

Random Articles



by Keith Pascal

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(The majority of this ebook was originally published in 2004. This is a much improved version.)

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If expert counseling of any kind, including legal, is required, the services of competent professionals should be sought for each specific area in question.

Do a lot of your own research too -- and be careful when practicing.

Readers are urged to take steps to stay safe while practicing and making decisions about their martial-arts training and teaching others. There are so many variables. Be aware, plan ahead, and train with safety in mind.

Do what it takes to stay safe, and always avoid fighting, if at all possible.

Appreciation to Kate Pascal, Woody Edwards, Teagan O'Brian, Skip Bergen, and Colin Davey for the photos used in the posterized shots.

Random Articles

Selected From Martial Arts Mastery

by Keith Pascal

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Introduction



Hi,

My name is Keith Pascal, and I am the senior editor of **Martial Arts Mastery: a Tell-All of Tips, Tactics, and Techniques**.

Back in 2004, I took a fairly random selection of articles from the *ezone* (now, known as a *newsletter*). It's a small sampling of what was published through Martial Arts Mastery, at the time.

This really is a random sampling — in other words, it includes some strong pieces and some ... uh ... weaker efforts. This way you get a fair idea of what you might find from week to week.

Some of the articles are intended for beginners, and others deal with some pretty sophisticated topics.

I hope you enjoy them. Thanks again for subscribing to **Martial Arts Mastery**,

Keith

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Killer Instinct and Workout Intensity

Do you have what it takes to survive?

Big question, isn't it?

I am not sure I think of survival in terms of actually being able to kill someone. I am a fairly passive person, yet if someone were to attack one of my family members, I am not sure if I could be held back. How about you?

For me, it's not a question of 'killer instinct.'

It is a matter of doing what is necessary to survive. And I believe a survival instinct can be cultivated. Who knows, maybe that will be the topic of another article or report, someday. One thing I know for sure, many martial-arts practitioners are fooling themselves. They *believe* they are training for survival.

The lack of intensity in their technique makes me doubt the practitioners' competence in real situations.

When practicing, you can't just go through the motions. You see this often with young folks who train on their own. They think that 100 kicks *is* 100 kicks.

Wrong.

Precision, form, and intensity all count.

I also see paired practice partners exhibit this lackadaisical attitude. They just plod through the required sequence.

They even get into a rhythm. End the sequence, wait two beats, start the sequence again.

Yuck.

Maybe this is why some defense schools have started to call what they do combative training or practical self-defense, rather than martial arts. It all fits under the category of martial arts, but I can see why it carries this current stigma. Maybe you'll join the cause to bring practical application back to the general term martial arts.

Don't Be a Zombie!

Look; you aren't practicing to react, when practicing in this zombie- like rhythm. Have you read my thoughts on the *kiai*? No wonder why I suddenly scream, when I am attacking my practice partner.

In one instant, I can take a practically-comatose zombie all the way back to the *land of the living*.

Can you think of a better way to get the adrenaline coursing through the body? ;-)

Intense practice doesn't have to involve a *kiai* or a blood-curdling scream on every attack. As I mentioned in a previous article, repetitive yelling can have its own numbing effect. Your partner gets used to it. The screams mean less and less.

[Not a bad goal, from the flip side of the equation.]

Still, don't always stay casual. Add some realism to your sessions. Maybe, you'll intensify the situation by bringing the movements up to full speed.

A good place to end this *plea* to add intensity to your practice would be to remind everyone what Sean Madigan (CombativeSolutions.com) said about training:

"The resistance is increased in small increments, so that by the end of class, the student is learning to use his/her tool at near full speed. Please notice that I said full speed, not full power. There is no reason for students to hurt each other. By having the students progressing to full speed, you now create an atmosphere of realism in training.

"Students are forced to control aspects such as distance, timing & rhythm in order to be successful."

— Sean Madigan



Right or Left — How About an Exercise?

I love it when folks actually process what I am saying.

Dan Argent succeeded in making me stop and think about what I wrote. I guess he put the shoe on the other foot. Now, I was the one who had to process my own writing.

