

TAO OF WING CHUN DO

Volume 2, CHI SAO



JAMES W. DeMILE

ONE OF BRUCE LEE'S ORIGINAL STUDENTS

Tao of Wing Chun Do

Bruce Lee's
CHI SAO

Volume 2

James W. DeMile

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Tao of Wing Chun Do, Volume 2

For the first time, DeMile shares the secrets of Bruce Lee's dynamic Spring Energy principles and his unique application of Chi Sao (Sticking Hands).

Spring Energy principles deal with the refined use of your body energy to control the opponent's power regardless of his size. Chi Sao is used in close range to restrict the opponent's offensive-defensive motions.

The use of both of these fighting concepts allowed Bruce Lee to overcome much larger opponents.

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INTRODUCTION

Volume 2 presents in depth the technical concepts and applications of both Spring Energy control and Chi Sao (The Art of Sticking Hands) as taught to the author by Bruce Lee.

This second volume is an extension of Volume 1. You can become proficient at the concepts and techniques presented in this book without Volume 1; but the material in Volume 1 will simplify your learning and allow you to develop a much higher level of application.

Bruce Lee was the first martial artist to recognize the importance of refining the use of body energy so it could be used efficiently and effectively against any sized opponent. Bruce also recognized the need to restructure the Sticking Hand techniques he had learned in Hong Kong so they would work better against the stronger and more aggressive western martial artists.

Once Bruce was satisfied with his technical changes, he combined both Spring Energy flow and Sticking Hands into one of the most dynamic and effective methods to control an opponent, regardless of his size.

To insure clarity when showing application in pictures where two people are shown, the person in black will always be the primary person (you). The person in white T-shirt will be the opponent.

CHAPTER 1 - BASIC SPRING ENERGY

The first two chapters of this book are extremely important. Your level of proficiency in all applied techniques will depend on how well these chapters are understood. Without a consistent spring energy flow, all hand and body techniques will be reduced to a series of sporadic and/or disjointed movements.

Proper spring energy flow helps control the opponent's offensive and defensive potential. At the same time, it allows your offensive actions to be a constant expression of rhythm and harmony.

Physical size and strength are not factors in efficient application of spring energy. The only negative quality which constantly restricts dynamic growth is lack of personal confidence. This emotional stumbling block creates tension and unnecessary defensive reactions. Tension causes the muscles to tighten prematurely, therefore energy flow is limited. Over-reacting defensively often causes a retreat when there should be an attack.

Before doing spring energy exercises, a few principles and techniques from Volume I should be reviewed.

Breathing - Complete Breath, p.21

Meditation - Key Word, p.24, Control and Direction of Breathing, p.27, Paper, p.32, Imagery, p.36, Candle, p.37, Vase, p.38

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DEFINITION OF SPRING ENERGY

It is very difficult to give a single, complete definition of spring energy since its meanings vary with its use. Basically, *spring energy* is the use of natural body energy in an elastic series of spontaneous motions.

Spring flow is the direction of constant spring energy through proper body angle.

Spring load is the use and application of spring energy flow when it meets resistance. Spring load allows you to read and restrict the opponent's movements.

PSYCHO-PHYSICAL ENERGY BASE

All bodies, regardless of size or structure, are capable of generating spring energy. To achieve maximum energy from any body, these rules should be followed:

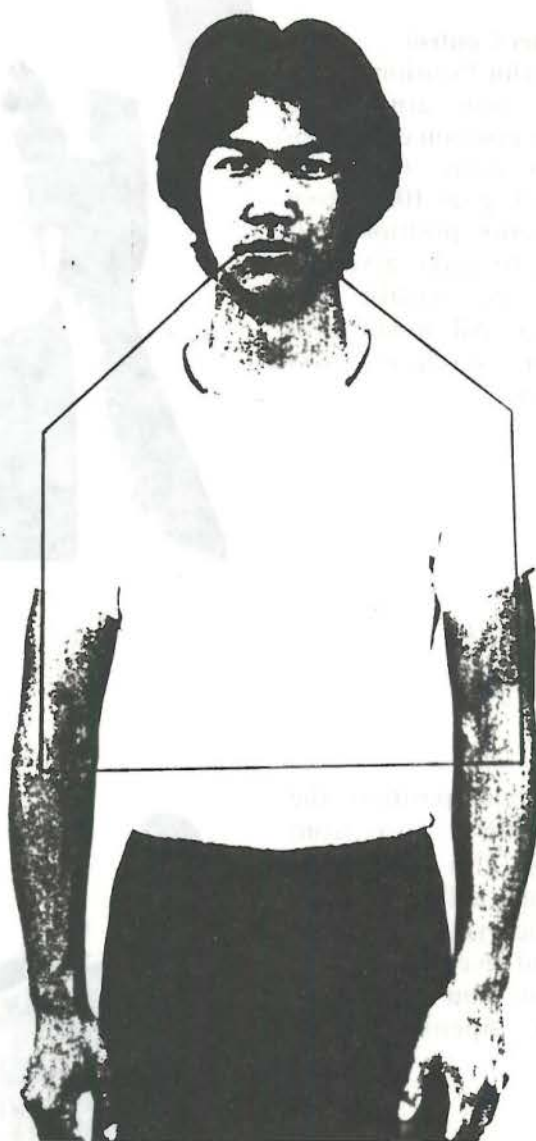
1. Clear your mind of any distracting thoughts; focus all mental energy and attention toward the opponent.
2. Be constantly aware of your over-all physical level of control. Recognize positions or actions that are awkward for you. Determine what are natural locked positions and what are unnatural or forced positions.
3. Establish constant breath control during all movements. Deep, regular breaths complement spring energy control and help harmonize the mind-body flow.

SPRING PERIMETERS

To maintain constant control over your spring energy, it is essential to learn your limit of flexibility during energy flow. Body size and over-all flexibility will determine the exact lines of control. A basic perimeter or line for general energy control is presented here. First understand the reasons for, and the exact lines of, the perimeter concept; then you can experiment to find your own range of control. Since blending of perimeters is important here, review Volume 1, page 84, if necessary.

Basic Spring Perimeter

Stand loose and relaxed, arms at sides. The basic perimeter line angles from the mouth to the right shoulder, down the outer biceps to the right elbow pocket and across the body to the left elbow pocket. It travels up the outer biceps of the left arm to the shoulder and angles back to the mouth. Splitting this perimeter in half creates a left and right perimeter.



Basic Spring Perimeter

Perimeter Control

A. Superior Position

Place your arms in a superior position on the opponent's arms. (Refer to Volume 1, page 102.) From this superior position, it is possible to make a variety of moves within the perimeter. All moves must remain within this perimeter.



In a superior position, the arms are always away from the body. This reduces the opponent's ability to reach you. Since you have more reach and leverage than the opponent, you can attack without opening your defense.





The backside of *your hand* may touch, but not exceed the outer edge of your perimeter.



The *opponent's arm* may touch but not go below the lower line of the perimeter.



The *opponent's arm* may touch but not go past the centerline.

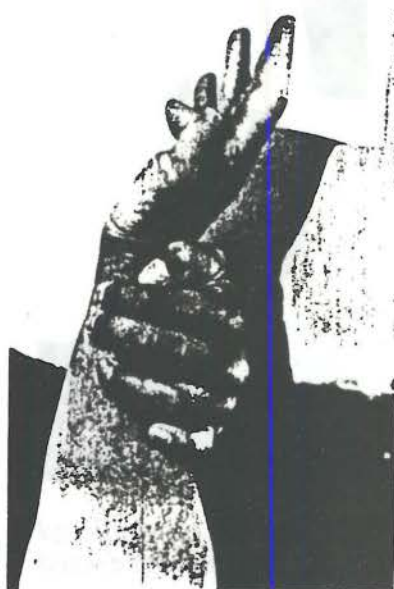


Your hand may go as high as your mouth, but no higher.

Any excess motion past the points just described opens your gates for an offensive action by the opponent.

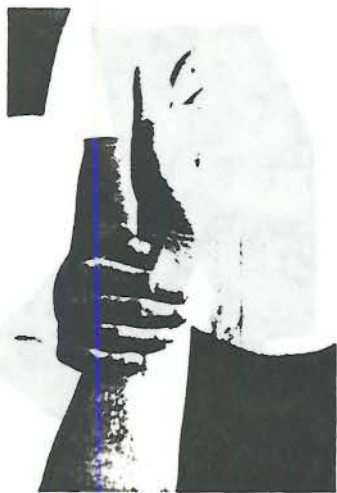
B. Inferior Position

Place your arms under the opponent's hands. This lower position is always referred to as the inferior position. It is a weak position from which to attack or from which to defend against an attack.



Since the opponent can reach you easier than you can reach him, always keep your arms up and out so he is kept at the maximum distance. Do not raise the arms too firmly because the opponent has better leverage and can easily overpower you.

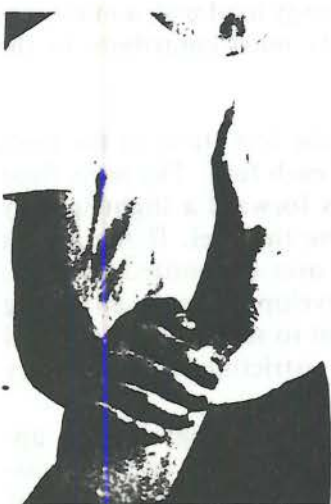




The *opponent's* arm must not exceed the outer edge of your perimeter.



Your arm must not drop lower than your own elbow.



Your arm does not cross the centerline.

Again, any excess movement outside your perimeter weakens your offensive and defensive potential.



The *opponent's* hand does not go above his mouth.



Springy Heel



Raised Heel

BODY SPRING ENERGY FLOW

In order to create a maximum energy load with a minimum of effort, every part of your body *must* contribute to the over-all expression of energy.

Feet

The angle of energy flow from the feet starts at the heels and moves forward to the balls of each foot. The heels float slightly so that as the energy shifts forward a slight springy action is felt in them. *Do not* raise the heel. If the heel is raised, your body energy could be over-committed forward, causing limited mobility. First develop the over-all spring principles; then you may experiment to see if raising the heel contributes to energy flow without restricting your versatility of motion.

Comments: Because body positions change during application of technique, the feet are constantly altering position. Always maintain the foot spring during any shift of foot position inside the kill range. This contributes spring flow to the upper body segments and helps maintain a constant spring load towards the opponent.

Legs

The legs maintain a basic Open Bi Jong position. Both legs are bent.

There are two sources of spring energy in the legs. One is the energy which flows up through the heels. This is generated by the springing action off the balls of the feet. The second is the energy developed from the rear leg.

It constantly sends short, springy bursts of energy upward. At no time does the rear leg straighten.

The forward leg is also bent; it acts to maintain balance and forward motion. A springy feeling should be felt in the leading leg but at no time should more than 30% of body weight be on it. Because the weight is centered towards the ball of the foot, there is a slight energy flow up through the leading heel.

Comments: This is an exercise position to help develop proper spring feel. When doing a technique or changing body position, there is a tendency to exceed the 30% on the forward leg. This is acceptable as long as the excessive load is not maintained for more than a split second.

