

## **The 18 for 50 Challenge**

Applying the fighting principles of Mo Duk Pai  
Kung Fu to a game of license-plate spotting

Prepared for Sifu Wally Jones

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SEPTEMBER 2014

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## Preface

Every month at the WESTSIDE ACADEMY OF KUNG FU<sup>i</sup>, SIFU WALLY JONES<sup>ii</sup> issues a *challenge* to his *students*. The challenge is not mandatory, but *Sifu* urges everyone to at least attempt it. The challenge is always achievable and seems easy enough to tackle: do 5 *cartwheels* a day, every day, for the month; hold a *horse stance* for 2 minutes a day for a month; *punch* the *heavy bag* for 5 minutes a day. You get the idea. We senior students sign up because we want to lead by example—and because, let’s face it, we’re competitive by nature. Sifu attempts all challenges. I assume to show us how simple and “easy” they are to accomplish.

And the challenges are easy—as long as you stay with the regimen. For example, 2 minutes in a horse stance is workable. You can easily do that every day. But put off the challenge for a couple of days because of work, family, or other commitments, and you find yourself with 6 minutes to make up. And 6 minutes in a horse stance is miserable. What’s worse is that your misery is of your own making. If you had simply set aside 2 minutes a day and done the work, you wouldn’t be in this situation. The key is to methodically tick off your small victories and never letting the challenge creep up on you.

The monthly challenge is posted front-and-center on the main wall of the school. It is accompanied by a chart which we use to track our progress. And because the challenge is posted on the main wall, it is unavoidable. Every time I enter the *floor*, the same questions run through my mind:

“Where am I with my challenge?”

“What do I need to do to catch up?”

“Who else is attempting the challenge?”

“How is each of them progressing?”

Sifu always lets us know what he thinks we should gain from each challenge. By the end of the month, we should have a deeper stance, better endurance, or see things from a different perspective. But the most important aspect I get out of the challenges is the fact that they keep

Kung fu lives in everything we do... It lives in how we put on a jacket, how we take off the jacket. It lives in how we treat people. Everything is kung fu.

MR. HAN

*kung fu* alive and on my mind outside of class.

Our monthly challenges are usually physical in nature. We expect to throw our bodies through space, endure discomfort, or experience disorientation. But the challenge for June 2014 was different. This challenge asked us to pick any 15 of the 27 FIGHTING PRINCIPLES<sup>iii</sup> of MO DUK PAI KUNG FU<sup>iv</sup> and apply them to everyday activities. For example, how do you use the *principle* of *set-ups* in your everyday life? How is important *positioning* in your daily activities? When do you acknowledge the concept of *critical distance*? I surprised myself by rattling off 15 examples on the spot.

Throughout my years of *training*, I have been acutely aware of the bleed-over between my *martial* and non-martial (civil) activities. Yes, I hit better, *tumble* better, and have gained a better tolerance for pain. But now I also lift things properly, have a better understanding of how my body moves through space, and have a better sense of balance. It has been years since I have hurt myself on a construction project. I may wake up sore, but I no longer wake up injured. I find the difference between martial and civil activity to be one of perception. In class, my body is a *weapon*. Outside of class, my body is a tool.

So, are the fighting principles of Mo Duk Pai applicable to non-martial activities? Absolutely. But will they *improve our chance of winning, regardless of what game is being played*? I believed they would. To test my theory, I designed a long-term challenge for myself.

I wanted a challenge I could do in my car. As the family chauffeur, I spend, an average of 2 hours in the *car* every day shuttling my family to work, school, practice, et al. A classic *game* of *license-plate spotting* seemed to fit the bill. I crafted two main *goals* that needed to be met. I added the clarification rules to keep myself from CHEATING<sup>vi</sup>.

—Matthew

## Challenge Definition

- 1 **Spot and positively *identify* a license plate from each of the 50 STATES<sup>VII</sup>.**
  - 1.1 License plates must be attached to *motor vehicles*.
  - 1.2 License plates must be identified in real time. Plates found via Internet searches, photographs, movies, or television programming do not count.
  - 1.3 Each license plate must *read* and identified by the person taking the challenge. *Co-pilots* and other *passengers* may be used as *spotters*. But second-hand identification does not count.
  - 1.4 The state name on a license plate must be clearly read. Merely identifying distinctive colors and patterns of a state's plate is not enough.
  - 1.5 Time is not to be set aside for this challenge. License plate *hunting* must occur only when the opportunity presents itself.
  
- 2 **Explain how the first 18 Fighting Principles of *Mo Duk Pai Kung Fu* were used to conquer the challenge.**

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AK	AR	AZ	CA	CO	CT	<b>DE</b>	FL	GA	HI	IA	ID	IL
IN	KS	KY	LA	MA	MD	ME	MI	MN	MO	<b>MS</b>	MT	NC
ND	NH	NJ	NM	NY	OH	OK	PA	RI	SC	SD	TN	TX
UT	VA	VT	WA	WI	WV	WY						
+	AB	BC	GV	MB	QC	QE						

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## **Reading this paper**

### **Additional reference**

I wanted this paper to be read and understood by both practitioners and those unfamiliar with the martial arts.

Terms in ALL-CAPS have more involved explanations in the endnotes.

Words in *italic* are defined in the glossary at the end of the paper.

### **Persons of interest**

*Sifu* with a capital S always refers to my teacher, Sifu Wally Jones.

### **Challenge terminology**

I use a number of similar but distinct words when describing the pursuit of my challenge. I use the word *hunt* to describe my active engagement in the game. When I am hunting, I am looking for vehicles. I *read traffic* to see patterns and determine flow. Reading allows me to efficiently navigate traffic and jockey for better position. I *scan* a group of cars in order to *spot* an anomaly: a plate that stands out from the rest. A license plate is positively *identified* when I am able to clearly read the state.

I use the words *game* and *challenge* interchangeably when referring to the 18 for 50 Challenge.

### **Personal pronouns**

In my own writing, I alternate between the masculine and feminine personal pronouns when referring to both sexes. In my examples, *he* and *she* each mean “he or she”. *Her* and *his* stand for “her or his”. And *his* and *hers* can be replaced by “his or hers”.

**PRINCIPLE NO. 01**

**Set-ups**

*Focus, get your head in the game, and prepare for the challenges to come.*

A set-up is preparation for something else. Cleaning and sanding the walls before you paint is set-up—a quality paint job is the result. Sweeping the floor before a party is set-up—your guests being impressed by your tidiness is the result. Pulling hard on a rope during tug of war so that your *opponent* will pull hard as well is set-up—letting go of the rope and watching your opponent take a tumble is the result.

One set-up that we do before every class is *salute* in. This is designed to give you an opportunity to clear your mind before you train. Forget the rest of your day (good or bad) and just train—set yourself up to have a good class where you are able to learn as much as possible and are in the right mindset to welcome challenge.

Set yourself up to accomplish your goals. Set your *partner* up so that you can accomplish your goals.

—*Sifu*

**CHALLENGE APPLICATION**

Every time I got into a vehicle—as a *driver* or a passenger, whether alone or with a carload of kids—I started to prepare. As I buckled in, I would review all the license plates that remained on my list. As soon as I was on the road, I was in *hunting* mode.

I set up my fellow passengers as my spotters. I told everyone who travelled with me about my challenge. I explained my overall goal, list the rules, review my latest finds, and then let everyone know what I was looking for that day. More often than not, my fellow passengers would jump right in and start playing the game with me.

By failing to prepare, you are preparing to fail.

BENJAMIN FRANKLIN

“Over there! Do you have Oklahoma?”

“I just saw Nevada.”

“Wait! That one looks different. Speed up so we can get a look at that plate.”

My co-pilot was usually my best spotter, being right next to me and undistracted by conversations in the back seats.

As a passenger, I tried not to directly influence the driver's actions. But if I could get a driver to adjust her driving by sitting forward and squinting in a particular direction, I did. Every driver I travelled with knew about my challenge. As long as I wasn't obnoxious about it, most would graciously adjust their driving to help me get a better angle on a particular license plate.

**PRINCIPLE NO. 02**

## **Positioning**

*What can you do from  
where you are now?  
Can you improve your  
situation by moving  
somewhere else?*

Positioning simply means placement—where something is. In reference to *fighting*, this could mean one’s relationship to the environment. For example, if things start to go bad, do you know where your quickest exit is?

Positioning could also refer to your relationship in space to a partner in *wrestling*. You could have them in the *mount* position. They could have you in the *rear mount* position. Those are two very different situations, because of the difference in position.

It could refer to your placement in a building relative to an angry *mob* that is bent on beating the tar out of you. You could be at the end of a 5-foot-wide, 100-foot-long hallway. You could be in the middle of an empty 40-square-foot room. Again, with all the other circumstances the same, the change in position makes a huge difference.

Put yourself in a position to accomplish your goals. Put your partner in a position so that you can accomplish your goals.

—*Sifu*

### **CHALLENGE APPLICATION**

It was impossible for me to read a license plate of a vehicle that was abreast of me. So that was a position I never wanted to be.

If I wanted to read the plates of vehicles moving in the same direction I was traveling, my best position was behind my *targets*. As a driver, I needed to keep my eyes on the road and could not safely turn around to spot a license plate. I was also never able to master the read-it-backwards-through-the-rearview-mirror method of identification. Circumstances were different when I rode *shotgun*. In shotgun, I could afford to look back because it was someone else’s job to keep the car on the road. However, I noticed I rarely took advantage of the freedom. There were always plenty of targets when I was facing forward.

I could accurately read a license plate up to 1.5 lanes or 2 car-lengths away. Any farther and I really wasn’t able to focus. Getting that close on

Location, location,  
location.

REAL ESTATE MANTRA

city street was easy. Speed limits and frequent stops at intersections made it safe to ride that close. Hunting on the *freeway* was a different story. I couldn't safely follow a vehicle that close traveling over 50 miles an hour. Freeway hunting required me to angle and jockey for position in order to identify plates.

Reading oncoming traffic involved scanning lines of plates in rapid succession. The closer the vehicles were to one another, the more quickly I had to scan them. From the adjacent lane, it was difficult to read plates while keeping my eyes on the road. On city streets, it was manageable, if I focused intently. But positively identifying a particular plate on the freeway while traveling the speed limit was impossible. I found it was easier to position myself a lane's distance away from oncoming traffic. The added distance and angle gave me more time to read each plate and helped me to better concentrate on the road.

Scanning street parking was a little easier since I was in control of the speed at which I approached the vehicles. When *strafing* a line of parked vehicles, I position myself in either the adjacent lane or one lane over.

The only advantage I found walking had over driving was in positioning. In a car, I was unable to read the license plates of trailers that had been parked with their license plates facing a building. On foot, I could easily walk in between a trailer and a building, positioning myself to read the plate.

**PRINCIPLE NO. 03**

## **Critical Distance**

*Are you within reach of your opponent? If so, what is your plan?*

Before every *boxing* match begins, the announcer goes over both fighter's statistics. One of the things that gets listed is reach—the distance from the fighter's armpit to the end of their glove. It is a measurement of limb length.

A distance that is much more difficult to measure is: at what distance can that same boxer effectively deliver a knockout shot from? Is it as long as their arm or are their punches ineffective at the end of their reach? What if they take a long step as they fire a punch?

To make things even more complicated, what if (as in the game of tournament *sparring*) the fighter is allowed to *kick*? At what distance can they deliver an effective *strike*? What if they are wielding a stick? Now what *range* are they effective up to?

The critical distance line is the maximum distance that your partner can be away from you and deliver an effective (damaging) strike. It is dependent on size, skill, speed, courage and a myriad of other factors.

—*Sifu*

### **CHALLENGE APPLICATION**

Perception of critical distance was vital while license-plate spotting, especially in active traffic. Vehicles are multi-ton land-missiles guided by single drivers. An impact at a slow speed will damage your vehicle. A miscalculation at high speed can be truly devastating. So it makes sense to know distance you need to keep—at any given speed—in order to safely break and avoid a collision.

#### **Oncoming traffic**

Obviously, I needed to stay out of the oncoming traffic lane. Critical distance closes rapidly when two vehicles travel toward one another. If I had to cross a lane, or multiple lanes, of traffic, I need to gauge the *threat* of oncoming vehicles. The question was: did I have enough time to safely cross the lanes and remain outside the critical distance of oncoming traffic?

Beware of dog.

WARNING SIGN

### **Changing lanes**

In order to safely pass into a new lane, I had to contend with a number of factors. Did I have enough room to *merge* while keeping a safe distance from traffic ahead and behind? If traffic suddenly slowed, did I have enough distance between myself and the vehicle ahead of me? If another vehicle decided to move into the same lane, would I be able to safely readjust? Since I need to speed up to safely change lanes, I affected the critical distance of the vehicle ahead of me. I needed to increase the distance before changing lanes. I also needed to gauge the speed of the traffic in my lane. If it suddenly slowed before I was able to change lanes, did I have the distance that would enable me to safely adjust?

