

THE PERFECT TECHNIQUE

BY
AL CASE

Copyright © 1991 by Alton H. Case

THE PERFECT TECHNIQUE

For information regarding this book go to:

MonsterMartialArts.com

Copyright © 2006 by Alton H. Case

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without the written permission of the author.

THE PERFECT TECHNIQUE

To Those Who Survive

‘...and things revert back (to their source),
then and only then emerges the Grand Harmony.’

The Tao

THE PERFECT TECHNIQUE

TABLE OF CONTENTS

	Introduction
1)	The Unbendable Circle
2)	Applying the Unbendable Circle
3)	Applying the Unbendable Circle (Fixed Position)
4)	Arm Circling Technique
5)	Promised Fights (Force)
6)	Applying the Unbendable Circle (Stepping)
7)	The Two Step Unbendable Circle Technique
8)	Promised Fights (Flow)
9)	Promised Fights Conclusions
10)	Targets

INTRODUCTION

To properly introduce this book I have to phrase the question, 'What is Sanchin-Do?'

Around the turn of the century there was an Art taught in China called 'Pan Gai Noon.' Pan Gai Noon translates as 'half hard/half soft.'

A young man named Kanbun Uechi went to China and studied this Art. He became so proficient that he eventually opened his own school. Unfortunately, one of his students killed a man in an argument over an irrigation boundary or some such, and Kanbun Uechi, assuming responsibility for his student's actions, decided never to teach Pan Gai Noon again.

He returned home to Japan, and for many years nobody even knew that he was expert in the Martial Arts. Fortunately, he was at last found out, and was even persuaded to teach his Art to others.

As his Art grew the name was changed. It became known as Uechi Ryu, which translates as 'School of Uechi.'

As I have said in other books I have written, Arts become distorted through the efforts of man to expand upon them. This is because man is obsessed with justifying his existence. Pan Gai Noon, in alignment with this theory of mine, was so expanded from three forms, Sanchin, Seisan and San Se Rui, to eight forms, plus numerous assorted exercises.

I have nothing against the Art of Uechi. however, I do believe that the Martial Arts can best be understood by achieving and understanding the simplicities which inspired them.

For that reason I created Sanchin-Do, which returns to the three original forms of Pan Gai Noon, to the concepts which inspired them and, hopefully, to a Martial Purity.

Sanchin, incidentally, translates as 'Three Battles.' While some might put forth that Sanchin refers to 'Body, Mind, and Soul,' I wonder if perhaps the concepts of Three Battles has to do with mastering the original three forms.

Interestingly enough, I have come across the rumor that Sanchin was originally the only form studied. I have not found proof of that, however.

At any rate, I don't feel comfortable taking the term Pan Gai Noon, as it was some one else's idea. Also, what I perceive as the root of the Art may not be the original concept behind Pan Gai Noon. Also, there may be Pan Gai Noon practitioners who might object to my using that name, regardless of my motives or sincerity.

So I call the Art 'Sanchin Do.' The Way of Sanchin.

In Japan there is a saying, 'You don't know karate until you know Sanchin.'

I believe it.

I also believe the other two forms are of value.

Interestingly, some of the Japanese systems have absorbed and altered the three forms of Pan Gai Noon. While there is some argument for the value of a 'meaty' system, I believe there is better argument for retaining the purity of a system, and if somebody comes into further knowledge, keeping it distinct and separate.

This all brings us back to this book, and the introduction I am wallowing through.

I first became aware of the concept of a 'Perfect Technique' in the book called 'Shin Tai Do.' However, I couldn't adhere to what the book proposed as the Perfect Technique for several reasons.

Sometime later I read a book called 'Taiki-Ken: The Essence of Kung Fu.' Taiki Ken translates as Tai Chi Chuan, but was technically about Hsing-I. This book came a lot closer to defining what I perceived as a Perfect Technique. But there was something that stopped me from being a True Believer. I couldn't say exactly what, at the time, but I knew there was some little piece lacking (or perhaps added?)...

Finally, I began reading 'Uechi Ryu Karate do,' by George Mattson, and the pieces clicked. Furthermore, all the pieces aligned with my own studies of the potentials of human motion. And I had my Perfect Technique.

