



Jeet Kune Do Basics

By Jeremy Lynch



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Phase III in the Art and Science of Jeet Kune Do



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Dedication:

To my family. – J L

To my Dream Girl, may I love you more every day. – V V



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Introduction:

This Jeet Kune Do Basics e-book is meant to be a reflection of what is taught in my own personal class to my students. It presents moves and techniques fundamental to Jeet Kune Do proficiency. The primary strength of Bruce Lee's "system" of Jeet Kune Do is that it is NOT a system. However, when broken down to the fundamental level, Bruce Lee found the "best" way to execute critical moves. They have not been improved upon for over 30 years, and apply to all humans with two functional arms and legs. Mastery of the basics, including frequent returns to these basics, is necessary for advancement in proficiency.

I have done my best in this e-book to present clear and concise instruction in a number of basic techniques. However, this cannot, and is not meant to replace training with a real instructor. To improve in skill, you need feedback, correction, and guidance, which an e-book cannot provide. To gain the most from this e-book I highly encourage you to:

1. Refer carefully to the pictures and explanations when practicing these techniques, so as to minimize the acquisition of bad habits.
2. Get hold of a camcorder/digital video recorder, record yourself performing the techniques, and compare your actions to the descriptions/photos.
3. Buy/download the DVDs and other video material available on www.jkddvd.com/ www.iNeed.to/fight and compare your actions to the instructors.
4. Practice, practice, practice. You can never be too familiar with the fundamentals. They should be so natural to you that you can perform them without thought.
5. Get/stay in shape. Yes, the street-fighting techniques presented in this series are the most effective known. But that is only half of the equation. Look at pictures of Bruce Lee. he was one of the most physically fit people to walk this planet. To perform physical activities to the fullest, you must be physically fit. For recommended workouts, refer to the websites above.

Disclaimer:

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*I fear not the man who has practiced 10,000 kicks once, but I
fear the man who has practiced one kick 10,000 times.*

-- (attributed to) Bruce Lee



Stance – Bai Jong:



Figure 1

The Bai Jong stance (Figure 1) is the basic posture used in Jeet Kune Do. It gives stability, balance, and the ability to launch attacks from any tool (the extremity you are going to strike with) without telegraphing (indicating you are about to attack before launching the attack).

Control of the centerline is important throughout all Jeet Kune Do stances and postures. A good way to get the stance right is to draw a straight line on the ground, or use a broomstick. Put your strong side in front (if you are right handed, put your right foot and right hand in front, if you are left handed, put your left foot and left hand in front). Position your legs about shoulder width apart. Line up your lead big toe so it is just touching the line. Put your rear heel just touching the other side of the line. Your weight should be distributed 50/50, on the balls of your feet, with both knees slightly bent and your rear heel raised. Your lead elbow should be 3 to 5 inches from your rib cage while the lead hand should be extended, and just under eye level. The rear hand should be covering the chin with the elbow covering the ribs.

Distinguishing features of the Bai Jong stance are; That all joints are bent and loaded; ready for motion in any direction. The hips and torso are at a 45 degree angle, allowing kicks to be launched with power from either the front or rear leg immediately, without telegraphing. The rear hand always covers the chin.

Footwork – Step-Slide:



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10

The Step-Slide is the “stalking,” or following, footwork that is used when approaching or circling your opponent. It also keeps you in the Bai Jong stance.

Starting from Bai Jong (Figure 2), the first thing you do is take a natural step forward with your lead foot, staying on the ball of the foot (Figure 3). Next, your rear foot recovers, or slides up to make the Bai Jong stance again (Figure 4). It is important not to bob up and down as you step. It is not necessary to drag your rear foot when bringing it into position. It should hover just above the ground.

The Step-Slide to the sides is done the same way. If you are moving to the right, you step with the right foot first (Figures 5-7), if you are moving to the left, you step with the left foot first (Figures 8-10). This is done to prevent the crossing of your legs in relation to the centerline. Care must be taken when performing the side Step-Slides when close to an opponent, because the groin is momentarily open to attack. It should be done quickly, moving the last foot back into place as soon as possible.



Footwork – Pendulum/Slide Shuffle:



Figure 11



Figure 12



Figure 13



Figure 14

The Pendulum is the main footwork used in delivering a lead leg attack, and then quickly moving back out of range. The slide shuffle is the first half of the Pendulum and is used in lead leg attacks for entering into close range.

The footwork can be done with or without a lead step. Starting again from Bai Jong (Figure 11), weight is shifted to the lead leg, the rear foot snaps forward toward the lead foot, while hovering just above the ground (Figure 12). Just before the rear foot touches the lead foot, the lead foot jumps off the ground using the ball of the foot, while the weight of the body is shifted to the rear foot (Figure 13). The lead knee is shot up along centerline (Figure 14). This completes the slide shuffle. All lead leg kicks can be started using this footwork.



Figure 14

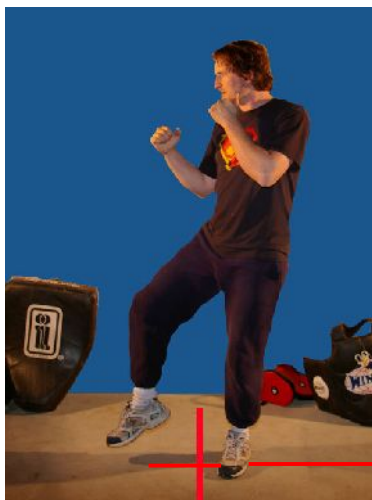


Figure 15



Figure 16



Figure 17

To complete the Pendulum, the movements are reversed. The lead leg comes down toward the standing rear leg (Figure 15). Just before the lead foot touches the rear foot the rear foot is shot into its original place, and bodyweight is caught by the lead leg, (Figure 16), back into the Bai Jong stance (Figure 17).

