



**SYSTEM CHARTS**  
**WITH CONCEPTUAL, PHILOSOPHICAL**  
**AND PHYSICAL PRINCIPALS**



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## SYSTEM OF PROGRESSIONS

Orange I Locking Techniques (Locks)  
Orange II Locking Techniques (Locks)  
Orange III Slipping Set I (Locks)

Red I Kenpo Ju Jitsu I  
Red II Kenpo Ju Jitsu II

Blue I Locking Techniques (Locks)  
Blue II Locking Techniques (Locks)  
Blue III Slipping Set II (Chokes)

Green I Slipping Set III (Grappling)  
Green II Locking Techniques (Grappling)  
Green III Locking Techniques (Grappling)

Purple I Sticking & Trapping  
Purple II Sticking & Trapping & Locking

Brown I Locking Techniques (Stick)  
Brown II Locking Techniques (Stick)  
Brown III Slipping Set IV (Stick Locks) & Slipping Set V (Stick Chokes)

Black I Stick Ju Jitsu (1 - 15) (Locks & Chokes)  
Pocket Stick (1 - 15) (Sticks & Natural Weapons)  
Stick Disarms (1 - 15) (Locks & Leverages)  
  
Make Up Two Man Set or Fight Scenario  
Demonstration of the Principles, Concepts & Philosophy of I.M.A.

Black II Weapons Arts  
Countering Drills  
Flexible Weapons I

Black III, IV, V & VI

Mastery of applied environmental and traditional weapons and implements.

\*Continued education in traditional weapons. Supplementary training in the staff, spear, sai, knife, stick, rope, belt, nunchuks, tonfa, samurai sword, chinese sabre and chain. Demonstration of any two from the above list is the minimum requirement to qualify for a test. There is no time period required between tests.

\*7th, 8th, 9th and 10th Degrees are Indicated by a 1/2 Black Belt and 1/2 Red Belt.

Black VII Mastery of All Hand & Weapons Arts/Military and Police Detention Ties  
Black VIII A Minimum of 15 Years in the Arts  
Black IX A Minimum of 20 Years in the Arts  
Black X A Minimum of 25 Years in the Arts



## ORANGE BELT

### ORANGE BELT I – LOCKING TECHNIQUES (LOCKS)

1. Straight Across Wrist Grab (Finger Lock)
2. Come-A-Long (Backstop - Wrist Lock)
3. Lapel Grab (Chicken Wing - Wrist Lock)
4. Cross-Hand Wrist Grab (Chicken Wing - Wrist Lock)
5. Straight Across Wrist Grab (Shoulder Lock)
6. Hand Shake (Reverse - Wrist Lock)
7. Face Push (Palm Slap - Elbow Break)
8. Cross-Hand Wrist Grab (Forearm Elbow Lock)
9. Lapel Grab (Arm Bar - Elbow Lock)
10. Two Hand Wrist Grab (Step Through - Wrist Lock Take down)
11. Hands on Hips (Reverse Shoulder Lock)
12. Side Lapel Grab (Front Shoulder Lock)

### ORANGE BELT II – LOCKING TECHNIQUES (LOCKS)

1. Wrestlers Grip (Interlaced Fingers)
2. Front Gun (Wrist Lock with Forearm)
3. Rear Choke (Reverse Wrist Lock)
4. Arm Grab (Elbow Bar Against Body)
5. Two Hand Wrist Grab (Under Hand Wrist Lock)
6. Muscle Lock (Low Punch - Pointing Elbow)
7. High Punch (Muscle Lock - Hand Up)
8. Arm Bar Come Along (Outside Elbow Lock - Figure 4)
9. High Punch (Inside Elbow Lock - Figure 4)
10. Rear two hand Choke (Crossed Elbows)
11. Wrist Lock Take Down (Hanging Wrist Lock)
12. Straight Across Wrist Grab (Thumb Lock)

“To express yourself in freedom,  
you must die to everything of  
yesterday. From the ‘old’, you  
derive security; from the ‘new’,  
you gain the flow.”

Bruce Lee

### ORANGE BELT III – SLIPPING SET I (LOCKS)

1. Cross-Hand Wrist Grab (Chicken Wing - Wrist Lock)
2. Front Gun (Wrist Lock With Forearm)
3. Straight Across Wrist Grab (Thumb Lock)
4. High Arm Grab (Elbow Bar Against Body)
5. Hands on Hips (Reverse Shoulder Lock)
6. Elbow Drag (High Punch - Hand up)
7. Come-A-Long (Backstop/Wrist Lock)
8. Lapel Grab (Chicken Wing - Wrist Lock)
9. Hand Shake (Reverse - Wrist Lock)
10. Straight Across Wrist Grab (Shoulder Lock)
11. Lapel Grab (Arm Bar - Elbow Lock)
12. Wrestlers Grip (Interlaced Fingers)
13. Arm Bar Come-A-Long (Outside Elbow Lock - Figure 4)
14. High Punch (Inside Elbow Lock - Figure 4)
15. Straight Across Wrist Grab (Finger Lock)
16. Muscle Lock (Low Punch Pointing Elbow)
17. Wrist Flex Take Down (Hanging Wrist Lock)





## RED BELT

### RED BELT I – KENPO JU JITSU

1. Overhead Knife (Forehead - Elbow Bar Against Body)
2. Front Bear Hug (Ears - Inside Elbow Lock Fig.4)
3. Right Punch (Temple - Shoulder Lock)
4. Right Punch (Eyes - Arm Bar Elbow Lock)
5. Straight Across Wrist Grab (Chop Under Nose - Wrist Lock Takedown)
6. Right Punch (Nose - Finger Lock Wrestler's Grip)
7. Left Punch (Jaw - Scoop Kick)
8. Right Punch (Throat - Reverse Shoulder Lock)
9. Left Punch (Neck - Palm Slap Elbow Break)
10. Right Punch (Collar Bone - Outside Elbow Lock Fig.4)
11. Two Hand Wrist Grab From Behind (Solar Plexus - Low Chicken Wing - Wrist Lock)
12. Right Punch (Side of Rib Cage - Wrist Lock With Forearm)