As you read this book you may become aware of certain similarities between this Perfect Technique and other arts. This is good. If you see the same technique, or concept, popping up Art after Art it tends to validate what I am saying, that from this concept all other Arts may be grown.

The Perfect Technique, after all, may be taught through any Art. The fact that I teach it through my version of Uechi Ryu, or Pangai Noon, what I call Sanchin Do, does not mean that this Art is the end all, or that other Arts are lesser. Quite the contrary. All styles are just part of the larger art, and this just happens to be the time and place for me to emphasize this particular technique. My students understand this because I frequently teach the Perfect Technique through Pa Kua or Tai Chi, or other Arts that I teach.

THE PERFECT TECHNIQUE

At any rate, understanding this Perfect Technique should expand your understanding of your Art. That is my fervent hope.

THE PERFECT TECHNIQUE

1

THE UNBENDABLE CIRCLE



The Unbendable Circle has one standing with knees slightly bent, toes slightly in, hips tucked forward, and the arms in a circle as if holding a large pot.

From this position it is possible to 'Ground' incoming Energies. That is to say that someone could push on the circle and all force would be directed through the body and into the ground.

The idea here is that the body is firmly rooted into the ground, the breathing is deep and into the Tan Tien (The One Point, the center of the body's Energy) and the arms are in 'Unbendable' positions.

Unbendable refers to being bent so as to form a circle, with Energies going around and around.

To understand the Unbendable Arm, such as I have described it, it is best to perform the following exercise. Make a circle of your forefinger and thumb by touching the tips of the fore-

THE PERFECT TECHNIQUE

finger and thumb together. Have somebody pull them apart (not sideways apart, but in the direction of the fingers apart) while you try to keep them together. You will find that it is almost impossible for you to stop them. After all, their arms are a lot stronger than your fingers, fight?

Wrong. Make sure that you have tried this, then read the following page.

THE PERFECT TECHNIQUE

MAKE SURE YOU TRIED THE 'FINGER CIRCLE' EXERCISE
BEFORE YOU READ THIS PAGE.

Now touch the fingers together, breath into the Tan Tien, and imagine a circle of Golden Energy running around and around the circle of your fingers. Feel the Energy in this circle of fingers. The Energy must circle through your whole hand so that you are using the whole of it. Now let somebody try to pull them apart.

Your arms, in the 'Unbendable Circle,' should be like your fingers in this little trick. Real Energy should come up from the ground and go around and around the circle of your arms.

APPLYING THE UNBENDABLE CIRCLE
(FIXED POSITION)

An Unbendable Circle of Energy within your arms is the first step. The Second Step is learning how to do something with it.

Stand with your arms in the Unbendable Circle and face your partner. Have your partner punch very slowly at you. Do not move your body, just move your arms. You will find that you will be able to apply the blocks on the following pages, without losing the Unbendable Arm, quite easily.

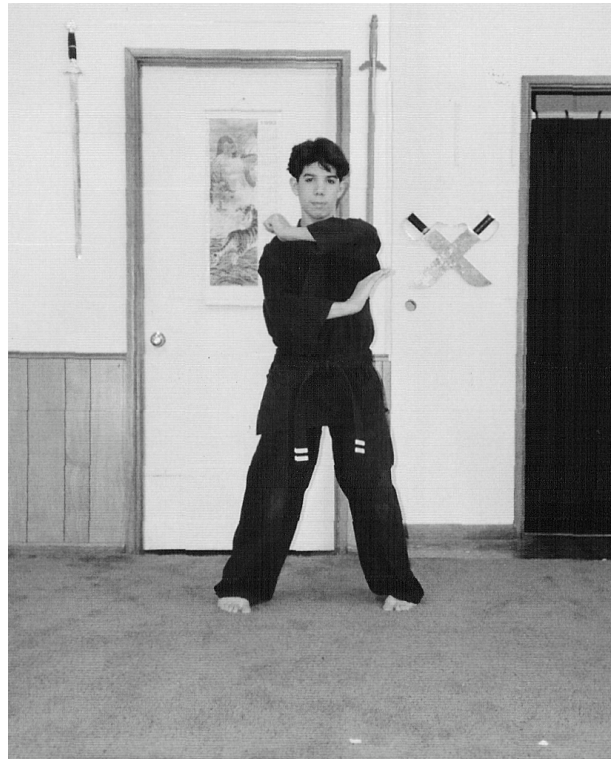
When doing these blocks ask yourself where the Power comes from. The Power must course through the body, specifically the Tan Tien, so that the body parts are somehow aligned to the ground.

