

# Kung Fu San Soo

## Tsoi Li Ho Fut Hung Kung Fu



“You can take my life, but not my confidence”

Chin Siu Dek aka: Jimmy H. Woo

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### THE HISTORY OF KUNG FU SAN SOO

Excerpt from the book "Kung-fu San Soo from Principle to Technique"  
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History can never amount to anything more than a very high degree of probability based upon data collected, recorded, and taught to each subsequent generation for its preservation. One very real fact about History in its march through time, is that mans greatest enemy has always been himself. Mankind will fight about anything and everything. It is an unfortunate trait of man and yet this very trait is what brought about the need for the martial arts we enjoy in the first place. People tend to believe what they want about History and discard what they don't like as well. I have heard of people who deny that the Holocaust ever happened. Denial does not negate reality, if you don't believe that, deny gravity while jumping from a roof and see what happens.

The exact history of the martial arts is unclear. What we do know is that organized fighting Systems have existed as early as 2,000 B.C.. It is believed that the Oriental systems originated in India and Tibet and were brought to China by Buddhist monks. Within the confines of their monasteries the Chinese monks refined their knowledge.

The Qwan Yin monastery of Hoy Song Canton is where San Soo, or more accurately Tsoi-Li-Hoi-Fut, was developed into a highly organized scientific method of free fighting.

Tsoi, Li, and Hoi were family names. Each family had its own specialized fighting system.

-  **Tsoi-ga** dealt with striking.
-  **Li-ga** the use of balance and leverage.
-  **Hoi-ga** the specific anatomical targets and precise execution of technique.

Tsoi, Li and Hoi combined their Systems around

-  **Fut-ga** (Fut-ga is from the buddhist influence dealing with the use of the mind or psychology), later elements from another family,
-  **Hung-Ga** (the proper use of power through body dynamics) were added.

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And so today we hear mention of the "*Five Families of San Soo*". **The truth is there were three families, with five aspects of training.**

In the monastery the art was carefully guarded and continuously taught to the priests for both exercise and self-defense. During the reign of the Manchus the temples became centers of rebellion. For this reason many of them were raided and burned like the famed Shaolin Temple. Often treasures housed within the temples would be given to individual priests for preservation. One such priest was **Chin Leong Kick**. When Chin left the temple to return to his family, he not only took the training he had received but two extremely valuable books on the art of San Soo as well. Chin decided to keep the art a secret, only teaching family members after swearing them to secrecy.

And so the art was handed down from father to son, uncle to nephew, until Chin's great great great grandson Chin Siu Dek began training under his uncle Chin Siu Hung at the age of 4. Chin Siu Dek's dedication and focus made his training extremely fruitful. By 14 years of age he had become a teacher. By 18 his reputation as a fighter had grown considerably. Shortly after the Japanese invaded Manchuria it was time for Chin to leave his beloved country. As heir of the family art Chin Siu Dek was given the two books from the temple. He was 5th in direct succession to inherit the temple books.

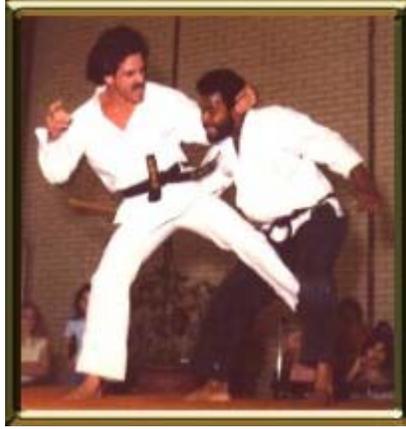
Young Chin traveled to the United States taking the name **Jimmy H. Woo** in 1935. Jimmy taught in the Chinatown area of Los Angeles California before opening his studio in El Monte in 1962 (this date has been under dispute,

some say 1958 some 1959 this date is from the newspaper add for Grandmaster Woo's grand opening). During this time he taught the art by the name Karate Kung-Fu since very few people in the U.S. had ever heard of Kung-Fu alone. Grandmaster Woo became one of the first Chinese to accept students other than full Chinese descent at a time when reprisals from the Chinese martial arts community would be common place. This was a bold step for anyone to take, but he believed that the art would be preserved by sharing it.



Later he changed the name to San Soo and formed an association comprised of his black belt students known as the Jimmy H. Woo Association.

In 1984 Grandmaster Woo retired for a short time. Upon his retirement the association name was changed to the International Kung-Fu San Soo Association. Grandmaster Woo came out of retirement and headed up the association until his death in 1991. The studio where he taught for so many years remained open until last year when structural problems forced the closing of this landmark forever.



Master Ted Sias began training in San Soo under Frank Woolsey one of Grandmaster Woo's black belt instructors in 1967 and then under Grandmaster Woo from 1972 until 1991. In 1974 my training began with Master Sias and even though I have not been training exclusively under him all this time, his guidance and personal development in San Soo are an inspiration to me.

From the Qwan Yin monastery the art was passed down through five generations of the Chin family to Grandmaster Woo, and seven generations to his grandson Master J.P. King. In the over half a century that Grandmaster Woo taught San Soo in the United States a great many outstanding Masters received training from him directly or indirectly through his students. The history of this art continues on through each of us. We all have a contribution and responsibility to do our best with that which has been handed to us.

What part in it will you have?

## Lineage of Kung Fu San Soo Under Chin Siu Dek to America as Jimmy H. Woo

TSOI-LI-HO-FUT-HUNG GA

蔡李何佛雄

LINEAGE CHART

QWAN YIN TEMPLE  
觀音寺

LEOUNG KICK  
梁極

CHIN MOON DON  
陳滿東

CHIN SIU DON  
陳壽東

CHIN SIU HUNG  
陳少雄

CHIN SIU DEK  
陳壽爵

The following history on the art of San Soo was written in May 1993 by the Jimmy H. Woo Association based on information provided by Grand Master Woo. Although there have been some speculations in connecting this art to another lineage, there is no documentation to support these claims. The Masters who studied with Lo Si Fu for many years will continue to support the family lineage provided by Grand Master Woo

### History of Kung Fu San Soo

SAN SOO as taught by Grandmaster Jimmy H. Woo, had its origins in the very basics of Chinese feudal life two thousands years ago. For many hundreds of years, China was divided and sub-divided into various warring factions, and each produced many types of fighting styles. Chinese systematized warfare predates the arrival of the Buddhist monk Bodhidharma, thought to be the founder of Shaolin Ch'uan, by several hundred years c.200 B.C.

Exactly how and when these fighting tactics were begun in the Kwan-Yin (goddess of mercy) monastery in the village of Pon Hong, Guangdong Province of Southern China is still unclear, but is in the process of being researched. The main reason the martial arts were perfected by this group of monks was to protect themselves from bandits and outlaws as the monks returned with supplies and donations from the nearby villages.