The Pendulum should be practiced for speed, and the ability to perform it without telegraphing.

Footwork – Push Shuffle:

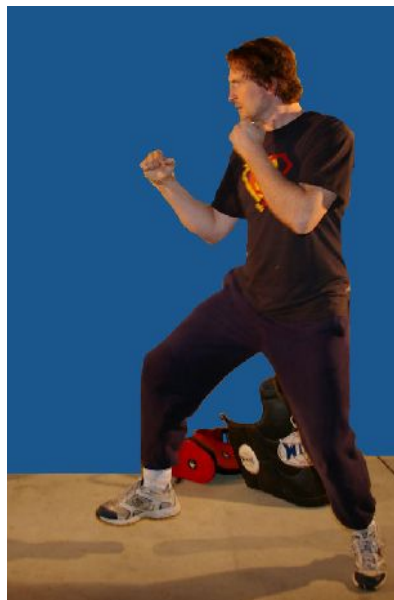


Figure 18



Figure 19

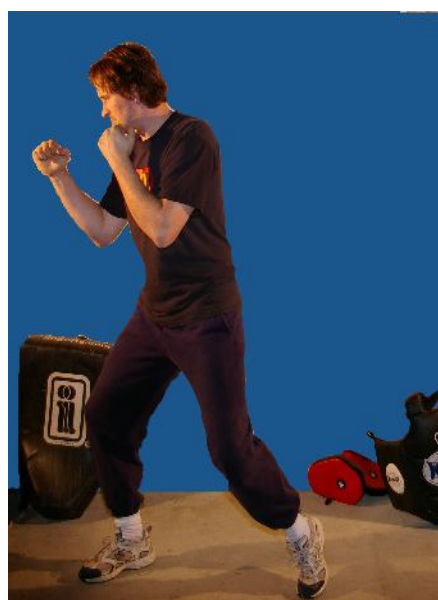


Figure 20

This footwork is used in attacking with the lead hand. It cannot be practiced enough. It looks similar to the Step-Slide, but the energy is completely different. From the Bai Jong, lift the front foot about an inch off the ground, simultaneously push hard and fast off the rear leg (Figure 18-19). As you are propelled forward, step with the lead foot. As you land, your rear foot recovers as in the Step-Slide (Figure 20).

This footwork should be practiced to improve how fast and how far you can burst. This is a very important move in Jeet Kune Do, as it serves as the foundation of other foundational moves. It is used not only for moving into punching range quickly, but also to add a large amount of power to the punch.

Punch – Lead Straight:

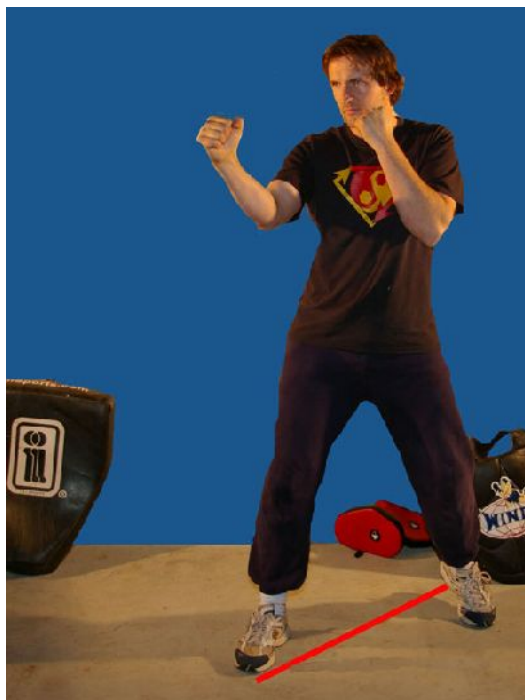


Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



From Stationary Position:

Starting in the Bai Jong stance (Figures 21 & 23), the lead hand starts to drop. As the hand drops down about three inches, the hip should jut forward. This step is very important, because, by using the hip, you are infusing the punch with power from your whole torso instead of just the arm. The shoulder should snap forward following the hip, then the lead hand should be snapped out (Figure 24) and connect with the target, striking with the bottom three knuckles, with the arm fully extended, and with the fist rotated from vertical about 45 degrees. (Figures 22 & 25) The elbow should never veer from the centerline, as this is a telegraph the opponent's eye will easily pick up – lateral movement outside the centerline. The arm should be relaxed throughout the punch except during impact. Quickly whip your hand back to beginning position. Practice this until it flows from the hip to the end of your fist.

Using Push Shuffle Footwork:

Starting in the Bai Jong stance, lead hand starts to drop. Just as the hand drops about two inches, the Push Shuffle footwork is engaged. As you burst forward at the opponent, fully straighten and connect with target just as the lead foot touches the ground, not after. The technique for the punch is the same as above, but with slightly less hip rotation. With both methods (mobile and immobile), the punch should remain on centerline throughout execution of the straight lead.

The sequence and details that transform a “boxer's jab” into a Lead Straight with knockout power are more easily grasped in motion, and are explained in detail on the [*Jeet Kune Do Basics DVD*](#).