Dan's question is worthy of not one, but two articles on the subject.

Here's what I originally wrote:

You start in a neutral stance. Your feet are about shoulder width apart.

Now, take a step forward with the foot of your dominant side. If you are left handed, you should lead with your left foot. If you are right handed, you should lead with your right foot.

Dan responded:

Now.... this is an interesting one. I'm right handed (for writing, drinking, etcetera). However, my left arm and my left leg are stronger and more flexible.

This means that, for example, for performing a front kick, my left is best, but for a side kick, my right is better since my left is supporting.

Anyway, I know some people who are for example, left handed and right footed.

How does the JKD adage of using your best side work in this sort of situation?

Yours,

Dan

Equal Training, Right?

Obviously, we strive to perfect both sides of our bodies. We never know when one side will be called on to take over in the fight with defensive or offensive techniques.

So, we prepare both, right?

But there are times where we will effect one lead or the other. Now, unless you are trying to imitate the sword-fighting scene in the movie **The Princess Bride**, I advise you to lead with your best side forward.

I am just promulgating the advice of **Bruce Lee**.

[For those who missed the Princess Bride, the scene has to do with tricking the other person into thinking you are fighting with your best hand, when you aren't. More than that, I won't say. You'll just have to rent the movie. No need for a spoiler alert, here.]

It seems that Dan, and maybe some other readers too (?), need to decide which side is their best to lead with. I am keeping my fingers crossed that this article and the next will shed a little light on the subject. OK, my fingers are crossed I am ready to go.

Which Foot Forward?

In this article, we'll deal with which foot you might want to consider leading with.

I have a coordination-building exercise (hint hint), that we'll use for some good old bio-feedback. Which leg forward?

Hmmm.

Stand in a neutral stance — neither leg forward. In other words, stand relaxed with legs about shoulder-width apart.

Now, you are going to perform a front-thrust kick, at about waist height or higher. Try it with your right leg first.

Do 10 kicks in a row — all with your right leg, all kicks the same. Always start from the resting neutral stance.



Now, do the same with your left leg. (10 in a row.)

OK, the first phase is done....

Now, let me ask you a simple question:

Did one side feel better than the other?

Think about it while we proceed.

Now, you are going to do a back kick, at about waist level.

Some people call this a donkey kick. From the neutral stance, the foot heads straight back on the center.

Try not to telegraph horribly. (Wince. Just kidding.)

Do 10 with each leg.

Now comes the coordination-building part.

You will combine the two kicks. Start with your right leg. You do a fast back kick, and then without any extra motion, the kick heads back to the front for a front kick.

Think of it as a straight line from kicking point to kicking point. You are going for a fast BAM — BAM!

Back kick — front kick, without dropping the foot in between. Got it?

Try it with both feet (not at the same time). Try to get fast, but make each kick a 'full' kick.

Again, I'll ask, "**Does one side feel better than the other?**"

Continue to think about it.

Now, let's add a kick. You don't have to practice it alone. Let's add it to our sequence.

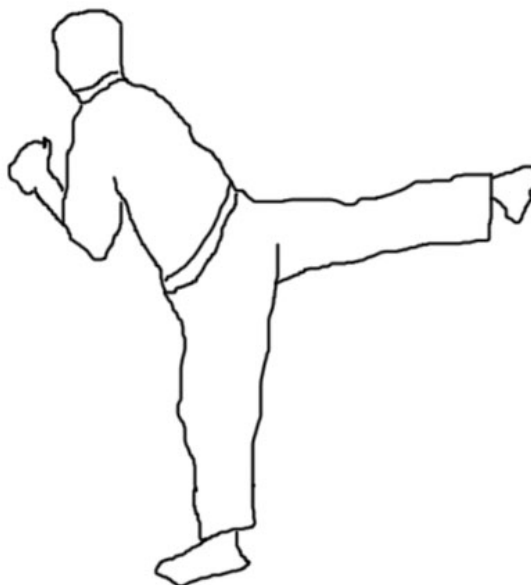
Now, you will be doing:

Back kick, front kick, side kick.

Do them all together, very fast.

