



THE COMPLETE JKD STREET FIGHTER

*Changing the Self-Defense Paradigm through
Bruce Lee's Jeet Kune Do*



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DEDICATION

I would like to dedicate this work to my Lord and Savior who has given me the chance for Greatness, my grandfather John W. Platt who showed me Greatness, and my wife Stephanie who helps me create Greatness every day in every way.

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I would like to thank my instructors for their wisdom, my students for their questions, and my friends for their time. This project would not be possible without any of those stated above.

DISCLAIMER

Please note that the author and/or publisher of this instructional book is not responsible in any manner whatsoever for any injury which may occur by reading and/or following the instructions herein. It is essential that before following any of the activities, physical or otherwise, herein described, the reader or readers should first consult his or her physician whether the reader(s) should embark on the information described in the following pages.

PROLOGUE

When students enter into my classes and seminars, they are ecstatic to learn the "Art of *Jeet Kune Do*", or "Bruce Lee's Art". Some want to "learn how to fight like Bruce", and others want to learn similar techniques, as he performed. All of them, in one way or another, want to know the "secrets" of *JKD*. They want to learn the mystical knowledge that has surrounded this art.

For those who are in search for any of the above, I tell them, "Well, I have some good news, and I have some bad news." The good news is that I do teach "*Jeet Kune Do*", the bad is that there is no "art" of *Jeet Kune Do*. After looking puzzled for a few seconds, curiosity once again shows on their face. You may be having the same experience...

The information I instruct and have given in this book is taken from the *Jeet Kune Do* philosophy. There is no "Art of *JKD*", however there is a set of simple rules, as Bruce said, "We must absorb what is useful, reject what is useless, and add what is specifically our own." The practical and fundamental knowledge in this book is my experiences of *Jeet Kune Do*. It is a mixture of what I've been instructed on, seen, heard, read, synthesized, and what I teach. Therefore, it is only my interpretation. I must say that this book is full of information. Combining both the solid principals that *JKD* is built upon in addition to my own extensive findings, I can say with confidence that there is no other book which comes close to the completeness of this written work you hold in your hands, outside of Bruce Lee's original works.

Therefore take in the information – research it, criticize it, and train with it. In the immortal words of Bruce Lee, "my *JKD* is not your *JKD*, and your *JKD* is not my *JKD*". Therefore, take the knowledge, concepts, and philosophy in this book, and find your own truth, your own *JKD*.

THE AUTHOR'S

JKD LINEAGE

Before I get started with the information in this book, let me walk you through my JKD lineage. I am one of those unique JKD Instructors, which started in JKD, not in another art. Therefore sources of my information are easy to find. The following three short biographies give a quick overview of tracking my JKD knowledge back to the source. Meaning the high quality information and instruction I give simply come from very high quality practitioners: Bruce Lee, Dan Inosanto, and Paul Vunak. These are only brief summaries of three great men, however they will give you some background on their histories, experiences, and huge contributions to the martial art's world. Over 90% of the information in this book comes from these three men.

In the pages following these short biographies, I have taken their findings, and attempted to make them even easier to understand. Even if I do not meet this goal, at least you the reader have another perspective on this beautiful philosophy. In addition to presenting the JKD ideology in a different way, years of teaching and instruction in other arts has now given me my own discoveries, which I will also illustrate in the following chapters, and have worked into my interpretation of JKD. But as I said before, most of this information is from the following men. Much of this JKD information I gained through readings, some from seminars, and a lot through personal instruction. As a result I have tried to pour out as much information as possible. Although I partly dedicated this book to my Sifu, Paul Vunak, I owe just as much to Guru Dan Inosanto and Si Bruce Lee. A million thank yous would not come close to showing my feelings of gratitude.

BRUCE LEE: The Legacy of an Understatement

When one talks about martial art legends, there may not be any dispute when it comes to the individual called Bruce Lee. Decades ago he was a film star for the baby boomer generation, while still today he graces the t-shirts worn by third graders. His mystical life was cut short in 1973, while his philosophy called Jeet Kune Do (JKD) still mystifies practitioners in search of his combat secrets. Although JKD was held to closed-door sessions for many years, Bruce's magic still lives on through his fans across the globe. How can one man, with such a short life, still impact so many people today – both inside and outside the martial arts world? First, let us take a look at the three decades he lived, what he changed, and what role he still plays today in martial arts.

ECLECTIC FOUNDATION

Bruce Lee was born in San Francisco in 1940 – ironically the year of the Dragon. His father was a star of the Chinese Opera, which probably impacted his early film spots in overseas film hits as *The Orphan* and *Chinese Blackboard Jungle*. Highly dedicated to whatever he put his mind to, Bruce found a mentor in a teacher named Yip Man, who opened the doors to the world of martial arts. Bruce combined the philosophies of both the Eastern and Western world, which showed through in his combative training. For example, he trained both in the traditional art of Wing Chun, while also competing in school boxing tournaments. Bruce topped off his physical activity by also becoming a dance champion, which only further developed his world-renowned coordination, balance, and speed.

There was no definite point when Lee created his “art” JKD, but it is obvious that his eclectic experiences, (at the time) the country's rebel tendencies, and the overly structured martial arts world, all added fuel to the fire. This fire continued to spread through his acting career as he starred as the side kick “Kato” in the *Green Hornet*. Later on, he would continue to star in other films as the *Big Boss* and *Enter the Dragon*. Both of these movies played a huge part in catapulting Lee into the stratosphere of Asian and American popularity. However, there was still an aspect of Lee's life that pushed him to test not only his limits, but martial arts practitioners all over the world.

Bruce's busy lifestyle did not take away from his training as he continued to experiment and discover new truths in martial arts. He was dedicated in finding the one art that was the "truth", as he called it. The ironic fact is that his frustration in finding this one art, set the foundation of Jeet Kune Do. After experimenting with dozens upon dozens of arts, and realizing that each had their own set of limitations, Lee made a discovery. The answer to his quest for the "truth" came not in one art, but a philosophy of freedom. Lee realized that one art may be the solution for one moment in combat, but useless in another. Therefore, he started to use techniques and training methods from different styles all in the same sparring session. Decades later this line of thought would become a necessity in tournaments like the Ultimate Fighting Championships (UFCs), as even the tournament's owner has stated, "It all started with Bruce Lee".

Soon, Bruce and his protégé Dan Inosanto were using Praying Mantis one moment, then switching to a Savate kick, then to Western Boxing, and ending up with a choke on the ground, all in one sparring session! Every movement was dictated by what was needed by the moment. The Jeet Kune Do "structure less structure" was able to account for many ranges including kicking, boxing, trapping (close quarters), and grappling. Inosanto expanded Lee's knowledge on weapons, by introducing the Filipino Arts. Lee even used these arts in the movie, *Game of Death* – where Inosanto made a cameo. Lee's formula became a battle cry in training, as most JKD practitioners committed the phrases "Absorb what is useful and reject what was useless..." and "No way as way..." to memory.

MISSION: TRAPPING RANGE

One of Lee's most interesting discoveries, that is not widely known, is the aspect of "Trapping range". Although Bruce was known to be able to adapt from range to range, he found that there was a particular range extremely effective for combat. Trapping range, as he called it, is simply close quarters. It is the range between grappling and boxing. Lee found that in this range size, weight, height, and even skill did not hold as much water. For instance, in trapping range one could use more effective tools as elbows, knees, and head butts. Even a smaller person can use these tools to easily take a larger opponent out of commission. Bruce knew this personally; he was only 5'5", 125 pounds. Trapping range was also easy to learn. Compare teaching the mechanics of a head butt, to the extensive mechanics of a spinning roundhouse kick or triangle submission hold. These trapping range tools were also more efficient. Clock how long it takes to throw a knee, compared to putting someone into a "heel hook" submission!

This Trapping range discovery was an ignorant subject to most of the martial arts world. This range was not used by a whole lot of martial artists at the time, besides a couple arts only scratching the surface of its effectiveness. Because of the lack of certified instruction in America of JKD today, trapping range is still not widely known – therefore those who know it have a huge advantage. Surprisingly enough, today's favor of the month "Reality Combat Programs" are now adopting this close range as a great range to train and defend themselves in. However, if it is that effective, why did Lee not

show this range off in his movies? It all came down to what looks good for the screen. Bruce adapted to everything, including the movie set. Although Lee, and later on his son Brandon, both used Trapping range in their fight choreography, its quick "non-flashy" applications didn't demand attention on screen. This is true even today, especially compared to multiple unrealistic kicks Van Damme popularized in the 90's, and the movie the Matrix showed off some years later.

YESTERDAY'S IDEAS – TODAY'S IMPACT OF JKD

To this day there is no other street fighting art as complete as Bruce Lee's JKD. That last sentence may be the most controversial statement so far, however, there is a perfect modern day example to support Bruce's ideas showing up today. How many opponents in the early UFC's lost because they were limited in their ground fighting knowledge? Then, up until the last few years it was thought that ground fighting arts were the answer – as many of these schools popped up all over the US. After several of the first "no rules" tournaments, "ground only" opponents started to lose, because ground fighting is not the only answer. Now it is assumed that "no rules" fighters know the stand-up and ground game... those who don't, learn painfully. As a result, much of the martial arts world now believes that "Hybrid Arts" (a system which combines two or more arts) is the answer to combat. Bruce's findings still hold true... "Just mixing" arts still have its limitations. There is no freedom by just mixing. JKD is a process not a product.

Today's competitions prove Lee's point once again... but will people ever see the difference? Only if the UFC's bring weapons into the ring or allow mass attacks, will the Hybrid practitioners realize that self-defense is not found in one, two, or even five arts. It is found in that "structure less structure" – not the ring. Yes, Hybrid arts are effective in the ring, but they are still limited in the street. Therefore, Lee's JKD stays where it was meant to be, the street. Elite agencies are now starting to adopt JKD. For instance, the Navy SEALs contracted out JKD Instructor Sifu Paul Vunak (student under Guru Dan Inosanto) to teach them the realistic self-defense system. Currently, JKD is popping up in the DEA's and major police curriculums, as well. They simply realize that any altercation with a bad guy will have no referee – and really "No Rules". Therefore, Bruce still continues to impact new students even though he has been gone for over 25 years.

FUTURE PROGRESS

It seemed that Bruce Lee did it all. He made movies that captivated audiences, trained and taught with such varied talent as Chuck Norris to Kareem Abdul-Jabbar, while turning the martial arts world upside down. His JKD continues to evolve, as it was once stated in a popular magazine that JKD is definitely "known for its street effectiveness". Besides his martial arts' contributions, Lee was also a philosopher. There are many books which were released that solely focus on his intriguing thoughts about life, love, family, and self-improvement. Currently, many people have many different views on JKD; what arts are included presently, or the exact definition of JKD. One thing that is true, is that Bruce is not dead, because the changes he started still live on. They live on through his family, friends, and practitioners all over the world. Bruce was a product of a process. He accomplished in only one third of his life, what should have taken three lifetimes to accomplish.

Bruce Lee... a legend... quite possibly the biggest understatement every made.

DAN INOSANTO: JKD – And Then Some

If Mr. Webster did his job correctly, one could look under "Complete Martial Artist" in the dictionary and see a picture of Guru Dan Inosanto. His picture would also be illustrated beside the words "Incredible Teacher", "True Athlete", and "Humble Man". Guru Inosanto was the man behind the scenes of Jeet Kune Do. If Bruce Lee was the flower of JKD, then Mr. Inosanto was the soil which helped it to continue to grow. Few know about his life, and impact on the martial arts. The following pages do not do justice to his life experiences, contributions to the arts, and evolution of JKD. They do, however, give a quick glimpse of truly a great man.

STUDENT FROM THE START

If there was ever a perfect example of a person with an eclectic background, one would have to use Dan Inosanto for their perfect example. Dan's father came from the Philippines, and met his mother, a half Filipina – half American woman, who was very intelligent. Together they had Dan in 1936, which of course set off a chain of future martial art events that would change self-defense, as we know it. From early in his life, Dan became a vacuum for knowledge. Growing up in Stockton, California, Dan was introduced to such arts as boxing, jujitsu, and kali. Although he was interested in these, he found passion in sports like football and track. Showing himself as an above average athlete, Dan developed many attributes that would help in later in his martial art's career.

Dan was later blessed by being put in an incredible learning environment - called the military. Dan enlisted, and got to exchange information with the other men in the service. It was a great learning experience because everybody was learning off of everyone. Some days they would box, some days they would wrestle, and other days they would share karate based moves. At the time, Dan took up Judo instruction, while also studying Kung-Fu. One day he saw a practitioner of Kenpo and knew that he would take that as soon as he got out of the service.

Sure enough, Dan left the service and ran into his next key learning experience. One of Dan's first huge role models in the martial arts was Ed Parker. Dan earned a black belt under Parker and taught many classes for him. Dan's knowledge for the martial arts grew even more by teaching, and constantly learning off of others. As a matter of fact, one of Dan's early students was none other than Sifu Larry Hartsell. Dan continued to compete in inter-school tournaments, which was another great learning experience, and broadened his knowledge base.

BRUCE WHO?

Up until now, one may be asking, where is Bruce in this story? This is because Dan, early on, might have gained the majority of his popularity and name for training with Bruce Lee. Dan actually met Bruce at Ed Parker's first Karate Tournament in 1964. He soon became his student, and began a long and rigorous training schedule with Bruce. Through this, Dan was opened back up to the "non-critical" environment he experienced through the military. Bruce soon showed an eclectic, but very scientific martial arts blend to Dan. In return, Dan continued to blend Bruce's philosophy with his experiences.

The label Bruce gave to his philosophy was obviously "Jeet Kune Do" or JKD. He conducted many demonstrations, where Dan was used as his assistant. Bruce at the time taught three "arts" including Jun Fan gung-fu, Tao of Chinese Gung-Fu, and JKD. Inosanto earned certificates in all three, as his learning curve shot up to the sky. Bruce only certified three people as instructors: James Lee, Taky Kimura, and Dan. Soon, Dan was doing the vast majority of teaching at Bruce's school. Inosanto conducted class differently from other martial art's schools at that time. The "research grounds" attracted many well-known names including Joe Lewis and Chuck Norris. Through these great teaching experiences, Dan increased his knowledge of JKD, by sparring with Bruce during hundreds of hours of private training.

Unfortunately, Bruce passed in 1973, and Inosanto truly realized that Bruce was not only his instructor but also friend. Dan fell into a deep bout of depression, and could not find the energy to teach. Upon receiving supportive letters from fellow students, friends, and instructors, Dan started teaching again. He opened the Filipino Kali Academy where many different classes were taught, including closed-door sessions of Jun Fan Jeet Kune Do. It has been written in many sources that Bruce left Dan the reasonability of promoting and teaching the JKD philosophy. Dan since has filled the duties with style, while continuing the "JKD evolution".

After closing the Filipino Kali Academy, Dan moved, and opened the Inosanto Academy of Martial Arts, located in Los Angeles. Once again, the curriculum was the best example of variety, including dozens of arts, styles, and cultures. Dan still uses it not only as a school, but his personal gym... as he still continues to be a student! For example, he strapped on his white belt in Brazilian Jiu Jitsu at age 55! His workouts contain up to five one to two hour private session in the popular ground fighting art. When he isn't a student, he takes the role of an instructor at the school, teaching a plethora of classes.

STILL GOING...

Many years later, Dan still plays the double role, of both instructor and student. He is still on the seminar circuit and as travels up to half the year conducting seminars worldwide. He teaches on a number of topics, and incorporates a number of arts in most of his seminars. On the current state of JKD, Guru Inosanto sees it in a constant state of growth and change. Indirectly, Dan has assumed the leader role of the "JKD Concepts" or "Functional JKD" family. He has been the only instructor off of Sigung Lee, which

has certified students in JKD. Among his instructors are the likes of Rick Tucci, Richard Bustillo, Paul Vunak, Richard Burton, and his daughter Diana. Each of his instructors seem to find their unique niche in the vast knowledge of Jeet Kune Do, but each hold true to the main concepts and principles of the art.

Tying up this short biographical story of this humble man is difficult because he is still learning, still teaching, and of course, still growing. Attempting to sum up his history and experiences could take a book in itself. How do you describe a man's martial art's history which contains a variety of instructors like Edgar Sulite, Lucky Lucaylucay, Jack Santos, Surachai Sirisute, Ed Parker, Salem Assli, the Machado Brothers, Gene LeBell, and none other than Bruce Lee? The point is that you cannot, however, that is the beauty of this man. His freedom and experienced open mind creates his "ora" which so many look up to.

He is best explained through what his students say about him. Talk to any of his students, and you will hear statements like: "He is very approachable", "Guru Inosanto is easy to talk to", or "Humble is an understatement!" Many cannot imagine the martial arts without him, and his students realize he acted as a "life changer" in their personal path in Jeet Kune Do and the martial arts. For those that know him best, one could say that "you haven't seen anything yet, he is only in his seventies!"

PAUL VUNAK: Creating the Cutting Edge

Among the growing numbers of martial arts instructors today there is one man who goes against the grain, and who has set a new standard for martial arts instruction. Sifu Paul Vunak is now at the top of the "Who's Who" list in the martial arts world. As a student of Guru Dan Inosanto, one of Bruce Lee's protégés, Paul has dedicated himself to the evolution of Bruce Lee's Jeet Kune Do and the Filipino Martial Arts. Emphasizing the environment JKD was meant for, the street has been his focus, research ground, and self-defense forte. Vunak is now the voice, which reverberates what Lee and Inosanto have been preaching for years: the JKD truth, which puts them on the cutting edge of street fighting self-defense applications.

ROUGH START, BIG BREAK

Paul Vunak grew up in a very bad part of Pittsburgh, CA and then moved to a worse part of Long Beach, CA, in the 1960's where he saw a lot of fighting going on. Being raised in a Yugoslavian/Sicilian household also brought on interesting emotional arguments. At a very young age, Paul started out in Tae Kwon Do, as many young children still do these days. Although he attained a black belt in this art, he wanted to pursue styles that would also give him more self-defense tools from the waist up. This led him to find Tiger-Crane Kenpo Karate, where he earned another black belt, and even instructed. After realizing that the school acted more as a daycare, he shut down the children's classes which accounted for more than half the of the school's income, and just focused on the adult classes. A couple weeks later the school shut down and was out of business. Paul soon realized his business techniques were not as developed as his martial arts ones were.

Paul recalls the specific day of November 22, 1976, as the first day he met his soon to be life mentor, Dan Inosanto. Guru Inosanto was running the Filipino Kali Academy at the time, where many of today's legends once trained. Paul, now a student under Inosanto, asked why he was not doing as well in sparring as he used to in his other self-defense classes. "You don't want to know", Inosanto replied. "Yes I do, tell me Sifu", Paul asked. After asking several more times, Inosanto replied, "Paul you lack timing, distancing, balance, and you have no line familiarization, footwork, speed, or coordination..." Inosanto continued on. This set the up one of Paul's most important lessons in the martial arts: Attributes were just as, if not more important than techniques. To remedy his attribute shortcomings Paul dedicated himself to energy drills as chi sao, hubud, sumbrada, and others. He also learned from the "closed door" Jeet Kune Do sessions, as well.

For six months straight he did just these drills, developing the lacking attributes he desperately needed. After a couple years of training at the Academy, Paul became an instructor there. Training and teaching up to eight hours, six days a week, Paul emerged himself in the Filipino Martial Arts. At the same time he became enthralled with the philosophy of Jeet Kune Do. Bruce Lee's famous "Absorb what is useful, reject what is useless..." criteria applied to everything he did in training. After the six month "attribute focused" workouts, Paul threw back on the gloves – and surprised himself. He now had the timing, the distancing, and the coordination. His footwork improved 100%, as he was able to easily evade attacks. He now had the attributes to pull off his techniques in sparring.

In addition, he also learned one of JKD's "secrets" of close quarters fighting, or what is also called trapping range. This is the range in between boxing and grappling, which uses barbaric tools as head butts, knees, elbows, and eye gouges. Paul recalls the painful session in Inosanto's garage when he first learned of this range. Paul soon realized that he did not have to trade blows with anyone, especially those who were bigger and better than he was. By implementing Bruce Lee's tools and many Filipino concepts, he was able to enter into trapping range quite easily. He made the realization that, he didn't have to punch or kick it out with some experienced fighter, when he could utilize the attributes as timing and distancing, while throwing an eye jab, then following up with tools that could take almost anyone out of commission. As a result Paul's main focus was fighting in this unique range. Later he would package his "R.A.T. Program" (Rapid Assault Tactics), as a simplified teaching tool of JKD. With this program, along with other knowledge he shares, Paul emphasizes that his main source was Inosanto. As a result, one of his missions is to pledge undying loyalty to his Guru, through his teaching, projects, and life.

STREET MASTER

All of Vunak's research was partly due to the environment, meaning that the Filipino Kali Academy became a research institution, where people from many arts came and experimented. Every kind of person, from Wing Chun to boxing practitioners showed up. People training in Praying Mantis trained alongside people working in Kali. It had both the traditional and sport aspects of combative arts represented by different arts sparring different arts. Vunak recalls Inosanto referring students to different instructors, depending on what they were in search for. If they wanted to train primarily in sticks, he would refer them to someone like Ted Lucaylucay. If they were focused more on boxing, he might send them to Richard Bustillo. However, if they were more interested in street fighting, Inosanto would send them Paul's way.

Vunak always found a way to simplify techniques and principles in other arts, to what was needed in the street. Therefore, he created an identity for himself on being a "street fighting" instructor. Although the old Academy he learned so much at closed down, Paul continued his instruction through Inosanto. In addition, he also sought out other means such as Danniell Duby for example. Danniell was an incredible Savate

practitioner, which prompted Paul to open up the first Savate school in the US with him around 1980. Off of Inosanto's referrals, and other sources as the Savate school, Paul decided to create his own organization in the mid-80's, called Progressive Fighting Systems (PFS). Needless to say, the focus was on street fighting, not structured arts or styles. As Paul realized the "weak link" in JKD was the ground and continuing the JKD evolution, he sought out an "at that time" unfamiliar name in the martial arts world: the Gracie Brothers.

EXPANDING JKD

Paul started to train with the Gracie's in the late 80's, and soon found what JKD needed. Gracie Jiu-Jitsu proved to be a great art on the ground, hence Paul integrated it with his prior JKD knowledge. His training started with Rorion, and then followed up with Royce, and Royler. Finally he trained under Rickson, which he claims to be at the level athletically of a Michael Jordan or a Wayne Gretsky. Becoming obsessed with the ground game, Paul devoted much time to learning the art. Still training, and keeping his "street fighting" focus, he continued to grow as an instructor, and was contacted by the Navy SEALs. After a long interview, Paul was contracted by the SEALs, and relocated to Virginia for three years. Paul summed up this project as a lonely time, which was filled with a lot of fights, which he is not proud of. He finally certified three SEAL members (one being Frank Cucci), and got out of his contract a couple of months early.

Paul returned to Southern California and continued making videos, which he had started before his departure. Most critics call his infamous "Street Fighting Series" one of the best self-defense videos on the market. Paul covers everything from the straight blasting (Wing Chun) to Panajackman (Filipino kicking), and Kali to mass attack. Paul also wrote two books, *Jeet Kune Do: It's Concepts and Philosophies*, which is a more conceptual view of JKD. His second book is called, *The Anatomy of a Street Fight*. He got this new title's name from a cutting edge video series he previously did. The two tape series emphasizes what Paul has been preaching all along: "The qualities of a fighter, are more important than their techniques". Therefore, the focus is on building attributes, along with the mental and emotional qualities needed in a street fight. The obvious second lesson was that "street fighting" practitioners have to know it all. Boxers are limited, kick boxers are limited, and of course in the street - grapplers are limited. You have to know it all: Kick Boxing Range, Close Quarters, Ground Fighting, Weapons, and Mass Attack.

His videos became his art form and created great leverage in his business life. Soon Paul would do work with the CIA, FBI, and DEA. Paul taught the "secrets" of Bruce Lee's philosophy such as trapping range superiority, being able to adapt from range to range, and fighting smart – not hard, to those in elite organizations and civilians. Today, his organization PFS, has 300 instructors, and over 4,000 students worldwide. Every summer, he holds a retreat against the setting of the Serria Nevadas, called the Serria Summit. Over a three day period attendees eat, sleep, and talk JKD, street fighting, and their own personal developments.

JKD: STILL UNDER CONSTRUCTION

Today Paul continues to write articles for such magazines as *Black Belt Magazine* and other related publications. His focus is still to stay on the cutting edge, as recently he has integrated the art Kino Mutai, which is the art of biting and eye gouging. It is the equalizer against Brazilian Jiu-Jitsu on the ground. Proving that JKD is still in progress, he finds a great addition as Jiu-Jitsu, and then implements a system as Kino Mutai, to bring it back to the reality of street fighting. Paul made the realization years ago that the street is JKD's environment. Anything can happen there: knife fights, mass attacks, close quarter's situations... there are no rules.

Mix in the realism of intense emotions, along with environmental factors as lighting and footing – and there you have it... a street fight. To be able to fight there, you must be able to adapt. Paul's past and present training regimes have focused on learning something from everyone. With instructors from Inosanto to the Gracies, Paul Vunak is a modern day legend, but more importantly continues to grow. The areas he covers today are years ahead of most JKD and martial arts practitioners. He is not just on the cutting edge, he now influences what is the cutting edge.

I - THE FIRST STEP

Another martial arts--slash--self-defense book... what is so different? What could possibly separate this book from the hundreds of others that have been written and published? Are there new techniques, moves, or a brand new set of vocabulary words? Hardly.

This book's main objective is to dive deeper into self-defense and examine the anatomy of fighting by dissecting its physical, mental and emotional elements. It is a new way of thinking and looking at what self-defense should consider under today's standards. All respect goes to the dozens upon dozens of traditional martial arts and their respective creators, instructors, and practitioners. The following pages are not designed to make one abandon their years of training, research, and beliefs, it simply wishes to present and explain another perspective. Reading this book will not instantly make one a competent fighter. It will however, introduce one to a new paradigm. A new what? Is a paradigm a new style, or self-defense fad? No, the dictionary defines a paradigm, as an example that serves as a pattern or model. Each martial art has its own paradigm, or model of what self-defense is "supposed to be". It consists of its own set of rules, philosophies, and biases. This causes the unfortunate fact that some practitioners (or worse, instructors) to believe their "art" or fighting style is superior to all others. This form of intellectual prejudice blinds them to other perspectives that could lead them to some form of enlightenment.

One possible step towards enlightenment comes through another paradigm. This one offers a perspective based on freedom. It is one that is governed by flexibility, openness,

and an unbiased attitude. It is a philosophy that was made visible by a man named Bruce Lee. This is a man who dissected numerous arts and self-defense philosophies in search of a dominate art. The natural obstacle that he came in contact with was that there existed a number of flaws in the arts he studied. This was very frustrating for a man who was in search for the perfect art, or what he called "the truth". However, through this constant searching came one of the most important revelations in martial arts and in life. It is simply, "Absorb what is useful, reject what is useless, and add what is specifically your own..." This revelation gives the freedom to find the truth in many places not just one.

Guided by this philosophy, self-defense can focus more on reality gained from different perspectives. This "reality" simply translates to whatever will work best in real life. Many different forms of competition have been used to find a martial art to fit such a profile. For instance, "Reality Fighting" began its popularity not that long ago with the induction of tournaments with fewer rules. The problem with this example is that there still were rules and still limitations in these competitions and in the arts. A variety of terms even attempted to emphasize that certain martial arts would work in "real life" situations, as "reality or extreme fighting". Many times students realized by their own critiquing, experimentation, or experiences, that many of these claims had flaws as Bruce Lee once discovered.

Today, the word "Street Fighting" is used often. However, it is the best term to explain real life confrontations. This is simply because anything can happen in a street fight. Therefore, the foremost distinction and the first step in this new paradigm is to consider a simple thought. That thought is, when preparing for self-defense, one should

prepare for a street fight. Hence, the ultimate goal and focus of this book is to explore what works best in what this book will label a "Street Fight". This new paradigm will explain the most effective philosophies, efficient training methods, and intelligent concepts in street fighting self-defense. In short, it will examine what it takes to become a "Complete JKD Street Fighter".

II - THE NEW SELF-DEFENSE PARADIGM: A STREET FIGHT

What is a Street Fight?

A street fight was named after where fights would occurred... the street. But in today's terms, what really is a street fight? Of course, all street fights do not have to take place in the street. Street fights can happen anywhere at any time. They can happen in a person's own home, in a restaurant, dance club, concert, parking lot, or telephone booth.

Therefore, location no longer defines it. Neither does the use of arts, moves, or techniques. While one person may box, the other may use an Eastern Martial Art. They might both use weapons or decide not to. For these reasons, it not only makes it difficult to define what a street fight is but also what it is not. If there is a need to describe it formally, one could say that it is two or more individuals engaging in combative competition. The best way to describe a street fight informally is to say it is a fight in which there are no rules. Therefore, it could be said that a street fight is defined by anything, yet really limited by nothing.

Changing the Paradigm of Self-Defense

Change is one of those things in life that one can count on. Nature is a good example of the necessity of change. Adaptation to a new season is needed to ensure survival for the next. Animals of every walk of life need to adapt to new climates so they can deal with the specific environments. If change in living habits, digestion, physiology, and such do not change, the animal will die. The same can be said about self-defense, because fighting has changed over the course of time. Unfortunately, some fighting styles have not changed and have not adapted to the times. Even the "reality based" styles fall short in many areas of a street fight.