Punch – Rear Cross:



Figure 26



Figure 27



Figure 28

From Bai Jong stance (Figure 26), sink your weight to your lead leg and simultaneously rotate the rear side of your hip forward (Figure 27). Release the rear punch straight down the centerline (Figure 28). The rotation of your hip should throw the punch, and it should feel like your arm is unfolding from the force of rotation. Make sure that when you rotate, you keep your torso vertical, as there is a natural tendency to lean to the side, and this will rob your Cross of power. Also, when you throw the Cross, snap your lead hand to your ear. This will keep it near your head where it should be, and it will give your hip rotation more force. The weight transfer, hip rotation and the firing of the punch must happen in that order to get maximum results. Experiment with this until you feel a smooth chain-reaction that ends just as the punch hits the target. Be sure, in this and all punches, to keep your chin down on your chest, giving it as much protection as possible.

The impact of the Rear Cross should feel heavy. With this punch it is acceptable to rotate the fist all the way to horizontal upon impact.



Punch – Uppercut:

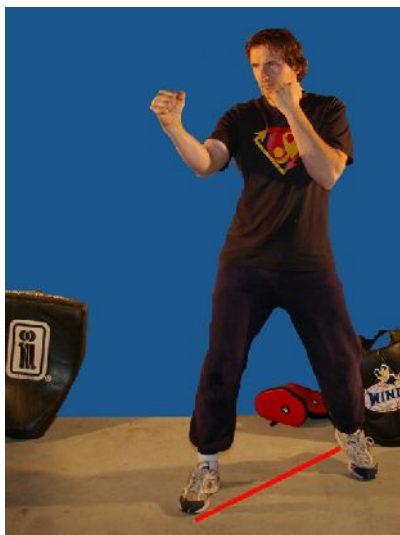


Figure 29



Figure 30



Figure 31

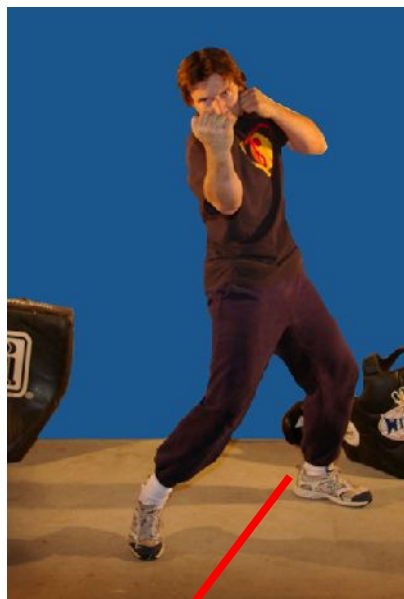


Figure 32

The Uppercut, whether punching with your lead, or rear hand, is done the same way. I will explain it for the lead hand; mirror it for the rear hand. Starting from Bai Jong (Figure 29), step off the line with the lead leg, sink your weight to the desired height of your strike (chin, ribcage, or kidney), while always keeping your hands covering your head (Figure 30). The lead leg drives this punch, so “how much power you can generate here” depends very much on how fast you can explode from that leg. As you explode upward, the lead fist leaves the chin and travels towards the target (Figure 31-32). Your palm should be turned toward your face. Upon striking the target, snap your hand quickly back into position, covering the chin and returning to Bai Jong.

You are doing the punch correctly when an increase in how fast your leg drives you up, increases the punch's power proportionately.



Punch – Lead Hook:

