

AL CASE MARTIAL ARTS



by
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AL CASE

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For complete information on Matrixing the Martial Arts,
go to: MonsterMartialArts.com

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introduction

What are the real martial arts?

Some people say this...some people say that...but nobody knows.

Some people say the purity of Aikido, some people say the force of Karate, some people say the various intertwinings of the different Kung Fu systems.

Some people say it is their art, and only their art, and everybody else's art is wrong.

Some people say might is right.

Some people hold to zen; holding to nothing as a concept.

I say they are all right...and they are all wrong.

I make this statement after 5 decades in the martial arts. After 50 years of study and training, after having examined hundreds of systems, after having been a professional writer and researching thousands of styles.

I say this after developing Matrixing, which is the only science, and a complete logic, of the martial arts.

In this book I back up this statement.

In this book I tell you of my art, the one I have developed after 50 years of dedication to the art.

This is the art I teach to my students, and I will give you the forms, the techniques, and the exact history.

I will give you the freestyle - the proof reality and effectiveness - after having practiced these methods for so many years.

After having developed...and having taught these methods, in part and in whole, to thousands of students.

Students who I thank for having put up with my researches, my stumbles, my mistakes.

And there have been mistakes.

I would rather make my own mistakes than mimic the so called perfection of most martial arts.

For in mistakes is the chance to learn, the chance to look and make better, the chance to create the art for myself.

Everybody should create the art for themselves.

To copy others is fine in the beginning, but what works for you?

The technique of a short, fat fellow is not going to work for a tall, lanky fellow.

The technique of a mystic is going to fail for the pragmatist.

The technique that is learned by endless ritual practice is going to fail when put up against the technique developed by the true artist, the fellow who was brave enough, and sweaty enough, to launch himself on the road less well traveled.

So, after 50 years, here it is.

And if there is one thing I can tell you about this final product...it is not final.

Tomorrow I learn something new, and I will have to shift and adjust 50 years of attitudes and isms.

Tomorrow my art grows.

Have a great work out.

chapter one
WHITE BELT
MOON

Mine is a form based system.

Forms are how you remember the multitude of techniques.

Forms are how one works out when one has no partner.

Forms are a form of meditation.

Forms are how you learn control.

There is an art to destruction, but the True Art is in control.

It is a well known philosophic principle that if one destroys another human being they have destroyed a part of themselves.

And, for those who have no respect for philosophy, if you destroy somebody then you have nobody to play with.

The first form I teach is called 'Moon.'

It is called moon because of the style of 'half-stepping,' because of an arc of the foot which takes but a baby step, and because of the arc of the arms, making half moon motions to accomplish blocks.

Moon is derived from a form called Hangetsu, which is a classical karate kata.

Hangetsu, in turn, is derived from the form Sanchin, which is the original form that started it all, the original form which came to Okinawa from China.

But we will talk of those other forms later.

For right now let me illustrate the form, and speak of the manner in which it is done.

MOON FORM

0 Stand in a natural stance, able to move easily in any direction with no need for leaning or even pre-thought.



1 Bring the left foot half way to the right foot as you begin a circular half-moon step.

The right hand covers the face, the left hand is inverted in front of the groin.



2 Move the left foot out and sink into an Hourglass Stance, the left heel should be parallel with the right toe.

Execute a left outward middle block.



- 3 Punch with the right fist.



- 4 Bring the right foot halfway to the left foot as you begin a circular half-moon step.

The left hand covers the face, the right hand is inverted in front of the groin.



- 5 Move the right foot out and sink into an Hourglass Stance. The right heel should be parallel with the left toe.

Execute a right outward middle block.



- 6 Punch with the left fist.



- 7 Bring the left foot halfway to the right foot as you begin a circular half-moon step.
The right hand covers the face, the left hand is inverted in front of the groin.



- 8 Move the left foot out and sink into an Hourglass Stance. The left heel should be parallel with the right toe.
Execute a left outward middle block.



- 9 Execute a right punch.



- 10 Bring the right foot halfway to the left foots you begin a circular half-moon step.
The right hand covers the face, the left hand is inverted in front of the groin.



- 11 Move the right foot out and sink into an Hourglass Stance. The right heel should be parallel with the left toe.
Execute a right outward middle block.



- 12 Execute a left punch.



- 13 Bring the right hand over and move the open handed cross wrists downward.



- 14 Continue the circle of the hands down and around (to the outside) to a double Horn Punch.



15 Reverse the direction of the hands and circle in the other directions. Circle all the way around and bring the hands up in the crossed wrist position.



16 Bring the hands down in outer grabs.



17 Step to the left with the right foot, in front of the left foot. Turn the foot predatory for turning to the rear.

The right hand should cover the face. The left have should be inverted in front of the groin.



18 Turn to the rear into an Hourglass stance.

Execute a left outward middle block.



The form, at this point, a duplicate of what you have just done, of the first half of the form.

- 19 right punch
- 20 half moon step
- 21 Hourglass stance with right outward middle block.
- 22 left punch
- 20 half moon step
- 21 Hourglass stance with left outward middle block.
- 22 right punch
- 23 half moon step
- 24 Hourglass stance with right outward middle block.
- 25 left punch
- 25 half moon step
- 27 Hourglass stance with left outward middle block.
- 28 right punch
- 29 cross arms downward
- 30 execute horn punches
- 31 circle arms back and cross up
- 32 double outward grabs
- return to natural stance to end form

COUNTING THE FORM

In teaching this form I break it down piece by piece. Once a student has it, and is doing it in class, I break the form down to ten counts.

- 1 right step - left outward block ~ right punch
- 2 left step - right outward block ~ left punch
- 3 right step - left outward block ~ right punch
- 4 left step - right outward block ~ left punch
- 5 cross down to horn punch, circle to cross up to double grabs
- 6 right step - left outward block ~ right punch
- 7 left step - right outward block ~ left punch
- 8 right step - left outward block ~ right punch
- 9 left step - right outward block ~ left punch
- 10 cross down to horn punch, circle to cross up to double grabs

At this point...

Do the form until you have the gross motions down.

Don't proceed further until you do.

THE HISTORY OF MOON

Technically speaking, Karate was invented by Fung Qiniang.
Fung lived in Fujian province.

She learned martial arts from her father, who likely knew Shaolin Temple boxing.

One day Fung was doing chores when a crane landed near her. She tried to shoo it away by waving a stick at it. The crane stepped nimbly away, batted at the stick with its wings, and pecked with its beak.

Kung took these principles and created White Crane Kung Fu.

Interestingly, the principles were supposed to be of a soft nature.

Kanbun Uechi was a young man in Okinawa. To escape military conscription, to study medicine, and to study the martial arts, young Kanbun traveled to Fukien (Fujian) province.

There he studied with Zhou Zihe, a street hawker who taught an art called Pan Gai Noon (half hard/half soft).

Pan Gai Noon was supposedly derived from White Crane.

Interestingly, the once (presumably) 'soft' art was now 'half hard/half soft.'

Kanbun Uechi is mentioned specifically because one of the core forms of the art was Sanchin.

Sanchin (Three Battles) is common to the karate styles of Japan.

Interestingly, the form is taught in different manner by different schools.

Shotokan teaches Sanchin (hangetsu) with an emphasis on technique.

Goju Ryu teaches Sanchin with an emphasis on breathing.

Uechi Ryu teaches Sanchin with an emphasis on dynamic tension.

Thus, the art created by a woman, supposedly a soft art, became harder and harder, until modern times, when it is taught by striking and kicking a student's body with crushing blows.

A far step from a (presumably) gentle woman.

In the art taught in this book there are several versions of Sanchin.

Moon is a simplified version based on Shotokan.

It is kept simple so that the student can focus on the simple concepts of loose-tight, sinking the weight, and be body tested for firmness of form without the bashing common in Uechi.

Later on, when the student has had time to absorb these simple concepts, he will be shown variations on Moon done by stance, which makes the form more applicable to fighting.

And, the student will learn a variation of Sanchin that fulfills the principles of softness developed by Fung Qiniang.

The purpose here is not to make a definitive statement concerning karate, but to teach the student how forms develop, and to foster within the student the ability, and hopefully desire, to take apart forms from several different viewpoints, and thus find the truth of the form.

THE ESSENCE OF MOON

If you have followed the directions given earlier, you have become proficient in the basic moves of the Moon form. Following are some points to help you refine the form, and thus find the concepts embedded within the form.

There are a set number of moves in the form. Let's take each of these moves and discuss what they present to the student.

Moon O

This is the natural stance.

The Japanese have a saying, 'stand squarely in the room.'

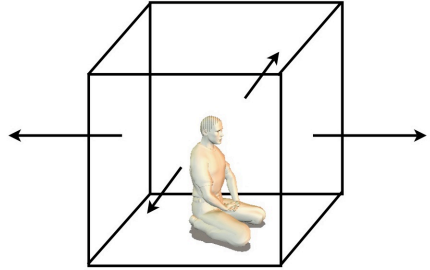
This could be translated to 'stand squarely in place;' 'hold a position,' and so on.

The idea is to be so well balanced that you do not need to lean in a direction to begin motion. Instead, without pre-motion, which indicates pre-thought, one simple moves.

A pre-motion would indicate an unbalanced mind; a mind possessed of distractions.

One needs to clear the mind, have no distractions, and focus all their concentration on but one thing.

Interestingly, this is not difficult, as some would have you believe. On the contrary, to focus on one thing merely means to be with that one thing; to not have energies in other directions; to be secure in the universe...your universe.



Moon 1

When one takes the inward step, the part of the circular foot motion, one is bringing energy in, focusing energy in the tan tien (the one point - the energy center for the body which is located about two inches below the navel), so that one can then bring the energy out...and down.



The hand positioning is of particular interest. This position, one hand covering the face and one hand inverted at the groin, is called the 'inverted pole position.' If one was to turn the lower hand so that it protected the groin with the palm it looks like one is holding a pole. This is the 'Pole position.'

This position is an excellent position to assume to gather energies, to protect oneself, to prepare for the outward bursting of energy, and so on.

Moon 2

To assume the Hourglass Stance is to drive the energy into the groin; to grip the ground with the feet so that one cannot be moved.

This is important as there are two major purposes delivered by stances. The ability to grip the ground, and the ability to move (launch oneself) over the ground.

To ensure that the student has grasped the concepts of this particular move the instructor should first push across the shoulders. The push is designed to go across the shoulders, down the spine, through the waist (hips), down the legs, and into the ground. The good instructor will make sure that the energy goes on this path, that the student learns to position his body so that the energy is transmitted into the ground.

The instructor can demonstrate the effectiveness of the stance by having the student stand with his toes pointed inward and pushing on

the student's shoulders. The body will effectively transmit energy to the ground and the student will be able to hold his ground. Then the instructor should have the student point his toes outward and push on the shoulders. The student will immediately fall over.

An accomplished martial artist will, of course, be able to hold his ground with the toes out, but done with a beginner this important teaching point can be made.

Interestingly, no violence is needed, just a steady push. The point is not to bash the student, but to teach him/her that energy can be conducted through the body, and WITHOUT THE NEED FOR MUSCLES or any form of hard resistance.

Once the student is able to stand comfortably, to resist the push without resorting to muscles, but merely by aligning the body parts and relaxing SO THAT ENERGY CAN TRAVEL THROUGH THE BODY, then the instructor can strike the block so that the student learns to transmit energy through the block, and the body, and into the ground.

An important point to understand here: when muscles become tight they absorb energy, thus, energy is stopped in the body. By relaxing the muscles and aligning the body properly the student learns to use his awareness to control his energy.



Moon 3

When punching one must learn to turn the hips SLIGHTLY into the punch. This is most obvious, and most efficient, when striking with the arm that is on the side of the body in which the leg is to the rear.

The shoulders should not be turned, except to stay atop the hips.



When punching one must sink his weight. The body is a machine, and it must be fixed to a surface to be effective. The surface, in this case, is the ground. We call this 'grounding.'

The instructor should occasionally push on the student's shoulders when the student is punching. This will ensure that student is sinking his weight (grounding), and that the fact of punching doesn't disrupt the flow of energy through his body.

When one punches one should pretend the arm is a tube half filled with sand. When the arm is stopped at the end of the punch it should feel like the sand is condensing in the fist end of the arm.

This concept is developed, along with MANY additional and important exercises and concepts, in the book, 'The Punch.'

It is important to discuss the twist of the wrist in punching.

In beginning karate classes the student is taught to twist the wrist at the end of the punch. This is merely to teach the student how to snap the fist, to create a cheap sort of 'loose-tight.'

Consider, when striking somebody, if the wrist is turning it is unstable, and what unstable joint is going to be able to withstand the impact of a punch, which can entail the 'support' of an entire body weight plus?

The punch, in Karate, past the twist wrist variety for beginners, should be developed so that there is no twist. Find the position which the wrist best supports, can support the impact of sudden weight, and develop that punch, that position of the fist.

The Chinese have something called the 'sun' punch.

This is a vertical fist which, supposedly, leaves the imprint on wet sand for the Chinese symbol for 'sun.'

But regardless of whether one does the sun punch, or some other punch, one must assess the fist and wrist for the ability to support the impact and transfer of weight.

The important concept here is to have the arm empty, to focus at the end of a punch in such a manner that force is concentrated in the fist, and then to relax (withdraw?) the fist, and relax it, immediately.

Moon 13

Crossing the hands and moving them downward is more of a smothering block. It is not intended to be forceful, or even used as a block. It is more of a smashing move that robs the incoming punch of force, and even slows it down to enable the defender to develop a grab art.

This doesn't discount the importance of delivering a pair of horn punches to the temples, but to become an accomplished martial artist one should focus not just on destruction, but rather the far more important point of control.



'There is an art to destruction, but the true art is in control.'

Moon 14

Can be punches to the temples, but much more effective and artistic, and better for the student's development, to be used to encircle the opponent in some manner.



Moon 15

Come up through the arms to split a two hand push or grab. The important point here is to sink the weight even as you bring the energy up the center of the body and explode upwards and outwards from the tan tien.



Moon 16

To develop a simple grab of the opponent's forearms; to immobilize the opponent while one launches kicks, punches, knees, or elbows.

One should, of course, be able to develop the assorted kicks and punches from this position into a variety of grab arts.

It is important to snap the grip so that the fingers learn to penetrate flesh.



Moon 17

This is the most efficient method for teaching a student to evade, and to turn quickly to face to the rear.

This is a variety of a crossed stance, or a 'dragon' stance.

For a form as simple as this one can see the potential for making techniques.

Blocking a punch and striking out of the Hourglass stance.

Smother the punch, move in and encircle the head and twist to throw the attacker over the leg.

Smother the punch, move in to effect a choke.

Horn punches.

Double claws to the forearms, followed by kicks, punches, knees, or elbows.

The good instructor one't just insist on a strict regimen of making the basic techniques work, he will encourage the student to find new techniques and make them work.

The art is the art to the extent that the student steps outside of copy catting and starts creating.

This form, Moon, incidentally, can be done two man, that is with two men stepping and blocking, back and forth across across the training area.

DRILLING THE CLASS

It is important to drill the first forms in specific ways. The most important ways develop what I call the Basic-Basics.

Relaxing
Grounding
Breathing
Alignment
Loose-Tight (Karate)

The instructor should have the student do the forms while focusing on relaxing. Then do the forms while focusing on sinking the weight (grounding), then Breathing, and so on.

