

WHAT IS SELF DEFENSE (KENPO JUI JITSU)

BY GREAT GRAND MASTER JAMES M. MITOSE

This is as posted on the Tracy Kenpo web site, and converted to Word format by
Frank Smith

I have done the "Unthinkable". I have taken my only copy of James Mitose's book and cut out all the pages so I can scan them into this web page!

Over the next few weeks I will have the entire book up on the web. For now I will put it up in sections. Most of the print in the book is very small; and because of the limitation of quality on JPG pages, it may be hard to read.

I will first put up the exact scanned pages. Later I will scan all of the text into text files so that you can print it out.

As you read and re-read each page you will see how much information James Mitose really gave us.

WARNING:

When James Mitose wrote his book he had to work under many limitations. First the self defense techniques and all their text had to fit on one page. Because of this they were forced to keep the text small and use a limited number of photos for each technique. Mitose was writing in a "borrowed tongue". (His original edition published was so badly structured they had to take it out of circulation. That is why many of the original letters are dated 1947 although the book we are using came out in 1953). Mitose was a spy for the US Naval Intelligence and as such was limited as to how much he could actually tell us about himself and his family.

For the picture (self defense) section starting with page 1, I have divided the sections. The first section has fourteen pages. After the first section, each section will have ten pages. Eventually I will put them up in "chapter" form!

HISTORICAL BACKGROUND

In both the Japanese and Chinese society "FACE" is very important. In keeping with "Confucian" principles, both societies are based upon the concept that there are rules and laws to cover everything!

In the martial arts we use the term "KATA" to mean "Formal Exercise." In Japan the term "Kata" is used to indicate the proper "way" or etiquette to be used for all events or occasions. There is proper "Kata" between the

senior executive and his staff. A proper "kata" for the tea ceremony. Proper "kata" for dress - for eating. And there is a very distinctive structure to the "Sensei" and his students and each senior student to the next in line.

In any demonstration of the physical application of techniques the "Senior" always does the techniques and his "UKI" (Receiver) is always of a lower rank. The Sensei in public NEVER "UKI's" for one of his students. It is just not "Proper Kata". There are a few rare exceptions to this principle which I will cover later.

Most of this has to do with "face"! Let me give you an extreme example. The "Sensei" is the UKI for one of his students who wants to make a "name" for himself. The Technique is a "Choke." The student applies the choke and when the "Sensei" "taps out" the student ignores the signal and renders the Sensei unconscious!

Warning: this can happen at any level. The UKI must have utmost trust in the "Sensei" because he has put himself in the position where as "UKI" he can be seriously injured or even killed.

Mitose will adhere to this in true fashion in his book. There is a very structured "dojo" level in each self defense technique.

James Mitose Is #1 (Great Grand Master)

James Mitose never "Uki's" for any of his students; Mitose's favorite "Uki" is Thomas Young!

#2 is Thomas Young - He never "Uki's" for anyone except Mitose!

Young's favorite Uki is William Chow!

#3 is William Chow - his Uki's are always lower rank than himself.

This is true in every picture and every technique.

With one exception! Can you find it? If you do it is of great importance! I will go into this in great detail later. This was one of James Mitose's "Hiding in plain sight". In all of Mitose's writings and books he keeps giving us clues. He keeps giving us the "one corner" and expects us to find the other "three" on our own.

Note: How often Mitose will make the comment: **"And strike to the nerve center located there!"** Note also how many techniques have Jiu Jitsu applications. In the "Dojo" -- at each skill level -- Mitose would get more exact with the striking to each nerve center.

I will be covering this in greater detail when I deal with:

"Sub-Level Four" and advanced Kenpo!

You will notice that "Sub-Level Four and advanced kenpo" is nothing but Mitose's "Basic Kenpo 101". Every beginner learned this; and Mitose's book is just a beginners' book!

Introduction

I have scanned the pages of MITOSE'S - WHAT IS SELF DEFENSE - JUST AS THEY WERE WRITTEN. I have not made any corrections to the original text. Where corrections (mainly spelling) should have been made I used RED for the words. Where you see blue letters indicates that I will be expanding upon what was said.

Teaching note: James Mitose will use many stories to illustrate "Moral Values" . Each of these stories is a "Classic" Zen story that has been around for hundreds of years.

Just last week I was re-watching on video the original Japanese **"7 Samurai"** - In it they had the exact same story of the boy being kidnapped. Kamiizumi Isenokami, the founder of the Shin-kage Ryu, was the original hero. In the movie they changed it to one of the wandering samurai (Ronin) Hard to go wrong with a proven winner.

Also in many of these stories James Mitose will make use of his father's name - Mitose - to protect the real family name of Yoshida. Even up to the time of his death he refused to ever give any information about his family or any relatives. The only thing the government knew was his mother's name was Kiyoko!

WHAT IS SELF DEFENSE?

(KENPO JIU-JITSU)



Honorable Great Grand Master
James M. Mitose

Koshoryu Kenpo Coat-of-arms



Ko means old, sho means pine tree, and ryu means school. This particular old pine tree which was tall, strong and majestic, which my ancestors cherished above all other trees that grew in the forest back of our house symbolized great strength and health. With good health man can be of more usefulness to God, Buddha and to his fellowman.

Ken means fist and po means low. Thus Kenpo means low of the fist. Law is divine commandment or a revelation of the will of God, so Kenpo must be practiced according to the command of God, and no one should at anytime take into his own hands the law, but first try through the proper authority to settle a difference of opinion, and then only then should the Kenpo arts be used in defense of the human rights.

Should you be compelled, even in self defense, to hurt anyone, it is your duty to notify the nearest doctor and the police. It is your duty as a citizen and a human being. One should hate the wrong doings

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Koshoryu Kenpo Coat-of-Arms

of a criminal but not the man himself. No matter how bad a man may be, man Was the creation of God, to harm or to take a life is contrary to God's commandments.

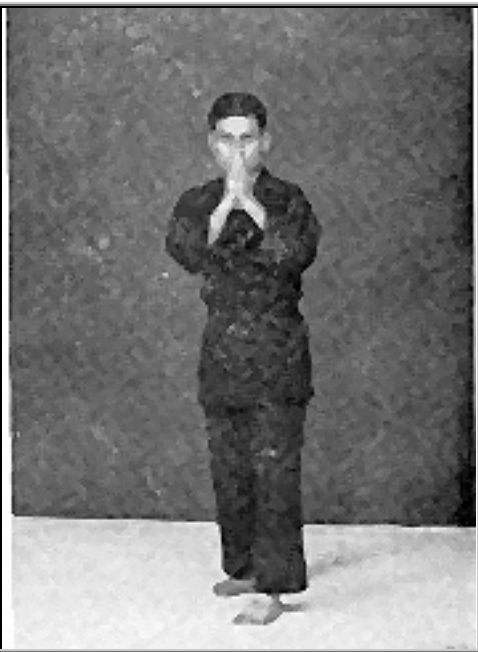
Daruma was the founder of the Shorinjiryu Kenpo, and this art was slightly changed by the author's ancestors to a method suitable to *the Japanese people. After much meditation under the old pine tree, my first ancestor received the revelation to the secret of the art of Kenpo which he called Koshoryu Kenpo.

NO. 1 KENPO STANCES

(I HAVE ADDED THE FRAMES AND PICTURES TO MAKE IT EASIER TO UNDERSTAND)

A OGAMITE

Ogami" means to pray and "te" means hand, the compound of which means "to pray to God. "Ogamite" as illustrated with the palms of both hands held together signifies a feeling of deep humility and a prayer for God's forgiveness and aid should it become necessary to resort to the use of the Kenpo arts in the defense of the human rights. Likewise it is a prayer to God to intercede so that the problem of contention may be amicably settled, and to extend mercy to one's opponent for he knows not right from wrong.



B MUTE

"Mu" means empty and "te" means hand, the compound of which means "empty hand."

"Mute" as illustrated with both hands held together with palms forward and a small opening made by the index fingers and the thumbs indicates that one is without arms on his person and that his mind is 'Without ill will. The fingers, represent Mount Fuji and signifies lofty ideals, love for peace and beauty, and strength to defend the human rights. The opening represents a panoramic view through which one may see only that is beautiful and good.



C HIKEN

"Hi" means to cover and "ken" means fist, the compound of which means "to cover the fist."

"Hiken" as illustrated with the right hand held as a fist and the left hand covering the fist signifies that the fist is like a treasure in the pocket and should not be displayed in public. It also represents a potent force as atomic energy and should not be used except in the protection and promotion of happiness among one's fellowmen.



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Koshoryu Kenpo Coat-of-Arms

Mount Fuji, at close view, does not appear as beautiful as it is from a great distance. Likewise it is with man, no matter how great, his faults are greatly magnified at close view), but at a distance we often see that which is good in him. We should not look at one's bad part but rather find the good that is in him.

PINE LEAVES

Pine; an evergreen tree, tall, stately and majestic in appearance, prolific in growth, is one of the most useful trees to the human race. It symbolizes strength, courage, faith and success in the face of adversity, and is also used as a symbol of good omen, especially on New Years. The Kenpo student should consider each day as New Year's day throughout his life filled with love, joy and happiness.

BAMBOO LEAVES

Bamboo; tubular, nodular, straight and rhythmic in appearance, is very **beneficent** and protective to the human race. When opened one finds cleanliness and emptiness in it's hollow tubes. It symbolizes mainly a frank disposition. It also symbolizes honesty, dependability, purity and love for fellowman.

PLUM BLOSSOMS

Plum blossoms, which burst into full bloom during the bitter cold winter, symbolize durability, perseverance, patience, preparedness and beauty of spirit. During the spring, summer and fall it draws out of the earth all the rich vital elements that give it strength and energy, and brings forth out of it's sturdy branches not only beautiful blossoms but fruits as food greatly loved by the people. The Kenpo student should be like the plum blossoms by being lofty in thoughts, beautiful in spirit and carriage, and be loved as the 'plum fruits by the people.

THE MOTIVE OF PUBLICATION

I, the author, founded and opened the self-defense club. But I was not satisfied. There was an ambition yet unrealized. There was a plan yet to find expression. I wanted to make my teaching available to everyone in the world.

It is not easy to trace every step in the growth of this idea. Perhaps it had its inception long ago. But of one thing I am certain; the major part of its origin can be traced to December 7, 1941, to be exact.

On December 7, 1941, as all the world knows, Japanese planes attacked Pearl Harbor and war was declared between American and Japan. I was living in Honolulu at that time.

It was one of those rare moments in a person's life when he stands face to face with destiny. When a problem, clear and plain in all its component parts, confronts him and cries aloud for solution. And on that morning I was obliged to sit down with the tangled skein of my affections, my childhood memories, my obligations and patriotism and make a momentous decision.

For my position was different from that of most Americans. I had lived happily in America as an American citizen. I loved America and its institutions I felt it was my duty to take tip arms for this country whose privileges had been generously extended to me. On the other hand it was not as simple a decisions as it would be for most. I had spent the formative years of my life in Japan, and had some relatives still living in Japan to whom I was bound by every tie of blood and experiences shared in common.

So on that day, when the sky was raining death, and bombs were ushering in a period of bloodshed and horror perhaps without parallel in history, I took stock of my position. I ran over in my mind the various factors in the problem. Then suddenly without effort, like the tolling of a far off bell that floats on the soft breeze to fall like a gentle benediction on the listening ear there wafted into my mind a memory of a story heard long ago, and that had been long forgotten, but that now came as vivid as when I had first heard it, to aid me in my hour of need.

One day a Kenpo master was lecturing his students. To the assembled students he asked this question.

"You are strong believers in Kenpo or Buddha. If the Kenpo founder, and Buddha came to attack and conquer your country

with soldiers, what would you do? Would you take up arms to defend your country? Or would you assist the Buddha in his design?"

Some students answered the question by saying that since they believed in Kenpo or Buddha they must give aid to the master. Others replied that even though they believed in Kenpo and Buddha they must defend their native land against his conquest. Still others said since they loved their master Buddha, but also loved their country, they would remain neutral.

While the students were debating the question the master suddenly decided to give them the proper answer. He held up his hand for silence. "This is our country so it is our duty to defend and protect it and in the presence of God we are right," the master said, "So naturally we must fight against the founder Buddha. We should take the invaders prisoner and make them realize the wrong they have attempted to do. This is the way of the true Kenpo man and this is the Kenpo man's duty." And after a pause, he added, "The Kenpo founder Buddha would appreciate this and sincerely praise you, for this action of yours would show that you had really mastered the art of Kenpo."

After **reflecting** on this story there remained not a vestige of doubt as to what course I should pursue. **The following morning, December 8, 1941, I entered the Hawaii Territorial Guard.** The preceding day America had suffered the worst catastrophe in its history. The issue of the war, at least as far as it concerned Hawaii, was in doubt. An attempted invasion by Japanese forces seemed imminent. I was prepared to do all in my power to repel the invasion, to give my life, if necessary, in defense of the islands; or to face the grim consequences that would almost certainly befall an American soldier of Japanese ancestry, if I fell captive to the enemy.

On entering the Hawaii Territorial Guard, I had expected that my national origin and background would prejudice my comrades against **'me**. This expectation never materialized. The men in the ranks, and also my superiors, treated me with a kind understanding that exceeded anything that I felt I had a right to expect.

At first it was difficult for me to understand why I was accorded such kind treatment. Until I joined the Hawaii Territorial Guard, I was not convinced that such words as 'democracy, freedom and equality' were more than simple figures of speech. Now I found that these idealistic terms found actual expression in America. I found that Abraham Lincoln's spirit still prevailed.

I remembered the Great Emancipator's Gettysburg Address, and the phrase, "All men are created equal." I found that the equality that Lincoln so eloquently expounded was really applied to my case. This touched me deeply. I was greatly **unhardened** to learn that it is a principle by which people here govern their lives and actions.

An air of cheerfulness and good fellowship pervaded the camp. The special company commander, and the other officers as well, seemed to be always joking, and to be jolly and friendly. Our spare time was spent in games and in outdoor sports. At those tense moments when the air raid siren sounded, the men performed their duties with perfect precision. But even at such critical times they did not lose their sense of humor, and they were still able to joke. There was no discrimination because of race, creed, color, or national origin. Since all were cooperative I never felt a **moment's** uneasiness.

My company commander, Nolle R. Smith, Jr., who was formerly a University of Hawaii football captain and all the other members of the company were lovers of sport. It came to me that the good fellowship and fine teamwork that prevailed found its source in the appreciation of sport that existed among the men. From this company commander I learned the value of teamwork.

After my honorable discharge from the Hawaii Territorial Guard, I volunteered for the Labor Battalion which did such fine work on engineering projects, working under the direction of the army. I also donated blood to the blood plasma bank that was used to give transfusions to America's wounded servicemen.

But I felt that this was not sufficient to show my appreciation to my company commander, and to my country, nor to my fellow members of the Hawaii Territorial Guard who had shown me so much kindness. There was another way in which I could serve, and in which I could attempt to discharge my debt.

Finally I was able to act upon this plan of which I had been dreaming. I founded and opened the Official Self-Defense Club.

In this club I trained servicemen and civilians regardless of their race, color, creed or religion. I feel that the younger generations are the future backbone of the nation. I wished to develop them and to give them the faith that would make them better citizens, and I made the training of these young people my specialty.

But, as I said, I was not satisfied. The idea that had been born on that unhappy day of December 7, 1941 had grown until it gave

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me no rest. It was my wish to do whatever was in my power to prevent such a catastrophe from happening again.

I wanted to teach everyone in the world the true meaning of self-defense. For I know that if everyone could know this meaning there would cease to be racial trouble, and there would cease to be strife among nations. No matter what difficulty confronts them people would be able to live in harmony and happiness. There would be mutual understanding, cooperation and friendship between America, the countries of Europe, and those of the Far East. There would be peaceful participation by all in religion, physical culture and sports.

Finally, through the writing and publication of this book, I have been able to achieve my ambition to carry my message to all who will listen. I hope that this book will be read by people in all parts of the world. I hope that the true meaning of self-defense, which this work expounds, will be understood by all who read.