You don't rotate your body. It stays facing forward the whole time. No pivoting on your foot. Side kick to the side, not to the front, OK?

Do five to ten with each leg.



Are you ready to add a last kick?

Actually, we won't be adding this one onto the end.

We'll insert it in the next to the last spot ("penultimate," in the series).

So, now the kicking order is:

Back kick, front kick, drop-the-leg shin kick to the side, then immediately raise it to a side kick

Once again:

1. Back kick
 2. Front kick
 3. Side shin or knee kick
 4. Side kick to the waist
- (All with the same leg kicking)



Now, for the last time, you get asked the question:

Which side consistently felt 'better'?

Did you have more strength on one side?

Better balance?

More accuracy in kicking to an imagined target?

One of those legs should be dominant. If you proudly exclaim, "Both sides feel the same to me!" Great! More power to you.

You get to base your decision solely on your hand coordination.

Two End Notes:

1. To improve my own coordination, I vary my combinations. One day, I may practice side kick, front kick, back kick. The next day, I might try front kick, back kick, front kick (again), side kick.

The goal is to be able to flow straight from any one kick to another, without extra motion. No head bobbing or waist shifting, for example. I want each combination to feel completely natural and fast with both sides.

Even with all of my practicing for accuracy, I do have a more coordinated side.

I have noticed that when I practice any of the distance-closing exercises in [The Punch eCourse](#), one of my leads feels awkward, and the other feels natural. These exaggerated motions sure reveal your weaker lead.

2. This exercise clues me in as to which leg I would want forward in a fight — my better one. **Could you devise an exercise to test for hand coordination?**

How would you go about determining which side is the faster and more coordinated side when it comes to hand defense and striking?



Quit Stalling — Which Side Forward?

But what if you have a dominant left leg and a dominant right hand?

Or what do you do if your left hand is more powerful, but your right hand is more coordinated? How do you decide which lead?

Think about the purpose in a lead.

When I look at styles that have their practitioners lead with the weaker side — Western boxing, for example — I always have the feeling that they are keeping their strong side *in reserve*.

They jab — test, protect, and misdirect with the weaker side, while waiting to come in for the kill with the power move held in reserve.

Not the Boxer's Way

We are going to take the opposite approach.

Our attitude is that you may only get one chance in a fight. You may only have time to use one side. You may only be able to counter with a hit once.

Do not save your best for last. There may not be a 'last.'

Assume that a real fight will last a total of one second after first contact. So make your first your best.

Now, given the above in mind, which side is your kick 'tushie' side, take no prisoners side, feed-the-fresh-meat-to-the-sharks-and-lions side?

Has one side come shining through?

Lead with that side.

You aren't still debating leads, are you?

OK — Do you write with a pen in your right hand?

Fine — take a right lead.

Goodnight ;-)

In a Real Fight...

In a real fight, I don't think or even worry about leads. I respond and react. No time to worry about which foot is forward, when.

For me, leads are a starting point in training. If we are practicing a particular technique, then we consider how the move works against someone in a matched lead vs. someone who faces you unmatched -- right to left, for example.

Also, I train to use the correct or "best" lead. I want my "dominant" side to lead in most of what I do ... but from the instant of first contact, that lead can change.

The lead changes depending on where my foot lands after a kick or after an attack.

My lead changes as I switch to a back stance, ala Wing Chun Gung Fu. This means, if I am punching on the left side, with my left foot forward, then when I follow up with a right punch coming to the other side, my lead changes as my body shifts.

All of this happens without thought. The time to think about leads is when you are training ... when you are reading this article ... or when you are lying awake at night.

During a fight, let your feet do what they will, more or less.



Reverse Positioning in a Fight

How polite are you?

When you stand and talk to a friend outside, in broad daylight, how do you position yourself in relation to the sunlight beating down from above?

Do you take the full force of the sun in your eyes?

Do you position your 'friend,' so he or she has to squint to maintain eye contact?

Do you compromise, so that neither of you directly faces the blinding rays of the sun?

In a fight, you know to use nature to your advantage. So, you could blatantly position yourself, so you are at a visual advantage.

Your attacker may or may not see your manipulation of position.