These Basic-basics are the building blocks for the basics. If the Basic-basics are not effective, the simple basics will not be effective.

Even if a kick is strong, without all the basic-basics it will not develop, become able to transmit energy, especially such energy which is known by the label 'chi.'

Don't discount the Basic-basics...these ARE the secret of real martial arts!

chapter two
ORANGE BELT
HOUSE ONE

The second form is called House One.

It is taught to the Orange Belt, and when learned results in promotion to Purple Belt.

I have to say, at this point, if I could take a student and just drill them on basics for a year or two, I would consider the lessons vastly superior to anything else I could teach.

Basics are that important.

Still, people are people, there does need to be a degree of fantasy involved, after all, the student must fantasize about situations before jumping into those situations.

Fantasy, unfortunately is sadly lacking; fantasy is not reality.

That all said, my forms are not heavy in fantasy, and they are quite good in the fact of drilling of the basics.

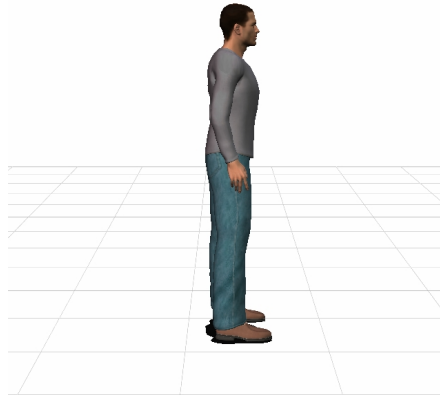
House One drills three blocks, the low block, high block, and outward middle block.

Further, it drills the transition from forward to back and back to forward, which duplicates charge and retreat quite nicely.

Most important, it allows the instructor to go from student to student and enforce the basic-basics.

The form is short, but it is simple, and its purpose is to mimic the motion of a body during the simple block and attack concept inherent in all good Karate.

0 Stand squarely in the room in a natural stance.



1 Step back with the right foot into a Cat Stance.

The right hand should guard the face, the left hand should be held horizontally across the body as if cupping something.



2 Extend the left foot into a back stance.

Execute a left low block.



- 3 Step forward with the left foot into a forward stance.

Execute a right punch.



- 4 Step forward with the right foot into a Cat Stance.

The left arm guards the face, the right arm is inverted in front of the groin.



- 5 Move the right foot forward into a back stance.

Execute a right outward middle block.



- 6 Step forward into a front stance with the right foot.
Execute a left punch.



- 7 Step forward with the left foot into a Cat Stance.
The left hand guards the face, the right arm scoops across the body.



- 8 Step forward with the left foot into a back stance.
Execute a left high block.



- 9 Step forward with the left foot into a forward stance.
Execute a right punch.



- 10 Step back.
Draw the right punch back and circle towards the rear of the body.



- 11 Move the right leg back into an Hourglass Stance.
Circle both arms into the Buddha Palm position.



Repeat the form, going back in the direction you just came. This will enable you to do the form on both sides.

COUNTING THE FORM

There are a couple of ways to count this form, and I use whichever one is appropriate to the class I am teaching, or what aspect of the martial arts I am drilling.

When I am teaching I count each and every step, except for combining 10 and 11.

I loop the drill, repeating block and strike and focusing on breathing, which leg is pushing, loose-tight, and so on.

I will do extensive body testing, and check the blocks further by striking the student as he blocks.

Once the student has an idea of the form, has learned the gross motions, I will do a simple four count.

- 1 low block and strike
- 2 middle block and strike
- 3 high block and strike
- 4 the turn for going in the opposite direction.

THE HISTORY OF HOUSE ONE

I created House One out of frustration with the current beginning forms.

Doing the kebons, or taikyokus, for months seemed too much.

The basics are easy.

I examined the basic forms of different systems and arts.

I spent much time examining Short One from Kenpo.

Short One wasn't bad, but the change of directions was confusing to the new student, and the blocks weren't always done right.

I had learned a system called Tan Toi (springy legs) from Northern Shaolin Kung Fu. These forms were all done on a line, and this simplicity made even complex moves easier to remember.

So I put the three basic blocks on a line and there it was: a perfect basic form. It could be done endlessly, gave me options to work on basic-basics, was easy to remember, and WAS INSTANTLY USABLE.

The real joy of this form was that it gave me an instant two man form. Students could work on the potentials of self defense right from the get go, and they would have instant feedback as to what was effective and what didn't work.

We will do the Two Man House Two after discussing the Essence of the Form in the next chapter.

THE ESSENCE OF HOUSE ONE

house one 0

Stand squarely in the room.

house one 1

If a fly was buzzing in front of your face...you would slap it. This is the first move of the martial arts, a simple slap. Blocking comes 2 or even three moves later, alternating with the selection of a block or a grab for the second/third move.

Place your tan tien over your foot. This will give you balance, enable you to keep the pinnacle of the triangle (tan tien) within the base of the feet. This is an excellent position for a defensive kick, but give no hint or indication of kicking before you decide to. Let the opponent wonder and worry.

This block is defined thusly: two hands are held together as if praying. When one hand is dropped to the scoop or inverted position it becomes the 'Buddha Palm' block.

house 2

Move the hand and feet together, starting motion at the



same time, and ending motion at the same time. This is called CBM, or 'Coordinated Body Motion,' and it should be utilized in EVERY move you do.

The trick behind the low block is that it is not actually for blocking a kick. It is for blocking a punch to the lower body. Yes, if a kick was that high you could use the low block, but you are risking small bones against large bones, and that won't work until you have accomplished enough martial arts to appreciate your own universe, and have achieved an ability to vary your sense of time in your own universe.

The best way to defend against a kick is to move the body out of range, to the side, and so on.

And practice your forms and techniques until you have established your own unit else through the martial arts.

Turn the hips slightly sideways to align the body.

Snap the hand loose-tight.

Turn the hand to aid in learning about focus.

house 3

Move the front foot forward and slightly outward, so that you are standing on two tracks instead of just one.

You MUST move the hand and the foot, and all body parts, at the same time. This will enable you to strike with the whole body weight, as opposed to just the weight of an arm.

Turn the hips sideways when blocking, square the hips when punching.

Be able to support the body weight of an opponent when multiplied by the speed of impact. Push ups on fists are great. Alternating fist to palm to fist while in the raised push up position is fantastic.

In the front stance the rear leg should be slightly bent.



Don't have excessive
'butt wiggle' when punching.

Looping (repeating) a
block and punch move is
incredibly useful and will really
help the student remember his
basics and basic-basics

Time spent learning how
to slam the hips through
alternating reverse punches on a
twisting front stance is an
excellent way to build the
coordination and effectiveness of
your punches. (figures on right)



house 4

The lower hand on the
inverted pole position is inverted
to aid in snapping the block. This
is important for beginners, and
advanced students should hold
to that practice so as to
encourage beginners in this
motion.



After the student
understands snap and focus, this for later forms, he will be encouraged
to snap without twisting the wrist.

The lower arm can be done as a block at first, but don't ignore
the parry potential. The part potential is usually addressed later in the
forms.

It is good to set up exercises where a student throw two punches,
and the other student does a slap and block to handle them.

house 5

It is important to break the form into the small pieces of cat stance and back stance. Later on, once the student understands and appreciates the pieces, he will be encouraged to make the two moves one simple motion.

Make sure the outward middle block is aligned with the tan tien, and that the hips are turned so as to enable a connection with the ground.

The outward middle block can be done with an open hand. Beginners should, of course, do it by snapping the fist closed. This will help their speed. Eventually, as seen on later forms, they won't need this help.

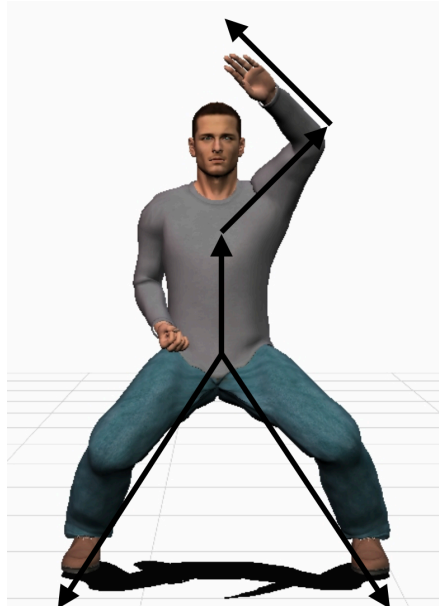


house 7

Make a roof with the hands.

Make sure the student's hand isn't too close to his head, and that the forearms slant enough to deflect strikes.

The energy line should go down the block, through the shoulders and down the back, through the hips and down the legs into the ground.



house 10-11

It is important to teach the student the importance of bending the legs so that are

springs, and to teach him which leg pushes when. the bent leg, being cocked, always pushes. The little bend in the rear leg of a front stance can be used for springing, but it is more a protection against straight leg 'stilting,' which ruins balance, ruins energy flow, and so on.

DON'T twist the knee of the pushing leg. This will give knee problems, especially later in life. Take the time to analyze joints and make sure that pushing and twisting motions are kept separate.

A final word concerning forms and techniques.

The martial arts are a fantasy, but they are a useful fantasy.

The moves you learn will rarely be seen in a real fight. But the gross motions will, the conditioning will, the concepts and principles will come forth and protect the student effectively. Further, and very important, the moves of the martial arts will train a student in how to create energy and channel it through the body, this energy will become useful in a fight.

2 MAN HOUSE ONE

1 Attacker steps forward with the left foot into a front stance and punches to the belly with the right hand.

Defender steps back with the right foot into a back stance and executes a left low block.



2 Attacker shifts/steps forward into a front stance and executes a right punch to the chest.



3 Attacker steps forward with the right foot into a front stance and punches to the chest with the left hand.

Defender steps back with the right foot into a back stance as he executes a right outward middle block.



4 Defender shifts/steps forward with the right foot into a front stance and executes a left punch to the chest.



5 Attacker steps forward with the left foot into a front stance as he executes a right punch to the face.

Defender steps back with the right foot into a back stance as he executes a left high block.



6 Defender shifts/steps forward with the left foot into a front stance and executes a right punch to the chest.



7 Defender becomes the attacker and steps forward with the left foot and strikes to the belly with the right hand.

Attacker becomes defender and steps back with the right foot into a back stance as he executes a left downward block.



The partners do the form in the opposite direction with roles reversed.

Do the form on both sides.

The form can be done with focus, with slight impact, as a 'plant and push' drill, and so on.

When the partners have the form down they can add a second punch in each position and utilize the buddha palm block (guard the face) prior to each regular strike.

Having students drill this form endlessly will replace the basic forms, such as kebons or taikyoku, and result in much more certainty and effectiveness of the basic blocks.

Drilling this form will prepare the students for freestyle quite rapidly.

chapter three
PURPLE BELT
HOUSE TWO

The third form is called House Two.

There is a two man version of this form.

I developed House Two after finding how well House One worked. It was also because I was trying to find a two man form for the second four blocks.

The first four, the basics, are:

low

high

outward middle

inward middle

The second four are:

crossed wrist high

crossed wrist low

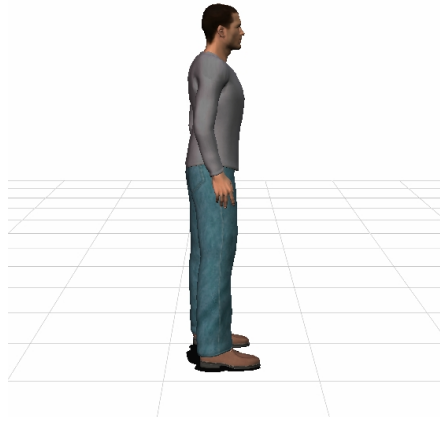
inverted low (using the forearm of the parry as a block)

cross palm

These eight blocks are crucial, as they form a circle around the body which, if mastered, will protect the body from being struck.

These eight blocks are also specific to the Matrix Karate system I developed.

0 Stand in a natural stance.



0a Sink into a cat stance with the left foot heel up. The right hand executes a Buddha Palm block with the left hand scooping under the right elbow.



1 Step forward with the left foot into a front stance as you execute a low crossed wrist block.



2 Shift/step back with the left foot into a back stance as you execute a left inward middle block.



3 Shift/step forward with the left foot into a front stance as you execute a left punch.



4 Step forward with the right foot into a front stance as you execute a high crossed wrist block.



5 Shift/step back with the right foot into a back stance as you execute a right outward middle block.



6 Shift/step forward with the right foot into a front stance as you execute a left punch.



7 Step forward with the left foot into a back stance as you execute double outward middle grabs.



- 8 Execute a left front kick
and a left palm block.



- 9 Step the left foot down
gently in a back stance as you
execute a right punch.



- 10a Pull with the right hand.



10b As you pull with the right hand pivot/step into a horse stance and execute a left horizontal elbow strike to the right hand.



10c Execute a left hammer and a right high block.



11 Retract the right leg as you pivot into a cat stance with the right heel up facing back the way you came.

The left hand executes a buddha palm block with the right hand scooping under the left elbow.



THE HISTORY OF HOUSE TWO

As stated earlier, I found House One to be so effective I began looking for a second form of the same ilk.

I chose to keep the footwork basically the same (on a straight line) and expand the basic blocks.

The first four blocks of karate are supposed to be a plus sign.

The second four blocks of karate were supposed to be a cross.

Reality, of course, describes something else.

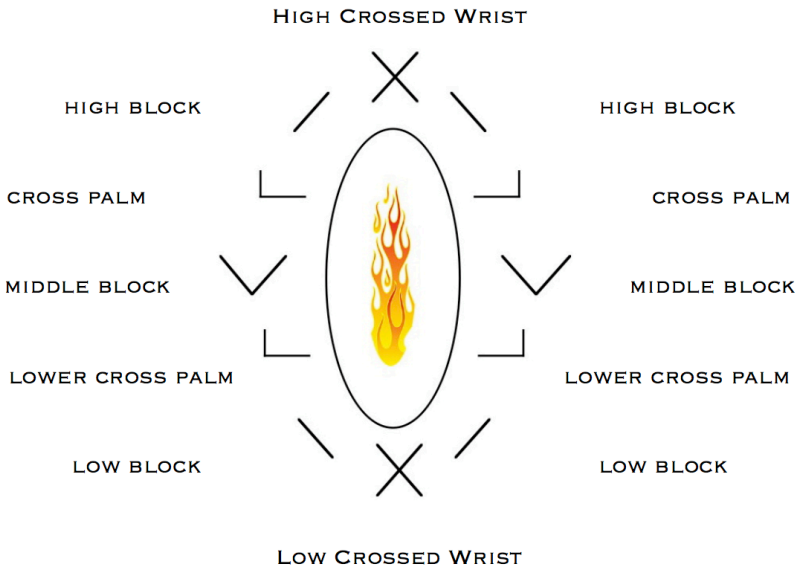
When I began the martial arts I was told that the high block is up, the low block is down, and so on.

But the high block is actually diagonally up.

The low block doesn't go straight down.

And the strikes they are handling also refuse to adhere to a strict geometry.

So the truth is this:



TWO MAN HOUSE TWO

two man house 2 1

Defender leans into defense, which exposes the head, which results in moving backward for the second move. The hand on the side of the rear leg goes on top.



