

Martial Arts Mastery

A Tell-All of Tips, Tactics, and Techniques

Volume 1, Number 1

Best of Issues 72 - 75



**Don't Worry About the Arms
with This Grapple Technique!**

**Catch Your Opponent's
Kick Every Time!**

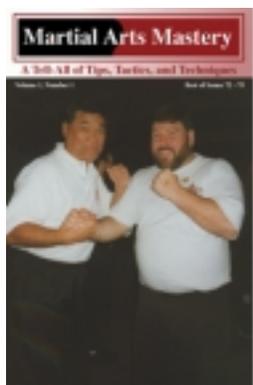
**An Intentional "oops"
for Practice**

Hit Vulnerable Areas with Pen Strikes — to the Inside!

**Please Give Copies of This Issue to All of Your Friends
(always ask permission before emailing attachments)**

In this ‘Best of’ Issue ...

10



Feature Article: Grappling: Don't Worry About the Arms with This Technique

Richard Bustillo (left) and editor Keith Pascal (right)

together at the **By Invitation Only, First Annual Bruce Lee Memorial Seminar**. Richard Bustillo presented the technique in this article at the Second Annual Seminar.

3 Welcome Message From Your Editor

Get to know Keith Pascal. Find out how you are receiving this Best of Issue for Free, and if there will be future issues.

4 Kick Catcher Follow-ups

Our readers loved this article. With the help of Matt Yu and Matt Squared, you get a few photos to help with your follow-up techniques.

The tip on Page 5 gives you another practical follow-up. Careful! You could accidentally hurt your practice partner.

6 A Tip for the Fancy Few

Learn to lock down any acrobatic technique that your opponent might try from a foot catch. Invaluable advice for dealing with a showboat.



8 Having Problems Catching Kicks? Not any More!

Learn to catch even the fastest kick from a classical technique taken from wing chun gung fu. Tried and true. Adapt it to your style.



9 Pen to the Inside

Never fear going to the inside again, even if you are empty handed. Begin practicing with these pen strikes to vulnerable areas.

13 Pascal's Press Interview

Who is Keith Pascal? Which of his authored books is his favorite and why? What is his martial arts background? Where did he get his teaching experience?

Learn a great small, but very effective martial arts teaching tip in this article. Your students' improvement will amaze you -- so small, yet so worthwhile.

16 Tip: An Intentional "Oops" for Practice

17 Mid Technique Change — Smash!

18 About Wrist Locks: From Protecting Yourself to Becoming an Expert

Welcome from Your Editor to the Premiere 'Best of' Issue ...

by **Keith Pascal**



Do you prefer this graphic version to the all-text email issues?

Thousands of subscribers wonder, "Can I get this ezine for free, on a weekly basis?"

I do publish **Martial Arts Mastery** weekly, and it will always be Free ... but in a "text only" version. In one month, you get three or four times as many articles as you'll see in this Best of Issue.

They appear as text emails, so everyone can enjoy them.

So, why the Best of Issue?

Call it a reward to our loyal subscribers. Also, after a reader poll, **Martial Arts Mastery** decided to remain Free to martial arts enthusiasts.

Still, the notion of a paid, graphically enhanced version intrigued us, so ... we compromised.

From time to time (monthly?), you'll get a chance to re-read some of the tips and articles in a slicker format, along with some new tips and articles.

Meanwhile, keep reading the weekly text version of **Martial Arts Mastery**. You'll soon see why it's the on-line newsletter of choice by so many martial artists.

Is this Best of Issue Free?

Yes and no.

I really do my best to promote good, useful martial arts techniques.

If you find this issue valuable ... if you are thinking of printing a copy for later reference ... if you'd like to see more Best of Issues, then please send copies of this issue to all of your friends and colleagues.

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Another reason you should share a copy:

This issue will be available to the public, from the Kerwin Benson Publishing site, and from the weekly ezine issues, UNTIL the next Best of Issue hits the Net.

Then it will be retired.

The next time you see it, it won't be Free.

So, do give away copies to all of your friends, while you can.

Where Are the bylines?

My name is **Keith Pascal**. I wrote every article, tip, and ad in *this* issue. I don't see any reason to publish my name under the title of every article, do you?

If I accept contributions in the future,, articles not money, I'll be sure to keep the bylines straight.

Everyone, please don't start submitting articles. This Best of issue is really a labor of love -- don't turn it into chore for me.

