

# Filipino Martial Arts

Digest

Dedicated to the Filipino Martial Arts and the Culture of the Philippines

Special Edition  
2010

## Pangasinan Arnis

The Big Dovetail  
Sinawali  
Defanging the Snake  
Going with the Flow

Guru James Hogue

Malay Fighting Arts

Panantukan

Kali

Dumog

Poekoelan Tjimindie

Kuntao

Silat



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## Publishers Desk

### Kumusta

Guru Jim Hogue has 35 years of martial arts experience in the Filipino, and Indonesian martial arts. His main goal is to promote the Southeast martial arts that he holds near and dear to his heart.

Commencing his Filipino martial arts training in 1985 with Tony “Nick” Marcial, when Guru Hogue began his training Tuhon Marcial called the art Pangasinan Arnis, however today Tuhon Marcial calls the art he teaches Marcial Tirada Kali.

When Tuhon Marcial taught Guru Hogue, he never taught Guru Hogue Filipino terms, however today when Tuhon Marcial teaches he teaches the Filipino terms to his students and when Guru Hogue visits Tuhon Marcial today he sees that Tuhon teaches the Filipino terms with his lessons, and Guru Hogue still picks on him about not teaching the Filipino terms to him. Guru Hogue can be heard in Tuhon Marcial School saying, “My teacher never taught me Filipino terms”!

Guru Hogue wanted to take the best from Silat, Kuntao, Kali, and so on, and in doing so he formed the Malay Fighting Arts Academy

Through this Special Edition you will read about Guru Hogue journey through his experiences in learning the Filipino martial arts plus other Malaysian martial arts. Guru Hogue has even had to use his training for self-defense and law enforcement.

Guru Hogue demonstrates various training exercises shown in this Special Edition such as “The Big Dovetail, Sinawali, Defanging the Snake, and Going with the Flow.

So it is hoped that you the reader will enjoy and gain some knowledge from this Special Edition.

**Maraming Salamat Po**





# Guru James Hogue



The beginning of my Martial Arts career goes back to 1975 in Uniontown, Pennsylvania. I lived in the Holiday Trailer Park on Easter St., and next door to me lived a Filipino man by the name of David Santiago. He would practice in his yard, and teach his grandson, and other local kids in the area. At this time there were no martial arts schools in my town.

My dad was the one that started me in the martial arts. My dad served in the US Army, and was in Korea during the cleanup campaign, he watched the ROK (Republic of Korea) Army soldiers practice their martial arts. Even though my dad enjoyed martial arts, and martial art movies, he never practiced the arts. When he saw me taking an interest in the martial arts he asked Master Santiago to teach me. Of course he agreed, and my martial arts career began.

Master Santiago was from the Philippine, and learned his family's art of Kuntao. Then he moved to Indonesia for work. I don't know what kind of work because at the time I wasn't into the background of my art until

many years later. Master Santiago studied Cimande Silat while living in Indonesia. After he came to America he called his art by two names, Cimande Kuntao, or Cimande Chaun Fa. Years later I found out that it's a combination of many different silat systems. This is the base art for my Malay fighting arts.

## Guru Jim's Travels Through the Martial Arts

After moving to Cleveland, Ohio, I started studying Jujitsu, and Judo at the Cadell and Esterbrook Recreational Center. I found that there were garage schools that taught Kuntao, and Silat mostly from the Reeders system, and Wetzel system. One day I found myself without a teacher and I joined the Karate Institute of America learning Kajukenpo Karate.

After about six months I was driving home from class. I looked over, and saw a new martial arts school called, The Filipino School of Martial Arts. It was being run by a Filipino immigrant by the name of Tony "Nick" Marcial. I trained with Tony from 1986 – 1994. Tuhon Tony Marcial taught me the art he brought to America



Tuhon Tony Marcial

from his home country. At the time Tuhon Marcial never taught me in Filipino terms, just in English. When I first learned the art Tuhon called it Pangasinan Arnis, and today he calls it Marcial Tirada Kali. Today Tuhon Marcial teaches the Filipino terms with his lessons, and I still pick on him about not teaching the Filipino terms to me. I can be heard in Tuhon Marcial School saying, "My teacher never taught me Filipino terms"!

