AKKA KarateUSA Manual and
Belt Requirements

Developed by Traco International/American Kenpo Karate Academy Schools of Self-Defense

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Preface

Please accept my humble welcome to a new manual about a system of martial arts, KENPO, that has successfully survived every attempt to write it down. This is just another wordy explanation in a long line of wordy explanations. My name is Rick Gibbins and I was a student of the late Bill Packer. Many people have tried to own his name, his Kenpo, etc. Some have actively 'trafficed' in his name claiming to teach the 'pure' Bill Packer Kenpo; as if purity is a claim that Kenpo and its history can wear.

Bill Packer was the only person I know who could teach Bill Packer's Kenpo, and that Kenpo died when he died. All that is left for me is what I learned as his student...how he taught me to continue learning what he taught after he left. But make no mistake, I can't teach his Kenpo...only my Kenpo. And whatever I see in those basics, techniques, and katas is what I see with the eyes Mr. Packer helped educate; not what he saw. I make no claim to have anything more authentic, correct, or closer to the source. I know others have what they got from him. I do not intend to cast what others have in the light of less authentic, less correct, or farther from the source. It is in that spirit that I begin this manual.
Gold Belt
Why Study Kenpo?

Why do people study Kenpo...or any martial art for that matter? We hear many reasons from the students who come to train with us: "I want to get in shape;" "I want to meditate;" "I want to get into competition...go to tournaments;" "I need a creative outlet;" etc.

We were taught that everybody comes to the martial arts because of a need to increase their self-confidence regardless of the other 'real' reasons they give us. If they wanted just to get in shape there are spas and personal trainers galore that can very professionally and effectively address that need. If they want to meditate there's TM and any other number of spiritual traditions available to the average American that can adequately fill that bill. Leagues and games abound in our culture for people who have a competitive urge. Creativity can be nurtured and cultivated in a myriad of ways. But Martial Arts...now that is a very specific choice. Though all of the reasons we hear for training are legitimate, and probably true, the Martial Arts are very much about empowering individuals to feel safe and free in their own skin. With that in mind we can move forward and help any student to have that aspiration of personal confidence realized...and give them all of those other peripheral goals as well.

Form/Vehicle/Function

Form follows Function and the Function of increasing one's self-confidence and strengthening personal autonomy is where we begin as martial artists. That Function is addressed through the Vehicle of the martial arts...Kenpo in this case...and the Form is our doing Kenpo. Kenpo is not the Form, it is the Vehicle, and like all good vehicles it can take us places. Those 'places' are the Form.

So as a starting point in this manual let's flesh out 'Form follows Function' into a more usable structure: Function, Vehicle, Form. Function/Vehicle/Form is the primary underlying structure of the process of doing Kenpo...it is the underlying structure of any process. If the Function is defending myself from attack, the Vehicle can be a punch, and the Form is my punching. Do not confuse the punch, even the proper form of a punch, with Form. It is the Vehicle and it can work to serve the Function even if I do it 'wrong', but in doing it I have the Form. To a large extent Form as we describe it here is pretty much out of our control. We can modify or change the Function, polish the Vehicle, but once the punch is on its way the Form is in the void of many possible outcomes. Hopefully, this will all become more clear as you practice and train.

The nature of Body/Mind systems is such that if the practitioner applies effort on a regular basis the system becomes part of the unconscious expression of the practitioner as a human. Kenpo is a Body/Mind system of this kind. Kenpo offers self-defense information as an enticement to simply begin moving, and in moving the practitioner over time develops a personal movement meditation. Yes, there is self-defense skill developed, but the point is in doing it, not knowing it. If Mastery is the goal then know that what we call Mastery is rooted in complete and total self-acceptance; in fact, we were taught that self-acceptance is Mastery. Masters are seen in their unconscious actions, not in their intentional performances. Unconscious expression of Kenpo at all times is the place that the Vehicle of Kenpo takes us, and in time the Function is no longer increased self-confidence but simply wanting to move for the joy of movement, and the Form is our doing it.
Self-Defense or Health Defense

Below in this text we will detail what we know about our history and lineage. But the history of the martial arts as popularly described only goes back to around 1600 BCE. What is very difficult to recount is the two to three thousand years of growth and development that had gone on in Chinese civilization before that.

The martial arts are part of a larger cultural picture. We were taught that the martial arts were natural outgrowths of what had become a fairly well developed and sophisticated system of healing arts in China. Acupuncture, herbalism, meditation, Chi Kung are parts of a larger folk tradition that had evolved over a long period of time. The apocryphal story of Da Mo (Boddhidharma) coming to the Shaolin Temple from northern India and finding the monks unable to stay awake during extended meditations, and his subsequent ‘creation’ of physical exercises designed to strengthen the human constitution, is further evidence of optimum health as one of the major goals in the study of the martial arts.

The martial arts didn’t happen because ‘someone’ decided to make them up. They were a trial and error solution to the simple fact of living in a society that was not rooted in the rule of law. Surviving a physical conflict did not include calling the police and hoping they got there in time. Martial training was the only viable option to maintain optimum health in the face of physical threat. The evolution of that training into forms, techniques, and basics would have started from simple observations, e.g. the guy standing ‘square’ to the threat was killed more often than the guy who stood ‘sideways’ with his center-line not directly facing the threat.

The information gleaned from observing humans in physical conflict was gathered in families and clans across ancient China for many generations giving rise to more ‘styles’ than we can count. What is remarkable is the similarities between all of those styles, especially the striking arts. Similarities that are obviously present even though you can bet those different styles weren’t sharing tips with the other styles. But the common elements of stance, breathing, generating or absorbing power are evidence of a larger tradition or shared heritage across all of ancient China. That shared heritage is the healing systems. Modern Kenpo contains the signposts back into that larger tradition, especially the stances and postures that most beginners find to be an excruciating initiation to their training.

Health-Defense is what we are about in the largest picture. Yeah, getting ready to defend yourself against a life and death confrontation with a trained human you haven’t met yet is certainly a glamorous motivating incentive to train, but it will not last for the duration of your life unless you are twisted in a particularly paranoid, or dare we say psychotic, sort of way. What will sustain your training is the experience of the discipline in each individual moment of it. Though it can take years of patient application to the details of the classical martial arts to experience them as real-time, ‘right now’, resources to the body, mind and spirit, we have seen that everyone can, in time, come to the well and drink.

Self-Defense Is An Accident

Self-Defense is an accident. This is an odd fact to expose in the introduction to a manual that...
seeks to promote training in preparation for the possible need to defend oneself. Let us specifically describe what we mean by 'self-defense'. Self-defense is what happened when we are still standing after being attacked without warning or provocation by a stranger. Such an attack would obviously begin with the assailant having the advantage; they picked the time, the place, the weapon, be it their fist or a gun...they have the mindset...the intention to do us harm. And most importantly, they're the only one that knows what they want to do, the element of surprise.

Fortunately in modern America such attacks are rare, especially when compared with all of the other forms of violence in our culture. If you have faced violence, and it wasn't a stranger, and you weren't in an unfamiliar environment, and maybe you knew, kind of, what was going to happen, and you were injured, emotionally or physically...we are not saying that it was your fault, just that those situations can be modified without physical technique if you only knew how. But that motivated stranger coming out of an alley swinging a pipe is not likely to be persuaded to pause and reflect on other options available in the triad of Self/Context/Other...either we're going down or they are. Physical training in the martial arts does have the potential of giving us the resources to survive such a moment.

