

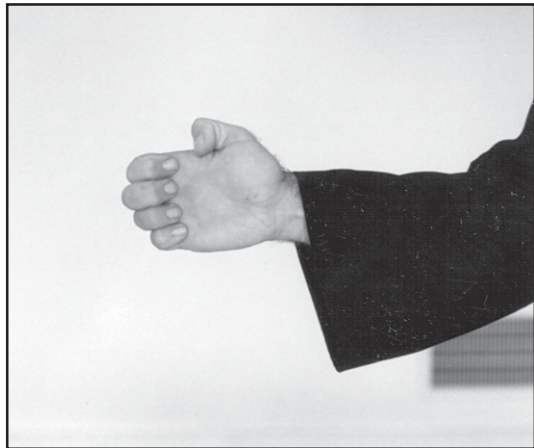
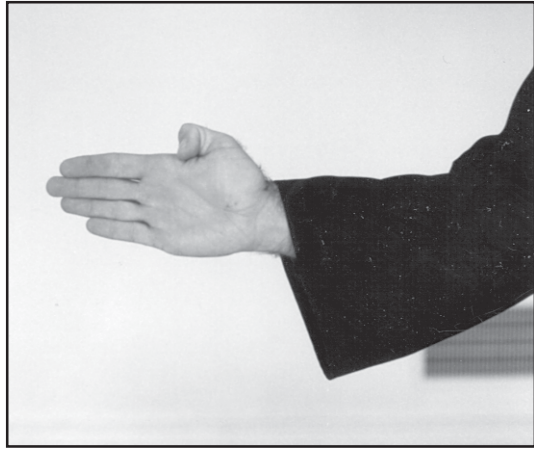
Basic Kicks and Punches

In this art we use the entire body as a weapon and it is difficult to pin down all of the hand and body weapons, but in this chapter we will look at the basic blows. Some of the blows have already been shown to you in the *jurus* and the elbow shields, but we will look at them in a little more detail.

Straight Punches

The first blow is the straight punch as in *juru* one. Photo 88, illustrates the first position you should practice with your fist before doing a straight punch. It is similar to the snake head blow but with the fingers extended, collapse the fingers into the half fist position as shown making sure that there is no air space or gap in the fist. (Photo 89). The last move is to fold the thumb in, to make a tight compacted fist. (Photo 90). This is important to practice because to do the straight punch with speed and snap it is important to have the whole hand slightly open as it starts its travel, and finally closing to a solid fist just before impact. This will cause the necessary relaxation to allow the speed and snap we are looking for. However it can also lead to hitting someone with a less than a formed fist, if you don't practice what a solid fist should feel like. Practicing the punch on a solid target will allow you to develop the skill.

Speaking of hitting targets I can only recommend two of them. One is a real person and the other is the stuffed realistic type dummy that is sold in martial art supply stores. You must get the feel for the human body in order for this art to work properly. In working with a real partner the idea is to go very slowly and I mean very slowly. As you move into your partner's space and counter his blows or deliver your own allow your subconscious mind to open up and soak in the feelings and angles necessary to accurately hit him. You should do this without the fear of being hit or the feeling that I am going to hit you no matter what my technique looks like mentality.



Photos 88, 89 and 90

At full speed use the fighting man type dummy. It projects a real feel and trains your body in ways that no Wing Chung dummy or heavy bag can. Remember when striking with this blow to only use the large center knuckle to pinpoint the force at the target and never fully extend your arm so that the joint becomes locked. Do not assume that the straight punch only goes to the standard body targets. Practice hitting biceps, triceps, shins, etc.

