wrist is pinned under your left wrist. Continuing the pressure will force the attacker to release the baston. Counter attack strike.

Strike 3

Side step to your right as you execute an inside block and reach over his baston and right wrist with your left hand to scoop his wrist. Wind your left arm in a counter-clockwise motion pinning their baston against your baston and bend his wrist backward, forcing the attacker to release the baston as he loses his balance. Counter attack strike.

Strike 4

Side step to the left as you execute an outside block. While keeping your left hand on their right wrist, quickly force your baston over and underneath your attackers baston, raising the attackers wrist up until your baston and left hand are both pressing against the back of his wrist. Force the attacker down with strong pressure until they release the baston. Counter attack strike.

Strike 5

Side step to the right as you execute an inside block with the baston tip pointing downward. Bring your right wrist over and outside the attackers right wrist and your left hand up to press on his baston. With your right wrist and baston underneath his right wrist, pivot to the right side and press against the top of their right wrist, maintaining upward pressure on the end of their baston with your left hand. By swiftly pivoting to your right, the attacker's wrist will be bent backward and he will let go. Counter attack strike.

Strike 6

Side step to the right and execute an inside block, immediately grab the end of the attackers baston with your left hand. Rotate the back end of your baston underneath the attackers right wrist and then over the top as you pivot to your right forcing pressure against the back of their wrist. Follow through until the attacker releases the baston. Counter attack strike.

Strike 7

Side step to the left side as you execute a high outside block. Simultaneously, reach your left hand underneath his right wrist and draw it quickly as you press against their baston in the opposite direction with your baston causing the attacker to release their grip. Counter attack strike.

Strike 8

Side step to the left and execute a downward outside block. Pressing down on their stick, step in and force your right wrist inside his right arm and wind your arm upward in a clockwise circular motion, trapping his right wrist and baston against your baston and right hand. Use your left hand to hold his baston against your own. Pivot quickly to the right to bend his right wrist backward, forcing the attacker to let go. Counter attack strike.

Strike 9

Side step to your right as you execute a downward inside block, bring your left arm down quickly to the outside of the attackers right arm to scoop their wrist. Wind your arm in a counter-clockwise motion and press against their baston with your baston. By pivoting to your right and pressing against the back of their wrist with your left hand your attacker will be forced to let go. Counter attack strike.

Strike 10

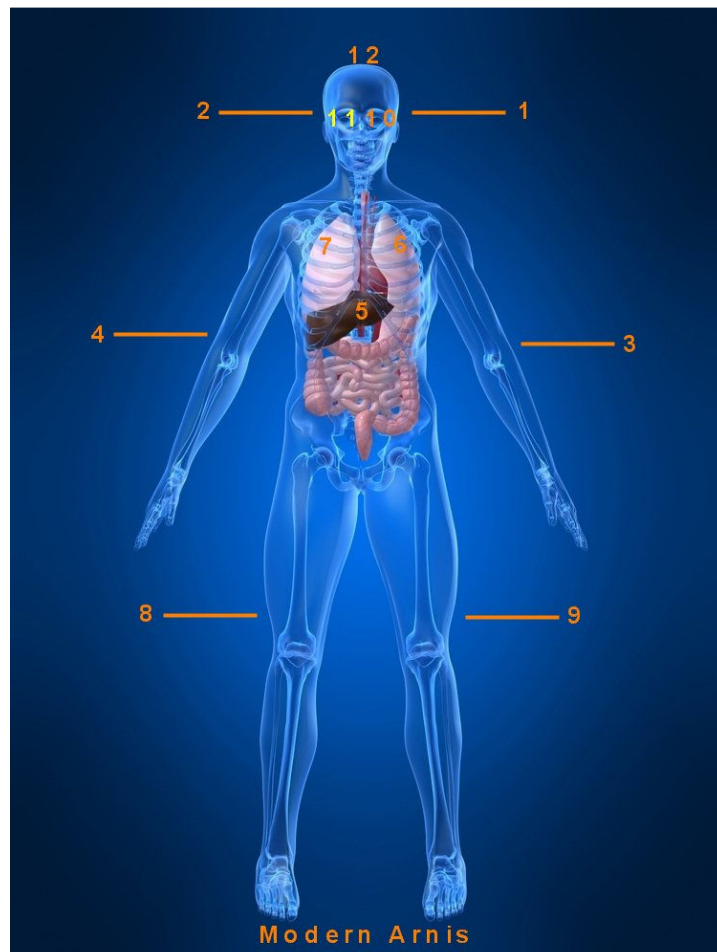
Side step to the right and execute an inside block and simultaneously bring your left hand up to trap the attackers baston arm between your left forearm and right baston. The attackers baston will be blocked against your left shoulder. Pivot quickly to your right as you press downward with your left forearm, forcing the attacker to release their grasp. Counter attack strike.

Strike 11

Side step to the left and execute an outside block, reaching underhand to grab the end of the attackers baston. Pull their baston over the top of your baston in a counter-clockwise motion so their right wrist is pulled back across your baston, forcing the attacker to release. Counter attack strike.

Strike 12

Right forward stance, rising block, right hand holding baston rotates counter-clockwise as the left hand simultaneously grabs the attackers wrist over the top. Disarm by pulling the attackers wrist with your left hand as your right wrist pushes downward against the cane, in this same motion thrust the butt end of your baston into the attackers floating rib. Rotate the baston clockwise on the outside of the attackers right arm and place the end of the baston beneath the attackers chin while keeping hold of the right arm with your left hand. Throw the attacker to the ground by pulling the chin down to your left side causing the attacker to fall to the ground.



Attacks 1 to 6 using strikes from the Basic Strikes

Strike 1

Step to your right as you execute a right inside block to the attackers forearm and immediately grab the attackers baston in your left hand and then the wrist in your right hand. Simultaneously twist the baston quickly in a counter-clockwise motion as you twist the wrist. The attacker will release the baston as they fall to the ground. Counter attack strike.

Strike 2

Step to the left as you execute a left inside block striking hard onto the attackers elbow as you simultaneously grab the attackers wrist with your right hand. With the left hand grab the baston with your palm facing upward. Pull the baston to beneath your right armpit and strike with the baston in your left hand into the attackers floating rib. With the baston in the attackers armpit and using it as a lever. Simultaneously you push the baston forward in a clockwise circular motion while twisting the attackers arm in a anti clockwise circular motion applying pressure to the attackers injured rib and injured elbow

Strike 3

Step right leg forward as you execute a right downward block, grab attackers wrist with your right hand. Step left foot forward into horse stance and strike with a left outward elbow strike to below the ear. Slip your left arm behind the attackers back then over his left shoulder then in front of their throat. Pull back hard on their right arm toward your waist straighten the elbow around your chest while using your left hand against their chin pulling the chin in the opposite direction to the pulling of the right arm ensuring a secure grip of the right wrist. Execute a right front stomp kick to the back of the right knee forcing the attacker to collapse onto their knee.

Strike 4

Step left leg forward as you execute a left down block, grab the attackers wrist with your left hand and strike the chin with a right rising palm strike to the chin. With the right hand grab the attackers neck and pull them forward as you strike strike into the solar plexus with a right roundhouse knee. Place your right foot behind their right leg so they are off balance and throw to the ground by pivoting 180 degrees to the left throwing them with a Body Drop Throw.

Strike 5

Step right leg forward as you execute a light rising circular block grabbing the wrist with your right hand. Step left leg forward into horse stance and strike into the floating rib with a left outward elbow strike. Pivot to your right by stepping backward with the right foot while pivoting on your left foot. Bring your left arm up and grab their right wrist with both hands, securing the wrist with both hands pulling the attackers arm over your shoulder applying pressure to the elbow and shoulder causing the attacker to drop the baston.

Strike 6

Step right leg forward, left low block, with the right hand reach across and grab the back of the attackers hand. Step right leg back as you roll the wrist in a circular clockwise motion with the right hand and grab the wrist with the left hand applying pressure to the attackers wrist.



Arnis Kali Eskrima

Dos Puntos Strikes

Stand at ready stance grasping the dos puntos in the centre with your right hand concealing the weapon beside your right side.

Lunge into right forward stance thrusting the dos puntos into the solar plexus. (thumb)
Left palm strike to the chin, thrust the dos puntos into the front of the neck. (thumb)
Left palm strike to the nose and pull the dos puntos to the right side in a wide arc then in an arc motion thrust the dos puntos into the left side of the neck. (thumb)
Pull the dos puntos to the left shoulder and in an arc motion thrust the dos puntos into the right side of the neck. (little finger)
Return the dos puntos to the left shoulder and in an arc motion thrust the dos puntos into the right temple. (thumb)
Bring the dos puntos over the your head in a circular motion and strike the left temple. (little finger)



Counters with Machete and Dagger

6 Basic Strikes

1. Forehand strike to the head

Counter:

block with a strike to the hand with machete with a simultaneous strike with the dagger against the middle of the attacker's machete.

sinawali strike: slash the neck with dagger followed by the machete then the dagger.

Otso strike with machete to both collarbones then thrust the dagger into the high abdominal penetrating the liver area.

2. Backhand strike to the head

Counter:

block with a strike to the forearm with the dagger with a simultaneous strike with the machete against the middle of the attacker's machete.

Strike banda y banda with the dagger to the neck followed by the machete.

sinawali strike: slash the neck with dagger followed by the machete then the dagger.

Otso strike with machete to both collarbones then thrust the dagger into the high abdominal penetrating the liver area.

3. Backhand strike to the thigh

Counter:

block with a low backhand block with machete to the attacker's machete with a simultaneous backhand strike with the dagger across the forearm.

Sinawali x 2. Otso strike with machete to both collarbones then thrust the dagger into the high abdominal penetrating the liver area.

4. Forehand strike to the thigh

Counter:

block with a low forehand block with machete to the attackers machete with a simultaneous forehand strike with the dagger across the forearm.

Backhand strike with machete followed by a backhand strike with the dagger. Otso strike with machete to both collarbones then thrust the dagger into the high abdominal penetrating the liver area.

5. Downward head strike

Counter:

Rising umbrella block with machete and strike dagger across the forearm then forearm strike across neck with machete.

sinawali strike: slash the neck with dagger followed by the machete then the dagger.

Otso strike with machete to both collarbones then thrust the dagger into the high abdominal penetrating the liver area.

6. Forward abdominal thrust

Counter:

Rising forehand strike with machete to forearm.

sinawali strike: slash the neck with dagger followed by the machete then the dagger.