All of us learned our first lessons about physical power and authority at a time when we had little or no personal power or authority...we were infants. The choices we had available to get what we wanted and needed and how we protected ourselves were very limited. For all intents and purposes when it came to physical threats we had no choices. Maybe we learned that crying and cowering seemed to make them stop...that becoming pitiful evoked pity in the person hurting us. Even the best of parenting situations with no physical abuse rested on a wide disparity of personal power between parent and child, and our response to that disparity would have been reflexive on the child's part. And the first time that the child connects a behavior with an outcome, e.g. “When I cry my Mom quits yelling,” a reflex begins to take root. If crying and cowering keeps working we keep doing it. In situations of abject physical abuse ineffective responses to physical threat become very entrenched.

Physical training in a martial art is an attempt at the most basic level to re-pattern our reflexive responses to physical threats and attacks, especially at the level of physical posture and motion from that posture. This is obviously an arduous and long term solution to changing, but it is only at the reflexive level that we can find safety from physical attack. Being attacked without warning simply happens too fast for any other resource, other than reflex, to help us. The quickest path to reflexive change is to throw yourself into situations that require physical solutions over and over again, but that can be damaging to your health and psyche, and not much fun...plus you'd still be swimming against the tide of your previously encoded responses. Let's face it, the mechanical details of self-defense are too easy. Put your Tab A (knee) forcefully in their Slot B (groin) enough times and they're going to leave you alone for the near future.

The problem is in our head and heart and the psycho-physiological damage to the body can leave a human unable to even own the ground on which they are standing. Martial training gives us another option; we can stand in stances and do movement and basically imitate the reflexive responses of that self-actualized, empowered human being we want to be. As we will explain later, we can mold our body until the mold resonates in the mind and we begin to feel safe and confident in our own skin and we come to reside moment to moment in the Gymnasium of the Warrior Soul...or such is our wish for ourselves and you.
Kenpo History

The earliest and, therefore, most speculative sources of our current American Kenpo Karate System are numerous:

1) Shang Dynasty through Han Dynasty (1600 B.C. - 220 A.D.) Most Chinese martial arts styles can be traced back about 3,500 years to the practice of Shuai Chiao. Shuai Chiao developed from such influences as the grappling maneuvers of Mongolian wrestling; the footwork of horn butting (Chiao Ti); and the simple empty hands boxing being practiced by the feudal nobility. It took approximately 1800 years of development for Shuai Chiao to develop into some type of standard techniques (with variations from different regions of China). Shuai Chiao became a national pastime that was widely practiced by the nobility and the military.

By the onset of the Han Dynasty, Taoism had developed as the main belief structure in China. The philosophy of yin and yang, force and counter-force, balance and counter-balance, and the philosophy of the Five Elements were incorporated into the people's Shuai Chiao. Taoist priests continued to work and develop internal power (qi or chi), breathing methods (nei gong), as well as moving and standing meditation.

One such Taoist contributor was Hua T'o, a surgeon who proposed a series of health exercises involving animal postures (bear's neck, fowl's twist, etc.). He is the source of the southern long-hand forms. Hua T'o also introduced our animal attitudes as physical and mental models, as well as the Taoist breathing techniques.

2) Liang Dynasty through Sung Dynasty (500-1260 A.D.) Bodhidharma (Daruma Daishi, Tamo) was the 28th East Indian prince and the successor to Buddha. Bodhidharma traveled to China to preach Buddhism, i.e., that one must coexist with nature and the surrounding environment. After being rejected by the warring Chinese populace, he retired at the Shaolin Monastery. While attempting to teach the Shaolin monks, Bodhidharma found that many fell asleep during meditation. Bodhidharma introduced a series of hand and foot movements to strengthen the physical and spiritual natures of the Buddhist monks. The Shaolin monks used Bodhidharma's exercises as well as the fighting skills of body guards, temple guards, military generals, ex-soldiers visiting Shaolin and fellow monks (who came from poor backgrounds) to create the 18 Lohan Boxing style. From this beginning, the Shaolin monks continued to develop their martial techniques to aid in the protection and defense of the monastery from bandits. Bodhidharma's influence is preserved by us in his most famous quote, which is restated by Mitose: "...to fall down seven times, to rise eight times, life starts from now."

3) Yuan Dynasty (1260-1368 A.D.) During this Era, martial arts also became an integral part of the Chinese lifestyle. The martial arts were taught by only a select number of clans, who in turn passed on the deadly secrets to select clan members. The selected clan members were made, by their mentors, to swear never to disclose the secrets they received.

Around 1200 A.D., Genghis Khan began his conquest of China and in the process attacked a region containing one of the Shaolin temples. A high priest of the temple escaped to Japan where he met a Shinto priest whose name was Kosho. Kosho had already mastered a variety of fighting arts including: Kendo (Swordsman), Naginatado (Lance fighting), Kyudo (archery), fighting on horses and swim fighting. The high priest taught the Ch'uan Fa (Fist Law) system to Kosho. After becoming a master of all these systems combined, he changed his name to Mitose and began teaching his martial
Nearly 80 years later, a Buddhist descendant of Mitose (Kosho) founded the Kosho-Shorei (Old Pine Tree) temple in order to teach his philosophy of true self-defense (self-defense without body contact). Kosho-Shorei contained a complete system of wartime self-defense (Kosho Ryu) as well as a system of teaching religion, the arts, and humanities (Kosho-Shori). The wartime art of Kosho-Ryu Kempo, was taught only to family members (insiders). Kosho-Ryu was passed on from generation to generation in order for the family members to be familiar with it and to be able to defend against it. Through these Japanese generations, the ancient Chinese art was extensively modified from its original circular movements to the more strict linear format preferred by the Japanese. The linear movements and takedowns incorporated into modern American Kenpo can be traced directly to Kosho-Ryu.

4) Ming Dynasty (1368-1644 A.D.) By the start of this period, the Shaolin monk Ch’ueh Yuan had increased the original techniques of the 18 Lohan style to 72 movements. Ch’ueh Yuan eventually obtained permission to leave the monastery and traveled extensively throughout China in search of other Martial Arts masters to confer with. Ch’ueh Yuan obtained many techniques and ideas from his travels before teaming with two contemporaries; Li Sou (great Lohan martial arts master) and Pai Yu-Feng (Hit Tai Tau internal boxing master). The three masters returned to the Shaolin Monastery to combine what was known from the internal and external styles. Ch’ueh Yuan’s 72 movements were expanded into 170. The new movements were then categorized into five distinct animal styles: Tiger, Crane, Leopard, Dragon, and Serpent. The five animal styles are the basis of the Shaolin Ch’uan Fa ("Fist Law") known as "Five Forms Fist".