THE PERFECT TECHNIQUE

UPPER CROSS PALM BLOCK



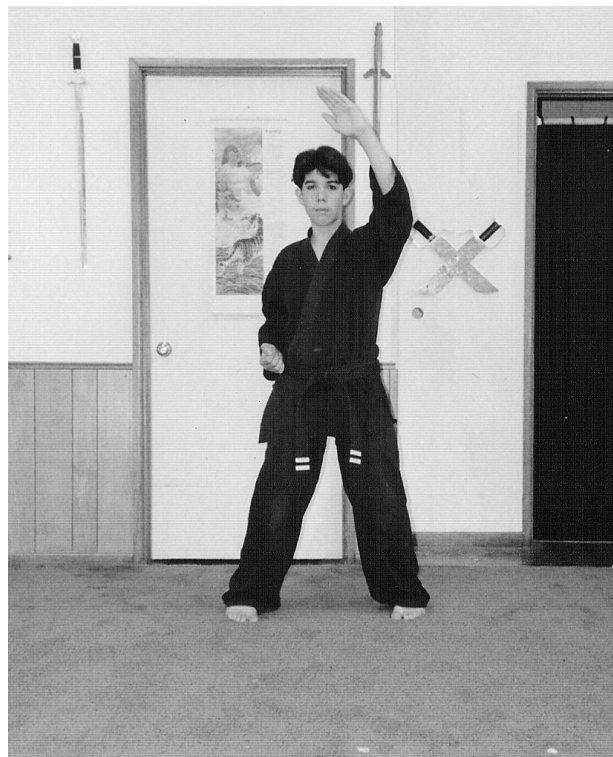
LOWER CROSS PALM BLOCK



MIDDLE BLOCK



HIGH BLOCK



THE PERFECT TECHNIQUE

LOW BLOCK



While I have shown the Low Block more as a Pa Kua block, the blocking surface being the edge of bone at the side of the base of the palm, one can easily straighten the arm and use the wrist as in karate.

We could continue through all the potential blocks of the Martial Arts and draw arrows to describe how the Unbendable Arm can be used, whipped, snapped, focused, altered, and so on, but this isn't meant to be a discussion of Basic Blocks. Besides, once you understand the theory I am proposing you should be able to figure all these things out for yourself. At this point it is much more important to continue with developing the potential of the Perfect Technique, rather than outlining Basics.

APPLYING THE UNBENDABLE CIRCLE
(SHIFTING)

One of the maxims I teach is:

If the Force is Greater Flow it,
if the Flow is Greater Force it.

This is to say that while it would be wonderful to just stand in a Fixed Position and utilize the Unbendable Arms to protect oneself, the truth of the matter is that you are going to need to move, at some point. The alternative would be what I call 'Sitting Duck Kung Fu.' The first step in learning how to move is Shifting.