### DEMONSTRATE THESE PRINCIPALS

- Impact Focus (Concentration of Force on a Small Surface)
- Kiai (Shattering Attention)
- Breaking Falls (Spreading the Impact)
- Breath Control (Unites Parts)
- Body Armor (Muscle Tensing with Breath Control)
- Back Stop (Adding Mass)

“Truth has no path.  
Truth is living and,  
therefore, changing.”  
Bruce Lee

### RED BELT II – KENPO JU JITSU

1. Headlock (Diaphragm - Reverse Wrist Lock)
2. Left Punch (Spleen - Muscle Lock - Hand Up)
3. Right Punch (Kidneys - Forearm Elbow Lock)
4. Left Hand Lapel Grab (Elbow - High Chicken Wing Wrist Lock)
5. Right Punch (Bladder - Pointing Elbow)
6. Front Choke (Groin - Underhand Wrist Lock)
7. Front Tackle (Spine - Head Between Legs Collar Choke)
8. Right Kick (Thigh - Kenpo Cover Out)
9. Right Punch (Back Of Knee - Rear Throat Lock)
10. Right Punch (Front Of Knee - Finger Wrist Lock)
11. Sparring Position (Shin Bone - Trapping Hands)
12. Right Punch (Achilles Tendon - Back Stop Wrist Lock)

### DEMONSTRATE THESE PRINCIPALS

- 4 Principals of Joint Manipulation (Bending, Stretching, Torquing, Locking)
- Welding (Torquing or Adding Leverage Using Your Own Body)
- Pyramid (Rootedness On the Vertical Plane)
- Lowering Center of Gravity (Increasing Stability)
- Raising Center of Gravity (Increasing Mobility)
- 4 Rangers of Combat (A. Kicking, B. Boxing, C. Trapping, D. Grappling)



## BLUE BELT

### BLUE BELT I – LOCKING TECHNIQUES (LOCKS)

1. Front Tackle (Neck Lock - Figure 4)
2. Arms Pinned From Rear (Bicep - Elbow Break)
3. High Punch (Take Down - Holding Arm Bar Across Body)
4. Cross Hand Wrist Grab (Aiki Throw - Calf Lock; Hip Lock With Arm)
5. Low Punch (Straight Arm Drag, Stepmover Wing Lock)
6. Front Round Kick (Inside Reinforced Block- Calf Lock, Rollover, Fig. 4 Knee Lock & Rear Choke)
7. Dive Roll Over Choke (On all 4s)
8. Rear Choke (Shoulder Lock, Takedown & Sit Out)
9. Handshake (Thumb Lock & Reverse Wrist Lock)
10. Double Arm Grab (Double Chicken Wing Wrist Locks, Double Calf Lock, Full Crab)
11. Right Kick (Catch, Run - Single Calf Lock & 1/2 Crab)
12. Low Punch (Pointing Elbow- Shoulder Lock & Choke Come-A-Long)

### BLUE BELT II – LOCKING TECHNIQUES (CHOKES)

1. Knuckle Choke (Front)
2. Front Bear Hug (Front Forearm Choke)
3. Stradling Position (Cross Hand Strangle Front - Blood)
4. Grab and Pull Down (Cross Hand Strangle Front - Air)
5. Two Hand Push (Scissors Choke)
6. Grab & Pull Down (Sliding Collar Choke)
7. Right Punch (One Wing Gi Strangle Fig. 4)
8. Right Punch (Police Choke)
9. Right Punch (Winding Choke Fig. 4)
10. Right Punch (Rear Throat Lock)
11. Right Punch (Sleeper Choke)
12. Right Punch - Kick Back of Knee (Double Collor Choke From Behind)

### BLUE BELT III – SLIPPING SET II (CHOKES)

- |                                      |                                       |
|--------------------------------------|---------------------------------------|
| 1. Knuckle Choke (Front)             | 9. One Wing Gi Strangle (Fig. 4)      |
| 2. Push Pull (Gi Choke)              | 10. Police Choke                      |
| 3. Forearm Choke (Front)             | 11. Winding Choke (Fig. 4)            |
| 4. Head Lock Choke                   | 12. Rear Throat Lock                  |
| 5. Cross Hand Strangle (Front Blood) | 13. Sleeper Choke                     |
| 6. Cross Hand Strangle (Front - Air) | 14. Double Collar Choke (From Behind) |
| 7. Scissor Choke                     | 15. Double Knee Hanging Collar Choke  |
| 8. Sliding Collar Choke              |                                       |

“Set patterns, incapable of adaptability, of pliability, only offer a better cage. Truth is outside of all patterns.”  
Bruce Lee



## GREEN BELT

### GREEN BELT I - SLIPPING SET III (GRAPPLING)

1. Scarf Hold
2. Leg - Arm Hold
3. Sleeper
4. Cross Arm Bar
5. Muscle Lock
6. Irritation
7. Gentle Neck Crank
8. Upper 4 Corner Hold
9. Knees to Head, Arm Lock
10. Side 4 Corner Hold
11. Reverse Scarf Hold
12. Shoulder Dislocate
13. Ground Applications - Yin & Yang Counters

### GREEN BELT II - LOCKING TECHNIQUES (GRAPPLING)

1. Body Fold and Forearm Choke (From Calf Lock) - Reverse Grips
2. Step Over Face, Knee and Hip Lock (From Calf Lock)
3. Ankle and Calf Locks with Mat Scissors (From Calf Lock)
4. Sitting Knee Crank Hold Down (With Opponent on His Face)
5. Sitting Hip Lock Hold Down (With Opponent on His Face) - Leg Over
6. Standing Knee Lock (With Opponent on His Back, Facing Head, Facing Feet)
7. Reverse Indian Death Lock (With Opponent on His Back)
8. Dragging Arm Bar and Leg Choke
9. Single and Double Grapevine and Neck Stretch (Also With Positive Neck Lock)
10. Front and Rear Scissors Release
11. Elbow Lock From Front Scissors
12. Scissors and Crosshand Choke From Guard, Into Power Lock
13. Rear Mount Turnover (On All 4s) Waist Scissors and GI Choke and into Power Lock
14. Side Elbow Crank (Pointing Elbow Take Down & Muscle Lock)

“He has no technique; he makes his opponent’s techniques his technique. He has no design; he makes opportunity his design.”