Otso strike with machete to both collarbones then thrust the dagger into the high abdominal penetrating the liver area.



Arnis Kali Eskrima

Solo Baston Anyo Isa

Modern Arnis bow then side step into ready stance.

1. Step right foot forward, right forward stance, backhand downward block.
2. Step left foot forward, left forward stance, forehand downward block.
3. Step right foot forward into horse stance and withdraw the baston over the left shoulder and execute parallel forward strike to the right side.
4. Step right foot back, left forward stance, backhand downward block.
5. Step left foot back, right forward stance, forehand downward block.
6. Step left foot forward, left forward stance, inward mid section block with the left hand supporting the middle of the baston.
7. Step right foot forward, right forward stance, outward mid section block with the left hand supporting the middle of the baston.
8. Step right foot back, left back stance, rising diagonal strike to the right side. (cutting from the attackers right lower ribs to the left collar bone)
9. Step left foot back, right back stance, rising diagonal strike to the left side. (cutting from the attackers left lower ribs to the right collar bone)
10. With the right foot still forward shift body into right forward stance, in a circular motion rotate the baston to the left shoulder then over the head and execute a forehand downward block.
11. Step right foot back, left forward stance, withdraw the baston to the left shoulder and execute a backhand downward strike.

Step back to ready stance. End of Anyo Isa.



Arnis Kali Eskirma

Solo Baston Anyo Dalawa

1. Step right foot forward, right forward stance, rising diagonal strike to the left side. (cutting from the attackers left lower ribs to the right collar bone)
2. Pivot on the right foot 180 degees turning about face and step back with the left foot, right forward stance simultaneously raise the baston in a clockwise circular motion above your head and execute a forehand downward block.
3. Step right foot back, left forward stance, backhand downward block.
4. Step right foot forward, right forward stance, rising diagonal strike to the left side. (cutting from the attackers left lower ribs to the right collar bone)
5. Pivot on the right foot 180 degees turning about face and step back with the left foot, right forward stance simultaneously raise the baston in a clockwise circular motion above your head and execute a forehand downward block.
6. Step right foot back, left forward stance, backhand downward block.

Arnis Kali Eskirma

Solo Baston Anyo Tatlo

1. Step right foot forward, right forward stance, middle outward block, middle inward block, rising block.
2. Step left foot forward, left forward stance, rising diagonal strike to the left side. (cutting from the attackers left lower ribs to the right collar bone)
3. Step right foot forward next to the left foot pivot on the right foot 180 degees turning about face and step back with the left foot, right forward stance, simultaneously raise the baston in a clockwise circular motion above your head and execute a forehand downward block.
4. Step right foot back, left forward stance, backhand downward block.
Step right foot forward, right forward stance, rising diagonal strike to the left side. (cutting from the attackers left lower ribs to the right collar bone)
5. Pivot on the right foot 180 degees turning about face and step back with the left foot, right forward stance, simultaneously raise the baston in a clockwise circular motion above your head and execute a forehand downward block.
6. Step right foot back, left forward stance, backhand downward block.

Arnis Kali Eskrima

Solo Baston Anyo Apat

Bow and step into ready stance.

1. Side step to the right and pivot 90 degrees, right forward stance, backhand downward block.
2. Step left foot forward, left forward stance, forehand downward block.
3. Pivot 180 degrees, right forward stance, backhand downward block.
4. Step left foot forward, left forward stance, forehand downward block.
5. Pivot to the right 90 degrees and step the right foot forward, right forward stance, outward middle block.
6. Step left foot forward, left forward stance, inward middle block.
7. Step right foot forward, right forward stance, rising block.
8. Step left foot back in an anti-clockwise direction 270 degrees and pivot into left forward stance, rising diagonal strike to the left side. (cutting from the attackers left lower ribs to the right collar bone)
9. Step right foot forward, right forward stance, rising diagonal strike to the right side. (cutting from the attackers right lower ribs to the left collar bone)
10. Pivot 180 degrees, left forward stance, rising diagonal strike to the left side. (cutting from the attackers left lower ribs to the right collar bone)
11. Step right foot forward, right forward stance, rising diagonal strike to the right side. (cutting from the attackers right lower ribs to the left collar bone)
12. Pivot to the left 90 degrees and step the left foot forward, left forward stance, forehand downward block.
13. Step right foot forward, right forward stance, outward middle block.
14. Step left foot forward, left forward stance, inward middle block.
15. Step right foot back in an anti-clockwise direction 270 degrees and pivot into right forward stance, rising diagonal strike to the right side. (cutting from the attackers right lower ribs to the left collar bone)
16. Step left foot forward, left forward stance, rising diagonal strike to the left side. (cutting from the attackers left lower ribs to the right collar bone)
17. Pivot 180 degrees, right forward stance, rising diagonal strike to the right side. (cutting from the attackers right lower ribs to the left collar bone)

Step left foot forward, left forward stance, rising diagonal strike to the left side. (cutting from the attackers left lower ribs to the right collar bone)

Pivot into horse stance and execute a parallel strike to the right side.

Step the left foot into ready stance and bow. End of Anyo Apat.

Arnis Kali Eskrima

Daga Anyo

From ready stance grasp the daga from the belt with your right hand with a reverse grip and raise the daga to head height behind you standing in crane stance with the right foot on the ground.

From crane stance place the right foot back into left forward stance placing both hands to the side about 30 centimetres out from both sides of the hip.

Step forward with the right foot, right forward stance, right reverse grip, inward horizontal slash cutting across the front of the neck followed by figure 8 slash cutting the right side of the neck then the left side of the neck.

Step up with the left leg into crane stance with right foot on the ground, bring both hands to the right side of the hip and grasp the daga in the left hand with a reverse grip.

Step the left foot forward, left forward stance, with the daga in the left hand slash from the right hand side with a horizontal strike cutting across the front of the neck followed by figure 8 slash cutting the right side of the neck then the left side of the neck.

Step back with the left foot, right forward stance, right downward hammer fist.

Step the left foot up into crane stance with the right foot on the ground, bring both hands to the right side of the hip and grasp the daga in the right hand with a forward grip.

Turn 180 degrees stepping the left foot into left forward stance, with the daga in the right hand thrust the tip of the daga into the abdominal area.

Slide the left foot back into left cat stance and raise the daga above the right shoulder twirling the daga into right reverse grip.

Step the right foot forward, right forward stance and thrust the daga downward stabbing the daga deep into the trapezius muscle.

Step the right foot back into crane stance with left foot on the ground and immediately lunge the right foot forward into horse stance facing the right side. With the daga in right reverse grip thrust the daga in a horizontal arc motion from the left side twice into the chest area side stepping to the right with each thrust.

Pivot 180 degrees into left forward stance and raise the daga above the right shoulder twirling the daga into right reverse grip.

Step the right foot forward, right forward stance and thrust the daga downward stabbing the daga deep into the trapezius muscle.

Step the right foot back into crane stance with left foot on the ground and immediately lunge the right foot forward into horse stance facing the right side. With the daga in right reverse grip thrust the daga in a horizontal arc motion from the left side twice into the chest area side stepping to the right with each thrust.

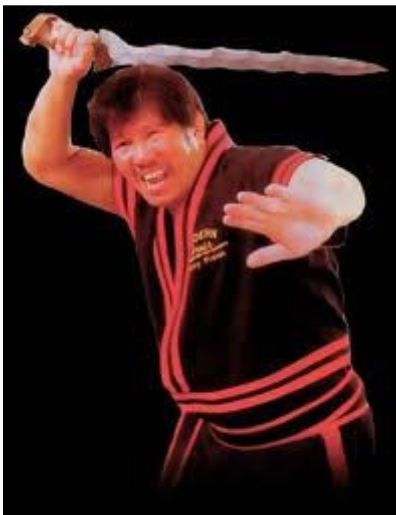
Pivot 180 degrees into left forward stance and raise the daga above the right shoulder twirling the daga into right reverse grip and thrust the daga down into the trapezius muscle, right front kick to the solar plexus and with the right foot landing forward pivot into horse stance, with the daga in right reverse grip thrust the daga in an horizontal arc motion from the left side into the chest area.

Pivot 180 degrees into left forward stance and raise the daga above the right shoulder twirling the daga into right reverse grip and thrust the daga down into the trapezius muscle, right front kick to the solar plexus and with the right foot landing forward pivot into horse stance, with the daga in right reverse grip thrust the daga in an horizontal arc motion from the left side into the chest area.

Step back with the right foot to ready stance and bow



Grandmaster Rafael Reston – Manchurian Comjuka Kempo (1927-2006)



Grandmaster Remy Amador Presas – Modern Arnis (1936-2001)



Grandmaster Roland Dantes – Modern Arnis (1944-2009)



Grandmaster Rodel Dagooc – Modern Arnis Kali Eskrima

Arnis Association International, Inc, 108-B Balayong, Bauan, Batangas
[043] 403-0166 / [0919] 507-2916 / [0918] 293-4548

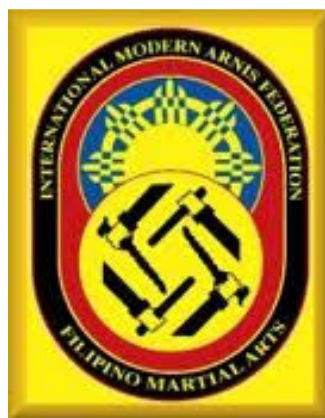
Aside from being the Chairman of the Board of Arnis Association International Inc., he is also one of the Senior Master Guro of Modern Arnis Remy P. Presas International Organization (MARPPIO), an international Arnis organization created to carry out the late Grandmaster Remy Presas. Master Rodel believes it is necessary to share his aims and goals as follows

- To be able to learn and teach Arnis-the art of Filipino Stick Fighting.
- To promote and regulate Arnis International as a Physical Education and as an art.
- To develop and train qualified instructors, players, and officials in Arnis throughout the world.
- To integrate cooperation with the national government programs internationally on the youth development through active participation in the Arnis sports Activity.

Master Rodel was introduced into Arnis at a young age of 14. Both his parents and brothers would summon him every afternoon to teach him a technique or two. By sundown, he's got his arms tainted with bruises, making him hate the sticks at first. Training then was quite informal, and the system was not known. They merely call it "baston", referring to the sticks being used. Such was the scenario for Master Rodel every afternoon. Naturally, as a boy, he did not appreciate it at all. That's why he enrolled in a gym in his hometown Ilo-ilo to study Shotokan Karate, where he earned a greenbelt rank in 1968.