In 1990 I started training with Master Guy Savelli in his form of Kuntao. I enjoyed the foot-



Master Guy Savelli

patterns, and the use of lightening fast hands of the Reeders System. From there I then meet Al Colangelo and started my training in Poekoelan Tjimindie. Al is a very skilled Poekoelan Player, but due to him being known as someone who stretched the truth. He would lose the respect of many of his classmates. This will become the system I will be the most known for.

I will then travel all over Ohio, and Pennsylvania going to Poekoelan schools sharing information, and learning more about Poekoelan. I found that even though Poekoelan had a bad in-fighting problem, most schools wanted friendship which would come

into play many years later.

I found most Poekoelan schools very open and friendly. Willing to share their art with any Poekoelan teacher. I had teachers open up their lesson plans and we would have a great workout session. I gained so much information it was unbelievable.

I also attended seminars, and worked out with many Kali and Silat people. I traded information with so many people from many different arts that I learned more than I ever thought I could. I pulled from each system what I thought was useful to me, and this is what makes up the Malay Fighting Arts.

### A System Forged In Combat

At eighteen years old I got a job doing security at a local bar with a security company. I quickly learned what I knew about fighting was bull, and what wasn't. I started focusing on the combat side of the art. I stopped practicing techniques that had me catch punches out of mid-air, and focus on in-close combat skills. The arts I was trained in focused heavily on off balancing, and angulations. This helped me a lot because I am only 5'8", and the guys I had to throw out of the bar were 6ft plus. I was a very successful bouncer because I stuck to the basics of good combat skills.

When I was 19 years old McCrory Stores hired me as a Retail Detective. I would dress like a regular shopper, and I would catch shoplifters. I found myself on East 55th and Broadway Ave, one of the highest crime areas of Cleveland. One time I took a shoplifter down and was handcuffing him. A car pulled up and a guy jumped out with a tire iron. He told me to let



Boardman, OH., at the Heart of the Dragon Poekoelan School, Oct - 2000

him go or else. I told him where to go as he approached me. Knowing the Filipino arts, and knowing about "Zero Pressure". I moved in and took him into custody with my other set of handcuffs. Both men were arrested, and found guilty of robbery. However, I had to adjust my tactics because I was warned many times by the Cleveland Police about using excessive force.

From there I moved on with many other jobs where my martial arts skills were needed Bounty Hunting, Corrections, and Police Officer. After refining my techniques I became known as an officer that could take a suspect into custody with minimal force. This would also carry over in my Army Military Police (MP) career where I taught members of my unit techniques that could help them. During training to help prepare MPs for road duty we had to do this 2 day training; in one scenario I heard one of the role playing soldiers claim that it has always taken three MPs to handcuff him. When it was my turn I quickly had him immobile and on the ground in handcuffs. After the training event, the soldier asked me, "how in the hell did I do that".

I have said that my system was forged in combat, and one day I found myself on the battlefield of Iraq. I taught classes in my camp, teaching knife fighting, and empty hand combat to members of the Army, Navy, and Marines. One day I was asked to be the Chief Defensive Tactics Instructor for the Iraqi Police academy. I accepted the job, and began training assistant instructors from my unit. I really enjoyed teaching these officers, and enjoyed the country of Iraq, well, that was when they weren't shooting at me. When I was honorably discharged from the Army, I went back to law-enforcement, and teaching students.



Just hanging out with local Iraqi people. I actually enjoyed the Iraqi people that weren't trying to ambush me, or blow me up. It's a great country



Teaching the Iraqi Police Defensive Tactics



## Warrior Turned Teacher

When I first started doing martial arts I never thought that one day I would be a teacher. To me a teacher was someone who spent many years in the martial arts, and has become one of the best in their field. Somehow I never saw this for me. Not even when I had a friend who would become my first student ask me to teach him. That person was Ronald Peters in 1985 when I was only 15 years old. I called my main teacher Master Santiago to tell him about Ron wanting to learn from me. Master Santiago told me to teach what I know. I told Ron I would teach him as long as he wanted to learn. Ron was in the same grade as me even though he was one year older than me.