One of these young monks, named Leoung Kick, an orphan who lived in the monastery since the age of 10, (Jimmy H. Woo's Great, Great, Great Grandfather) decided to leave the monastery when he was approximately 30 years old. He took with him two of the Buddhist training texts which probably date back to the 1500's during the Ming Dynasty. These books have remained within the Chin family, where the techniques and forms were taught and passed down from generation to generation. All of the techniques and forms taught to and by Jimmy came from these two manuals.

Young Chin Siu Dek (Jimmy's real name) was taught by his Great Uncle Chin Siu Hung who was nicknamed Chin Neow Gee, which means "Crazy Devil." Hung was an extremely large man, 6'5" tall and weighing well over 320 pounds. Following in his grandfather's footsteps, Hung became a well-known fighter, teaching in his own SAN SOO school. He was overlord for the entire province, which at that time, late 1800's and until 1941 was about the size of Orange County, CA. He had complete control over nearly every aspect of the lives of the people in the area. No one started a business, moved or made any other major decisions without consulting Hung.

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From the age of five on Dek was to be his Great Uncle's prize student. He learned extremely fast and loved the contact and grueling workouts on hard floors. In his teens, Dek became a traveling teacher of Tsoi Li Ho Fut Hung; the official name of the martial art perfected hundreds of years before in the monastery very near his small village. When anyone in the province needed someone to come and settle a grievance, Dek was the enforcer. When village elders decided it was time for the young men to learn to defend themselves, Dek would be sent to live there for months at a time to teach them.

In 1935, at the age of 21, Chin Siu Dek left mainland China under the passport name Jimmy H. Woo and sailed for the United States. During the early years in this country, Jimmy lived in Chinatown, Los Angeles.

Chin Siu Hung was 73 years old when the Japanese invaded mainland China and took over his beloved province. In 1942 he was forced, against his will, to answer a challenge to fight to the death the regimental karate champion of the Japanese army. This was to be a public display of the power of the Japanese conquerors in front of the poor villagers of the surrounding area. Under the threat of death to his people if he did not comply, Hung fought and defeated the Japanese champion. In fact he killed the karate warrior in less than 20 seconds. He and most of his students were immediately killed by machine gun fire. This basically ended SAN SOO in mainland China.

It was extremely fortunate that Jimmy had left mainland China when he did, for the Japanese would have awarded him with the same fate as his Great Uncle and the other SAN SOO practitioners rather than allow a possible resistance corps to remain.

Jimmy carried the art to America and kept it alive while many of the other early Chinese fighting systems were destroyed by the Japanese. Mao Tse Tung later eradicated many of the martial arts styles, training books and monasteries when the communist Chinese took over power from the Japanese at the end of W.W.II.

Jimmy traveled several weeks by steamship to the United States, landing in the Port of Los Angeles, California. Jimmy worked many varied odd jobs as he became acclimated to his new home in Los Angeles' Chinatown District. His love for fresh fruit and vegetables stemmed from his long hours as a produce manager in a market, but his first love was teaching SAN SOO. He began teaching privately to close relatives and friends; later he was the instructor for several years at the Sing Kang "cousins club" a social/recreational organization. He also acted as security/police for the residents and business owners in the area and sometimes as a bodyguard, the only unarmed one in the area.

In December of 1962 Jimmy officially held the grand opening for his martial arts studio in the Midway Shopping Center in El Monte, CA. In the early years he called it "Karate-Kung Fu" because no one knew what kung fu was at that time. In January of 1984, following his retirement from daily instruction, Jimmy H. Woo became Grand Master (Lau Sifu) when his Grandson, James P. King, earned his black belt. Jimmy H. Woo

continued teaching his instructors class two Saturdays a month until 1991, totaling nearly 46 years of kung fu teaching in America.

Destiny brought Chin Siu Dek to America as Jimmy H. Woo to preserve the ancient art of Choi (Ga Kuhn How) Lee (Ga Ma) Ho (Ga) Fut hung (Ga), SAN SOO. In his memory and that of thousands of instructors and monks before him, the art must be preserved.

## The Five Families

### Five "Families" of SAN SOO

The five families shown here represent the fighting principles and techniques that are the base of San Soo:

TSOI



(Punching & Kicking)

LI



(Leverage)

HOI



(Pressure Points)

FUT



(Psychology)

HUNG



(Power & Strength)

## Articles

### **The Heir to Jimmy H. Woo's Throne**

By **Daniele Bolelli**

[http://www.cfw2.com/printArticle.asp?s=cfw&content\\_id=523](http://www.cfw2.com/printArticle.asp?s=cfw&content_id=523)

Appeared in: Inside Kung Fu Magazine – 01/01/1999

Grandmaster Jimmy H. Woo can now rest in peace. The Chin family has produced another great master. And he just happens to be Woo's grandson.

The compassion of Buddhist scriptures, the fury of feudal wars, the secretive traditions of the underworld of Chinese martial arts, and the power of Kwan Yin—the Bodhisatva also known as the Goddess of Mercy. These are some of the forces that have forged the art of tsoi li ho fut hung ga. It was in this unstable world that this art first saw the light and was later refined. A world shaped by centuries of Chinese history, populated by monks, outlaws, warlords, wandering Taoists, rebels challenging the Imperial power of the day, and martial artists of tremendous skill.

Family barbecues on Sundays, American high school, a career through small businesses, and a commitment to the Evangelist church. These are some of the forces that have shaped the personality of James Paul King. The forces of a world that is neither mysterious nor exotic, but rather one that is well-known by most Americans.

Historically, geographically, and culturally these two worlds are light years apart, and it may be very hard to imagine any relation between them. But master J.P. King does not have to look far to see the connection. In fact, he is not just any American young man nor is he just an average kung-fu artist. Master King is the only direct heir to one of the most-devastating Chinese fighting systems in existence. Whenever he walks, hundreds of years of kung-fu tradition walk with him.

The techniques of tsoi li ho fut hung ga come from the wisdom of many generations of warriors who had turned to dust long before the word "Communism" was first heard in China. This art, which is notorious for its raw power and its brutal effectiveness, originated in the Kwan Yin monastery in Southern China and was tested many times through countless battles and death matches between warriors. In the United States, the art is better known as kung-fu san soo (san soo can be translated as "free hand" or "full combat") because King's grandfather taught it emphasizing the free-fighting portion of the art more than the classical forms which are the trademark of most other kung-fu styles.

#### 300-Year Secret

The art has been in King's family since the 1700s, and for most of this time it has been a jealously kept secret and handed down from generation to generation as a family treasure. His ancestors formed a clan of legendary fighters. The story of their lives seems like a collection of mythological tales of martial heroism. One of King's ancestors, Leoung Kick, was a monk who entered the Kwan Yin monastery close to 300 years ago. When

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the monastery was raided and burned, he escaped and allowed the art to survive. King's great-great uncle was Chin Siu Hung, also known as Neow Gee "The Crazy Devil," a giant said to stand well over 6-foot-5 and weigh more than 320 pounds. Hung, the fourth-recorded custodian of the art, was the overlord of a province and was famous as a ruthless fighter. He used his superb kung-fu skills to keep the province under control and in his lifetime he engaged in and won seven death matches. He was also the first to invite a non-family member into the family school. Hung later died when he was quite old, killed during the Japanese occupation, passing the art onto King's own grandfather.