### **Freeway angling**

In order to clearly read and identify a license plate, I needed to be within a couple of car lengths of a vehicle. It was unsafe to follow a *truck* that closely at freeway speeds. I found it much safer to angle over to an adjacent lane to read the plate.

**PRINCIPLE NO. 04**

**Extension**

*Extend your body, extend  
your influence, extend  
your reach.*

How far can you reach out your arm for a punch? That is extension. How big or small do you look when you do your *forms*? That is extension. How far away can someone be from you and you can still clearly communicate with them verbally? That is extension.

There are ways to increase or decrease extension. If you wanted to punch further, you could take a step as you did so and/or lean your body forward. If you wanted to shorten your punch you could stop your elbow from bending all the way at the end of the strike.

There are reasons to increase or decrease extension. If you are practicing your form in a cramped hotel room, you might shorten your steps, stances and strikes so as to not break any furniture. If you are showing your form at a tournament, you might increase your extension so that what you are doing is more visible to the judges.

You might alter what you are doing entirely to increase or decrease your extension. If you want to talk to your friend across a room at incredibly loud concert, you might use sign language instead of the spoken word. If you want to want to say hello to a friend in another country, you'd probably be better served sending an email rather than shouting.

Your extension is your reach.

—*Sifu*

**CHALLENGE APPLICATION**

Ah, but a man's reach  
should exceed his grasp,..

ROBERT BROWNING

In the game of license-plate spotting, extension meant expanding my range of vision. As a driver or passenger, I could turn my head, tilt my body, or crane my neck in order to get a better view of a particular plate. I could also twist around in my seat in order to spot and read plates of vehicles behind or to the side of my own. Twisting was safely done from a passenger seat or when the vehicle was stopped.

I could extend my play of the game by influencing my travel companions. I often used my spotters to read plates while navigating heavy traffic. If a spotter discovered a plate I needed then the chase was on.

But if the spotter told me the plate was simply a new variant from a state I already had on my list, I was saved the trouble. I could also subtly effect the driver through body language. Every driver I travelled with knew about my challenge, so they understood the reason behind my craning and squinting. Many drivers graciously adjusted their driving so I could get a better read on a particular license plate.

**PRINCIPLE NO. 05**

## **Bridging the Gap**

*Look for your opportunities. Move as soon as you see them. Expand your comfort zone.*

Don't be afraid to take a big step if one is indicated. You can't cross a chasm in two small jumps.

DAVID LLOYD GEORGE

The central dilemma of a tournament sparring match is how to cross the distance between the two of you, hit your partner and not get hit yourself. This puzzle is the essence of the fighting principle bridging the gap.

This same conundrum will crop up in many of the *drills* that we do. How do you get in close against your partner when they have a padded stick and you don't? How do you get in to *throw* someone without them smacking you with a knee kick?

Focusing on bridging the gap means allowing yourself to experiment and instead of getting upset or proud about the results of your experiment, simply taking note of it. Often the toughest part of bridging the gap is summoning the courage up to do so. As with everything, good partners whose control you can trust are key. Take risks, bridge the gap and see what works.

—Sifu

### **CHALLENGE APPLICATION**

I found three different instances where the principle of bridging the gap came in handy.

#### **Hey, not my exit**

When I was on the freeway, I often spotted a vehicle in the distance with an interesting license plate whose driver suddenly decided to take an exit I wasn't planning to take. I encountered a similar dilemma on city streets when a driver would decide to turn off onto another road without waiting for me to catch up. One requirement for the 18 for 50 Challenge was the need to read and accurately identify each license plate. In order to do that, I needed to get close. A clarifying rule stated that hunting should happen when the opportunity presents itself. So going out of my way to chase down a car went against the spirit of the challenge. In order to bridge that distance, I needed to be ready, aware, and willing to move when the opportunity presented itself. Otherwise, my target was lost.

### **Inconvenient parking**

When traveling down multi-lane streets, I often spotted promising license plates on parked vehicles. If I was more than a lane away, I needed to quickly bridge that gap before I passed my target. I'm not saying I never circled around a block to take a second look at a plate. But it was less time consuming if I only had to pass a vehicle once.

### **You're going to make me chase you down, aren't you?**

Every once in a while, the driver of the vehicle with an interesting license plate would decide that traffic wasn't moving fast enough and would take off down the freeway—weaving in and out of traffic. If the vehicle was going in my direction, I would often take chase. Moving safely through traffic to close the distance required presence, nerve, and some decent *timing*. Unfortunately, the chase was rarely fruitful.

**PRINCIPLE NO. 06**

**Lead vs. Rear**

*Balance power and speed,  
grounded-ness and  
mobility.*

Most fighting stances will have a lead and a rear foot. Often, students will naturally choose their dominant side as the *rear side*. This is because when striking, they will be able to deliver more power with the rear side.

As an example of a rear side action, watch a baseball pitcher. When throwing, they will step out one foot and throw with the opposite hand. This gives them much more power than if they were to throw from a *normal stance* or to throw with the *lead side* hand. The rear side can take full advantage of twisting the hips and getting the whole body into the action.

As an example of a lead side action, watch a *fencer*. When playing, they always keep the blade in their lead hand. There is no reason for power in the game of fencing because all you need to do is touch your partner with your blade. Thus, when speed is more important than power, the lead hand becomes the preferred hand.

In addition to creating a speed side (lead) and a power side (rear), having a stance that has a lead and rear side limits the easily available targets for a partner. To experiment with this, simply have a partner throw light punches at you while you stand (and try and block) from a normal stance and from a lead stance.

—*Sifu*

**CHALLENGE APPLICATION**

**Driving vs. riding shotgun.**

As a driver, I was in control of my mobility. If I wanted to switch lanes to get a better view of a plate, I could do so immediately. However, I while I was *mobile*, my focus was split. As a driver, I was subject to the rules of the road and needed to be courteous to my fellow drivers. I had to think defensively as well as offensively. After all, there was no real victory in spotting a new plate if I rammed the car in front of me or was issued a ticket for a moving violation. This constant vigilance required my spotting to be quick and precise.

Float like a butterfly,  
sting like a bee.

MUHAMMAD ALI

When I rode shotgun, my mobility was limited: I was subject to the whims of the driver. However, I could perform more efficiently within my area of influence. When driving, I needed to worry about pedestrians, other vehicles, street signs, and the like. In shotgun, I could fully concentrate on spotting the plates of the vehicles around me. My eyes could linger on particular plates and identify them with authority. And since I didn't need to worry about collisions with vehicles ahead of me, my field of vision was larger. As a driver in motion, I had between 90 and 180 degrees of vision. In shotgun, I could turn in my seat and have a full 360 degrees of visual rotation.

**PRINCIPLE NO. 07**

## **Five Primary Techniques**

*Acknowledge both your strengths and your weaknesses. Train hard and strive to expand your toolbox.*

I can't imagine competence as anything save admirable, for it is very rare in this world, and especially in this great Republic, and those who have it in some measure, in any art or craft from adultery to zoology, are the only human beings I can think of who will be worth the oil it will take to fry them in Hell.

H.L. MENCKEN

If you are doing tournament sparring for an hour against a wide variety of partners and you were to count all the techniques that you threw during that hour, what five techniques would score the most points for you? Those five techniques are your five primary tournament sparring techniques.

You could repeat this experiment for grappling, *street* drills, throwing or any other drill to see what your primary techniques are for that specific game. By having a sense of what you are good at, you can start to expand what you are weak at. By knowing what you are good at, you can develop combinations that play off your strengths. By knowing what you are good at, you can try to set up positions that will allow you to use your five primary techniques.

Know your strengths and weaknesses as a student. Work to improve both.

—*Sifu*

### **CHALLENGE APPLICATION**

#### **1. Freeway angling**

To read a license plate, I need to be within a couple car lengths. Since it is unsafe to follow directly behind a truck on the freeway, I got into the habit of changing lanes and reading plates from an angle.

#### **2. Strafing a line**

Parking lots, street parking, and slower-moving traffic lanes provide wonderful opportunities. Focusing on the typical license-plate location for each vehicle, I could rapidly strafe the entire line—scanning plates as I passed.

### **3 . Waiting for trucks to pass**

Since it is nearly impossible to safely read the front license plate of a truck, I got into the habit of allowing trucks to pass me so I could safely read their rear plates.

### **4 . Monkey-lining traffic**

As I drove down the street or freeway, I would address all new vehicles as they came into range. This included: oncoming traffic, passing vehicles, cross traffic, and new vehicles entering into my flow of traffic. And since traffic is organized into orderly lanes, it was easy to translate my technique as *monkey line* drill.

### **5 . Scanning the intersection**

Whenever I stopped for a light at an intersection, I would set my head on a swivel and scan everything in my field of vision. This included: vehicles in adjacent lanes, oncoming traffic, cross traffic, passing traffic, vehicles stopped anywhere the intersection, vehicles entering the roadway, and parked vehicles — either on the street or in nearby parking lots.

**PRINCIPLE NO. 08**

## **Initial Speed**

*Be ready. Be present.  
Trust your instincts.  
Attack the challenge before  
it has a chance to  
attack you.*

Don't think of what you  
have to do, don't consider  
how to carry it out! The  
shot will only go smoothly  
when it takes the archer  
himself by surprise.

MASTER AWA KENZÔ

Initial speed is exactly what it sounds like—the speed at which a technique begins.

Imagine your kick is an eighteen wheeler. It takes a long time to start going—there are lots of gears to go through before it gets up to top speed. Now imagine the same kick as a race car. It is built to come out of the starting gate at an amazing speed. Finally, imagine that your kick need not travel from point A to point B but is simply there the moment you kick.

Experiment with the above imagery and see if it makes your strikes any faster. While they are merely metaphors, a good mental image is often the best way to connect with the fighting principles.

To get a broader sense of the idea of initial speed (and the idea of initiative as a basic skill) watch the way other students move. Do they have to shift through gears before they “get going” or are they flying out of the gates? Don't limit your observations to only strikes. Watch the way people move before they begin doing a form. Do they fidget and sigh before starting the form or do they simply do the form?

The speed at which you begin any problem solving endeavor is the initial speed.

—*Sifu*

### **CHALLENGE APPLICATION**

If you are not mentally present when driving, you miss opportunities: opportunities to engage, opportunities to maneuver, and opportunities to avoid disaster.

#### **Incoming(!) plates**

When I was on the road, vehicles approached me, crossed my path, and passed me from behind. And I approached, crossed and passed as well. I commonly had 10 or more vehicles within my field of vision.

Each of those vehicles displayed at least one license plate, and so each of those vehicles was a potential target. But those vehicles never lingered. They were continually replaced by new vehicles. If I wasn't present and alert, I missed innumerable opportunities.

### **Intersections**

At an *all-way stop*, vehicles proceed through the intersection in the order in which they arrive. If two vehicles arrive at approximately the same time, there is a moment of hesitation as the drivers decide who arrived first and should have the right of way. If each driver feels he was first, a stop-and-start game will ensue until one driver allows the other through. If both drivers are overly polite, traffic halts while they exchange you-go-no-you-go-no-you-go signals until one driver thankfully passes through the intersection. I found that if I was present and ready at an intersection, I could get off the line quicker than opposing drivers. If I wasn't prepared, I would lose my turn to the driver who was.

At signal-controlled intersections, it is important get off the line as soon as the light turned green<sup>viii</sup>. Moving efficiently through an intersection keeps traffic flowing and is a basic courtesy you owe the drivers who are stuck in traffic with you. If I became distracted at a red light, my initiative was lost. "Coming back to reality" required me to reassess my surroundings before I could safely moves. This hesitation was forgivable if I was simply moving forward or taking a right. But if I was in a cross-traffic, green-arrow-signal lane and didn't move immediately, I would earn a honking from the driver behind me.

When two drivers facing each other across an intersection each want to take a left, they must do so immediately and in concert. I found that if I hesitated at all, the person in line behind my dance partner—who simply wants to move through the damn intersection—had a tendency to angle around and block my turn.

Every once in a while I would come across drivers unfamiliar with the area who mistook a 2-way stop for an all-way. If I immediately read the

situation, I had the option of either honking and waving them through, or taking advantage of the clueless driver and moving quickly through the intersection.

### **Merging or entering traffic lanes**

When merging into traffic or entering lanes, I needed to be present and ready to take advantage of any openings. If I hesitated, I would often lose an opportunity. Occasionally, I encountered a driver who will give room and signaling me to cut in ahead of her. If I was present, I would wave my thanks and immediately move. If I was distracted, I might not even notice the driver signaling and would lose my opportunity as a consequence.

### **Changing lanes**

Being present and ready was also handy when I wanted to change lanes on the freeway. Not only did it help me take advantage of openings, but it also helped me see when openings were going to occur. For example, if I was on a packed 3-lane freeway and needed to move to the next lane over, I would often see if I could spot a vehicle which was moving out of my target lane. If I timed it right, I was able to enter the space the vehicle was leaving before the guy behind could move into the gap.