Almost every sport has undergone some kind of evolution. Sports are not the same as they were twenty or thirty years ago. Sifu Paul Vunak, a student under Guru Dan Inosanto, cites the best example with basketball. He describes the evolution of basketball shooting somewhat like this:

“Decades ago, people shot using the 'Granny Shot', shooting underhanded. Years later, shooting evolved to almost shot putting the ball from under the chin with both hands on either sides. Later, one hand was used as the other spotted the ball on its side. Now a days, many players use the fade away, which makes it complicated for a defensive man to guard correctly and block the shot.”

As thousands of people head into dojos today, many will learn how to fight the same way people fought hundreds of years ago. Many will get into their demonstrative stances, plant their feet, and look for that one big blow. The interesting fact is that the opponent probably will not get into a traditional stance. He will move around, jab quickly, and will likely move into at least one more range (Area) of combat (i.e. ground fighting).

What one must learn from other sports is that a modern self-defense student must adapt to the times. As fighting styles change, so should the self-defense paradigm. Still, today a very popular paradigm is to learn old ways of defense. These people then are surprised when their years of martial arts training do not pay off in reality. They realize that they are not fighting someone who trained in their 500 year old art. The best, current example of this happened in the first couple Ultimate Fighting Championships (UFC's). Here, many saw "masters" in traditional stand-up martial arts compete. Some of these people have been training in these arts for years, and in many cases decades.

The UFC's were the experience that woke many of them up to a reality of a new paradigm similar to "street fighting". This is where an opponent does not have to stand-up for the whole fight. Many times their opponents only knew how to fight on the ground. Therefore, when these more traditional or stand-up artists fought grapplers, they lost in a matter of seconds. Why? It was because they were put into a range in which they had no clue what to do. They were like fish out of water. Place these stand-up masters in the ring against someone of their own art or range and they are champions. Introduce them to a new range and they lose quickly.

In today's self-defense, a wide variety of variables can work their way into a street fight. Ground fighting, use of weapons, and mass attack are all possible out on the street. Therefore, the intelligent martial artist should incorporate these variables and improve traditional ones. In addition, better training methods should always be experimented with. Mental and emotional exercises should focus on improving the psychology of the modern fighter. Lastly, one must not forget to encompass the variables of environment, some of which were not even around when traditional arts were created.

Today's Incorrect Packaging of Self-Defense

In today's world, the martial arts have taken on many forms and tend to confuse much of the outside world by similar labeling. Many styles, arts, philosophies, and systems have no business with the label: self-defense. Those not familiar to the martial arts world think that pronouncing a certain art is the primary obstacle. Unfortunately, there is much more.

Learning about anything new has many challenges, whether it is learning a new computer program or a foreign language. The challenge with martial arts is that many

people package all forms of martial arts under the same category of "self-defense". Those new to martial arts do not notice that martial art "A" may be totally different in comparison to martial art "B". From their perspective, they believe that "A" and "B" are the same. That is as absurd as saying that the languages of French and Chinese are the same, or even similar. The most important distinction that everyone must make is that many arts have a different outcome. Meaning that they have a different focus area, goal, and set of results.

Is this the novice's fault for not naturally knowing these differences? Sometimes it is, by not researching what DVD/online program they're buying, art they are studying, or lessons they're about to sign a one-year contract. However, the real problem comes from the instructors and teachers of the martial arts world. They are the people who many times confuse the outside world by what they are trying to sell, what they have been taught, or by their own pride.

In order to attempt to get on the same page, there are seven main categories of martial arts:

1. *Traditional Martial Arts*
2. *Meditation Martial Arts*
3. *Exercise Martial Arts*
4. *Competition (Point) Martial Arts*
5. *Competition (No Rules) Martial Arts*
6. *Sport Martial Arts*
7. *True Self-Defense Martial Arts*

Separating arts into these seven categories will help instructors teach their knowledge, business owners meet their customers' needs, competitors train properly, students understand the differences, and "outsiders" see that all arts are not "karate".

The Seven Categories

Traditional Martial Arts

Basing itself on culture, lineage, respect, and structure, these arts focus on old practices dating back hundreds, sometimes thousands of years ago. Still, these arts dominate the business of martial arts as its benefits are shown through the values and morals they teach. At the same time, students learn about the history and culture of the art.

Bottom Line: These arts are truly beautiful and present an excellent foundation for beginners, and those interested in the art's origin.

Meditation Martial Arts

This category also uses many traditional concepts to increase concentration, reduce stress, and produce other physical benefits. Today's Western medicine culture is becoming increasingly interested in some of the methods and principles relating to the mind-body connection. These arts are now used and endorsed by researchers, physicians, and of course, Hollywood.

Bottom Line: Great way to gain balance and strengthen inner health.

Exercise Martial Arts

This category first gained momentum by "aerobic kick boxing" classes in the early 90's, then was revolutionized by Mr. Billy Blanks in the late 90's. Exercise Martial Arts use a number of tools, mostly taken from "kick boxing range", such as kicks,

punches, and various footwork movements. These classes are a great way to increase cardiovascular captivity, in addition to adding another way to get fit.

Bottom Line: Use these arts and break a sweat like you never have before.

Competition (Point) Martial Arts

These combative arts use points rendered from proper techniques and demonstrations of techniques. Many of these arts come from the traditional side, and include a lot of structure and forms, hence sharing many benefits of the Traditional category. Some Competition (Point) Arts claim to be self-defense focused, but were taught a lesson when attempting to enter the "no rules tournament" arena.

Bottom Line: Arts in this category are a competitive step up for those who love Traditional Arts.

Competition ("No Rules / NHB") Martial Arts

Although these have always been around in some form, arts in this category saw their peak start and continue through the late 1990's. The UFC's and Pride tournaments continue to change the perception of martial arts, and help people gain a wider perspective into this "no holds barred" world. The only challenge with this category comes when self-defense practitioners realize that there are rules to these "no rules" tournaments.

Bottom Line: The ultimate step for the Martial Art sportspersons.

Sport Martial Arts

Confusing these competitive art categories might be easy however, think of this category as a happy medium between the last two. This does not mean that the last two categories are not sports, but the arts that fall in this category separate themselves by actually being a combination of the last two. Once again, it is a mixture that forces them to create a new category. They may be combative as "No Rules" competitions, but they also have stricter rules as point competitions (i.e. they stay in one range, can only use limited tools, points may help determine the winner, etc.).

Bottom Line: Perfect for competitive practitioners who want to specialize in a certain range.

True Self-Defense Martial Arts

Always fighting for its piece of the pie, these arts have few commercial outlets in the form of actual schools. The challenge that this category faces is determining which art is more "realistic" and effective than the others. Although this category is claimed by a couple of old philosophies, it is also overflowing with "flavor of the month" fighting systems (i.e. military). One overriding necessity is that these arts must be able to adapt to all ranges and possibilities (i.e. empty hands, ground fighting, weapons, and mass attack).

Bottom Line: Research, train, experiment, judge. It's the only way to find the truth. Those in search of true self-defense should apply here, and continue to read.

Before one races out and buys an online program, signs up for classes, or dedicates any time whatsoever, they must first decide what outcome they desire. In other words, what is wanted from participating in the martial arts? Health, trophies, weight

loss, true self-defense, or knowledge of a different culture? Only the student can answer that question. Write down what one really wants and then prioritize the top one or two answers. After this is done, compare one's wants and needs to the descriptions of the categories above, or table below.

Category	Outcome(s)	Self-Defense Lessons To <i>Keep In Mind</i>	Examples
Traditional Arts	-Core human values -Knowledge of traditional culture	People do not fight as they did 500+ years ago.	Aikido Kung Fu Karate
Meditation Arts	-Balance of the human systems -Increased mental and emotional attributes	Mental attributes are a plus for self-defense, but one is not going to light a candle and hum to fight off multiple opponents.	Yoga Qigong Tai Chi
Exercise Arts	-Increase cardio performance -Increase metabolism	Dedicated to attending classes does not make one a tough guy.	Tae-Bo Power Yoga Cardio Kick Boxing
Competition (Point) Arts	-Competitive environment without hard core consequences -Strict focus on certain tools used	An attacker does not care about points.	Judo Tae Kwon Do Fencing
Competition ("No Rules") Arts	-Competitive environment with hard core consequences -Some multi-range knowledge needed	The referee in these events "Knows Rules", and a real attacker does not care.	Shoot Fighting Vale Tudo "Hybrid Arts"
Sport Arts	-Competitive environment that focuses on a set range and/or tools used -Hard core	If you lose a round, it does not conclude with a mugging, rape, or funeral procession.	Thai Boxing Sport Jiu-Jitsu Western Boxing

	consequences		
True Self-Defense Arts	-True survival self-defense -All inclusive of ranges and environments	This is not something to illustrate if someone cuts you off in traffic.	Street Centered Jeet Kune Do Elite Military Systems

There is Crossover

One of the biggest misconceptions that can be taken from this chapter is that there is absolutely no crossover between these categories. Please understand that there is at least a hint of something in everything, in most cases. There are self-defense moves in all of the categories, just as most arts could be turned into a cardio workout. The point is that each category (or art) has specific strengths, which make it more proficient in sports, exercise, true self-defense, etc. The deciding factor comes through four questions of assessment:

1. What was the reason for the art's creation or beginning?
2. Knowing what it was created for, is it still useful given today's standards?
3. Does the art have limitations (rules, ranges not covered, etc.), and do these limitations help categorize it?
4. What does the use of the art produce foremost, or where can it best be used (ring, street, fitness program)?

By using these questions and the previous table many arts that claim to be self-defense, would not only recognize they're not "True Self-Defense" arts, but actually realize their strengths by using these questions. Unfortunately, the business of self-defense drives owners and instructors to incorrectly package it all as "self-defense". Everyone would benefit more if owners and instructors would at least be more specific in the labels they use. Therefore, before going on any further, one has to realize what this

book is focusing on: True, Functional, and Realistic Street Fighting. From here, one can start to dissect what makes the category of true self-defense "street worthy" and useful. The following story will help one start the process.

Five Masters and Five Mistakes

To illustrate the need of a philosophy such as JKD, there is a story of Five Masters. Each of these Masters have an abundance of knowledge and experience of fighting in their area of expertise. Their story will show that competence in only one area of knowledge is an accomplishment, but does bring on some problems in the street.

Kicker Kyle is an excellent kicker. He has studied for over fifteen years in Savate (French Kick Boxing), and has a little experience in Thai Boxing. His game plan is to simply use his kicks to hone in on an opponent's vulnerable spots. In the last five years, he has won four championships in Savate tournaments. Late one night, as he was heading home, he was confronted by a mugger wanting money and jewelry. After verbal resistance, the two squared up to each other and started to fight. As Kyle went for a kick to the solar plexus, the mugger ducked and tackled him by grabbing his other leg. As they went down to the ground, the mugger sat on Kyle's chest, and punched him fiercely - resulting in Kyle getting viciously beaten up.

The second person is Boxer Bob who was an outstanding amateur boxer, who quickly made his way to professional status. His father was a boxing trainer and brought Bob into the gym every chance he could when Bob was young. Bob was now 21 years old, strong and healthy. One day he was out with his friends shooting pool as they watched a football game in a local bar. As one of Bob's close friends started a fight, Bob stepped in to attempt to calm the situation. Bob got a beer bottle thrown at him resulting

in a fight which broke out between Bob and another guy. As Bob started to approach the opponent, and the opponent grabbed a pool cue. Every time Bob stepped in for a quick jab or powerful hook, he got hit in the arm and torso with the pool cue. Attempting to get closer again, Bob got a crack on the side of the head, and went down much damaged.

Grappler Greg was an elementary and high school wrestler. He received a scholarship to wrestle at a "Big State" University and did so all four years. All of those years competing, created shelves of trophies, honors, and certificates of recognition. During his senior year, he started to get involved in the grappling side of martial arts. A few months after his last wrestling season, Greg started training in Jiu Jitsu. It has now been six years since he graduated from college. Since then he has heavily trained in Brazilian Jiu Jitsu and Russian Sambo.

One day during his daily jog, he accidentally ran into three guys hanging out at a street corner. One of the guys quickly charged at him, and reflexively, Greg took him down into a "guillotine" headlock. As Greg laid on his back, choking out his opponent, the other two started to kick him violently. Greg let go of his submission hold and attempted to get up. However, the constant pounding of the other two men kept him down. Greg ended up with two broken ribs and a dozen bruises.

Traditional Arts Tim has black belts in Karate, Tae Kwon Do, and Tang Soo Do. Over decades of work and learning, he has opened three dojos, which have been very successful. Tim, along with his students, have won many martial arts competitions, and are starting to gain national popularity. All of his students respect and admire him very much. One night as he was walking home from the grocery store he saw one of his students being attacked. As he attempted to break up the fight, the aggressor started

attacking him. Tim quickly assessed that the opponent used a kick boxing stance and similar moves. Tim got in low demonstrative stance and prepared to defend himself. However, the attacker was too quick, and collided into a closer range than he was use to fighting in. Tim could not block and counter every punch and kick that came in, as he could not use many of his "go to" longer range moves (such as sidekicks, and spinning round houses). Before he knew it, Tim was knocked down to the ground with an elbow strike and vicious head butt. The attacker left, leaving both Tim and his student badly bruised.

Weapons William was a nationally ranked as one of the nation's foremost weapons experts. William had an extensive background in the Filipino Martial Arts. He is knowledgeable in almost every weapon one could think of: staffs, trisectional staffs, escrima sticks, nunchucks, knives, butterfly knives, and palm sticks, to name a few. He was 43 years old and regularly taught national seminars and wrote up articles for martial art magazines. William had just moved into a new house last weekend and all of his belongings are still boxed up.

The first night he slept in his new bedroom on only a mattress. William woke up in the middle of the night as he heard a noise downstairs. As he crept downstairs, and turned the corner into the empty den, and saw a man attempting to hide behind a wall. Not hiding very well, the man darted right for William. Acting quickly, William moved and the man missed him. William looked around for anything to use for a weapon to protect himself. Unfortunately there was nothing, as everything was boxed up. The burglar attacked again and started to fight William. William was helpless, as he had to

fight empty-handed, which he was not used to. During the scuffle, William sustained a broken nose and jaw.

Learning Not to Make the Same Mistake

In each of these situations, people who were Masters were defeated during combat in a matter of seconds. They all spent years in training, had volumes of knowledge, and accumulated endless amounts of respect. Why then did they lose? Were they really not that good? In their respective arts and philosophies, they were "Masters". However, in the art of Street Fighting, they were beginning students who learned the hard way.

In a street fight, no one knows what he or she will go up against. Will weapons be available? Is there going to be one or more attackers? Will the opponent be skilled in a certain art? Is the opponent going to use a certain form of fighting? Does one have to fight on the ground? No one knows these answers until the situation actually happens. It is very similar to taking an academic test. If a teacher were to tell a school student that there would be a test in one week, what might be the first question out of the student's mouth? "What's the test on?" Or, "What subject am I going to be tested in", right? Imagine if that student would not know until the minute of the test. Now imagine that student going home and studying-- just for math.

The week passes and the student comes in all psyched to do well on the test-- math test in his mind. All of the sudden, a history test is thrown in front of his face. What would most likely be the student's reaction? Anxiety, fear, frustration? What will happen? The student will probably freeze up mentally and quite possibly physically. In the same respect, most martial arts instructors, students, and enthusiasts only study for

one subject. Then, they are surprised when a story like the previous ones occur in reality. If a "kick boxer" gets taken down to the ground, a boxer is faced with a weapon, a grappler has to fight more than one opponent, a forms man fights an attacker out of his style, or a weapons man cannot find a weapon... guess what will happen? Anxiety, fear, and frustration all resulting in a mental and physical freeze up.

If the school student would truly be intelligent, he or she would study for math, history, literature, etc. To truly train in self-defense, a martial artist must train in kick boxing (long range), close quarters, ground fighting, weapons, and mass attack. Place a well-rounded martial artist in any of the previous scenarios above and what will surprise this person? Getting taken to the ground? No. Having to use a weapon? No. Fighting two people at the same time? No, nothing will! How would you surprise a school student who has studied for every subject?

The Most Important Paradigm Shift: Areas of Combat

One of the most, if not the most important paradigm shift that has to occur in self-defense is in the Areas (or ranges) of Combat. As previously stated, almost anything can happen in a fight. Weapons, ground fighting, close range, and mass attack are all part of the game. If one does not make that distinction, they will suffer the consequences.

The "new paradigm" areas of street fighting can be divided into five different physical categories, and one "mental/emotional" area. Each of these Areas may include characteristics of another area, but do have unique characteristics that separate it from the rest. Therefore, the following are all the Areas of Combat that are only possible in a street fight. These areas are:

1. Kick Boxing (Long Range)

2. Close Quarters (Short Range)
3. Ground Fighting (Grappling Range)
4. Weapons (Edged, Impact, Projectile)
5. Mass Attack
6. The Mind (Conflict Psychology)

The first Area of street fighting is Kick Boxing. This is the area that consists of two general ranges: kicking and boxing. It is understandable that these two ranges happen in a longer range, where the two opponents are at least three to four feet off each other. As a result, they are no closer than an arm's length away. In this range the participants are standing, fighting only one person at a time, and have no weapons. This is the Area of Combat that is most commonly taught in self-defense and in the majority of martial arts. It is also the form of fighting that is displayed most often in the movies. These are probably the two main reasons the general public, and most of those in the martial arts community, associate this area with "self-defense".

The second Area is Close Quarter Combat, which takes place in a closer range. In this Area, the opponents are no further than an arm's length away from each other. Some may call this "short range", while practitioners of JKD refer to it as "trapping range". Although some arts do include this range in their curriculum, many miss out on the effectiveness and efficiency of this Area. These points will be discussed in the next section.

The next Area of street fighting is Ground Fighting. The specific range that is used in this area is grappling range. Again, only one person is fought at a time, with no weapons. As stated by the name, Ground Fighting is almost always done on the ground. However, grappling range can also take place standing up in some instances. Since the

popularity of "no rules" fighting competition, ground fighting arts have surely prospered. More so, it has taught the martial arts world a lesson, that self-defense must gain a wider perspective on reality combat.

The forth Area of street fighting is Weapons. Traditional martial arts use everything including knives, Sais, nunchucks, escrima sticks, and staffs. Without this basis, street fighting arts would not have progressed to where it is today. Nowadays, one can use anything that is available out on the street. This includes hand held items such as pens, firearms, ashtrays, chairs, 2 x 4's of wood, garbage cans, and brooms. There are also structural items that can be used as weapons. Examples of these could include poles, walls, steps, bar tables, or doors.

The next area of street fighting is Mass Attack. In short, Mass Attack is fighting more than one person at a time. It is not one-on-one combat. It may be one-on-two, one-on-three, two-on-three, or six-on-twelve. It must be remembered that if a one-on-one turns into a one-on-two, the intensity does not just double, it increases exponentially. It increases exponentially because in Mass Attack, a fighter can have an infinite number of opponents, using many different ranges, and even weapons. The speed and intensity makes a quantum leap, which also increases the painful possibilities.

The sixth and last area of street fighting is psychological combat, or Conflict Psychology. In this area, the mind is one's main tool of combat. This includes, but is not limited to: relaxation, decision making, emotional state control, and stress management. During a conflict, there may be an emotional storm of fear, anxiety, confidence, and memories of prior experiences. All of these play into psychological combat, or Conflict Psychology. All areas of self-defense use this fifth area, whether one is schooled in

psychological combat or not. Many of the sections in the following pages will dive deeper into this topic covering different philosophies, training, and applications.

A Strong Argument for Close Quarters Range

It will be stated in the following pages, that Close Quarters (also referred to as Trapping Range) is by far the most effective and efficient range of self-defense. Remember, this is the range where one is at a maximum distance of an arm length away from their opponent. Common tools in this Area include elbows, knees, head butts, eye gouges, foot stomps, shin smashes, sweeps, and even bites. What about kick boxing or ground fighting? They all serve a purpose, however, trapping range lends a strong argument to why street self-defense should focus on this range. It consists of the following twelve main reasons.

The Amount of Options. The moves and tools used in trapping range simply outnumber the amount of options in any other Area (range) of Combat. There are only a certain amount of kicks, angles of punches, and even grappling tools used in the ranges other than trapping range. It is mostly due to the close distance which creates more options, contact points, targets within reach, etc.

Degree of Options. Because trapping range presents many options, it also presents a variety of options to injure to a degree. Instead of a head butt, one could try a back sweep. Or a light foot stomp in place of applying a knee to the thigh.

Quality of Tools. Would a person rather be punched or head butted? Kicked or kneed? It is obvious that the quality of Close Quarter range tools are more effective than other types of tools when in a serious confrontation. This is the main reason why

“trapping range tools” such as elbows and head butts are not allowed in “no rules” competitions, as they are “too” effective.

Efficiency of Tools. Close Quarter range tools are also more efficient. Do not be mistaken, there are fast kicks and punches. However, the point is sheer distance. Compare the distance that a high kick to the face has to travel, compared to a knee to the groin. As Bruce used to say, “I wouldn’t kick you in the face, as much as I would punch you in the toe”.

Easy to Learn. One of the reasons why law enforcement and military elite like this range, is the fact that the range is easy to learn. How hard it is to smash someone’s face with a head butt, or to strike them with an elbow? Of course, there are proper body mechanics that must be taught, but they are quite simple, compared to complex techniques seen in other ranges.

Little Maintenance. One of the best quotes from Sifu Paul Vunak when talking about this point is, “Are you going to head butt a bag for two hours a day...” Meaning that, the tools used in trapping range need little upkeep. It is similar to riding a bike. One does not have to practice it, they just ride after they have learned how. Without maintenance, even reverse punches and submission holds get a little rusty.

Size Does Not Matter. No jokes please, because actually in this case it does not matter. Bruce, being a smaller and lighter individual, needed to find a range that let him fight “equally” against those that were bigger than him. A great example is women’s self-defense. Trapping range permits a woman who might be under 5’ and only 100 lbs. to severely injure a man who is 6’8”, 350 lbs.

Strength Is Not As Necessary. Of course, the stronger one is, the more they will be able to inflict damage (assuming proper body mechanics). The point is that even “weaker” people can inflict massive pain in trapping range. Imagine catching a knee in the groin from an 80 year old fragile lady! It will still put a person who can bench 500 lbs. down for the count! Will a thigh kick by the same little old lady put this “muscle man” down and out? Probably not.

No Space Needed. Close Quarter range tools do not need a ten foot radius cleared around the practitioner, like a spinning side kick may. One can use the simple game plan to enter in from a longer range (which will be discussed later), or easily use the range already given in a closed environment.

No Second Chance Needed. People get up from punches, kicks, and get out of many submission holds. One’s opponent is definitely less likely to get up from head butts, elbows to the temples, knees to the low line, or even continue fighting after a bite or eye gouge.

Small Membership. Even with the strong growth of JKD over the last decade, it still remains a “hard to find art” in most of the world. Whether it is because of false stigmas or other reasons is unimportant. If there is any “good” result from this scarcity, it may be that of “trapping range ignorance”. This means that those who do know about it, have a huge advantage.

Easy Target. One has to be on some serious hallucinogenic drugs to miss a strike using tools such as elbows, knees, and head butts. Once again, this is because these tools are launched from a close range. How many tries would one need to shoot a bull’s eye from a foot away? The point is to stay off drugs, and use Close Quarters.

How Does Tournament Competition Compare to a Street Fight?

Most martial artists today still associate self-defense with tournament defense. Although this is not totally incorrect, it is quite different from street fighting self-defense. In any fight or combative competition, there are five main variables that one must study if he or she wants to be successful. As one will see, in a street fight, these variables are much more complicated to foresee and prepare for. Therefore, after the variable is explained, there will be some training ideas that will be given. These ideas can be used for simple exposure, or to be used for consistent implementation during one's training.

The variables for the "new paradigm" are as follows:

1. Rules
2. Areas of Combat
 - A. Kick Boxing
 - B. Close Quarters
 - C. Ground Fighting
 - D. Weapons
 - E. Mass Attack
 - F. Conflict Psychology
3. Environment
 - A. Space
 - B. Structures
 - C. Footing
 - D. Temperature/Climate
 - E. Light
4. Time
5. Opponents

Rules. The first variable is ethics or more formally, rules. In a competition of any sort there is a set of rules or guidelines. If one breaks one of these rules, he or she is disciplined in a way the sport has deemed correct. In a street fight, there is only one rule: There are no rules. Therefore, in a street fight one must first realize the absence of a referee or someone who would upkeep the rules, or ethics of a fight.

When training for a street fight, encompassing this variable (or the lack of), one should first make a list of what is illegal in tournament play. This primarily brings to one's attention those things that are "legal" in a street fight. Then one should make a short list of brief scenarios, and see where these "street legal" techniques might be necessary or appropriate. This simply creates a set of personal rules. Using these two simple exercises will essentially create one's ethics, based on one's personal beliefs and societal laws. Finally, one should implement these scenarios in their training. This topic will be expanded upon later in Chapter 8.

Areas of Combat. The second variable are the Areas of Combat. Although this has been explained in detail earlier, the following expands on the contrasts between street fighting and tournament play. As stated before, this variable can be broken down into five main physical areas. The first is Kick Boxing. This is the long range that includes boxing and kicking ranges (and even outside these ranges). Therefore, if you can hit your opponent with a head butt, you are too close, and not in this range. Tools that are most commonly used in this range are jabs, crosses, hook kicks, and snap kicks. Traditional martial arts commonly use this range, and award points for certain strikes to their opponents. Kick boxing tournaments are more combative as they use very similar tools to actually beat their opponents. Street fighting would favor that latter, in its use and objectives.

The short range, or Close Quarters Area, is rarely used in any competition. In *Jeet Kune Do*, it is called trapping range, as described earlier. This is the range about one step in from boxing range. Tools used in this range could be elbows and knees, among

other close range power tools. Most combative sports stay away from this range, because of its brutal consequences when used. Street fighting *Jeet Kune Do* thrives in it.

The next Area of Combat is Ground Fighting. This is the area that uses grappling range. Tools that can be used in this range, could be bites, chokes, and joint locks. There are a number of tournament arts that cover this area, but exclude street fighting tools as eye gouging, biting, pinching, etc. A street fighting art does not.

The fourth Area is that of Weapons. There are very few popular tournaments that competitively use weapons today. Of the few that do exist, points are usually awarded, dimming the reality of weapons. Most of the weapons used in martial arts can differ greatly from those found out on the street. Because of these reasons, weapons are usually ignored or saved for very advanced instruction. In a street fight, weapons are everywhere and can be represented by almost anything that can be held, thrown, pushed, swung, or thrust. When dealing with weapons, in a street fight, qualities are brought out that are unique when compared to empty hand combat. In a street fight, it is a necessity to be able to use what is available in an environment. Therefore, one must know how to use several categories of weapons in the environment.

The fifth Area is Mass Attack. Today, there are no tournaments or competitions that deal with mass attack, with the exceptions of Pro Wrestling soap opera fight choreography. Because of the absence of this Area in tournament play, many arts neglect this Area. At the very least, an art may have "mass attack" techniques and moves, but they are very unrealistic and most of the time not proven in true combat. In a street fight, it is likely that there can be a one-on-two, one-on-three, or a two-on-six situation. As

with many of the variables above, if it is possible, it must be accounted for in street self-defense.

The interesting comparison with these Areas of Combat is that most martial arts use, and in most cases, fight in only one range. "No rules" competition has come close to encompassing more ranges, but still falls short in a number of other areas when compared to a street fight. In a street fight, usually more than one Area comes into play. Street fights mutate, as they go from one Area to another. Two street fighters may start standing up (kick boxing range), rush into a close range (close quarters), but when one grabs the other they might both fall to the ground (ground fighting). One could then pick up a stick, while the other grabs a bottle (weapons). This fight would then have mutated three times, covering four areas of combat. Out on the street, an Area of Combat is not dictated by a set of rules, nor is there anyone to bring the fighters back to a set range. Remember, in a street fight anything goes, therefore any Area of Combat goes.

Training for this variable is complex, because one must learn what techniques, concepts, and philosophies work well in each of the Areas. In the beginning, preparing for this variable might take a considerable amount of time. One is advised to either learn a complete art as JKD, or at least learn from an art that is representative of each of the Areas. For example, knowledge in Kick Boxing range might come through Thai boxing or Savate. Ground fighting might come through Brazilian Jiu Jitsu or Collegiate Wrestling. The point is to find a "dominate" art in each of the Areas of Combat. After learning to blend these arts together one will be better prepared for the mutation of a street fight. That is why one cannot just mix arts, one must find arts, concepts, and techniques which flow well together. A whole other book could be written just on this

one variable. It is best to seek an instructor who has experience and knowledge in functional JKD.