When he moved in Manila in 1970, he continued to practice Karate at the National Amateur Karate Organization (NAKO), and there he earned his blackbelt ahead of Arnis (at present, he holds the rank of 5th Degree Blackbelt in Shotokan). NAKO happens to share the same office with the Modern Arnis Federation of the Philippines (MAFP). There, an eternal friendship between a genuine Arnis Grandmaster and a loyal disciple was born. Master Rodel came to know the late Grand Master Remy Amador Presas, and was convinced by the latter to focus on Arnis instead. They happen to come from two different provinces that speak one common dialect. "Ilonggo, magkababayan, ika nga". Master Rodel was even prodded to stay at the gym and serve as a utility boy in exchange for studying Arnis which he did! After two years of practice, he earned his blackbelt (Lakan) in Arnis in 1972 and went on to become one of the Grandmaster's top students and was even designated to assist in the teaching of Modern Arnis.

When Grandmaster Remy Presas left for US in 1985, Master Rodel was among those given the authority to propagate Modern Arnis. But he was the only one who did! Most of his contemporaries went out to declare autonomy already. "What I do to my teacher could be done by my students as well, so I prefer to stick it out with Ninong Remy. After all, loyalty begets loyalty", he would explain to his students from time to time. In 1978, when he first left to exhibit Arnis in Osaka, Japan, he had no idea he would be starting a career as an International Modern Arnis Instructor. He started traveling country to country from then on. When Grand Master Remy returned to Manila in 1994, the rank of Master or Lakan Anim (6th Degree Blackbelt) was conferred unto Master Rodel, and was witnessed by the late Grandmaster Edgar Sulite. Grandmaster Sulite once kidded him "if you go teach Arnis abroad, why propagate Modern Arnis? You're not making yourself famous with that? You're only helping the already established Grandmaster Remy Presas even more." And luckily, his patience, perseverance, and faith in God all paid off. Various invitations and citations poured out in his mail box. Especially, when he earned the moniker "small – hand grenade" in Australia. In 1997, he was named Master Instructor of the Year by the World head of Family Spokeship Council International Hall of Fame in Florida, USA. To date, he has visited countries like Australia, Israel, Italy, Brunei, Spain, South America Japan, Mexico, Thailand, Germany, and the various states of the US. In 1999, the late Grandmaster Remy Presas promoted him to Lakan Walo (8th Degree Blackbelt), perhaps the most given to any of his loyal students. It was witnessed by the huge crowd Martial Arts aficionados in a big gathering in Rizal Park, Manila. And in the year 2003, he was awarded in the 18th Parangal ng Bayan Awards for his contributions in Sports in Makati, Philippines.





ICSDA: ADVISORY BOARD MEMBER
Mr. William Anderson
Advisory Board member
Guam Territory Director
Recognized Instructor CMA, DT, CQC
Silat_1@Yahoo.com

Mr. Anderson is a war time veteran (USAF Ret.) and current Federal Law Enforcement Officer. Mr. Anderson is a veteran martial artist and Combatives practitioner with over 35 years of experience. Mr. Anderson has trained extensively in the Philippines, Taiwan, and Korea Mr. Anderson is currently the highest ranking American student of the Late legendary Master Reston and is the founder of Defensive Tactics Systems which provided specific training for different areas in the weapons and empty hand aspects of the martial arts to security agencies.

Mr. Anderson's Accomplishments include:

- 5th degree Blackbelt in Comjuka By Grandmaster Rafael Reston
- 5th level Blacksash Instructor in Chinese Kuntao By Sifu Carl Spitale
- Third degree Blackbelt in Kuntaw by Grandmaster Carlito Lanada
- Second degree Blackbelt in Kempo by Grandmaster Rafael Reston
- Instructor level in the Filipino martial arts of Balintawak Arnis, Cinco Terros Eskrima, Modern Arnis, and Crossada Arnis under Grandmaster Rafael Reston, Master Conrado Turla, Master Edwin Velasquez.

Additional training includes:

Wing Chun Kung fu, Kajukenbo Kenpo Karate, JKD, Silat, Apache Knife Fighting, Teoul Moon Kung fu, Kodokan Judo/Kano Jujitsu, Special Forces Combative arts Kuntaw , Chinese Kenpo
Karate, Isshinryu Karate, Military CQB, LEO Defensive Tactics

IMPORTANT: The Law

Northern Territory Laws regarding Justifiable Self Defence and Criminal Assault

Self defence to assault offences

In any assault type offence, you can raise self defence as an issue in your case. Once the question of self-defence is put in issue, the onus is on the prosecution to disprove self-defence beyond reasonable doubt. If the prosecution fail to disprove self defence the accused will be entitled to an acquittal.

If you are going to defend a case relying on self defence you need to know the law relating to self defence. Self defence is governed in Victoria by the common law. Statutory self-defence provisions exist in the *Crimes Act 1958*: one for use in murder cases (s9AC) and the other for use in manslaughter cases (s9AE).

Criminal Defence - Self Defence - The Test

The High Court has defined the test for self-defence, for both homicide and non-homicide cases, as follows:

The question to be asked in the end is quite simple. It is whether the accused believed upon reasonable grounds that it was necessary in self-defence to do what he [or she] did (*Zecevic v Director of Public Prosecutions (1987)* 162 CLR 645 at 661 per Wilson, Dawson and Toohey JJ).

There are two elements to this test:

- The accused must have believed at the time that s/he committed the relevant act that what s/he was doing was necessary (known as the “subjective element”); and
- That belief must have been based on reasonable grounds (known as the “objective element”).

Raising Self defence & who has to prove what

Once the question of self-defence is put in issue, the onus is on the prosecution to disprove at least one of these elements beyond reasonable doubt. If the prosecution fail to disprove at least one of these elements the accused will be entitled to an acquittal.

Legal Principles

Belief in Necessity (The Subjective Element)

This is a subjective test. It does not involve a consideration of what a reasonable or ordinary person would have believed in the circumstances, but rather what the accused believed. For this element to be satisfied, it does not matter if the accused’s belief was mistaken, as long as it was genuinely held. If the accused was intoxicated at the time he or she committed the relevant acts, this can be taken into account when determining whether he or she believed his or her actions to be necessary.

Consideration should be given to the fact that a person who has reacted instantly to imminent danger cannot be expected to weigh precisely the exact measure of self-defensive action which is required. The proportionality of the accused’s response to the harm threatened is just one factor to take into account in determining whether the accused believed that his or her actions were necessary. There is no rule requiring the accused to retreat from an attack rather than defend himself or herself. However, a failure to retreat is a factor to be taken into

account in determining whether the accused believed that what was done was necessary as well as in determining whether that belief was based on reasonable grounds.

Belief on Reasonable Grounds (The Objective Element)

Objective element

This element does not require the jury to determine whether the accused acted reasonably in the circumstances. It requires the jury to determine whether there were reasonable grounds for the accused's belief that it was necessary to do what he or she did.

In determining whether the accused's belief was based on reasonable grounds, the jury may take into account the following matters:

- The surrounding circumstances
- All of the facts within the accused's knowledge
- The relationship between the parties involved
- The prior conduct of the victim
- The personal characteristics of the accused, such as any any deluded beliefs he or she held and any excitement, affront or distress he or she was experiencing.
- The proportionality of the accused's response.
- The accused's failure to retreat

Where the Accused Initiated the Aggression

People who originate an attack cannot then claim that they acted to defend themselves against a counter attack, unless their original aggression had ceased at the time of the counter attack.

Defence against lawful force

Common law self-defence is not limited to defending against unlawful attacks. It is possible to raise the defence even if the accused was responding to the lawful use of force (such as a lawful arrest) However, it will only be in an unusual situation that a lawful attack will provide reasonable grounds for acting in self-defence. This is because where accused people create a situation in which force might lawfully be applied to apprehend them (e.g. where they are engaged in criminal behaviour of a violent kind), then the only reasonable view of their resistance to that force will usually be that they were acting as aggressors in pursuit of their original design, rather than in self-defence.

Possible Defences under NT Law - Common Assault and Aggravated Assault

There are a number of defences available for assault. The most common is defensive conduct contained in Section 27 of the NT Criminal Code. Section 27 outlines the circumstances in which force not being such force as likely to cause death or serious harm is justified. Section 28 of the NT Criminal Code contains the circumstance in which force causing death or serious harm is justified.

The most useful defence provision contained in the NT Criminal Code is Section 29 – Defensive Conduct.

Section 29 provides that a person may engage in defensive conduct if that person believes it is necessary to:

1. Defend himself or another person;
2. To prevent or terminate the unlawful deprivation of his or her liberty;
3. To protect a persons possession from the lawful appropriation of destruction or damage;
4. To prevent trespass on land or premises occupied by or under control of the person;
5. To remove a trespasser from land

and that such conduct is a reasonable response in the circumstances as the person reasonably perceives them.

There are other defences which can sometimes be used such as Section 31 unwilling act or accident, Section 32 mistake of fact and Section 33 sudden and extraordinary emergency.

Division 3 Justification

27 Circumstances in which force not being such force as is likely to cause death or serious harm is justified

In the circumstances following, the application of force is justified provided it is not unnecessary force and it is not intended and is not such as is likely to cause death or serious harm:

- (a) to lawfully execute any sentence, process or warrant or make any arrest;
- (b) to prevent a person who is being or who has been lawfully arrested from escaping or from being rescued;
- (c) to prevent the continuance of a breach of the peace or a renewal of it and to detain any person who is committing or about to join in or to renew the breach of the peace for such time as may be reasonably necessary in order to give him into the custody of a police officer;
- (d) to suppress a riot;
- (e) to prevent the commission of an offence;
- (k) in the case of a person who is entitled by law to the possession of moveable property, or a person acting by his authority, and who attempts to take possession of it from a person who neither claims right to it nor acts by the authority of a person who claims right to it and the person in possession resists him, to obtain possession of the property, provided he does not intentionally do him harm;
- (p) in the case of a parent or guardian of a child, or a person in the place of

such parent or guardian, to discipline, manage or control such child;

- (pa) to prevent a person reasonably believed to be attempting to, or about to, kill himself, from killing himself;
- (q) in the case of the person in command of a ship on a voyage or an aircraft on a flight, or a person acting by his authority, to maintain good order and discipline on board the ship or aircraft;
- (r) to assist a person to do any of the things aforesaid.