Bruce Lee

### GREEN BELT III - LOCKING TECHNIQUES (GRAPPLING)

1. Standing Double Knuckle Choke Takedown and Head Sheer with Collar Choke
2. Side Shoulder Lock Hold Down (Fig. 4 Elbow Lock)
3. Fall Back Leg Take With Straight Arm Bar
4. Fall Back (Fig. 4 Leg Lock) With Straight Arm Bar
5. Fall Back With Reverse Shoulder Lock and Wrist Lock
6. Inside Elbow Lock, Take Down. Sit Out With Neck Scissors
7. Front Tackle-Trip and Positive Neck Crank and Choke (From a Kneeling Position)
8. Death Roll (Positive Neck Crank From All 4s) And Sit Out
9. Positive Neck Crank Rollover (From All 4s)
10. One Wing and Fig. 4 Neck Crank (Kneeling From the Rear)
11. Reverse Fig. 4 Shoulder Lock (Step Over Back and Face) Hand Down
12. Fig. 4 Shoulder Lock (Step Over Back and Face) Hand Up
13. Positive Neck Crank and Body Slam (From Behind)
14. Ankle Lock from Single Crab

\* Create a Slipping Set Implementing at Least 15 Locks from the Above (28) Techniques





## PURPLE BELT

### PURPLE BELT I – STICKING AND TRAPPING

1. Pushing Hands (One and Two Hands) - Push/Pull Off Balance
2. Outside Slap and Strike (R to R)
3. Inside and Outside Catching and Strike (R to L)
4. Cross Grab Backfist (R to L)
5. Trapping 1, Crossing (R to R)
6. Trapping 2, Backfist Crossing (R to L)
7. Trapping 3, Engaged Outside Sticking (R to R)
8. Trapping 4, Crossing, High Pressing (R to R)
9. Trapping 5, Engaged Inside/Outside, Elbow Up Grab, Backfist (R to R)
10. Trapping 6, Counter Elbow Up Wrist Trap (R to R)
11. Trapping 7, Hooking Combo. (R to R)
12. Trapping 8, (Footpin With Any of The Above)

### PURPLE BELT II – STICKING, TRAPPING & LOCKING

1. Stop Kick. Stop Hits.
  - a. Against a Spinning Heel Kick (Kick Butt)
  - b. Hit When Opponent Cocks to Hit.
  - c. When Opponent Drops Guard or Disengages
  - d. Front Knee Stop Kick
2. Shuffle In. Outside Slap and Strike (R to R), Straight Blast
3. Boxer's Stance. Inside and Outside Catching and Strike with a Tug (R or L Lead)
4. Step Through. Cross Grab Backfist (R to L), Shin Kick
5. Trapping 1, Shuffle With Ball Kick Crossing (R to R), Kali
6. Trapping 2, Crossover Heel Kick. Backfist Crossing (R to L), Kenpo
7. Trapping 3, Stop Kick. Engaged Outside Sticking (R to R), Chokes
8. Trapping 4, Shuffle with Ball Kick. High Pressing (R to R), Locking
9. Trapping 5, Walk Up. Engaged Inside/Outside, Elbow Up Grab. Backfist (R to R), Kali
10. Trapping 6, Shuffle Back Counter Elbow Up Wrist Trap (R to R), Takedown
11. Trapping 7, Wheel Kick. Hooking Combo. (R to R), Boxing
12. Trapping 8, Ball Kick. (Footpin) Knees, Elbows and Head Butts.

"Your action should be like the immediacy of a shadow adapting to a moving object. Your task is simply to complete the other half of the oneness spontaneously."

Bruce Lee





## BROWN BELT

### BROWN BELT I - LOCKING TECHNIQUES (STICK)

1. Stick Flick to Groin (Scissors Choke to Side of Neck)
2. Straight Across Wrist Grab (Outside Circle Into Scissor Choke From Behind)
3. Cross Hand Wrist Grab (Hook Over With Stick Butt, Scissors Neck Lock)
4. Crosshand Wrist Grab (Crosshand Stick Lock on Forearm)
5. Arm Grab (Stick Elbow Lock & Take Down)
6. Rear Choke (Stick Strike to Ribs, Take Down With Shoulder Lock & Sit Out)
7. High Punch (Stick Under Armpit, Kneel & Wrist Lock Throw)
8. High Punch (Hook Stick Under Chin, Wrist Lock Take Down, Follow Up With an Elbow Bar Lock Using Stick Across Knee, etc.)
9. High Punch (Stick Muscle Lock & Rear Stick Choke)
10. Right Kick (Downward Block)
  - a. Palm In; (Achilles Lock & Fig. 4 Calf Lock With Stick)
  - b. Palm Down; Shin Lock
11. Left Kick (Downward Block)
  - a. Palm In; Shin Lock
  - b. Palm Down; Achilles Lock (Achilles Lock & Fig. 4 Calf Lock With Stick)
12. Straight Across Wrist Grab (Stick Under Armpit Wrist Lock)

### BROWN BELT II - LOCKING TECHNIQUES (STICK)

1. Stick Between Legs With Rear Hairgrab (Come-A-Long)
2. Stick Fig. 4 Wristlock Takedown and Hanging Wrist Lock With Muscle Lock Half Nelson
3. Stick Reverse Shoulder Lock With Rib Crush
4. Stick Holding Arm Bar
5. Stick Dragging Arm Bar
6. Stick Body Choke
7. Reverse Shoulder Lock, Trapezious Compliance
8. Front Tackle (Positive Neck Crank and Sit Out)
9. Stick Reverse Shoulder Lock and Choke (Horizontal Stick)
10. Stick (Muscle, Bone and Nerve Pain Compliance Points and Body Chokes)
11. Stick Leg Takedown on Belly, Roll With Hair Grab and Stick Hip Lock
12. Reverse Shoulder Lock and Hold Down on Belly
13. Counter for Grab to Non Stick Hand, Bone Lock on the Back of Hand With Your Neck as a Backstop; Butt Hit and Tap Hit
14. Stick Across Belly With Elbow Lock and Chin Cradle
15. Stick Between Thighs Take Down, Turnover Achilles Lock
16. Stick Reverse Shoulder Lock and Sit Out (Holding Lock With Legs Only)
17. Stick Leverage on Retracting Arm

“The way of Integrated  
Martial Arts is simply  
to simplify.”