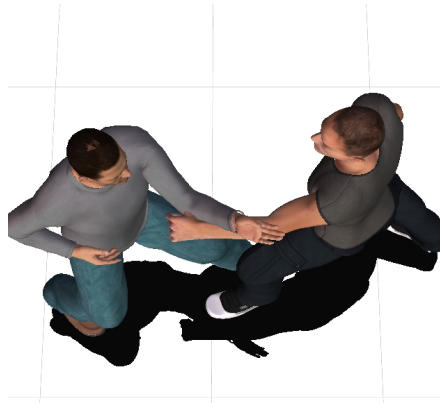
The technique for this move is to catch a knife and turn the arm into an armlock.



two man house 2 2

Attacker punches with the left hand.

The defender's left inward middle block should cut forward, moving from the tan tien outward, and saw across the arm.



two man house 2 4

The hand on the side of the rear leg goes on top.



two man house 2 5

The hand roll from the crossed wrist position to the outward block. In the grab art technique for this move (sword catcher), the top hand grabs the wrist, and the bottom hand rolls to push against the elbow. In the form this results in the outward middle block coming down. Possible targets include a backlist on the crown of the biceps. It is important to turn the hips in this move.

If possible, the defender should grab the attacker's arm and pull as he does this move.



Note that the forward leg is switched from the form to this technique. You should explore the potentials that result when doing any technique with a different leg forward.

two man house 2 10

If possible, the defender should grab the attacker's arm and pull as he does this move.

two man house 2 11

The attacker become defender will probably have to quick step the feet back a few inches to create room for this technique.

TWO MAN HOUSE TWO

1 Attacker steps forward with the left foot and punches with the right hand.

Defender steps back with the right foot into a front stance and executes a low crossed wrist block.



2 Attacker punches with the left hand.

Defender shifts/steps back with the left foot into a back stance as he executes a left inward middle block.



3 Defender shifts/steps forward with the left foot into a front stance as he executes a right punch.



4 Attacker steps forward with the right foot into a front stance and swings the right sword hand downward like a sword.

Defender steps back with the left foot into a back stance as he executes a high crossed wrist block.



5 Attacker punches with the left hand.

Defender executes a right outward middle block.



6 Defender shifts/steps forward with the right foot into a front stance as he executes a left punch.



7 The attacker steps forward with the left foot and pushes to the chest with two hands.

The defender steps back with the right foot into a back stance and executes double outward middle grabs.



8 Attacker punches with the right hand.

Defender executes a left cross palm block and a left front kick to the high inside thigh of the attacker's rear leg.



9 Defender sets the left foot down gently in a back stance as he executes a right punch.



10 Defender shifts/pivots/
steps into horse stance as he
executes a left horizontal elbow
strike.



11 The defender becomes
the attacker and pivots into a
front stance and punches to the
groin with the right hand.

The attacker becomes
the defender as he executes a low
crossed wrist block.



The form is then done in
the opposite direction with the attacker as defender and defender as
attacker.

MATRIXING THE HARD BLOCKS

At this point we are about to slide into the softer side of the art, get more precise, and so on. Thus, this is an excellent point at which to offer a matrix of hard techniques.

Here is the matrix for this specific.

	low	high	outward	inward
low	low/low	low/high	low/ outward	low/ inward
high	high/low	high/high	high/ outward	high/ inward
outward	outward/ low	outward/ high	outward/ outward	outward/ inward
inward	inward/ low	inward/ high	inward/ outward	inward/ inward

The attack will step forward with the right foot and strike with the right hand, then strike with the left hand. The strikes should be in the area appropriate to the block being practiced. For instance, if the Defender is going to practice low/low, the attacker should offer a right punch for the belly followed by a left punch for the belly.

The defender should switch stances by 'triangle stepping' in-between strikes.

Both sides should be practiced. So the attacker will first attack on the right side, then on the left side.

Attacks should be repeated until the correct defense is done.

The list should be repeated until the Defender can go through the whole list without mistakes.

EXAMPLE

Attacker steps forward with the right foot and punches with the right hand to the belly.

Defender steps back with the right foot into a back stance as he executes a left low block.

Attacker punches with the left hand to the belly.

Defender steps back and to the left with the left foot, then forward and to the place occupied by the left foot with his right foot. He executes a right low block.

Defender shifts/ steps forward with the right foot into a front stance as he executes a punch to the chest. The Defender should gently push the Attacker with his fist so as to get the whole idea of what it feels like to punch a person.

Once the Defender has done the technique right,



they should switch sides, and the Attacker punch first with the left hand, then with the right.

The next technique would be low/high, the attacker punching first to the belly with his right hand, then to the face with his left hand.

The Defender must do the appropriate blocks.

This is an excellent method, very fast, for ensuring that the student understands the purpose of each basic block.

More complete directions for this matrix, plus other matrixes, are available in the Matrix Karate video course at MonsterMartialArts.com.

A LIST OF GRAB ARTS

I usually teach beginners the simple moves, such as sword catcher, passing the punch to a choke, and so on.

As soon as the student shows any proficiency I start giving him the 'what ifs.'

What if the attacker has the wrong leg forward?

What if the attacker is taller/shorter?

What if the attacker has ? weapon?

What if the attacker has a thick coat on, no coat on, etc?

Still, I don't get too complex until the student reaches the brown belt level. That is where I stick him with trips, sweeps, hip throws, odd inversions, and so on.

Another way of analyzing my teaching, in the beginning I show the student how blocks develop into simple grab arts, and that these grab arts depend on which side of the body the attacker is on.

By brown belt we get more complex.

By Black Belt the student should have gone through and have a GOOD understanding of the Forty Monkeys, which techniques are laid out in the Matrix Kung Fu video course.

As you go through this book the mere practice of the form will reveal which grab arts are where; they are just obvious, or a simple hint will suffice. Which hints I give in the doing of the form, or in the sections on the essence of the forms.

chapter four
BLUE BELT
UNSU

The fourth form is called Unsu.

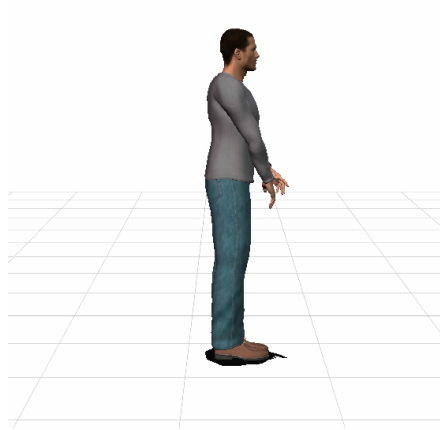
Unsu means 'cloud hands.'

There is a very advanced form of Unsu in Shotokan, and other Japanese based systems. It is so advanced that other advanced forms are supposed to be mastered before attempting it.

I did Unsu, and found the moves to be superfluous and not related to combat.

Thus, I took certain moves, and worked on them, simplified the whole thing, matrixed it, and found that it was excellent for students, fit into my system at a medium level, and could be related to self defense moves very easily.

0 Stand with the feet together and the hands crossed in front of the groin.



1 Step forward with the right foot into a back stance as you bring the hands up the center line and spread out and down in outward middle blocks with the palms up.



1a Circle the left hand back and inward.



1b Snap the left hand in a
spear hand to the front.



1c Retract the left hand to
the outward middle block
position.



2 Step forward with the
right foot into a back stance.



2a Retract the right hand
back and inward.



2b Snap the right hand in a
spear hand to the front.



2c Retract the right hand to
the outward middle block
position.



3 Step forward with the right foot into a back stance.



3a Retract the left hand back and inward.



3b Snap the left hand in a spear hand to the front.



3c Retract the left hand to the middle outward block position.



4 Step to the right and pivot 180 degrees to the rear into a back stance.

Execute a right lower knife hand block.



4a Execute a right middle outward block with the palm up.



4b Turn the left hand into a claw with the palm facing down.



4c Pivot the hips to the front as you pull the left claw back and thrust a spear hand to the front.



5 Bring the left foot forward and to the left as you pivot into a back stance with a left low knife hand block.



5a Execute a left middle outward block with the palm up.



5b Turn the left hand into a claw with the palm facing down.



5c Pivot the hips to the front as you pull the left claw back and thrust a right spear hand to the front.



6 Step to the right with the left foot as you pivot into a back stance with a right low knife hand block.



6a Execute a right middle outward block with the palm up.



6b Turn the right hand into a claw with the palm facing down.



6c Pivot the hips to the front as you pull the claw to the back and thrust a left spear hand to the front.



7 Step to the left and back so that you can pivot 90 degrees into a back stance with a left low knife hand block.



7a Execute a left middle outward block with the palm up.



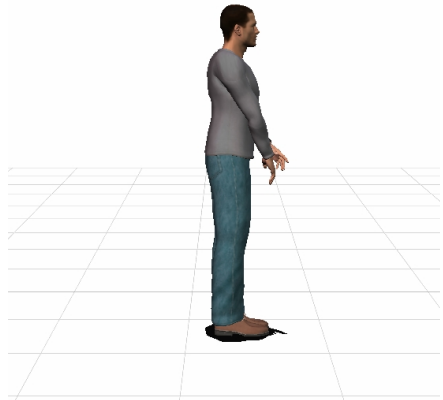
7b Turn the left hand into a claw with the palm down.



7c Pivot the hips to the front as you pull the claw back and thrust a right spear hand to the front.



Bring the right foot up and fold the hands over the groin in the starting position.



THE HISTORY OF UNSU

As stated earlier, this form is a simplification of moves I found in one of the most advanced forms in the martial arts, and it was from this advanced form that I borrowed the name.

What I was really trying to do was find a beginning form to rival the House One form.

Simply, I failed.

But I had much realization as I developed the four directions footwork of the last four moves.

One thing of note, this is not a two man form.

Yes, the instructor can always feed it, but it is not like the House forms in the perfection of motion and the simplicity (read combat applicable) of motions.

And here is the point: the essence of the martial arts is in the ability to control one's body. Indeed, when one finally is able to truly control one's body, they will find that they are able to control another person's body.

Thus, it is more important to drill a person to simple moves through simple forms to this ultimate.

And, it is silly, and ridiculous, and not worth much, to teach a beginner complex forms, lots of complex forms.

The beginner will get lost in memory. And that memory will fail in a fight because a fight is too intense, too impactful to the mind, for the mind to recall and utilize complex moves.

This does not mean advanced students should not play with complex forms. Indeed, they should. But they are past the need for memory, and are in search of other things, including meditative practices, ways to remember techniques, to practice their conditioning, build chi energy, and so on.

But the beginner should drill the simplicities until they become second nature.

At any rate, the Unsu form is not a two man form, and in the reasoning of this system:

The student is taught Moon because it is as simple as one can get. Lock down the stance and mount a block.

The student is taught House One and House Two and drilled endlessly in these simple, basic blocks. No chance to get weird and look for the so-called 'secrets of the martial arts.' This is a two man form so that the student understands, and quickly, that the martial arts depends on basics.

The student is taught Unsu, put into a fighting position, and taught how to fight out of a basic stance.

This is important to understand: for each level there has been freestyle drills. Specifically, the student should be getting a heaping helping of Rhythmic Freestyle, and learning that he is free to do what he wishes in freestyle, but that freestyle won't work without rock solid basics.

So don't teach a form without the appropriate level of freestyle.

Always teach an even mix of form, techniques, and freestyle.

Make sure the student understands and can control his body through simple motions.

THE ESSENCE OF UNSU

Unsu 1

The reason the palms are up in the opening move of Unsu is to present the outer edge of the arm for impact. Impact to the underside of the forearm can damage tendons, soft tissue, etc.

There is the added purpose of, when the strike occurs, teaching the student to snap the fist. This purpose will alter as the forms continue. Advanced forms won't worry about impact and snap, but rather slap and grab.

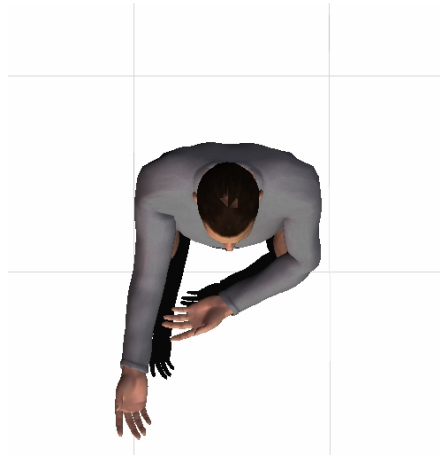


Unsu 1a

Bring the arm back, pointing first to the elbow, then retracting to the cocked position, and finally thrusting a spear hand forward.

This is a circular movement, as displayed by the two bird's eye views on the right.

The hips should, likewise, be circled and retracted, then thrust forward. The movement of the hips, therefore mirrors the hands. The hip movement is VERY slight.



Unsu 1b

The spear hand thrust should be done as if to the eyes.

It is VERY important to utilize loose-tight when striking.

Loose-tight is the concept behind focusing energy, or FOCUS, in the martial arts.

Many arts have degraded by ignoring loose-tight.



The first three moves of the form teach the student much about striking while grounding on the back leg, a concept I sometimes refer to as 'pole punching.' You are punching off the pole of the back leg. This is very good theory that aligns with the scientific fact of a machine needing to be grounded so as to be usable.

The last four moves of the form teach the student something about fighting in four directions, and finding efficient footwork to do so.

Unsu 4b

The retraction of the claw hand should coincide with the spear hand. One should train to catch an attacker and pull him inward while he strikes. This requires the ability to sink down the back leg while pulling the weight of an attacker's body.

Pulling while striking is a contrary motion. One should not lock one oneself up by pulling.



When an attacker grabs somebody they are tying their hand(s) up, and becoming unable to defend against a person who knows how to dismantle grabs. Thus, when using a grab as part of a defense the student should be very careful that he doesn't trick himself.

I derive four specific techniques out of this position.

The attacker pushes and the Defender steps back into a back stance while splitting the hands by raising the hands up the center and outward.

The hands flow out of the tan tien and follow the energy of the body.



Defender must pull the attacker's hands slightly as he kicks the upper thigh.

This kick should be a touch, VERY gentle, as it can damage the socket area of the leg if done with force.



The other techniques are pulling while punching, pulling while kneeing, pulling while elbowing.

Obviously, the targets can vary.

After the student has the basic strikes down he should explore the possible grab arts, which are basically takedowns through joint locks, etc.

This is an excellent progression into self defense techniques, and makes a bridge into freestyle.

A LIST OF KICKS

On the white belt level I drill the basic kicks.

front snap

side thrust

wheel kick

crescent kick

By the time the student has reached the purple belt level I introduce him to double kicks.

front/side

front/wheel

crescent/wheel

I also introduce him to more difficult kicks such as:

spin (pop) rear kick

Always I try to have him drill the kicks with partners.

By the time he is entering brown belt I have him work kicks such as:

skip front snap kick (to the open side)

sliding wheel and chop (to the closed side).

And so on.

chapter five
GREEN BELT
SANCHIN

The form on this level is Sanchin.

It has been said that 'if you don't know Sanchin...you don't know karate.'

After 50 years of practice I believe this to be true.

Sanchin is a power form. One doesn't develop power unless one practices the basic-basics. Sanchin is the only form I know that is the perfect vehicle for presenting these basic-basics.