Hips

Place the hips slightly forward of the rear heel. This advanced position causes the center of balance to shift off the rear heel (as in the Open or Closed Bi Jong) and float ahead of the rear leg.

The hips act to stabilize the energy flowing up the legs.



The hips also create the foundation from which the *upward* flow of energy shifts to a *forward* flow.

Comments: Do not shift the hips too far forward; this would place too much weight on the lead leg. By overcommitting forward, the lead leg's versatility is limited.

Waist and Upper Torso

The upper torso leans forward about 10 degrees from the waist. This body angle creates a slight, but natural, flow of energy forward which strengthens the hip flow. Along with this initial flow of body energy, a slight forward springy action is developed by pushing the shoulders forward in short thrusts. These thrusts are quick but slight hunches of the upper back. Do not thrust too far forward; the weight on the lead leg must not exceed 30%.

Comments: Combining the foot, leg and hip action with the upper torso angle and spring creates an over-all sensation similar to that experienced by a runner who is in a start position. The runner projects his body weight and internal energy forward so he can explode towards his objective when the race begins. Of course, the runner is leaning too far forward for spring energy purposes, but the basic sensation of forward flow is the same.



Upper Torso Lean



Runner's Position

Arms

The arms, when encountering no resistance, have no spring load. They remain loose and ready within the proper perimeters. When encountering resistance, the arms have two basic sources of energy flow. First is the spring action that comes from the bent but firm position of the arms.

The second source of energy comes from the body. As the upper torso projects its energy forward, the arms act as a bridge for the total body energy to flow into the opponent.



Hands

The hands are the regulators of spring energy. The use of positive or negative energy flow will be determined by the level of resistance felt by the hands. The fingers flow around the point of contact with the opponent and squeeze slightly. Energy flow is created by the light arcing pressure of your hands.



UNNATURAL SPRING LOAD: PUSHING VS. PULLING

Unnatural spring load is the negative use of pressure against an opponent. This pressure causes you to lose control of, or contact with, the opponent if he suddenly withdraws his resistance. Two examples of unnatural spring load are pushing and pulling.

Pushing

A push is the exertion of a thrusting force directly against and through an opponent in an attempt to control his movement.

The amount of exertion needed and the success of the pushing action depend on the strength and consistency of the opponent's resistance. A push normally is done by firming the arm and body as you thrust towards the opponent. It may also be done by keeping the body upright and applying pressure only through the arms.

Advantages: The opponent's center of balance can be broken and his offensive harmony can be disrupted. If a push is coupled with an attack, the opponent's defensive capabilities are weakened.



Disadvantages: A push usually over-commits your energy forward. If the opponent suddenly withdraws his resistance, your own balance could be lost. This momentarily leaves you open for a punch, or a kick. A push lessens control over the opponent's energy and opens you to counterattack.



Comments: When pushing pressure is maintained for a length of time, the danger of a counterattack increases. A push, consisting of a short thrusting action, may be quite effective since the opponent would not have sufficient time to adjust and stabilize his position.

Pulling

A pull is the drawing or jerking of the opponent towards you in an attempt to break his center of balance.

Advantages: A pull lessens the opponent's ability to effectively avoid offensive technique.



Disadvantages: If the opponent directs his falling energy into you, it is very possible that your own balance would be upset. This would minimize your own offensive and defensive capabilities.

Comments: For proper pulling principles (Lop Sao) refer to Volume 1, page 117.



QUESTIONS - SPRING ENERGY

1. What is the difference between spring energy, spring flow, and spring load?
2. How are the spring perimeters different from the body perimeters which were presented in Volume 1?
3. Why is it important to know the limits of your flexibility?
4. Explain the various body spring segments.
5. How can pushing or pulling be dangerous?
6. What is the difference between natural and unnatural spring load?

CHAPTER TWO - APPLIED SPRING ENERGY

NATURAL SPRING ENERGY: WITHOUT RESISTANCE

During a confrontation you often are not touching the opponent. At these times, it is important to maintain an Alive Stance from which you are capable of responding quickly should the opponent attack. Do not maintain an At-rest Stance which calls for you to start from a neutral position.

At-Rest Stance

This is a passive position which creates a slower reaction to an opponent's action. It calls for your energy level to go from zero to 100% *after* the opponent has moved.



Alive Stance

This is a seemingly non-moving body position in which the energy flow is already moving towards the opponent. The internal energy level is above 25% before the opponent moves. Refer to Volume 1, Open Bi Jong position, page 89.

Ready Position: From an Open Bi Jong position, direct a slight angle of lean (about 10 degrees) from the waist up towards the opponent. This lean causes the body to flow towards the opponent.



The weight is approximately 70% on the rear leg and 30% on the front leg. The center of balance is slightly ahead of the rear heel.

The 25% internal flow towards the opponent is created by mentally projecting energy towards the opponent. This mental projection, along with the forward angle of body weight, creates an internal moving sensation which you can feel, but your opponent cannot see. A graphic example of this internal flow is water held back by a dam. As you gaze over the water it looks peaceful and at rest. But should you suddenly destroy the wall holding the water, a rush of energy would explode past the disintegrating dam. It would continue on until its strength was expended or stopped by new resistance. The water was restrained, but it was not at rest. Water in any quantity exerts a constant force against any resistance. You should feel this constant force pushing the upper segments of your body towards the opponent.

Comments: The actual angle of lean and distribution of body weight depend on your size and degree of reaction to an offensive action. Do not hesitate to experiment with different angles of lean and weight distribution. When the opponent moves and you can flow in any direction in a controlled, but natural motion you have the correct position.

NATURAL SPRING ENERGY: WITH RESISTANCE

When natural spring energy flow meets resistance it is referred to as spring load. Your spring load should be directed towards the opponent in such a way that you control your own balance, yet you are able to limit the direct offensive techniques of the opponent. Your spring load should also allow you to maintain constant contact and energy flow when the opponent moves in any direction within the spring perimeter.

At this time, a few critical points must be clarified.

1. Your body weight, natural kinetic power and control of energy flow against resistance primarily determine the strength of your spring load.

2. Strong resistance will have little effect on the control of your natural energy load if you maintain:

- A. proper body position so you can flow as a single unit,
- B. your *natural locked positions* in the arms, and
- C. *positive direction of energy flow* regardless of the strength of resistance.

3. To develop *proper spring load*, your various levels of *natural energy flow* must be learned; then you must control these levels when encountering different degrees of resistance.

4. The consistency of your energy flow will be determined by your proficiency in applying *positive, negative and positive-negative energy flow principles*.

The italicized words in the above statements will now be explained in further detail.

Natural Locked Positions of the Arm

When incoming energy can be resisted with a minimum of effort, your arm is in what is referred to as the natural locked position of the arm. To achieve this position, you must establish the weakest point of your arm as it bends against resistance.

Exercise: Stand with your back flat against a wall. Hold your arm straight out and lock it in position. The opponent stands directly in front of you. Have him grasp your wrist with both hands and push directly toward your shoulder, trying to collapse your arm. The opponent should not be able to move your arm.



Now, bend your arm slightly up and once again have the opponent push toward your shoulder. Although this time you should feel a distinct difference in your resistance, you should still be able to maintain your position.



Bend your arm up more so there is a distinct angle. As the opponent pushes against your arm, you should find it difficult to resist without straining. This strain is caused by the reduced leverage of your forearm. This lack of leverage causes you to expend a much higher degree of effort.



Anytime you have to strain to resist incoming energy, you are violating your natural locked position. You must learn just how far you can bend your arm and still comfortably resist incoming energy.

Positive Direction of Energy Flow

Positive direction of energy flow is the specific pointing of your energy towards the opponent. If you do not direct your energy towards the opponent, only a portion of your energy flow potential will be used.

Exercise 1: Stand against a wall. Extend your arm so your elbow is at least two inches below shoulder height. Bend your arm at a distinct angle up. Close your hand into a loose fist. Have the opponent grasp your wrist with both hands and apply pressure against your wrist as he tries to collapse your arm towards your shoulder. You should experience great difficulty in resisting.



Exercise 2: Stand in the same position as Exercise 1, only point your fingers towards the opponent and imagine your energy is flowing out your fingertips directly at him. Now as the opponent pushes, you should feel a higher degree of resistance.

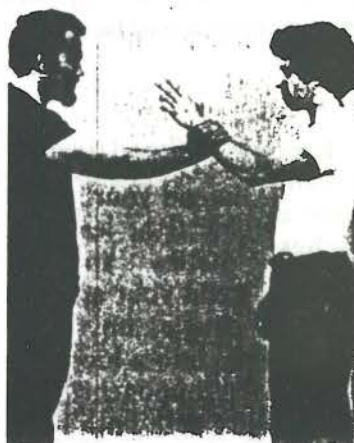


Natural Energy Flow

You cannot create a spring load unless you have resistance. The slight forward angle of body weight creates a constant pressure against the force resisting it.



Without an opponent, the resisting force is your lead leg.



With an opponent, it is the surface area you touch on the opponent.

If the opponent has no resistance to your energy flow, you have nothing to load against. Therefore, you will not be able to control the opponent's energy.

The distinction between the body weight falling forward and the body springing forward must be made. Your control of body motion is the main difference.

In falling, the body is overcommitted forward towards the opponent. To stop, the body is dependent on the opponent's strength and consistency of resistance.



In other words, the opponent is holding you up. If the opponent suddenly withdraws or sidesteps, your body weight would just continue on.



In springing forward, the body is directing its energy towards the opponent (Closed Bi Jong, Volume 1, page 92), but only to the degree that control over your center of balance can be maintained. The flow is sufficient to read and check the opponent's motion. But if the opponent withdraws or sidesteps, you would not lose your balance.

To maintain both body control and sufficient energy flow to deal with much larger opponents, two qualities must be developed: your personal level of energy flow and the ability to maintain your energy flow while moving in any direction.

The following exercise will enable you to experience your level of energy flow. It is very important to learn all three degrees of pressure.

In the following exercises, a wall is used as the point of resistance.

First Angle: Light Energy Flow

This flow is sufficient to read the opponent's motion, but it gives low level of control.

Place yourself in a loose Closed Bi Jong position in front of a wall. Keep the upper torso straight. Do not lean forward at the waist.

Extend your lead hand so the tips of your fingers touch the wall about the height of your upper chest. Keep the elbow bent. Do not touch the wall with your thumb or palm. The palm should face the wall and stay at least two inches away from it during this exercise.



Without changing your body position, push against the wall with your fingertips until your arm straightens and the body begins to go backward. *Do not* push off your *lead leg*. The body will move easily with very little energy and pressure. The amount of pressure used is your light energy flow.



Second Angle: Normal Energy Flow

This gives excellent control and feel of the opponent's energy within spring perimeters.

Stand in the same position as in the first angle. Lean the body about 15 degrees forward. Use the same arm-fingertip action as in the first angle. Push yourself away from the wall until your arm is straight and the body moves back.

Although the change in the beginning position of the body was slight, a distinct difference in the pressure needed to move the body should be felt. This specific energy level is your normal energy flow.



Third Angle: High Energy Flow

This gives excellent control of the opponent's motion, but excessive pressure can cause you to be drawn off balance.

