

FUNDAMENTALS OF A TRUE MIXED MARTIAL ART **MKG STUDENT HANDBOOK**

MKGSeattle MINNESOTA KALI GROUP MARTIAL ARTS



PHASE PROGRAM

Phase I . Phase II . Phase III



Safe, Fun and Casual Atmosphere
Realistic Martial Arts
Muay Thai Kickboxing
Kali / Escrima / Arnis
Jun Fan / Jeet Kune Do
Certified Instructors



MKGSeattle MINNESOTA KALI GROUP MARTIAL ARTS



KICKBOXING



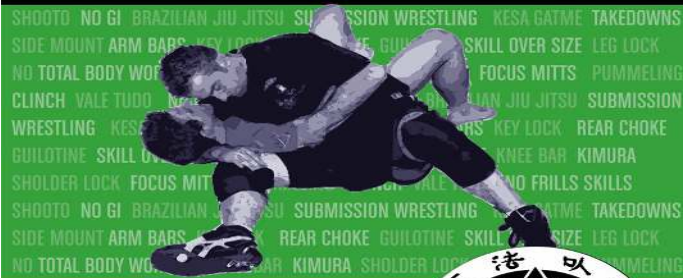
Safe, Active and Fun Atmosphere
Total Body Workout
No Traditional Uniforms
Muay Thai Kickboxing
Jun Fan Kickboxing
Panantukan
Savate



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GRAPPLING



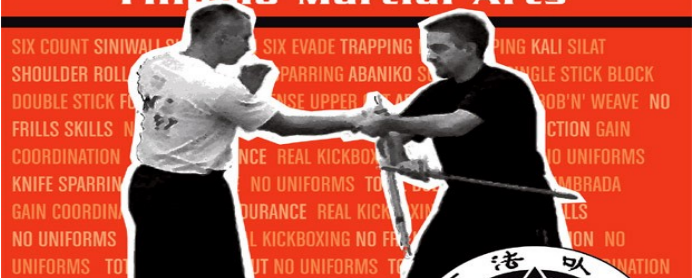
Great Conditioning
Gi and No Gi
Shooto
Brazilian Jiu Jitsu
Submission Wrestling



MKGSeattle MINNESOTA KALI GROUP MARTIAL ARTS



KALI/FMA Filipino Martial Arts



Inosanto / Lacoste Blend
Certified Instruction
Panantukan / Pangamot
Safe and Fun!
Weaponry
No Traditional Uniforms



Fundamentals of TRUE Mixed Martial Arts

We hope you enjoy this guide! It is compilation of our philosophies, curriculum, guidance, mindset, policies and key historical articles that inform and support our unique approach. It contains the fundamentals of a TRUE mixed martial art. Cross reference with the free Phase One class videos and you'll get a great feeling for what we do and what we're talking about.

Feel free to call us at 206-789-2411 with any questions or email at info@mkgseattle.com



At MKGMA, we teach the full spectrum of people who want to learn martial arts, self-defense or just train for recreation and fitness. **Martial art shouldn't be reserved for young athletes who want to compete, soldiers, law enforcement or wannabe killers.**

The UFC has made MMA a household word but the idea of 'mixed martial arts' is nothing new. Yes, the sport of MMA has grown by leaps and bounds and the skill levels are improving daily. **It's development has exposed many myths, misconceptions and bad tactics.** But, the narrow focus on a competition against a willing, equally matched, equal weight, unarmed opponent has, by logic and necessity, ejected vast portions of the martial arts the sport draws from. And not always for the better. So it is truthfully more 'mixed partial arts' than truly 'mixed martial arts' if you understand the distinction.

We have a much wider vision of martial art that encompasses self defense, recreational, artistic, competitive and combative viewpoints. In the 60's and 70's Bruce Lee and Dan Inosanto started breaking the mold and creating an approach to martial art based on a non-traditional, non-dogmatic, scientific study of multiple methods across all ranges of combat. This process of training and researching martial art came to be known as Jeet Kune Do and is the backbone of our philosophy.



We encourage and believe highly in cross training since no person, culture, style or method has all the answers. As the martial arts have been mixed freely we have seen a multiplication of techniques and training methods. **Each art seems to enhance the effectiveness and assimilation of the others.**

We teach Muay Thai, JKD/Jun Fan Martial Arts, BJJ, Filipino Kali, Panantukan, Savate, Boxing and MMA/CSW. **Some of our students just do kickboxing, boxing or grappling classes and that is fine.** But our signature method is our Phase One Program or what can be termed 'TRUE Mixed Martial Arts'.



Introduction

MKG Seattle



In this approach to martial development, you will be exposed to many unique martial art experiences and training methods. You will naturally gravitate to areas that fit your body type, training time, personality, life experience, etc... However, in a martial confrontation you cannot choose the environment or parameters so we encourage our students to develop a broad, functional base defending against and using weapons, kicking, punching, trapping and grappling before specializing.

This is the genius of the Phase Program or cross-training approach. You will experience a full-body workout with a purpose. Our friendly and active training atmosphere requires no long term contracts, eccentric uniforms or rigid hierarchy. Our instructors are always accessible for questions and advice and are called by their first name.

The MKG training methods, class structure and training equipment are all designed to create a martial arts experience that is safe, enjoyable and yet contains the best and most practical methods in martial art.

Challenge your intellect, relieve your stress, discover a new art form and learn self defense. Our fun and engaging atmosphere is open to people of all ages, fitness and skill levels.



Stop in to experience a fun and challenging workout that will teach you valuable self defense skills and martial arts forms.

If MKG sounds like a place you'd like to train we are currently starting out all new students with a 3 class trial for \$19.99 plus a FREE school t-shirt. This is a low risk way to get started and can be purchased online at <http://www.mkgmartialarts.com/adult-ma/signup.php>

Sincerely,

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LEARN. PLAY. SWEAT.



Welcome to MKGMA

Minnesota Kali Group Schools

Mission Statement

Martial arts should be about more than just fighting. These qualities of character are often casualties of the modern approach to martial art.

The Minnesota Kali Group Schools are dedicated to the highest levels of training and individual improvement in the martial arts. Through the latest innovations and best research into traditional methods we will offer our students the best training possible. The goals of this training are:

The Personal Improvement of Each Student

Martial arts can teach students about their own strengths and challenges. We believe all people have unlimited potential and that it is our job to bring that out. We will help students to feel more secure through a knowledge of self defense. We will show you the step by step progressions toward your self improvement.

Fostering Cultural Appreciation

As you learn martial arts from different cultures you will come to appreciate those cultures and people. The most profound lessons are in the way the arts work well together. Martial arts from different cultures not only fit together, they depend on each other to move forward.

Teaching and Maintaining Open-Mindedness

Martial art teaches us to keep our minds open to new methods and ideas. Each art has a unique perspective. Learning to see issues from many different perspectives is a part of your development.

Instilling Personal Responsibility

As you learn methods that are designed to hurt other human beings you will be constantly reminded of your personal responsibility in this world. It is our hope that the skills we teach will only be used in the most desperate situations. Martial artists tend to be more peaceful because of their training and confidence.

To Promote Health and Fitness

Training in the martial arts is a great stress release. The workouts will challenge even the most fit individuals and are designed to allow any type of student to "work up to" their physical potential. Total body workouts have always been a standard for martial art.

To Have Some Fun!

We have done away with the "serious" nature of martial arts training.

TRUE Mixed Martial Arts Progression

We use a written curriculum for the first four phases of your development. These are each divided into 3 levels for 12 total levels. This is a lifelong study and would take 15 years or more to complete. It's a journey not a destination.

Phase I: Base Curriculum Concepts

We will begin to work on your body mechanics, endurance, sensitivity, coordination and technical base.

Phase II: Sensitivity Training

This training will help you feel pressure and respond to your opponents mistakes without thinking. Hand and foot trapping, limb destructions and wrenches will all be taught using drills from Kali, Wing Chun and Silat.

Phase III: Integrate the Arts

You will begin to integrate the arts we teach. As your skills come together to form a complete martial spectrum, you will improve your sense of distance, timing, rhythm and flow.

Phase IV: Mental & Physical Changes

In this phase your body will be adapting to the changes required by these arts. Your musculature, body motion and general abilities will be visibly improved.

Phase V: Finding Your Own Direction

In this phase you will be encouraged to follow your personal interests and develop in a specific area of the art.

Phase VI: Positive Use of the Art

This is the most rewarding phase of our system. You will be encouraged to find an outlet where you can use this art to help people in some way.

PHASE ONE - LEVEL 1 COURSE OUTLINE AND REQUIREMENTS

Welcome to MKG Martial Arts!

As a new student it is VERY important during your first 1-2 months to make class at least twice a week consistently. Training needs to become a 'habit' so allow yourself time to get 'hooked.' It is only through consistent attendance and practice that your self-discipline, confidence and competence will improve. This is the great SECRET in martial arts.

At MKGMA we break our curriculum out in 4 Phases of 3 levels each. Your progress through these levels is determined by your interest, training time, personality and ability. It takes the average student 4-6 months of consistent training to advance. One of your first priorities should be to take your Phase One - Level 1 Evaluation as soon as possible. Evaluations are held every four months.

We believe strongly in cross training. This is why Muay Thai, Jun Fan Martial Arts, Panantukan, Weaponry, Savate and CSW/Grappling are taught simultaneously. The idea that you must learn style A first and then style B second is silly. All systems and styles were created by a person who gathered their own experiences, thoughts and preferences and created their own method. Studying arts simultaneously does not detract from your effectiveness; it enhances it! Each art helps the assimilation of the other.

This Phase One - Level 1 curriculum is designed to introduce you to the basic motions, techniques and concepts while placing a special emphasis on two key physical attributes of conditioning and coordination. This guide is designed to provide you with a general outline of the material. We hope to act as guides and coaches not as the holders of some ancient secret.

Lastly, please be aware that you have joined a martial arts SCHOOL and not just a 'gym.' Please be open-minded and try to leave your pre-conceived notions, expectations and previous experiences at the door. Our instructors are well trained and well qualified. Please trust and listen to them.

RECOMMENDATIONS FOR P1-1 STUDENTS

Attend 2 MA/Phase Classes a Week Minimum

Schedule Private Lessons As Needed

Be Patient With Yourself and Have Fun!

Keep a Notebook

Take Your P1-1 Test Within 4-6 Months

Feel free to ask questions.

Train hard and have fun.

REQUIRED GEAR FOR PHASE ONE - LEVEL 1

T-SHIRT

BAG GLOVES

STICKS

Phase One - Level 1 Curriculum Contents

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PAGE 5	MUAY THAI
PAGE 6	COMBAT SUBMISSION WRESTLING/ STX / SAVATE
PAGE 7	P1-1 TESTING GUIDELINES
PAGE 8	P1-1 TESTING EVALUATION

Single Stick

Angles (Inosanto-Lacoste System)

- 1-5

Basic Footwork "Shadow Drill" Using Ikis:

F.B.R.L.

F.B.L.R.

B.F.L.R.

B.F.R.L.

Amerra or Abecedario

Follow With Low Backhand - High Backhand

- Downward Figure 8
- Abanico High
- Redondo High

Deflections

Angle 1 - Inside Deflection Slashing Out at Variable Targets Fed 1 for 1

Angle 2 - Outside Deflection Slashing Out at Variable Targets Fed 1 for 1

Deflections Angle 1-5

'Tip Up' Series

Angle 1 - Inside Deflection

Angle 2 - Outside Deflection

Angle 3 - Inside Deflection

Angle 4 - Outside Deflection

Angle 5- Inside or Outside Deflection

Disarms

- Snake
- Eject

Double Stick

Abecedario Sets and Elements

- 4 Count - Inward - Backhand Family (High-High)
- 6 Count - Inward - Backhand - Backhand Family (High-Low-High)
- 6 Count - Inward Family (Kob-Kob)
- 4 Count - Inward Family (Kob-Kob)

Bigay Tama

(single stick vs. double stick feed)

Right Hand Feeding With Right Hand Checking Return Unless Specified

Diagonal Forehand to HEAD

Diagonal Backhand to HEAD

Diagonal Forehand to KNEE

Diagonal Backhand to KNEE

Forehand Thrust to FACE

Backhand Vertical to HEAD (covered with left hand roof)

Forehand Diagonal to KNEE (fed with left to return to beginning)

Manipulations

Check the Face (thumb the eye)
Push

Focus Mitt Combinations

Right and Left Lead Basics

Perform one, two and three punch combinations in right and left lead using triangle footwork to switch.

