



Dog Brothers Martial Arts

realistic stickfighting



for seminar only
not for sale

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The Laboratory for Stickfighters

The Dog Brothers have taken theoretical stickfighting and thrown it right into the laboratory using themselves as the guinea pigs.

Science is a fine discipline. The quest for truth guides the scientist to look for new ideas that can tackle old problems. Years of schooling in the basics give the researcher the necessary knowledge to delve deep into his subject and produce new theories. Many martial artists take this same approach toward their respective arts. We train in the basics and eventually reach a level where new combinations, attacks, or defenses are discovered. In the realm of stickfighting, this has been happening for hundreds of years.

There are so many variables that come into play in stickfighting that the possibilities are endless. The stick can move at great speed while maintaining the ability to change direction in a millisecond. The force generated is considerable-definitely in the bone-breaking category. Besides wielding the weapon, the combatant's fists, elbows, knees and feet still work effectively against an unprotected target. Combining these elements leads to a vast array of techniques that range from the very simple to the extremely complex.

Through practice and play, stickfighters have discovered so many ways of defending against an opponent that it would literally take many lifetimes to get through most of the possibilities. These techniques have been developed just as the scientist develops a possible solution to an aeronautical problem. Unfortunately, there is one major difference that separates the scientist from most martial artists. The researcher must take each theory into the lab and test it to determine its validity. Most stickfighters or martial artists in general don't try out their new ideas under combat conditions before passing them on to students. The theory is often just presented as fact. This is not a scientific approach.

Frantic first flight

Imagine that you were boarding a brand new jet that is sitting on a runway under stormy skies. You click on your brand new seat belt and ready yourself for the safety announcement. The captain's voice comes on the intercom, and he tells you of the great features of this new plane: "Every new innovation to save fuel is on this airship. Lighter material for the wings, a new wing and body shape to minimize drag and maximize lift, along with a new type of landing gear which uses less wheels. The engines are a radical new design, and the fuel is a different mixture. Oh, and by the way, this will be the first time this type of plane has ever actually flown." Does your heart go up in your throat? Is it fear that is making you start to sweat? The thought of going into a life-threatening situation without any prior testing is a little unnerving, but this is exactly what occurs in most martial arts. The willingness to test is what makes the merry band of happy-go-lucky martial artists known as "The Dog Brothers" unique. They have taken theoretical stickfighting and thrown it right into the laboratory using themselves as guinea pigs.

Dog Brother stickfighting rules are simple. Each person gets to check the other combatant's weapon to make sure that it is all right for the experiment at hand. The sticks are usually made of rattan and are about three-fourths to five-fourths of an inch in diameter and 28- to-32 inches in length. A formidable weapon to be sure. Other weapons are sometimes used such as a hardwood octagonal nunchuku, three-section

staff, chain, tonfas, staff, sickle, or bokken. The fighters then don fencing masks and light protective gloves. An occasional elbow or kneepad is allowed as well.

Reality rules

The only real "rules" are covered in a short speech by Marc Denny prior to the fighting. He says, "We're a corporation, so you can't sue us personally. Besides, there is no sing for nothing, no how, no way. There are no judges, no referees, and no trophies. Protect yourself at all times and be sure that you end the match as friends." This last "rule" implies that no shots meant to permanently injure a vulnerable opponent will be delivered. For example, if a fighter gets behind another, no strikes to the exposed base of the skull will be delivered.

Other than that, it's an all-out free for all. Full power strikes to any part of the body are allowed. Those strikes can be with the stick, fist, elbow, knee, or foot. Sweeps, trips, throws, trapping, and grappling are all allowed as well. This is a rough environment that closely simulates street conditions. The experience is invaluable in understanding real stickfighting. Guess what happens when a person who is trained with the stick gets into the lab for the first time? Well, usually it results in that person going home and working on the basics harder than ever. They have jumped into the fire and experience just how hot it really is. No amount of description can explain what it is like to stickfight at this level. People watching for the first time are amazed to see men taking full-power shots to the legs, arms, and ribs with seemingly little effect. Why the amazement? Because theories that are taken as fact are often disproved in the Dog Brothers' laboratory.

There are many misconceptions in the world of stickfighting that have been waylaid by Eric Knauss, Marc Denny, Arlan Sanford, and other first-tier fighters in the group. The first assumption put to rest is that the stick has some kind of magical power, and that anyone being touched on the body with a stick will be instantly incapacitated. You will find this to be a fallacy about 20 seconds into your first match. The human body, especially an athletically trained body, can withstand a tremendous amount of punishment.

Different strokes

For example, some stickfighting techniques rely on a slash to the ribs to disable an opponent. As this technique is handed down, it can be assumed that good whack to the midsection will drop an opponent. While this may have been true with a bladed weapon, in the stickfighting lab we have seen different results. Strong rib shots are fairly common occurrences that rarely end a fight. Fighters will often take the blow while delivering a counter of their own. The same is observed with strikes to the arms, thighs, knees, shins, and back. Blows that would theoretically end a fight prove to merely leave welts and some pain. Nobody wants to take a hit and you will definitely feel the wrath of that rattan. Still, the fact is that when adrenaline is flowing, it takes an exceptional blow with superb placement to stop a determined opponent.

Another point that is made very clear in the lab concerns the checking hand. If you hold your stick in the right hand, your left is referred to as the checking hand. For those who have never stepped into the lab, take it from me that the checking hand is very difficult to use when the stick is moving at full speed and power. It isn't impossible, but it is very difficult. The opponent's hand is simply moving too fast apply a proper check. Your best bet is to use it in conjunction with a roof block (holding the stick horizontally over your head for protection) while rushing the opponent's forehand slash. There is a good chance that your left forearm will make contact with his right, thus enabling you to

secure a hold on his arm. When blocking with your stick in a vertical position, obstructing the opponent's hand is quite difficult. Here you must learn how to block full-power blows without the aid of the checking hand. If you assume that you will get your checking hand on his stick hand to lessen the blow, you will probably be in for a rough fight. It is important to realize that the checking hand comes into play most effectively when the opponent's stick has been slowed considerably. Your opponent's hand will then move slowly enough to allow you to control it. This can occur because of fatigue, the disabling of an opponent, or when the fight goes to ground. This brings up another discovery that has become important in the Dog Brother matches.