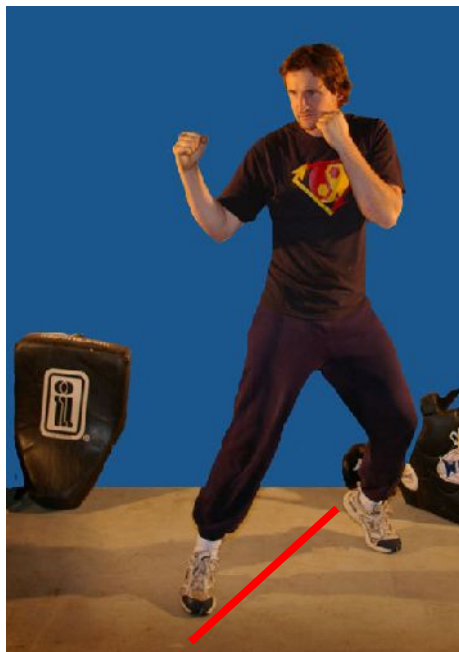


Figure 33

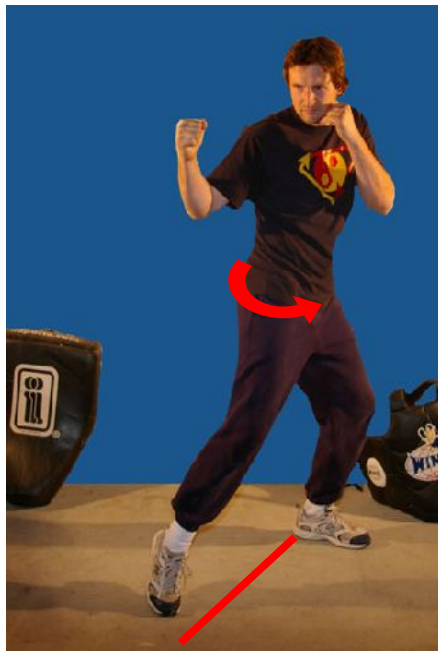


Figure 34

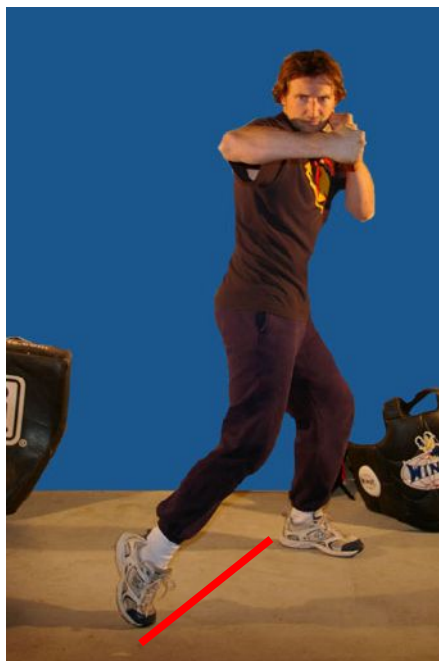


Figure 35

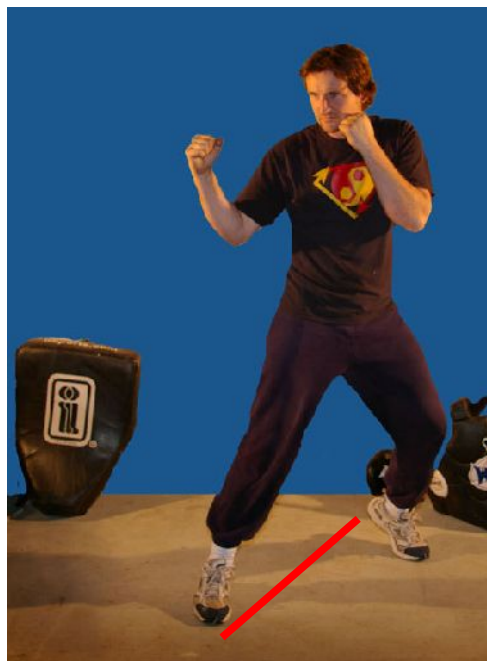


Figure 36



As in all Jeet Kune Do punches, Power is increased through proper use of the rest of your body.

Both the Lead and Rear Hooks are done the same way, so once again I will describe the Lead version. One important point should be made before attempting the hook punch. It is a huge temptation to want to telegraph by pulling back your hand before actually punching. The natural thought is that you will do more damage if you “wind up”, so it is worth the risk. WRONG! A good opponent (especially a Jeet Kune Do fighter) is trained to react the moment he perceives aggression, and if he reacts to such a telegraph you could be beaten to the punch. Fight the temptation to telegraph: do not pull back or tense before ANY punch. A properly executed punch is not improved by it, and you may lose the fight for it.

From Bai Jong (Figure 33), start by first digging your lead toe into the ground and driving your hip inside towards the target hard and fast (Figure 34). You should feel your hip yank your shoulder into line, and this is when you snap your forearm into a horizontal position, simultaneously connecting fist to target (Figure 35). At this point the hip snaps back into position and the arm snaps back into the Bai Jong covering position (Figure 36). This takes a lot of practice. The hip must drive the punch to get maximum power. If the punch precedes the hip you are wasting a lot of potential power.

Kick – Groin:



Figure 37



Figure 38



Figure 39



Figure 40

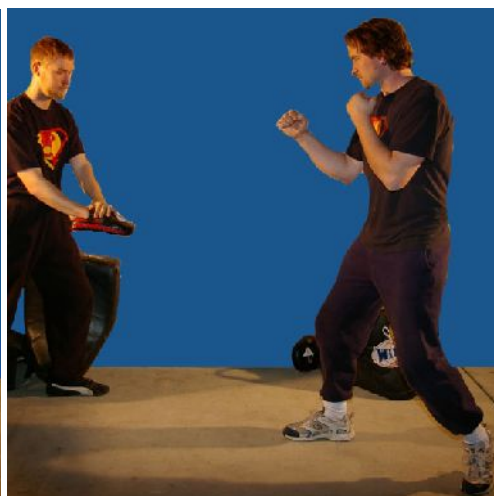


Figure 41

The Groin Kick should be relatively easy to learn, once you have the Pendulum footwork down, as this kick is simply an extension of the Pendulum footwork.

From Bai Jong, start the Pendulum footwork (Figure 37-38), as the lead leg continues up away from the rear leg, shoot the lead knee 6 to 10 inches above the height of target. Just after the knee gets above the target, snap the knee down to straighten it; this will accelerate the foot up to connect with the target (Figure 39). This kick should feel like you are snapping a towel or a whip. Use the instep to lower shin of the lead leg to strike the target. Another benefit of snapping the knee down as you kick is that it accelerates your leg back into the second half of the Pendulum, and makes it harder for an opponent to grab your leg (Figure 40). Complete the Pendulum footwork, and end balanced in the Bai Jong stance (Figure 41).

Kick – Lead Hook:



Figure 42



Figure 43



Figure 44



Figure 45



Figure 46



Figure 47



The Hook Kick begins like the Groin Kick. In fact, all of the Jeet Kune Do lead leg kicks start this way, and that is what makes them far less telegraphic than other kicks.

Starting with the Pendulum footwork again (Figure 42-43), As you reach the point in the Pendulum where your knee is coming up the center line, and while your rear foot is still off the ground, twist your rear standing heel around to point directly at the target, down the centerline (Figure 44). This will allow you to rotate your hip over with force, and then allow the kicking leg (in a relaxed manner) to whip out, with the instep to lower shin hitting the target (Figure 45). At the moment of contact, the hip should be counter-rotated, and the leg snapped down (Figure 46) to complete the Pendulum and return to Bai Jong (Figure 47). Remember that all kicks are driven by the hip.

Drills to develop fluidity and power are covered in the [*Jeet Kune Do Basics* DVD](#).