I love to write. On the other hand, editing and correcting others' works ... well, I did that in my last career. OK?

Requests Are Welcome

As I said, I love to write. So, what would you like to read about?

Drop me a line.

editor@kerwinbenson.com



‘Kick Catcher’ Follow-ups

Your attacker kicks at you ... maybe with a roundhouse, instead of a forward thrusting kick.

The kick comes in toward your side. By luck or by pluck(ing the foot out of the air), you manage to catch it.

Your opponent kicks and you catch the kick.

Now what?

1) Shift so you are holding the leg with one arm, if you need to, then ...

2) Go for an eye jab even before you solidly have the foot trapped, if you can reach the eyes,

3) Even though you hold a leg in one arm, you still have one arm/hand free to pound on that trapped leg — elbow strikes, phoenix eye knuckles, and fists.

Do you know how to eye jab someone wearing glasses?

You can read about 3 very practical methods in the Free Report Section of www.kerwinbenson.com

Note: They may be moved to the subscriber section.



You can eye jab even before you have control of your opponent's foot. In the photo to the left, notice how the attacker's hands are dropped . This makes a counter-attack even easier -- don't count on this positional gift, but do take advantage of it, when it's offered.

Careful. If you kick out your practice partner's supporting leg, and you lock the kicking leg, you could cause injury -- good against an attacker; bad for a practice partner.

4) Kick — you can kick the leg that you're holding.

5) You can kick the leg supporting your attacker's weight. —>

6) You can follow the line of either leg, and find your attacker's groin with your kick. If you encounter resistance along the way to the groin, kick switch to another target.

7) You can sweep the supporting leg.



8) Maybe you turn the knee downward and slam it into the pavement —not with a practice partner.

9) You can combine all of the above — ex. eye jab ‘while’ kicking your opponent’s leg out.

And if that’s not enough, you have hair grabs for a control. You can deal with your opponent’s free hand closest to you, and you can ...

run away!



"I am a bit of a book and video-aholic. In over 46 years of martial arts training,

I have collected thousands of books and martial arts videos.

I have a lot of stuff on punching. Speed Punching, power punching, wing chun punching, kenpo punching. You name it...

Recently, I read Keith Pascal's *The Punch Papers*. Now I have one book that has everything that all of the others have and so much more.

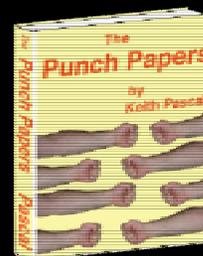
This is without a doubt the most comprehensive book that I have ever read on the subject of punching. I have used many of its drills and suggestions in my classes.

The *Punch Papers* are the best that you could ask for and Keith Pascal certainly has delivered."

Dr. Larry Sanders -- Sijo Nei Wai Chia Kung Fu
Soke Sessen Jutsu Aiki Jujutsu

The Punch Papers

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- Never flinch at a punch again
- Secret punch known by only 5% of the martial artists
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Plus 27 more articles, tips and Quotes: 119 pages

Bonus 1: Punch to the 7th Power: Devastating Punches
Bonus 2: Taking on a Boxer: Advice to the Martial Artist

\$17

Tip:

He (or) She Who Turns ...

Careful, careful, careful!

You could hurt your practice partner. Or your practice partner could hurt you.

And depending on your morals, I am not sure which is worse ;-)

Your attacker kicks; you grab the leg, and now you respond with one of the ideas from the previous article, or ...

Turn and run away, while still holding your attacker's leg.

Just start running in the opposite direction. And drag your attacker's leg along with you.

Who knows, maybe the rest of the body will follow.

Ouch.

Be careful, while practicing. Know at what point your partner loses balance. Have a *verbal* tap out, like "STOP!"

With this technique, you have a *new* old adage:

"He (or she) who turns and runs away ... could do an awful lot of damage to an attacker."



Some martial artists may be afraid of running with the leg, and not out of fear of hurting their attacker.

If you have watched enough martial arts movies, then maybe you could imagine two responses to a leg grab.

You grab the leg, and are about to run, when:

1) Your attacker uses the supporting leg to swing up and kick you in the air a la Brandon or

Bruce Lee. (aerial flip optional)

2) As you drag your opponent backwards, your opponent does the splits a la Van Damme. From there, he grabs or traps your hand, and he hammers you.