The grappling connection

Grappling does occur in stickfights. Inexperienced stickfighters often assume that the fight will never make it to the ground because it will be finished before the opponent can close the distance. In the lab we found another story. Although the entries are different from the unarmed variety, grappling does happen. Let me emphasize that we know wearing fencing masks along with light-hand protection does make a difference. It is not the same as going without the gear. However, videotapes of the fights show that in most cases, grappling occurred before the opponent could deliver a blow to the head or hands. This leads us to believe that in a real situation, even against a skilled opponent, you can get to the grappling range without taking severe abuse. If both fighters choose to clash, then it is almost a certainty that the fight will end in the grappling range. This revelation has led to a beautiful blending of the Filipino stickfight arts with the Machado brand of Brazilian jiu jitsu.

The Dog Brothers have greatly benefited from the tutelage of the Machado Brothers. The first to find the Machados was Marc Denny, co-founder of the Dog Brothers, and Head Teacher/Founder of Dog Brothers Martial Arts. Denny was amazed to find that, after only a few months of training with the Machados, he could rather easily subdue the stickfighters who weren't versed on the ground. The Brazilian Jiu Jitsu progression of techniques is so practical that a little training can go a long way against someone who doesn't understand grappling. It should be noted that the Machados have gone out their way to help our group with their fantastic skills and teaching ability. Their influence has changed the scope of real contact stickfighting for years to come. We now know that grappling does occur in stickfights, and that the Brazilian jiu jitsu works like a charm when you hit the ground, especially when you know how to use the stick while in grappling range.

Universal respect

Other innovations have included entering techniques, footwork concepts, and deceptive striking methods. These have developed out of necessity as the real contact stickfighting evolved to higher levels. Another unexpected development is the sense of camaraderie that permeates the group. Everyone respects each other for his fighting spirit and his willingness to put his skills on the line. There is also the feeling of humility and openness that goes hand in hand with the constant search for the truth.

If we thought we knew everything, there would be no reason to continue the research. Every fight brings new insights and often greater humility. Nobody can hide behind his ego, pretending to be the best thing that ever happened to the martial arts. We actually get out there and fight. Sometimes we get hit and sometimes we hit our opponent. Nobody is invincible and nobody pretends to be so. Even the Dog Brother stickfighting itself is not looked upon as the ultimate test; we see it as a realistic training method to help us better understand the dynamics of a real fight. A real fight has no protective

equipment, is not necessarily one-on-one, and may use bladed weapons or extremely heavy impact weapons. Our goal is to prepare ourselves to the best of our ability for just such an occurrence while gaining a greater understanding of ourselves in the process. The motto of the Dog Brothers is "Higher consciousness through harder contact." It is not just about seeing how hard you can hit someone with a stick. Psychological battles are waged internally when contemplating whether or not to fight under these extreme conditions. Overcoming the fear of stepping into the Dog Brothers arena is one of the greatest benefits of all. If you are looking for the truth and you want to learn more about yourself, then the Dog Brothers may have just the method you are seeking. Stickfighting under the Dog Brother rules is a great way to train if you want to know how you and your theories stand up when they clash with reality.

- *Burton Richardson*



Attention Litigious Idiots, Fools, and Everyone Else:
These techniques are about fighting. As such, they are meant to hurt and injure. YOU AND ONLY YOU MUST ACCEPT RESPONSIBILITY FOR ANY AND ALL THE CONSEQUENCES OF PRACTICING AND/OR USING THESE TECHNIQUES. Practice with common sense, act with proper morality. PROTECT YOURSELF AT ALL TIMES.



While walking along an alley Crafty (left) is menaced by Krishna (right). He takes an off-lead structure and holds his stick so as to encourage Krishna's thought of cracking him in the head with a caveman strike.



Crafty forces the issue by attacking with a flying roof block and teep kick to the belly.



The teep kick break Krishna's posture and leaves him wide open to Crafty's forehand horizontal strike which flows out of the roof block. The trajectory and placement of this strike is ideal for knockouts.



However, something unideal happens-- Krishna survives the blow and tackles Crafty.



Crafty establishes guard, and makes sure to control Krishna's stick arm, and positions his own stickarm for action and Krishna reaches out to block.



This sets up a perfect abaniko



Crafty places the tip of his stick in his left armpit as his left hand comes up and takes the stick from his right and pulls so as to place very threatening pressure on the carotid artery. Many people will submit at this point, but some will not. Crafty muffles/monitors Krishna's left arm and uses his right leg to keep Krishna off-center and help create a desired angle.



Crafty finalizes matters with a silat elbow



Krishna (left) and Crafty Dog (right) are having it out in an alley. Crafty invites Krishna's backhand by leaning forward with a low forehand chamber.



Krishna takes the bait. Crafty leans out as he umbrellas the backhand attack off-line.



This makes the opening for him to crash with a flying roof easier.



Crafty's left hand traps at the wrist as Krishna blocks his punyo.



Krishna is now open to a clipping hook that searches for the nerve behind the jaw.



Crafty now uses a Balintawak trapping technique. Krishna is sorry he ever showed it to Crafty. Crafty hooks his left hand over Krishna's left elbow and clears the arm away from obstructing his stickarm.



The clearing is done as much by footwork moving him to his right. The net result leaves Krishna thoroughly twisted and off-balance and Crafty loaded.



His strike behind the ear brings matters to a close.

Commentary: In many of the sequences we've shown, the opponent plays from a high forehand chamber-- here Krishna plays a backhander. Those of you familiar with the DBMA Attacking Blocks drills, will recognize here the idea from "AB 1A", although the Balintawak technique is a new addition to the repertoire of techniques of 1A at corto range. In learning this material, it often helps the student to remember that when the live hand's motion of the flying roof makes its contact on the forearm/wrist that the range will usually be corto and if its contact is above the elbow that the range will probably be

standing grapple. The clipping left hook here often really catches the opponent unaware. His attention is left of center line on your punyo. Remember though, you don't have boxing gloves on and should avoid getting power crazed and risk breaking your hand. Timing and placement are the key words here. If you can get the placement behind the mandible as demonstrated, you have a good chance at getting right at the tri-geminal nerve.