I teach Sanchin at this level because it takes a beginner into the intermediate levels of Karate. Before this the student is having enough trouble just remembering blocks and sequences, let alone usable self-defense. By the time the student reaches this level he should have a fair understanding of basics, and even basic-basics, and be ready to leap full body into the drilling of the basic-basics. He should be ready to develop real karate power.

Incidentally, this is a VERY abused form. In the history of this form I will go into these abuses, variations of the form, and so on.

Before we get there, however, learn the form, then, knowing the form, you will be ready for my reasoning on the best way to do this form, the way that, I believe, was the intent of the creators of this form.

SANCHIN
(Three Battles)

Sanchin 0 Stand in a natural stance, able to move in any direction without pre-leaning.



Sanchin 1 Take a half moon step into an hourglass stance with the right foot as you spear both hands downward to the front.



Sanchin 1a Close the fists tightly.



Sanchin 1b Cross the wrists
and bring the fists upward.



Sanchin 1c Open the hands
as you assume double outward
blocking position.



Sanchin 2 Execute a left
cross palm block as you bring the
right hand under the left elbow
(palm down).



Sanchin 2a Execute a right outward grab as the left arm prepares for a thrust.



Sanchin 2b Execute a left spear thrust as you slightly retract the right grab hand.



Sanchin 2c Retract the left hand and assume the double outward grabbing position.



Sanchin 3a Take a half moon step forward with the left foot.



Sanchin 3b Execute a right cross palm block as you bring the left hand under the right elbow.



Sanchin 3c Execute a left outward grab as the right arm prepares for a thrust.



Sanchin 3d Execute a right
spear thrust as you slightly
retract the left grab hand.



Sanchin 3e Retract the right
hand and assume the double
outward grabbing position.



Sanchin 4 Take a half moon
step forward with the right foot.



Sanchin 4a Execute a left cross palm block as you bring the right hand under the left elbow.



Sanchin 4b Execute a right outward grab as the left prepares for a thrust.



Sanchin 4c Execute a left thrust as you slightly retract the right grab hand.



Sanchin 4d Retract the left hand and assume the double outward grabbing position.



Sanchin 5 Turn the left foot to the rear.



Sanchin 5a Step into an hourglass stance as you execute a right cross palm, a left grab, a right spear thrust, then retract. The left foot heel should be on a line with the right foot toe.



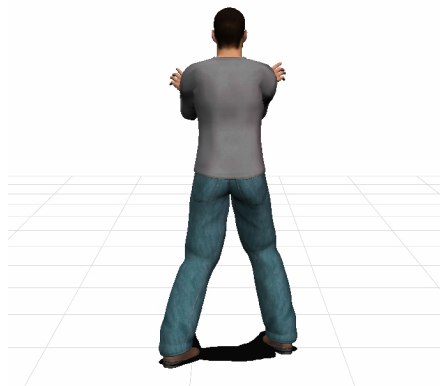
Sanchin 6 Take a right half moon step forward into an hourglass stance. Execute a left cross palm, a right grab a left spear thrust, then retract.



Sanchin 7 Take a left half moon step forward into and hourglass stance. Execute a right cross palm, a left grab, a right spear thrust, retract.



Sanchin 8 Take a right half moon step forward into an hourglass stance. Execute a left cross palm a right grab a left spear thrust, retract.



Sanchin 9
the rear.

Turn the left foot



Sanchin 9a
degrees into an hourglass stance.

Step/turn 180



Sanchin 10
Execute a right
cross palm block as you bring the
left hand under the elbow.

Execute a right



Sanchin 10a Execute a left outward grab as you prepare the right hand for a thrust.



Sanchin 10b Execute a right spear hand as you slightly retract the left grab hand.



Sanchin 10c Retract the right hand and assume the double outward grabbing position.



Sanchin II Take a half moon step forward with the right foot.



Sanchin IIa Execute a left cross palm block as you bring the right hand back under the elbow.



Sanchin IIb Execute a right outward grabbing block as you prepare the left hand for the thrust.



Sanchin 11c Execute a left
spear hand as you slightly retract
the right grab hand.



Sanchin 11d Retract the left
hand as you assume the double
outward grabbing position.



Sanchin 12 Close the fists
and retract both arms as if
pulling.



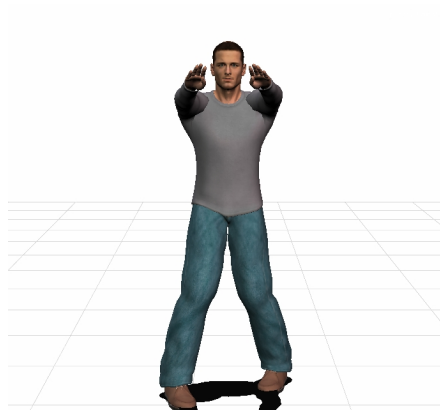
Sanchin 12a Execute double
spear thrusts to the front.



Sanchin 13 Close the fists
and retract both arms as if
pulling.



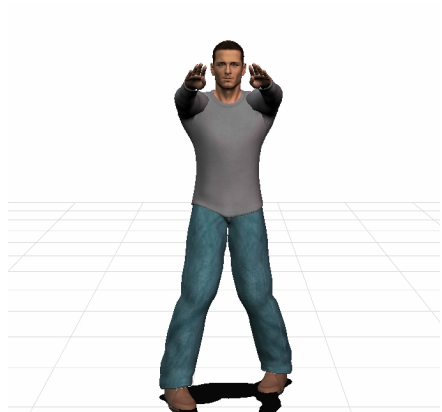
Sanchin 13a Execute double
spear thrusts to the front.



Sanchin 14 Close the fists
and retract both arms as if
pulling.



Sanchin 14a Execute double
spear thrusts to the front.



Sanchin 15 Step back with
the left foot and begin turning to
face to the left. The right hand
should be pointing across the
chest. The left hand should be
hooking across the belly.



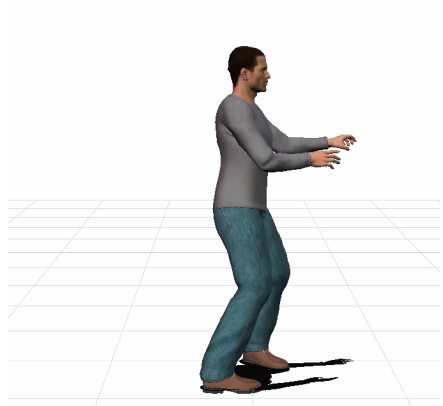
Sanchin 15a Step to the left with the right foot and assume an hourglass stance facing the left. The left hand executes a low block with the palm.



Sanchin 15b Execute a left cross body palm block. The left hand circles under the right elbow.



Sanchin 15c Execute a left outward grab,



Sanchin 15d Pull back slightly with the left grabbing hand as you execute a right spear thrust.



Sanchin 16 Step back and to the right with the right foot. The left hand should be pointing across the chest. The right hand should be hooking across the belly.



Sanchin 16a Bring the right foot forward and to the left to assume an hourglass stance facing to the right. The right arm should execute a low block with the palm.



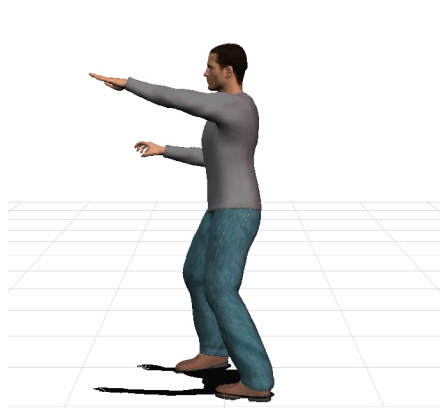
Sanchin 16b Execute a left cross body palm block. The right hand should circle under the left elbow.



Sanchin 16c Execute a right outward grab.



Sanchin 16d Pull back slightly with the right grab hand as you execute a left spear thrust.



Sanchin 17 Step back with the left foot as you begin facing to the front. The right hand should be pointing across the chest. The left hand should be hooking across the belly.



Sanchin 17a Bring the right foot forward as you assume an hourglass stance facing to the front. The left hand executes a low block with the palm.



Sanchin 17b Execute a left cross body palm block. The left hand should circle under the right elbow.



Sanchin 17c Execute a left outward grab.



Sanchin 17d Pull the left grab hand back slightly as you execute a right spear thrust.



Sanchin 17e Retract the right hand and assume the double outward grabbing position.



End Return to the original natural stance, able to move in any direction without pre-motion.



Learn this form through the simple act of repetition, then focus on the points listed in the chapter on 'The Essence of Sanchin.'

THE HISTORY OF SANCHIN

As indicated earlier, the form known as Sanchin has undergone some serious abuse. Though, to be sure, most systems will call the abuse the truth. Let me explain.

Karate has its roots in a lady.

Fung Liang had presence in the Fukien province. Her father was a martial artist, and some histories have him as well schooled in Shaolin. He is said to have taught his daughter.

One day Fung was out doing chores and a crane landed near to her. She poked at it with a stick, but the crane side stepped, batted the stick with its wings, and pecked at it with its beak.

From this experience Fung created White Crane Kung Fu.

White Crane grew into five different systems, but the original system was said to have delicate movements and much internal power. which stands to sense if it truly was created by a woman, for what sensible woman is going to compete with men on a muscular level?

One of the main forms of this system was Sanchin.

Sanchin was taught by a street vendor as the first (and most important?) form of the system known as Pan Gai Noon.

Pan Gai Noon was studied by Kanbun Uechi, an Okinawan, who brought it back to Okinawa.

And it was 'distributed' to other Karate systems.

And there may have been, probably were, other paths that brought this form to Okinawa.

In Okinawa, and later in Japan, the system became altered, and Sanchin was taught with focus on different principles.

Uechi Ryu taught Sanchin as a dynamic tension form.

Shotokan taught Sanchin as a techniques form.

Goju Ryu taught Sanchin as a breathing form (chi development).

But, if you examine these concepts, none of them seem true to the delicate waving arms of a young woman.

Would a woman have focused the form on dynamic tension to build muscles?

Would a woman have focused the form on techniques so as to vie with hardy young men?

Would a woman have translated the elegant moves of the crane as harsh breathing methods?

And, it is this author's contention, backed up by years of research, and forays into the logic known as matrixing, that these systems were being altered by people who didn't understand the original concepts.

In this book I have altered that poor form once again, but this I'm an effort to find some of the internal power, the concepts of *chi*, and how to manifest them into real world motions.

Mind you, I don't pretend to be a young woman, but I do wish to at least use logic to question the form enough to reshape it, and to find the internal power in a more usable state than others have done.

And that is the essence of the chapter on 'The Essence of Sanchin.'

THE ESSENCE OF SANCHIN

Sanchin 1

The Essence of Sanchin, to be plain right from the start, is to develop the basic-basics. Thus, one brings the hands upward slightly and thrusts them down and to the front. This sinks the body severely, cementing it to the ground.

Sinking must be accompanied by breathing outward and breathing to and through the tan tien.

To be honest, one cannot breath through the tan tien, or the diaphragm, but the sensation of breathing deeply, if channeled by an aware mind, will cause a sensation of energy to sink downward to the tan tien. and this energy center will then manifest chi outwards through the paths of the body. It is up tot he student to ensure that the goes to the right places and is used in the right manner.



Sanchin 1c

Notice that the hands in this position are palm up. This presents the harder part of the forearms for harder blocks. If one is going to engage in the body toughening exercises that many systems propose as essential to Sanchin, this is the position of the arms that one should pound upon.



In this version of the form, and in this system, you won't see this arm position again. Instead,

you will note that in the next position the arms are palm down.

The reasons for this are multiple.

The presentation of hard forearms has been taken care of in earlier forms in this system, one need not focus on this, other than to be aware of when one should use a hard forearm, or present the forearm so the soft underbelly of the forearm is used.



The fact is that if a fly is buzzing in front of your face you will not use a hard block, you will use a slap. The slap is followed by the so-called hard block, or what I have translated into a grab.

I translate this motion as a grab because grab will happen before the hands are entirely closed in hard block formation.

Thus, the sequence of motion in blocking goes like this:

slap
grab
block

Thus, the blocking utilized by so many systems is actually the third motion of the defending hands. Which fact goes far to explain some of the inefficiencies in some of the harder systems. I say this without being disrespectful, and in fact, with much appreciation for these systems.

This system does not ignore the hard block; in fact, the author believes the hard block should be taught, and much, before the softer slap/grab technique is taught.

As I said, I appreciate the hard systems, especially the reality they bring to a student; many students of many systems, not being trained in such fashion, have outstanding weaknesses of attack and defense, and even utter misunderstandings of their art, and of the martial arts on the whole.

So, from this point on, except for unusual circumstance, the student trains with the soft part of the forearm exposed.

When the hands are turned down there is less of a training method to turning the fist over to enhance snap and focus. But the earlier forms in this system should have already taken care of that.

When the hands are turned over they are more amenable, especially to the speed necessary to slap/grab techniques.

When the hands are turned palm down there is more sensitivity; one can, especially when doing these motions slowly, 'tai chi style,' feel the energy in the air about them.

Sanchin 5a

This includes the entire sequence of:

right cross palm,
a left grab,
a right spear thrust,
then retract.

In this sequence one should circle the hips slightly with each move. This is like swirling salt in a salt shaker, and then slamming the salt to one side, in this case the thrusting arm.

The swirling is not a hard motion. The student should be relaxed enough to feel energy swirling inside the body.

I frequently liken this to sitting in a bathtub and going back and forth so that the water sloshes. Now imagine the energy (water) sloshing circularly around your body.

The motion of the hands should match the circular motion of the body. One should breath in time with the motion, focusing the outward breath with the strike.

One can easily translate this into a hard, forceful motion, but a woman is more likely to search for the gentle swirling sensation in a non-muscular flow, and this concept seems to be more in keeping with the original white crane concepts.

Sanchin 12

This includes the sequence of three double spear hand thrusts.

One could easily think of retraction of the hands as being a muscular movement, but one should rise slightly as they retract, then sink the weight as they thrust.

One should associate sinking with striking. Every machine must be connected to be functional. In this case one is connecting the machine of the body to the planet so that the body is firm when striking.



Sanchin 15

This includes the three sequences of low palm block, slap, grab, and spear.

The footwork of these sequences should be as if standing on a square. One is at the head of the square, moves to one side, then to the other side, then back to the front.

The original version of this form includes a double palm push, with much dynamic tension.

But for reasons outlined previously, I chose to translate this into a more useful sequence, the sequence of low block, slap, grab and thrust.

Most people don't have a good understanding of the potential inherent within a body.

The most out of shape person still has the strength, if he can only use his frame for creating and manifesting and channeling energy instead of muscular exertion.

Think about it this way: If a 200 lb person relaxes into the motion, he will be striking with 200 pounds of weight.

Using muscles stops energy in the muscles.

Not using muscles allows energy to flow.

The secret of a strike, or a block, or just about anything, for that matter, is how much weight you can bring to bear.

It is not how big or strong a muscle is.

The purpose of a muscle is to bring weight to bear.

But you don't need muscle for that, you just need to know how to use muscle just enough to bring weight to bear.

Now, that said, let me say that this isn't an absolute.

I do not denigrate muscles, or the use of muscles, I just say there is an education to be had here if one is to be truly effective as a martial artist.

At any rate, though we are not using dynamic tension in this particular move, there is yet a feeling of energy in the hands as they perform the circular motions, and the loose tight of the strike itself will focus and use muscles in the appropriate manner.