Have you ever thought of a more subtle approach?

How could you convince your opponent to face the sunlight, thus giving you a distinct advantage?



On a Rare Occasion...

Maybe you are fighting on the rooftop of a building.

If your attacker's goal is to get you close to the edge, then he or she may not be aware of the direction of the sunlight.

Maybe you could convince your attacker to try to work you away from your own car, where you could escape, or feel safer, or get to a weapon.

Maybe your attacker's goal is to keep you away from the opening of the alley, where you can make an escape.

So, your attacker, through advances, trial kicks and noncommitted punches, works you toward ... wherever.

Little does he (or she) know, you are waiting for the sun to cross his eyes. The instant he is blinded, or has to squint, you attack. If you do it right, you attack is almost on the beat of when the sun hits the eyes.

For those JKDerS out there, it's akin to a Progressive Indirect Attack.

I tried to find a Bruce Lee quote to support this subtle tactic. The best I could come up with on short notice is from Bruce Lee's "Tao of Gung Fu," edited by John Little (Tuttle, 1997):

"In the morning, never face east; at night, or rather in the evening, never face west."

— page 145

Do you think sun blinding the eyes is what he was referring to?

Only certain types of attacks would lend themselves to this strategy. Many attacks are started, and finished in an instant.

No time to plan, positions in relation to any celestial bodies ... or your own body, for that matter.

Still, someday, you may find yourself squared off with someone, unable to avoid the fight.

"A tumbleweed rolls in the distance. Dust billows all around the Western town.

"The two fast draws face each other on the lonely street. The sun beats over head"

When You Share Your Enemy's Mini Goal

For several weeks, off an on again in the ezine (2004), we have been having a blocking discussion. By now, you are aware that there are some systems that don't solidly block (force directly against force).

It doesn't matter whether you think checks will get you into trouble and blocks are better, or if you think of blocks as slow, inefficient techniques that give you no advantage in a fight. You still need to ponder this topic.

Why?

If you have good blocks, can't you just ignore those who choose not to block? After all, you have practiced your solid blocks for years, right?

Wrong. (on ignoring those who don't; not the practicing for years part) The emphasis here is incorrect.

Instead of concentrating on the fact that others may have a different way of taking a punch, you should focus on the fact that these people actually want 'you' to block.

You see, they (we) have logical reasons not to block. We have found the ways that better martial artists use to hit us when we do. And that means we have found ways to hit others who do block solidly.

Think about this carefully ... This is where it gets scary.

You and your opponent share the same mini goal:

You want to block, in order to defend yourself.

AND

Your opponent wants you to block to try to defend yourself.

You pretty much have the same goal. It's time to think twice whenever you are doing exactly what your opponent wants. (Disregarding fakes, leading, etc.)

Do you want to get better in martial arts?

Then study how your opponents respond in any given situation. This is especially true on the combatives side of the fighting arts.

If they want you to block, why is that? How will they be dealing with your block?

Do you really know, or are you just guessing?

You have heard the saying from **The Art of War** ... *“Keep your friends close, but keep your enemies even closer.”*

Well, with a little shift in the meaning, and a tweak of the saying, I could invent a new maxim ...

“It’s important to know how your friends or folks in your same style will respond, but it’s even more important to know how your enemies will respond.”

(Keith Pascal, 2003)



See and Say ... Goals, Again?

Would you like to try an experiment on yourself?

It will take about a week.....

Select two similar goals. Say you want to improve the power on your front thrust kicks and you want to improve the power on your back fist punches.

Now, plan your practices. Each area should get equal time. Equal time punching and kicking in the air for speed and form.

Equal time performing the technique in super-slow motion, to train your body for precision. And equal time pounding on a heavy bag. (And if you know some of the power exercises from The Punch eCourse, then you have to devise similar drills for the kicking goal.)

The difference will be in the senses that you employ during the practice.

Pick one. Maybe your punches will be the control — you practice in a normal fashion, and your kicks will be the experimental technique.

Or you may choose the reverse.

So, what's the variable in the experiment?

You involve as many of your **senses** in the improvement process, as possible.