28 Circumstances in which force causing death or serious harm is justified

In the circumstances following, the application of force that will or is likely to kill or cause serious harm is justified provided it is not unnecessary force:

- (a) in the case of a police officer when lawfully attempting to arrest or to assist with the arrest of a person whom he reasonably believes to be a person who:
 - (i) unless arrested, may commit an offence punishable with imprisonment for life;
 - (ii) has taken flight to avoid arrest; and
 - (iv) the person has been called upon by the police officer or another police officer to surrender and has been allowed a reasonable opportunity to do so;
- (b) in the case of a police officer when attempting to prevent the escape or the rescue of a person from lawful custody whom he reasonably believes to be a person who, unless kept in lawful custody, may commit an offence punishable with imprisonment for life and provided the police officer first calls upon the person attempting to escape or to rescue to surrender or to desist and allows him a reasonable opportunity to do so;
- (c) in the case of a prison officer when attempting to prevent the escape or the rescue of a person from lawful custody and provided the prison officer first calls upon the person attempting to escape or to rescue to surrender or to desist and allows him a reasonable opportunity to do so;
- (d) in the case of a police officer when attempting to suppress a riot if all of the following apply:
 - (i) the officer has orally ordered the immediate dispersal of persons who are riotously assembled (the **rioters**) or has attempted to give that order;
 - (ii) the officer believes on reasonable grounds that, because of the rioters' conduct:
 - (A) someone other than a rioter is in danger of death or serious harm; or
 - (B) an offence in relation to property punishable with imprisonment for life is being committed;
 - (iii) if it is practicable to do so – the officer attempts to stop the conduct and gives the rioters a reasonable opportunity to stop the conduct;

- (e) in the case of a police officer, or a person acting by his authority, when attempting to prevent a person committing or continuing the commission of an offence of such a nature as to cause the person using the force reasonable apprehension that death or serious harm to another will result;
- (g) in the case of a person in command of a ship or an aircraft, or a person acting by his authority or any person on board such ship or aircraft, when attempting to prevent a person committing or continuing the commission of an offence of such a nature as to cause the person using the force reasonable apprehension that death or serious harm will result.

29 Defensive conduct justified

- (1) Defensive conduct is justified and a person who does, makes or causes an act, omission or event by engaging in defensive conduct is not criminally responsible for the act, omission or event.
- (2) A person engages in defensive conduct only if:
 - (a) the person believes that the conduct is necessary:
 - (i) to defend himself or herself or another person;
 - (ii) to prevent or terminate the unlawful deprivation of his or her or another person's personal liberty;
 - (iii) to protect property in the person's possession or control from unlawful appropriation, destruction, damage or interference;
 - (iv) to prevent trespass to land or premises occupied by or in the control of the person;
 - (v) to remove a trespasser from land or premises occupied by or in the control of the person; or
 - (vi) to assist a person in possession or control of property to protect that property or to assist a person occupying or in control of land or premises to prevent trespass to or remove a trespasser from that land or premises; and
 - (b) the conduct is a reasonable response in the circumstances as the person reasonably perceives them.
- (3) A person does not engage in defensive conduct if the conduct involves the use of force intended to cause death or serious harm:
 - (a) to protect property; or
 - (b) to prevent trespass or remove a trespasser.
- (4) For the purposes of subsections (2) and (3), a person trespasses if he or she enters or remains on land or premises:
 - (a) with intent to commit an offence; or
 - (b) in circumstances where the entry on to or remaining on the land or premises constitutes an offence.
- (5) A person does not engage in defensive conduct if:

- (a) he or she is responding to the lawful conduct of another person; and
 - (b) he or she knows that the other person's conduct is lawful.
- (6) Nothing in subsection (5) is to be taken to prevent a person from engaging in defensive conduct in circumstances where the other person's conduct is lawful merely because he or she would be excused from criminal responsibility for that conduct.
- (7) Sections 31 and 32 do not apply in relation to defensive conduct.

31 Unwilled act etc. and accident

- (1) A person is excused from criminal responsibility for an act, omission or event unless it was intended or foreseen by him as a possible consequence of his conduct.
- (2) A person who does not intend a particular act, omission or event, but foresees it as a possible consequence of his conduct, and that particular act, omission or event occurs, is excused from criminal responsibility for it if, in all the circumstances, including the chance of it occurring and its nature, an ordinary person similarly circumstanced and having such foresight would have proceeded with that conduct.
- (3) This section does not apply to a crime defined by section 155.

32 Mistake of fact

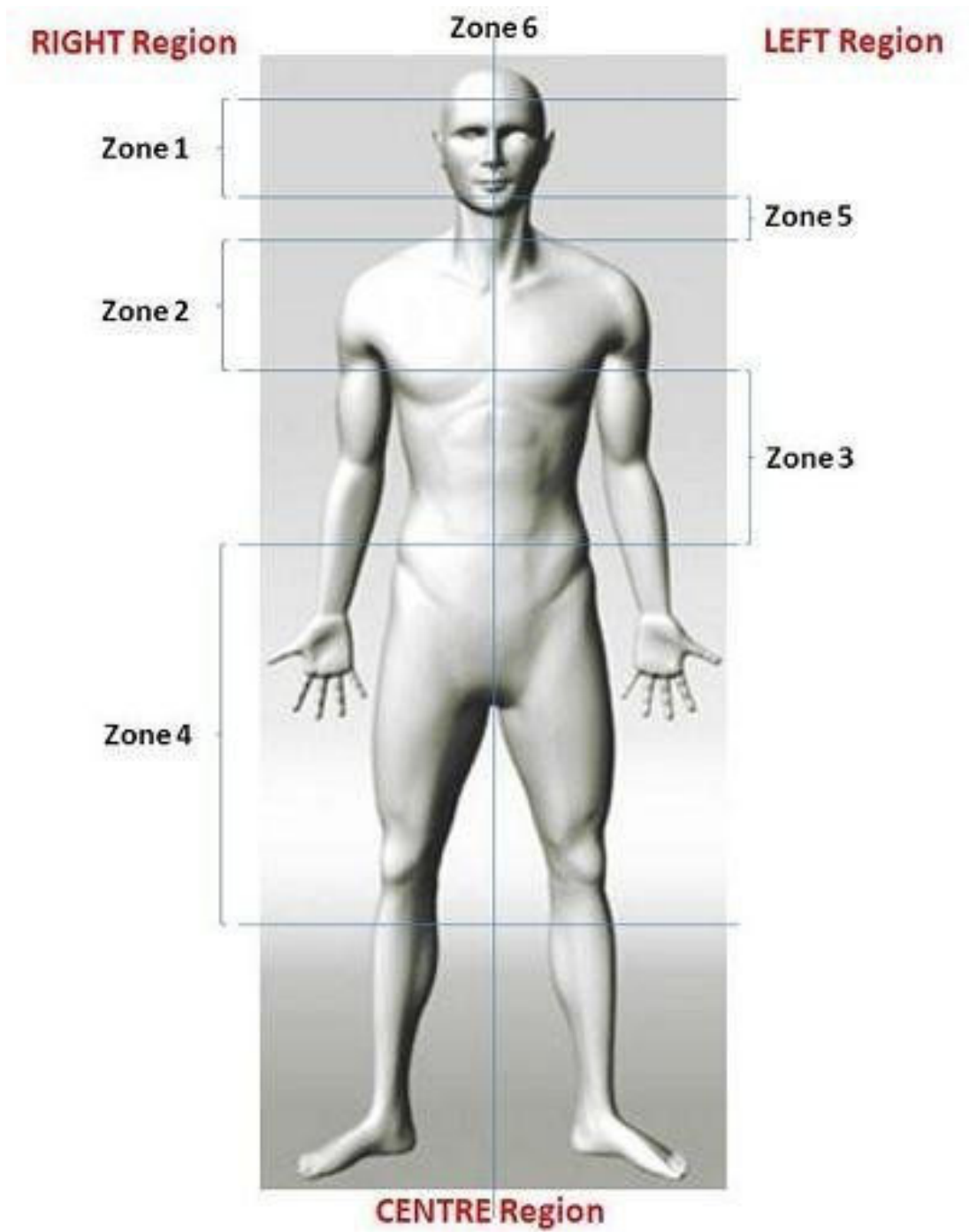
A person who does, makes or causes an act, omission or event under an honest and reasonable, but mistaken, belief in the existence of any state of things is not criminally responsible for it to any greater extent than if the real state of things had been such as he believed to exist.