It seemed Ron was afraid of some kid in our school, so he skipped school so he wouldn't get beat up, so as a result Ron failed and was held back. After seeing how I defended myself on a kid that tried to bully me, all because I was the new kid. Ron asked me to teach him, and before I knew it I had another kid by the name of

Brian Seaman asking to become a student. Since he was a friend of Ron's I said yes. Before I knew it I was teaching ten people around my age. This would be the group that first called me Guru Jim. Out of respect for them, I still use that title to this day.

I then began teaching to help pay for my own martial art lessons. I first called my art Cimande Kuntao because my teacher called it that, but I had to change it because of the name. Seeing how kids of commercial schools asked their teachers about Indonesian Martial Arts, and they were told there were no martial arts in Indonesia. During this time I had students drop my class because of claims that I'm making up the whole martial art. Even my first student Ron dropped my class even though that same bully tried to fight him, and Ron kicked his butt.

Ron dropped my class because Cimande, or Kuntao weren't real words, and when he saw martial art books on my table, he claimed I taught from books. Brian and Becky were the only ones to stay my students, and would be my first black belts. I taught the system as Kung Fu, and people never once questioned it. As I got older my art changed over the years, and the turning point for my art would be in 1993 in North Royalton, Ohio.

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

One day I was working with a guy that kept trying to hit on my girlfriend. I got very angry,

and a heated exchange went back and forth. One thing led to another and I struck my co-worker. With one strike I broke his jaw, and the head trauma was so great I put him into a seizure. I never remembered being so scared, and hoping I didn't kill him.

I was arrested for simple assault for some reason, and I pled no contest. I paid a \$350 fine, and got a new respect for life. I start practicing more locks and capturing without injury. This is when security personnel started asking me to show them tactics. I then started teaching Police Officers with my kali instructor Tuhon Tony Marcial. I enjoyed law-enforcement so much I became a Police Officer. Being arrested in Ohio was the best thing that ever happened to my art. Because I started practicing more Dumog's locks, Jujitsu's wrist locks, grappling skills, Silat's quick takedowns, and much more helped me capture violent felons with little or no injury, while protecting myself and others.



Stick take down with lock in handcuffing position.

## Establishing the Malay Fighting Arts

I wanted to develop an art that had the best of what I learned from Silat, Kuntao, Kali, and so on. I wanted to have what I felt



Top: Guru Jim and Joe Shell  
Bottom: Nick and Tuhon Tony Marcial  
1989 Cleveland Tournament

helped me stay alive in the line of duty in this one art. So I drafted up everything I used to defend myself on a rough draft. I broke down each system into what I liked, and I actually used real life encounters. No Bull, No Traditions, just straight out fighting. This was before the UFC, or the terms BBJ, or MMA.

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

Then I started teaching my students about leg sectors, standing leg sweeps, and quick takedowns from Silat. I then go on to teach el-

bow shields, knee spears, and poison hand blocks from Poekoelan Tjmindie. The concept of “Defang the Snake” from Kali became a focal point of the Malay Fight Arts. Our philosophy is; if it comes at us, destroy it so it won’t hurt us again. This can also lead up to the attack backing off, or defeating the attack with little or no injury. However, breaking techniques, and total body destruction is still taught because it might be needed.

Weapon skills are very important in the Malay Fighting Arts System. Single stick is first taught, then double sticks. As in Kali and Silat, footwork and entries are pushed with empty hands and weapons. Each empty hand technique has a weapon translation, as does the drills. After all of this is taught, the students learn how to do up-right grappling from Dumog. From this, the art of fighting from a clinch is important because I can’t count how many times I found myself in this type of fight.

From there I teach leg takedowns which most people never expect to happen to them.

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

Because of this training I advertise it as street combat. Other schools would tell people that I’m nothing but a barroom brawler. Funny, in 1994 I was a barroom brawler, and in 2010 everyone wants to barroom brawl, and I’m now called a Combatives Teacher. Now that you know more about me, and what I teach let’s move on to our first article.