Cellular Intelligence

Whether you realize it or not the actual cells in your body have intelligence and are soaking up that cellular intelligence with this slow motion practice. Cellular intelligence has been proven many times. In one experiment scientists used two separated pools of fish. They then tried catching the fish in one of the pools with a fishing lure. At first they caught them all, always releasing them afterwards. In time these fish got smart to the lure and they could catch none of them. They then took the other pond and divided it in two sections. On one section they tried the same lure and these fish could easily be caught with it also. In the second half of the new pond the researchers took fish from the first pond, who were now smart to the lure and would not touch it, and killed them. They cut up the fish and feed it to the group of fish in the second pond who had never seen the lure. After eating the “smart” fish, the fish in the control pond also became smart and would not touch the lure. They obtained this knowledge from eating the cells in the first group who had retained the knowledge. While I am not suggesting that you become a cannibal I am suggesting that you train your body and your mind as each has the capacity to learn and react.

Stomping With Blows

In all of our kicks and punches, as explained in the *jurus*, the advanced method of hitting

involves the slight lowering of the feet to the floor in a stomping type action prior to the blow. Sometimes the back leg is quickly brought forward and thrust downward as the kick or hand weapon is propelled forward. This stomping action helps to freeze the mind of the opponent momentarily and adds speed and power to the blows. It is not used on every blow but mixed up with the smoother type of blows adds to the off timing principle. Sometimes we use a blow delivered in such a manner from a high foot move or a hit block position (side arm and leg hit block). As the lead leg comes down in a stomping manner the weight of the body is driven forward with the hand weapon or kick with devastating results. This position is shown with a vertical fist or *tegak gengaam* in Photos 91-93. At the moment of impact the fist is tilted upward or downward for more snap, depending on the direction you wish the force to do damage in. So practice all of the blows with this method of striking as well as the normal method where not as much noise is produced.

Be sure however not to get into the habit of standing straight up in the process. Many beginners who do not have sufficient leg strength to do the techniques correctly will fall into this bad manner of fighting. It shows an insufficiently trained beginner at once. Although there are different adaptations of the *Cimande* techniques in different villages in Indonesia all of them that are real *Cimande* fight from this crouch position. This is verified in Don Draeger's book "Weapons and Fighting Art of the Indonesian Archipelago." He refers to the *Cimande* fighter by stating "his posture is usually a deep crouch." Of course we also use ground positions etc, but if you see a style that stands up most of the time with only slightly bent legs, or the practitioner has bad knees or is out of shape, it's not *Cimande*.

Inverted Punches

The next blow is the inverted punch as seen in the elbow shield. In practicing this from your



Photo 91

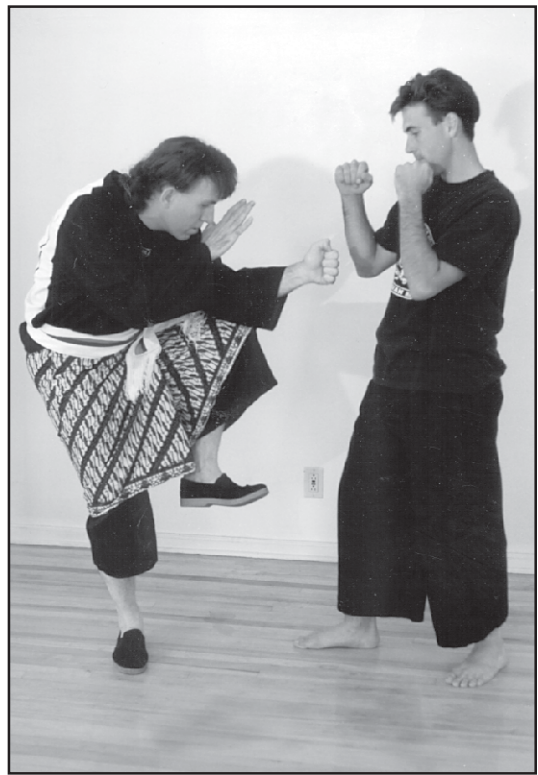


Photo 92



Photo 93

stance, the fist is turned so the palm is up, hand slightly closed, with the wrist bent as shown. As the arm is snapped forward the wrist is straightened producing a short head snapping blow. (Photo 94). If you notice in the photograph because of the angle of this blow it puts your elbow in a very advantageous position to deliver a downward strike. So in the preparatory seconds before the blow is released your ribs are protected and as the blow is thrown you are offering a decoy move to your rib area. If a blow is thrown in here you simply drop the elbow downward directly into it. If the attacker moves back away from the blow then you simply open your fingers producing an eye gouge. We deliver most of our eye spears in this manner with the inverted hand position because of the elbow guard that it affords the body. This is the principle of compacting in reverse order. The inverted fist also strikes from sideways angles as shown. (Photo 95). These sideways blows are done with a small tight circle sometimes as the body is moved in the opposite direction to camouflage the incoming fist.