Straight Punch 10 Count Series (Trigg)

- 1) Jab
- 2) Double Jab
- 3) Triple Jab
- 4) Cross
- 5) Double Cross
- 6) Jab Cross
- 7) Cross Jab
- 8) Double Jab Cross
- 9) Cross Jab Cross
- 10) Jab Cross Jab

Inward/Backhand Set

- 1) Catch Jab - Cover Lead Hook - Inward - Backhand into Right Lead - Follow Up
- 2) Catch Jab - Cover Lead Hook - Inward - Backhand - Follow Up
- 3) Catch Jab - Cover Rear Hook - Inward - Backhand into Right Lead - Follow Up
- 4) Catch Jab - Cover Rear Hook - Inward - Backhand - Follow Up

Jab Wide Right (Shoulder Stop Set)

- 1) Catch Jab - Shoulder Stop Wide Right - Check Face - Follow Up
- 2) Catch Jab - Shoulder Stop Wide Right - Push to Switch - Check Face - Follow Up

Blitz Training (30 Second Sets)

- 1) Cross - Hook
- 2) Cross - Uppercut
- 3) Cross - Body Hook
- 4) Cross - Groin Slap

Glove Drills

Jab Defense Series

- 1) Catch (Dakup)
- 2) Parry (Paawas)
- 3) Slide/Cut (Panastas)

Jab Catch 1-2 Rhythm

Catch Jab 1-2 Rhythm

Footwork

Bai Jong Stance
Step and Slide (4 Ways) and as Shadow Drill

Shadow Boxing / Basic Form

Biu Gee
Jab - Cross - Hook - Cross
Jab- Catch (1-2 Rhythm)
Pendulum Round Kick
Middle Left and Right Juk Tek
Low Side Kick: Stationary Jeet Juk Tek

Trapping (HIA)

Pak Sao Lop Sao Gum Sao - Crossing Center Line Parry to the Pak Sao
Wrist Lock Series (4)

Combinations/Progressions/Focus Mitts

Groin Kicks (SDA)
Nou Tek

4 Count Basic Punching Combinations (ABC)

- 1) Jab - Cross - Hook - Cross
- 2) Jab - Cross - Body Hook - Cross
- 3) Jab - Cross - Uppercut - Cross
- 4) Jab - Cross - Groin Slap - Cross

Jab Cross/Wide Right Counters (1-2) Series (ABD)

- 1) Catch Jab - Shoulder Stop - Cross - Hook - Cross - Nou Tek
- 2) Catch Jab - Cover Wide Right - Cross - Hook - Cross - Nou Tek

Jab Hook Counters (1-3) Series (ABD)

- 1) Catch Jab - Cover - Hook - Cross - Nou Tek
- 2) Catch Jab - Cover - Cross - Hook - Cross - Nou Tek

Footwork

- Thai 'Walk'
- Kicking Stance

Basic Form (Shadow Boxing)

- Right Kick
- Left Switch Kick
- Left Foot Jab
- Snap Elbow - Down Elbow
- Down Elbow - Snap Elbow

Thai Pad Combinations

Long Combination

18 Count

- 1) Cover the Right Kick
- 2) Cut Kick
- 3) Left Kick
- 4) Right Cross
- 5) Left Hook
- 6) Right Kick
- 7) Scoop the Left Foot Jab
- 8) Right Soft Kick
- 9) Left Kick
- 10) Right Cross
- 11) Left Hook
- 12) Right Kick
- 13) Shoulder Stop the Wide Right
- 14) Right Cross
- 15) Left Hook
- 16) Right Elbow
- 17) Right Knee
- 18) Right Kick

Long and Short Open 4 Counts

- 1) Right Kick - Left Hook - Right Cross - Left Kick
- 2) Left Kick - Right Cross - Left Hook - Right Kick
- 3) Right Knee - Left Elbow - Right Elbow - Left Knee
- 4) Left Knee - Right Elbow - Left Elbow - Right Knee

Kick and Cover Series

- 1) Kick - Cover - 2 Right Kicks

Knee Reaction Sets 1-3

Straight Punch Counters (on jab and cross)

- 1) Knee Under Right Cross - Left Elbow - Right Elbow - Left Push - 2 Right Kicks
Knee Under Straight Left - Right Elbow - Left Elbow - Right Push - 2 Left Kicks (can start right lead)
- 2) Parry Straight Right and Grab - Right Knee - Left Elbow - Right Elbow - Left Push - 2 Right Kicks
Parry Straight Left and Grab - Left Switch Knee - Right Elbow - Left Elbow - Right Push - 2 Left Kicks
- 3) Split Enter on Cross - Right Knee - Unwind - Left Elbow - Right Elbow - Left Push - 2 Right Kicks
Split Enter on Jab - Left Knee - Unwind - Right Elbow - Left Elbow - Right Push - 2 Left Kicks

Conditioning Drills

- 1) 3 Kicks - 5 Knees - 3 Kicks - 20 Sets
- 2) C-H-Right Kick, H-C-Left Kick, C-H-Right Kick H-C-Left Kick (20 Sets Each)

Savate Combinations

Double Jab to the Head and + Cross to the Body
Cross + Jab to the Head + Fouette Median With the Lead Leg
Cross to the Head + Chasse Median with the Lead Leg
Fouette Median Rear Leg, sidestep + Fouette Median with the Lead Leg

STX Kickboxing

Footwork Drills
Boxers Shuffle

Defense (auditory cue)
Cover Hooks - Body Body Head Head in RLRL Feed
Cover Hooks - Head Head Head Head in RLRL Feed

Combat Submission Wrestling

Breakfalls
Backwards
Left
Right
Forward

Stand Up Safely From Ground

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Phase 1.1 Evaluation

Technical Training

Set 1	Set 2	Set 3	Set 4
Kali Weaponry Double Stick Abecedario Walking Drills 4-6-6	Kali Weaponry Bigay Tama Right Hand Feed	Kali Weaponry Single Stick Tip Up Deflections 1-5 & Disarms	JKD Trapping Pak Sao and Locks

Set Specific Requirements

- H-H-4 Count - H-L-H-6 Count With 6 Count Kob - Kob at Ends of Each Row - Maintain Correct Lead - Maintain Correct Lines of Attack	- Maintain Correct Lines of Attack - Feed By The Numbers - The Feeder Should Not Block Passively	- Correct Angling Female Triangle - Use Checking Hand on All Deflections - Feed Angle 1-5 Then Snake & Eject on 1 & 2	- Receiver Should Dummy the Technique - Pak Sao Should Trap With Forward Pressure
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Requirements will be very lenient at P1-1 level but you must have the material memorized.

Pad Work / Impact Training

Round 1	Round 2	Round 3	Round 4	Round 5
JKD / Panantukan Basic Boxing 4 Basic 4 Counts	Panantukan Focus Mitts Shoulder Stop Set	Muay Thai - Thai Pads Long and Short Open 4 Counts	Muay Thai 18 Count	Savate Requirements

Round Specific Requirements

- Pivot on Hooks - No Looping Punches - Drop Elevation on Body Hook - Left and Right Lead Permissible	- Round 1 Requirements Apply - Must Check Face/Neck Gently	- Regain Lead After Left Switch Kick and Left Switch Kick - Kick With Shin - Hip Must Turnover/Be in Front at Minimum	- Shield at Correct Angle - Adjust Range on Last 3 Motions	- You Will Do This Drill Twice So Go One For One - You Must Circle Constantly and Bounce
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Holder return to neutral position after each combination.

Fitness Evaluation - 1 Minute Sets

Push Ups	Sit-Ups	Triple Kicks	Skip Knees

There is no pass/fail on the fitness evaluation. It is simply a gauge to mark your progress from level to level.

Name		Date		Level	P 1.1
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Technical Requirements

Set 1	Set 2	Set 3	
Kali Weaponry Abecedario Walking Drills 4-6-6	Kali Weaponry Bigay Tama Right Hand Feed	Kali Weaponry Single Stick Tip Up Deflections 1-5 & Disarms	JKD Trapping Pak Sao and Wrist Locks

Set Specific Notes			
PASS / RETEST	PASS / RETEST	PASS / RETEST	PASS / RETEST

Pad Work / Impact Training

Round 1	Round 2	Round 3	Round 4	Round 5
Basic Boxing 4 Basic 4 Counts	Panantukan Focus Mitts Shoulder Stop Set	Muay Thai Thai Pads Long and Short Open 4 Counts	Muay Thai 18 Count	Savate Requirements

Round Specific Notes				
PASS / RETEST	PASS / RETEST	PASS / RETEST	PASS / RETEST	PASS / RETEST

Overall	PASS / FAIL	Distinction		Merit	
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PHASE ONE - LEVEL 2 - ADVANCED BEGINNER COURSE OUTLINE/REQUIREMENTS

Congratulations on passing your P1-1 Evaluation! You should be proud of yourself!

You may need to re-structure your training schedule a little to add a specialty class or two in addition to continuing your phase classes.

After 4-6 months of training you now have a grasp of the basic motions from each art. You can recognize a jab, cross, right round kick, etc... and parry, cover and move. We can now start to train you at a level that assumes you have an improved level of coordination and conditioning, understanding of the arts and have the ability to remember a bit more information after each demonstration.

There are many benefits in pursuing martial arts training including fitness, self-defense, confidence, discipline and more. It is our goal to provide you with a safe, casual and high energy environment to learn effective martial arts in order to pursue YOUR specific goal and interest.

As you continue your martial arts training at MKGMA you will be given experiences in many areas. Some you will like or be good at and others you won't. Combat is always changing though and the individual must be able to adapt and function in many different modes. You cannot shape and regulate self defense into those areas you like and do well.

Our methods have grown and developed over 50 years from Bruce Lee to Dan Inosanto to Rick Faye and now myself. Enjoy the training without analyzing it too much. Trust us. When we say that you will be far better at the art of your preference if you embrace other methods this is backed up with decades of experience. It won't be easy but it will be worth it.

And, try not to get caught in the trap of "he's so much better" or "she's a better athlete" etc. Martial Arts holds the promise of improvement for you - not making you better than everyone else. The only person you have to be better than today is the you of yesterday.

RECOMMENDATIONS FOR P1-2 STUDENTS

Attend 2 MA/Phase Classes a Week Minimum

Try to Stay For 2 Classes When Possible

Attend Guro Rick Faye Seminar Before Testing

Concentrate on a Few Details Each Class

Take Your P1 - Level 2 Test Within 4-8 Months

Train hard and have fun! Sifu Andy Wilson

REQUIRED GEAR FOR PHASE ONE - LEVEL 2

T-SHIRT

BAG GLOVES

STICKS

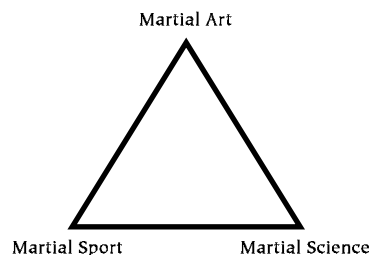
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PHASE ONE - LEVEL 3 COURSE OUTLINE/REQUIREMENTS

Welcome to Phase One Level 3! You are doing great!

There are 3 approaches to the martial arts as illustrated on the right. **Martial Art**, as an ART, is what EVERYBODY can do no matter what physical or mental abilities they may have - this is where we operate most of the time. The SAME material, however, can be trained from a **Martial Sport** (competition) or **Martial Science** (self defense) approach but the training in both cases becomes more physically and mentally demanding. If the sport or science aspect is your primary interest developing a training partner is key. Class time is LEARNING time. What you do outside of class, if done properly, is TRAINING time. This is where you will gain the ability to REALLY use, what we term functionalize, what you have learned. Martial artists should be able to defend themselves and this is one of our goals.



At MKGMA we believe STRONGLY that repetition of the basics is the key to proficiency. The full Phase One curriculum is a solid introduction to the BASICS of each art. If you were to become truly proficient at all the material covered in Phase One you would be a VERY competent martial artist and equivalent to a black belt or higher in any other art. This refinement is an ongoing, and lifelong, process.