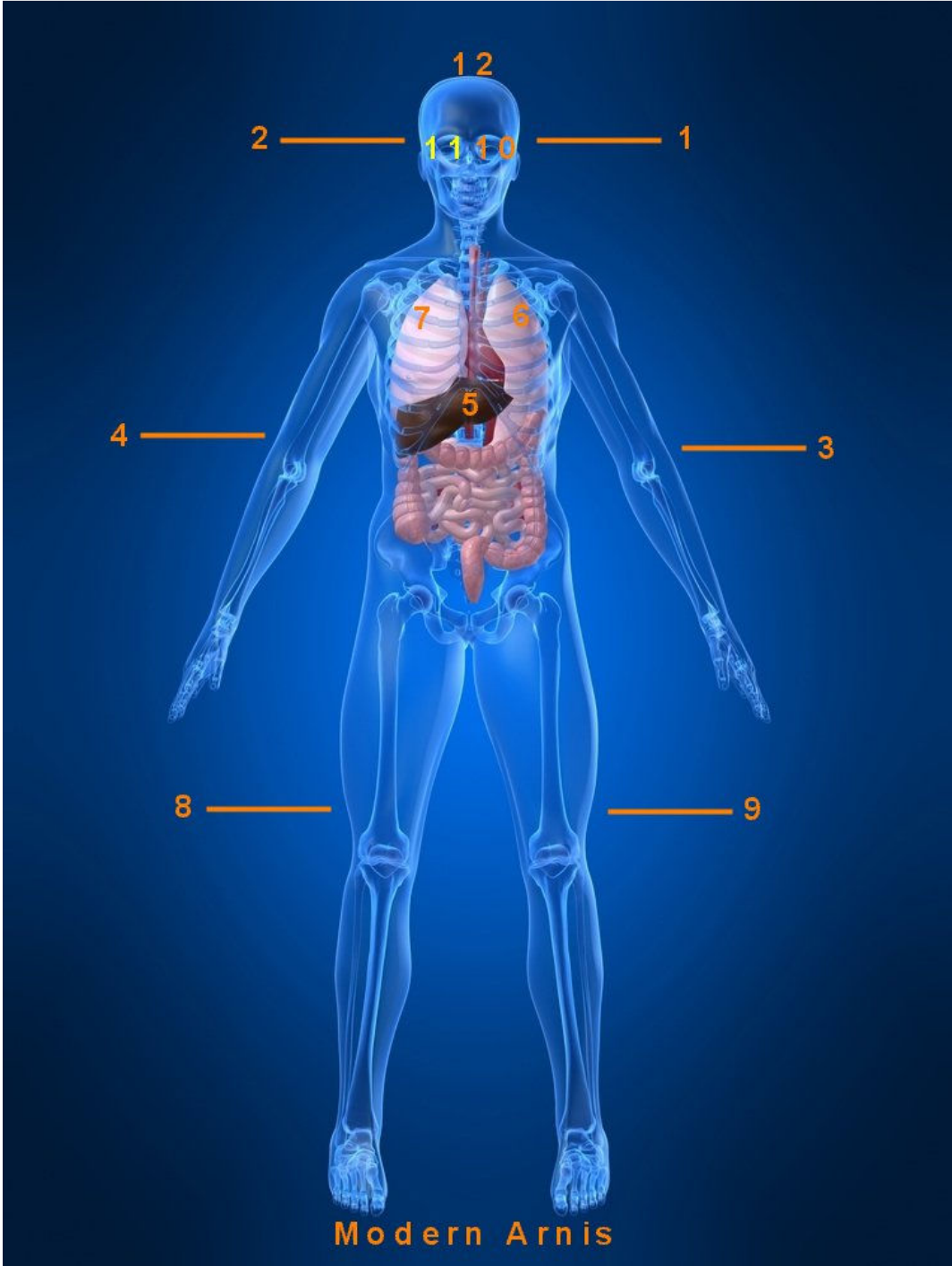
33 Sudden and extraordinary emergency

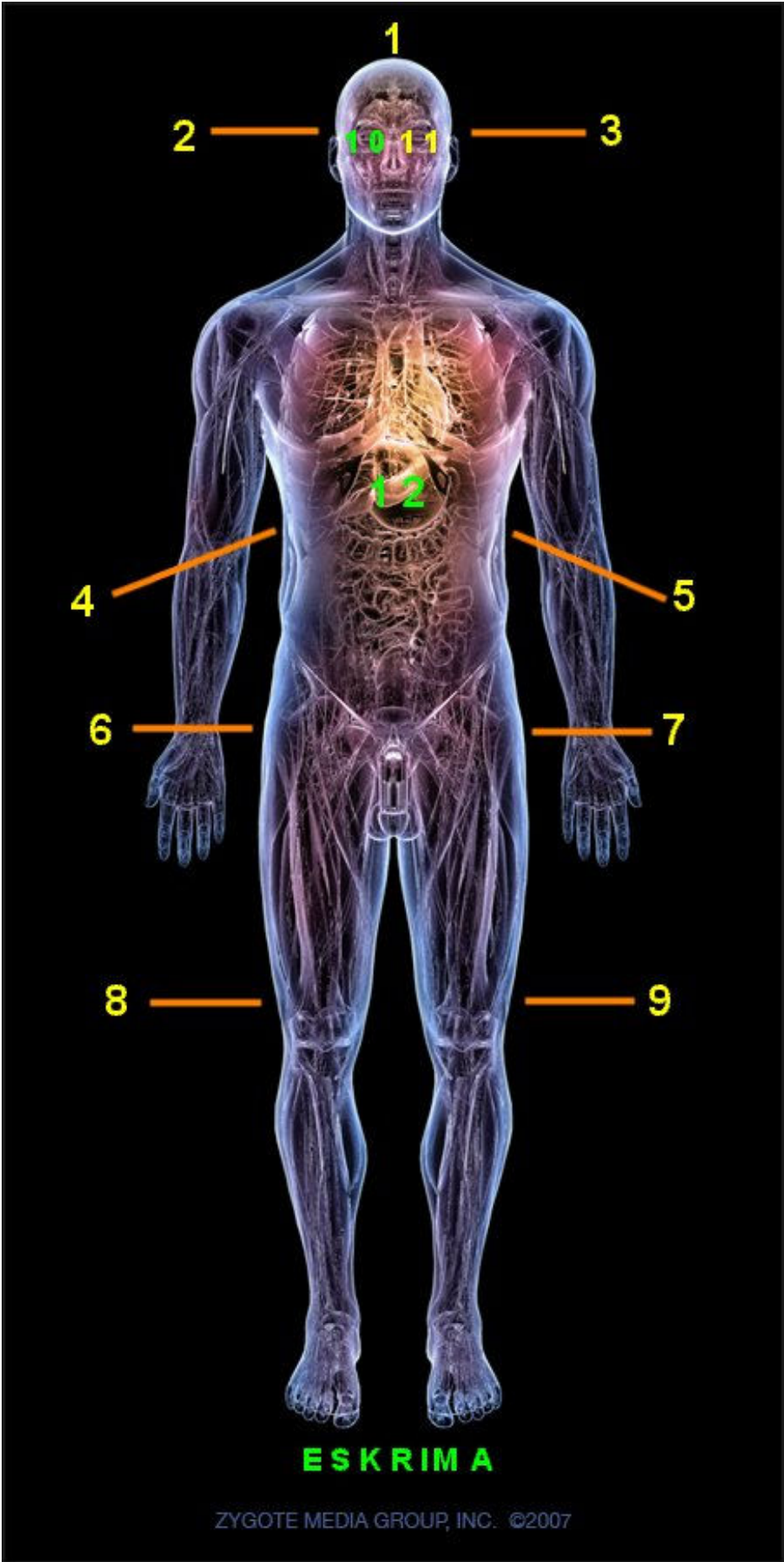
Subject to the express provisions of this Code relating to self-defence and duress, a person is excused from criminal responsibility for an act or omission done or made under such circumstances of sudden and extraordinary emergency that an ordinary person similarly circumstanced would have acted in the same or a similar way; and he is excused from criminal responsibility for an event resulting from such act or omission.

