

HOW I DISCOVERED MATRIXING

I originally began my study of the Martial Arts in 1967. Chinese Kenpo Karate. I quickly became an instructor, wrote the training manual for the school, then discovered Kang Duk Won. Precisely, I discovered a man who could give me a hands on transmission of the true art. His name was Bob Babich.

Studying at the Kang Duk Won was always interesting. Aside the from the sweat and blood and bruises and good times we explored on the mat, there were always interesting people around. We had students, doctors, engineers, pilots, grave diggers, glass blowers...even Hells Angels.

I always liked it when I went to class and there were a bunch of choppers parked along the curb. It meant I was going to get the real goods. The Hells Angels, you see, had a tendency to see if something worked. When I tried a technique on one of those fellows I had to make it work, no BS, or get dumped on my fanny.

Truth, it wasn't so bad being dumped, because they would lend me a hand up, then tell me how that technique worked, or didn't work, on the street.

I didn't have samurais to tell me about ancient techniques, although that was in the mix, I had urban warriors of the most violent type.

Anyway, I came across some interesting concepts during my studies under Mr. Babich, and I began to understand something of the true art, and I began to take apart teaching methods.

One of the things that I noted was the difference it times it takes people to get to Black Belt. Chuck Norris did it in a year and a half, I believe. Mike Stone, who many consider to be the best Karate fighter of all time, earned his black belt in less than a year.

And, the first black belts at the Kang Duk Won earned their black belts in 2 ½ or less years, yet it took me around 7.

So what happened?

Well, I saw certain things about training methods being changed, forms being added, and I realized something: a fellow learns an art, then, having become an artist, wants to contribute to that art, so he adds to it. Then he teaches the whole thing as if it was always taught that way.

My instructor started out with 8 or 10 forms to black belt. He wound up packing it with forms he had created, forms he had picked up from other systems, and I had to learn 21 forms.

So I began to wonder how martial arts used to be taught. And, I began to take apart systems, rearrange them, and see what would happen.

My first big experiment was conducted in Santa Rosa, California.

THE 16 STEP SELF DEFENSE FAILURE

After years of analyzing arts and teaching methods I came up with something called the 16 step self defense. It was (is) pure matrixing from the get go, and I was having incredible successes using it in my personal martial arts. So...why not teach it?

One of the concepts I had come across, during the years, was that many martial arts are technique oriented. Karate, at one time, is supposed to have had no forms. Examine 'Secrets of Shaolin Temple boxing,' by Robert Smith, and he talks about there being five original techniques (which grew and grew and grew). Judo and Jujitsu, had no forms, Aikido had no forms, and there are other examples.

So I tried teaching a totally logical list of techniques, and it didn't work. The students were excited, and amongst themselves they were good, and they learned really fast, but, to be honest, they weren't very good.

They lacked several things, among which were extensive conditioning through doing the forms, a more wholistic approach towards the art, and so on. Again, to be honest, while the 16 step experiment failed, I learned an amazing amount of things from it. Things that nobody in the martial arts were learning.

People, you see, were doing the same old same old, a money see monkey do kind of training method, so they were memorizing random techniques and forms, but weren't really getting into and understanding things having to do with teaching methods.

My problem was how could I teach my 'perfect method,' and get the same rich results of traditional martial arts.

If anybody is interested the 16 Step Method is included in the 'how to Create Your Art Course' at Monster Martial Arts.

ROBOT KARATE

Back to the drawing board. If the 16 Step Self Defense didn't work, what would?

I began making long lists of forms, and I rearranged these forms, and reconfigured them. I explored all manner of foot patterns (one of the glaring weaknesses of the 16 Step Self Defense was the lack of good footwork), hand configurations, and on and on and on.

I eventually opened another class, this one in San Francisco. I taught in a room above a furniture store, and I advertised the class as Robot Karate.

Robot Karate. What a name, eh? But the concept I was working on was undoing the rote, memorizing of techniques, and making people actually think about the martial arts.

It was also the first class I advertised as Matrix Karate. I reworked some of my forms, put matrixing concepts in them, tried to shore up the weakness, and taught a group of eight or ten people.

And, while there was some success, it was a mixed bag. I had run it seminar fashion, I didn't have the students long enough to have great effect, I didn't have enough martial arts knowledge to pull it off, and there were other problems.

Still, there were glimmerings of hope. The way some of the people responded, I knew I could do it, but...back to the drawing board.

THE ONE WEEK FAILURE

Years passed while I pondered over what I had done. I explored more arts, collected forms, taught small classes here and there in the traditional arts, and kept thinking and obsessing about what I had done.