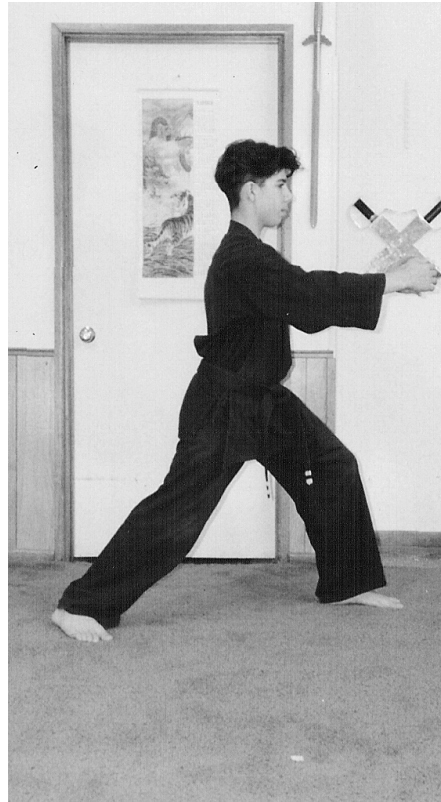
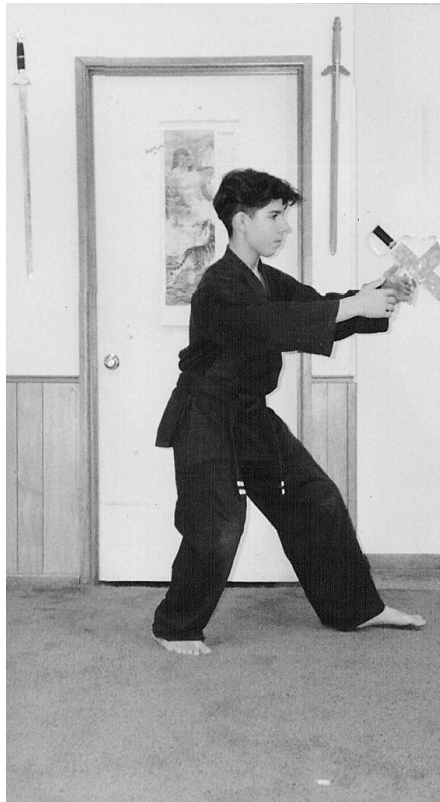
To shift one must merely move one's body so that the weight is more on one leg than the other. The trick here is to know how far to go. Obviously, one could assume a Crane Stance, with the entire weight on one leg. But short of Craning, or particular technique or stance which requires such weight shifting, one should keep the Tan Tien between the base of the feet. If you have to shift further than that you should actually be stepping with your feet.

In conclusion on shifting, let me say that one can, by twining the body, achieve the effect of presenting the Unbendable Arms in all directions, through all stances.

Again, of course, one should know when to go from Shifting to Stepping.

THE PERFECT TECHNIQUE

SHIFTING

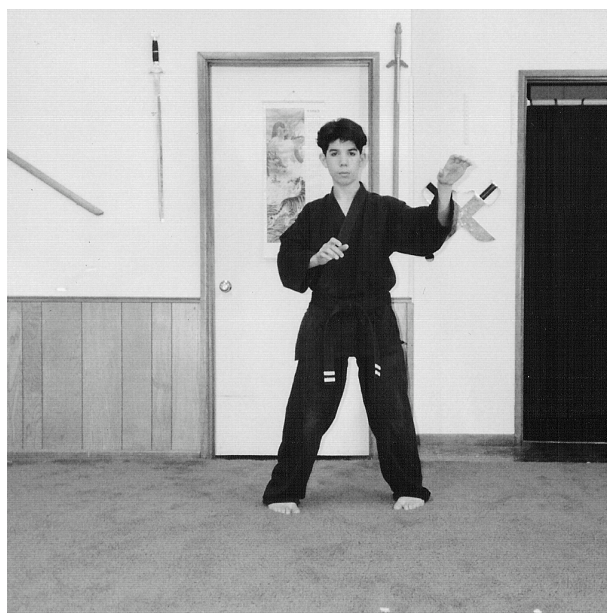


THE PERFECT TECHNIQUE

4

ARM CIRCLING TECHNIQUE

Here is the basic application of the Unbendable Arm from a fixed step position. The function will become apparent when you understand the Promised Fights show in the following chapter. Before doing the Promised Fights practice this movement until it is smooth and effortless.



Circle the right to a Cross Palm. Begin shifting to the right.

Continue the right arm circle and bring the left arm in a circle behind it. Continue shifting to the right.

THE PERFECT TECHNIQUE



Continue the circle of the arm until the left arm is in a grasping position and the right arm is performing a Phoenix Eye Fist head high. Tighten your hand at the last second and focus your Energy into the foreknuckle. sink weight right.

This exercise, plus all the Promised Fights, should be repeated on alternating sides for long periods of time.

PROMISE FIGHTS

A Promise Fight is an agreement between two people that such and such a technique will take place in an exact fashion. This enables the practitioners to practice their technique with increasing Force and intention without danger to their partners.

A Promise Fight, however, is also something else.