"As far as I was concerned growing up," declares King, "my grandfather was born with a red "S" on his chest...he could do anything." Almost everyone who ever met his grandfather was left with similar impressions. In fact, he was one of those men made from the same material of which legends are made. He was born in Hoi San Province, China, in 1914 under the name of Chin Siu Dek. As a young child he was initiated in the family's fighting art under the tutelage of his great-uncle Chin Siu Hung. Chin Siu Dek's passion for the art was boundless. He would train well over eight hours a day, seven days a week. This regimen of training quickly paid off. By the time he was in his late teens, Chin Siu Dek was already a fierce fighter whose kung-fu skills were famous throughout the region. For three consecutive years, he was the undefeated champion in no-holds-barred lei tai challenges. None of his matches ever lasted over few seconds, and none of his opponents ever walked out of the ring on his feet. Because of this tremendous fighting ability, Chin Siu Dek was employed as an enforcer throughout the whole province.

Eventually, before Japanese invaders massacred his family, he migrated to the United States under the name Jimmy H. Woo and became the only legitimate heir to the art of tsoi li hoi fut hung ga. Not enough words could ever be written to narrate all the feats attributed to grandmaster Jimmy H. Woo on this side of the ocean; beginning when he was Chinatown's only unarmed bodyguard, to 1962 when he became one of the first masters to ever teach kung-fu to the Western public, until 1990 when he was named Inside Kung-Fu "Instructor of the Year". His existence was a neverending epic tale.

Although grandmaster Woo broke away from tradition by teaching his kung-fu to Westerners, he deeply cherished his heritage and he strongly desired to pass the art to a suitable heir within his family. However, with most of his family members either dead or hundreds of miles away, his options were limited. His only son's decision to quit training shortly after starting was a very hard blow for grandmaster Woo's hopes to keep the art within the family. Evalyn, one of his daughters, trained in the art for many years, but after receiving her black belt, she got married and moved out of California, eventually coming back only years later. By now, the art of tosi li hoi fut hung ga, after centuries of being passed from generation to generation within the Chin clan, was left without a suitable heir. Such an ancient family tradition seemed to be coming close to an end. Then, on Jan. 28, 1968, Evalyn gave birth to a boy named James Paul King. Maybe everything was not lost.

### A New Star Is Born

For more than ten years, grandmaster Woo patiently waited for the time his grandson would be old enough to start training. When the day finally came, probably Woo crossed his fingers. because he knew that the little boy standing in front of him was the last

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chance to pass the art along the family line. Now, Master J.P. King cannot help but smile when he remembers his first day in the art.

“When they came to me and asked, ‘Do you want to get out there? Do you want to try? What do you think J.P.?’ I scratched my head and said, ‘Well...okay.’ No sooner than I finished saying okay, I was out in the middle of the mat with a uniform on...I did not have much of a choice.” With a laugh he adds, “I didn’t know it back then, but my mother and my grandpa had planned that moment for a long time.” Since that first day, young J.P. King knew it was not going to be easy. The responsibility for the art’s heritage was a heavy burden to place on the shoulders of a 13-year-old boy. Being concerned about forging a worthy successor, his grandfather at first would harshly criticize his workout in front of everyone present. Such an embarrassing scolding was soon transformed into constructive criticism during many private discussions after class. The initial scolding was not the only way in which King felt the pressure put upon him. In a more tangible and painful way, he was constantly reminded of his special role by several students of his grandfather’s school.

At times, during regular practice, when Woo was not paying attention to them, they would strike and throw his grandson much harder than required. “I could always tell when my grandfather wasn’t watching,” says King with a smile.

The I-Ching, The Taoist Book of Changes, recites: “Perseverance brings benefit.” The old saying certainly held true in King’s case. The years of training paid off and soon King started becoming an excellent martial artist in his own right. Much to his grandfather’s satisfaction, King earned his black belt shortly after turning 16. Soon after, grandmaster Woo retired from teaching regular classes (although he continued to teach special black belt classes), and trusted some of the older masters with the task of continuing most of his grandson’s training. Then, in 1991, grandmaster Chin Siu Dek, aka Jimmy H. Woo, the mentor of tsoi li ho fut hung ga in the United States died, leaving to the young James King the responsibility of carrying on the family’s fighting system.

#### Politics As Usual

Almost anytime an emperor dies, a power struggle follows. Human egos are as predictable as the tides. The history of martial arts is full of examples. Opposing factions arise, personal rivalries are fueled through verbal wars, ego-driven masters bad-mouth each others and often disrespect their mentor’s family and teachings. In his lifetime, grandmaster Jimmy Woo always stressed the importance of preserving the art without adulterating with techniques taken from other styles, but after his death, several instructors started changing the art as they wished.

As the new heir, master J.P. King has taken upon himself the task of teaching the art precisely as it has been passed down for generations and keeping the same path traced by his grandfather. Despite trying hard to stay friends even with those who have chosen a

different path, master King makes no compromises about the tradition of the family's fighting system.

“My grandpa always fought against those who tried to change the art.” In honor of his grandfather's memory, master King is determined to follow in his footsteps. At first sight, King may seem an unlikely heir. He does not speak Chinese, nor does he look Chinese (in fact, his heritage includes Irish, French and Mexican as well as Chinese.) At 30, he is very young to be a master and appears even younger than he is. His ever-smiling expression and his soft-spoken manners are an anomaly in the world of martial arts where many fighters spend as much time training as they do trying to look tough. Yet, all doubts are dissipated as soon as one sees him in action. His movements are smooth and powerful; the movements of a true master. Watching him throwing much-larger opponents without effort or skillfully controlling them with a staff is a clear demonstration that master King shares with his grandfather much more than just a few genes. Contrary to many martial artists, King does not boast of his skill, but rather lets his skill speak for itself.

Although some people may find it hard to reconcile the practice of a brutally effective art as tsoi li ho fut hung ga with a strong Christian faith, King does not see any contradiction. “My own grandfather became Christian ten days before passing away. And even before that time, he taught me many things which I later found in the Bible. Several times he told me, ‘It is better to be a patient man than a warrior (Proverbs 16:32).’ ”

Patience is a virtue master King often uses to deal with the pressure that goes along with his role as heir to the art and as the President of the International Kung Fu San Soo Association. At times the pressure can be exhilarating, such as when he discovered the existence of an impersonator who went around pretending to be King and signing pictures with his name (“Why would anybody want to do something like this?” asks King). Other times, the pressure pushes him in painful ways, such as having to engage in political fights with other masters.

“I wanted to walk away many times,” admits King, “but then I would always think of all my relatives who have died so that I could be where I am, and I know I cannot betray them. I don't want to go down in history as the guy who dropped the ball.” Grandmaster Jimmy H. Woo can truly rest in peace. The lineage goes on. The Chin family has produced another San Soo master.