Yes, it had worked, and I had learned, and I was accumulating more data, perhaps enough data to make it work, but...but I probably would have done nothing with it all, until the day a friend called me up.

This particular friend had been instrumental in the first 16 Step Self Defense experiment. In fact, before I opened the first class, he and I had locked ourselves in the dojo for a week and I had taught him the system. For him it had worked, but he had been of unusual athleticism and drive.

Anyway, he called me up and said, "I'm in Los Angeles and I've got a bunch of guys who want to learn Karate. Why don't you come down and run a seminar? Run them through the stuff you taught me..."

So I did. But I didn't teach exactly the same, I changed things because of what I had learned.

We held the class in the attic of a house on Talmadge. Man, it was hot. The floor wound up soaked with sweat, and I know my friend lost 20 pounds!

I ran the class for 40 hours, one work week, and the thing actually succeeded.

Oh, it was uneven, and there were still problems, but by the end of forty hours I had fellows able to move about, and even to freestyle with the laser sharp accuracy of a black belt.

I want you to understand something at this point. Let's say you took a class in a martial art, let's say Kenpo. Normal Kenpo consists of a couple of half hour privates a week, and a couple of groups. At the end of a year you have had 50 hours of private instruction.

Bear in mind, however, that for that fifty hours you have been memorizing techniques.

Still, there is progress.

But, what if you were learning the underlying principles of the martial arts? What if you were learning things that people usually only discovered at the end of a couple of decades of study, and then only if they were smart to begin with?

That said, I still wasn't satisfied, and even considered what I had done a failure.

The reason for this is that while these guys had opened the door, they didn't continue in the martial arts.

They didn't take advantage of what they had learned, they hadn't become artists. Worse, what if I started teaching this thing to more people...it would become a gimmick, a Hollywood 'thing to do.' I would be rich...but I wouldn't be doing the martial arts.

At that point I decided never to teach the One Week Black Belt again.

Oh, some bright fellow could resurrect it. Take the concepts of the 16 Step Self Defense, put them together with a couple of the Intermediate forms from Kwon Bup (Bob Babich's art, it's on the Monster Martial Arts website), and toss out crap until it starts to work.

But I don't recommend it. Who would want to be a gimmick when they could be an artist? Eh?

THE OUTLAW SUCCESS

I went back to the drawing board, but I have to tell you, it was sort of half hearted. I had seen that I could succeed, but my motivation had been drawn. I had seen the sort of hell I could create for myself.

Years passed, and I played with a variety of things. I didn't have the motivation, but I did have the curiosity. I explored the internal arts more fully and I even held classes in Shaolin and Pa Kua, and put together other arts.

I became a writer for the magazines, had my own column in Inside Karate, and to this point have written hundreds of articles.

And I wrote training manuals, novels, and even became published, every once in a while, outside of the martial arts world.

One day my son came to me and asked to learn Martial Arts. Well, there is no greater motivation than the survival of one's family, so I prepared to teach a class.

He wanted to learn Karate. Out of all the arts I knew, he wanted my base art, the one I had received the hands on transmission in from Bob Babich.

But I didn't want to teach the Kang Duk Won. And, I didn't really feel like teaching Kwon Bup. So I began taking the working parts out of each art, and I combined them into a third Art: Outlaw Karate.

I called it Outlaw because it was outside the normal bounds of what people call Karate.

I opened the class on Russell in Los Angeles, and from the get go things started happening.

My son and his friend showed up. And so did, out of the blue, a friend of mine with his son. Man, this guy was pissed. He almost shouted at me for having the nerve to teach a class without inviting him.

Then another guy calls me out of the blue, I didn't know him, I hadn't advertised, but he wanted to learn, and...

And, the night of the first class another friend of mine knocks on the door five minutes before class. He looks in, sees the guys in uniforms, and says, "Oh, good. I always wanted to learn Karate." And he walks in and starts.

Six guys, one of which was my son, and it became the stuff of legends. Each of the guys has horror stories to tell of that first class.

Mike had broken fingers for the entire year.

Bill almost died one night.

Tracy went home crying every single night. And an interesting aside to this is that Mike tried to baby him. So I stepped between them and yelled in Mike's face, "He's not your son here, he's my student!"

Later, Mike told me that was the hardest moment of his life.

Josh didn't cry, he just ran out of class. He would run down the street...and show up for the next class determined to do better.