The Promise is the Thought behind an Action. Behind every Action there must be a Thought.

So to develop the Thought behind the Action one must perform the Action until there is no resistance to what he is doing, and the intention is Pure.

This is something that is not known to those who practice the Martial Arts half heartedly, or for tournament or other such glory, and so on.

But the secret of the Martial Arts is to enhance yourself through constant practice, until you are conscious of the Thoughts behind your Actions, and of the Thoughts behind the Actions of your opponents.

This is the Third Level of the Martial Arts, and why it is possible for people to achieve the Third Level in various Arts without complete knowledge of the Arts entire.

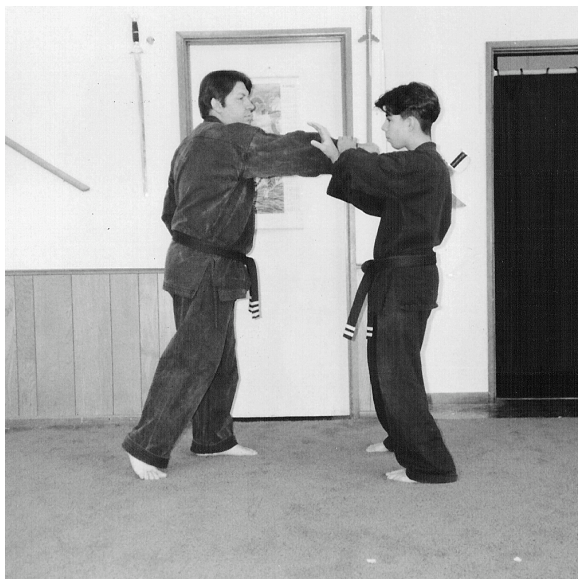
Of course, if one digs deep enough all the potentials of the Arts become apparent anyway, and all the Arts are opened.

(For a more complete discourse on the Three Levels of the Martial Arts one should read 'Entering the third Level' by myself.)

The way to completely understand this is to pick one technique and do it for several hours a week for a couple of years.

THE PERFECT TECHNIQUE

PROMISE FIGHT ONE



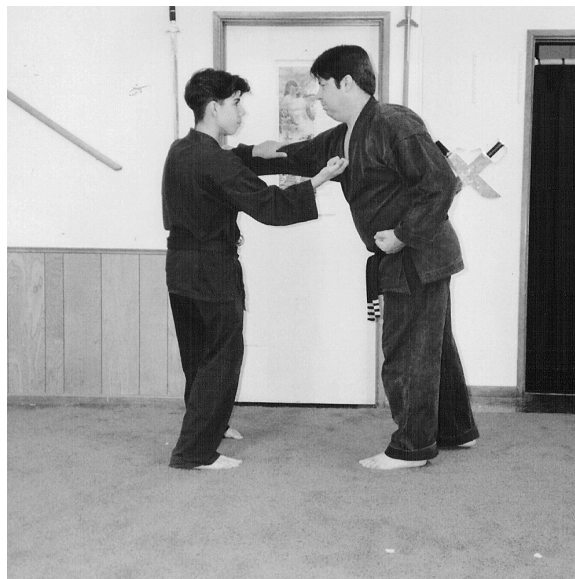
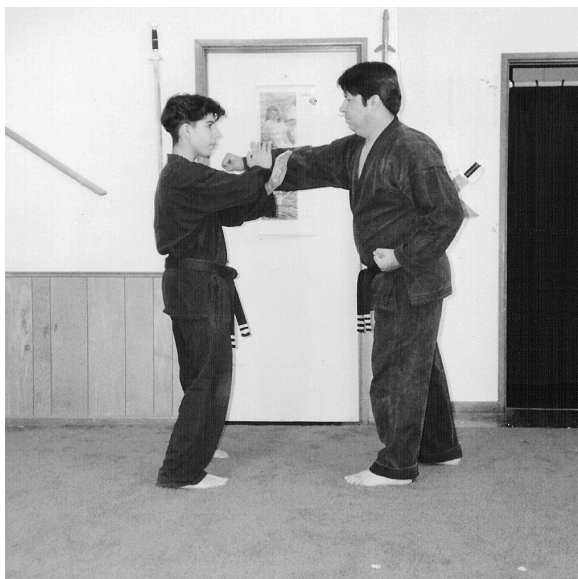
The Attacker punches to the face with the right hand.