Kick – Rear Hook:

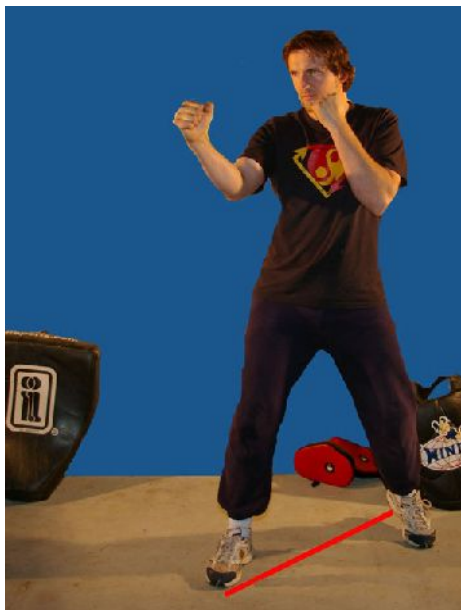


Figure 48



Figure 49



Figure 50



Figure 51

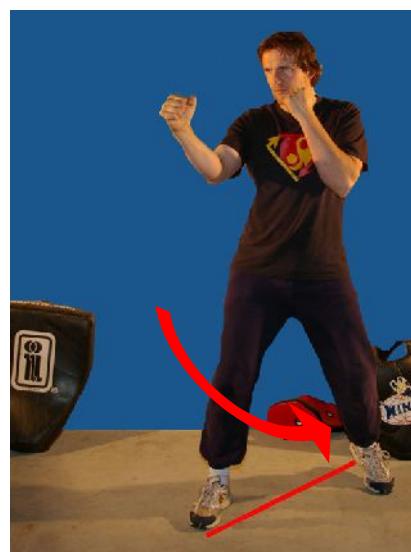


Figure 52

The Rear Leg Hook Kick and the Muy Thai roundhouse kick are very similar. I teach most beginners how to throw a Muy Thai kick first before I teach the Jeet Kune Do rear leg hook kick, as the Muy Thai kick is slightly more exaggerated and really focuses on getting the hip into the kick. This is key for both kicks.



The Rear Leg Hook Kick is done without the Muay Thai round house's step off of centerline, which opens the groin to attack and telegraphs the kick.

The first step from Bai Jong (Figure 48) is to step toward the target with the lead foot, twisting the lead foot to at least a 45 degree outside angle (Figure 49). The size of this step is proportional to the distance you are from the target. It is important not to step too close, because the kick will lose power if jammed. After the step, the rear side of your hip is jutted forward and your rear shoulder is whipped across centerline (Figure 50), as the standing heel turns around to aim at the target. This whip should drag the leg behind it, and the knee should just be crossing centerline as your shin-to-upper-instep connects with the target (Figure 51). It is important that the hip should lead the leg, and not the other way around. On impact, counter rotate your hip with enough force to push off the target/body of your opponent, making it difficult for him to grab your leg. Finish the kick by whipping your rear leg back into Bai Jong (Figure 52).

This kick should be practiced so that you are able to quickly land back in balance every time. Remember, all rear leg kicks are less direct than lead leg kicks, and should be used with the “closest weapon to closest target” principle in mind. In other words, rear leg kicks are normally used as follow up kicks after a more direct entry has been successfully initiated.

Kick – Full-Range Side:



Figure 53



Figure 54



Figure 55



Figure 56

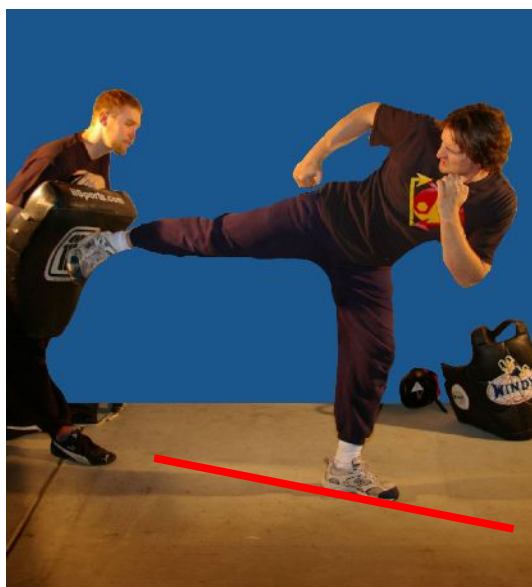


Figure 57



There are many variants of the Side Kick in Jeet Kune Do. The one I am going to show here, is the full-power, long-range version. After learning this one, it is easier to shorten the range of the kick for different distances and speed. The first thing to note is that the Slide Shuffle footwork is a bit different in this technique than in others.

From Bai Jong (Figure 53), first take a good sized lead step (Figure 54), according to how much ground you want to cover. It is a good idea to shoot out the lead hand as shown to distract opponent, bringing their focus up away from your legs. This first step loads your bodyweight on the lead leg, preparing it to launch you with power. Using your lead leg, launch yourself toward the target. In mid-air, while both feet are off the ground, turn the rear foot and hip over so that the heel of your rear foot is aiming at the target (Figure 55), and extend your lead leg out, striking the target with your heel (Figure 56 & 57). The toes of your lead foot should be turned slightly toward the ground upon impact, this will help insure that the heel strikes the target. It is IMPORTANT for your heel to strike the target before your rear foot hits the ground. This is to be sure your momentum is still behind the kick. After impact, snap your lead leg back to centerline. You may then lower the lead leg to complete the Slide Shuffle footwork, or snap it toward your rear leg and complete the Pendulum footwork.

This is a very technical kick, and is covered on several different DVD's available from our website, www.jkddvd.com. For the sake of power, it is important to really throw yourself at the target, but then to kick before you can be jammed. Achieving this balance can make this your most powerful kick.