Use the same starting position as in the first angle. Lean the body 30 degrees forward. Apply fingertip pressure until the arm straightens. A much higher degree of pressure should be felt. This very firm pressure is your high energy flow.



POSITIVE, NEGATIVE AND POSITIVE-NEGATIVE LOAD

The techniques in Chi Sao, Phon Sao and Lin Sil Die Dar develop spontaneous and natural control over your spring-load and enable you to maintain your energy load while moving in any direction.

Before these techniques may be practiced, it is essential to understand positive, negative, and positive-negative energy flow.

Definition of Terms

Positive energy load is the steady movement of your energy into either a stationary opponent or one who is retreating or flowing back.

Negative energy load is the dissolving of your own energy flow and the pulling back or away from the opponent while in the kill range.

Positive-negative energy load occurs when the opponent's energy flow is stronger than yours. Rather than resist this superior energy, you withdraw, flowing with his energy. This means that you maintain your forward flow of energy, but move with the opponent's excessive forward force.

Positive Energy Load Exercise

This exercise develops the ability to maintain good body position while restricting the opponent's offensive and defensive capabilities regardless of his size. You will need a partner for this exercise.

Place yourself in the same position as in the second angle of energy flow exercise. Instead of the wall, the opponent stands in front of you. He places one foot behind him so he can resist your forward pressure. Do *not* press the opponent with your palm; use only fingertips.



Spring load all body segments and establish normal energy flow into the opponent's upper chest. Take your time; be sure you load properly.

When you are properly loaded, have the opponent take a short step backward. As he moves, you close in a Bi Jong position, maintaining a constant pressure on the opponent's chest. Always maintain the original arm angle. At first, the opponent should take only one step at a time. Learn to flow with his movement rather than to chase him. Do not vary your spring pressure or break your centerline.

Then have the opponent move back more than one step. He has the option of moving one or more steps before he suddenly stops. You must stick with him at all times (similar to Shadow Closing exercise, Volume 1, page 175). Do not vary your pressure at any time. The opponent may start and stop at will.



You must not push him over,



or collapse your arm.

When you can maintain a constant positive flow of controlled energy, practice the positive-negative energy load exercise.

Comments: Do not tense up during this exercise. You should feel a flowing motion with the opponent's movement since you are in a basic Closed Bi Jong. Maintain your centerline at all times.

Once inside the kill range, always spring load whenever contact is made with the opponent. Do this automatically and with control.

Positive-Negative Energy Load

Never retreat from the opponent — only *flow away* from him. Retreating is pure negative flow. It means you are pulling back or away from the opponent while in the kill range. This pure negative flow can be dangerous because it strengthens the opponent's offensive efforts by minimizing your defensive capabilities.

An example of positive and positive-negative energy flow is shown here. There is a line directly behind 'B'. 'A' is trying to push 'B' over that line. As 'A' applies all his pressure, 'B' moves backward slightly. This is 'A's positive flow.



Suddenly 'B' counters and begins to push against 'A's pressure. This is 'B's positive flow. Because 'B' is so much larger, he begins to move 'A' back. As 'A' is forced back, he continues to push against 'B'. 'A' withdraws because of 'B's excessive pressure over and above 'A's normal energy flow. It is only the excess from 'B' that causes 'A' to react.



This backward movement of 'A's while maintaining forward energy flow is referred to as positive-negative energy flow.

Positive-Negative Energy Load Exercise

Assume the positive flow exercise position. Load your normal energy flow into the opponent's chest.

Important points:

1. Do not tense up mentally or physically.
2. Do not vary your normal spring load.
3. Do not collapse your arm.
4. Do not touch with palm or lose fingertip contact.
5. Maintain basic Closed Bi Jong position as you flow (Single Unit Moving Theory, Volume 1, page 98).
6. Do not break your centerline.

The opponent presses forward one full step. He must exceed the forward pressure from your natural energy flow. It is the pressure above your energy flow which causes you to react with positive-negative flow. As the opponent moves towards you, lift your rear foot slightly, push off your lead foot and flow backwards. The distance of your backward movement should be the same as that used in a forward Closed Bi Jong. When the rear foot touches the ground, the lead leg snaps back into Closed Bi Jong position. *Do not leap or jump* back, only flow under the oncoming force.

After you have done this single action with proper control, have the opponent press forward with a number of steps. You must be able to continue your flow under his pressure at all times. If the opponent suddenly stops, you must stop without varying your normal energy flow at any time. The opponent may continue to start and stop at will. You must always maintain the same distance. The forward flow of your energy meeting the excess energy of the opponent is positive-negative energy flow.

Comments: Do this exercise slowly at first so you can fully control your movements. If your basic Closed Bi Jong position is correct, your center of balance is just above the waist. The forward pressure of the opponent causes you to increase your energy flow. Do not allow it to exceed your high energy flow level at any time. As soon as you feel the excessive load begin, flow backward.

If you retreat rather than flow, you will find yourself either losing contact with the opponent if he should suddenly stop,



or having to stretch out your arm to hold contact.



Positive-Negative and Positive Exercise

This exercise is the same as Positive-Negative flow exercise except the opponent can move forward or backward or can suddenly stop. No matter what he does, you must not allow the distance to vary. You must not lose contact with him.

Comments: These last three exercises help you blend your energy flow with the opponent. If he is bigger and or stronger, you will dilute or weaken his offensive flow by not resisting it past your own level of control. It was this particular concept which allowed Bruce Lee to use his speed and offensive skill against a much larger opponent without having to be unnecessarily defensive.

Needless to say, in order to be successful, this positive negative and positive flow capability must be done spontaneously and without thinking.

NON-AGGRESSIVE SPRING LOAD

Non-aggressive spring load is the ability to touch and stick to the opponent within the spring load perimeter. You must prevent him from striking you while not striking him.

This basic movement is practiced in the exercise below. It is primarily an exercise to practice defensive spring load motion. Do it slowly at first so you can develop a natural tendency to follow the opponent's actions. Once you have developed this feeling, add specific angles of defensive energy flow. These are determined by the angles of the opponent's attacking energy. The actual moment of angular change during energy flow will be one of feel, rather than specific measured distance. Your flexibility, sense of touch, and/or speed of reactions all play a part in your over-all movement.

The whole purpose of this particular spring load technique is to restrict the opponent's ability offensively, so be careful how you open your own perimeters.

Exercise for Non-Aggressive Spring Load

Stand in a loose Closed Bi Jong with your hands in a superior position over the opponent's lower forearms (wrist area). Bend your elbows and keep them a comfortable distance from the body (natural locked position). The forearms angle and press slightly inward towards the center.



Your palms are on the top of the opponent's forearms. Your fingers curve over and completely touch his forearms.



Use a light body spring load. *Do not straighten the arms at any time.* Also, never allow the arms to collapse.



Apply a firm, constant pressure downward through the fingers. The opponent must initially apply a steady resisting force so you can practice the spring load. The opponent's resistance will be light, not heavy. He does not move his feet from his starting position.

Establish a spring load against the opponent. Then he may move in any direction at any speed as long as he stays within the specified points. Forearms go no lower than his elbows. Elbows do not go back past his elbow pockets. Arms do not go outside of his biceps lines. Hands do not raise above his shoulders. Arms do not cross centerline.

Since you can maintain your superior starting hand position, it is easy to follow the opponent up, down or in. The problem arises when the opponent moves his arms around yours or in a circular (backfist) motion (Qua Choie, Volume I, page 146). This causes a distinct weakening in your hand position and limits control.

If the opponent should circle his right hand around to come up on the outside, you simply maintain contact with your palm and shift your fingers to a cupped position over his forearm. Your elbow drops inward slightly. Your spring load shifts through the fingertips to a downward angle on the outside of his forearm as your arms spring toward one another slightly. Keep your palm cupped over his lower forearm so that a



pocket is created.

If the opponent brings his arms back toward the center, you continue contact with your palms as the fingertips shift back into their original position.

As the opponent goes into a backfist action, shift your palm so it follows his forearm, and accelerate your spring load forward as he moves. This causes his arm to collapse to his chest.



Anytime the opponent suddenly lunges forward, you must be able to keep your forearms from collapsing by allowing the body to flow as in the negative-positive flow exercise.

Once you know these proper exercise positions, the opponent may also move both hands in opposite directions at the same time.

AGGRESSIVE SPRING LOAD

Aggressive spring load is the ability to touch and stick to the opponent within the spring load perimeter; you have the option to strike the opponent at any time, while maintaining constant defensive springload.

This aggressive spring load exercise is like the non aggressive exercise except that you springload the body towards the opponent and hit him when you feel an opening exists.

Points to Remember:

1. When striking with one hand, maintain consistent energy flow with the other hand.
2. Keep constant control over your centerline and forward body spring flow.
3. When you feel no resistance to your spring energy flow, attack.

The following exercises are basic examples only. A more detailed explanation of technique with spring load will be covered in Chi Sao chapters. In these exercises, you are always using the superior hand position.

Exercise 1

If the opponent suddenly releases his left arm and dissolves resistance to your spring load, you immediately fire in a strike with your right. This must be done quickly since the opponent is still in the upper perimeter.



Exercise 2

If the opponent drops his right forearm below the height of his own right elbow, he opens his upper right perimeter. As your *left* attacks, keep a constant energy flow through your right to maintain control over his left.



Exercise 3

If the opponent allows his energy to cross his centerline, strike in the perimeter which he opens.



Exercise 4

If the opponent raises his arm and exposes his perimeter, you dissolve your spring load, slip underneath and strike straight in.



Comments: Since it is easy to lose control, do not press *outward* with much energy or allow the opponent to push you out too far. Inside, forward or downward pressure is easier to maintain. At first, go slowly through each exercise to insure proper understanding of angles and amount of energy flow.

Opponent's Central Axis Control



Opponent's Central Axis Control
The central axis of the opponent is located through the center of his body.



It runs from a point two inches below the clavicle to the tip of the floating rib.

This axis is the pivoting point for all the opponent's motion. Whether he is straight or bent, the central axis remains the same. When using technique in the upper torso, apply strong pressure towards, and slightly down into, the central axis to greatly reduce the pivoting capabilities from the upper torso as well as from offensive leg actions. It is important to learn the application of a single spring load that neutralizes the opponent's offensive and defensive potential.

The method of pressure applied to the axis is of two types: direct pressure and constant pressure.

Direct Pressure

Direct pressure is a sudden pushing thrust of explosive energy into the point of body contact with the opponent. Direct pressure jars the opponent, then withdraws in a slight recoil action. The angle of thrust is towards the central axis and downward at approximately a 25 degree angle from point of contact. Pressure need not be applied exactly into the central axis, but the closer it is, the better it is!

Example: If direct pressure is applied toward point B or D in the picture, the opponent could spin around since your energy is directed to the edge of the opponent's body. Pressure applied to line C or closer to the central axis would be sufficient to limit the opponent's reactions.



Exercise: Stand in a loose Closed Bi Jong position with the opponent in front of you. He places one foot behind him to support his position. The opponent will not move back or change position.

Place your left hand over the lower part of his biceps. Distinctly bend your left arm. Move your body in slightly as you thrust against his arm. The forward thrust comes from the body moving in and the slight straightening of your arm. The angle of thrust is directly towards the opponent's central axis.