Maintaining and IMPROVING your P1-1 and P1-2 skills is vital. For this to happen YOU must have the interest and desire to recognize and make those subtle changes on your own. Our teaching method is to give you a general idea or concept and let you discover the fine adjustments in body mechanics, angling, pressure, speed, etc... Observe, visualize, imitate, integrate and maybe someday...innovate.

In closing, remember that MKG Martial Arts is a school. Schools of any type have guest instructors who are experts in a particular area and those lectures or workshops are necessary experiences in your ongoing education. This is why at least one seminar with Rick Faye, whose school you are attending, are required before taking your P1-3 test. Be sure to watch the event schedule to satisfy this requirement. Keep up the good work. Train hard and have fun!

RECOMMENDATIONS FOR PHASE ONE - LEVEL 3

Attend 3 Days a Week (2 Minimum)

Try to Stay For 2 Classes When Possible

Take Level 1 Tests in Core Arts After P1.3

Attend Rick Faye Seminar Before Test (required)

Develop a Regular Training Partner

REQUIRED GEAR FOR PHASE ONE - LEVEL 3

T-SHIRT

BAG GLOVES

STICKS

16oz BOXING GLOVES, SHIN GUARDS, MOUTH PIECE AND HEADGEAR ARE REQUIRED TO SPAR

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PHASE TWO - LEVEL 1 COURSE OUTLINE AND REQUIREMENTS

Welcome to Phase Two Level 1 at MKG Martial Arts!

Much of our curriculum is organized by range since each technique or tactic has a distance that is required for its optimum use. We use six definitions of range to help the student understand the arts:

Weaponry ↔ Kicking Range ↔ Punching Range ↔ Trapping Range ↔ Standing Grappling ↔ Ground

Phase One primarily covers the Kicking and punching, or longer ranges, while Phase Two deals more extensively with the trapping and grappling, or closer ranges. In Phase One we worked on gross motions like general body mechanics, conditioning, power, coordination, and etc... In Phase Two we will emphasize the more subtle "attributes."

Attributes are the underlying physical and mental abilities that make a technique succeed or fail. Awareness, power, speed, timing, footwork, body mechanics, balance, flexibility and sensitivity are all examples of attributes. Sensitivity is a key attribute for the trapping and grappling range.

Phase Two is called the "sensitivity phase" of training at the Kali Group schools. If awareness allows you to SEE your opponents intentions then sensitivity allows you to FEEL their intentions. To this end you will be taught many drills and training methods that not only demonstrate techniques and concepts at a particular range but which are also designed, more importantly, to improve your subtler attributes like sensitivity, flow, reflex, timing and spatial relationship.

Phase One, Two, Three and Four could also be called Beginner, Advanced Beginner, Intermediate and Advanced student levels. As an Advanced Beginner student you should be aware that ALL of our training is designed to improve attributes. Students tend to get bored because they always want something new. At this point you have learned most of the basic Kicks, punches, footwork, and weaponry striking. Now you must perfect those basics, improve the attributes that will make them useable and, eventually, put it all together. This is where the fun begins.

RECOMMENDATIONS FOR P2-1 STUDENTS
Attend 3 Days a Week (2 Minimum)
Try to Stay For 2 Classes When Possible
Attend Phase 2 Classes
Attend Seminars When Available
Develop a Regular Training Partner

REQUIREMENTS FOR P2-1 STUDENTS
T-SHIRT
BAG GLOVES
STICKS
TRAINING DAGGER (2 recommended)
THAI PADS

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PHASE TWO - LEVEL 2 COURSE OUTLINE AND REQUIREMENTS

Welcome to Phase Two - Level 2.

The advent of events like the UFC, King of the Cage and Pride have simultaneously been very positive and negative influences on the martial art world. On the positive side an integration of kicking, punching, striking, clinch and grappling is occurring, cross training is much more accepted, and the myth of the master/black belt has been exposed.

On the negative side entire training methods and arts are being thrown away for the sake of athletic 'performance' or what works in sparring or a controlled competition. A one-size-fits-all approach is being pushed and taught by mixed martial arts schools which may exclude the non-athletic student. The violent side of the arts is being emphasized on TV, pay-per view and in magazines while the teachings about character, honor and respect have been cast aside. We must avoid these mistakes.

Many inexperienced martial artists get into debates about who is better than who, or what style is better than what style. Guro Inosanto and Guro Rick Faye have always maintained that there are no superior martial arts; just superior martial artists. There is a time and a place for every technique and it takes experience, wisdom and training of all types to be able to understand when they are. One of the pillars of the MKG method is open-mindedness.

This isn't to say some methods aren't easier to execute or more suited for the average person with limited time to train. However, deciding that FOR you is not our role as instructors. We endeavor to expose you to many concepts and training methods. A good teacher will provide an environment where the truth reveals itself. What you would actually use will depend on your attributes, training time and the situation.

The material covered in Phase Two - Level 2 does not always have the 'martial' feel to it and often takes longer to create useable skill. Invest some time and you will find you are having fun AND developing useable skill. Train hard and have fun!

RECOMMENDATIONS FOR P2-2 STUDENTS

Attend 3 Days a Week (2 Minimum)

Try to Stay For 2-3 Classes When Possible

Attend Phase 2 Classes

Attend Guro Inosanto Seminar Before Test

Develop a Regular Training Partner

REQUIREMENTS FOR P2-2 STUDENTS

T-SHIRT

BAG GLOVES

STICKS

TRAINING DAGGER (2 recommended)

SPARRING GEAR

Phase Two - Level 2 Curriculum Contents

PAGE 1	INTRODUCTION
PAGE 2	KALI WEAPONRY
PAGE 3	KALI - PANANTUKAN
PAGE 4	JUN FAN MARTIAL ARTS
PAGE 5	MUAY THAI
PAGE 6	COMBAT SUBMISSION WRESTLING/BRAZILIAN JIU-JITSU
PAGE 7	P2-2 TESTING GUIDELINES
PAGE 8	P2-2 TESTING EVALUATION

MKGMA Policies and Etiquette

1. Leave your ego at the door. There is no place here for those who think too highly of themselves.
2. All students are required to wear an MKGMA t-shirt while in class. (affiliated t-shirts are allowed when attending multiple classes in the same night)
3. Gear is required for students in most classes. You must have it with you.
4. Scan in each time you visit on the attendance system.
5. Turn off your cell phones.
6. Full-contact sparring is not allowed. See sparring rules.
7. **Respect your instructor:**
 - A. No talking, goofing around, putting on equipment or wandering around while the instructor is talking or demonstrating.
 - B. Be on time for class.
 - C. Wait for permission to join the class before entering if you are late.
 - D. No heavy bag, speed bag or tire work while the instructor is demonstrating or during Body Sculpt classes. Use of the timer is limited to pre-class training only.
8. **Respect the facility:**
 - A. Put all equipment neatly away when you are through with it. Handles out on Thai Pads.
 - B. Throw your bottles, cups and garbage away at the end of each class.
 - C. No street shoes are allowed on the mats at any time. Take them off before crossing mats.
 - D. Keep your gear off the main floor, chairs and benches. Use racks and lockers.
 - E. No weapons training on any equipment except tires.
 - F. If you take down a bag to make room you must put it back up when you are done.
 - G. When using the weight equipment put it back on the racks when you are done.
 - H. Do not use the wooden dummy without a private lesson first.
9. **Respect your classmates:**
 - A. Be friendly and open towards all students, junior and senior.
 - B. Close body contact is an essential part of our training. Arrive at the school clean and odor-free. Use deodorant.
 - C. Trim your nails and remove your jewelry.
 - D. A dry t-shirt is required at the beginning of each class.
 - E. Train safely in everything you do.
 - F. Always wear appropriate equipment when training.
 - G. No fingerless gloves while timing sparring or working glove drills.
 - H. Do not use or handle anyone else's property without permission. This includes note books, books, magazines and videos.
10. **Respect other arts and opinions:**
 - A. No putting down other arts, methods or schools at any time.
11. **Respect yourself:**
 - A. No whining.
 - B. A 'can do' attitude is essential to your success. Those who say it can't be done should get out of the way of those who are busy doing it.

MKG Martial Arts Sparring Rules

Kickboxing and Boxing

1. FULL Contact sparring is not allowed at any time.
2. Light to medium contact sparring is permitted with proper gear.
3. Students must be at Phase One - Level 3 or above to spar.

All sparring must be supervised by a staff member or Level 1 instructor. Supervising staff members are not allowed to participate.

Men

Mouthpiece
Shin Guards (kickboxing only)
Groin Cup
16oz Boxing Gloves
Headgear

Women

Mouthpiece
Shin Guards (kickboxing only)
16oz Boxing Gloves
Groin Guard (recommended)
Headgear

Stick Sparring

1. FULL Contact stick sparring is allowable only with padded safety sticks and headgear.
2. Students must be at Phase One - Level 3 or above to spar. (6 months to 1 year)

All sparring must be supervised by a staff member or Level 1 instructor. Supervising staff members are not allowed to participate.

Men

Padded/Safety Stick
Hand Protection
Groin Cup
Headgear With Face Cage

Women

Padded Safety Stick
Hand Protection
Groin and Chests Guards (recommended)
Headgear With Face Cage

Grappling Free Rolling (sparring)

1. Sparring in grappling range, without striking, is allowable provided you start from your knees.

All sparring must be supervised by a staff member or Level 1 instructor. Supervising staff members are not allowed to participate.

Men

Gi (recommended)
Knee-pads (recommended)
Groin Cup (recommended)

Women

Gi (recommended)
Knee-pads (recommended)
Groin Guard (recommended)

General Rules

1. Failure to follow sparring rules may result in revocation of sparring privilege or immediate dismissal.
2. In the event any injury occurs you must report it to the instructor or supervisor.
3. Only MKG and Northwest Jiu-Jitsu students are allowed to spar.
4. Train safely at all times.

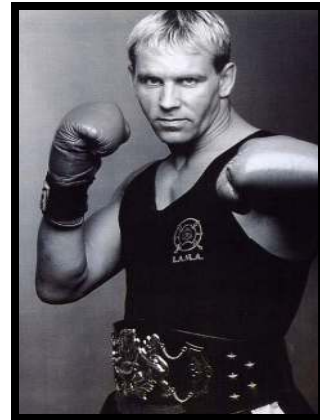
Student Handbook **MKG Seattle**



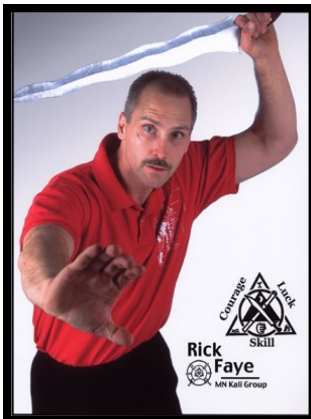
Guro Dan Inosanto



Ajarn Chai Sirisute



Sensei Erik Paulson



Guro Rick Faye

Rick Faye has owned and operated the Minnesota Kali Group for nearly 20 years. Rick has an impressive reputation for seminars on the art as well as self-defense and law enforcement topics. He is much in demand for seminars locally, nationally and internationally. Rick is 1 of only 4 **Senior Full Instructors** in the Filipino Martial Arts and Jun Fan Martial Arts under Guro Dan Inosanto.. Rick's devotion to the art is evidenced by his belief in constant training of the basics and an impressive attention to detail. This enthusiasm is integral to his teaching and helps his students learn and maintain their excitement. The results of this work ethic are obvious in both his art and his teaching.

Senior Full Instructor The Filipino Martial Arts and the Jun Fan Martial Arts.

Fifth Level Instructor: Maphilindo Silat system.

Full Instructor: J.K.D. Concepts under Paul Vunak

Ajarn and Regional Director: Muay Thai-Thai Boxing under Chai Sirisute

Instructor (traveling assistant) - Larry Hartsell J.K.D./Jun Fan

Wing Chun sources: Nino Bernardo, Francis Fong, William Cheung, Dan Inosanto

Instructor: French Savate - Salem Assli

Certified Physical Control Tactics Instructor - Alexandria Technical College

Instructor: Gas Team - Charlie Dodge and Ontario Police College



Andy Wilson

Andy Wilson is the owner and head instructor at MKG Martial Arts in Seattle, WA. Andy grew up in rural Minnesota and developed an interest in martial arts at an early age. Few opportunities existed for instruction until he began active study in Chuan Lu Boxing at age 14. Andy eventually achieved black belt ranking in 1989.

