

TAO OF WING CHUN DO

VOLUME 1, Part 2



JAMES W. DeMILE

ONE OF BRUCE LEE'S ORIGINAL STUDENTS

Tao of Wing Chun Do

**MIND and BODY
in
HARMONY**

Volume I - Part 2

James W. DeMile

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To Bruce Lee, for helping me understand a "way"
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sharing his skills and friendship
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It was easy for me to write this book;
unfortunately, as originally written,
no one could understand it but me.
To Helen Sutkus and Irene DeMile,
my editors,
who made this volume readable and practical.

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PREFACE

The roots of the Tao of Wing Chun Do go back over 400 years. Early Wing Chun was developed for two reasons. One was to create a means by which the mind and body could unite harmoniously through a series of simple and efficient exercises. The second was to create a practical means of defense against the bandits who were common in that area at that time.

From this early beginning, Wing Chun evolved to the Shoalin Monastery, Hong Kong and finally to the United States. During this journey, Wing Chun established a series of unique, practical, traditional techniques. To this day, these techniques are practiced widely throughout Mainland China and Hong Kong.

Bruce Lee, who was an early exponent of Wing Chun, brought to the United States a new concept in martial arts training. He eliminated the need to follow traditional guidelines and replaced them with creative learning principles. In a short period of time, he was able to adapt and modify the basic principles he had previously learned in his martial arts training into what may be termed "modern Wing Chun".

The author, who trained with Bruce Lee in the early 1960's, has his Master's degree in Psychology and his doctorate in Hypnotherapy. In the late 1960's, he combined his interpretation of the modern Wing Chun as learned from Bruce Lee with the modern science of behavior modification. The result of this combination was a dynamic program for personal development known as Wing Chun Do.

In the later years of the author's own development, however, he became aware of the limitations of conventional training programs as related to the total development of man. So he expanded Wing Chun Do into a way of life, thus the Tao of Wing Chun Do.

The Tao's program helps anyone who is interested in achieving spiritual fulfillment. The program makes the individual aware of his mind-body potential and contributes to his confidence in expanding his ability to handle all levels of social interaction and communication. This confidence allows him to function with more internal harmony and enhance his total spiritual evolution.

The Tao believes that the essence of one's being is to evolve

his potential as related to daily situations. Rather than to act in servitude to an intangible force, one's energy should be directed towards expanding his limitless potential by eliminating the barriers and restrictions that impede personal growth.

The Tao does not inflict either religious or philosophical concepts on the individual. Its only purpose is to offer a variety of techniques by which any individual can become aware of his own thoughts and feelings as related to his personal existence. Unlike other organizations of a spiritual nature, the Tao approaches the spiritual development of the individual in an indirect manner. In this way there is no threat to one's conventional beliefs.



TAO of WING CHUN DO SYMBOL

The three solid lines on the top signify Yang (black), male: extreme hardness, strength, firmness, dominance.

The three broken lines on the bottom signify Yin (white), female: extreme softness, yielding, subtleness.

The three lines on the right (solid line in the center, broken lines on the outside) signify Older Sister, soft and yielding on the outside but with an inner firmness and strength.

The three lines on the left (broken line in the center, solid lines on the outside) signify Older Brother, firm and strong on the outside yet springy and flexible on the inside.

The center design is a deviation of the Yin and Yang. The white tail extending around the black area and the black tail extending around the white area help to distinguish individuality; but by one encompassing the other harmony and endless continuity are shown.

The eyes of opposite color in each area signify that no matter how strong something is there *should* be some gentleness within; no matter how soft something is, there *should* always be some strength within.

Yin and Yang represent the traditional way of life catering to the established and accepted standards and customs.

Older Brother and Sister represent the non-traditional or changing way of life. Not being restricted to tradition and form, they seek to expand themselves by using only techniques and principles that complement total personal growth.

The spaces between each trigram show that each is an individual; the circular pattern shows that each individual belongs to the same family.



INTRODUCTION

To minimize confusion, the Wing Chun Do program is presented in two volumes. The first volume, in two parts, deals with the basic mental and physical principles that make Wing Chun Do an efficient and practical system. The second volume will cover the more involved knowledge which evolves from the basic principles.

Hopefully the reader will understand the difficulties in learning from a book and will have the patience to study carefully and clearly this first volume so that he may apply more easily the involved principles in the second volume.

Read the whole book before you begin your program. This will give you an overview of the direction in which you are heading. The majority of principles found in Wing Chun Do (as in most martial arts systems) is surprisingly simple. Unfortunately, many students feel that once they understand a principle, that is sufficient. They quickly become impatient to move on to the next principle. This creates a problem. *Learning* a principle is easy; *training* your body to do a principle is difficult. Your initial reading of the book should give you a general understanding and feeling for the Wing Chun Do principles. All further readings will increase this understanding and offer you a base from which to train.

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FOREWORD

The Tao of Wing Chun Do does not advocate violence as a means to settle personal differences. Whenever possible an individual should resolve any potential physical encounter with patience and understanding. He should develop a broad understanding of the futility of trying to adjust conflict through aggressive behavior.

Unfortunately one cannot ignore certain realities of life. There exists throughout the world certain people who do not know how to communicate except by physical means. These individuals, because of their attitude, personal needs and limited emotional maturity, often pose a direct threat to the security and well-being of other individuals.

It is this unfortunate reality which forces the sincere individuals to develop an adequate and controlled method to insure protection of their most basic rights.

The Tao of Wing Chun Do offers a very basic and complete self-protection program. This program is designed for the individual who does not want to become a master, but wants only the skills needed to defend himself and his family. The Hawaii Martial Arts Academy offers in its Hawaii and Mainland schools the Wing Chun Do system of martial arts. Wing Chun Do is a modern Gung Fu system which complements the Western culture and traditions. By practicing Wing Chun Do, an individual can free himself from many fears and frustrations.

The Wing Chun Do style is a very special martial arts system designed around exact theories and applied principles. To teach this style effectively, the instructor must clearly understand not only the specific principles that make each theory work but he must also be able to present each phase of learning in its proper order. Reading this book or attending one of the training retreats does not qualify a person to teach. If there is anyone in your area who claims to be a Wing Chun Do instructor, please let me know his name and address. I will immediately inform you as to his qualification. Learning from an unqualified instructor will not only limit your ability to his level of incompetence, but will also cause you embarrassment

and possible injury if you try to apply your questionable technique.

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CHAPTER 1

POWER BASE AND SPEED

This chapter covers some basic, simple principles and actions which help you develop more power and speed.

Volume 2 will further investigate and detail the various technical principles which complement physical power and speed.

POWER BASE

The power base is the point from which you develop and project your striking power. For instance, if you punch out with your arm, your shoulder would be the base. If at the same time you twisted at the shoulder, then your waist would be the base for the upper segments. If you turned at the waist to complement the shoulder action, then your leg would be the base.

Each segment can act as a secondary power base; the total body segments can coordinate into the primary power base. The primary power base uses body segments in such a way that each segment works with but against the other segments. This seeming contradiction is called the push-push principle. The torquing and converging theories are both examples of the push-push principle. To illustrate this push-push principle, the example of a baseball batter is used.

As the pitcher delivers the ball, the batter begins to slowly lean forward, moving the bat behind him (8-1). The ball fires towards the plate; the batter begins to push off the rear foot so the lower segment of the body moves outward. At the same time, he twists the upper torso in the opposite direction, thereby creating a torquing strain in the waist and upper torso (8-2). This torque tends to load the body energy. As the ball moves closer to the plate, the body twists around at the waist to meet the incoming ball and the rear leg pushes hard toward the ground adding to the power of the turning action. The shoulders add to the twist action by quickly turning so the lead shoulder multiplies the forward momentum of the body (8-3). While the leg is pushing, the body twisting and the shoulders turning, the arms stay behind this body

motion with the hands drawing the bat with the motion. As the body reaches a point of perfect coordination, the arms begin to swing the bat rapidly around the body with the burst of power suddenly drawing it in line with the incoming ball (8-4). To add even more to the dynamic energy that is being generated, at the last second, the wrists will snap the bat around so the maximum of total energy output explodes out the arms, through the wrists and into the bat (8-5).

Rather than relying only on the arms to swing the bat, the batter loads each part of his body in such a way as to achieve total use of his energy potential.

Another example may illustrate more clearly the push-



8-1



8-2



8-3



8-4



8-5

push principle. Visualize for a moment a rocket being blasted off into outer space. This rocket uses an accumulation of its total energy to break the pull of the earth's gravity.

A rocket may have 5 segments, each capable of a tremendous amount of power. The bottom segment fires; it raises the upper segments faster and faster. When the first segment expends its energy, it falls away. The next segment fires and adds to the momentum already created. By the time the last segment fires, the nose of the rocket is moving with an unbelievable amount of thrust.

Unfortunately, the above illustration has a weak link in its use of power. Allowing the lower segments to burn out *before* the next segment fires loses a lot of potential energy in the power base. What if, as the first segment was still firing strongly, the second segment fired? Not only would the second segment have its own power exploding, but it would be pushing down against the lower segment which is pushing forward (the push-push principle). This double explosion of power would tend to magnify the forward thrust. If you continued to fire each succeeding segment while the others were still exploding, the amount of explosive potential would be again magnified.

This is the way a power base is established in the body. Each segment uses its energy potential and adds it to the adjoining segments.

APPLICATION OF THE POWER BASE

Torquing Power

This is a use of the push-push principle that relies on twisting at either right or left angles to coordinate movement and generate power. This technique, although one of the most popular and most often used, has a number of disadvantages when applied (listed below).

Body Position

For purpose of explanation, the right side will be referred to as the strong side although if you are right handed, the left side will normally lead, similar to a boxer. This enables you to ward off or set up your opponent while keeping your strong side cocked to strike. If the left hand is leading, then normally the left leg will also be leading. This allows the right leg to thrust the body forward with the energy favoring the right side so a strong power base is created for the right arm.

Body weight fluctuates between both feet about 50-50. Feet are about shoulder width apart; weight tends to be towards the balls of your feet. Knees should be bent slightly so there is a slight spring in the body. The upper torso is turned so the left shoulder is leading the right about 8 to 12 inches. There is a slight forward lean to the upper torso with the chin tucking down a little towards the chest. The left arm is extended forward so the hand is about 12 inches from the chest and a little below shoulder level. The elbow is a little lower than the hand and pointed to the left side. The right elbow is by your side with the right hand extended at a slight upward angle and about 3 to 4 inches from your chest. (8-6).



8-6



8-7



8-8



8-9



8-10

You will have a loose, springy feeling throughout the whole body. There will be approximately 12 inches between your left hand and the striking target.

Stationary Application

The body begins to fall forward. As the body moves, the right knee bends forward causing the right shoulder to drop slightly (8-7). As the knee bends, your weight shifts to the right foot. The heel raises and you push forward off the toes. The drop of the knee is very slight since pushing off the right toes will begin to accelerate the upper torso forward (8-8). The left leg turns to the left slightly as the body moves, but since the primary energy has been shifted to the right side, it acts mainly to regulate the pivot by staying stable as the energy flow arcs forward on the right. The body stays fairly loose as it moves; the only area in which tension may be felt is in the right calf as you push forward. The right arm does not move until a very distinct forward body motion is started. As the right shoulder begins to drop, begin to twist at the waist hard to your left. As you twist, draw the left shoulder back and around towards the right side pulling the left elbow back slightly at the same time (8-9). A moment after you have torqued at the waist, fire the right hand out towards your target as fast as you can. Stay fairly loose while you are doing all these moves. Just a split second before contact, tighten all your body muscles and blast your fist through the target as if you wanted to come out the other side. Just as you stiffen your body, straighten it so the arm is pushed forward even farther (8-10).

Advantages of a Torquing Strike

1. It gives a stable base from which to generate quick explosive power.
2. It can be used in very close range with excellent results.

Disadvantages of a Torquing Strike

1. It demands a full commitment of power. This commitment causes you to arc your energy from right to left, so if the opponent slips to your right you are momentarily exposed.
2. It makes your energy easy to deflect. The tremendous forward drive of your energy makes it weak on the right or left side.
3. It makes your left knee an easy target. Your energy is directed in the upper perimeters and your weight shifts to the

left leading leg upon completion of the torquing strike.

4. It makes your left arm useless for a second. Since all your energy is projected out the right arm it takes a second or two to recover your arm, balance and a stable power base.

Moving Torquing Strike

The strike is done the same as the stationary one except your body is in motion. When doing this strike, you will use mainly the waist and upper torso action. This leaves the legs free to maintain reasonable stability as you move from point to point.

Small-framed individuals use this striking method a lot since it allows them to use their body weight explosively along with their quick motion.

Advantages of a Moving Torquing Strike

1. There is not as much commitment as in the stationary strike, therefore there is better control.
2. It is harder to counter you, since you are moving.

Disadvantages of a Moving Torquing Strike

1. It cannot generate as much power as the stationary.
2. There is a tendency to reach for your opponent if he moves back at all, which will make your knees open targets.
3. A moving torquing strike makes your left side weak if your opponent moves to the left, since you are power-loaded on the right side.
4. The right or left pivoting action makes direct follow-up difficult if the opponent should counterattack.

Converging Power

Converging power is a power base technique developed in the Wing Chun Do system. It uses the push-push principle to direct the energy flow straight into the opponent rather than to arc or angle the energy right or left. The particular advantage of this technique is that it allows you to generate as much power as the torquing principle, but does not have the many disadvantages of the torquing strike principle. The converging power principle does not create a weak side if the opponent counterattacks. It allows immediate freedom to shift position if the opponent slips to the right or left. It maintains a constant centerline so both hands can be used during this single motion. When technique is done, the power base does not shift to the opposite side so immediate follow-up is possible.