Written by First Generation Masters taught by Chin Siu Dek (aka: Jimmy H. Woo)

## **THE CHIN FAMILY**

(Thieves, street thugs or mentors?)

By Master Larry Wikel

There have been many articles and stories written about the history of the CHIN FAMILY and KUNG FU SAN SOO. Some of this information was passed down from Lo Si Fu Chin Siu Dek which would of course make much of this information first and second hand in the telling and all of it from the "Keeper of The Family's and Art's History". Unfortunately, some of the information floating about has been passed from non-Chin family ear to non-Chin family's so to speak with the result of creating much colorfully inaccurate, misleading and, in terms of the art, undermining information.

"Why address this?" you might ask. There is an old Kung Fu proverb that so knowingly states: "A word whispered in the ear can be heard for miles." It is my opinion that some of this information has been disrespectful to Lo Si Fu, the Chin Family and the many masters and students of art. For anyone to state or even think that the Family was a bunch of thieves or gangsters and that Lo Si Fu was just a street thug is beyond belief. And, while it is certainly not for me to judge someone or their need for portraying Lo Si Fu this way, as a first generation Master I do gladly assume a responsibility for trying to clarify and correct inaccurate information is from a misinterpretation of the descriptions and "titles" used to denote members of the Chin family and the context in which these words were used; such as: TONG, OVERLORD, ENFORCER and CRAZY DEVIL.

The Chin family, beginning with Lo Si Fu's Great, Great, Great Grandfather, the Monk, LEONG KICK, enjoyed a long and strong connection with the QUAN YIN TEMPLE and the ruling regime at that time. (Quan Yin, by the way, is the name of the Goddess of Mercy. The namesake Temple's governing concept is that of caring and compassion for your fellow man.) The Monk, Leong Kick, after twenty-one years in residence, left the Quan Yin Temple in the mid-1700's. He had in his possession the Buddhist Training Texts which had been entrusted by his masters to him for safe-keeping. History tells us that it was around the same time (1760's) that the new emperor, Qian Lung, destroyed most of the monasteries and killed all but a few of the monks. Leong Kick returned to his village where he taught his family THE ART as well as all he could impart about the character and conviction of the monks and their kindness and compassion towards their fellow man. (In my opinion, all of these qualities were quite apparent in Lo Si Fu for those who knew him.)

In Lo Si Fu's telling the Training Texts and the teaching of thereof were passed on from Leong Kick to Lo Si Fu's Great Great Grandfather, CHIN MOON DON, and he eventually passed them onto Lo Si Fu's Great Grandfather, CHIN SUI DON, who passed them onto Lo Si Fu's Great Uncle and teacher, CHI SUI HUNG.

CHI SUI HUNG was also nicknamed the NEOW GEE, which translates to "CRAZY DEVIL" or "WHITE-HAIRED DEVIL". Lo Si Fu said that his Great Uncle had long white hair and beard. The hair stood up in front like two horns and on his cheek had a large mole with three protruding, long white, hairs. Chin Sui Hung was also over six feet five inches tall and reportedly weighed over 350 pounds. Hence the nickname. It helps to understand if one was aware that the average height of a Chinese person at the time was approximately five feet four inches.

Chin Sui Hung was well known as a teacher and a fighter through his "Mo Kwoons" (martial schools). Students training in the Mo Kwoons not only learned the martial arts but also about Chinese herbs, massage, acupuncture, joint and bone alignment and other healing arts. This extensive training was not only to create well-balanced students but also because all Mo Kwoons had a policy to care for the old and poor. Towards the end of the 1800's and well into the 1900's Hung was an "Overlord", (a district magistrate, prefect or governor), a position appointed by the government. He presided over a province about the size of Orange County, California. As such, Hung held tremendous control over the lives of the people in that area. Essentially, no one started a business or made any other major life decisions without consulting him first. Before some of us start seeing this as a reality version of a certain character portrayed by Marlon Brando in a 1970's Francis Coppola film, let's take a closer look at the duties of an Overlord or District Magistrate in late Imperial China.

The function of the District Magistrate was to take charge over all matters affecting the maintenance of public order; i. e. - regulating its taxes and labor services, hearing and administering its legal suits, promoting education and culture and helping to refine its customs. He was the official closest to the people. If the District Magistrate was capable, then the governing would be simple, punishment clear, the people peaceful and material things in plenty. The order or disorder of the people was very much dependant on the District Magistrate's abilities of administration. As such, the Magistrate enjoyed considerable latitude in his administration of justice. It combined all local security functions under one head because the Magistrate received all criminal and civil cases brought before administrative authority.

CHIN SUI DEK (Lo Si Fu - Jimmy H. Woo) became a traveling teacher of the Art and an enforcer for his great uncle. It is important here to note that the term "enforcer" as is used in this article is a translation from Chinese terminology denoting an individual who functioned more as something of the equivalent of a Texas Ranger and not as a "thug" as is often the grievance, Lo Si Fu was dispatched as the provincial enforcer. When the elders of a village decided it was time for the young men to learn to defend themselves, Lo Si Fu would be sent to live in the particular village for months at a time to teach them. Lo Si Fu's ability as a martial arts fighter was heralded throughout the province as being unequalled. This remarkable man had strong convictions concerning the Art and about family. It was these same convictions that drew me and, I believe, many others to him as a teacher and as a man. Over the time there have been many stories about his almost roguish prowess as a fighter. However, there have been many more stories about his respect, his loyalty, his kindness, his compassion and his wisdom to his family, his

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students and fellow man. In fact, in Lo Si Fu's school in El Monte hung a sign for as long as I can remember. This is what is written on that sign: "The art of Kung-Fu does not lie in victory or defeat, but in building human character." Gangster, street thug; Please!!

The preceding information is from Lo Si Fu as told to many of the first generation masters and from documented research on Chinese history and culture as well as my personal experience.

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## **FREEZE THE MIND** – Written by First Generation Masters taught by Chin Siu Dek (aka: Jimmy H. Woo)

By Master Sam Silva

Jimmy Woo's first language was Chinese and sometimes when he was talking, he would think of a phrase in Chinese and try to translate it into English. Unfortunately, Jimmy's English at times was poor, and his translation would sound clipped. However if you were with him as he talked, by context, you would completely understand what he was saying.

One of Jimmy's favorite phrases, was "Freeze his heart." In talking about confronting an aggressor, Jimmy explained with a certain look on his face, his demeanor and the way he held his body, he could "freeze his (the aggressors) heart." Jimmy literally meant he could stop a person's heart with fear. In a split second, he could induce intimidating fear into an opponent causing a psychological and physiological effect. The opponent would experience a combination adrenaline rush, sinking of the stomach, shortness of breath, light headedness, tightening of the muscles, and loss of confidence. Recognizing his body was shutting down, and fearing what was going to happen, the opponents' brain would literally freeze with fear.