When the opponent's arm collapses against himself, suddenly drop your left shoulder in towards the opponent and change the angle of thrust from inward to a distinct angle downward (20 degrees).



Keep the energy flow at the opponent's central axis. The opponent should feel a short sinking sensation as if his energy was being forced downward. If the opponent tries to strike or kick you at the height of your thrust, he would find it very awkward. After the thrust, allow your hand to recoil slightly.

Direct pressure is normally used during the first few moments of a physical encounter. You are moving from *no contact* to *short contact* in an effort to upset the opponent's rhythm or energy flow.

Constant Pressure

Constant pressure is the firm and continuous contact with the opponent. Rather than thrust your energy into him and recoil, you *highly springload* it towards the central axis and downward approximately at a 40 degree angle. You maintain the high springload until you complete your technique with your other hand.

If the opponent begins to move away from you, you must be able to flow with his motion in order to maintain a constant spring load.

Constant pressure is applied longer against the opponent than direct pressure, but it is done only for a short time since you will be flowing from one active technique to another. The use of direct and constant pressure as technique will be covered in Volume 3.

Exercise: Beginning position is the same as in the direct pressure exercise. Do not thrust and recoil. Maintain a steady heavy flow of energy. Keep your centerline constant even though your left shoulder moves slightly forward.

To load the arm spring, move in with a Closed Bi Jong action. The opponent should feel a steady downward pressure towards his central axis.

Spring Energy Comments: Spring energy may be a little confusing at first, but when associated with applied fighting technique it will become clearer.

Be patient with yourself. Understand these first chapters well before continuing.

QUESTIONS - APPLIED SPRING ENERGY

1. What is the difference between an Alive Stance and an At-Rest Stance?
2. When does spring energy flow become spring energy load?
3. How do you primarily determine the strength of your spring load?
4. Name and explain three points to follow in order to maintain control over your spring energy load.
5. Define natural locked position of the arms and positive direction of energy flow.
6. What is the difference between falling forward and springing forward?
7. What is the difference between positive energy flow and negative energy flow?
8. Explain the positive-negative energy flow principle and how it works against a much larger and stronger opponent.
9. What is the purpose of practicing non-aggressive spring load exercises?
10. Name three important points when practicing aggressive spring load exercises.
11. Where is the central axis located?
12. What is meant by direct pressure?
13. Describe the use of constant pressure against the central axis.

CHAPTER 3 - STRETCHES

A few selected stretching exercises are presented here. These will complement your physical development so that you may be more proficient in applying Chi Sao.

Limited flexibility in the shoulder-wrist areas causes the greatest initial obstacle in developing proficiency in application of Chi Sao. When having difficulty during practice, determine whether the problem is caused by improper technique or lack of flexibility.

OUTLINE OF STRETCHES

1. General Warm-up: Dog Stretch #1 and #2

2. Abdominal Stretch: Ab Curl #1 and #2

3. Upper Body Stretches

Sitting Arm Stretch

Chest Expander

Rotating Shoulders

Upper Arm Stretch

Clapping Hands

Single Arm Extension

Pushing Arm

Arm Circles

Cross Over Stretch

4. Wrist Stretches

Wrist Rotation

Flip Over Wrist

DOG STRETCH

Purpose: Over-all warm-up stretch with emphasis on spinal stretch.

Dog Stretch #1

Kneel so that back is parallel to floor, arms and legs perpendicular like legs of a table, palms forward (3-1).

Straighten the knees, tuck the head in between the arms. The weight is on palms and tips of toes (3-2).

Without moving the feet position, lower the heels to the floor and stretch up and back (3-3). This further stretches the muscles along the backs of the legs.

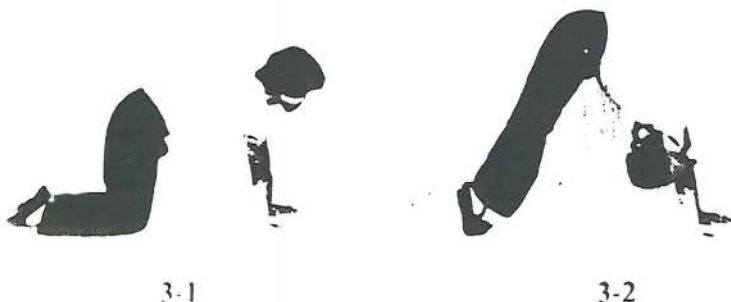
Bring the left foot between the hands, straighten the upper body, and with both hands press down on the knee (3-4).

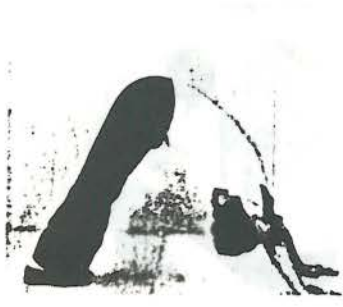
Extend the arms to the sides, shoulder height, palms out (3-5).

Stretch out and turn slowly towards the right (3-6). Keep the upper body straight, arms at shoulder level. Without moving the position of the head, look at the right hand, then lower the eyes to right heel, back up to hand, down to heel and back to hand. Return slowly to forward position (3-5). Stretch out with palms and return hands and body to beginning position (3-1).

Repeat, bringing right leg forward.

After completing the right side series, sit back on the heels, with hands extended (3-7).





3-3



3-4



3-5



3-6



3-7

Dog Stretch #2

Do the Dog Stretch #1 through picture 3-6. Return to 3-5 position and bring the hands together in a prayer position center chest.

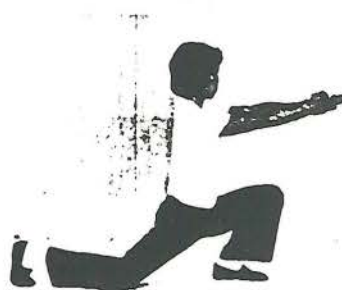
Slowly raise the hands directly up as high as possible, following the action with the eyes. Keeping upper body straight, slowly lower hands, still pressed together, until they are parallel to floor (3-10). Follow this action with the eyes. Stretch forward. Separate hands and slowly return them to 3-5 position. Return to table position (3-1). Repeat bringing right leg forward. Rest as in 3-7 above.



3-8



3-9



3-10

Note: On counting exercises, counts of 1,2,3,1 - 1,2,3,2 - 1,2,3,3 - etc. are used. This enables you to keep track of the count while using your breath as an expression of energy.

AB CURLS

Purpose: Primarily to enhance converging and forward energy flow by strengthening abdominal muscles.



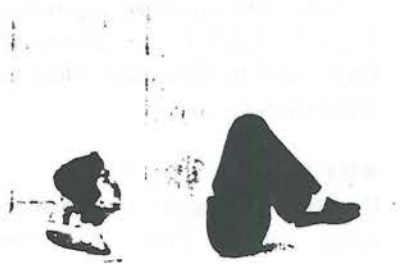
Ab Curls #1

3-11

Lie on back, knees bent and feet flat on the floor, slightly apart. Cross hands on chest. Curl yourself up, bringing shoulder blades off the floor about 30 degrees (3-11), counting 1,2,3,1. Then lower yourself back to the floor. Concentrate on the upper abdominals, or area of the solar plexus. Do not jerk the head up, but keep neck and chin in a relatively constant, stable position. Use the upper abdominals to curl yourself up. When you lower, or uncurl, the upper body, it is not necessary to lower the back of the head all the way to the floor. Repeat for at least a 10 count.

Ab Curls #2

Done from the same starting position as #1, except fingers are interlaced behind the head about ear level and feet are raised off the floor. Using abdominal muscles, hold upper body at approximately a 30 degree angle off the floor.



3-12

Now bring both of the elbows toward the knees, touching about 1 to 2 inches above the knees, counting 1,2,3,1.



3-13

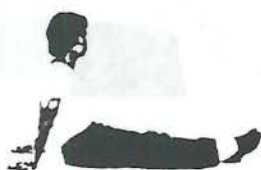
As you uncurl, lower yourself only to the position of feet slightly off the floor and upper body at a 30 degree angle (3-12). Repeat for at least a 10 count. Do not lower the feet too far or you will create an arch in the lower back during the exercise. The lower back should be flat at all times during abdominal exercises.

UPPER BODY STRETCHES

Purpose: To make the upper torso loose and responsive to both the natural and unnatural positions of Chi Sao.

Sitting Arm Stretch

Sitting, place hands on the floor behind you, shoulder width apart, fingers pointing away from body (3-14). Slowly inch your body forward. Do not move the hands from the starting hand position. Do not bend the elbows. Move your body forward until you feel a stretch in the arms and shoulders. Then hold the position a few seconds. If you do not feel the stretch any longer, inch forward a little more (3-15). Hold again. Return to sitting position.



3-14



3-15

Pushing Arm

Stand in a relaxed position. Straighten the right arm and bring it across the body, about chest height. Place the left hand above the right elbow and press the right arm in towards the body (3-16). Keep right arm straight and body relaxed. Do not turn to the side; maintain centerline. Hold for a 15 count. Repeat on the left side. Relax.



3-16

Upper Arm Stretch

Stand or sit in a relaxed position. Raise right elbow up, pointing it at the ceiling, keeping upper arm near the side of the head, head relaxed in an upright position. Reach down the backbone with the right hand. Depending on the flexibility of muscles, do either A or B below.

A. With the left hand, push down on the right elbow so that the right hand is able to move farther down the back. Hold the position with steady pressure. Push a little harder as the muscles relax and the hand moves down farther.



3-17

B. Reach around the back with the left hand, inching it up to meet the right hand, join fingers and hold the stretch.

Repeat the exercise, raising the left elbow up. Relax.



3-18

Clapping Hands

Stand relaxed, feet apart. Keeping elbows locked, clap hands in front of you, then in back, front, etc. Try clapping 10 times in a row to the front and then 10 times in a row to the back without bending the elbows.

Single Arm Extension

Review Volume I, page 48.

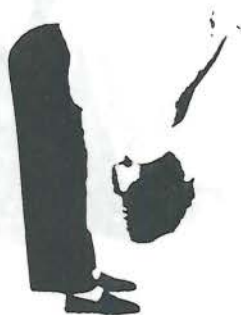
Chest Expander

Standing, feet about shoulder width apart, bring arms slowly back and clasp hands behind back, arms straight down (3-19). Pull shoulders back, bend forward from the waist, bringing clasped hands up (3-20). Relax the head down, while stretching the arms up.

Slowly return to erect position, hands clasped behind back. Release hands. Repeat up to 3 times.



3-19



3-20

Rotating Shoulders

Standing erect, with feet together, hands relaxed by the sides. Slowly raise the shoulders, then move them towards the back, then down, then forward and back to the original raised position. Do not move the rest of the body. Keep arms and head relaxed throughout the move. Rotate the shoulders three times, moving towards the back. Then reverse direction, rotating toward the front first. Repeat three times this direction. Relax.

Cross Over Stretch

Beginning position: Standing, feet wider than shoulder width apart. Arms raised to sides, palms down.

Count #1 - Lower right hand to outside of left heel (3-21).

Count #2 - Return to beginning position, snapping arms back (3-22).

Count #3 - Cross arms, left over right, across chest, hands reaching behind the back (3-23).