Kenpo does not mean violence. If you were to ask me who, in American history, was the best master of Kenpo, I should say Abraham Lincoln. I should choose Lincoln because of his honesty and gentle disposition. He was gentle as a woman and his faith was like that of a child. But to protect human rights he fought wholeheartedly and with unwavering determination to win. Though the odds were overwhelming, he would still fight for the right. This is the mark of a true master of Kenpo.

Now this troubled world needs a second, a third, and a fourth Lincoln. Are there other Lincoln's somewhere in the world? I believe there are, especially in the younger generation. I have written this book in the humble belief that it may assist such persons in finding their proper mission, and the proper direction for their talents.

I write in a borrowed tongue and the composition of this book may fall far short of perfection. I commend the reader to this work's intrinsic message. I beg his indulgence for unavoidable technical errors.

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FORWARD

Kenpo Jiu-Jitsu is an art of self-defense practiced in the Far East, since the earliest days. [Among the arts of self-defense in which weapons are not used, no other can surpass the art of Kenpo.](#)

In considering the situation today, we find that modern civilization has created formidable weapons and has brought about an era in which the superiority of arms proves the deciding factor between victory and defeat. However, in any civilization, physical encounters between individuals are sometimes unavoidable and to enable one to emerge victorious in self-defense is the essence of the art of Kenpo.

Kenpo enables a person to defend himself with one fist against an aggressive adversary. A person can put a man in a helpless condition by merely striking to the right or left. Kenpo's power is miraculous and [boundless-truly](#) beyond the explanation of words. As an art of self-defense, Kenpo should prove invaluable in the present world.

The innermost and true spirit of Kenpo lies in humility and self-restraint. It is tremendously effective in the building of character. Its [mis-use](#) is strongly discouraged. It must be practiced according to one's conscience and the dictates of God.

The student should train diligently with the development of the spirit as the primary aim. When the student has mastered the fundamentals of Kenpo, he should experiment by himself with the object of offering practical contributions to the art. Recalling the old adage "When in Rome do as the Romans do," the author hopes that eventually Kenpo will be Americanized.

[I have placed a special section of self-defense arts for women and girls in the last section of this book.](#) Kenpo is not only for the strong but also for the weak and infirm. By this system a woman or girl may protect herself against a would-be attacker. (There have been numerous cases of women and girls being molested lately.) Women who practice the art of Kenpo, as shown in this volume will find their safety enhanced thereby.

I have limited the amount of exercises, as this book can be only a short introduction to Kenpo, the subject itself being of a deep and exhaustive nature. Later on, if interest has been stimulated, I shall publish a more extensive work. I hope that this book will be of value in promoting the science of self-defense and in promoting the corollary of self-defense: the prevention of strife. I believe this art will be useful in helping to preserve public peace and order, and prove beneficial to all who give it their attention.

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WHAT IS GO SHINJUTSU (ART OF SELF-DEFENSE) ?

The fundamental principles of Go Shinjutsu (Art of Self-Defense) are the preservation of the human rights vested in us by God, the insurance of peace and order, and the promotion of the happiness of mankind.

Among human beings there is no one who does not feel the need of Go Shinjutsu. The principles of Go Shinjutsu include belief in God regardless of what one's personal religion may be, respect for virtue, obedience to the law, respect for parents and elders, submission to instructions of the teacher (for it is conceded that to study hard and to gain knowledge redounds to one's own benefit and security). The principles include pursuing one's occupation to the best of one's ability and in accordance with the dictates of one's conscience (for to gain success and security in one's work serves to protect one's future). For example, a soldier must maintain military discipline, and he must defend his people and his country. A police officer must perform his duties faithfully in protecting his country and his people. There have been numerous cases of women and girls being molested lately.) women who practice the art of Kenpo, as shown in this volume will find their safety enhanced thereby. (Soldier and police officer, in fulfillment of his desire to live in peace and security in his country, must perform his duties faithfully, for thereby he not only protects others but also protects himself). A person must avoid accidents and protect his life for the benefit of his family and loved ones, so when crossing a street he must pay heed to the traffic and to the signals of the police officer on duty. In brief, to live in society respectably is the essence of Go Shinjutsu.

A violation of the laws of society is a direct violation of the principles of Go Shinjutsu. A person who violates the laws of society, instead of protecting himself, is actually destroying him-self, both physically and mentally, and sooner or later the law will curtail his freedom. Even if such a person escapes the retribution of the law he does not escape the retribution of his conscience; his conscience will keep him in a turmoil from which he will suffer in spirit and mind. For example, if I assaulted you I could gain nothing but harm from the encounter. If I beat you, I might be confined at the police station or forced to pay a fine in court. If the court did not punish me, I should receive injury for the knowledge that I had unjustly injured a person would have a permanent effect upon me and cause me suffering in mind and spirit.

Avoid trouble. When angry regard your conscience before taking drastic action. Or look into a mirror, for a mirror reflects your conscience. Impress upon yourself that the fist is a treasure

in the pocket and that it should never be displayed in public. However, in unavoidable cases exert your every effort to defend and protect not only yourself but others as well. Defend the law and the human rights vested in us by God. (In other words, believe in God, obey the law, live in society in peace and happiness). This is true Go Shinjutsu.

WHAT IS KENPO (LAW OF THE FIST)?

Kenpo is an art of self-defense that protects the human rights derived from God and promotes the happiness of men. It is an effective method of defending one's rights and of maintaining the public peace and order.

Originated by the Great Priest Daruma, (Buddha 28) Kenpo is considered more complete than any other art of self-defense. Although comparable in some ways to boxing, jui-jitsu, judo and wrestling, Kenpo has its own unique techniques. When unarmed, with the use of Kenpo, one can capably fell an aggressive foe by striking, thrusting, kicking or hurling down and strangling him. Experts claim that nothing can surpass this art.

There are many books on boxing, judo, jiu-jitsu and wrestling. I believe that this is the first English work on Kenpo. A short explanation of the difference of boxing, judo, jiu-jitsu and wrestling to Kenpo is necessary to a complete understanding of this book.

Wrestling is an art but requires great strength. Jiu-jitsu, roughly translated, means soft or gentle art in combating an aggressor. Professor Kano made an exhaustive study of jiu-jitsu. He eliminated parts of jiu-jitsu, that were not suitable for his purpose and made the remainder into a sport which is called judo. Judo as taught by Professor Kano, in his school of Kodokwan, is, as he explains, an eclectic system of jiu-jitsu.

The art of judo is divided into four main divisions: Nage Waza (throwing arts), Katame Waza (the arts of holds and locks), Shime Waza (choking arts) and Atemi Waza (the arts of attacking vital spots). Atemi is the art of attacking vital spots by punching, striking, chopping, thrusting and poking. In judo, atemi is taught only to advanced students who first take a vow not to reveal its secrets.

Kenpo art is similar to judo atemi, but the art and philosophy is different. How to maneuver and have your opponent place himself into a position to be attacked is taught by Kenpo.

Masters of Kenpo and also the true masters of jiu-jitsu number their arts, in the order of their importance, as follows:

1. Punching
2. Striking
3. Kicking
4. Throwing and locking

The reason for this order is that punching, striking and kicking are faster than throwing or any other art. If it is possible to grab the lapel, or any part of the body, of an opponent for the purpose of throwing him, it is also possible to punch, strike or kick him, and not only is it possible, but it is much more practicable since it is easier and faster.

Punching, striking and kicking are the best methods of self defense. A person who is attacked should strive to preserve his physical resources and to use his strength and energy economically; in actual combat he should not risk exhausting himself by attempting to grab and throw his opponent. For a person to use throwing tricks and thus leave his vital spots exposed to his opponent, is very dangerous; and this danger is multiplied if he is faced with more than one opponent.

Locks should be used only when the opponent is not dangerous. They maybe used on intoxicated person, for example. On a friend who has attacked in a fit of anger it is **permissible** to use a lock.

It may be well to note here that a Kenpo student, before using dangerous tricks on his opponent such as breaking a joint or attacking his opponent's nerve centers should gently ask his attacker's name, if he does not know it and the, reason for the attack. In speaking to him gently, it might help to calm down the attacker. This rule should apply, especially, in the evening or in the dark where neither the student nor the attacker can be recognized. The attack may have come because of some word misunderstood, or because of a mistake in identity.

Kenpo is similar, in some respects to boxing, but it differs in the fundamentals. **Kenpo is purely an art of self-defense. It should not be treated as a sport or game.**

Boxing, in the Japanese language, is Ken-to. Ken means fist; To means fight. Thus Kento means fist fight. In Kenpo, Ken means fist; po means law. Thus Kenpo means fist law. Law is a divine commandment or a revelation of the will of God, so Kenpo must be practiced according to the command of God.

Kenpo does not simply teach the tricks of self-defense. Kenpo's

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primary purpose is to infuse or strengthen, in the student, whether he be young or old, a feeling of faith in God.

The younger generation is tired of being reminded to attend church services, to read the Bible, to do right and shun wrong. A new approach to their problem is needed and Kenpo supplies this approach. As young people learn Kenpo, gradually, almost without their knowledge of what is happening to them, faith in God is instilled in them. Kenpo builds up confidence in them and their characters become molded into something fine, clean and good. Without being forced, they are willing to undertake whatever tasks they are confronted with, and thereby, they become upright, respectable and law-abiding citizens.

THE VALUE OF KENPO

It is characteristic of Kenpo that a person not necessarily need equipment to learn it. In this respect, it differs from most other sports.

Furthermore a person does not need a partner, he does not need long practice periods. There are two ways to practice Kenpo. One way is KEIHO or Kata form. It could be practiced as a sport or exercise by yourself or in a group. The other way is JITSUTE (real combat) to be practiced with a partner for purely self-defense

I have mentioned that Kenpo should not be treated as, a sport or game, but it could be arranged into a sport or game if there is a covering made for all the vital spots. There are also some very interesting exercises that one could practice by himself in his own back yard or an entire school may practice just as easily in the playground or school ground coached by a leader, but since the pages in this book are limited to self defense only, I am unable to give any except for those special exercises for the development of the fist and kicking. Later perhaps, if interest has been stimulated, I shall publish a more extensive work.

Kenpo is not dangerous to the participants and they reap great benefits in improving health and increased longevity. It does not matter if the participant is man or woman, young or old, weak or strong. Moreover, in this age where the wearing of weapons is prohibited, Kenpo is the most suitable, civilized and manly art. It is of the finest materials for the education of the people and it contributes greatly to the cultivation of the spirit. The practice of Kenpo is to advance with suitable speed to a certain clear-cut objective, a person's entire strength concentrated in his fist or

foot. The flexing of the limbs and the bending of the body, by the use of various techniques, is also accomplished at a certain speed.

When regarded as a systematic exercise Kenpo can be performed swiftly and vigorously without strain in moving the limbs. The respiration and circulation becomes rapid; the regeneration of the body becomes active. Even a short period of practice is beneficial.

The methods of practice are a succession of thrusting, striking, and kicking motions. A person gathers his whole bodily power in his fist and thrusts. Or he concentrates his entire body weight on one foot, the other foot free to kick high his opponent's body. In movements such as these all the muscles are used economically, not only the back muscles, but the foot and other muscles acting in harmony. Thus the movements of all parts of the body is done physiologically, swiftly and vigorously. So whether the participant be man or woman, old or young, the practice of Kenpo will cause them no physical harm. Moreover, this active systematic movement proportionately affects the pulse, the blood pressure and the breathing more than the required nerve power. It is healthful exercise as is evidenced by the long life of the people who practice it.

The practice of Kenpo is the execution of swift and vigorous muscular movements of the limbs and body. It comprises the movements of advance and retreat, leftward and rightward movements, and the upward jumping movement. These movements are performed spontaneously and activates the physiological regeneration of the respiratory system and of the circulatory system. It causes a coordinated movement of the feet, thighs, shoulders and back; the effect it has on the pulse, blood pressure and the breathing springs from the suitability of these movements.

When regarded from the standpoint of defense art, the characteristics of Kenpo are as follows:

1. It is the practical and complete application of body, mind, spirit and eye; namely the fist point (kento), finger point (shito), palm edge (shoto), palm, elbow, foot and arm, and the advantageous and effective use of these weapons.
2. It is the promotion of the offensive power through the rational use of spirit and body. A person never recklessly grabs his opponent's body and thus put himself in a dangerous situation. He does not expend time and strength un-economically as it is done in wrestling. He does not compete in trickery or strength or exposing his vital spots to his opponent.

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3. Mainly by the methods of thrusting, striking, kicking, grabbing and fending, a person uses the atemi, shime and gyaku (breaking of any joint) of judo and decides the issue in a twinkling.

For a person who has trained **continuously** for a few months with the punching stick, it is a very easy thing to break several boards placed together, with one punch. This being the case one need not comment on the great power possessed by a person who has many years of training. If attacked from any direction, a person who has trained himself in the art of Kenpo will be able to defend himself with one fist. Masters of Kenpo can hold a green bamboo in his hands, crush it and make it into a rope; he can strip the bark of a tree with his finger tips.

Kenpo develops confidence in one's self, builds up good and clean characters in a person, infuses the feeling of faith in God, develops keenness and sharpness of ones eyes, develops ones mind to quick judgment, thinking and concentration. He will be careful when crossing the street, his concentration and quickness in thinking will make him bright in his studies. The art of Kenpo can be useful in business or in your daily task.

WAZA OR TRICKS

The waza or tricks in the following pages are but a small number of the **thousands** in this amazing art of Kenpo Jiu-Jitsu. After you have finished the exercises and your speed and ability in-creases, you yourself can invent and practice them in your own way.

Kenpo is sense. Sense is more important than tricks so try to build up your senses. Kenpo should not be used in any petty conflict but only when you are in a corner, so to speak.

The following stories will convey my meaning more than volumes.

There is a story of the Kendo (**Swordmanship**), student who came to a master for training. The master was in his mountain retreat but he agreed to train the student. The student was given menial tasks; such as cooking, sweeping, making beds, etc. This went on for several months, so the student began to tire. One day he approached the master and asked him to teach him Kendo. After all he came here to learn Kendo and not to be hired as a servant. The master agreed. The young man could not now do his work with feeling of safety. When he would be cooking rice, the

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master would sneak up on him from behind and give him a blow. He would be sweeping and a blow from nowhere would fall on his back. He had no peace of mind and would have to be eternally on the alert. Some time passed before he could dodge the blows from the crafty master. But the master was not yet satisfied with him. One day the master was bent over his vegetable pot in an open fire. The student thought he would take this opportunity to give the master a blow and get credit for his attack. Taking up a big stick, he let it fall over the head of the master. Fast as the blow was, the master caught the pupil's stick with the cover of his pan. The pupil's eyes were opened to the secrets of this art which had been kept from him. He then for the first time appreciated the kindness of the old master. He was handed a diploma which was nothing but a blank sheet of paper with a plain circle in the center. This circle represents a mirror which must be the condition of your mind, that is clear and clean.

In this story the master, in giving the student menial tasks, was testing the character and spirit of his student. Having qualified he agreed to teach him. It also teaches that no matter what you undertake, learn to master the art, for example if you are a cook, try to be the best. If you can master this art, then you can master the art of Kenpo. Keep your eyes and ears opened and be always on the alert.

Your most dangerous enemy is being off your guard. For example, if you are a driver, drive carefully and concentrate on your driving, be on your guard so you can avoid accidents.

Bokuden, another master of Kendo, trained his three sons in this art and wished to see how they had progressed. He placed a wooden pillow over a curtain at the entrance of his room and had it arranged so that the slightest touch of the curtain would cause it to fall on one's head. Bokuden called his eldest son first. When he approached he noticed the pillow so he took it down and after entering carefully replaced it. The second man was called in. He touched the curtain to raise it and as soon as he saw the pillow falling down, he caught it with his hands and entering the room, replaced it on the curtain. When the third son entered the room, the pillow fell on his head but he cut in two even before it reached the floor. This was Bokuden's judgment of his three sons; "Eldest, you are best qualified for swordsmanship." Saying that, he presented him with a sword. To the second son, "you must train yourself some more." The youngest was severely scolded for he was pronounced to be a disgrace to his family.