The Defender shifts to the left and guides the Attacker's right hand past his head with his left hand and grabs the Attacker's wrist with his right hand.

The Defender pulls the Attacker's arm down with his right hand and punches to the temple with a left, circular Phoenix Eye Fist. Weight should drop left.

THE PERFECT TECHNIQUE

PROMISE FIGHT TWO



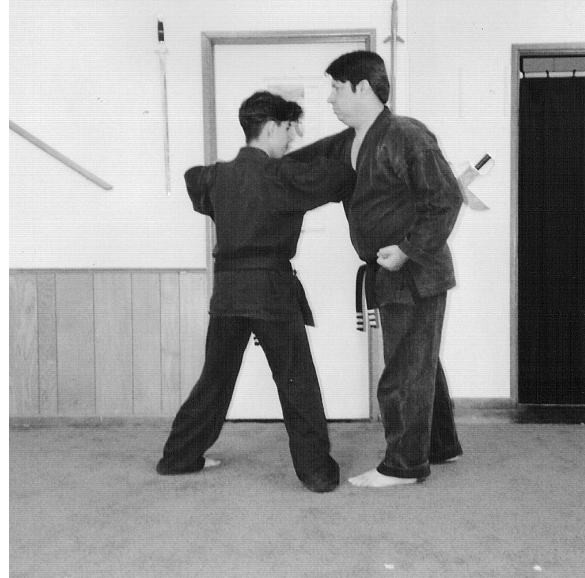
The Attacker punches to the face with the right hand.

The Defender guides the attack with his right hand and grabs the Attacker's wrist with his left.

The Defender pulls the Attacker with the left hand and punches to the sternum with a circular, then rising, right Phoenix Eye Fist.

THE PERFECT TECHNIQUE

PROMISE FIGHT THREE



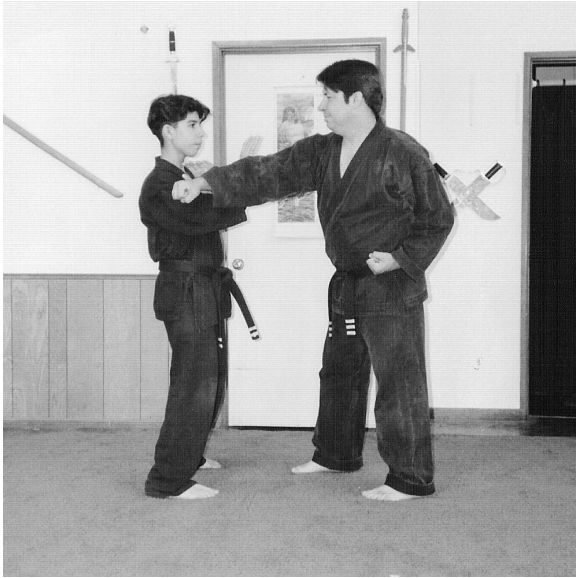
The Attacker punches to the face with the right hand.

The Defender guides the attack with his right hand and grabs the Attacker's wrist with his left hand.

The Defender steps forward with his right foot and strikes to the sternum with a right elbow.

THE PERFECT TECHNIQUE

PROMISE FIGHT FOUR



The Attacker punches to the face with the right arm.

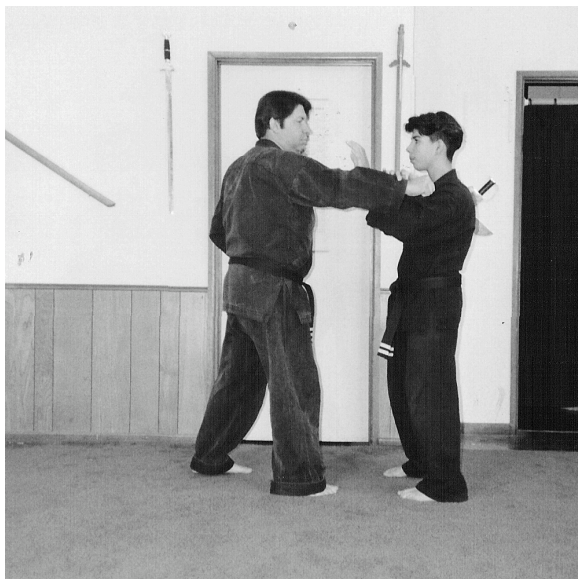
The Defender guides the attack with his left hand and grabs the Attacker's wrist with his right hand.