1) Crafty (left) closes against Dogzilla's (right) forehand with a roof block. His left hand comes through so as to wrap Dogzilla's stick arm.



2) Corto/Standing Grapple range. Crafty holds Dogzilla's head down with his right hand/punyo and controls his stick arm at the elbow. If Dogzilla tries to free this arm by bringing it between the two of them, Crafty can move to his side/back. Dogzilla controls Crafty's right elbow. Note: Many people with a grappling background will put their hand palm up on the point of the elbow as a prelude to a wrestling move known as a "pop-up" or a "duckunder". In this move, simultaneous with a popping up movement on the elbow, the body/head are dropped with the purpose on getting under and behind the arm and establishing a very desirable back control. To prevent this, Crafty avoids the right lead with his foot and works from a left lead.



3) In this position, the fighters jockey for advantage. Crafty probably has a slight advantage because he can yank on the neck/head. Here, he uses this to work the knee strike. However, he must remember that Dogzilla may think to drop and tackle.



4) As this dynamic continues, Crafty sneakily starts working his stick down to where his left hand can grab it.



5) His left hand grabs the other end of his stick, and to set up Dogzilla for his intended rotation to the right he jerks Dogzilla's head to the left. He then borrows the energy of Dogzilla's resistance and explodes into a rotation to the right as he explosively raises the left end of the stick and drives down with the right end. The closer the stick gets to vertical, the more the energy corkscrews towards the ground.



6) As Dogzilla hits the ground, Crafty steps over him with his left leg and releases his left hand's hold on the stick.



7) Rather than risk breaking his hand on Dogzilla's skull, he finishes with an elbow to the temple/ear.

Comments: The action represented in frames 3 and 4 may take a while- maybe somewhere between 5 and 20 seconds. The shifting of the stick to the left hand should be masked by low line kicks, knees, and general jostling and yanking. The motion of frame 5 is similar but not the same as a technique that some of you already may know in an empty hand context as "puter kepala" ("turn the head" in Indonesian) While rotating to the right so as to generate centrifugal force on your opponent, the motion also corkscrews down. The initiation of this motion needs to be explosive or it will be resisted. The success of the technique is helped if you can saw into the back of the neck with the stick as part of the motion. If the technique is resisted, and sometimes it will be, you should have an attack available that goes in the direction of your opponent's resistance-- for example a bizet luar with the right foot.

As Top Dog pointed out the most powerful strike for most siniwali fighters is the "Fluid Attack". The whole body is coiled to swing both sticks like a baseball bat. The sticks can come simultaneously or almost simultaneously. DEFENDING WITH ONE STICK IS USUALLY INADEQUATE BECAUSE THE FIRST INCOMING STICK KNOCKS IT ASIDE AND THE SECOND GETS IN FOR FREE. Note that both sticks do not need to come out on the same line; they can come out in any combination of high, middle and low. This is the strike that Top Dog used at the end of the opening sequence of the first DB tape-- it instantly dropped his opponent, and left him with blood spurting out of his head. Throwing and dealing with this strike is an excellent example of the differences between doing mirrored siniwali coordination drills and fighting.



1) Shaggy Dog (left) menaces Crafty Dog (right) with a loaded fluid attack. Note his lower half body mechanics-- he is all set to step in deep and let fly. If Crafty can't deal with this, he's gonna get whacked or chased around the park for the whole fight. Here, Crafty who was in a left lead siniwali caveman a moment ago flips the tip of his right stick down.



2) Rather than let Shaggy decide when he is going to let fly, Crafty chooses to crash with an attacking block- he steps through with the right which forces Shaggy to swing. Key point: the tip of the right stick protects the left hand and the tip of the left stick protects the right hand.



3) As Shaggy's swing carries through, Crafty continues the footwork by stepping out with his left as his right stick flows through to strike Shaggy's right elbow. Truth be told there's often not much on this strike, but the tip will lay on the elbowing in a monitoring way. This makes it harder for Shaggy to come back quickly with another fluid attack and gives Crafty an instant longer to accomplish his footwork--



4) which he does by cutting in with his right while his left stick "blocks" Shaggy's return fluid attack on his hands. Again the stick monitors. (By the way, the stick motion of 3) and 4) is often known as "cob-cob" or "pie-pie".) The motion of the left striking is complemented by the right's retraction.



5) The right's retraction is done in such a way that it flows around into a nice reverse angle strike. Now the question is whether to step out or to step in.



1) Dogzilla (left) and Crafty Dog (right) move in Snake Range. While on the backhand side, Crafty reads a probing backhand coming in.



2) He steps out on "the gum" of the left "lower canine" triangle as he meets the backhand in a particular way in stick square range--



3) This means he does not lose the speed of his stick from the contact and can continue through so that it comes around to again attack on the backhand horizontal line as he steps to the point of the lower canine triangle and checks/monitors with the left hand.



4) Unfortunately, the backhand to the head does not drop Dogzilla, and reverting to the defensive lineman that he once was as a football player, he comes in to tackle-- his left hand is looking to grab Crafty's right leg. Given a bit of an assist by the punyo of his stick, Crafty's right hand drops onto the head as his left hand rotates so as to steer Dogzilla's right arm towards perpendicular.



5) While continuing to push on the back of Dogzilla's head, Crafty steps his right leg out of harm's way. This compliments the movement of taking Dogzilla's arm to perpendicular and leads to an effortless throw.



6) Crafty sits down into a position where he can punish or armbar. Here, his right knee is spread out to leave a line for his stick to strike. For the armbar, the knees will come together while the hips rise.

Comments: This throw comes to us from LaCoste Silat. Many systems have something similar. For example, in Bukti Negara Pentjak Silat this throw is called "puter kepala", which means "turn the head". The difference is in the footwork. In LaCoste, the thrower seeks to zone behind the throwee, and in Bukti Negara the footwork calls for being stationary while slamming straight down the line of the arm once it is perpendicular, which makes for a very unpleasant, and perhaps damaging impact with the ground.



1) Crafty Dog (left) and Shaggy Dog (right) move in "Snake Range". Crafty is in Left False Lead and Shaggy in a typical Backhand position.