Count #1 - With a snapping action, return to beginning position (3-24).



3-21



3-22



3-23



3-24

The second count will be:

Count #1 - Lower left hand to outside of right heel.

Count #2 - Return to beginning position, snapping arms back.

Count #3 - Cross arms, *right over left*, across chest, hands reaching behind the back.

Count #2 - With a snapping action, return to beginning position. Repeat for a 20 count. Relax.

Arm Circles

Standing, feet about shoulder width apart. Raise arms to the sides, parallel to the floor, palms down. Stretch arms out, like you are trying to reach the walls on each side of the room (3-25). Holding the stretch, begin to make little circles with the hands. Imagine that the fingers are pencils and you are trying to make circles on paper that is a little out of your reach. Start with small circles and gradually build up to large ones. Then slowly reduce the circles to small ones again. Without lowering your arms, reverse the direction of the circles. Make small circles, build up to large ones, and once again decrease. It is important to maintain the outward stretch throughout the entire circle stretch.



3-25

WRIST STRETCHES

Purpose: To make the wrist muscles more elastic for greater flexibility.

Wrist Rotation

Place forearms parallel to the floor with elbows slightly away from the body.



3-26

Rotate the hands around on the inside of the forearms almost as if you were drawing or pulling something towards you.



3-27

The rotation should be such that as the hand rotates inward, the extended fingers should try and touch the forearm. As the hand moves from the inner position out, the hand should strain outward as it curves up and around again.

Do for 30 seconds. Then reverse the direction of the rotation and do 30 seconds. Relax.



3-28

Flip Over Wrist

Stand loose and relaxed. Keeping the upper arms parallel to the floor, raise forearms up slightly and interlock wrists, curving the hands around, straining as if to touch the lower forearm with the fingertips. This first position is held only a moment.



3-29

Then the hands straighten up,



3-30

and rotate around at the wrist so that the hands are now on the opposite side, once again straining over. Do not lose wrist contact at any time. This exercise is done in a constant rhythm. Maintain the upper arm position. Do not flop the elbows around.

Repeat for one minute. Relax.



3-31

OVERVIEW OF CHAPTERS 4 AND 5

Before you begin, you must realize that the exercises in this volume are presented only to give you a solid base from which to learn Chi Sao. Hopefully these exercises will give you a broad and concise understanding of the basic techniques from which you can build a series of unlimited, offensive-defensive moves.

It is difficult to learn the technical concepts of Chi Sao from a book; therefore, great effort has been taken to minimize unnecessary exercises or information. Do not be in a hurry. Learn each step carefully before continuing. Although it is assumed you are familiar with the hand positions explained in Volume 1, a few important ones are reviewed in this volume.

Chi Sao is taught in two chapters. Chapter 4 describes Chi Sao, Chi Sao rules and Luk Sao, the basic exercises which familiarize you with the starting hand positions. Chapter 5 covers primary hand and body moves, both offensive and defensive.

CHAPTER 4 - INTRODUCTION TO CHI SAO, AND LUK SAO

DESCRIPTION OF CHI SAO (Sticking Hands)

Chi Sao limits an opponent's offensive potential within a defined distance by developing a restrictive friction between the opponent's energy and yours. This friction is created by a constant, yet controlled forward energy flow coupled with specific applications of Luk Sao positions using Taun Sao, Fook Sao and Bong Sao. The primary strikes used are Heel Palm (Jun Jeong), Back Hand and Back Fist (Qua Choie). Lop Sao is a complementary technique which acts as a bridge from the basic defensive positions to a strike.

The term 'Chi Sao' is misleading. When applying the principles of Chi Sao, the student quickly realizes that the primary body part used in the sticking process is the forearms, not the hands. In reality, Phon Sao (Trapping Hands) is the exercise in which the hands control, trap and restrict the opponent's movements and flow of energy. Phon Sao will be covered in Volume 3.

Chi Sao is primarily an exercise to develop certain physical qualities. These include

- a refined sense of touch
- reduced lag responses
- constant energy flow
- economical evasive movements
- independent actions and reactions from each arm
- simple defensive motions which protect large areas
- ability to blend the opponent's energy to yours
- ability to redirect incoming energy flow
- spontaneous offensive actions to small openings in the opponent's defense
- a dynamic power base in the upper torso.

A four point guideline to follow in the learning of Chi Sao is:

1. Read and understand the Rules of Chi Sao.
2. Learn Luk Sao, basic arm positions.
3. Apply Luk Sao with a partner.
4. If a problem or questions arise, try to identify the difficulty and then return to number 1 of the guideline and review the rules to see if you can find a solution to the problem.

RULES OF CHI SAO

To eliminate possible confusion, these points are not elaborated on, but are simply stated.

1. Understand clearly the purposes for practicing Chi Sao.
2. Breathing should be deep and regular.
3. The mind should be free of specific thoughts so the senses can feel with greater depth.
4. Never practice Chi Sao when angry.
5. Do not practice Chi Sao when you have any injuries especially to the elbow, wrist or fingers.
6. The majority of your movements should have the natural energy locked positions so you can move freely forward or backward without straining.
7. Concentrate first on the arm positions before establishing proper body positions.
8. Learn the basic arm and hand angles of Luk Sao before pairing off with a partner.
9. Keep the elbows away from the body so you have room to maneuver your arms.
10. The arms must be able to act independently from the body and each other.
11. Make your arm position firm and flexible rather than stiff or rigid.
12. Eliminate any strain in the elbow or wrist positions while maintaining defensive positions or you will be much more susceptible to attack.
13. Establish proper body position and your natural energy flow against the opponent while still maintaining proper arm and hand position.
14. At first do not move right or left in an effort to slip the opponent. Maintain a straight or squared position until you are proficient at the basic movements.

15. Your legs are your main power base; kick only when you have a clear opportunity and then quickly recover your basic body position.

16. Avoid rhythmical motion. Intersperse actions with inconsistent spring load, angles of energy flow and offensive feints.

17. Be in psycho-physical control; the closeness between you and the opponent is such that serious injury can happen quickly.

18. Practicing Chi Sao with gloves on is impractical. To prevent injury, never strike with closed fist or straight finger thrusts. Palm strike or use an open hand flicking action.

19. Any initial striking efforts should only be to clarify weaknesses in the basic positions. Do not begin sparring actions until the basic Luk Sao positions are consistently proper.

20. Do not be over-defensive. As long as you are only defending, you allow the opponent the freedom to attack.

21. Your greatest defensive asset is to be always attacking.

22. Never practice Chi Sao blindfolded until you have established definite control over your strikes.

23. Never create weaknesses in your own defense just to strike.

24. Strike only when there is an opening.

25. Strikes should be short snapping actions.

26. When you are struck more than once in the same spot, stop further practice and identify why you are getting hit so you can close any holes in your defense.

27. Only practice will allow you to respond spontaneously against irregular attacks.

28. Initially train favoring your strong side. When more proficient, alternate right and left hand Chi Sao.

29. Only practice Chi Sao with someone who is serious to learn. Practicing with someone who only half trains will greatly restrict your development.

30. When your arms are so tired your technique becomes sloppy, stop and rest. Do some stretches.

31. Practice with different-sized individuals. Do not limit yourself to one training partner.

32. When practicing with someone who is distinctly taller or shorter, adjust your arm angles to blend with his.

LUK SAO

Luk Sao is the first step in learning Chi Sao. It covers the basic positions and initial actions from which Chi Sao evolves. First, the centerline principle, blending of perimeters, Taun Sao, Fook Sao, Bong Sao and Lop Sao are reviewed. Then the controlled rotation exercise using these positions is explained.

It will be advantageous to begin your training using your strong side to do the Bong Sao technique. Use of your strong side will make the movements more fluid and natural. Once the concept of Luk Sao is understood and the basic moves can be properly applied, alternate your hand positions so you can do Chi Sao either right or left handed. The techniques are presented as if your right was your strong side. If you are left handed, please apply the directions to your left side.



Right Handed Chi Sao



Left Handed Chi Sao

Review of Principles and Techniques

Centerline Principle

(Joan Som)

This principle allows each hand to act independently of the other while keeping the body in such a position that you can *touch the opponent with either hand at any time*.

This is a simple principle but one of the most important ones of this system. The efficiency of trapping and sticking hands as well as of the Lin Sil Die Dar (Total Attack Theories) relies to a great extent on this one principle.



To break the centerline weakens the versatility of this theory.

Using both hands independently of one another, yet having them work together as a team, allows for a much wider range of effective inside techniques, since both hands can function offensively, defensively or both. Maintaining your centerline (keeping square to the opponent) gives you the opportunity to perform double hand techniques; this greatly restricts the opponent's offensive potential.



Floating Centerline

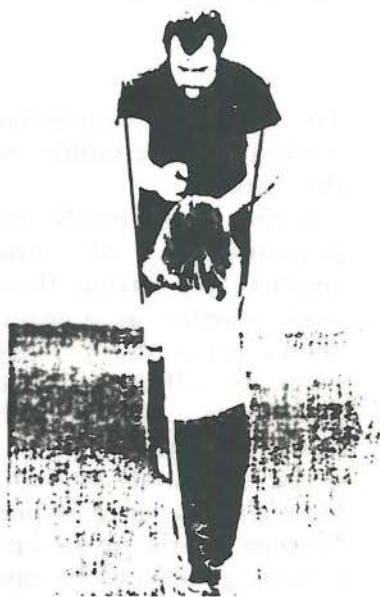
When striking and trapping the opponent, you may bend the centerline to the right or left as much as, but no more than, fifteen degrees. This allows you to pivot your energy and express it in a more explosive manner.

Blending of Perimeters

The lines of your upper and lower perimeters angle, blending with the opponent's upper and lower perimeters. If there is a great difference in size between you and the opponent, that difference can be equalized by blending your perimeter. If the opponent is much broader or taller than you, then his arms can hook quite effectively around your perimeter. If he is shorter or thinner, he will be able to use strong technique inside your perimeter. By aligning your perimeter to his you equalize any body difference so your basic offensive and defensive techniques will still apply.



Upper-Lower Blending



Outer Perimeter Blending

Taun Sao

Taun Sao is a defensive technique. The basic position is used in Chi Sao to limit the opponent's ability to strike straight in. The elbow is roughly 6 to 8 inches from the body and drawn in towards the center of the body.



The forearm and hand are level and pointed straight out. When applying Taun Sao in Chi Sao, specific angles are taught which enable you to adapt to the opponent's position. Since Chi Sao emphasizes a sticking process, your Taun Sao is constantly in touch with the opponent.

Taun Sao is not stiff. Keep it firm; when engaging the opponent's energy, spring load with your natural energy.



Fook Sao

Fook Sao is a defensive hand position which places your hand over the opponent's. The elbow is about 6 to 8 inches from the body and angles in towards the center of your body.



The forearm angles up with the hand open and the fingers hooked down towards the wrist. Fook Sao is adjusted to fit the situation. In Chi Sao, Fook Sao encircles the opponent's forearm and restricts his offensive movement.