Many people have asked, "How can you hit anybody with a kick from that far away?" My answer is twofold; One, this kick teaches the mechanics of power, and once you can kick with power at your maximum range, it can be easily shortened for closer distances as needed. Two, this is a great follow-up technique to use when you have your opponent back-peddling.

Kick – Inverted Hook:

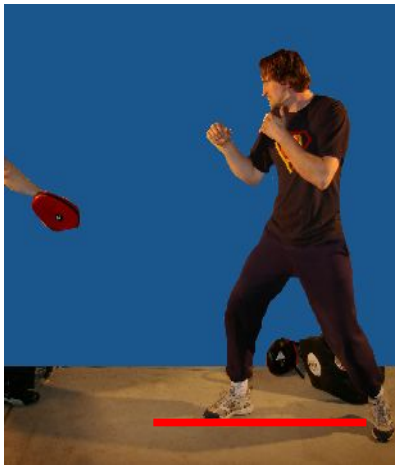


Figure 58



Figure 59



Figure 60

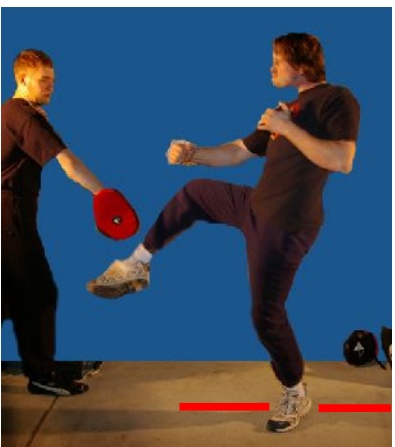


Figure 61

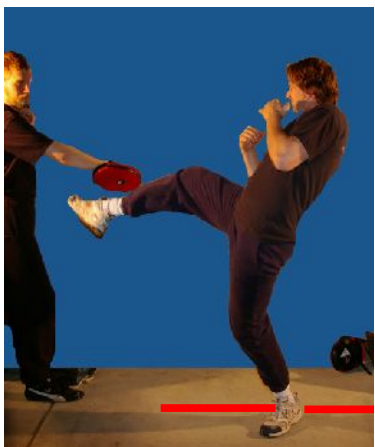


Figure 62



Figure 63



Figure 64



This kick is very useful and deceptive, but it takes a lot of practice to consistently get any power. One of my instructors, Bob Bremmer, who trained with Bruce Lee in Chinatown, attested to the fact that Bruce Lee had enough power with this kick to break bones. It can be done, it just takes practice.

Starting from Bai Jong (Figure 58), begin the Pendulum forward (Figure 59). As you get to the halfway point, with your lead leg bent, rotate at the hip so that your knee snaps OUTWARD across centerline (Figure 60). Let your leg swing free, feeling like it is “unhinged,” by letting the power of the hip rotation drive your leg toward the target (Figure 61). Contact is made with the target by your instep or lower shin (Figure 62). As with the Groin and Hook Kicks, quickly whip your lead leg back into the return motion of the Pendulum footwork (Figure 63), which adds more snap to the kick. Complete the Pendulum footwork, returning to Bai Jong (Figure 64). Practice keeping the lead leg relaxed throughout the whole technique, or you will get a rigid, low power kick that will barely annoy your opponent.

Kick – Ball:

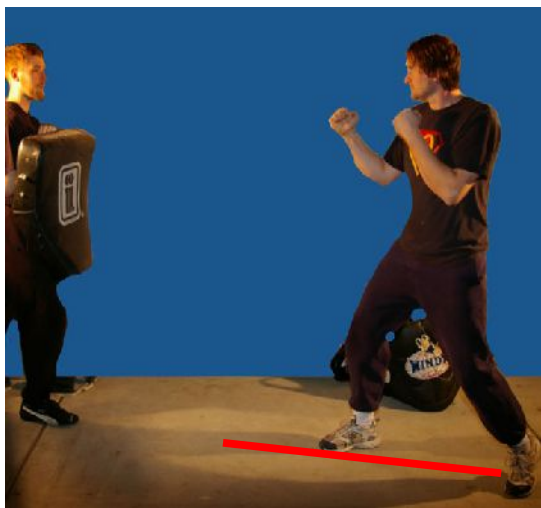


Figure 65



Figure 66



Figure 67



Figure 68



Figure 69



Figure 70

The greatest thing about the Ball Kick is its directness. Start from Bai Jong (Figure 65) with the Pendulum forward (Figure 66). At the halfwaypoint, shoot your lead knee up the centerline to about the level of your chest (Figure 67). While still moving forward, drive your lead leg forward, striking with the ball of your foot (Figure 68). Pendulum back to return to Bai Jong stance (Figure 69 & 70).

The Rear Ball Kick is done the same way, but using the rear leg, and without the Pendulum footwork. You simply step, lifting the rear knee through and up, and kick out with the rear (now switched to lead) foot.

This is the heavy version of the Ball Kick. The other way to perform a Jeet Kune Do Ball Kick is to snap the kick up and back like the Groin Kick, instead of driving through. The snapping version of this kick is more appropriate for street fighting, when you have shoes on. The heavy version is good for the street or the ring, when you have no shoes on, as the danger to your toes is not as great pushing forward as when snapping up. It only takes an opponent's elbow in the wrong place to give you a different shoe size.

Trapping – Pak Sao (Slapping Hand):



Figure 71



Figure 72



Figure 73



Figure 74

The Pak Sao is the first of the basic trapping moves. The trapping motions used in Jeet Kune Do are performed a bit differently than in traditional martial arts, such as Wing Chun.