Jimmy's ability to "freeze a heart" was based on his aggressiveness and the air of confidence he so easily carried. Based on his knowledge of San Soo that he used in hundreds of street fights, Jimmy knew his potential. San Soo dictates an aggressive mind set when a confrontation arises. Recognizing there is no referee, no trophy and no rules or regulations in a street fight, San Soo understands there is no give and take, no "I hit you and you hit me." Instead, San Soo teaches the student to move into an attacking opponent and turn from a defensive mode into an offensive fighting machine. The resulting confidence that San Soo dictates, grows as the students' training progresses.

Road rage is a fairly new term, but the concept is as old as traffic. Once, Jimmy was driving on the freeway. Something happened between a truck driver and him. The truck driver gave Jimmy a dirty gesture and called for Jimmy to "pull over." Jimmy complied and got out of his car, ready to fight. The truck driver got out of his cab and began aggressively walking toward Jimmy. It was then Jimmy gave the man the "freeze his heart" look and loudly growled, "Too bad you die today!"

The man literally stopped as though he hit an invisible brick wall. His eyes' snapped open and he froze. After a few seconds, he turned, walked back to his truck and drove away without saying a word. He had felt the aggression and confidence springing from Jimmy. It was enough to cause that man to weigh his options and decide "flight" was better than "fight."

This type of confidence and aggression can only come from fighting. One aspect of training in San Soo consists of "fighting." Fighting in a scientific method that combines punches, strikes, kicks, and take down moves, in combination techniques done to the weak points of an opponents body. In a normal practice, a person faces his partner and they repeatedly simulate fighting throughout the class. One or more aggressors, standing or on the ground, fighting from any position and against any attack, the student trains for any eventuality and anything goes.

Recently, while training my children's class, we were practicing biting. A visiting mother who had brought her son as a potential student approached me after class and said, "You don't really teach them to bite do you?" My reply was, "Absolutely!" In a fight, anything goes. If it means the difference between life and death, or a child defending themselves from a kidnapper, we do what it takes to survive. During practice, fists and feet fly and "anything goes." Nevertheless, during training, all moves are controlled so the partner is not seriously injured or worse.

Jimmy said his students would "fight" hundreds of times during a nightly practice session. In so doing, by training their minds and bodies for combat, the students' confidence and aggression grow. Yet, aggression uncontrolled is a fault and not an advantage. To control aggression, I teach my students to use the light switch technique. A light switch is either "On or Off." When we are not training, the light switch is off. We are not bullies, and we have nothing to prove. We handle ourselves in confidence, but don't walk around with an "I can beat you up," attitude. Jimmy used to stress this when he would say, "Don't go looking for trouble, trouble look for you." In other words, you will have enough trouble in your life, without going out and looking for it.

A smart fighter is one who does not give away his "secret weapon." He does not let others know what he knows. Instead, he keeps his knowledge in check for the day he needs it. Then, seemingly unassuming, the San Soo fighter can turn on the light switch on a moment's notice and unleash his "secret weapon."

Two years before I had the opportunity to teach San Soo at our church, I became acquainted with a man named Jose. After I began teaching San Soo, Jose became one of my students. One day in passing, he said, "I never thought you were anything different from anyone else. I mean you never acted different, but man, you're something else." Another time, a man at church walked up to me and said, "Man, you are deceptive. You act easy-going but you are bad."

Honestly, I do not feel that I am bad and I do not feel that I am any better than anyone. I just had the opportunity to learn this great Art from the man who brought it here from China. Additionally, I love the art so much that I have devoted most my life training in it. I do not walk with something to prove, and quote honestly, if someone bumped into me, I would probably say, "Excuse me." Yet, why did those men reference my aggression? The answer lies within the light switch. When it looks like a fight is going to start, or when working out, the light switch goes, "On." At that point, the "worst" comes out. Everything I do not want to be, I become. The animal aggression, the meanness, controlled anger, every negative human emotion and feature concentrated and released on the attacker with only one goal in mind. Neutralizing him before he hurts me.

With time, practice, confidence, aggression, and proper demeanor, when the light switch is turned on, the aggressor will intuitively sense danger. Often that will be enough to "freeze a man's heart."

### **About the Author**

Sam Silva received his Master's ranking from Jimmy Woo. He began training under Jimmy since approximately 1970 and is past owner of the La Habra Kung Fu San Soo Studio. He has written articles on San Soo and fighting that have been published nationally. He is the past Vice President of the International Kung Fu San Soo Association. Additionally, Sam has been a police officer for 27 years, and has worked some of the worst areas in Los Angeles County. This exposure has allowed him to gain exceptional knowledge in the psychology of street violence and the practical aspects of self defense. Sam currently teaches at Calvary Chapel of the Chino Valley in Chino, California. He can be reached via email at [samthesifu@hotmail.com](mailto:samthesifu@hotmail.com)

## Thoughts and Memories of Jimmy H. Woo from First Generation Masters

### 1st Generation Master Larry E. Wikel



~ Master Larry E. Wikel ~

Master Wikel began his training under Grandmaster Chin Siu Dek (Jimmy H. Woo) in January 1965, and for 35 years has been a member and supporter of the Jimmy H. Woo Association and the Chin family art.

Master Wikel has taught the art to thousands of students through his classes and seminars held throughout the U.S. Many who have gone on to become well respected Masters and Instructors in the art.

“Simplicity of movement is the foundation of San Soo. The oneness of mind and body is its power.”

Master Wikel:

I have been asked to say a few words about Lau Si Fu ( “Jimmy” as he liked to be called), but it is hard to say just a few words about the man.

But to sum it up...

To know him was to be astounded by his knowledge and his ability as a fighter and a teacher. To know him was to respect him for his commitment and devotion to his family, its art and the students he taught.

To know him was to love him for his compassion, patience, forgiveness and love he gave us all. For as he would many times say;  
“Good boys, bad boys, you’re all my boys.”

I will always love and respect him.





*<Master Jack Sera*

### **What Is Kung Fu San Soo?**

The ancient Art of Kung Fu San Soo is a Southern style of Chinese hand-to-hand combat, which incorporates all aspects of self-defense and was developed and refined over thousands of years. It is the means by which a person may become well versed in the use of his hands, mind and body to defend himself against any eventuality.

Kung Fu San Soo utilizes the hard and soft, linear and circular, internal and external, mental and physical. Where all martial arts basically use the same techniques, the difference lies in how they are used. Instead of limiting yourself by specializing in one concept, by utilizing San Soo, you will become well balanced in all aspects of combat.

Kung Fu San Soo's time tested techniques are based on a combination of punches, kicks, strikes and blocks done in perfect rhythm and directed to vital points of the body. These techniques can be changed instantly to suit the situation and do not necessarily follow a set pattern.

