

THE AMERICAN KENPO RESEARCH COUNCIL

*Presents*



An  
Historical and Technical Analysis of  
**DELAYED SWORD**

by

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Historical and Technical Analysis of  
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"As I dissected motion, I reaffirmed my belief that logic was the key ingredient influencing consistent and organized methods of study. Through structuring my work like medical and other scientific disciplines, I achieved greater clarity, and the ability to continually modify and update my newly discovered concepts, theories, and principles."

--Ed Parker, *Encyclopedia of Kenpo*

"Logic must still be used when investigating freedom so that one can determine his boundaries of limitation."

--Ed Parker, *Zen of Kenpo*

An  
Historical and Technical Analysis of  
**DELAYED SWORD**

In February 2006, during an AKLA seminar, a discussion arose regarding whether or not one should pin the opponent's right grabbing hand in the self-defense technique DELAYED SWORD. The orthodox version of this defense [1975 IKKA Red Manual and the 1987 IKKA Studio Manual] does not indicate that a pinning check is necessary; yet, many practitioners feel that a pin is not only necessary but in keeping with a rule that states, "you must always pin the grabbing hand." This prompted AKRC members to investigate the history of this defense and its variations and to thoroughly analyze the tactical implications of pinning vs. not pinning the opponent's right hand in this particular defense. In addition, this study will demonstrate a method of analysis designed to:

1. Lead to a better of understanding of the Kenpo System.
2. Aid in the future development of Kenpo.
3. Independently answer questions through logic and reasoning rather than opinion.
4. Formulate solutions while staying within the framework of the Ideal Phase technique.

## HISTORY

Before DELAYED SWORD entered the official curriculum it was called RETREATING SWORD. This technique was a defense against a right hand punch and is described as follows:



### Step 1

Step forward with your right foot and form a **right neutral bow stance** facing 12:00. Defend with a **right inward block** to the inside of the opponent's right arm. In the same continuous motion, cock your right arm by your left ear as you simultaneously utilize Frictional Pull along the inside of his right arm to control his Dimensional Zones.



### Step 3

Without hesitation deliver a **right outward downward diagonal handsword strike** to the right side of the opponent's neck.



### Step 4

Execute a **right front scoop kick** to this groin and plant your right foot back to form a **left neutral bow stance** facing 12:00 (right reverse step through).

Unfortunately, many students began kicking too early thus taking power away from the handsword strike. So, a decision was made to *delay* the handsword strike with a lead front snapping ball kick to the groin. This served not only to correct a mistake made by students but it also served a tactical purpose to control the opponent's Dimensional Zones as we will see in our analysis.

## Variations of **DELAYED SWORD**

In its earliest appearance in the Kenpo curriculum, DELAYED SWORD was taught as a defense against a punch; however, a later revision of the curriculum changed the attack to a direct lapel grab. Though the attack was changed, the defensive sequence remained unaltered. [1975 IKKA Red Manual; 1987 IKKA Studio Manual]. Many instructors use this defense to demonstrate to the student that the same defensive action can be utilized against different attacks. For example, DELAYED SWORD may be used as a defense against an attempted grab, push or punch without significantly changing the defensive moves; only the timing needs to be adjusted for the particular attack.

In recent years, some practitioners felt the need to add a left pinning check against the opponent's right hand. This addition resulted in a structural change in the technique and began the debate over the need and value of adding a pinning check

The three most widely known versions of DELAYED SWORD are as follows:

1. HISTORICAL VERSION—Defense against a right punch
2. ORTHODOX VERSION—Defense against a right hand grab to your left lapel. This version is described in the official IKKA Curriculum (1975 IKKA Red Manual and the 1987 IKKA Studio Manual).
3. MODERN PINNING VERSION—Defense against a right hand grab to your left lapel. This modern method utilizes a Pinning Check against his right hand.

We will begin our analysis by examining these variations to determine the advantages and disadvantages of each.

## HISTORICAL VERSION

### Step 1

Step back with your left foot and form a **right neutral bow stance** facing 12:00 as your right hand delivers a **right hammering inward block** to the inside of the opponent's right arm below the elbow. In the same continuous motion, cock your right arm by your left ear as you simultaneously employ Frictional Pull along the inside of his right arm to control his Dimensional Zones. Simultaneous with the Frictional Pull, your right foot slides back into a **right transitory 45-degree cat stance** and immediately delivers a **right front snapping ball kick** to the opponent's groin.