For your VISUAL representation, you might decide to watch a video of a super power kicker before each practice session. Always watch the same section of video. You are doing a little 'brain imprinting.'

Instead of a video, maybe you'll hang a photo of yourself doing your best kick. Or you could hang a photo of a role model doing a kick. Or tack up both, side by side.

For you AUDITORY input, maybe you'll say a repeated affirmation.

As you kick, you say "power and precision" out loud. (AND you think power and precision as you execute the move.)

[Maybe you'd better save talking to yourself for solo practice ;-)]

Let's skip taste, unless, you want to chomp on something as a reminder of power before your kicking session — a power shake, peanut butter on celery, or ... ???

For KINESTHETIC (movement) and OLFACTORY (smell), we'll combine two mental images.

For *movement*, before each kick, I want you to imagine yourself kicking perfectly, with a ton of power.

Just a quick mental image.

Picture what the perfect kick would feel like and look like. How would it sound? Visualize its impact.

Now, since smell is related to memory — trust me; it is — we'll tap into our memory. It will be a little sensory enhancement.

That's all.

After you imagine the perfect kick, remember the last time you did a really powerful kick, that satisfied you.

(Also, any time you amaze yourself with your own kick, take a second to notice any smells. This will become a future, memory enhancer.)

How vividly can you call up that image? Was there a particular smell that you can remember? Sweaty bodies in the dojo working out? The rain on the street, as you kicked someone behind the restaurant where you worked?

Sensory Enrichment for Learning

The point of this experiment is to involve as many senses with one of your practices — either the kicks or the punches. Have one set be the control — simply go through normal practice. Have the other set linked to all of this imagery — *visual, auditory, kinesthetic, and olfactory*.

Do you need a way to objectively measure which goal makes the most improvement? Can you trust your (subjective) opinion?

Once you witness the improvements possible by involving your senses, I'll bet that you'll make an effort to incorporate this type of practice into your regular workout routines.



Finding the Right Spot and the Right Pressure

Last Thursday morning, **(Remember, this was written in 2004)** I was working out with ‘the boys’ (my mini-class of guys in their 20s).

At one point, my most senior student and I were paired off. As a little experiment, I intentionally allowed one *line* to *open up*, to see what he would do.

I knew he would be able to tag me in the kidneys with a low punch — if he felt/saw the opening.

Sometimes, you have to leave an opening, to see if your students can find it — especially if it is a subtle and brief window of opportunity.

So, did I get tagged in the side?

No.

Instead, he made a slight turn with his body, dropped his elbow just a hair — and went straight for a throat grab on me ... and he got it.

Ouch.

I was so pleased by his discovery that I almost forgot to counter with a strong hair grab and simultaneous strike to the carotid artery.

I said ‘*almost.*’ Thank goodness *the body* has been trained to react automatically. Credit to my teacher, Steve Golden. Of course, for safety sake, I planted the strike on his shoulder, instead of collapsing his artery. Wise, don’t you think?

But I felt his throat grab — as much as he must have felt my hair pull.

Good job, Mike.

Boy, was I a proud teacher. Not only was his grab clean and direct, but he pinched my windpipe with just the right amount of pressure.

He was good, and he did it automatically, without thinking.

This time, credit to his teacher, yours truly, *Keith Pascal.*

Enough patting the student, teacher, and the teacher’s teacher on the back.....

How's your throat grab?

I know we have a lot of beginners reading this ezine — beginners who crave new techniques. This piece of advice is for those of you who don't know how to get started *pinching someone's throat*.

First, and foremost, be careful!

It is easier than you think to mess up someone by hitting and or grabbing around the neck. You have options of cutting off either blood and/or oxygen to the brain.

Again, take it slowly when you work with vital areas — or wear good protection. As you gain proficiency, you can speed things up. Make sure you add speed 'after' you master the grab or strike — don't use speed as a tool to develop the skill.

Play it safe.

Next, decide where you will grab.

For this particular grab you want a thumb on one side of the windpipe (trachea) and your fingers on the other side. I have several throat grabs I do from this 'claw' position. One of my chokes is a fairly wide one ... for this example, let's take a narrower grab.