Brian Adams

## BROWN BELT

### BROWN BELT III - STICK SLIPPING SET IV

1. Right Kick & Plant With a Right Punch - Outside Downward Block & Shin Lock Throw
2. Switch into a Belly Slap and go into an Elbow Lock
3. Slip into a Right Reverse Shoulder Lock & Trapezoids Compliance Lock
4. Migrate into a Side Neck Stick Half-Winding Choke
5. Stick Between Legs With Rear Hair Grab
6. Move into Stick Muscle Lock Throw
7. Flow into a Stick Elbow Lock on the Other Arm
8. Switch into a Reverse Shoulder Lock
9. Snake/Stick into a Shoulder, Wrist Lock Takedown
10. Use the Pain Compliance Stick Lock on Forearm
11. Slap the Belly & Go in for a Stick Body Choke
12. Drop into a Guillotine Head Lock (Fig. 4) Air Choke
13. Switch into a Stick Across the Back Positive Neck Crank
14. Stick Half Nelson-Tricep Lock
15. And into a Stick Shoulder Lock
16. Stick Under Armpit - Wrist Twist Throw
17. Go to the Opposite Arm & Use Stick Pressure to Back of Elbow
18. Slip into a High Chicken Wing High Wrist Lock
19. Hit the Back & Front of Ankle & Turn Over - Using a Calf Lock
20. Finish With a Stick Ankle, Hip Lock & Knee to Neck Pin
21. Coverout With a Stick Swipe Through Opponent's Head



## BROWN BELT

### BROWN BELT III - SLIPPING SET V (STICK CHOKES)

1. Head Lock (Fang Choke)
2. Push Pull GI Choke (Stick Arm Pit Anchor & Shoulder Hug)
3. Forearm Choke - Front (Wrap Around Neck & Wrist Leverage on Throat)
4. Head Lock Choke (Stick Across Neck & Behind Your Neck)
5. Crosshand Strangle (Front - Blood)
6. Crosshand Strangle (Rear - Air)
7. Scissors Choke
8. Sliding Collar Choke
9. One Wing GI Strangle
10. Police Choke (Blood)
11. Winding Choke
12. Rear Throat Lock
13. Sleeper
14. Double Collar Choke (From Behind - Using Your Neck as Base & GI as Anchor)
15. Double Knee Hanging Collar Choke



## BLACK BELT

### BLACK BELT I - (1 - 15 STICK JU JITSU)

#### 1st Set (5)

1. Inward Sweeping Parry - Shoulder Lock
2. Outside Sweeping Parry  
Forearm / Bone - Muscle Lock
3. Inside Low Meeting Deflection  
Stick-Up / Muscle Lock Throw
4. Drop Stick Deflection  
Reverse Shoulder Lock/Take Down
5. Wing Block  
Strike to Back of Neck / Cross Hand Front Choke

#### 2nd Set (5)

6. Roof Block  
Fan / Reverse Shoulder Lock / Take Down to Belly
7. Shield Block  
Butt Hit to Traps / Into One Wing Stick Choke
8. Passing Block  
Hair Grab / Stick Between Legs
9. Outside Low Meeting Block  
Go Into Elbow/Muscle Lock Full Nelson Over Opponent's Right Arm
10. Low Inside Sweeping Parry  
Poke to Throat / Bounce to Groin / Stick-Thigh Take Down and Ankle Lock

#### 3rd Set (5)

11. Umbrella Block  
Reverse Shoulder Lock / Trapezious Compliance
12. Outside Parry (Tip Up)  
Hit Across Belly / Change Hand Grip / Elbow Lock / Come-a-Long
13. Low Inside Wing (Stop Block)  
Retracting Arm / Muscle / Bone Lock
14. Low Outside Wing (Stop Block)  
Body Choke
15. Outside Vertical Parry (Tip Up)  
Sleeper/Double Collar Choke From Behind & Crossed Legs Ankle Pressure

"Integrated Martial Arts favors formlessness so that it can assume all forms and since Integrated Martial Arts has no style, it can fit in with all styles. As a result, Integrated Martial Arts utilizes all ways and is bound by none and, likewise, uses any technique or means which serve its end."

Brian Adams





## BLACK BELT

### POCKET STICK (1 - 15) (STICK & NATURAL WEAPONS)

\* Using the [ 1 - 15 ] standard entry blocks, parry's and deflections. Flow into a natural stick and body weapon response, using all the primary principals and concepts. With special attention to the "Economy of Motion" [ attack the nearest opening ] principal.

### STICK DISARMS (1 - 15) (STICK AND BARE HAND)

\* Using the standard entry blocks, parry's and deflections. Use the vine, snake, strip, eject and pinch release principals.

- a. Snake = palm up.
- b. Vine = palm down.
- c. Strip = fluid take a way.
- d. Eject = forcing stick into opponent.
- e. Pinch = using one stick against the other to pinch thumb.

\* The release principal is simply to leverage against the weakest part of the grip, where the thumb and pointer finger close together.

### STICK DISARMS (1 - 15)

1. Inward Sweeping Parry, Snake Palm Up.
2. Outside Sweeping Parry, Strip.
3. Inside Low Meeting Deflection, Eject with Checking Hand.
4. Drop Stick Deflection, Vine Palm Down.
5. Wing Block, Strip with Stick Butt.
6. Roof Block, Strip with Wide, High Stick Arc.
7. Shield Block, Eject, Thumb Release With Stick Butt.
8. Downward Passing Block, Eject with Stick [ Palm Up ].
9. Outside Low Meeting Block, Eject with Stick [ Palm Down ].
10. Low Inside Sweeping Parry, Strip with Push/pull.
11. Umbrella Block, Strip with Bicep.
12. Outside Deflection Parry, Thumb Pinch.
13. Low Inside Wing, Strip with Hand.
14. Low Outside Wing, Strip with Body.
15. Outside Vertical Parry, Strip with Wide Low Stick Arc .