When I was stuck in a slow or blocked lane, I needed to enter the next lane as soon as the opportunity presented itself. The reason being is that the guy behind me was just as frustrated. If I wasn't going to make a move, he surely was.

### **Avoiding collisions**

Driving is the epitome of split focus. As a driver, I simultaneously navigate traffic, hold conversations, listen to the radio, so on, and so forth. Adding the 18-for-50 Challenge to the mix stretched my attention even further. If I hadn't been present, ready, and driving defensively, I would have collided with many a vehicle.

**PRINCIPLE NO. 09**

**Combinations**

*Every move can be countered. Peppering your opponent with follow-ups gives you a better chance of landing something.*

No gym locker worth the name locker has a combination only one number long. It would be too easy to open. Similarly, most fighters of quality do not get hit by a single strike but instead have to be set up with a combination.

Sometimes this combination involves fakes and *footwork*. Sometimes it involves changing levels and targets. However the combination is specifically structured, it works by presenting a complicated problem that the fighter is unable to keep up with.

Combinations are difficult because it often means staying in the *pocket* longer than you might want to. This means you too are at risk for being hit. Your combination is your defense. Try and keep your partner busy defending so that they don't have a chance to launch an offense.

This idea of combinations true for any type of sparring. When doing *chi sao*, you can mix combinations of punches, throws and dirty street techniques... the sky is the limit for keeping your partner confused and on the defensive.

—Sifu

**CHALLENGE APPLICATION**

License-plate spotting is all about combinations. I scanned single trucks or vehicle-trailer combos to check for mismatched plates. I treated traffic as an extended *multi-man*: addressing groups or lines of targets as they came into view. Traffic combinations were pretty consistent. But, my tactics changed depending on whether my vehicle was *stationary* or in motion.

**Combinations while stationary**

Whenever I stopped at a light or intersection or was stalled in traffic, I would set my head on a swivel and scan everything within my field of vision. I scanned the vehicles stopped across the intersection, idling in adjacent lanes, or parked along the side of the road. I also scanned oncoming, crossing, and passing traffic.

One must know combinations, one must have a true knowledge...to be in the moment.

CHARLIE TROTTER

### **Combinations while in motion**

Motion increased the number of targets I encountered because, in motion, I actively engaged the groups and lines of vehicles. Moving through traffic, I was able to strafe lines of parked or stalled vehicles to scan for new and interesting plates.

**PRINCIPLE NO. 10**

**Defensive  
Choices**

*Balance your attack with  
a healthy defense. Don't  
let your opponent get the  
best of you.*

Going for a walk in a big city? Probably wise to wear a pair of shoes so that you don't get a shard of glass or a nail in your foot. Wearing shoes is an example of a defensive choice—something that you do to prevent something bad from happening.

Keeping your arms close to your body in sport grappling is a defense choice meant to prevent arm-bars and shoulder locks. Keeping your hips away from your partner in *randori* is a defense choice to prevent you from getting thrown.

There are lots of defensive choices to make and they all have side effects. Wearing a pair of shoes means you can't quite feel the ground as well as if you were barefoot. Always keeping your arms close to your body means limited options for framing off your partner. Keeping your hips away from your partner means it is harder to commit to your own throws.

The dilemma then is: what is the cost and what is the benefit of the defensive choice you are making.

—*Sifu*

**CHALLENGE APPLICATION**

The goal of every defensive maneuver in a car is to avoid a collision. I thought it would be hard to make an analogy to some of the more percussive, hands-on defensive techniques we learn at the Academy. But then I realized that no driver wants to intentionally collide with another: physical *damage* is an issue for everyone. Impact isn't always physical. It can be psychological. If I could affect a driver's decisions through my actions, the end result would be the same: my continued safety.

Hope for the best. Expect  
the worst. Life is a play.  
We're unrehearsed.

MEL BROOKS

There are 8 established defensive options in the Mo Duk Pai system. They are to *stop hit, absorb, block, blend, yield, jam, evade, or parry* an incoming strike.

**Stop hit**

A stop hit is a direct attack of one or more leading centers to halt a strike before it has a chance to be thrown. The closest approximation I have to a stop hit while driving is moving toward another vehicle and blasting my horn. The threat of collision coupled with the unknown-danger alert makes most drivers stop in their tracks.

**Absorb**

Absorbing is taking a strike while retaining structure. I absorbed when I hit my breaks to avoid a collision with a vehicle moving toward me or crossing my path.

**Block**

Block is stopping or deflecting a strike by placing a limb across the line of the attack. I blocked a driver when I stopped her vehicle by placing the nose of my vehicle across her intended path. Examples of blocking include *cutting someone off* and getting the jump on a less alert driver at an intersection.

**Blend**

Blending is moving along the same vector as the incoming strike and *glomming* onto the weapon, essentially becoming part of your opponent's action. I blended whenever I entered moving traffic. I would find my opening and enter the roadway while adjusting my speed to merge with the traffic flow.

**Yield**

Yielding is taking a strike while losing structure. I yielded when I hit my brakes in reaction to an abrupt slowdown in traffic and then quickly adjusted my speed to match the vehicles ahead of me.

### **Jam**

You jam a strike when you move in to prevent it from building up the rotation and momentum it needs to inflict damage. You essentially attack the strike before it can be thrown. An example of a jam would be blocking a vehicle in a parking space just as the back-up lights come on. Another would be *boxing* someone in on the freeway just as the driver puts on her turn signal.

### **Evade**

Evasion is avoiding a strike by moving out of the line of attack. I found the easiest way to avoid a collision was to give ample room for other drivers to maneuver. The faster traffic moved, the more space I gave. If a driver started acting aggressively or unpredictably, I would fall back and, if possible, change lanes.

### **Parry**

A parry is a redirection of a strike. I often parried vehicles when fighting for position as two lanes merged into one. If I kept more than half a length ahead of the other vehicle, the other driver would be forced to slow down and get behind me.

**PRINCIPLE NO. 11**

**Straight vs.  
Curved Line**

*Is an opening straight in front of you? Or do you need to curve around an obstacle in order to reach your objective?*

The shortest distance between two points is a straight line but when you are planning a road over hilly terrain, is making a straight line worth it? Do you really want to dig a tunnel, level a mountain or build a bridge just so you can keep the road straight? Does it make more sense to follow the contour of the land and have a windy road?

What about bringing up a difficult topic with a friend? Is it easier to get right to the point or is it better to take a circuitous path and gently broach the subject?

Finally, what about throwing a punch? Will it work to punch straight through someone's guard or is it wiser to curve around to get to your target?

These are all things to consider when you are thinking about the fighting principle of straight line versus curved line. Like all the fighting principles, it is not designed to answer questions but rather to raise questions so that you have more things to play with in your training. Play with straight lines and curves. Find out where and when they work for you.

—Sifu

**CHALLENGE APPLICATION**

What I considered a “strike” was getting my eyes on a target. If I remained stationary, all my strikes were in a straight line. But in motion, I had the capacity to curve around obstacles. Sometimes it was as simple as sitting up, tilting my body, or craning my neck in order to get a better view of a particular plate. At other times, I would lose sight of a unique license plate behind another vehicle or vehicles. In those instances, I would angle around the obstructions—my line of vision describing an arc to its intended target.

Nolan Ryan is pitching much better now that he has his curve ball straightened out.

JOE GARAGIOLA

**PRINCIPLE NO. 12**

**Angle of Attack**

*Targets can and should be approached from multiple angles.*

Often the target that we are seeking is blocked. Sometimes the solution to this problem is not to change techniques but instead, change angles.

If you have a great back-fist, but your partner is guarding their head well, can you throw it from an upward 45-degree angle down into their temple and make it land? If are proficient at using a foot sweep as a take down but your partner is stymieing you, can you sweep the back of the foot instead of the side and make it work?

Sometimes a small adjustment in the angle of a technique is the difference between function and futility. Before you abandon your technique, try changing the angle.

—*Sifu*

**CHALLENGE APPLICATION**

If I was directly behind a vehicle on the freeway, I wasn't able to get close enough to read a license plate. It just wasn't safe to ride a bumper at 50+ miles per hour. In these instances, I would pass into the adjacent lane and close the distance to get a better angle.

Look at situations from all angles, and you will become more open.

I was never able to read license plates through my rear view mirror, but if I saw something interesting in my mirror I could wait until the vehicle pulled up alongside me at the next intersection. Once we both stopped, I could safely turn in my seat to eyeball the plate.

DALAI LAMA

It was hard to scan lanes of oncoming traffic from the adjacent lane. The license plates appeared too quickly for me to process. I found it much easier to position myself a full lane's distance away from oncoming traffic. The added distance and angle gave me the added time I needed to read each plate.

**PRINCIPLE NO. 13**

**Line of Attack**

*See more targets. More targets mean more opportunities.*

The fighting principle of line of *attack* centers largely around laying a grid pattern over your partners body and then thinking of each of the squares created by that grid as a potential target.

For example, you could lay a 3-by-3 grid over your partner's chest (not literally, of course, just picture a grid) thus giving you 9 squares. If you numbered them then 1 would be the left pec, 2 would be the sternum, 3 would be the right pec, 4 would be the left side of the ribcage, 5 would be the solar plexus... hopefully you get the idea.

The purpose of all this grid laying is to get you to get you to see more targets and also to notice what targeting habits you have. The idea can be transferred anywhere. You can lay a grid over the head, the hand, the foot, the knee... it is, again, simply a visual tool to help with targeting.

—*Sifu*

**CHALLENGE APPLICATION**

Every vehicle that I saw had a front license plate. Front plates were almost universally centered on the front bumper. I did see a few large trucks with front plates located on the right and left sides of the bumper.

**Single-occupancy vehicles**

*Motorcycles, scooters* and *mopeds* were equipped with 1 rear-facing license plate. The plates were located below the driver's seat. I found them centered, to the left, or the right. *Sidecars* had a plate centered behind the passenger.

**Cars and vans**

I found cars and *vans* to have 2 license plates: one in the front and one in the rear. Rear plates of cars were centered and could be found on the bumper, the trunk, or the rear *hatch*. The rear plate of a cargo van was located on either of the rear doors.

Listen, real poetry doesn't  
say anything; it just ticks  
off the possibilities. Opens  
all doors. You can walk  
through any one that suits  
you.

JIM MORRISON

### **Buses and RVs**

*Buses* and *RVs* had 2 license plates: one in the front and one in the rear. I found the rear plates centered, to the left, or to the right about bumper height; or centered, right, or left halfway up the back of the vehicle.

### **Trucks**

Trucks had 2 license plates: one in the front and one in the rear. I found the rear plates of trucks centered on or on either side of the bumper. If the truck has a rolling door, the plate was located either to the right or left of the door. The addition of a trailer added another license plate to the mix. I found trailer plates on the left side of, right side of, or centered on the bumper. I also found plates mounted in random places on the rear door.

### **Tractor trailers**

Tractor-trailers had 3 or more license plates. The tractor had a plate centered on the front bumper. It often had one centered on the trailer hook-up or somewhere on the back of the cab. In addition, each trailer had its own license plate. I found these plates on the left side of, right side of, or centered below the load.

**PRINCIPLE NO. 14**

**Offensive  
Choices**

*What are the best ways to  
attack this particular  
challenge?*

As the coach of a football team, you have many options when it comes to how you want to run your offense. You can choose the number of running backs you want to have. You can choose how far or close your receivers will be. In other words, you have many different set ups to choose from before the ball is hiked. The set up you choose will likely dictate the kinds of options you will be able to pick from in terms of the play you are going to run.

Think along the same lines when it comes to picking your fighting stance while you are waiting on the line for a tournament sparring match to begin. Will you pick a forward, neutral or back leaning stance? Will you be hopping around or still? Will you have both hands up high, one high and one low or both hands down? These set up choices will dictate your initial strike in the match and in addition, will influence your ability to respond to what your partner does.

For the football coach, once the offensive set up is chosen, then there is the matter of picking the play. Will you run or pass? Will you fake? Will it be a simple or complex play? Are you reacting to what the other team is doing? Are you anticipating how they will react defensively to what you have been throwing at them offensively?

Every advantage is  
temporary.

KATERINA  
STOYKOVA-KLEMER

In that same vein, picture yourself in a sport grappling match where you have bottom guard position. From there, will you sweep to take a top position, try for a submission from bottom guard or perhaps mix the two and use a submission attack that leads into a sweep?

These are all examples of offensive choices. Consider the tools that you have. Consider how your partner reacts defensively (and offensively) to those tools.

—*Sifu*

## **CHALLENGE APPLICATION**

When I think of offensive choices, I like to refer to *Sifu Allen Jackson's* 2014 seminar on counter-fighting<sup>ix</sup>. Sifu Jackson separates opponents into three categories: mobile fighters, stationary fighters, and street *brawlers*.

### **Mobile fighter**

Mobile fighters move well on their feet. They are characterized by light footwork, and moving in and out of range. Oddly enough, I interpreted stop-and-go traffic as my mobile fighters. Mobile fighters were found in parking lots, on city streets, at intersections, and in heavy traffic. I “attacked” these vehicles with a combination of timing, broken rhythm, and forward pressure.