2) Crafty lets Shaggy see a big, well loaded Caveman Strike and draws the Roof Block.



3) Simultaneously with the Caveman Strike he strikes Shaggy with a "teep"-- a thrusting foot jab.



4) Crafty steps forward off the kick and loads another Caveman while Shaggy is knocked back.



5) The Caveman cracks Shaggy in the temple.



6) As part of the same motion, Crafty enters deep in to sector one with his right foot while he simultaneously wedges/hits with his right forearm, knocking Shaggy's head behind his feet. In Bukti Negara Silat terminology, this is called "making the way".



7) The left hand grabs the third leg and lifts as the upper body rotates to the right.



8) Crafty follows Shaggy down and uses his right shin and left knee to prevent Shaggy from turning to face him.



9) He flips the tip of the stick down and finishes with a two-handed thrust to the throat.

Comments: The idea in frames 2-5 comes to us from Krabi Krabong. Salty Dog is responsible for the KK influence in DBMA. When Top Dog and I started with the BJJ, he felt frustrated by there being no BJJ where he lived (Santa Fe, NM) and so, building on his base in Muay Thai, he went into the KK (KK is the weaponry forerunner to Muay Thai) as a way to make Eric and I pay dearly on the way in. He has trained extensively in Thailand and is a certified "Ajarn" (roughly "Guro"). This is a perfect example of what we mean when we say that DBMA is a "System of Many Styles". The technique of frames 6-8 is from Bukti Negara Pentjak Silat.



1) Surf Dog (left) and Crafty Dog (right) face off. Surf Dog is in a "siniwali caveman" structure. Its basic idea is like a boxer's "jab, jab, CROSS"-- or as we say in DBMA, "paw, paw, and POW". It may look simple, but not only is this what many fighters do when they discover that they can't get power in the movements learned in their siniwali coordination drills, (their fault, not the movements') but it is also, in the right hands, a very formidable structure-- as some Krabi Krabong players have shown. In this sequence our idea is to have a way of challenging the thunder of that big right. Crafty Dog is in a left false lead-- his upper body mirrors Surf's, but not the lower. In Lameco Eskrima, this posture is called "pao po".



2) Crafty draws the jab with which Surf hopes to measure him for the big caveman strike. Notice that his "pao po" posture allows him to step off to his right simultaneously with his jab. By the way, this is "stick square" range.



3) Sensing Surf's commitment to throw the Caveman, Crafty intercepts by driving off the right foot with a roof block that allows him to safely enter into media range.



4 & 5) As Surf's caveman whistles by, Crafty's own caveman strike enters under ideal circumstances. At this point he has the option of moving out on the "left tooth" triangle, but





6 & 7) having felt his shot strike home, he elects to enter on the left diamond triangle with a left fluid attack. Here, both strikes get in, but had Surf been able to get off a shot at this moment, the idea is that Crafty's right would have been able to clear away either Surf's left or right, still getting in his left caveman.





- 1) Surf Dog (right, top) is in Crafty Dog's (left) guard. Surf's left has Crafty's stick arm at the wrist, likewise Crafty, who is threatening a sector 5 disarm.



- 2) Surf yanks his stick arm up with the intention of hitting Crafty.



- 3) Crafty blocks the strike with his left foot at Surf' right biceps.



4) Confident in his ambidextrous training, he passes the stick to his left hand.



5) If Surf does nothing he knows he will be repeatedly hit in the face by the stick. His right arm is still unavailable- it is blocked by Crafty's foot so the only thing available is his left.



6) This leaves him wide open for a triangle choke. Surf has kindly put his left arm in perfect position. Crafty removes his foot from Surf's biceps and pulls him in.



- 7) He closes the choke by putting his left foot behind his knee. Here he has the option of finalizing with the choke or cracking the head open with the punyo, which has been switched back to his right hand.



1) Dogzilla (left, black pants) has a really big stick and stalks Crafty (right, white pants), who is in a false lead.



2) Crafty draws Dogzilla's forehand strike with one of his own, while simultaneously stepping out to the left.



3) Completing the triangle by kangarooing in with his right, the strike of the previous shot flows through in one motion. The target is the peroneal nerve on the outside of the knee.



4) Dogzilla is mad and looks to clock Crafty with a backhand. Crafty kangaroos out with a covering umbrella



5) and moves off.

COMMENTARY: Knee shots done without understanding can get your head cracked. Done right and with good aim, they can turn your opponent's leg into rubber, and even when they don't accomplish all that they can serve to affect your opponent's composure and make mid and high line attacks work better. In DBMA curriculum, there are a number of ways to go about it. For example Top Dog does it out of backhand vs. backhand, and Salty Dog does it out of forehand vs. backhand, and I tend to have the best results out of forehand vs, forehand.

The key to this little combo is to get your opponent to really try to hit at your stick while zoning and when he does for you to not let your stick get slowed down. This is accomplished by letting the tip lag and continuing on your way unimpeded to the peroneal. (Those of you familiar with the Inosanto Blend siniwali pattern known as the "LaCoste 8 Count" will recognize this as the first and fourth motion of the pattern.) Once there, you need to know that there is a real good chance that your opponent will try to take your head off. What works best for me is to let the knee strike flow through and kangaroo out with an umbrella and to leave the opponent alone for a bit to think about his pain. This exit structure is the same we see Top Dog use with his knee attack.



1) Crafty Dog (left) and Surf Dog (right) are in a classic stickgrappling tie up. Surf controls Crafty's right elbow, which in turn controls his head. Crafty's left has wrapped Surf's right arm and controls at his elbow. Crafty is in a left lead in order to make it harder for Surf to do a "duck-under" his right and move to his back.



2) This left lead allows for a strong knee.



3) As Crafty loads another knee, Surf decides to block in a fashion common to many fighters with some Muay Thai training.



4) Crafty sees this and converts his knee to a "sapu luar" sweep. He yanks the head towards his right and behind as he sweeps right to left with his knee against the outside of Surf's knee.



5) He follows him down with an eye to establishing side control.



6) Before Surf realizes what is happening, he is finalized with a fang choke.