Also during this era a dispersion of Ch’uan Fa or "Fist Law" occurred outside of China. In 1372, an official Chinese tributary relationship was established between China and Okinawa’s King Shōha-shi. The Chinese martial arts began to mingle with Okinawan fist fighting (Tode). The intermingling of fighting styles occurred because of the establishment of a permanent Okinawan settlement in the Chinese capitol of Ch’uan Chou and the migration of 36 families from the Chinese province of Fukien to Kume-mura, Okinawa. In this way Chinese boxing was passed on to many Okinawans.

In 1609, Japan, lead by Shinazu, conquered Okinawa. However, the Okinawan Te Style (Ch’uan Fa) was already established within the populace. By 1629, various Okinawan Ch’uan Fa groups and tote (fist fighting) societies had banded together to form a new fighting style called "Te". During this period, many Okinawans were secretly sent to China to learn its fighting systems.

5) Ch’ing Dynasty (1644-1912) After the Mongol takeover of China, the Ming Dynasty officials, which consisted mostly of the Imperial Guards, took refuge in the Shaolin Monastery to plot their revenge. With the influence of the Ming Dynasty Imperial Guards the Shaolin Monasteries began to codify and strengthen their particular martial art styles.

Legend has it, and we emphasize the legend has never been empirically verified, that in order to graduate from the Shaolin monastery, monks would have to exhibit phenomenal skills and pass through 18 testing chambers in the temple. If they survived the first 17 chambers, they would have to grip an iron cauldron with their bare forearms and have the raised relief of a tiger and dragon burnt into their skin. These marks were the signs of a true Shaolin Master.

During this tumultuous period, the monasteries were periodically burned down and the ever resilient Shaolin Monastery had to be relocated in Honan, Fukien, Kwangtung and elsewhere. This was
beneficial to the development of the martial arts, because as battles between the Ch'ing Dynasties and the Shaolin monks continued the different fighting styles intermingled and spread to the common populace. Two such styles born from the turmoil were Wing Chun Kung Fu and Hung Gar Kung Fu. Not only were these styles important to the spread of Ch'uan Fa to the common people of China, Japan, and Okinawa but they have significant influence on the evolution of American Kenpo Karate [See Thomas Connor, below]. A quick summary on the origins of Wing Chun and Hung Gar are given below:

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**Wing Chun Kung Fu**

During the reign of Emperor K'angshi of the Ching Dynasty (1662-1722) Ch'uan Fa became very strong in the Shaolin Monastery of Mt. Sung, in Honan Province. This aroused the fear of the Manchu government, which sent troops to attack the Monastery. Although they were unsuccessful, a man named Chan Man Wai, a recently appointed civil servant seeking favor with the government, devised a plan.

He plotted with Shaolin monk Ma Ning Yee, and others, who were persuaded to betray their companions by setting fire to the monastery while soldiers attacked it from the outside. The monastery was burned down, and the monks and disciples scattered. Buddhist Abbess Ng Mui, Abbot Chi Shin, Abbot Bak Mei, Master Fung Doe Duk and Master Mew Hing escaped and went their separate ways.

Ng Mui took refuge in the White Crane Temple on Mt. Chai Har. It was there she met Yim Yee and his daughter Wing Chun from whom she often bought bean curd on her way home from the market. Wing Chun's beauty attracted the attention of a local bully, who tried to force Wing Chun to marry him. Ng Mui learned of this and took pity on Wing Chun. She agreed to teach Wing Chun fighting techniques so she could protect herself. Wing Chun followed Ng Mui into the mountains, and began to learn Ch'uan Fa. She trained night and day, until she mastered the techniques. Then she challenged the bully to a fight and beat him.

Ng Mui later traveled around the country, but before she left she told Wing Chun to strictly honor the Ch'uan Fa traditions, to develop her skills after her marriage, and to help the people working to overthrow the Manchu government and restore the Ming Dynasty.

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**Hung Gar Kung Fu**

Historically, Southern China has been dominated by five Kung Fu styles: Hung, Lau, Choy, Lay and Mok. Hung Gar is the most widespread and popular of these. Gar means clan or family in Cantonese, whereas Hung refers to the family name of the man who invented the system, Hung Hei Goon.

According to legend, Master Gee See, a monk of the Fukien Shaolin Temple, taught Hung Hei Goon, a Fukien tea merchant, the Shaolin Tiger Style. Hung, being a curious man, always sought to improve his skills.

He added to his Tiger Style many of the elements from his wife's White Crane system. He also incorporated movements from the Dragon, Snake, and Leopard forms, as well as techniques from the Five Elements Fist. He modified and expanded his "Tiger-Crane" Style to develop a system better balanced in long and short-range application, a system which better reflected his own
character and skills of Hung Gar.

Hung Hei Goon developed a reputation for being a fighter of great skill and was known as "The Southern Fist". The essence of Hung Gar can be found in its name "Hung", meaning to "stand tall with integrity." Hung Gar philosophy stresses honesty, directness, iron will-power and righteousness.

To show the diversity of fighting styles available throughout China, the following list names the various monasteries that existed at one point in time. A brief summary of the styles said to have been developed by the different monasteries is:

**Honan** - Northern Fist, Ground Dragon, Monkey, Praying Mantis, Cotton Fist, Eight Drunken Immortals, 10,000 Lotuses Blooming, Golden Snake, Staff, Spear, Jointed Sticks, Single Broadsword, Double Broadswords, Tiger Hook Swords, Double Edged Sword, Three Sectional Staff, Chain Whip, Double daggers, Double Hand Axes, Single and Double Butterfly Knives.


**Kwangtung** - Tiger-Crane System, Fist of Ch’a, Crab, Golden Roaches, 10,000 Bees Attacking.

**Shantung** - Shantung Black Tiger, Tan Family Leg Techniques.

**Omei Shan** - White Crane, Eagle Claw, Golden Cock, White Swan, Ostrich.

**Wutang Mountain** - T’ai Chi Ch’uan, Pa Kua Chang, Hsing I Ch’uan, Liu Hsing Ch’uan, T’ai Chi, Broadsword, Spear, Ta Mo Sword and Double Sword and Spear, Seven Star Sword.

**Hua Mountain** - Classical Fist of Hua, Modern Fist of Hua, Chang Ch’uan.

As stated earlier, the influence of these unique styles are still highly present in modern American Kenpo styles.

6) **Karate Expansion (1915-1944)** After the occupation of the Okinawan and Ryukyu Islands by the Japanese, the secret study of Okinawan Te was publicly allowed and a great popularization of Karate followed.

Gichin Funakoshi and Knewa Mabuni (Okinawan Te Stylists) exported a form of sport karate to Japan in 1916. This was the Show Era in Japan. A great proliferation of martial arts and introduction of styles to the public occurred. By 1936 the term "Kara-Te" was utilized by the principal martial arts leaders of Okinawa.

7) **Choki Motobu (1871-1944)** Motobu was an eccentric Okinawan Karate master. He is responsible for secretly translating the Ch’uan Fa elements of Okinawan Shorin-Ryu ("Shaolin Way") into the current basic structure now known as Shorei-Ryu Karate. Choki Motobu is associated with the rise of Kempo in Hawaii because of a publicized visit in 1933 as well as a mysterious link with James Mitose and the development of modern Kosho-Ryu Kempo.

