

古松流拳法

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Martial Arts Collective Society



Face to Face

By Janine Moore, Moore Martial Arts

Q&A with Master Randy Stigall

American Academy of Martial Arts,
Downers Grove, Ill.

How did you get involved in the martial arts?

I got involved in martial arts out of necessity, not out of recreation. When I was kid ... we moved to Chicago. It was a rough neighborhood, quite a culture shock. I ran with a gang for a while. I had to. I didn't have much of a choice. That was just the way it was in the neighborhood. Then I got shot at, and I had enough of that. That ended my grand career. Martial arts is what pulled me out of the path I was on. Martial arts pretty much saved my life. I got involved in boxing, then I got involved in Kung Fu, the Red Dragon Society under Count Dante. I did Kung Fu in Chinatown. Then I got involved

with Johnny Tai for two years. I was married, got out of martial arts for a while. We had our first daughter in 1978, and that's when I found Hapkido.

... It was very hard to get into martial arts back then because all the teachers were Asian. They didn't want to teach non-Asians. But in '78, I was the luckiest man on the planet, because when I met Kwang Seek Hyun, he was the real deal, a phenomenal teacher. He taught not just physical but mental. He taught me discipline. How to behave.

It was something to look forward to conditioning mind, body and spirit, learned those, did a lot of studying, got into Asian healing arts, and started helping people.

Hapkido is what made me really fall in love. I was learning. When I found Hapkido, I felt like I finally found a pair of shoes that fit. Hapkido had

little kung fu and Chinese long fist and incorporated boxing. It just worked out great.

What kept you interested in the martial arts?

I'm what you call a martial arts junkie. If you're going to be addicted to something, there's nothing better to be addicted to.. you're training, learning, teaching, it's a wonderful life.

What was your teacher like?

He was rough, very very rough. But it was the tough-love experience. When I called him, I said I'm interested in Hapkido. He said, yah good, please come in sign up, then bam, he hung up phone. When I came in, he said what you want? I said I may be interested. He said you do it or don't . Don't waste my time, that's who he was, no political correctness

Randy Stigall Q&A, continued...

with him, whatsoever, he told it like it was. It rubbed off on me.

It was almost like the father that you love to hate, but you knew what he was doing was right. You knew he was getting you on the right path. I still try to see him once a year. He has a huge school.

What did you learn most from him?

How to pursue things, how to not sit back and dream, but how to make them happen. I do it. I don't think about it, I just do it. You can't think about it, you only must do.

What was his legacy for you?

He's the guy who got me started. I won't say much, because he does all the talking, when I'm there, he still browbeats me because I'm not doing this, not doing that. I just sit back and listen, because I know my place.

Never quit learning: You never stop learning. I'll always be a student, once I'm not a student anymore I might as well hang it up, I'm useless. Once I think I'm all that, I'm a gerbil in a cage.

How do you keep students going with it and going further?

I dream of it for them, and try so hard to bring that out in them. Some of them actually make it, but very, very few can take it, because the way I teach, I teach really old school. In 30 minutes we're doing nasty work outs, squat throughs and pushups 'til you can't move your arms, and sit ups... people are really bouncing off the floor. Old school stuff.

What is your pet peeve?

With what's going on in the martial arts community around me, it's very difficult for me to succeed, but somehow I find a way to keep going.

Now when you walk into a school, it's a long-term contract, you put on a little uniform, walk around, rock 'em sock 'em robots, and get a black belt in three years, and you get this false sense of security. You think you're all that. My blue belts could clean most of the black belts' clocks... It's sad to see.

It's a difficult job holding onto those traditions. ... Everyone wants everything in a pill. People say they want to lose weight and come in my school and say it's too hard, I can't do it. When someone says it's too hard, I can't do it, I think, Oh my god, their life is going to be

a living hell, because they succumb to failure. I tell my students, if you can do this, you can do anything. A lot get that point, they keep going and driving and pushing. A lot, they think it's a trend to come in... It's trendy to wear a cool uniform and do martial arts.

They don't understand they're missing out, how much there is to learn and absorb in martial arts training. It's not a one- or two-year program... it's a lifetime study. The guys that are fortunate to stay with it are blessed. I really believe that. I'm not rich. I just get by, but I am the luckiest man in the world because I had the tenacity to persevere and stay with this. I have people say, join our association and we can make you a grand master. That's not why I do what I do. I do what I do out of love, love for other people. When they come to my school and sign up, it's the tough love.



You don't do kata in your training? Why?

I don't do kata, because frankly, I have no use for it. I'm very, very practical when it comes to my training and teaching. I believe the sole purpose for martial arts is not so old man with lightning bolts come out of butt. The sole purpose for martial arts is fitness and self defense, or whatever order you put it. You can't walk down the street carrying a sword because if you do, you go to jail. I teach short stick (tong-bo), and cane, and knife. Those are the weapons I teach.

Q&A with Randy Stigall, continued page 3

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Randy Stigall Q&A, continued...

In Korea, they didn't have a lot of time for rituals. Enemies were all around trying to invade their land, steal land, kill women. Chinese and Japanese always tried to invade Korea.

Korean culture is very brash, very rough, because it was a very warring country. They had no choice. My class is just like that. Come in, bow, meditate for 60 seconds, get up, get a layer of sweat on you and then do self defense. There's no time for kata. ... I do have a series of movements, but every ounce is practical. To me there's no time for things that aren't practical.