The opponent's Width Zone and Height Zones are immediately controlled by frictionally pulling the opponent's right arm along an Angle of Cancellation/Disturbance. One-quarter beat behind the right inward block, the right front snapping ball kick further controls the opponent's Height Zone by causing him to bend forward at the waist.

### Step 2

In the same continuous motion, deliver a **right outward downward diagonal handword strike** to the right side of the opponent's neck as you plant forward to form a **right neutral bow stance**.

The handword strike is timed with planting the right foot to take advantage of Gravitational Marriage. Your right arm immediately snaps back to check the opponent's right arm.



### Analysis of Historical Version

In this method the opponent's Dimensional Zones are controlled immediately by utilizing Frictional Pull as the right hand follows an elliptical path from the block to the handword strike. The quarter beat timing employed between the block and the kick greatly speeds the technique sequence and enhances control of the Height Zone. Caution should be taken in forming the right 45-degree cat stance as it may take you too far out of range and creates an "and" in the technique sequence. A common error in this method is to begin the right front snapping ball kick before you establish a proper base (right neutral bow stance); this may weaken your defensive actions by creating an unstable platform from which to strike.

## ORTHODOX VERSION



### Step 1

With your left foot, step back and form a **right neutral bow stance** facing 12:00 as you deliver a **right hammering inward block** to the inside of his right arm below his elbow. Your left hand positionally checks near your solar plexus.

Many instructors teach students to deliver a right hammering inward block to the inside of the opponent's right arm at or below the elbow with the intent to release the grab and clear the arm away. Performed in this manner, this first action does nothing to control the opponent's Dimensional Zones. In fact, if performed incorrectly, it will cause a rotation on the opponent's Width Zone and may invite an action by his left arm. It is the left arm that is the real danger at this point since the grab has been already been made. A lapel grab is often an early indication of an attack with the opposite hand.



### Step 2

From Point of Origin, deliver a **right front snapping ball kick** to the opponent's groin. Simultaneously cock your right hand by your left shoulder (palm facing your left ear) as you left hand covers the Middle Height Zone.

The intent of this kick is to control the opponent's Height Zone by causing him to bend forward at the waist. This has a secondary effect of controlling his left arm.



### Step 3

Plant your right foot forward and form a **right neutral bow stance** (or right wide kneel stance) facing 12:00 as you deliver a **right outward downward diagonal handsword strike** to the right side of the opponent's neck. Immediately snap your right hand back to check his right arm. Your left hand remains covering the Middle Height Zone at solar plexus level.

Your right arm contours the opponent's right arm (if it is still in position) and the strike is timed with planting the right foot into a right neutral bow stance (or a right wide kneel stance) to take advantage of Gravitational Marriage. If circumstances allow, the right leg will check the opponent's right leg during this same action. Your right arm immediately snaps back to check the opponent's right arm. A common error is to deliver the handsword strike from Point of Origin after the hammering inward block. The right arm must be cocked to the left ear (palm facing inward) prior to striking; otherwise, the Path of Travel will be shortened and the resulting strike will have less power unless you add a forward push-drag maneuver. In that case, the power principle changes from Gravitational Marriage to Body Momentum.

### **Analysis of Orthodox Version**

Notice that in this method the opponent's Dimensional Zones are not checked until the second action (front snapping ball kick to his groin). If the opponent is grabbing you in preparation to deliver a left punch, then your defensive efforts may fail. In fact, your right hammering inward block (if performed incorrectly) may actually invite this attack.

## MODERN PINNING VERSION



### Step 1

Pin the opponent's right hand to your left lapel (Pinning Check) and step back with your left foot to form a **right neutral bow stance** facing 12:00. Simultaneously deliver a **right hammering inward block** to the inside of the opponent's right arm below his elbow.

In this method, your left pinning check controls the opponent's Width and Height Zones as you step back by causing a rotation of his shoulders which turns his left shoulder away (the source of the next potential attack), and places weight on his lead (right) foot. The right hammering inward block to the inside of the opponent's right arm is intended to release and clear his right hand grab.