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## **More About Kung-Fu San Soo**

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Kung-Fu San Soo is a Southern Chinese martial art, which came from the Kwan-Yin monastery. This system is approximately 4000 years old and was developed specifically for self-defense and exercise. There is no sport application to Kung-Fu San Soo. Kung-Fu San Soo utilizes combinations of blocks, punches, kicks, throws and joint locking techniques known as leverages. These techniques are delivered in perfect rhythm to the vital parts of the human anatomy in order to incapacitate an opponent as quickly and efficiently as possible.

Students of Kung-Fu San Soo also learn the ancient breathing techniques which when timed with proper movement skills develop extreme power. This is known as mind-body unity.

The training also aids the student in developing agility, balance coordination, rhythm timing and accuracy. Along with these physical attributes, the mental discipline builds character, respect, self-confidence, and humility. As the late Grandmaster Jimmy H. Woo used to say; "The art of Kung-Fu San Soo lies not in the victory or defeat, but in teaching and building human character".

At Bob Shores' Chinese Boxing academy this is an observable phenomenon. As you see students of all walks of life, ethnic backgrounds and religion work together in harmony and respect for the good of all.

## **The Families of Kung Fu San Soo**

*Excerpt from the book "Kung-fu San Soo from Principle to Technique"*

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As we stated earlier, San Soo is comprised of five aspects known as the Families of San Soo. Each of these aspects is an art unto itself and yet, incomplete without the others. The names of the families are Tsoi-Ga, Li-Ga, and Hoi-Ga. Fut-Ga and Hung-Ga were added aspects. The true and correct name for the art known as Kung-Fu San Soo is Tsoi-Li-Hoi-Fut. Our Grand master used the name San Soo because it accurately describes the use of the art "free fighting". It is important to understand that the families work together to form San Soo. If you overlook any one of them you will lose an integral part of the art. The families can be broken down as follows:

Tsoi-Ga: Many practitioners believe Tsoi means punching and kicking, but this is not correct. Tsoi is a Surname. The Tsoi family specialized in punching and kicking techniques. This aspect of San Soo incorporates all of the striking methods and blocking techniques of the art.

Li-Ga: Many practitioners believe Li means balance or leverage, but this is also incorrect. Li is a Surname. The Li family specialized in throwing and locking

techniques or Chin Na. This aspect deals with the interplay of balanced movement and the use of leverage for throws, take downs, submission holds and breaking if necessary.

Hoi-Ga: Again many practitioners are under the impression that Hoi means pressure points or open hand, this too is incorrect. Hoi is a Surname. The Hoi family specialized in attacking nerve centers and pressure points. This aspect deals with vital points and the accuracy necessary to strike or seize them for control or to kill.

Fut-Ga: Many believe Fut to mean psychology, however they are incorrect Fut-Ga literally means "Buddhist family." The idea is to have a higher plane of thought, allowing the mind to control the body to effect mind I body unity. This aspect of San Soo deals with what many call the internal aspect of martial arts including psychology and the directing of movement by the mind.

Hung-Ga: Hung has also been incorrectly translated as power. Hung is Surname which literally means Hero or heroic. This aspect of San Soo deals with body dynamics, such as stance, form, dynamic tension, and principles which all deal with the development of power through proper breathing, body alignment and momentum.

These definitions are very simplistic. As each area is explored you will see how they overlap each other and how they work together to form the devastating style known as San Soo. When I say the families overlap I mean that the bounds between them are not very definite. For instance each of the families or aspects contains balance or it could not be practiced, In this same way punching and kicking skills can also be classed as body dynamics. An example of how the families work together could start with Hoi-Ga (vital points). In order to attack with Hoi-Ga you need Tsoi-Ga (punching and kicking skills) which in turn requires Li-Ga (balance and leverage). Hung-Ga provides the proper movement skills while Fut-Ga (the mind) coordinates or orchestrates the entire action. No matter which aspect you begin with, if you employ one, another will come into play.

### **History Of Kung Fu San Soo**

Chinese systematic warfare predates the arrival of the Buddhist monk Bodhidharma who is thought to be the founder of Kung-Fu. Pre-defined combat techniques were developed thousands of years ago by various cultures and were passed down through oration and pictograph.

Kung Fu San Soo is a direct result of the refinement, organization and documentation of this ancient knowledge by the monks of the Kwan-Yin Monastery in the village of Pon Hong, Guang Dong Province of Southern China.

Jimmy's Great-Great-Great Grandfather, Chin Moon Don, was an orphan raised at the Kwan-Yin monastery. In his early 30's, he decided to leave the monastery and take with

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him two of the Buddhist training texts which probably date back to the late 1500's. These two books have been in the Chin family for five generations, and are the source of all forms and techniques taught too and by Jimmy H. Woo.

In the 1930's, Jimmy left mainland China under the pass port of Jimmy H. Woo and lived in Chinatown, Los Angeles during his earlier years. Among many odd jobs, he acted as protection, and enforcer for residents and business owners of the area. He then started teaching privately to close relatives and friends, and later became the instructor at a local social/ recreational organization called the Cousin Club.

In 1959 Jimmy H. Woo opened the head studio in El Monte, California. Retiring in 1984, he sold Master Jack Sera the rights to the main studio. Jimmy became Grandmaster, when his Grandson, J.P. King, earned his black belt in 1984. Jimmy continued to teach an instructor's class on the first and third Saturday of each month until his passing on February 14, 1991.

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## **About the Kung Fu San Soo Salute**

### THE KUNG FU SALUTE

Excerpt from the book "Kung-fu San Soo from Principle to Technique"

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How a practitioner salutes can say a great deal about the individual. A proper salute not only shows respect for teachers and training partners, it is also an excellent indicator of the practitioners attitude and level of proficiency in the art. Through a simple salute it is possible to tell how an individual feels about himself or you. For instance if the practitioner has low self esteem the lack of confidence is portrayed in the salute. Other expressions easily read are lethargy, mistrust, disdain, or arrogance. These are the negatives that can be seen. On the positive side you can see poise, power, respect, humility, pride, and confidence.

The salute is performed by stepping forward with your right foot into a right kick stance as your right hand comes across the front of your body in a fist to meet your left hand at your heart. The left hand forms a C and covers the right fist as both hands are presented to your front center. The arms form a circle.

There are various interpretations for the meaning of the salute, some are quite elaborate others are completely absurd. The meaning I share with my students is that the right hand held in a fist represents your weapon, the left hand covers as the sheath. The interpretation is, "here is my weapon, it is put away, out of trust and respect". The right foot forward represents putting your best foot forward.

The common denominator for each interpretation is respect. Respect is an extremely important aspect of the art we practice. No one in their right mind would dream of placing their life in the hands of a person who openly shows you disrespect. As we train

in San Soo we continuously place our lives in our training partners hands. This show of trust stems from mutual respect and is noted in the salute.

### **About the Kung Fu San Soo Salute – CONTINUED**

*An excerpt taken from a message board and shared with Yahoo KFSS Group  
February 09, 2004.*

Question: Is there any deeper meaning behind the bows, i.e., open-hand over fist bow comes from the times when Chinese patriots wanted the Ming dynasty returned, and Ri (fist) and Yue (hand) together meant Ming -- the same sound as Ming dynasty?

