

“That might be a good segue way to look at Biu Chee through section-by-section if we want.”

“For me, I know it’s broken down and talked about in different ways for the sections. The first piece really is just all the *kwai jians*. So elbows, elbows, elbows. Because, my understanding and personal interpretation around that is, if anything is going to get collapsed it’s probably going to be your forearms or your hands. You get into some sort of a grappling situation, or standing up wrestling match, and if you haven’t been able to strike or stop that person, then right away it’s your elbows that are going to come into play. That’s going to be the most likely scenario; I think that’s why it’s so frequent. And it’s also, the way that we practice the *kwai jians*, coming pretty much over top and straight down instead of coming across laterally: that’s an awkward and an uncomfortable position for some people. So I think a lot of repetition to practice that, to make that feel comfortable, is really, really important.

“And then, of course, changing it, there’s shifting involved with that; what’s the follow-up strike after the elbows have cleared the centerline; how do you keep changing hands on different angles, because there may be multiple people there or a lot of movement, so we’re just training how to just move really quickly from one centerline to the next.

“And, then, the sections after that, really when you look at them, it’s how do I blatantly take or come back to centerline. And so you’ll notice a lot, certainly within it the *kwai jians* as well, but, in the second one, is that little bit of *jing* explosion at the end of techniques. It’s crisp, it’s clean, it’s snapping. So that’s the one thing that you’re really trying to embody in this form, above and beyond just learning the movements properly, which is always the first step. Really just releasing the energy from the wrist, to make that space.

“So you have the *gan sau* section, you have the *man sau*—that sort of seeking, reaching hand off to both sides of the centerline. It teaches you how do you safely go to the side, not necessarily knowing what’s going there, and your *man sau*, your seeking hand is the one that is going to be the best technique to put out there, it will cover that whole line: you’ll have a guard hand along the side of the ribs so that you’ll be able to follow. And one that I like the most is, it’s really the first time you really see it in use, is the *chum sau*. Blatantly just attacking and cutting the centerline. Not a lot of sensitivity. But laser-beam accuracy. Because when you do that, say from your *man sau* into the *chum sau*, like you’re shifting the whole body which brings the *chum sau* forward instead of me like throwing my arm, because I don’t want to overshoot. So you really bring the whole structure to really cut and take that centerline. It could be a punch, it could be whatever, but we use—it’s the wrist structure that is really the *chum sau*, it can be in many different techniques. So this is where some of the translation is around noun, verb, or context. When I talk about *chum sau*, I’m talking now about the structure of the wrist bone that’s in many techniques, as opposed to there’s one cutting move that we call the *chum sau* exactly. But it is this structure, whether I can do it with a punch or a *go bong sau*, it will have the *chum sau* structure here—*wu sau*—all those sorts of things.

“So, yeah, blatant attacks, retaking the centerline. It’s pretty straight-forward [25:00] in what the intention is. Just different movements to help us get there. We talk about the ginger fist as well. It doesn’t really follow, in many ways, a lot of the Wing Chun structure. The wrist is bent, but when you’re coming from the side, there actually is a straight-line from the wrist to your longest knuckle. And I mean I could demonstrate that to you, but these really wake you up when you get these. It’s a very narrow point, in the middle knuckles, you release a lot of focused energy with not that much movement needed. And, you know, when we do the movement we do it sort of parallel to the floor. That can go

anywhere: that could be on someone's forearm, their elbow, a pressure point, their ribs, their temple, their jaw—like you can nail this many different places, and is that likely going to end a fight or knock somebody out? Probably not, but that little jolt of really intense pain and explosive power, it will give you some space to then keep running your hands to again come back to this idealized wrist-past-wrist distancing of Wing Chun. So if I'm all jammed up here on this side and I can just snap in my ginger fist and then come back.

“And, then, that last movement with the big arm movements over the head and the standing up, you'll notice the stance of that is that we don't use the legs. It's all upper...it's back muscle. And shoulders and arms. And so you train that, so you will develop some strength. Now, if your legs are available, by all means use your legs to generate even more power to lift the body up and use the big arm movement to explode and clear the centerline. But train as if you don't have that. That if someone's broken your horse, and if they're putting weight down overtop of you and you don't have the legs to do it here: you can't move. So you train. And again it's not like you're going to clear that person and throw them into the wall. You might, but if you get an inch of space, you can keep moving and get more and more and more, so again just remember your intention around this is just to get centerline. Come back to centerline. Regain your ideal structure of your horse, your balance, all of those things.”

“There seems to be sort of what you're talking about is kind of a pulsation. It gives you a little bit of space to be able to clear more space and reclaim your space.”

“Yeah, so as long as you're understanding that, and you'll be patient: it might take you three moves, but it's those first moves you want to practice with full commitment of releasing that's going to get you the space. Which is very different typically when we reach—when there are other Wing Chun techniques under different circumstances, we're a little bit more light and sensitive till we get contact, to then have that person's body guide us into the hit, we pull the trigger at the last second. It's a different energy, it's a different feeling. Whereas Biu Chee, you're fully committing. If bad things are happening, so you're already in a bad place, so it's not like they can get much worse. So we use this to improve our situation.

“But you don't want to rely on Biu Chee techniques. Different teachers or lineages will have different opinions on this but I just again, I bring it back to trying to be safe and conservative in my expression of the Wing Chun. Because if you start chasing headshots with your elbow, and trying to make something happen, instead of the elbow's what naturally has to come out to help you retake centerline, whether their head's on it or not, it's a different mindset. It's risky, as I said earlier, to let someone get in that close: I don't want someone that close. So why do I want to risk that to try and hit them with an elbow? To me that is, you might use a Wing Chun technique, but I don't think that's Wing Chun. The ideas aren't backing, or aren't behind it. Remember this is ostensibly invented for people who are smaller of stature and musculature so you don't want to get put in a position where someone can pick you up and throw you to the ground. Needlessly, anyways.”