Environment. Environment is the next variable in a fight. Environment contains five components: space, structures, footing, temperature/climate and lighting. The first is space. In a tournament, space is dictated by ropes, fences lines, etc. Fighting can only go on within this space. In a street fight, the environment is dictated by the...well, environment. The space allotted for fighting can be very large such as a parking lot, or it can be very small such as a narrow hallway. In a street fight, there are also passable limits, in which space could be limited, but then extended. For example, two people could start fighting in a room. The passable limits could be an entrance into another room or even a door leading outside. A huddle of spectators could also represent a passable limit. It is common for spectators to form a ring around two fighters, in which the fighters could easily extend, as the onlookers move out of the way. Under this theory, space could actually decrease also. For example, two fighters could start out in an open room, and then make their way into a more confined space (i.e. bathroom, narrow ally way, etc.). Therefore, space in street fights can always be expanded or decreased. This is as opposed to tournament self-defense, where space stays constant throughout the whole competition.

The second component to environment is structures. These may go hand-in-hand with space, as structures can affect space. In a tournament, the allotted space is usually free from common "street fighting structures". Examples of "street fighting structures" could be tables, telephone poles, bystanders, steps, and the like. It should be added that

these structures could be used defensively and offensively in a fight or confrontation, as well.

Footing is the third component to environment. Although tournament footing cannot be standardized, it does not include the variety that "street fighting footing" can have. Tournament footing, in short, stays more consistent. In a street fight, footing can be affected by what it is made out of, such as asphalt, wood, carpet, tile, gravel, and grass, to name a few. And the conditions of the ground may also affect the footing, such as wet, dry, slippery, grainy, soft, or hard. The effects are an unstable surfaces. Footing can also change in a street fight as a fight starts out in wet grass then moves to grainy concrete.

The fourth component of the environment is temperature or climate. In tournament combat, temperature may not be ideal, but once again does not have the variety as a street fight may have. Temperature in a street fight can be affected by in-house regulators, crowd density, and weather. All of these can vary the temperature to the extremes in any location. A crowded club may bring on hot and humid conditions, while other weather could bring on sleet and snow. These combinations can result in a variety of temperatures and climate conditions.

The fifth and last component to the environment is lighting. In an organized fight, lighting is usually excellent, giving the competitors the luxury of being able to see everything that is going on. Although taken for granted in a tournament, a street fight can have varying amounts and qualities of light. One can imagine that an outside night fight would produce little if no lighting. Another example is a dance floor that may have an array of colored flashing lights that could provide a variety of disabling visibility.

Lighting may also be brought to an extreme if a street fight occurs outside on a clear sunny day, as it could almost blind the participants. Regardless, in a street fight these components can come in many different quality and intensity levels, causing a variety of fighting environments.

Preparing for the five components of an environment is meant to be educational, and also fun. This is a time where one's creativity can really run wild. When training with these components, one should get as much exposure to as many combinations as possible. In training with the component of space, one should spar in big rooms, small rooms, and outside. Do not forget to incorporate structures such as cars, furniture, and walls. Practitioners can work with different footing and climate conditions by using the outdoors. If it is possible, spar out in the snow, on rocky terrain, and on a sandy beach. Train when it is cold, hot, and terribly rainy. When back inside, one can change the lighting with a flip of a switch. Have fun in training with these components while gaining invaluable experiences.

Time. Another variable of fighting is that of time. Fighting inside an organized ring usually has set time limits. In a street fight, time could be dictated by how fast a bouncer can move across the bar, or how fast an opponent can run away! In all seriousness, there really is no set time to a street fight. However, most street fights might be affected by outside sources (i.e. law enforcement, security, friends breaking up the fight, etc.).

One can experiment with time, by simply setting timed rounds. Work with short rounds (< 15 seconds), long rounds (> 15 minutes), and everything in the middle. Even better, have a training partner time rounds, but not disclose the actual length of time for

the round. This will expose one to reality, because no one really knows how long one has to defend him or herself. This will build knowledge of how much intensity to use, when to use that intensity, and emphasize the importance of cardiovascular conditioning.

The Opponent. The fifth variable to a street fight is the fighters themselves, or the opponent(s). In most tournament play, there are weight classes, skill divisions, and age categories. These act as an equalizer between the competitors. In a street fight, a 28-year-old, 6'3", 215 lbs., black belt, could fight a 65-year-old, 5'6", 140 lbs., non-experienced loud mouth. In other words, skill, weight, height, and age categories are not set. Literally, anyone can fight anyone.

One who truly desires to be a competent fighter should spar with others of all sizes and shapes. If one is training grappling, of course one would train with a grappler, but do not forget the others. Hence, if one is training grappling, spar with a kick boxer, a regular boxer, and a weapons man. This will not only give one a wider perspective of self-defense, but will help one realize the need of a "street fighting philosophy". Therefore, spar with boxers, wrestlers, forms people, and even inexperienced people. As Sifu Paul Vunak says, "You have to spar a thousand boxers..., a thousand wrestlers..., a thousand kick boxers..., " etc. The point is to get exposure, a lot of it.

These distinctions are not meant to dishonor tournament play and training. Tournaments have staged great grounds for certain arts to progress and improve. From a self-perfection standpoint, they have helped self-defense progress to a more realistic focus. However, one must remember, a good percentage of arts are meant for tournament play and sport. Therefore, it is important to make adjustments for reality based self-defense.

Bad News for Hybrid Arts

The recent rise of the no rules fights have created new hybrid arts that are starting to mimic Bruce's findings over thirty years ago. The good news is that they are starting to be responsible for other Areas of Combat. Kick boxers are learning how to grapple, and grapplers are slowly learning how to kick box. By training in two or more arts, competitors are bridging the gaps that once limited them. They are improving and adapting to this new fighting that is now needed. In short, they are evolving. The bad news is that they have a long way to go, and unfortunately competitions will not take them to where is needed.

As the rules for these competitions are getting stricter, they are once again halting the street fighting evolution. To truly have a "no rules" competition, it would have to be a two-on-two competition, to make a mass attack situation possible (mass attack variable). Each competitor would have access to a short and long weapon such as a knife and stick (weapon variable). In addition, they could fight in any range using a wide range of tools like kicks, punches, elbows, head butts, submission holds, joint manipulations, bites, and/or eye gouges (to account for kick boxing, close quarters, and ground fighting variables). This would truly create a JKD method of fighting, taking the best arts, techniques, attributes, and training methods from a number of different styles and philosophies. It is extremely unrealistic that there will ever be a competition that comes anywhere near these standards. Good for insurance companies, bad for the street fighting evolution.

Not being able to have an all-inclusive competition creates a false assumption by "hybrid arts". They end up believing they can adapt to any Area, but only find

themselves useful in one or two ranges. More so, the tools they use in these few ranges are restrictive when set in a street fighting situation. Meaning, they cannot hit certain targets and use specific tools (i.e. groin strikes, bites, elbows to the face, etc.). Even in the imaginary tournament above, there also needs to be other variables added such as environmental aspects. This not only depicts amusing ring constructions, but also supports the idea of tournaments only providing half of the picture. A hybrid's definition of a complete fighter falls short in so many ways, when compared to Bruce Lee's outline of totality. Whether on Pay Per View or in the imagination, complete street fighting needs to look beyond the limits of tournaments.

III - JEET KUNE DO'S ROLE IN STREET FIGHTING

Why Use a Street Fighting Philosophy for Self-Defense?

In a street fight anything can happen. Weapons may be used, one may have to go to the ground, there might be more than one opponent, and surroundings may be complex having structural obstacles in a variety of locations... the list can go on and on.

All these are reasons why a street fighting philosophy is most applicable for self-defense. If one knew that in a self-defense situation one would fight only one person, in boxing range, with no weapons, in a 15 foot by 15 foot open space, with an opponent exactly their size-- a limiting art would suffice. However, street fighting variables can fluctuate, change rapidly, and are very unpredictable. That is why the paradigm of "reality based" self-defense must change to one encompassing concepts that account for any and every variable, not necessarily every situation (which would be impossible), but every variable.

Street fighting self-defense prepares people to fight in any given area of combat, in any environment, against any opponent, for any length of time. This is why *Jeet Kune Do* comes the closest to being the elite street fighting philosophy. Bruce Lee realized the limitations of many arts from the standpoint of having variables unaccounted for. Some of the limitations he saw, came from the limits of range (or Area). Off of that base, some *JKD* practitioners took the philosophy steps further by continuing to question and develop Lee's ideas of combat. It is the street fighting self-defense practitioner's and instructor's responsibility to continue to cultivate and evolve the arts to today's standards.

For instance physically, environmental variables must be accounted for. Mentally, skill levels must be a mixture of both technique and attribute development.

Physiologically, everything from conditioning to diet must be reassessed. Emotionally, one must control mental and emotional states for safety reasons and successful outcomes. Finally, ethical questions must be answered before a confrontation, for personal and legal variables. Truly, the responsibility lies on the individual student to develop all of these areas. Instructors and teachers can only lead one to information, not honestly take it in and make it part of their students. A well-rounded practitioner is not just one who knows how to fight in all Areas of Combat. A well-rounded practitioner is one who is successful physically, mentally, emotionally, ethically, and psychologically. A deficit in any one of these will have a detrimental effect on the fighter as a whole.

Using Jeet Kune Do as a Prism

If a person lets a beam of light shine through a normal piece of glass, the light will mostly come out the exact same way it came in. However, if someone lets that same light pass through a prism, a different result will exit the other side. The intensity, shape, and even the color of the light beam changes. The light may also be reflected onto other angles, and in all sorts of different directions. If everyone would view the world through the same piece of glass, everyone would agree on how the world truly is, put through a prism, the light still comes through, it is just a little different on the other side. The exact same is true for self-defense, as everyone has their own experiences and judgments. In other words, everyone perceives the "truth" or light, through their own prism.

As a result, each person is going to do things a bit different from the next. This is exactly why learning *JKD* or any martial art through technique is incorrect. Learning through concepts will allow a person to find his or her truth. That is why there are many truths, as everyone is a bit different. Everyone is different, every perception (prism) is

different; hence every conclusion is different. Remember, everyone has their own prism, in which they view the "truth" in self-defense. In the immortal words of Bruce Lee, "your truth is not my truth, and my truth is not your truth". The philosophy of JKD encourages the use of one's prism, in order to find what is truly effective, and adapt to any kind of circumstance. One must use the concepts and principles of *JKD* to find one's own specific and personal truth to martial arts and the experience of life.

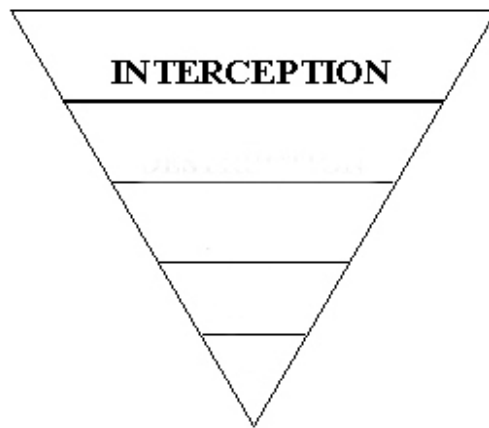
The Hierarchy of Jeet Kune Do Concepts

JKD practitioners like Dan Inosanto and Paul Vunak, stress that teaching by concepts is an important point to learn by *JKD*. Although a technique has to be taught at some point in any martial art, one that teaches by concepts comes few and far between. For example, an instructor can teach many blocking techniques. However, to truly make an art practical and realistic to the student, it is better to learn the "concept" of blocking. From there, a student cannot only teach and perfect techniques, but also develop techniques that are just right for her or him.

This is similar to the old proverb of teaching a man how to fish, rather than just giving him a fish to eat. Once a man learns how to fish for himself, he can feed himself on an ongoing basis. This is the same in martial arts; if only one technique is taught, only one technique will be used. If a concept is taught, techniques will be added through self-education and self-experimentation. The teaching of concepts actually encourages and supplies resources to the student. In other words, the concept breeds techniques, therefore the student can teach and learn on an ongoing basis.

Although there are numerous concepts in *Jeet Kune Do*, there is a specific group of important concepts. Through the teachings of Dan Inosanto and Paul Vunak, there is a

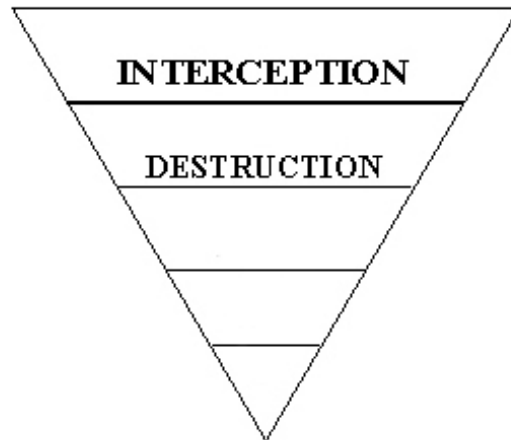
hierarchy of these more important concepts in which priority is set by descending levels. The first level is called the interception. The actual translation of *Jeet Kune Do*, is "the way of the intercepting fist", casting light on the importance of the concept to the art. In this concept, there are prerequisites that help facilitate it. The first is distance. Most of the reasons people get knocked out with one "sucker punch" is because of lack of distance. One has a very hard time intercepting, or reacting for that matter, when in a range where they have virtually no reaction time.



Another prerequisite to intercept is to execute a move before one's opponent fully executes his move. For instance, if given proper distance, by the time one's opponent's fist cocks back for a cross, an eye jab could intercept the attack. Or, if an opponent is taking another down by "shooting for the legs", bringing the knee up into the opponents face could easily intercept him or her. Therefore, one does not wait until the other throws his tool, but intercepts the incoming threat first. The easiest way to do this is to fire a tool at the attacker's vulnerable points. A groin kick would attack the groin, eye jab would attack the eyes, or head butt would hit the attacker's face (if the fight starts out in Close Quarters). Although this may disable the opponent, intercepting is used more as a "stop

hit" as Bruce Lee used to call it. The consequence, at the very least, is a "freezing up" of the opponent's body or process of attacking.

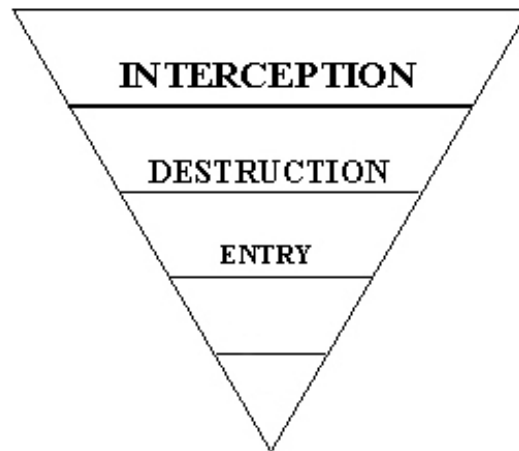
Working down, the next concept in the *JKD* Hierarchy is the destruction. This is also referred to as limb or nerve destruction. As an opponent is firing his or her tool the counter move is to hit a nerve ending in the limb. If the opponent fires a jab, a destruction would hit on the opponent's bicep nerve by a thrust of one's fist. If a hook kick is thrown, a knee could be pointed out to come in contact with the opponent's shin. In both situations, the target is a nerve center, causing immense pain and discomfort.



As with the interception, these concepts are not meant to be an end to the confrontation, although that is possible. The goal of these first two concepts are to inflict pain on the opponent, in order to enter into trapping range. It is here that one can take the opponent out of commission or subdue him with some sort of a submission hold or joint manipulation. Another option is to simply leave the premises if enough pain is inflicted onto the opponent. The majority of this book will focus on the fact that one would want to end the fight quickly, and take the opponent out of commission.

The third concept is the entry. In *JKD*, our goal is to "enter" into Close Quarters, after pain has been inflicted by an interception or destruction. This is the range in which

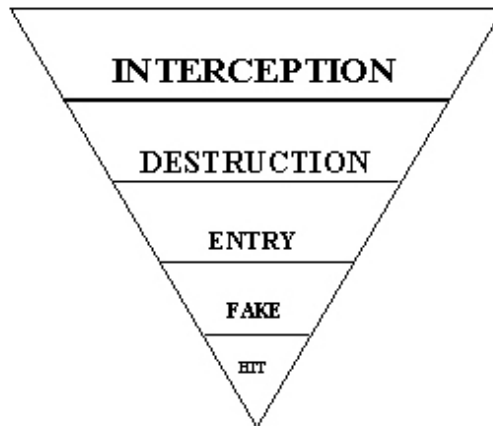
a person can take out an attacker regardless of size, strength, or skill, as stated in an early chapter. In order to apply the entry correctly, one can use a technique such as the straight blast. In a simpler manner, one can just take a few steps inward into trapping range. After either of these takes place, the most common follow up is to lock up with an opponent by securing one's arms behind the attacker's neck. Hence, the *JKD* man has "entered" into trapping range, in order to use close range tools.



The next concept, working down the hierarchy, is the fake or feint. Bruce Lee called it a progressive indirect attack (PIA). It is progressive in that it takes up distance. It is indirect, in that it takes up time. Lastly, it is an attack because one is firing a tool at an opponent. There are many combinations of fakes that a person can use. One can fake high, and hit low. Another can fake low and go high. And still another can even fake high and low, and finish with a hit in the middle (i.e. abdomen). Needless to say, there are many different techniques one may use to hit these lines of attack.

The intriguing idea about fakes is that an opponent's size, strength, and even skill does not really matter. A 6'5", 275 lbs., brown belt, will fall for a fake just as much as an unskilled 5'1", 105 lbs. person. However, the important thing about fakes is that when fighting a skilled opponent, it is very difficult to attack him directly-- not using fakes. In

other words, one of the only ways to get a hit in on a skilled fighter is to use a PIA or fake. If one does not fake, then one can expect a block and counter.



The last level on the hierarchy is a hit. This is what Bruce would call a progressive direct hit. Unfortunately, this is what happens in the vast majority of street fights. Guy A hits Guy B, Guy B hits back. Until, guess what, the bigger, stronger guy wins. This is why a "hit" is so unrealistic if one wants to fight intelligently. Although everything has its place in a fight, a hit is a good example of something that is "overused". Fighting intelligently, means using the proper technique, attributes, and concepts at the proper time. Unfortunately, "hitting" is used too much, and at the wrong times. A more effective location to place the concept of the "hit", would be in a closer range, using more ballistic tools (i.e. elbows, knees, head butts, etc.).

Using these five concepts in the order of importance, one can see that a paradigm shift has to occur when fighting or training. Under this new paradigm, a person can defend themselves against anyone of any size, strength, or skill level. This is due to the fact that although attributes of strength, power, speed, and skill matter in some respects, these concepts tend to even up the score. Bruce was around 5'5" and 125 lbs., but could

go through bigger men with ease. Why? Well, one of the reasons is that he fought under a new paradigm, resulting in a smarter system of fighting.

Stages of a Fight

Bruce use to break an altercation down into three stages. The first stage is what he called the "Probing" stage or preliminary analysis. In a nutshell, one evaluates what their opponent is doing (or may do). The second stage is the "Rally" stage, where one commits a lot more to the combative situation, as compared to the first stage. Finally, the third stage is the "Follow Up" stage where one concludes the altercation in his or her own way (i.e. knockout punch, submission, and head butt). Understanding these stages will help one do four main things:

1. Identify where they are in the process of an altercation.
2. Pick from the options that are useful in the specific stage.
3. Better articulate what an opponent will do.
4. Train more effectively and realistically for a fight, because all fighters and fights proceed through these stages.

Most practitioners easily agree with the first two reasons, however they seem to question the last two. To clear up this confusion, the following table will illustrate each stage, but more importantly relate it to different fighters/fights such as: a boxer, kick boxer, grappler, karate man, weapon's practitioner, mixed martial artist and "JKD Man".

	Stage 1: Probing	Stage 2: Rally	Stage 3: Follow Up
Boxer	A boxer will dance around in this stage, throwing pot shots	A boxer will become more committed here, as	After a series of combinations are thrown, a boxer

	in when they can.	they most likely use combinations as they get closer.	usually uses one last power blow to do in their opponent.
Kick Boxer	A kick boxer will likely mimic what a boxer does, but may also use kicks while pot shooting.	Once again, mimicking a boxer, a kick boxer will start to commit more using punches and kicks.	Finish off power blows are used in this stage to take out their opponent, using kicks and punches once again.
Grappler	A grappler usually hits the circle here, feeling their opponent out, trying fakes and many times is hesitant to shoot in.	In this stage the grappler will shoot in and go to the clinch or take his opponent down to the ground.	A grappler will use a series of moves to submit his opponent such as locks, chokes, and manipulations.
Karate Man	Movement is much more controlled, and carefully calculated strikes may be used to elicit a follow up blow early in the altercation.	Rallies are much less dramatic when compared to other fighters, but most likely a karate man will attempt to close the gap to search for a counter.	Karate practitioners search for that final big blow to takeout their adversary here.
Weapon's Practitioner	These people will use their weapons as poking and prodding tools. Usually hesitant to throw a committed strike.	The rally will most likely be a series of strikes using the weapon. Combinations are very probable as well.	Many weapon's practitioners will use a final blow in this stage, or even use a body tool such as a kick to finish off their opponent.
JKD Man	They assess the kind of fighter one is up against, they usually attack their vulnerable spots, and/or prepare for the most likely attack. While moving around, their goal is to inflict pain.	A JKD Man (or Woman) usually enters into close quarter/ trapping range. They will use pressure to accomplish this (i.e. straight blast).	Most of the time, a JKD Man will follow up in close quarters at this point. Termination of the fight on the terms of the situation and according to one's own ethical standards, dictates this range.

Although these are not "givens" in every altercation, one would agree that this is what happens the majority of the time in these stages. There are some similarities, in addition to some serious differences. Once again, each benefit stated previously will be discussed now knowing this information about each kind of fighter.

1. Identify where they are in the process of an altercation.
By knowing what stage in the fight one is, it is easier to adapt to that stage. Meaning, it is possible to start in the second or third stages.
2. Pick from the options that are useful in the specific stage.
Knowing what stage they are in, they can more easily gauge what tools and options are available to them.
3. Better articulate what an opponent will do.
In many if not the majority of the cases, one can correctly guess what kind of fighter they are up against. In addition to knowing what that kind of fighter does in that stage, one can prepare themselves better for what they have to face or how they can attack.
4. Train more effectively and realistically for a fight, as all fighters and fights proceed through these stages.
Just because one knows the kinds of fighters and what to do in each range, does not guarantee they will do what is needed. Therefore, training with this knowledge is the only insurance one will have in using this information correctly. For example, different kinds of fighters should attack in training using the fighter's popular tools (i.e. boxers throw jabs, grapplers shoot for the legs, and kick boxers launch high kicks, etc.). The next section will show how JKD people prepare to pull off their game plans.

The Importance of a Game Plan

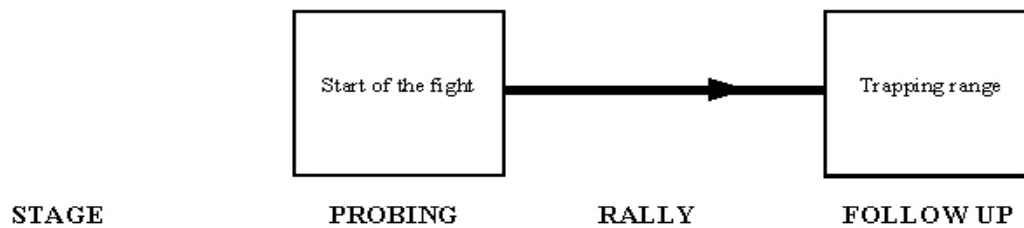
A game plan in any sport is the backbone of action leading to progress. Success usually does not take place by mere chance. A point scored, a goal made, distance taken, or a finish line reached, happens by means of a game plan by either a player or team. When in a combative competition or a fight, it should be no different. This point might be one of the main reasons why the average combative competition or fight takes too long and/or is lost. Inexperienced fighters will "just fight", and hardly have a game plan

in mind, if one at all. Usually they scramble around, exchange hits, and hope they are hitting a little harder than their opponent.

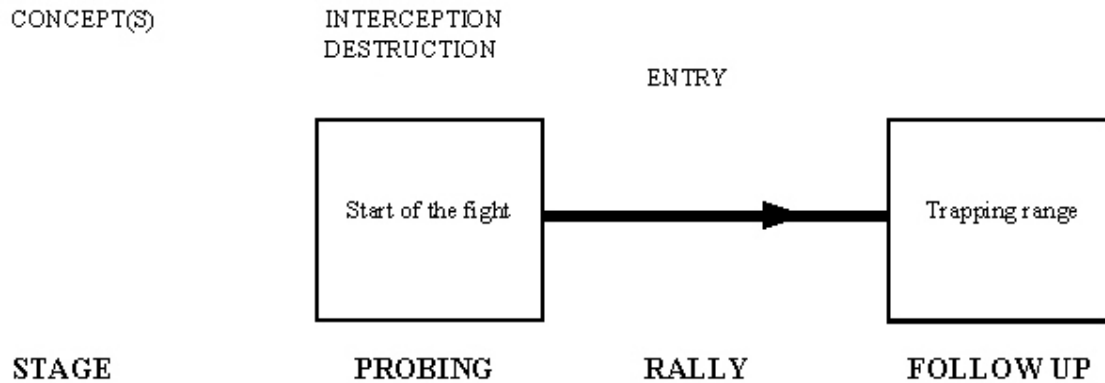
In a fight, a game plan gives a person a map of how to get to a desired outcome in the most effective and efficient way possible. Every move and reaction is not done by chance, but done with conviction for a specific purpose. *Jeet Kune Do* might possess one of the best game plans to explain such a process, as Bruce broke this topic down very scientifically. The best way to describe this game plan is to break a fight (for this example, a standing altercation) down into parts, and explain how each part is used to finish a successful plan. However, before that, one must realize what the desired outcome is. To base this answer on simplicity, it will be assumed that one will want to enter into trapping range. For this is the range in which one can truly control his or her opponent. It is also the range in which there are a number of options in which one can exercise. From trapping range, a person can take another to the ground, use joint manipulations/submission holds, or take them out of commission using ballistic body tools. The options are only limited by the imagination.

To summarize, there are three stages of a fight, which were outlined by Lee. The first is the probing stage. In this stage, the fighters are just outside kicking range, sizing each other up, and feeling each other out using jabs, kicks, etc. No real commitment is executed in this stage as the fighters are "getting ready to fight". The second stage of a fight would be the rally. This is the transition where one or both of the fighters move in closer to use tools in kicking or boxing range. For instance, in the rally stage, a boxer might move in closer to use different power combinations. The last stage of a fight would be the follow-up. This is where a fighter would use a "finish off" move. This also

takes place in kicking or boxing ranges, when competitors execute that final “knock down punch or kick”. It will even happen in grappling range quite often when competitors use submission holds and the like.

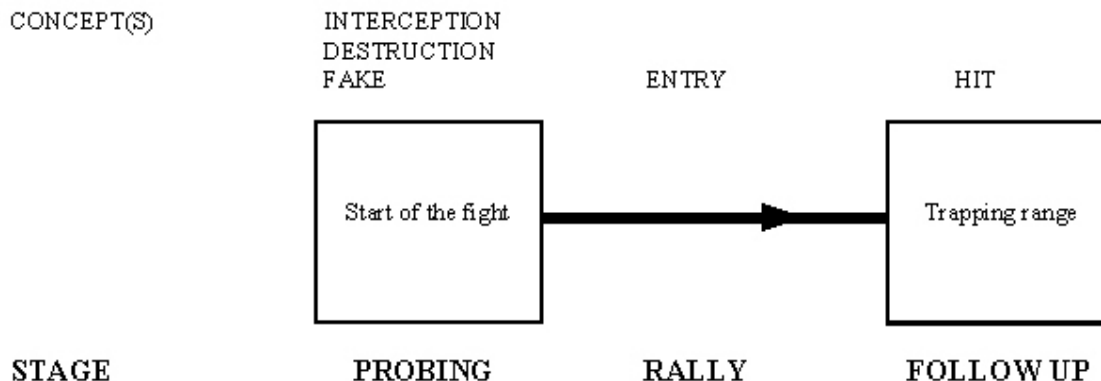


These three stages have laid out an outline for a game plan to be put in place. The *JKD* game plan will use the five concepts of the hierarchy stated earlier (the interception, destruction, entry, fake, and hit). Using these concepts will assist a person to accomplish the goal of entering into trapping range. At the start, or in the probing stage, a *JKD* man is relaxed, mobile, and focused. As stated earlier, the goal in this range is to inflict pain, and start the entry into trapping range. Therefore, they will use the concepts of an interception, destruction, or fake to inflict pain. These are used as the opponent is feeling the *JKD* man out. For example, as soon as the opponent comes close enough, the *JKD* man could intercept him. Or, if the opponent fires a tool (i.e. cross), the *JKD* man could use a destruction to destroy the opponent's limb nerve. Another option is to be more aggressive, and use a fake to hit the opponent, also causing him pain. Any of these options will accomplish the focus of this stage of the fight: to inflict pain.



Once pain is inflicted, the rally stage can begin. The focus here is to close the gap, and actually enter into trapping or short range. Therefore, the most effective concept to use here is the entry. The entry can take a more aggressive form as the straight blast, by occupying the opponent with a number of punches down his centerline. The entry can also happen in a more subtle way, by latching on to the opponent's neck. Either way, the entry simply helps one to "enter" into the closer range.