The Defender pushes up on the Attacker's elbow with his left forearm and pulls down on the wrist to execute an Elbow Roll. A left step may be necessary.

An Armbar may be executed if the arm is placed higher on the forearm.

THE PERFECT TECHNIQUE

PROMISE FIGHT FIVE



The Attacker punches to the face with his right hand.

The Defender guides the attack with his right hand and grabs the Attacker's wrist with his left hand.

The Defender circles his right arm and places it in the Attacker's elbow joint. By continuing the circle the Defender may execute a Reverse Elbow Roll. A right step may be necessary.

A 'Muscle Sandwich,' crushing the Attacker's biceps, may be executed if the forearm is placed higher on the Attacker's arm.

THE PERFECT TECHNIQUE

PROMISE FIGHT SIX



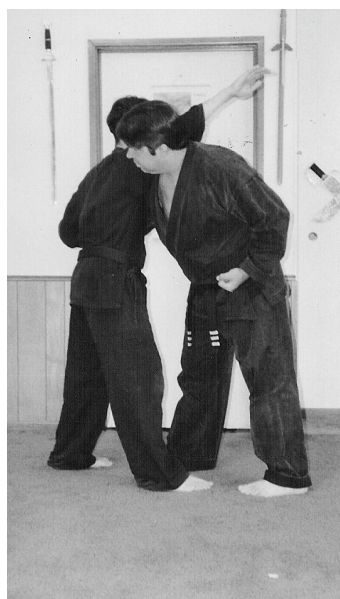
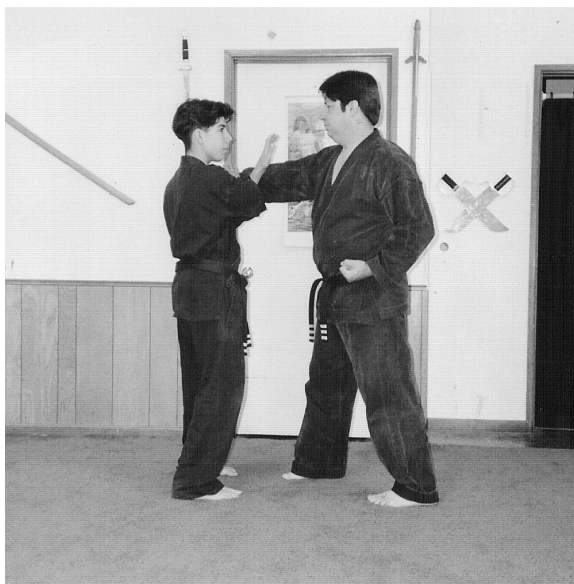
The Attacker punches to the face with the right hand.

The Defender guides the attack with his left hand and grabs the Attacker's wrist with his right hand.

The Defender circles the left arm over the Attacker's right and across his neck. Stepping forward with his left foot and sweeping backward with his left arm he 'Splits' the Attacker's body and head.

THE PERFECT TECHNIQUE

PROMISE FIGHTS SEVEN



The Attacker punches to the face with his right hand.

The Defender guides the attack with his right hand and grabs the Attacker's wrist with his left hand. A short right step may be necessary at this point.

The Defender 'inserts' his right arm between the Attacker's neck and right shoulder. By walking forward and in a circle, and by using the Attacker's arm and neck as levers, the Defender may spiral the Attacker to the ground.

THE PERFECT TECHNIQUE

6

APPLYING THE UNBENDABLE CIRCLE (STEPPING)

It is time to learn about the specific footwork that needs to be applied if one is going to make the Perfect Technique work.

Yes, one can simply take a short step forward or backward, and thus aid in his Handling of Force and Flow. But let's talk about real motion, and the transformation of the Art from Force to flow. Consider the following exercise.