COMMENTARY: This move can be seen in a fight in the first Dog Brothers series- I think in tape 2. At the time we were editing I did not have a chance to clear with Pendekar Paul DeThouars that this could fairly be called a sapu luar and so did not use the term. Since then I have spoken with him and he has said that it is. My hesitation at the time was that the technique was done out of a Thai-boxing/wrestling type of position and not as it is usually taught—but Pendekar DeThouars saw no problem with that.

If I may offer an observation here: I know that many people have been intrigued by Pkr. DeThouars Bukti Negara Silat, but that some have doubted its efficacy in real-time. The requirement of the fantastic leverage of BN's throws is that of "making the way". Some of us, for example me, have trouble making the way against the strikes of a quality opponent. However, out of a Muay Thai type "plum" position I have had practical success with both sapus and bizets. Something to think about.



- 1) Dog Nick (left) and Crafty Dog (right) move during a staff fight. Nick's staff is five feet and Crafty's is four, so Crafty looks to close. At the moment of the foto, Nick is in a Caveman type position while Crafty is in a somewhat unconventional position.



- 2) Nick looks to take advantage of his superior reach and strikes downward (vertically) at Crafty's seemingly open head. Crafty "merges" with a horizontal strike at Dog Nick's staff.



3) This knocks his staff aside and disrupts his control over it, (note the crossed arms) while Crafty flows through into a natural caveman chamber as he shuffle steps forward..



4) Dog Nick is having a good day and manages to defend what could easily have been a fight-ending strike for Crafty with a roof block. Note that Crafty's hands on this strike have shifted to a baseball bat type grip.



5) As roof blocks so often do, Dog Nick's roof block flows into a forehand diagonal strike. Continuing on his mission to close, Crafty is still moving forward and his step with his left foot powers a "quick switch".



6) As he applies the quick switch, he releases with his left hand and uses his right forearm to monitor Dog Nick's forearm down and away with the idea of minimizing any effort to turn and face him. The butt section of his staff also serves as a hook.



7) Continuing forward without interruption...



8) ...he moves to the back.



9) Using centrifugal force, he throws Dog Nick onto his shoulder.



10) And finishes with a caveman to the back of the head.

COMMENTARY: All of the material in this sequence can be found in LaCoste Kali-Silat. The term "merge" Dog Brothers Martial Arts takes from GM Ramiro Estalilla's Kabaroan Eskrima. A merge is neither a "meet" or a "follow", but a counterstrike at approximately 90 degrees to the line of force of the attacking weapon. If I have it correctly, in Derobio

this concept is called a "smash".. Often the idea of shots 1-4 suffices by itself. In #5 and #6 we see a functional application of a quick switch. In my opinion, many people, at least here in the US, do not understand how a quick switch comes about and therefore doubt the technique's validity in real time even though many, many FMA systems have it. It is NOT done against a strong initiating forehand from outer range. Here we see one of the three basic types of ways of getting to a quick switch in the LaCoste system. It is traditionally shown with a stick and not a staff, but the principal is the same. For reasons of secrecy, certain details of #8-10 are left out of the throw. Some of you who have trained with Guro Inosanto may recognize which one it is.



1) Crafty (left) closes with a flying roof against Dogzilla's (right) caveman strike.



2) The roof flows into an uppercut to the third leg.



3) In pain Dogzilla tackles Crafty and falls into his guard.



- 4) Crafty hooks Dogzilla's head down and to the side with his punyo and places his foot on Dogzilla's hip, and loads his left hand.



- 5) Thrusting with his right leg, he moves Dogzilla down into the range of a slap to the occipital.



6) This is followed by a punyo to the crown of the head.



7) While Dogzilla's IQ is momentarily reduced, Crafty shifts his foot to the top of Dogzilla's knee and hooks the elbow with his punyo.



8) Simultaneously pulling with the punyo, thrusting the leg and rotating to his right, Crafty reverses and begins to come on top.



9) He flows into mount while placing his stick behind Dogzilla's neck.



10) This sets up a crisp chopping hook to Dogzilla's jaw, which flows through and grabs the stick for a nutcracker choke. His left blocks Dogzilla's right arm/stick as he applies the choke.



1) Crafty Dog (top, white pants) is in Surf Dog's (on the ground, black pants) guard with one leg up.



2) He captures Surf's stick arm at the wrist, all 5 fingers on the same side.



3) He drives it down and pins the arm with his shin.



4) Surf blocks Crafty's punyo at the wrist.



5) Crafty flows with an abaniko to the face.



6) Surf's attention is naturally drawn to the direction of this attack. This leaves him open for a jolting left to the jaw, which is done while Crafty simultaneously loads a stick thrust with his right.



7) Crafty mercifully bypasses the thrust to the face and instead does a hooking thrust that skids behind Surf's head while he loads the left.



8) Leaving the stick behind Surf's neck, Crafty loads his right while throwing another left to the jaw. As the left hand flows through the strike it grabs the stick and begins to apply a nutcracker choke which Surf blocks by grabbing at the elbow with his left. This leaves him completely exposed to the hammerfist.



1) Crafty(left) enters with a flying roof block.



2) However, this time Dogzilla's left hand is up and Crafty can not get his right to attack/control the head.



3) (For purposes of photographic clarity, the fighters have rotated 180 degrees.) So what results is that both fighters have the other's stick arm controlled. The position is identical for both. But Crafty thinks to pass his stick to his left hand behind Dogzilla's back. Notice where the left hand grabs the stick.



4) Think uppercut, not hook. If you hook, you will tend to lose the control of your opponent's stick arm. With the uppercut you can continue to clamp it to your side. The power must come from the leg, not the arm.



5) Crafty cracks the floating rib. If he can, he will rip off 3-4 quick shots. This will tend to crumple the opponent.



6 & 7) Crafty lands the high hook to the ear or temple or origin of the tri-geminal nerve. Ideally, Dogzilla's instinctive motion to bring his shoulder to his ear will arrive late because he flinched in response to the pain of the shot(s) to the floating rib.





8) Having rattled Dogzilla with these two shots, Crafty is able to free his right hand.. Its time for a nice crisp heel palm uppercut that travels right up Dogzilla's torso into the jaw and rocks his world a bit as Crafty simultaneously step through with the left leg. Dogzilla's head is now behind his feet-- the way has been made. Note that there is no space between the two fighters at the hip. Note the positioning of the stick.