In 1987, while studying Chuan Lu Boxing, Andy talked his parents into a trip to the 'big city' of Minneapolis to attend a seminar conducted by Guro Dan Inosanto at the Minnesota Kali Group. It was at this seminar that he first met Guro Rick Faye who has been his primary instructor and inspiration to this day.

Andy has since become a Level Three and Panantukan instructor under Guro Rick Faye, an Senior Associate instructor in the Filipino Martial Arts and Jun Fan Martial Arts under Guro Dan Inosanto, a Full instructor under Ajarn Chai Sirisute in Thai Boxing and a Coach Level Three under Sensei Erik Paulson.. In addition Andy holds a purple belt in Brazilian Jiu-jitsu and white glove in Savate.

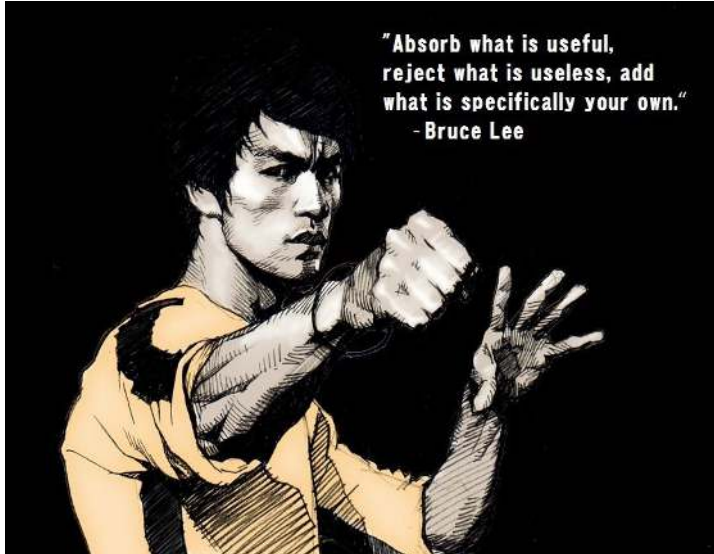
Andy opened MKG Martial Arts in March 2000 and teaches full-time. MKGMA is a branch of Rick Faye's Minnesota Kali Group.

Lineage/Qualifications

Liberate Yourself From Classical Karate

by Bruce Lee, September 1971

HE TEACHES AND EXPLAINS WHAT IS JEET KUNE DO



I am the first to admit that any attempt to crystalize Jeet Kune Do into a written article is no easy task. Perhaps to avoid making a 'thing' out of a 'process'. I have not until now personally written an article on JKD. Indeed, it is difficult to explain what Jeet Kune Do is, although it may be easier to explain what it is not.

Let me begin with a Zen story. The story might be familiar to some, but I repeat it for it's appropriateness. Look upon this story as a means of limbering up one's senses, one's attitude and one's mind to make them pliable and receptive. You need that to understand this article, otherwise you might as well forget reading any further.

A learned man once went to a Zen teacher to inquire about Zen. As the Zen teacher explained, the learned man would frequently interrupt him with remarks like, "Oh, yes, we have that too...." and so on.

Finally the Zen teacher stopped talking and began to serve tea to the learned man. He poured the cup full, and then kept pouring until the cup overflowed.

"Enough!" the learned man once more interrupted. "No more can go into the cup!"

"Indeed, I see," answered the Zen teacher. "If you do not first empty the cup, how can you taste my cup of tea?"

I hope my comrades in the martial arts will read the following paragraphs with open-mindedness leaving all the burdens of preconceived opinions and conclusions behind. This act, by the way, has in itself liberating power. After all, the usefulness of the cup is in it's emptiness.

Make this article relate to yourself, because though it is on JKD, it is primarily concerned with the blossoming of a martial artist not a "Chinese" martial artist, a "Japanese" martial artist, etc. A martial artist is a human being first. Just as nationalities have nothing to do with one's humanity, so they have nothing to do with martial arts. Leave your protective shell of isolation and relate 'directly' to what is being said. Return to your senses by ceasing all the intervening intellectual mumbo jumbo. Remember that life is a constant process of relating. Remember too, that I seek neither your approval nor to influence you towards my way of thinking. I will be more than satisfied if, as a result of this article, you begin to investigate everything for yourself and cease to uncritically accept prescribed formulas that dictate "this is this" and "that is that".

ON CHOICELESS OBSERVATION

Suppose several persons who are trained in different styles of combative arts witness an all out street fight. I am sure that we would hear different versions from each of these stylists. This is quite understandable for one cannot see a fight (or anything else) "as is" as long as he is blinded by his chosen point of view, i.e. style, and he will view the fight through the lens of his particular conditioning. Fighting, "as is," is simple and total. It is not limited to your perspective conditioning as a Chinese martial artist. True observation begins when one sheds set patterns and true freedom of expression occurs when one is beyond systems.

Before we examine Jeet Kune Do, let's consider exactly what a "classical" martial art style really is. To begin with, we must recognize the incontrovertible fact that regardless of their many colorful origins (by a wise, mysterious monk, by a special messenger in a dream, in a holy revelation, etc.) styles are created by men. A style should never be considered gospel truth, the laws and principles of which can never be violated. Man, the living, creating individual, is always more important than any established style.

It is conceivable that a long time ago a certain martial artist discovered some partial truth. During his lifetime, the man resisted the temptation to organize this partial truth, although this is a common tendency in a man's search for security and certainty in life. After his death, his students took "his" hypotheses, "his" postulates, "his" method and turned them into law. Impressive creeds were then invented, solemn reinforcing ceremonies prescribed, rigid philosophy and patterns formulated, and son on, until finally an institution was erected. So, what originated as one man's intuition of some sort of personal fluidity has been transformed into solidified, fixed knowledge, complete with organized classified responses presented in a logical order. In so doing, the well-meaning, loyal followers have not only made this knowledge a holy shrine, but also a tomb in which they have buried the founder's wisdom.



But the distortion does not necessarily end here. In reaction to "the other truth," another martial artist, or possibly a dissatisfied disciple, organizes an opposite approach--such as the "soft" style versus the "hard" style, the "internal" school versus the "external" school, and all these separate nonsense's. Soon this opposite faction also becomes a large organization, with its own laws and patterns. A rivalry begins, with each style claiming to possess the "truth" to the exclusions of all others.

At best, styles are merely parts dissected from a unitary whole. All styles require adjustment, partiality, denials, condemnation and a lot of self-justification. The solutions they purport to provide are the very cause of the problem, because they limit and interfere with our natural growth and obstruct the way to genuine understanding. Divisive by nature, styles keep men 'apart' from each other rather than 'unite' them.

TRUTH CANNOT BE STRUCTURED OR DEFINED

One cannot express himself fully when imprisoned by a confining style. Combat "as is" is total, and it includes all the "is" as well as "is not," without favorite lines or angles. Lacking boundaries, combat is always fresh, alive and constantly changing. Your particular style, your personal inclinations and your physical makeup are all 'parts' of combat, but they do not constitute the 'whole' of combat. Should your responses become dependent upon any single part, you will react in terms of what "should be" rather than to the reality of the ever changing "what is." Remember that while

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the whole is evidenced in all its parts, an isolated part, efficient or not, does not constitute the whole.



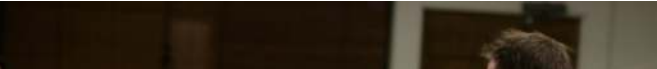
Prolonged repetitious drillings will certainly yield mechanical precision and security of that kind comes from any routine. However, it is exactly this kind of "selective" security or "crutch" which limits or blocks the total growth of a martial artist. In fact, quite a few practitioners develop such a liking for and dependence on their "crutch" that they can no longer walk without it. Thus, anyone special technique, however cleverly designed is actually a hindrance.

Let it be understood once and for all that I have NOT invented a new style, composite, or modification. I have in no way set Jeet Kune Do within a distinct form governed by laws that distinguish it from "this" style or "that" method. On the contrary, I hope to free my comrades from bondage to styles, patterns and doctrines.

What, then, is Jeet Kune Do? Literally, "jeet" means to intercept or to stop; "kune" is the fist; and "do" is the way, the ultimate reality---the way of the intercepting fist. Do remember, however, that "Jeet Kune Do" is merely a convenient name. I am not interested with the term itself; I am interested in its effect of liberation when JKD is used as a mirror for self-examination.

Unlike a "classical" martial art, there is no series of rules or classification of technique that constitutes a distinct "Jeet Kune Do" method of fighting. JKD is not a form of special conditioning with its own rigid philosophy. It looks at combat not from a single angle, but from all possible angles. While JKD utilizes all the ways and means to serve its end (after all, efficiency is anything that scores), it is bound by none and is therefore free. In other words, JKD possesses everything, but is in itself possessed by nothing.

Therefore, to try and define JKD in terms of a distinct style be it gung-fu, karate, street fighting, Bruce Lee's martial art, etc. is to completely miss its meaning. Its teaching simply cannot be confined with a system. Since JKD is at once "this" and "not this", it neither opposes nor adheres to any style. To understand this fully, one must transcend from the duality of "for" and "against" into one organic unity, which is without distinctions. Understanding of JKD is direct intuition of this unity.



There are no prearranged sets or "kata" in the teaching of JKD, nor are they necessary. Consider the subtle difference between "having no form" and having "no form"; the first is ignorance, the second is transcendence. Through instinctive body feeling, each of us 'knows' our own most efficient and dynamic manner of achieving effective leverage, balance in motion, economical use of energy, etc. Patterns, techniques or forms touch only the fringe of genuine understanding. The core of understanding lies in the individual mind, and until that is touched, every-

Liberate Yourself...

thing is uncertain and superficial. Truth cannot be perceived until we come to fully understand ourselves and our potentials. After all, 'knowledge in the martial arts ultimately means self-knowledge.'



At this point you may ask, "How do I gain this knowledge?" That you will have to find out all by yourself. You must accept the fact that there is in help but self-help. For the same reason I cannot tell you how to "gain" freedom, since freedom exists within you. I cannot tell you what 'not' to do, I cannot tell you what you 'should' do, since that would be confining you to a particular approach. Formulas can only inhibit freedom, externally dictated prescriptions only squelch creativity and assure mediocrity. Bear in mind that the freedom that accrues from self-knowledge cannot be acquired through strict adherence to a formula; we do not suddenly "become" free, we simply "are" free.

Learning is definitely not mere imitation, nor is it the ability to accumulate and regurgitate fixed knowledge. Learning is a constant process of discovery, a process without end. In JKD we begin not by accumulation but by discovering the cause of our ignorance, a discovery that involves a shedding process.

Unfortunately, most students in the martial arts are conformists. Instead of learning to depend on themselves for expression, they blindly follow their instructors, no longer feeling alone, and finding security in mass imitation. The product of this imitation is a dependent mind. Independent inquiry, which is essential to genuine understanding, is sacrificed. Look around the martial arts and witness the assortment of routine performers, trick artists, desensitized robots, glorifiers of the past and so on all followers or exponents of organized despair.

How often are we told by different "sensei" of "masters" that the martial arts are life itself? But how many of them truly understand what they are saying? Life is a constant movement rhythmic as well as random; life is a constant change and not stagnation. Instead of choicelessly flowing with this process of change, many of these "masters", past and present, have built an illusion of fixed forms, rigidly subscribing to traditional concepts and techniques of the art, solidifying the ever-flowing, dissecting the totality.

The most pitiful sight is to see sincere students earnestly repeating those imitative drills, listening to their own screams and spiritual yells. In most cases, the means these "sensei" offer their students are so elaborate that the student must give tremendous attention to them, until gradually he loses sight of the end. The students end up performing their methodical routines as a mere conditioned response, rather than 'responding to' "what is." They no longer "listen" to circumstances; they "recite" their circumstances. These poor souls have unwittingly become trapped in the miasma of classical martial arts training.

A teacher, a really good sensei, is never a 'giver' of "truth"; he is a guide, a 'pointer' to the truth that the student must discover for himself. A good teacher, therefore, studies each student individually and encourages the student to explore himself, both internally and externally, until, ultimately, the student is integrated with his being. For example, a skillful teacher might spur his student's growth by confronting him with certain frustrations. A good teacher is a catalyst. Besides possessing a deep understanding, he must also have a responsive mind with great flexibility and sensitivity.