### **Stationary fighter**

Stationary fighters are linear have a tendency to move straight in. They are characterized by minimal footwork and grounded, stable attacks. I interpreted free-flowing traffic as my stationary fighters because relative to me, they moved very little. Stationary fighters were found on the freeway and long, unbroken stretches of highway. I “attacked” these vehicles by moving, staying out of critical distance until I needed to commit, and angling.

### **Street brawler**

Brawlers are unpredictable fighters who may blend grounded-ness with mobility. They are known for their aggression and wide, wild punches. My street brawlers were those aggressive drivers who interpreted any slower-moving vehicle as an annoyance. I “attacked” these vehicles by matching the driver’s aggressive behavior and giving chase. If I was lucky, a combination of moving and angling would allow me box in an aggressive driver, temporarily stopping her forward progress and giving me the opportunity to read her plates.

**PRINCIPLE NO. 15**

**Active vs.  
Passive**

*Balance action and reaction, observation and engagement.*

Don't get set into one form. Adapt it and build your own. And let it grow. Be like water. Empty your mind, be formless, shapeless—like water. Now you put water in a cup, it becomes the cup; you put water in a bottle, it becomes the bottle; you put it in a teapot it becomes the teapot. Now water can flow or it can crash. Be water, my friend.

BRUCE LEE

You can swim or you can float.

Sometimes this is simply a choice: it's a wonderful sunny day, the current is slow and you've got nowhere to go. You could swim in order to explore, move your muscles and to actively play. You could also float, relax and let the water take you wherever it is going.

Other times there is a necessity level. Your friend is drowning in a pool. It makes no sense to float to the bottom slowly. It is important that you swim, as quickly as possible to the bottom, retrieve them and get them back on dry land as soon as you can.

Finally, it sometimes makes more sense to float than swim. If you are swept out of your canoe in some rough rapids and manage to get on top of the water, it is safer to point your toes downstream, relax and ride things out. Fighting it and swimming is only liable to lead to an injury.

The metaphor can only go so far, but hopefully you get the idea. In some drills, listen, watch and absorb. Be passive. In others, engage, react, participate and seek out results. More often than not, you'll actually need to strike a balance between the two. You might be very active on all fronts with one partner because they are of an equal skill level as you but then with your next partner you might have to be very passive with your footwork because they've got a bum knee and can't do much footwork.

Experiment with being active and passive in drills with the thought that you always want to keep yourself and your partners safe.

—*Sifu*

## **CHALLENGE APPLICATION**

License-plate *hunting* could be broken up into active and passive modes. I hunted actively whenever I was in moving toward my targets. I hunted passively whenever my targets approached me.

Active hunting included scanning oncoming traffic, cross traffic, and vehicles entering the roadway; passing vehicles in order to spot new targets; and scanning plates while moving past whole lines of parked or slower-moving vehicles.

Passive hunting included scanning plates while waiting at an intersection and allowing vehicles to pass in order to get a better look at their rear license plates.

**PRINCIPLE NO. 16**

## **Leading Centers**

*A strike starts from a leading center. If you want to stop the strike, attack the leading center.*

When solving problems,  
dig at the roots instead of  
just hacking at the leaves.

ANTHONY J. D'ANGELO

If you want to stop a parked car from rolling, you can put blocks under the wheels. If you're a meter maid and you find a car with multiple outstanding parking tickets, you might slap one of those gnarly looking locks on one of the wheels so it doesn't go anywhere.

Simply put, you prevent that piece of the car that is able to move from moving.

You can accomplish a similar result on a person by halting his or her leading centers—head, shoulders and hips. Suppose you manage to take your partners back in a standup throwing drill. To prevent them from recovering a good position, you could hold on to their hips with their hands and use one side of your head on the middle of their back. The hands on their hips will stop them from turning their lower body. The head on the center of their back (between their shoulders) will prevent them from turning their upper body. This is a really specific instance but often if you can control the hips, shoulders or head of your partner, you can limit their movement options and make them more predictable.

In addition, knowing that people move from the leading centers you can exploit this as a way of faking. If you are sparring and you move your shoulder in the right way, your partner might think you were going to throw a punch. Their misplaced reaction might give you the opportunity to land a strike.

—Sifu

### **CHALLENGE APPLICATION**

The leading centers of any vehicle are the wheels, the outer shell, and the driver. Each is an indicator of a vehicle's intended movement. And each is a primary target if your goal is to arrest the movement of the vehicle.

### **Wheels**

If the wheels are unable to turn, a vehicle can no longer maneuver. If the wheels are unable to rotate, then the vehicle is stopped.

When in drive, the front wheels aim where the vehicle will be going. In reverse, the wheels aim in the opposite direction the vehicle will be going.

### **Shell**

If you threaten the outer shell of a vehicle—including the paint job, windows, and body panels—the driver will take action to avoid the chance of damage. The more expensive the vehicle, the more violent the reaction tends to be. I have seen limousines jump sidewalk curbs to avoid a taxi that swerved too close.

The shell of a vehicle can indicate a change in direction through turn signals, break lights, a back-up beeper, and the changing in glare from its headlamps.

### **Driver**

Finally, if you *stymie* the driver, the vehicle loses its motivator and can no longer maneuver.

Before changing lanes, a driver will swivel her head—checking to see if there is room for her vehicle in the new lane, making sure no one is moving in from an adjacent lane, and judging the distance to the vehicles ahead of her. At an intersection, the driver's attention tends to gravitate toward the direction she intends to move.

**PRINCIPLE NO. 17**

**Independent  
Motion**

*Mask your intentions by  
minimizing your initial  
movements.*

We spend lots of time in class talking about how to generate powerful punches and kicks. We start strikes from the feet, move up through the hips and then move the power out through the striking limb. This is how we generate power from the bottom (feet) up (fist). Independent motion is the exact opposite of this.

To throw a punch with independent motion, move the fist first, then the elbow, then the shoulder, then the torso, then the hip and finally the foot. It is as if a string is wrapped around your fist and someone is yanking that fist to the target.

The point of independent motion is to minimize telegraphing (showing your partner what your attack is). Since the movement of the fist is a “smaller” visual disturbance than the movement of the hip, your partner will have a harder time seeing a punch that is thrown with independent motion versus seeing a punch as we normally drill it.

Experiment with the idea for yourself and see where it is functional to throw a strike with independent motion and where it isn't.

The bigger a motion is, the easier it is to spot. The easier a motion is to spot, the simpler it is to thwart.

Consider the sleight of hand tricks employed by a magician performing a simple card trick. If the magician hides a card in their sleeve, they don't want the audience to see them do it. To accomplish this, they might use as small a motion as possible to hide the card - something involving just the fingers of one hand, perhaps. If they were to use a big motion, where they bent at the elbow or even the shoulder, it would be too obvious.

This is not to say a small motion is the only way to hide a card. The magician could also create a distraction while hiding the card, such as a bright flash of light, a clever joke or a loud noise. However, it is the

Simplicity is the outcome  
of technical subtlety. It is  
the goal, not the starting  
point.

MAURICE SAATCHI

notion of a smaller motion being harder to detect than a bigger motion that we want to examine when we are talking about the fighting principle of Independent Motion.

A martial parallel to the card trick is to punch by first moving your fist (or whatever weapon you are striking with). Consider the most basic of boxing *jabs*—the fist launches out and back with no body movement. It is fast but weak and only covers the distance of the fighter’s arm. If next we add a step to this jab, but still move the fist first, then we can keep some of the speed and deception (starts with a small motion, not a big one) and also add some distance (step forward) and power.

To summarize: Independent motion is a way of masking an action by keeping the initial action small.

—*Sifu*

#### **CHALLENGE APPLICATION**

In this challenge, my goal was to accurately identify license plates. If I interpreted myself as an attacker, then the analogy logically followed that other vehicles were my opponents, and my attacks were simply getting my eyes on license plates. The only counters my opponents had available were to get out of range or move behind an object to obscure my view of their plates. My opponents didn’t know they were being attacked. And so, none of them felt the need to defend against me. The only times I found a vehicle actively defending was when I became too aggressive. A vehicle that rides bumpers, makes multiple lane changes, or cuts people off will spook most drivers. Some will slow down; others will speed up. But everyone will give an aggressive driver wide berth to avoid an unwanted collision. As long as I kept my movements small and was courteous to fellow drivers, my spotting attacks went unnoticed.

**PRINCIPLE NO. 18**

**Faking**

*Make you opponent believe one thing, and then hit him with the unexpected.*

As an offensive soccer player dribbles their way towards the other teams goal and finds themselves alone, facing off with the goalie, what will give them the best chances of scoring a goal? Should they kick the ball straight at the goal? Should they fake left then shoot right? Should they fake a shot from further out and then try and close the distance?

All the questions point to two bigger questions—how will the goalie react to what they do and what is the goalie expecting? If the offensive player can answer these questions with some certainty, they can guess if they need to fake, double fake or play it safe.

Faking is quite similar in fighting. Ask yourself how your partner will respond to misdirection. Try some misdirection and see what happens. Fakes can be about directional change, angle change, timing change, rhythm change... the possibilities are endless. Keep in mind that the more experienced the fighter, the less likely they are to fall for the same fake a second time. If you create the opportunity and successfully misdirect your partner, make sure you follow it up with something that gets you a result.

—*Sifu*

**CHALLENGE APPLICATION**

I would never recommend using the principle of faking while driving. Faking is aggressively offensive driving, which goes directly against the safer defensive strategy I was taught when I first learned how to drive. That said, if I wanted to fake out vehicles, I could employ the following tactics.

**Changing lanes**

If you need to change lanes into a crowded offramp, swerve into a small space between vehicles in the adjoining lane, narrowly missing a collision. If your fake is believed, you will be rewarded with a horn blast, expletives, a shaking fist, or any combination of the three. The driver of the vehicle you almost hit will be upset, but also leery of the crazy person who almost hit her. In many cases, she will cautiously fall back

If you don't throw it,  
they can't hit it.

LEFTY GOMEZ

and create some distance between you two. If this opens up a space for you, take advantage of it and change lanes.

### **Jumping the intersection order**

If you need to quickly pass an intersection that is not regulated by a traffic signal, you can jump the order by *juking* other drivers. At an all-way stop, vehicles proceed through the intersection in the order in which they arrive. If vehicles arrive at approximately the same time, each driver must yield to the driver on his right. If the intersection is experiencing high traffic, north-south and east-west vehicles take turns. You can jump the established order by moving out of turn and then violently stopping part way through the intersection. Chances are, many drivers will stop in response to the crazy person who almost ran through the intersection. If all the drivers along your intended route stop, take advantage of the pause and immediately move through the intersection. Giving the sorry-about-that wave isn't mandatory, but I highly recommend it.

## Reflection

In retrospect, I have to say this was a pretty fun exercise. I was able to successfully and continually blend my kung-fu mindset with my everyday activities. And it was a wonderful team-building and bonding experience for my friends and family.

The challenge gave me something to do through my tedious commutes and kept me from reading or fiddling on my phone at intersections. It reduced my stress level by giving my commutes new purpose. I no longer worried about all the pressing things I needed to accomplish once I got out of @#\$!ing traffic. If I was driving, I was hunting.

Reading license plates in moving traffic was nerve-wracking. Vehicle plates are small targets. And reading them, required me to keep my eyes off the road for a disconcertingly long time. I missed many plates at the beginning of my challenge because I couldn't sufficiently split my focus between the road and my target. By the end of the challenge, I was able to linger a fraction of a second longer on each target which was just enough for me to read and identify. I like to think that this practice has given me a higher level of *confront*, allowing me to see, and take advantage of, more opportunities in my sparring.

This challenge has also given me a deeper appreciation for the principle of Initial Speed (No. 8). I don't think I will ever lose my irritation with distracted drivers. The amount of time I spend in traffic due to their inability to get off the line is truly exasperating. Unfortunately, I can't do anything about the situation. What I can control is my ability to be present and ready to go in life as well as in class. Leading by example probably won't have an effect on the masses. But it will certainly make my little part world run smoother.

—Matthew

Rivers know this: there is  
no hurry. We shall get  
there someday.

A. A. MILNE

## Challenge Index

On an average car trip, I could spot at least 7 different state license plates.

Three of those 7 would always be Oregon, Washington, and California—in order of frequency.

I found more than half of the license plates on my list within the first 2 weeks.

Two month later and I am still searching for Mississippi and Delaware.

I spotted more [Beautiful] British Columbia license plates than I would have ever expected.

Out-of-state licenses tend to be on the vehicles of recent transplants, temporary residents, non-resident workers, commercial truckers, and tourists.

I had a slightly better chance of spotting an out-of-state license on a *highway*, freeway, or *interstate*; on an international-business campus; on a college or university campus; at an RV park, hotel, or motel; at popular tourist attractions; at sporting or concert events; and at car-rental or moving companies.

*Long-haul trucks* from Maine, Tennessee, Indiana, Illinois, and Louisiana pass through Portland on a regular basis.