The truth of internal energy, however, starts with a thought, manifests in the tan tien (the body energy center), and goes outward along the channels of the body.

INTERNAL POWER

Internal power, or 'chi' power, is an interesting little item.

People talk about it without a clear definition of what chi is, and certainly no specific program to build it. Indeed, it has become the province of new age people selling sensations, as opposed to usable force.

Chi is energy.

There are many types of energy. Gross energy such as transforming wood into fire, food into energy, and so on.

There is a universal energy so fine that no one perceives it, yet it is considered responsible for the province of 6th sense, paranormal, mystic occurrences.

And there are other types of chi. In fact, since chi is energy, there may be as many types of chi as there are types of energy.

In the martial arts chi is a force of intention built by diligent practice. That practice hinges on the correct use of the body, and the exact instructions of intention that the practitioner posits.

Unfortunately, most arts are not scientific, or deal with force in such a simple, brutal way, that real and usable chi power is a rarity.

In my system one learns how to ground the body as a machine, align the body for proper transference of power, how to strike using intention and not just muscles, and so on. Thus, chi power becomes real and usable.

The actual development of chi can be analogized very simply.

Fill a bathtub half with water and push the water back and forth. This water creates a weight within the bathtub. Indeed, given certain conditions, it is easy to understand how, when the weight of the water reaches one side of the bathtub, the bathtub could move in the direction of the flow of water.

Now, image a pitcher of water half full. Swirl the pitcher until the water is moving around the insides. When you move a certain way the water will slosh forcefully against one side. This is similar to a body swirling energy, when the swirl stops, or is directed a certain way, the

energy flows down the arm and, like water in a bathtub, causes a 'weight' in the fist.

This is all dependent on the correct degree of 'emptiness' the practitioner can create in his body, for energy moves through emptiness, it does not move through the tightness of muscles. It is also dependent upon structuring the body correctly. The stance must be sunk into the ground, the bones must be aligned, breathing must align, and so on.

And, this all relates the instructions in this volume in which I advise the student to turn the hips into the action.

Now, chi is that simple, and that difficult. For who can simplify their motion? For such simplicity requires an emptiness of mind and mounting of intention.

But that is what this system is designed to do.

In the video of myself putting out a candle from a couple of feet away what I have described here is the exact method I used.

Though I also studied multiple arts, over many years, and dissected many theories, and had a fairly good comprehension of not only the right actions to take, but the wrong actions not to take.

With that caveat in mind, I advise the reader to seek out my other works on this subject and the various martial arts I have studied.

Unfortunately, the amount of space on these pages is insufficient for me to go into these other subjects in depth, and I have, after all, dealt with these subjects in other books and courses.

THE MATRIX OF SANCHIN

The student should concern himself with learning how to slap and grab a single fist with a slap/grab.

	right punch	left punch
right slap/ left grab		
left slap/ right grab		

Fill in the matrix and it should result in a list like this:

- A right punch ~ right slap and left grab
- A right punch ~ left slap and grab
- A left punch ~ right slap and left grab
- A left punch ~ left slap and grab

The advanced student should concern himself with slapping and grabbing two punches with one single slap and grab.

Thus:

A right punch left punch combination

right slap the right punch and left grab the left punch

A right punch left punch combination

left slap the right punch and right grab the left punch

A left punch right punch combination

right slap the left punch and left grab the right punch

A left punch right punch combination

left slap the left punch and right grab the right punch

All this necessitates using the correct foot forward, the correct stance, appropriate shifts of the body, and so forth. These are the subtleties that an expert understands and uses intuitively.

chapter six
3RD BROWN BELT
ROLLING FISTS

The form on this level is 'Rolling Fists.'

The previous level teaches the student how to develop a specific type of chi power. That power, just like a muscle, does take a bit of time to grow and manifest and become usable. While the student is building that power he should be learning how to use it with simple, combat related techniques. You will find a few of these techniques in this and the next form.

These next two forms should focus on the development of speed...as long as that speed grows from the development of the power being developed by the last form.

Do not force the speed, don't break out a stop watch and demand activity, for that will cause the student to try, and when one 'tries' one does not do. He tries.

Instead, teach the student to focus on the form to the exclusion of the outside world, to sink himself into motion to the exclusion of awareness of the passage of time.

Then speed will come.

And the speed will be born in power and intuitive in nature.

Really, we are learning how to put aside what the world tells us is motion, is the science of motion, is physics, and so on, and manifest the natural abilities of being able to move in concert with thought.

First one thinks about moving the body.

Then forgets about moving the body.

Lastly, one just moves the body.

But for this to occur the proper set of physics must be adhered to.

One must build himself outside the common expectations of man and mankind.

SPECIAL NOTE:

On Rolling Fists movements 1 - 3 and 7 - 9 the slap grab and spear movements are done fast, so that the foot lands as the spear focuses.

Assume a Natural Stance.



Rolling Fists 1a Begin moving forward with the right foot as you execute a left palm block. The right hand circles in and back.



Rolling Fists 1b Continue stepping forward with the right foot as you execute a right outward grab.



Rolling Fists 1c Land in a back stance as you execute a left spear thrust.



Rolling Fists 2a Begin stepping forward with the left foot as you execute a left palm block. The left hand should circle back and in.



Rolling Fists 2b Continue moving forward as you execute a left outward grab.



Rolling Fists 2c Land in a back stance as you execute a right spear thrust.



Rolling Fists 3a Begin stepping forward with the right foot as you execute a left palm block. The right hand should circle back and in.



Rolling Fists 3b Continue moving forward as you execute a right outward grab.



Rolling Fists 3c Land in a back stance as you execute a left spear thrust.



Rolling Fists 4a Step to the left with the left foot and pivot into a back stance as you execute a left low knife block and a right palm.



Rolling Fists 4b Turn the hips slightly to the right as you roll the left hand into a vertical punch as you execute a right smother block.



Rolling Fists 5a Move the left foot to the right (across the body) and pivot into a back stance to face the other direction. Execute a right low knife block and a left palm block.



Rolling Fists 5b Turn the hips slightly to the left as you roll the right hand into a vertical punch as you execute a left smother block.



Rolling Fists 6a Step to the left with the right foot and pivot 270 degrees into a back stance facing back towards the origin of the form. Execute a right low knife block and a left palm block.



Rolling Fists 6b Turn the hips slightly to the left as you roll the right hand into a vertical fist and execute a left smother block.



Rolling Fists 7 Execute a right slap, left outward grab, left spear thrust.



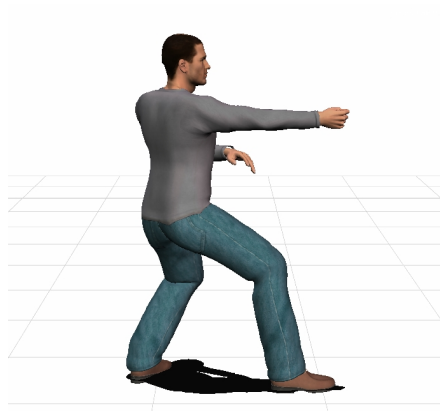
Rolling Fists 8 Step forward with the left foot into a back stance as you execute a left slap, right outward grab, right spear thrust.



Rolling Fists 9a Step to the right with the right foot and pivot into a back stance as you execute a right low knife block and a left palm block.



Rolling Fists 9b Turn the hips slightly to the left as you roll the right hand into a vertical fist and execute a left smother block.



Rolling Fists 10a Step to the left with the right foot and pivot 180 degrees into a back stance as you execute a left low knife block and a right palm block.



Rolling Fists 10b turn the hips slightly the the right as you roll the left hand into a vertical fist and execute a right smother block.



Rolling Fists 11a Step to the left with the right foot and pivot 270 degrees into a back stance as you execute a right low knife block and a left palm block.



Rolling Fists 11b Roll the right hand into a vertical fist as you execute a left smother block.



Return to natural stance.



THE HISTORY OF ROLLING FISTS

For such a tidy, little form, you may be surprised at what I went through.

First there was the influence of Unsu, which form I was duplicating, but on a higher level. One with grabbing fists out of the air, instead of simply blocking strikes.

Then there was the influence of the House forms, which I wished to emulate, but, again, on a higher level. But not a simple progression of blocking, rather an acceleration of concept (hard to soft, block to strike, catching fists instead of blocking them).

Then there was the influence of the Butterfly forms. Gawd, I was tempted to work different foot patterns. I really had to grab myself by the scruff of the neck and stop myself from going gallivanting with this form.

Then there was the Short One form from Kenpo, and, to a lesser extent, the Long One form from the same art.

And, in the end, there are only two techniques, but they are high level techniques. Forcing the student to combine and condense the hard motions of earlier forms into grabbing strikes out of the air, and rolling the fist over attacks.

Doing this form will cause the student to accelerate his speed. He should not lose any of the power he has gained from earlier forms.

THE ESSENCE OF ROLLING FISTS

As stated, there are two techniques in this form.

The first technique is a basic slap/grab, but it is done 'charging style'. So the student has to fit the complete movement into one short step.

And, he has to be able to do the technique while charging a punch.

In the beginning a student should step away from the attack, increasing distance. Distance is a measurement of time, so the student, by increasing distance, is increasing time. This gives him more opportunity to build his defense.

In the form, charging cuts down the distance, which cuts down the time, which forces the student to elevate himself.

Let me state a little something for you to think about.

White Belt ~ see, think, react

Green Belt ~ see, react

Brown Belt ~ react

Black Belt ~ act

So you can see what we are doing with time here, and the progression of awareness and action that a student goes through.

A note: observe that the front foot is slightly turned in. You may wish to do this to aid in gripping the ground at speed.

This technique, slap grab while charging, is designed to force the student to the Black Belt level. I don't think any body has ever designed a series of techniques, or progression of art,



to perfectly mirror this development of concept.

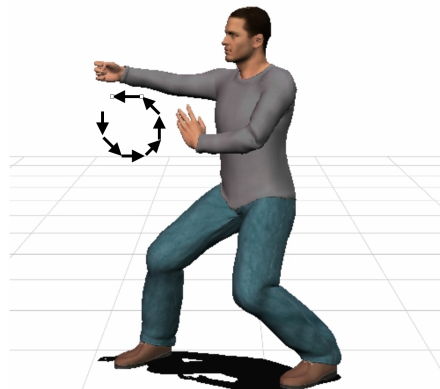
The second technique is a low block followed by a rolling fist.

This is an incredibly valuable technique because when the fight gets close, when the hands start to tangle, this rolling fist will break right through the logjam.

That said, I make sure the student practices a drill which I call 'rolling the wall.'

The two top figures to the right illustrate a simple half roll of the fist, the other hand protecting the face or body, depending.

The figure on the bottom of the right is illustrating rolling the fist in a full circle. The guard hand should be moved (rolled) appropriately.



The figures on the right are rolling the fists 1 and 1/2 times.

You can see, as you go through these drills, that one needs to analyze when and how much the hips should be twisted.

I make sure student matrix rolling the fists. so they can shift from the half roll with one hand to the half roll with the other hand, form a half roll to a complete roll to a 1 1/2 roll, as needed.

I also drill the techniques two man style, one attacking one student defending, back and forth in a line, or on any relevant footwork geometry.



In conclusion I want to stress one thing.

The rolling fist creates a vertical circle, the slap grab creates a horizontal circle. This is in keeping with the theory of creating a globe of movement, and of energy, in front of oneself. A globe into which, should anybody attack, they will be mushed, smushed, swallowed up and spit out.

LIST OF FREESTYLE DRILLS

I don't usually have beginners freestyle. They simply don't know what they are doing, will pick up bad habits which may be hard to break, and are a danger...to themselves as well as others.

Instead, I set up freestyle drills. These hone the skills while focusing on specifics. Thus, the student is controlled in his development.

While one could structure his classes to teach these drills by the belt, exactly as listed here, I don't recommend this. It is much better to move the student back and forth through the drills, giving him new things to think about, but not letting him ruin loose. Thus, a white belt could be seen learning lop sau, and a green belt might find himself drilling Rhythmic Freestyle, or even being tossed around by an advanced belt who wishes to work on advanced freestyle. It all depends on the student, the make up of belts in the class, and so on.

However, I don't let a student do full freestyle until they are a 3rd brown belt.

Done this way, you will be shocked at the quality of fighters you can produce.

One last word, an overview:

White, Orange and Purple belts are learning closed fist, karate style movements. Let the freestyle reflect that.

Blue and Green belts are working on the basics of the Rolling Fist type theory, thus they should be drilled so they thoroughly understand the mechanics of the forms they are working on, and how they relate to freestyle.

And, these are just a sampling of the drills possible. Let your imagination create, but stick to the basics and the specific concepts.

WHITE BELT

Stand and block
block and dodge

ORANGE BELT

rhythmic freestyle
one way (taking turns attacking and defending)

PURPLE BELT

two strike rhythmic freestyle

BLUE BELT

lop sau (rolling fists)

GREEN BELT

3RD BROWN BELT

Full freestyle

2ND BROWN BELT

1ST BROWN BELT

1ST BLACK BELT

sticky hands
push hands
freestyle with weapons

chapter seven
2ND BROWN BELT
SLAP GRAB

The form on this level is 'Slap Grab.'

This level, the 2nd Brown Belt, is aimed at speeding the student up. The hands inside this form must become a blur.

This is specifically true of the last sequence of the form, which really goes into the speed potentials of the system.

As stated previously, the essence of the martial arts is in the slap, which is the easiest and most efficient way of protecting oneself, and following by a grab, which can translate into a block.

One of the things this system attempts to do is get the student through the blocking phase, which is prevalent in the systems in this society, and into the softer, more efficient methods which are espoused by the simplicity of the slap grab technique.

One caution:

If a student is having trouble, is not developing speed in a proper and timely manner, or displays any other difficulty, he should go back and focus on the early forms and techniques and drills for a short period of time.

If a student is having problems with advanced material his basics are out.

And, beware the student with natural ability who is bored by the earlier material. Boredom is a sign that he does not understand the material, no matter how talented he may appear.

If a student is not willing to go through the material, step by step in the prescribed manner, it is a sign he is not enjoying the art, which is a sign he does not understand the art.

You can judge the worth of a martial artist by how willing he is to train in the more basic principles.

SLAP GRAB

Slap Grab 0 Stand in a natural stance.



Slap Grab 1a Pivot to the left into a back stance as you bring the left arm in a counterclockwise circle and execute an inward low slapping block.



Slap Grab 1b Continue the circle of the left arm to a left high block as you execute a right vertical punch.



Slap Grab 2a Slap down with the left hand in a smother block as you roll the punch back and down.



Slap Grab 2b Roll the hands and slap down (catch) with the right hand.



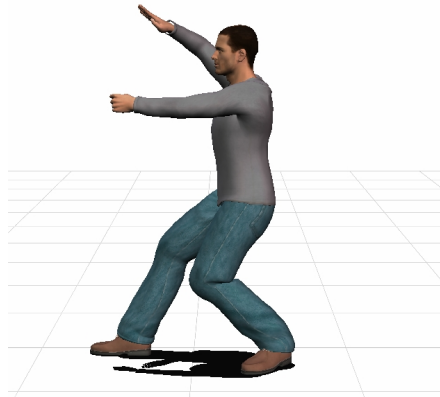
Slap Grab 2c Continue the roll of the hands and execute a left punch with a right smother block.