A FINGER POINTING TO THE MOON

There is no standard in total combat, and expression must be free. This liberating truth is a reality only in so far as it is 'experienced and lived' by the individual himself; it is a truth that transcends styles or disciplines. Remember, too, that Jeet Kune Do is merely a term, a label to be used as a boat to get one across; once across, it is to be discarded and not carried on one's back.

These few paragraphs are, at best, a "finger pointing to the moon." Please do not take the finger to be the moon or fix your gaze so intently on the finger as to miss all the beautiful sights of heaven. After all, the usefulness of the finger is in pointing away from itself to the light, which illumines finger and all.

What is Jeet Kune Do?

By Guro Dan Inosanto

"A man doesn't excel because of his style.
It's only when a man can go outside the
bounds set by his system that he excels."

Dan Inosanto / Jeet Kune Do, Filipino Martial Arts, Eskrima and Silat Expert



People are still trying to define JKD in terms of a distinct style, i.e. Bruce Lee's Gung-Fu, Bruce Lee's Karate, Bruce Lee's Kick-Boxing or Bruce Lee's Street Fighting. To label JKD as Bruce Lee's martial art is to miss completely its meaning; its concepts simply cannot be confined within a system. To understand this, a martial artist must transcend the duality of the and against and reach one unity which is without distinction. The understanding of JKD is a direct intuition of this unity. Truth cannot be perceived until we have come to full understanding of ourselves and our potential. According to Lee, knowledge in the martial arts ultimately means self-knowledge.

Jeet Kune Do is not a new style of Karate or Kung Fu. Bruce Lee did not invent a new style, or a composite, or modify any style to set it apart from any existing method. His main concept was to free his followers from clinging to

style, pattern or mold.

It must be emphasized that Jeet Kune Do is merely a name—a mirror in which we see ourselves. There is some sort of progressive approach to its training but, as Si Gung Lee said, "To create a method of fighting is pretty much like putting a pound of water into wrapping paper and shaping it." Structurally, many people tend to mistake JKD for a composite style, because of its efficiency. At any given time, JKD can resemble Thai boxing, or Wing Chun, or wrestling or Karate or any Kung Fu system.

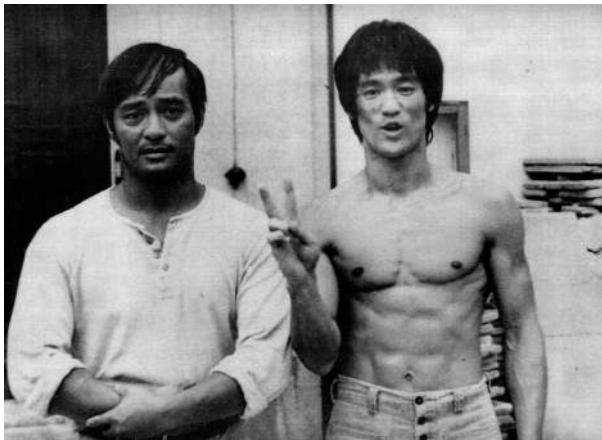
According to Si Gung Lee, the efficiency of style depends upon circumstances and range of distance. The important factor is not technique, but the range of its effectiveness. Just as a grenade is used at 50 yards, a dagger is used in close. A staff for example, would be the wrong weapon to bring into a telephone booth to fight, whereas a knife would be appropriate.

Jeet Kune Do is neither opposed to style, nor is it not opposed to style. We can say it is outside as well as inside of all particular structures. Because JKD makes no claim to being a style, some people conclude that perhaps it is being neutral or simply indifferent. Again, this is not the case, for JKD is at once this and not this.

A good JKD practitioner rests in direct intuition. According to Si Gung Lee, a style should be like a Bible with principles and laws which can never be violated. There will always be a difference with regard to quality of training, physical make up, level of understanding, environmental conditioning and likes and dislikes. According to Si Gung Lee, truth is a "pathless road," thus JKD is not an organization or an institution of which one can be a member. "Either you understand or you don't, and that is that," he said.

Martial arts, like life itself, are a constant, non-rhythmic movement, as well as constant change. Flowing with this change is very important. Finally, a Jeet Kune Do man who says JKD is exclusively JKD is simply "not with it." He is still "hung up" on his own self-closing resistance, anchored down to reactionary pattern and, naturally, is still bound by another modified pattern and can move only within its limits. He has not digested the simple fact that the truth exists outside of all molds and

and to add specifically what is your own. I believe to better understand JKD you must observe and better yet, experience Judo, Jujitsu, Aikido, Western boxing, some kicking styles. Chinese systems of sensitivity such as Wing Chun, the elements of Kali and Eskrima, with the elements of Pentjak Silat, Thai boxing, French Savate and Bando, and understand the strengths and weaknesses of each. It is not necessary to study all of these arts, only to understand the high and low points of each, as well as the range, distance and effectiveness of each, it would be impossible to study every style in detail, but if you can get the essence, you can capture the style. Or, as Bruce used to say, "I hope martial artists are more interested in the root of martial arts and not the different decorative branches, flowers or leaves. It is futile to argue as to which single leaf, which designs of branches, or which attractive flower you like; when you understand the root, you understand all it blossoming." In other words, there is a distance in which Western boxing is superior to any kicking style, whether it be Korean Karate or Northern Chinese styles of kicking. There is a distance and a time whereby Wing Chun can be superior to Western boxing; likewise where Western boxing is superior to Wing Chun; likewise where Tai-Chi Chuan can be superior to Wing Chun; and likewise where wrestling can offset Tai Chi Chuan.



Neither art is inferior/superior to any other. This is the object of Jeet Kune Do; to be bound by no style and in combat to use no style as style, to use no way as way, to use no system as system, to have no limitation as your limit in achieving your goal. Neither be for a particular style or against one. In other words it just "is"; as in the Zen maxim: "In the landscape of spring there is neither better nor worse. The flowering branches grow, some short, some long." Draw from everything with no boundaries to limit you.

The principles of Jeet Kune Do can relate to any interest or vocation in one's life. Martial arts was the field that Bruce Lee was most interested in.

However, his technique could be applied to any aspect of life. In addition, the knowledge derived from any one field can help the individual in every other field. In other words, the principles of Jeet Kune Do involve using certain ideas, techniques and approaches to life whenever appropriate.

The principles of JKD reach far beyond martial arts. Other men in pursuit of knowledge and truth have made use of this philosophy.

The notion of change is essential of Jeet Kune Do. The concept advocates learning, experiencing and evolving above all things. Jeet Kune Do will continue to grow as long as one person is using its approach toward discovery. The vitality of JKD will continue long after the first generation, and Jun Fan Gung-Fu-Jeet Kune Do students and instructors have passed on.

What Si Gung Lee's presence, as a symbol, may lead others to aspire to, is what counts. If his influence as a human being who "followed his own path" can help another to discover his or her own path, Si Gung Lee's purpose has been achieved. Perhaps this is Si Gung Bruce Lee's greatest gift to our world. The gift of freshness and an open-minded approach to knowledge, which will never stop.

History of Muay Thai



Muay Thai started way back in the medieval ages when wars were fought with bow and arrows, swords and pikes. And in hand-to-hand combat arms, legs, knees, and elbows were also used as weapons. This sport which was included in military training was made famous by King Naresuan 1560 A.D. During one of the many battles between Burma and Siam, he was captured. The Burmese knew of his prowess as the best unarmed fighter in the realm and gave him a chance to fight with their best for his freedom. Upon his return to Siam he was hailed as a hero and Siamese-style boxing, as it was called then, was soon recognized as a national sport. Boxing in this style reached its zenith of popularity

about two hundred years ago, i.e., in the reign of Prachao Sua (King Tiger), when it was indulged in by all classes of the population.

From those days up until the early part of this country, the fighters, particularly those in provinces, used horsehide strip and later hemp in lieu of gloves. It was also a practice at one time to grind pieces of glass into the hemp if both contestants agreed. Since these practices were obviously dangerous to the fighters' health, regular boxing gloves were introduced about 50 years ago and have been used ever since.

To the Thais, Muay Thai is regarded as a prestigious national sport. Thai boys will in one or another way, intentionally or unintentionally, learn how to box Thai style. Even Thai girls will know enough of the basic principles and to be able to use it for self-defense when necessary.

Muay Thai, called Thai Boxing by foreigners, is our national sport and is now getting more popular in many countries, especially in Japan where a large number of young Japanese are now being trained to fight professionally. But in Japan this fight is called "Kick Boxing." At present "Kick Boxing" is internationally known as a Japanese martial art. Surely the true name, "Muay Thai" should be retained internationally as the Japanese terms Kendo, Judo, or Karate have been.

There is no real evidence to show the time of origin of Thai-Style boxing. It can only be assumed that Thai boxing existed since the Thai emigrated from the South of China.

They had to hide from attackers and meet with resistance from local people. In short, they had to fight endlessly for their survival. By the time they managed to settle in the "Gold Promontory", the Thais had gone through enough countless battles and many lives had been lost.

The ancient weapons consisted only of spears, swords, pikes or bows and arrows. But in hand-to-hand combat weapons become clumsy, and elbows, knees, feet and fists became more practical. This must have been extremely successful, as it was then developed into a form of martial arts used in battle, and this was the origin of Muay Thai, superior to any other form of martial arts.

When the Thais finally settled down and built a city, and extended their territory to become a large country, there was a need for an army to defend the country. Soldiers in those days had to learn Muay Thai along with the use of traditional weapons.

for the King by a boxer named "Nai Khanom Tom" a prisoner of war from Ayutthaya. Pit against Burmese boxers, Nai Khanom Tom defeated 10 Burmese opponents in a row, and also became quite a legend.

During the reign of King Tak Sin the Great, the King had a close aide-de-camp named "Phraya Pichai Dab Hak" who studied the art of Muay Thai with many famous teachers and displayed his talent for the King. As a result, he was chosen to become a soldier, and was later promoted to the position of Chao Muang (governor) with his name recorded in history.

In the Ratanakosin Period, Muay Thai was still a national art form, with competitions in annual national festivities. Time-keeping was done by floating a pierced coconut shell. When the coconut sank, a drum would be beaten to signal the end of a round.

In 1788, during the reign of King Rama I, two French brothers arrived in Thailand by boat, having defeated many boxer across the Indo-China Peninsula. King Rama I consulted the Crown Prince, his brother, who offered to find boxers to fight against the Frenchmen. Phraya Phra Klang would accept the challenge, settling the bet at 50 chang (4,000 baht).



The Crown Prince chose a boxer named Muen Plan of the Royal Guards. The match was held in the grounds of the Grand Palace. Muen Plan wore full battle regalia -- bare-chested, seeped in magic charm, cabalistic writing and oils to ensure invulnerability.

When the fight began, the large French fighter tried to attack, aiming for the neck and collar bone. Muen Plan defended himself with Muay Thai.

The other Frenchman, seeing his brother making no progress became frustrated, and pushed Muen Plan's back to stop him from backing away. Members of the Royal Guards saw this break of boxing etiquette and proceeded to help Muen Plan tackle the two Frenchmen until they had to be carried back to the boat. They set sail the next day, with no thought of ever challenging a Thai Boxer again.

During the reign of King Rama V, Thai boxing matches were widely popular, boxing matches were held for the King's pleasure, and skilled boxers received titles from the King, for example Muen Muay Mee Chue from Chaiya, Muen Muay Man Mudh from Lopburi, Muen Changad Cherng Chok from Korat. Also in this period boxing camps were established. Members of the royal family sent out talent scouts to recruit potential boxers from up-country and arranged matches between camps. Winners would receive money and valuable prizes. This period could be called the Golden Age of Muay Thai.

During the reign of King Rama VI, Thai boxing matches became more widespread. Matches that used to be held in make-shift rings in any available courtyard, became a standard raised ring surrounded by ropes. The first ring was built in 1921 at Suan Kularp field.

Although standard rings were available, boxers still bound their hands with rope. Foreign boxers came to take on Thai boxers. An important free-style match took place between Young Harntalay

tied behind from between the legs.

The pillows were red or blue color according to the boxer's corner. These pillows were used until one boxer went to Malaysia and saw foreign boxers use jock-strap. He brought the idea back to Thailand, and since then, jock-strap have been replaced the triangular pillows.