What lesson of kendo can we derive from this story? It teaches us, great principle of Zen of always having our senses alert before danger strikes us. The eldest son had this high intuition because he avoided the danger before it could harm him. The second son defended himself after this danger was about to fall on him. But the third son did not have enough physical qualifications, and lacked the spiritual element. In the following tricks the spiritual element is more important than the physical qualification.

One day when Kamiizumi Isenokami, the founder of the Shinkage Ryu (a Kendo school strongly influenced by the philosophy of Zen) was passing through a small village in a mountainous district of Japan, he found the people in great excitement. A desperate Kidnapper had snatched a little boy with him and threatened to kill the child unless he was paid ransom. Traveling with Isennokami was a wandering Zen monk, who was engaged in the same method of training. Isenokami knew that he had to act quickly. He asked the Zen monk to let him use his robe and after shaving his head, he approached the hideout of the kidnapper. He had with him two lunch boxes. He told the outlaw that the child's parents did not want to see the child die of starvation so that had commanded him to deliver one of the lunch boxes. "As you yourself may be hungry," said Isenokami, "I have brought this other box for you. 'When the kidnapper reached out to receive the box which had been thrown out to him, Isenokami the great swordwoman, struck him just above the elbow paralyzing his arm. While the kidnapper was in this condition he applied a lock on him and completely took him prisoner. When Isenokami returned the robe to the monk, he was highly praised "You are truly a man of the sword," said the monk, who handed him a diploma. "A man of the sword," is a phrase much used in Zen denoting a zen monk who has gone beyond the principle of life and death. While the great swords-man Isenokami could have taken up his sword and made short work of the desperado, he chose the easier way of causing his opponent to overreach himself. Do not oppose force with force, but allow force to defeat itself.

There was a Kenpo Master training many students. He wanted to find out the progress of his students. He was old and wished to retire but before he could do so, he wanted someone to marry his daughter and take his place as master. He tested and tried each student and he finally chose four students who qualified. He waited for the opportunity to test further these four students and pick the best.

It was during the time when kidnapping and robberies were

being committed that the opportunity presented itself. The district police asked the master for his help to which he agreed. Within four days, three kidnappings and a robbery were committed. The master sent each of his qualified students out to get them and each time he followed from behind and watched. Let us follow with the master and see how each student put to use his knowledge of Kenpo.

First one found the kidnappers hideout. As he approached, the kidnapper saw him and came with a sword softly behind him. He lifted his sword to slash him but the student quickly covered the attack and struck the kidnapper's nerve center paralyzing him. While he was in this condition, he tied him up and delivered him to the police.

Second one followed the trail of the kidnapper into the deep woods. As the student approached, the kidnapper heard him and hid behind a tree. As the student passed by, the kidnapper attacked him with a stick from the back. The student quickly covered the attack and grabbing the kidnapper's arm, broke the joint. In this condition he delivered him to the police.

Third one found the kidnappers trail leading into a cave. As the student was about to enter, the kidnapper who was hiding and watching from above, threw a big rock down at the student. The student covered the attack but was not fast enough, so the rock slightly grazed his head. He fell to the ground. The kidnapper, thinking he was dead, approached him. When he did, the student jumped up and struck hard the nerve center causing his death.

The people and the police chased a robber who in desperation snatched a child as a hostage and hid in a house. The fourth student approaching the house, called out to the robber and gently asked him to release the child. He told him that the parents were worried and full of anxiety about the safety of the child, especially the mother. He asked the robber to put himself in the parents place and he will know what the parents were going through. The student asked the robber the reason for his robbery. The robber told him that he had been out of work and have not eaten for a couple of days and he was hungry. The student promised to give him food and help him if he would release the child. He finally agreed to release the child. When the child was safe in his parents arms, the student entered and tried to catch the robber. He finally cornered him and the robber in desperation took out his knife and waited for the student's approach. The student smiled and told him to give himself up quietly. The student told him that he

was a Kenpo man, if he wished he could capture him very easily with one punch even if the robber had a weapon. But he wanted him to give himself up with his own free will. He told the robber that the law was like a large fish net, no matter where he escaped he could never get away from the law for sooner or later they are bound to catch up with him. Even if he escaped the net of the law, his conscience would always bother him and his mind would never be at peace. Personally he wanted to let him go but one must obey the law. If he gave himself up and paid his debts to society for what he has done, the student promised to do what he can and help him. All this time the robber watched the student's face and seeing his sincerity and kindness, he thought over the words of the student. He got the true meaning and feeling of the student, so with tears in his eyes he quietly gave himself up. The impatient people outside wanted to beat up the robber but the student quieted and calmed them. With the police permission, he brought food to the robber which he had promised.

Now this is the master's judgment. First student, he qualified in his art but not enough in his sense. If he had spoken to the kidnapper, he would have known the direction of the kidnapper from his voice and would not be caught off his guard by letting the kidnapper attack from the back.

Second student, he did not qualify enough in his art and sense. Although he covered the attack, he injured the kidnapper, which was not necessary.

Third student was disqualified. Although he had saved the child and covered the attack, he was not alert and fast enough to avoid the falling rock. The fact that he had killed the kidnapper which was really not necessary disqualified him.

Fourth student, the master was happy and highly praised him by saying, "You are a true master of Kenpo." He had found one worthy to take his place.

Kendo and Kenpo is very much alike in the training of the art, but Kenpo is a higher in intuition and sense. Compare the Kendo story of Isenokami and the Kenpo story of the fourth student, one can quickly notice the difference. If Isenokami had missed, he could either injure the kidnapper or the kidnapper would in his anger harm the child, besides the kidnapper was forced and brought in to the police. Forcing the kidnapper will not change or reform him. While on the other hand, the fourth student without using any trick made the robber realize the wrong he had done and made him give himself up on his own free will, kept his promise, gave

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new hope and life to the robber. This is the way of Kenpo. Now you know the true meaning of Kenpo. As I have said before, Kenpo is not the trick itself but sense. The main purpose is to give faith to man and reform him into a new man.

One should hate the wrong doings of a criminal but not the man himself, for no matter how bad a person, man was created by GOD, so if it is possible, one must try not to injure or take any life. Try not to use any dangerous tricks, unless it is really necessary. Do not oppose force with force, but allow force to defeat itself.

Remember that Kenpo means "law of the fist" and the fist is "a treasure in the pocket." Never display in the public.

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AL TRACY NOTE: End of lettered pages!

LESSON I — THE KENPO ART OF EXERCISES

NO. 1 - KENPO ART OF PUNCHING (STRAIGHT PUNCH)



IMPORTANT NOTES FOR BEGINNERS

The following exercises should be read and memorized before practicing.

Remember in all the following exercises, when striking your board, do not think it is just a board but think it is your opponent or enemy, that means evil of this world. Keep your eyes sharply on it and watch it as you strike. Right-handed persons should always start with the left punch, with double exercises on the left punch to develop speed and strength, same as the right, while left-handed persons begin with the right, with double exercises on the right punch. When practicing your punching, (if your punching speed is about 10, be sure your returning speed is 13) that means your returning speed must be faster than your punching speed.

Reason: To be prepared for the next attack or defense, especially if your opponent knows judo or jiu jitsu; they may be able to grab your arm or sleeve and throw you down, so the speed is needed for quick preparation of the next attack.

After you have developed your fist, stand close to the board and practice short punches. Remember when your fist touches the board, tighten your fist and at the same time put in abdomen and waist strength or "Kiai".

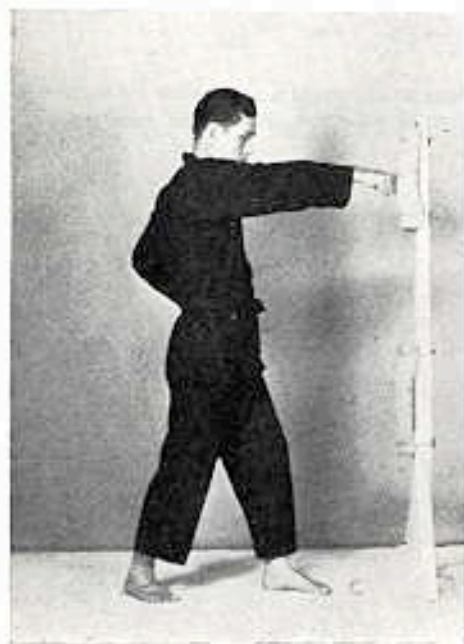
NO. 1 KENPO ART OF PUNCHING (STRAIGHT PUNCH)



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B



C

ILLUSTRATION

(a) Stand in position as illustrated with both fists clenched slightly tight at the side of your waist. Be sure that your palm side is facing up.

(b) Throw a straight left punch. Note—As you throw your left arm half way immediately twist your arm facing your palm side down as illustrated. Be sure to have the first two knuckles touch the punching board, heavier on the first knuckle than the second leaving the rest free.

(c) Bring your left arm back to the same position as illustration (a) then throw your right arm in the same manner as illustration (b).

Note—Practice this manner of punching left and right until your fists are developed.

LESSON I — THE KENPO ART OF EXERCISES

NO.2 KENPO ART OF PUNCHING WITH FOREARM COVER



A



B

ILLUSTRATION

(a) Assume a Kenpo stance in the manner illustrated, with your left forearm brought up just below your chest, with your fist clenched lightly. Your right hand should be brought up alongside your waist, with fist clenched lightly, protecting the vital parts of the side of your body.

(b) Forearm cover is demonstrated. Bring up your left fist quickly as illustrated.

(c) Immediately after forearm cover, punch with your right hand. Striking your opponent's arm with your left forearm as he punches and punching with your right hand to vital parts of the body is done simultaneously, which is very important. You will note that Kenpo method of punching is done with forefinger knuckle only, unlike a boxer's flat punch. The purpose for punching with the forefinger knuckle is to penetrate nerve centers and vital spots of the body, which cannot be accomplished by an ordinary flat punch. You will also note that the Kenpo punch is delivered straight from the body and your punch is twisted with knuckles facing upward half way between your body and stick. Immediately after punching and striking, return your right hand fast, using elbow punch for back attack and strike down with your left forearm in case of a right punch by opponent. Repeat exercise.

Kenpo left punch is practiced the same way as the right punch only change your position from left foot to right foot forward. Repeat exercise.



C

NO. 3 KENPO ART OF PUNCHING WITH SIDE OF FIST



A



B

ILLUSTRATION

(a) Stand sideways as illustrated, with your left forearm raised across to just below your chin. Your right hand should be clenched into a fist and held against your waist.

(b) Strike board with side of left hand fist. Bring arm back with speed to first position. Repeat exercise.

Change position by moving to the other side of the stick. Punch this time with your right fist. Repeat exercise.

LESSON I — THE KENPO ART OF EXERCISES

NO. 4 KENPO ART OF PUNCHING (CONTINUOUS SIDE PUNCH)



A



B



C

ILLUSTRATION

(a) Stand with left foot forward and arms raised as illustrated, ready to strike.

(b) Punch stick with side of left hand fist as illustrated.

(c) Immediately after striking, bring your left fist quickly over your right shoulder, at the same time punch board with side of your right hand fist as illustrated. Repeat exercise.

Change position, this time stand with your right foot forward. Repeat exercise.

LESSON I — THE KENPO ART OF EXERCISES

NO. 5 KENPO ART OF STRIKING WITH KNIFE EDGE OF PALM



A



B

ILLUSTRATION

(a) Stand sideways as illustrated, with left arm brought up across just below your chin and fingers held close together, putting extra strength in the middle finger. Right hand is clenched into a fist and held against the waist. Be sure that your left hand thumb is always held bent as illustrated.

(b) Strike board with the knife edge of your left hand palm. Bring back quickly to first position. Repeat exercise.

Change position by moving to the other side of the stick. This time strike with the knife edge of your right hand palm.

LESSON I — THE KENPO ART OF EXERCISES

NO. 6 KENPO ART OF ELBOW PUNCHING



A



B

ILLUSTRATION

(a) Assume Kenpo stance in a manner illustrated. Your left forearm raised to just below your chest and your right clenched into a fist and held lightly against your waist. Your left foot forward.

(b) Twist your body as you strike the board with your right elbow, at the same time swing your left arm quickly from your right side to your left side using elbow punch as illustrated. Bring back both arms with speed to first position. Return right arm fast, using elbow punch. Repeat exercise.

Change position, this time with your right foot forward and striking with your left elbow. Repeat exercise.

LESSON I — THE KENPO ART OF EXERCISES

NO. 7 KENPO ART OF FOREARM PUNCHING



A



B



C

ILLUSTRATION

(a) Stand sideways as illustrated, with your left forearm raised to just below your chin. Your right hand should be clenched into a fist and held lightly against your waist.

(b) Strike board with the knife edge of forearm of your left hand as illustrated. Knuckles should be facing upward. Bring arm back to first position.

(c) This time strike board with the inside of your left hand forearm as illustrated. Knuckles should be facing downward. Bring arm back with speed to first position. Repeat exercise.

Change position by moving to the other side of the stick. Strike with your right forearm. Repeat exercise.

LESSON II — THE KENPO ART OF KICKING EXERCISES

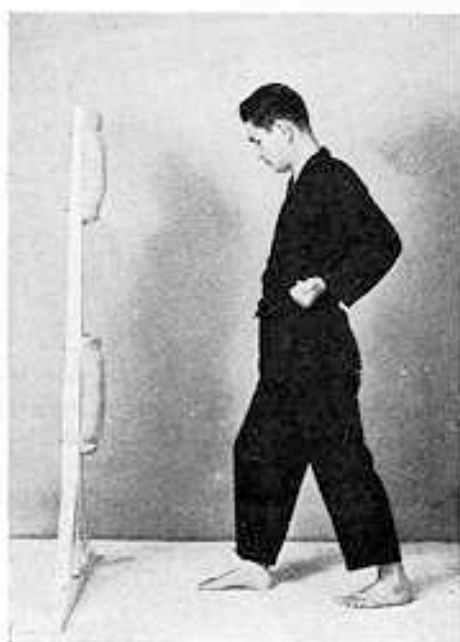
IMPORTANT KICKING NOTES

It is important that immediately after kicking, foot should be brought back with the same speed and strength as punching speed (kicking speed 10, returning speed 13). In other words, the returning speed should be faster than kicking speed.

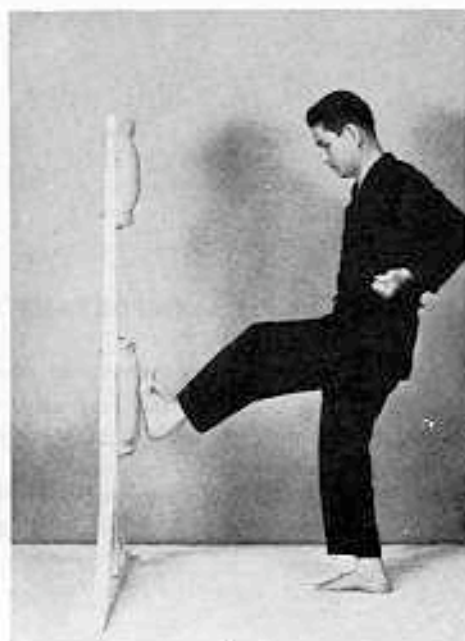
Reason: Kicking is a powerful weapon, but the leg is larger than the arm, so it can be easily seen by your opponent, who will be able to grab or cover.

LESSON II — THE KENPO ART OF KICKING EXERCISES

NO. 1 KENPO ART OF KICKING WITH BALL OF FOOT



A



B

ILLUSTRATION

(a) Assume Kenpo position as illustrated. Hold fist lightly against your waist with your right foot forward. Bend right knee slightly.

(b) Kicking is done from leg length with the ball of your left foot as illustrated. Always use waist and leg strength and perfect balance. After kicking, bring foot back with speed to first position. Repeat exercise.