### Step 2

From Point of Origin, deliver a **right front snapping ball kick** to the opponent's groin. Your hands remain in positional checks (your right hand high and your left hand near your solar plexus).

The intent of this kick is to control the opponent's Dimensional Zones by causing him to bend forward at the waist. This has a secondary effect in controlling his left arm.



### Step 3

Plant your right foot forward and form a **right neutral bow stance** (or right wide kneel stance) as you deliver a **right outward downward diagonal handsword strike** to the right side of the opponent's neck from Point of Origin. Immediately snap your right hand back to check his right arm. Your left hand remains covering the Middle Height Zone at solar plexus level.

Your right arm contours the opponent's right arm (if it is still in position) and is timed with planting your right foot into a right neutral bow stance (or a right wide kneel stance) to take advantage of Gravitational Marriage. If circumstances allow, your right leg will check the opponent's right leg during this same action. By delivering the handsword strike from Point of Origin, the Path of Travel is shortened and the resulting strike will have less power. To compensate for this, many practitioners have added a forward push-drag foot maneuver. This changes the power principle from Gravitational Marriage to Body Momentum.

### Analysis of Modern Pinning Method

In this method the Width and Height Zones are immediately controlled on the initial action; however, as soon as the opponent's right arm is pinned and controlled a right hammering inward block is delivered to clear it. Though the initial action of pinning does control the Dimensional Zones, the hammering inward block can defeat that effort by causing a rotation in the shoulders which may invite the secondary (left) arm. In addition, the right hand lapel grab is not the real threat—it is the left arm that poses the immediate threat. By pinning the opponent's right arm and then clearing it we, in effect, reduce the opponent's weapons to one but immediately put both weapons back into action.

Finally, by pinning the opponent's hand, this changes the relative positioning between your opponent and you. In the Historical and Orthodox Methods, you are on the *inside* of the opponent's right arm with your left hand checking in a neutral position. By pinning, you place the opponent's right hand *between* your arms. This is not necessarily a bad position, but it does change your follow-up options (tactical options).

# SUMMARY OF TECHNIQUE ANALYSIS

The basic structure of DELAYED SWORD remains intact between these three variations; however, there are five key principles/concepts that stand out and warrant observation. These five areas are:

1. Frictional Pull
2. Transitory Cat Stance vs. Kicking from Point of Origin
3. Striking from Point of Origin
4. Clearing Opponent's Right Arm vs. Controlling the Dimensional Zones
5. Utilization of a Pinning Check

## 1. Frictional Pull

The utilization of Frictional Pull appears only in the Historical Version. The advantage of employing Frictional Pull includes: (1) the immediate control of the opponent's Dimensional Zones, (2) Utilization of Continuity of Motion, and (3) utilizing Economy of Motion by simultaneously controlling the opponent's Dimensional Zones while cocking your right arm for the final strike. The Orthodox Version does not utilize Frictional Pull to control the opponent's Dimensional Zones. Instead, it waits until the second count (front snapping ball kick) to affect his Height Zone. While the kick is being executed, the right arm is cocked in preparation for the handword strike. Clearly, if we utilize Frictional Pull in the Orthodox Version we will be able to:

1. Immediately control the opponent's Dimensional Zones
2. Utilize Continuity of Motion to deliver a more powerful handword strike
3. Utilize Economy of Motion

**Recommendation:** It is our recommendation that Frictional Pull be utilized in the Orthodox Version of DELAYED SWORD since this simply takes advantage of the motion that already exists within the technique.

## 2. Transitory Cat Stance vs. Kicking from Point of Origin

The Historical Version describes sliding your right foot back into a transitory right 45-degree cat stance in preparation for the right front snapping ball kick to the opponent's groin. This method allows you to shift your weight onto your rear leg in order to deliver a kick off the lead leg; however, this method presents two disadvantages: (1) it creates an "and" in the technique sequence, "cock and kick", (2) it increases the execution time of the technique, and (3) it may move you too far out of range if performed incorrectly. Often, a transitory cat stance is used by inexperienced practitioners to assist in the delivery of a kick rather than utilizing it for a tactical advantage.