During the reign of King Rama VII, in the revolutionary period, permanent boxing stadiums were established both in Bangkok and the provinces. They gradually disappeared in 1942 during World War II. After the war, boxing stadiums sprang up like mushrooms overnight. Skilled boxers from up-country flocked to Bangkok to take part in tournaments. Finally the first standard boxing stadium was established - The Rajdamnern Stadium, in 1945.

Rules were set, and later on regular bouts were set at 5 rounds of 3 minutes each, with two-minutes interval between rounds. The weight was taken down in stone like race-horse, and later converted into kilograms. In the early days, the match-maker system was used; the stadium officials would organize matches providing cup or talent jackets as prizes. Matches were not classified into weight groups until many years later when the pound system replaced stones and kilograms.



International names were given for each weight group, such as flyweight, and bantamweight. Matches were arranged to select a champion for each class, following the international style.

Muay Thai is still developing, but what remains unchanged is the use of the pipe and the drums as musical accompaniments for the matches, and is considered a unique characteristic of Muay Thai. Muay Thai has been initiated under many names, which have not received prolonged interest because the original has already become known world-wide.

Many additions have been made to the regulations of Muay Thai. It is forbidden now to hit

the private parts since this technique has become quite infamous as a form of attack and is considered debasing for the fine art of Thai boxing.

Muay Thai remains a national art form. If all parties concerned help to uplift and conserve this form of martial arts, and pass it onto following generations, it will remain a valuable possession of the Thai nation.

Drills by Rick Faye

My name is Rick Faye. I have run the Minnesota Kali Group, a martial arts school in Minneapolis, Minnesota, for over twenty years.

I see we are once again in the midst of controversy as yet another generation asserts itself. There seems to be a new examination of whether drills in martial arts are productive. Along with this seems to go a wholesale disposal of technical information from the arts we train.

First off, let me say that I am adding my opinion as a way to solidify my own thoughts, and to constantly re-examine what we teach and train at the Minnesota Kali Group. I don't have any great hope of changing minds (they seem to be quite convinced of their own genius). I'm also not here to challenge anyone's abilities. The J.K.D. family has always been full of people much more physically talented than I.



I will weigh in with what experience I have. It seems to me that Sifu Dan Inosanto has settled these issues at every seminar for the last twenty-five years. I'll try to repeat, in my own language, the messages that seemed so obvious to me from the very start.

Drills work, and are necessary for most students. Drills themselves are not fighting, that's understood, and this has been pointed out at every seminar I have ever been to. Drills allow students to go through a progressive learning process, and make the art accessible to many different types of students. Drills help to pass on combative and developmental insights gained over time at the cost of many lives. Drills allow concentrated repetition on important aspects of the art. Drills also happen to be fun, which is important for those of us who don't spend every waking moment trying to 'kick ass' on the next random attacker.

In martial arts we are in the business of trying to modify how people act under stress. This generation has come up with the stunning revelation that personal combat is an aggressive, frenzied, painful and nasty business where things get very difficult. (I'm sure the warriors of the ages will be thankful that someone has finally discovered the true nature of combat.) It will be interesting to see how they go about passing these insights on to students of different abilities, different personalities, different values, and different needs. Could it be that creating drills of some sort would help the student get a glimpse of their instructor's true brilliance?

I apologize for the tone of these statements, but it seems to me that people are overstepping. Sifu Inosanto, Master Chai, and many other great martial artists have taught us through drills. So now, we have students who make their personal discoveries public, and are inadvertently disrespectful to those who taught them. (Respect of any kind is one of the deeper values that has left martial arts in the last years.) Are they questioning the intellect or the sincerity of these teachers? Either they don't see these instructors as smart enough to guide

Next point: we have been constantly told three related things. Number one: just because the technique or strategy doesn't work for you in your circumstance doesn't mean it doesn't work. The fact that a technique doesn't work is not always because it is structurally ineffective. Most failures in martial arts are due to a problem in attributes, such as distancing, timing, rhythm, strength, line familiarization, etc. It could also be that the technique was tried in the wrong circumstance. A gym is not always the best format for each technique.

Two: we should constantly experiment to find what does work for us at this stage of our development. As we experiment with different things, we will find that we are able to do some things quite naturally, and that others will take development.

Three: we should determine what attributes we need to train to become functional in a given area. Many of the drills we do are designed to improve certain attributes. Like weight training, they are more about development than they are directly related to fighting. In many aspects of the arts, we simply need more repetition on specific motions. Drills are often the best way to get the desired repetitions in the shortest amount of time.



Martial arts are an intensely personal search. To discredit anyone's way of practicing his art, is very arrogant, and not a credit to Sifu Inosanto's example. Sifu Inosanto has always taught us that each individual will find his or her own way. Some, however, will find their way and then tell everyone about it. This assumes a level of accomplishment, intellect, ability and insight that may not actually be there, other than in the mind of that person.

I believe we can all find something in the arts that fascinate us. Yes, we need to examine the material for function and application. In our analysis, we need to keep in mind a broader context.

The art should serve as a tool for self-development as well as self-defense. There is room for more than one area of training. To nar-

row our focus to include only what works against a determined athlete in the gym when performed by a talented athlete is to set limitations. On J.K.D. I admire the athleticism and durability of extreme competitors, but it remains a small part of this great art. Extreme contact is not for everyone, and should not dictate our training. Ultimate, or Extreme, formats can be learned from, and that knowledge should be added to the things in which we train, not replace them completely.

As for the Minnesota Kali Group, we will continue to use drills to train our students. Making this art accessible to a wider variety of students has been my goal, and I will continue to seek out methods that allow average people to improve their lives. If you get a chance to visit, look forward to working on Thai Boxing combinations, Sumbrada and other great stick drills, a whole variety of drills for sensitivity and body feel, set focus mitt combinations, grappling drills, and equipment training set out in combinations.

The MKG Menu by Rick Faye

The Martial arts are like the menu of a restaurant. The dishes vary greatly and each appeals to a certain individual. Martial art is indeed like many restaurants. You may prefer Italian one night and Thai food the next. You may not like steak when someone else does. There are as many methods in martial arts as there are ways to cook food. Finding what is just right for you can take years of experimentation.



Here at the Minnesota Kali Group, the martial arts are presented as a menu. We know that each individual who comes here to train has a unique set of abilities, experiences, needs and ideas. To give these students the experience they are after, we present as complete a spectrum of martial art training as possible. There is no one approach that meets the needs of every student.

In the early days when this art was being put together and researched, Dan Inosanto and Bruce Lee realized that martial art styles were, by nature, incomplete. No one art offered the complete spectrum of training

and methods that are necessary to form a complete martial artist. They also saw the need for training that fit the individual student rather than making the student fit the style. Taking the strong points in each art they studied enabled them to work as guides for each student. Knowing that each type of training developed a certain quality in the student, they could tailor the program to specific needs. This is why the saying evolved that "Jeet Kune Do is not a style which can be taught". It is an understanding of personal development. It is really the science of developing specific attributes and understandings and then maintaining them as you go through life.

At the Minnesota Kali Group we are carrying on this tradition. Our instructors are trained to look at each student for strengths and challenges. We want people to appreciate the strengths they have and learn new methods to improve the areas that are challenges for them.

As you look into the different classes and programs you will find things that match your strengths and we hope you will venture out into programs that challenge you as well. Remember that all these arts and methods compliment each other. Creating a well-rounded martial artist is our goal. We hope this contributes to being a well-rounded person.

An open mind is one of the most important aspects of martial Art and life. Being able to understand where a certain method is valid is the cornerstone of JKD. Please feel free to try out all of our programs and be sure to ask questions of our instructors.

GLOSSARY/TERMINOLOGY

We hope the following lists of terminology will be helpful to you as you begin your journey through the various arts, cultures and training methods at our school and in workshops and seminars. Be aware that we only use about 5% of the terminology in these lists. Hopefully the rest will be useful to you in the future should you decide to immerse yourself in a particular art or area.

At the Minnesota Kali Group schools we have always been more concerned with functionality and ability than with memorization of lists and terminology. We prefer to use English terminology since, for most of us, English is our primary language. However, the 'correct' terminology is sometimes helpful to you and in those cases we will use those terms in our classes and outlines.

An example of where terminology is particularly useful is with a 'round kick' which is common to almost all striking arts. Each culture has a different name for the technique:

Jun Fan Martial Arts - round kick is a *Nou* or *O'ou Tek*

Savate - round kick is a *Fouete*

Muay Thai - round kick is a *Dtae Wiang*

In this case we use the terminology since each art has a particular method of round kick that isn't expressed adequately by saying 'round kick.' We believe terminology will also help you in note taking.

These terminology lists were distributed by the Inosanto Academy, Thai Boxing Association of the USA and/or downloaded from the website of an affiliated school called Martial Arts Concepts. They have a VERY comprehensive and helpful website you can visit at www.martialartskoncepts.com

KALI/PANANTUKAN TERMINOLOGY

Abang	to wait defensively	Atras	retreat or backward
Abanico	fan; also spelled "abaniko"	Avante	forward
Abanico sa Itaas	upper flywheel	Babag	worry; trouble
Abecedario	"ABC's"; the basics	Bago	new or before
Abierta	open position	Bagong-Pasok	entry level student
Agaw	to seize, disarm or take away	Bagsak	to drop; overhead strike with down weighing
Agaw-Sandata	disarming & retrieval of the weapon	Baguhan	beginner
Aldabis	diagonal cut, strike or uppercut	Baitang	level or stages
Alpabeto	alphabet; the basics	Bakbakan	a rumble or free-for-all fight
Anim	six	Balaraw	dagger
Anino	shadow	Baligtad	reverse or inside out
Antas	level or degree	Bali	break
Antaw	long range	Balik	return or retreat
Apat	four	Balisong	"butterfly knife"
Araw	sun or day	Balitok	tumble
Arnis	harness; northern philippine martial art	Banatan	full-contact fighting
Arnisdador	stick fighter	Bansay-bansay	training or drills
Arnis de Mano	"Armor of the Hand"; system	Bantay	guard or watch
Arnis de Mano	"Armor of the Hand"; system		

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KALI / PANANTUKAN TERMINOLOGY PAGE 2

Bantay-Kamay	support or "alive" hand	Contra	counter
Bara-bara	wild or formless technique	Contrada	opposite or counter
Baraw	dagger	Corto	close range
Bartikal	vertical cut/strike	Cruzada	cross-block and strike
Baston	stick	Crossada	to cross
Bati-Bati	using the butt of the stick	Cuatro	Four
Batikan	noteworthy; certified expert	Daga	dagger or short stick
Baywang	the hip	Dakop	to catch
Bigay	to give	Dakot	to scoop
Bigay-bali	lock release technique	Dalawa	Two
Bigay-galang	salutation	Dalawampu	Twenty
Bihasa	expert	Dalawampu't Isa	twenty-one
Binahagi	cut into parts	Dalawang	double
Binali	break or reverse	Dakip	capture
Bisig	the arm	Dakip-Diwa	mind-set
Braso	the arm	Damdam	feel or sensitivity
Buah	combination of footwork and form; application of technique	Damdam-Diwa	sensitivity; being aware
Buhat	from or lift	de Cadena	"the chain"
Buhat Araw	an overhead strike	de Cuerdas	"to chord"; system
Bukas	open position	Defundo	stationary
Buklis	upward figure 8	Delikado	dangerous
Bulusok	powerful overhead or diagonal strike	Depensa	defense; person taking defensive role in training
Buno	takedown or throws	Dib-dib	the chest
Bunot	to draw a sword	Diin	to put pressure on
Bunot Kaluban	an upward slash followed by a downward slash; a drawing and slashing technique	Dikit	close, attached or short
Caballero	techniques from Grandmaster Caballero	Dikitan	very close or close quarters
Carera	cycling movement or spin	Diwa	mind
Cadena de Mano	chain of hands	Djuru	form
Centro	Center	Doble	double
Centro Baston	holding the stick in the middle	Doble Baston	double stick training
Cerrada	close; closed fighting position	Doblete	double or repeat
Cinco	five	Doce Pares	"12 pairs or 12 strikes"; system
Cinco Teros	'5 strikes'	Dos	two
		Dos Labahas	two blades