If this sequence is followed, it will place a person into trapping range (short range) where the follow-up stage lies. As stated before, there are more tools available to the *JKD* man here, than in any other stage or range of a fight. The "energy" that the opponent gives to the *JKD* man may "dictate" what tools may be exercised. After a rally, the opponent might extend his or her arm in defense, in which a joint manipulation might be useful, not an elbow to the temple. After a rally, an opponent might get knocked down, giving the *JKD* man a chance to move into a ground bargaining position, not execute a Tai Chi move from a standing position (which would be impossible given the opponent is on the ground).



The point is to react off the opponent's energy and follow the desired outcome. If a police officer needs to subdue a drunken opponent, he might not want to knee and head butt him, but use a joint manipulation to control damage. A woman, threatening to be raped, might want to take her opponent out of commission using ballistic tools, not use a takedown sweep. Hence, the opponent's energy and what is needed or desired in a situation, will help dictate the outcome. A game plan only makes these options much more real and usable, and easier to flow together.

Law Abiding Universal Concepts

The concepts used in this hierarchy and "game plan", were stated as if the participants stayed standing up. But, also realize that these concepts are meant to be translated in every Area (range) of Combat. One must realize that if a "screw up" is ever going to happen in life, where things do not go as planned-- it will be in a fight. That is one reason why JKD emphasizes adaptation, as it is simply respecting the old Murphy's Law. Whether dealing with weapons, mass attack, or ground fighting, these concepts should still be used. Slight modifications might need to be implicated; however, the fundamentals of the concept still remain. For example, in mass attack can one see how intercepting could be useful? In weapons fighting, can one see how the concept of a

destruction could play out? Or, in ground fighting, can one realize how the entry or fake could be used? Going through each of these Areas could literally take another book. The most important distinction to gain from this chapter is that it is the practitioner's responsibility to translate the information (concepts) into workable knowledge for any situation. One last point, is for one to see the beauty of JKD through this adaption of principles. One can easily observe that this is one of the strong points of this philosophy; as practitioners can use lessons in specific ranges, and apply them to issues in other Areas of Combat. The result is a fuller understanding of combat and one's abilities.

Levels of Response

Given the brutal resources that trapping range provides, it is important for a JKD practitioner to fully examine his or her options in self-defense. It is evident that not all situations will call for a JKD man to blast a person back after kicking him in the groin, and then follow-up with a dozen elbows, knees, eye gouges, and head butts. Every self-defense system should have an "injure to a degree" table, which fully explains certain options a practitioner might have. This is, of course, a necessity for law enforcement, but for civilians as well. The options should be simple and easy (just as the game plan). This will make training these options more efficient and effective.

Categorizing threatening events in just three categories keeps this principle simple, while allowing enough flexibility for each level. Many JKD instructors have their own unique characteristics about this concept of "injuring to a degree". Therefore, it is important that the practitioner creates his or her own guidelines, not only for ethical reasons, but also for legal ones. This book will propose a simple three level response table. Each level will state the intended goal (objective), and some tools that could be used. The examples given for each level are just that, examples. Please realize that these three categories can represent many different kinds of scenarios.

A Level 3 is a situation which is better explained by an irritating opponent rather than a severe threat. Picture a 30-year-old JKD man walking out of a movie theater late one night. He gets bumped by a 15-year-old who starts to yell at him. The irate 15-year-old calls him names and proceeds to put up his hands to fight. This is a situation where a Level 3 response might come in handy. One does not want to turn this 15-year-old into a bloody pulp, but to "freeze" him up, and leave the situation. Therefore, the goal is to inflict minimal to moderate pain, and then gain a lot of distance (i.e. leave the situation).

Therefore, using an interception such as a groin kick or toe (shin) jab will immobilize the opponent, giving enough time for the JKD man to leave the situation. The consequence of the interception or even a destruction is just to stop the initial attack. They simply inflict pain giving the practitioner time to exit the situation.

Level 2 situations are scenarios where one must defend himself, but is more intelligent not to go haywire, or totally intense. This might be a situation where a police officer has to defend himself, or if a JKD man gets into a public (i.e. bar) fight. In both of these situations, one may not want to use barbaric tools (especially bites and eye gouges), but still implement tools that will do damage and inflict pain. In this instance, using controlled intensity might be the most intelligent option. Using this option one can apply pressure and pain, but turn up the "intensity dial" at will. The best area to do this would be the ground. This is where a practitioner can "pin" the opponent to the ground, and truly control the amount of pain given (i.e. through punches to the face).

There is no question why police officers have to take people down to the ground when they get out of hand. It is easy to control a person down there, in addition to keeping them in close enough to use pressure if necessary. Another option in this level is the use of joint manipulations or submission holds. These can be implemented on the ground or standing up. Once again the practitioner has the option of turning up the "intensity dial" with more pressure. Level 2 situations are difficult to respond to, mostly due to the law of responding with "equal force", in addition to the added danger of situations like these jumping up to a Level 1 scenario very quickly.

For instance, in a bar fight, most observers will see the end of the altercation. Therefore, one may not want witnesses to just see a vicious display of head butts and

elbows. Their interpretation might be, "I turned around and saw this guy smashing this other guy's face in with multiple elbows". That would be excessive force in most cases, at least from the observer's view. He may not have seen the opponent take two or three swings first. Therefore, one has to be intelligent about how he responds to an altercation, especially if one is going to have witnesses testify against him. This level should be implemented into training as much as possible for many reasons, not only to practice the options, but also to deal with the emotions involved. Train with whatever tools are deemed "useful" for this level, and practice turning up and down the intensity (simulated pain/damage).

<u>LEVEL</u>	<u>GOAL</u>	<u>TOOLS</u>
1	Out of Commission	Head Butts, Elbows, Knees, Eye Gouges, Bites, Use of Weapons
2	Controlled Intensity	Ground Fighting, Straight Blast, Submissions, Joint Manipulations
3	Inflict Pain/Gain Distance	Interceptions, Destructions

Level 1 has the goal of putting the opponent out of commission. In this level an individual must use any means necessary to inflict the necessary damage to stop their opponent's attack. This opponent could be a rapist, a home intruder who is attacking, or a person who is threatening bodily harm to a person's loved ones. Situations may also jump up to a Level 1 automatically by the opponent introducing weapons or multiple

opponents into the fight. Once again, in this level a practitioner must use any means necessary to survive. The use of multiple head butts, bites, and elbows are all fair game in this category. Submission holds and joint manipulations can go past the point of no return by suffocating and breaking bones. Causing severe bodily harm or even death may be the only means of defense. Please realize that the laws vary from state to state, and country to country. A practitioner should check their own laws, especially before they set the limits for this level. Never-the-less, a practitioner should study the laws as they create their own response table, regardless of what their instructor or videotape says.

Bruce with a Gun?

That picture almost looks weird... Bruce Lee showing off his skills with a Glock or Colt. Lee did not have a whole lot that was documented about his view of guns. Bruce was more focused on using his body, other weapons, and obviously his mind. So what about firearm's training? Should one learn how to use a gun? Have a gun? Carry a gun? If one thinks about it, a bullet does a great job at intercepting, destroying, entering, and other forms of well-known JKD concepts. Who knows, in the future maybe there will be JKD ammo available at the local gun store.

The point of this section is not to poke fun, but to realize that firearms are becoming a common way of defense, in addition to coming into play with the last couple topics including "Levels of Response". Whether one desires to keep a gun in their dresser is a personal decision. The fact is that guns offer a very high level of defense. On the other hand, they do come with a higher level of responsibility. Here is a list to consider and keep in mind when considering firearms and self-defense.

1. Learn, learn anyway. If you make the decision to have a gun, get proper training. The only thing scarier than being attacked with a gun, is having a gun without the knowledge on how to use one correctly. Even if one desires to not have one, familiarize oneself with one. A person never knows when they might have to use a neighbor's, or one that was wrestled out of the hands of an attacker.

2. Lock it up intelligently. With all of the horrible stories of children finding guns and killing themselves or others, please keep it in a safe place, but be intelligent about it. Locking one's gun up with a trigger lock, in a safety box, which is inside the family's safe downstairs in the basement, may not be the best example. If one decides to use it in a self-defense manner, a person wants it easily accessible. So there is balance. The best example to date are the safes, which allow a person to kinesthetically punch in a code to open a safe. Placing a safe like this under one's nightstand will help one get to their gun quickly, at night, and still keep it away from children.

3. Train with stress and variety. Practice shooting in realistic environments, even if only a couple times. Shooting paper targets will help, however, at ranges many times shooters are confined to a nine by four box, with perfect lighting, and the shooter is always standing. Find ranges that let the shooters safely shoot with cover, kneeling, pulling from a holster, and turning different angles.

As Complete Street Fighters continue through this new age of combat, at least some gun knowledge is almost a necessity. If one decides to use this form of defense, get

training in a model that meets one's needs, find an intelligent place to lock it up, and train realistically.

IV - JKD APPLICATIONS

Plan to Simplify Reality

Culminating all of the information so far, one must now simplify. Meaning, imagine a person being attacked, and mentally having to go through the past dozens upon dozens of pages, multiple subsections, and quite possibly the next half of this book, just to find a response for an attack. By the time the person would have found a functional answer, they would have been beaten severely. The point is that one has to find a simplistic way to deal with real situations now, given all of the background information one has obtained in reading so far.

In a violent, serious, threatening altercation one has to weigh how they train in the dojo/self-defense school vs. what they should really do out in the real world. So many times students are taught strategies which take too long, and are dependent on so many variables (i.e. size of their opponent, where they are fighting, etc.). What they tend to forget is the old clique saying, "You fight like you train, so train how you fight". Using Bruce Lee's concepts of simplicity, economy of motion, intercepting, and the mindset of using whatever it takes to prevail, reigns as being the best no nonsense defense strategy.

Martial artists have to once again synthesize their information. They have to make it simplistic. Under a stressful situation, they have to realize they are only going to remember the basics – regardless of the fact that one's body can only do the basics – as complex and fine motor skills go out the window when pumped with adrenaline! Therefore, one has to train the way they are going to fight, or want to realistically fight,

basing the movements on gross motor skills. They have to condition themselves with a simple strategy for each Area of Combat. Therefore, a quick reference list of the simple "Plan A" strategies will be explained soon, including a pictorial guide. One will find that they are not only very simplistic, but very effective and efficient. First, one has to learn the Plan A and B theory.

Plan A vs. Plan B

Plan A is the first line of defense, against common attacks such as a punch, takedown, or bear hug from behind. In a perfect world "Plan A" will always work, however, no one lives in a perfect world. That is why one also has to train a "Plan B" strategy as well. They need something they can use if Plan A breaks down, does not produce the desired results, or simply fails. One will find that Plan B strategies are almost common knowledge with seasoned, well-educated self-defense practitioners. This is the stuff they know, train religiously, but plan to implement first!

The problem with these Plan B strategies is that they are very dependent on other variables such as opponent's size, strength, and skill. They do not take into account the environment one is fighting in, nor do they realize these plans could take an extended amount of time to work. Never the less these back up plans take forever to train, and get good at, while their success rate is much less than the Plan A's. The best way to see these differences is to take each Area and break it down into its proper Plan A (primary action) and Plan B (backup plan). Remember, using what Bruce said, we must "Absorb what is useful, and reject what is useless..." If it does not work consistently, efficiently, and is easy to learn – discard it. At the very least do not set it as one's primary response.

(After the Plan A's and B's are expanded upon next, a pictorial representation of these responses are given in the following section, starting on page 71.)

Plan of Attack

Kick Boxing Range:

Plan A: Spend a minimal amount of time in this range. Take a couple seconds to assess one's opponent, find an opening, and inflict pain against a universal weak spot (i.e. groin, shin, eyes, etc.). This is why Bruce's favorite concepts of faking and intercepting worked so well in this range.

Plan B: If one gets stuck in this range, they will have to resort back to their regular kick boxing skills. Footwork, combinations of kicks, in addition to solid boxing tools will either get one back out to a safe range, or help break down an opponent to create an opening.

Plan A vs. B: Plan A helps one to fight smarter, while Plan B has one fight harder. It is similar to the fact that one can take a tree down with an axe or a sledgehammer. One is just the smarter choice, as Plan A is the axe for this range. See the opponent as a door one has to get through. A person may pound (or punch and kick) on it all day long, and sooner or later the door might fall. Or, a person can use a key, and with one direct tool open the door easier, faster, and without the results of bloody knuckles.

Close Quarter Combat:

Plan A: This is the range one has the most amount of leverage. Heavy artillery tools such as elbows, knees, and head butts inflict stunning and destructive blows to anyone. Use these tools in combination and find out how to truly end any fight in seconds.

Plan B: Disengage out of this range or engage further into taking down one's opponent. Staying in close quarters range, and not using these tools gives one's opponent an opportunity to use their heavy artillery. Therefore, the best plan is to get out or progress to the ground. Do not stay in kicking or boxing range, and just exchange strikes. The risk vs. reward ratio is equal at best, and if one is the smaller, weaker, or less skilled the odds are not in one's favor.

Plan A vs. B: Imagine one is up against a 6'8" 350 lbs. opponent. He will most likely laugh at a punch, and smother another down on the ground. The secret: use heavy artillery tools. A knee to the groin, powerful head butt, and barrage of elbows will take anyone down. Once again, people get up after punches, and get out of grappling holds, but rarely keep fighting after a couple elbows, knees, or head butts.

Ground Fighting:

Plan A: Against popular belief, one is not going to take two minutes to set up an arm bar in a violent situation. Remember, we're talking about serious altercations here! One fears severe bodily harm, rape, or death. Therefore, when one is on the ground, they have to bite, eye gouge, pinch, and scratch, in addition to strike all those targets which are illegal to strike in tournaments.

Plan B: In this back up plan one falls back on their tournament ground skills. Locks, chokes, and multi move techniques are the back up. Although there is a sizeable difference between tournament and street grappling, tournament skills are needed in street applications such as positioning, basic awareness, efficient/effective techniques, and other attributes.

Plan A vs. B: The UFC's and other "NHB" tournaments helped the martial world for the most part. However, it also misled many, helping them believe a woman should be looking for that leg lock during a rape attempt, instead of a vicious way out (i.e. eye gouge to kick off to escape). When in this range, know what one's ethics and risk vs. reward ratio are, to exhibit the best tools for the situation.

Weapons:

Plan A: Find anything you can use as a weapon. Watch one's distance and as the Filipinos have taught, cut the hand or "defang the snake". When the opponent comes in to initiate a cut, use that opportunity to cut their weapon's hand. It is a perfect mixture of an offensive and defensive move. Remember, do not go after them, and have them come in to strike. Then see that weapon's hand as a target, not something to fear.

Plan B: Assuming one cannot run or if they are unarmed, they want to inflict pain, close the gap and isolate the weapon hand. After doing this, using a combination of close quarters tools, including bites and eye rakes, would help end the fight quickly. I call this the "DDP-IT" strategy of using either Distance to time an entry into a closer range, or a distraction or shot of pain to do the same. After, we isolate the weapon's arm and launch a close quarter tools attack.

Against a blunt weapon, this is a very practical back up plan. However, if one has a knife, the risk vs. reward ratio gets very unbalanced. Closing the gap against a knife may not seem intelligent. However, staying out in a range where one is getting cut up does not make any sense as well. Sometimes Plan B is the lesser of two evils, which is why it's Plan B.

Plan A vs. B: This is a sticky situation, no lie about it. But do not lie to oneself by training in a controlled manner, with a set of planned attacks and responses. If one honestly tries a multi move disarm against an un-choreographed knife attack, they quickly find out that it is a crapshoot, with a success rate worse than Las Vegas. Once again, the chances of pulling off a disarm which contains complex and fine motor skills is unrealistic. Training in an unpredictable way surely shows the differences between the three main options one has: defang, close the gap, or disarm.

Mass Attack:

Plan A: Grab a weapon, any weapon. Bar stool, bottle, pocket knife, tire iron, car antenna, keys, lose stick, pen, or anything else. In a multiple opponent situation, the odds are already stacked up against the single person. Therefore, one has to grab an equalizer to balance out the situation. After getting a weapon, if the opponents come in, strike them. If not, disengage the situation as far as possible (i.e. leave!).

Plan B: If one cannot find a weapon, or get to one quick enough, they will have to fight empty handed. When one or more attacks are coming in, zone to a position where one has to only fight one person at a time. In this short time one has to fight a one on one fight, they must inflict quick pain, close the gap, and use heavy artillery. After hitting the first with a plethora of elbows, eye rakes, head butts, and knees, throw them out of the way and go to contestant number two and repeat the program.

Plan A vs. B: Given the seriousness of the situation, these two plans actually work very well. Most will find that when the single person picks up a weapon the other opponents start to have second thoughts on attacking. In those situations one cannot find a weapon,

or get to one quickly, they have to learn to fight one person at a time. Zoning, moving, and striking at the same time works the best given the uneven odds.

Plan C?

Once again, in a perfect world Plan A would work 80-90% of the time. For the other 10-20% of instances, Plan B would pick up the slack. But again, no one lives in a perfect world. Variables such as environment, skill levels of both the "good guys and bad guys", in addition to even luck, play a part in any altercation. Sometimes the Plan A's stated previously will have a very high success rate, and sometimes they will be lower. Plan B's sometimes work very well, and other times may not even have a chance to shine. The point is that practitioners must do the only thing they have control over to increase the chances of success that these more intelligent strategies can give someone. That one thing is training, realistic, consistent training.

One could easily create a Plan C, D, E, and other plans all the way through the end of the alphabet. However, then one is moving away from simplicity. One of Bruce's classic quotes were, "Jeet Kune Do simply simplifies". Chances are far greater for success when training a couple options repeatedly in an intense method, as opposed to dozens upon dozens of options infrequently. One of the best ways to decrease reaction time, in addition to increasing the chance of success, is to train a primary plan followed with a backup strategy. Within this training method one has to keep a couple important tips in mind:

1. Train with unpredictable variables. For instance, have training opponents feed different energies (takedowns, different angles of punches, etc.).

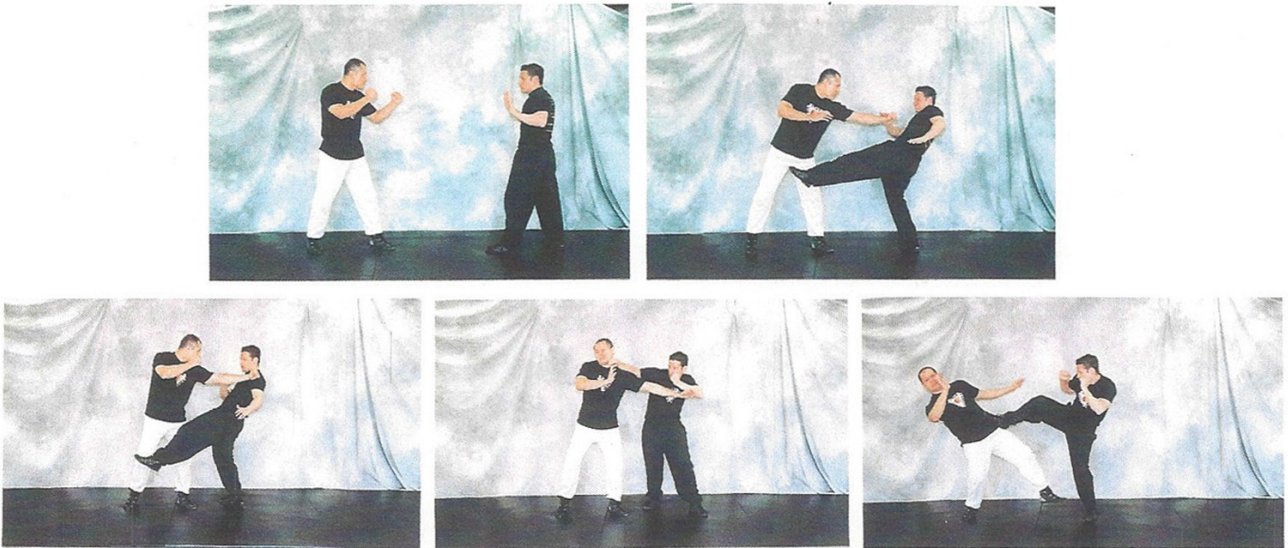
2. Train with a variety of partners. Big, small, fast, strong, unskilled, savvy... get them all in there.
3. Train in different environments. In small rooms, dim the lights, in cold weather, on the beach, out in parking lots, etc.
4. Train hard. Start out slow, but increase intensity as skill improves, and break a sweat every time.
5. Train smart. Because safety comes first, train with proper gear, and balanced ethical responses.

JKD Illustrations

In the following pages, many different situations are shown which illustrate a variety of Jeet Kune Do applications. In the first part, illustrations of the primary response (Plan A) and back up response (Plan B) will be shown, complementing the explanations in the previous section. Once again, the backup response is applied when the primary plan breaks down or fails, which will be the pretext for the pictures illustrating Plan B.

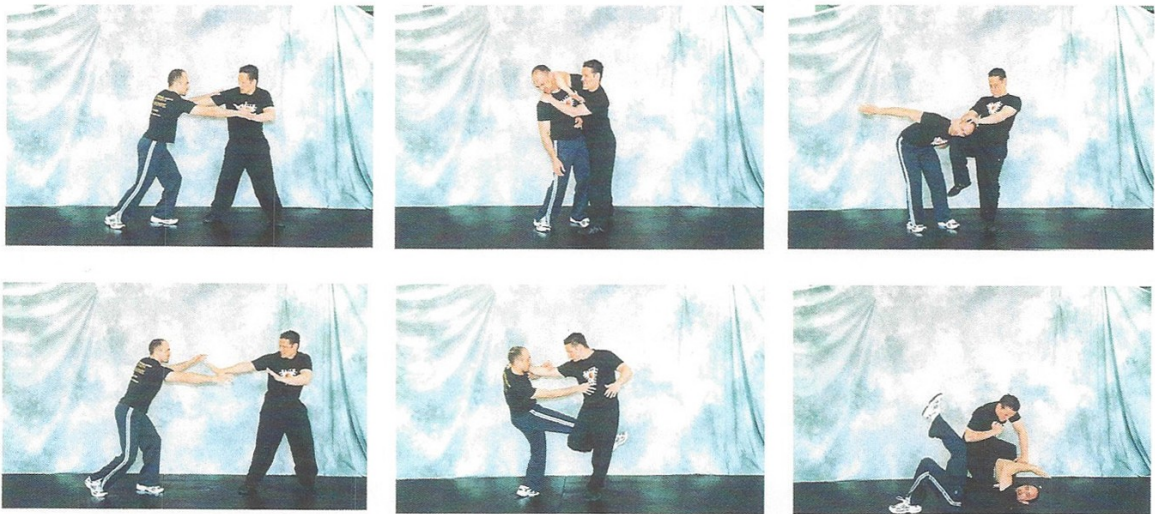
The second part will consist of varied illustrations, giving a wide variety of scenarios. All Areas of Combat are represented again, but more importantly, many popular scenarios are shown including: ground fighting against bigger opponents, weapon verse empty hand fights, many mass attack possibilities, and a variety of lethal and non-lethal follow ups in long range. There is no rhyme or reason to their organization in this part, just a great picture of the versatility of Bruce Lee's philosophy. The point is to show how JKD can adapt to any scenario, borrowing concepts, attributes, and techniques from over a couple dozen different arts.

PART ONE ILLUSTRATIONS



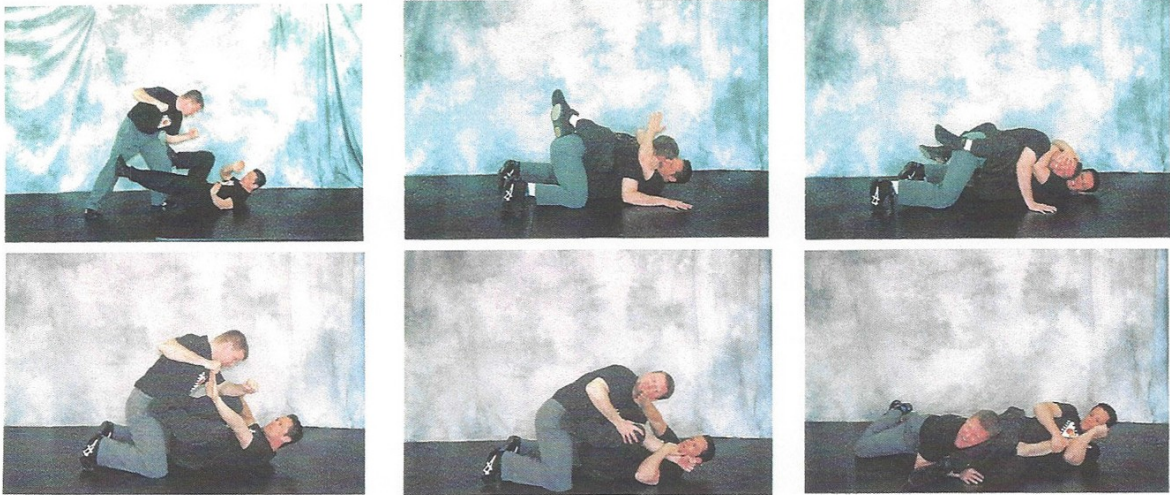
Plan A in Kick Boxing Range is to simply inflict a quick shot of pain. Matt intercepts his opponent with a groin kick, using Bruce's theory of longest tool to strike the closest target, at the top.

If Plan A fails (i.e. Matt misses the groin kick), Plan B in this range is to go back to basic kick boxing skills such as punches and kicks.



When implementing Plan A in Close Quarters, one needs to use "heavy artillery tools" such as elbows, head butts, and knees. Once Matt is engaged in this range, he quickly delivers an elbow and knee to the face of his adversary.

Plan B calls for one of two actions; either to get out of that range, or take one down to the ground. Matt tries both in the second series by first trying to gain distance, followed up with a back sweep to the ground.



In Ground Fighting, Matt's Plan A is to do whatever it takes to get the opponent off him, including biting and eye gouging.

His back-up Plan B, is to use tools such as locks and submission holds. In both cases he would escape to a standing position.



The primary plan for Weapons (when both parties have them), is to defang the snake, or strike the opponent's hand, as Matt is doing in the first sequence with a broom.

Plan B comes more into play if one is unarmed as Matt is in the second series. Here, Matt inflicts pain with a shot to the knee cap, then isolates the weapon. This is followed up with close quarter tools such as strikes to the throat and groin.



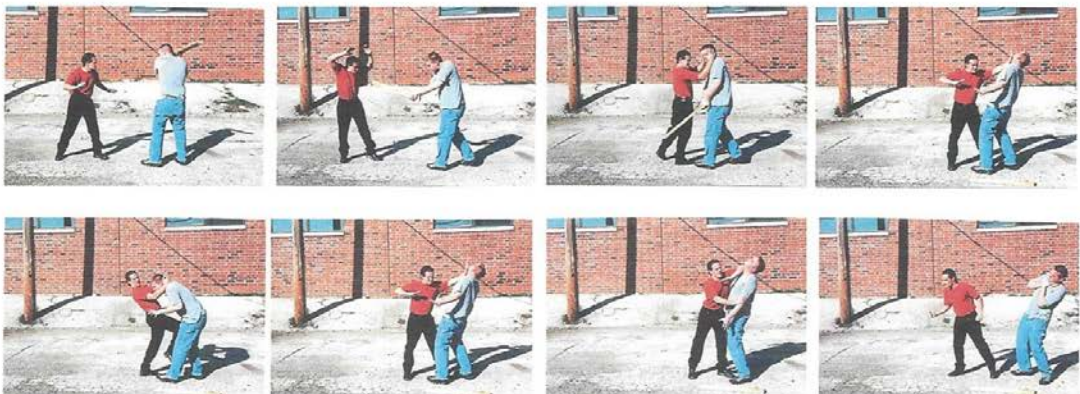
Shown in the above Mass Attack scenarios, Matt's first plan of action is to find and use a weapon. Once again, a person could and should use anything, including keys, a belt, chair, scrap garbage, or anything else that is available. Matt uses a scrap piece of wood in the first series, as he strikes both opponents, and then runs.

In the second series, it is assumed that he cannot find anything to defend himself with, or he cannot get to it quick enough. Therefore, fighting empty handed, he zones around the first assailant, and inflicts pain with an eye jab. Using that moment of pain, he now zones around the first opponent to shield himself against the second attacker. As he does so, he knees the first in the face and pushes him to the ground. As the second attacker tries to grab Matt, he enters directly into trapping range, and uses a head butt and an elbow.

PART TWO ILLUSTRATIONS



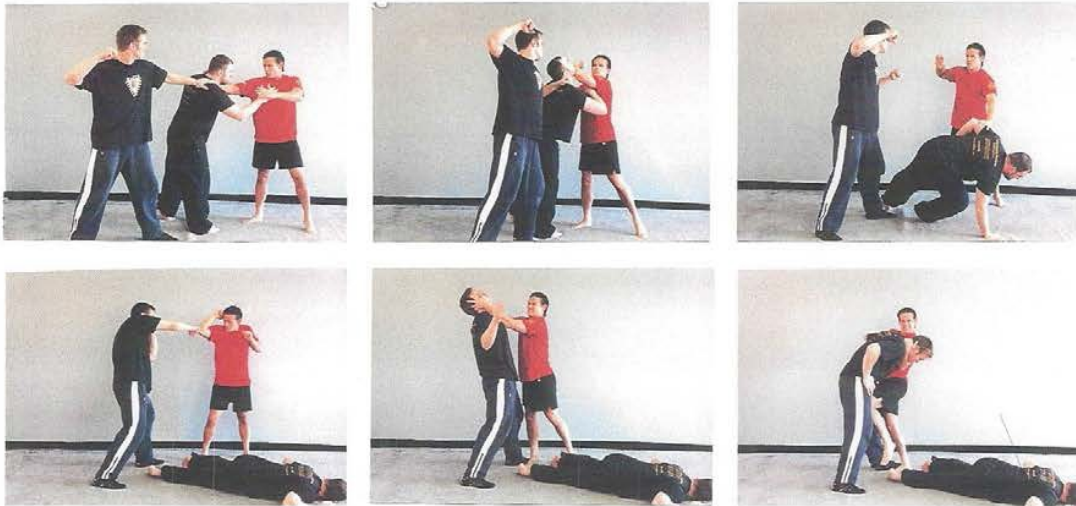
Matt's opponent faces off, and throws a right jab. Matt counters with a parry and inside eye jab, following up with a pak sao. Continuing into trapping range he illustrates a straight blast, to a head butt, elbow, and knee to the groin.