THE PERFECT TECHNIQUE

7

TWO STEP UNBENDABLE CIRCLE TECHNIQUE



Stand in a Back Stance, right foot to the rear. Hold the arms in an Unbendable Circle.

Take a step forward with the right foot and face to the left. Retain the unbendable Arms.

Take a step backward with the left foot into the Back Stance with the left foot to the rear.
Retain the Unbendable Arms.

The Two Step Unbendable Arm Technique is the basis for all Aikido (see 'Instant Aikido' for complete details).

It is very easy to combine the specifics of the Two Step Unbendable Arm with the Arm Circling Technique, and one will come up with all kinds of complexities of attack and defense without leaving the simplicities of the motions involved.

However, I will leave such detailed studies to your own creative abilities and deal only with developing the Perfect Technique into a 'Flow' Technique.

As I indicated earlier, the Secret of the True Art is to place Control above Destruction. This means that while you must have the reality of handling Force, you must strive to handle Force not through the use of Force, but through the use of Flow.

The Secret of Flow is to go with your opponent, never against. this requires such delicacy of timing and control that one must surely enter the third Level to Master this concept.

To state it from another angle. You will find, after practicing the Perfect Technique, specifically the Promise Fights already listed, for some time, that it becomes easier and easier to guide the Attacker's arm. This is because your arm will become as fast, or faster, than the Attacking arm. And you can control a person, without destroying them, from the altitude of this technique. But you may become bored with the technique after a while, and not make compete entry into the Third level unless you raise the stakes of the game. So ask yourself, 'I know I can move my hands as fast as he moves his hands, but can I move my whole body as fast as he moves his hands? Answering this question necessitates practice of the Two Step Unbendable Arm Technique. And this is the surest way into the Third Level.

THE PERFECT TECHNIQUE

8

PROMISE FIGHTS

(FLOW)

PROMISE FIGHT EIGHT



The Attacker steps forward with the right leg and punches to the face with the right hand.

The Defender shifts back slightly and lets the Attacker pass and encircles the Attacker's arm with the Unbendable Arm.

The Defender performs the Two Step unbendable Arm Technique to spiral the Attacker to the ground.

This technique can be worked on any body part once the Attacker has entered the range of the Unbendable Circle.

The Secret of this technique is to make sure the whole body is one unit, and that the Flow is never interrupted.

THE PERFECT TECHNIQUE

PROMISE FIGHT NINE



The Attacker steps forward with the right foot and punches to the face with the right hand.

The Defender steps into the technique and encircles the opponent's arm with the Unbendable Arm.

The Defender performs the Two Step Unbendable Arm Technique to spiral the Attacker to the ground.

THE PERFECT TECHNIQUE

PROMISE FIGHT TEN

Promise Fight Ten is the ability to change the direction of the Flow. Simply begin either Promise Fight Eight or Nine, and halfway through the technique reverse the direction. of the technique.

PROMISE FIGHT CONCLUSIONS

There are certain conclusions that can be drawn from studying the prior list of Promise Fights.

One, that the Perfect technique works on either side.

Two, that the Perfect Technique works for any distance (on any part of the body as it comes closer to the Defender).

Three, that a certain fluidity of motion and economy of motion is necessary for the successful working of this technique, which indicates a person must do this technique until it becomes enmeshed in intuition, and that timing, simplicity and delicacy become a part of you.

And there are other truths that you will glean for yourself as you dig deeper and deeper into such a simple movement.

TARGETS

I have never one to believe that one needs to explore pressure points to the degree of knowing effects of times of day strikes and delayed results and so on. By the time one learns all those things one should be able to strike a person on virtually any part of the body and cause severe body damage and disruption of Energy Flows, regardless of where and when and how he strikes. So immersing oneself in specific pressure points, unless one is training for healing the body, which is to be admired, is really superfluous.

On the other hand, as one trains, if one trains in the correct manner, one should become aware of what is under the skin of the human body they are hitting. This will cause one to seek targets of preference for different reasons.

I originally listed ten targets, but it is much more educational if I tell you two things.

One, seek to strike where the body indents. This is sometimes called a cavity strike, and it is between the various armors of the body.

Two examine one inch from every joint and you will usually find some sort of nerve center or thick line of nerves.