8) **Dr. James Mitose (1915-1981)** Mitose is a great grand master of
Hawaiian/U.S. Kempo, and we can trace part of our lineage to him. At the age of 5, Mitose was sent to Japan to study the Mitose family tradition of Ch’uan Fa (or "Kempo" in Japanese) at the Mt. Akenkai Kosho-Shorei temple. As stated previously, the Ch’uan Fa tradition had already been modified by successive Mitose masters until it became known as Kosho-Shorei Kempo (Old Pine Tree Style).

After fifteen years of training in his family’s temple in Japan, Mitose returned to Hawaii. Following World War II, he opened the Official Self-Defense Club to begin teaching his family’s wartime art of Kosho-Ryu Kempo to the general public. During the next fifteen years of teaching, Grand Master Mitose awarded black belts to only six of his students: Giro Nakamura, Thomas Young, Paul Yamaguchi, Arthur Keawe, Edward Lowe and William K.S. Chow.

9) William K.S. Chow (1914-1987) Before studying under Grand Master Mitose, Master Chow had studied Boxing, Wrestling, Jujitsu and Karate. However, his main course of martial arts training was Chinese Shaolin Ch’uan Fa under the guidance of his grand-father (Hoon Chow).

Hoon Chow was a Buddhist Priest from Shanghai, China. Just prior to the Chinese Boxer Rebellion, Hoon Chow immigrated to Hawaii for a safer and more prosperous lifestyle. While living in Hawaii, Hoon Chow continued to practice the Shaolin Ch’uan Fa of Southeastern China (Kwangtung and Fukien). This is the style he taught his son, William K.S. Chow. Master William Chow incorporated many of the things his father had taught him into what he would be the first to call "Kenpo" (Fist Law) Karate.

William K.S. Chow, a short man (approx. 5’1“), was raised in an Hawaiian culture where size, strength, and street fighting ability were highly regarded. In order to survive on an island of giants, Master Chow began to alter Shaolin Ch’uan Fa to make it faster, more powerful, and oriented around street fighting situations. Master Chow began the transformation by shortening the circular motions and flowing movements of Shaolin Ch’uan Fa. He continued by incorporating the linear movements, joint locks and takedowns learned in boxing, karate and jujitsu. Finally, he placed a major emphasis on the availability and targeting of vital parts of the human anatomy.

William K.S. Chow’s Hawaiian Kenpo system (Kara-Ho Kenpo) was unusual for the time because it incorporated other martial arts techniques; Mitose had never associated his Kosho-Ryu Kempo with any other system. One of the most famous students under Chow’s tutelage was Ed Parker.

10) Ed Parker (1931-1990) Ed Parker, a native of Hawaii and student of Master Chow, revised the traditional methods of coping with modern fighting situations and brought the art to mainland U.S.A. Master Parker developed the modern Kenpo style by analyzing combative predicaments from the viewpoints of the attacker, the defender, and the bystander or spectator. Through his observations, Master Parker disproved many theories and concepts that had previously been considered as combat effective.

Ed Parker systemized and categorized all the basic Kenpo elements into a logical order of progress for step-by-step instruction. Master Parker placed the Kenpo basics into eight categories: stances, blocks, parries, punches, strikes, finger techniques, kicks, and foot maneuvers. Master Parker also divided the Kenpo system into three major divisions: basics (including forms), self-defense techniques, and sparring (tournament and street). This innovative restructuring made the martial arts much easier to learn, understand, and master.
A recognized first generation student of Master Parker was Thomas Connor. Ed Parker and Thomas Connor were the founders of the Chinese Martial Arts Association.

11) Thomas Connor (1929-1989) Master Connor began martial arts training at the age of 7 years in the local Wing Chun and Hung Gar schools located in Newark, NJ and New York City. He studied continually until the age of 15 years at which time he enlisted in the U.S. Army by falsifying his age to fight in World War II. At the end of the war he returned to the United States to study linguistics. During this educational period, he honed his fighting skills and proceeded to win a series of Golden Gloves awards. Being a World War II veteran, a linguistics expert and having extensive knowledge of the fighting arts, Master Connor was the ideal candidate for intelligence work. From approximately 1950 to 1959, Master Connor worked for the U.S. Government as an operative in Central America and Mexico. As an agent for the U.S., Master Connor was able to broaden his martial arts training to include Jujitsu. In 1960, an exhausted Thomas Connor moved to Mexico with his young family to retire. With time to meditate on life, Master Connor decided to return to the United States to begin teaching the martial arts.

By 1965, Master Connor was running a very successful self-defense school and dance studio in San Jose, California. That same year, Master Connor formed a partnership (COPAR Kenpo) with Ed Parker and the two proceeded to open a series of Kenpo schools in San Jose, San Francisco, and Phoenix, Arizona. Within a short period of time, Master Connor’s extensive knowledge and skill earned him the title of master in Ed Parker’s original Kenpo system. It was during his time in California that Master Connor continued his involvement and training in Chinese Wushu or "Martial Arts". Master Connor frequently visited Chinatown in San Francisco to meet and train with other Wushu practitioners. It was in Chinatown that Master Connor learned how to use the two-headed chain and many other Chinese weapons.

By the early 1970’s, the partnership between Master Connor and Master Parker had expanded to include the Tracy Brothers (TRACOPAR Kenpo). Master Connor's interests had also expanded to include bodybuilding (Master Connor won numerous bodybuilding including the Master’s Division Mr. America). However, by the late 1970’s the partnership had dissolved and Master Connor and the Tracy’s remained as owners of a great many Kenpo Schools (TRACO International).

Master Connor’s mastery of Chinese Martial Arts, boxing, Jujitsu, and professional bodybuilding were incorporated into what was to become a very strong, yet highly artful form of American Kenpo. This unique system would later be named "American Kenpo Karate Academy" by Master Bill Packer, one of Master Connor’s original students.

12) Bill Packer (January 18, 1946-August 19, 2005) William (Bill) Packer was born on January 18, 1946 in Columbus, Ohio. Three months later his family moved to Tucson, Arizona, where, later in life and after many moves he would begin studying Kenpo Karate. His father was a career military man and was transferred to Fairchild AFB in Spokane, Washington in 1953. Later, after a short stop in Ohio, the military sent the family to Puerto Rico. It was here that Mr. Packer was first introduced to Boxing and Judo. Master Packer also excelled in baseball, basketball, and swimming while on the island. Another military transfer moved the family to Springfield, Massachusetts where Master Packer resumed boxing around his first passion - baseball. The Vietnam War stalled extended efforts in baseball as Mr. Packer entered the military. Before and during the military, Master Packer had confined and limited experience in Okinawa-Te, Wing Chun, Tai Chi, and Tae Kwon Do. Boxing, however, was his most extensive prior training. After completing his tour of duty, Master Packer moved back to Tucson, Arizona and began training with Jay Huff.
Sr., at TRACO International Schools for Self-Defense. Motivated and dedicated, Master Packer moved toward career training and became manager of the TRACO So. 6th Street school in Tucson. After a short stop at the Tucson Headquarters School, working directly under Mr. Huff, Master Packer was transferred to Globe, Arizona to open and manage that location and start direct training with Mr. Connor. Quick success moved Master Packer to greater opportunity in Albuquerque, New Mexico. Another success promoted him to Regional Director in the TRACO Organization. After opening another school in Flagstaff, Arizona, TRACO transferred Master Packer to Glendale, Arizona. The Glendale School became his home office as Regional Director for TRACO. As Southwest Regional Director, he interacted with a great number of schools, managers, instructors and students. This gave him invaluable experience and insight as both a teacher of Karate and into the business at every level.