Answer: That is correct. Hand signs all have symbolic meanings. Chinese like all other people of the world, do not like being ruled by foreigners. When the Mongols defeated the Chinese, and set up their Ching dynasty, the Chinese wanted to overthrow it and return to the old Ming Chinese rule. The symbol of the open-hand over fist bow was not based on sound, but on the way the Chinese character for Ming is written. It is made up of the Sun radical to the left and the Moon radical to the right. So, we hold our right hand in a fist to represent the Sun, and our left hand fingers stretched and thumb tacked in to represent the Moon. When someone greets us it will look like the character Ming from his perspective, and he will know we are one of the patriots.

We still use this in our greeting nowadays because the symbolism of the open-hand over fist bow can also mean the Sun sign (the fist) stands for the Yang Qi, and the Moon sign (the stretched palm) stands for the Yin Qi. We still tacked our thumb in to represent people of all the four seas (the four stretched fingers represent the four seas -- the people of the world) are our brothers and sisters and no one is number one (the thumb tacked in). Also when we put our left thumb over the right tiger mouth it looks like the Yin-Yang symbol, the principle governing all Chinese Martial Arts, and Chinese culture as well.

### **The Meaning Behind the Kung Fu San Soo Characters**

功夫散手  
蔡李何佛雄

What is Kung Fu San Soo? (<http://www.bscba.com/sansoo/wisskf.html>)

*Excerpt from the book "Kung-fu San Soo from Principle to Technique"  
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In considering what San Soo is, we must first determine what it is not. San Soo as taught by Grandmaster Jimmy H.Woo is not a sport. A sport is a game like basketball or football. In these games the intention is to score points and have fun. Although the practice of San Soo can be fun, when used in combat, it is brutal! In our application, if

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rules were applied to San Soo for the purpose of organizing a tournament, the art could no longer be called San Soo.

The Chinese character "Kung" or "Gung" translates to working.  
The Chinese character "Fu" translates to man or husband.

When these two characters are combined they do not refer to fighting although they have become known as such through the media of television. They actually mean "time to do something" or "effort devoted to a task". In order for these characters to actually refer to fighting they need a qualifier. If you asked someone in China if they have any Kung-Fu they would think you meant spare time.

The character "San" translated to English means to scatter, disperse or dissipate.  
The character ("Sao" Cantonese) ("Soo" Grandmaster Woo's Dialect) or ("Shou" Mandarin) translated to English literally means hand.

When the characters San and Soo are combined they literally mean "free Sparring" or 'free fighting". In our application we practice free fighting. In China however they have San Shou tournaments, yet what they are doing is not the same as Tsoi-Li-Ho-Fut-Hung San Soo.

For many years San Soo practitioners have been under the impression that San Soo translates to "a man articulate in the use of his hands in combat", however this is not entirely correct more accurately it implies this statement.

Kung-Fu San Soo as taught by Grandmaster Woo is a fighting technique which utilizes highly scientific principles of physics involving movement and leverage, as well as intense concentration and controlled breathing to give the San Soo fighter extreme power.

The techniques of San Soo are based on combinations of blocks, punches, kicks, throws, and leverage moves performed in perfect rhythm and directed toward vital points of the human body. These techniques can be changed instantly to suit any situation because they do not follow a set pattern.

Added benefits of San Soo practice are agility, balance, coordination, humility and respect for one's fellow man. Thus it can be said that Kung-Fu San Soo is a complete art which leads to the development of human character.

As Grandmaster Jimmy H. Woo put it;  
*"The art of Kung-Fu San Soo lies not in victory or defeat, but in teaching and building human character".*

## **Rank and Achievement in Kung Fu San Soo**

### **RANKING STRUCTURE OF KUNG-FU SAN SOO**

*Excerpt from the book "Kung-fu San Soo from Principle to Technique"*

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The ranking in any martial art should never be taken as the measure of a person's worth. Grandmaster Woo taught us to seek to be our best!

So often students lose the goal of personal best and become blinded by what a friend of mine calls the "paper chase". Just getting the next rank to fulfill one's need will never lead to the goal. Promoting students with one rank after another to keep the tuition coming will not suffice either.

As instructors our position is to transmit the art faithfully to our students. When this is done the art becomes self-perpetuating. The students become anxious for each new class because they are hungry for the art, not some icon around the waist, or paper for the wall. That is not to say one should despise these things either. The point is, no matter what stage of training a student has attained, their personal best is the immediate goal. Rank should only come when the goal is consistently met as a direct result of the pursuit of excellence, rather than excellence from the pursuit of rank.

Originally there were only a few distinctions of rank, the first was student, then disciple and then master. A master that became old would become grand master. In some styles the distinction of grand master is claimed by only one leader. Our grand master set down new ranking structures to allow for the American need for self-aggrandizement.

When Jimmy H. Woo first began teaching San Soo under the title Karate-Kung-Fu he did not use a belt structure. As time passed his students desired one. Being a prudent man he gave them what they wanted. When the belt structure was added it went from white belt to yellow belt after nine months of hard work. Yellow belts advanced to green belt after one and a half years. From green belt to brown belt was after two and a half years. Black belt was achieved after a minimum time of three and a half years of hard work.

Jimmy was the only one allowed to wear black when this structure was first introduced. Later when students had earned that right he added a degree system. Starting with black belt to 1st degree through 8th degree (8th is the master's degree). In most Chinese styles it takes at least eleven and a half to twelve years to become a full-fledged master. This again is subject to a student's level of personal commitment and dedication.

There is also a rank structure with sashes when the traditional uniform is worn. White sash represents white belt to brown belt. Black sash represents black belts and degreed black belts. Gold sash is for black belts that are instructors. Red sash for masters.

In most San Soo schools the belt structure is followed the way Jimmy gave it out of respect to him. The average time frames for promotion can be lengthened if a student is unable to attend class consistently enough to grow. Like eating for a child's development, regular training is the key to growth and development in martial arts. If you always strive for your personal best, you will be respected no matter what rank you hold, for your skill and confidence will show through.

## **Kung Fu San Soo Workout**

*Excerpt from the book "Kung-fu San Soo from Principle to Technique"  
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In the practice of martial arts the practitioner should never allow anticipation of an opponents move to interfere with proper interpretation of the actual movement. Since any prearranged technique attempted with an uncooperative opponent will inevitably break down, we see spontaneity and decisive action as the keys to effective technique.

At this point we come to a dilemma. In order for a student to learn technique, he or she must mimic the instructor's movements or lessons in the classroom setting. If the training were left at this, the student would never learn to be spontaneous, and certainly not decisive. Instead the response to an opponent would be imitating movements learned in response to certain situations. This is where San Soo's method of training is unique. In order to attack or counter attack well on any given line, one must understand the vulnerable targets readily accessible and possess the knowledge of how to attack them. Thus we teach techniques.