A Perfect Tip for the Fancy Few

Guess what?

Those two scenarios just won't happen ... especially if you don't pause between techniques.

You'll instantly flow from one to the next. You will know how to keep your attacker from finding his/her balance.

And if you still feel that there will be a fancy few who can successfully execute one, lean in with your body to add pressure. Really lock the foot.

The lock I use is very much like the Basic Lock in my book, **Wrist Locks: From Protecting Yourself to Becoming an Expert**, pages 32-42.

I like the solid feeling of the basic lock.

For those who don't have the book, you can still practice the exact same lock, you just won't have the variations.

Here's the way to find the lock:

Catch your practice partner's foot. Have your partner cooperate by maintaining balance ... and not attempting a counter, for now.

You have the foot caught in the crook of your arm, the ankle rests between your biceps and your forearm.

Now, with your other hand start twisting the foot.

Twist it, so the toes rotate inward — the direction of the big toe rather than the little one.

As you rotate the foot, start bending it inward. You'll know you are doing the lock correctly, if your opponent's knee starts to point to the floor.

At this point, I turn the lock

in on itself. I try to make a smaller turn. I really apply pressure.

Experiment. You can get a lot of control with this lock. When I do it, I usually control the entire foot with my catching arm (the one bent around the foot).

I use my other hand to deal with any stray attack, and to

mount some attacks of my own.

So, if by some tiny chance, you get one of the fancy few who tries to kick you with the other leg, or do the splits on you, you can shut this turkey down with a quick, efficient foot lock.



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Having Problems Catching Kicks?

Can't Get the Techniques from the Previous Articles to Work? Here's a Fine Method for Learning to Catch Kicks



Look for kick traps that:

- Account for fakes. What happens if your opponent fakes low, but then kicks high? Does your trap allow for this?

- Don't force you to take a solid blow to the upper arm. If there is no give, and your opponent kicks you full force on the biceps or triceps, you could be in for a nasty Charlie horse (cramped muscle), when your arm feels paralyzed.

- Have some 'give' in your check. You need to absorb or redirect some of the force. If your check hands are too close to your face, you could end up getting wacked in the face with your own hand, by the force of the kick.

One good technique comes from wing chun — a kwan sao.

You form the check with both hands. One hand resembles a low bong sao and the other a tan sao. See figure to the right.

You want to form a 'V' with your arms. Or maybe, I should say, you want to form a '<'



Make sure that the upper hand isn't too close to your face. You want to be able to take a solid kick without your hand getting smashed backwards into your face.

The force of your energy should be more at a 45 degree angle, rather than a check to the

side. In the photo, I caught Mike as he was rotating to a more forward energy. Blame it on the lag time between depressing the camera button and when the digi-cam actually took the shot [smile].

The 'V' slows the kick enough to catch it

So, why do you use two hands, and why do you position them in a sideways "V"?

Easy. You are allowing for fakes.

Any kick that enters the 'V,' will slide to the center. The force of the kick along with your arm positions as guides make it an easy task to get the kick to where your arms meet.

From there, you snake your lower arm around into a catch.

Presto -- you have caught a kick.

Note: Maybe in a future regular issue (text version), we can discuss switching sides. What do you do if the person kicks with the other leg?

Pen to the Inside

Many martial artists seem to fear going to the inside. More than a few have written in expressing this thought. Finding yourself on the inside is fine, if you know how ...

... to deal with the situation. Some nice openings present themselves to those who can spot them —or feel them.

One way to get started finding openings is by changing the paradigm.

Instead of talking about empty-hand self defense, let's switch gears for a minute or two.

It's time to get back to self defense with a pen. I use an inexpensive ball point pen. For this exercise, I hold the pen protruding out the thumb and forefinger side of my fist.

I have my partner attack with a punch. She punches with 'matched hands.' If I am holding the pen in my right hand, then she punches with her right hand.

I start to counter with a strike from my pen hand. At the same time, I step off forward and a little to the left.

This leaves my pen hand on the inside of her body. We practice this over and over. Each time, I pick a different target:

- * Pen to one inch above the inside of the elbow. Nasty nerve!

- * Pen to between the biceps and the triceps on the inside.
- * Poke the pen into the 'v' below the throat and above the chest
- * Poke the sternum
- * Practice an eye jab (protective gear necessary)
- * Jab to the throat
- * Hook to the temple or the ear (serious consequences)

At first, practice slowly for precision. Then speed it up later — keep control.