Hand Blades

The hand blade strike is done in a similar manner to the standard chop but differs in that the



Photo 94



Photo 95

wrist is cocked in an upwards manner as the photograph illustrates. At the moment of impact the snapping motion is made. The impact points are anywhere from the fatty base of the hand up to and including the wrist area. This same movement, done in the opposite direction, is called the thumb slice, where the second and third knuckles of the thumb and the wrist are used on soft targets.

Back Hand Speed Punches

The next very important blow is called the rear hand speed punch or the *kechepatan pukulan*. This is one of our most powerful blows. Although it can be delivered with the lead or rear hand, in practice it is first learned from the rear hand position. From the basic stance the rear hand is raised from the forearm position to the cocked position as shown in Photos 96A-96D. The rear hand is held almost directly behind the lead hand for camouflage purposes. At the release of the blow the lead hand is dropped slightly and the rear hand is torqued forward as the hand closes. The punch is delivered in a slight arcing manner right over the lead hand. The whole body is involved and even the back foot revolves slightly on impact. As shown, the point of preferred impact is right below the eye and the fist hits in a revolving back fist manner so that the impact is delivered from the point below the eye into the nose of the opponent, tearing the skin below the eye and breaking the nose. This blow is extremely hard to see coming. There are two ways to deliver this hand weapon. One is done with no forward body movement. That is you do not advance forward toward the attacker. The resulting blow is a jarring type strike that can easily result in the opponent dropping straight down in front of you. The second method is to move your body forward at the exact time of impact. This will result in the opponent being thrown a distance from you as he goes down. Not so often shown is the method of striking in the same manner but with a cupped fist designed to strike the opponent's jaw snapping the neck with the torque.

Crane Wing Blows

Sublets are a type of a *blakok sayap* (crane wing) blow. This is first practiced as a lead