Body Position

The converging power technique is done with the opponent inside the outer perimeter. It should take about two-tenths of a second to do. Use a heavy bag or a padded dummy.

Stand in a loose Closed Bi Jong position. Your target will only be 3 to 6 inches from your lead hand (8-11). The basic footwork will be a single step as practiced in Exercise 1, Single Unit Moving Theory, Part 1. The whole converging power technique will take place after your lead foot moves off the floor forward, and before it touches the floor to recover your basic position.

Application

The rear foot pushes the body forward in the single unit moving principle, with the upper torso fairly straight. The hips are projected forward; the upper torso snaps forward over the hips towards the opponent; and the head remains loose (8-12). As the upper body snaps forward, the lead hand, which is relaxed and still in position, suddenly fires forward directly at a target. The wrist is relaxed with the hand loose. Just as the hand reaches the target, the head snaps forward, the upper body tightens and jerks forward (8-13). (Shocking Energy, Chapter 2, 1 Inch Punch) The arm stiffens and snaps into the target with the hand going into a vertical firm fist and driving 2 inches into the opponent's body.

Do not use the floating punch with this strike. It is much



8-11



8-12



8-13

too powerful and the level of energy transfer is very difficult to control. Although the snapping action of the hand forward into a vertical fist is similar to the floating punch in principle, it is different enough to create less of a body reaction to the blow.

As you learn striking techniques, you will have to adjust your power base to suit the situation. Although there are many angles and striking variations, you should find the use of body segment control in each of them. Some may not be as powerful as others, but with the accumulated body action, you will find it surprisingly effective with any strike.

POWER AND SPEED

Power is an art by itself that does not necessarily concern itself with speed. When it becomes necessary to make your power explode with speed, then the one ingredient that complements speed must be added; that is efficiency. Eliminating all unnecessary moves, shortening the lines of motion, and pairing two moves into one while maintaining the power-base, results in the end product of power with speed.

To develop successful techniques that have both power and speed, you need to establish certain guidelines. Techniques must be:

Simple (Uncomplicated: ones that cater to your natural movement)

Efficient (Direct; uncluttered; in as few moves as possible)

Practical (Workable; useful; effective).

SPEED

Trying to move quickly will often slow you down. Once you teach the body a technique, get your mind out of the way. Let the body achieve the technique naturally.

First learn the technique – its theories, degree of practicality and principles of application. Once you can see clearly the function of the technique, teach the body carefully so all the principles can be applied. Once the mind understands and accepts the technique and the body is taught the movement, free the body of expectations. Do not anticipate tension or criticism; just let it do its thing.

Example of Speed – Wrist Backfist Strike

The striking technique described below was done by the

late Bruce Lee. This blow was done quickly and so efficiently that no one could block it; yet Bruce had to move, from a trapped position, a distance 10 times that of the opponent. It is surprisingly simple to do if you follow the basic guidelines of simplicity, efficiency and practicality.

Exercise

Stand in an Open Bi Jong position. Your opponent extends his right arm. You extend your right arm and touch your opponent's wrist as in an outer Lop Sao exercise position (8-14). You must escape from the outside position, come around your opponent's hand and strike him on the nose (simulated). All the opponent has to do is move his arm an inch or so and block your energy before you are able to reach his nose.

Before this technique is explained in detail, try the move just described. This will enable you to appreciate these basic moves. Choose partners who react fairly well so you will have to move quickly. If your partner is not quick, it will create the impression that you are fast. This can limit your growth.

Now to describe the movement in detail. As in all movements that require speed or sudden explosive motions, clear your mind of unrelated thoughts, relax your whole body and center on what is about to happen.

First put a slight pressure against the opponent's wrist, moving it a fraction of an inch. The opponent's



8-14



8-15



8-16

reaction is to push back against your arm, opposing your pressure. As your opponent responds, you begin your attack.

Collapse your hand down towards your wrist similar to a Fook Sao motion (8-15). This makes it easier to slip around the opponent's wrist. As your hand drops, your wrist (still contacting the opponent's wrist) slips under his wrist drawing the collapsed hand with it. The back of your hand slips up the other side of your partner's wrist while still touching it. By continuing to touch your opponent's wrist, you control his motion; also by moving in the tightest area possible, you minimize distance. Your wrist slips under the opponent's. As it begins its forward motion it is in a cocked position.

As the wrist starts to collapse, the body lunges straight forward with the elbow immediately firing towards the opponent like a strike. As the body and elbow move forward, the hand (which has slipped to the outside of the opponent's wrist) snaps forward in a backfist motion to the opponent's nose (8-16).

All of the above described actions are done as a single loose motion. The body and elbow action create a power base for the arm to snap forward blasting your hand into the opponent.

People commonly make two mistakes when practicing the wrist backfist strike. Many people try to draw the hand *back* to escape the opponent's arm. They think in terms of moving fast with their arms and hands. This requires extra distance and more effort. Another error is moving the body as a separate motion and leaning outward a little to give the arm more room to clear the opponent.

ACTIONS AND REACTIONS

Many martial artists falsely believe that a fast motion is the same as a fast reaction. The time of a physical *action* is the time it takes you to physically move from point A to point B. This action is started, directed and stopped by you.

The time of a physical *reaction* is the time it takes you to respond to a particular stimulus which was initiated by an outside source. Physical reaction time is influenced by sensory reaction time. Many people react quickly to a visual or

audio stimulus; however, there is often a definite delay before they physically react.

Test for Speed of Motion

To prepare for the speed of motion test, it is necessary to have a timer which is connected to a button and a striking pad. The striking pad is placed at a predetermined distance in front of you – your striking hand rests on the button at your side.

The timer is activated when you raise your hand off the button and is stopped by you striking the pad. The amount of time it takes you to move from the button to the pad is your speed of motion for that distance.

Test for Speed of a Single Reaction

Use the Wing Chun Do single reflex timer (8-17). You strike from the same distance at the same pad, as in the test for speed of motion, only now someone else triggers the button. The button activates a light above the pad. This light is wired to the timer and the pad. By hitting the pad, you cut off the light and timer. The end result is your total reaction time.

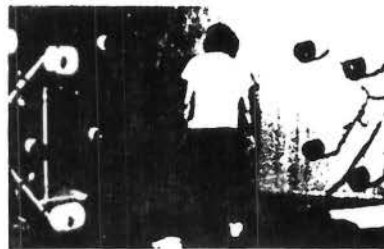
Sensory reaction time is observed using the single reflex timer. People with fast sensory reactions will seem to be striking the pad the moment the light comes on. Those with slower sensory reactions will seem to hesitate when the light comes on, and then strike the striking pad.

Comments

Some martial artists may question the importance of know-



8-17



8-18

ing the speed of a single reaction. However most agree to the importance of knowing the speed of multiple reactions how long it takes them to coordinate and control their actions in a series of movements.

A student should seek ways to test his over-all proficiency. An example of how this can be done is by using the Wing Chun Do multiple sequence reaction timer (8-18). It requires constant control over balance and maneuverability as well as quick reflexes. It works on the same principle as the single reflex timer but requires 12 moves.

The more the student becomes aware of his reaction time the more relaxed he will become in his application of technique.

QUESTIONS POWER BASE AND SPEED

1. What is the power base theory?
2. What is the difference between torquing and converging power?
3. What are some disadvantages to torquing power?
4. What are some advantages to converging power?
5. What is the push-push principle?
6. Name three guidelines followed to create a successful strong fast technique.
7. Name two principles that help develop efficient motion.
8. What two things create a common problem for most people when trying to escape a trapped hand position?
9. What is the difference between fast motion and quick reaction?

CHAPTER 2

HAND STRIKING PRINCIPLES AND THEORIES

Striking a target is a rather simple process, unless of course the target is trying to strike you.

DOUBLE CHUNG CHOIE

Purpose

Double Chung Choie is a series of vertical fist strikes used offensively and defensively when inside the kill range. The double Chung Choie exercise is a practical double hand action which develops control over rhythmical and precise arm action. It toughens the elbow tendons for more snapping power and is a means to practice maintaining the centerline while moving towards the opponent.

Double Chung Choie Exercise

Body is erect. Head is straight with the eyes looking at an imaginary point straight out from the nose. Feet are in an Open Bi Jong position. The elbows are placed loosely in the elbow pocket. The forearms are relaxed. They are raised slightly and are at a slight angle inward (9-1). The hands are in a loose fist position (9-2).

The strike comes from the elbow projecting the fist forward in a straight line to the height and center of that imaginary point straight out from the nose. *The*



9-1



9-2

arms stay loose during the entire exercise. The right arm extends until the elbow locks into a straight arm position (9-3 and 4). It then snaps back into its starting position. In order to minimize both hands being outside the outer perimeter at the same time, the fist in the back position does not fire until the striking hand has almost returned to its original position (9-5). It is as if the returning hand triggers the opposite hand to explode like a bullet, firing out (9-6) and then springing back to trigger the other hand. The strikes are like whips that snap out again and again like machinegun fire, but always return to their original position.

This pattern can be continued as long as desired. No power must be used during this exercise since you could easily pop your elbow out of joint. If you have any problems with your elbows, do not allow the elbows to lock.

Comments

This is only a simple exercise. Whenever you wish to add power to the strike, a heavy bag or similar striking object should be used.



9-3



9-4



9-5



9-6

Allowing only one hand out of the outer perimeter at a time minimizes the chances of both hands being trapped. This also insures defensive control of your upper perimeters.

Double Chung Choie 1000

This is a stationary exercise. No power is used. Follow the basic principles as outlined in double Chung Choie Exercise. Stand in the double Chung Choie exercise position. Allow your hand to snap out to the height and center of your nose. As it drops back into the elbow pocket, the other hand strikes. Continue this action.

You do 5 series of punches, 200 punches each series. In each series you count from 1 to 10. At each count you strike out 20 times between both hands. This gives you a total of 1000 punches.

A specific theory is worked on each series.

The *first series* is to develop a natural feeling for the elbow pocket.

The *second series* is to practice placing the strike at the height and center of your nose with the proper elbow extension.

The *third series* is to develop the proper angle of the arms from the pocket and floor.

The *fourth series* allows you to practice maintaining the proper rhythm while coordinating the movement.

The *fifth series* is for exercise – to tie the whole action together and just let your strikes flow.

Single Chung Choie

A single Chung Choie is done with a single snapping action. It is the striking technique most often used with trapping techniques. An example of the use of single Chung Choie with technique is given below.

High Taun Sao-Low Goang Sao-Single Chung Choie Exercise
Purpose

This is an exercise to practice high-low defensive reactions while applying offensive technique. It also teaches you perimeter control. Each technique should be as clean as possible. Start slowly at first; then pick up speed as you develop more control over your coordinated movements.

CAUTION: A constant controlled distance between you and your partner must be maintained at all times. In the exercise it is important that you react quickly both offensively and defensively. There is a good chance you will hit his face

if he is too close.

Application

Stand in a loose right Closed Bi Jong. Your opponent should be slightly beyond reach of your extended arm and hand (9-7). The opponent stands loose and relaxed. He bends backwards slightly at all times during this exercise (9-8). He does not need to be able to touch you. He is only going to help you develop control over your technique by offering simulated strikes. Do not move forward toward your opponent as you do this exercise. Maintain your starting position.

The opponent begins the exercise by punching in at one of four possible angles: right or left at your nose, or right or left at the pit of your stomach. You react to whichever strike he uses. You Gaong Sao the strikes to your stomach and high Taun Sao the strikes to your nose. A single Chung Choie is always paired with your defensive action. When you intercept the opponent's striking hand, he immediately punches with the other hand. He punches like a machine — not leaning forward, or striking other than the predetermined points. It is your opponent's option which point to strike. The opponent must change his pattern so you can develop clean responses rather than dropping into a set rhythm. He must not forewarn you of his strikes.

Example

You are in a loose right Closed Bi Jong. The opponent fires his right hand at your stomach. You pivot slightly at the knees and Goang Sao with your left hand while straight Chung Choieing with your right hand (9-9). Instead of recoiling your Chung Choie as in the double Chung Choie exercise, keep it extended until the opponent punches again at one of the other 3 points.

To continue this example, the opponent withdraws his right hand to the rib area and punches with his left to your nose. You high inner Taun Sao with your right while Chung Choieing with the left (9-10). The opponent withdraws his left and strikes with his right to your nose. You use a left inner Taun Sao with a right Chung Choie (9-11). The opponent withdraws his right and immediately strikes to the pit of your stomach with his left. You right Goang Sao and left Chung Choie (9-12).

At first let the opponent punch slowly. Practice striking only at the described targets so that you can learn the patterns of reaction. Once you are sure of the moves, have your opponent pick up speed.

Comments

Make your defensive techniques snap into place. *Do not Chung Choie with any power*; just use a straight, thrust action to simulate a snapping blow. Once the opponent picks up speed, you will find yourself pivoting back and forth on the centerline slightly. This is good as long as you can control it. Do not pivot too much as it will extend your reach, which



9-7



9-8



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might cause you to hit your partner.

Once you can do this exercise smoothly, do it without any hesitation or tension for 2 minutes. Rest by changing positions with your partner and let him block and strike for the 2 minutes.

CHOP CHOIE

Purpose

Chop Choie is a straight single knuckle strike. It is used primarily for collapsing the lungs and for hitting highly sensitive areas (throat, temple, eyes). It also can be used to cause internal damage to any part of the body since, because of the small striking area, it is more penetrating than a smashing blow.