Guru James Hogue standing beside his patrol car when he worked for the Geauga County Sheriff's Office

# The Big Dovetail

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

## Heaven Six Drill



Fig. 1



Fig. 2



Fig. 3



Fig. 5



Fig. 6

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

## Heaven Six Application



Fig. 1



Fig. 2



Fig. 3

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





Fig. 1



Fig. 2

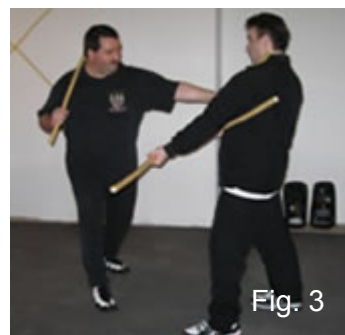


Fig. 3

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

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

### Heaven Six Empty Hand Application



Fig. 1



Fig. 2

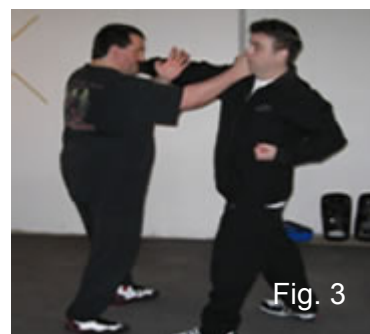


Fig. 3

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

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

### Three Point Hubud



Fig. 1



Fig. 2



Fig. 3

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



Fig. 4



Fig. 5



Fig. 6

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

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



Fig. 7



Fig. 8



Fig. 9

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

## Double Stick Three Point Hubud



Fig. 1



Fig. 2



Fig. 3

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





Fig. 4

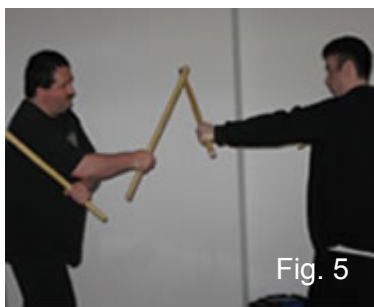


Fig. 5

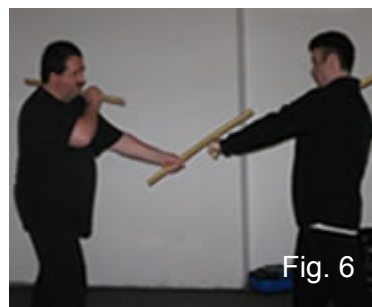


Fig. 6

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

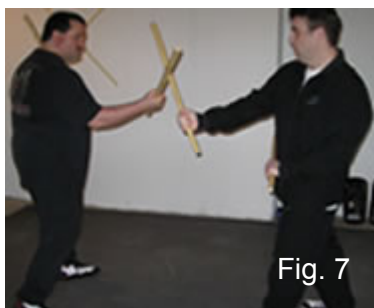


Fig. 7



Fig. 8



Fig. 9

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

# SINAWALI - *The Art of Weaving*

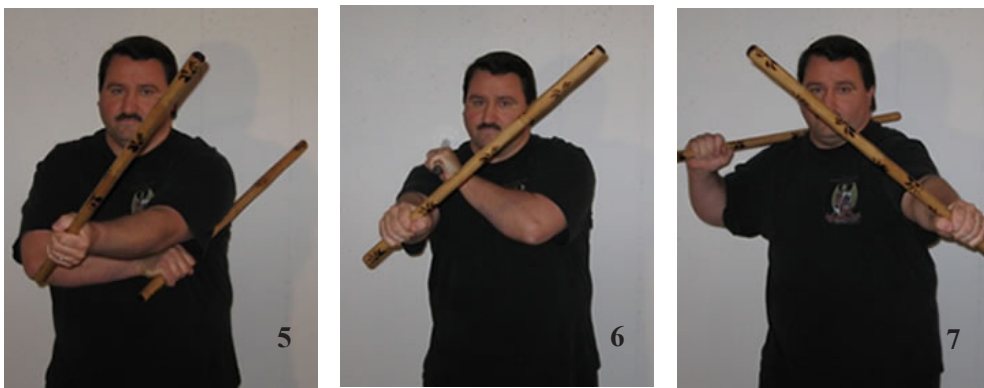
The last article was talking about the Sinawali Heaven Six Drill. I'll build off of that in this article. I have seen the same old sinawali drills over and over but not much has been written about the other applications, until now. You would think from all the Youtube video, and all the articles that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