9) As Crafty's right hand comes down from heel palm uppercut, he slams Dogzilla with his left forearm, thus maintaining the imbalance.



10) Crafty's right hand comes through and grabs the other end of his stick. Formidable and damaging pressure can now be applied to the neck. This is a variation of "the nutcracker choke". Explore and practice with great care. This variation of the nutcracker can really go at the carotid as well as threaten the structural integrity of the neck vertebrae. We suggest gently and gradually exploring this technique with your training partner before working on it out of flow. Appreciate the possibility of damaging the artery (e.g. knocking some cholesterol loose so that it clogs in the brain) as well the vertebrae.



11) Crafty bypasses the life-threatening silat type throws possible and instead uses the excruciating pressure of the nutcracker to bring Dogzilla down in a smooth controlled manner into submission.

COMMENTARY: I got the idea of the lo-hi hits with the reverse grip punyo from watching Grand Tuhon Leo Gaje do it in another context.



- 1) Crafty (left) closes against Dogzilla's (right) forehand with a roof block. His left hand comes through so as to wrap Dogzilla's stick arm.



- 2) Corto/Standing Grapple range. Crafty holds Dogzilla's head down with his right hand/punyo and controls his stick arm at the elbow. If Dogzilla tries to free this arm by

bringing it between the two of them, Crafty can move to his side/back. Dogzilla controls Crafty's right elbow. Note: Many people with a grappling background will put their hand palm up on the point of the elbow as a prelude to a wrestling move known as a "pop-up" or a "duckunder". In this move, simultaneous with a popping up movement on the elbow, the body/head are dropped with the purpose on getting under and behind the arm and establishing a very desirable back control. To prevent this, Crafty avoids the right lead with his foot and works from a left lead.



3) In this position, the fighters jockey for advantage. Crafty probably has a slight advantage because he can yank on the neck/head. Here, he uses this to work the knee strike. However, he must remember that Dogzilla may think to drop and tackle.



4) As this dynamic continues, Crafty sneakily starts working his stick down to where his left hand can grab it.



5) His left hand grabs the other end of his stick, and to set up Dogzilla for his intended rotation to the right he jerks Dogzilla's head to the left. He then borrows the energy of Dogzilla's resistance and explodes into a rotation to the right as he explosively raises the left end of the stick and drives down with the right end. The closer the stick gets to vertical, the more the energy corkscrews towards the ground.



6) As Dogzilla hits the ground, Crafty steps over him with his left leg and releases his left hand's hold on the stick.



7) Rather than risk breaking his hand on Dogzilla's skull, he finishes with an elbow to the temple/ear.

Comments: The action represented in frames 3 and 4 may take a while- maybe somewhere between 5 and 20 seconds. The shifting of the stick to the left hand should be masked by low line kicks, knees, and general jostling and yanking. The motion of frame 5 is similar but not the same as a technique that some of you already may know in an empty hand context as "puter kepala" ("turn the head" in Indonesian) While rotating to the right so as to generate centrifugal force on your opponent, the motion also corkscrews down. The initiation of this motion needs to be explosive or it will be resisted. The success of the technique is helped if you can saw

into the back of the neck with the stick as part of the motion. If the technique is resisted, and sometimes it will be, you should have an attack available that goes in the direction of your opponent's resistance-- for example a bizet luar with the right foot.



1) Dogzilla (left) and Crafty Dog (right) move in Snake Range. While on the backhand side, Crafty reads a probing backhand coming in.



2) He steps out on "the gum" of the left "lower canine" triangle as he meets the backhand in a particular way in stick square range--



3) This means he does not lose the speed of his stick from the contact and can continue through so that it comes around to again attack on the backhand horizontal line as he steps to the point of the lower canine triangle and checks/monitors with the left hand.



4) Unfortunately, the backhand to the head does not drop Dogzilla, and reverting to the defensive lineman that he once was as a football player, he comes in to tackle-- his left hand is looking to grab Crafty's right leg. Given a bit of an assist by the punyo of his stick, Crafty's right hand drops onto the head as his left hand rotates so as to steer Dogzilla's right arm towards perpendicular.



5) While continuing to push on the back of Dogzilla's head, Crafty steps his right leg out of harm's way. This compliments the movement of taking Dogzilla's arm to perpendicular and leads to an effortless throw.



6) Crafty sits down into a position where he can punish or armbar. Here, his right knee is spread out to leave a line for his stick to strike. For the armbar, the knees will come together while the hips rise.

Comments: This throw comes to us from LaCoste Silat. Many systems have something similar. For example, in Bukti Negara Pentjak Silat this throw is called "puter kepala", which means "turn the head". The difference is in the footwork. In LaCoste, the thrower seeks to zone behind the throwee, and in Bukti Negara the footwork calls for being stationary while slamming straight down the line of the arm once it is perpendicular, which makes for a very unpleasant, and perhaps damaging impact with the ground.

What an Experience

Martial art is a strange endeavor in our modern society. We strive to better ourselves and understand the art better, but we have one restriction that no other artists have to endure: we are forbidden to truly express the art to its fullest extent.

The arts that we practice are about subduing a violent opponent through various methods under the most stressful conditions when our very life is at risk. Now this is a situation that we are supposed to encounter in the first place. Urban problems do make it more likely that we will find trouble, but most people will go through a lifetime without facing death at the hands of another.

So how long does the martial artist hone his skills without going into battle? How do we get that invaluable attribute known as "experience"? By finding the instructors with the most realistic training methods.

By realistic, I mean those drills that closely simulate the all-out combat condition without the grave risk that we find in the back alleys and deserted parking lots of our cities. Risk is important, but you needn't face the prospect of losing life or limb as our warrior predecessors did. Of course, the intensity of the training should follow a progression to be sure that you can defend yourself reasonably well at the level of drilling in which you engage. You should also be supervised by an experienced instructor who knows when the training is getting out of control.

There is that word again-experience. Experience is the difference between knowing a technique and understanding a technique. Experience promotes true, deep-down confidence. A confident person doesn't just believe that a technique will work, he knows that the technique works at full speed and full power because he has already done it. There is a big difference between believing and knowing. Some of my greatest experiences in martial arts training revolved around testing my skills under the most stringent conditions.