When practicing all of the trapping sequences in this book, start by standing, facing your opponent in Bai Jong stance, with your lead arms touching (Figure 71). This is called the “reference point,” and is only used as a training position. This position helps to train proper elbow alignment, reflexes, and hand speed. It is also a realistic starting point for trapping – very similar to sparring situations where your hand and an opponent's might meet if he is trying a high line of attack, or if you are doing the same.



Starting from the reference point (Figure 71), let your lead hand drop forward as if you were starting the Lead Straight punch (Figure 72). This first step (moving the lead hand first) is very important. Many people either do the second step first or they do it simultaneously with the first, and the results are nowhere near as good, because they telegraph the move. After the hand is dropped forward, Push Shuffle forward explosively. As you are still moving forward the rear hand comes straight from the chin and smacks hard against the outside of your opponent's arm, at or a little above the elbow, pinning it to his side (Figure 73). As you finish your forward burst, continue the Lead Straight punch, and let your lead leg land tightly inside the lead leg of the opponent, pinning his leg and protecting your groin (Figure 74). When practicing, the hand should snap back into the Bai Jong stance, but in a fight this technique can be used in many different ways

A very simple way to use the Pak Sao is when you throw a lead punch and your opponents lead hand gets in the way. At that point, you can blast right through his arm with the Pak Sao. The point of any trap is to remove or circumvent the barrier to your attack, not to try to flow into as many traps as possible. Flows (sequences of trapping motions that flow together) teach you to smoothly continue your attack if the first is stopped. In Jeet Kune Do, the trap is used as a means to follow up a blocked attack with combinations.



Trapping – Lop Sao (Pulling Hand):



Figure 75



Figure 76



Figure 77



Figure 78



Figure 79

The Lap Sao is a good trap if you know your opponent is hard to Pak Sao, if you have just started a Pak Sao and he resisted, or if you just want to try another approach as your hands meet at a reference point. From the reference point (Figure 75), start to snap your lead hand back toward your lead hip, whipping your whole upper body away from your opponent with your hips (Figure 76). As your lead hand grazes the surface of your opponent's arm, turn your palm toward it, and grab the wrist of your opponent as your hand passes over it (Figure 77). Driven by the hip, yank your opponents hand down toward the lead side of your hip (Figure 78). At the same time, drive a rear arm punch straight across centerline to the opponents chin (Figure 79).



Trapping – Heun Sao (Circling Hand):



Figure 80



Figure 81



Figure 82



Figure 83

This technique takes a very different approach to getting an attack in than the last two techniques. Before we removed the barrier with sudden force. In this technique we will, very subtly, go around the barrier.

Again from reference point (Figure 80), bend at your wrist, so that only your wrist is touching your opponent's arm. At the same time, slip your head to the outside line (away from your opponent's rear hand), keeping your rear hand coving your chin, and rotate your wrist around your opponent's lead arm until it disengages on the inside of his lead arm (Figure 81). As soon as your lead hand breaks contact, snap your lead hand forward in a straight punch down centerline to your opponents chin (Figure 82). Your rear hand stays on center line to protect your face, and you simply slip your head to the outside of your opponent's lead hand and your rear hand (Figure 83). As with the Pak Sao, let your lead leg land tightly inside the lead leg of your opponent, pinning his leg and protecting your groin.



The subtlety of this technique comes from the fact that there is forward pressure on the opponent's hand until the point of disengagement. This causes the opponent to resist, and fall right into the trap. This also leaves you in a great position, because not only have you delivered a sharp straight punch to your opponent's face, but your head is temporarily safe on the outside of his arm. From here there is a multitude of things you can do.



Trapping – Jao Sao (Running Hand):



Figure 84



Figure 85



Figure 86



Figure 87



Figure 88

Similar to the Heun Sao, the Jao Sao is designed to go around a block or lead hand obstruction. If you have practiced the Heun Sao until it feels natural, then the Jao Sao should be fairly easy to learn.

Once again, from the reference point (Figure 84), apply slight forward pressure (getting the opponent to react with resistance). While leaving your rear hand covering the centerline, slip your head to the outside of your rear hand and start to circle around your opponents arm by bending at the elbow (Figure 85). Keeping constant forward pressure, continue circling down and around with your lead arm until it disengages, then swing it up (Figure 86) with a whip to the outside of the opponent's rear hand (Figure 87). This is a great place for a hook (Figure 87), or a palm hook to your opponent's head. If done properly, your opponent should be taken completely by surprise. Well trained fighters may keep their rear hand in place, blocking your hook. In that case, it is a perfect opportunity to apply the Jut Sao.



Trapping – Jut Sao (Jerking Hand):



Figure 89



Figure 90



Figure 91



Figure 92



The Jut Sao can be performed in a number of ways; with one hand, or two; with your lead hand, or rear; against matched lead, or unmatched.

We are going to do this from the position we left off in the last technique, with your head on the outside line, your rear hand on the outside of your opponent's lead hand, and your lead hand on the outside of his rear hand, near his head. From this position you can Jut (jerk) with your lead hand only, or both rear and lead hands. We will use both hands because it causes confusion to the opponent as to which hand he should respond with.

The Jut is relatively simple. Once you are in position (Figure 89), cup your hands over your opponent's forearms and jerk down sharply (Figure 90). Your intent is to get enough downward energy so that you can continue past his guard with your next technique (here, the Lead Straight). As you get to the bottom of the jerk, quickly snap your lead punch up and across your opponent's arm (Figure 91), continuing to his face with your fist (Figure 92). The way the punch is thrown is important: your elbow should be kept in and down throughout, in order to trap your opponent's rear arm, and to make the punch as direct as possible.