Techniques are not a means to an end, but actually a means to a beginning. The idea being to learn the technique in order to acquire the skills taught in that particular technique or lesson. After the technique has been learned the student should modify the technique, adapting it to various entries on each line of attack, thereby exploring ways to expand and adapt each technique making it your own. Since all techniques are related in that we are dealing with combat, each technique or idea will naturally lend itself to flow into another. Thus the student learns to change any technique instantly to suit the situation at hand.

High skill levels of spontaneous technique are developed in work-out, where random attacks are directed at the San Soo practitioner.

As techniques are developed through principles of line, distance, angle and movement the San Soo fighter trains in all phases of combat, beginning with interpretation, entry and contact to striking, control, take downs, follow up and more.

The skills taught by the techniques and the principles applied in technique become natural and simple when workout is practiced on a regular basis. Thus the San Soo workout is a unique method of training techniques derived from applied principles in a spontaneous, free-flowing manner.

There are various methods of practicing the San Soo workout, each designed to develop differing skills. The first and most basic is known as a techniques workout or general workout. General workout focuses on basic principles (line, distance, angle, movement, interpretation of body English, and the pain principle) and fundamental skills of (stance, footwork, blocking, deflecting, leverage, throws, takedowns, and striking vital points) as

well as form, defensive strategy and technique. This method begins at white belt level and continues until the art has been mastered.

General workout can be practiced with two or three people. The practitioners take turns as attacker and defender. As stated earlier this method of training develops defensive strategy and technique. By defensive, I refer only to the initial move of the defender which will be a block, deflection or evasion. After that, everything is offensive.

The defender will be the one practicing techniques. This and the opponent reacting are the only things prearranged in workout, that is to say who will attack and who will defend. Both the attack and the defense employed are random, and therefore spontaneous.

In order to develop the skills learned from techniques or lessons and apply them through the principles, the speed of workout is approximately one third of full speed. Working at this speed is absolutely essential because the techniques utilized in San Soo are lethal. Even at beginning levels, when two people work out together they literally place their lives in each other's hands.

At higher levels the speed can be picked up, but this requires very high levels of awareness, concentration and control. These are attributes that can only be developed through time and practice at slow speed.

As the attacking practitioner launches his attack the defender does a great deal in a short time. First he must interpret his opponent's movement and choose a line of attack in accordance with this move, while employing a block, deflection or evasion. Then he must take control of his opponent's center of gravity and follow up utilizing the fundamental skills he has learned in accordance with the pain principle. He continues his technique until his opponent is completely unable to retaliate in any way.

As this is being done the attacking practitioner reacts to the defender's technique in accordance with the pain principle (head and hands follow the pain) as though he were actually being struck by each of the blows delivered. This accomplishes much. First it trains the defender to follow up his technique in accordance with the reactions of his opponent. Next it teaches the attacker to constantly be aware of his opponents movements and roll with them. Rolling with the blows diminishes the force when actually struck. In this way both students learn valuable skills as they train whether they are initiating the attack or defending. They learn to execute technique in a realistic atmosphere that approximates an actual fight as closely as possible without actually fighting.

When working out each student takes two turns as attacker, followed by two turns as defender. When attacking it is extremely important to actually attack. By this I mean to launch an attack that will land if not stopped by the defender. If this is not done the defender will never learn correct distance for the application of technique. In this manner students work back and forth developing fundamental skills, applying basic principles, training form and utilizing strategy. This results in spontaneous technique of the highest caliber.

The next method is known as Fut-ga workout. This method utilizes everything in the general workout with the exception of defensive strategy. Since Fut-ga is offensive psychology its main focus is on attack technique and strategy. This method of training begins at green belt level in most schools.

A third method deals with counters. We have two types: Counters A and Counters B, which utilize both general workout and Fut-ga combined to sharpen skills to a razor's edge.

Counters A develops the ability of a man using a defensive strategy by employing a counter attack to maintain control of his opponent when his opponent attempts to counter his initial move.

Counters B develops the ability of a man using Fut-ga strategy by attacking first to gain and maintain control of his opponent when he/she attempts to counter the initial move. In my school these methods begin at brown belt and aid in bringing spontaneous technique to black belt level.

Weapons workout is the fourth method and obviously brings weapons into the realm of workout. Weapons workout may use any or all of the preceding methods. Although weapons training begins at yellow belt with form, and moves to technique at green belt, the weapons workout is generally not trained until brown or black belt skills have been achieved for obvious safety reasons.

Environmental workout is our fifth method which develops the familiarity of the practitioner with differing environmental situations i.e. standing on ice or wet pavement, using a public pay phone or rest room, standing on a hillside or staircase, getting in your car or standing between two cars. The situations for environmental training are infinite. The opportunity for this type of training will vary from instructor and can begin at any time.

Another method is the limitations workout. This method prepares the student for the possibility of becoming physically limited in some way before or during a fight. For instance losing the use of one or both arms, one or both legs, an arm and a leg, or your sight. When this method begins depends upon the student. Some students of San Soo begin with this method because they are physically impaired, others because they have suffered an injury yet they still wish to train, while others begin for no other purpose than to heighten their own abilities.

Yet another method would be dealing with multiple attackers. This is different than working out with three people. When dealing with multiples all your opponents may attack simultaneously or in sequence, at their discretion. It is up to the defender to utilize his or her skills to deal with the group as a whole, rather than focusing on individual techniques as in general workout. When this method of training begins will vary from school to school depending on the instructor. I begin teaching this at brown belt level. Each method of workout plays an important part in bringing a student's mind and body to a point where thought and reaction time are minimized, wasted movement is eliminated,

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and efficient effective technique is utilized naturally. This results in a student who can defend himself on the street in a professional manner in almost any given situation.

## **KUNG FU SAN SOO**

**KUNG FU SAN SOO IS NOT A SPORT! IT IS PURE FIGHTING TECHNIQUE.**

The ancient art of Kung Fu San Soo is a southern Chinese hand-to-hand combat system incorporating all aspect of self-defense. It is important to understand that among all the different varieties of Kung Fu, the style of San Soo is unique and stands alone. That is because San Soo is designed solely and specifically for street fighting situations. The most important distinction between San Soo and other forms of self-defense is that other arts meet an attack defensively, while a San Soo fighter meets an attack offensively. Although San Soo is offensive in nature, it does not promote violent behavior. On the contrary, through the practice of Kung Fu San Soo, a fighter develops a strong respect for his fellow man. Roughly translated, Kung Fu San Soo means "a person learned and articulate with his/her hands (body) in a combat situation". San Soo's "Techniques" are based on logic, common sense and science. They are based on combination moves executed in perfect rhythm and can be changed instantly to suit a situation. These "Techniques" consist of punches, strikes, kicks, throws and leverages directed at the weak points of the body.

Correctly taught, Kung Fu San Soo DOES NOT consist of:

- \* Imitating animals
- \* A belief in mystical powers for confidence and strength
- \* Theatrical stances
- \* Drawn out confrontations
- \* Tournaments