Hand Position

Extend the knuckle of your center finger straight out. Keep the back of your hand, wrist and forearm straight. Drop your other fingers down. Lay your thumb beside your forefinger (9-13 and 14). Lining up the extended finger with your wrist and forearm creates a natural lock. This makes the Chop Choie capable of driving into the opponent without losing energy. For example, if when attempting a lung strike, you hit the opponent's rib, the firmness of the finger will allow you to slip the rib and collapse the lung. A bent finger will give under pressure no matter how firmly you hold it.

Chop Choie Applied

This striking technique may be paired with Pak Sao (as a rib strike), with Lop Sao (as a cheek strike) and with Hueng Soa (as a temple strike). All these strikes are done as part of the defensive move. Do not block, then strike. Both actions should be the result of a single motion with the strike being just a split second slower than the defensive action.



9-13



9-14

In the Pak Sao move, you drop slightly to slip under the opponent's extended arm (9-15). In Lop Sao, you draw the opponent into the strike (9-16). In Hueng Sao, you angle up into the opponent's temple as you apply Hueng Sao pressure (9-17).

SINGLE AND DOUBLE BIL JEE

This technique has been covered in Chapter 7, Basic Hand Principles. It was presented as a technique to draw out the opponent's hands.

As a strike, Bil Jee can be very effective. But since it is so easy to injure your fingers, it is always recommended that a slight bend be used in the fingers (9-18). This will still allow for an effective strike but will minimize danger to yourself and just stun the opponent's eyes which should be sufficient to stop him.



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9-18

QUA CHOIE

Purpose

Qua Choie is a backfist strike. It is usually a follow-up technique from either a strike or trapping position such as a Bong Sao, Lop Sao, Qua Choie combination. It also can be used in a close position to the opponent.

Exercise Position

Place a target at the edge of the kill range to represent your opponent's face. Stand in an Open Bi Jong position. Extend the right hand forward into Chung Choie (9-19). Without moving the elbow, rotate the forearm in a clockwise position towards the left shoulder (9-20) and continue on around to 360 degrees (9-21). The hand remains loose until it is just about to the target. Then the hand suddenly springs forward ahead of the moving wrist and firming up, blasts into the target with a snapping action. The hand then recoils about 3 to 6 inches. The fist relaxes immediately after the strike.

Comments

Qua Choie is known as a setting-up strike since it is usually followed with a more powerful straight punch. Do not snap a Qua Choie hard into empty air. Because of the snapping whiplike action, you can dislocate your wrist.

Application

You stand in a loose Open Bi Jong, right hand extended in a Taun Sao position. Your opponent stands in a loose Open Bi Jong, left hand in the loose palm Phon Sao exercise 2 position (9-22). Do the Bong Sao exercise with your right



9-19



9-20



9-21

hand. The left hand slips into the inner Pak Sao position between your right hand and the opponent's arm. You are touching your own forearm and the opponent's wrist area. This creates a scissors pocket for a split second (9-23). The opponent's energy is trapped in this pocket as the Bong Sao directs it across your centerline. Once the opponent's energy is redirected past your face, then in a continuing motion the Pak Sao slips over and becomes a left Lop Sao, drawing the opponent's energy 45 degrees down and 45 degrees outward. As the opponent's body angles to your left because of the Lop Sao, pivot your centerline to follow his changing position. As the Pak Sao turns into Lop Sao, the Bong Sao rotates clockwise under the Lap Sao and over into a snapping Qua Choie striking at the opponent's left temple (9-24).

SHORT HOOK

Purpose

The short hook is a short range hooking snap strike. It is used to slip or collapse the opponent's blocks inside your upper perimeter.

Exercise Position

Stand in a loose Closed Bi Jong position. The opponent has your hands in the inferior position (9-25). Without moving your elbow, rotate the right hand counterclockwise just as you would in the Taun Sao-Fook Sao-Pak Sao exercise (9-26) until your hand slips into a superior position. Just as it comes over, your right arm suddenly shoots forward towards the op-



9-22



9-23



9-24

ponent's face with the left Lop Saoing (9-27). As the arm projects out, do not raise it off the opponent's. Keep it firm as it slips along the opponent's arm forcing his energy to the left. As your energy fires forward, do not torque to the left. Converge the torso forward. This will add tremendous driving force behind the hook while allowing you good position and control for follow-up.

Comments

Never allow your hook to go outside the edge of your opponent's perimeter. It is unnecessary and opens your upper perimeter to attack. The hand recoils slightly after the strike. Withdraw it into the upper perimeter and in a superior position to your opponent.



9-25



9-26



9-27

THUMB STRIKE

Purpose

The thumb strike is a ridge-hand type of strike used from the inferior position. It is usually directed toward the opponent's temple area or slightly above the jaw just in front of the ear.

Hand Exercise

Place your fingertips firmly in your palm (9-28). Fold your thumb down so the center knuckle projects outward (9-29). Press the tip of your thumb loosely against the forefinger. Just as you strike tighten up the whole hand position.

From an inferior position (9-30) rotate your right hand similar to the hooking strike, but instead of firing straight ahead, once your hand is clear of the opponent's, your arm continues arcing upward along the outer edge of the opponent's upper perimeter (9-31) until about shoulder height of the opponent. As your arm raises, your hand slips into the thumb striking position. At shoulder height, your arm suddenly turns in towards the opponent's head with your thumb directed towards the chosen target (temple area, etc.) (9-32). In order to minimize being blocked or struck while doing this strike, your other hand does a defensive trap such as Lop Sao. Just as your thumb makes contact, your upper torso jerks to the left about 10 degrees to help drive in the strike. Your hand recoils slightly after the strike and then draws back within your perimeter and in a superior position to your opponent.



9-28



9-29



9-30



9-31



9-32

Comments

Do not exceed the outer edge of your opponent's upper perimeter. This is a tight arcing technique that if done properly will allow you to maintain a good defensive perimeter.

JUN JEONG

Purpose

Jun Jeong is a snapping open palm strike. It is used most effectively to the head. It can also be used as a lung collapsing strike.

Hand Technique: Straight

The straight Jun Jeong technique is done exactly like a Chung Choie except the hand is open and loose (9-33) until just before contact. A split second before striking, the palm suddenly jerks forward, fingers straight up and drawing back to firm up the palm. Drive into your target about two inches with a snapping action (9-34). Your hand then recoils.



9-33



9-34

Comments

This is a very dangerous strike. Because of the tremendous explosive force of the snap, it is very easy to snap the opponent's neck.

Hand Technique: Side

The Jun Jeong technique to the side is a hooking action like the thumb strike except the palm is held open and relaxed (9-35). The palm snaps inward striking firmly with a snapping action of the palm on the side of the face (9-36). There

is a slight pivot action of the upper torso to accentuate power. Try to control the opponent with your other hand if possible (Lop Sao).



9-35



9-36

Slipping Jun Jeong

The slipping Jun Jeong may be used in very close to slip up the opponent's body and snap against his jaw.

ELBOW TECHNIQUES

Purpose

Elbow techniques are used when close to the opponent to supplement hand strikes. They are primarily strikes to the opponent's head area.

Hooking Elbow

Stand with the opponent on the inner edge of your outer perimeter. Your hands are in an inferior position (9-37). Rotate your right elbow up and over the opponent's arm dropping your forearm down in order to maintain pressure against the opponent (9-38). As your body rotates, converge your upper torso forward and jab your elbow tip into the opponent's cheek bone. Penetrate about 2 inches (9-39);



9-37



9-38

then recoil your arm and drop your hands into a defensive position. Lop Sao with your other hand at the same time, if possible.



9-39

Torquing Elbow

Stand with the opponent inside your inner perimeter. Your hands are in a superior position (9-40). Your right hand suddenly raises up and touches your right shoulder. At the same time, your right elbow arcs up on the edge of the opponent's upper perimeter (9-41) and hooks inward to the back jaw area (9-42). Torque your body to the left about 10 degrees as you make contact, Lop Saoing with your left hand to control the opponent's body action. This is a driving blow with no recoil. As the blow knocks the opponent's head aside, drop your arm back into the upper perimeter to continue technique.



9-40



9-41



9-42

Collapsing Elbow

This is used primarily as a second action when the first motion is intercepted.

Stand in a loose closed Bi Jong with a right extended Chung Choie. When your opponent intercepts your strike (9-43), do not stop your forward motion. Continue dropping your forearm in and projecting your elbow into the opponent's face (9-44). After contact, immediately recover to trap and continue striking.

Slipping Elbow

This is used in very close quarters to your opponent. It is similar to a slipping Jun Jeong. Allow your right arm to slip up the opponent's chest (9-45). As your arm clears his upper body, bring it back over your right shoulder jerking the elbow into his jaw. Just as you strike, lift your body a little to magnify the impact (9-46). Recover immediately into a defensive position.



9-43



9-44



9-45



9-46

1 AND 3 INCH FLOATING PUNCH

Purpose

The floating punch is an explosive concussion strike which greatly affects the internal organs of the body. It can be used with dynamic results anywhere on the upper torso and head. It is primarily taught as a close range strike technique but it can be used anywhere within the kill range.

Comments

This punch is referred to as a floating strike because the hand is loose and relaxed and sort of floats off the wrist.

The technique of striking is the main point to consider when learning this punch. The power base and degree of energy flow will depend on stance, angle of strike, body weight, coordination and intensity of delivery. All these factors will vary depending on the individual's ability to use his potential. The one constant factor for each person, regardless of the differences, is the method of transferring the energy from the body through the wrist and hand into the opponent. It is this constant factor that will be dealt with here.

CAUTION: Although this is a simple technique, proper practice will be necessary to develop a natural coordination between wrist and body action. Do this technique slowly and with minimum energy flow until you feel confident in the coordination of the wrist snap and the driving forward energy. There is a split second where you can injure your wrist. This is at the moment the wrist torques upward as you transfer the explosive power. Wrist exercises should be practiced at the same time you develop this strike.

Application of the Floating Punch

Equipment

Take an empty three pound coffee can. Fill it with sand and tape the lid down tightly. Take some firm padding, like a strip of indoor-outdoor carpeting and wrap it around the can securely. You can use masking tape at the top and bottom to hold the padding in place. Be sure there are no soft spots (lumps) in the padding. Find a smooth table or solid surface that is about the height of your floating rib and at least 36 inches long. Place the can on the edge closest to you (9 47). You are now ready to practice both the 1 and 3 inch strike.

3 Inch Floating Punch

Stand in a comfortable position in front of the can.

Hang your arms by your sides. Keeping your elbow in

the elbow pocket, raise your right forearm parallel to the floor. Move your right arm forward until the extended fingers of your open right hand touch the can lightly. Your palm will angle down slightly. Keep your entire arm and body relaxed.

(The step described next should be done slowly but still in a single snapping wrist action.) Without raising your hand or tensing up, begin to move your hand towards the can while at the same time closing your hand into a loose fist. Be sure your hand maintains its slight angle downward as you move it forward. Just as the knuckles of the hand touch the can (9-48), suddenly close your hand into a tight fist and thrust the lower part of your fist forward and slightly upward (9-49). The upper knuckles will actually withdraw as you drive the lower knuckles inward. This will help accentuate the forward flow of energy. Be careful to maintain a forward thrust rather than lifting the fist upward. The forward thrust is caused by the sudden driving action of your elbow towards the point of impact. Do not strike *at* the surface; aim *inward* about



9 47



9 48



9 49

2 inches so the blow will explode internally. There should be a slight recoil after the strike, with your hand immediately relaxing ready for the next technique.

Be sure you do not push the can. This is a snapping blow which should shock the can and make it jump away from you. Your hand, from start to finish, should not move more than 4 or 5 inches forward. With very little practice you will knock the can 3 to 6 feet with only a flick of your wrist.

As you develop a smooth well-timed action, start adding power to the snap. Keeping in mind the power base principle, the converging and torquing of energy theories, and the mental flow of energy techniques, you can experiment at your own leisure in the best way to develop explosive power.

1 Inch Punch

Because of limited space, this strike is more difficult to do. The need for a quicker snapping of the wrist and a more sudden explosion of energy necessitates a more concentrated effort in coordinating all moves.

Stand and approach the can just as in the 3 inch exercise, only this time allow your hand to move forward until your fingers are semi-closed and the knuckle of your index finger touches the can lightly (9-50). The strike begins almost immediately with only a very slight forward collapsing of your hand, followed by the sudden forward action of your lower knuckles with your fist tightening at the same time. The same sudden thrust of your elbow used in the 3 inch punch is used here. The only difference is the distance your arm travels from start to finish; this is about 2 to 3 inches - then the hand recoils and relaxes.

The total time from the start of the 1 or 3 inch punch



9-50

until the recoil of your hand should be less than one tenth of a second. Your body feeling at the moment the blow is generated should be the same as the sensation you experience if some one unexpectedly walked up behind you on a dark street and touched you on the shoulder. That same instantaneous startled reaction of the whole body jerking is very similar to your body expression when the energy explodes through the wrist. This startled reaction is referred to as "shock energy".

Push Punch

The floating strike as described above is a shocking blow (using a short torque or converging principle), that explodes within the opponent and damages the internal organs. The opponent may or may not go backwards. Often he will just drop right where he stands.

The push punch is the punch done most often by people who attempt the floating punch in demonstrations. Although the same wrist action is employed, the explosion of power is different and less effective. Rather than shocking the opponent, this punch pushes the energy through him by the driving force of the elbow continuing on rather than recoiling. This pushing effort tends to spread the blow over the striking surface and therefore dissipates it over this larger area. The opponent flies backward, not just from the blow, but from the forward push of the arm. The blow breaks his balance and the push topples him over. This blow can be easily recognized by the over-extension of the body and the striking arm towards the opponent at the completion of the punch. Note picture of a shocking punch (9-51) in comparison to a push punch (9-52).