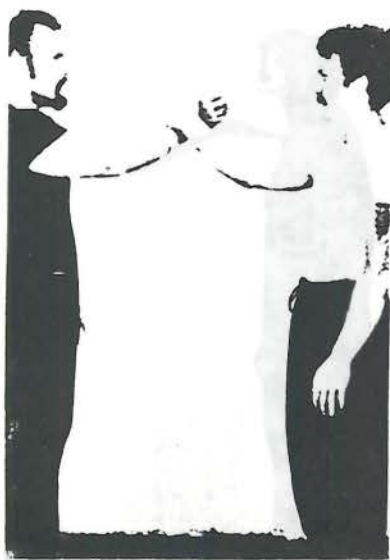
Bong Sao

Bong Sao is a defensive movement which redirects the opponent's offensive motion to a neutral position. The elbow is pointed straight out and slightly in. The forearm is angled in towards the centerline so that it slopes down at a 45 degree angle towards the centerline.



The forearm is also angled 45 degrees forward. In application, the elbow always locks into position to maintain both 45 degree angles while the entire arm pivots from the shoulder. Keep the hand open and pointed straight ahead. With the palm facing to the right, twist the hand counter-clockwise as if to turn it over to the left. Keep your centerline constant. Bong Sao is only used when you are already in contact with the opponent's arm. Because of the awkward angles, it will be necessary to practice the basic movements until Bong Sao becomes automatic.





Lop Sao

Lop Sao is used to draw the opponent off balance.

The opponent extends his right arm and you extend your right arm, the backsides of your wrists touching. In one action, arc your hand down and grasp the opponent's wrist and draw him down 45 degrees and out 45 degrees.



Controlled Rotation Exercise



The positions shown on this page are critical for maintaining your initial defense.



In Taun Sao, keep the elbow in so it is easier to create a distinct outward angle of the forearm. The back of your hand hooks over the opponent's forearm and has a slight downward arcing pressure. The outward forearm angle creates natural resistance to energy which tries to come straight in. You do not need to move your arm to block.



The basic position should cause the opponent to feel limited access to your perimeter. You should feel a distinct spring energy through your Taun Sao that is directed towards the opponent. Do not allow your energy to angle away from the opponent or towards the ground.



Fook Sao is a defensive hand position which places your arm and hand over the opponent's. Your elbow is in slightly, with the forearm angling up and a little out. Your hand lies over the opponent's mid-forearm with all your fingers trying to make contact. Your hand applies a slight twisting action against the opponent's forearm. Your arm applies a slight downward pressure from the wrist area. The elbow will have a tendency to drop out a little as you apply finger pressure against the opponent's forearm. *Do not* allow the elbow to move outward or you will open the inner perimeter. Although you may vary the angles of pressure applied to the opponent's arm, you must always spring load towards him.





The opponent's arm pressure makes it difficult to maintain proper Luk Sao positions. Always hold your position with a minimum of strain.

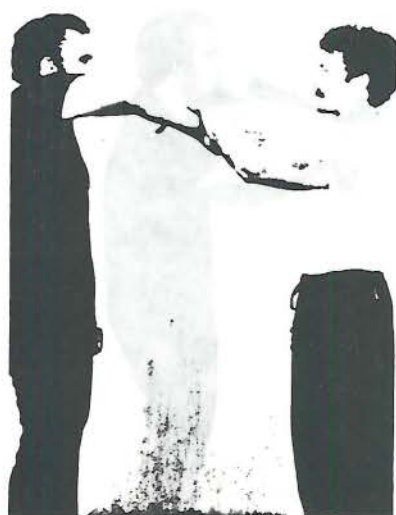




Both arms must independently maintain their position without interfering with each other.



Bong Sao is an unnatural arm position which needs to be practiced in order to become automatic. The proper angles must be maintained along with the firm elbow position. To be flexible against incoming energy, the shoulder must be hinged. Do not allow the forearm to angle back too far or unnecessary strain will be felt. When going from a Taun Sao position to Bong Sao, the opponent must not apply too much pressure to your arm. His energy should flow with yours. Do not stiffen, just firmly flow from one position to another. At all times a forward natural spring load should be felt.



Counter-pressure from the opponent will make your Bong Sao tend to cross the centerline. Keep the Bong Sao firm, not stiff, so you can feel when to flow and when to keep your position, depending on the amount of opposing pressure. Remember to maintain the natural locked position in Bong Sao as well as the firm Fook Sao position.





Note the particular separation of the arms and angles.



High Fook Sao limits the opponent's ability to Back Fist or snap around with a Ridge Hand. Your fingers point at the opponent's solar plexus. A distinct, yet not hard pressure is applied through the hand and against the opponent's lower forearm. Your hand always stays as close to the opponent's arm as possible and maintains a steady flow of energy through the fingers towards the opponent's solar plexus.



Keep the elbow in slightly of the shoulder and out distinctly from the body. When the opponent Bong Saos and you move from a Low Fook Sao to a High Fook Sao, never push down on his arm. Flow with him, yet keep a spring load at the point of contact.





Do not vary your Taun Sao position when flowing the energy through your High Fook Sao. The opposing pressure from the opponent may cause you to vary arm distance. Any change of motion should be slight and never at the cost of your basic Luk Sao position.

The basic body position is a loose Closed Bi Jong. The forward body weight may fluctuate, but the majority of the weight stays on the back foot (between 80/20 and 70/30). The upper torso angles slightly forward, but only enough to create the forward energy flow. Arms are always up and distinctly away from your body. Spring load is light, but constant.





When standing still or moving slowly or rhythmically, you are susceptible to a forward jerk by the opponent. Since you are only learning the basic positions, the opponent should not pull on you. When you are actually doing Chi Sao exercise, you will find that you are never in one position, but always changing. Therefore the opponent does not have a chance to draw you off balance. The actual position you use on a consistent basis will be determined by your feeling of control.

CHAPTER 5 - APPLIED CHI SAO

In the first four chapters, you learned principles of energy flow, upper torso flexibility exercises and Luk Sao, the basic positions of Chi Sao.

You must not pass lightly over these first four chapters in a rush to get into actual Chi Sao application. Your ability to maintain control over the opponent's moves depends completely on your understanding of, and ability to apply, the principles presented in the first chapters.

In Chapter 4, you learned the basic arm and hand angles of Chi Sao. Without these angles, you will continually over-react to the opponent's offensive thrusts. If the Luk Sao positions are proper, you should not have to move your arms to defend against the opponent, unless he breaks from the basic Luk Sao position. A very important point to remember is that you both are in strong Luk Sao positions. Whoever loosens or weakens this basic position opens himself to attack.

At first, you will have a tendency to over-defend rather than to attack. You will be too concerned about holes in your defensive positions. This excess attention to your own position obscures your ability to see the opponent's weaknesses.

Move through each motion slowly to get the feeling of the body's reaction. If you feel strain or tightness, make a mental note to work on loosening that area. After practicing the basic rotation a few minutes, attempt short direct strikes through the opponent's defense. Have him try to penetrate your defense to see where you feel an opening might exist. This feeling-out by strikes allows you to develop a more relaxed response to aggressive motion. When the opponent strikes in, observe how he opens his defensive positions to punch. It is impossible to strike without weakening your own defense.

To reduce frustration, do not become competitive until you can flow through the basic moves without opening your defenses. All initial effort should be directed to moving naturally as you switch from Taun Sao and Low Fook Sao to Taun Sao and Bong Sao to High Fook Sao and Taun Sao.

Look at Chi Sao not as some mystical or secret series of complicated theories and motions, but as a specific group of

basic exercises. These exercises are actually simple in structure, but difficult to apply spontaneously.

This chapter explains the process of moving from one hand position to another, and the weaknesses which occur when you vary the basic Luk Sao position. No attempt is made to cover every possible variation, defensively or offensively. Past experiences have shown that once an individual becomes proficient at the basic responses in Chi Sao, he develops a creative reaction to new situations. After learning the actions and reactions in this chapter, you can begin to do Chi Sao with more speed and intensity.

Please use open hand strikes for all aggressive actions. Do not hit in the face, throat or solar plexus. When a strike makes solid contact, stop and start over. It is very easy to get "strike happy". When you find yourself or the opponent emphasizing the strikes more than the techniques of Chi Sao, stop and rest.

Most of your initial training centers around moving each arm independently from the other. The less motion each arm makes, the less the chance of making mistakes. To evolve to a proficient level of Chi Sao, it is necessary to be familiar with short single hand actions and reactions.

Often your perimeters open up because while you focus your attention on the actions of one arm, you forget about the other one. Practicing the basic rotation and using single striking actions will refine your control over both arms.

To refine the opponent's skills, intentionally open your perimeters to see if the opponent takes advantage of them. If he does not respond to your defense weaknesses, point out the openings so he can learn to recognize them. Once he attacks, see if he maintains control over his other arm while he strikes. Have him do the same thing to you so you also can refine your skills.

Do not limit your attention to your own movements. If you see the opponent is constantly making a mistake, help him solve the problem since the better he gets, the better you will get.

Chi Saoing with different-sized individuals calls for variations in the angle of your technique and the strength of your spring load. As often as you can, work out against people who are stronger than you; this will increase your awareness of your control of your motion and energy flow.

BASIC STRIKES

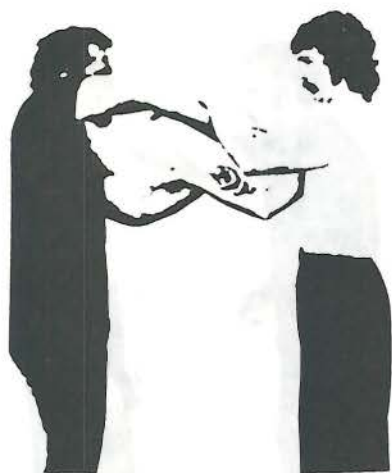
The whole purpose of Chi Sao is to maintain a constant defense while finding a weakness in the opponent's defenses and hitting him. You can hit with a Heel Palm, Back Hand or Open Palm. Never strike in anger. Always use common sense and hit with a minimum of power. All you want to do is make clear contact.

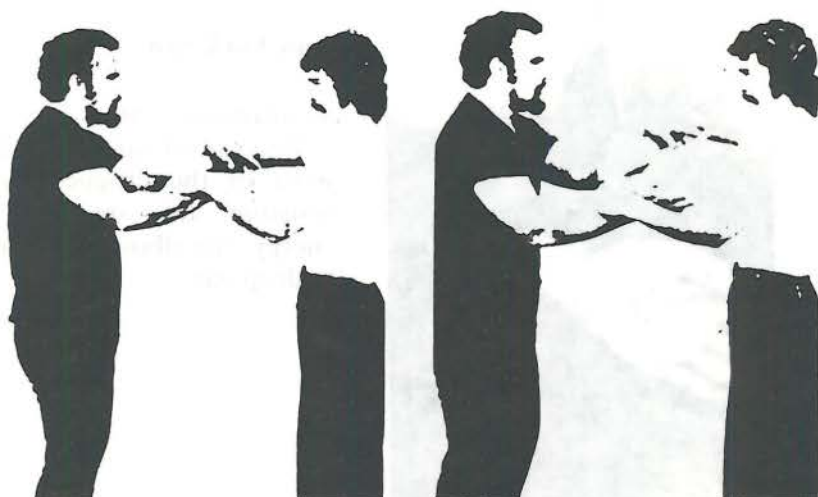




CHI SAO ROTATION

Starting from basic Luk Sao position of left Low Fook Sao and right Taun Sao, rotate the right elbow up, keeping the wrist in towards the centerline. As the elbow raises up to shoulder height, the forearm drops in so it is 45 degrees by 45 degrees with the hand open, torquing and pointing at the opponent. The left hand maintains a constant Low Fook Sao.