"Don't die with your  
music still in you."  
Wayne Dyer



## BLACK BELT II

### WEAPONS ARTS I (SHORT WEAPONS)

1. Basic Hits: X, 1/2 X, Figure 8, Fan, Retracting and Follow Through.  
Five Lines of Attack.

2. Long Range. Meeting Drill. 1 - 5 Lines of Attack. Single and Double Stick.

3. Medium Range . 2-Man Click Drills. Single & Double Sticks. 64 Variations.

- |        |        |        |        |
|--------|--------|--------|--------|
| 1. HHH | 1. HHH | 5. LLL | 5. LLL |
| 2. HHL | 2. HHL | 6. LHL | 6. LHL |
| 3. HLL | 3. HLL | 7. LLH | 7. LLH |
| 4. HLH | 4. HLH | 8. LHH | 8. LHH |

4. Long Range. 2 and 3 Man Click Drills, Double Sticks.

High Low, 6 Count, 8 Count

5. Incorporating Different Foot Patterns (Twist, Cat, Crossover, Shuffle, Step Trail)

While Moving in a Circle; While Going From Standing, To Kneeling to on Your Back and Up again.

6. Double Stick Flow Feeding Drill (Long Range)

7. Stick and Knife Flow Feeding Drill (Long Range)

8. Double Sword Flow Feeding Drill (Long Range)

9. Medium Range. Single Stick Drills. 1 - 5 Angles of Attack

- Blocking Drill #1.
1. Angle 1 - Inward Sweeping Parry
  2. Angle 2 - Outside Sweeping Parry
  3. Angle 3 - Inside Low Meeting Deflection
  4. Angle 4 - Drop Stick Deflection
  5. Angle 5 - Low Wing Deflection

*"Simplicity is the  
shortest distance  
between two points."  
Brian Adams*

- Blocking Drill #2
6. Angle 1 - Roof Deflection
  7. Angle 2 - Shield Deflection
  8. Angle 3 - Outside Passing Deflection
  9. Angle 4 - Outside Low Meeting Deflection
  10. Angle 5 - Low Inside Sweeping Parry

*"Speak softly and carry  
a big stick."  
Theodore Roosevelt*

- Blocking Drill #3
11. Angle 1 - Umbrella
  12. Angle 2 - Outside Parry (Tip Up)
  13. Angle 3 - Low Inside Wing (Tip Down) (Stop Block)
  14. Angle 4 - Low Outside Wing (Tip Down) (Stop Block)
  15. Angle 5 - Outside Vertical Parry (Tip Up)

\*Disarms for the Above 15 Blocks

\*The Same Blocking Drills With a Left Lead

\*The Same Blocking Drills With Stick Ju Jitsu.

10. Flow Drills. 1 - 5 Angles. Block, Check, Counter. (Single and Double Stick)

11. Flow Drills. 1 - 5 Angles. Block, Check, Counter. (Single and Double Knife)

12. Flow Drills. 1 - 5 Angles. Block, Check, Counter. (Single and Double Pocket Stick)

13. Disarm Drills. 1 - 5 Angles. (Single Stick and Empty Hands)

A. Snake B. Vine C. Strip D. Eject E. Others:

14. Pocket Stick, Knife, Single and Double Stick, Knife and Stick, Empty Hand Flow Drills. (Counter for Counter).

15. Spontaneous Fighting Dance to Primal Music; Using Various Short, Long, Flexible Weapons and Empty Hands.

16. Spontaneous Rolling With All Weapons and Empty Hands.



## BLACK BELT II

### COUNTERING DRILLS (SINGLE & DOUBLE WEAPONS & NATURAL BODY WEAPONS)

\*Feeding Drills Using 5 Lines of Attack

\*Long, Medium & Close Range

1. Block - Check - Counter to Body
2. Block - Check - Counter to Stem
3. Block - Check - Counter with Fan
4. Block - Check - Counter with Twirl
5. Block - Check - Counter with Figure 8s
6. Block - Check - Counter with Multiple 1/2 Xs
7. Block - Check - Counter with Full Xs
8. Block - Check - Counter with Disarms
9. Block - Check - Counter with Kicks
10. Block - Check - Counter with Combinations of Above
11. Block - Check - Counter with Live Hand
12. Block - Check - Counter with Locks
13. Block - Check - Counter with Chokes
14. Block - Check - Counter with Hand & Arms
15. Block - Check - Counter with Feet & Legs
16. Block - Check - Counter with Take Downs
17. Block - Check - Counter with Kiai
18. Block - Check - Counter with Kenpo (Natural Weapons)
19. Block - Check - Counter with Aiki (Disturbing the Balance)
20. Block - Check - Counter From a Kneeling or Seated Position
21. Block - Check - Counter with Throws
22. Block - Check - Counter with Butt End of Stick
23. Block - Check - Counter with Tapping (Flick)
24. Block - Check - Counter with Pocket Stick
25. Block - Check - Counter with Environmental Weapons
26. Block - Check - Counter with Bare Hands

"If you think you can do  
something or you think  
you can't, you're right."  
Henry Ford

"To change with change is  
the changeless state."  
Bruce Lee

\*All of the Above on the Opposite Side



## BLACK BELT II

### FLEXIBLE WEAPONS 1

1. Straight Across Wrist Grab On Weapons Hand (Wrist Lock).
2. Cross Hand Wrist Grab (Chicken Wing Wrist Lock).
3. Straight Across Wrist Grab (Shoulder Lock).
4. Hand Shake (Reverse Wrist Lock).
5. Two Hand Wrist Grab (Step Through - Wrist Lock Take Down).
6. Hands On Hips (Reverse Shoulder Lock).
7. Front Gun (Wrist Lock Take Away).
8. Arm Grab (Elbow Bar Against Body).
9. Two Hand Wrist Grab (Underhand Wrist Lock).
10. High Punch (Muscle Lock - Hand Up, Full Nelson on Arm).
11. Rear Two Hand Choke (Loop Weapon Over His Neck, Twist Out, Knee and Cross Hand Choke).
12. Face Push (Capture Wrist, Flick To Eyes, Wrap Around Face, Slam Down).
13. Face Push (Pop Through Face, Catch Behind Neck, Knee to Abdomen and Take Down, into Cross Hand Strangle).
14. Reverse Shoulder Lock and Come a Long .
15. Kicking Attack (Downward Block and into Calf Lock Turn Over, Straddle - Surfboard Neck Stretch).
16. Figure 8 (Strikes To The Head, Wrap Around Calf and Yank Leg Out, Kick to Fallen Body).