9-51



9 52

Long Range Floating Punch

The long range floating punch is any strike from a distance greater than 3 inches from the opponent that uses the floating wrist technique to transfer the striking energy. Because of the tremendous power that can be generated with this added distance, great care should be taken to train the wrist to snap up at the proper moment as any misjudgment can shatter the wrist.

CAUTION: This is not a stunning blow. Its primary use and effect are to create tremendous shock wherever it lands. If you hit your opponent over the heart, you could burst the heart valves. A lung strike could cause internal hemorrhaging. A head strike could snap the neck or shock the brain to such an extent as to cause permanent damage. This strike, when developed, should only be used when your life is threatened.

If you ever wish to demonstrate it, be sure to have a large book (Phonebook) over the target area so a great deal of the energy is dissipated in the book (9 - 53).

DOUBLE PAK SAO TECHNIQUE

Purpose

The double Pak Sao technique is primarily used to break elbow joints.

Hand Position

The Pak Sao position is used by both hands.

Applied Exercise

The opponent stands outside the kill range. You stand in an Open Bi Jong. The opponent steps in striking with a right straight punch to your face. As the opponent reaches half way, quickly draw up both your arms at once. The right hand Pak Saos closest to you and intercepts the opponent in his wrist area. Your left hand Pak



9-53



9-54

Saos at the same time as the right makes contact (9-54).

The angle of interception should be such that it locks the opponent's elbow.

Comments

This is a very effective defensive technique that greatly offsets the opponent's attack. You expose yourself to very little danger using this technique.

FOREARM JOINT BREAKING TECHNIQUE

Assume a loose Closed Bi Jong. Your right arm extends in a Lop Sao. It touches your opponent's extended right arm at the wrist (9-55).

Turn and grasp your opponent's wrist similar to a Lop Sao exercise only draw him straight forward while shifting your body to the right. Draw your left arm up and strike the opponent's elbow with your lower forearm (9-56).

STRIKING TARGETS AND SURFACES

General Comments

The body is capable of remaining responsive and aggressive while absorbing tremendous punishment.

After a fight, many people learn that their noses have been broken or they have been seriously cut, yet during the encounter they were unaware of it happening. This lack of awareness is in a large part caused by the adrenalin flow which has excited the body to such a high state of readiness and alarm that the person becomes distracted from many



9-55



9-56

normal body functions such as hunger, sexual drives and responses to general pain.

Rules to Follow Inside the Kill Range

When you are inside the kill range, your efforts should be concentrated toward the elimination of the opponent in a simple, efficient and quick manner so as to minimize danger to yourself.

To accomplish this, 3 basic rules must be followed.

1. *You must have sufficient technique to trap the opponent's energy while at the same time exploding your own into a target.*

2. *You must be able to place your energy in such a way as to transfer it completely into the target.*

Read hand striking techniques. Choose one of two methods: hit onto the surface or penetrate into the target.

Hitting onto the surface is usually done with a full fist and in a blasting manner. It is a pure power thrust and can be very successful if there is a lot of power and body weight behind it. The one disadvantage of a direct surface strike is that the blow's power is spread because of the large striking area. This spreading of the blow allows the opponent's body to absorb it somewhat; thus some of its effect is lost and often another blow is required.

Penetrating blows are delivered over a smaller area (See Chop Choie, Bil Jee, thumb strike) or done in such a way as to transfer the blow past the surface (floating punch, Jun Jeong). By hitting a smaller area, there is more energy transfer to a specific target both on the surface and internally.

3. *You must place the energy at such a point (target) so the maximum effect will be achieved.*

Since there are so many possible targets to attack, only the primary ones are dealt with here. The advantages and disadvantages are given; the decision of which target to use is yours.

General Head Area

Techniques: Chung Choie (9-57), floating punch, Jun Jeong

The head area is a large target that when struck affects the rest of the body (coordination, balance). A general statement to remember is: "Where the head goes, so goes the body."

Advantages

The opponent tends to be very defensive in protecting his head, therefore his offensive action is restricted.

The brain, which keeps the opponent organized, floats in a cerebral fluid, so when sufficient shock is administered the brain shifts and bounces around creating momentary confusion or unconsciousness.

Disadvantages

The head floats on the neck and therefore gives a lot when struck.

The general bone structure of the skull allows for the spreading of a direct blow.

The general evasive shifting body action of the opponent often makes the head a difficult target; it also makes you expose your own body to attack if you should overextend yourself.

You can break your opponent's neck if too much power is used.

Eyes

Techniques: Bil Jee (9-58), Chop Choie

The eyes are a critical target; the slightest touch to the eyes creates a total body panic reaction. The eyes are the best target when your life is in danger or when you are fighting a number of opponents.

Advantages

An eye strike does not take much power to be effective.

Eye strikes can be done with a flicking action, which allows you to maintain your defensive perimeters.

An eye strike is sufficient to eliminate your opponent without follow-up.

Disadvantages

Eyes are small targets that are easy to miss.

It is possible to injure your fingers if you hit solid bone.



9-57



9-58

You can permanently injure your opponent's eyes.

Tip of Lower Jaw

Techniques: Chung Choie (9-59), floating punch, Jun Jeong, slipping elbow

Strikes to this area cause shock to transfer up the mandible to the skull and jar the brain.

Advantages

The area is an exposed target that can be hit effectively at close range.

A strike to this target reduces the body stability and coordination.

A strike here does not require a lot of direct power, only a short explosive snap.

Disadvantages

You can break the opponent's neck if you hit too hard.

Temple

Techniques: side Jun Jeong, thumb strike, Qua Choie (9-60), Chop Choie

This is a highly sensitive area that affects brain function.

Advantages

A strike here does not take much power.

You can stop the opponent with a single strike.

You can use a great variety of techniques at both long and short range.

Disadvantages

It is a small target area.

You can seriously hurt your opponent.



9-59



9-60

Lung Area

Techniques: Chop Choie (9-61), floating punch, Jun Jeong, direct elbow thrust (9-62)

By deflating the opponent's lungs you deflate the opponent's energy.

Advantages

It is a large target.

It can be hit long or short range.

You can eliminate the opponent in a single strike.

Disadvantages

The ribs protect the lungs and absorb incoming energy.

The timing of the blow must be exact so that it penetrates past the surface.



9-61



9-62



9-63

Bone Joint Strikes

Techniques: Double palm slaps or kicks to the knee (9-63)

Advantages

You can eliminate that particular body segment.

This strike discourages other opponents if there are more than one.

It does not take much energy.

It can be done while in motion or stationary and at odd angles with little loss of control.

* * * * *

Although there are more striking areas hopefully, from these few examples, you will understand the importance of being selective of how, when and where you hit.

It is a tremendous advantage to have a life-like dummy to work out against. You do not have to concern yourself with

injury while practicing strikes and kicks (9-64 and 65).



9-64



9-65

QUESTIONS — HAND STRIKING PRINCIPLES AND THEORIES

1. Why should one hand stay within the outer perimeter when double Chung Choieing?
2. Name 3 purposes for practicing double Chung Choie.
3. Describe the high Taun Sao-low Goang Sao-single Chung Choie exercise.
4. In the Chop Choie position, why is the extended finger lined up with the wrist and forearm?
5. Give 2 reasons why you should bend your fingers slightly when doing Bil Jee.
6. Why is it dangerous to snap Qua Choie into empty air?
7. Why should you converge your energy in the short hook strike?
8. Name 2 targets for the thumb strike.
9. What is a caution to observe when using Jun Jeong?
10. When do you usually use elbow techniques?
11. What is a collapsing elbow technique?
12. Why is the 1 and 3 inch floating punch referred to as "floating"?
13. Describe the 3 inch floating punch.
14. Describe 2 joint breaking techniques.
15. Name 3 rules to eliminate an opponent while minimizing danger to yourself.
16. What are 2 advantages to striking the opponent on the head?
17. What is an excellent target when your life is in danger or you are fighting a number of opponents?
18. Give 3 advantages to collapsing your opponent's lung.
19. Name 4 advantages of bone breaking techniques.

CHAPTER 3

OFFENSIVE LEG TECHNIQUES

INTRODUCTION TO WING CHUN DO KICKS

In the applied techniques of the Wing Chun Do system, the roundhouse, crescent and spinning kicks are conspicuously missing. These kicks are exercise kicks used to help develop balance, coordination and flexibility. They are rarely used as applied techniques since the basic principles of the system require a close pressing attack.

Any kick requires a momentary commitment of balance to one leg. If attacked, this balance point becomes very unstable and recovery becomes limited. Wing Chun Do applied kicking theories are few. They are designed to be paired with immediate trapping and hand attacking techniques. They also have built-in recovery potential.

SOLE KICK

Purpose

This is a close range snapping kick aimed at the opponent's knee. The sole of the foot is the striking agent. This kick is usually paired with a hand technique.

Exercise

Stand in a right open Bi Jong. Keep your arms by your sides during this entire exercise (10-1).

The right foot raises off the floor; the lower leg points downward; the knee draws upward towards your chest (10-2). When the knee reaches waist height, stop its upward movement. The lower leg suddenly extends forward with the toes angling to the right as far as they



will go (10-3). The bottom of the foot is directed towards your opponent's knee. The toes remain angled to the right as far as possible. The sole of the foot will drive in about two inches and then recoil about 3 inches before dropping to the floor.

CAUTION: Because you are not kicking at a physical target, lock the knee at the full extension of the sole kick. This will strengthen the knee muscles. *Do not snap it too hard* as it may cause injury to the knee.

Comments

This is a snapping type of kick that is used with a close, such as steal a step. It can also be used with the basic direct double close when the opponent is within range. As the rear foot draws up in the double close, instead of continuing to move the lead foot forward, lift it up into the sole kick. Strike the opponent's knee and then drop back down to continue double closing. Do not move your body during this exercise. Simply lift up the knee, kick and let the foot settle back to the floor.

Moving Exercise

Review Exercise 2 (Duck Walk) in Single Unit Moving Theory, Part 1.

Assume a closed Bi Jong position. Just as in the Duck Walk, shift from a right Bi Jong to a left Bi Jong. Move forward keeping the body fairly straight with just the legs moving you forward. Each time you shift position, sole kick with the raised leg. Then let it drop to the floor, raise the other leg and kick again. Practice this exercise 60 seconds at a time.

SNAPPING TOE KICK

Purpose

This kick is used either against the opponent's attack to break his momentum, or at the opponent's groin when he is within your kill range but out of hand reach. The target can be either the groin or knee depending on which is most convenient.

Exercise

Stand in a right open Bi Jong (10-4). In one action, raise the right knee straight up and step off the right toes (10-5). Project the lower leg forward, arcing the toes forward. There should be a loose feeling through-

out the leg as it raises. When the knee reaches waist height, suddenly speed up the forward motion of the lower leg, snapping the toes into your target (10-6). Then let it recoil about 4 inches. This is a snapping toe kick which does not attempt to penetrate the target. Upon completion, the foot will return to the floor in a closed Bi Jong position.



10-4



10-5



10-6

Comments

This basic kick is normally followed with a direct double close action. Practice coordination, balance and dropping into a closed Bi Jong upon completion of the kick.

Be careful snapping the knee. Never use power when striking open air.

COCKING TOE KICK

Purpose

The purpose of this kick is the same as for the snapping toe kick. The cocking toe kick is applied differently. It is a little slower, but much more powerful.

Exercise

Stand in a right open Bi Jong (10-7). Raise your right knee straight up with the heel of your right foot drawing up and under the right buttock (10-8). As the heel draws up, it tightens the knee muscle which power loads the kick. When the knee is about four-fifths waist high, fire the foot forward in a driving action extending the toes forward as they reach the target (10-9). A moment before contact, the upper torso jerks back slightly with the hip of the right leg pushing outward to emphasize the driving action of the leg. The foot blasts

into the target, then recoils and assumes a closed Bi Jong position.



10-7



10-8



10-9

Comments

Be careful snapping the knee.

Do not lean backwards; there will be only a slight jerk backwards since the next motion is to drop into a closed Bi Jong.

STRAIGHT THRUST

Purpose

This is a counter-jamming technique. It also can be used as an explosive technique when closing (Steal a Step, Chapter 11).

Exercise

Stand in a right open Bi Jong. Raise the right knee as high as you can into your chest. As the knee raises, the lower leg draws back in close under the knee (10-10). When the knee reaches the highest point possible, the ball of the foot suddenly drives straight forward with the knee pushing it outward. As the foot makes con-



10-10



10-11

tact with the opponent, your upper torso jerks back slightly with the right hip pushing forward (10-11). All of this action magnifies the forward action of the foot, helping drive it into the opponent. After driving in, the foot will withdraw about 6 inches and drop into a closed Bi Jong position.

Comments

This is a difficult technique to do effectively. You must do it extremely fast and be able to draw the knee very deep into the chest in order to load it properly. If it is attempted when the opponent is too close, you will easily be knocked off balance. Those people, who cannot do this kick well as a counter-jamming technique, may find it an effective part of a closing technique, such as steal a step.

HEEL STOMP

Purpose

This is a crushing blow to the opponent's instep used while you are pressing an attack from inside the kill range. It can be used with direct double close, run over close and spring step.

Exercise

As your energy is coming down on your forward foot, draw the toes up and angle them to the side as you drive your heel downward onto the opponent's instep (10-12).



10-12

QUESTIONS – OFFENSIVE LEG TECHNIQUES

1. What is a disadvantage of high kicks?
2. Why does the Wing Chun Do system prefer low kicks?
3. Describe a sole kick.
4. Give two reasons for using the snapping toe kick.
5. How is the cocking toe kick different from the snapping toe kick?
6. Name and describe a kick used as a counter-jamming technique.
7. When is a heel stomp used?
8. What body technique always follows a kick?