**Recommendation:** It is our recommendation that one should kick from Point of Origin as this will (1) decrease the execute time of the technique, (2) enable you to more quickly affect the opponent's Dimensional Zones, and (3) remove the "and" from the technique sequence. It is more advisable to develop better kicking skills through proper training rather than compensate for poor skills with a tactic that may work toward your defeat.

### 3. Striking from Point of Origin

The Modern Pinning Version describes delivering your right outward downward diagonal handword strike from Point of Origin. Doing so significantly reduces the Path of Travel, which, in turn, reduces the amount of power that can be delivered. To compensate for this reduced power, many advocates of this version add a forward push-drag maneuver while delivering this strike. Performed in this manner, the power principle changes from Gravitational Marriage to Body Momentum. While this is a good method of increasing your power, it is our aim for this study to stay within the framework of the Orthodox Ideal technique.

**Recommendation:** It is our recommendation to cock your right arm in preparation for the handword strike as you are executing the right front snapping ball kick. This may be done in conjunction with applying Frictional Pull to control his Dimensional Zones. Doing so will:

1. Utilize Economy of Motion
2. Increase the Path of Travel; thereby, increasing the power
3. Enable you to adhere to and take advantage of Gravitational Marriage

### 4. Clearing Opponent's Right Arm vs. Controlling the Dimensional Zones

In the Orthodox and Modern Pinning Versions, the intent of the right hammering inward block is to clear the opponent's grabbing hand. In the Modern Pinning Version, this is an illogical choice immediately after we have pinned and controlled his hand. Upon viewing this version, many have asked the question, "why would we capture a weapon only to immediately release it and allow the opponent to use it again?" Some observers have pointed out that clearing his hand may create a rotation in the shoulders and invite an attack from his left arm, the source of the next threat. It should also be mentioned that controlling his Dimensional Zones by pinning and then clearing his hand are two separate movements which creates an "and" in the technique sequence. It would be more efficient to control his Dimensional Zones "with" a method of clearing.

**Recommendation:** It is our recommendation to utilize Frictional Pull as this will simultaneously clear the opponent's arm and control his Dimensional Zones. Further, it will prevent him from immediately using either arm for an attack.

### 5. Utilization of a Pinning Check

The pinning check is used in the Modern Pinning Version to immediately control the opponent's Dimensional Zones. While this is effective, it does change the positional relationship of your arms in relation to the opponent's and may affect subsequent follow-ups and Family Related Moves. However, many practitioners feel that one must ALWAYS pin a grabbing hand as this follows a rule of Kenpo. An examination of a few techniques will show that this rule only applies if you are moving **toward** the opponent.

For example, in FALCONS OF FORCE, you pin the hand of the opponent located at your right and step toward 3:00 to deliver a right outward handword strike; however, you **do not** pin the hand of the opponent located at your left since you are moving **away** from his attack. Only when you turn, step, and pivot toward the opponent at your left do you check his hand with your right hand. This technique, and others such as GRASPING EAGLES, demonstrates that when you move **toward** the opponent you must always pin, when you move **away** from the opponent you have the **option** of pinning.

# FINAL ANALYSIS

By examining the Historical Version of DELAYED SWORD, we find a method of controlling the opponent's Dimensional Zones while simultaneously cocking our arm in preparation for a strike. We also find that this motion already existed in the Orthodox Version, but it was not emphasized. Finally, we learned that we did not have to formulate a new technique (or a version of an existing one) to make the defense more tactically sound; we only had to increase our knowledge and better understand the Ideal Phase. Below is the AKRC recommended version of DELAYED SWORD based upon our analysis.

## AKRC Recommended Version

### Step 1

Step back with your left foot and form a **right neutral bow stance** facing 12:00 as your right hand delivers a **right hammering inward block** to the inside of the opponent's right arm below the elbow. In the same continuous motion, cock your right arm by your left ear as you simultaneously employ Frictional Pull along the inside of his right arm to control his Dimensional Zones.

### Step 2

From Point of Origin, immediately deliver a **right front snapping ball kick** to the opponent's groin to control his Height Zone.

### Step 3

Without hesitation and in the same continuous Flow of Motion, deliver a **right outward downward diagonal handsword strike** to the right side of the opponent's neck as you plant your right foot forward and form a **right neutral bow stance** (or right wide kneel stance) facing 12:00. Immediately snap your right hand back to check his right arm.