Change position and repeat exercise. This time with your left foot forward.

LESSON II — THE KENPO ART OF KICKING EXERCISES

NO. 2 KENPO ART OF KICKING (CONTINUOUS KICKING)



A



B

ILLUSTRATION

(a) Stand on your right foot, with your left foot crossing behind your right leg as illustrated. Hold fists lightly against your waist. This needs perfect balance.

(b) Kicking is done at close quarters, to the part or mid-section of opponent's leg. Without shoes, kicking is done with the ball of your left foot (with shoes, the point of the shoes). Use short kicks. Bring foot quickly back to first position. Repeat exercise.

Change position, this time stand on your left foot with right foot crossing behind your left leg. Repeat exercise.

LESSON II — THE KENPO ART OF KICKING EXERCISES

NO. 3 KENPO ART OF KICKING (CONTINUOUS KICKING WITH KNIFE EDGE OF FOOT)



A



B

ILLUSTRATION

(a) Stand on your left foot with your right foot crossing in front of your left knee. Hold fists lightly against your waist.

(b) Kicking the mid-section of opponent's leg or knee with the knife edge of your right foot is illustrated. Bring your foot back quickly to first position. Repeat exercise.

Change position, this time stand on your right foot with your left foot crossing in front of your right knee. Repeat exercise.

LESSON II — THE KENPO ART OF KICKING EXERCISES

NO. 4 KENPO ART OF CONTINUOUS PUNCHING AND KICKING



A



B



C



D

ILLUSTRATION

- (a) Assume Kenpo stance. Your right foot forward and fists held lightly against your waist.
(b) Strike board with a straight left punch, twisting fist half way between body and stick, making sure the first knuckle touches the board heavier than the middle knuckle. Bring back fist quickly to first position by twisting fist back, using elbow punch.
(c) Immediately after bringing fist back, kick board with the ball of your foot.
(d) Immediately after kicking, drop down to your left knee, at the same time punch board with your right hand knuckles as illustrated. Repeat exercise.

Change position by standing with left foot forward. Strike stick with straight right punch, kick with the ball of right foot. Drop down to your right knee and punch with your left hand knuckles. Repeat exercise.

LESSON III — PUNCHING AND STRIKING DEFENSES

WARNING NOTES

Punching and striking nerve centers are very dangerous so hit slightly, only in case of life and death should you use force. Remember that Kenpo means law of the fist. "Fist is a Treasure in the Pocket," so never display it in public.

Attacking nerve centers sometimes render your opponent unconscious or causes death. Remember though he may be your enemy or a criminal, he was created by God and one must respect that divinity, so if possible try not to use dangerous tricks. In case you should injure your opponent, report immediately to the proper authorities (pölice or doctor). This is also your duty as a human being and as a citizen.

NO. 1 KENPO STANCES



C



A



B

ILLUSTRATION

A. Stand naturally with your left foot forward and your left knee slightly bent. Place palms together as in prayer. In **Kenpo**, when a person assumes this stance, it means that regardless of his personal religion, he is praying to God. To protect human rights he is going to use dangerous arts and, for one moment, to become uncivilized; so he asks God for forgiveness and aid. This stance is used to subdue dangerous and armed opponents.

B. Stand as in first position. Open hands, just below eyes, palms forward, as in the illustration. In **Kenpo**, this means "*I am not carrying any weapons.*"

C. Stand as in first position. Without clenching your fingers or thumb tightly, form a fist with right hand. Then cover this fist with your left hand. In **Kenpo**, this stance means "*Fist is a Treasure in the Pocket.*" The fist is never to be displayed in public.

LESSON III — PUNCHING AND STRIKING DEFENSES

NO. 2 COUNTERING RIGHT PUNCH

((Defense: Body Cover and Ready to Punch Nerve Center))



A



B



C



D

ILLUSTRATION

(a) Opponent is ready to throw a right punch. Stand in Kenpo stance with your left foot forward and left hand covering right fist.

(b) As opponent steps in with his right foot to throw a right punch, step back with your left foot.

(c) Stand as in illustration (a). As opponent throws a left punch, swing your body outward and step in with your right foot.

(d) Stand as in illustration (a). As opponent throws a left punch, swing your body outward, bend knees slightly and step in with your right foot, as left punch pass harmlessly above your left shoulder, hold both of your fists up as illustrated. Your left fist should be ready to hit opponent's jaw, while the right should be ready to hit temple or neck nerve center. If you miss both punches, be ready to kick leg nerve center with your left leg.

LESSON III — PUNCHING AND STRIKING DEFENSES

NO. 3 COUNTERING RIGHT PUNCH

(Defense: Elbow Punch and Fist Punch to Stomach, Rib and Jaw)



A



B



C



D

ILLUSTRATION

(a) You are assuming a Kenpo stance. Stand with your left forward and left hand covering your right fist. As opponent throws a straight left punch, body cover by bending both knees and moving your body slightly to your left, thus causing his left punch to pass harmlessly over your shoulder. At the same time, strike up hard your opponent's armpit with your right forearm as illustrated. Your left hand should be ready for the next move.

(b) Immediately after body cover, you may punch opponent's stomach nerve center with your left fist.

(c) Or you may use right elbow punch on opponent's ribs. Your left fist should be ready to intercept next attack.

(d) Or you may deliver a straight left punch to the jaw or any face nerve center as illustrated.

Note—If opponent is powerful and dangerous, you may strike his throat.

LESSON III — PUNCHING AND STRIKING DEFENSES

NO. 4 COUNTERING LEFT PUNCH

(Defense: Inside Cover and Punch Jaw or Stomach)



A



B



C



D

ILLUSTRATION

(a) You are assuming a Kenpo stance. Stand with your left foot forward and left hand covering your right fist.

(b) As opponent throws a right punch, body cover by stepping back with your left foot. Strike hard opponent's forearm or elbow joint with your right forearm. Your left hand should be clenched into a fist and held lightly against your waist, ready for the next move.

(c) Immediately after body cover, step in with your left foot. Punch may be delivered with your left fist to his jaw (upper-cut fashion) as illustrated.

(d) Immediately after punching jaw, step back with your left foot and punch opponent's stomach nerve with your right fist. If you miss you may kick opponent's leg nerve center.

LESSON III — PUNCHING AND STRIKING DEFENSES

NO. 5 COUNTERING A TWO-FISTED ATTACK

(Defense: Temple Strike)



A



B



C



D

ILLUSTRATION

(a) Opponent is about to throw a left punch. Stand in a Kenpo manner with left foot forward and left hand covering your right fist.

(b) As opponent throws a left punch to stomach, swing back with your left foot and at the same time, strike his left forearm with your right forearm. Your left fist should be ready for the next move.

(c) As opponent steps in and throws a right punch, swing back with your right foot and at the same time strike down hard with your left forearm on his right elbow joint or upper nerve center taking off his balance.

(d) After taking off his balance, strike his temple or ear nerve center with your right hand middle knuckle.

Note—When your opponent throws a punch at you, do not merely use hand cover but strike his arm. If you can cover his punches, you can strike his arm. It is more effective and easier to take his balance off. Remember Kenpo means to strike.

LESSON III — PUNCHING AND STRIKING DEFENSES

NO. 6 COUNTERING A LEFT PUNCH

(Defense: Elbow Punch)



A



B



C

ILLUSTRATION

(a) Opponent is about to throw a left punch and you are assuming a Kenpo position. Stand with your left foot forward and left hand covering your right fist.

(b) As opponent throws a straight left punch, step in with your right foot, at the same time strike up hard and high as possible his left upper arm nerve center with your right forearm. Your left fist ready to intercept next attack.

(c) Immediately after striking his arm, strike the vital spot of the side of his body with your forearm or elbow as illustrated. Your left hand should be ready to intercept next attack.

Note—This trick is used only for close fighting.

NO. 7 COUNTERING A RIGHT PUNCH

(Defense: Elbow Punch on Knee)



A



B



C

ILLUSTRATION

(a) Opponent is about to throw a right punch. You are assuming a Kenpo stance. Stand with your left foot forward and left hand covering your right fist.

(b) As opponent steps in to throw a right punch, swing your right foot back in semi-circle by pivoting on the ball of your left foot to position illustrated, at the same time with your left hand strike down hard and grab your opponent's forearm or elbow joint throwing him off balance.

(c) Immediately after taking his balance off, drop down on your right knee as illustrated and attack stomach or side of body with elbow punch.

Note—This is for close fighting, especially when there is limited space in back of you.

NO. 7 COUNTERING A RIGHT PUNCH

(Defense: Elbow Punch on Knee)



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B



C

ILLUSTRATION

(a) Opponent is about to throw a right punch. You are assuming a Kenpo stance. Stand with your left foot forward and left hand covering your right fist.

(b) As opponent steps in to throw a right punch, swing your right foot back in semi-circle by pivoting on the ball of your left foot to position illustrated, at the same time with your left hand strike down hard and grab your opponent's forearm or elbow joint throwing him off balance.

(c) Immediately after taking his balance off, drop down on your right knee as illustrated and attack stomach or side of body with elbow punch.

Note—This is for close fighting, especially when there is limited space in back of you.

LESSON III — PUNCHING AND STRIKING DEFENSES

NO. 8 COUNTERING A RIGHT PUNCH

(Defense: Neck Chop)



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B



C

ILLUSTRATION

(a) Opponent attempts to throw a right punch to your face. Stand in a Kenpo manner with your left foot forward and left hand covering your right fist.

(b) As opponent throws a right punch, step back with your left foot, at the same time grab his wrist with your left hand. Your right hand ready for the next move.

(c) Immediately after grabbing his wrist, twist and pull his wrist to take off his balance and with your right hand chop his neck nerve center with the knife edge of your hand.

LESSON III — PUNCHING AND STRIKING DEFENSES

NO. 9 COUNTERING A TWO-FISTED ATTACK

(Defense: Open Hand Cover and Temple Strike)



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B



C

ILLUSTRATION

(a) Opponent is about to throw a right punch at you. Stand in a Kenpo manner with your left foot forward and left hand covering your right fist.

(b) As opponent throws a right punch, strike his elbow joint with the back of your opened left hand palm.

(c) As opponent throws his left, swing back with your right foot, at the same time grab his forearm or elbow joint with your left hand and pull down and with your right fist strike his temple or ear nerve center.

LESSON III — PUNCHING AND STRIKING DEFENSES

NO. 10 COUNTERING A LEFT PUNCH OR JAB

(Defense: Pull Down Throw and Elbow Strike)



A



B



C



D

ILLUSTRATION

- (a) Opponent is about to throw a right punch or jab at you. Stand in a Kenpo manner with your left foot forward and left hand covering your right fist.
- (b) As opponent steps in with right foot to throw a right jab, swing back with your left foot, at the same time grab his right wrist with your both hands.
- (c) Immediately after grabbing his right wrist with your both hands, twist and pull him down to the ground, at the same time drop to your left knee.
- (d) With your left hand holding his wrist, strike his back with an elbow punch as illustrated.

LESSON III — PUNCHING AND STRIKING DEFENSES

NO. 11 COUNTERING A TWO-FISTED ATTACK

(Defense: Temple Strike with Knife Edge)



A



B



C



D

ILLUSTRATION

- (a) Opponent is about to throw a left jab at you. Stand in a Kenpo manner with your left foot forward, your left hand covering your right fist.
- (b) As opponent throws his left, grab his wrist with your left hand. Bring your right hand up next to the left side of your face ready for the next move.
- (c) As opponent steps in and throws his right, swing back with your left foot, at the same time grab his wrist with your right hand; your left hand ready to strike.
- (d) Twist and pull his arm down with your right hand and strike his temple with the knife edge of your left hand.

LESSON III — PUNCHING AND STRIKING DEFENSES

NO. 12 COUNTERING A TWO-FISTED ATTACK

(Defense' Chop Ear Nerve Center)



A



B



C



D

ILLUSTRATION

- (a) Opponent is about to throw a left punch. Stand in a Kenpo manner with your left foot forward and left hand covering your right fist.
- (b) As opponent throws a left punch, strike down hard his forearm with your left hand. Your right hand should be ready to intercept his right punch.
- (c) As opponent steps in with his right foot to throw a right punch, step back with your left foot and grab his wrist or forearm with your left hand. Twist and pull opponent's right arm to make him lose his balance. Your right hand should be ready for the next move.
- (d) Chop opponent's ear or neck nerve center with the knife edge of your right hand palm.

LESSON IV — KICKING DEFENSES

IMPORTANT KICKING ADVISES FOR BEGINNERS

Most beginners and those who are not masters of Kenpo, usually try to show-off by kicking as high as they can, for example, the face, head, or ribs. Never do that.

Reason—It is hard to keep your balance when kicking high. Also leg is seen easily and all Kenpo men know how to cover kicking from any directions. Correct way of kicking is to kick any part below the waist. Waist down is leg work, which is kicking and covering. Waist up is hand work, which is punching, striking and covering.

Note—In case your opponent should grab your leg or foot, do not bring back to position, but put your full strength in your leg and step down hard on the ground.

NO. 1 FRONT KICK WITH RIGHT FOOT

(Defense: Body Cover)



A



B

ILLUSTRATION

(a) Opponent attempts to kick you with his right foot. Stand in Kenpo manner with left foot forward and left hand covering right fist.

(b) As opponent kicks you with his right foot, swing back with your left foot, thereby, causing kick to pass by harmlessly. Your hands should be ready for the next move.

LESSON IV — KICKING DEFENSES

NO. 2 FRONT KICK WITH RIGHT FOOT

(Defense: Body Cover with Leg Chop)



A



B

(a) Opponent attempts to kick you with his right foot. Stand in Kenpo manner, left foot forward and left hand covering right fist.

(b) As opponent kicks you with his right foot, swing back with your left foot and strike his leg with the knife edge of your left hand palm in a chopping manner. Your right hand should be ready for the next move.

LESSON IV — KICKING DEFENSES

NO. 3 COUNTERING A KICK

(Defense: Ankle Twist and Throw)

PAGES 24-25



A



B



ILLUSTRATION

(a) Opponent is about to kick you with his right foot. Stand in a Kenpo manner with your right foot forward and left hand covering your right fist.

(b) As opponent kicks at you, drop to the ground on your right knee and cross your right arm over your left arm as illustrated and strike with the "V" of your arm on his leg nerve center.

(c) With your right hand, grab opponent's heel and with your left hand, grab his toes. Immediately after grabbing opponent's foot with both hands, throw him by standing up and at the same time twisting toes away from you and at the same time pulling his heels toward you.

LESSON IV — KICKING DEFENSES

NO. 4 COUNTERING A KICK

(Defense: Pressure on Knee Joint and Kick Crotch)



A



B



C

ILLUSTRATION

(a) Opponent is about to kick you with his right foot. Stand in a Kenpo manner with your left foot forward and your left hand covering your right fist.

(b) As opponent kicks at you, swing back with your foot, at the same time with your left hand, grab his leg just above his ankle and apply pressure to his knee joint by placing your right hand on his knee and pressing.

(c) If opponent does not give up, you may choose to kick his crotch or leg nerve center.

Note—Kicking should be done with caution and only when necessary due to dangerous results.

LESSON IV — KICKING DEFENSES

NO. 5 COUNTERING A KICK

(Defense: Namigaeshi (Turning Wave))



A



B



C

ILLUSTRATION

(a) Opponent is about to kick you with his right foot. Stand in a Kenpo stance with your left foot forward and your left hand covering your right fist.

(b) As opponent tries to kick your shin or step on your toes or trip you, quickly raise your left foot to just above your right knee, thereby causing his kick to pass harmlessly by.

(c) Immediately after escaping his kick, counter by kicking any accessible part of his body you choose. Keep your hands as illustrated, so that in the event he punches, you are prepared to counter with either hand.

Note—Namigaeshi means coming and returning of the waves. So this trick means when your opponent tries to kick your leg or step your toes, without using body or hand cover, your foot should be like the wave, coming and returning. This trick is very useful and important but it requires special lightning speed and perfect balance. Repeat practice until perfect.