"live life on purpose not a  
life of accidents."  
Wayne Dyer





## CONCEPTS, PHILOSOPHIES & PRINCIPLES

“A good teacher protects his  
pupils from his own  
influence.”

Bruce Lee

### CONCEPTUAL PRINCIPLES

1. Center Line (Principle of Advantage)
2. Angling (Continuous Change)
3. Zoning (Opponents Weapons)
4. Sphere of Influence - Body, Weapon & Mind Range (Crashing the Line)
5. Economy of Motion (Attack the Nearest Opening)
6. No Separation Between Martial Arts Methods (Principles are Universal)
7. Checking & Trapping (Stopping Origin of Movement)
8. Hard Point of Triangle for Locking
9. Soft Point of Triangle for Controlling
10. 4 Ranges of Combat
  - a. Kicking
  - b. Boxing
  - c. Trapping
  - d. Grappling
11. Mental Focus (Intention)
12. Moral, Ethical and Legal Aspects of Self Defense
13. Intuition (Quick and Ready Insight)
14. Spontaneity (Natural - Without Constraint)

### PHILOSOPHICAL CONCEPTS

1. Yin & Yang (Law of Opposites, Active/Passive Resistance)
2. Work in Harmony with the Conflict (Flow Mentally & Physically, with Intention - when in the right you always win).
3. Creativity (Mental Flexibility) When you change the way you look at things, you change the things you look at.
4. Awareness (Cognizant - Alive)
5. Compassion. (Kindles Empathy and Responsibility)

### PHYSICAL PRINCIPLES

1. Back Stop (Opposing Forces).
2. Welding (Torquing or Adding Leverage Using Your Own Body)
3. Lowering Center of Gravity (Increasing Stability)
4. Raising Center of Gravity (Increasing Mobility)
5. Body Armor (Muscle Tensing With Breath Control)
6. Breath Control (Unites the Parts)
7. Breaking Falls (Spreading the Force)
8. Four Principles of Joint Manipulations (Bending, Stretching, Torquing, Locking)
9. Impact Focus (Concentration of Force on a Small Surface Area)
10. Kiai (Shattering Attention)
11. Fulcrum, Lever, Base
12. Big Bang (Cumulative Principles in Unison)

“Universal source is always  
creating and in a state of  
cooperation and love in action.”

Ohso/Bhagwan Shree  
Rajneesh



## CONCEPTS, PHILOSOPHIES AND PRINCIPLES

### Conceptual Principles

#### 1. Center Line (principle of advantage)

If you were to divide the human body in half lengthwise (top to bottom) this division would be your center line. This is the center you must defend to prevent your opponent from penetrating.

Example #1: If a man with a spear has his spear point fixed on your midline ready to thrust, he has the momentary advantage of occupying the centerline. If you do not get off the centerline as he thrusts, you will be impaled. (See angling principle)

Example #2: When a matador faces a fighting bull, it is the same as facing a man with a spear. When the bull advances toward the center line he will impale the matador on his sharp horns if the matador does not side-step. (See angling and zoning)

Where the principles are most important is in combat against an edged or pointed weapon, such as a spear, sword or knife. Occupying and dominating the center gives you the best starting position until your opponent repositions him/herself in the same starting position. You both have an equal dominance at this time. In order to maintain the advantage you must always be repositioning your centerline as your opponent moves and adjusts his centerline. How to step or reposition your body to get the advantage is covered in “angling principle”.

#### 2. Angling (continuous change)

Angling is maneuvering off the centerline, typically using the step trail foot pattern. When facing an opponent you must maneuver off the centerline by stepping forward on a 45 degree angle and trailing (or dragging) your rear foot to also get off the starting centerline. Your preference should be to work toward the opponent's back side (see zoning) by using the “step trail” foot pattern. Angling can also be done on a smaller scale by simply pivoting or twisting in place in order to slip a punch or a more forgiving type blow (see yin/yang principle).

Example #1: The famous Rope a Dope used by Mohammed Ali in “The Rumble in the Jungle” historic match with George Foreman. Ali angled by shifting and bobbing in a spring-like motion, so the blows barely touched him. He would go with it and with a very small movement get off the centerline.

#### 3. Zoning (opponent's four limbs).

Angling and zoning always go together. The principle of zoning is maneuvering to the side toward your opponent's backside in order to zone off part of his/her four limbs.

Example: When your opponent is sideways to you he has only two good in-range natural body weapons (see sphere of influence). The further toward his back side you are, the more awkward your opponent's countering or defenses will be until he regains a dominant center line position.

Zoning your opponent's weapons can also be done by using checks and traps (see checking and trapping principles).



## Conceptual Principles cont.

### 4. Sphere of Influence - Body-Weapon Range (crashing the line).

Imagine the body being immersed inside a large sphere that totally surrounds the body. How large the sphere is depends on the natural reach of your individual body weapons. So the reach or range of a foot compared to an elbow is greater; thus, a larger “sphere of influence” for the foot. Know the range of all of your natural body weapons and your opponent’s range. When you are just outside the range of your opponent’s “sphere of influence” you are safe. When being just inside his range or “sphere of influence” you have crashed the line and entered the combat zone.

### 5. Economy of Motion (attack the nearest opening).

Economy of Motion is not wasting motion and energy. The shortest distance between two points is a straight line. Arcs and circles may also be the shortest distance when taking into consideration your opponent is most likely a moving target. Arcs and circles are usually associated with “angling”, “zoning”, “centerline” and “sphere of influence” principles.

Example : If your right hand or foot is closer to an unprotected target than your left hand or foot, it would be faster - because it is closer to the opening. This often is the unsuspected opportunity. Sometimes your body weapon is not in a cocked and ready position. It may just be a leftover parry, check or attack that did not work. But the attacking part is left in the close proximity of an unsuspecting open target and can be utilized in an unorthodox way to become an effective blow. The blow comes from wherever it happens to be (not necessarily in a pre-cocked position). If done in this way the “Economy of Motion” principle is typically not seen until it is too late.

### 6. No Separation Between Martial Arts Methods (principles are universal)

Traditional martial arts are usually specialized in some aspect of philosophy or self defense, etc.. They all have principles; however, many have good technique and some verbalized principles, but many principles go unspoken because the method is taught according to mechanical techniques (skill), and the core of what is being taught is overlooked. The reason is that nobody has delved into the very deep core of what really makes it work. If the principles are scientifically analyzed we will find that they, too, reoccur over and over in all martial arts methods.