Trailers and the vehicles that tow them can be registered in different states.

The license plate of a U-Haul trailer rarely matches the plates of the vehicle that tows it.

I found it odd that the vast majority of U-Haul trailers and truck have Arizona plates until I discovered that the company is based out of Phoenix.

I can now recognize, at a glance, 14 standard Oregon license plates, including: APPORTIONED, CRATER LAKE, CULTURAL TRUST, DEALER, KEEP KIDS SAFE, OREGON TRAIL, PACIFIC WONDERLAND, PERMANENT FLEET, PUBLICLY OWNED, SALMON, SHARE THE ROAD, TREE, VETERAN, and WINE COUNTRY<sup>x</sup>. I can't tell what a wonderful resume padder that skill is...

I can also recognize at a glance the default state license plates for Arizona, British Columbia, California, Florida, Idaho, Illinois, Montana, Ohio, Oklahoma, and Washington.

My 10-year-old daughter was my best co-pilot and spotter. She bought into the challenge wholeheartedly and had an amazing time helping her dad check off his list.

My 9-year-old daughter spotted the elusive Rhode Island on a family walk in Astoria. If she hadn't called it out, I would have totally missed it.

My boys were worthless. The 15-year-old couldn't be bothered with Dad's childish game; and the 5-year-old can't read yet.

My lovely wife was a gracious driver who would often speed up and change lanes to help me read a particular plate. But she had no patience for me or my damned challenge if it caused us to be late for an engagement.

## Glossary

**absorb.** Take up and reduce the effect or intensity of (sound or an impact).  
In fighting, to take a strike while retaining *structure*.

REF: [www.tinyurl.com/ph2276f](http://www.tinyurl.com/ph2276f)

**Academy of Kung Fu.** The flagship school of the Mod Duk Pai system, founded in 1974 and located Southeast Portland. The Academy is owned and run by Sifu Kyle Alexander.

REF: [www.academyofkungfu.org](http://www.academyofkungfu.org)

**Alexander, Sifu Kyle.** Owner and head instructor of the Academy of Kung Fu. Holds a 4th-degree black belt in Mo Duk Pai Kung Fu and the title of sifu. Sifu Wally's kung fu teacher.

REF: [www.tinyurl.com/knsvvqb](http://www.tinyurl.com/knsvvqb)

**Alive MMA.** A training gym, located in Southeast Portland, offering *mixed-martial-arts* programs with an emphasis on jiu-jitsu, wrestling, judo, grappling, boxing, and kickboxing. Alive is owned and run by Bill Bradley. REF: [www.alivemma.net](http://www.alivemma.net)

**all-way stop.** An intersection system where traffic approaching from all directions is required to stop before proceeding.

REF: [en.wikipedia.org/wiki/All-way\\_stop](http://en.wikipedia.org/wiki/All-way_stop)

**angling.** Moving at an angle. In martial arts, to move to the side while traveling either forward or back. REF: [www.tinyurl.com/mvewrdv](http://www.tinyurl.com/mvewrdv)

**attack.** An aggressive and violent action against a person or place.

REF: [www.tinyurl.com/n93lxb7](http://www.tinyurl.com/n93lxb7)

**attacker.** One who attacks.

**automobile.** SEE: *car*.

**back mount.** SEE: *rear mount*.

**blend.** Form a harmonious combination. In fighting, to move in the same vector as a strike and accelerate its motion, never allowing it to land. REF: [www.tinyurl.com/kt8z37l](http://www.tinyurl.com/kt8z37l)

**blinkies, the.** Rapid blinking in reaction to a pressured confrontation.

**blitz.** An intensive or sudden attack. A sudden, energetic, and concerted effort, typically on a specific task. REF: [www.tinyurl.com/kelx99y](http://www.tinyurl.com/kelx99y)

**blocking.** The act of stopping or deflecting an opponent's attack for the purpose of preventing injurious contact with the body. A block usually consists of placing a limb across the line of the attack.  
REF: [en.wikipedia.org/wiki/Blocking\\_\(martial\\_arts\)](http://en.wikipedia.org/wiki/Blocking_(martial_arts))

**blow.** A forcible or sudden act or effort: an assault.  
REF: [www.tinyurl.com/3m7mtjs](http://www.tinyurl.com/3m7mtjs)

**box in.** Restrict the ability of someone to move freely.  
REF: [www.tinyurl.com/mlutf32](http://www.tinyurl.com/mlutf32)

**boxing.** A *combat sport* in which two people engage in a contest of strength, speed, reflexes, endurance, and will, by throwing punches usually with gloved hands against each other.  
REF: [en.wikipedia.org/wiki/Boxing](http://en.wikipedia.org/wiki/Boxing)

**Bradley, Bill.** Owner and head instructor at Alive MMA. Holds a black belt in Brazilian jiu-jitsu. Sifu Wally's grappling teacher.  
REF: [www.tinyurl.com/o2o2qtv](http://www.tinyurl.com/o2o2qtv)

**brawler.** A fighter who depends on ferocity, toughness, and strength to win fights. Brawlers rarely attempt to dodge a blow, preferring to take the hit. REF: [www.tinyurl.com/kp4qgon](http://www.tinyurl.com/kp4qgon)

**Brazilian jiu-jitsu** ("gentle art"). A martial art, combat sport, and self-defense system that focuses on grappling and especially ground fighting. Based on Kodokan Judo ground fighting fundamentals.  
REF: [en.wikipedia.org/wiki/Brazilian\\_Jiu\\_Jitsu](http://en.wikipedia.org/wiki/Brazilian_Jiu_Jitsu)

**broken rhythm.** In fighting, flexibility,. The ability to weave in and out of patterns and styles, both of your own and your opponent.  
REF: [www.tinyurl.com/ndbmumh](http://www.tinyurl.com/ndbmumh)

**bumper.** A horizontal bar fixed across the front or back of a motor vehicle to reduce damage in a collision. REF: [www.tinyurl.com/qxadxz7](http://www.tinyurl.com/qxadxz7)

**bus.** A large motor vehicle carrying passengers by road, especially one serving the public on a fixed route and for a fare.  
REF: [www.tinyurl.com/q3u43nh](http://www.tinyurl.com/q3u43nh)

**capoeira.** A Brazilian martial art that combines elements of dance, acrobatics and music. Known for its quick and complex moves, a wide variety of kicks, spins, and highly mobile techniques.  
REF: [en.wikipedia.org/wiki/Capoeira](http://en.wikipedia.org/wiki/Capoeira)

**cab.** The driver's compartment in a truck, bus, or train.  
REF: [www.tinyurl.com/mj57ko9](http://www.tinyurl.com/mj57ko9)

**car.** A road vehicle, typically with four wheels, powered by an internal combustion engine and able to carry a small number of people.  
REF: [www.tinyurl.com/n3yafk2](http://www.tinyurl.com/n3yafk2)

**cargo van.** SEE: *van*.

**cartwheel.** A sideways rotary movement of the body, where the performer is briefly inverted. Name comes from the movement of the performer's limbs which emulate the spokes of a turning wheel.  
REF: [en.wikipedia.org/wiki/Cartwheel\\_\(gymnastics\)](http://en.wikipedia.org/wiki/Cartwheel_(gymnastics))

**challenge.** A task or situation that tests someone's abilities.  
REF: [www.tinyurl.com/ppgqygt](http://www.tinyurl.com/ppgqygt)

**chi sao.** Also known as "sticky hands". A training exercise focused on the identifying attacks through subtle shifts in body position, instinctively breaking an opponent's structure, and removing her ability to apply force. REF: [www.tinyurl.com/kh7x6tr](http://www.tinyurl.com/kh7x6tr)

**choke.** Also known as a *chokehold* or a *stranglehold*. A general term for grappling hold that critically reduces or prevents either air (choking) or blood (strangling) from passing through the neck of an opponent.  
REF: [en.wikipedia.org/wiki/Chokehold](http://en.wikipedia.org/wiki/Chokehold)

**chokehold.** SEE: *choke*.

**class.** A group of students who are taught together. REF: [www.tinyurl.com/m8apmwj](http://www.tinyurl.com/m8apmwj)

**co-driver.** SEE: *co-pilot*.

**collision.** An instance of one moving object or person striking violently against another. REF: [www.tinyurl.com/kf6we5e](http://www.tinyurl.com/kf6we5e)

**combat sport.** A competitive contact contest featuring one-on-one combat. Examples include boxing, kickboxing, amateur wrestling, judo, Brazilian jui-jitsu, mixed martial arts, and *Muay Thai*. REF: [en.wikipedia.org/wiki/Combat\\_sport](http://en.wikipedia.org/wiki/Combat_sport)

**confront.** Meet (someone) face to face with hostile or argumentative intent. In martial arts, the ability to face conflict without with a calm aspect. REF: [www.tinyurl.com/k5bqqek](http://www.tinyurl.com/k5bqqek)

**co-pilot.** Also known as a *co-driver* and *shotgun*. The person who sits in the front passenger seat whose primary job is to help the driver navigate. REF: [en.wikipedia.org/wiki/Co-driver](http://en.wikipedia.org/wiki/Co-driver)

**counterattack.** An attack made in response to one by an enemy or opponent. REF: [www.tinyurl.com/ne9zyw9](http://www.tinyurl.com/ne9zyw9)

**cutting someone off.** Prevent someone from having access to somewhere or someone; isolate someone from something they previously had connections with. REF: [www.tinyurl.com/knw9ylg](http://www.tinyurl.com/knw9ylg)

**damage.** Physical harm caused to someone or something in such a way as to impair its value, usefulness, or normal function. REF: [www.tinyurl.com/ouox8lv](http://www.tinyurl.com/ouox8lv)

**devastate.** Destroy or ruin (something). REF: [www.tinyurl.com/kwg9bzw](http://www.tinyurl.com/kwg9bzw)

**dirty.** (Of an activity) dishonest; dishonorable. In martial arts, against established rules of conduct. In street fighting, unorthodox, disconcerting, and unexpected. REF: [www.tinyurl.com/qevw7uu](http://www.tinyurl.com/qevw7uu)

**drill.** Intensive instruction or training in something, typically by means of repeated exercises. REF: [www.tinyurl.com/oq5chxm](http://www.tinyurl.com/oq5chxm)

**driver.** The person who controls the operation and movement of a vehicle, such as a car, carriage, truck, or bus.  
REF: [en.wikipedia.org/wiki/Driving](http://en.wikipedia.org/wiki/Driving)

**evade.** Escape or avoid, especially by cleverness or trickery. In fighting, to avoid a strike. REF: [www.tinyurl.com/qevw7uu](http://www.tinyurl.com/qevw7uu)

**fencer.** A practitioner of *fencing*. REF: [en.wikipedia.org/wiki/Fencing](http://en.wikipedia.org/wiki/Fencing)

**fencing.** The martial art of fighting with blades.  
REF: [en.wikipedia.org/wiki/Fencing](http://en.wikipedia.org/wiki/Fencing)

**fighting.** The action of fighting; violence or conflict.  
REF: [www.tinyurl.com/msz52yu](http://www.tinyurl.com/msz52yu)

**fighting principles.** Ideas that, when applied, improve a student's chance of winning, regardless of what game is being played.  
SEE: ENDNOTE V. ON FIGHTING PRINCIPLES.

**floor, the.** The dedicated space in a kung fu school where class is conducted. Students and teachers salute onto the floor to show their respect and appreciation for the school, and to indicate that they are ready to train. REF: [www.tinyurl.com/ly5rosx](http://www.tinyurl.com/ly5rosx)

**footwork.** A martial arts/combat sports term for the activity of the legs and feet in stand-up fighting. The term covers balance, establishing distance, positioning, and generating momentum for strikes.  
REF: [en.wikipedia.org/wiki/Footwork\\_\(martial\\_arts\)](http://en.wikipedia.org/wiki/Footwork_(martial_arts))

**form.** Also known as *kata*. In martial arts, a detailed choreographed pattern of movements practiced either solo or in pairs.  
REF: [en.wikipedia.org/wiki/Kata](http://en.wikipedia.org/wiki/Kata)

**freeway.** A road designed for safe, high-speed operation of motor vehicles through the elimination of at-grade intersections, usually divided and having at least two lanes in each direction; a motorway.

REF: [en.wiktionary.org/wiki/freeway](http://en.wiktionary.org/wiki/freeway)

**game.** Structured play, usually undertaken for enjoyment and sometimes used as an educational tool. Key components are goals, rules, challenge, and interaction. REF: [en.wikipedia.org/wiki/Game](http://en.wikipedia.org/wiki/Game)

**gauge.** Form a judgment or estimate of (a situation, mood, etc.).

REF: [www.tinyurl.com/oa454k7](http://www.tinyurl.com/oa454k7)

**generalist.** A well-rounded student, with a broad range of experience.

SEE: ENDNOTE I. WESTSIDE ACADEMY OF KUNG FU & CROSSFIT HILLSDALE.