Photo 96A



Photo 96B



Photo 96C

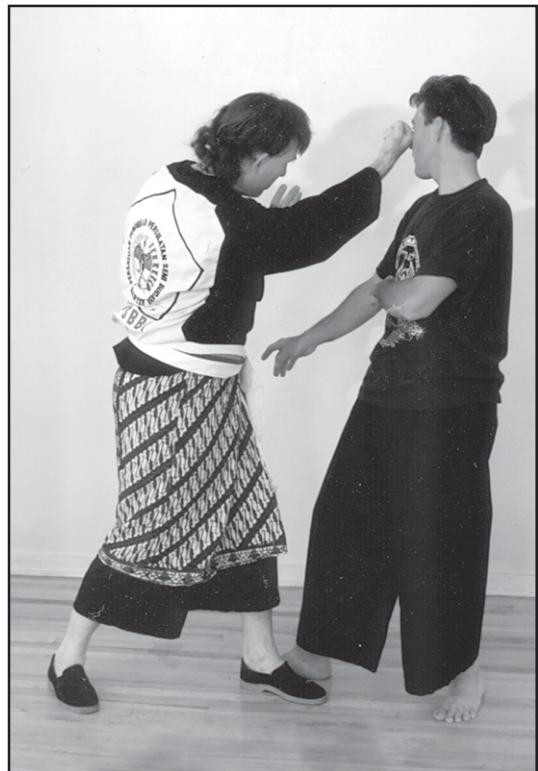


Photo 96D

hand blow that comes naturally out of the basic hand position. The hand is turned knuckles toward that target and is pulled slightly back towards you. It is then flicked out in a whipping motion and at the last second the wrist is pulled back towards you causing the fingers to whip out towards the target. As the photograph shows the normal target is the eyes and it is a very painful stinging blow, which uses the ends of the fingers. (Photos 97A-97C). If more of the hand is used it is called a *kiprait*. This type of blow is a softening up strike, often referred to as a torture blow by some of my teachers. It distracts the mind and spirit from sensing the next incoming blow, which takes them out. Delivered in the eye area it can cause pain, watering and blindness, either temporary or permanent. It is the perfect camouflage for the rear hand speed punch, which would be delivered a millisecond behind it. Practice this blow so that you make contact anywhere from the very tips of the fingers to the center knuckles of the hand depending on the type of damage desired to the target.

Half Fist Punches

Also employed to a great degree is the half fist position, which is shown in Photo 98. Notice how the thumb is allowed to protrude out to the side. This position is from the *Ular Sendok* or Cobra snake art. It has also been referred to by some as a bat wing blow from the bat style, *Cikolong*, but in Indonesia I have not seen it used in that system. It is more apt to be seen in the snake and *kilap* systems. *Kilap* or the thunder bolt system relies on the pinpoint nerve strikes at deceptive angles and quick high speed hits using this position. The blows are usually moved in a weaving manner resembling a figure eight that is laid out in front of you horizontally. From here they shoot out in slight circular manner that is delivered with a slight cut inducing arc right under the eye or in various nerve centers and soft targets like the biceps as shown. (Photos 99A-99B). In advance applications the hands are merely turned at the wrists allowing

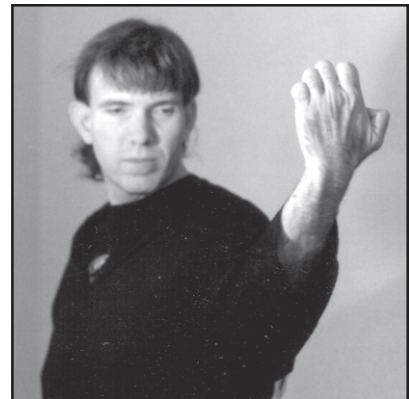


Photo 98



Photo 97A



Photo 97B



Photo 97C

the hit block. So very little movement is required for the blow. They can come in at various angles and with the half fist turned from palm down to 180 degrees at a side shifted position. The fingers are again slightly open until impact and the wrist is often snapped downward or sideways to give more whip to the blow. If the initial strike misses the extended supported thumb can be used in a sideways manner. (Photos 100A-100B).

Hammer Fist Blows and Shoulder Blows

Hammer fist blows will be covered in the poison hand section and the waterfall punches already has been discussed. The shoulders can also be used to a great advantage when fighting in close as illustrated in Photo 101. In this move I have used the rolling shoulder strike to keep my opponent off balance while I deliver more follow ups. In the same manner hips can be snapped into the opponents lower body to keep the barrage of weapons flowing in an uninterrupted manner.

Head Butts

Head butts, delivered in a short snapping arc into the opponents more fragile areas (like the nose area) are used in the close range mode. Other hand weapons will be covered in the section on the poison hand, multiple blow techniques. Elbows have been reviewed in the *juru* section and elbow shield sequences. Other more advanced strikes will be covered in future volumes.

Basic kicks are also varied. The kicks usually always start from the basic position of the heel slightly off of the ground on the support leg. When the kick is done the opposite heel is stomped down to give added power (from the *juru* stomps).