Once this is understood one can spontaneously and creatively respond without a traditional technique, but rather respond intuitively as needed. No technique, no preconceived notion as to what or how it should look (no style).

Example: Once we learn how to walk it becomes automatic. No thought is needed to remember how to do this. So when combining martial arts methods do not separate them with a starting point and ending, but rather a continuous flowing integration of unending opportunities.





## Conceptual Principles cont.

### 7. Checking and Trapping (stopping origin of movement)

Checking and trapping can be done with hand, foot or body part, and it can be done with the front or rear limbs or body parts. The checking hand is usually the rear hand and is considered the secondary weapon. The front hand is typically called the dominant weapon hand. The front hand can also be used as a checking hand. A “check” is used to press or catch the beginning or end of your opponent’s blow. The pressing or grasping of the body part nullifies the potential of the attacking limb or body part. Trapping does the same thing and usually involves a pinning or tying up of the limbs against the body using the Backstop Principle. (See “principles of joint manipulations”)

Example: Pinning or pressing your opponent’s crossed arms against his own body and immobilizing the movement of his arms for counter attacking. \*Check and press can also monitor through touch (feeling) your opponent’s next move, as in Tai Chi Pushing Hand exercise.

### 8. Hard Point of Triangle for Locking (see locking “Four Principles of Joint Manipulations”).

The Hard Point of the Triangle refers to the imaginary triangular geometry on the ground or sometimes in space to create a target point to direct your opponent. The points start with the right foot and go to the left foot, creating a straight line which then represents two of the points of a triangle. The third point will be either close to the (foundation) feet or it will be farther away from the feet. So this shape can be short and squat or elongated and narrow. The weak part of this triangle is the third point. It is stable (strong) side to side if pushed and pulled. However, if pushed or pulled forward or backward toward the third point, it will destabilize the foundation of the base and topple the structure (the body).

Example: If I lock a wrist or shoulder or combination thereof, and I want to injure the joint or joints, I will direct the locked joint to the close-in third point of the triangle (using joint lock leverage). This will cause the opponent to be toppled or thrown straight down toward his foundation and thusly landing in a way that it is virtually impossible to break the fall. This hard landing creates joint impact, incapacitating damage and more.

### 9. Soft Point of Triangle for Controlling (see “Hard Point of Triangle for Locking).

To continue from the example given above: The soft point (Third Point) is far from the foundation starting points and allows some flexibility in moving the foundation of your opponent in order to control him with some pain and leverage in any direction needed. To control, not permanently injure, the opponent. This is used on a non-dedicated opponent. (See “Moral, Ethical and Legal Aspects of Self-Defense”)

### 10. Four Ranges of Combat

(see “Sphere of Influence”).

- A. Kicking is foot range.
- B. Boxing is hand range.
- C. Trapping and checking is any contact range.
- D. Grappling is hugging or hand-shake range.





## Conceptual Principles cont.

### 11. Mental Focus (Intention)

See “Philosophical Concepts: Work in Harmony With the Conflict”. Mental focus incorporates all of the “Philosophical Concepts”.

Mental focus is to be in the moment. Be aware of your surroundings and yet be focused on the event before you. Hear, see and sense everything as a whole, not as separate parts. Let the mind still itself, no thinking or analyzing or judging the events, just allowing them. Then your opponent’s intention and your intention will be clear. Intention is commitment to the truth (action).

### 12. Moral, Ethical and Legal Aspects of Self-Defense.

(see “When to Walk, Talk or Engage”).

### 13. Intuition (quick and ready insight).

Scientists now agree that the roots of intuition in man lie in the subconscious instinct. They have discovered a “pattern recognizing” part of the brain called the Hypothalamus. This pattern recognition is connected to the instinctual awareness needed for survival in the changing and sometimes violent world that we have evolved in. It is physiologically automatic in nature rather than logical/rational in process. So when caught up in the middle of mayhem and confusion during an unexpected attack, there is no time to think or weigh logical options. You have a felt sense that tells you that you know something you can’t articulate but you must act on. This intuition is a real form of knowledge that is not always easy to get in touch with, but it can process more information on a more sophisticated level than most of us ever dreamed. To not make decisions of right or wrong, good or bad judgments about the moral, ethical or legal outcome, (this is covered in “Conceptual Principles”) and instead flow with it, and simply grab the first opportunity that seems good enough, then the next and the next after that. Do not think in terms of a specific technique; instead, think in terms of principles. It’s like learning to ride a bike; once you’ve learned, you will never forget. Techniques are for learning ideal sequence and logical order while practicing joint manipulations, balance and sensitivity (control).

### 14. Spontaneity (natural - without constraint).

Spontaneity is just a spark before intuition kicks in (See “Principles of Intuition”). It is like a mystic insight that magically jump-starts your intuitive insight into action. It’s almost as if you could telepathically feel your opponent’s thoughts before he puts them into action. This process creates a more relaxed and mentally supple responder, thus falling into the natural opportunity. I call this “No Mind” state. There is no thought, only rightness of action without delay.



## Philosophical Concepts

### 1. Yin and Yang (Law of Opposites, Active/Passive Resistance).

All other principles and concepts are an inherent part of this one main concept.

Martial Arts is based on the symbol of the Yin and Yang, a pair of mutually complimentary and independent forces that act continuously, without cessation in the universe. In the symbol, the Yin and Yang are two interlocking parts of one whole, each containing within its confine the qualities of its complimentary. Yin can represent anything in the universe as negativity, passivity, gentleness, internal, insubstantiality, femaleness, moon, darkness, night, slowness, etc.. The other complimentary half of the circle is Yang, which is positivity, activeness, firmness, external, substantiality, maleness, sun, brightness, day, fast, etc..

The common mistake of most martial artists is to identify these two forces, Yin and Yang, as dualistic. (Thus, the so-called soft style and the so-called hard style.) Yin/Yang is one inseparable force of one, unceasing interplay of movement. They are conceived of as essentially one, or as two co-existing forces of one indivisible whole. They are neither cause nor effect, but should be looked at as sound and echo, or light and shadow. If this oneness is viewed as two separate entities, realization of the ultimate reality of martial arts won't be achieved. In reality, things are whole and cannot be separated into two parts. Instead of mutually exclusive, they are mutually dependent and are a function each of the other.