LESSON IV — KICKING DEFENSES

NO. 6 COUNTERING A CONTINUOUS LEFT PUNCH AND A KICK

(Defense: Grab Leg and Kick)



A



B



C



D

ILLUSTRATION

- (a) Opponent is about to throw a left punch. Stand in a Kenpo manner with your left foot forward and left hand covering your right fist.
- (b) As opponent throws a left punch, strike his forearm with your left forearm. Your right hand should be ready for the next move.
- (c) Opponent kicks at you with his right foot. Swing back with your left foot (kick body cover), at the same time grab opponent's ankle or leg with your right hand as illustrated.
- (d) Kick opponent's crotch with your left foot. Your left hand should be ready to intercept opponent's left or right punch.

Caution—Attacking of crotch should be used only when you are in real danger.

LESSON IV — KICKING DEFENSES

NO. 7 COUNTERING A TWO-FISTED ATTACK

(Defense: Kick with Knife Edge of Foot)



A



B



C



D

ILLUSTRATION

(a) Opponent is about to throw a punch at you. Stand in a Kenpo manner with your left foot forward and hands clasped as in prayer.

(b) As opponent throws his left, swing your left foot back, at the same time striking his forearm with your right hand—right hand is held cup-shape. Your left hand is raised in a position to intercept his next punch.

(c) As opponent steps in to throw right punch, turn your body parallel to his by pivoting on the ball of your left foot, the right foot simultaneously performing a semi-circle to arrive at the position illustrated. While performing this movement, grab upper part of opponent's right arm with your left hand and his wrist with your right hand.

(d) Immediately after grabbing your opponent's arm, pull and twist his arm down as illustrated. At the same time, kick his knee joint or simply apply pressure to it with your foot or kick any nerve center of his leg.

IMPORTANT NOTES

Let me say again that Kenpo is not hand trick like Judo, Jiu-Jitsu or Wrestling as throwing, locking and choking, especially against more than one.

If your opponent is powerful and dangerous, do not use any escaping tricks but punch, strike or kick any nerve center immediately. Kenpo is not hand trick but punching, striking, and kicking. Remember that punching, striking and kicking is faster and easier than any hand trick.

NO. 1 COUNTERING A FRONT GRAB (DEFENSE: WRIST THROW)



A



B



C

ILLUSTRATION

(a) As opponent tries to grab you with his right hand, grab opponent's right hand with your left hand, thumb on the back of his hand. Stand with your left foot forward.

(b) Immediately after grabbing his hand with your left hand, step backwards with your left foot, at the same time twist and swing his hand up, follow-up with your right hand, thus placing both thumbs on the back of his hand nerve center and twist backward and outward.

(c) Throw him to the ground by twisting outwards and downwards. Without releasing your hold, put pressure on his shoulder joint with the knife edge of your right foot as illustrated.

Note—If your opponent refuses to give up, you may kick his stomach nerve center with your right heel. Remember before applying any dangerous tricks, ask gently to give up at least three times.

LESSON V — ESCAPE DEFENSES

NO. 2 COUNTERING AN UP WRIST HOLD

(Defense: Back Hand Wrist Break)



A



B



C



D

ILLUSTRATION

- (a) Opponent grabs your wrist as your hand is held up.
(b) As opponent grabs your wrist, step back with your left foot, at the same time swing your hand inwards and downwards. Your left hand ready for the next move.
(c) Immediately grab his wrist with your left hand, twist his wrist outward thereby causing him to release his hold. Place left thumb on back of opponent's hand nerve center. Your right hand ready for the next move.
(d) If he refuses to give up and tries to harm you, place both of your thumbs on the back of his hand nerve center and apply pressure by twisting backwards. If you wish, you may throw him to the ground by twisting outwards and downwards.

LESSON V — ESCAPE DEFENSES

NO. 3 COUNTERING A FRONT GRAB

(Defense: Back Hand Wrist Break)



A



B



C

ILLUSTRATION

(a) As opponent tries to grab you, grab opponent's right hand with your right hand in a back hand manner placing your thumb on the back of his hand nerve center.

(b) Immediately after grabbing his hand, swing his arm outwards and upwards; grab the back of his hand with your left hand placing both thumbs on the back of his hand nerve center; at the same time, swing your right foot back pivoting on the ball of your left foot, and apply pressure by going against his wrist.

(c) Kick his face or side of his body with your right foot.

Note—Only in the event of life or death, it is necessary to kick. Illustration (b) will cause severe pains if pressure is applied.

LESSON V — ESCAPE DEFENSES

NO. 4 COUNTERING AN UP WRIST HOLD

(Defense: Back Hand Wrist Break)



A



B



C

ILLUSTRATION

(a) Opponent grabs your right wrist. Stand with your left foot forward, your left hand ready for the next move.

(b) As opponent grabs your wrist, bring your hand inward and downward, with your left hand grab his hand placing your thumb on the back of his hand nerve center.

(c) Twist his hand causing pressure on his wrist, step back with your left foot, at the same time place your both thumbs on the back of his hand nerve center and swing his arm upwards. If you wish, you may kick opponent's face or body with your left foot.

Note—If opponent is powerful and dangerous, kick his nerve center immediately. Remember that kicking nerve center is faster and easier than any hand tricks.

LESSON V — ESCAPE DEFENSES

NO. 5 COUNTERING A FRONT WRIST HOLD

(Defense: Back Hand Wrist Break and Kick)



A



B



C



D

ILLUSTRATION

- (a) Opponent grabs your left wrist with his right arm.
(b) Immediately after opponent grabs your wrist, swing your arm upwards and outwards, at the same time grabbing his wrist with your right hand and placing your thumb on the back of his hand nerve center and step back with your right foot.
(c) With your right hand twist his wrist inwards and with your left forearm going against his thumb thereby causing him to release his hold. Immediately after he releases his hold, follow up with your left hand to his wrist and place both thumbs in the back of his hand nerve center and raise his arm upwards and apply pressure against the wrist.
(d) Kick opponent's face or the side of his body with your right foot.

Note—This trick requires special lightning speed and strength. So if your opponent is powerful and dangerous, do not use this trick. Reason is that this trick may not work. Remember that striking and kicking is faster and more effective.

LESSON V — ESCAPE DEFENSES

NO. 6 COUNTERING A FRONT WRIST HOLD

(Defense: Against Elbow Joint and Strike Temple)



A



B



C

ILLUSTRATION

(a) Opponent grabs your left wrist with his left hand. Stand with your left foot forward. Your right hand ready for the next move.

(b) Immediately after opponent grabs your wrist, swing your forearm upwards and inwards using elbow strength and at the same time strike and grab his elbow joint.

(c) Immediately after grabbing his arm, push it downward causing his body to lean forward, and release his left hold and at the same time swing in with your right foot pivoting on the ball of your left foot bringing your body parallel to his and immediately strike his ear nerve center with your left hand middle finger knuckle.

LESSON V — ESCAPE DEFENSES

NO. 7 COUNTERING A FRONT WRIST HOLD

(Defense: Arm Lock and Elbow Punch)



A



B



C

ILLUSTRATION

(a) Opponent grabs your left wrist with his right hand. Stand with your left foot forward.

(b) Immediately after he grabs your wrist, swing his arm outwards and upwards, at the same time grab his wrist with your right hand and twist his wrist. With your left forearm going against his thumb, thereby causing him to release his hold.

(c) Swing your right foot back in semi-circle by pivoting on the ball of your left foot bringing your body parallel to his body and immediately twist and pull his right arm under your left armpit with your right hand and strike the side of his face or ear nerve center with a left elbow punch.

LESSON V — ESCAPE DEFENSES

NO. 8 COUNTERING A FRONT WRIST GRAB WITH STRENGTH

(Defense Break Elbow Joint and Punch Nerve Center)



A



B



C



D

ILLUSTRATION

(a) Opponent grabs your right wrist with his right hand and you are prepared for the next move with your left hand.

(b) Immediately after opponent grabs your wrist, grab your right fist with your left hand.

(c) Bring your arms up by swinging upwards using right arm elbow strength with the aid of left hand pulling up.

(d) With your left forearm strike his elbow joint, at the same time step in with your left foot to give your striking more force. Right hand ready to punch temple or ear nerve center.

Note—The use of two hands are necessary only when your opponent is big and strong, otherwise one hand is sufficient.

LESSON V — ESCAPE DEFENSES

NO. 9 COUNTERING A TWO HAND FRONT WRIST GRAB

CROSSING TACON "O" (Defense: Arm Break)



A



B



C



D

ILLUSTRATION

- (a) Opponent grabs your wrist with two hands. Stand with right foot forward and left hand ready for the next move.
(b) Immediately after he grabs your wrist, grab your right fist with your left hand.
(c) Bring your arms up by swinging upwards using right arm elbow strength with the aid of left hand. Immediately after your arms are brought upwards, grab his forearm or elbow joint with your left hand and his wrist with your right hand, at the same time step in with your left foot.
(d) Apply pressure by pressing down your left elbow on opponent's shoulder blade as illustrated.

LESSON V — ESCAPE DEFENSES

NO. 10 COUNTERING A WRIST HOLD

(Defense: Pull and Throw)



A



B



C

ILLUSTRATION

(a) Opponent grabs your right wrist with his right hand. Stand with your right foot forward. Your left hand ready for the next move.

(b) Immediately after opponent grabs your wrist, swing your arm inwards and upwards and at the same time grab his forearm with your left hand and grab his wrist with your right hand in a back hand manner.

(c) Immediately after grabbing his arm with your two hands, pull his arm downward to the ground swiftly and stepping back with your right foot drop to the ground on your right knee thereby causing him to hit his head on the ground. All these movements are done simultaneously.

LESSON V — ESCAPE DEFENSES

NO. 11 COUNTERING HAND SHAKE ATTACK

(Defense: Arm Break)



A



B



C

ILLUSTRATION

(a) Opponent shakes hand with you or visa versa. Stand with your right foot forward and your left hand ready for the next move.

(b) Immediately upon shaking hand with opponent, swing his hand upwards, at the same time grab his wrist with your left hand.

(c) Swing to your right with your left foot in semi-circle by pivoting on the ball of your right foot to position illustrated putting your left foot between his legs. At the same time, swing his right arm over on to your right shoulder. Without releasing your hold, pull down against his elbow joint, finger joints and wrist.

LESSON V — ESCAPE DEFENSES

NO. 12 COUNTERING A HAND SHAKE ATTACK

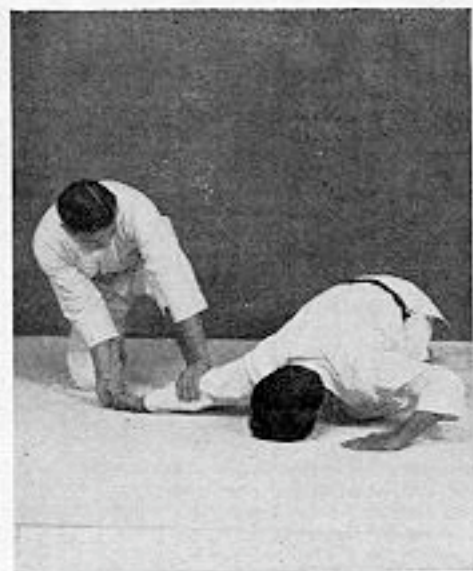
(Defense: Pull Throw and Strike Nerve Center)



A



B



C



D

- (a) Opponent shakes hand with you or visa-versa. Stand with your right foot forward and your left hand ready for the next move.
(b) Immediately upon shaking his hand, swing his arm outwards and upwards and grab his elbow joint or upper part of his arm with your left hand.
(c) Immediately swing back with your right foot pivoting on the ball of your left foot, pull his body to the ground by pulling his right arm with both of your hands and dropping to your right knee, with left hand pressing against his elbow joint. All these movements are done simultaneously.
(d) Release your right hand and punch any nerve center of his body or head.

LESSON V — ESCAPE DEFENSES

NO. 13 ESCAPING A FRONT TWO HAND WRIST HOLD

(Defense: Elbow Punch to Stomach and Escape)



A



B



C

ILLUSTRATION

(a) Opponent grabs your right wrist with both of his hands. Stand with your right foot forward. Left hand ready for the next move.

(b) Immediately after opponent grabs your wrist, step in with your left foot between his legs and bring your elbow down between his arms, at the same time strike his stomach and grab your right fist with your left hand.

(c) Immediately after grabbing your right fist, pull your right arm with your left hand toward your body and at the same time step backwards with your left foot. This will cause opponent to release his hold.

LESSON V — ESCAPE DEFENSES

NO. 14 COUNTERING AN UP-WRIST HOLD WITH TWO HANDS

(Defense: Elbow Punch)



A



B



C



D

ILLUSTRATION

- (a) Opponent grabs your right wrist with both of his hands.
- (b) Immediately after he grabs your wrist, grab your right fist with your left hand.
- (c) Step in with your right foot, at the same time pull your fist downwards and to the left of your body as illustrated. Bring arm up toward your chest thereby causing him to release his hold.
- (d) Immediately after he releases his hold, grab and pull his right wrist with your left hand and strike his jaw or side of his face with a right elbow punch.

LESSON V — ESCAPE DEFENSES

NO. 15 COUNTERING A GRAB OR BUMP FROM THE FRONT

(Defense: Chop Neck)

TACKLE SEEN



A



B



C

ILLUSTRATION

(a) Opponent tries to grab or bump you with his head. Stand in Kenpo manner with left foot forward and hands clasped as in prayer.

(b) Opponent steps forward with right foot trying to grab you. Swing your left foot back in a semi-circle pivoting on the ball of your right foot to position illustrated, at the same time grab opponent's hair or back of head with left hand. Your right hand raised ready to strike.

(c) Chop with knife edge of palm of right hand, opponent's back of neck.

Note—To be used only when your opponent is powerful and dangerous.

NO. 16 COUNTERING A LAPEL GRAB

(Defense: Rib Punch and Kick)



A



B



C

ILLUSTRATION

(a) Opponent grabs your lapel. Stand in Kenpo stance with your right hand covering your left fist.

(b) Step straight backwards with your left foot, at the same time grabbing his sleeve or arm with your left hand and pulling hard. Simultaneously punch his ribs with your right fist.

(c) Kick opponent's left leg nerve center with the ball of your left foot.

LESSON V — ESCAPE DEFENSES

NO. 17 COUNTERING A LAPEL GRAB AND PUNCH

(Defense: Elbow Break)



A



B



C



D

ILLUSTRATION

- (a) Opponent grabs your lapel. Stand prepared with Kenpo stance, your left hand covering your right fist.
(b) Opponent throws a left punch at you. Step back with your left foot, at the same time strike his left forearm with your right forearm and grab his wrist with your left hand.
(c) Immediately after left punch cover, grab his right wrist with your right hand and with both hands pull his body towards you to make him lose his balance.
(d) Immediately step in with your left foot in front of his right foot, twist and bring his arm upward as illustrated. Strike his elbow joint with your left forearm.

LESSON V — ESCAPE DEFENSES

NO. 18 COUNTERING A LAPEL GRAB AND PUNCH

(Defense: Back Throw and Arm Lock)



A



B



C



D

ILLUSTRATION

(a) Opponent grabs your lapel and attempts to throw a right punch. Stand in a Kenpo manner with your left foot forward and left hand covering your right fist.

(b) As opponent throws his right punch, strike the upper part of his arm with your left forearm and quickly grasp his right shoulder. At the same time, grab the upper part of his left arm with your right hand and pull downward to make him lose his balance.

(c) Immediately after taking his balance off, step in with your left foot in the back of his left foot, pull his left arm down with your right hand and push his right shoulder with your left hand. Throw him to the ground.

(d) After throwing him to the ground, drop to your right knee. Without releasing your right hand, slide your hand to his wrist and twist as illustrated. With your left hand, strike his arm by the elbow against his face and apply pressure to the side of his body with your left knee.