CHAPTER 4

ANGULAR CLOSING TECHNIQUES

Talking, arguing, threats and menacing looks are all techniques that take place outside the kill range. After you have tried all these, you have only 3 choices.

Walk Away – the best reaction
Absorb an Attack – which can be very dangerous and calls for you to have a strong flexible base, tight perimeters and fast efficient hand techniques.

Initiate the Attack – one of the best defenses but often the most hazardous. Because of your energy commitment when trying to reach the opponent, there is a point where you are very vulnerable to the opponent's moves. It is how to get past this point that is dealt with in this chapter.

This chapter introduces you to a variety of moving principles which complement your body awareness. In this volume you are given an opportunity to find your natural range of motion. In Volume 2, the more technical and involved principles of balance and coordination when closing the gap will be considered.

SINGLE DIRECT CLOSE

Purpose

The single direct close is a basic move which loads your energy toward the opponent; it allows you to maintain control of your balance and body perimeter.

Body Position

Assume a relaxed closed Bi Jong position. Rather than maintaining the 80-20 rear foot-forward foot weight distribution, you may fluctuate between 60-40 and 80-20, with 70-30 as the average distribution. When doing aggressive technique, you will tend to use the 70-30 position since it allows more controlled forward energy flow. Because you will move as a single unit, it is still easy to control your body motion, if sudden stopping or change of direction becomes necessary. Also, only a simple short shift of balance is required to do a

low snapping kick. You may sometimes momentarily shift the balance forward to 60-40 as you rapidly move towards the opponent. This 60-40 distribution exists for only a split second since it magnifies the forward energy, making it hard to control stopping and direction change.

Exercise

Refer to Part 1, Single Unit Moving Principle, exercise 1. The exercise below is similar to this single unit moving exercise, except the single direct close is much more relaxed and allows for natural movement.

Stand in a closed Bi Jong position. Keep your hands up, but relax them (11-1). Without changing your centerline, raise your lead foot slightly and with your rear foot pushing forward, step your lead foot about 6 inches straight ahead (11-2). As the weight shifts forward onto your lead foot, quickly draw your rear foot up so that you are once more in a closed Bi Jong position (11-3). Lean your body forward to complement the foot shift. At no time should your body lean forward and precede your feet.

Comments

This is a simple single closing exercise. It is to help you develop a natural forward shift of your balance so that you can evolve to the next step, which is more demanding and more difficult to control.



11-1



11-2



11-3

DOUBLE DIRECT CLOSING

Purpose

This is the closing technique most often used in the Wing Chun Do system. Although the other closing techniques start out differently, most of them end up as double direct closes. This technique is the primary method to maintain the flowing energy used in all trapping techniques.

The double direct close trains you to follow and to control your opponent in close range. If the opponent moves more than a leg length from you, he has escaped your control perimeter. In this case you should immediately move so that you are out of the opponent's kill range.

The double direct close exercise is presented in 2 parts. The first, shadow closing, is an applied leg exercise that helps develop rapid foot movement to practice balance control; it also establishes your body position in relation to the opponent's position. If the exercise is done properly, the opponent's legs will be immobilized and his forward energy flow will be greatly restricted. The second exercise, double direct close with double Chung Choie, involves the pairing of foot motion with aggressive hand action.

Exercise 1 – Shadow Closing

Straight Shadow Closing

This exercise must be done with a partner in order to develop the proper control. Practice in 30 second segments. Then stop, relax, and begin again.

Stand in an open Bi Jong position (11-4). Your opponent is on the edge of the kill range directly in front of you. Without any warning, you step forward in a lunging action. Your lead foot lands toward your opponent's right foot; you maintain your centerline and your rear foot draws up into its normal closed Bi Jong position. Your hands move up in front of you but do not touch the opponent (11-5). Move in as close as you can in your initial action. Even though you are close, do not touch him. Not touching your opponent forces you to develop a feeling for the distance you are from him. If you touch him, because of the immediate tactile feedback, it is very easy to follow his movement. Tuck your arms up toward your chest to train your hands to stay in the upper perimeter.

Once you have made your initial move, your opponent

backs up quickly in a straight line, trying to elude you (11-6). Your exercise is to maintain your closeness to your opponent; do not let him widen the distance between you (11-7). In rapid short steps, as practiced in the single direct close, you double close. This simply means your feet move your body forward as a single unit, controlling the distance between you and your opponent. Every time you move, you must maintain control over your basic closed Bi Jong position. Your lead leg always traps the opponent's legs. Your hands stay relaxed and in the upper perimeter; they do not touch the opponent. You maintain your centerline. Rely on your partner. If you have difficulty controlling the distance, tell him to slow down. Have him watch your centerline to see if you break it when moving rapidly.

At first, move slowly to practice coordinating your moves. Add speed as your moves become more natural. Once you can move rapidly in a straight line for at least 10 moves, have your opponent test your control over energy flow. Allow him to suddenly stop at anytime



11-4



11-5



11-6



11-7

during his retreating action. You must not run over him. If you are moving as a single unit, you will be able to immediately stop with him. Remember this is an exercise of controlled movement, not one in which you can run over him like a tank.

Evasive Shadow Closing

Once you can control your straight line motion, allow the opponent to move in any direction he wants.

The initial move is the same as in straight shadow closing. However, the opponent may now move sharply to the right (11-8), left (11-9), straight back, drop to the floor (11-10), stop and even move again after he has stopped. If he should stop, your energy should still be springing at him as if you want to go through him, but you are holding back, not touching him. If he should suddenly move again you should still maintain a close position to him. When your opponent suddenly moves deep to your left and you are leading with your right leg, it is difficult to switch angles still using the right lead, so simply flow into a left closed Bi Jong and continue the attack.

Relax so you can maintain a natural flow. Do not practice longer than 30 seconds since you then usually over-excite your body action. This can cause you to over-commit and lose control.

Comments

In reality if you do not overcome your opponent in the first three moves, you will let him go. So in this exercise, any movement, past the first three, is simply to refine your control and to give you confidence in rapid moves that involve evasive action.

These first two exercises have you follow your opponent



11-8



11-9



11-10

like a shadow. You can greatly restrict his ability to strike you effectively by having technique that works at close range, and by constantly creating an offensive flow of energy.

In the next exercise, offensive action is added to the basic closing motion. This makes the double direct closing technique a dynamic, explosive offensive action that literally overwhelms your opponent. This particular technique was a favorite of the late Bruce Lee. He felt that, if done with proper body control and sufficient intensity, double direct closing with Chung Choie would defeat even a seasoned martial artist. Of course, if the opponent should for some reason block this dynamic technique, than it would be intertwined with basic trapping principles and then once again explode with the double direct close with double Chung Choie.

Exercise 2 – Double Direct Close with Double Chung Choie

Purpose

This is primarily an offensive technique. The defensive quality of this technique is that the opponent has very little opportunity to do anything but defend his position.

Comments

Since this exercise involves the same footwork and pattern of motion as shadow closing, it will not be explained in detail. The main point to be aware of in this exercise is that the arms are doing one action while the feet are doing another. At first you will find the moves awkward. Start slowly and develop a separation of the two actions. The feet move the body into position so the arms can strike the target with efficiency. Do not establish a rhythm between the feet action and the hand motion. The feet move steadily while your striking patterns vary from fast to slow snapping strikes.

In order to help direct your strikes, your opponent can hold a striking pad (11-11) or he can put his hands so his palms are facing out and braced together (11-12). The opponent does not lock his arms straight out. There should be a bend in his elbows to absorb shock. He keeps his hands up and in front of him as he does his evasive techniques.

The striking pattern is a continuous flow of double Chung Choies to the partner's pad or extended palm. Do not exceed 30 second segments. Between each set, stop, shake out your arms and relax for a moment and then begin again from an open Bi Jong position.

Exercise

Your opponent stands slightly outside your kill range (11-13). From an open Bi Jong position, you suddenly close deep into your opponent in a closed Bi Jong with your right hand striking outward at the same time (11-14). Hit your target a split second before your right foot touches the floor. The left hand quickly follows (11-15). The hands blast into the target in rapid succession, yet both elbows are never outside the inner perimeter at the same time. Do not hit only when you take a step. Fire rapidly without regard to how many steps you are taking. Your feet are just taking you to the opponent so you can hit him. Remember to draw up your rear foot quickly to control your closed Bi Jong.

Do not emphasize power. Just let your hands fly out in snapping actions. You will find that your upper torso pivots back and forth slightly as you explode your strikes. This is alright as long as the pivot does not exceed 15 degrees in either direction. In order to really express power, you need some sort of large striking pad for your partner to hold rather than just hitting his hands. This



11-11



11-12



11-13



11-14



11-15

allows you to close the gap rapidly and power-blast without danger of hurting your partner or your hands.

GUY BO

Purpose

This is an indirect, angular offensive technique. It is used within the kill range to break the opponent's centerline while keeping your constant. This is an angular jamming technique designed to explode your energy very close to the opponent. As you complete the basic side move and thrust your energy forward, the Guy Bo will turn into a double direct closing technique.

Exercise

Stand in an open Bi Jong (11-16). Your opponent instigates the attack from outside the kill range. He steps in and strikes with a right straight punch towards your head.

As the opponent enters the kill range with his energy flying towards you, you pivot and push off of your right foot to the opposite side and at a slight angle forward. Move your left foot to the left and about 30 inches away from your opponent. As you are moving to the side, your arms arc upward (as if doing Bil Jee) into the upper perimeter. This arm action acts to sweep clear the opponent's energy. As you arc the arms, you pivot the upper torso towards the opponent to strengthen the arm movement, and keep your centerline. Your body leans in towards your opponent roughly 20 degrees as you move (11-17). This 20 degree angle loads your energy for forward motion into the opponent.

Because you are leaning towards the opponent as you move, you will have to recover very rapidly with your



11-16



11-17



11-18

right foot to maintain control of your balance. As the weight settles on your left foot, spring off of your right foot pushing towards the opponent. Your right leg snaps over and towards the opponent's closest foot (11-18). When drawing your right foot close to the opponent's foot do not be concerned with its exact position as long as you are in a position to double close effectively. As your weight settles onto the right foot draw the left leg into a closed Bi Jong position while beginning appropriate striking action which may be trapping and striking or double Chung Choie. Once you have assumed your basic closed Bi Jong position, you will follow the opponent with double direct closing.

Comments

This series of movements is done quickly and in one continuous motion so the end result is an overwhelming effect to the opponent.

HAI BO

Purpose

This is a long-range closing technique. It is used to close the gap deep enough to restrict the opponent's leg technique and achieve a position to use your hand principles. You end up in a double direct close.

Exercise

Opponent is slightly out of kill range. You are in an open Bi Jong position (11-19). In a single action, thrust forward off of your rear foot, swing your body around so your lead leg is in a close inside position to the opponent's opposite leg, and drop down into a side (Ma Bo) horse position. Your upper torso is twisted towards the opponent and your hands are raised into the upper per-



11-19



11-20



11-21

imeter. Your rear foot may slide forward a little as you settle into the horse position (11-20). From the horse position, without allowing your energy to stop, spring forward off the rear foot towards the opponent, straightening out your centerline as you move upward. As you spring, the forward foot moves deeper between the opponent's legs; your body straightens out, ending in a closed Bi Jong (11-21). The squaring of the centerline and the drawing up of the rear foot into a closed Bi Jong position happen simultaneously. This flow of forward energy will continue, changing to a direct double close.

Comments

The total series of moves is one continuous action. The control and speed of your body motion will determine the effectiveness of the Hai Bo. Your body weight will determine how you perform this technique. If you are a large, heavy-framed individual, you will probably not attempt this technique; the dropping down and raising up would be awkward for you. If you are medium-framed, you will probably not drop very far down into the horse position. If you are light-framed, you should drop as low as possible. This allows you more springing forward action which will add to the intensity of your motion.

SKIP A STEP

Purpose

This is a skipping and kicking close normally used against an opponent with shorter legs than yours. Kill range distance is important since you must be able to reach the opponent in a single motion but he must need more than one motion to reach you.

Exercise



11-22



11-23



11-24

Stand in an open Bi Jong. Place your right foot on or slightly inside the kill range. Your body should be outside the kill range with the weight distributed 70-30 (11-22). In one swift motion, lean your upper torso forward and extend your right arm outward as if doing a single Bil Jee. As you lean, keep your upper torso fairly straight. Your left foot snaps forward and exactly where the right foot was. The right foot skips out and kicks with the extended toes into the groin of the opponent (11-23). Both the left and right feet move at the same time. The body floats above the feet for a split second. It is like a hop with the body weight dropping on to the left foot as the right foot strikes. After the kick, the right foot immediately drops down to the ground with the left foot drawing up into a closed Bi Jong position (11-24). Continue the forward motion with direct double closing. Because of the body projecting forward during the skipping action, it should drop in to a closed Bi Jong position without any difficulty as the feet assume proper angles.

Comments

The hand action is a feint to draw your opponent's attention upward so as to minimize reacting to your leg attack.

STEAL A STEP

Purpose

This is a foot cross-over technique used to close the gap and set up the opponent for a low kick.