I had been learning the Filipino art of kali for a few years when I decided to get some new insights by entering a stickfighting tournament. My instructor, guro Dan Inosanto, had been telling me that it would be good for me to spar with people I didn't know, so I finally took his advice and drove to Stockton, Calif. for a dose of reality. I did fine in the tournament, but I found out that I was lacking in a few areas: head movement and basic defense to name two. During the eight-hour drive home I kept hearing Inosanto's voice in class telling me to do all the things that I didn't do in the competition.

I knew what to do, but I didn't take the time to train them as I was advised. Inosanto would often show us a simple stroking drill or defense, let us practice a few minutes until he was sure we had it, then tell us to practice these at home so that he could show us some of the complexities of the art. Well, after the tournament I started putting in the homework time on the essentials.

In subsequent events I was pleased to fare much better. It was the experience that made the difference. It felt good to be a seasoned stickfighter-that is until I met up with a group that took the whole reality concept to new heights.

About five years ago, Marc Denny, a training friend at the Inosanto Academy, coaxed me into meeting his friend for some stickfighting. One night after class, I was introduced to Eric Knauss; six-foot-five, six-time national champion in the pekiti tersia system of kali. Eric looks more like a computer consultant than a fighter, so I figured that I would take it easy on him, especially considering that we were using unpadded rattan sticks that were much heavier than those used in the tournaments.

No body armor either except for headgear, hand protection and an elbow pad. Marc gave me one piece of advice before the session began. He said, "Hit him, because he is going to hit you." At the time it sounded like strange advice because that is what sparring is all about.

Later, I understood.

Imagine my surprise when Eric unleashed a monstrous backhand strike-with that heavy stick-aimed directly at my head. Before I could congratulate myself for deflecting the first blow, the follow-up landed square on my mask. What a shot! I had assumed that Eric depended on light contact for safety. I quickly realized that he depended on his skill to protect his body.

What a concept-relying on your art to defend yourself. As you might guess, I took some major welts and bruises home that night, but I really didn't notice. My mind was in a frenzy remembering the power of the strikes, the quickness of initiation, and that rattan club blasting into my unprotected shin. Instead of merely practicing against a forehand strike, I had experienced a forehand strike. The mentality of the fight was much more realistic because a missed block didn't mean losing a point; it meant pain. What a difference it made in my point of view. The focus of my training changed forever after that night and I am eternally thankful for Marc and Eric for that night and subsequent evenings and weekends of invaluable experience.

I have had similar experiences in boxing gyms, kickboxing bouts, and rough sparring sessions under the guidance of Dan Inosanto and Richard Bustillo. I am now also under the tutelage of Rigan Machado and his brothers in Brazilian jiu jitsu. This what the martial arts is about and we should remember that the arts serve as a microcosm of life. Don't be a spectator, experience life. Live your life to the fullest, go where you want to go, do what you want to do, and, most importantly, do whatever it takes to become the person you want to be.

-Burton Richardson

Frequently Asked Questions

QUESTION: Where does the name come from?

It comes from the interplay of a couple of serendipitous events. At "the Rumble at Ramblas" (5/88) we had three fighters named Marc/Mark, (Denny, Balluff, and Sanden) and there was also Mark Lawson, who was part of things, but wasn't at the RAR. Naturally, to minimize confusion the search for nicknames was on. Something happened that led to someone calling me a "crafty dog", and Mark Balluff spoke very well in his interview about how the experience led to a feeling of brotherhood (see the end of DB #1). That week I was reading a Conan the Barbarian comic book wherein Conan is leading a band of warriors into battle saying, "Come on you dog-brothers!!!" and it hit me. Since then the name has revealed itself to be a more fortuitous metaphor than we knew at the time.

QUESTION: What does it take to become a Dog Brother?

Although many of the Dog Brothers have come out of DBIMA or DBMA instructors, this is NOT necessary in order to become a Dog Brother. If you wish to become a Dog Brother, fight at some of the Gatherings, let the Brothers get to know you, and find someone in the group to present your name to Crafty Dog, Top Dog, or Salty Dog-- by biological reality, the "council of elders"-- and they will take it from there.

The first level is "Dog" one is accepted into the tribe. The next level is "Candidate Dog Brother". At this point, one is showing the level of realization in fighting that we expect of a "Dog Brother". A name is tentatively given. Typically, we look for this level to be maintained for at least three Gatherings. Then one reaches the grand exalted status of "Dog Brother".

QUESTION: What can you tell us about your credo, "Higher Consciousness through Harder Contact ©"?

At the beginning of a "Gathering of the Pack", a passage in the magic words that begin the day goes, "No judges, no referees, no trophies. One rule only Be friends at the end of the day. This means no one should spend the night in the hospital, and everyone should leave with the IQ that they came with."

There are too many ways that human ingenuity can come up with to damage someone else irreparably, especially with a stick, for us to think up and be able to enforce rules against all of them. The spirit of the fights is that of members of the same tribe helping each other to prepare to defend the land, women, and children of the tribe. Both going too hard and going too soft are counterproductive. In this spirit, what might be too much for one man to handle, could be too little for another. It is a sign of respect for your "opponent" to really go after him—you are saying you respect and believe in his skill and spirit to deal with it, yet at the same time even in the adrenaline of the moment you are looking out for his welfare so as to not damage him and thus weaken the tribe. It is in your best interest that he be as good a warrior as possible when you stand together in battle.

A stickfight is an intense adrenal experience. The Learning that takes place in this altered state is of an entirely different order from ordinary learning. The greater the intensity of the fight, the greater the need to simultaneously tap into a centered

awareness that keeps you from taking the shot that would be too much. The cultivation of this duality, i.e. greater adrenaline & greater centering, is what we mean by the full credo: "The greater the dichotomy, the profounder the transformation. Higher Consciousness through Harder Contact." It is our hope and belief that this deeper learning carries over to the rest of one's life; and should one ever need to use one's skills that it will be done with a calmness that allows for good judgement as well as good skill.

QUESTION: Do you guys do this all the time?