**glom.** Become stuck or attached to. REF: [www.tinyurl.com/mn39gu3](http://www.tinyurl.com/mn39gu3)

**goal.** The object of a person's ambition or effort; an aim or desired result.

REF: [www.tinyurl.com/k2n2l6w](http://www.tinyurl.com/k2n2l6w)

**grounded.** In martial arts, stable, relaxed, and connected to the earth.

**hatch.** The rear door of a hatchback car. REF: [www.tinyurl.com/m9zgx45](http://www.tinyurl.com/m9zgx45)

**heavy bag.** A sturdy, cylindrical bag that is designed to be repeatedly struck. In martial arts, it is used to hone kicking and striking maneuvers and develop punching technique.

REF: [en.wikipedia.org/wiki/Punching\\_bag](http://en.wikipedia.org/wiki/Punching_bag)

**highway.** A main, direct public road, especially a multi-lane, high speed thoroughfare connecting major population centers.

REF: [en.wiktionary.org/wiki/highway](http://en.wiktionary.org/wiki/highway)

**horse stance.** An important posture in Asian martial arts and takes its name from the position assumed when riding a horse. This stance can be integrated into fighting, exercises, and forms.

REF: [en.wikipedia.org/wiki/Horse\\_stance](http://en.wikipedia.org/wiki/Horse_stance)

**Hung Ga.** SEE: *Hungar Kung Fu*.

**Hungar Kung Fu.** Also known as *Hung Ga*. A southern Chinese martial art known for its deep, low stances; strong hand-techniques; and versatile tiger claw. REF: [www.tinyurl.com/q28lclg](http://www.tinyurl.com/q28lclg)

**hunt.** To try and find someone or something by searching carefully.  
REF: [www.tinyurl.com/lnuu84m](http://www.tinyurl.com/lnuu84m)

**identify.** Establish or indicate who or what (someone or something) is.  
REF: [www.tinyurl.com/l7lqmk1](http://www.tinyurl.com/l7lqmk1)

**impact.** 1. The action of one object coming forcibly into contact with another. 2. The effect or influence of one person, thing, or action, on another. REF: [www.tinyurl.com/pbmacwq](http://www.tinyurl.com/pbmacwq)

**interstate.** A freeway that is part of the Interstate Highway System.  
REF: [en.wiktionary.org/wiki/interstate](http://en.wiktionary.org/wiki/interstate) and [www.tinyurl.com/2yfsxe](http://www.tinyurl.com/2yfsxe)

**italic.** Of the sloping kind of typeface used especially for emphasis or distinction and in foreign words. REF: [www.tinyurl.com/lx4v9fq](http://www.tinyurl.com/lx4v9fq)

**Jackson, Sifu Allen.** Upper-belt sparring instructor at the Academy of Kung Fu. Holds a 5th-degree black belt in Mo Duk Pai Kung Fu and the title of sifu. A life-long martial artist with over four decades of experience. Long-time student of Professor King.

**jab.** A lead-side straight punch used in martial arts. Jabs can be used defensively to keep an opponent at a safe distance or offensively, alone or as a set-up to more powerful strikes.  
REF: [en.wikipedia.org/wiki/Jab](http://en.wikipedia.org/wiki/Jab)

**jam.** Crowd onto (a road) so as to block it. In fighting, to stop a strike with a body mass to reduce its effectiveness.  
REF: [www.tinyurl.com/n3kpsv8](http://www.tinyurl.com/n3kpsv8)

**joint lock.** A grappling technique involving manipulation of an opponent's joints in such a way that they reach their maximal degree of motion. REF: [en.wikipedia.org/wiki/Joint\\_lock](http://en.wikipedia.org/wiki/Joint_lock)

**Jones, Lara.** Co-owner and assistant instructor of Westside Academy of Kung Fu & CrossFit Hillsdale. An advanced student in Mo Duk Pai Kung Fu who holds a masters degree in education.  
REF: [www.tinyurl.com/kcm7n3j](http://www.tinyurl.com/kcm7n3j)

**Jones, Sifu Wally.** Co-owner and head instructor of the Westside Academy of Kung Fu & CrossFit Hillsdale. Holds a 2nd-degree black belt and the title of sifu in Mo Duk Pai Kung Fu, as well as a blue belt in Brazilian jui-jitsu. REF: [www.tinyurl.com/kcm7n3j](http://www.tinyurl.com/kcm7n3j)

**judo** (“gentle way”). A Japanese martial art, combat and Olympic sport whose most prominent feature is its competitive element. Known for its dynamic throws, takedowns, *pins*, chokes, and *joint locks*.  
REF: [en.wikipedia.org/wiki/Judo](http://en.wikipedia.org/wiki/Judo)

**juke.** To make a false movement in order to deceive (an opponent).  
REF: [www.tinyurl.com/a3mgp8b](http://www.tinyurl.com/a3mgp8b)

**King, Professor Fred.** The founder of Mo Duk Pai System of Kung Fu. A life-long martial artist with over four decades of deep experience. Holds advanced degrees in Kajukenbo, Modern Arnis, and karate.  
REF: [www.tinyurl.com/k3rkf5g](http://www.tinyurl.com/k3rkf5g)

**karate.** (“empty hand”). A Japanese martial art employing punches, kicks, knee strikes, elbow strikes, and open hand techniques such as knife-hands, spear-hands, and palm-heel strikes.  
REF: [en.wikipedia.org/wiki/Karate](http://en.wikipedia.org/wiki/Karate)

**kata.** SEE: *form*.

**kick.** A physical strike using the foot, leg, or knee.  
REF: [en.wikipedia.org/wiki/Kick](http://en.wikipedia.org/wiki/Kick)

**kickboxing.** A group of stand-up combat sports based on kicking and punching, historically developed from karate, Muay Thai and Western boxing. Practiced for self-defense, general fitness, or as a contact sport. REF: [en.wikipedia.org/wiki/Kickboxing](http://en.wikipedia.org/wiki/Kickboxing)

**kung fu.** A Chinese term referring to any study, learning, or practice that requires patience, energy, and time to complete; often used in the West to refer to Chinese martial arts.

REF: [en.wikipedia.org/wiki/Kung\\_fu\\_\(term\)](http://en.wikipedia.org/wiki/Kung_fu_(term))

**lead side.** In fighting, the side of your body closest to your opponent.

**license plate.** Also known as a *vehicle registration plate*. A metal or plastic plate attached to a motor vehicle or trailer that uniquely identifies it within the issuing region's database.

REF: [en.wikipedia.org/wiki/Vehicle\\_registration\\_plate](http://en.wikipedia.org/wiki/Vehicle_registration_plate)

**long-haul truck.** A heavy transportation vehicle that travels across state lines, often covers distances of thousands of miles.

REF: [en.wikipedia.org/wiki/Truck\\_driver](http://en.wikipedia.org/wiki/Truck_driver)

**martial.** Relating to fighting or war. REF: [www.tinyurl.com/pg8y36f](http://www.tinyurl.com/pg8y36f)

**martial arts.** Various sports, which originated chiefly in Japan, Korea, and China as forms of self-defense or attack, such as judo, karate, and kendo. REF: [www.tinyurl.com/knb66x8](http://www.tinyurl.com/knb66x8)

**merge.** To blend or come together without abrupt change.

REF: [www.tinyurl.com/oy2wxyu](http://www.tinyurl.com/oy2wxyu)

**mixed martial arts.** Or *MMA*. full-contact combat sport that allows the use of both striking and grappling techniques, both standing and on the ground, from a variety of other combat sports and martial arts.

REF: [en.wikipedia.org/wiki/Mixed\\_martial\\_arts](http://en.wikipedia.org/wiki/Mixed_martial_arts)

**MMA.** SEE: *mixed martial arts*.

**mob.** A large crowd of people, especially one that is disorderly and intent on causing trouble or violence. REF: [www.tinyurl.com/lng5fec](http://www.tinyurl.com/lng5fec)

**mobile.** Able to move or be moved freely or easily.

REF: [www.tinyurl.com/oprokzxx](http://www.tinyurl.com/oprokzxx)

**mobility.** The ability to move or be moved freely and easily.

REF: [www.tinyurl.com/l2maxf4](http://www.tinyurl.com/l2maxf4)

**Mo Duk Pai Kung Fu** (“martial ethics method”). A comprehensive martial art combining hard and soft style techniques, developing the whole martial artist through body, mind and spirit. Places a strong emphasis on ethical behavior. REF: [www.modukpai.com](http://www.modukpai.com)

**monkey dance, the.** The human dominance ritual establishing status while impressing peers and possible love interests. Marked by a willingness to do battle. Coined by Rory Miller in the book “Meditations on Violence”. REF: [www.tinyurl.com/jwbkghn](http://www.tinyurl.com/jwbkghn)

**monkey line.** A drill where a single student defends against a single-file line of attackers. The defender’s goal is to take out the line—constantly angling for good position so that he or she only has to deal with one opponent at a time. REF: [www.tinyurl.com/njv6ugd](http://www.tinyurl.com/njv6ugd)

**moped.** A low-power, lightweight motorized bicycle.

REF: [www.tinyurl.com/nvet95r](http://www.tinyurl.com/nvet95r)

**motorcycle.** A two-wheeled vehicle that is powered by a motor and has no pedals. REF: [www.tinyurl.com/nzdo36j](http://www.tinyurl.com/nzdo36j)

**motor scooter.** SEE: *scooter*.

**motor vehicle.** A self-propelled wheeled vehicle that does not operate on rails. Classes include: *automobiles* or cars, buses, motorcycles, off highway vehicles, light trucks or light duty trucks, and trucks or lorries. REF: [en.wikipedia.org/wiki/Motor\\_vehicle](http://en.wikipedia.org/wiki/Motor_vehicle)

**mount.** Or *mounted position*, is a dominant ground grappling position, where one combatant sits on the other combatants torso with the face pointing towards the opponent’s head.

REF: [en.wikipedia.org/wiki/Mount\\_\(grappling\)](http://en.wikipedia.org/wiki/Mount_(grappling))

**mounted position.** SEE: *mount*.

**Muay Thai.** a combat sport of Thailand that uses stand-up striking along with various clinching techniques. Known as “the art of eight limbs” and characterized by the combined use of fists, elbows, knees, and shins. REF: [en.wikipedia.org/wiki/Muay\\_Thai](http://en.wikipedia.org/wiki/Muay_Thai)

**multi-man.** A drill where a single student defends against multiple attackers. The goal is for the defender to either effectively take out all of her opponents or to keep them at bay—while moving, breathing, and maintaining calm and structure.

**normal stance.** In martial arts, a relaxed upright stance with arms down and feet shoulder-width apart.

**Northern-style kung fu.** (“Northern kicks”) Styles of kung fu that originated north of the Yangtze River. Known for deeply extended postures connected by quick fluid transitions with the ability to quickly change the direction. REF: [www.tinyurl.com/pggskzp](http://www.tinyurl.com/pggskzp)

**OODA loop.** The decision cycle of Observe, Orient, Decide, and Act, and *act*, first developed for the military and now also often applied to understand commercial operations and learning processes. REF: [en.wikipedia.org/wiki/OODA\\_loop](http://en.wikipedia.org/wiki/OODA_loop)

**opening.** An opportunity to achieve something. REF: [www.tinyurl.com/kjg9fcf](http://www.tinyurl.com/kjg9fcf)

**opponent.** A person, group, or force that opposes and/or attacks. REF: [en.wikipedia.org/wiki/Adversary](http://en.wikipedia.org/wiki/Adversary)

**parry.** Ward off (a weapon or attack), especially with a countermove. REF: [www.tinyurl.com/mzetzmf](http://www.tinyurl.com/mzetzmf)

**partner.** 1. A person who takes part in an undertaking with another or others, especially in a business or firm with shared risks and profits.  
2. In martial arts, the person with whom you are performing a particular drill. REF: [www.tinyurl.com/kjaxqp6](http://www.tinyurl.com/kjaxqp6)

**passenger.** A person who travels in a vehicle but bears little or no responsibility for the tasks required for that vehicle to arrive at its destination or otherwise operate the vehicle.

REF: [en.wikipedia.org/wiki/Passenger](http://en.wikipedia.org/wiki/Passenger)

**pepper.** Hit repeatedly with small missiles or gunshot. In martial arts, to repeatedly strike a target with quick, sharp blows.

REF: [www.tinyurl.com/o8rwn9f](http://www.tinyurl.com/o8rwn9f)

**pin.** A victory condition in various forms of wrestling that is met by holding an opponent's shoulders or shoulder blades to the wrestling mat for a prescribed period of time.

REF: [en.wikipedia.org/wiki/Pin\\_\(amateur\\_wrestling\)](http://en.wikipedia.org/wiki/Pin_(amateur_wrestling))

**pocket, the.** The distance between two fighters where strikes can be thrown without reaching. It is a place where both fighters are in range to hit each other, making power shots much more significant.

REF: [www.tinyurl.com/p3569o2](http://www.tinyurl.com/p3569o2)

**power shot.** A solid rear-handed strike, thrown from a grounded stance, that connects with the chin, head, limbs, or body and inflicts damage.