Matt's attacker swings at him with a piece of wood. Matt quickly pikes out of the way, then closes the gap. When inside he rakes the eyes, straight arms his opponent, and then delivers a knee. An additional follow up could be with another straight arm, and an elbow to the throat.



As Stephanie is attacked from behind with a knife, she first isolates the weapon's hand, and bites her opponent. This opens up an additional follow up with an elbow to the midsection, while still keeping the weapon hand in check. She would then gain distance and escape.



Matt is attacked by multiple opponents where he first zones to fight only one person at a time. This causes the second opponent to have problems finding an open shot. He delivers an elbow to the first attacker, and then throws him aside. Next, he destroys an incoming punch from the second attacker, and proceeds into trapping range where he finishes with an eye gouge and knee.



Matt depicts a more street centered guard escape here, as he holds down his opponent's arms to prevent strikes. Then he delivers a head butt which helps him stand up without resistance. Matt then proceeds to strike his opponent's groin to break the guard, and easily assumes the mount position. Realize how he also modifies the mount so he can deliver power strikes, while still applying pin point pressure to the adversary's midsection. This mount allows him more freedom to leave when needed.



In the attack situation above, Matt parries a punch, and then destroys a side kick with the tip of his elbow. As the opponent makes one last attempt to take him down, he is met with two elbows to the collar bone and head.



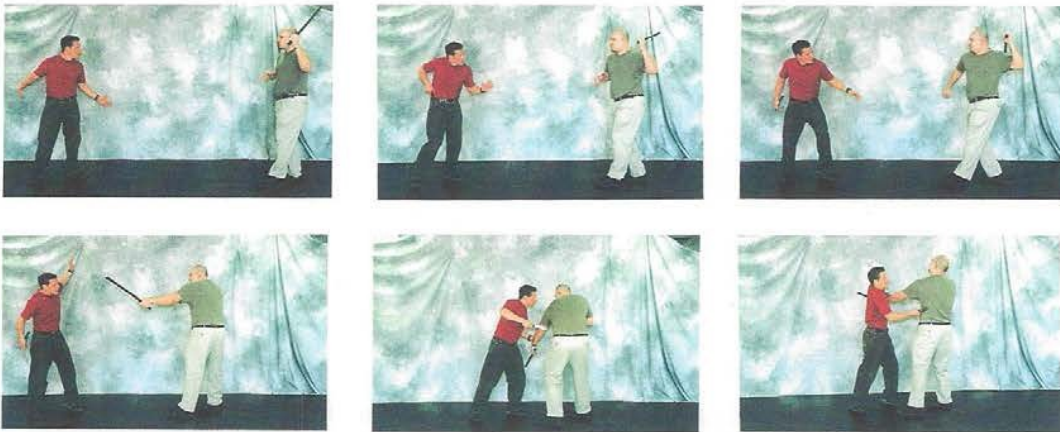
Matt is outgunned against this bigger opponent, therefore trading blows would only get him in trouble. In other words, he is fighting outside his weight class in a range where size matters. The sequence below offers a smarter option.



Here, Matt intercepts with an oblique kick, then heads for the low line groin slap. To finish the opponent off he delivers a knee to the head. Obviously, as opposed to the previous sequence, he uses certain JKD concepts to fight smarter (i.e. intercepting, use of trapping range), which allows him to fight outside his weight class.



Assuming the stakes are high (i.e. your attacked when alone, in a remote area, against a more skilled opponent, etc.) Matt shows here how using the environment can really help someone in an altercation. As he is attacked, he grabs a stone off the ground the directly strikes the incoming opponent in the face.



Matt is attacked here with a stick, but fortunately has a pocket knife of his own. As he is swung at, he pulls out his knife, and gains distance by backing up. When his opponent is in the closed position, Matt uses that opportunity to rush in and close the gap causing the stick to be irrelevant. In a serious altercation, fearing severe bodily harm, he might follow up with a vicious stab to the attacker's mid torso.



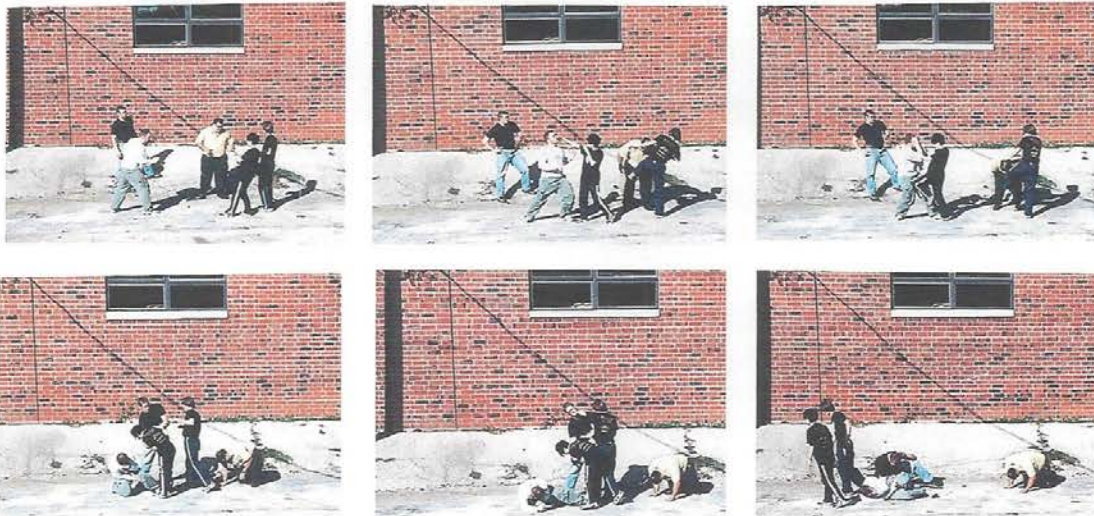
Matt is abruptly pushed from the back on an unstable surface as the snow above. Matt decides that he be better balanced staying on the ground, as he uses a side kick, or jeet tec on the opponent's knee cap. Using that moment of pain, he stands up and delivers an elbow right to the face of his adversary.



Matt realizes that being under an opponent which is much larger decreases the amount of options he has. In an intense situation, he resorts to an uninterrupted bite, where the opponent cannot get away (notice the lock in the second picture). When Matt releases him, he again encourages him to continue to back off by threatening or applying an eye gouge.



Matt shows how much easier it is to utilize a fake, in order to get into trapping range. Here he fakes low kick and diverts the attention of the man on the right. This presents an opening where he lands a high punch to the face. Then he sweeps the closest leg for a takedown, and finishes off his opponent with a foot stomp to the midsection.



Stephanie and her friend find themselves being attacked by three opponents. Quickly, Stephanie intercepts her opponent with an eye jab, and her friend directly enters into trapping range with a knee. In the next frames, Stephanie knees her opponent, as does her friend. Finally, the third attacker finds himself alone and attempts to throw Stephanie down to the ground. However, her friend terminates the scuffle abruptly with an elbow to the face, which gives them time to escape.



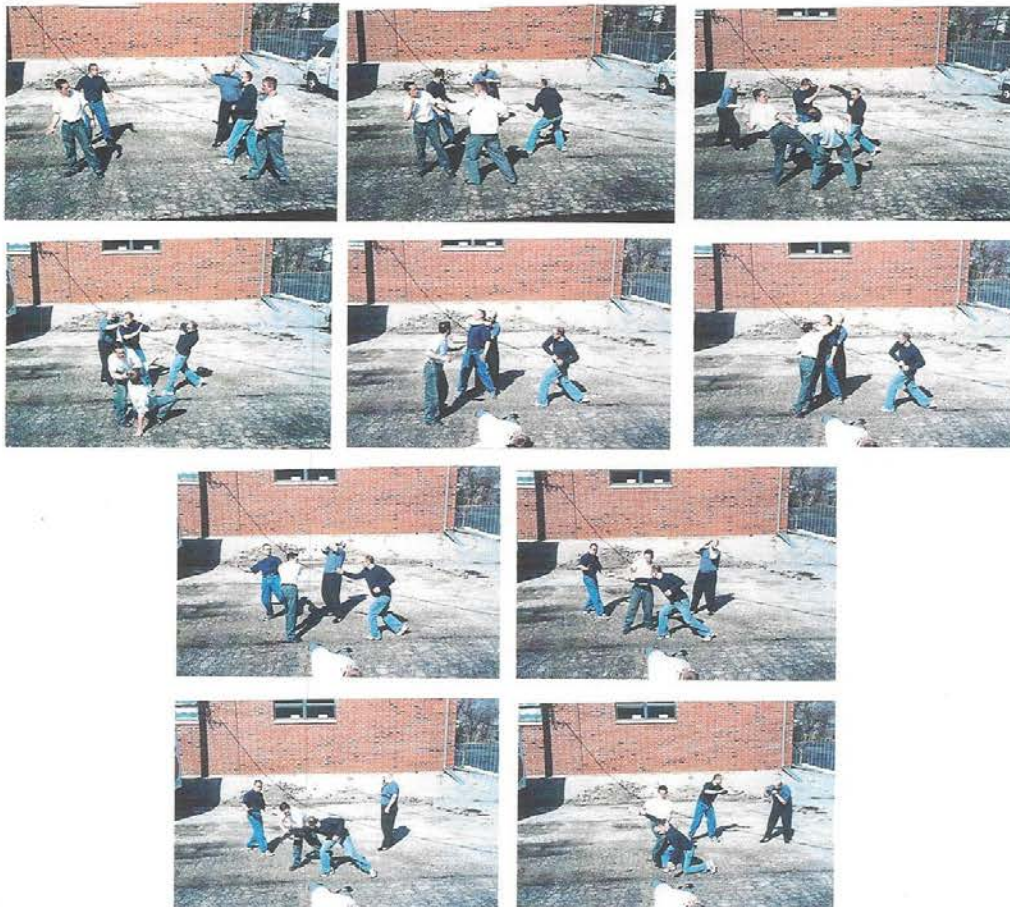
Matt is shown here demonstrating the five Areas of Combat: Kick Boxing Range, Close Quarters, Ground Fighting, Weapons, and Mass Attack. A true street fighter must know how to fight in each of these Areas.



While talking to Stephanie, Matt is attacked from behind with a bear hug. Unable to throw a punch, kick, or perform a takedown, Matt initiates the tools of trapping range. He delivers a low strike to the groin, followed up with a head butt. Upon being released, Stephanie and Matt escape.



Matt shows the most important weapon's concept: Defanging the Snake. As his opponent attempts a stab, he steps back and strikes (cuts) the weapon's hand. Although this illustration is done with a machete and knife, it is relevant with almost any combination of weapons: sticks, clubs, chairs, knives, and even small blunt weapons.



Matt and his friend are walking along and harassed by three attackers. As they engage, he intercepts one with a thigh kick, and his friend destroys an incoming punch. As Matt throws a final elbow to the first attacker, another slips behind his friend and applies a rear choke hold. Because the opponent applying the choke hold has both hands tied up, Matt gives a direct punch to his open face. Unfortunately, one of the attackers comes back, and pulls a knife. Matt pushes his friend out of the way, directly isolates the weapon hand and strikes the opponent's arm with an elbow, which breaks it. To finish him off still isolating the weapon's hand, and delivers a knee to the face, as his friend keeps one of the other attackers from attacking again.



As a security guard enters a truck, an assailant creeps behind him and removes his firearm. Using simple Jeet Kune Do concepts as closest tool, economy of motion, and "heavy artillery" options, the guard strikes with a rear elbow. To protect from getting shot, he isolates the gun hand, and then straight arm strikes his opponent.



The opponent shoots for Matt's legs to start this attack. Matt counters by applying a head lock, where he rotates around the body for a rear head lock. He then finishes off his opponent with an eye rake.



In this illustration, Matt shows a simple lock flow. He starts with the wrist, continues to both an upwards and downwards arm bar, and then finishes with a figure four arm lock to take his opponent down.



Matt is put into a dangerous but common situation, where he is attacked by two aggressors, but also has to protect a second party. He starts off by putting distance between the second party and the attackers, and intercepts a takedown with a knee to the face of the first opponent. As he zones from the first attacker, he also kicks the knee out of the first aggressor, while parrying a shot from the second attacker. After the parry, he throws a head butt and elbow which would most likely take the second opponent out of commission.



Starting out in a random clinch position, Matt decides not to throw an elbow but offer a less lethal option as a choke used for control purposes. He then under hooks his opponents right arm and spins him to the ground. Matt stabilizes his opponent by placing a knee on the midsection where he has the option to throw punches.



Matt reminds everyone that knowing how to use a gun, in addition to shooting in varied positions and angles, is a necessity for functional and realistic firearms training.



Matt, once again, is put into a tough ground fighting position where a bigger opponent is on top. He kicks his knee forward and latches on to the opponent's torso. By doing this he creates an uninterrupted bite where his opponent would most definitely stop the attack and roll off.

V - LEARN FIRST

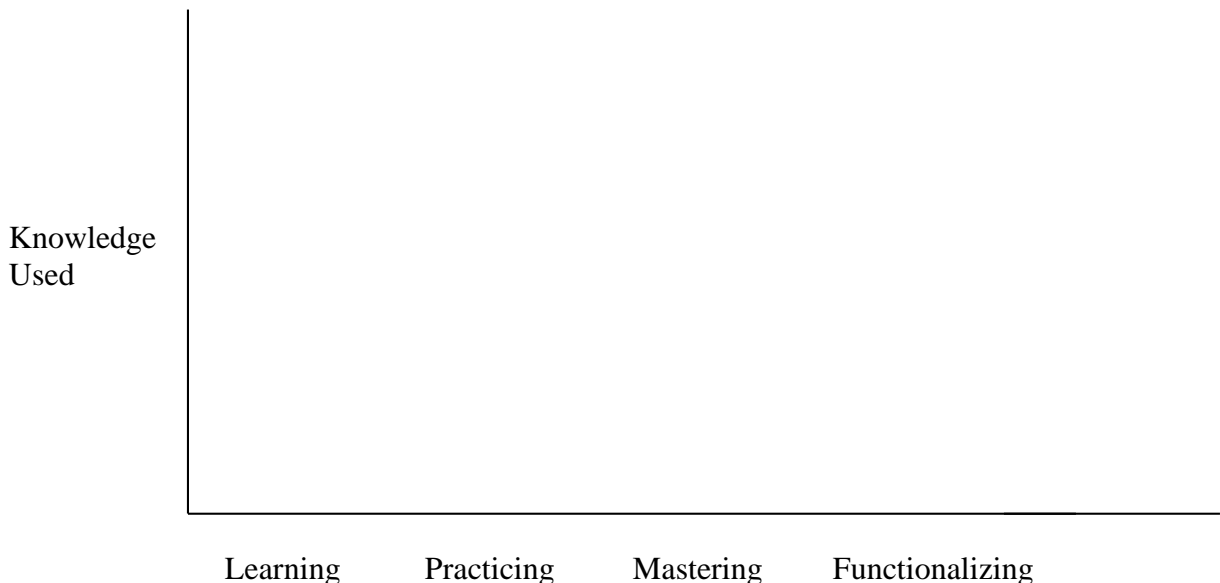
Path of Learning

Constant learning should be practiced in every martial artist's life; for learning is growth. If one is not growing they are dying, there is no middle ground. In the path of learning there are four levels. The first one is actually named "learning". When an individual first comes in contact with new information, they learn it. This first step might be temporary, as much information is lost at this stage. If one wants to retain any of this new information, they must continue to the next level, which is to practice it. It may be a new drill, a new range of combat, or a specific technique. Whatever it may be, this stage takes the new stimulus and runs it through over and over. This repetitive action ingrains it in them, and makes the stimulus part of their memory.

If done enough times, in the correct manner, they step up to the next level which is to master it. Once again the focus in this level is not one of repetition, but of accuracy. At this level for example, a certain technique being performed would be completed with near perfect body mechanics, speed, intensity, and follow through. If there are notable deficiencies in any of these categories (or others), the certain technique is still in its practice stage. Through mastering a certain concept, there are psychological and emotional results, also. For instance, confidence begins to peak, as the individual knows that he or she can act or react with near perfect action. However, mastering a concept is not the last level.

The last level in the path of learning is to functionalize, which is one of Lee's main lessons. This is the level in which a person performs a mastered concept in a real life situation (i.e. sparring). For example, a mathematician is truly great not only when

they have mastered working through a formula, but when they use it in a real life situation, problem, or challenge. This is where they assimilate the knowledge in the real world. In martial arts, eye jabbing a target 100 times is good. Mastering the eye jab down to each specific movement is great. But isn't it sheer excellence when an individual eye jabs an opponent at the precise time in a non-planned sparring match, or a real life confrontation? This should be the goal of any self-defense technique or concept that one wants to be street effective; to correctly use what is learned, at the right time, in the right situation.



The broader path of learning does not stop there either. If one would go through this path of learning for each technique, drill, or range, there would be an overload of knowledge. Then, when the individual would spar or get into a real confrontation, he would freeze under confusion of what to do. There would simply be too many options. Therefore, the functionalization stage also assists one in deciding what technique, drill, or concept is used on a consistent basis. As Bruce Lee used to say, "It is not daily increases,

but daily decreases." This forces the individual to possess only the essentials, which is his or her personal and specialized truth. This path of learning never halts. It should continue through a person's lifetime, always gaining knowledge, synthesizing, and then decreasing until the essentials are exposed.

Gaining Knowledge

Assuming that one understands the "path of learning", and wants to reach the higher levels in self-defense, they must first gain knowledge. In today's day and age, there is a plethora of avenues one can take to learn self-defense. The first and oldest way is instruction through a teacher. One way this can take place is through regular full-time classes. Therefore, there might be five, ten, twenty, or even more than forty other students in one class. The positive aspect of full-time classes is that they are usually easy to find, and are usually relatively inexpensive depending on the school. Class times are usually held throughout the week at a variety of different times during the day. The negative aspect about this is that one may not get the personal attention that he or she needs to prosper. Because of this lack of supervision, bad habits can form fast, in addition to not being able to get questions answered quickly.

The next way to learn is through private classes on either a full-time or hourly basis. The positives about this method is that one has complete supervision over themselves. In most cases, the learning process is excruciating, due to the focused and personalized instruction. Instructors also tend to have a deeper rapport with their pupils, making it easier to answer questions and give feedback. However, the negatives are that superior instructors are difficult to find when wanting to exercise this option. This makes the possibility of having the student travel far distances be more popular. Also, fees are

usually on a very high per hour basis. This can limit the amount of time one can afford to get this private instruction. The instructor might have limited time, making the responsibility of schedule arrangements lie on the student.

The last major way of gaining in-person instruction is through attending a seminar. Martial arts seminars can last from an hour to a few days. The positives of attending a seminar is that it is a good way to expose oneself to an art or style, without a heavy commitment. Although there are expensive seminars, most are fairly reasonable. The negatives are that in seminars, instructor to student ratios are usually lower than full-time classes, which brings about those negative aspects. The location of a seminar can also make it financially difficult, many times having to pay for food, lodging, and transportation.

Another way of gaining knowledge is through books. This is a solid way of gaining information. Books, of course, contain a lot of knowledge on any subject one is interested in. They are very portable, and reading is done on the student's time. Books are also the cheapest way of gaining knowledge, and free if one owns a library card. The main limitation of a book is that one does not gain experience from reading a book. And although questions can be answered through additional research, it can be time consuming and sometimes come up unsuccessful. That is why the Internet has become a great way to gain addition written information, besides books. With the power of search engines, one can cut down their research substantially by typing in key words or phrases.

Over the past two decades martial arts training DVDs have become very popular and have created an extra way to learn information, and video clips on the net have expanded their original reach. One positive aspect about videos is that it captures real life

movement and instruction visually. Quite possibly the best thing about videos is that one can watch the lesson over and over again. Videos are just as portable as books, and can be used on the student's time. A negative aspect about videos is that there is still not the in-person instruction, which deprives the student of supervision. Cost is debatable, however, most one hour DVDs go for \$30-50, with some going as high as \$100 an hour. Lastly, unless one has a training partner to watch it with every time, it could cause problems, as most videos require a second person to train with.

Once again the Internet is becoming another means to obtain lessons. Throughout the start of the new millennium websites popped up offering lessons. Therefore, a student could take lessons from an instructor half way around the world by simply downloading the next lesson in the curriculum. This method would most likely be categorized in the "video" learning method, as it carries the exact positive and negative points. The future will continue to hold some unique possibilities with this method.

The last way to gain knowledge is to actually gain experiences by training. Training with someone will teach things that some of the other sources could never account for. Actual training gives personal experiences to learn from. It gives internal (from oneself) and external (from one's training partner) feedback. The best way to learn, is to do. No method is more personally or internally changing.

With all of these different ways, how should one gain knowledge? The first step is to decide what is wanted. Does one just want to know, or know how to do? Beyond this first step, possibly the best way is an eclectic way. This means that one should gain knowledge on his or her own through books, magazines, and/or videos, then learn through formal full-time or private lessons. Occasional seminars are great to break the

monotony, and gain a new perspective. Lastly, one should always be experimenting on their own, through training with themselves and/or partners. All of these do not end when the next step is reached. Simply meaning that, when one reaches a "higher" level of training, they should still gain knowledge through all previous forms. All learning methods are performed on an ongoing basis. Each providing the positives, and erasing the negatives by taking part in the others.

True Self-Knowledge: Body Types

Gaining knowledge should be a goal in every part of training. A good place to start is with the human body. In other words, one should gain knowledge of their own bodies and those of their opponents, no matter what art they practice. Most martial art competitions do supply weight classes, providing some equalizer between competitors. However, there is a misconception about height and weight when it comes to self-defense. Bigger is not necessarily better. Bigger, heavier, shorter, or smaller is just different. Each possesses different natural qualities when it comes to street fighting. Bigger and heavier may give an advantage in certain ranges, as in Kick Boxing Range and Ground Fighting. However, the most important lesson with this subject is that no matter what an opponent's body type is, being "better" physically, actually comes through knowing the pros and cons of each body type. This is just another step in gaining knowledge. In this instance, one is gaining knowledge about the most important thing, themselves.

To simplify this matter, three primary body types will be explained, stating the common positives and negatives of each. There are, of course, bigger people who are very quick, and smaller people who are very strong. The point is that the following are

the average realities of each body type, and how to improve on each. The first body type is the ectomorph, who is characterized by a short upper body, long arms and legs, long narrow feet and hands, and very little fat storage. This body type is narrow in the chest and shoulders, with generally long, thin muscles. Most of the time these individuals are quicker, more flexible, and fairly agile. But at the same time, they also tend to be lighter and do not possess a high strength level, which could provide a weak point.

The second kind of body type is the mesomorph, which usually possess a large chest, long torso, and a solid muscle structure. People with this body type usually have great muscle mass, which usually brings about great strength and compact weight. However, flexibility is usually below average, and most of these individuals are shorter.

The last body type is the endomorph, which is characterized with soft musculature, short neck, wide hips, and heavy fat storage. These people have the advantage of size, with above average strength. However, they may have reduced speed and below average agility.

As a side note, it must be added that it is also common for people to be a mixture of two body types. Therefore, there is an array of combinations as well. For example, a person could actually be an endo-mesomorph, or a meso-ectomorph. These people would then share characteristics of two types. Sometimes people might share the positives of one type, and the negative of another.

Using the self-improvement perspective, it is important to assess one's own body type, and observe the positive sides of it. It is important to look at the God given gifts one has, and study how one can use those to the best advantage possible. Secondly,

examine the weak points that the body type supports and learn how to improve on it. If one sees him/herself as slow because they are too heavy (endomorph), that person might want to lose weight. Another option is to consistently do speed and agility drills or exercises. Another person might be physically weak (possibly an ectomorph), therefore that person should hone their energy in on weight and strength training. Although a 180-degree body type turnaround is unlikely, anyone can improve their skills through focusing on ways to make them better. However, first they must gain "true knowledge" on themselves.

VI - TRAIN IT ALL... INCLUDING EMOTIONS

"Knowing is Not Enough"

All this information is a great start. Now one needs to practice, synthesize, and practice again. Knowledge is only potential. A great fighter is not one who is asked a "what would you do" question, and then replies with a confident answer. A great fighter is one who consistently shows his or her knowledge in and out of training. Knowledge becomes concrete when it is applied in a given situation. There is an air of confidence and accomplishment in the one who answers by doing.

All the private instruction may be great, but if it is not practiced on an ongoing basis, what good is it? Watching hours of training videos will not make one a "better" fighter, either. Only practicing what is shown will increase one's skills. Many instructors have seen the difference of those who practice and train outside of class, when compared to those who do not. Reactions are quicker, decisions are better, and confidence is higher. The point is that one must take action on what they have learned, by training on a regular basis.

After gaining the knowledge by video, magazines, books, or an instructor, it is time to take responsibility and do something with all that knowledge. The first thing is to assess one's equipment. Is there a heavy bag, training weapons, gloves, etc.? If one can afford to buy what they need, and actually use it, then it's a good investment. Remember, to buy only what is needed. After settling the equipment inventory, the next step is to set aside time on a regular basis. This is the time to train and practice the things one has learned through the "gaining knowledge experience". If it can, it should be at the same

time, on the same day(s) every week. This will build consistency and help discipline the student to stay on task.

The next thing to do is to get a training partner. This might be the best piece of training equipment one can get. A group of three or four is even better. Once or twice a week, one should train with his/her training partner(s). This is the time to practice the application of techniques, while at the same time developing attributes. Training partners should split up their time equally, practicing what they want individually, as each has their own separate needs. After a session, partners should give feedback to one another in an honest and respectful manner. The results of this feedback should then be integrated into the next session.

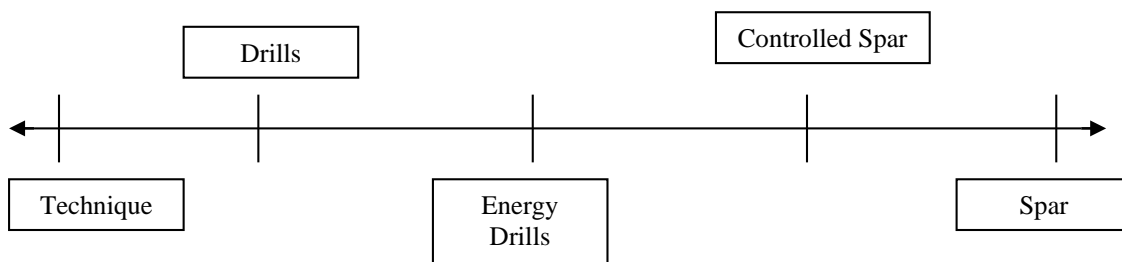
Lastly, this direct training should be rounded off by the "extra essentials", or indirect training. This would include weight lifting, cardiovascular work, stretching, and other physical activities. Direct and indirect training should be recorded if possible. Many people use a journal, while a few others use video recordings. Video recording sessions are an irreplaceable tool for the student to study and observe his strong and weak points. One can learn volumes on themselves from an hour or two of watching themselves train. The more one can document, the more they can study and improve upon. Later down the road, one can view what worked well, and what could use some refinement. It all is part of the learning process.

The Training Continuum

Training in JKD is a challenge given the amount of information one could use. Depending on what "kind" of JKD one practices, the philosophy could have 20-30+ different martial arts. This leaves the practitioner with tons of concepts, attributes, and

techniques to learn, practice, and articulate. How does one effectively train all of this knowledge? One may want to train moves which they know they would not use in a survival situation, but train with them anyway to improve upon their attributes, for example. Others just want to spar, and still others love learning more and more.

The following is a continuum, which can help an instructor or student realize what order they should train information in, or what is needed to balance them out. First, take a look at the Training Continuum below.



On one end, there is the “Technique” side, or self-perfection part. Under this category there is a place where all of the “moves” are placed. A punch, kick, and certain submission hold would all fall under this section. On the other side is the “Spar” section, or self-preservation part. This category is summed up by things you would do in a real life altercation for the most part, and train it in a sparring manner. Biting, eye gouging, intercepting with a painful groin kick, or vicious follow up cuts with a blade would all fall here – and would be performed during sparring rounds. Most practitioners have a clear idea what these two extremes are, and how to use them. However, few know the details of the ones in the middle, so here is the breakdown of every point.