Toe Point Kicks

Toe point kicks are done with three positions of the toes. Either with the toe section itself

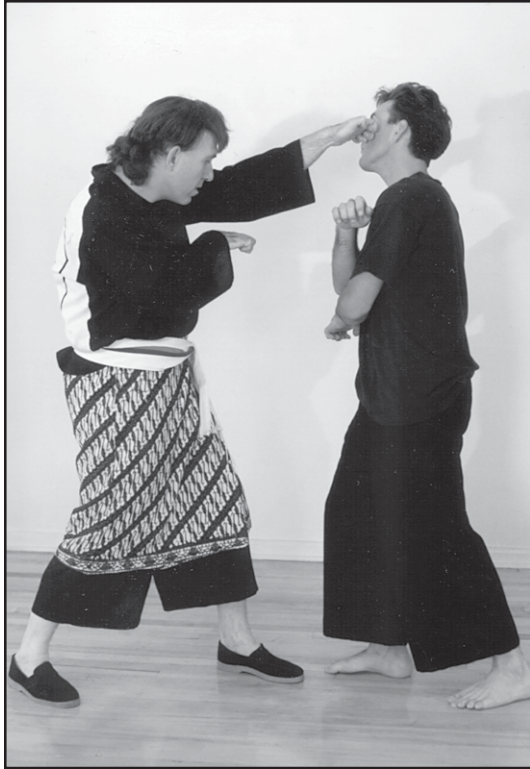


Photo 99A



Photo 99B



Photo 100A

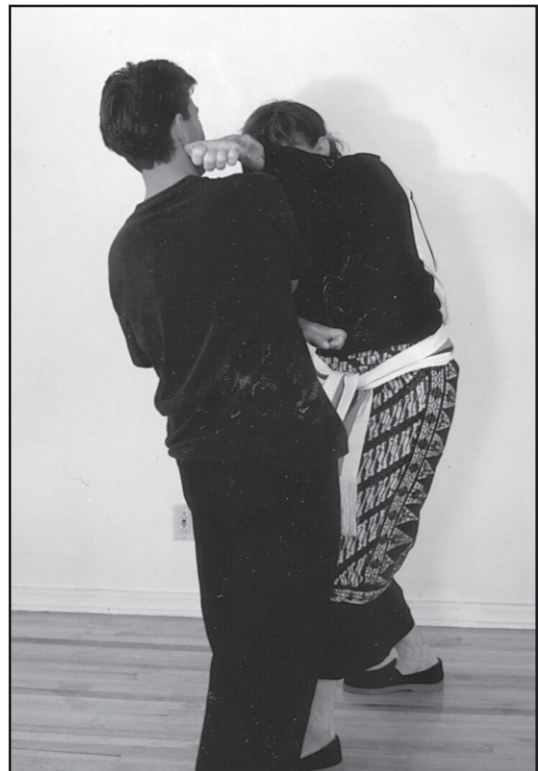


Photo 100B



Photo 101

when wearing shoes or with the toes curled back towards the foot with or without shoes and inward like a fist without shoes. In the first case these “toe point kicks” are used in short whipping kicks to the opponent’s thigh, calf and other soft targets. As shown this can also be used against an opponents triceps or even against the throat on our only really high kick. (Photos 102-103). As shown, this kick arcs upwards from the inside out and since it is a surface impact kick the support foot can raise up on the toes to allow additional height to be gained. This kick is called the *bankit ular pukulan*, or the rising snake strike kick. This is a very sneaky blow, which can be delivered while practically face to face with the opponent without him seeing it until too late. Many times the first blow is a low side leg kick or horse kick (covered later) and as the person reacts to the first low hit they are struck with the rising snake strike kick. If used with a toe point or curled toes to the throat it can be deadly. This kick is also delivered with the instep of the foot or the edge of the foot against the same targets.