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

## Heaven Six Pattern:



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



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

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



## Single Knife Break Down:



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

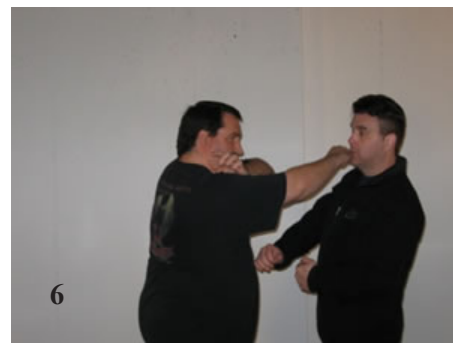
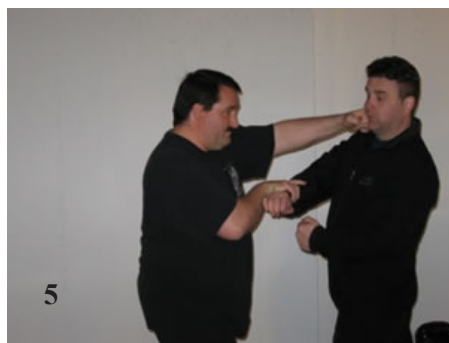


My right retracts back as my left hand checks Scott's blocking hand as in fig. 4. I once again attack with my number 2 slash as Scott once again blocks my attack as in fig. 5. My left hand checks Scott's blocking arm as in fig. 6. Now going back to the double sticks Heaven Six Drill, can you better see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

## Heaven Six Empty Hand Combative Use:



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



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



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

### Empty Hand Heaven Six Striking #1:



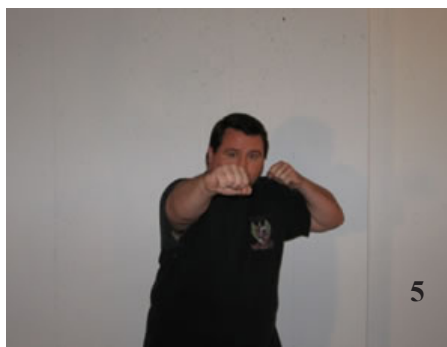
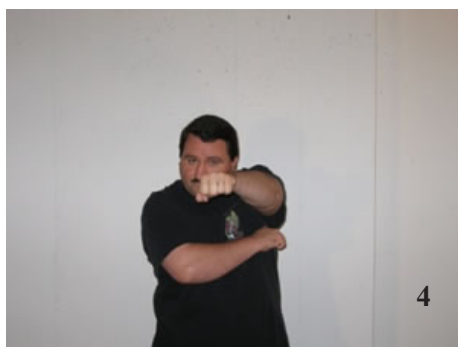
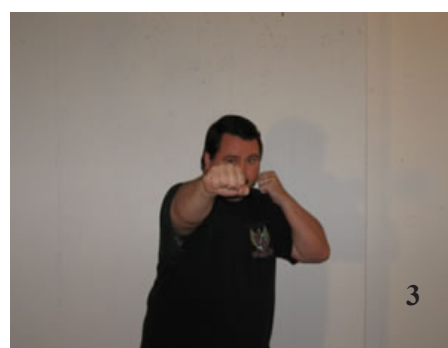
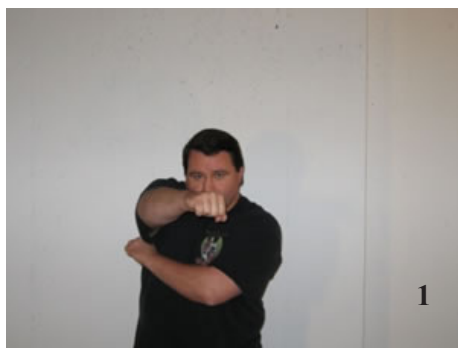
This drill is for an all out attack on your opponent. In fig. 1 I'm doing a right reverse punch to Scott's face; as I do, I get ready to do a left hammer-fist to Scott's jaw as in fig. 2. I then do a right hammer-fist to Scott's jaw as in fig. 3.