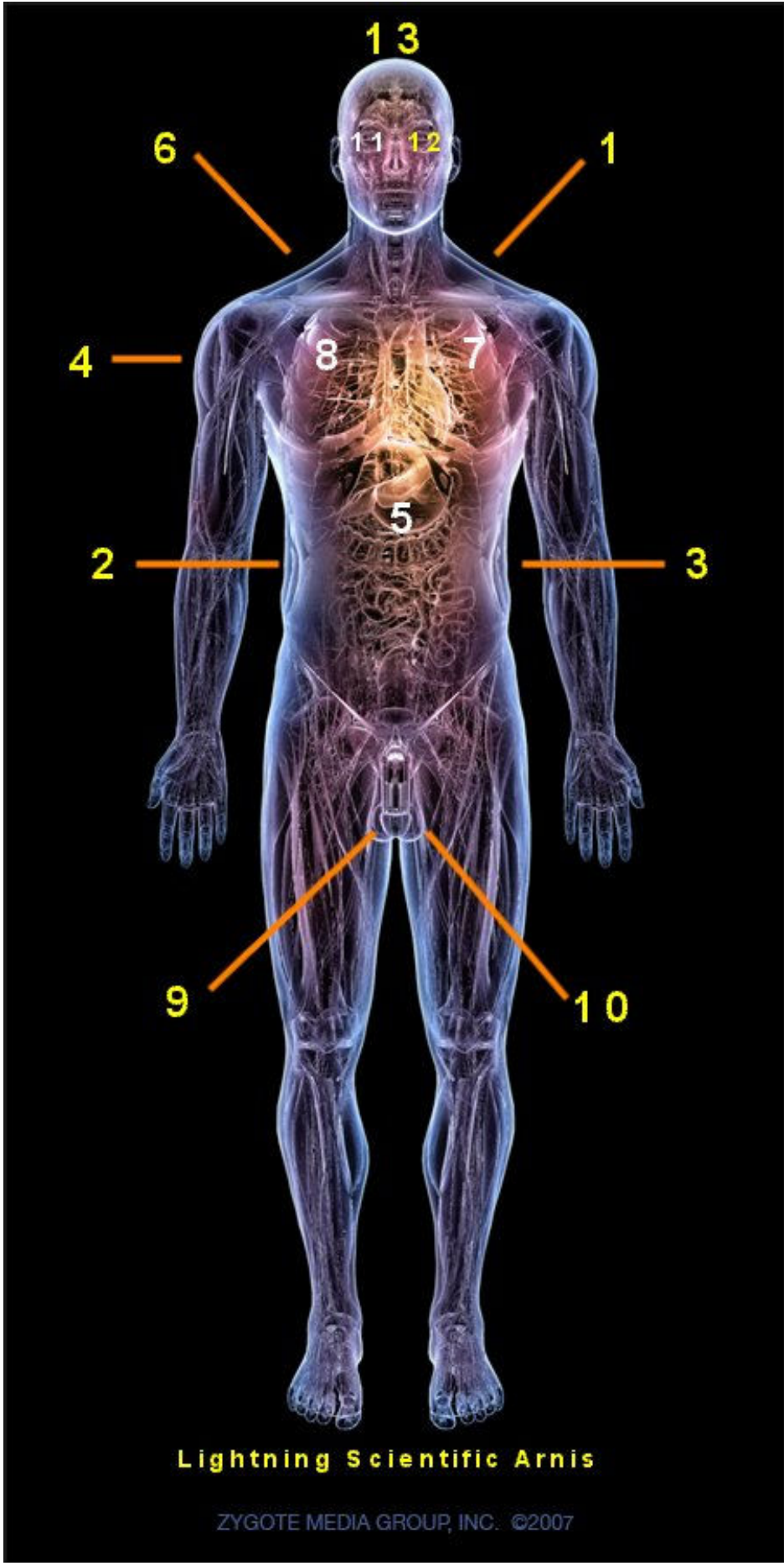


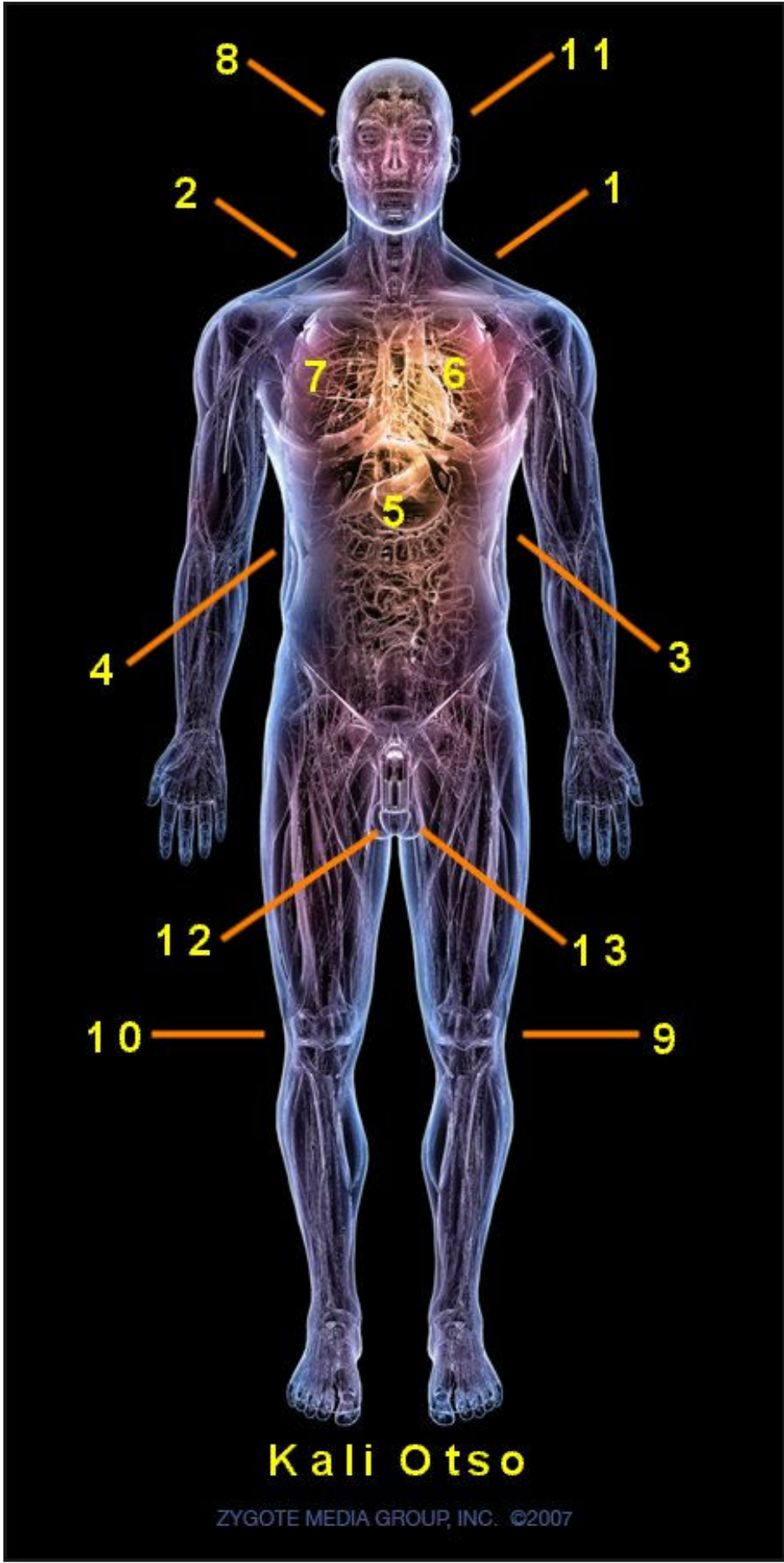
Comjuka Arnis Kali Eskrima Striking Zones