Saber Kicks



Photo 102

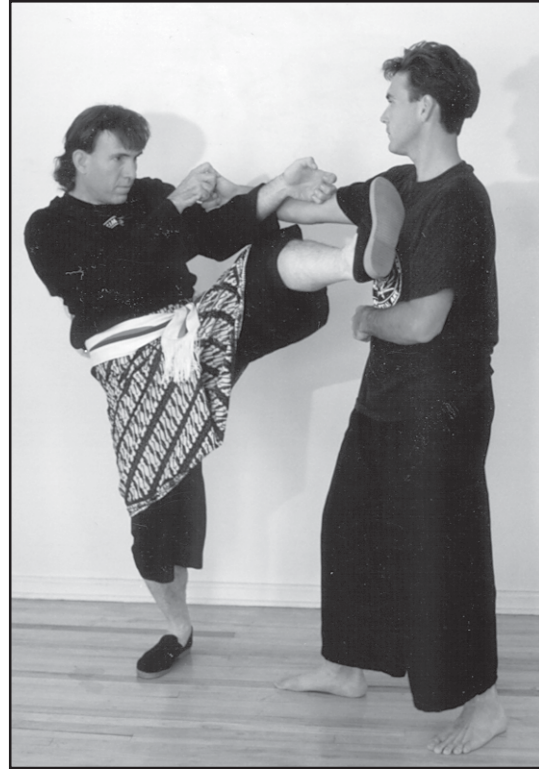


Photo 103

When used to hit the inner thigh of the opponent it's called the *sa jenis pedang sepok* or saber kick, and can also be used with your back leg at calf or ankle targets. Make sure you bring your leg up, and then arc it down as shown. (Photos 104-105). You do not want a large circle around to telegraph the blow with the back leg. The other kick, with the toes curled back, is often used against the shin area at close range. The blows are brought from the floor straight up in snipping type action. These are the only kicks that we bring straight up and into the body. Done higher they are very vulnerable, to elbow spear counters. These are done to jolt the opponent and slow him up for your next move. The saber kicks are a torture type blow and usually the opponent is being struck in the upper body areas at the same time in preparation to taking him down.