Exercise

Your opponent stands in an open Bi Jong. Place your right foot on the kill range. Your body leans back slightly in an open Bi Jong position (11-25). In one action,



11-25



11-26



11-27

lunge your upper torso at the opponent and bring your right arm up into a Bil Jee motion. The Bil Jee should be deep and a distinct threat to the opponent's eyes. The angle of your arm as it extends should be directly over your right leg so as the fingers move inward they will be between your opponent's eyes and your leg action. As your torso moves, the left foot steps over your right foot about 6 inches and your right foot raises up on the toes (11-26). As the weight shifts to your left foot, your right foot snaps off the toe position into the opponent as a snapping toe action to the groin, a straight thrust to the pit of the stomach or a sole kick to the knee (11-27). Immediately after the kick, your right foot drops to the floor and your left foot, body and arms draw into a closed Bi Jong position. Continue the forward flow of energy with a direct double close.

Comments

The step-over allows deeper penetration towards the opponent. The hand action draws his attention upward so a successful leg action is insured. Since it covers the legs, the arm action blocks the vision to the lower gate for a moment.

RUN-OVER CLOSE

Purpose

This is a pure jamming technique used to overwhelm the opponent.

Exercise

Start in an open Bi Jong outside the kill range (11-28). Without any hesitation, step towards the opponent with short fast movements -- left foot, then the right foot, left foot, etc.. Keep your centerline constant. Your hands immediately move up into your upper per-



11-28



11-29



11-30

imeter (11-29). This movement should be so fast that you are literally running over the opponent. Just as you reach him, blast forward with both arms, hitting him with the full forearms (11-30). As he bounces away from you, assume a direct double close and continue the attack.

SHUFFLE STEP

Purpose

This is a series of feet actions to move your body to the right and left of the opponent, breaking his centerline and his rhythm and setting him up for an attack.

Exercise

Start in a right open Bi Jong position. Your partner stands in one spot (11-31). If you have no partner, pick a point on the floor to use as a reference. Your motion at all times will be on or slightly outside the kill range. You move in a circular pattern to the right or left of your opponent. If you move to your left, your right foot will lead. If you move to the right your left foot will lead.

Moving to the Left: First practice moving to the left. All movement takes place on the balls of your feet. You have a springy action in your knees. Rather than bouncing like a boxer, you move with a springy stepping action. As you move, turn your centerline towards the opponent. The centerline does not have to be exact, as much as generally in the forward position. Your hands are up in a loose position in the upper perimeter with the right leading. Push off your right foot and step to your left about 12 inches. Keep your body fairly straight with a slight lean towards the opponent in the



11-31

11-32

upper torso (11-32). Just as your weight shifts to the left foot, bring your right foot over and about 6 inches in front of your left foot (11-33). Do not allow the heel of your lead foot to ever cross over and past the rear foot such as in picture 11-34. This is an awkward position to recover from if the opponent should suddenly attack. If your feet are proper (11-33) then you should be able to move directly back under attack without any loss of foot control.



11-33



11-34

After stepping over with your right, immediately push off of it again and repeat the process. You can vary the distance of your step, but you will maintain the same foot action and basic distance from your opponent. *Moving to the Right:* To move to the right from an open Bi Jong, simply reverse the directions given above for moving to the left. To switch to right motion, suddenly push off of your left foot to the right. Your right foot drops back into the rear position with your left leg moving forward into the lead position. Your centerline adjusts with your left hand switching to a loose lead position. The pattern to the right is the same as to the left. Switching back and forth at odd times minimizes your developing a pattern. Also by moving in and out of range slightly, you confuse the opponent's distance judgment.

Comments

This basic shuffle step can be mixed with boxer-type motion, or any other steps that allow you to maintain control and the potential to change directions at will. Since you are in constant motion, it is difficult for the opponent to dis-

tinguish evasive motion from attacking motion.

SPRING STEP ON THE HALF STEP

Purpose

This is a springy thrust attack from the shuffle step when the opponent is on the half step (caught in between a full turn). When this attack is used it must be done with full commitment on your part -- no hesitation.

Exercise

The opponent tends to follow your motion as you move right or left (11-35). As you shift from a right direction to a left direction the opponent normally shifts with you. As he shifts, there is a point midway in his turn where he is unstable. This point is referred to as the half step (11-36). It usually appears as your weight begins to settle on the foot you have shifted onto when changing direction. (Of course you are also in an open position so speed without hesitation is important.) Rather than drawing your left foot around in front of your right foot to continue your pattern, you suddenly push off of your right foot and lunge straight in towards the opponent (11-37). Quickly assume a left closed Bi Jong position with an intense direct double close paired with double Chung Choie.



11-35

11-36

11-37

HART ATTACK CLOSE

Purpose

This close can be used against one or multiple opponents who are just about to attack.

Comments

This technique was developed by Ed Hart, another of

Bruce Lee's original students. Ed's view was if you had to fight, distract your opponent so you could get within range and then overcome him with a single blow.

Exercise

Stand in an open Bi Jong outside the kill range. Your right foot is on the kill range line with your left foot slightly back and off to the side a little. You face your opponent with your arms by your sides. At the moment you decide to attack you will begin your action.

Your face contorts into a pained expression. Gasp slightly for air and raise your right hand over your heart. Dip your right shoulder towards the opponent and step forward with your right foot about 6 inches. Bend your right knee so your body falls forward slightly (11-38). As you are gasping and moving forward, look directly into your opponent's eyes with a pained, surprised gaze. Just as your weight settles onto your right foot, push off your left foot and lunge into the opponent with full body force. Your right hand suddenly fires forward and strikes the opponent (11-39). Follow up with the left if possible.

Although most people chuckle when they hear about this technique, it is very effective.



11 38

11 39

GENERAL COMMENTS

A tremendous amount of importance must be placed on the opponent's psychological reaction to your initial move. The proficiency and speed of your first motion will often determine the success or failure of your complete technique. Once you are within range and doing technique you should continue to hold a psychological edge over your opponent(s)

by either yelling, talking or laughing. Laughing aloud while exploding with strikes and an intense flow of energy distracts your opponent momentarily from his technique.

When fighting more than one person, attack the leader if possible. Always move so you put one opponent between you and another opponent. When striking, get as much shock value from each movement as possible so as to unnerve the other opponents. Use throat strikes, eye thrusts, groin kicks and joint breaks.

QUESTIONS ANGULAR CLOSING TECHNIQUES

1. Once you have stopped talking to a potential opponent, what are your 3 choices of action?
2. Why would you use a 70-30 weight distribution when doing aggressive techniques?
3. Why is a 60-40 weight spread used only for a split second?
4. What does the shadow closing exercise develop?
5. Why is double Chung Choie with double direct closing an effective closing technique?
6. Why does your body lean in 20 degrees when moving initially in Guy Bo?
7. What is a long range closing technique?
8. When is a skip a step close normally used?
9. What would be a good technique to use with steal a step?
10. What is the purpose of the shuffle step?
11. What is meant by spring step on the half step?
12. Describe the use of the Hart attack close.

CHAPTER 5 BASIC FORMS

GING LIE

The Ging Lie is the first form of the Wing Chun Do system. It is an exercise used as the general salutation. The moves in the Ging Lie provide practice and exercise of balance and centerline control, single unit moving principle and the immovable elbow principle (used in the Qua Choie).

The form is done with the balance controlled and the centerline constant at all times. Assume the starting position shown in 12-1.

First

At the command of *ready*, the feet draw up to within 3 to 4 inches apart. The body straightens. Both hands go into the Ging Lie position (at bottom of floating rib, back as far as is comfortable with the elbows drawn towards one another) (12-2).



12-1



12-2

Second

At the command of *Ging Lie* or *begin*, the left hand moves quickly across the body to a vertical position in front of the right hand, fingers pointing upward in a strained Pak Sao position. At the same time the knees bend, dropping the body noticeably. The right foot moves straight forward approximately 12 inches. The foot comes to rest at a 45 degree angle from the body (12- 3). The weight is completely on the left foot with the body bent at the knees but erect from the buttocks up.



12-3 Front



12-3 Side

Third

The weight shifts forward in a single action to the right foot as the left foot springs forward into a Ding Bo position (knee raised, foot directly below knee, toes pointed at floor, barely touching). All weight is now on the right foot. As the body moves forward into a Ding Bo position, the left and right hands stay together and move to a point slightly below eye level, with angles in the elbows sufficient to make a circular motion with the palms (12-4). The forward hand position of the left hand is in a straight line from the elbow to the tops of the fingers with the palm flat. The main knuckles of the right hand are firmly in the center of the left palm.



12-4 Front



12-4 Side

Fourth

The hands open paralleling one another. *Only the hands move.* The fingertips maintain the line of the forearms. Thumbs are drawn into the sides of the hands at all times (12--5).

Fifth

Without moving the elbows, drop the hands and forearms down making a circular action towards your body (12--6). Continue the circular motion up past your face (with very little movement of the elbows) back to their original position except that the palms are now facing upward. This movement exercises the Qua Choie motion.

At the same time the left foot returns to its original position with the weight shifting back onto it (12--7). Both the circular movement and the movement of the left foot should coincide exactly.



12-5 Front



12-6 Front



12-6 Side



12-7 Front



12-7 Side

Sixth

Both hands close into fists as they draw back into their original Ging Lie position. At the same time, the right foot returns to its original position leaving the individual with his feet 3 to 4 inches apart, the knees still bent and the hands in the Ging Lie position (12-8).

Seventh

Both hands drop in a Die Jeong technique as the body straightens to an upright position (12-9).



12-8



12-9

SIL LIM TAO

The Sil Lim Tao is the second form of the Wing Chun Do system. It serves two purposes: 1, power meditation and 2, an exercise for basic hand technique positions.

EXERCISE GUIDELINES

1. A low Ma Bo (horse position) is maintained at all times.
2. The centerline is constant.
3. Left side always begins the technique.
4. The arm that is not being used is kept in the Ging Lie position.
5. All movements are tight and precise.
6. Breathing is part of the motion.
7. Energy flow is constant for both extension and withdrawal.
8. Attention is centered within the movement.

REPEATED MOVEMENTS

Certain moves are repeated throughout the form. These are listed below. Review them so the key phrases used in the explanation will identify the motion for you.

Ging Lie Position: Hands are in fists pulled back into the floating rib area beside your body. Elbows are straight back and pulled together slightly.

Taun Sao Position: Elbow and forearm are on the centerline and parallel to the floor.

High Taun Sao: Elbow and forearm remain on centerline but at a rising angle.

Taun Sao-Fook Sao-Pak Sao Exercise: Rotation of the open palm from a Taun Sao position 360 degrees to a Pak Sao position (Fook Sao Exercise, Part 1).

It is assumed that you know what Taun Sao, Fook Sao, Bong Sao, Goang Sao and Die Jeong are. Do not do this form if you do not. Review Volume 1, Part 1.

GENERAL COMMENTS

Your first exercise is to learn the form. Do not concern yourself with the breathing or energy flow. Concentrate only on learning the moves. Although your moves may not be smooth at first, try to reach the point where you can link each move together so it is one continuous move from start to finish. Always *fully* complete each move before continuing. When you can do the entire form without thinking, you are ready for the internal exercises.

Since a major portion of this form is a simple duplication of the right side repeating the left side's action, notations are made to repeat the techniques with the right side.

Do not get sloppy. Maintain control over every action. Drawing the elbow and forearm to the centerline loosens the shoulder muscles. This helps develop more flexible arm motion. Staying in Ma Bo strengthens the knees and allows you to practice lowering your center of balance. Maintaining the centerline teaches each arm to move as a separate unit; this reinforces independent motion.

The internal exercise is at the end of this chapter.

1



2



3



4



SIL LIM TAO FORM

1. Stand straight, hands loose by your sides, feet a little less than shoulder width.
2. Hands go into the Ging Lie position, feet are parallel and about 3 inches apart.
3. Toes move out about 6 inches. Bend the knees slightly.
4. Move heels out about 6 inches. Bend knees a little more. Move toes out another 6 inches. Again move heels 6 inches.

The feet are now about 30 inches apart with the knees bent so you are in a sitting position. Back and head are straight. Maintain this body position throughout the complete exercise.

5



6



7



8



5. Hands extend downward creating a cross with the left over the right. Hands are out slightly from the body.

6. Hands raise together into "X" pattern. Elbows point straight out from shoulders. Fingers are slightly lower than eye level. Both hands in a single motion return to Ging Lie position.

7. Extend left hand out into Chung Choie to height and center of your nose.

8. Open the hand into Taun Sao position. Rotate hand in Taun Sao-Fook Sao-Pak Sao exercise until it is in a high Pak Sao position. Remember to keep the wrist on the centerline as you rotate the hand so the Pak Sao ends up on the centerline. Then return it to the Ging Lie position.

Repeat numbers 7 and 8 with the right hand.



9. From Ging Lie position extend left hand into Taun Sao. Do Taun Sao-Fook Sao-Pak Sao exercise.

10. Pak Sao should be about 12 inches from your body.

11. Draw Pak Sao straight back on the centerline until it reaches about 2 inches from the body.

12. Draw the Pak Sao into a Fook Sao that is parallel to the forearm. Center of wrist on centerline, extend Fook Sao out while bringing the elbow into the centerline as you extend the arm. Extend the Fook Sao only as far as you can with the arm staying on the centerline. Once the arm is extended, rotate the hand from the Fook Sao position around into the Pak Sao position.

From this Pak Sao position repeat 11 and 12.



13. From this Pak Sao position come back into the inner Pak Sao position.

14. Push the left Pak Sao directly to the right side of the body as far as you can without turning the body.

15. Bring the Pak Sao back to the center position.

16. Extend the Pak Sao to a palm forward position similar to a Jun Jeong. From this forward palm position turn your hand into a high Taun Sao position and do the Taun Sao-Fook Sao-Pak Sao exercise. Then return it to the Ging Lie position.

Repeat 9 through 16 on the right side.