Once again, the “Technique” box is the “how to” information. Every self-defense move can fall in this place, no matter how functional it may or may not be. The “Drills” point is where techniques are done in a repetitive manner. When most people train, they

work with this on the continuum. When learning a move (i.e. a mass attack technique) is already done, now one would train it by doing it in a repetitive manner. After the Drills, one moves closer to the self-preservation side by entering the "Energy Drills" section. One is increasing their self-preservation work because they are now engaging in drills that makes a practitioner react off another's energy, instead of doing it in a predictive repetitive manner.

As one moves further to the right they encounter the "Controlled Spar" section. Many practitioners miss out on this part, as they skip from doing drills or energy drills to sparring. This section is so important because it helps one build proper flight time to functionalize the moves. In this section, two practitioners ground fight for example. They spar at about 50%, and take turns feeding. One gets the other to tap, and then that person feeds (i.e. positions, give a lose arm, etc.), so the other can complete a submission or lock. Down below is a table, which explains each section if one was training in the Area of Mass Attack, and the intended goal. The following are only examples, as there could be other answers one could put in these boxes.

Training :	Technique	Drills	Energy Drills	Controlled Spar	Spar
Mass Attack Training	Learn how to zone around two approaching attackers.	Train the technique in a repetitive manner by having them attack – the person zones, then they attack again in choreographed angles.	Same drill as before, but it is un-choreographed . The person who is getting attacked does not know what is going to happen next (i.e. different energies).	Now other stimuli come into play with the prior drill, as a man with a weapon, environmental obstacles, or awkward angles of attack.	Slow sparing is now sped up, and functionalized moves are the only ones which truly work on a consistent basis. No one feeds, it is all serious commitments

Goal	Correct mechanics are emphasized	Quickness is emphasized.	Ability to react smoothly is the focus.	Realistic variety is emphasized.	Successful outcomes are the only things which matter.
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The right column shows the “Sparring” section. This is the culmination of one’s training, and the summation of the previous points. The cardinal sin, which many people are guilty of, is leaning a new technique and jumping over to the other side! They then wonder why they cannot pull their techniques off in sparring, or they figure that the technique is the problem, not them. The bottom line is that everyone must go through each step to truly make moves functional, but also to make them a part of the practitioner. Yes, some catch on faster, but all go through the process. In other words they start learning the Technique, Drill it repetitiously, train it with different energies, spar in a controlled manner with it, and then finally spar with it.

Problem Solving With the Training Continuum

Everyone is going to have deficiencies in their training, and in some cases gaping holes. Therefore, instructors can use this Training Continuum with their students, and any practitioners can use this with themselves. Here are the steps and their explanations.

1. Identify the Deficit: Is a student having problems with pulling their moves off in sparring? Have they reached a plateau in their drilling? Are things moving too fast for them? Knowing what to fix is the first step... ask questions, interview others, and observe heavily.

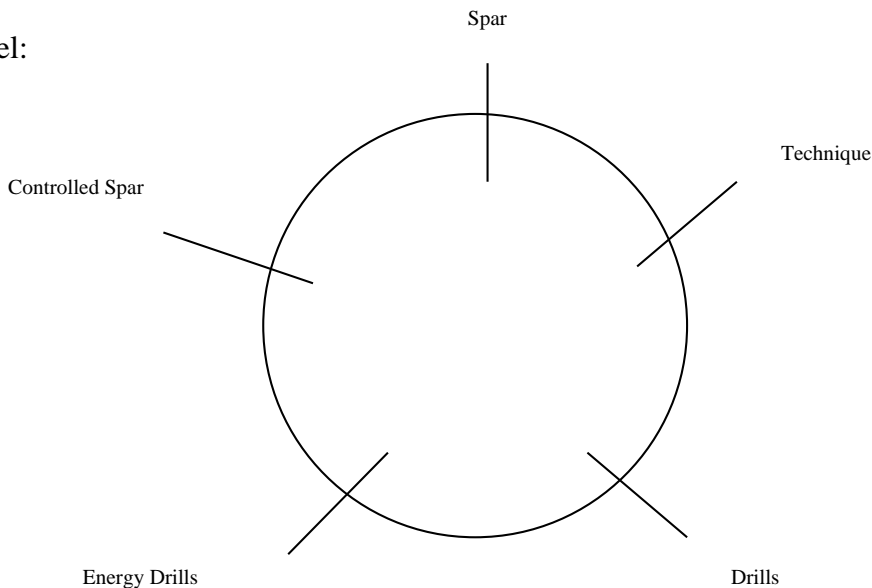
2. Match Weak Spot with Section: Here are some common signs of what one will see or experience in other sections, in addition to having trouble with the primary section:

	Technique	Drills	Energy Drills	Controlled Spar	Spar
Common Signs Found in Other Sections	Spars in a sloppy manner. Does not like sparring.	Hesitates when Slow Sparring. Cannot perform even at slow speeds.	May see challenges in both Technique and Sparring sections. They might get bored in the other sections too.	Gets frustrated in drills. Tends to give up easily.	Has problems pulling off simple, but essential techniques.

3. Work the Problem and Effects: Work the section stated in question one and in question two in rotating shifts. For example, work the answer to number one (i.e. train techniques) on one day, then number two on the second day (i.e. increase sparring time). Go back and forth.
4. Slow Down: Keep things simple, do not work harder, more complex drills. Focus on the simple techniques, drills, and the like.

Using the Training Continuum for Improvement

If the practitioner has balanced in their skills, they actually want to see the continuum differently. The continuum for these people looks more like this cyclical model:



When seeing it this way, it is apparent that growth is ongoing, and there is no end. There really is no “maintaining” under this model; there is just constant improvement. After they learn something, they will drill it, work in energies, slow spar with it, and gain solid sparring time, as they go back and repeat the process. They might possibly add another move to their arsenal, or further perfect a technique they have known for decades. Going through the process multiple times, one may use different drills and energy drills to develop supportive attributes. The point is that when done in this cyclical manner, one can continue to better themselves to a degree they did not know existed.

Foundation of Training: The Physical Triad

Training with any of the methods above is a moot point if one does not have a solid physical being. In order to physically condition oneself day in and day out, one needs to realize that there are three important physical components which everyone needs to pay attention to. After seeing the health level of the average American, it is no surprise that most people plan more for their vacations or what model car they’re going to drive, as opposed to their physical health and maintenance. Splitting physical health into three components will help one assess and improve each component, which will lead to better self-defense conditioning and overall quality of life. In other words, they will have the foundation to “train it all”.

All the greatest techniques in the world will be useless if a person is a physical disaster. All of the best instruction in the world will also do a person no good if they do

not take care of their one and only body. Although many individuals get into the martial arts for its physical benefits, many forget about the three simple components that defiantly affect anyone's health. This book does not claim to be a health authority, as anyone should consult their physician before changing any of their health habits. However, this book does recommend that people should use their own common sense, and research healthy living on their own, in order to come up with an effective lifestyle. It does claim to outline three simple physical components of a person's physical self, along with basic health guidelines. If these simple guidelines are followed, along with minimal additional research and consulting with a doctor, there is no reason why anyone should live a below average physical life. The following is the Physical Triad for the Complete Street Fighter.

Diet: This is anything having to do with a person's eating habits and behaviors. What they eat, where they eat, when they eat, even why they eat, are all included in this component. Be sure that the daily and weekly intake of food contains healthy amounts of protein, fats, carbohydrates, nutrients, and vitamins. Everyone has their own thoughts on what to eat and what not to eat. Therefore, it would be a waste of time to try to please the vegetarian reader or one who eats huge portions of red meat, for example, by giving specific information in this section.

Just realize that a person is what they eat. If they fill themselves with processed food, fast food, and other chemical additives, they will reap the negative aspects. This will in turn, drastically affect one's training and success in a survival situation. Also remember avoid heavy quantities of refined sugar, salt, caffeine, red meat and dairy. There is a lot of information proving that the human body does not need any of these

products, and that they are also a detriment to the human systems. Frequency of meals is another topic that is always questioned. Most top nutritionists advise one to eat 4 to 6 smaller meals a day, which improves digestion regularity and metabolic rates. The bottom line is to eat according to one's outcome (i.e. gain weight, lose weight, increase endurance, increase strength, etc.), while keeping to the outlines above.

Exercise: This is any physical activity that improves muscular, cardio, skeletal, and tissue health. Physical activity can range from a simple walk, to a 12 minute multi-Area sparring round. Out of all the information on exercising, there is a simple rule that advises at least 30 minutes of physical activity a day. Time spent walking, riding a bike, lifting weights, dancing, running, aerobics, and such, all count into this 30 minute rule. An intense stretching can also count in this 30 minute total, as a quick stretch upon waking up, as a start to exercise, or before going to bed are all heavily encouraged.

One should also pay attention to taking care of their skeletal structure, strengthening bones, ligaments, and tendons. Be advised that there are certain movements and exercises that just focus on this aspect. On the other hand, there are many improper positions and postures that are a detriment to the body's structure. Additional research and attention is a must in this area. However, one has to remember that living is movement, from the general example of moving the whole body (i.e. running), to the specific example of cell division. Therefore, move regularly. A multi-Area self-defense philosophy is such an incredible workout, because it involves endurance, flexibility, power, and agility movements. In turn these develop all aspects of physical mechanics and internal/external movement.

Sleep: Even God, after creating everything, took one day off to rest. Therefore, it is no surprise that human beings must also take time out to recuperate and regenerate. Why is it so important that sleep is one of the Triads? To improve one must actually breakdown or stress a certain system. As a result, the system (i.e. set of muscles) comes back stronger. When performing a bicep curl, the last few reps actually stress (some would say breakdown) the muscle, forcing it to grow back stronger. If one wants to build endurance, they have to push themselves a little bit past their comfort zone, in order to have more endurance the next time. However, they will not have more endurance the next time if they do not recuperate properly through rest and sleep.

Although this part of the Triad is named "Sleep", it can also mean any kind of rest and relaxation, including meditation. All of these must be used correctly to improve the physical (and mental/emotional) self. For instance, one needs to log in a decent number of hours of sleeping each night. Depending on which source one is getting their information from, the amount could be anything from six to twelve hours of sleep. However, just as important is the consistency of the hours. A person will feel totally "jet lagged" if they get ten hours the first night, four hours the second, and eight the third. To avoid confusing one's body, make sure one's bedtime and wakeup time attempt to stay as consistent as possible throughout the week (yes, on weekends too!). Naps are another point of conflict depending on who one is talking to. Some need them, others don't, and some others could not find time if their life depended on it! It is mostly personal preferences. Use them, if one needs them.

Just as there was the 30 minute rule of exercise per day, there should be an allotted time for relaxation each day. It is an intelligent move to schedule at least 60 to

90 minutes a day, where one just relaxes, taking part in non-stressful activity (i.e. surfing the Internet, taking a walk, meditating, reading, writing, watching TV, or talking to a loved one). Naps can count here, but they should not exceed 30 minutes, because the body will start dipping into a deeper sleep. Once again, upon waking up, one will feel symptoms of being "jet lagged". Besides the 60-90 minutes of rest during the day when they are working, one should also have a day during the week, where one retracts from their weekly stresses. Some choose one of the weekend days, as their "day off", while few others use a weekday. The activities scheduled during this day should be centered on play, rest, relaxation, and fun. The point is to take time to rest your body and mind from the stresses of the day and week, at the same time giving your systems a break from their intense use.

The author would love to elaborate on these topics, however, the emphasis was to give the basics, and encourage self-research. Ask qualified practitioners, search the Internet, visit the local bookstore, and ask peers who have physical habits and results that are desirable. These are some of the best resources, but the absolute best is to use common sense, along with one's own judgment of results. One's research should follow the JKD philosophy of "absorbing what is useful, and rejecting what is useless..." Everyone is different, so it may take a quick trial and error phase to find the "perfect" regime. If one ignores even one of the components that makes up the Triad, they will find themselves thinking and saying "something just isn't right".

Aside from self-defense, one must look at the topic at hand: health! When things are not going right, it is popular to say, "at least you have your health". However, it is usually that bad health habits and results are influencing the issue that is not going right.

Once again, one should use the ultimate JKD model for physical health – Bruce Lee himself. Although it is true that he passed under freak circumstances, take a look at some of the books that have been written about him, and review how much attention he gave to his health. Bruce's present health was incredible. He was almost obsessive about keeping detailed notes on everything from what he ate, to how and when he exercised. Bruce realized how much one's physical health affected their performance in and out of Martial Arts. Please view the resource page in the back of this book for a head start on one's personal research process.

The Three Pieces to the Complete Puzzle

How does one train and be fully prepared for a street fight? Most successful street fighting martial artists have their own recipes to become a complete fighter. Although most of them must, and do have all the necessities, these pieces may go under certain names. All of these pieces however, can be placed into three different categories.

The first piece is technique. Simply, technique is the manner of accomplishing a certain move. It is the body mechanics of the movement. Some instructors and practitioners of *JKD* have been so afraid of this word that they have forgotten about its necessity. The reason why some people are so scared of this word, is the fact that Bruce Lee talked so heavily against it. Whether or not he was against it, is a matter of opinion. At the time, many martial arts focused so heavily on technique, that they forgot the other two puzzle pieces. This is possibly why Lee argued against it so strongly. Technique in itself is not a "bad" component to *JKD*, or any martial art for that matter. Technique is "bad" if it is the only thing focused on and/or practiced. Nevertheless, it is an important part to the complete picture, therefore, train it consistently.

The second puzzle piece to a successful street fighting martial artist is attributes. Examples of attributes would be awareness, line familiarization, sensitivity, strength, power, speed, distancing, timing, and body mechanics. In short, attributes are the things that make it possible to pull off a technique in a real life situation. Sifu Paul Vunak explains attributes by illustrating it with athletes.

Anyone can watch hours of Michael Jordan on videotape. Anyone can write down and study his techniques on dribbling, shooting, passing, and defense. Now why can't that person go out and play like him? It is because one does not possess his attributes, like his awareness of teammates and defenders, his speed, distancing, and ability to coordinate his body.

Therefore, a martial artist must focus on both technique and attributes. Without one, the other is useless. This is where many traditional arts fall short. They may have very effective and efficient moves, but cannot execute them in a street fighting situation. Hence, they have the technique, but lack the attributes. If they would blend both in their training, it would produce a more realistic self-defense system. Still, if a person possesses both of these, there is still one more puzzle piece... conditioning.

Although this term is mostly associated with physical conditioning, the complete meaning goes much deeper. There are three components of conditioning to be a complete martial artist. The first is physical conditioning. Athletes have a wide variety of ways they accomplish this. Some run, others may bike, and others still may lift weights. All of these ways are excellent, however one must realize what the outcome is

to a specific training method. Lifting heavy weights may build power, but lack endurance. Running six miles a day may build endurance, but lack power or strength. All people have different goals in mind, just realize that there should be a bit of both. An intelligent fighter will build one without sacrificing the other.

The second component to conditioning is mental conditioning. This is done through constantly seeking out new ways of learning and experiencing. There are so many resources out there to increase one's knowledge base. Once knowledge is gained, one must mentally practice the moves and techniques. Physical practice of these techniques will also benefit mental conditioning greatly, by learning through the experiences of what to do in a variety of situations. The point is that mental conditioning, is based off of knowledge and information, and how to use it.

The last component is emotional conditioning. Learning and experiencing how to deal with all the emotions of a threat or competition are priceless. Fear, anxiety, frustration, and anger are all natural responses to a hostile and stressful situation. Emotional conditioning will take these responses, and even teach how to use them positively. Another goal of this component is to use confidence, relaxation, compassion, and psychology to ones utmost advantage.

When all of these puzzle pieces are together and developed on an ongoing basis, the result is a completely conditioned street fighter. If one of these is deficient or absent, it becomes the weak link that will one day break the whole chain.

The Invisible Piece

If a person goes to any bookstore, they will see a sizable section on martial arts and self-defense. If one takes the pages of all these books, they will most likely see that

all of the information given in these pages relates to either physical or mental conditioning. Meaning, the books will provide tons of knowledge on certain techniques, and many ways to train these moves. However, few if any, contain information on a human basic: emotions. Of course, there might be a couple of sentences dedicated to brushing over the topic, but how many plunge deep into this topic? Unfortunately, few of them do.

The emotional component of any physical or mental behavior is very important in any sport. Sports Psychology has only gained popularity over the last decade or two, where they have started to analyze how emotions affect performance, skill, and even training. They ponder questions such as: How does anxiety affect a free thrower in basketball? How can a positive emotional state help a sprinter become faster? Does fear truly affect a football lineman? Or, if anger hinders a golfer, what emotional state would be more effective? After this step, they use this information to improve performance, skill, and definitely training. The exact holds true for any martial art. Whether in a martial arts competition, sparring, or while training in a street fighting art, emotions mostly dictate how a person will act and react.

If a martial artist knows about their emotions, and better yet knows how to utilize them, they have a major advantage. Imagine an artist who dissects his fear, and learns how to deal with it appropriately. Or, think of an artist who knows how to throw himself into a focused state, where he gets into "the zone" instantly. These examples are just scratching the surface of how emotions affect a fighter. These are the principles that teach control in a heated verbal bar fight, or survival in a rape situation. Therefore, one should not ignore this kind of conditioning. All of the greatest techniques in the world

will do no good, if a person "freaks out" in the heat of battle. Nor will all of the physical training do a person good, if they "freeze up" at the onset of a violent confrontation.

As a result, a martial artist has to transform into a "sports psychologist". They have to spend time watching competitions, examining how certain emotions affect certain outcomes. They have to pay close attention to their own emotions in training, and more importantly, out of training. One needs to evaluate how "out of training" stressful situations affect one's focus and control. For example, when fearing bodily harm in comparison to losing one's keys, emotional reactions will be multiplied tenfold. Therefore, document any highly emotional experiences, and then develop ways to condition positive and effective behaviors the next time around. Remember, in a fight one burst of anger might lead to a bad decision. Therefore, take this topic as seriously as weight lifting, aerobic training, and sparring combined. More bad decisions, hence defeats, have been made on this "emotional" issue, than most other physical and mental mistakes combined.

One of the problems with this piece of the puzzle is that emotions are difficult to monitor (many times even observe!). This makes it difficult to assess, and in turn to improve. More so, emotions are sometimes very unique to each person. One person may feel fear differently than another, for example. The same thing holds true for anxiety, frustration, or excitement. Once again, one finds that it is a personal journey through emotions. Most emotions have similar characteristics, but symptoms of the emotion can vary greatly. So, how does one realize and implement this "invisible piece"? First, one must examine emotion's role in a good old street fight, only then can they improve their unique characteristics.

The Emotions of Each Area of Combat

The emotional side of self-defense is tough enough, but it becomes even more complicated with all the variables. Possibly the most complex is knowing what kind of emotions to have in each Area of Combat. In other words, each Area has its own unique emotional characteristics, which in turn, should be supported by certain physical dispositions.

For instance, it has already been stated that in a street fight, the fight actually mutates, going from one Area (or range) to another. Two opponents could square off further apart than kicking range, rush into trapping range, hit the ground and start fighting on the floor. The emotional side, therefore, could change three or four times. Outside of kicking range, two people are calm, they size each other up, and almost dancing around like Mohammed Ali. Once they enter into trapping range, it becomes "head hunter" time, as their heart rate and intensity skyrocket. They may both become off balanced, fall, and hit the ground. They relax again slithering like a snake, trying to find that joint manipulation or submission hold. As one of these options become available, the intensity shoots up again, as one attempts a finish off move, and the other attempts to escape or counter.

If one has no knowledge of these emotional and physical peaks and valleys, they are beating themselves. These individuals will tense up when they are twenty feet away from each other, slowdown in trapping range, and speed up on the ground, wearing themselves out. Then they wonder why they pulled a muscle out in kicking range, got tossed around in trapping range, and flopped around like a fish out of water in grappling range, leaving themselves no energy to complete a finish off move.

On the other hand, the one who realizes there is an emotional and physical evolution in a fight, should use that to his or her advantage. For example, they will relax twenty feet away from each other, causing themselves to better assess the situation and opponent. Once in trapping range, they turn it on by totally controlling the other person, landing perfect knees and elbows. If the fight goes to the ground, this person will relax, knowing that economy of motion and sensitivity makes the ground fighter successful. This conservation of energy makes it possible for them to turn it back on as they might need a burst of energy to finish up a move-- or even run away if three more opponents show up! This example only illustrates the theory of fighting smarter not harder. The following are examples of the emotional "mind sets" one should have in each combative area.

Emotional Intensity – The 90/10 Rule

Knowing how much intensity to inject into each area of combat, whether caught in a close quarters altercation or being taken down to the ground, is a great tool to keep one's composure, and make the right decisions. As a result, I'll talk about each range below, and describe what level of intensity, force, pressure and even breathing you should use to best deal with that range.

When one is further away than kicking range, he should physically and emotionally relax and stay loose. Once a person tenses up at this distance, they become less mobile and flexible. Being emotionally tense clogs one's focus and intuitive sense. Relaxing will make one react faster and make better decisions. In the Area of Kick Boxing, there are two main combative ranges (kicking range and boxing range). In this Area, one should be more alert and gain a bit more structure. Blocks and counters can

happen in fractions of seconds, therefore, one has to be flexible to react, yet sturdy to give and receive hits. This is quite possibly the most difficult range to emotionally and physically give advice on. However, as an overall rule, the closer one is to their opponent the more intense and structured they should be. As a result, be less intense 90% (low intensity) of the time, and more intense 10% (high intensity) of the time. This is the 90/10 Rule, as the vast majority of the time one is either high or low.

Close Quarters (trapping range) is the range in which one needs to let go, act, and react like an animal. As stated before, this is where "head hunting" is a necessity, supported by a determined and intense attitude. This is the range and emotional place that the phrase "anything goes" was created. Therefore, emotionally a person has to take on an animalistic attitude. Physically, a person working in a close range has to be very aggressive using ballistic tools such as headbutts and elbows. Yet, at the same time be protective, knowing that the control can switch hands very quickly (this is possible but not likely). That is why in Close Quarters, one should be at a high intensity level 90% of the time, and low intensity level only 10% of the time.

Ground fighting is an Area that emphasizes the fact that a fighter needs to adapt and react to what is given to him. Ground fighting can tire one out very quickly emotionally and physically. Therefore, on the ground one should relax. The intelligent ground fighter will many times put himself into a position where he can rest while emotionally and physically draining his opponent. In a calm state, as the ground fighter slithers around his opponent, he all of the sudden might act with the quickness and certainty of a rattlesnake when he strikes. This might occur with the lightning fast application of an arm lock, choke, or leg lock. Hence, in ground fighting a person's

emotional state will fluctuate, depending on the situation. The point is that a "ground fighting mentality" must be as economical as possible, knowing that a grappling match could take a long amount a time. In order to prepare for this, one should be at a low intensity 90% and high intensity 10% of the time.

Emotional and physical dispositions in the Area of weapons depends on what range the opponents are in. To make it simple, either the fighters will be in a longer range where they cannot strike their opponent, or they will be close enough where they can strike their opponent with a weapon. When out in a long range, the fighter should be relaxed, but always moving his weapon as well as his feet. This will give them mobility, quickness, and flexibility. When in a closer range the intensity is bumped up a notch. Emotionally, a more savvy and aggressive attitude takes over. Physically, one has to be structurally strong, but also flexible to maneuver and react. So the rule is to be calm or at a low intensity 90% of the time, and a very high intensity level 10% of the time.

Yet another quick note, when dealing with weapons, one has to account for the reality that weapons can render more violent outcomes. Therefore, that person has to emotionally prepare himself to deal with a cut from a knife, or a smack from a stick or have a gun shoved in their face while made to give us his wallet and car keys. He also has to deal with the fact that he might have to inflict similar pain and consequences on the other person. Remember, in most cases weapons move faster, hit harder, and cut deeper, than the human body tools. Whether in training or a real life situation, one has to physically and emotionally prepare themselves for the consequences of using weapons.

No one could blame a person for reacting hysterically to a mass attack situation. Dealing with one person in a violent confrontation is stressful enough, dealing with two

or three is heart pounding. Emotionally, fighting two or more opponents carries with the essence of fighting smarter not harder. In the beginning of a mass attack situation, one has to be calm enough to properly assess the situation. Physically, they must also be loose, which will give them the ability to be agile and quick. When in the actual fighting part of a mass attack (striking ones' opponents), one must be intense and cunning. In this, one can emotionally deal with retaliating, but also know where to move next. Almost the same must occur physically. While using combative tools, they must react aggressively, but also intelligently to remain agile. Being attacked by many people happens very quickly. Therefore, in a multiple opponent situation, a JKD Man should be in high intensity 90% of the time and at low intensity only 10%.

Training the Emotions of a Street Fight

With all of these emotional qualities changing in every Area and range, one could get confused quickly on how to train. For instance, in grappling and with weapons, it was stated in the last section that at one point a person should be calm, and at another point should be aggressive. Although this might cause confusion, a person should have the ability to slow down or speed up the intensity in any range. Therefore, the following are only examples of different methods of training both calmness and aggressiveness in each Area and range. Once again resort to the 90/10 Rule. High and low intensities will be used in every range, but one for about 90% of the time and the other for only 10% of the time. Common sense would say one then has to learn to train them both, as Bruce would say, we must be able to turn it on and off like a light switch. The only way to accomplish this is to train it.

In Kick Boxing, working at a lower emotional intensity level can be accomplished through simple shadow kick boxing, or simply by moving around an open area practicing the techniques of punches, kicks, and other moves. Another aspect to pay attention to while doing this is footwork. Make sure the feet are always moving, keeping the body in balance and mobile. Doing this slowly emphasizes the body mechanics, both on a large and small scale. On the other hand, a way to intensively train in this range, is by working on the heavy bag, or with a partner holding pads. The focus here is to work in short bursts of energy, always pushing oneself to go harder and harder. This will build up one's endurance, and power strikes, plus building emotional intensity.

In Close Quarters, low emotional intensity can be achieved by slowly working through energy drills with a partner, as seen in many Filipino Martial and Chinese Arts. The focus here is to feel the energy of one's opponent, and how to effectively and efficiently react to it. To train at a more intense level, two partners can lock up in more of a Thai Boxing clinch, controlling each other while inserting short range tools. Although the partners are still working with sensitivity, short bursts are used to emphasize the point of practicing the ability to "turn it on". Once again, the focus is to use short bursts to practice power, in a limited time frame.

Lower intensity grappling is best practiced by sparring or working through cycles of moves at a very slow pace (around 30%). As in Close Quarters, the focus is on exercising one's sensitivity. On the ground, it is unlikely that one sees where his opponent's arm or leg is located all the time, because of restricted peripheral vision. This is why it is so important to feel where these are, and how to manipulate and reposition them. To boost up the intensity, simply give a time limit to how long one partner has to

put the other in a submission hold or joint manipulation. It is obvious that a person will move more intensely if he or she has only thirty seconds to execute a move, rather than four to five minutes. The emotional result comes through constantly dealing with the stress of limited time.

One of the best ways to practice weapons is to use Carrenza. Carrenza to weapons is much like shadow boxing to boxers. One way to explain Carrenza is to say it is like fighting an invisible opponent, by constantly moving one's weapon and feet. Other people think of it as a kata without a predetermined pattern. This can be done with a knife, stick, staff, chair, lamp, or anything that can be used as a weapon. Carrenza can be done very slowly (to practice low emotional intensity), in order to fine-tune each and every body movement and motor skill. Speeding up Carrenza, on the other hand, can train weapons intensely. One can also spar in close quarters to increase intensity with weapons. To create a close quarter's section, partners can line off or barricade a section of a room. Better yet, one can actually go into an enclosed area like a bathroom, narrow hallway, ally way, or small room. When sparring with weapons in close quarters, it seems to naturally intensify the emotions of the fighters. This is because close quarters takes away that long range where fighters can relax.

As stated before, mass attack is hectic. However, slowing it down can teach one a great deal on how to deal with such a situation. Although it sounds simplistic, slow down mass attack training, to where all attackers are moving at a maximum of 30% their normal speed. This will give a person a longer time to assess the situation and decide on what to do next. This can also fine tune one's zoning, line familiarization, and footwork. On the other hand, speeding up the intensity emotionally, can be accomplished through

adding one more opponent. If there were two, have three. If there were three, have four. Emotionally, there will be a rise, however any more than four is almost impossible. Another way to increase the intensity, is to train mass attack in a smaller environment. Decisions will have to be made faster, and actions will have to be made with less error. These two variables will most definitely test the emotions of the person.

Training in a way where one can change the intensity in a blink of an eye might be one of the best results of these exercises. Once paired with knowing when to be aggressive and when to be calm, places a fighter at an advantage mentally. Because of this mental edge, there are physical, psychological, and ethical benefits to the person.

The previous ideas for fluctuating emotional intensity is a great training tool in itself. However, most if not all instructors would advise a beginner to the use of the "lower intensity" methods first. Jumping into the intense grind of weapons, mass attack, kick boxing, or ground fighting will only develop improper technique, poor decision making, and a false or low confidence level. Progressive training is the key to any method in any sport. One needs to crawl before they can walk.

Empowering Emotions

Stated previously, were the general level of emotions for each Area of Combat. However, there are also the unique aspects of emotions, as they differ from person to person. Every person does not deal with fear the exact same way, nor do they deal with any emotion the exact same way. Most people know of at least two people who deal with, say happiness, in two different ways. One person thrives off it, which creates more happiness for themselves, and those around them. On the other hand, there are those people who see happiness as an epiphany for something horrible to happen next. These

two people could feel the exact same emotion, but one turns it into fear while the other turns it into joy or excitement.