We even broke my son's chest. I took him to a doctor and his sternum had a big indentation where somebody's knuckle had impacted. And, an interesting aside to that, when I told him he would have to sit out classes for a month he confronted me. "Are you prepared to knock me down and drag me out of class?" And then he walked past me and took his place.

And, one night my wife came running in. She had been walking on the street and some guy had...uh, been perverted. So we ran out and arrested him. All of us. In our uniforms.

Man, the cops laughed when they arrived. We might have been in trouble, except that one of the cops was a third black belt in Shito Ryu, and had had his own school at one time.

He gave us the most interesting advice. He told us that when we arrested somebody like the pervert, we should not be loath to walk to close to a lamp post, and if his head happened to collide with some hard metal, oh well.

Yeah. He really told us that.

The official class lasted one year, and five of those guys made it to black belt. Best friggin' black belts in the world.

And I had made my goal, and even been resurrected in purpose. I began to get motivated again.

THE FINAL SUCCESS!!!

So we come to Matrixing. It's not a fly by night internet gimmick to make money. It is a set of principle which rework the martial arts, make them more efficient, easier to learn.

And it is the first and only actual Martial Arts Science in the world.

Matrixing is something that nobody else has ever done. Heck, they didn't have logic in those olden times, they couldn't have done it if they wanted.

And, they did want. Look at the construction of some arts, and you can see an almost desperate desire to Matrix.

If you've been to the Monster Martial Arts site, you've probably read some of the testimonials. These are all real. Real people, real experiences. People suddenly opening their eyes and discovering a whole new world.

A world which understands all the secrets locked into the forms.

A world in which whole arts are like computer 'plug ins,' you just learn the module, put it together with other modules, and have a ball.

Heck, take a look at the youtube snippet where I put five arts together for freestyle. If you have the eye, you can see where I do Aikido, Pa Kua, a bit of intense Tai-Chi (my partner is moved in a quick hop several feet, and has to struggle for balance, and, in the end, a kick of Karate.

I don't even look like a martial artist, but that is because I've worked to understand the classical modes, and I've outgrown the rote memorization of techniques. I just take bodies and throw them around now.

You could do that.

You can take a half dozen guys and throw them around, and make it look easy. And, with Matrixing, it is easy.

Get a few courses, do them, suddenly the Matrixing pops out, and you get to be in charge.

Or. you can continue the way you're going. Four or five years and you could get a black belt. Twenty years and you could master the arts. If you study enough arts to enough depth. If, quite honestly, you're a bit lucky. And the injuries don't chase you out, or the job changes or the raising of the kids or...do you see the problem I am offering to solve here?

Once you have done the Matrix Karate material the lights are going to go on in your head. Connections are going to be made, and you're going to start reworking your art, tweaking it, changing little things, and, suddenly, you are going to be learning faster. You're going to be more efficient.

You won't be a money see monkey do martial artist, but rather a fellow who has turned on his intuition, learns faster than fast, and can literally absorb whole arts at a glance.

Really, it is almost hard to describe what is going to happen, because these kinds of things haven't happened in the martial arts before.

And, let's talk about that big bugaboo...price.

I offer Matrix Karate for \$29.95 now, I think, but it may go up or down.

That's 30 bucks for an entire art. An art with forms, 2 man forms, freestyle, the whole ball of wax.

And this art will start to correct any art you study. You can take your art, fit it to the scheme of Matrix Karate, and suddenly you will have the beginnings of Matrix Hung Gar, or Matrix Hapkido, or Matrix whatever.

How much do you pay for lessons?

If you paid forty bucks a month (cheap, in this day and age), then in a year you would have spent near \$500. In four years you make it to Black Belt, and that's \$2000.

And then, not to offend, all you have done is memorized hundreds of techniques. Sure, you might be good, maybe even great. But you'll still be a trained monkey.

Or, you can learn Matrixing--I suggest two specific courses Matrix Karate and The Master Instructor Course--and you will cut your learning time in half, save thousands of dollars, and understand the basic why of every technique.

People will start to gravitate towards you because you actually know something. Advanced belts will start wanting to partner with you, because they are actually learning from you!

And, it only gets better.

Because when you plug a piece of perfect software into your head (your computer), your head likes it, and it starts to copy the perfection of the program.

You don't take years to become calm and intuitive, you become calm and intuitive over night.

You start looking at people differently.

The weirdest thing you will ever experience is when you do something totally natural and intuitive, and the people around you start to do it too. Without being told. Without anything except their desire to align themselves with your perfect program.

All the computers in all the people's heads start to copy the perfection of your program.

Sound incredible?

Like it's science fiction?

Read the testimonials on the web site.