REF: [www.tinyurl.com/pr6wbw5](http://www.tinyurl.com/pr6wbw5)

**principle.** A fundamental truth or proposition that serves as the foundation for a system of belief or behavior or for a chain of reasoning.

REF: [www.tinyurl.com/nuyvs2n](http://www.tinyurl.com/nuyvs2n)

**punch.** A striking blow made with a closed fist.

REF: [en.wikipedia.org/wiki/Punch\\_\(combat\)](http://en.wikipedia.org/wiki/Punch_(combat))

**randori.** A term used in Japanese martial arts to describe free-style practice. The term literally means "chaos taking" or "grasping freedom," implying a freedom from the structured practice of kata (forms).

REF: [en.wikipedia.org/wiki/Randori](http://en.wikipedia.org/wiki/Randori)

**range.** The area or extent covered by or included in something. In fighting, the farthest away a fighter can be and still do damage to his opponent. REF: [www.tinyurl.com/pjc39cq](http://www.tinyurl.com/pjc39cq)

**read.** Look at and comprehend the meaning of (written or printed matter) by interpreting the characters or symbols of which it is composed.

REF: [www.tinyurl.com/m3nm7p4](http://www.tinyurl.com/m3nm7p4)

**rear mount.** Also known as *back mount*. A dominant grappling position where one opponent is behind and in control of the other.

REF: [en.wikipedia.org/wiki/Back\\_mount](http://en.wikipedia.org/wiki/Back_mount)

**rear side.** In fighting, the side of your body that is farthest away from your opponent.

**roundhouse kick.** Also known as swinging kick or a power angle kick. A kick in which the attacker swings his or her leg around in a semicircular motion, striking with the front of the leg or foot.

REF: [en.wikipedia.org/wiki/Roundhouse\\_kick](http://en.wikipedia.org/wiki/Roundhouse_kick)

**RV.** Short for “recreational vehicle”. A motor vehicle or trailer equipped with living space and amenities found in a home primarily intended for leisure activities such as vacations and camping.

REF: [en.wikipedia.org/wiki/Recreational\\_vehicle](http://en.wikipedia.org/wiki/Recreational_vehicle)

**salute.** A gesture of respect, homage, or polite recognition or acknowledgment, especially one made to or by a person when arriving or departing. REF: [www.tinyurl.com/nkfygcl](http://www.tinyurl.com/nkfygcl)

**scan.** Look quickly but not very thoroughly through (a document or other text) in order to identify relevant information.

REF: [www.tinyurl.com/lm8vtvs](http://www.tinyurl.com/lm8vtvs)

**school.** 1. Any institution at which instruction is given in a particular discipline. 2. A group of people, particularly writers, artists, or philosophers, sharing similar ideas or methods.

REF: [www.tinyurl.com/mjhgu8q](http://www.tinyurl.com/mjhgu8q)

**scooter.** Also known as a motor scooter. A light two-wheeled open motor vehicle on which the driver sits over an enclosed engine with legs together and feet resting on a floorboard.

REF: [www.tinyurl.com/o85p77u](http://www.tinyurl.com/o85p77u)

**shotgun.** The front passenger seat of a vehicle. The term “riding shotgun” refers to the practice of sitting alongside the driver in a moving vehicle. Originally, the armed guard who sat next to a stagecoach driver. REF: [www.tinyurl.com/59zenb](http://www.tinyurl.com/59zenb)

**sidecar.** A small, low vehicle attached to the side of a motorcycle for carrying passengers. REF: [www.tinyurl.com/ob462xr](http://www.tinyurl.com/ob462xr)

**sifu.** A pair of Cantonese terms, used in English to mean “master” or “teacher” in the context of martial arts, especially kung fu and tai chi, also used to denote “spiritual father” in esoteric uses.  
REF: [en.wikipedia.org/wiki/Sifu](http://en.wikipedia.org/wiki/Sifu)

**Southern-style kung fu.** (“Southern fists”) Styles of kung fu that originated south of the Yangtze River. Known for low stable stances and short powerful movements that combine both attack and defense.  
REF: [www.tinyurl.com/pggskzp](http://www.tinyurl.com/pggskzp)

**sparring.** A form of training common to many combat sports. Although the precise form varies, it is essentially relatively free-form fighting, with enough rules, customs, or agreements to make injuries unlikely. REF: [www.tinyurl.com/ksnmgwt](http://www.tinyurl.com/ksnmgwt)

**spot.** See, notice, or recognize (someone or something) that is difficult to detect or that one is searching for. REF: [www.tinyurl.com/ksnmgwt](http://www.tinyurl.com/ksnmgwt)

**spotter.** An aviator or aircraft employed in locating or observing enemy positions. REF: [www.tinyurl.com/kflu9ya](http://www.tinyurl.com/kflu9ya)

**stance.** In martial arts, the distribution, foot orientation and body positions adopted when attacking, defending, advancing or retreating.  
REF: [en.wikipedia.org/wiki/Stance\\_\(martial\\_arts\)](http://en.wikipedia.org/wiki/Stance_(martial_arts))

**stationary.** Not moving or not intended to be moved.  
REF: [www.tinyurl.com/kkbwdph](http://www.tinyurl.com/kkbwdph)

**stop hit.** An intercepting attack to an opponent’s leading center to either reduce a strike’s effectiveness or prevent it from being thrown.  
REF: [en.wikipedia.org/wiki/Jeet\\_Kune\\_Do](http://en.wikipedia.org/wiki/Jeet_Kune_Do)

**strafe.** Attack a line of opponents, swiftly striking each opponent in turn as you move past. The term was originally used to describe a low-flying aircraft attack. REF: [www.tinyurl.com/m9uzscj](http://www.tinyurl.com/m9uzscj)

**stranglehold.** SEE: *choke*.

**strategy.** Catch-all ideas of thinking about how to win a fight no matter what tools or rules are involved.

SEE: ENDNOTE V. ON FIGHTING PRINCIPLES.

**street.** SEE: *street fighting*.

**street fighting.** Or *street*. A spontaneous and hostile physical confrontation between two or more individuals where no rules apply. A sudden violent encounter that can occur anywhere, in which anything goes. REF: [www.tinyurl.com/ohwdc8x](http://www.tinyurl.com/ohwdc8x)

**strike.** A directed physical attack with either an inanimate object (such as a weapon) or with a part of the human body intended to cause blunt trauma or penetrating trauma upon an opponent.

REF: [en.wikipedia.org/wiki/Strike\\_\(attack\)](http://en.wikipedia.org/wiki/Strike_(attack))

**structure.** In martial arts, the scaffold of the body and its designs. The relation between limbs, joints and core.

REF: [www.tinyurl.com/qd8j78p](http://www.tinyurl.com/qd8j78p)

**student.** A person who is studying at a school or college. REF: [www.tinyurl.com/pzm36fh](http://www.tinyurl.com/pzm36fh)

**style.** A manner of doing something. In martial arts, a distinct approach or way of teaching a particular martial art.

REF: [www.tinyurl.com/q7n388v](http://www.tinyurl.com/q7n388v)

**stymie.** Prevent or hinder the progress of. REF: [www.tinyurl.com/mvaoot](http://www.tinyurl.com/mvaoot)

**system.** 1. A set of principles or procedures according to which something is done; an organized method. 2. In martial arts, a family of schools with a common philosophy and teaching interrelated styles of fighting. REF: [www.tinyurl.com/oux97dn](http://www.tinyurl.com/oux97dn)

**tactics.** Ways of striking, blocking, submitting, etc. that can be used with the tools available while following the rules of the game that is being played. SEE: ENDNOTE V. ON FIGHTING PRINCIPLES.

**taekwondo** (“way of the foot and the hand”). A Korean martial art combining combat and self-defense techniques with sport and exercise. REF: *en.wikipedia.org/wiki/Taekwondo*

**tai chi** (“boundless fist”). Full name, t'ai chi ch'uan. An internal Chinese martial art practiced for both its defense training and health benefits. Best known for its slow-movement training forms.  
REF: *en.wikipedia.org/wiki/Tai\_Chi*

**takedown.** In martial arts and combat sports, a technique that involves off-balancing an opponent and bringing him or her to the ground, typically with the performer of the takedown landing on top.  
REF: *en.wikipedia.org/wiki/Takedown\_(grappling)*

**target.** An objective or result toward which efforts are directed. A person, object, or place selected as the aim of an attack.  
REF: *www.tinyurl.com/m3vkrmd*

**threat.** A menace of bodily harm, such as may restrain a person's freedom of action. REF: *www.tinyurl.com/p2yglub*

**throw.** 1. Propel (something) with force through the air by a movement of the arm and hand. 2. A grappling technique that involves off-balancing or lifting an opponent, and throwing them to the ground.  
REF: *en.wikipedia.org/wiki/Throw\_(grappling)*

**timing.** The choice, judgment, or control of when something should be done. REF: *www.tinyurl.com/lg3gzuz*

**tool.** A device or implement, especially one held in the hand, used to carry out a particular function. REF: *www.tinyurl.com/kb3sehd*

**tractor.** A short truck consisting of the driver's cab, designed to pull a large trailer. REF: *www.tinyurl.com/n4zdjp4*

**tractor-trailer.** A transport vehicle consisting of a semi-tractor and attached trailer. REF: [www.tinyurl.com/lyga6vl](http://www.tinyurl.com/lyga6vl)

**traffic.** Vehicles moving on a road or public highway.  
REF: [www.tinyurl.com/kaokg44](http://www.tinyurl.com/kaokg44)

**trailer.** An unpowered vehicle towed by another, in particular.  
REF: [www.tinyurl.com/q7ub5ah](http://www.tinyurl.com/q7ub5ah)

**training.** The action of learning a particular skill or type of behavior.  
REF: [www.tinyurl.com/ngvtv9](http://www.tinyurl.com/ngvtv9)

**truck.** A large, heavy motor vehicle used for transporting goods, materials, or troops. REF: [www.tinyurl.com/q2xccbb](http://www.tinyurl.com/q2xccbb)

**tumbling.** Performing acrobatic or gymnastic exercises. In a martial arts context, this covers cartwheels, rolls, and controlled falls.  
REF: [www.tinyurl.com/nwhpxxa](http://www.tinyurl.com/nwhpxxa)

**van.** A covered boxlike motor vehicle, typically having a rear door and sliding doors on the side panels, used for transporting goods or people. REF: [www.tinyurl.com/mtckk3x](http://www.tinyurl.com/mtckk3x)

**vehicle.** SEE: *motor vehicle*.

**vehicle registration plate.** SEE: *license plate*.

**weapon.** A thing designed or used for inflicting bodily harm or physical damage. REF: [www.tinyurl.com/n4q4zs3](http://www.tinyurl.com/n4q4zs3)

**Westside Academy of Kung Fu & CrossFit Hillsdale.** A Mo Duk Pai Kung Fu school and conditioning gym, located in Southwest Portland. The Academy is owned and run by Sifu Wally Jones and Lara Jones.  
REF: [www.westsideakf.com](http://www.westsideakf.com)

**yield.** (Of a mass or structure) give way under force or pressure. In fighting, to meet a strike while abandoning structure, moving with the blow to reduce its effectiveness. REF: [www.tinyurl.com/p2baf56](http://www.tinyurl.com/p2baf56)

i **The Westside Academy of Kung Fu** opened its doors in 2010 with a mission is to provide quality instruction, encourage a love of learning, and instill an open appreciation for all the movement arts. It is currently owned and run by Sifu Wally Jones and *Laura Jones*.

The Westside Academy of Kung Fu teaches Mo Duk Pai Kung Fu. The phrase *mo duk pai* translates from Chinese to English as “martial ethics method”. The Academy believes that the practice of *martial arts* should lead students to ponder the ethics (rights and wrongs) of the use of physical force.

The roots of Mo Duk Pai are both wide and deep. Throughout their studies, students are exposed to striking, grappling, throwing, weapons, sparring, teaching and forms. The Academy believes that the *generalist*—a well-rounded student, with a broad range of experience—has a better chance at survival in facing the unexpected than the specialist.