From the Low Fook Sao-Bong Sao position, drop your Bong Sao back down into Taun Sao. As the Bong Sao drops, move your wrist outward as the elbow lowers back into its drawn-in position of Taun Sao. Just as the Bong Sao drops, the Low Fook Sao begins to raise, following the opponent's right Bong Sao. As your Bong Sao settles into a Taun Sao, your Low Fook Sao becomes a High Fook Sao. The rotation from your initial Taun Sao-Low Fook Sao position to Bong Sao-Low Fook Sao and then into a High Fook Sao-Taun Sao is done in a flowing manner; as soon as you finish one move, you begin the next.

Chi Sao rotation is built around two basic moves: Bong Sao-Low Fook Sao and High Fook Sao-Taun Sao. The Taun Sao-Low Fook Sao position is used only as the starting position; do not return to it until you begin a new series of Chi Sao.

ACTIONS AND REACTIONS AGAINST IMPROPER CHI SAO POSITIONS



Low Fook Sao

Your elbow is out too far.

Because of strain in the wrist or the fatigue from resisting the opponent's energy, the elbow may tend to drop out.



Dropping out the elbow reduces contact with the opponent's arm. This lessens the friction when the opponent strikes, thereby weakening your trapping position since only your hand acts to limit the opponent's motion.



Your wrist is too high.

To minimize springing down too much, you will often over-compensate and allow your arm to drift up. The majority of the restrictive friction which stops the opponent's direct attack is caused by the lowered angle of the forearm-hand position.



Since your raised arm opens the opponent's range of movement, he has more freedom to strike.

Your fingers are too loose.

Keeping in the elbow while pressing with your fingers against the opponent's forearm usually causes a distinct strain in the lower thumb-wrist area. You will have a tendency to relieve the finger pressure, thereby reducing the strain, but also weakening your position.



The finger leverage against the opponent's wrist is very important since it is this pressure that forces the opponent's arm against your forearm. When this finger pressure is reduced, the opponent can drop his elbow in slightly and thrust in past your forearm leverage.



You apply too much downward pressure.

Since the slight downward pressure restricts the opponent's direct attacks, it is easy to falsely assume that a little more pressure will make it even more difficult for the opponent to move. As you apply more pressure, the opponent (if he knows what he is doing) will drop his Taun Sao slightly so you will open your upper gate.



The extra pressure commits your energy downward. If the opponent causes you to apply a little more downward pressure by resisting you with a little lifting pressure, and then suddenly dissolving his Taun Sao and coming up with an Open Palm, you would find a momentary drop of your Fook Sao. In the split second your energy dropped, you would be open to upper perimeter attack.



Your elbow is too close to your body.

Your arm tends to tire quickly. Often, without being aware of it, you drop the arm towards the body to rest it.



The extended arm helps create the particular angles of leverage which cause the opponent to be trapped. As the arm drops back, your forearm pressure changes, leaving an opening in your defense through which the opponent can strike.





Your Fook Sao is too close to your centerline.

Keeping the arm in towards the centerline tightens your defense of the upper perimeter. Moving in too close to the centerline opens you for an attack from outside.



Because the entire arm is in too far, the opponent can circle his Taun Sao around and over your forearm and strike straight in (Short Hook strike, Volume 1, page 147).

Taun Sao

Your arm is too straight.

The outward angle of your Taun Sao limits the opponent's forward motion because he has to go around your angle to reach you. Since his arm would not be long enough, he is limited to your opening your position by straightening your arm.



Reducing the outward angle dissolves much of your leverage that forces the opponent to stay out. Since he now has a shorter distance to go, he can strike straight in. Your hand flowing over his forearm is your only defense.

Your hand is too straight.

The curve of your hand along with a slight downward spring through your fingers creates a pocket which combined with the outward angle of the forearm traps the opponent. Straightening the hand reduces your leverage.



Less leverage allows the opponent to slip by the forearm angle and strike straight in with a minimum of friction.



Your arm angles up too much.

When you maintain the proper angle of Taun Sao, you force the opponent to go around or change his body distance so he can reach you. Because of his arm length, he is limited in his range of reach unless you lift your forearm too high.

Raising the forearm gives the opponent more room to strike straight in.





Your arm is too much towards the centerline.

The outward position of your proper Taun Sao widens the distance the opponent must travel to reach you. When you move in too much to the centerline, you reduce that distance.

Even though the angle of your forearm is good and the hand is proper, the reduced leverage against the opponent allows him to come in anyway.

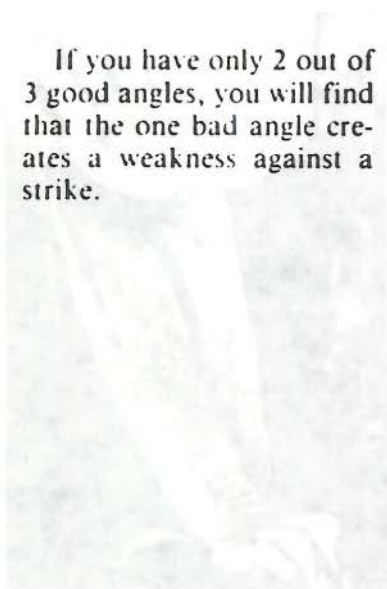


Your elbow is too close to your body.

Having the Taun Sao at least 8 to 10 inches from your body forces the opponent to stay further away from you. If you drop your elbow back, the distance between you and the opponent is shortened.



If you have only 2 out of 3 good angles, you will find that the one bad angle creates a weakness against a strike.



Bong Sao

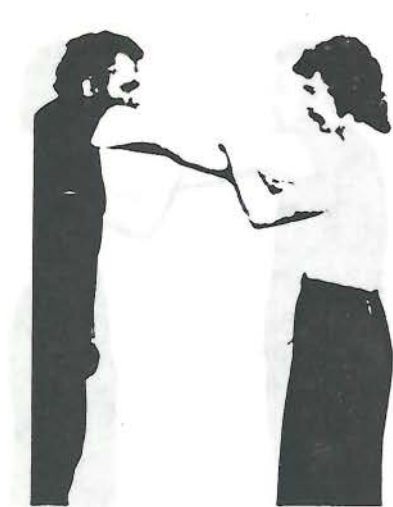
Your arm is too low.

The proper height in applying Bong Sao is critical since it causes the opponent to angle his energy toward the top of, or over, your head. To lower the Bong Sao is to lower the opponent's strike.



The lowered forearm acts as a bridge for the opponent's strike to come straight in.





Your arm is too straight.

The 45 degree forward angle of Bong Sao creates a friction which allows you to be sensitive to incoming pressure and thus be able to redirect the opponent's strike by shifting the arm from the shoulder position. To straighten the forearm reduces the friction.



Although your straightened arm is still in contact with the opponent's arm, it may not be sensitive enough to redirect the opponent's direct attack.

Your arm is too high.

You can not change the proper height of Bong Sao either higher or lower without weakening your position. If you raise the arm too high, your ability to react to low attacks is reduced.



Since the lower perimeter opens as you raise the arm, the opponent, in a simple slipping action, can drop down and in for the strike.

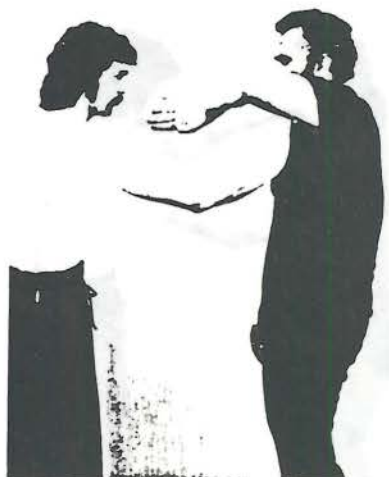


Your forearm is back too far.

It is always important to maintain as much distance as possible between you and the opponent, without sacrificing control of your own perimeters. Dropping your arm back not only allows the opponent to move closer but also decreases your leverage, causing excess strain on your forearm.



Any time you must strain to hold your technique in place, your spring will be overloaded. This strain allows the opponent to slip underneath and in for the strike.





High Fook Sao

Your arm is too far out.

Proper High Fook Sao prevents the Bong Sao from changing from a defensive position to an offensive action. Moving your arm out to the side too much opens your centerline.



From a Bong Sao position, the opponent can easily drop his elbow in towards the centerline while firing his strike straight in.



You are pulling down.

Keeping the Fook Sao high to regulate the opponent's Bong Sao is easy, unless you pull down and create a stain on his Bong Sao.



Since Bong Sao is a difficult position to maintain, any strain the opponent feels will cause him to attack. Since you are drawing down, you will have the tendency to drop slightly when the opponent circles his forearm around for a loose Back Fist strike.

You have poor hand position.

It is necessary for the wrist to be making contact with the opponent's lower forearm wrist area. Good contact gives the opponent little room to maneuver. If you have the hand too high, you widen his range of motion.



One of the best striking techniques from Bong Sao is the Back Fist. If your hand is too high, it is very difficult to stop this strike.



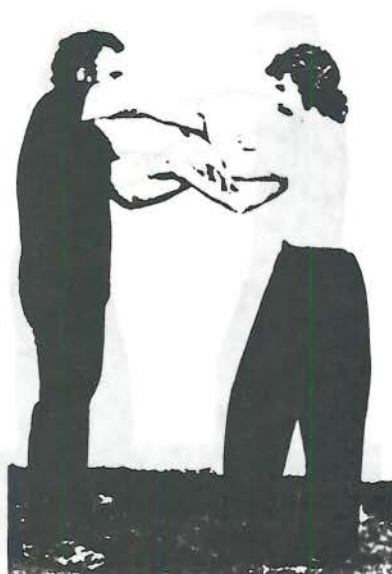
Your hand is too low.

Proper High Fook Sao will usually be a little under shoulder height. If you lower it, you open the upper perimeter.



Even though your pressure is correct, if your High Fook Sao is too low you are open for a Back Fist or a Straight Elbow Thrust.





Body Positions

Your feet are parallel.

Since your energy flow is towards the opponent, the more your power base complements forward flow (Closed Bi Jong, Volume I, page 92), the more control you can exert over the opponent. When this power base is weak, all upper body technique is limited to the level of resistance of the opponent.

When the feet are parallel, you are strong left and right, but weak forward and backward. If the opponent flows toward you with intensity, you can easily be forced off balance.



You are too straight.

Natural forward energy flow is dependent on the body having controlled forward angles. When these angles are too straight, your natural energy flow becomes weakened.



The over-all forward angles help lower your center of gravity. If the upper torso is too straight, your opponent has greater leverage against your center of gravity. If the opponent applies pressure to the upper torso, it will be difficult for you to resist without straining.



You are leaning too far.

Forward energy flow helps restrict the opponent's offensive potential. Do not angle your energy too far, or the opponent will be able to use your energy to his advantage.