Note—If your opponent does not give up, release your left hand and strike his ribs with your left elbow punch.

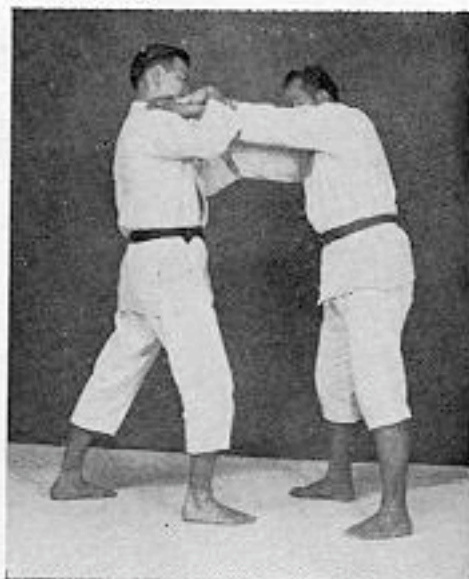
LESSON V — ESCAPE DEFENSES

NO. 19 COUNTERING A NECK CHOKE

(Defense: Wrist Throw and Kick)



A



B



C



D

ILLUSTRATION

- (a) Opponent chokes your neck with both hands. You stand in Kenpo manner, left hand covering your right fist.
(b) Immediately after he places his hand around your neck, grab his left wrist and forearm with both of your hands and swing back with your left foot.
(c) Immediately after stepping back with your left foot, twist his left arm outward, at the same time step in with your left foot along side his left foot and apply pressure by placing both of your thumb on the back of his hand nerve center and twist his wrist.
(d) Throw him to the ground without releasing your hold and kick his stomach nerve center with the heel of your left foot.

LESSON V — ESCAPE DEFENSES

NO. 20 COUNTERING A CROSS ARM CHOKE (JUDO FASHION)

(Defense: Arm Lock and Strike Temple)



A



B



C



D

ILLUSTRATION

- (a) Opponent grabs your lapel and attempts a cross arm choke (judo fashion). Stand in a Kenpo manner with your left foot forward and left hand covering right fist.
- (b) Immediately after opponent grabs your lapel, step back with your left foot, at the same time strike his right forearm or inside elbow joint with your left forearm and with your right hand grab his left elbow joint.
- (c) Striking his elbow joint will cause him to release his hold. Immediately after he releases his hold, swing back in semi-circle with your left foot by pivoting on the ball of your right foot to position illustrated, at the same time grab his left wrist with your left hand and twist outward, with your right hand grab his elbow joint. Apply pressure on his elbow joint and shoulder blade with your right elbow.
- (d) If opponent is powerful and does not give up, strike his temple or ear nerve center with the knife edge of your right hand palm.

LESSON V — ESCAPE DEFENSES

NO. 21 COUNTERING A WRIST GRAB FROM BEHIND

(Defense: Pull Throw and Strike Temple)



A



B



C



D

ILLUSTRATION

- (a) When opponent grabs your wrist or forearm from behind, step forward with your left foot.
(b) Immediately after stepping forward, pivot around on the balls of your feet and at the same time swing your right hand outward and upward, grabbing his wrist with your left hand and right hand as illustrated.
(c) Immediately after grabbing his arm, swing his arm downwards and outwards, at the same time dropping to your left knee and pulling his arm outwards, away from your body.
(d) Release your right hand and with your left hand still holding his wrist, strike his temple, ear nerve center or neck nerve center with the knife edge of your hand.

Note—Striking nerve centers on head or neck is dangerous and should not be used with force. Opponent should only be struck lightly.

NO. 22 COUNTERING A GRAB FROM BEHIND

(Defense: Rib Punch)



A



B



C

ILLUSTRATION

(a) Opponent grabs you from behind.
(b) Immediately after opponent grabs you from behind, step forward with your left foot and bring your right arm up as illustrated, ready to strike.

(c) Immediately turn around by pivoting to your right and dropping to the ground on your left knee, striking his right elbow joint with the knife edge of your right forearm, and punching the vital part of the side of his body. All these movements are done simultaneously.

Note—If your opponent is dangerous, strike or grab his crotch immediately.

LESSON V — ESCAPE DEFENSES

NO. 23 COUNTERING A GRAB AROUND ARM FROM BEHIND

(Defense: Elbow Punch)

Grab. Grab.



A



B



C



D

ILLUSTRATION

- (a) Opponent grabs your body with both of his arms.
- (b) Immediately after he grabs your body around your arms, grab his hands with your right hand and clench your left fist.
- (c) Take a big step sideways to your right, pulling his hands with your right hand and swing your left arm upward fast toward your right shoulder causing him to release his hold. All these movements are done simultaneously.
- (d) Strike his stomach nerve center with a left elbow punch with open hand, palm up.

Note—It is very important that you clench your left hand into fist for it gives more strength and speed. When bringing arm down, open your hand, palm up. This will make your elbow punch more effective.

LESSON V — ESCAPE DEFENSES

NO. 24 COUNTERING A SIDE GRAB

(Defense: Elbow Punch)



A



B



C



D

ILLUSTRATION

- (a) Opponent grabs you around your arm and body sideways.
- (b) Grab opponent's arm with your left hand and clench your right hand into a fist.
- (c) Immediately step in back of opponent's left foot with your right foot, at the same time swing up quickly your right fist to your left shoulder.
- (d) Strike his stomach nerve center with a right elbow punch. When using elbow punch, be sure to open your hand and facing your palm up.

LESSON V — ESCAPE DEFENSES

NO. 25 COUNTERING A CHOKE NECK FROM BEHIND

(Defense: Arm Lever and Kick)

Ref: 101 101



A



B



C



D

ILLUSTRATION

(a) Opponent attempts to choke your neck from behind.

(b) Immediately after he places his hands around your neck, grab both of his wrists with both of your hands and step forward with your right foot.

(c) Immediately after grabbing his wrists, turn around and face your opponent by pivoting left on the balls of your left and right foot, at the same time swinging your right hand over your head and his left arm under his right arm and apply pressure on his right elbow against his left forearm.

(d) In the event opponent does not give up, kick his crotch or leg nerve center with your foot.

LESSON V — ESCAPE DEFENSES

NO. 26 COUNTERING AN ARM CHOKE FROM BEHIND

(Defense: Pull Down and Strike Neck)



A



B



C



D

ILLUSTRATION

- (a) Opponent attempts to choke you with his forearm from behind.
(b) Immediately after he places his forearm around your neck, take a big step forward with your right foot, grab his shoulder with your left hand and his arms or sleeve with your right hand and pull him forward.
(c) Pull him towards the ground by turning around (turn left) and drop on your right knee without releasing your holds.
(d) Release your right hold and strike his back neck nerve center with side of fist.

LESSON VI — LOCK, BREAK AND THROW DEFENSES

WARNING NOTES

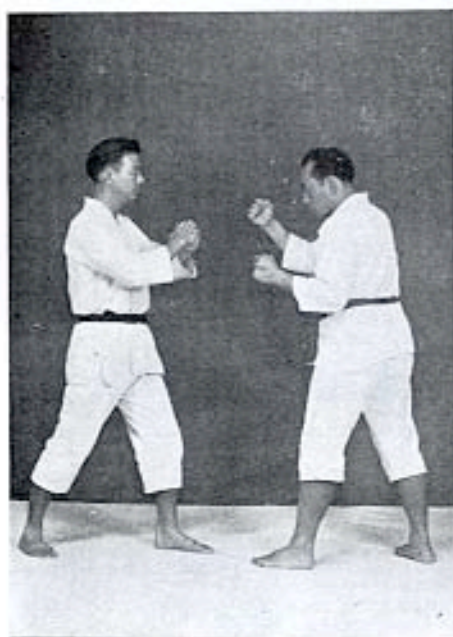
Lock and break tricks used should be applied with caution. Too much pressure applied will dislocate or break the joint and cause injury. Before applying dangerous tricks, be sure to ask gently to give up at least three times. Try to explain and make him understand you, that you do not wish to quarrel with him.

Remember to report to the proper authorities in case of injury.

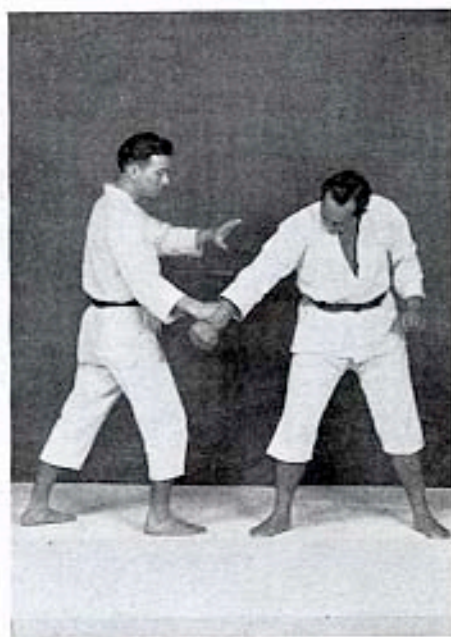
LESSON VI — LOCK, BREAK AND THROW DEFENSES

NO. 1 COUNTERING A RIGHT PUNCH

(Defense: Arm Break)



A



B



C

ILLUSTRATION

(a) Opponent is about to throw a right punch. Stand in a Kenpo manner with your left foot forward and left hand covering your right fist.

(b) As opponent steps in to throw a right punch, step back with your left foot, at the same time grab his wrist with your right hand. Your left hand ready for the next move.

(c) Immediately after grabbing opponent's wrist, step in with your left foot on his right foot as illustrated. Apply pressure on back of his right knee by bending your left knee, at the same time twist his arm and grab his forearm with your left hand. Apply pressure against his elbow joint and shoulder blade.

LESSON VI — LOCK, BREAK AND THROW DEFENSES

NO. 2 COUNTERING A RIGHT PUNCH

(Defense: Elbow Break or Arm Lock)



A



B



C



D

ILLUSTRATION

(a) Opponent attempts to throw a right punch to your face. Stand in a Kenpo manner, your left foot forward and left hand covering your right fist.

(b) As opponent steps in and throws a right punch, swing back with your left foot and at the same time grab his right wrist with your right hand and push up high. Your left fist should be ready for the next move.

(c) Immediately after grabbing his wrist, twist and pull downward his arm, at the same time step in with your left foot to position illustrated. Strike his elbow joint or upper arm nerve center with your left forearm.

(d) Or you may put his arm under your arm and apply pressure and weight on his shoulder joint. Too much pressure should not be applied since it will dislocate his joint.

Caution—When practicing illustration (d) be very careful.

LESSON VI — LOCK, BREAK AND THROW DEFENSES

NO. 3 COUNTERING A TWO-FISTED ATTACK

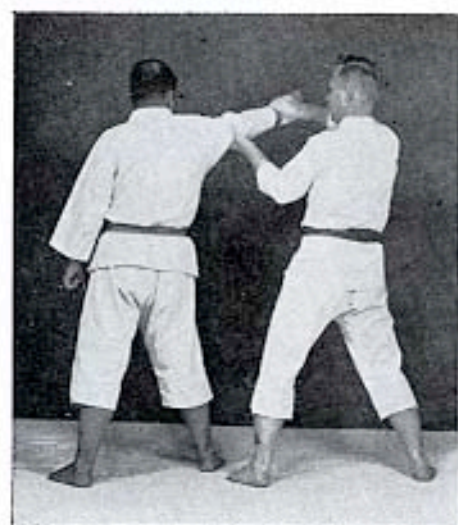
(Defense: Pull Throw and Elbow Break)



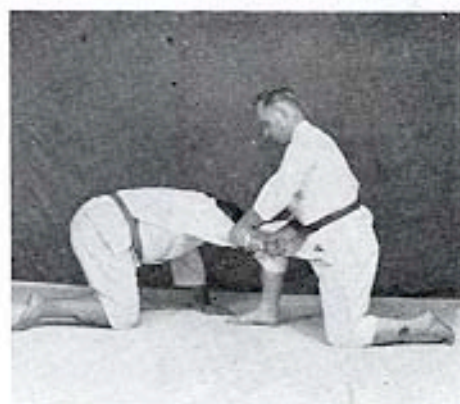
A



B



C



D

ILLUSTRATION

(a) Opponent is about to throw a left punch at you. Stand in a Kenpo manner with your right foot forward right hand covering your left fist.

(b) As opponent throws a left punch, strike hard his forearm with your right forearm.

(c) As opponent steps in to throw a right punch, swing back your right foot alongside his body. With your left hand, grab his right armpit, with your right hand grab his wrist and push his arm away from you. All these movements are done simultaneously.

(d) Immediately after grabbing his arm, twist and pull his arm down and outward, at the same time drop to your left knee and slide your left hand down to your right hand.

Hold his wrist with your left hand and strike his elbow joint with your right forearm.

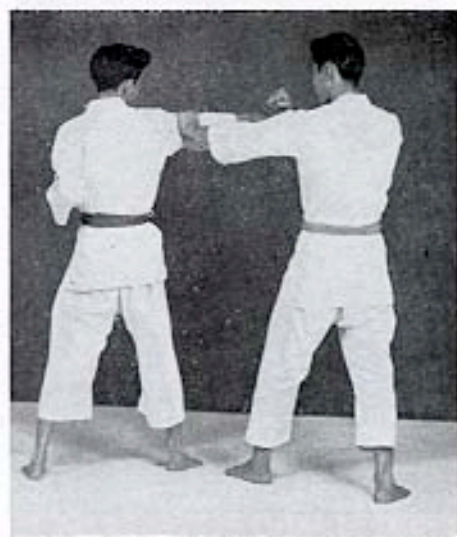
LESSON VI — LOCK, BREAK AND THROW DEFENSES

NO. 4 COUNTERING A RIGHT PUNCH

(Defense: Punch and Neck Throw)



A



B



C



D

ILLUSTRATION

- (a) Opponent is about to throw a right punch. Stand in a Kenpo manner with your left foot forward and your left hand covering your right fist.
- (b) As opponent steps in to throw a right punch, swing your right foot backwards in semi-circle by pivoting on the ball of your left foot, at the same time grab his elbow joint or upper arm with your left hand, with your right hand ready for the next move.
- (c) Immediately step in with your right foot behind opponent's right foot, at the same time pushing away his arm with your left hand, punch his jaw (in an upper-cut fashion) with your right fist as illustrated.
- (d) If you wish you may throw him by putting your right arm around his neck and left shoulder, and swing him to the ground.

LESSON VI — LOCK, BREAK AND THROW DEFENSES

NO. 5 COUNTERING A RIGHT PUNCH

(Defense: Arm Break and Throw with Kick)



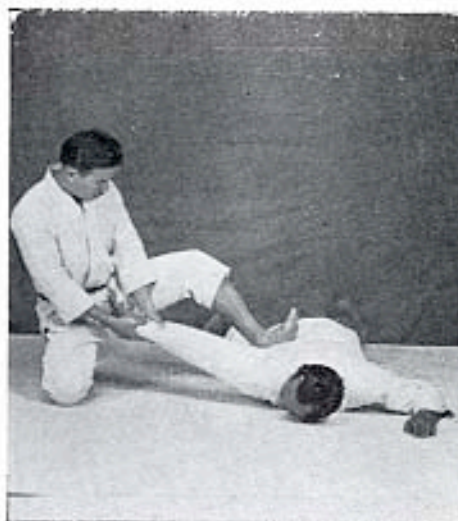
A



B



C



D

ILLUSTRATION

(a) Opponent is about to throw a right punch. Stand in a Kenpo manner with your right foot forward and left hand covering your right fist.

(b) As opponent throws a right punch, step in with your left foot, at the same time grab his armpit with your left hand and wrist with your right hand.

(c) Step in front of opponent's right foot with your left foot, at the same time twist his arm and push down. Apply pressure on shoulder joint.

(d) Throw to the ground by pushing opponent down with your left hand, at the same time going down on your left knee. If opponent does not give up, shift to right knee, grab his wrist with your both hands, twist and pull, at the same time kick his rib with your left heel.