Now, to complete the article — put your pen back in your pocket. It's time to go back to empty hand defense.

Do you have some new targets to contemplate?



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Grappling —

Don't Worry About the Arms With this Technique



Master Gouken ShengLong wrote in asking about Bruce Lee and grappling:

*Hi Keith,
It's Master Gouken. I wanted to ask you a question about grappling in JKD.*

Well, starting with Bruce Lee, we all know how Bruce trained himself to become as complete a fighter as possible, we also know that he had incredible skill in combat.

However, it seems to me that many people are only aware of his stand-up fighting skills. I know that Bruce understood the importance of being well rounded ...

...why do you think he only touched on grappling in his films? Could it have been to emphasize the importance of stand-up.

While still on the subject, how would you describe the grappling skills taught in JKD today?

It would make sense that efficiency effectiveness expressed in the JKD's stand-up repertoire should be seen also in their grappling how effective is their grappling....

First, let's talk about Master Gouken's letter, then we'll get to an example technique.

Others have also commented on the lack of grappling in Bruce Lee's films.

I think that Bruce Lee did incorporate submissions and take-downs into his movies at very key points.

Think of how **Enter the Dragon** begins. At the Shaolin temple, while he is wearing the black kenpo gloves, how does he defeat his opponent (Played by Sammo Hung)?

Read between the lines in that scene. You'll get a valuable grappling lesson, I promise.

He grapples in other spots, including ...

The Game of Death.

By now, most of you know that John Little uncovered extras footage never before released. There are some great, never-before-seen fight scenes of Bruce Lee in **The Game of Death**. And now, everyone can see the extra footage in **A Warrior's Journey**. [Click here for ordering info for the DVD.](#)

My wife and I saw some of the extra footage, never before released, surrounding the Kareem Abdul Jabar scene at the 2000 Bruce Lee Memorial

Seminar. Very Cool.

And that happens to be the scene of **The Game of Death** where Bruce Lee grapples.

Can you guess why? Think of Kareem's height.

Note:

Think of Bruce Lee's lack of focus on grappling this way: Bruce didn't talk about wrist locks much either, yet I managed to write an entire book on the subject, while staying pretty faithful to the Bruce Lee philosophy.

Even John Little made some comparisons in his kind review of "Wrist Locks: From Protecting Yourself to Becoming an Expert." See his testimonial on the back jacket of the hardback edition ...

Or email me for a copy of the testimonial, if you are interested.

Master Gouken wants me to comment on the state of grappling in the JKD world.

Sorry, you picked the wrong guy. I can no longer claim to keep track of all of the variations of JKD.

Remember, I will credit Bruce Lee, but not the permutations of his style that arose after his death.

Instead, may I offer you a technique that one of his students taught me at one of the earlier Memorial Seminars?

Many of you have heard of Gene Lebell and a few have heard of Larry Hartsell, but until you have grappled with Richard Bustillo ...



My neck still hurts thinking about it, and he was being 'kind.'

Hmmm — a quarter inch more torque, and I'd never be able to do a magic trick for him again. In fact, Richard probably doesn't know me by name, but he won't forget my feats of legerdemain.

[After this article, he certainly knows me by name. After all, I had to get permission to use his photo.]

A Grappling Technique

Have you ever put someone in a headlock?

In the past, whenever I effected a head lock, I would wrap my arm around my attacker's neck. One side of his head was pushed up against my body (rib cage or chest).

The other side of the head was held firmly in the crook of my arm, with a lot of forearm pressure. And my opponent's body was behind me.

Richard put on the headlock

in reverse.

The body stuck out in front of me — or more accurately, my body stuck out in front of Richard's — since he was the one who had me locked.

You can get to this position from the ground or standing.

Let's talk about it from a standing position:

Your opponent is standing in front of you. After your initial encounter, he bows his head forward to you — maybe you punched him in the stomach, and he (or she) is bending forward in pain.

Maybe you pull him forward with a hair grab after your initial encounter.

Or maybe you started to do a lock that involved the neck, and your opponent tries to slip the lock, by bending forward and worming his way out of it.

Whatever the reason, his head has just bowed in toward your chest.

Use this opportunity to grab him in a head lock — with his head sticking out behind you.

I hope you have stayed with the article to this point, because here's where you get the dessert.