KALI / PANANTUKAN TERMINOLOGY PAGE 3

Dos Manos	two hands	Han-ay	form
Dos Manos Largos	two hands with long stick	Handa	"Get ready !"
Dukop	to catch	Hapos	strike or slash
Dukot	to snatch or seize unexpectedly	Hapsanay	free sparring
Dukot	to reach out	Hatak	to pull
Dulo	the tip of the stick	Hataw	a full power strike
Dumog	filipino grappling art	Hawak	to hold
Dungab	to strike with the fist	Hawak-Gitna	holding the stick in the middle
Dungab	"heaven" or "hammer" grip	Hawak-Pakal	reverse or ice-pick grip
Duslak	thrust	Hawak-Punyo	regular hold on weapon with punyo
Elastico	"rubber band art"; system	Hawak-Sagad	regular grip with no punyo
Enganyo	fake or feint	Hawak-Saksak	regular or hammer grip
Entrada	entry	Hawak-Sandata	methods of holding a weapon
Equis	"X" or "X" shaped strike	Hawak-Susi	reverse grip; holding at tip of stick
Eskrima	"skirmish"; filipino martial art	Higot	to tie
Eskrimador	stick fighter	Hindi	no or negative
Espada	sword or long stick	Hintay	wait or pause
Espada y Daga	sword & dagger or long & short stick	Hiwa	to slash
Estrilla	Star	Hubad	to untie
Fraile	"to hit"	Hulagpos	to escape from capture or restraint
Galang	Respect	Ibaba	down or below
Galing	Skill	Ibabaw	above or on-top
Gantihan	Exchange of blows	Ikot	turn or about-face
Garote	Stick	Ikot-Hantaw	spinning strike
Garote'ng Itak	flat stick	Ilag	to evade
Gitna	Center	Ilalim	under or underneath
Gunting	"scissors" or passing block	Ilustrisimo	techniques from Grandmaster Anotio Ilustrisimo
Guro	Teacher	Insayo'ng	Training
Habang	while; in the meantime	Ipit	to lock, trap or jam
Hagad-Hubad	strikes & counters	Ipit-Hagis	a sacrifice throwing technique
Hagis	to throw; a throwing technique	Isang	Single
Hagibis	whirlwind; throwing & grappling techniques	Itaas	above, upper or to the front
Hakbang	to step; footwork	Itak	long sword or bolo
Hakbang-Paiwas	full side step/step to avoid strike	Isa	One
Halo-Halo	combination; free flow sparring	Iwas	to avoid, dodge or duck
Hanay	row or line		

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KALI / PANANTUKAN TERMINOLOGY PAGE 4

Juego Todo	anything goes or free-for-all fight	Laban	to fight
Kaayusan	order or organization	Laban-Handa	ready-stance
Kabakas	partner or assistant	Laban-Laro	combat drills or "play fights"
Kadena	chain or series of movements	Labanang	to fight
Kadyot	a shallow, snap thrust	Labanang-Dikitan	close quarters combat
Kalahati	half	Labanang-Malapitan	medium range combat
Kalas	disengage, release or disarm	Labanang-Malayuan	long range combat
Kalas-Sandata	disarming technique	Laban-Paluan	free-fighting
Kalasag	to shield	Laban-Sanay	combat-skills training
Kali	a southern Philippine martial art	Labas	the outside
Kaliwa	left side	Labing-Isa	eleven
Kamay	the hand	Labo-labo	anything-goes fight
Kamayan	empty-hand training	La Contra	to meet a strike
Kamot	to punch	Langka	footwork
Kanan	right side	Lansi	to confuse or misdirect
Kapatid	brother	Lansing-Tadyak	spinning thrust kick
Kasa	to cock or chamber; to accept a challenge	Lansing-Sikad	spinning snap kick
Kasama	companion/friends	Largo	long
Karunungan	knowledge	Largo Mano	long range
Katapatan	loyalty	Largos	long
Katawan	body or torso	Laro	to play
Katipunan	organization, association or brotherhood	Laro-laro	give and take drills or training
Kenkoy	derogatory term used for unrealistic or impractical styles of fighting	Larong	to play
Kilat	"Lightning Blow"	La Seguida	to follow a strike
Kilos	movement	Laslas	to cut to shreds
Kilos-Paa	footwork	Lastiko	a style of arnis that emphasizes bobbing & weaving to avoid strikes
Kina-Iya	natural	Lengua de Fuego	a fast series of thrust & slash techniques
Kris	serpentine blade knife	Lihim	secret
Kunsi	grappling techniques	Lihis	to the side or side-step
Kuntao	"fist way"; system	Likos	twirl
Labaha	blade	Lima	five
Labahas	blades	Liyad	to lean away
		Lock & Block	training drill from Serrada Eskrima
		Loob	the inside

KALI / PANANTUKAN TERMINOLOGY PAGE 5

Lubud	to blend	Naka-Upo	seated
Luma	old	Nakaw	to steal
Lusob	attack or partner taking offensive role in the training	Ng	of
Lutangto	float; the unique forward and backward footwork of the Ilustrisimo system	Olisi	Stick
Mabilis	fast or speedy	Olisi-hay	Sparring with sticks
Magaling	highly skilled	Opo	Respectful form of saying "yes"
Magisa	alone	Oracion	a prayer for protection
Mag-Olisi	one who practices stick-fighting	Ordabis	Backhand strike
Magulang	parents; shrewd or sly	Paa	Foot
Mahina	weak or of poor skills	Paayon	Going with the force
Maharlika	noble or nobility	Paawas	to parry
Mahusay	skillful	Pababa	downward
Malakas	strong, powerful or influential	Pag-Galang	salutation or show of respect
Malapitan	near or close	Pagsasanay	training
Malayuan	far or distant	Pagsilang	birth or sunrise
Mandirigma	warrior	Pagsisisi	atonement or repentance
Mano	hand	Pahimsug	exercises or calisthenics
Mano y Mano	hand to hand	Pahisa	a slashing motion
Marami	many or numerous	Paikot	rotate
Maraming Salamat Po	"Many thanks"	Paikot	circular strike
Marunong	knowledgeable	Paiwas	to avoid
Masipag	earnest or hard working	Pakal	"ice pick" grip
Masugid	dedicated or loyal	Palad	palm of the hand
Matibay	strong, durable or lasting	Palakas	strengthening
Matira	to be left or to be the last	Palakas-Pulso	wrist-strengthening exercises
Matira Matibay	Survival of the Fittest	Palis	sweep or sweeping parry
Mayto	have	Palis-Patid	a sweeping throw
May-Alam	to possess the seeds of knowledge	Palisut	to scoop
Medio	medium range	Palisut-sut	skipping strike
Meteorica	meteoric strike from Grandmaster Caballero	Palit	change or exchange
Mukha	the face	Palit-Kamay	change or exchange grip
Muli	again or one more time	Palitan	alternating
Nakahanda	ready	Palo	to strike
		Paluan	exchange of strikes
		Pananandata	study of the weapons of the Philippines
		Pama-a	footwork

GLOSSARY

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KALI / PANANTUKAN TERMINOLOGY PAGE 6

Panastas	to slash	Pinahandog	diagonal downward strike
Panata	a devotion	Pinatag	horizontal strike
Pangamot	empty-hand defense	Pinasaka	diagonal upward strike
Pangandam	on-guard or ready position	Pinasaka Tuhod	rising knee strike
Pang-Ikyas	evasion or dodge	Pinatindog	vertical downward strike
Pangilog	disarming	Pingga	a long staff fighting system
Pang-Olisi	stick fighting	Pinid	closed position
Pang-Ubot	hold or grip	Pintok	a wrist snap strike
Panibago	new or a revival	Pito	seven
Pani-il	footwork	Planchada	a horizontal strike
Panimbang	balance	Plansada	horizontal cut/strike
Panipis	to skim or cut thinly	Pluma	pen
Panukad	fighting stance	Po	a suffix denoting respect
Parusa	punishment	Prakcion	to react faster than the opponent
Pasada de Contra	pass and hit	Pukpok	to hammer or pummel
Pasok	to enter, inside or on target	Pulso	pulse or wrist
Pasulong	forward	Puluhan	handle or butt
Pasungkit	to thrust upward	Punong Guro	head teacher & founder of system
Pataas	upward	Punyo	butt of stick
Patalim	dagger or blade weapon	Redonda	continuous double stick technique
Patalon	jumping or multi-level strikes	Redondo	circular power strike
Patibong	to trap	Retirada	to retreat
Patid	to trip	Rompida	an upward and downward slash
Patusok	in a thrusting motion	Ronda	circular movement of the hands or weapon
Paulit-ulit	repetitive	Ropillon	a double stick technique or movement
Pa-upo	half side step/sitting down	Sa	to or of
Pauyon	go-with-the force technique	Sabayan	Simultaneous; to attack or counter at the same time
Payong	umbrella	Sablay	Incomplete or imperfect; a low right to left horizontal blow
Payong sa Itaas	upper umbrella block	Saboy	to throw or scatter; an upward right to left diagonal strike
Pekiti	close range	Sadang	reverse position
Piga	to squeeze or wring	Sagang	defense
Piglas	to struggle or resist	Sagasa	to charge or to overrun
Pikon	one who is easily upset		
Piktos	a snap strike		
Pilay	sprain or dislocation		

KALI / PANANTUKAN

KALI / PANANTUKAN TERMINOLOGY PAGE 7

Sakay	to ride or go with the force	Sikad-Hataw	snap roundhouse kick
Sakay-Salag	eskrima sticky hands; to follow the motion of the blocked/ checked weapon or attack	Sikad-Sungkite	snap hook kick
Sakong	heel	Sikad-Tusok	front snap kick
Sakong-Palad	palm-heel	Sikaran	a Philippine martial art emphasizing kicking & empty hand skills
Saksak	to thrust	Siklod	to kiss the hand of an elder; a wrist lock
Sasak Hatak	a technique using fast withdrawal and twisting of the weapon to inflict a cut on the opponents checking or blocking hand	Siklod Bangga	a wrist lock that uses the shoulder as a leverage point
Salag	block or parry	Sikmura	solar plexus
Salagba	downward block	Siko	the elbow
Salagbas	outside dodging and parrying	Sikot	push kick
Salag-Bisig	forearm block	Sikwat	to pry; an upward strike with the punyo
Salagsok	inside dodging and parrying	Sikwat-Siko	a come-along lock with the elbow as the primary lock or center of pressure
Salagtas	upward block	Silat	to outmaneuver or overpower
Salakay	to charge or attack	Sinawalli	to weave; a continuous double stick technique
Salamat	to thank	Siniguro	to make doubly sure; a follow-up trapping or jamming technique (Lameco Eskrima)
Salamin	mirror or reaction drill	Sipa	to kick; also a game
Salisi	opposing or opposite direction	Sipalit	a training drill for alternating kicks
Salok	an upward strike with the edge or point	Sipang-Hataw	roundhouse kick
Saltik	a snap strike	Siyam	nine
Salubong	to meet head-on	Sogo	finger-tip thrust
Sama	to join or go with	Solo	single
Sambut	combination of footwork & form; application of technique	Songab	finger jab
Sampu	ten	Songkiti	to thrust
Sanay	training or exposure	Sugod	to attack or rush forward
Sandata	weapon	Suklian	an exchange of strikes
Sangga	to block	Suko	to surrender or give-up
Saplet	quick disarm	Sulong	to go forward or go ahead
Sawali	interwoven slats of wood use for walls	Suliwa	pass or deflect
Serada	closed	Sumbalik	counter
Serrada	close quarters or "closing"	Sumbrada	upper umbrella block
Sibat	staff	Sumpa	a vow or oath
Sibog	retreat or backward	Sungkite	a technique that emphasizes thrusts
Sikad	side kick		
Sikad-Gilid	side snap kick		

GLOSSARY

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KALI / PANANTUKAN TERMINOLOGY PAGE 8