The same holds true in this "emotional training" concept. All practitioners feel fear, frustration, and anxiety, to name a few. However, not everyone reacts the same to them. A great example of that is two ground fighters who feels frustration, for example. One grappler sees it as a sign to relax and reassess the situation (positive), while another turns it into anger or fear (negative). As a result, the first one plans a better approach, hence makes better decisions. The second, "freaks out" and opens himself up more to submissions or strikes. One should realize it is not the emotion that needs to be focused on, per se, it is the method one uses to deal with it.

The streamlined version of using ones' emotions more positively, comes through asking empowering questions, then truly searching for the answer. A separate book could only do this topic its justice. Therefore, one can use these next few steps, as a shortened version to integrate "emotional conditioning" into their training. The following steps will help anyone deal with and improve upon any negative emotion they experience during training, sparring, competing, or fighting. It is intelligent to keep a journal on the following steps, writing down each answer to each question.

1. Identify the negative emotion and what general circumstances usually triggers it.
2. Write out six to ten ways this emotion affects you negatively.
3. Write down the answers to these following questions:

How can I positively use this emotion?

What emotion would serve me better in these situations?

How can I train this new emotion in a "drill" (repetitive) format?

What must I do to exchange this positive emotion for the negative one?

4. Write out six to ten ways this new emotion will serve you positively?
5. Spar with this new emotion in your arsenal. See it as a tool to make you more successful in an altercation or in training, not just as a response. Record any observations.

Does this seem like a lot of work? In some aspects it is, but the rewards are so beneficial. Imagine dealing with anxiety in a way where it is converted to excitement or focus. Or, think how anger is now channeled into creativity or concentration. These emotions are more serving to any practitioner. These are the simple adjustments that produce big changes in the way people create successful workouts and competition victories. Once again, everyone experiences negative emotions, it is the way individuals deal with them that counts.

Emotional Transformation

The following gives an example of the exercise stated in the last section. For all purposes, one will assume that they are experiencing frustration on a regular basis in learning a new stick drill. Below, one will find the five main questions, with some possible responses.

1. Identify the negative emotion, and what general circumstances usually triggers it.
Frustration usually comes when grappling or when practicing the new stick drill in class. It has been happening almost every time in training, over the last two and a half months.
2. Write out six to ten ways this old emotion affects you negatively.
*It cuts my training time in half, because I usually give up, and stop.
It is hurting my training partner, as he is losing out on practice time.
I make myself look like an uncomfortable idiot.
I am not progressing in my stick fighting.
My instructor is losing faith in me, as I am losing my temper.
Anger is starting to be more prevalent, in my family life when I come home.
This frustration issue is getting in the way of me competing this summer.*
3. Write down the answers to these following questions:
How can I positively use this emotion?
I can use it as a sign to relax, and take things slower.
What emotion would serve me better in these situations?
The emotional state of feeling creative, or that of a problem solver.
How can I train this emotion in a "drill" (repetitive) format?
Simply every time I feel frustration, I take a five second break to collect myself, and focus on a solution.
What must I do to exchange this positive emotion for the negative one?
*Consistently stop whatever I am doing, when I feel frustrated and refocus.
I also need to do the same out of training, with my job, spouse, etc.*
4. Write out six to ten ways this new emotion will serve you positively.
*I will be seen as a problem solver by my peers.
I will actually have more time to train, by not quitting.
People will want to train with me.
I can create new ways to train, using this refocus of creativity.
My instructor will see the growth in me, and be proud.
I can help others who get frustrated.
I have a much better chance of winning in this summer's tournament using this positive emotion, rather than the negative one.*
5. Spar with this new emotion in your arsenal. See it as a tool to make you more successful in an altercation or in training, not just a response. Record any observations.
Using creativity rather than frustration has opened so many different doors and options in my training. This in turn, has helped me increase my control in training, and out.

Once again, to some this might seem like a lot of work. However, once properly conditioned, the person above will save a lot more time in the long run. It is obvious by looking at the responses in question number four, that there are many benefits of this simple exercise. In short, what the person has done is identify the emotion, realize all the negative results, think of more positive solutions/training methods, then realize the positive benefits, and assess the new changes. The exercise should not take any more than twenty to thirty minutes. The answers gained will not take much time to integrate into one's training regimen, either. The small investment of time, results in better training habits and life skills.

The Emotional Paradox

As one can see, a lot is being explained about this "invisible piece" or emotional side of self-defense. One must also pay attention to the "emotional paradox". Certain emotions are better utilized in certain self-defense situations. Knowing when to "turn it on or off" and activate specific emotions will definitely aid one in creating successful outcomes. However, there is a time when a mental and emotional blank should happen, and a simple program is run. These are the situations when one fears severe bodily harm, or survival. At this time, any specific emotion stated earlier should be thrown out of one's mind, and the "computer program" is run. What is this program? According to the third chapter, and Bruce Lee's theory: one inflicts pain, enters into trapping range, and uses extreme tools to take out one's opponent. The program (or sequence of movements) concludes with a plethora of elbows, knees, head butts, bites, and eye gouges. The program is actually a simple sequence of these tools, created for the practitioner. For example, once in trapping range, one would start with an elbow, then move to a head

butt, and finish with a knee. By training this program (sequence: elbow, head butt, knee...) over and over, will embed these tools and make them second nature. Upon the fierce emotions and adrenaline rush of a fight, it will be easier to run this program.

When this "program" is run, surviving by any means necessary should be the only objective. It is very important that no internal dialogue is being expressed in one's mind. The same holds true for any emotional expression. There should be no anger, frustration, anxiety, or fear. Nor should there be any excitement, joy, or happiness. One simply completes the program, just as a robot. So then, where do the "emotions" come in, as stated in the previous sections? Their proper place is in the beginning of an altercation. This is where a person "regroups". The emotion sets the tone for the "program" to be run -- if necessary. If not, then one uses the emotions to dictate a proper outcome (i.e. using a joint lock, leaving the premises, or calming an opponent down verbally).

This paradox should be trained over and over again. Use the emotions of each Area of Combat, but also practice the "program". The repetition of this program will help one disassociate themselves from any emotions. For example, have two people grapple, but then practice turning it on by going into biting and eye gouging. When weapon's sparring, practice just disarming, but then also train going to the next step of inflicting some serious damage with fatal follow up blows. One of the best ways to efficiently train this, is to choose a few "ultimate" options (serious tools). Don't confuse the mind by exercising three dozen ways to inflict serious damage, only train three to five. One of the worst things a person can do is to overload their minds with too many options. This will cause one to simply freeze during a real altercation. Remember the "K.I.S.S." phrase, Keep It Simple Stupid? JKD people also go by Keep It Street Simple.

Path of Defeating

The human body is one of sheer perfection. In no other place in the universe can one admire a number of systems that work together so perfectly. Each organ has a specific purpose. In most cases, if only one organ fails, the person will die within a maximum of a few days, or in some cases minutes. Only a few individuals have scratched the surface of the body's potential for endurance. Most fitness trainers would agree that the mind goes before the body does. A good example is that of a distance runner. As one continues on a long run, it is the mind that first wants to stop, while the body would be capable to go another few miles.

In any combative sport, the same holds true. If two martial artists, boxers, or grapplers, square off to each other, they will exchange moves and loose energy. The vast majority of the time, one will mentally give up way before they physically do. When someone defeats another, they rarely do it by physical means first. The first level of defeating actually comes emotionally. When one is getting "beaten up", certain emotions are triggered. The most common ones are fear, anxiety, humiliation, and stress. In a street fight, many times these emotions end the fight. The opponent might run away, give up, or just stop fighting because they experience these feelings, not because they physically cannot take any more.

If the "beating" still continues, they come to the next level of defeat which is mentally. Without getting too psychological, their belief system changes. This makes them believe they are out matched, and have no chance of winning. In this experience, the person also may associate these emotions to any kind of future altercation. A mere future conversation of fighting may trigger these feelings and emotions. In short, being mentally beat changes one's perception of themselves and possibly others.

After these two stages are passed, then a person can only be beaten physically. This is where the human body will be stretched to its limit. The result can be a number of things. The body can simply collapse, because all physical energy has left it. In more brutal situations, permanent damage can occur to the body, disabling an organ, limb, or system. There is also the possibility when a beating reaches this level, which it could result in death. Therefore, because the emotional and mental levels come first, people should train for emotional and mental endurance, as equally as physical endurance. This might be a reason why individuals with superior body structures many times lose easily. They simply do not train the emotional and mental levels equally enough, or sometimes forget the realistic effects of physical stress.

The Effects of Physical Stress on All Areas

The connection between physical, mental, and emotional abilities in people still surprise most practitioners, not to mention instructors. Few realize how connections between these beings affect even simple tasks of each other. Once again one has to remember that each system is separate, but act as one as well. No matter how often one trains a certain technique; they will find that if it is complex or complicated, it rarely will work in a real life scenario. Even with tons of training? Why is this? Just continue...

When a stressful situation addresses someone there are natural bodily reactions, which affect all of the systems that have been covered in the last section. Here are some situations and common reactions that have been observed by the author:

1. Physical Stress in Training; Physical Stress Effecting Mental Ability

The Situation: A group of intermediate students started class, and were asked to start knife sparring, where the major objective is to “defang the snake”, or cut the blade hand of their opponent. All of the students did a wonderful job, and successfully sparred for about three minutes. Then they were asked to start sparring at a very intense level. Mixed in with the intense sparring was added “jump squats”, a very exhaustive exercise tool, which made the students that much more fatigued. There was also a lot of ground fighting time put into the start of this session, which continued to tire the students. At about the fifteen-minute mark, the students were incredibly tired, as they moved into the last round of knife fighting. Keep in mind that their objective was the same: keep distance, keep the feet moving, and cut the opponent’s hand when being attacked. However, the opposite happened. The intermediate students rushed into a close range (with a blade!), stayed stationary more often (resulting in getting cut), and started to offensively go for secondary and non-targets first (ignoring cutting the hand).

The Translation: Starting out the drill, the students were rested and not in a state of physical stress. As a result they mentally did what they had to do, and completed their objective successfully. The instructor purposefully stressed them out physically, by including a high amount of jump squats and long rounds of ground fighting. When they came back to knife sparring some twelve minutes later the physical stress did not just make them tired, but interrupted their simple objectives which they have successfully done in the past over a hundred times.

The Lesson: Telling one to just not get physically tired is not too realistic. The point here was to realize that being tired will effect one’s ability to even do what

they know. Who knows what could have tired out a student in a real altercation? Dancing for hours in a club, running from trouble, or fighting multiple opponents would all do the job. So how can one prepare for this fact?

- A. Increase one's cardiovascular condition, hence raising one's threshold to fatigue.
- B. Practice sparring when one is tired, and get use to succeeding at one's objective regardless of physical stress.
- C. Realize there is a connection, increase awareness, etc.

2. Learning a New Technique; Mental Stress Effecting Emotional Control

The Situation: Upon starting up a new trapping sequence in close quarters range, the student realized that he had a weak spot in his training. Not being use to this, the student just did not get the information. He had problems assimilating it to his past knowledge and expertise. Soon, the student became apparently upset and started to shake and curse. Obviously rattled, the student just gave up, and couldn't wait for the class to move on.

The Translation: Most practitioners can relate to this story, because it happens to everyone at some point. The practitioner starts to learn something new and it just is not coming easy. Therefore, they emotionally become upset, usually expressing it through their body movement and language. In the end their emotions take them down and out of the game.

The Lesson: Many times students will experience this in math class, for example. A formula may need a lot of focus, but regardless of their current skill they just

don't get it. Sooner than later emotions like anger, frustration, and even boredom defeat the student. Here are some points that will help one improve when mental stress occurs:

A. Always feel free to take breaks when becoming frustrated or angry.

Take a couple deep breaths and get back to business.

B. Learn to focus on the solution, not the problem, this will help one's emotions stay under control.

C. Realize there is a connection.

3. Police Firearm Simulation; Emotional Stress Effecting Physical Mechanics

The Situation: Using a new firearm-training tool, real rounds with a paintball tip, officers practice entering into rooms, identifying threats, and making split second decisions. One officer with several years' experience storms a room upon command, identifies two people, one a threat and the other a hostage quite a distance from the threat. One shot is fired by the threat, and the officer is quickly taken out of the room to attest what his response was. He said that he heard/saw one shot, and responded with two shots, hitting the aggressor. He quickly finds out via video that he entered the room, fired two shots from one magazine and hit the "hostage", then reloaded, fired two more shots, reloaded again and fired two more shots. The result was that he hit the hostage once, fired four more rounds, and hit the threat with a low percentage shot – and he unnecessarily reloaded twice!

The Translation: The experienced officer, was safe to say, effected emotionally whether he would admit or not. In numerous other training situations the officer preformed exceptional. Against paper targets on the range he shot well in over a hundred drills, and in exercises while moving and shooting, he also showed great

expertise. However, when put into a high stress situation, when hostages are involved, and bad guys who can shoot back, things changed. Feelings of anxiety are natural in those situations, but one cannot use that as an excuse for shooting a hostage, wasting over two dozen rounds (as two semi-full magazines were dispensed), and not taking out a viable threat. Therefore, one has to come to terms that they can seem very skilled, but their emotions can get them in trouble. In this story, the officer finally admitted the extreme emotional stress he was feeling prior to the drill. It is this emotional stress which effected his physical performance.

The Lesson: Out of control emotions will bring down a practitioner's physical skill, no matter how high it is. Therefore using realistic training exercises like the one above is a must. Here are some ideas on how to improve this cause and effect fact.

- A. Welcome high intense, emotionally charged situations into one's training. Have training partners yell at each other, tease, and taunt. Pair up with people who one does not like personally. Train on bad days.
- B. Develop ways to distance oneself from emotions, and act just out of duty. Never take things personal, and always keep one's objective in mind.
- C. Realize there is a connection.

In every point, "realizing there is a connection" is stated as a training method. This is so important, because many people overlook the simple fact in overall combative

performance, which is ignorance destined for poor results. Knowing is half of the battle, the other half is working through training tips A and B. Do not just be limited to the examples above either, use one's creativity to find more ways to train these connections.

This section was titled "The Effects of Physical Stress" as all effects were covered. It was named this because one must realize that physical stress is many times the cause of bad decision-making and uncontrolled emotions. Not being physically fit, and conditioned to handle many situations will derail most practitioners. On the other hand realize that there is more to physical training than just preparing on the front side, there is also the backside, as to the effects on physical performance from mental/emotional stress. Therefore do not always think that the answer to what would increase physical performance is performing more physical tasks and drills. The physical-emotional-mental connection is a synergy, they all work together.

VII - FORGOTTEN TOOLS OF TRAINING

Assessment: Everyone's Need

In one's job, education, and relationships there are times for assessment. In this examination, one assesses the progress of a given aspect of one's life. If a person does not take this step deficiencies can snowball into major problems down the road. If proper assessment is done deficiencies can be dealt with early, usually resulting in a positive extinction of the problem, which would have snowballed later. In addition to being proactive through assessment, there is also the positive learning process of positive problem solving that one gains. These two reasons are necessities that one must have, in order for one to become a great martial artist.

In martial arts training, or any physical training for that matter, there has to be assessments. There are three major ways in which a person can accomplish this. The first is to discuss one's progress and skill with their instructor. Gaining a perspective from someone who has more experiences and knowledge might be the best judge one can seek. Verbal or written critiques are the most common assessment tools in this area however, it is just as important to ask questions of this person. If one needs feedback on a specific aspect they must ask for it.

The next tool would be an assessment done by a person who is at their level, meaning someone with equivalent skills and knowledge to their own. This might be the person's training partner, or if one is an instructor, they might seek out an assessment by another instructor in the area. At the same time an exchange of critiques can happen, benefiting both parties.

The last kind of an assessment is a self-assessment. Deep down inside, a person knows what he or she excels in, and what they are deficient in. Honesty with oneself is a must in this area. Learning to self-critique is a skill like any other. Therefore, take time to do it right, and then do it often. In this option, videotape of oneself sparring, training, or practicing is priceless. The best is to create a personal library of video, documenting progress with both the positives and negatives. As time goes on, this library becomes a useful tool for future students, training partners, and possibly one's children.

The Importance of Goals

Assessment is a lame indicator of achievement and progress if goals are not integrated somewhere in the overall plan. Goals create temporary finish lines to cross in which people can focus their efforts. The process of goal obtainment is like taking a vacation. It would be crazy to get in a car and just start driving. When asked, "Where are you going?" The person responds, "I don't know... I'm just driving". So it is with people who train without some sort of goal. If one does not know where they are going, how are they going to know when they get there? Although this is not a goal-centered book, there are some basics that one should know when creating goals for martial arts training or any aspect of their life. Therefore, use the following to create powerful results in training, or any other area of life:

Step One: Decide what is wanted. Examples could be: become proficient in a certain drill, learn how to fight with a certain weapon, be more physically conditioned, learn a new range of combat (i.e. grappling, mass attack, etc.), or study a certain philosophy. The point here is to know what is wanted. Do not get stuck in the trap by saying that one knows, but really just has a fuzzy picture, if one at all. That is why it is

so important to write down specifically what is wanted. Once this is done, make sure there is a why behind the want. If there is not a strong enough "why?" or reason for obtainment, there may not be a strong commitment. Therefore, establish sound reasons for accomplishing this goal.

Step Two: Educate oneself on the goal topic. If one wants to learn how to grapple, guess what, study grappling. Write down a series of questions pertaining to the subject. For the example of grappling above, one might ask: What are some grappling arts? What is the history of grappling moves? How would grappling be used in self-defense? What is the most successful way to train in grappling? Do not be taught something blindly without having a little background knowledge on the topic. This will save time, money, and mistakes down the road.

Step Three: Develop small goals that lead up to the main goal. Every long journey is started with a step. Each majestic wall is made up of many small stones or bricks. Therefore, take on goals step by step. Little goals are much easier to accomplish than big ones. These small accomplishments will produce momentum, self-confidence, and many little lessons learned on the way. For instance, to learn grappling one may want to briefly read about its history, and then take beginner level classes. Or, if one is going to train grappling on their own, study and train one position at a time. Then, start by working out once a week, then twice, then three time or more, gradually stepping up the intensity and length of practices. Handling these "bite size" chunks will ensure that one does not bite off more than one can chew.

Step Four: Assess at the end, and in the future. Did those steps produce the desired result? If they did, great! If not, take another path, talk to other people, and/or

gain more knowledge. If steps one through four are done thoroughly, one has probably gotten there quicker than they thought! Now the best thing to do is help someone who wants to accomplish the same goal.

Step Five: Be flexible. If a certain path is not producing the results one wants, be able to change some of the methods. Nothing causes more frustration or leads to giving up on goals than wasting time doing something that leads nowhere. The best way to avoid this is to talk with people who have accomplished the same goal one is attempting. Structure the same or a similar path, and watch the progress double in time. Do not forget to also review one's reasons for obtaining this goal. This will help add drive to this process, which motivates a person to overcome most obstacles.

Power of Teaching

There is nothing better to sharpen up one's skills and knowledge than teaching another about a subject. At the same time, there is nothing more fulfilling than knowing one has taught another person something interesting and useful. Because of these two reasons, it is no wonder that teaching is possibly the most satisfying thing one can do in martial arts (or in anything). This is not saying that everyone should open a dojo or facility, collect several students and teach. However, it is saying that everyone can teach another something.

Teaching concepts, techniques, and theories to others creates a higher level of synthesis. For instance, learning how to do a mathematical equation produces knowledge. But teaching how to do that mathematical equation to another requires a higher form of intellect. Although one can learn how to teach, what is the best way to actually learn? It is to teach. Ask any academic teacher what was their most

enlightening and educational experience when learning how to teach. Many if not the vast majority will not say specific classes they took, but will say their actual teaching experiences. Therefore, after one has learned a decent amount about a concept or technique they should teach it.

This is one more reason why training partners are so valuable. They become resources to each other, constantly filling the other with knowledge, experiences, and ideas. The best situation is if they each have the goal to learn something new, and then teach it to the other. Therefore, in a month's time they can double their learning ability through teaching each other new information. Just think if there are three partners, or four. Think of how effectively and efficiently they could learn new things while perfecting old ones. While all of this is going on, each one is getting the chance to teach.

VIII - THE INTANGIBLE NEEDS

Fighting Hard or Fighting Smart

There are two ways a man can take down a tree; by using an axe or by using a sledgehammer. They will both get the tree down, but one is a harder way and one is a smarter way. Opening the history books of all the greatest athletes, one would come across names as Tom Watson, Reggie Jackson, Michael Jordan, John Elway, Doug Collins, Mohammed Ali, Bart Starr, and Mike Singletary to name a few. All these people possessed outstanding physical ability. However, it could be argued that what made them one of the greatest was their intelligence in the sport. On top of being incredibly knowledgeable, they knew how to use that knowledge. They did not just play hard, they played smart.

It is no different in martial arts. Fighting hard will only get a person so far. Fighting smart is what separated Bruce Lee from other martial artists of the past and present. It was how JKD was created; through a new paradigm of thinking in a more intelligent manner. Fighting smart is the ingredient that actually catapults one into being great. This is possibly the one fact that makes it possible for "Davids" to beat "Goliaths" in combative competitions. It is the use and development of the most dangerous weapon a body possesses: the brain. Therefore, the truly great fighter will develop both the mind and body. If a fighter does not develop one of these aspects, it becomes the downfall of that person. Imagine a basketball player with "Jordan smarts", but a weak, non-conditioned body. Or a 6'5", 225 lbs. quarterback with a pistol passing arm, but who cannot "feel" when a receiver will be open or know when to audible in order to avoid

being sacked. Either of these athletes would be considered useless. The great athletes truly possess both physical talent and "smarts".

Fighting smart does not mean that one must score a 250 on a martial arts IQ test. When in a street fight, it is an environmental IQ that makes one "street smart". One must possess "mental attributes" as well as physical attributes. Four important mental attributes are a savvy attitude, certainty, fear, and compassion. Without knowing these four in detail, will derail a street fighter, in a fight and in life.

Savvy Attitude. In a street fight, the best mindset to have is a savvy one. Savvy is defined as: to know or understand, shrewd. To have a savvy attitude in street fighting will make one resourceful, intelligent, cunning, aggressive, and calm. It is a person who fights intelligently, and knows what he or she is doing. In other words, they know what to do, and do it well. They act in a cunning way, always one step ahead of their opponent and aware of the environment around them. Some practitioners label this "fighting dirty". Fortunately, in a street fight there are no rules, therefore use whatever is available while staying in tune with ones' ethics.

Certainty. When a sparring match starts or violent confrontation begins, there is no turning back. A person has two choices: fight or flight. If the choice is to stay and "fight", certainty must consume the person's mind. He must be certain that he is making the right choice. He must be certain that he has the ability to win. And, he has to be certain that he will give his all, nothing less than 100%. Any doubt that creeps into the mind could be a detriment to the intended outcome. This is not saying that fear and anxiety cannot be experienced. However, it is saying that one is certain that he or she will deal with these emotions positively and correctly. Be certain of success.

Fear. It is extremely common, if not expected, that there will be fear in sparring or in a real life confrontation. To reach one's desired outcome, a person has to realize that fear is not negative. Fear is only negative if used in a negative or destructive way. A more serving perception of fear is to use it positively. Fear is a gift that is given to people to protect them. It simply alerts the body of a potentially dangerous situation. Fear may be activated when sparring in boxing, by being fearful of getting hit with a punch. Or it may be activated when being mugged in an alley late at night.

No matter when it is activated, fear should not control actions and emotions. Think of it more as an activator to alert one to respond positively. When boxing with another in training, fear can tell the body and mind to assume a proper stance and focus on where to hit and when to cover. In a mugging, it can alert one to turn on a more aggressive mindset, and hit an opponent's vulnerable targets. The point is that fear should be a positive activator, not a paralyzing controller. Fear is only a call for positive action.

Compassion. When in a violent confrontation, one of the most important lessons one can learn is that of compassion. Compassion is gained through seeing what one human can violently do to another human. Once a person has gained the sense of compassion, he realizes that not fighting is a better decision than fighting. They see that being bumped in a bar by another man, is not worth putting that man in the hospital for a night with a broken nose. Through compassion, one must learn to control oneself as a responsibility, not just an option that can be exercised. Compassion is giving a person who really pissed you off the benefit of the doubt, and just letting it be.

Quality vs. Quantity: The Importance of Heart

When studying, training, or talking about self-defense, one must realize that there is quantity and there is quality. How many times are there questions of how many belts one has? How many years has one been training? Or, how many arts has one trained

under? Although the answers of these questions do have some merit, most only look at quantity. On the other hand there is quality. In the more descriptive definition, quality can be equated to the grade of instruction or training. However, quality can also mean the characteristics of a fighter; not just the grade of the instructor one learns from or even how many effective training methods one uses.

This kind of quality relates to the "heart" of the fighter. One reason why questions about "heart" are not asked when comparing one's credentials, could be that it is quite immeasurable. How can one measure the heart of a fighter? Psychological tests might be a start, but they will never give the full picture. The heart is an intangible thing that mostly is a result of our upbringing, experiences, and most importantly our daily choices. Instructors have a very hard time teaching the mentality of self-defense, and even harder time teaching "heart". Behaviors can be taught, but true emotional reactions and decisions are tough to instruct. Building heart is impossible to do for someone else. One must develop the qualities that create heart on their own.

Developing qualities of a superb fighter require an exploration into oneself. It is never a destination, but an ongoing journey. Only the person himself can be an honest assessor of his or her emotions, fears, confidences, and desires. This is a personal trip that is a duplicate of no other. It is specific and detailed to only the person it belongs to.

Ethics in Street Fighting

As stated earlier, one of the first things that must be realized in a street fight is that there are no rules. That brings up a few good questions. First, who know who wins? This is an interesting question that is simplistic in its answer, but complex in the process of getting the answer. In street fighting self-defense, the winner is the one standing at the

end of the fight. Does that mean that one has to beat another so bad that their opponent cannot stand? Well, it is a matter of ethics.

Fighting has been around for thousands of years, and will be around for thousands more. It is a primal instinct that continues into the civilized world. Typically, "winning" in a street fight requires one to "beat" another. It is interesting how people use the word "beat" in everyday sports, betting, and common competitions during the day. However, this simple answer does not take ethics into consideration, especially when talking about a fight. One has to first realize that ethics is a system of moral standards or values.

Imagine if someone bumps a street fighting martial artist at a bar. As the non-martial artist turns around, the two-exchange verbal abuses. Quickly following, the non-martial artist lightly pushes the other, sending the street fighting martial artist into a rage-raking elbows across the other's temples. The result is that he wins by knocking the other out in a bloody manner. Did he win? Yes. Did he ethically win? Maybe not.

The answer comes by asking if a few offensive words and a light push deserve a night in the hospital. This is where ethics play their part in decision making, relating to desired outcomes. In any kind of confrontation, one must assess the severity and threat of the situation. The problem is that everyone's opinion (hence ethics) are different depending on the perspective of that person. Is there a limit where extreme verbal abuse should meet some physical consequences? How hard does a push have to be to render retaliation? When is someone's life really in danger? And by the way, in danger of what?

This is all the more reason why a person should continuously run scenarios through their mind of "what would I do". More so, it is also important to train with

situations that involve emotion and tension. For example, have training partners taunt each other, but never throw a punch. Learning to relax in everyday stressful situations, practicing and sparring with different levels of intensity are other ways to train for emotional situations. All these help one develop an ethically proper outcome, which is very important when it comes to a confrontation. To develop a code of ethics, one must ask themselves some hard questions. Is the desired outcome to run if one can? Should the confronter be brought down to the ground and submitted? If a confronter can be knocked out, should they be? When is it all right to use tools that might cause permanent damage to an opponent? How can one end an altercation non-violently?

This book should not be considered an ethical guide which answers all ethical questions. It is only a tool to examine one's own beliefs and values. Not studying one's own ethics can get a superior fighter in serious legal, financial, and psychological problems. Therefore, no matter what one's competencies are, ethical examination should be performed.

Three Reasons Why People Lose Fights

The teachings of Guru Dan Inosanto and Sifu Paul Vunak have taught JKD and non-JKD practitioners of the first two reasons why people lose fights. The first is the simple fact of wind. If a person gets winded, while in an altercation, they will lose regardless of their technique, style, or even skill. Take two equally skilled boxers, one cardiovascular conditioned, and the other not. Given that they have equal skill, who would win? The conditioned one of course. The same holds true for kick boxers, karate men, grapplers, weapon's fighters, or any other athlete. Therefore, it is imperative that

when training for self-defense, a person improves (and maintains) their wind. Riding a bike, running, fast walking, swimming, and definitely sparring all improve this aspect.

The second reason is that of range, or what this book has referred to as Area of Combat. As stated many times through this book, if a person is only familiar with one Area, they will most likely lose if an altercation falls in other than their specific range. A person who only trains in kicking arts will lose against a grappler most of the time. A boxer will lose in a weapon's match, against a weapon's man. A grappler will get beaten in mass attack situation. Finally, a weapon's man will most likely lose if all he knows is weapons, and then all of a sudden falls into a situation where no weapons are available to him. Remember the Five Masters, and their mistakes, in Chapter 2? Being one dimensional simply does not pay off. This has gotten many skilled fighters in trouble out on the street. Therefore, one has to learn every Area of Combat. They have to study and train the most effective tools in each of those Areas. Only then are they on the way to becoming a complete fighter. There is also one more reason self-defense practitioners must learn. This is the reason why many fighters skilled in multiple ranges (i.e. hybrid arts), still lose out in the streets and even in tournaments.