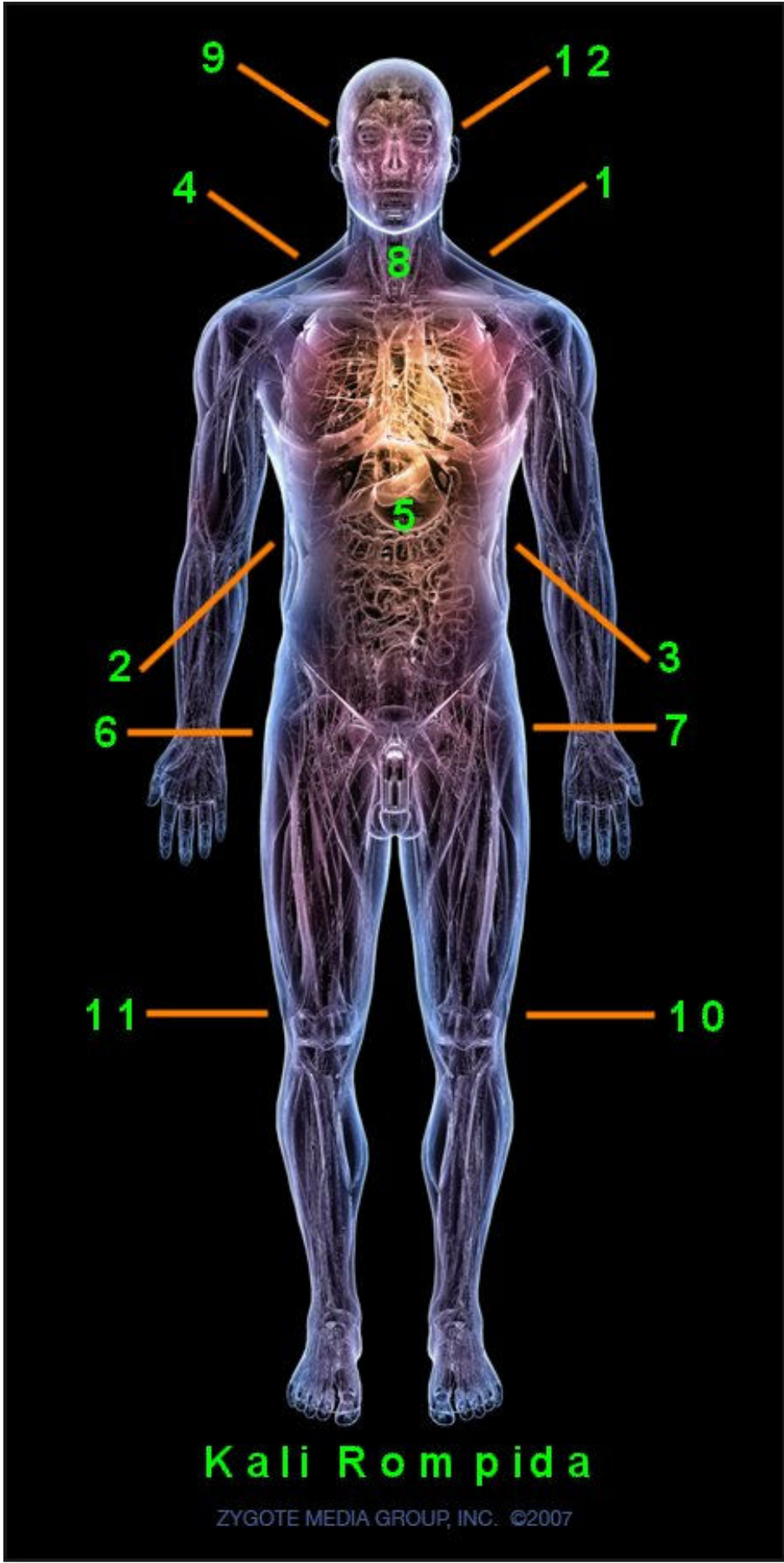


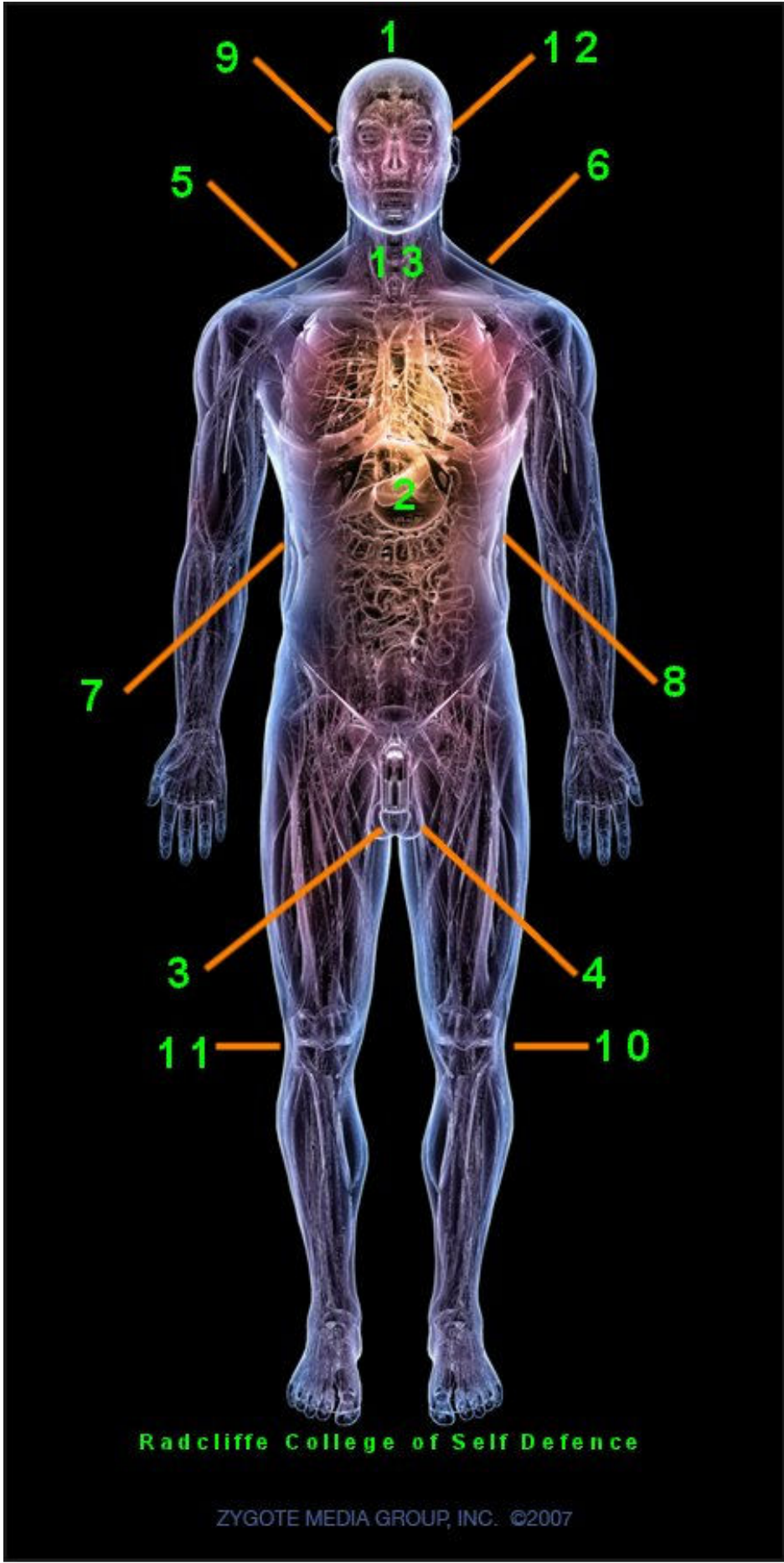


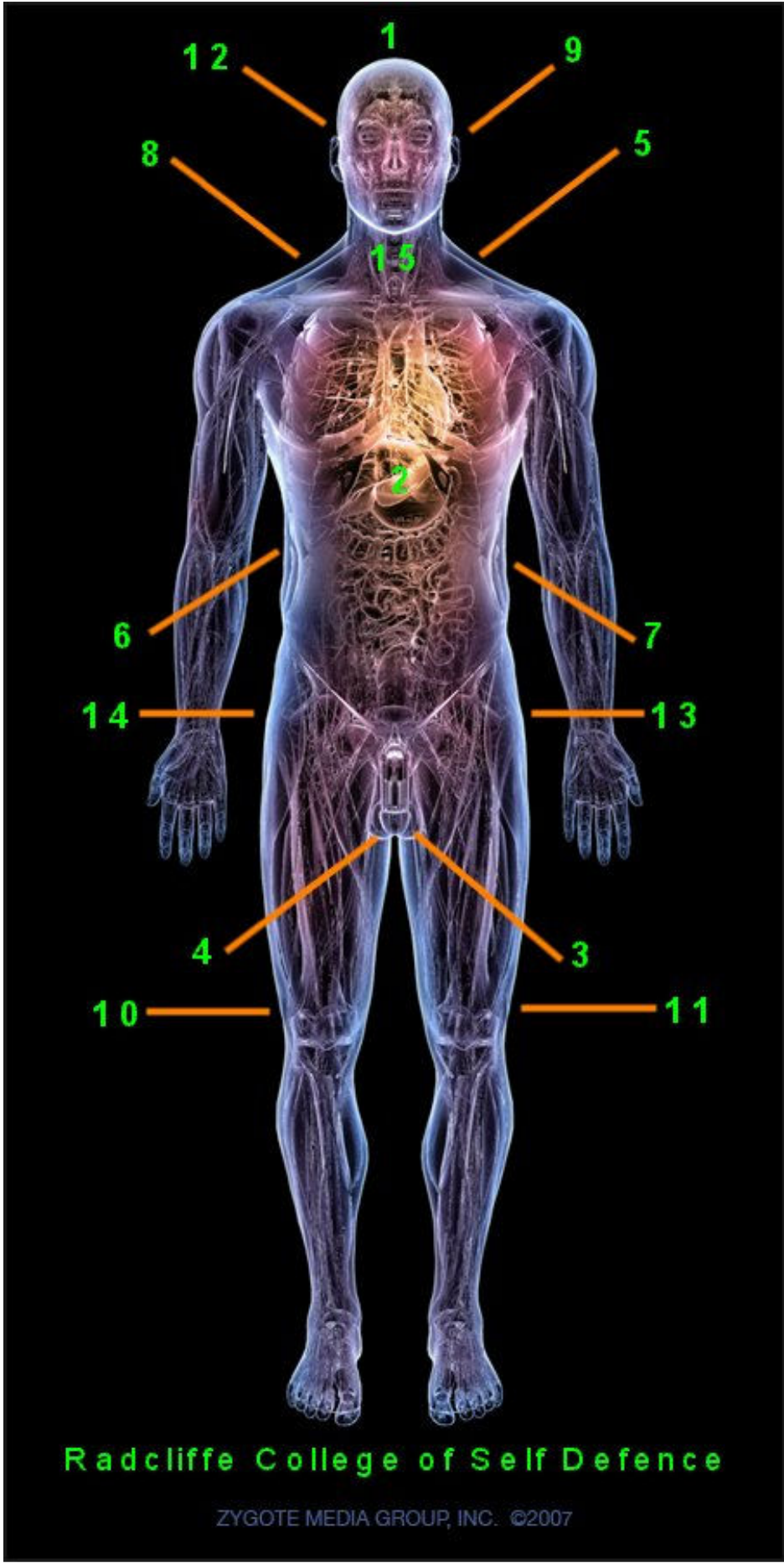




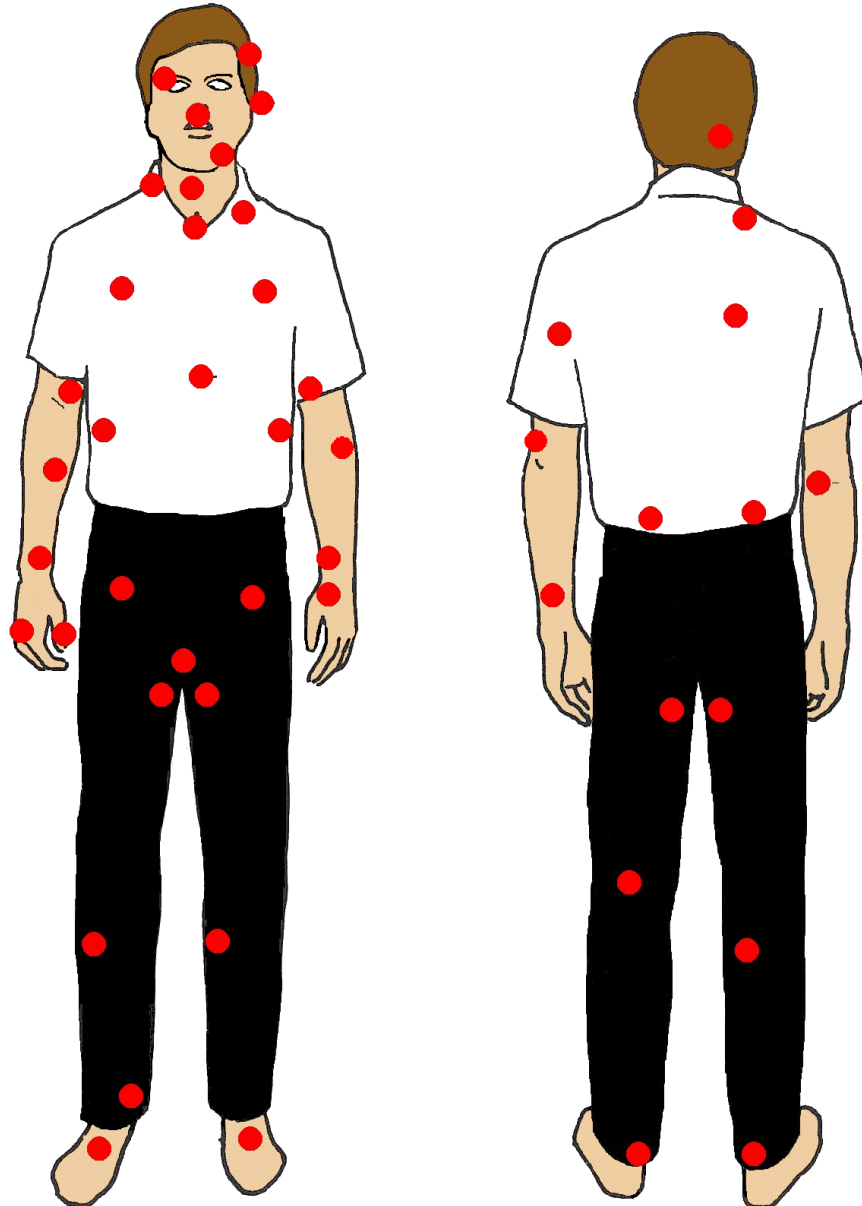






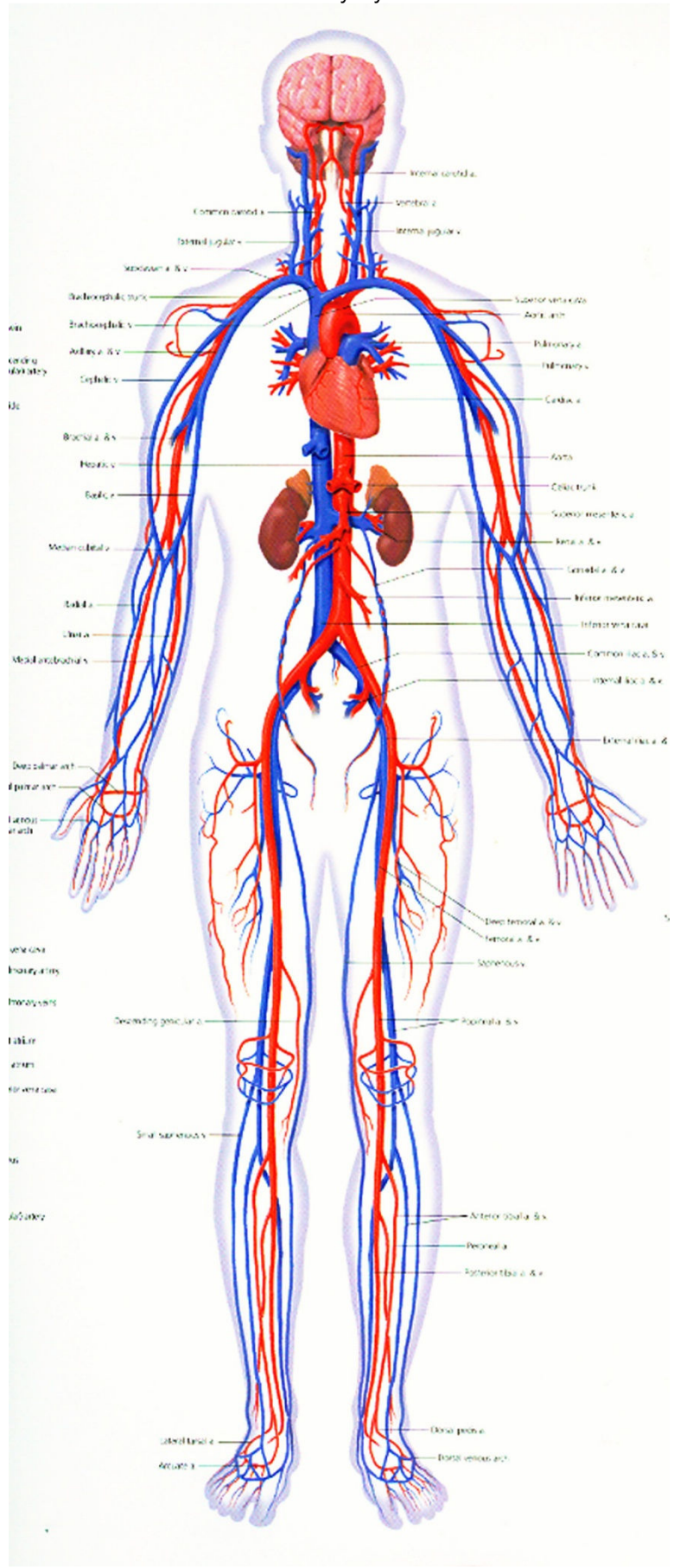


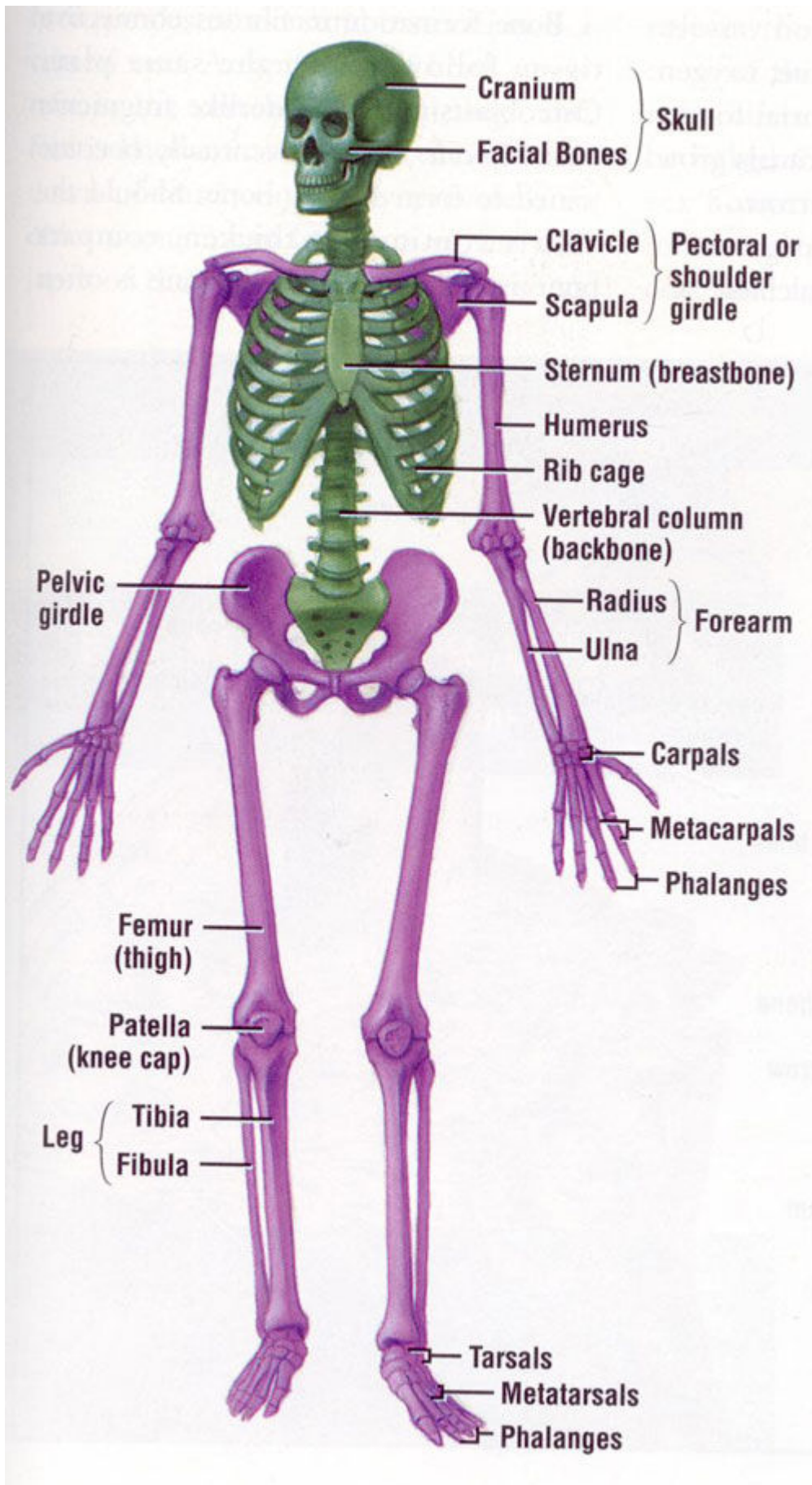
Pressure Points for Self Defence

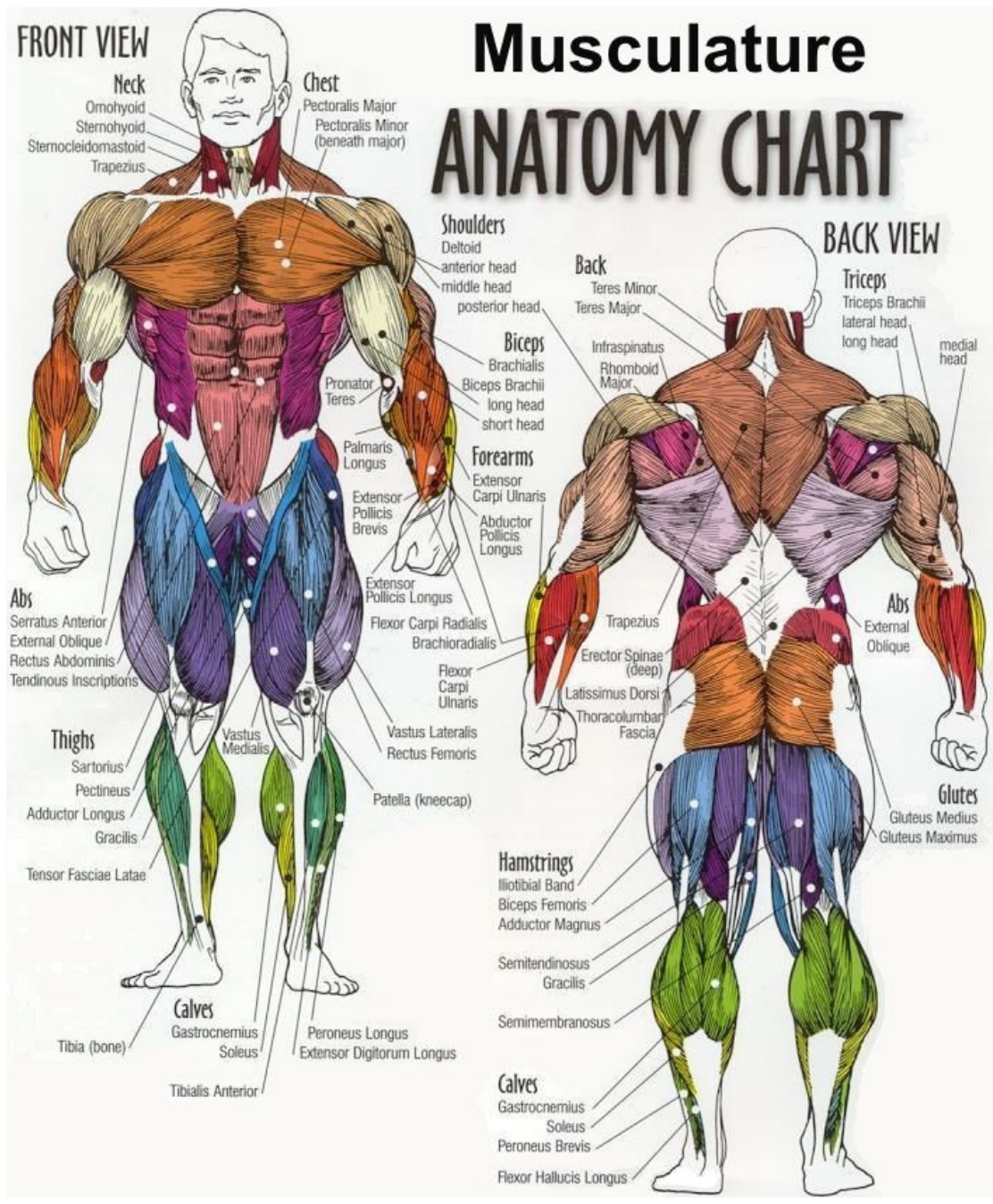


<http://budokan.wcart.net/JuJitsu/PressurePoint.htm>

Circulatory System







Radcliffe College of Self Defence
Philippine Martial Arts



Combat Judo Karate Arnis
Manchurian Comjuka Kempo
Modern Arnis Kali Eskrima

Date Training Commenced _____

Surname _____ Given Names _____

Date of Birth (day _____) (month _____) (year _____)

Address _____

Suburb _____ Postcode _____

Home phone _____ Mobile phone _____ Work phone _____

Email Contact _____

Medical Conditions _____

Previous Martial Arts Experience _____

Martial Arts Grade Attained _____

Emergency Contact: Name _____

Relationship _____ Telephone _____

I promise to uphold the true spirit of Martial Arts and never use the skills that I learn against any person, save for the defence of myself, family or friends, in the instance of extreme danger of unprovoked attack or in the support of law and order.

I certify that I (the student) am in excellent health and acknowledge that during all training sessions both my property and person shall be my own risk and I will not hold this school (Radcliffe College of Self Defence), the instructor (Craig Derek John Radcliffe) or any student or member liable for any property loss and damage or personal injury.

I, the undersigned, have read and understand this application and do hereby apply for membership of the Radcliffe College of Self Defence.

Signed by Parent/Legal Guardian if Student is under 18 years old _____

Signed by Student _____ Date _____