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





## Empty Hand Heaven Six Striking #2:



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

## Double Knife Heaven Six Striking #1:



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



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

# Offensive Use for Defanging the Snake

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

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



Fig 1

look at Fig. 1, The Boxer.

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

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

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

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

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

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

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



Fig 2



Fig 3



Fig 3 Up Close



Fig 4



Fig 5



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

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

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

#### Defensive Gunting # 2:



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

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

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



#### Offensive Gunting # 1:

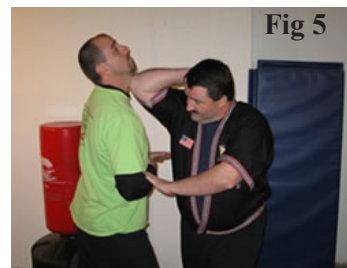


#### Offensive Gunting # 2:



### Defensive Gunting # 3:

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



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

### Offensive Destruction Combination # 1



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

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

### Offensive Destruction Combination # 2

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





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

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



# GOING WITH THE FLOW

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

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

## Punch Hubud Outside:



Wayne does a right reverse punch while my left hand does an inside block as in fig1. My right hand checks Wayne's attacking arm and my left hand traps the attacking arm as in fig 2 and 3.



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

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

## Hubud Hand Trap 1:



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



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



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

## Punyo Hubad:



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

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



## Tirada Drill:



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





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



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



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

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

# The Malay Fighting Arts Academy

*More than Just Training, It's an Education*

By Carl Magnuson

I first met Guru Jim in the Fall of 2007 through what was almost an act of chance. In the past I had the opportunity to study Filipino and Indonesian martial arts, but never for very long. I managed to get the taste for the arts, but could not follow through. One day I decided to run an internet search to for Filipino Martial Arts in Kansas. I had never tried this before because I thought it was a lost cause. Strangely enough, I got a hit for a teacher named James Hogue in Gardner, Kansas. I also found his website and saw that he had a background in arts I highly respected. It all sounded too good to be true, but a few weeks after contacting him, I found myself in Guru Jim's garage with one of his students.

What I saw in that class was far beyond what I had hoped for. This was not just a demonstration of the twelve angles and a few counters. Through the next three hours Guru Jim moved easily from weapons to empty hands to grappling from kali and a number of Silat systems. I was especially impressed with how fluidly and naturally he moved from one movement to the other. I didn't know it at the time, but he actually was freely combining systems on the spot, but it all came off as an integrated whole.

I also was impressed by his footwork. While his hands kept up the attack, his feet were constantly sweeping, trapping, locking and uprooting his student. Throws came out of nowhere without any kind of set-up at all. I had seen these kinds of actions before, but

not executed in a constant flow of movement. As was the case with others, he teaches techniques, but he always emphasizes their integration into an ongoing flow over the set forms.

It goes without saying that I wanted to start right away. My only obstacle was distance. I live in Topeka, which is an hour and a half's drive from Guru Jim's home. He offered to work it out and said I could come to the four hour class he offered each weekend. Since that beginning, I have found Guru Jim to be very generous with his time and knowledge. I have encountered teachers who have skills, but give them out with an eyedropper. I have never seen Guru Jim hold back if he thinks a student is ready to learn.

When I first began, I was told Malay Fighting Arts means "whatever Jim likes." It was presented as a joke, but it really has more meaning than one might think. In his past Guru Jim has studied Marcial Tirada Kali, Cimande Chuan Fa, Reeders Kun Tao, Pukulan Tjimindie, and other arts. All of those have been filtered through his personal



experience and training to integrate with each other into a seamless whole. For the sake of history I often ask him the origin of different techniques, but it really is not relevant to the training. In this way, I think he is part of the long-standing tradition of synthesis of systems found in the Southeast Asian Martial Arts. The main difference is that his proving ground is the contemporary United States rather than the Philippines or Indonesia.