Slippery Foot Moves

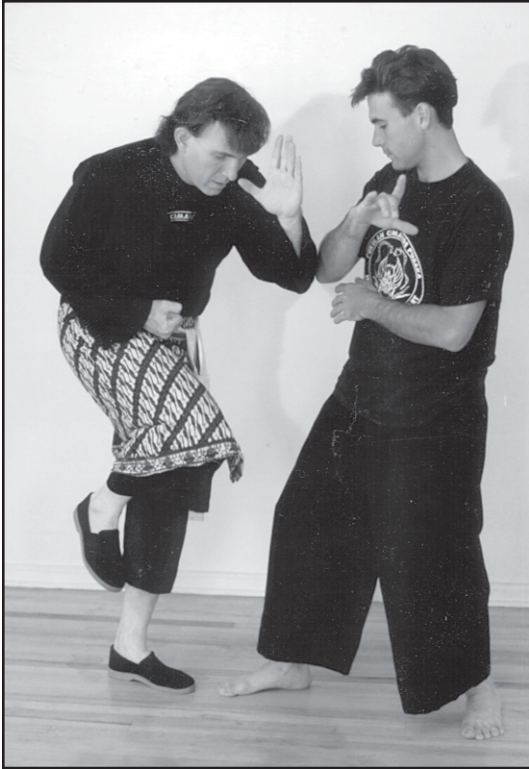


Photo 104

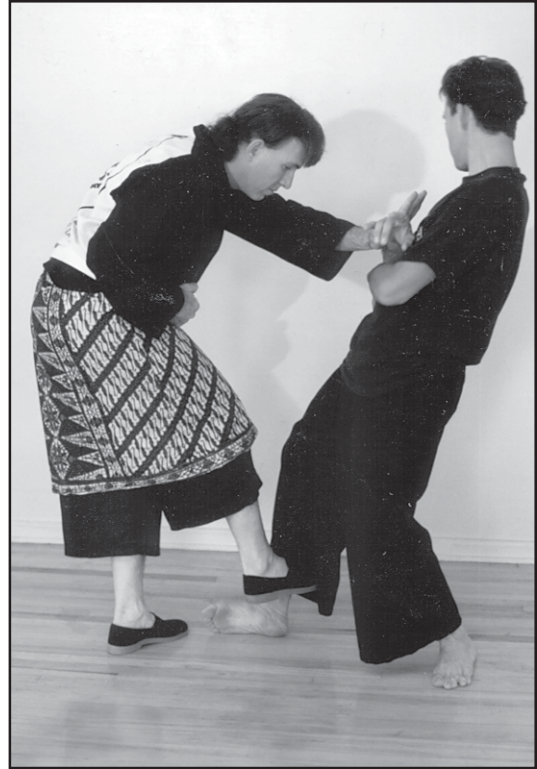


Photo 105

Both toe points and the latter kicks are sometimes delivered in an unusual fashion, known as *lichinjejak kaki* or slippery foot moves or steps. The idea, as in Photos 106A-106C, is to draw up the rear leg and at the same instant pushing off with that rear step to propel the front foot blow into its target. This can help you close the gap to the opponent or hit him quickly as he moves into your space. Again this type of blow takes the opponent's awareness for an instant so the real finisher can be delivered.

Heel Kicks



Photo 106A

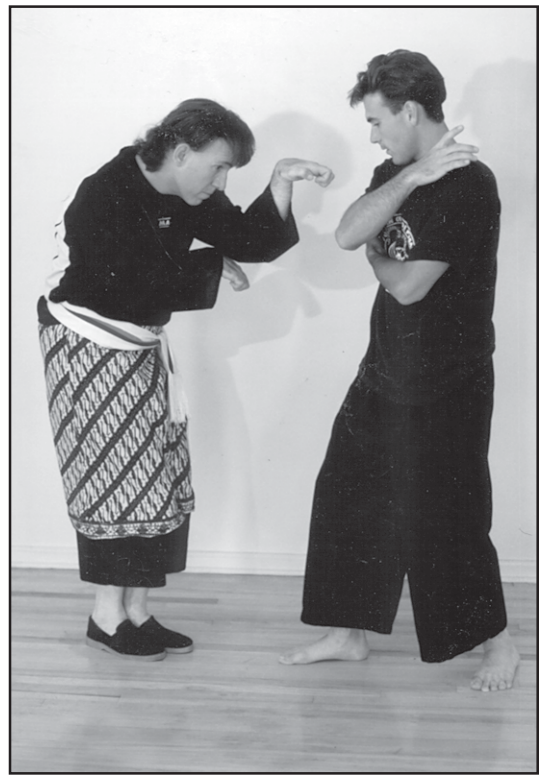


Photo 106B



Photo 106C

Heel kicks are utilized in the *naga* tail kick (snake dragon tail kick). Again the height is usually from the side of the knee downward and sometimes more than one are landed in short, chopping kicks going in succession down the leg. (Photo 107) If you are caught in very close range and out of position they are sometimes used in pairs as shown. Here the opponent is struck from the rear in the kidney area and then immediately struck in the frontal targets with the other leg using this kick also. (Photos 108A-108B).

Front Snap Kicks



Photo 107



Photo 108A



Photo 108B

We use the standard front snap *sepok* (front snap kick) with the ball of the foot downward and also use the *garok sepok* (cat scratch kick). The difference is that with the cat scratch kick, at the apex of the blow the foot is snapped forward driving the ball of the foot downward into the target. The usual place for this to land is in the bladder area, which is between the belly button and the groin and is little protected by muscle mass as the abdomen can be. It can also be easier to hit than the groin. These extended blows that still have the snapping action to them are sometimes referred to as extended power blows, but to be exact, all of the blows of this art should have this short violent snap to them. The difference here is that because the weapon is almost fully extended it is hard to see the snapping action and the opponent may not believe he can still be struck with such force. (Photos 109A-109C).