To do this all the time is something we haven't done since we were much younger. Ajarn Salty Dog makes a good point when he says that it is probably a good thing to have a phase in one's evolution where one does do this a lot so as to step through a certain door. For many of us, this was the significance of the "Rumble at Ramblas"— we averaged 20 fights each over the course of three days. To go out on the field again and again is a transformational experience. We come to see our fears as no different that a dog's fear of a vacuum cleaner.

What we do now is have two "Gatherings of the Pack" a year. One is the first Saturday of May, and the other is the Saturday of September closest to the autumnal equinox. For the seasons here in southern California these dates seem to work well. We also usually hold one or two "Closed Door Gatherings" between Gatherings. These are only open to members of the tribe. They are a chance to stay sharp and to experiment without the public watching.

QUESTION: How does someone prepare to do this for the first time?

This can vary wildly. We have had someone go out and fight after only 9 lessons with the stick. However, he had been a nationally ranked collegiate wrestler and then a bounty hunter, was a purple belt in Machado Brazilian Jiu Jitsu, and has the tendon strength of an orangutan, (he once opened a fighting pit bull's jaws!) the neck of a bear, and the skull of a bowling ball. However, most people require a couple to several years of training to prepare to fight at a "Gathering of the Pack". The panoply of skills called for is quite broad. Some people prefer to specialize in their natural strengths, others to develop as broad a range of skills as possible. We believe our curriculum offers a sound basis for DBMA's mission of "helping good people learn to fight well for real."

We believe the ultimate goal is to have real skills throughout the entirety of one's life, not just when one is young and competitive. This calls for an open mind. "A conclusion is but a place where one stops thinking." (unknown) The core training philosophy of DBMA is that of JKDC—Jeet Kune Do Concepts. Bruce Lee said, "Research your own experience. Absorb what is useful. Reject what is useless. Add what is specifically your own." We think this is right.

QUESTION: This stickfighting is all very nice, but what do you do when you don't have a stick?

Well, in our opinion you always DO have a stick, actually two. They are called your forearms. We believe the claim of the FMA that empty hand strikes, parries, traps, and blocks are like the stick/blade is correct. Indeed, in our opinion, until you can really clock someone with a stick it is dubious that you can use the full empty handed array of options of the FMA.

QUESTION: So Real Contact Stickfighting is not all you do?

Exactly!!! RCSF may be what we are known for, but DBMA sees it as just a vehicle for a thorough testing and cultivation of all skills, most certainly empty hand as well, particularly in conjunction with the rest of our program.

QUESTION: So what is in your program?

We have a curriculum. The day that it ceases to evolve, it begins to die. And just as we have many fighters each with his own style, similarly our curriculum is a "system of many styles". By this we mean that this is not a random hodge-podge of sundry techniques, but rather a SYSTEM of many styles. Considerable thought and experience has gone into the development of this curriculum.

A) The core of our curriculum is FILIPINO MARTIAL ARTS (FMA). The three principle systems upon which we draw are Inosanto Blend (Guro Dan Inosanto), Pekiti Tirsia (Grand Tuhon Leo Gaje), and Lameco (the late Punong Guro Edgar Sulite), though of course there are many others too. We consider Silat to be a part of both unarmed and weaponry FMA, and, although not Filipino, we wish to acknowledge the influence of the Indonesian system of Bukti Negara Pentjak Silat of Pendekar Paul de Thouars.

Some of the distinctive features of our system's approach in this area are:

1) There is a strong emphasis on developing the ability of what is normally the complementary hand to act as the dominant hand. This is required, in our opinion, not only to be a better stickfighter, but also to have true empty hand FMA skills. We encourage people to develop strong fighting siniwali skills as a part of using the weapon to learn to fight empty handed. In our opinion, if you cannot fight with two sticks (and fighting with siniwali is much harder than doing siniwali drills) it is dubious you can use your stick skills empty handed. Of course, ultimately it is up to the student to decide how much he wishes to cultivate ambidexterity, but usually he should first put in enough time at this to have a basis for an opinion.

2) Panuntukan (FMA empty hand striking skills): In the Filipino systems that teach panuntukan, they often begin with the motions based on single knife, double knife, or espada y daga. Our progression in this area begins with siniwali motions. This aligns more readily with the Krabi Krabong part of the curriculum (see below). We do not separate the Silat material from the Panuntukan.

3) Our stickfighting theory is based upon 6 ranges, not the usual three. It is our understanding that many systems in the Philippines had more than the three ranges that are typically used for teaching in the USA, and through our fighting experience, we begin to understand why.

4) We believe it is important to have competent staff skills.

5) We spend less time than most systems on disarms, for reasons discussed in DB tape #4. In our experience, a grasp of the general principles suffices.

6) For an FMA centered system, there is a unusual amount of grappling.

B) DB GRAPPLING: Although we are but mid-level students of Brazilian Jiu Jitsu, BBJ plays an important role, both for our Vale Tudo (unarmed) system and for "Dog Brother Stickgrappling", which will be discussed next. For those who can, we encourage them to train with our teachers and good friends, the Machado Brothers—who are right up the

street from our "main den" in Hermosa Beach, CA. Although we continue to search it out, unfortunately little of the Filipino grappling has survived the trip to America.

C) "DOG BROTHER STICKGRAPPLING" is our own blend of BJJ and FMA, as well as some of stick subsystem of Bando Python , for which we are indebted to the legendary Dr. M. Gyi, Grandmaster of the Bando system.

Our feeling is that even with a stick, grappling can happen and in this range the presence of a stick changes things in important ways. A good stickgrappler has good stick skills, good grappling, and good stickgrappling and can keep track of all three simultaneously. This is a good trick and can be a quite effective.

D) KRABI KRABONG, is the weaponry and empty hand art from which Muay Thai Kickboxing descends. We are guided in this area by Ajarn Salty Dog, who is a certified instructor by the Buddaiswan Institute in Thailand.

E) "DOG BROTHER VALE TUDO" is our empty handed system: striking,(Kali-panuntukan, JFGF, KK) trapping, (Kali, JFGF) throwing (Silat and others), grappling (principally BJJ, with some other things), and striking during grappling (Kali, Silat, JFGF).

Woof,
Marc "Crafty Dog" Denny
Co-founder: The Dog Brothers
President: Dog Brothers Inc.Martial Arts
Head Instructor: Dog Brothers Martial Arts