After establishing AKKA, Master Packer resolved to broaden the scope of his system. Early on, Master Packer was well aware of a variety of principles common to all Martial Arts (mind set, pressing, pushing, skill enhancement techniques, physical training, etc). Although the physical level seemed superior, he felt inadequate in that part beyond the physical. Master Packer started by researching the history, philosophy, and meaning of the animals, elements and colors associated with Kenpo. He incorporated various beliefs, according to belt, into the system. To insure the incorporation of traditional Chinese and Japanese ideas, Master Packer had a notable professor of Chinese Philosophy teach Martial Arts Philosophy classes to his instructors and student body. Most of AKKA’s findings and developments can be found in the AKKA Black Belt Manual that he authored.

Concurrently, with the advancement of the system was the outburst of AKKA Kickboxing. After viewing the first World Karate Association (WKA) Championships, Master Packer knew, because of his prior boxing experience, the missing link was conditioning. In 1974, with these thoughts in mind, he moved forward to build AKKA Bad Company Fighting Team. Together they accomplished the following:

- 136 World Rated Fighters
- 20 World Titles
- 9 North American Titles
- 10 U.S. Titles
- Premier Inductee of International Instructors Hall of Fame
- 1982 International Kickboxing Trainer of the Year

In 1978, Master Packer and Master Thomas Connor agreed the system could be even more balanced by integrating more Wushu elements of circularity and continual motion, movement chains, theory, concept, principle, iron palm, and seizing and striking the vital areas of the body. This constituted the following new and advanced forms annexed into the system: Tiger Hunt, Monkey, Leopard, Advanced Staff, Whispering Winds, and Enter the Temple. Forms not listed were appended in the same frame.

Master Packer passed away on August 19th, 2005 after a long fight with cancer. He is greatly missed by all who knew him.

13) Ed Bame (1951-Present) Master Bame began his martial arts training at the age of 15 years old in the Rembukai Karate Club, Stockton, California. Master Bame Studied Rembukai Karate under the direct tutelage of Gordon Kennedy and Ron Marchini.
Rembukai is a hard-style form of Japanese Karate based on the martial techniques utilized in full contact tournament fighting and competition. The Rembukai System is a conglomeration of elements from the different Japanese and Okinawan-Te styles (Shotakan, Kyukushin, etc.). Although Master Bame’s training in the Rembukai was a relatively short one, elements of the Rembukai system can still be seen in his movements and teachings (deep stances, power generation, emphasis on form, physical training, etc.).

In 1974, Master Bame moved to Amarillo, Texas to begin his training in American Kenpo at the local Amarillo Kenpo Karate Academy. Master Bame studied under Mr. Phil Hower a student of both Master Tom Connor and Master Bill Packer. During his three years of training in Amarillo, Texas Master Bame developed an insatiable hunger for tournament competition and full contact fighting. He would study and train for competition with such notables as Demetrias Havanen and Billy Jackson, from the Dallas, Fort Worth area.

In 1976, Master Bame began traveling to Albuquerque to study under Master Bill Packer at the headquarters in Albuquerque, New Mexico. By 1977, Master Bame had moved to Albuquerque to better continue his training and begin a career in professional kickboxing. A very successful career in kickboxing earned Master Bame the rating of 10th in the world by the World Kickboxing Association Federation (W.K.A.) and a chance to fight in some of the most famous fighting locations in the world (Tijuana Mexico, Oklahoma City, Denver, and Caesar’s Palace in Las Vegas). His extensive fighting experience and proven training methods are evident through his successful tournament and full-contact fighters.

In 1981, Master Bame sustained a knee injury which forced him into an early retirement from the ring. About the same time there was a job opening in Phoenix, Arizona with the Traco International organization at a school in which Master Packer was also a partner. Master Bame decided to further his martial arts training by accepting the job position of manager and instructor at the Traco International school in Glendale, Arizona. For the next 3 years Master Bame would learn the business and management part of running a martial arts school from Master Connor. This time would also allow him to train with Master Connor’s son Thomas Connor II who had spent most of his adolescent life competing in Amateur Boxing in the greater Phoenix area. (Thomas Connor II earned wins in Golden Gloves, Copper Gloves, Silver Gloves, regional championships, and many other competitions.) In 1984, Master Bame returned once again to Albuquerque, New Mexico, but this time in pursuit of his own martial arts school under the training and guidance of Master Packer. Eventually, he came to own and operate many different AKKA Karate USA schools across the Southwest.

In 1987, Master Bame relocated to El Paso, Texas, where he now owns and operates his own martial arts school with the help of his wife, Martha Tovar. The school is located at 5362 Doniphan Drive.

In June of 2005 Master Bame tested for his seventh degree black belt along with Phil Gilbert in Albuquerque, New Mexico, thus sharing the highest rank in the organization tested by Master Packer prior to his passing. At present, Master Bame is furthering his education with Grand Master Fred Absher in the Kojosho system of Kempo, in Tijeras, New Mexico. Master Bame oversees the operation, training, and guidance of the AKKA schools located in El Paso, Texas and Cd. Juarez, Mexico.
Martial Arts As Metaphor

The Martial Way became a little less 'martial' when it hooked up with the word 'Art'. That part of the Martial Way that evolved into Martial Art was the most sophisticated form of military technology available at one time. But for the most part those moves, those weapons, those tactics in time became irrelevant in the context of warfare. Without a doubt the Martial Way continued but it found different VEHICLES to perform the FUNCTION: militarist tactics, gunpowder, artillery, air force, bio-weapons, and whatever else the Way will provide for that FUNCTION to happen. Even though popular mythology may differ, we have to look no further than the Boxer Rebellion to see emphatically that the technical side of classical martial art is no longer directly relevant on the battlefield. Of course, most of the dynamically positive mental and spiritual benefits of classical training can be a resource to any individual soldier. But you only need basic training, not years of training, to turn a human into a killer.

Modern society does not require much martial training. In fact there doesn't seem to be any shortage of untrained humans who know how to kick, punch, stab, shoot, and strangle each other at the drop of a hat. We don't really need more of that. The Martial Arts survived to our time by doing something else. The Martial Arts became a VEHICLE to serve the FUNCTION of making better humans. Just someone feeling more beautiful or stronger in his or her body when she or he finally gets a kata under some control makes him or her a better human in a way that isn't for sale. More's the pity, we can never get enough of humans trying to better themselves...if we could buy them we would.

Metaphor is one of the most used tools in Martial Arts. Kenpo has forms associated with specific animals in motion and mindset. We don't try to move like a Panther, we try to be a Panther...total immersion, no lukewarm simile to shield us from the entire expression of Pantherness. But we can't ever be a Panther, at least not in a contest with a real one. We can only use the metaphor of Panther as a resource to step further into our personal humanity. Outside the dojo a life well led will rarely lead you into situations where physical use of the Martial Arts is necessary. But we have had a steady stream of students over the years who talk about applying the things they learned on the deck in real life situations that had nothing to do with violence or physical self-defense.