Side Kicks



Photo 109A



Photo 109B



Photo 109C

Next we have our version of the side kick which we call the lead leg joint kick. This is our most powerful kick. Notice in the photograph that the leg is tightly drawn in, coiled like a giant spring, while the leg is held horizontal to the floor. (Photo 110). This position is imperative to develop. If necessary the practitioner can place his leg up on something as shown and slowly walk the rear leg in to see the correct position and obtain the balance and dexterity involved. (Photo 111). From this position the attacker is unsure of where this kick can go (remember the rising snake strike blow). The hands are held up to guard and the leg is then uncoiled using the weight of your body for penetration. Notice in the picture that while getting in the correct position I am still leaning slightly forward. This places my weight in the right balance to drive the kick forward. At the same instant my back leg stomps down and rotates at the foot to also give me inches more of penetration and power. (Photo 112). The target is just above the knee. This will cause the knee to move backwards and reach a locked position. Then my body weight following along can cause hyperextension and the breaking of the joint causing great pain and effectively taking the attacker out of the picture. When practicing this by yourself allow the front foot to reach out and drive downward at the same time dragging the back foot back up in position after the strike. You do not want to wind up in the very wide stance that would follow if you didn't do this.

It is important to note that if the person starts to fall away from you this dragging action keeps you in range. The front foot is not usually going to land on him as he falls because he is falling slightly away or at an angle, so do not get into the habit of planting the front foot down hard where it falls and leaving it there. A kick should not be placed back down from where it came from as this does not give you the concept of moving forward and the evasiveness that is needed. So as soon as the kick follows through and hits the ground keep on moving forward.

Knee Blows



Photo 110



Photo 111



Photo 112

Knee blows are also used in great abundance, usually in conjunction with overlapping elbow strikes as shown in Photo 113. These take many variations which will be covered in another volume. Of importance is to note the correct way of cocking a knee in preparation for a strike. (Photo 114). Notice in the photograph that while moving into the opponent's space, the practitioner has slightly straightened his rear leg. This is the preparation for the knee blow and it is usually not noticed by the opponent in contrast to swinging the leg back in a cocked position as is often done but can be easily seen and so countered. (Photo 115).

Horse Kicks

Another important kick is the *kuda* kick or horse kick. This kick is first shown out of the regular stance and the kick shoots up and outward. (Photos 116A-116C). The toes are pulled up and the heel pushed outwards to strike with. The leg actually turns somewhat calf up to point the heel a little higher than on the normal side kick. There is no cocking of the leg for the *kuda* kick. It simply shoots up and out. Again the heel of the support leg is slightly risen and in the thrusting out of the kick, it is stomped down hard in the ground giving the extra power to the blow. The second position the *kuda* kick is shown from is in the *depok* position where the moving leg is in the front. (Photo 117). From this position as the kick is thrown the hands fall into the *naga* position for protection and the kick is delivered. (Photo 116C). From this position a good drill can be practiced which incorporates the full back horse kick. As the leg is brought back from the first kick notice how the two hands are braced on the last kicking leg which is sometimes referred to as the third leg position as these hands pushing here give you great stability and balance. (Photo 118). From here simply turn and look either down between the legs or off to the side for your target and thrust straight back while stomping down slightly with the other leg as before for power. When you withdraw the kicking leg bring it back and put it in front of the other as shown again in the *depok* position and repeat the drill from the other side. This gives balance, speed and power.



Photo 113



Photo 114



Photo 115



Photo 116A



Photo 116B



Photo 116C



Photo 117



Photo 118

Attitudes of Striking

When you are practicing your different weapons it may help you to mentally separate the type of effect you are looking for. In other words there are also attitudes of striking. For instance we can list some as follows:

- **Piercing Blows** - These are intended to send a shock wave through the target effecting the nerves and muscles. *Kilap* blows and *Ular Sendok* blows (cobra) are an example.
- **Penetrating Blows** - These are intended to go through the target with great power so as to break joints and bones. Elbow blows could be an example.
- **Sticking Blows** - These blows hit and before retracting hit again either through the turning of the body or the possible collapsing of a blow (principle of compacting) right into another.
- **Elastic Blows** - This is a blow that pulls slightly away from its target after striking and then with a short powerful arc snaps back into another area. This could be our poison hand hitting which we will go into in the next chapter.

This list is not meant to be inclusive, nor is it possible to say that a particular blow always falls under a certain category. The point is that when you are practicing notice that the blows behave in different fashions depending on the results you are looking for. Adapt the principles to the desired result.