17



18



19



20



17. From Ging Lie position drop left hand into Die Jeong.

18. Drop right hand into Die Jeong.

19. Draw both hands up beside body with palms open and facing down.

20. Both hands drop straight behind the body in double Die Jeong. Both hands return to the raised side position.

21



22



23



24



21. Drop both hands in double Die Jeong in front and slightly out from the body.

22. Raise both elbows to shoulder height straight out from the body. Place the left forearm over the right forearm parallel to the floor and your body. Left arm is slightly below eyes. Finger tips of both hands are at the edge of the elbows.

23. Extend elbows and then full arms out to side of the body.

24. Return the arms to the position in 22 only right arm is over left.

25



26



27



28



25. Drop both hands into Die Jeong with the palms turned towards one another to create strain in the wrists.

26. Extend both hands into Bil Jee.

27. Return them to double Die Jeong position, facing downwards.

28. Raise both hands in Fook Saos as if you were going to strike forward to the height and center of your nose with your wrists.

29



30



31



32



29. Return them to Ging Lie position.

30. Bring left hand around in front of body in a Pak Sao position and continue pushing to the extreme right side.

31. Bring Pak Sao back into center position.

32. Strike out in Jun Jeong to height and center of mouth turning the palm outward. Drop hand into high Taun Sao. Do Taun Sao-Fook Sao-Pak Sao exercise. Then return to Ging Lie position.

Repeat 30 - 31 - 32 with right hand.

33



34



35



36



33. Bring left hand out in Taun Sao.

34. Drop left hand into Goang Sao; then return it to Taun Sao.

35. From left Taun Sao begin Taun Sao-Fook Sao-Pak Sao exercise except as fingertips reach extreme left, turn palm forward.

36. Strike with turned palm to height and center of nose. Turn hand into high Taun Sao. Do Taun Sao-Fook Sao-Pak Sao exercise and return to Ging Lie position.

Repeat 33 - 34 - 35 - 36 with right hand.



37. Bring left arm up into Bong Sao. Then drop it into a low Taun Sao.

38. From Taun Sao strike with heel of palm, fingers below hand.

39. Straighten hand into high Taun Sao and do Taun Sao-Fook Sao-Pak Sao exercise and return to Ging Lie position.

Repeat 37 - 38 - 39 with right arm.

Repeat 9 through 16 with left hand, then with right hand.

40



41



42



43



40. From a Ging Lie position bring your left arm at a 45 degree angle across your body. Bring right arm across and with the palm facing up lay the back of the hand in the crook of the left elbow.

41. Left arm is about a 45 degree angle away from your body.

42. In a sweeping action bring your right hand down as if you were going to knock off a hand that was grabbing your left wrist. The hand faces upward as it moves down the left forearm until it reaches a point about 4 inches above your wrist.

43. At this point turn the right hand over in a snapping action as if to sweep off a grasp to the left wrist.

44



45



46



47



44. As you turn over the right hand, turn the left over so the palm faces up as you quickly draw it back about 6 inches.

45. As the right hand sweeps down, the left draws up into the crook of the right arm with the right arm now 45 degrees down and 45 degrees out in front of the body.

46. Sweep down with the left hand in the same action as in 46 so you end up with the right hand back in the crook of the left arm.

Sweep down once more with the right as in 45 so the left ends up in the crook of the right arm.

47. Left Chung Choies at a downward angle to a point straight out from the navel on the centerline. The right arm draws back into a double Chung Choie exercise

48



49



50



48. The right hand Chung Choies at a point about 2 inches higher than the left struck. The left draws back into double Chung Choie position.

Punch with left 2 inches higher. Draw back right.

Punch with right 2 inches higher. Draw back left.

Punch with left 2 inches higher. Draw back right.

49. Last punch is a right Chung Choie to the height and center of your nose. The left draws back into the Ging Lie position.

50. Open right palm into high Taun Sao. Do Taun Sao-Fook Sao-Pak Sao exercise. Then return to Ging Lie position.

In one action bring both feet together, straighten the body and drop both hands into double Die Jeong.

SIL LIM TAO MEDITATION

Allow 10 minutes for this complete meditation.

Every move must be complete before going on to the next move. You can stop for a split second between moves when you are changing from exhale to inhale. You exhale on each move – inhale quickly and deeply before starting the next move.

Once you are in the lowered position and ready to start your hand motion imagine that your whole body is filled with your electro-muscular energy. It is straining to explode from the body but has no opening from which to flow.

This is a power exercise; throughout each move you use the concentrated energy flow principle. You move as if each action is being countered with opposing energy.

This energy, trying to hold back each of your motions, is very strong but not quite as strong as you when you really exert your energy flow.

You will feel the muscles become tight and strained with every inch of motion. When doing Taun Sao-Fook Sao-Pak Sao exercise, you will feel the whole hand and wrist strain to complete the motion.

Your energy flow switches back and forth as you alternate arms. As you begin to move your left arm, exhale slowly through pursed lips and imagine the energy is seeping out through your left hand. See and feel the muscles in your left arm become tight and strained as the power pushes trying to get out.

QUESTIONS – GING LIE AND SIL LIM TAO

1. Give 4 reasons for practicing the Ging Lie.
2. What is the weight distribution when doing Ding Bo in the Ging Lie?
3. What exercise is practiced when rotating forearms from a locked elbow position?
4. Give 2 reasons for practicing the Sil Lim Tao.
5. Give 5 guidelines to follow when doing the Sil Lim Tao.
6. What is the first exercise to do when learning the Sil
7. What do you practice by dropping into a Ma Bo position?
8. Why constantly draw your elbow and forearm to the centerline?

CHAPTER 6

PERSONAL DEVELOPMENT

Patience is not only a virtue, but a necessity when it comes to personal development.

This chapter presents a practical, developmental program that contradicts no one's personal beliefs; it relies on your thoughts, feelings, goals and interpretations to bring about your desired personal changes. All that are presented here are techniques to promote individual growth.

Begin your developmental program by establishing certain basic rules to follow:

Be completely honest. It is very easy to fool other people but very difficult to fool yourself. When you stop being honest with yourself that will be the moment your program begins to fail.

Be persistent. You are in a constant state of mental and physical change. Working part-time to develop yourself means slow, sporadic growth which tends to promote discouragement and failure.

Accept your decisions. Only you will be able to understand why you wish to accomplish something. Other people relate to your goals from their frames of reference which include their fears, needs and levels of emotional maturity. You do not have to explain, excuse or apologize for anything you decide to do.

Be fair. You are a special individual filled with unique feelings, thoughts and needs. You have the right to evolve your mind-body potential to its fullest extent. But at no time do you have the right to intentionally hurt or interfere with another person's growth for the sake of your own. Of course, some of your decisions may hurt someone, but it is this person's personal hang-ups that are responsible for this hurt, not your decisions. You cannot be responsible for other people's hang-ups.

Accept chosen responsibilities. Many individuals become aware of the need to develop themselves only after they have accepted certain responsibilities such as marriage, children and financial obligations. It is important that these respons-

ibilities be considered when you outline your needs and goals.

Maintain an open, flexible mind. All of your present decisions are the result of current and past experiences. As you grow older, you should be open to change decisions, goals and attitudes according to any new experiences, feelings, thoughts or chosen responsibilities.

BECOMING AN INDIVIDUAL

Once you reach an age where you can interpret your feelings and recognize the importance of your thoughts, you acquire the right to accept, reject or modify everything you have ever read, seen or heard.

Most people are the product of the environment; their thoughts, feelings, goals, values and attitudes are a simple extension of their upbringings. Their religion, fears, likes, dislikes and general attitude about themselves have been programmed into their minds in early life by parents, school, adult authority and peers. The uncluttered minds they had at birth quickly fill with the frustrations and conflict of the world about them. This tremendous accumulation of mental stress is not the fault of the individual; it is brought about by the fact that he is, because of his age, a captive of his environment. His mind during its early growth period acts like a sponge, constantly absorbing everything it encounters. If the parents are always arguing and uptight because of financial pressures or personal conflicts a lot of their teachings and philosophies about life will be directly related to their personal struggle for survival; these will be absorbed by the child.

There is nothing wrong with learning other people's thoughts, feelings, values and personal beliefs. This vast amount of information can be an invaluable asset in your own development. The problem begins when you reach an age of reasoning and continue to follow these learned values and beliefs without making them your own.

Most people never try to sort out their beliefs from the ones they were taught. They go through life constantly confused with the conflict which exists in their minds. Their rational logic tells them one thing and their emotions tell them something else. This frustration is the end result of their present ability to think and understand coming into

conflict with earlier religious, academic and parental teachings. Only the individual is able to sort through this mental mess and arrive at a successful conclusion. One way to simplify the elimination of the problem is to expose the problem distinctly so you can see where to direct your energies. In order to bring the problem out into clear light, you need to establish personal communication.

PERSONAL COMMUNICATION

I want to be happy! I want to be confident! I want to be successful! I want to be rich! What do these statements really mean?

All through life words like happiness, love, friendship, success and confidence are used as if their meanings are clear. In reality, all one's mind really knows is that the words associate in some vague way with confused meanings that originated with childhood. The words are accepted as real because they were part of the adult mystery that would be solved upon reaching adulthood. Unfortunately, that was not the case.

Each individual must stop depending on other people to define life for him. He must organize his mind so a minimum of confusion exists. By developing an efficient mind, he can quickly attain any goal he sets.

The conscious and subconscious are always ready and willing to help you accomplish what you want. In order for them to be successful however, you must define your goals; then the mind can channel its efforts into a specific direction.

Two steps are necessary to define a personal need or goal so the mind can use its natural resources to accomplish it.

1. Clarification of your goal. Detail all the qualities needed to attain any goal so a clear graphic picture of that goal emerges.
2. An organized and structured plan to accomplish the goal. Both of these steps can be easily achieved by carefully following the Growth Pyramid and creating a Game Plan.

CLARIFICATION OF A GOAL – GROWTH PYRAMID

The Growth Pyramid, used in Part 1 to define martial artist, can be used to clarify your goals in life. Review the procedure for using the Growth Pyramid in Part 1. The

pyramid used in this chapter is confined to your over-all development (Graph 1 -B). For this sample pyramid, the keyword to be defined, "success", is put in Box 1. "Success" as defined by Webster means "the satisfactory completion of a desired goal". A desired goal could be a good marriage, wealth, or a promotion in your job. In Box 14 is written the end result of achieving your goal.

Boxes 2 through 6 are filled with a few basic qualities which are common to most goals. Boxes 7 through 13 should be filled with your personal thoughts - the particular qualities needed for your goal.

Box 2. *Confidence*: Do you have a positive view of yourself? Do you believe in your judgments? Are your goals in life your own or someone else's? Are you over-sensitive to criticism? Do you feel insecure or inferior? Do you get nervous or tense when around other people?

Box 3. *Emotional Stability*: Do you worry a lot? Do you experience a lot of fear in your daily encounters? Are you afraid to expose your views or opinions? Do you change your goals or view of yourself because of other people's opinions?

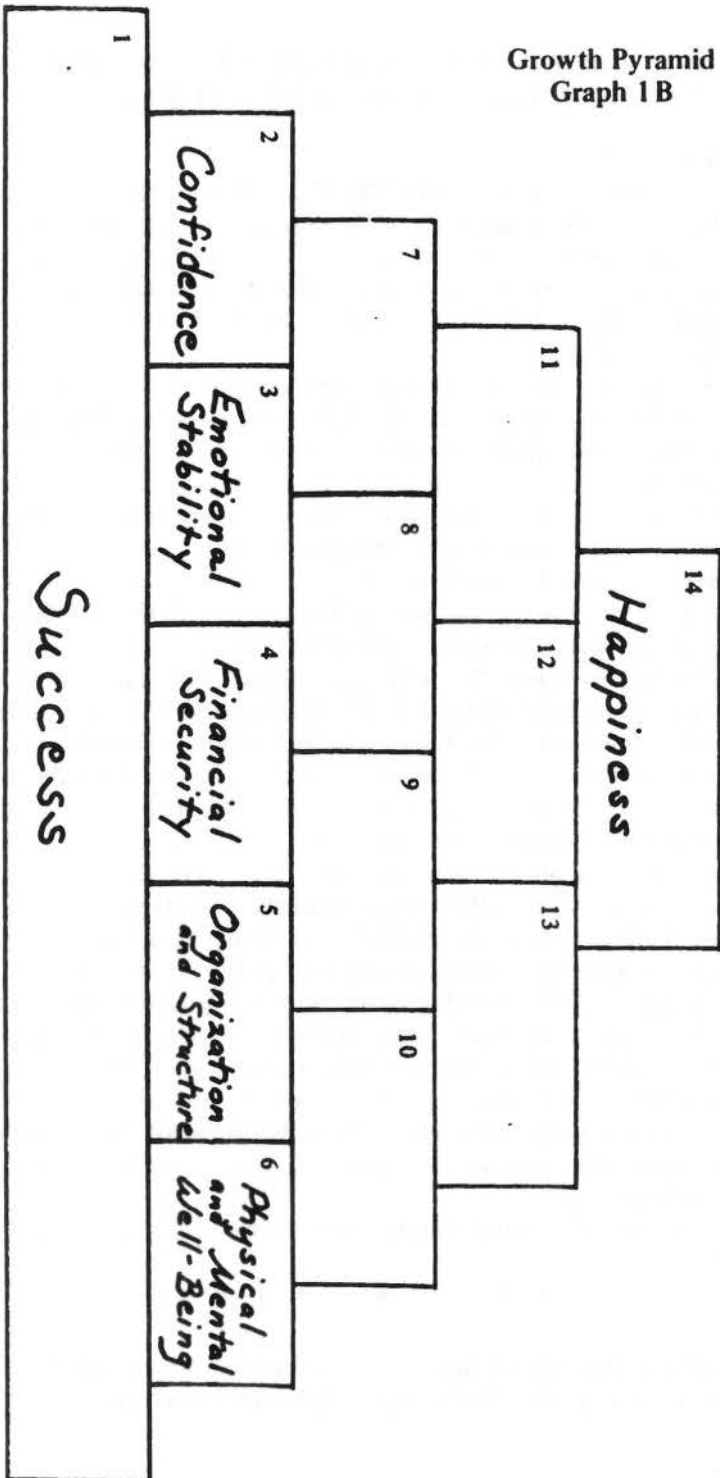
Box 4. *Financial Security*: Do you have sufficient money to achieve your goals? Is money one of your major problems? Do you know how much money you need to insure a secure, full life? Do you feel money is important in your future growth?