Everything in this manual is a metaphor, even the Tab A into Slot B part uses metaphor. Tab A might be a Tiger Claw, but your hand ain't ever going to be tiger claw...do all the finger tip push-ups you want. The power and use of metaphor is how the practitioner comes to express their Kenpo all the time.

We learned much of our metaphorical Kenpo from our teacher's manual, but he made it clear that that was what he saw. We either DO IT AS WE SEE IT or SEE IT AS WE DO IT, but the motion is just a motion...it doesn't mean anything. This manual is full of metaphorical maps, models, and narrative. They are all meaningless except to the extent that they provide you with the tools to create your own Kenpo. You get to furnish the Gymansium of Your Warrior Soul with artifacts of your own making. Until you learn how to do that we are going to insist that you borrow the machines we’ve used when we work out at our Gym. With that said, we will start with a model of the Kenpo training system that should keep you occupied for the next decade or so.
Three Circles of Kenpo Process
(Entry To Core)
Level I

The Land of Drunken Monkeys

Meditation as a Tool
Spirit Within Watches
Personality, Behavior, and Character Are Seen from Third Person Perspective
Compassion For Self
Compassion for Other Viscerally Felt
Practitioner Stands in the Light of Human Compassion
Sober Monkey Emerges and Sits in The Gymnasium of The Warrior Soul

The Land of Drunken Monkeys

The Land of Drunken Monkeys

Form Balance Breath Power
Sensitivity Energy Passion Moral Conduct

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The Three Circles are a two-dimensional metaphor created to describe multi-dimensional realities that occur during the training process. They are not levels that one moves through and finishes. If one moves from the first circle toward the center and into the second circle, we are still inside the first circle. Moving from the first circle to the second circle does not mean that we cease development in the areas of power, balance, and form. Likewise, students sometimes enter the school already living in the third circle, but, again, the circles are not outcomes; they are descriptions of process and someone functioning in the aspects of the third circle will find that experience enhanced by addressing on a continuing basis the elements of the other two circles.

The Three Circles of Kenpo Process

The Chinese taught that each human being had three treasures, Body, Mind, and Spirit, and that these three treasures also functioned as regulators. Regulation, in this sense, means something akin to a thermostat, as opposed to rules. The Body was the first treasure for obvious reasons...if you don't have a body, you are not here; you have no need, or ability, to develop. As the treasure of the Body is nurtured and developed it begins to regulate the Mind. The Mind is regulated by the Body and can begin to be appreciated as a Treasure. In speaking of Mind, the Chinese did not mean the brain, which is the particular organ of expression for the Mind; they were referring to the overarching intelligence that is self-evident in all the functions of human constitution. When the Mind is embraced as a treasure it can then be used as a regulation for the Spirit. Once regulated, the Spirit becomes a conscious treasure. The Spirit as a “regulator” implies a further treasure to be found beyond the here and now. The exact nature of that treasure is not explained and is not the specific object of our training model, but the debate about whatever Spirit is has provided ample justification for a myriad of human contentions and conflicts. The Three Circles subtly imply a distinction in the training process with the First Circle having much to do with the Body, Second Circle the Mind, and so on. Those distinctions are not so clear cut, though.

State before commencing Training (Drunken Monkey)/Drunken Monkey Opens Door/Door-way—Many Chinese Martial Arts used animal metaphors to describe humanity. The beginning student is described in many styles as a Drunken Monkey. A Drunken Monkey is lazy, rude, skeptical to a fault, undisciplined, and seeks to change state through indulgence in external stimulation. It is the Drunkenness that prompts the Monkey to open the door to our system in the first place ("let me try this thing to see if I feel better"). Hopefully, enough sobriety is achieved soon after he/she arrives, or she/he will head back out the door to stumble down the street toward the next new thing.

First Circle

Breathing (Power)—Breathing refers to the physical breath and the action of the lungs, as well as to the more subtle 'breath' of the system as it is moved through with flow and continuity. Breathing is the source and focus of physical strength and power. 'Power' can obviously refer to physical power, but can also cover aspects of the personality and character. Classical Martial Arts uses the vehicles of motion, i.e. basics, kata, self-defense techniques, to empower the practitioner on a mental and spiritual level while the body is being developed on a physical level. The physical postures and movement activate the Breathing with the deeper structure of the personality in ways particular to the individual practitioner; e.g. each practitioner accumulates over time a list of ‘favorite’ self-defense techniques that they find to be particularly pleasurable and satisfying to perform.
Balance - The physical fact of good/bad balance, good/bad posture is modified and improved through stance training, which also has an indirect effect on balancing the personality and character.

Form - In our system, FORM follows FUNCTION through a VEHICLE of motion, but experience in the use of physical technique shows that good form has been developed through trial and error as the best path toward physical effectiveness. Form training also provides a concrete, physical method of developing grace and aesthetic intention in one's personal behavior.

Transition to the Second Circle - Training in the elements of the First Circle ultimately presents new aspects of the practitioner to themself. This 'awareness' does not so much open a door to the second circle, but instead raises a curtain between the First and Second Circle. In the practice the circles are as one to the practitioner even as the elements of the two circles remain separate. The 'curtain' raising from around the Second Circle happens spontaneously without the intention of the practitioner. But to fully utilize or develop the resources of the Second Circle the practitioner will in time be left to intentionally perfect each part. Many trainees, these writers included, choose to focus exclusively on the physical aspects of Power, Balance, and Form while desperately avoiding the uncomfortable or inconvenient elements of the Second Circle. The Drunken Monkey can often stay drunk in the Second Circle for awhile in a futile attempt "See, Hear, and Speak No Good" to the exclusion of the humanizing resources in the Second Circle. In time, once the desperation for growth becomes too painful, our experience has taught that everyone reconciles him of herself with the elements of the Second Circle.

Second Circle

Sensitivity - The development of Sensitivity is first evidenced in many trainees when they comment on their increased energy level since beginning training. Feeling this "new" energy is actually increased awareness (sensitivity) of the trainee about themself. Sensitivity also refers to a growing awareness of the other, whether an opponent, enemy, or companion. Sensitivity can also be translated as awareness in all its forms, i.e. physical, mental, spiritual, social and cultural.

Energy - After a short period of entry level training, trainees commonly report that they notice an increase in their energy levels. "Notice" is the big word here; feeling more energy is actually an increased "sensitivity" to the energy the trainee already had before training. Chinese energy theory says that we all come into this world with a certain amount of pre-natal chi (energy) that comes from our parents. "More energy" may simply be a process of taking ownership of our inheritance. External training also serves as a form of Wai Dan Chi Kung, energy cultivation through external motion, specifically in the limbs. The challenge of energy cultivation is to collect the chi generated in the limbs in the Tan Tien (Elixir Field). Absent the intentional collection of energy finds that energy being sent back into First Circle Work with the risk, later in life if external training predominates, of a condition the Chinese called Yang Dispersal. Stewardship of the energy generated for the purpose of internal work is essential for the full expression of the Second Circle.