At some point it becomes a distinct disadvantage to have your energy directed toward the opponent. It then takes very little energy or technique to draw you off balance.



Offensive-Defensive Paired Hand Reactions

Single hand attacks give you an opportunity to strike quickly so recovery is easier. Double hand techniques are a little more complex but often are safer because they tend to trap the opponent as you attack.

The first actions presented are from improper positions by the opponent when he is in Taun Sao-Low Fook Sao.



He has too much forward spring.

Since the opponent's basic position is good, you must not attempt to go straight in. Collapse your Low Fook Sao and slip down the opponent's Taun Sao while at the same time circling your Taun Sao around and up the outside of the opponent's Low Fook Sao.



Just as your right hand clears, bring it up for an Open Palm strike while at the same time Lop Saoing with your left, twisting your body slightly to emphasize the movement.

*He has too much pressure
down.*

Collapse both the Low
Fook Sao and the Taun Sao
into I.op Sao actions.



As you draw the oppo-
nent down, kick to the
knee.



His arms are too close to the centerline.

The opponent allows both of his arms to come too close to the centerline. Suddenly let your Taun Sao move to the centerline and shift your hand position under and up on the other side of the opponent's Taun Sao.



As your right hand comes up and around, grasp the opponent's right wrist and Lop Sao him while at the same time circling your left up into a loose Back Fist to the opponent's head.



The next actions presented are from improper positions by the opponent when he is in a High Fook Sao-Taun Sao position.

He presses his High Fook Sao forward too much on your Bong Sao.

Draw your Bong Sao hand back and quickly grasp the opponent's wrist.



In the same grasping motion, draw your arm straight back and, as the opponent's body turns from your Lop Sao action, thrust in your other hand for a strike to the lower rib area.





He draws your Bong Sao and Low Fook Sao too close to the centerline.

Slip your Low Fook Sao over and up on the other side of the opponent's forearm. As your hand comes up and makes contact with the opponent's arm, slip your Bong Sao around and forward into a loose Back Fist while at the same time pressing the opponent's High Fook Sao.



He allows too much wrist clearance for controlling your Bong Sao.

Thrust your elbow towards the opponent while pulling your forearm back towards your chest.

At the same time you thrust the elbow in, switch your Low Fook Sao into a Lop Sao and draw the opponent forward and down as your Bong Sao circles around and fires forward into a loose Back Fist.



The next action presented is from improper positions by the opponent when he is in Low Fook Sao-Bong Sao position.

He draws your High Fook Sao and Taun Sao towards the centerline.

Slip from your Taun Sao position up and under the opponent's Bong Sao.

As your hand makes contact with the opponent's Bong Sao, turn the hand so your palm comes down on his upper forearm. Immediately press down and a little forward so you tend to trap both his hands.

As you apply pressure forward, strike from your High Taun Sao position with a strike to the face.



He applies too much forward spring midway through your change from Bong Sao-Low Fook Sao to High Fook Sao-Taun Sao.

Change your Bong Sao flow to a Lop Sao.

Twist your body to the right; take a slight step to the left and push the opponent's lowered Bong Sao inward slightly as you twist.

Snap your body back into a centered position, firing in your right hand while pressing down with the left.

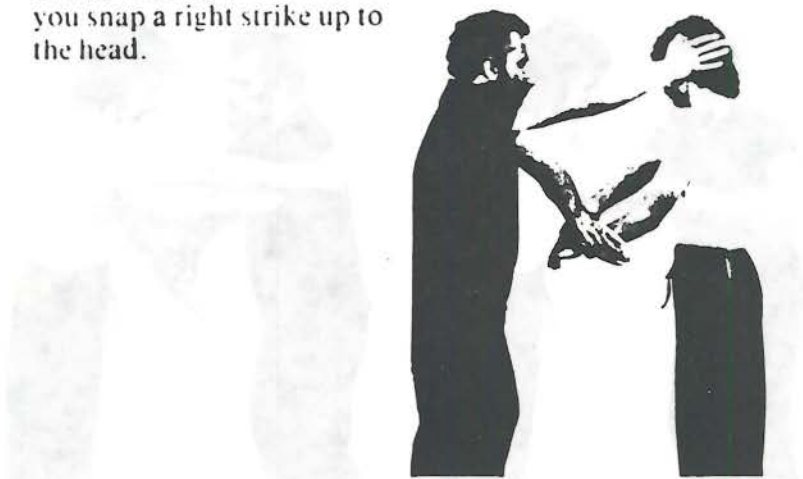




He allows his spring to weaken as he moves into the Bong Sao-Low Fook Sao position.

Instead of stopping in a High Fook Sao-Taun Sao position, continue to circle your High Fook Sao to the right, and hook your hand around the opponent's left wrist. As your High Fook Sao circles down, draw your Taun Sao in towards the center so the opponent's Low Fook Sao can be reached easily with your High Fook Sao.

Sweep the opponent's energy slightly to the left as you snap a right strike up to the head.

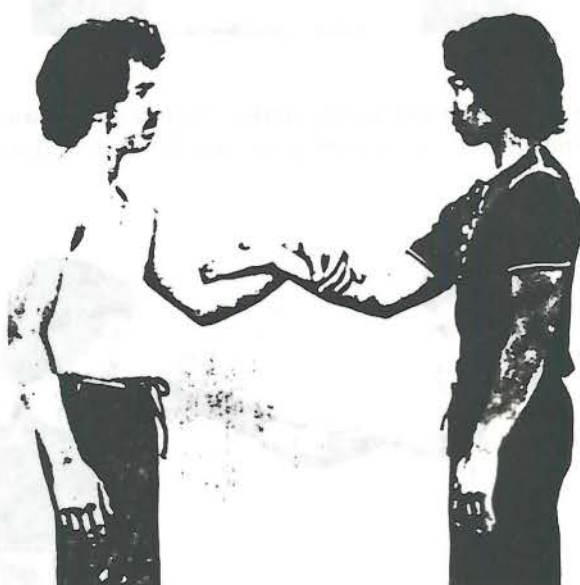


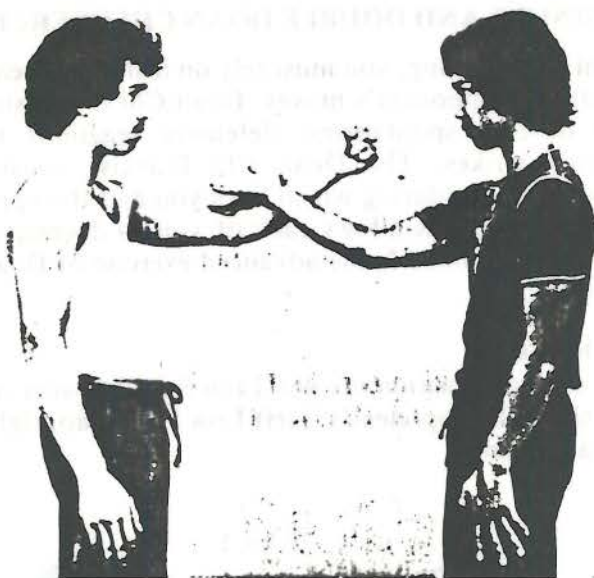
SOFT SINGLE AND DOUBLE DOAN CHI EXERCISE

In Chi Sao sparring, you must rely on instinctive reactions to counter the opponent's moves. Doan Chi is a basic exercise to develop spontaneous defensive reactions to the opponent's strikes. The Doan Chi Exercise consists of rhythmical actions during which both you and the opponent strike or defend; this allows each of you to develop at the same time. In Volume 3, the advanced exercise of Doan Chi will be presented.

Single Doan Chi

Your starting position is right Taun Sao, left arm relaxed at your side. The opponent's is left Low Fook Sao, right arm relaxed at his side.





The opponent hooks his strike around your Taun Sao. As his punch moves up, rotate your arm into a full Bong Sao.





From a Bong Sao, drop your elbow down and in, turning your hand up for a Palm Strike to the opponent's chest. As you strike, the opponent presses on your wrist and pushes your arm downward.





From the low position, the opponent closes his hand into a fist and strikes up toward your face. As the opponent's hand raises, you draw him outward with a High Taun Sao.





From your High Taun Sao position, turn your palm over for a Heel Palm strike to the opponent's face. As your strike moves forward, the opponent hooks his hand over yours and draws you across and down.





From his drawn position, the opponent strikes upward. As he moves, you follow him up using a High Taun Sao.



Repeat the Single Doan Chi exercise using your left arm.

Double Doan Chi

It is critical that both your arms learn to be independent from each other. In this exercise, you repeat right Single Doan Chi but, instead of being relaxed and down, your left arm is in a Low Fook Sao position over the opponent's Taun Sao. At no time during the movements of your Single Doan Chi will your Low Fook Sao position change. You must keep a proper Low Fook Sao that traps the opponent's Taun Sao. When you are through with right Single Doan Chi, switch hands. Do Single Doan Chi with the left hand and maintain proper Low Fook Sao with the right hand.



The basic Spring Energy flow principles used in Chi Sao will work regardless of the opponent's size. You must be able to adjust your angles of energy flow and the level of your spring load to fit the opponent.



If the opponent is much smaller than you, do not assume you have the advantage. You may find the smaller opponent using your strength against you.



Once you become reasonably proficient at the basic moves of Chi Sao, begin to use a stronger spring load. When applying technique, this added energy flow will help you develop a higher level of intensity.

You will know you are becoming proficient when you no longer have to think of offensive-defensive moves. Your actions and reactions will become spontaneous. You will find yourself creating moves to fit new situations and what once took effort will now flow smoothly and naturally.

Regular Chi Sao practice will greatly enhance your development as a martial artist. Not only will it expand your sense of touch and refine your offensive-defensive reactions, but it will also prepare you to begin your training of Phon Sao (Trapping Hands) and the multiple attack techniques of Lin Sil Die Dar which will be presented in Volume 3.

Phon Sao will teach you a greater range of techniques which can be applied very close or at full arm extension. It will also give you a broader understanding in the more technical applications of spring energy flow.

Lin Sil Die Dar principles, which include multiple offensive-defensive moves, enable you to use your whole body in a series of coordinated, yet independent moves.



In 1960, James W. DeMile began his martial arts career in Seattle, Washington, under the direction of Bruce Lee. He had the pleasure of assisting Bruce Lee in developing many of the principles of the original Jeet Kune Do. It was also DeMile's privilege to appear with Bruce Lee in his book, *The Philosophical Art of Self Defense*.

One of the foremost authorities on modern Wing Chun, DeMile is listed in Bob Wall's *Who's Who in the Martial Arts*. He has appeared in numerous national and international magazines, in the movie, *The Last Adventure*, and on TV both in Hawaii and the Mainland. He is the author of the highly-acclaimed *Tao of Wing Chun Do*, Volume 1, and *Bruce Lee's 1 and 3 Inch Power Punch*. He has designed the single and multiple reflex timers, the unique Wing Chun Do dummy and various other training devices for more creative learning. He has his Master's degree in Psychology and his doctorate in Hypnotherapy.

In this second volume, DeMile shares the secrets of Bruce Lee's dynamic Spring Energy principles and his unique application of Chi Sao (Sticking Hands).