Box 5. *Organization and Structure*: Are you following some game plan in life or are you wandering through each day letting things just happen? Have you established goals for your life? Do you feel you are getting the most out of each day? Do you always have a lot of extra time on your hands? Are you willing to establish long-range plans? Are you willing to learn and respond to fresh ideas on how to get more out of life? Can you follow-through with your plan?

Box 6. *Physical and Mental Well-Being*: Are you sensitive to your physical feelings? Do you eat balanced and nutritional foods? Do you exercise regularly? Do you have any negative habits such as smoking? Do you read very much? Do you try and improve your mental awareness of yourself? Are you mentally alert and active? Are you using your creative potential?

Box 14. *Happiness*: This is the end result of achieving your goal.

Growth Pyramid
Graph 1 B



Once you have completed the Growth Pyramid, fill out the Game Plan and begin your developmental program.

GAME PLAN

The procedure for using the Game Plan is the same as in Chapter 1. The program in this chapter is confined to those qualities which help you become successful (Graph 2-B).

In order to give you a broader view of your daily growth, a graph entitled "Lessons in Futility" has been added.

Lessons in Futility

Everyday you experience frustrating situations that are beyond your control. These stress-provoking incidences act to erode your patience and frustrate and anger you. This frustration only hurts you and creates tension that robs you of daily enjoyment and satisfaction. You are responsible for this conflict because you allowed these events to get the better of you. Be realistic. If some person wants to cut in front of you on the freeway or the grocery clerk is so slow it seems like her arms should fall asleep, what can you really do about it? Nothing. So why get uptight. Use each of these situations to help make you a better person. When the nutty driver cuts in, drop back and give him room. If you feel anger begin to swell up and tighten your chest, take a deep breath, relax. Then forget it and let your mind drift to pleasant thoughts. Whenever you run across a slow grocery or bank clerk, make a mental note to avoid that clerk again and turn your attention to other more important matters while you wait. Unless absolutely beyond control, never get mad, upset, angry or uptight at someone else's stupidity or incompetence.

At the end of each day mark how many times in that day you got upset or angry over nothing. If you became upset with yourself for procrastinating or doing something dumb, mark that down too. At the end of the month, see if you were upset more on certain days. Identify all the negative reactions you experience so you can be sure to recognize and avoid them.

Evaluate the total Game Plan sheet at the end of the month.

* * * * *

Before starting Volume 2, review Volume 1 to insure a clear understanding of all the basic principles and applications.

Name Age Date

Primary Goal

Secondary Goals (in order of importance)

1.

2.....

3.....

4.

Things to accomplish this month (in order of importance)

1. 5.

2. 6.

3. 7.

4. 8.

Daily Goal Progression

[illegible]

Lessons in Futility

[illegible]

GAME PLAN

Graph 2—B

Name Age Date

Primary Goal

Secondary Goals (in order of importance)

1.....

2.....

3.....

4.....

Things to accomplish this month (in order of importance)

1..... 5.....

2. 6.

3. 7.

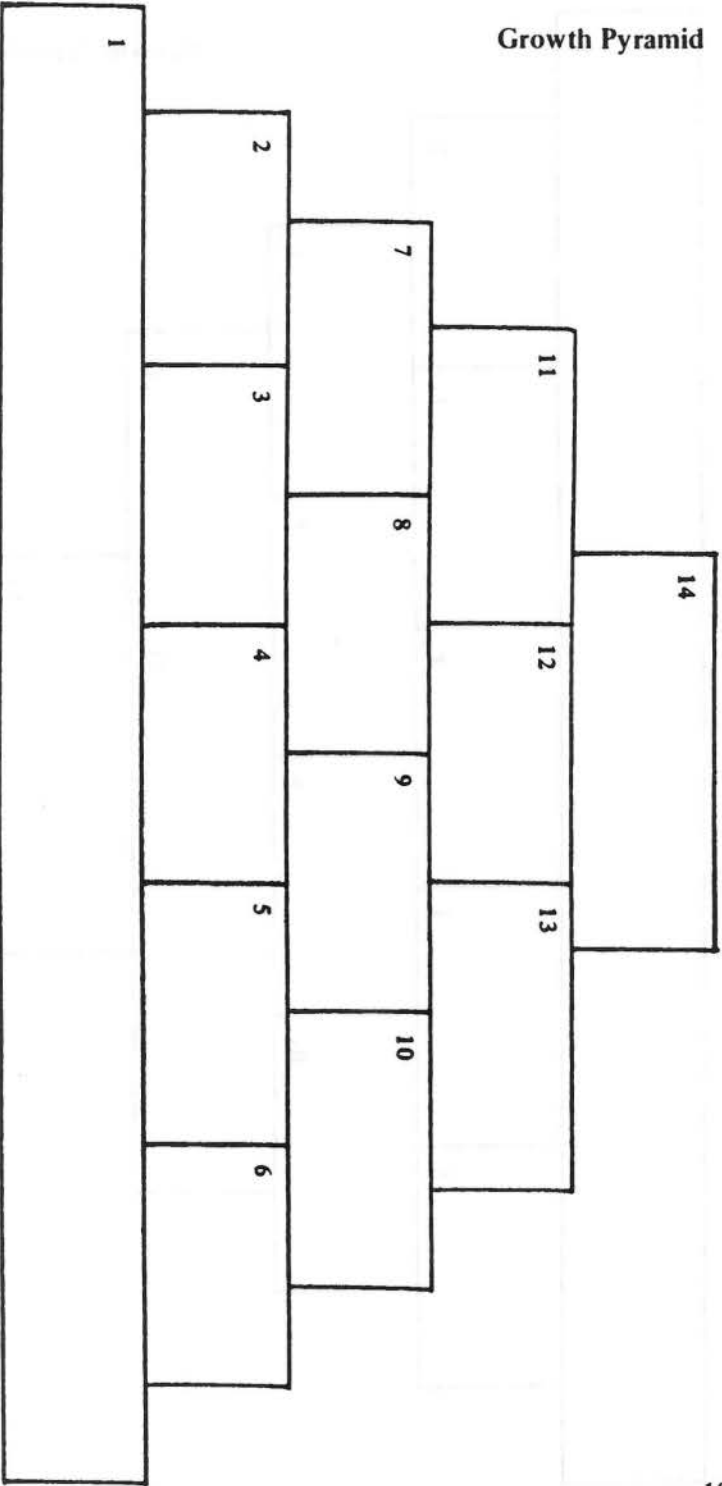
4. 8.

Daily Goal Progression

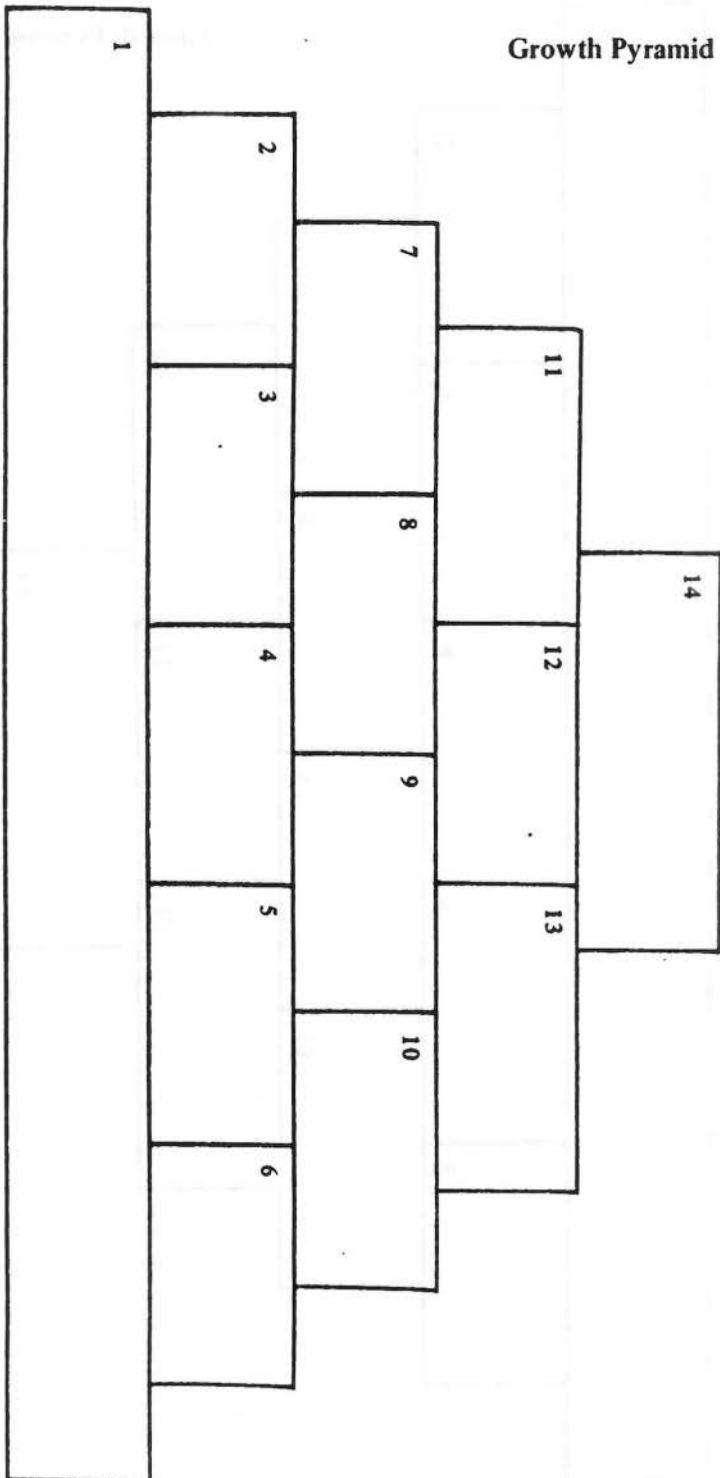
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Lessons in Futility

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Growth Pyramid



APPENDIX

MEDICAL

Basic First Aid

Bruises: Apply ice to prevent swelling and slow down internal bleeding. Use pressure (Ace) bandages. Immobilize and protect.

Strains: Cold pack for one day. Apply heat (warm and wet), immobilize and pad for protection.

Sprains: Keep injured part raised for the first 24 hours. First apply cold wet packs. Then heat and protection.

Fractures and Dislocations: Keep broken bone ends and adjacent joints from moving and give care for shock.

Shock: Keep victim lying down. Cover him only enough to keep him from losing body heat. Obtain medical help.

Unconsciousness: Keep victim warm and lying down, head turned to one side. If consciousness is not regained quickly, send for the doctor. If breathing stops, give artificial respiration. Never give unconscious person food or liquids.

In Practice Area

1. *Post:* Club Doctor's name and phone number
Ambulance phone number
Address and phone of nearest hospital-emergency entrance
Fire emergency phone
General rules of first aid procedure in event of injury.
2. All new students should be required to read the basic first aid material and sign that they have read it.
3. All assistant instructors and instructors should be required to obtain a Red Cross Certificate (Multi-Media or Standard First Aid).

First Aid Supplies

First Aid Book
Antiseptic and antibiotic lotion
Elastoplast bandaids and Triangle bandages
Gauze squares and 3" gauze bandages
4 splint boards (4" wide, 18" long, ½" thick)
Adhesive tape (½", 1", 3 or 4")
3" and 4" Ace bandages
Aluminum Splints and newspaper pad splints
Plastic bags or hot water bottle, and ice supply

Asprin and salt pills

Scissors, towels, eye patch, pencil.

Preventive Measures

Measures to prevent injury should be taken before beginning practice. The practice area should be accident-proof. You should be in the proper mind to train. Horseplay should not be allowed. Protective gear should be worn if needed. The proper stretching and relaxing exercises should be done before practicing. If needed, Dit Da Jow can be used to condition your knuckles and skin. The technique should be thoroughly understood before it is practiced. Difficult techniques should be worked up to gradually. Techniques that are natural for you should be practiced; those which unduly strain your body should be avoided until you are ready for them. No power should be used when kicking or punching at open air. Basic first aid care should be understood.

BOOKS BY JAMES W. DeMILE

Tao of Wing Chun Do, Volume 1, Part 1

A dynamic introduction to some of Bruce Lee's most efficient principles. These include concepts and applications of perimeters, stances, hand principles and power training exercises. Special chapters are devoted to breathing and stretching, setting up a personalized training program and developing more confidence as a martial artist.

Tao of Wing Chun Do, Volume 1, Part 2

DeMile's interpretation of the vital concepts and principles Bruce Lee used to evolve to his superstar status. Included are theories and applications of blocking and striking, leg techniques, angular closing, creating a power base plus specialized techniques to develop more speed, power and explosive intensity.

Tao of Wing Chun Do, Volume 2

For the first time, DeMile shares the secrets of Bruce Lee's dynamic spring energy principles and his unique application of Chi Sao (Sticking Hands). The use of these principles allowed Bruce to overcome much larger opponents.

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