Instead of trying to work your arm under your attacker's chin, so you can grab him around the neck, put your lock 'on' the chin.

Now — TAKE IT EASY!!!!



Don't break your practice partner's neck, OK?

Rest his chin on your forearm. Now do two actions at the same time:

- 1) Twist his head a little to the side
- 2) Lift his chin, making him bend a bit more at the neck.

Doing both of these actions at the same time will cause (or should cause) excruciating pain. In fact, you better have a tap-out system for your partner — release pressure as soon as your partner taps your body.

Now, in Richard Bustillo's original lesson, he taught us what to do with your opponent's arms while the lock is taking place.

The beauty of the slight torque and having the arm on the chin rather than under is you don't have to worry about any other attack from this guy.

If your attacker tries anything with his arms, or even a kick with his foot, you just apply a little more pressure.

The pain convinces him not to try anything.



Well Master Gouken, are you convinced yet that grappling is alive and well with the Bruce Lee disciples?

This is just one technique. I have seen several of the Bruce Lee students incorporate grappling into their training.

If you have read the concept of "The Point of No Return" from my book on wrist locks, then you understand that I look for grappling techniques that control any attempt at countering. Once you get them beyond a certain point in the technique, you should have your attacker completely locked down.

I tend to reject techniques that would offer my opponent lots of counter techniques.

End Note: Since I only had permission to print the photo of Richard Bustillo with me, I used some sketches of him that I drew.

They were taken from his demonstration at the Second Annual Bruce Lee Memorial Seminar.

If you look at the photo in the article, you'll notice that Woody's controlling arm is palm down under Mike's chin.

Richard Bustillo taught it to me with his controlling arm palm up.

Different circumstances require different positions. Experiment.



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Isn't time we did a little 'community policing'?

Is NAPMA For You?

Next month, we'll review a book or two by John Graden.

And we'll also discuss the benefits of belonging to this fine organization.

If you just can't wait, send a blank email to:

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A propósito: Si Ud. habla español, hay un foro para los hispanohablantes. ¡Muchísimas gracias!

Pascal's Press Interview

(reprinted with permission)

“You get lots of recommendations on how to put a super lesson together — that’s a big change. But an example of a little change that everyone could immediately make is ...”

Every once in awhile a martial artist filled with valuable information surfaces from the underground world of martial arts.

Keith Pascal is one of these hidden gems.

His first book, **Wrist Locks: From Protecting Yourself to Becoming an Expert** received some great reviews in *Police and Security News*, *The Rap Sheet (Book ‘Em)*, and *American Police Beat*.

He also gleaned positive praise from an important journal read by all of the public libraries, and from many professional martial artists.

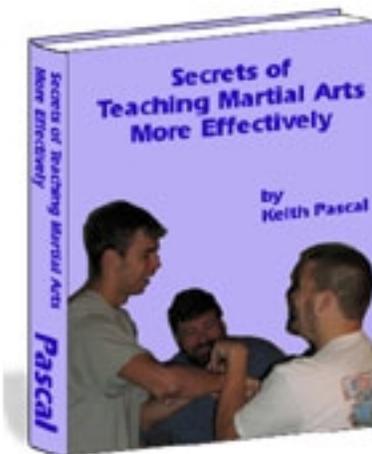
He has just released a new manual, **Secrets of Teaching Martial Arts More Effectively**. We were lucky enough to obtain this interview with Mr. Pascal.

In the following interview, Keith Pascal tells about his new manual, his unique qualifications that he brings to the martial arts, and he even gives a tip or two that can immediately be employed in a martial arts class.

Interviewer: Is **Secrets of Teaching Martial Arts More**

Effectively your second piece of martial arts writing?

Pascal: It’s my second major published work. I have published three eBooks, including this one. I have over a dozen eBooklets out — all between 15 and 60 pages in length. At last check, there were 297 sites linking to one or more of my 100+ articles. I am also looking for an agent for three offline works — two of which are ready to be published.



Interviewer: You certainly are prolific. What does this new manual actually teach?

Pascal: I’ll tell you what it does not provide. You won’t get a bunch of worn out exercises, like “have your students stand in

a circle, and each one kicks as fast as possible.” You don’t get specific exercises. You get information that is of much greater use to you.

You’ll learn ways to improve your teaching. Your students learn at a faster rate. They really do improve like never before.