Caution—Before kicking opponent's rib, ask him gently to give up, not once but at least three times.

LESSON VI — LOCK, BREAK AND THROW DEFENSES

NO. 6 COUNTERING A RIGHT PUNCH

(Defense: Elbow Lock and Throw)



A



B



C



D

ILLUSTRATION

- (a) Opponent is about to throw a right punch. Stand in a Kenpo manner with your left foot forward and left hand covering your right fist.
- (b) As opponent steps in with his right foot to throw a right punch, step backward with your left foot to position illustrated, at the same time grab and twist his forearm or wrist with your right hand with your left hand, push and twist upward against his elbow joint.
- (c) Step in front of opponent with your left foot, at the same time push elbow downward and flip his arm over your forearm and apply elbow lock as illustrated.
- (d) To throw opponent to the ground, drop down on your left knee as illustrated and apply pressure against elbow.

LESSON VI — LOCK, BREAK AND THROW DEFENSES

NO. 7 COUNTERING A RIGHT PUNCH

(Defence: Arm Lock and Throw)



A



B



C



ILLUSTRATION

- (a) Stand in a Kenpo manner with your left foot forward and left hand covering your right fist.
- (b) As opponent steps in with his right foot to throw a right punch, swing your left foot sideways to position illustrated, at the same time grab opponent's wrist with your right hand and strike his elbow joint with your left forearm.
- (c) Step in with your right foot in the back of opponent's right leg, at the same time apply arm lock against chest and force his body backward.
- (d) Throw to the ground by pushing opponent backward and downward and forcing your forearm and elbow against his neck nerve center.

LESSON VI — LOCK, BREAK AND THROW DEFENSES

NO. 8 COUNTERING A RIGHT PUNCH

(Defense: Ear Cup Strike)



A



B



C

ILLUSTRATION

- (a) Opponent is about to throw a right punch. Stand in a Kenpo manner with your left foot forward and your hands clasped as in prayer.
- (b) As opponent steps in with his right foot to throw a right punch, step backwards with your left foot to position illustrated, at the same time grab opponent's wrist or forearm with your left hand. Your right hand should be ready for the next move.
- (c) Immediately after grabbing opponent's wrist, twist and pull his wrist with your left hand causing him to lose his balance and at the same time strike his ear with the cup of your right hand palm. If you wish, you may throw him to the ground by pushing opponent's head downwards and dropping to your left knee.

Caution—To be used only in case of life or death.

IMPORTANT NOTES

(Against Armed Opponent)

These tricks require special lightning speed, so fast thinking and quick judgments are necessary. Practice the tricks over and over. When you master the art thoroughly, the tricks will come automatically to your mind.

Remember that Kenpo means punch and strike. If your opponents are really dangerous, do not use any tricks, but strike or kick nerve centers immediately. It is easier, faster, and more effective. At times your opponents may not be your real enemy. Or it may be that someone misunderstood you and will try to attack you. In either cases try not to use dangerous tricks.

LESSON VII — WEAPON DEFENSES

NO. 1 COUNTERING A DAGGER ATTACK

(Defense: Twist Wrist and Kick Nerve Center or Back Throw)



A



B



C



D

ILLUSTRATION

(a) Opponent is about to attack you with a dagger. Stand in Kenpo stance with your left foot forward and hands clasped as in prayer.

(b) As opponent stabs for your stomach or body, turn your body parallel to his by pivoting on the ball of your left foot, the right foot simultaneously performing a semi-circle to arrive at the position illustrated. While performing this movement, grab opponent's right wrist with your left hand. Your right hand should be ready for the next move.

(c) Move left thumb up to nerve center in back of hand, place right hand thumb beside the left thumb, as shown above, twist and swing his arm upward and backward, at the same time pivoting on the ball of your left foot, swing your right foot and kick his vital spot.

(d) If opponent does not give up, place your right foot in back of his right leg, still twisting throw backwards on the ground.

LESSON VII — WEAPON DEFENSES

NO. 2 COUNTERING A DAGGER ATTACK

(Defense: Neck Chop)



A



B



C

ILLUSTRATION

(a) Attacker is about to thrust a dagger in your stomach. Stand in a Kenpo manner with your left foot forward and hands clasped as in prayer.

(b) As attacker steps in to thrust knife at you, swing your right foot sideways by pivoting on the ball of your left foot to position illustrated, at the same time grab his knife hand wrist with your left hand and hold your right hand up ready to strike.

(c) Twist and pull his knife hand outward with your left hand and strike his neck nerve center with your right hand in a chopping manner with the knife edge of your hand.

LESSON VII — WEAPON DEFENSES

NO. 3 COUNTERING A DAGGER ATTACK

(Defense: Grab Crotch)



A



B



C

ILLUSTRATION

(a) Attacker is about to attack you with a knife. Stand in a Kenpo manner with your left foot forward and hands clasped as in prayer.

(b) As attacker brings knife down on you step in with your right foot pivoting on the ball of your left foot to position illustrated, at the same time, grab his knife hand forearm or wrist with your right hand and pull him forward to make him lose his balance. Your left hand should be ready to strike or grab.

(c) Immediately after taking his balance off, drop to your left knee and grab or strike his crotch.

Caution—Use attacking of crotch only when you are in real danger.

LESSON VII — WEAPON DEFENSES

NO. 4 COUNTERING AN OVERHEAD DAGGER ATTACK

(Defense: Neck Throw and Elbow Break)



A



B



C



D

ILLUSTRATION

(a) Attacker is about to stab you with a dagger from overhead. Stand in a Kenpo manner. Your left foot forward and your hands clasped as in prayer.

(b) As attacker steps in to bring knife down on you, step sideways with your right foot to position illustrated, at the same time grab and twist his right wrist or forearm outward and downward with your left hand. Your right hand ready for the next move.

(c) Step in back of opponent's right leg with your right foot, at the same times trike his throat with your right hand as illustrated.

(d) Throw him to the ground by dropping to your right knee. Place his elbow joint over your right thigh and apply pressure with your left hand.

LESSON VII — WEAPON DEFENSES

NO. 5 COUNTERING A DAGGER ATTACK

(Defense: Arm Break Over the Shoulder)



A



B



C

ILLUSTRATION

(a) Attacker is about to stab you with a dagger. Stand in a Kenpo manner with your left foot forward and hands clasped as in prayer.

(b) As attacker brings knife down on you, swing your right foot in sideways by pivoting on the ball of your left foot to position illustrated, at the same time, grab his knife hand wrist with your left hand. Your right hand should be ready for the next move.

(c) Immediately after grabbing knife hand, step forward with your right foot from position illustrated in (b) and swing his arm on your right shoulder. Grab wrist with your both hands and apply pressure on his elbow joint by pulling his wrist down.

LESSON VII — WEAPON DEFENSES

NO. 6 COUNTERING A KNIFE ATTACK

(Defense: Kick Shin or Crotch)



A



B



C

ILLUSTRATION

(a) Opponent is about to slash your face or chest with a knife. Stand in a Kenpo manner with your left foot forward and hands clasped as in prayer.

(b) As opponent brings knife down on you, grab his knife hand wrist with your left hand and push away from you. At the same time, with your right hand, strike and grab his left shoulder, with your right foot kick his shin.

(c) If kick to shin is ineffective or missed, kick his crotch immediately with your right knee.

Note—All these movements are dangerous and should be used only in case of life or death.

LESSON VII — WEAPON DEFENSES

NO. 7 COUNTERING A DAGGER ATTACK

(Defense: Arm Break and Strike Nerve Center)



A



B



C



D

ILLUSTRATION

(a) Attacker is about to attack you with a knife. Stand in a Kenpo manner with your left foot forward and hands clasped as if in prayer.

(b) As attacker steps in to bring knife down on you, step in sideways with your right foot by pivoting on the ball of your left foot, at the same time, grab his knife hand forearm or wrist with your left hand, your right hand ready to grab.

(c) Grab his arm just below his shoulder with your right hand. Immediately after grabbing his knife hand, swing back with your right leg dropping to the ground on your knee as illustrated and dislocate his shoulder if he does not give up.

(d) With the knife edge of your right hand, strike his elbow joint to dislocate or break.

LESSON VII — WEAPON DEFENSES

NO. 8 COUNTERING A KNIFE ATTACK

(Defense: Strike Crotch)



A



B

ILLUSTRATION

(a) Attacker is about to attack you with a knife. Stand in a Kenpo manner with your left foot forward and hands clasped as in prayer.

(b) As attacker swings knife down on you, drop down on your right knee, keeping your body to the left, grab his knife hand by the upper part of his arm with your left hand and strike his crotch with clenched fist. All these movements are done simultaneously.

Caution—Do not attack crotch unless you are in real danger.

LESSON VII — WEAPON DEFENSES

NO. 9 COUNTERING A BACK HAND KNIFE ATTACK

(Defense: Strike Nose Nerve Center)



A



B



C

ILLUSTRATION

(a) Attacker is about to attack you with a knife. Stand in Kenpo manner with your left foot forward and hands clasped as in prayer.

(b) As attacker slash at the side of your body, swing back in semi-circle with your right foot by pivoting on the ball of your left foot to position illustrated, at the same time grab his knife hand elbow or upper part of his arm with your left hand and pull forward to make him lose his balance, your right hand should be ready to strike.

(c) Immediately after taking off his balance, strike his nerve center between his eyes and nose in a chopping manner with the knife edge of your right hand.

Note—If opponents are too dangerous, strike his crotch immediately.

LESSON VII — WEAPON DEFENSES

NO. 10 COUNTERING A SLASHING KNIFE ATTACK

(Defense: Punch Temple or Crotch)



A



B



C



D

ILLUSTRATION

(a) Attacker is about to slash you in a back handed manner. Stand in a Kenpo manner with both hands up as if in prayer.

(b) As attacker attempts to slash the side of your body, swing your right foot back-in semi-circle by pivoting on the ball of your left foot to position illustrated and at the same time, grab his knife hand arm with your left hand and pull his body forward by the arm to make him lose his balance.

(c) With your right middle finger knuckle, strike the back of his ear nerve center.

(d) Grab or strike his crotch by dropping down on your right knee.

Caution—Attacking of crotch is dangerous, so use only in case of life or death.

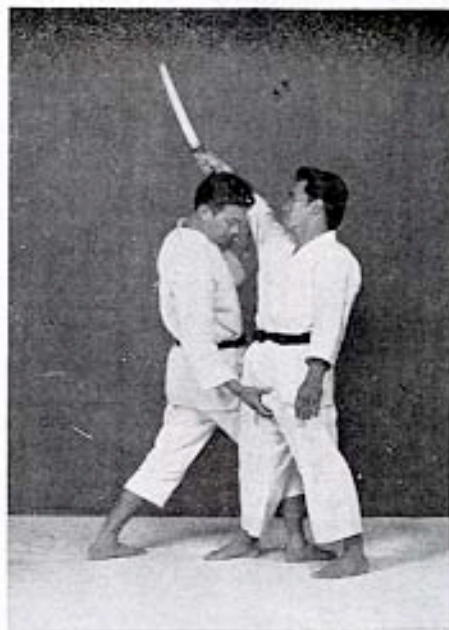
LESSON VII — WEAPON DEFENSES

NO. 11 COUNTERING A SWORD ATTACK

(Defense: Grab Crotch)



A



B

ILLUSTRATION

(a) Opponent is about to attack you with a sword. Stand in a Kenpo manner with your left foot forward, and hands clasped as in prayer.

(b) As opponent swings sword, step in with your right foot in back of his right leg, at the same time grab the upper part of his sword arm with your left hand and push upward and with your right hand, strike or grab his crotch.

Note—Do not attack crotch unless you are in real danger.

(This trick can be used not only for sword attack, but other weapons as well.)

LESSON VII — WEAPON DEFENSES

NO. 12 COUNTERING SWORD OR CHOPPING KNIFE ATTACK

(Defense: Arm Break)



A



B



C

ILLUSTRATION

(a) Attacker is about to attack you with a sword. Stand in a Kenpo manner with your left foot forward and hands symbolizing that you are not carrying any weapon.

(b) As attacker steps in to swing sword down on you, swing back in semi-circle with your right foot by pivoting on the ball of your left foot to position illustrated and at the same time, grab and pull downward his knife arm with your left hand. Your right hand ready for the next move.

(c) Without releasing your left hand, grab his sword hand wrist with your right hand. Twist and swing his arm outward and with your left elbow, apply pressure on his shoulder blade (Scapula) nerve center and also apply pressure on elbow joint.

Note—If opponent does not give up or release knife, you may break his arm by striking his elbow joint with your left forearm or you may use left elbow punch on any part of the side of his head. (This trick can be used not only for sword attack, but for stick, hammer, etc.)

LESSON VII — WEAPON DEFENSES

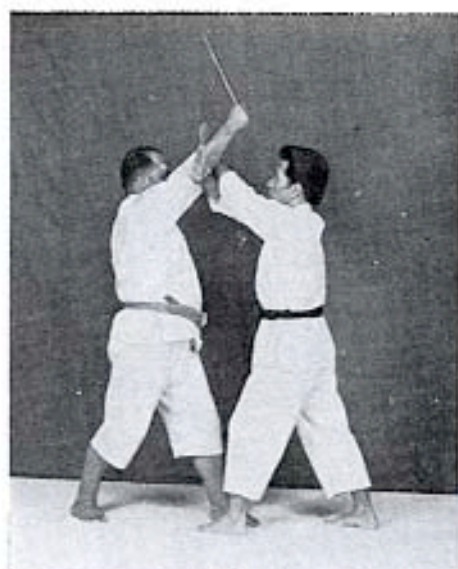
NO 13 COUNTERING A CLUB ATTACK

(Defense: Push Down and Elbow Lock)

Explosive and Fast



A



B



C



D

ILLUSTRATION

(a) Attacker is about to attack you with a club. Stand in a Kenpo manner with your left foot forward and your hands symbolizing that you are not carrying any weapon.

(b) As attacker swings club down on you, cross your hands, left hand on top of right hand forming a "V" and strike upward.

(c) Immediately after opponent's arm is caught in the "V", swing back-in semi-circle with your right foot by pivoting on the ball of your left foot to position illustrated, at the same time grab and twist his wrist with your right hand, and push his body down with your left hand on his shoulder.

(d) Put your right arm under the club and his arm and apply elbow lock, with your right hand placed over your left hand and apply pressure as illustrated.

LESSON VII — WEAPON DEFENSES

NO. 14 COUNTERING A PISTOL ATTACK

(Defense: Strike Throat and Grab Crotch)



A



B



C



D

ILLUSTRATION

- (a) Attacker holds you up with a pistol. Stand in a Kenpo manner with your left foot forward and hands clasped as in prayer.
- (b) Immediately swing your right foot backwards in a semi-circle by pivoting on the ball of your left foot to position illustrated, at the same time grab his pistol arm with your left hand and push down and away from you. Keep your right hand raised and ready for the next move.
- (c) Strike his throat with the knife edge of your hand in a chopping manner.
- (d) Drop down on your left knee and grab or strike his crotch with your right hand.

Caution—Attacking of crotch should be used only in case of life or death.

LESSON VII — WEAPON DEFENSES

NO. 15 COUNTERING A PISTOL ATTACK

(Defense: Strike Throat and Throw with Kick)

COVERING FEET



A



B



C



D

ILLUSTRATION

(a) Attacker holds you up with a pistol. Stand in a Kenpo manner with your left foot forward and hands clasped as in prayer.

(b) Immediately swing your right foot backwards in a semi-circle by pivoting on the ball of your left foot to position illustrated, at the same time grab attacker's pistol arm with your left hand. Your right hand should be ready for the next move.

(c) Grab his pistol arm with your right hand, placing your thumb on the back of his hand nerve center, doing likewise with your left hand, at the same time swing your right foot forward in a semi-circle by pivoting on the ball of your left foot to position illustrated. Twist his pistol hand so that the pistol is aimed at his chest or throat.