Slap Grab 3a Move the left foot to the right and pivot 180 degrees into a back stance as you circle the right arm clockwise to an inward low slapping block.



Slap Grab 3b Continue the circle of the right hand to a high block as you execute a left punch.



Slap Grab 4a Bring the right hand down in a smother block as you bring the left hand back and down.



Slap Grab 4b Roll the hands and slap down with the left hand (catch).



Slap Grab 4c Continue the roll of the hands and execute a left punch with a right smother block.



Slap Grab 5a Move forward as you cover the groin with the right palm.



Slap Grab 5b Bring the left foot up and pivot into a flat foot cat stance executing a left low open hand block and a right cross plan block.



Slap Grab 6a Execute a simultaneous left front snap kick and a left vertical punch.



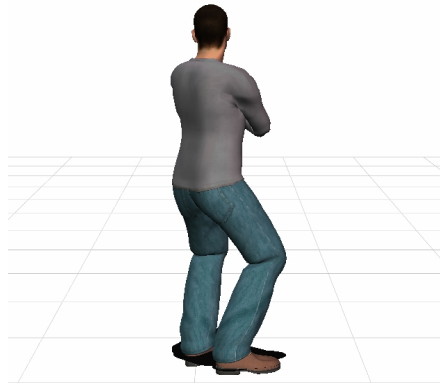
Slap Grab 6b Set the left foot down and move forward.



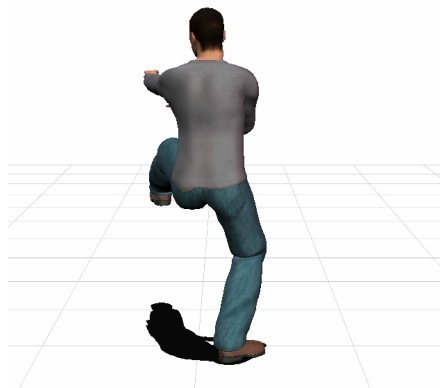
Slap Grab 6c Take a step forward with the right foot into a back s stance as you execute a right punch and a left palm block.



Slap Grab 7 Move the right foot to the left and pivot 180 degrees into a back stance as you execute a right low open hand block and a right palm block.



Slap Grab 8a Execute a simultaneous left front snap kick and left vertical punch.



Slap Grab 8b Set your left foot down and take a right step into a back stance as you execute a right vertical punch and a left cross palm block.



Slap Grab 9a Bring the left foot forward and to the left and pivot into a back stance as you bring the left arm in a counterclockwise circle to a low inward slapping block.



Slap Grab 9b Continue the circle of the left hand to an outward grab as you execute a right spear thrust.



Slap Grab 10a Reverse the direction of the circling of the arms to clockwise. Execute a left palm block as the right hand circles under the left elbow.



Slap Grab 10b Execute a right outward grab as you circle the left hand back.



Slap Grab 10c Pivot slightly to the right into a horse stance, pulling with the right grab hand as you execute a left spear thrust.



Slap Grab 11a Move the left foot to the right and pivot 180 degrees into a back stance as you circle the right arm clockwise to an inward low slapping block.



Slap Grab 11b Continue the circle of the right arm to an outward grab as you execute a left spear thrust.



Slap Grab 12a Reverse the direction of the circling of the hands. Execute a right palm block as you circle the left hand under the right elbow.



Slap Grab 12b Execute left outward grab as you bring the right hand back.



Slap Grab 12c Pivot slightly to the left into a horse stance as you pull with the left grab and execute a right spear thrust.



End Bring the right foot back in front of the body to a natural stance.



THE HISTORY OF SLAP GRAB

This history is a bit simpler than most.

I struggled with the beginning forms, overlaying houses on unsure on whatever other basic structures I could find. But when I came to this one it was a simple... 'what's the next step?'

At the heart, of course, was my desire to develop the motions into the Slap Grab movement and technique.

Wish I could say it was harder, but the basics were done well, there was sufficient planning and work on the earlier forms, so this one just oozed out easily.

Let that be a lesson, work on the basics, and let the rest take care of itself.

THE ESSENCE OF SLAP GRAB

Slap Grab 1 The essence of the first move is the inward slapping kick defense inside the Lop Sau drill.

Inherent within this form, and the last one (Rolling Fists) are references and influences to the Lop Sau drill.

That is as it should be because what does Lop Sau mean but 'Rolling Fists,' and these two forms are the departure from hard karate into the slipping and sliding movements of good Monkey Boxing.



I should say, at this point, that one could perform the lower slap grab out of a cat stance, then move into the back stance with the high block/punch.

If there was any difficulty with this form it was just going back and forth between the fine points.

Slap Grab second sequence

There is a subtle shift of the hips as one rolls the fist. The rolling is so fast there isn't time to slam the hips, but a simple inch or two of turn as you shift from the arm on one side of the body to the arm on the other side of the body should suffice.

Do turn the hips larger when it comes to the vertical punch.



Slap Grab 5a - 5b

One can do a simple slap, or a more complex full roll of the hands slap in this particular motion.

Incidentally, while there is a count to this form, one can put the pieces together in more complete motions, and even search for blinding speed of motion when practicing outside of structured class.

This includes the whole motion of 1 and 2, 3 and 4, going up the center, and so on.



Movement 6b - 6c is a very snappy and quick movement. One does not leave the leg in the air, or use extreme power.

One will find, with much practice, that the leg weighs as much as it should, even when the student has reached the stage where he thinks of the leg as light as a whip, little feather.

Sequences 9 and 10 should be done with great speed. Remember, you are training to pluck a punch out of the air, and this particular movement in this form is really the key.

Remember, as a magician disguises the movement of a hand by a slip of the hand, so does the martial artist make invisible his movements by the slip of the whole body.

Takes a lot of practice, but if you practice the basic-basics, specifically relaxing, you can do it.

Just take a moment to relax everything, consider where you are, then be in a second position. Don't put any muscles or thinking in between.

chapter eight
1ST BROWN BELT
SEISAN

The form on this section is Seisan.

Seisan means 'Thirteen.'

Actually, it could mean a lot of things. I haven't come across any truly reliable translations, so I go with the simplest I have come across.

And, I should mention at this point, while I mention the evolution of Sanchin in other arts in the chapter on Sanchin, there is some confusion as to whether it was sanchin, or seisan being evolved.

One can find the basic motions of both forms, and there is a simplistic rendering that makes Hangetsu, for instance, a candidate for influence by Seisan.

No matter, the forms are clearly presented in this tome.

The form Sanchin is a power form. This is because it developed the 'Basic-basics.'

The form Seisan is a technique form.

The power developed by Sanchin should be easily tapped and adapted, and there is a variety of simple techniques.

Wa-uke is the name of the circling hands movement in Pan Gai Noon, and relates directly to the Slap Grab of the art in these pages.

Indeed, it is the author's belief that wa-uke was developed directly from the Slap Grab, and it is why he has adapted his version of the forms to best illustrate the 'slap Grab' concept.

Seisan 0 Stand in a
natural stance.



Seisan 1a Bring both arms
up in a double parry to the sides.



Seisan 1b Circle the arms
out, step forward with the left
foot into an hourglass stance as
you execute double ridge hands
as if to the attacker's face.



Seisan 2a Bring the right wrist back and upwards in a beak.



Seisan 2b Execute a right palm to the front as you bring the left wrist up and backwards in a beak. Make sure you turn the hips slightly into the strike.



Seisan 2c Execute a left palm to the front as you bring the right wrist up and backwards in a beak. Make sure you turn the hips slightly into the strike.



Seisan 2d Execute a right palm strike to the front as you bring the left wrist up and backwards in a beak. Make sure you turn the hips slightly into the strike.



Seisan 2e Bring both wrists up in double beaks.



Seisan 2f Bring both hands down and slap the top of the right knee, which you bring up in a knee strike.

You can let the hands slide to the side after the strike to prep for the next move.



Seisan 2g Set the right foot slightly forward in an hourglass stance as you execute a left low claw to the front and a right low claw to the rear.



Seisan 3a Turn the left foot and begin turning to the left 180 degrees. Retract the hands slightly for the next move.



Seisan 3b Face to the rear in an hourglass stance as you execute a left low claw to the front and a right low claw to the rear.



Seisan 3c Execute a left
outward grab.



Seisan 3d Take a step
forward with the right foot into an
hourglass stance as you execute
a right low claw to the front and a
left low claw to the rear.



Seisan 3e Execute a right
outward grab.



Seisan 3f Take a step forward with the left foot into an hourglass stance as you execute a left low claw to the front and a right low claw to the rear.



Seisan 3g Execute a left outward grab.



Seisan 3h Bring both hands upward.



Seisan 3i Shuffle forward with both feet into an hourglass stance (right foot then left foot) as you execute double spear thrusts downward to the front.



Side view of the double spear thrusts to the front from the last illustration.



Seisan 4a Step back with the right foot and pivot 90 degrees into an hourglass stance facing to the right. As you do so execute a sweeping right high block and a sweeping inverted low block.



Seisan 4b Continue the circling of the right hand (clockwise). Continue the circling of the left hand (counterclockwise) to an outward grab.



Seisan 4c Step forward with the right foot into a front stance as you execute an upward right elbow with a beak hand.



Seisan 5a Bring the right foot back to the hourglass stance as you execute a left slap. The right hand should circle under the elbow.



Seisan 5b Execute a right outward grab. The left hand should be preparing for the next move.



Seisan 5c Execute a left palm strike to the front.



Seisan 5d Execute a right slap. the Left hand should be circling under the right elbow.



Seisan 5e Execute a left outward grab. The right hand should be preparing for the next move.



Seisan 5f Execute a right spear hand to the front.



Seisan 6a Step forward and pivot 90 degrees to the left with the right foot into an hourglass stance. The right hand should move slightly outward.



Seisan 6b Execute a right slap. The left hand should be circling under the right arm.



Side view of 6b.



Seisan 6c Execute a left outward grab as you bring the right hand up and out to the side.



Seisan 6d Strike the left palm with a right hammer fist in front of the body.



Side view of 6d.



Seisan 6e Execute a left slap, bring the right hand under the left elbow.



Side view of 6e



Seisan 6f Execute a right
outward grab.



Seisan 6f Execute a left
palm thrust to the front.



Seisan 7a Step back with the right foot into an hourglass stance as you pivot 90 degrees to the right. The right hand should be circling up and to the right (clockwise)



Seisan 7b Execute a left slap. The right hand should be circling under the left elbow.



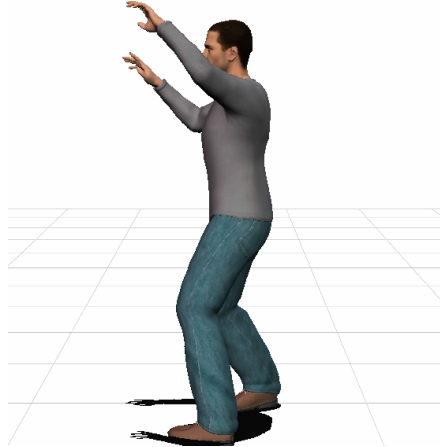
Seisan 7c Execute a left outward grab. The left hand should be preparing for the next move.



Seisan 7d Execute a left
spear thrust to the front.



Seisan 8a Step to the left
with the right foot and turn 180
degrees into an hourglass stance.
The left hand should be circling
up and outward (counter
clockwise).



Seisan 8b Execute a right
slap.



Seisan 8c Execute a left
outward grab.



Seisan 8d Execute a left
front snapping thrust kick (ball of
the foot).



Seisan 8e Set the left foot
down in the hourglass stance and
execute a right index first knuckle
strike downward.



Seisan 8f Execute a left
index first knuckle strike
downward.



Seisan 8g Execute a right
index first knuckle strike
downward.



Seisan 8h Execute a left
index first knuckle strike
downward.



Seisan 8i Execute a right slap as you circle the left hand under the right elbow.



Seisan 8j Execute a left outward grab. Prepare the right hand for the next move.



Seisan 8k Execute a right spear hand to the front.



Seisan 9a Step back and to the right 90 degrees as you pivot into an hourglass stance. The right hand should be circling up and outward (clockwise).



Seisan 9b Execute a left slap as you circle the right hand under the left elbow.



Seisan 9c Execute a right outward grab. Prepare the left hand for the next move.



Seisan 9d Execute a left
spear hand.



Seisan 10a Step to the left
with the right foot turning 180
degrees into an hourglass stance.
The right arm should be circling
up and outward (counter
clockwise).



Seisan 10b Execute a right
slap. The left hand should be
circling under the right elbow.



Seisan 10c Execute a left outward grab. Prepare the right hand for the next move.



Seisan 10d Execute a right spear thrust to the front.



Seisan 11a Step forward with the right foot into an hourglass stance as you execute a left slap. The right hand should be circling under the left elbow.



Seisan 11b Execute a right outward grab. The right hand should be preparing for the next move.



Seisan 11c Execute a left spear thrust to the front.



Seisan 12a Step forward with the left foot into an hourglass as you execute a right slap. The left hand should be circling under the right elbow.



Seisan 12b Execute a left outward grab. The right hand should be preparing for the next move.



Seisan 12c Execute a right spear thrust to the front.



Seisan 13a Step back with the right foot. The right hand should slap low and inward.



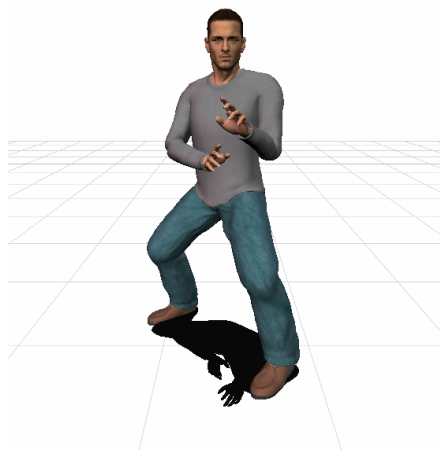
Seisan 13b Raise the left knee in a crane stance as you execute a right high block and a left low hooking block.



Seisan 13c Step forward with the left foot as you slap inward with the right hand. The left hand should be circling under the right elbow.



Seisan 13d Settle into a horse stance as you execute a right outward grab.



Seisan 13e Step forward with the right foot into a horse stance as you execute a right elbow strike to the left palm.



Seisan 13f Circle the right hand vertically forward and down in a back fist.



Seisan 13g Retract the right hand then thrust it forward with an index first knuckle strike to the front.



Bring the right foot back
to the natural stance to end the
form.



THE HISTORY OF SEISAN

I sometimes lump Seisan with Sanchin, because when the various arts passed down seisan was sometimes simplified, and it actually resembles Sanchin.

As far as I know, there were four forms in Pan Gai Noon, which is the Chinese art from which some of the Okinawan Karate was developed.

Sanchin

Seisan

Sanseiryu

Suparinpei

One could ask why I limited my system to two kata from the Pan Gai Noon system.

Sanchin was pure power.

Seisan was power translated into a variety of techniques.

Sanseiryu was used as a demonstration form by Kanbun Uechi. I found a fairly pure version of this form, worked it extensively, and was not impressed that it evolved the art significantly further than Seisan.