Also, I have found that most of the time my thumb and middle finger (2nd finger) are the ones really pinching. The other fingers are *just along for the ride*.

As I said before, start with your thumb on one side of the neck and your fingers on the other.

Oops, did I forget to mention you need a cooperative practice partner for this exercise? Preferably, choose someone who will allow you to experiment on his or her throat.

OK, fingers on one side and thumb on the other — now, lightly bring your fingers toward the center of the neck. Stop when you have your thumb touching one side of the windpipe and the middle finger is touching the other side.

How far up the neck you grab is up to you.

I prefer my grab to be about even with the Adam's apple on males and about an inch or two up from the "V" at the base of the neck for females (1/2 way up the neck works too).

There are great pressure points both above and below the Adam's apple. A little experimentation, mixed with a lot of care, will give you a great education in causing pain. One more time - be careful when experimenting — very cautious.

Now, without pinching ... let me repeat that ... without pinching ... push your finger and thumb slowly toward the back of the head.

Have your partner tell you when there is restriction of breathing or an uncomfortable feeling.

At that point, stop pushing toward the back of the head. Now, pinch the sides of the windpipe, just a little. Slowly, turn your thumb and finger toward the center and press in — this is the pinch.

It's as though you are grabbing a length of tubing by your thumb and forefinger. Keep pressing, until your partner taps out (a light tap on the arm to let you know 'enough').

Now, this is the exact spot and almost the right pressure for a throat grab. In real life, you'll want a firmer grip — still not too firm, if you are controlling and not crushing.

The rest of this technique involves figuring out how you are going to get open lines, to allow you to grab straight for the trachea.

End note:

By experimentation, you found out the exact width of your grab, where vertically on the throat to grab, and how much pressure to use. Yes, you'll need to generalize your skill to different people, because not all throats come in the same size.

And no, I wouldn't try this on a body builder with a steroid-suspected, muscle-bound neck. For training, find something you can practice squeezing with the correct amount of pressure — wide aquarium tubing?

A garden hose? Dense, foam rubber?

Get the right pressure on your partner's throat, then try squeezing the hose with the same amount of pressure.

See what affect you have on the hose. Now, you have a gauge, to practice on your own.

Try for consistent pressure.

Good luck perfecting this pinch.

Always the Flip Side of The Coin in This Ezine

If nothing else, I am predictable.

You have the aggressor by the throat.

The meanie (no, “you” aren’t being mean by throttling his trachea) tries to kick or punch you.

What’s your response?

If you have the correct pressure, your response should be to stop the attempt by applying just a teensy bit more pressure to the throat. Enough to make your attacker instantly stop the aggressive action.

And if you don’t have the proper hold drum roll please ...

Figure out a way to hit with your ‘throat hand’ WITHOUT WITHDRAWING THE GRAB AT ALL.

As I said, I constantly harp on getting folks to take the direct, efficient route.

I don’t care what your other hand is doing — it should be hitting, right?

And I am not particularly concerned about your feet, which ‘will’ knee kick the instant an aggressive move is tried by your opponent.

I “am” concerned about your throat-pinching hand.

For now, think of four options:

1. Try for a harder throat pinch (we already know it didn’t work, this time)
2. From the throat grab, punch up, under the chin — without cocking your hand first
3. From the throat grab, palm strike down, landing your palm directly above (or on) the sternum
4. From the throat grab, punch in, collapsing the throat, if the situation is serious enough to warrant such an action

Note: Those who have read either the ebook [‘How to End the Fight with One Hit’](#) or [‘The Punch eCourse’](#) know that the palm strike almost seems invisible if you immediately go into the strike with absolutely no extra movement of the hand or arm.

The key is to respond with no extra motion. Don't even open your fingers to let go of the windpipe. If your opponent's head is drawing backwards, you are immediately following forward.

Don't worry about loss of power on the secondary response. You won't need to.



Do You Experiment with Positioning?

One of the greatest gifts from my martial arts teacher was giving me the ability to find out the *'why'* of martial-arts techniques and tactics. To that end, he taught me how to experiment.