Interviewer: How should a typical martial arts teacher get his or her students to improve at a faster rate?

Pascal: You can only affect a limited number of variables to improve your students.

You can change the way the teacher teaches; you can change what the students do or how they practice; you can change the environment — where they practice; or you can add a new variable into the class — like a new piece of equipment.

And that’s about it.

Interviewer: Isn’t there anything else that can be changed?

Pascal: Sure. You could change teachers, and you could dump your students and get new ones. Neither of those are really options. So, we stick to the big variables, like changing the way the teacher teaches.

Interviewer: Can you give us an example of what you might change in the way a teacher works with the students that will help them learn more effectively.

Pascal: Of course you can make big changes. I give lots of recommendations on how to put a super lesson together — that’s a big change. But an example of a little change that everyone could immediately make is the order that teachers call on their students to perform.

“Here’s a little change that could really help your students learn ...”

Interviewer: What exactly do you mean?

Pascal: In many schools, I see the students line up, and the first student in the line is called on to perform, then the second student in the line gets a technique to execute, then the third, and so on.

Interviewer: What’s wrong with that?

Pascal: There’s nothing wrong with it. But if you want your students to learn at a faster pace, I would make two adjustments.

First, I would call on them in a random order. Keep them on their toes.

And second, I would call the move to be executed before I called on the individual to do the technique.

Interviewer: That seems like such a little difference.

Pascal: Think of it this way. Everyone has to be ready because anyone could be called on next. And I call the move before the name, so everyone gets ready to do the move.

In the old way, you might say, “Susan, do a front thrust kick to the waist.”

The instant you say Susan, every other student in your class mentally relaxes. Why? Because they weren’t called on.

Instead, you say, “Spinning back fist to the head Joe!”

See the difference?

You say “Spinning back fist to the head.”

Now in the brief pause before you call the name, every single student is mentally preparing to do that exact move.

Think how much more mental practicing you are getting out of just this one very small change.

Interviewer: Can you give any other advice concerning this tip?

Pascal: Absolutely. Call on your students more than once. Otherwise, once their turn is over, once they have performed, then they can relax mentally. Never allowed in my class.

“Don’t let your students relax mentally.”

I might call on the same person three times in a row.

Or I might come back to someone after moving on. There is always the possibility that they will be called on again.

Interviewer: That’s a great tip. It sounds like you really know how to *teach teachers to teach*. May I ask about your formal training?

Pascal: If you are asking about my martial arts training, when I was a kid I bounced around from Judo to Tae Kwon Do, and then to Shotokan Karate. But for the last twenty-something years, I have called myself a Steve Golden student — he was one of the original black belts under Ed Parker and one of the original Bruce Lee students.

Interviewer: You don’t seem to promote your books as being in the Bruce Lee system of Jeet Kune Do (JKD), why is that?

Pascal: Call it a habit picked up from my teacher.

He never calls his martial arts jeet kune do, out of respect to Bruce Lee, and Bruce’s own definition of the style.

For a while I was linked to one of the branches of JKD, but it all got so political.

I love martial arts for martial arts’ sake.

So, my books are definitely not style specific. Learning to make your students improve faster should be applicable to any style, right?

Interviewer: Can you give us an example of how you fit all styles in your new book?

Pascal: Sure. In *Secrets of Teaching Martial Arts More*

Effectively, you get several techniques for ending your classes with your students wanting more.

If you agree that it might be beneficial to have your students finish class filled with so much enthusiasm that they can't wait for the next class, then it shouldn't really matter if you practice hapkido or wing chun gung fu.

The techniques for getting your students to 'chomp at the bit' for more — are the same.

Interviewer: All of this knowledge didn't just come from your teacher, Steve Golden, did it?

For example, where did you learn to create such a tight, cohesive lesson plan?

Pascal: Steve is a great teacher, and I use him as a model in the manual. I also model some other great teachers, both in the martial arts and in the world of education.

Interviewer: Are you a classroom teacher?

Pascal: I used to be. I taught for two years at the university level on a Graduate Teaching Fellowship.

From there, I taught foreign language in the high school classroom for twelve years.

I have a Master's Degree in the Art of Teaching, and I have both Basic and Standard Teaching Certification for the State of Oregon, which has very strict requirements.

Interviewer: From reading your new manual, I imagine you were a great teacher.

Do you have any particular

achievements or successes that you'd care to mention?