The Yin/Yang symbol consists of a white circle on a black area and a black circle on a white area, which fit together in a continuous flow. This is to illustrate the balance in life, for nothing can survive long by going to either extreme, be it pure Yin (gentleness) or pure Yang (firmness). Notice that the stiffest tree is most easily cracked, while the bamboo or willows survive by bending with the wind. Yang (firmness) should be concealed in Yin (gentleness) and Yin in Yang. Thus, martial arts should be soft yet not lax; firm, yet not hard.

Firmness/Gentleness

“What is gentleness? It is a pliable reed in the wind. It neither opposes nor gives way.

What is the highest state of yielding? It is like clutching water.

What is true stillness? Stillness in movement.

What is adaptation? It is like the immediacy of the shadow adjusting itself to the moving body.”

Bruce Lee

### 2. Work in harmony with the conflict (flow mentally and physically).

This is the epitome of the Yin/Yang concept. In application it simply means to use passive resistance and to not use force against force unnecessarily. This begins with your mental set.

Example: If you are in a bar or public place and you notice someone obviously staring at you for no reason who looked menacing, you could return a menacing look or just let his stare bounce off you and ignore the negative energy. If you return the stare you may aid in provoking an unnecessary confrontation. If you do not return the stare you can flow with the event passively and then if need be flow into the necessary mode for the situation.

### 3. Creativity is mental flexibility.

It is the process of shifting your mental set without unnecessary mental resistance. This allows you to see the appropriate response and natural options. It allows you to have a vantage point for seeing other possibilities. When you change the way you look at things, you change the things you look at.



#### **4. Awareness means being cognizant of your environment and situation.**

It is being clear in the moment. It's being mentally uncluttered.

#### **5. Compassion (kindles empathy and responsibility).**

Remember, you are performing an act of compassion and kindness when you avoid hurting someone who just might have had a bad day or has been gunny-sacking, and without thought dumped it on you just because you were there - no real reason. It is paramount to distinguish between a serious lethal threat and a non-lethal threat. Take responsibility for your actions. This is the principle of compassion.

### **Physical Principles**

#### **1. Back Stop (Opposing Forces).**

The "Back Stop" creates a stoppage of movement or suspension of movement so that a pinning or locking can occur for the bending, stretching, torquing or locking of a joint manipulation. The purpose is to prevent movement away from the applied force.

#### **2. Welding (Torquing or adding energy and mass using your own body).**

Welding unites the weight of your body to the limbs, rather than just using the muscle strength of an arm or leg. It's like freezing the arm position to the body and moving the body and limb as if they were one piece, thus adding the body weight or mass to the movement.

#### **3. Lowering Center of Gravity (increasing stability).**

Example: Cars or trucks that are built closer to the ground are considerably more difficult to topple than a vehicle that is high up off the ground.

#### **4. Raising Center of Gravity (increasing mobility).**

Being higher and narrower in your stance allows faster weight shifting on your feet in order to maneuver smoother and faster.

#### **5. Body Armor (muscle tensing with breath control).**

To create body armor you tense most of the muscles or individual parts of the body at the moment of contact as you give a restricted release of air. The abdomen is always tensed at this time in order to lessen the consequence of a counterblow and the impact on your body.

#### **6. Breath Control (unites the parts).**

Body armor and breath control are always paired together. Breath control is limiting the amount of air released by creating a restriction in the back of the throat, top of the nasal cavity or through clenched teeth. The restricted release of air allows one to perform multiple and continuous blows, without stopping to breathe in, each time a movement is executed. Simultaneously, the body armor principles are coordinated to reinforce the strength of the blow or manipulation, and to fend off your opponent's counter strikes on your body. It also





allows you to initiate several attacks continuously by an extended release of breath. You may do four, five or even six blows without needing to inhale. This is an extended kiai. Breath release control creates or welds the upper and the lower half of the body together making for a united body which adds mass to the applied force.

## **7. Breaking Falls (spreading the force).**

When landing on an elbow, wrist, fingers, knee, head or any small surface, the force will be made concentrated on the point of impact. Therefore, if one spreads out the surface making contact the impact is diminished. This is achieved mostly by rolling in the direction of the momentum (like a ball) or by slapping the ground with your palm/forearm as one unit as you roll or turn the body. Always create some sort of rolling movement.

## **8. Four Principles of Joint Manipulation (bending, stretching, torquing and locking).**

Bending: Bending is usually the first part of a technique. It moves the joint in the direction of its natural motion.

Stretching: Stretching is movement beyond the natural range of motion.

Torquing: Torquing is applying a twisting action beyond the normal range of motion.

Locking: Locking is any of the above with final hyperextension of the joint causing a break or dislocation.

There are typically two to four of the above principles being used in any disabling application.

## **9. Impact Focus (concentration of force on a small surface area).**

Example: Like a hammer and a nail. The Force delivered by the hammer is multiplied to the small pin-point of the nail and therefore penetrates the surface of the object being nailed with ease. On the contrary, if the nail were square and much larger the force would be spread out and not nearly as penetrating.

When punching, make contact with only the middle knuckle. When striking with the elbow make contact with the large point of the bent elbow bone. Odd or specialty blows are also enhanced by this principle.

## **10. Kiai (shattering attention).**

In ancient times an army would intimidate the other army by banging the shields and shouting their battle cry all together. A loud intimidating shout will shatter the focus and cause a hesitation in your opponent, just as the ancient army did by its battle cry. This gives you a momentary advantage as you attack.

## **11. Fulcrum, Lever, Base.**

All locks have these inherent features.

A. Fulcrum/lever. The point on which a lever rests or is supported and on which it pivots (applies to locks).

B. Base is a back stop and creates a firmness of support for moving the point.

## **12. The Big Bang Principle is all the principles and concepts in unison.**

It is the perfection of the whole coming together to flow in harmony with the event. It is like hitting a baseball out of the ball park. When a perfect striking of the ball on the bat occurs the ball flies effortlessly, as if aided by supernatural forces. It is perfection at its fullest.





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