Sundot	a jab or quick thrust	Tatsulok	triangle
Suntok	to punch	Taub	facing downward
Suplete	quick disarm	Tayo	stance
Susi	key	Teka	wait, halt or pause
Suwag	head-butt	Tiempo	timing
Suyop	a go with the force technique	Tigil	stop or cease
Swapang	selfish or self-interested	Tigpas	a horizontal strike directed at the knees
Tabas Talahib	a horizontal strike	Tihaya	facing upward
Tabak-Toyok	nunchaku	Tiniklink	footwork drill
Tadtad	full of or multiples of	Tisod	to stumble
Tadyak	thrust kick	Totsada	to thrust
Tadyak-Gillid	side thrust kick	Totsar	to thrust
Tadyak-Sakong	back thrust kick	Trancada	to lock or locks
Tadyak-Tusok	front thrust kick	Tuhod	the knee
Taga	to strike or cut	Tulisan	the knife-fighting art of Kali Ilustrisimo
Tagang Alanganin	outwards horizontal strike to upper torso	Tuloy-tuloy	continuous
Tagang Buhat Araw	an overhead strike at the top of the head	Tunga-tunga	medium range
Tagang Pasumala	primarily a parry, a sweeping upward diagonal strike used to deflect a weapon	Tuo	to the right
Tagang San Miguel	diagonal inward strike at upper torso	Tusok	to thrust
Tagapagsanay	trainer or assistant instructor	Tuyok	cycling movement or to spin
Tagapagturo	senior assistant instructor	Ulo	the head
Tala	star	Upo	seat
Talang Bartikal	vertical block	Wala	to the left
Talas	sharp or to sharpen	Walis	to sweep
Talas Damdam	sensitivity training	Walo	eight
Tapa	to step on the foot	Warwok	a weapon hand capture that rebounds the weapon into the attackers body
Tapi	to parry or deflect	Wetik	wrist snap strike
Tapik	to nudge, deflect or parry	Witik	wrist snap strike
Tapi-on	to block, parry, deflect or check	Yabag	the sound of footsteps
Tapi-Tapi	checking; a series of parries & blocks	Yabang	show-off
Tapos	finished or the end	Yakap	hug, hold, embrace or clinch
Tatlo	three	Yantoc	rattan stick
Tatlumpu	thirty	Yukbo	salutation
Tatlumpu't Isa	thirty one	Yuko	to duck or bow

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Bai Jong	Ready Position; On-Guard Position	Goang Sao	Low Outer-Wrist Block; Low Cutting Arm Block
Biu Gee	Finger Jab; "Thrusting Hand"	Gua Chuie	Back Fist
Biu Sao	Palm-down Finger Thrust Block	Gua Tek	Inverted Hook Kick
Biu Sao Da	Palm-down Finger Thrust Block and Hit	Gum Sao	Pinning Hand
Bong Sao	Bent-arm deflection; Raised Elbow Block	Ha	Low
Chang Sao	"Spade Hand"	Ha Da	Low Hit
Chi Gerk	"Sticky Legs"	Ha O'oo Chuie	Shovel Hook
Chi Sao	"Sticky Hands" Drill	Ha Pak	Low Slap
Choap Chuie	Second Knuckle Fist	Ha So Tek	Low Inverted Sweep Kick
Chuen Sao	"Piercing Hand"	Hou	Rear
Chuie	Fist	Hou Chung Chuie	Cross; Back Vertical Fist
Chum Kil	"Seek to Bridge the Gap"	Hou Tek	Back Kick
Chung	Centerline; vertical	Huen Sao	"Circling Hand"; Small Disengagement
Chung Chuie	"Vertical Fist"; Jab	Jang	Elbow
Chung Geong	Centerline Block	Jao Sao	Large Disengagement; "Running Hand"
Chung Sim San	Centerline	Jao Sao Da	Running Hand and Hit
Cup Chuie	"Overhead Fist"	Jeen	Lead
Cup Sao	"Scooping Hand"	Jeet	Intercept; Stop
Da	to Hit or Strike	Jeet Da	Stop Hit
Dan	One or Single	Jeet Gek	"Intercepting Shin"; Jamming with the Shin
Dan Chi Sao	Single Hand "Sticky Hands"	Jeet Kune Do	"The Way of the Intercepting Hit"
Daon Sao	Low Pressing Hand	Jeet Que	"Intercepting Bridge"
Ding Jang	Butting Elbow	Jeet Tek	"Intercepting Kick"; Stop Kick
Dum Tek	Stomp Kick	Jern	Palm Strike
Fak Sao	"Whisking Arm"; Knife Hand Chop	Jik Chung Chuie	"Straight Blast" or "Battle Punch"
Fon Sao	Trapping Hands	Jik Jern	Straight Palm
Fook Sao	"Bridge Arm"; Bent-arm Elbow-in Block; Hooking Hand Block	Jik Tek	Front Kick / Straight Kick
Gan Sao	"Splitting Block"	Jit Tek	Straight Kick with Toe
Geong	Block	Joap Hop	"Group Together"
Gin	Upward	Jong Sao	Palm-Inward Block
Gin Chuie	Uppercut	Jong Sao Da	Palm-Inward Block and Hit
Gin Tek	Upward Slapping Kick	Jong Tao	Head Butt
Gnoy	Outside	Joy	Left
Go	High	Juen Tek	Spinning Kick
Go Da	High Hit	Juk Tek	Side Kick

GLOSSARY

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Jum Sao	Sinking Hand Block	O'oo Sao Da	Hooking Hand and Hit
Jung	Middle	Pak Sao	"Slapping Hand"
Jung Da	Middle Hit	Pak Sao Da	Slapping Hand and Hit
Jut Sao	Jerking Hand	Pak Sao Ngoy Da	Slap and Hit outside of the arm
Jut Sao Da	Jerking Hand and Hit	Pak Sao Loy Da	Slap and Hit inside of the arm
Kao Sao	"Curving Hand"; Circling Block	Phon Sao	Trapping Hands
Kao Sao Da	Curving Hand and Hit	Ping Chuie	"Horizontal Punch"
Kow Tao	Head Butt	Qua Chuie	Back Fist
Kup Sao	Capturing Hand; Scooping Hand	Quan Sao	Combination of Bong Sao and Tan Sao
Kwai	Down	Sao	Finger
Kwai Jarn	Down Elbow	Si-Gung	Your Instructor's Instructor (Dan Inosanto)
Kwoon	School or Gym	Si-Hing	Your Senior or Older Brother
Lap Sao	Deflecting Arm	Sibak	Your Instructor's Senior
Lau Sao	"Scooping Hand"; Slippery Hand	Sidai	Your Junior or Younger Brother
Lie Sao	"Pulling Hand"	Sifu	Instructor or Teacher
Lin Lop Sao	Cross Grabbing Hand	Si-jo	Founder of the Style (Bruce Lee)
Lin Sil Die Da	Simultaneous Block and Hit	Simo	Female Teacher; Wife of Your Teacher
Look Sao	Rolling Hands Drill	Soe Gerk	Foot Sweep
Lop Sao	Grabbing Hand	Sot Kil	Hammerfist
Lop Sao Da	Grabbing Hand and Hit	Sou Tek	Heel Hook Kick
Loy	Inside	Sung Da	High Hit
Loy Da	Inside Hit	Sung Loon Sao	High Horizontal Arm Block
Loy Ha Pak	Inside Low Slap	Sut	Knee
Loy Pak Sao	Inside Arm Slapping Hand	Sut Sao	Knife-hand strike
Luk Sao	Rolling Arms	Tan Sao	Palm-up Block
Man Sao	Probing Hand; Lead Hand	Tan Sao Da	Palm-up Block and Hit
Ngoy	Outside	Tok Sao	Lifting Hand
Ngoy Da	Outside Hit	Tut Sao	Freeing Hand
Ngoy Ha Pak	Outside Low Slap	Woang	Cross
Ngoy Pak Loy Da	"Split Entry"; outside slap and inside hit	Woang Jern	Side Palm
Ngoy Pak Sao	Outside Arm Slapping Hand	Woang Pak Sao	Cross Hand Slap
O'oo Chuie	"Hooking Fist"; Hook	Wu Sao	"Defending Hand"; Rear Hand
O'oo Sao	"Hooking Hand"	Yow	Right
O'oo Tek	"Hook Kick"; Roundhouse Kick		

It is impossible to give the correct pronunciation of Thai words by using the Roman alphabet without auxiliary signs. However, by observing the following pronunciation guide, the words will be understood if used in context.

Pronounce "a" like the	"u" in	cup	Pronounce "j" like the	"i" fit
aa	a	spa	ee	ee feet
ae	a	man	o	oa board
ai	i	fight	u	u put
aw	aw	law	oo	oo food
e	e	set	ue	ui French
eh	ea	bear	dt	is a consonant somewhat between a "d" and "t".

Aenken	Anklet, protecting instep and shin	Dtoi Lom	Shadow boxing, literally to box with the wind or air.
Andap	Ratings	Faad	To thrash, wipe, swipe
Baak	Mouth	Faidaeng	The red corner
Bangkok	Capital of Thailand	Fainamnerng	The blue corner
Bat	Block	Gamagan	Referee
Chaikrong	Floating ribs	Gaan Dadsin	Judging
Champ	Champion	Gangkeng Muay	Boxer's trunks
Chiang Mai	Provincial capital in the North. Second largest city in Thailand	Gawn Welaa	Literally before time. "Gawn welaa" bouts, reserved for novices, are held before the program starts.
Chok	Fight	Grajab	Groin guard
Choraked faad	Turn kick, literally 'crocodile thrashes its	Grammon Srisa	Top of head, a vital point
Dadsin	To judge, to decide	Grasawb	Bag, punching bag
Daihuachai	Region under the heart, a vital point.	Hua	Head
Dermpan	A form of betting.	Huajai	Heart
Dontree Muay	The music played during a match	Hook	Hook, borrowed from English.
Dtaa	Eyes	Jad	Promote
Dtaai	To die	Jamook	Nose
Dtae	To kick	Kaa	Leg
Dtae Kao	Knee kick	Kaen	Arm
Dtae Tao	Kick with foot	Kai	Camp
Dtae Wiang	Round kick	Kai Muay	Boxing camp
Dtai	Kidneys, a vital point.	Kagangai	Jawbone, a vital point
Dtai Kao	Knee kick from side	Kamab	Temples, vital points.
Dtee	To hit	Kao	Knee
Dtee Mat	To hit with the fist	Kao Kong	Over-arm knee kick
Dtee Sawk	To hit with the elbow		
Dtoi	To box, boxing		

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Kao Loy	Jumping knee kick
Kao Drong	Frontal knee kick
Khuen Kroo	The ceremony during which a teacher accepts a new student.
Koo Ek	Main bout on a card, literally the "number one pair".
Kradot	Jump
Dradot Dtae	Jump kick
Druang Rang	Bands worn around biceps
Kroo Muay	Boxing teacher
Kwaa	Right, to the right
Lang Tao	Instep
Limpee	Solar Plexus, a vital point
Mat	Fist
Mat At	Uppercut
Mat Drong	Straight punch
Mao Mat	"Punch drunk"
Mongkon	The headband worn during pre-fight ceremony
Muay Acheep	Professional boxing
Muay Thai	Thai-style boxing
Muay Sakon	International-style boxing
Na Kaeng	Shin
Nak Muay	Boer
Namnak	Weight
Na Paang	Forehead
Nuam	Gloves
Pang-nga	To dodge, evade
Paa Pan Mue	Bandages worn under gloves
Pee Liang	Seconds
Raigaan Muay	Boxing program
Ram Muay	Boxing dance, part of the pre-fight ritual
Run	Weight category

Saai	Left, to the left
Sanam Muay	Boxing stadium
Sawing	Swing, the word from the English "swing"
Sawk	Elbow
Sangwien	Ring Ropes
Sawk Chieng	Diagonal Elbow
Sawk Hug	Levering Elbow
Sawk Klab	Reverse Elbow
Sawk Ku	Double Elbow
Sawk Sob	Chopping Elbow
Sawk Tad	Jab Elbow
Sawk Tong	Smashing Down Elbow
Taitai	Nap, a vital point
Tao	Foot
Teep	Push or thrust with the underside of the foot
Teep Duen Son	Heel push
Teep Dan Lang	Foot thrust to the rear
Teep Drong	Straight forward foot push
Ting	Throw
Tong	Stomach
Tong Noi	Lower stomach, a vital point
Uppercut	Uppercut, borrowed from English
Wai Kroo	Obeisance to teacher, part of pre-fight ritual.
Wehtee	The ring, a stage
Wong	Band
Wong Muay	The orchestra that plays during matches
Yaeb	Jab, borrowed from English
Yaek	Break, used by referee in to separate fighters.
Yang gan fan	Mouth guard
Yang Sam Kung	Three step dance, part of the Ram Muay
Yok	Round
Yud	Stop, used by referee