(d) If you wish to throw him, step in with your right foot in the back of attacker's right foot, at the same time with your left hand still holding attacker's hand, strike his throat with your right hand and push him backwards.

LESSON VII — WEAPON DEFENSES

NO. 16 COUNTERING A PISTOL ATTACK FROM BEHIND

(Defense: Arm Break and Elbow Punch)



A



B



C



D

ILLUSTRATION

(a) Opponent points pistol at your back.

(b) Step forward with your left foot, bring hands up in a praying manner, turn sideways to note the position of the pistol.

(c) Immediately swing around to the right with your foot in a semi-circle by pivoting on the ball of your right foot to position illustrated, at the same time, grab his pistol arm with both hands, your right hand grabbing his wrist and your left hand grabbing his upper arm. Pull down and push away from you his pistol arm.

(d) Step in with your left foot, at the same time twist and swing his pistol arm, apply pressure on his elbow joint and shoulder blade.

LESSON VII — WEAPON DEFENSES

NO. 17 COUNTERING A PISTOL ATTACK FROM BEHIND

(Defense: Grab Crotch)



A



B



C



D

ILLUSTRATION

- (a) Opponent points pistol at your back.
(b) Step forward with your left foot and bring your hands up in a praying manner. Turn your head sideways to note the position of the pistol.
(c) Swing around to your right with your left foot in semi-circle by pivoting on the ball of your right foot to position illustrated, at the same time grab his pistol arm with your left hand and push down and away from you. Your right hand ready for the next move.
(d) Immediately drop down on your right knee and grab or strike crotch.

IMPORTANT NOTES

When you are cornered or attacked by opponent, do not get excited but try to be calm. Fast thinking and quick judgment is necessary. Talk gently and try to calm your opponent. Act smart to put him off his guard. Use your sense and try to get away without using any tricks. If impossible to talk yourself out of your predicament, then use the best self-defense for women and girls which is to grab, punch or kick opponent's crotch immediately.

Reason—If opponent is strong and powerful, any other trick may not work.

Remember Kenpo means not hand trick like Judo, Jiu-Jitsu or Wrestling as throwing, locking and choking.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 1 COUNTERING A ONE HAND WRIST GRAB

(Defense: Strike Ear Nerve Center)



A



B



C

ILLUSTRATION

(a) Opponent grabs your right wrist with his right hand.

(b) Immediately after opponent grabs your wrist, swing your right arm inward and upward using elbow strength, your left hand raised ready to strike his elbow joint.

(c) Strike and grab his elbow joint or upper part of his arm with your left hand, at the same time step in with your left foot, pull his arm down causing opponent to bend his body and with your right hand middle finger knuckle, strike the back of his ear nerve center.

Note—If opponent is tall, strike his crotch.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 2 COUNTERING A ONE HAND WRIST GRAB

(Defense: Punch Stomach and Step Toe)



A



B



C



D

ILLUSTRATION

(a) As opponent grabs your right wrist with his right hand, stand in Kenpo stance with your right foot forward.

(b) Using elbow strength and speed, pull your forearm upward, your left hand ready to strike his elbow joint.

(c) Step in with your left foot and at the same time strike his elbow joint hard with your left hand. Your right hand should be ready for the next move.

(d) Grab and push his arm away from you. Immediately punch his stomach nerve center with your right fist and at the same time step down hard on his left foot or toe with your left heel.

Note—If opponent is powerful and dangerous strike or grab his crotch.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 3 COUNTERING A ONE HAND WRIST GRAB

(Defense: Wrist Break and Kick)



A



B



C



D

ILLUSTRATION

(a) Opponent grabs your right wrist with his left hand.

(b) Immediately after opponent grabs your wrist, swing your right arm outward and upward, at the same time grab his wrist with your left hand, placing your left thumb on the back of his hand.

(c) Step back with your left foot, twist his wrist with your left hand with your forearm going against his thumb causing him to release his hold. Immediately after opponent releases his hold, with left hand still twisting his wrist, place your right thumb on the back of his hand, with both hands bring upward to apply pressure.

(d) Kick to face or any vital part of his body with your left foot.

Note—this trick requires special lightning speed and strength. If opponent is powerful and dangerous, do not use this trick. Reason is that this trick may not work. Remember that striking and kicking crotch is faster and more effective.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 4 COUNTERING AN UP-WRIST HOLD

(Defense: Wrist Break and Kick)



A



B



C



D

ILLUSTRATION

- (a) Opponent grabs your right wrist with his right hand.
- (b) Using elbow strength and speed, pull your right arm inward and downward. Your left hand ready for the next move.
- (c) Strike and grab his right wrist with your left hand. Your right hand ready for the next move.
- (d) Twist his right hand upward and backward by placing both thumbs on the back of his hand. Kick opponent's right leg nerve center with the ball of your right foot.

Note—If your opponent is powerful, kick his crotch or any leg nerve center. Do not use any hand tricks. Reason is that kicking is faster and more effective than hand tricks.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 5 ESCAPING A FRONT TWO HAND WRIST HOLD

(Defense: Elbow Punch to Stomach and Escape)



A



B



C

ILLUSTRATION

(a) Opponent grabs your right wrist with both of his hands. Form a fist with your right hand.

(b) Immediately after opponent grabs your wrist, step in with your left foot between his legs and bring your elbow down between his arms, at the same time, strike his stomach and grab your right fist with your left hand.

(c) Immediately after grabbing your right fist, pull your right arm with your left hand toward your body and at the same time step backwards with your left foot. This will cause opponent to release his hold.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 6 COUNTERING A HAND SHAKE

(Defense: Grab Elbow Joint and Ready to Strike Nerve Center)



A



B



C

ILLUSTRATION

(a) Opponent attempts to force you to shake hands.

(b) Using elbow strength and speed, pull your right arm inward and upward. Left hand raised and ready for the next move.

(c) Step in with your left foot, at the same time strike and grab his elbow joint with your left hand. Right hand ready to strike neck, ear, or any nerve center.

Note—If opponent is tall and powerful, drop down on your right knee and strike or grab his crotch. If you are in no real danger, do not strike hard, but slightly.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 7 COUNTERING A CHOKE NECK

(Defense: Kick Crotch)



A



B



C

ILLUSTRATION

(a) Opponent grabs your neck with both hands and attempts to choke you. Stand in a Kenpo stance with your right hand covering your left fist.

(b) Step backwards with your right foot, at the same time strike both arms upwards with strength and speed striking opponent's forearm causing him to release his hold.

(c) Immediately grab his shoulder with your both hands and pull his body downward, at the same time kick his crotch with your right knee.

Note—If opponent is tall drop down on your left knee and strike or grab his crotch immediately. This trick requires special lightning speed. Think fast and act quickly or you may be too late.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 8 COUNTERING A TWO HAND WRIST HOLD

(Defense: Elbow Punch and Throw)



A



B



C



D

ILLUSTRATION

- (a) Opponent grabs your right wrist with both of his hands. Stand with your left foot forward.
(b) Grab your fist with your left hand.
(c) Step in with your right foot in the back of his right foot, at the same time pull your fist down to your left side and upward to your right side using your right elbow strength. This will cause your opponent to release his hold.
(d) Grab opponent's right wrist with your left hand strike his neck nerve center with a right elbow punch. You can throw him if you desire by pushing his left shoulder with your right hand, at the same time pulling his right arm with your left hand. After throwing opponent down, kick his face or stomach with your heel.

Note—If opponent is powerful, kick immediately his crotch or any leg nerve center.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 9 COUNTERING A FRONT EMBRACE

(Defense: Step Toes and Kick Crotch)



A



B



C

ILLUSTRATION

(a) Opponent attempts to embrace you.

(b) Grab opponent's shoulders with both hands and pull his body downward; step down hard on his left foot or toes with your right heel.

(c) Immediately bring right foot up and kick his crotch with your right knee.

Note—Use kicking of crotch only when really necessary.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 10 COUNTERING A LAPEL GRAB

(Defense: Throw and Kick Face Nerve Center)



A



B



C



D

ILLUSTRATION

(a) Attacker grabs your lapel and attempts to throw a right punch. Stand in a Kenpo manner with left hand covering right fist.

(b) As opponent throws a right punch, strike upper part of attacker's arm with your left forearm, at the same time grab arm holding lapel and step in with your left foot in the back of his left foot; pull his left arm down and at the same time twist his body and strike his right shoulder with the palm of your left hand.

(c) Throw him to the ground without releasing your hold on his hand, twist his arm and place his elbow joint on your left leg and apply pressure against his elbow joint.

(d) Kick opponent's ear, temple, or any face nerve center with your right heel. Kicking is not necessary unless opponent does not give up.

Note—If opponent attempts to choke or attack from the front, the same trick could be used. Perfect balance and speed is important in executing this throw. If opponent is heavy and strong, this trick may not work, so bend down or drop down on your knee quickly and attack crotch. Remember always punching or striking is faster than any other tricks.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 11 COUNTERING A GRAB FROM THE BACK

(Defense: Strike Elbow Joint)



A



B



C



D

ILLUSTRATION

- (a) Attacker grabs you from the back as illustrated.
(b) Immediately after opponent grabs you, step forward with your left foot and bring your hands up as in prayer.
(c) Immediately swing completely around by pivoting on the balls of your feet to the right and grab attacker's wrist with both hands as illustrated.
(d) Immediately drop down on your left knee, twist and pull his arm down with both hands. Hold his wrist with left hand and strike his elbow joint with your right hand.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 12 COUNTERING A SIDE GRAB

(Defense: Elbow Punch)



A



B



C

ILLUSTRATION

(a) Attacker grabs you around your arm and body from the right side.

(b) Immediately after he grabs you, shift your right foot behind his left foot, at the same time swing your right arm up with clenched fist just above your left shoulder. Form a fist with your left hand and bring it up to your waist to protect your side.

(c) Immediately after right arm is brought up, use right elbow punch to his stomach nerve center by bringing arm down with speed and strength. It is very important that you clench your right hand into a fist for it gives more strength and speed. When bringing arm down, open your hand, palm up. This will make your elbow punch more effective.

Note—If your opponent is really dangerous, grab his crotch hard till he becomes unconscious. Remember after rendering your opponent unconscious, do not run away but report to the police or proper authorities immediately.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 13 COUNTERING A BACK GRAB

(Defense: Elbow Punch)



A



B



C



D

ILLUSTRATION

(a) Attacker grabs you from the back with both arms as illustrated.

(b) Grab his left hand or wrist with your right hand and bring your left hand up alongside your waist with clenched fist ready for the next move.

(c) Immediately step sideways with your right foot bending your right knee slightly, at the same time pull his hand or wrist to your right side and strike up swiftly and with strength, your left fist above your right shoulder as shown. Remember striking up hard is very important to break a hold.

(d) By stepping sideways an opening is created, exposing his stomach, which will enable you to use elbow punch. This elbow punch is done by bringing down your left fist, halfway down open your fist, palm up. This relaxes the tensivity of your arm muscles and give more strength and effectiveness to your elbow punch.

Note—If opponent is powerful and strong, after stepping sideways, immediately grab his crotch.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 14 COUNTERING A BACK HAND DAGGER ATTACK

(Defense: Grab or Strike Crotch)



A



B

ILLUSTRATION

(a) Attacker is about to attack you with a knife. Stand in a Kenpo manner with left foot forward and hands clasped as in prayer.

(b) As attacker steps in to stab you, step in with your right foot, at the same time strike and grab his right forearm with your left hand, pushing his arm away from you and with your right hand grab or strike his crotch.

Note—Lightning speed is required against armed opponent, so think and act quickly.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 15 COUNTERING A SLASHING KNIFE ATTACK

(Defense: Strike Nose Nerve Center and Grab Crotch)



A



B



C



D

ILLUSTRATION

(a) Attacker is about to slash you in a back handed manner. Stand in a Kenpo manner with left foot forward and hands clasped as in prayer.

(b) As attacker attempts to slash you, swing your right foot backwards in a semi-circle by pivoting on the ball of your left foot to position as illustrated, at the same time strike his dagger arm with your left hand; pull forward to make him lose his balance; with your right hand raised and ready for the next move.

(c) Immediately after taking his balance off, strike his nerve center between the eyes and nose with the knife edge of your right hand in a chopping manner.

(d) Pulling his arm down and away from you, drop on your right knee and grab or strike his crotch.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 16 COUNTERING A DAGGER ATTACK

(Defense: Wrist Break and Throw)



A



B



C



D

ILLUSTRATION

(a) Attacker is about to stab you with a dagger. Stand in a Kenpo manner with left foot forward and hands clasped as in prayer.

(b) As attacker stabs at you, swing backwards, your body parallel to his, by pivoting on the ball of your left foot, your right foot simultaneously swinging to a semi-circle to position as illustrated, and at the same time grab opponent's right forearm or wrist with your left hand. Your right should be ready for the next move.

(c) Grab his knife hand with your right hand, placing your thumb on the back of his hand nerve center, doing likewise with your left hand, at the same time swing your right foot forward in a semi-circle by pivoting on the ball of your left foot to position illustrated. Twist his knife hand so that the knife is aimed at his throat or chest.

(d) If you wish to throw him, twist his hand backward and downward, at the same time swing in your right foot in back of opponent's right foot and throw him.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 17 COUNTERING A DAGGER ATTACK

(Defense: Punch Ear Nerve Center and Grab Crotch)



A



B



C

ILLUSTRATION

(a) Attacker is about to attack you with a dagger. Stand in a Kenpo manner with left foot forward and your hands clasped as in prayer.

(b) As opponent steps in to stab you, swing your right foot backwards in semi-circle by pivoting on the ball of your left foot to position illustrated, at the same time strike and grab his dagger arm pulling it down with your left hand and with your right hand middle knuckle, punch or strike his ear or neck nerve center.

(c) If punch is ineffective, with your left hand still holding his dagger arm, drop down on your right knee and grab or strike crotch.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 18 COUNTERING OPPONENT WITH PISTOL

(Defense: Strike Throat)



A



B

ILLUSTRATION

(a) Attacker holds you up with a pistol and attempts to grab you. Step forward with your left foot and bring your hands up in a praying manner and say "Please don't shoot me." This will put him off his guard, thinking you are frightened.

(b) Immediately after clasping your hands, swing your right foot backwards in a semi-circle by pivoting on the ball of your left foot to position illustrated, at the same time with a swift movement grab his right forearm or elbow joint with your left hand and strike opponent's throat in a chopping manner with the knife edge of your right hand palm.

Note—If opponent is tall and powerful, do not use trick illustration (b) but drop to your right knee and punch or grab his crotch.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 19 COUNTERING A PISTOL ATTACK

(Defense: Strike Between Eyes and Nose and Punch Crotch)



A



B



C



D

ILLUSTRATION

(a) Attacker holds you up with a pistol. Stand in a Kenpo manner with left foot forward and hands clasped as in prayer.

(b) Immediately upon clasping your hands and distracting his attention, swing your right foot backwards in a semi-circle by pivoting on the ball of your left foot to position illustrated, at the same time strike and grab his pistol arm, push down and away from you. Keep your right hand raised and ready for the next move.

(c) Immediately strike opponent's nerve center between eyes and nose with the knife edge of your right hand in a chopping manner.

(d) If your opponent is tall and powerful, drop to your right knee and strike or punch his crotch with your right hand.

LESSON VIII — WOMEN AND GIRLS DEFENSES

NO. 20 COUNTERING A PISTOL ATTACK FROM THE BACK

(Defense: Punch Crotch)



A



B



C



D

ILLUSTRATION

- (a) Attacker points a pistol at your back.
(b) Immediately after pistol is pointed at you, step forward with your left foot, your hands clasped as in prayer and turn your head side ways to note the position of the pistol.
(c) Immediately swing around to the right in a semi-circle by pivoting on the ball of your right foot to position as illustrated, at the same time grab his pistol arm with both hands, your right hand grabbing his wrist and your left hand grabbing his upper arm. Pull down and push away from you his pistol arm.
(d) With your left hand still holding his arm, grab or strike his crotch immediately with your right hand.

End of book