Moral Conduct - Ah, that word "moral"...the master practitioner can hear the drunken monkeys being roused from their stupor with a chorus of "don't go telling me how to live my life." Moral conduct as described here is any intentional behavior that the trainee engages in that is connected to supporting their training. Even a small adjustment to one's diet is "moral conduct" if the change
is motivated by the training. Moral Conduct will, in time, move into areas of behavior commonly associated with traditional morals or ethics. Whatever the “morality” that begins to resonate consciously within oneself, the second circle stirs the slightly hung-over monkey to begin to follow their own personal code. Moral Conduct can encompass issues of diet, exercise, devotional discipline, ethical behavior, political persuasion, behavior in the family unit...the exact expression of this conduct is filtered through the beliefs, values, and images of each individual. At a minimum, the advanced Kenpo practitioner manifests the developing character traits of Courtesy, Honesty, Respect, Discipline, Loyalty, and Courage with the process outcome of Human Excellence.

**Transition to the Third Circle** - At some point, the trainee/practitioner becomes capable of manipulating ”a tool”, before they realize it is a tool. Using an imaginatively focused mentality to fully grasp the tool for what it is lifts the veil to the Third Circle. Unlike the transition to the Second Circle, moving into Third Circle is a choice coupled with a focused intention.

**Third Circle**

**Meditation as a Tool** - Meditation is the tool discovered by the practitioner in the Third Circle. The most specific meditation tools in our system are the katas, collectively and singly. Though, the katas do in fact contain voluminous self-defense information we have a highly developed technique system that fully develops the tactical aspects of self-defense. The power of kata is focused in the arena of psychology and spirituality. Taking the katas and turning them from a task to be mastered by the trainee for the purpose of belt promotion, or to please the instructor, into a resource for the personal use of the practitioner is the clear boundary between trainee and practitioner.

**Meditation gives...**

**A Third Party Perspective of the Self (Ego)** - From within the kata system, the practitioner begins to watch herself or himself and the world of the training environment. In time, ”the world of the training environment” becomes the world...this existence, this life that is rooted in the First Treasure, the Body. This awareness will show itself to the world through the discipline of the First Circle. After watching from within for a time, the practitioner begins to see himself or herself for what she or he is, for what he or she has done and is doing. The knowledge that self-acceptance is the beginning of mastery motivates the practitioner to look unflinchingly at what has been more and less resourceful in their expression in the world.

**Third Party Perspective of the Self (Ego) generates...**

**Compassion For Self (Ego)** - The practitioner puts away the scourge of driving herself or himself to greater heights of technical competence. Technical skill is transformed into a means of personal expression. The practitioner makes little note of “mistakes” when they occur; mistakes become an opportunity to seemlessly weave our human limitations into artistic expression. Our expression is made authentic by the extent to which we stand transparent to ourselves and the world.

**Commonality With Other Is Felt Viscerally** - Viscerally means “having to do with one’s guts”, to paraphrase the dictionary loosely. The practitioner comes to see others as struggling with the same aspects of the human condition that have beset them during the experience of life. They
can partake of the resource of another’s mastery without feeling “less than”, they can view another’s “failings” from a charitable perspective. This sense of Commonality With Other is never an intellectual exercise, you feel the commonality instantly, “in your gut.”

Practitioner Stands In The Light of Compassion—Having allowed the process to work, the Light of Compassion gently shines on and through the practitioner. Compassion as a composite of all the emotional resources available to our human constitution felt at once.

Sober Monkey Emerges and Sits in The Gymnasium of the Warrior Soul
General Overview of This Manual

This is a manual about our version of American Kenpo Karate and is meant to be used as a resource by the student in the journey to First Degree Black Belt (I Tuan). Beyond providing a written description of the techniques, and basics of our system, we also wanted to provide the student a way of understanding their personal training experience and the experience of training in one of our schools, though much of what we will say is applicable to some degree in any human group endeavor. This manual basically paints in broad strokes what the student decided to learn when they walked in our door whether they knew what they were deciding or not. The charted material that we are about to begin describing is what we consider to be a first step that will allow a White Belt student to begin actively participating in the regular training of our classes...sort of like learning to ride a bike before you decide to go somewhere.

The first portion of this manual focuses on the training of a White Belt becoming a Gold Belt. Orange Belt (Chi Chi), Purple Belt (Lui Chi), Blue Belt (Wu Chi) and Green Belt (Ssu Chi) material will be presented in the second section, and the focus of the supplemental material will be to more fully explain and describe the experience of training in a dojo. The section encompassing 3rd Brown Belt (San Chi) through First Black (I Tuan) is meant to provide explanation and instruction for the larger, 'real' world outside the dojo's door.

Humans have five main ways of learning about the world, their five senses. We have as a society somewhat limited the use of smell and taste as way for humans to learn. Actually, in our schools we actively discourage sniffing or licking the instructor during class. Which leaves the other three avenues, seeing, hearing, and feeling (as in touching) available to take in information. A large portion of the students we meet tend to be visual learners. They learn by watching and imitating what they see. A manual such as this is used as a check on what they thought they saw. Auditory learners actually love to learn by reading and they would use the Belt video or watch someone do karate as a way to verify what they understood as being correct. Kinesthetic learners get it by doing it on the deck and feeling it in their body.

In describing the movement of the self-defense techniques we are using the compass as a verbal anchor. All techniques are presumed to start with the student standing feet together facing North. The first step will be stated simply as forward, backward, right or left rather than North, South, East or West. All second and subsequent steps will be described as if on the same compass the student was standing on before they began moving.

Manuals such as these are not meant to replace one-on-one instruction. Nothing can replace a lesson on the deck. This manual is meant to support and enhance the lesson structure and practice habits of the student.
Self-Defense Techniques for Gold Belt (Pa Chi)
Kimono Grab A, B
(Defense against a two-handed push to the chest)

Version A

As the attacker aggressively pushes to the chest step back with your left foot as you grab his left wrist and trap his arms with your left hand and forearm. Pivot into a fighting horse stance, left side back, as you drive a rising right horizontal forearm up into the opponent’s elbows. Intend to dislocate both elbows. Quickly reverse the right forearm and circle down and around on top of the opponent’s arms, focus in front of his elbows through the radial nerves with a dropping right forearm as you release your left grip and clear both of his arms. The clearing motion will snap his head exposing the throat. Chop the center line of the throat with a snapping right horizontal chop. The snap of the right chop circles into a horizontal forearm as you shuffle forward and strike the head with a left palm and right horizontal forearm. Try and target just below the jaw joint with both strikes; the intent being to get a break at the hinge on both sides. Pivot the right foot and knee into dropping position, the right knee clears down and into the opponent’s right knee opening the groin as you strike to the groin with a right reverse hammerfist. Turn square away from the opponent as you kick to the groin with a right rear kick.

Cover out with Cover Theory B.