Students training at the Academy will find an emphasis on practicality, growth, fitness, reflection, skill, teaching and patience.

ii **Sifu Walter William “Wally” Jones** is the head instructor and co-owner of the Westside Academy of Kung Fu. He first stumbled into the martial arts when he decided to accompany his older brother in joining a local *taekwondo* school. From there, his love of the arts blossomed. Jones has studied various arts as an adult including *Hungar Kung Fu*, *tai chi*, *Capoeira*, *Brazilian jiu-jitsu* and Mo Duk Pai Kung Fu. Jones began his training in Mo Duk Pai in 2000 under *Sifu Kyle Alexander* of the *Academy of Kung Fu*, and currently holds the rank of 2nd-degree black belt and the title of *sifu*. Jones also trains in Brazilian Jiu Jitsu under *Bill Bradley* of *Alive MMA* and currently holds the rank of blue belt. Jones has been teaching martial arts professionally to children and adults since 2006. He is passionately dedicated to martial arts, and grateful for the gifts that teaching and training have brought to his life.

iii **Fighting Principles of Mo Duk Pai Kung Fu**

1. Set-ups
2. Positioning
3. Critical Distance
4. Extension
5. Bridging the Gap
6. Lead vs. Rear
7. Five Primary Techniques
8. Initial Speed
9. Combinations
10. Defensive Choices

11. Straight vs. Curved Line
12. Angle of Attack
13. Line of Attack
14. Offensive Choices
15. Active vs. Passive
16. Leading Centers
17. Independent Motion
18. Faking
19. Constant Forward Pressure
20. Economy of Motion
21. Relaxation vs. Tension
22. Immobility vs. Mobility
23. Timing
24. Commitment
25. Unpredictability
26. Broken Rhythm
27. Uncertainty

iv **Mo Duk Pai Kung Fu** combines hard- and soft-style techniques to create a comprehensive martial art. Mo Duk Pai aims to develop the whole martial artist, by training the body, the mind and the spirit. The art teaches kicking and striking techniques, counters to attacks, street and tournament sparring, defensive and offensive actions with a knife and club, redirection, evasion and incorporates grappling as needed.

Mo Duk Pai emphasizes individual learning; each student progresses at his or her own pace. Students must both master basic techniques and display creative application of technique against a variety of attacks, including multi-person attacks.

Mo Duk Pai kung fu was founded by *Professor Fred King* in 1983. An accomplished martial artist and tournament fighter, Professor King felt the time was right for a more holistic system of martial arts that encompassed spontaneity, creativity, practicality, and ethical behavior. These four principles form the cornerstones of Mo Duk Pai.

Mo Duk Pai places a strong emphasis on ethical behavior. In fact, the name can be translated as “martial ethics method”. The system does not impose a set of ethics on its students; it only requires that each student have his or her own personal honor code and to behave in an ethical manner. This applies to the student’s entire life, not merely to the use of martial technique.

Because of the wide variety of techniques and applications students must master, earning a

black-belt rank in Mo Duk Pai may take several years. Rather than being frustrating, this length of training is highly rewarding to the dedicated student because of the depth of the training he or she receives. As the student advances and his or her level of physical accomplishment rises, training encompasses more and more of the mental and spiritual aspects.

**v On Fighting Principles**

Some of our time in class is spent on drilling individual techniques, counters and combinations. These are *tactics*—ways of striking, blocking, submitting, etc. These are dependent on the tools we have and the rules of the game we are playing (open hand versus weapon, striking versus throwing, etc). We can however, take a broader view and look at *strategies*: catch all ideas of thinking about how to win a fight no matter what tools or rules are involved. One way we attempt to communicate these strategies is through the fighting principles—ideas that are meant to be applied to improve a student’s chance of winning, regardless of what game is being played.

Many of the principles overlap one another. For example, position and mobility are two separate fighting principles but a student’s ability to achieve a dominant position in grappling is affected by his or her understanding of mobility. It’s important to be able to think about each of the principles independently and also how they interrelate to one another.

Hopefully it is obvious that one shouldn’t just theorize about the fighting principles but actually try to apply them. You’ll find that when you experiment with new strategies (fighting principles) you’ll often lose at whatever game you’re playing. Don’t worry. That’s because you’re thinking about what you’re doing and thinking is slowing you down. You could go back to the way you’re used to moving and you might start winning again. Don’t get tempted by the present tense win. Go out on a limb. Try out new ways of moving and thinking about fighting. Don’t lose on purpose but don’t let it bother you when you do lose. In fact, if you’re not losing from time to time, you need to either spar more skilled partners and/or you need to expand your repertoire. Examining and thinking about the fighting principles is part of a long haul strategy to improve at the art.

—Sifu

**vi** **“If you’re not cheating, you’re not trying.”** is both a sports adage and a Mo Duk Pai system-wide mantra.

**vii** **The 50 States** are Alabama, Alaska, California, Colorado, Connecticut, Delaware, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Mississippi, Missouri, Montana, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Pennsylvania, Rhode

Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, and Wyoming.

**viii Old Man Johnson's rant on intersection traffic**

It takes 3 seconds for a distracted driver to begin moving through a signal-controlled intersection. In those 3 seconds, the following occurs: First, he realizes the light has turned green. Second, he realizes that it is his turn to move. Third, he makes sure that it is safe for him to move through the intersection. And lastly, he moves. Now 3 seconds doesn't seem too long to wait. But if you find yourself behind a line of 10 distracted people, you will be starring at a green light for 30 seconds before you can move.

If the same driver were present and ready, the first three stages of this *OODA loop* would be eliminated. If the driver waits with attention, he is ready to move when the light changes. If he keeps an eye on his vehicle and his environment, he knows it is safe to proceed. If the driver is present and ready, he simply goes when the light turns green! And if everyone in a line is prepared to go, everyone can move together! Now wouldn't that be lovely?

**ix Excerpts from *Know Your Enemy, Know Yourself!***

The Mo Duk Pai 2014 Camp seminar led by Sifu Allen Jackson

**Mobile stand-up fighters**

*Taekwondo, Kickboxing, Capoeira, Northern-style Kung Fu*, etc. Stand-up mobile fighters are just that: they move on their feet. You can recognize them by their footwork: light, hopping, in-and-out, and shuffling. In general, they will have very active footwork.

**Counters to a mobile fighter**

*Timing, broken rhythm, blitz, overwhelm with forward pressure*. Work to get inside or counter and maybe take to the ground if working against a known single attacker. Remember: these are generalities and playing percentages. Leave room to adjust when necessary. How do you get inside or counter?

1. Match [your opponent's] rhythm[, then] break and go.
2. Chi sao: Enter as [a] kick retracts, [or] enter as [a] combo ends [as your opponent's] energy drop[s].
3. Blitz: [It's all in the] timing: watch for [the] weight [to shift] on [to the] back foot.

**Immobile or stationary fighters**

*Karate, Judo, Wrestling, Southern -style Kung Fu, Jiu Jitsu*, etc. [They are] mostly linear fighters, meaning the tendency to move straight in. Stationary fighters are not too adept at angling. You can

recognize them by their wider stances [and] minimal footwork [which creates] a more grounded, stable attack approach. Generally, [they are] better mid- to close-range fighters. Look for *power shots*, attempted *takedowns*, *throws*, and *chokes*. Also, [they are] not usually known for an abundance of combinations. They are also skilled with their *counterattacks*.

### **Counters to a stationary fighter**

The groin is a GREAT target. Stance is usually wider and feet are typically pointed straight ahead. Move, move, move. Confuse them with angles and lots of movement. Entice them to counterattack off a fake and then counter the counter. Stay outside of your critical distance until ready to fully commit. Throw lots of combinations and move in and out. Attack the knees.

- 1 . Cross [the] critical distance [and] angle to counter.
- 2 . Angle to [the] strong side and [roundhouse] kick to the groin.
- 3 . Angle in and pressure[your opponent] with combinations.
- 4 . Sprawl against [the] leg takedown], push off [your opponent's head] against [a] stand-up takedown.

### **Street brawler**

[A street brawler is] unpredictable [and may] combine mobility [with] stationary [fighting]. [He or she will] most likely [be a] straight-line fighter [employing] wide, wild punches, an intention to clinch, and very few kicks. Typically [a brawler] will wear out fast for lack of conditioning and [the] high-stress factor. Street brawlers may be prone to carrying high tension and pumping loads of adrenaline.

### **Counters to a street fighter**

Angle, angle, and move. Be unpredictable yourself! Act insane, off your rocker, spit [in his or her] face to gain a moment of advantage. Use environmental elements: sticks, bricks, a wall, cars, etc. Be prepared to fight VERY, VERY, dirty. The more relaxed you can be, the more likely you will control the confrontation. Street brawlers attack for a variety of reasons: posturing for friends (*monkey dance*), money for drugs, power, or they could be just plain crazy. Understanding what to look for displayed in a variety of aggressive behaviors, the postures, the modes of attack, voice inflection, location of attack, etc. is the first step in understanding and countering the attack.

## **x 14 easily identifiable Oregon State license plates**

**Apportioned.** *White lettering on a red field.* Issued to vehicles that operate in more than one jurisdiction (state or province). A percentage of each jurisdiction's fee is paid based on the fleet's

previous history of operations (mileage). Oregon collects and distributes the registration fees for each jurisdiction in which the vehicle is licensed. REF: [www.tinyurl.com/otj5tdj](http://www.tinyurl.com/otj5tdj)

**Crater Lake.** (2002) *White lettering over an image of Crater Lake.* A special-registration graphic license plate available for Oregon State passenger vehicles. The plate surcharge supports Crater Lake National Park. REF: [www.tinyurl.com/nke9qew](http://www.tinyurl.com/nke9qew)

**Cultural Trust.** (2006) *Black lettering over a red and orange painting by Northwest artist Kelly Kievit.* A special-registration, graphic license plate available for Oregon State passenger vehicles. The plate surcharge supports the Oregon Cultural Trust. REF: [www.tinyurl.com/kyogmbc](http://www.tinyurl.com/kyogmbc)

**Dealer.** *Black lettering on a white field.* License plates issued to dealers with current business license. One plate, displayed on rear, is required for unregistered vehicles that are owned or controlled by the dealer and in actual use by the dealer, members of the dealer's firm, any salesperson or any person authorized by the dealer. REF: [www.odot.state.or.us/forms/dmv/6726.pdf](http://www.odot.state.or.us/forms/dmv/6726.pdf)

**Keep Kids Safe.** (2007) *White lettering over a variegated blue field and featuring two gold silhouettes over a red heart.* A special-registration graphic license plate that was available for Oregon State passenger vehicles. The plate surcharge supported the Children's Trust Fund of Oregon. REF: [www.tinyurl.com/ol3z26x](http://www.tinyurl.com/ol3z26x)

**Pacific Wonderland.** (2009) *Gold lettering on a navy field.* A limited-edition, special-registration graphic license plate available for Oregon State passenger vehicles. The plate surcharge supports the Oregon State Capitol Foundation and the Oregon Historical Society. REF: [www.tinyurl.com/p3r63rf](http://www.tinyurl.com/p3r63rf) and [www.ohs.org](http://www.ohs.org)

**Oregon Trail.** (1993–2000) *Black lettering over a covered-wagon graphic on a blue-white-tan-green gradient field.* A special-registration graphic license plate that was produced from 1993 to 1998 and was available for Oregon State passenger vehicles through 2000. The plate surcharge supported the Oregon Trail History Fund. REF: [www.tinyurl.com/o436zul](http://www.tinyurl.com/o436zul)

**Permanent Fleet.** *Navy lettering on a gold field.* License plates issued to the owner of a fleet of vehicles registered as a fleet rather than individually. Plates are valid as long as fees are paid. No renewal stickers required. REF: [www.odot.state.or.us/forms/dmv/6726.pdf](http://www.odot.state.or.us/forms/dmv/6726.pdf)

**Publicly Owned.** *Navy on a gold field, black lettering on a white field, or gold lettering on a navy field.* License plates issued to any vehicle owned or leased by the State of Oregon, or the government of a county, city, political subdivision or federally recognized Indian tribe. REF: [www.tinyurl.com/ojbcmoq](http://www.tinyurl.com/ojbcmoq)

**Salmon.** (1998) *Navy lettering over a picture of a Chinook salmon with top and bottom bars in aqua.* A special-registration graphic license plate that is available for Oregon State passenger vehicles. The plate surcharge supports the Oregon Watershed Enhancement Board and the Oregon Parks and Recreation Department. REF: [www.tinyurl.com/qy7rp4g](http://www.tinyurl.com/qy7rp4g) and [www.tinyurl.com/pezrwe8](http://www.tinyurl.com/pezrwe8)

**Share the Road.** (2008) *White lettering on a navy field featuring a gold silhouette of a cyclist.* A special-registration graphic license plate that is available for Oregon State passenger vehicles. The plate surcharge supports the Bicycle Transportation Alliance and Cycle Oregon. It is the second most popular fund-generating plate. REF: [www.btaoregon.org](http://www.btaoregon.org) and [www.cycleoregon.com](http://www.cycleoregon.com)

**Tree.** (1988) *Dark blue lettering over a mountain-scape and featuring a green Douglas fir silhouette down the center.* The default registration graphic license plate that is issued for Oregon State passenger vehicles and light trailers.

**Veteran.** *Dark blue lettering on a white field and featuring a medal earned or a branch of service insignia.* Special-registration graphic license plates that are available for qualified individuals for their Oregon State passenger vehicles. Veteran plates are most popular of Oregon's fund-generating plates. REF: [www.tinyurl.com/n97b8yf](http://www.tinyurl.com/n97b8yf)

**Wine Country.** (2012) *White lettering over a pastoral vineyard scene.* A special-registration graphic license plate that is available for Oregon State passenger vehicles. The plate surcharge supports the Oregon Tourism Commission. ref: [www.traveloregon.com](http://www.traveloregon.com)