So, do you just effect your positions any old which-way, or do you really find out which precise position and which angle are best?

If you have a check hand in front of you, in your favorite position, do you know the proper extension?

Are you sure?

Have you experimented with extending your arm more and then taking a punch, to feel the force?

I usually have my students start with the check overextended. Then they feel the contact of a solid punch.

The students bring their check in a little bit, and again take a punch.

A little closer to the body, and they check again.

Progressive Narrowing to Find Your Position

Then the check gets downright narrow — a little at a time. It doesn't take long to find the right extension for the strongest ... dare I use the word ... 'block' of a punch or kick.

You can do a similar experiment with the height of the check. And while you are experimenting, just how wide should your stance be for a solid balance?

Start with your ankles touching and have your partner push you over. Then make your stance just a hair wider.

Then a bit wider. Keep going, checking at each reposition of the stance, until it's too wide.

Ok, now you know which is a solid distance to have your feet.

What about moving with speed?

Start experimenting again.

I bet you can see why Bruce Lee favored a narrower stance.

Quote

This week, I have two quotes to offer up. Both hail from **Alain Burrese**, from his book **Hard Won Wisdom From the School of hard Knocks** (Paladin Press, 1996).

Think of both of his quotes in terms of the trachea pinches we were working on in this week's ezine. In an earlier article (#2), I mentioned how my student put a neck pinch on me. This guy is less than two inches shy of being seven feet tall.

My wife is only a bit over five feet tall. And the throat grab is one of her standby moves. She loves it — instant control for the small person.

I think both Mike and Kate like the move, because they have perfected it. In that perfection, they don't rely on it. If it doesn't work in a particular circumstance, they instantly follow with one of the strikes mentioned in Section #3 (of the original newsletter issue).

With that in mind, here are two great quotes from Alain's book:

"At different times I've said I like getting close to a guy and slamming him down, and so on.

The opposite of this is that I don't like anyone getting ahold of me. You shouldn't either. You want to be the one in control, not the one being controlled."

— page 87

"I have seen guys lose it when a technique didn't work like it did in the dojo: He wasn't supposed to do that!

Well, you'd better be able to regroup real quick, because more often than not, it isn't going to work perfectly."

—page 88

And that's a great place to end this ebooklet. If you are interested in any of the resources mentioned in its page, check out the following resource section. (No hard sell. Just if you are interested.)

Resources

Did you like the articles in this *Random Selection*? Would you like to read more articles, this time, hand-picked? [100 Practical Martial-Arts Articles](#) comes with a great ebonus, **10 Pressure-Point Articles**. You won't believe the great deal, right now, on this ebook combination.

If you are unsure of your ability to really handle yourself well in a fight, then I recommend that you read two of my books. The first is available as an ebook, and the second comes as an ebook or in soft cover (sent to you).

My first recommendation is to gain more competence. I think that [How to End the Fight With One Hit](#) is loaded with efficient responses that will boost your skill level — competence. The different eye jabs alone are worth the price of the book.

(And it comes with a great punching ebonus.)

Of course, you can't make any of this work, if you are frozen in fear. The second ebook that I recommend (also available in soft cover) is [Control Your Fear: A Guide For Martial Artists](#). It's the confidence part of the equation. You'll learn to respond with the calm confidence of a martial-arts master.

I also have a recommendation for those willing to work a little each day at improving their martial skills:

Read [The Punch eCourse](#). If you want to improve all aspects of your punching, no matter what your current level, then this is the course for you.

It is not a complete martial arts system ... I focus on one thing only ... getting your punches to a whole new level. And getting your punches in! That's right, not only are there volumes on Devastating Punch Power and Super Punch Speed, but you also get a volume on Punch Strategies; this is how to land your power and speed punches a lot more often.

Plus, there are two other punch volumes and a bunch of great punch bonuses.

If you like my free ebooklets, you'll love my books and ebooks. The paid stuff is where you'll find a lot more meat. I also teach you secrets that just aren't available in the free stuff or on the Net.

And everything I write comes with a 100%, Money-Back Guarantee. Everything.

— Keith