Version B

As the attacker aggressively pushes to the chest start off as if performing Kimono Grab A. As the right forearm circles over the top of the attacker’s arms, he lets go and attempts to pull free. This exposes a new wrist grab. Take your left hand and regrab the attacker’s left wrist, palm out. Take your right hand and grab your left forearm at the inside elbow joint. Pull your elbows in tight, trapping the opponent once again. Move your left foot between yourself and behind the attacker’s left foot and turn your hips, throwing the attacker over your left leg; ideally the attacker’s head should be point to the East. As the opponent falls, keep the arm and wrist lock and continue down with them, onto your right knee. Using your left knee go to a full mount, with the opponent under you and between your legs. Using the arm lock keep the attacker’s left wrist pinned flat to the floor and your left elbow between their shoulder and their ear. Your right hand should still be holding your left forearm and be located under their left triceps. Kick you right leg out to the side to provide support and to clear a path to pull the opponent’s elbow tight to their ribs. The pressure should now be building in the opponent’s left shoulder. Keeping the wrist pinned to the floor and your left forearm against the floor, lift your right elbow, causing a dislocation to the opponent’s left shoulder.

Cover out to your right side or the injured side of the attacker.
Locking The Arm A, B, C¹, C², D, E
(Defense against a Hammerlock on the Right Arm w/your left being restrained)

**Variation A**

Step back into the attacker with the left leg as you forcibly extend your left arm in a punching motion, freeing it from the attacker’s grip. Pivot into a fighting horse and strike the attacker in the head with a left side-elbow; at the same time grab the attacker’s wrist with your right hand. Step to the front with the left leg and turn and face the attacker in a fighting cat stance as you twist his arm with your right hand. Pull the attacker toward you as you kick the right axilla (armpit) with a right front kick. Cover out.

**Variation B**

Begin the move with the same step and strike to the head with a side-elbow. As you turn to the fighting cat the attacker resists the twist and pull of his right arm. Step in with the right foot to fighting horse and kick to the knees or groin with a left front kick while maintaining the grip on the attacker’s right arm. As you plant forward out of the kick break the attacker’s right arm using a left inward block; coordinate the break with the pivot into a fighting horse for power. Cover out.

**Variation C¹**

Begin the move with the same step and strike to the head with a side-elbow. The blow is either ineffective or you miss the target. Circle around and underneath the attacker’s right arm with your left as you cross back with your right leg to the South into a twisted stance. Pivot out of the twisted stance into a fighting horse as you force the attacker around to the North with the lock on his elbow. Free your right hand and use it to hammerfist the attacker’s head onto a right rising knee. Cover out.

**Variation C²**

Begin the move as you did C¹ up through the trap of his right arm. After the left arm captures the attacker’s right elbow as in C¹, cross slightly back with the right foot and unwind, damaging the attacker’s elbow; this causes the attacker to loosen his grip on your right wrist. Step back around with the right foot turning inward to face the attacker. As you step, pull your right wrist free and bring your hand under the attacker’s right elbow. As you are turning, your left hand, keeping the attacker in control, slides down to the attacker’s right wrist. This provides a leverage spot. Keeping the wrist pinned to your side, from underneath, grip the attacker’s inside elbow and pull downward, causing their arm to fold. As this happens, regrab the attacker’s right wrist, circling the left hand counter clockwise or over until your palm is grabbing the inside part of their right
wrist. Your right arm snakes up from under their right elbow and grips over the top of your left hand, locking the arm between both of yours. Taking your right leg step between yourself and behind the attacker. Keeping the arm locked and bent, pull your arms forward and down, causing either your opponent to fall to the SE, or their shoulder to dislocate. Step back with your right foot and cover out.

**Variation D**

Variation D is for a cross-armed lock, i.e. the attacker is holding your right wrist with his left hand and his right arm is crossing over to hold your left arm. Step back with the left leg as in the other variations, but instead of side-elbow to the head strike up into his left elbow with a left rear-elbow. As you pivot into a dropping position strike his groin with a left reverse hammer-fist. Cover out.

**Variation E**

The attacker is using the lock as a “come along” hold as he pushes you forward. Go with the push by stepping forward to the Northeast with your left foot. Pivot and turn toward the attacker into a fighting horse as you strike simultaneously to the groin with a right reverse hammer-fist and to the face with a left vertical fist. Cover out.
Chop To The Right A, B
(Preemptive strike to the right)

Variation A

Bring the left hand up to guard toward the right as the right hand prepares to chop under the left elbow. Step to the right with the right foot into a fighting horse and strike the attacker in the throat with an inside horizontal chop. Cover out.

Variation B

Start out as if performing Chop to the Right A. Opponent is to your right side and facing you directly. As you step toward the opponent, your right foot lands on top of their left foot, stomping if available. Your right hand rotates and chops into the neck area, best available target, collar bone, jugular, throat. Bow into the opponent with your right leg pushing into the opponent’s left knee and continue forward pressure with your chop, causing the leg to hyper-extend, forcing them to fall backward to the ground. Cover out.
Opponents At Sides A, B, C
(Defense against two opponents preparing to attack from both sides)

Variation A

Use *Chop To The Right* on the attacker to the right. Step directly toward the second attacker on the left with the right foot and pivot to horse as you strike to the throat or clavicle with a right outside horizontal or angular chop. Double cover out.

Variation B

Use *Chop To The Right* on the attacker to the right. Crossover with the right foot into a hidden foot stance toward the attacker on the left as you rake the eyes with a right four finger thrust hand form. Cross back towards the NW with the left foot into a twisted stance as you strike to the throat with a left inside horizontal chop. Pivot to fighting horse or fighting cat as you block and clear with a right inward block. Kick the first opponent to the groin with a right front kick, continue with a right rear or side-kick to second attacker depending on his position. Double cover out.

Variation C

Both attackers have grabbed you at the shoulders; the attacker on the left with his right hand, the attacker on the right with his left hand. Step back with your right foot as you circle both of your arms up and behind each attacker’s arms. Step forward with your right foot into a fighting horse as both of your arms drive forward and under the attacker’s arms (the arm motion will resemble double upper-cuts) torquing their shoulders up. Strike both attackers to the body with back-knuckles or to the groin with hammer-fists. Now channel Moe into your consciousness and transform the attackers into Larry and Curly; release the trap with both arms and circle back and grab their heads and mash them together. Cover Out.
Dancer A, B
(Defense against two-handed choke from behind, no push or pull in the choke)

Variation A

As attacker grabs the throat tuck the chin, cross back with the left leg to the right and chop to the groin with the left hand. Pivot into a horse stance while ducking and twisting out of the attacker’s grip. Strike the groin again with a right reverse knife-hand as you cover your face with an open left hand. Continuing the general turning of the technique by stepping with the right foot to the NE and cover out.

Variation B

Begin as you did in Dancer A. Upon completing the right reverse knife hand chop to the groin, the opponent puts pressure on your back. Wrap both of your arms around the lower part of the opponent’s back and place your left ear across the opponent’s chest, as if listening to his heart. Pull tight and wrap your left heel around the back of the opponent’s right knee. This pulling in causes the opponent to fall backwards. Stay with the opponent and let go after the fall. From the mount, taking your right arm, reach over the face of the opponent and trap their right wrist, pinning the back of it to the ground. Your right elbow will be between their shoulder and their neck. The left arm will then slip under the right triceps of the opponent until you can grab the inside of your right forearm at or near the elbow joint. Maintain knees tight to the opponent and pull their right elbow tight to their ribs. This causes pressure to build on the shoulder, lift your left elbow off the floor, keeping their wrist pinned. This causes the shoulder to dislocate. Cover out to the injured side.