Trapping – Ping Choy (Vertical Down Strike):



Figure 93



Figure 94



Figure 95



Figure 96

The Ping Choy can be done one of two ways; on your high line attack, or as a response to the opponent's high line attack. Either way, it is done the same.

As your lead hands meet in the reference point area (Figure 93), quickly slip your head to the outside line as done in Heun Sao and Jao Sao (Figure 94). This time you do not roll your hand around your opponent's lead arm, but instead quickly lift your lead elbow, lining up your arm toward your opponent's hip or ribcage (Figure 95). Taking a step with your lead foot, punch down hard to the chosen target (Figure 96).

A good way to train the Ping Choy from the reference point is to have your partner randomly push forward with his lead hand. Try to react as quickly and smoothly as possible.



A Note About Recovery:

Remember, the recovery is as important as the technique itself. You are never guaranteed a successful strike when coming in for an attack, especially when you are first learning. Many fights are lost because a fighter steps forward and fires a flurry of attacks, paying no attention to his own defense, and does not see the counter attack coming until it is too late.

When first learning these techniques it is best to return to the starting, or Bai Jong position. This might seem passive at first, and indeed is, but it teaches you to always cover your head. After becoming proficient at these basics, start to think about where your next and closest shot would be, then practice moving from one technique to the next. Keep at it, and you should be sweating by the end. This is just the beginning, but these basics are the structure that Jeet Kune Do was built on. Bruce Lee designed each technique for maximum power and maximum economy of motion. Just getting these techniques down will give you a great leap forward in your martial arts training.

One more point I'd like to make about Jeet Kune Do techniques is that POWER is key. We must keep our minds out of a point system mindset. It is dangerous to think that if you are fast enough, your accumulation of strikes will bring down your adversary. This is especially dangerous if you are fighting multiple opponents. So my last bit of advice to you is to ignore the natural tendency to want to say, "I know how to do this and I am ready to move on." Always work for more and more POWER until you are absolutely sure you can drop an opponent with each technique. When tempted to be bored with the basics, always remember that Bruce Lee, the greatest martial artist of all time, worked the basics tirelessly, always knowing that there was room for improvement.

Of course you will want to move into more and more advanced techniques. For this and for more help with the basics, visit www.jkddvd.com.

All the Best,

Sifu Jeremy Lynch

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Glossary:

- Bai Jong – The basic, neutral stance of Jeet Kune Do.
- Bruce Lee (27 November 1940 - 20 July 1973) – Chinese American martial artist, philosopher, instructor, and martial arts actor. Founder of Jeet Kune Do. Widely regarded as the most influential martial artist of the twentieth century.
- Centerline – An imaginary line running from the direction you are attacking/defending through your center of gravity.
- Combination – Any sequence of attacks, much more effective than a single attack.
- Counter rotate – The act of suddenly rotating in the opposite direction. Used to generate whipping energy, and to quickly recover from an attack.
- Flow (trapping) – A sequence of traps that “flow” from one to the next.
- Guard – Area where the primary defensive/offensive tools of a combatant are (e.g. raised fists). To be “inside the guard” is to be past, and therefore less vulnerable to, your opponent's attacking tools.
- Inside Line – The side of your centerline toward your opponent's rear hand.
- Jab (boxer's) – A relatively weak punch mainly used to sound out opponents.
- Jam – When a strike lands without being properly extended, it loses power and is jammed. Bad if it happens to you, good if it happens to your opponent.
- Jeet Kune Do - "Jeet Kune Do is simply the direct expression of one's feelings with the minimum of movements and energy." - Bruce Lee
- Lead (hand, foot, etc.) - The side (right/left) of your body turned toward your opponent, usually your strong side (right-handed: right side; left-handed: left side).
- Load – Re: your bodyweight. To load the lead leg is to shift your weight onto it.
- Matched Lead – You and your opponent both having the same side forward.
- Outside Line – The side of your centerline away from your opponent's rear hand.
- Roundhouse - A punch or kick delivered with a sweeping sideways movement. Major disadvantage: big telegraph.
- Telegraphing - Indicating you are about to attack before launching the attack.
- Tool – The object (hand, foot, knee, head, knife, etc.) used to attack.



About the Author & Editor:

Jeremy Lynch has been active in the martial arts world for almost 30 years, beginning at the age of seven with traditional Karate. At 13 he started his training in Tae Kwon Do at one of Jhoon Rhee's schools. After six years of Tae Kwon Do he was accepted into Tim Tackett's personal training group. There he trained directly under Tim Tackett, Bob Bremer (The Ass Kicker of Chinatown), Jim Sewell, Bert Poe, and Dennis Blue.

Jeremy has been a part of the Jeet Kune Do scene for over 15 years, has fought in the kickboxing ring, and has worked with many of Bruce Lee's original students. Current projects include a series of instructional DVD's, a Jeet Kune Do webcast, and articles for the magazines *Black Belt* and *Inside Kung Fu*.

Jeremy teaches Jeet Kune Do in private and semi-private lessons in Southern California, where he lives with his wife, Jennifer, two daughters, and a son.



Vincentius Vulpes has been consciously working toward his ultimate expression of "The Integrated Life" for the better part of a decade, and to that end has been training in Jeet Kune Do under Jeremy Lynch, Tim Tackett, Bob Bremer, and Jim Sewell for three years.

With a background in gymnastics, rock climbing, kayaking, caving, Karate, Jiu-Jitsu, archery, combat knife throwing, and other survival-oriented activities, he is currently working on sharing what he has learned through www.iNeed.to, a Jeet Kune Do webcast, e-books, and any other format that becomes available.

Vincentius lives and trains in Southern California, and will be married to his better half, a woman who shares most, if not all, of his interests later this year.