Guru Jim's classes also are as open-ended as his art. If you want a formal environment with a lot of structure, you will be out of place in his school. Sometimes

we will spend four hours exploring a theme. Others the techniques will move from one to the other. One of the main things that stayed constant is the kind of off-the-wall humor. He always keeps things pretty light, which makes it very easy to ask questions and helps to relieve the pressure of training. There is a trend



in his teaching, however. Generally the earlier years are spent mainly on developing a base with the methods of Tony Marcial and Roberto Santiago. Later, the student starts to explore Reeders Kun Tao and Pukulan Tjimindie

The last several years with Guru Jim have been a great experience that has taught me more about South-east Asian martial arts than I ever thought I would know. Now he is reaching out to a larger community with on-line training. I know he will approach it with the same enthusiasm he invests in his personal teaching. If they put in the time for training, I know those students will also be fortunate to count him as their teacher.

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

Please feel free to contact me with any questions or comments at [gurujim@pukulan.net](mailto:gurujim@pukulan.net).

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





# *Malay Fighting Arts Academy*

## **Instructors and Schools**

### **Guru Becky Shepard**

Guru Becky started training with Guru Hogue in the recreation centers in Cleveland, Ohio where Guru Hogue was teaching at the time. After achieving her Black Belt Guru Shepard continued to train with Guru Hogue for a few years. Guru Shepard left Guru Hogues school after 5 years of training.

### **Guru Brian Seamen**

Guru Seamen began training with Guru Hogue in the recreation centers in Cleveland, Ohio where Guru Hogue was teaching at the time. After achieving his Black Belt Guru Seamen continued to train with Guru Hogue for a few years. Guru Seamen left Guru Hogues School after 6 years of training.



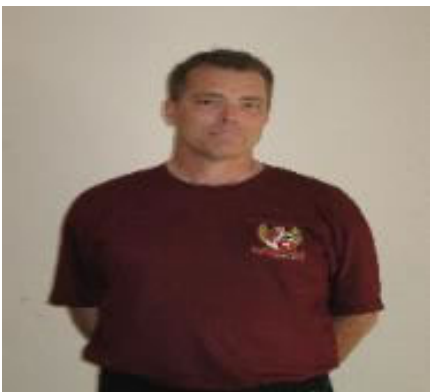
### **Guru Robin Grady**

Guru Grady began his training in 1993 and continued his training for 5 five years. Guru Grady isn't only a highly skilled martial artist, he's also highly trained Police Officer for the City of Cleveland, Ohio. Guru Grady came to the Malay Fighting Arts Academy the same as most, just wanting to know how to better defend himself and his family. Guru Grady has only brought honor to the Malay Fighting Arts Academy since he has left the Academy to peruse his own path. Even though he no longer trains at the Malay Fighting Arts Academy, he is still a very active member in the academy.



### **Guru Baharu Wayne Hodges**

Guru Baharu Hodges has been study the Malay Fighting Arts for over 2 years and has excelled in it's practice. Guru Baharu Hodges has always wanted to practice a martial art since childhood but the lack of martial arts available to him in his area of Kansas was very limited. That's until a friend that was studying at the Malay Fighting Arts Academy brought him in to watch a class and he was hooked. Guru Baharu Hodges went from hoping just to understand the system to the rank of Guru Baharu (New Teacher) and has enter training to be a Guru of the Malay Fighting Arts.



### **Guru Baharu Carl Magason**

Guru Baharu Magason has been doing martial arts since the 1970's studying with various instructors. Guru Baharu Magason has even study in seminars with Dan Inosanto in the 1970's. Guru Baharu Magason has studied Tai Chi, Pencak Silat Pertempuran, and many other arts before finding a home at the Malay Fighting Arts Academy. After studying in Topeka, Kansas in the art of Modern Arnis Guru Baharu Magason found the Malay Fighting Arts Academy's web site and came for a look. Over two years later he now holds the rank of Guru Baharu (New Teacher). I'm sure that Guru Baharu Magason would make a great Guru in the Malay Fighting Arts.

### **Guru Alessandro Di Lollo**

Guru Di Lollo is an accomplished martial artist in the Filipino and Indonesian martial arts and is our Official Malay Fighting Arts representative and school in Aviano, Italy.

## Malay Fighting Arts DVDs

### Malay Fighting Arts© - Mano Insayo (Hand Drills)



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

### Malay Fighting Arts-Solo Baston (Single Stick Drills)

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



### Malay Fighting Arts© - Raja Hati (Royal Heart)


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

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

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