Suparinpei I could not find a good translation of. I don't believe Kanbun Uechi learned it, and perhaps that is why it was not recorded down in reasonable form. I do know the versions of it that I did come across seemed more like stylistic Shotokan, and didn't follow the thread of concept inherent in the other three forms.

Seisan translates as '13.' There have been theories that there were 13 techniques within the form, or 13 principles.

I have not bothered trying to isolate principle or technique because I believe everything is an evolution of the Slap Grab concept.

I have numbered it in 13 pieces, but even this will find much disagreement, as there are many ways to teach the form, and many ways to arrange the various sequences of the form.

THE ESSENCE OF SEISAN

Seisan 1 This motion tends to tighten the muscles of the stomach and swirl chí, which chí can be focused in the double ridge hand strike of the next move.

Seisan 1b It tends to be difficult for some people to snap the ridge hand properly. Take your time and develop a lot of silence before snapping. Sink the weight when striking.



Seisan 2b - 2d This is a waving motion of the hand beaking, and a snapping of the palm strike. It takes concentration to do both acts simultaneously. Make sure you turn the hips slightly into the strike. Appreciate the amount of chí that is inherent in retracting the hips.

Seisan 2f Sink the weight when beaking the hands, strike the knee glancingly and let the hands separate.

Seisan 2g These front and back low claws are meant to simulate grabbing the groin of somebody bear hugging you from the front or rear.

Seisan 3a If you are properly grounded you can throw a bear hugger off by the simple act of turning.

Seisan 3h - 3i This is an interesting move as the raising of the hands, put together with the preparation of the stance for shuffling, creates a lot of internal energy. Striking downward with the spear hands focuses that energy, making it even more real. Excellent for breaking a simple double handed grab of the wrists.



Seisan 4a This sweeping motion is an excellent protective movement, you'll see it in Tai Chi and other arts. The lower sweeping arm is excellent for deflecting kicks, and even catching them and lifting them up.



Seisan 4b Excellent use of the elbow. The grab hand holds the attacker in place so that he can't move out of range.

Seisan 5a The original form called this movement, the block and grab movement, by the name Wa-uke, which means Circular Block. I include the grab as a description, but when I am doing the slap grab motion I am often brushing the opponent aside, not locking my own hand up by grabbing, so that I can better attack.

Seisan 5c There are an interesting variety of strikes, the palm, the spear, later on the hammer, later on the kick, and so on. But all of them seem to sprout from the basic slap grab movement. Thus, the Slap Grab seems to be the entry motion. Many styles like to make it a fierce claw, meant to immobilize, but focusing energy in a locked hand slows the flow down, so I prefer, even though I picture a claw in these pictures, to flow through to the attack as quickly as possible.

Seisan 4a - 5f This is an interesting put together of sequences. To be struck and defend with a palm, and then to slide right through to a second strike and defense with a spear, allows for very good training for two hand attacks. You will see sequences like this throughout the form, but you should isolate individual sequences and matrix them to find all of the potentials.



Seisan 5a onwards There a lot of 90 degree movements from 5a on. This is an interesting way to develop being able to fight in any direction. I don't show the turn of the foot and the laborious stepping procedure, because that is for younger belts. At this point you should just be spinning the body in place, so to speak. No overt motion, just the use of internal energy to pop the body in place. I will say that to do this 'popping' internal turning motion you have to get an exterior viewpoint of the body. It will feel like you are outside the body to make the best popping turn.

Throughout the form you should pay close attention to turning the hips so as to align the body. The turning of the hips is often slight, even subtle, but without those turns you will lack CBM (Coordinated Body Motion), your body will not work as one unit, be properly aligned, and you won't achieve true internal energy.

Seisan 13a This last sequence is extremely important, as it reveals a truly perfect technique that will work for virtually any combination of kick and punch. Or, perhaps I should say, the person who truly understands this movement will be able to mount a defense for any combination of kick and punch. I will outline this technique, the Perfect Technique, in the next section.



MATRIXING THE PERFECT TECHNIQUE

The following list is a matrix. It was originally taken from a chart, but it is simpler to put it in list form.

The Perfect Technique is defined as that technique which works no matter which side you apply it on, or to. Doesn't matter if the attacker strikes with the right or left hand, doesn't matter if you build your defense on the right or left side, the technique works.

There are actually a number of Perfect Techniques, but the last few moves of Seisan describe possibly the best of the Perfect Techniques.

The attack is a right kick and a right punch

The defense is the sequence of moves at the end of Seisan.

Crane stance block the kick with a low block.

Step down and slap the right punch with the right hand and catch the punch with the left hand.

Move into an elbow strike followed by a splitting throw.

A splitting throw is one where the upper body goes one way and the lower body goes the other way. For instance, your right leg goes behind his legs moving his lower body to the left, your right arm goes in front of the neck and sweeps his body to the right.

Now, that is the basic technique. Here is the list of attacks, and defenses, and you must do this list, in order, as quickly as you can.

You can do the list with one partner, but it is advised to have three or four partners so they can get up and keep the attacks rolling in.

Right kick and a right punch.

right low block right slap grab, elbow and takedown

right low block left slap grab, elbow and takedown

left low block right slap grab, elbow and takedown

left low block left slap grab, elbow and takedown

Right kick and a left punch.

right low block right slap grab, elbow and takedown
right low block left slap grab, elbow and takedown
left low block right slap grab, elbow and takedown
left low block left slap grab, elbow and takedown

Left kick and a left punch.

right low block right slap grab, elbow and takedown
right low block left slap grab, elbow and takedown
left low block right slap grab, elbow and takedown
left low block left slap grab, elbow and takedown

Left kick and a right punch.

right low block right slap grab, elbow and takedown
right low block left slap grab, elbow and takedown
left low block right slap grab, elbow and takedown
left low block left slap grab, elbow and takedown

Thus, there are 16 self defenses, all derived from one technique.

And, the student doing this sequence must figure out, on the spot and without error, the proper placement of the feet, the proper positioning of the body, correct distance, oddities concerning which side of the body is being handling, etc.

A variation of this technique is to have one kick and two punches.

When one does this variation they should slap the first punch and grab the second punch.

I have often thought this should possibly be reserved for 4th black testing.

CONCERNING THE DEVELOPMENT OF TECHNIQUE

You will find, in the pages of this book, an interesting occurrence, this is the building of techniques into a perfect system.

On the beginning levels one is presented with the Matrix of Blocks.

At the Brown Belt level one is presented with the matrix of slap grab.

At the Black Belt level one is presented with the matrix of the perfect technique.

These three steps are entirely logical.

Yet they do not fall into the trap of logic becoming too academic, of becoming so theoretical that they are stripped of usability.

Indeed, they increase usability, and offer a perfect approach to usability.

And, this is very important, these three steps are surrounded by a system that offers sufficient environment to these techniques that it is a system, and not a fantasy offered by the author.

AN OVERVIEW OF THE SYSTEM

WHITE BELT

Moon

Rhythmic freestyle

ORANGE BELT

House One

PURPLE BELT

Unsu

BLUE BELT

House Two

Lop Sau

GREEN BELT

Sanchin

3RD BROWN BELT

Rolling Fist

full freestyle

2ND BROWN BELT

Slap Grab

1ST BROWN BELT

Seisan

1ST BLACK BELT

Conclusion

This is probably the most well thought out martial arts system in the world.

Think about it: the martial arts systems that came before this one were put together by whim and accident.

Karate is a conglomeration of techniques accumulated from the various countries of the Pacific who happened to have use for Okinawa as a port.

Aikido was developed by asking samurai who had survived wars what techniques worked.

Taekwondo was a put aside of Karate for a more nationalistic art.

Kung Fu consists of hundreds of different systems, with a vast variety of concepts and principles.

Krav maga is designed for combat.

Judo is designed for sport.

And so on.

Every art is a put together.

And, more important, every art is a fantasy.

Your opponent does this and you do that and...and it is all based upon made up scenarios that, honestly, don't usually occur in real life.

This system, however, is structured around the principles of matrixing. It is logical and scientific and designed to account for all potentials of motion.

It is designed around the human body.

Most important, it is designed with the evolution of man in mind.

Most systems, in these modern times, are hit or miss when it comes to the evolution of the soul.

Many systems have even given up the evolution of the soul for the simple act of fighting.

This system, however, includes the evolution of the human being as part of its purpose and design.

It provides for the individual to achieve a zen state of mind, to grow in spiritual essence and achieve enlightenment.

The odd thing is that it does this without speaking of it.

A person merely does the system, step by step, and he will find himself evolving, and in an amazingly short period of time.

One can easily do this system in a year. A few geniuses can do it faster. And even those who are not so smart will find it considerably faster than the classical methods, and of more benefit.

This brings us to an interesting question: what's next?

There are a variety of possibilities.

One can do another art from MonsterMartialArts.com.

Specifically, one can do weapons from the Blinding Steel course.

One can do tai chi chuan, and gain tremendous internal energy.

One can slide off into Shaolin.

One can go to other sources and fulfill their desires with arts which I don't teach.

I would advise, however, that people choose matrixed arts, or at least use matrix to straighten out any arts they choose to study.

About the Author

Al Case walked into his first martial arts school in 1967. During the Gold Age of Martial Arts he studied such arts as Aikido, Wing Chun, Ton Toi Northern Shaolin, Fut Ga Southern Shaolin, Weapons, Tai Chi Chuan, Pa Kua Chang, and others.

In 1981 he began writing for the martial arts magazines, including Inside Karate, Inside Kung Fu, Black Belt, Masters and Styles, and more.

In 1991 he was asked to write his own column in Inside Karate.

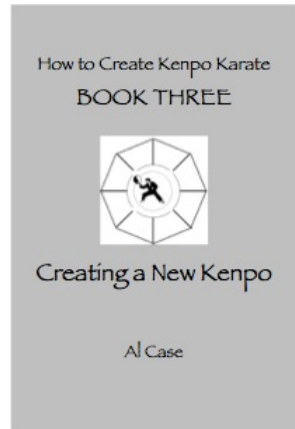
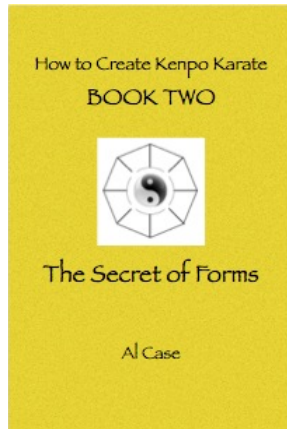
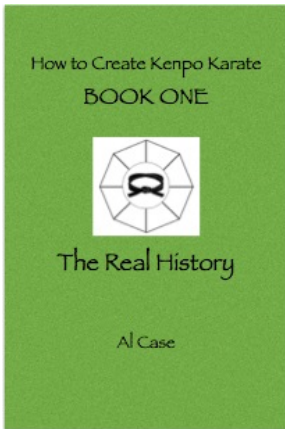
Beginning in 2001 he completed the basic studies of Matrixing, a logic approach to the Martial Arts he had been working on for over 30 years.

2011 he was heavily immersed in creating Neutronics, the science behind the science of Matrixing.

Interested martial artists can avail themselves of his research into Matrixing and Neutronics at MonsterMartialArts.com.



THE 'HOW TO CREATE KENPO KARATE' SERIES!



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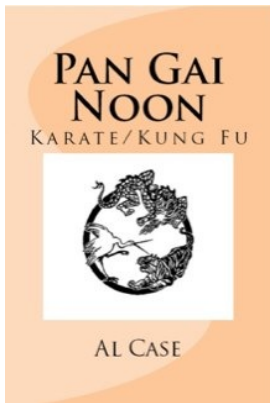
Only possible through...

the logic of Matrixing!

The History of Matrixing

Matrixing is the cumulation of decades of research. Among the dozens of martial arts studied, Al Case kept specific records of five up to the point of Matrixing breakthroughs. The following five books are the encyclopedia of the history of matrixing.

These books are not arcane histories, but records of forms learned, techniques mastered, drills done, and so on. They provide, in addition, a linkage from Chinese martial arts through Karate to Matrix Karate, which was the first Matrixing course.



Pan Gai Noon (half hard/half soft) is a style of Chinese Kung Fu originally taught about 1900.

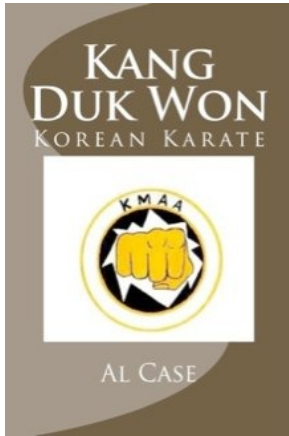
It was taught by a street hawker named Shu Shi Wa, and may have had roots in the Temple Gung Fu of the times.

It eventually was transformed into a style of Karate called Uechi Ryu.

The style therefore links Karate to Kung Fu, which makes it one of the more important martial arts, historically and technically speaking.

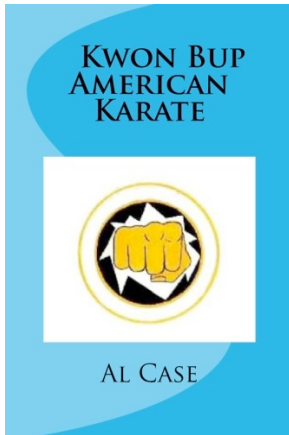
In this volume the art of Pan Gai Noon has been resurrected through the logic of Matrixing.

The first two forms, plus drills and techniques, are presented, making this a valuable addition to any martial artist's library.



Kang Duk Won Korean Karate, the one Karate that resulted in the development of the five Korean systems which later became Taekwondo.

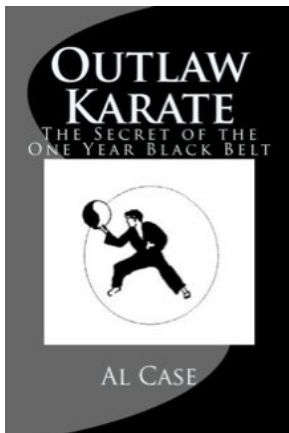
This is a pure form of Karate from before the Funakoshi and Japanese influence. It was chosen by the Imperial bodyguards of three different nations, Okinawa, Korea, and Japan.



Kwon Bup is a form of American Karate developed by Sensei Robert Babich of the Kang Duk Won. It is linear and powerful, and the ultimate expression of the only American to ever do the 'One Finger Trick.'

Sensei Babich could thrust a finger through a board and not break it, but leave a hole.

This is his art, his forms and techniques, his method of bringing Karate to the highest stage.



Outlaw Karate is the synthesis of two methods of Karate, Kang Duk Won (House for Espousing Virtue), and Kwon Bup (The Fist Method).

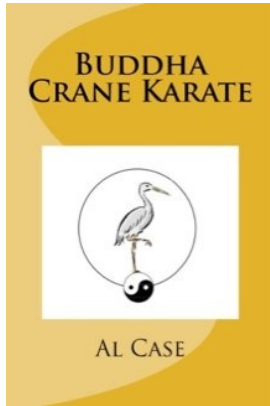
These arts were stripped of duplicate movements and poser techniques, then boiled down to six easy to learn (and thus easy to use) forms.

The result was a form of Karate that could be taught in less than one year, while keeping the original power of Karate, and even enhancing it.

This art set the stage for breakthroughs

in the Martial Science of Matrixing.

Any karate student wishing to learn an extremely powerful form of Karate, and to delve into the history of Matrixing, should definitely look into Outlaw Karate.