## CONCLUSION

Far too often practitioners tamper with and alter self-defense techniques in an effort to make the technique easier or “more effective”, rather than taking the time to study the Kenpo system and train to develop basic skills. It is far more effective to study and train to increase your knowledge and skills than to hide and cover your faults. In addition, it is more logical to have a single technique that has multiple uses than to have multiple techniques for a single use. We have already mentioned that DELAYED SWORD is useful as a defense against a grab, push or punch attacks, but its usefulness does not end there. The following pages demonstrate a few ways that the motions of DELAYED SWORD may be utilized as a grappling technique. As you examine these variations, please note that the basic framework of DELAYED SWORD remains unchanged; we are simply taking advantage of motion that already exists within the framework of the Ideal Phase of the technique.

## VARIATION 1

### Outward Bent Arm Lever Lock



#### Step 1

In this variation, we begin with the Orthodox Version of DELAYED SWORD but add a **left outward parry and grab** to the inside of his right wrist.

As you deliver the **right outward downward diagonal handsword strike** to the right side of his neck, continue the downward diagonal motion of your right hand to force and guide his head downward. By simultaneously pulling with your right arm, you will facilitate this action and control his Width Zone.



#### Step 2

Begin to pivot counterclockwise and continue to force the opponent's head downward as you twist his right wrist clockwise to lock his elbow. The combined action of the head spin and arm twist will begin to spin the opponent.



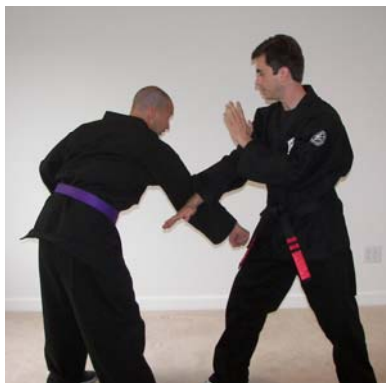
#### Step 3

Adjust Up the Circle (if necessary) and set an **outward bent arm lever**. At this point you have three options:

- A. Lock the opponent's head against your right leg as you wrench his right arm and dislocate his shoulder.
- B. Continue the counterclockwise spin and force the opponent onto his back.
- C. Throw the opponent face down toward 6:00 and commence with LEAP OF DEATH.

## VARIATION 2

### Rear Forearm Choke with Figure-Four Hold



#### Step 1

In this variation, we begin with the Orthodox Version of DELAYED SWORD but deliver a **right outward downward parry** to the outside of the opponent's right arm. This method would be applicable if the opponent reacted by moving too far away after the **right front snapping ball kick** to the groin. The purpose of the outward downward parry is to guide the opponent's right arm on a downward diagonal Angle of Cancellation and begin a counterclockwise pivot.



#### Step 2

As the opponent spins, hook your right arm under his right arm and set your right forearm against his throat. Using both hands, pull him backward to create an Angle of Disturbance.



#### Step 3

Set the **forearm choke** using a **figure-four hold** by grabbing your left arm with your right hand. Your left hand is placed against his head to force his head forward to increase the pressure on this throat. Place your head and right shoulder close to the opponent to increase the pressure and close any possible gaps of escape.

At this point you may choke the opponent to submission, unconsciousness or throw the opponent to the ground and proceed with SLEEPER.

## VARIATION 3

### Spin to Reverse Guillotine Choke



#### Step 1

In this variation, we begin with the Orthodox version of DELAYED SWORD but apply it to the **outside** of his left punch by stepping back with your left foot toward 5:00 forming a **right neutral bow stance** and delivering a **right inward block** to the outside of his left arm.



#### Step 2

Grab the opponent's left wrist with your left hand as you slide your left foot (gauging leg) toward your right foot and deliver a **right snapping knife edge kick** to the inside of his right knee. This will control his Height Zone and begin a clockwise rotation.



#### Step 3

Plant your right foot forward to the inside of his right leg and deliver a right outward horizontal heel palm strike to the left side of the opponent's jaw. Anchor his left arm against your left hip and rotate his left arm upward to create a fulcrum against his left elbow. Simultaneously anchor your right arm against his right shoulder (in a manner similar to GRIP OF DEATH) and force his head backward and downward.