The Third Reason: More Bad News for Hybrids

"Arts" that are now claiming to be able to adapt to multiple ranges (i.e. kick boxing and ground fighting), have had tremendous success in "no rules" fighting. Once again, they have continued to push the limits of practitioners and instructors. The hybrids have picked up on the first reason of why people lose fights, by becoming some of the most conditioned athletes on the earth. They have also started to become responsible for more Areas of Combat, which is beginning to take care of the second reason why people

lose fights. However, another reason why people lose in fights is starting to become more evident: Transitions. Hybrid arts are evolving so fast, that they have made clear another one of Lee's findings. It is not good enough to just be conditioned, or even to learn more than one or two Areas of Combat anymore. One must also make the transitions from one Area to another quickly, where a few seconds is considered too long.

The best example lies in picturing two boxers punching it out, sparring in boxing range (big surprise). Then the instructor yells, "Alright! Now grab a weapon!" Boxer A looks around and sees a stick on the floor, and quickly grabs it. Boxer B, stops for a second, takes a few seconds to process this change of Area, then identifies the weapon and picks it up. As a result, Boxer A has a four second head start on Boxer B. Who would win? Who would start hitting with their stick first? Boxer A, because he made the transition faster. Boxer B would probably be hit multiple times, even before he had a chance to pick up the stick. The same holds true for any change, to any other range, going from grappling to weapons, close quarters to a mass attack, or vice versa. (Now does one see the need for Conflict Psychology, to handle not only physical, but emotional changes?)

The point is that most hybrid arts just tend to "mix" arts. They have their ground fighting day, then the next day they practice their stand-up techniques. They lack the natural transitions that are needed in a tournament and occur in street fights. Sifu Paul Vunak explains this point perfectly by articulating that one has to practice it all at once. He explains, "You cannot have a boxing class that separates everything individually." His example of the segregated boxing class would look something like this:

6:00 p.m.

Jab Class

7:00 p.m.	Cross Class
8:00 p.m.	Footwork Class
9:00 p.m.	Hook Class

It may look odd at first, if not hilarious, but this is what many hybrid arts are doing. They split their Areas up so much that they deprive themselves of what Bruce saw as a “harmonious” necessity. Just as a boxer blends the tools in his sport (jab, cross, footwork, etc.), so should self-defense. On the other hand, imagine a boxer who needs even four seconds change from throwing a jab to a cross, or from using a hook to moving out of the way. Even beginning boxers cannot afford that time to shift. Boxers blend it all in a match: the jab, cross, footwork, hook and other tools. They quickly make the transition from one tool to another. Why? Because they train that way, as JKD trains transitions as well – but with all Areas of Combat.

Lee did not just pick arts randomly, but used arts that “fit” with each other. JKD is not just an “eclectic” art, made up of styles that are trendy, but chosen because of their effectiveness and compatibility. Using a move from a “close quarters” Eastern Martial Art, after a “kick boxing” Western sport’s technique would be done because in that moment they are the most effective combination, and the most efficient given their smooth transition. Hybrid arts tend to just “mix” arts, while JKD emphasizes “blending”. The harmonious blending of the arts JKD uses, creates easy flows and smooth transitions. This is not a play on words, but an important point that will need to be addressed in future “no rules” competitions. As the standards are raised, competitors will need to find

techniques, styles, and arts that have smooth transitions with each other. The reason is, because the first few seconds are so important when there is an "Area Shift".

Not only in competitions is this true, but even more so in a street fight. Think of getting a head start on grabbing a weapon, positioning correctly in a mass attack situation, getting on top when falling to the ground, or having the first hit in close quarters. These are priceless advantages. For a Complete Street Fighter to gain these advantages, they need to train in a way that not only blend arts properly, but also drills transitions over and over again. These transitions have to be in different combinations, have a variety of time limits, and also take place in unique environments. Only then has a person prepared themselves for all three reasons to not lose a fight. In this distinction it is obvious that there is another Golden Rule when it comes to self-defense. This rule is: You fight as you train, and you train how you fight.

Train How You Fight

When one realizes that there are three reasons why people lose fights, their training model is cut out for them. Although training was expanded upon earlier, there is one last point that ties in well with the last few topics. Training is preparation, and it is preparation that has the most profound impact on altercations. Primarily, the focus should be "how" one trains. How are drills run? How are techniques and attributes trained in the most efficient way? How long does one train for? How can they continuously improve? These should all be asked on a regular basis. However, given the information in the last few sections, there is one "how question". How can one train in a way, to be accountable for all of the reasons why people may lose a fight (wind, all Areas of Combat, and transitions)?

In the research of this book, and the experiences of the author and his teachers, there are few drills that account for all three reasons. However, there is a training method that is accountable for all three. It is called by many names, and sometimes not called by any particular name. For all purposes here, it will be called the "Accordion Drill". One way this drill is done is with two partners, with light gloves, shin guards, a stick, and a training blade in the back pocket, facing each other. The instructor stands to the side, and begins to bark out different Areas of Combat as, "Stick fight!" This could be a short (or long) round of stick fighting, and then the instructor barks out another Area, maybe to kick box, or to hit the ground. Each individual round lasts anywhere from a second to minutes. Different tools are forced to be used by the participants, such as punches, weapon strikes, traps, submission holds, and simulated eye gouges.

Another student may sit on the side to be an additional opponent, by helping one participant for a 2-on-1 round. As the instructor yells, "Mass attack!" they engage in a mass attack scenario. After a mass attack situation, the participants are brought back to spar against each other. Possibly, for the next thirty seconds, the participants might enter into and out of all of the Areas of Combat – maybe even twice! Once again, an observer might see many different tools used, maybe sweeps, unique footwork, simulated knees, and knife disarms. One second the instructor may call Close Quarters, then a second later have an unarmed match, knife against empty hands. For the duration of the round, the participants will go in and out of different Areas, much like an Accordion is played -- in and out. Each Area called is only known by the instructor, so the participants cannot plan to adapt, which furthermore mimics a street fight. Not knowing the next range simply forces the participants to be savvy, and adapt by any means necessary.

Why train this way? Why not? A street fight will resemble a similar crazy, confusing scenario. At the same time, the three reasons why a fight is lost are being trained. Transitions are practiced to be quick, and even quicker. All Areas of Combat are touched upon, using a plethora of tools from quite possibly dozens of arts. Lastly, even a "short" Accordion drill will suck a lot of the wind out of a normally conditioned athlete. All three reasons accounted for, in one training method. Not to mention physical, mental, and emotional conditioning happening simultaneously. Using this training method, through the JKD paradigm, creates a person who will fight as he or she has trained. This is truly an intangible need. Focusing on other pitfalls will help one avoid them, so read on.

The Six Common Pitfalls of Martial Artists

Upon the teaching experiences of the author and lessons taught to him through his instructors, here is a brief list of six pitfalls of martial arts practitioners. Included is also an explanation of how to avoid these mishaps, and stay on the path of always growing.

1. *Value technique over attributes, or vice versa.* One has to envision the yin-yang balance with this point, as Bruce use to use to illustrate balance. Valuing anything over the other will cause imbalance. Therefore, learning, teaching, and observing, should all be practiced in equal amounts. There will come times when a person will have to focus on one more than another, but it is only to restore balance, not throw one out of balance.

2. *Developing a favorite Area of Combat.* Every practitioner seems to have their strong and weak points. One student is great at stick sparring, but has no kick boxing applications. Another is proficient at ground fighting and close quarters, but acts like a fish out of water in mass attacks and knife fighting. Everyone will have favorites (arts, moves, drills), but it is a person's duty to not show it through their actions and abilities. Train in everything, gain experience in everything, but show commitment to nothing.

3. *No emotional muscle.* Seeing the results of awesome technique work, or hours of physical conditioning is easy. But illustrating the time spent meditating, training in stressful environments, and hours of visualization are not so easy to show off. Therefore, many forget about the emotional aspect, and put in too much time physically. Students then hear stories of the best black belt in the class getting their butt kicked last night at the movie theater parking lot, or others read about the Hollywood action star losing in a bar fight against an fat unskilled nobody. Develop one's emotional and mental muscles and use them as one's secret weapon.

4. *Lack of flight time.* Even today, some think that they can watch an hour self-defense tape, and be on top of their game. Others even market that attending a daylong seminar will give them instant skills. This is similar to those get rich quick schemes. It is not so much the fact that there are not more efficient ways to make more money, for example, it is that people think that no effort is needed.

- The same holds true for effective video/DVD self-defense programs, intense seminars, and martial philosophies. Some simply produce results faster, but they still require effort, sweat, and flight time.
5. *Get caught up in "flavor of the month" arts or systems.* Once again, there are valuable systems out on the market, however, the focus is not to skip around from art to art, system to system, and get caught up in the hype of well marketed programs. That is one of the most beautiful things about JKD... it is not a fad, it is a time tested, credible philosophy. More so, one can apply it to any area of their life. They can use a specific concept, or they can use a general philosophy in any area of their life. Ideas go in and out of style, but the attitude which JKD has of constantly growing, will never fade.
 6. *Having a closed mind.* Keeping an open mind is so cliché these days, and will continue to be so by people who want to keep a high social status. In their videos they talk great, in seminars they preach to keep an open mind, and even in their writings they inspire all to not be prejudice with other arts. However, if you talk to them one on one, review the last five years of their training, or creep inside their inner thoughts, one would find the exact opposite. Talk is cheap, and although Bruce talked a lot, he showed ten times that through his actions and research. One can even see through his student's actions how open minded Bruce was. (Guru Dan Inosanto is a perfect example). The point being: REALLY have an open mind.

IX - JKD's ART OF WAR: HISTORY TODAY

As one of the concluding pieces of this book, it is important to back up the findings of Bruce Lee with other great warrior's knowledge. The following gives proof that the common sense, yet unique skills of combat, did not originate with Bruce Lee (although he did better equate them to self-defense), as great combat skills have been around for a long time. In the following paragraphs, one will see that Bruce's self-defense applications run directly in line with one of the originators of ground breaking combat strategy: Sun Tzu. Many readers find this apparent upon comparing Tzu's most popular writings: *The Art of War* to modern day combat legend Bruce Lee and his "art of war" of Jeet Kune Do. Realize the evidence of the information written in this book, which was alive over two and a half centuries ago.

Constantly growing and improving, a JKD practitioner forces one to find new sources for learning. This may come through other instructors either in JKD or other arts, reviewing the newest JKD video/DVD, or finding a new and challenging training partner. Many others find growth through writings, whether they be in magazines or the plethora that awaits one through the internet. However, books still represent the good old fashioned method. Although there has been an increase in the number of martial arts magazines written and numerous web pages created, books still offer one a unique

learning experience. There still seems to be something about a book that separates it from what is seen on a TV screen, smart phone, computer monitor or monthly magazine. Although there is certainly nothing wrong with technology based resources, as they present efficient sources of knowledge, books in a library or local bookstore should not be overlooked.

One certain book that catches the attention of many JKD practitioners is the book written by a man named Sun Tzu, almost 2500 years ago. The book's name is *The Art of War*. In short, the book was originally written as a text for victory out on the battlefield. Today, numerous scholars have written about this timeless work; translating it, interpreting it, and theorizing about its true meaning. Many have also related its concepts to everyday life and personal growth. Many aspiring managers have it as required text through their undergraduate and graduate course work. Even Oliver Stone's award-winning film *Wall Street*, cites *The Art of War*, by relating it to success in the business world. It is very enlightening that a manuscript written around 500 BC could relate not only to today's military occurrences, but how those principles related to plain old street fighting. Not just street fighting, but street fighting through a "JKD man's" perception for many ways.

The book is divided up into 13 short chapters. Depending on what version one is reading, many editors have added stories or other historical insights interwoven in the text. The version that the author of this book suggests is James Clavell's edition (Delta Business). It is short, and to the point (just as a JKD man's view of a fight). Although other authors have given much lengthier and in-depth insight, the author suggests Clavell's because it offers the raw text, giving the reader the responsibility to ponder over

Tzu's views. After this more simplistic version, then one can review other more in-depth interpretations.

The following will offer some insight from a JKD man's viewpoint, as to the similarities between this book and JKD. Once again, they are the author's JKD associations with Sun Tzu's writings. The reader may discard these interpretations, or find them useful in their training and conditioning. For example, the first chapter is titled "Laying Plans". The idea of a plan to a JKD man, is an extreme necessity, in every range (Area) of combat. The game plan once again is to inflict pain, enter in, and follow up in trapping (Close Quarter) range. "Laying plans", also relates to training, conditioning, and preparing one mentally and emotionally. Sun Tzu states in the first sentence, "The art of war is of vital importance to the state. It is a matter of life and death....Hence under no circumstances can it be neglected". Therefore, use the idea of both a game plan and preparation (training), as a "vital importance to the state" (or self). All of the techniques in the world will not do one any good, if one does not lay the plans.

The second chapter is named, "Waging War". In other words, pick your altercations wisely. Not only should one "fight" for the right (ethical) reasons, but if in an altercation, one should take advantage of timing. Tzu states, "The value of time -- that is, being a little ahead of your opponent -- had counted for more than either numerical superiority or the nicest calculations with regard to commissariat." The JKD man must realize that it is either 100% or nothing. Even Bruce suggested that when one is in the heat of battle, there is no turning back, you're in it so go for it 100%. Although this does not encourage "uncontrolled killer instincts", it does focus on using aggressiveness before

your opponents are ready. Tzu reminds us, "Cleverness has never been seen associated with long delays". Or in that respect long fights.

The Art of War's third chapter, "The Sheathed Sword", offers a psychological focus. Sun Tzu writes, "...to fight and conquer in all your battles is not supreme excellence; supreme excellence consists in breaking the enemy's resistance without fighting". If one can end an altercation without violence, what better end could there be? If an opponent wants to call another names, he can do it from a farther, safer distance. If he wants to fight, let him take one aggressive step in. How many fights have you seen over stupid situations, words, and more importantly, misunderstandings? Take these all in stride. "Break the enemy's resistance without fighting." Is one person calling another a name, worth him spending two nights in the hospital, and legalities on a JKD Man's end? Although this chapter cites battle techniques, it ends, "If you know the enemy and know yourself, you need not fear the result of a hundred battles... If you know neither the enemy nor yourself, you will succumb in every battle". Even the philosopher Diogenes Laertius, who lived around 200 A.D., agreed with Bruce by simply advising one to "Know thyself".

Chapter four titled "Tactics", relates to "knowledge". This short chapter states, "One may know how to conquer without being able to do it". As Bruce used to say, "Knowing is not enough". A JKD man shows excellence in "to plan secretly, to move surreptitiously, to foil the enemy's intentions and balk at his schemes..." How do we get to "know"? As JKD practitioner, one knows by doing. Gain knowledge by sparring, drilling, and just experiencing. This is true knowledge, the stuff that makes the great ones great, and the poor practitioners poor by their lack of experiencing. Therefore, it is

not good enough to know tactics, but to do, practice, and sharpen tactics. As Sifu Paul Vunak always states, "You have to put in the flight time".

"Energy", the fifth chapter, might bring to a JKD Man's mind hubud, chi sao, or sumbrada. Although there can be some associations made with these energy drills, it is seen more having to do with "momentum" in a fight. The combination of this momentum (energy) and combination of lines of attack, describes one of the most important principles of fighting: faking.

In the concept of "faking", a JKD practitioner finds out quickly, that there are different ways of attacking. The use of these Progressive Indirect Attacks (P.I.A.'s), shows how one can use the harmonious combination of faking to open up even the most skilled fighter. Even Tzu states, "In all fighting, the direct method may be used for joining battle, but indirect methods will be needed in order to secure victory". Using this, and other ways of "momentum", can truly aid a JKD fighter. It is this energy that develops good fighters, "the momentum of a round stone rolled down a mountain thousands of feet in height".

The next chapter, "Weak Points and Strong", illustrates the importance of adaptation in street fighting. Adapting to a ground fight, mass attack, weapons match, or from long range to close quarters, is one of a JKD Man's greatest assets. The continued evolution of JKD though Dan Inosanto has given all JKD practitioners an immense knowledge base and ability level. Tzu concludes the chapter by writing, "He who can modify his tactics in relations to his opponent, and thereby succeed in winning, may be called a heaven-born captain". This is not only modifying physically, but modifying emotionally. If one keeps the same physical and emotional dispositions in trapping range

as in ground fighting one will get beat thoroughly. One must change, to meet the combative challenge of the moment. Even ask those who are closed minded to JKD if they would use the same tools in grappling as they would in weapons fighting. Or would they use the same mind set in a mass attack, as they would use in a ground fight. Simply put, if one can modify (adapt), one has a major strong point. If not, then one has a weak point.

“Maneuvering”, is the seventh chapter. Maneuvering in any kind of altercation greatly dictates the practitioner’s success. It might be maneuvering on the ground, in kick boxing range, or in a mass attack situation. The ability to zone, evade, and adapt are all ways of maneuvering. As many JKD students have come from traditional martial arts backgrounds, one of the points they like most about JKD is the footwork involved. It is even said that Bruce Lee used to watch hours of film footage of boxing “greats” like Mohammed Ali. He focused on how he moved – maneuvered. Therefore, always teach students that the easiest way not to get hit is to simply not be where your opponent is punching, kicking, or attacking. This truly takes the ability to maneuver quickly and intelligently. Therefore, JKD practitioners might take Tzu’s advice on maneuverability as he explains: “Let your rapidity be that of the wind, your compactness that of the forest. In raiding and plundering be like fire, in immovability like a mountain”. Tzu also give some advice to maneuvering, as to “...leave an outlet free...” not just in the defensive sense, but also in the offensive sense. For example, in ground fighting, an intelligent grappler will make it seem to their opponents that they have an outlet, but in reality he is only setting him up for a finishing move. One also needs to pay attention to the “when”

of maneuvering, in addition to the "how". Much can be said about this topic, therefore much should be learned and experienced.

Through chapter eight, "Variation of Tactics", Sun Tzu shows how one must choose targets intelligently. Not only that of one's opponents (i.e. what target is the most vulnerable to strike), but also by paying attention to one's own targets. As he writes, "The art of war teaches us to rely not on the likelihood of the enemy's not coming, but on our own readiness to receive him..." Variation also lies in confusing the opponent's defense. Although in the beginning of a student's path in JKD, most instructors advise him or her to really "master" a few key moves, most also encourage variation as they mature. For example, if a student perfects using the eye jab to intercept, that is excellent. However, they should also have other tools in their arsenal such as groin kicks, thigh kicks, oblique kicks, low line punches, toe jabs, jeet tecs, and other tools for interceptions. This in turn does two things. First, it gives them tools to deal with different attackers: tall, short, fast, slow, and skilled. The author being 5'8", may find that eye jabbing one of his students who is 6'8" difficult. As a result a low line interception may work more effectively. Secondly, variation helps one keep their opponents always guessing. Many skilled fighters, only after a 30 second sparring session will be able to pick out your strong points, if one only has a limited amount of tools. A variation will keep him or her honest, always guessing which tool is coming at them next.

Tzu's ninth chapter should be closer to the beginning, according to the author. It is titled "The Army on the March". Trying to relate this chapter to JKD concepts at first seems like a difficult task. However, upon further exploration, one can see that this

chapter has to do with the preface of a fight. The first stage of a fight is usually an assessment of one's opponent(s), many times referred to as the probing stage, or preliminary analysis. What is their general style, natural attributes, weak points, etc.? Although one observes a lot of physical dispositions, JKD practitioners must also use their intuition about their opponents' emotional dispositions and other mental elements. A psychologist could literally examine every line out of this chapter and make some abstract generalization about "reading our opponent". However, the point is to assess all dispositions of the opponent, to create the most efficient line of attack, or the best way to settle the dispute. If the opponent seems anxious, timid, or humble, what may this mean? How can these emotions that he is expressing help one achieve my desired outcome? The most important thing is to read past the obvious expressions. As Paul Vunak has stated, "most people have a shotgun mouth, and a BB gun ass..." Therefore, pay attention to it all.

"The natural formation of the county is the soldier's best ally; but a power of estimating the adversary, of controlling the forces of victory, and of shrewdly calculating difficulties, dangers, and distance, constitutes the test of a great general", Tzu exclaims. "He who knows these things, and in fighting puts his knowledge into practice, will win his battles." These sound like the most important lines from the next chapter, "Terrain". Even Webster's Dictionary states that "terrain" has mostly to do with the ground. Tzu's use of this word actually is broader. From this chapter, a self-defense student or instructor not only gets a sense of another important variable of the physical environment, but also the environment they create from their decisions. The physical environment is self-explanatory. In street fighting, one has to train in and on everything. Small

environments, large ones, others filled with obstacles, wet ones, on a beach, in a parking lot, or outside in a Chicago winter. Tzu also hits on environments one creates by their decisions. Once again, this is such a broad area. Just realize that how, when, where, and who one fight will create a certain environment. Flight time will give one experience in this area, just get a lot of it!

The eleventh chapter is titled, "The Nine Situations". This chapter, being the longest chapter, explains the nine types of "ground". Tzu explains that there is everything from facile ground to open ground, to ground of intersecting highways. The talk of all this ground could keep a Jiu Jitsu man busy for decades. In all seriousness, this could relate to the environment, as to the different places a street fight could happen. However, two major lines from this chapter also stick out. The first is, "Rapidity is the essence of war. Take advantage of the enemy's lack of readiness, make way by unexpected routes, and attack unguarded spots". Later he also states, "By altering his arrangements and changing his plans, the skillful general keeps the enemy without definite knowledge". Both of these passages relate directly to adaptation, one word that Bruce definitely thought was important. A JKD Man must be able to adapt to any range, use of any weapon, or other situation (i.e. mass attack). Do these in a rapid way, and alter one's plans through smooth transitions, and one will be a superior fighter.

"Attack by Fire", chapter twelve, explains how the use of fire in warfare is almost a "secret weapon". The talk of flames depicts an almost "killer instinct" tool or approach to warfare, which is a passionate desire to end the altercation with an immense amount of intensity. Although the chapter tells of positioning and other "fire use" details, one can make some strong correlations to the JKD Man's use of his mind in an altercation.

Although the “being savvy attitude” of say, “Killer instincts” may be used in only 10% of a fight, they should definitely be at one’s disposal. Tzu writes, “In order to carry out an attack with fire, we must have means available...” This is also true with “killer instincts”. One must have them always nearby, and be able to turn them on, like switching on a light. As the fighter releases the “fire” (animalistic fighting), there is little that an opponent can do to stop it. The same holds true when a JKD Man is determined to win, succeed, and survive. Killer instincts and a savvy attitude are the edge... the fire.

The book concludes with a chapter on “The Use of Spies”. Funny enough, this was the actual origin of JKD. No, Lee was not a spy, per se. However, this chapter does shed light on not only the ironic beginning of JKD, but also the continued evolution. Tzu explains, “What enables the wise sovereign and the good general to strike and conquer, and achieve things beyond the reach of ordinary men, is foreknowledge.” Therefore, JKD practitioners do not necessarily see that we have or do spy on other philosophies or even arts. More so, we learn from them. Webster’s Dictionary, partly defines “spies” as “keeping a close watch”. Imagine if JKD never learned anything from Kali, Brazilian Jiu Jitsu, or Kino Mutai. (Unfortunately, some JKD practitioners still have not learned). Where would JKD practitioners be? They would be in the exact place that Lee did not want them to be: behind the times, not evolved, not searching for the truth. Spies, as Tzu might say, are the use of our minds. They give one the capability to dissect, assess, learn, and finally adapt. This is how one achieves great results, and this is what has created JKD into the great philosophy it is today. That is the ultimate asset: adapting to even future methods of fighting.

The Art of War, shows itself to not only be timeless, but also very useful in many facets of life. This writing shows how the essentials over 2500 years ago, are still the essentials today, as JKD practitioners continue through the new millennium. That is possibly one of the most beautiful things about *The Art of War*, the timelessness of the essentials. Therefore, use this reading to add a new perspective to training, make some new distinctions, or just refresh one's memory on some important principles. Fighting is truly an art to the intelligent person who uses their mind. For those who neglect the art of war, they may find themselves bogged with defeats and confused by their ignorance. Everyone still has so much more to learn, for the art of war is a process not a product. As the author glances through the ideas in this book, he cannot help but to think that Bruce Lee and Sun Tzu would definitely have some interesting conversations with each other.

X - THE COMPLETE JKD STREET FIGHTER: TEN KEYS

A complete modern day street fighter must possess a total package. They must be a complete package physically, mentally, emotionally, psychologically, spiritually, and ethically. The following can be used as a format to create goals from, or use as a model for, personal or student assessment. The emphasis of this outline is that one may use it to assist themselves to gain a full perspective on their present ability and future needs. The advanced martial artist may discover an area they might have forgotten about, or overlooked. Even if one is an intermediate practitioner, there will be many gaps, when compared to this outline. If one is a novice, which has had a little training in a traditional art, one may have many gaps.

Whatever one's status, realize that improvement is an ongoing process. This outline is made up of many little finish lines. If one has desire, faith, knowledge, and a strategy, which action is taken upon, they will become successful in all of these points below. After a brief description, there are the page numbers of subtopics, which relate to the topic (or section) specifically or indirectly to assist the reader in gaining a better picture of one of the ten keys. Therefore, a street fighter should have a functional knowledge of the following:

1. Areas of Combat.

A true street fighter must be proficient in Kick Boxing (long range), Close Quarters, Weapons (traditional, street found, and firearms), Ground Fighting (grappling range), Mass Attack, and Conflict Psychology. They are aware of the proper emotions/intensity levels, and times to use them. In each Area, they have a

simple and direct game plan (primary and back up) to accomplish a desired outcome. (Pages: 27, 29, 71.)

2. Environments.

A true street fighter must have knowledge and experiences in the following environmental components including: space, structures, footing, temperature, lighting, and also the role of time. Awareness of time and timing is a must. (Pages: 34, 76, 149.)

3. Emotional Tools.

A complete street fighter is emotionally strong, and shows this through many means as verbally deescalating fights, making rationally based decisions, and pushing their physical limits in altercations. (Pages: 107, 109, 114.)

4. Opponent(s).

The emphasis here is on being able to assess whom one is fighting. This is done by knowing the pros and cons of an opponent's body type, style, and attributes. (Pages: 24, 91, 149.)

5. Technique.

One must not necessarily know an extraordinary amount of technique, but be able to master and functionalize the techniques one does use. (Pages: 46, 53, 64.)

6. Attributes.

Without attributes, techniques alone will not help anyone. A true street fighter possesses the attributes that assist him in pulling off their techniques. (Pages: 98, 100, 141.)

7. Conditioning.

A true street fighter will be conditioned physically, mentally, and emotionally. Conditioning happens not only through direct training, but through the Physical Triad. All conditioning is ongoing, and is always being assessed by one's goals. (Pages: 105, 119, 143.)

8. Self-Knowledge.

A true street fighter will know their own physical, mental, emotional, positive and negative points. Because of this knowledge, they will know their combative strengths and weaknesses, and train accordingly to the Training Continuum. (Pages: 88, 95, 145.)

9. Ethics.

A street fighter with a weak ethical base will simply self-destruct. A true street fighter knows their ethical limits, and exercises them in his or her life. (Pages: 58, 122, 138.)

10. Heart.

The internal qualities of a true street fighter are always more important than their external ones. Heart is who a true street fighter is. (Pages: 117, 134, 137.)

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EPILOGUE: CONCLUSION?

This is the furthest thing from the "end". Whether you have trained in or with *JKD* for several years, or if this is new information, you should keep going. *JKD* is not a long path with one definite finish line or destination. It is a very long path, with many little finish lines and destinations. It is a process that never truly ends, as one just continues to learn.

Therefore, if you are an experienced practitioner of *JKD*, I thank you for taking time out to learn more. It is obvious that you are continuing down that path, learning more and more at every opportunity. The journey has created the blessing of what you call "me". If you are new to this philosophy, I thank you for your trust to take in this information. I would encourage any person to give themselves a chance with the concepts taught in this book. Unfortunately, many times we do not give a 100% of ourselves, just in case it does not work out. Do not let this happen to you, give your all.

My challenge to you, is to give 100% of yourself. If the information in this book does not "work" for you, discard it, but find another way-- what you consider the "truth" for you. In writing this book, I hope you, absorb what is useful, reject what is useless, and question it all. I hope you're able to absorb what is useful, reject what is useless, and question it all-- in life as well. Ultimately, the information and concepts you learn should specifically work for one person... you.

In closing, hold yourself to a high standard, in and out of martial arts. It will make your journey challenging and positive. Those around you will learn by your example and dispositions. In the end you will be great.

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ABOUT THE AUTHOR

*We know we have left death and have come into life
because we love each other. Whoever does not love is still dead.
Everyone who hates a brother or sister is a murderer,
and you know that no murderers have eternal life in them.
This is how we know what real love is: Jesus gave his life for us.
So we should give our lives for our brothers and sisters.*

1 John 3: 14-16

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