Buddha Crane Karate.

Matrixing is a form of logic.

While it can be used in any endeavor, it is specific to the Martial Arts.

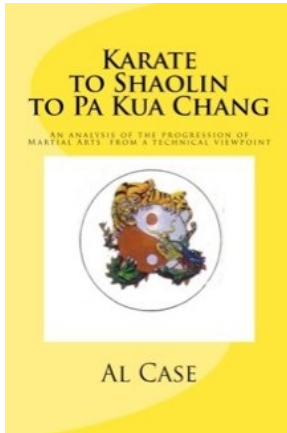
Buddha Crane Karate is a very pivotal Martial Art as it was created just as the author was figuring out the logic of Matrixing.

In this book you get to see the exact thought process that is Matrixing at work; you will see the principles which would later crop up in his courses on Matrixing.

In addition, Buddha Crane is an entire Martial Art, built from the ground up. Thus you get to see exactly, how and why an art takes form. This will definitely enlighten any who wish to inspect their own martial art and truly understand what they are seeing.

Stand Alone Martial Arts Books

Following are stand alone books on a variety of martial arts. Matrixing has been used extensively to make these arts quicker, faster, and easier to understand.



Karate to Shaolin to Pa Kua Chang

The book that traces the evolution of internal power from Karate to Gung Fu.

There are three manuals in this volume, and they are designed to take the martial arts student from the hard knuckles of karate to the soft, internal practices of Gung Fu.

This book contains forms, techniques, training drills, and the theory necessary to help a student evolve quickly and natural.



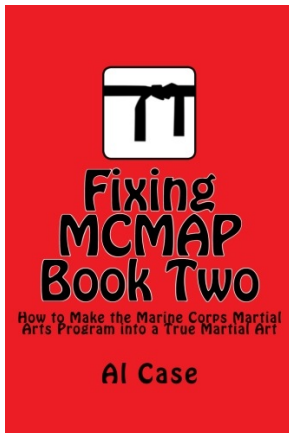
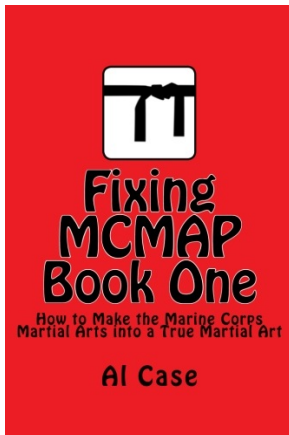
Matrixing Tongbei

Introduces Tong Bei (through the back) Gung Fu. This includes basic theory and drills for creating a certain 'emptiness' inside the body.

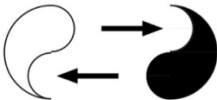
Includes many matrixes for full and complete understanding of Tong Bei techniques.

This book is actually an introduction to the 'MonkeyBoxing' taught by Al Case. The complete line up of Monkey Boxing courses starts with this book, 'Matrixing Tong Bei,' and continues with the video instruction courses 'Blinding Steel,' and 'Matrixing Kung Fu (Monkey Boxing).'

Fixing MCMAP: How to Make the Marine Corps Martial Arts into a True Martial Art



MATRIXING JEET KUNE DO



AN ANALYSIS OF
BRUCE LEE'S MARTIAL ART

AL CASE

Military organizations the world over have long practiced martial arts, so the Marines decided they should have the best fighting art in the world. MCMAP is the result of intense research. A research conducted in the arena of real life and death struggles.

MCMAP is good. Really good, but there are some weaknesses in the system. There were certain limits on it, such as top level fighting was reserved only for men who advanced in rank. And, there were weaknesses such as no kicking structure, the system was designed with boxing as the template, weapons fighting was not taught as one, efficient subject, and so on.

FIXING MCMAP fixes these problems. So the person who studies these two volumes, Fixing MCMAP volume 1 and 2, will not only get the whole Marine Corps fighting system, but they will get the improved and fixed system. A system with no errors, and designed to make a true art, and which will make the BEST FIGHTING MEN IN THE WORLD!

Matrixing Jeet Kune Do

The most advanced book on Jeet Kune Do ever written. This book uses Matrixing, and even Neutronics, to finally and fully and completely understand The Little Dragon. Is Jeet Kune Do truly the best martial art in the world? When you apply Matrixing to it it may well be.

YOGATA



THE YOGA KATA

AL CASE

Yogata (The Yoga Kata)

The oldest exercise system in the world is at last put to a scientifically designed form. Easy to do, yet covers ALL the basics of Yoga. Good for warm up, cool down, or rehabilitating injuries.

This one form will enhance your martial arts, and your life, far beyond just doing the martial arts.

BLACK BELT YOGA



AL CASE

Black Belt Yoga

The art of Yoga arranged scientifically. Makes for MUCH faster progress in Yoga.

Instead of nibbling away at postures one at a time, the student discovers the totality of the method, and can see the end of the tunnel.

Why this hasn't been done before is actually one of the great mysteries of the world. It just makes SO-O-O much sense.

THE HARDEST PUNCH IN THE WORLD



THE EASY WAY TO
HAVE A HARD PUNCH!

AL CASE

The Hardest Punch in the World

A virtual doctoral thesis on how to have the most powerful punch in the world. A breakdown of the types of punches, and the training sequence that must be followed. To not follow the sequence is to miss out on the real power. Includes such things as the paper punch, the water punch, the fire punch, the empty punch, and more.

THE SHAOLIN BUTTERFLY



THE ULTIMATE
KUNG FU

AL CASE

The Shaolin Butterfly

The training manual from the original Shaolin Butterfly Course. Specific attention to matrixing footwork. A great book for those who wish to step off the linear footwork of Karate.

Of special interest is the transition from Shaolin to Pa Kua Chang. This is the first time this secret has ever been revealed.

BUTTERFLY PA KUA CHANG



BUTTERFLY
KUNG FU

AL CASE

Butterfly Pa Kua Chang

The training manual from the original Butterfly Pa Kua Chang course.

Completely demystifies the art. Things that were mystical are now totally explained in English and excellent physics.

HOW TO BE A MASTER INSTRUCTOR IN THE MARTIAL ARTS



AL CASE

How to be a Master Instructor in the Martial Arts

(The original manual from The Master Instructor Course at MonsterMartialArts.)

The only book of its kind in the world. Not an extreme boot camp kind of training manual, but the exact knowledge required to have perfect techniques and perfect form. The ability to get the idea from the instructor's head into the student's head. It can honestly be said that if you don't have the material in this book you aren't an instructor.

BINARY MATRIXING IN THE MARTIAL ARTS



AL CASE

Binary Matrixing in the Martial Arts

The book that splits open the yin yang to find the true source of the martial arts. Here is how the arts were born, how they grew, how they became so many.

And, here is how to put them together again...into one true Martial Art.

HOW TO MATRIX THE MARTIAL ARTS



AL CASE

How to Matrix the Martial Arts

A concise instructional manual on the precise nature of matrixing, and how to apply it to any martial art.

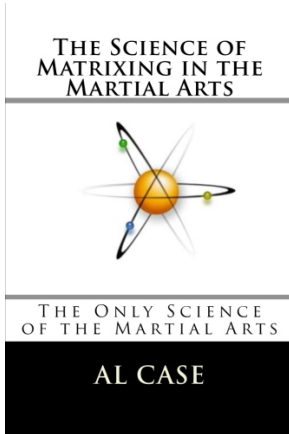
HOW TO MATRIX KICK BOXING



AL CASE

How to Matrix Kick Boxing

The concise application of logic to the sport of Kick Boxing. Everything put to order, made understandable, so that the kick boxer has a precise path to excellence.



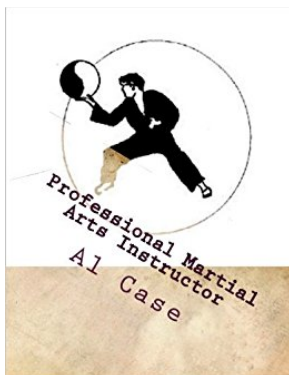
The Science of Matrixing in the Martial Arts

Here it is, a step by step list of the matrixes created by Al Case in his research of the martial arts. Going through these matrixes the student of the martial arts will totally realize that the martial arts are a science



Matrixing: The Master Text

Over 220, full size (8 1/2 by 11) pages, this book is the **ULTIMATE** description of matrixing. Includes forms and techniques, complete history of matrixing, including never before seen research into the actual design of the martial arts.



Professional Martial Arts Instructor

Over 220, full size (8 1/2 by 11) pages, this book is the **ULTIMATE** instruction on how to be a martial arts instructor. This book is designed to enable **ANYBODY** to walk into a gymnasium, health club, fitness center, and to present himself as a certified martial arts instructor.

The Biggest Martial Arts Lesson of All!

10 volumes, over 150 chapters, over 1500 pages

This massive description of the martial arts takes the reader through the following subjects...

THE BIGGEST
MARTIAL ARTS
LESSON OF ALL



VOL 1 ~ ORIGINS

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Volume One ~ Origins

Kenpo...Taekwondo...Martial Arts Equipment...Karate...

Kang Duk Won

Where Did the Martial Arts Come From?

The Terrible Truth About Ed Parker

Ed Parker and Bruce Lee were Traitors

The Hellish Beginnings Of Tae Kwon Do

Karate Breaking Technique and a Man's Skull!

Creating The Perfect Body

What Happened to Mess Up Karate!

The Obsession with False Martial Arts Power

AND MORE...

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Stances...Punches...Kicks

The Secret Of Chi Power Through The Horse Stance

The Ancient Method for Creating an Iron Grip with Karate!

The Five Parts of a Punch!

Supercharging For The Most Powerful Punch!

How to Knock Out People

Breaking Boards with a Single Finger

Mad Monkey Kung Fu and the Hardest Fist in the World!

The Sneakiest Hardest Kick That Always Works

AND MORE...

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Volume Three ~ Forms

Forms...black belt...zen

The Secret Golden Power of Karate

Karate Throws for Fun and Maim!

Setting Up the Flux in Kata Pinan Five

The Sordid Truth About Martial Arts Belt Ranking Systems

What the Training Beyond Black Belt Should Really Be

The Man Who Threw Stones At The Moon

A Very Intriguing Method for Making Martial Arts Chi

How to Get the Gunfighter Mentality in Martial Arts!

Using The Martial Arts To Read Minds

AND MORE...

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Fighting... Weapons

How Bruce Lee Handled Stalking in Classical Karate
The Three Types of Karate Fighters
The Tough and Iron Fists of Old Time Karate!
Five Karate Freestyle Concepts that Win Every Time!
The Three Types of Reaction Time
The Four Decisions of a Fight!
Seven Criminal Reasons to Learn Kung Fu!
Martial Arts and Self Defense Against Weapons
Shoot 'Em Again! It's Only a Stun Gun!

AND MORE...

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Weapons...Aikido...Crowd Walking...Kung Fu
Seven Deadly Martial Arts Weapons...One Article of Clothing
Five Knife Fighting Lies in the Martial Arts
Taking the Knife Away from a Slasher in a Knife Fight
Martial Arts Applied to the Five Points of Gun Training
The Value of a Shotgun in Self Defense
Don't Take a Gun to a Martial Arts Fight!

Mystical Aikido Ki Power
Combining Wing Chun and Aikido
Martial Arts Crowd Walking Procedures

AND MORE...

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The Real Shaolin History They Wouldn't Tell You!
An Argument Concerning Iron Fist Methods
How to Change Karate into Kung Fu!
Light Body Kung Fu and Walking on Water
The Toughest Karate Master In The World!
Pa Kua Chang, Walking the Circle, and Entering Insanity
The Secret of Pa Kua Chang Is Really Weird
Baguazhang Energy Flux...The Secret Nobody Knows

AND MORE...

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Chi Power...Tai Chi Chuan...Rare Martial Arts...
Yoga...How to Teach Yourself
Five Types of Power One Learns in Martial Arts Flow Theory
The Fabulous and Not To Be Denied Golden Sphere
The Secret of How to Glow with the Martial Arts
The Dangers Of Coiling Power In Pa Kua Chang
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Flux Theory and the Secret of Negative Tai Chi Chuan Chi
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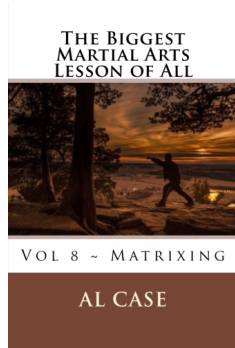
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VOL 7 ~ CHI POWER

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Volume Eight ~ Matrixing

How to Teach Yourself...Mysticism...How to Teach the Martial Arts...Matrixing

Fighting Devil Dogs Hot and Heavy on Martial Arts

How Much Martial Arts Do You Need?

Gaining Sixth Sense Ability in the Martial Arts

Using Space to Beat your Opponent!

The Four Stages of Mind Over Matter

5 Things I Wish People Would Have Told Me About the MA!

Five Things You Don't Ever Want to Hear in an MA Class

Who Invented the First Martial Arts Matrix?

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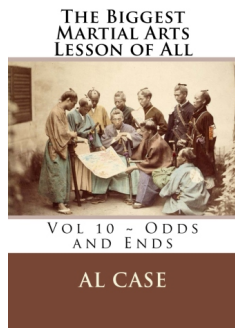
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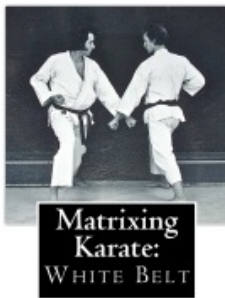
The Most Important Martial Arts Breakthrough in History

Matrix Karate

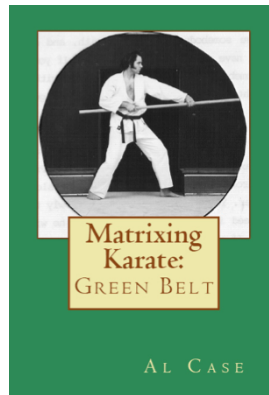
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The original book, on the original video course, was 160 pages. Thus, with over 650 pages, this series is an expanded viewpoint, answers more questions, gives more drills and techniques and exercises.

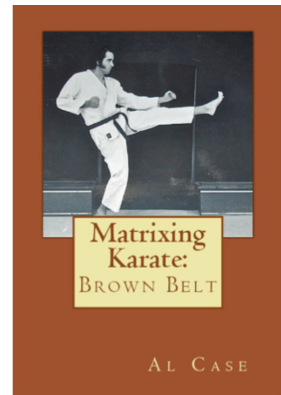
Matrix Karate, being scientifically designed, is not a style, it is a purity, and all other systems of Karate are substyles, or variations, of this one true Karate.



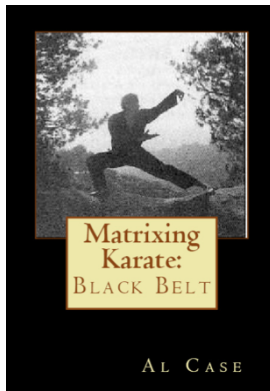
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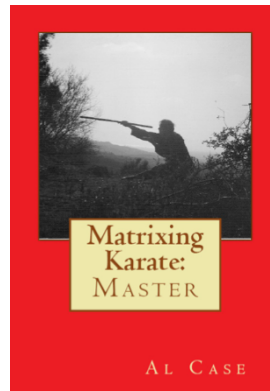
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