Pascal: I guess I liked that even though I tested every day, mine were some of the most sought after classes.

“My classes got so popular at ...”

one of my high schools, they had to close it down to freshmen. This gave the upperclass students a chance to enroll.

In both schools, I was successful enough, probably with both the faculty and students, that I have been included in **Who's Who In American Teachers** more times than 99% of the other high school teachers.

Interviewer: You sound rough, yet fun at the same time. Did you always test every day?

Pascal: Not always. For example, one year I created a class for college preparation language study only.

Just to prove a point, I never tested anyone all year long.

Everyone was guaranteed an automatic A in the class. And the only requirement was that they had to take the national test to receive a year's worth of college credit in May.

All year long, the students lectured each other and practiced. I was the resource and the guide.

Interviewer: How did they do on the test?

Pascal: 80% of them passed that year. We even had a perfect

score from one of the students.

All of the other high schools in the city, I heard, had less than 55% of their students pass the same test.

Interviewer: That's very impressive. May I ask why you no longer teach high school?

Pascal: As you probably know, the teaching conditions in the U.S. are worsening. In my last year of teaching, I started out with 237 students, when the state maximum is supposed to be 160. Keep in mind that was *the maximum* -- when I was in high school, the typical teacher load was under 120.

With 237, it meant that in some of my classes, I had about 50 students with only 36 desks.

I also didn't relish staying up 'til 1:00 am every morning to try to give only two minutes to grading each paper. Conditions did improve throughout the year — but it's still not a great situation, and it's getting worse.

Interviewer: So, you left?

Pascal: I took a leave of absence to write. And I am happy that I did.

In a public high school I was reaching a couple of hundred people per year. By writing martial arts books and manuals, I hope to help thousands.

“I hope to reach thousands with my how-to martial arts books.”

Interviewer: Why did you

write a book on teaching martial arts more effectively?

Pascal: There are several reasons. For one, I used to own a bookstore. It specialized in how-to books.

I have always been fascinated with how people learn. I liked being involved with books where the reader really does improve just by reading the book and applying a few new principles.

Another reason I chose to write about teaching is because of a readers' poll.

You see, I am the managing editor of the e-zine **Martial Arts Mastery: A Tell-All of Tips, Tactics, and Techniques**.

I polled the readers. The information found in **Secrets of Teaching Martial Arts More Effectively**, is exactly what the majority of my readers requested.

It's a bonus that I just happen to hold an M.A. in Teaching.

I guess I am qualified. I hope this doesn't sound like I am bragging. I apologize if it does.

Interviewer: Not at all. Speaking of bonuses, I see that you include three bonuses with your manual. Could you tell our readers a little about them?

Pascal: Of course. I really wanted to provide everything that an advanced martial arts student or teacher would need to become an awesome teacher.

So, along with **Secrets of Teaching Martial Arts More Effectively**, your readers also get *21 Ways to Energize Your Martial Arts Class*, *Become a Super Martial Arts Teacher in 72 Hours*, and *Get Your Students to*

Practice Martial Arts Outside of Class.

Interviewer: What a complete package. Mr. Pascal, did you want to say anything else about your new manual?

Pascal: Even though the book is fairly new, I have been receiving a lot of positive feedback. I'd like to end this interview with an unsolicited testimonial sent to me.

The head of the **Midwestern Jun Fan Fighting Alliance** had this to say:

"My classes are totally different since reading your book, 'Secrets of Teaching Martial Arts More Effectively.'

Let me assure you they are much better!

I am already seeing improvement in just 2 weeks of this new structure. I found many great new ideas and suggestions that are working! I see the students' techniques improving, and people just seem to be 'getting more out of class'.

I never thought my class could get more constructive than it was, but you showed me 'the way'."

Thank you,

*Gary Hoyd —
Midwestern Jun Fan Fighting Alliance*



Tip:

An Intentional 'Oops' — For Practice

Don't forget — when you practice grappling, practice falling on each other.

Your partner moves in for a grapple technique. Let the grab carry you, right on top of your opponent. Allow your dead weight carry him or her down to the ground.

Can your partner still tie you up as planned. Is a modification of technique necessary?

What do you do if your savvy opponent knows to throw you away from his body?

Easy. Grab on to something — a gi, a shirt, his neck, his hair, an ear — anything.

This is just an exercise. You are prepping each other for real life.