#### Step 4

Circle your right arm around his neck and apply a **reverse guillotine choke** as you anchor your left arm to create a fulcrum on his left elbow.

From this point you may:

- A. Deliver a right upward knee kick to his lower spine
- B. Drop backward and force his head to the ground as you simultaneously break his left elbow across your right thigh.
- C. Deliver a right snapping knife edge kick to the back of his left knee and choke him to unconsciousness.

## DEFINITIONS

**AND**—A word in the Kenpo vocabulary that causes one to employ one or more wasted beats (counts). This practice is eliminated by the more adept, as it involves wasted time and, therefore, is contradictory to ECONOMY OF MOTION. In Kenpo one does not allow the word “and” between strikes, but the word “with”. As one strike is delivered, it is coupled “with” another. The term “with” does not imply an extra beat, as does the term “and”.



# American Kenpo Research Council

When Ed Parker was alive, he continually shaped and refined Kenpo into the most effective fighting art the modern world has known. With his passing however, we lost the guiding center which gave Kenpo its direction toward further refinement. In the wake of Ed Parker's passing, many individuals quickly sought to grab rank and power. Some of these same self-serving individuals made subtle, and not so subtle, changes to the system and its requirements for the sole purpose of distinguishing themselves from others and to better enable them to manipulate their own rank and power. To the dismay of the Kenpo Artists, this fragmentation has confused many practitioners and has slowed Kenpo's development.

While we do recognize that some individuals have made meaningful and significant developments in the Art, we feel that a better understanding and even greater developments will be made if we, as the Kenpo community, work together. By doing so, we can draw upon the knowledge, experience, and talents of others. We can pool our resources together and make more significant changes in a shorter amount of time. This is why we have formed the AKRC.

The AKRC is open to all individuals of Kenpo, regardless of rank, affiliation or type (era) of Kenpo studied. We feel that to properly understand Kenpo, one must be able to view it in its entirety and understand all aspects and versions of Kenpo.

To ensure accuracy, quality, and consistency of information, the AKRC is lead by a Masters Council of Kenpo black belt of 4<sup>th</sup> Degree or higher. Their mission is to ensure that the information which will ultimately be passed to the Kenpo community is factual, free from biased opinion, and is beneficial to the Art of Kenpo and its practitioners. Furthermore, it will ensure that Ed Parker's vision of Kenpo's refinement is followed in a consistent manner.

## TASKS OF THE AKRC

1. To create a community where practitioners may obtain information to assist them in better understanding the history of the Art, its development, and its refinement.
2. To provide accurate information regarding the requirements, theory, methodology and proper execution of Ed Parker's American Kenpo.
3. To create a community of individuals who wish to properly study, analyze and further develop the Art in a non-biased, non-political setting.

# THE AKRC ENCOMPASSES THE PAST, PRESENT AND FUTURE OF KENPO

## THE PAST

To better understand the present, we must have a thorough understanding of the past. By studying and analyzing the early versions of the evolution of Kenpo, we will be able to:

1. Preserve this information for future generations of Kenpo practitioners.
2. Provide an accurate picture of the changes of Kenpo through its development to reveal the logic behind changes that were made.
3. Provide a true and accurate history of American Kenpo through verifiable sources and historically accurate information.
4. Provide a repository of information that all individuals may use for their own research into the art of Kenpo in an on-line library format.

## THE PRESENT

To oversee the quality and consistency of Kenpo, the AKRC will establish the standardization of material required for advancement based upon criteria set forth by Ed Parker. This will enable instructors and organizations to promote individuals along consistent and fair means.

## THE FUTURE

In addition to active participation, the AKRC will provide individual researchers and research groups with information, source materials, and communication designed to continue the advancement of our Art. The AKRC will also determine through a means of verifiable testing procedures if these new developments meet the requirements to be included in the standardized required Kenpo material needed for advancement.

Ed Parker built the road and pointed us in the direction in which we must go. It is our mission to journey along this road together toward our continued development as martial artists in American Kenpo.

If you would like to join others in preserving and perfecting the Art of Kenpo, please visit

[www.american-kenpo-legacy.com](http://www.american-kenpo-legacy.com)