In real situations people do grab. Moves don't go as planned. Adapt.



Our weekly version of 'Martial Arts Mastery' comes as a text only email. This way everyone can enjoy even more fine articles.

What do you think of this Best of Issue?

Let us know

editor@kerwinbenson.com

Tip:

Mid-Technique Change — Smash!

You don't need to buy my book on Wrist Locks to make that reverse head lock work. For me it's natural to trap a flailing attacker's arm into some sort of a joint lock.

And while Wrist Locks shows you some great controls, you don't need them for my next dangerous piece of advice.

Imagine that you have your attacker in a reverse headlock, where his body is sticking out in front of you.

You start to pivot his body over going for the belly-up position, or you start to step off to the side, and just as you do, the headlockee tries a counter.

He starts to grab you. He tries to twist out of the lock. He lifts his leg to try to kick you.

If you are in violent mode, a good response is to let go of his head, with a hard swift shove towards the ground.

This is one of those 'no-brainers' (pardon the pun on the condition you'll leave him in):

* He tries to grab ... you throw his head towards the ground

* He tries to kick ... you throw his head towards the ground

* He tries to grab your clothes ... you throw his head towards the ground

* He tries to throw you ... you throw his head towards the ground

* Whatever he tries, ... you throw his head towards the ground!!!

Never feel that you have to complete a move gone sour.

If something isn't working out, change.

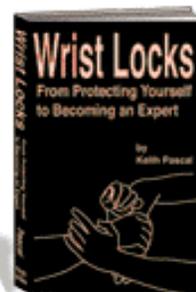
If you start to lose control, regain it instantly by cracking the head into the cement.

Warning!

Did I mention the legal consequences of such an action?



Control With Wrist Locks or Your Money Back!



Martial artists, bodyguards, security officers, and law enforcement officials have bought **Wrist Locks: From Protecting Yourself to Becoming an Expert** in hardback.

Now, it's available in eBook format too -- so, you can read it just minutes after ordering.

This book takes you beyond mere technique. You learn the best principles for efficiently and effectively controlling an attacker or opponent.

Kerwin Benson Publishing is so confident that this book will become a permanent part of your library (in either format), that they offer a

One-Year, Money Back Guarantee.

Wrist Locks is loaded with great principles and techniques. You get 15 chapters, over 220 pages, chock full of information that you just can't find anywhere else.

Take a look at the table of contents for **Wrist Locks**:

1. Practice for Fast Improvement and Great Results
2. What's in a Name? (making sense of all the styles that incorporate wrist locks)
3. Getting Out of Unfamiliar Locks by Feeling Where to Go
4. A Dozen Super Techniques to Promote Thought

5. Expert Responses When Someone Grabs You
6. Patterns: The Secret of Learning to Flow
7. Generalizing to Different People and Situations
8. Always React with the Best Lock Possible
9. Mastering Counters and Reversals
10. Using Pressure Points to Enhance Your Locks
11. How to Experiment and Invent Your Own
12. When to and When Not to Use Wrist Locks
13. Learning by Teaching (the best way to improve...)
14. Going Beyond Others to Become a Real Expert
15. You'll Know You're an Expert When....

Resources (honest recommendations for great books, video tapes, etc....)

Index

As you can plainly see, this isn't just a collection of cheap moves.

This book takes you into the heart of wrist locking.

Beginners will love the locks that they can use within five minutes of reading the book. They are instant confidence builders.

And the more advanced practitioners will enjoy counter-ing move for move, flowing from one lock to the next, almost effortlessly.

It's available in Hardback From Amazon.com, or better yet ...

Buy directly from the publisher!

Buy either the hardback or the eBook of **Wrist Locks: From Protecting Yourself to Becoming an Expert** directly from the publisher, and you get the following two bonuses:

Bonus #1: The Speed e-Book (35 pages)

Divided in four sections — Speedy Reactions and quick-reaction response, Speedy Secondary Hits, Speed Defense Techniques, and ...

Fast Kicks—I bet I can make your kicks faster than they are now. Try these quick tips.

Bonus #2: Become The Martial Artist You Were Meant To Be, By Taking Charge Of Your Learning (53 pages)

Supercharge your martial arts goals. Learn about building techniques and paring them down -- which should you do?

Remember, for a limited time, with the purchase of **Wrist Locks**, in either format, you will receive BOTH of our bonus e-booklets (not available from amazon.com).

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