Do you see anything being overlooked and not being taught in the martial arts today?

The workouts. When I was coming up, if you were a black belt, there was nobody who was as physically fit as you. You were a physical specimen. Now, the schools don't want to do it because they're afraid they're going to lose students. I go to schools, and they're teaching pretty flash and dash stuff that unfortunately in the real world is not going to be effective. When they come to me, I see the looks in their faces... like that food you hate, but probably what you need more of. I learned from my silat buddy, if you want to live sweet you have to eat bitter.

What do you say to people if hitting plateau?

Martial arts training is exactly like life. Life imitates art, art imitates life, life is a roller coaster. Should training be any different? If you learn to use the training as a tool, to become stronger in the valleys, you get through it like that it's nothing.

You have to learn how to do that. You keep pushing. You just keep pushing, because I tell my students, you give up here, you give up everywhere -- that's a fact. You're succumbing to failure if you stop. Don't stop.

Can you explain the concept of energy?

There is an unseen force in life that causes life and it's called chi. There's energies around us that supports that life. We live on a circle, moving in a circle, around the a circle with other circles. Our chi and gong flows in circle in our bodies. This doesn't come from no place. This comes from heaven and earth. Having the yang chi, or the yin

chi, the air we breathe becomes our chi, those three things mixed together is mind, body spirit. You have to use a metaphor when you do those types of breathing exercises. You have to visualize. In Asian cultures, they always talk about the dragon, it's a mystical figure, it doesn't exist. Metaphorically, you have to visualize the dragon in your mind. There's a lot of mythology in martial arts. As non Asian people, if we don't try to understand why they're there in the first place, we're missing out a lot of our training and the philosophical benefits of martial arts. You have to use metaphor. Dragon-- It means the ultimate warrior. When you become ultimate warrior, you'll never have to lift a hand. True warrior could win 10,00 battles without lifting a single hand. Confidence level becomes so high, what's the point? Of course you win by avoiding it.

What is your daily routine, how do you center yourself?

Every day I try to do some form of physical exercise. My philosophy is you could get the nice car, the big house, you could get all those things, but the most beautiful gift that has ever been given to you is life. If you don't respect that, and if you don't nurture this temple that houses the soul, you're making a horrible mistake.

Who are your influences?

Bruce Lee was the package. What he did for martial arts is .. anyone who badmouths him is sick. Without Bruce Lee, we wouldn't be here today, martial arts would still be secluded and under ground. Bruce Lee really opened the door.

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The Center Pole of the Octagon

If we look at blocking to or at the center pole of the octagon, our blocking takes on more of an intercepting motion. The area of the center pole is the neutral area that an opponent needs to occupy, in order to make contact with us. If we intercept our opponent's motion at this center pole area, our block will disrupt and manipulate the structure of our opponent. Understand that an attacker must repel from a stationary or settled position, in which the body weight must rise to move forward, and then settle into a stance to propel a strike. This rising motion creates a momentary weightless effect on them. A practitioner can use the octagon's center pole area in several ways.

The defender may move on the attacker's initial motion, taking up the center pole area with his body while projecting the block. Using proper *hyoshi*, or timing, this option allows the defender to apply the blocking motion to an attacker whose weight is just starting to rise, intercepting their motion and disrupting balance and structure.

The second option for use of the center pole when blocking, would be to intercept the intended strike or grab at the center

pole, making contact with the attacker's strike at approximately 1/2 extension of the projected strike. This intercepting motion jams and redirects the intended strike to an angle of safety, and causes an imbalance on the attacker by creating a fold of the body.

Explore the use of the center pole of the octagon, when applying your blocking techniques. Use it as a tool to intercept your attacker's motion. Vary the use of your target areas on an opponent, as well as the timing of your blocks, when using the concept of the center pole of the octagon.

The Guiding Principles of Kosho Ryu

This is a short section of Shihan Jeff Driscoll's book.

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Gakkusei Corner

The circle, the square and the triangle

A balanced understanding of martial motion

By: Jeff Barnes

Sei Kosho Shorei Kai - Australia

It is not without reason that our current capacity to increasingly understand all spheres of physical science - medicine, astronomy, electronics, optics, gravitation, magnetism, flight, etc., is exponentially expanding in an ever-upward spiral.

This expansion of knowledge in all areas is that as of 499AD, the world transitioned from a period of general ignorance to enter a new age of increasing ability to understand the hidden energies that make up the physical laws of this world in which we live.

So it is significant that, in relation to the Martial Arts, the Shaolin Temple was presided over by an Indian Buddhist monk - Bodhidharma in approx. 595AD, who at that time introduced the concept of WU-TE, or martial virtue, which took the fighting arts from a state of winning by brute force to a method whereby one could come to a deeper understanding of self, and thereby achieve something

of their true potential.

All the arts followed suit and so later the suffix 'DO', was added to Karate: and the Chinese martial arts became commonly referred to as Kung Fu or accomplished man.

No longer do we need to think of technique alone as superior art - we need to study all aspects of technique from a psychological and also a physical perspective (and beyond), and then add the dual concepts of HYOSHI (timing) and MAAI (distancing), which actually make them work in a natural and pragmatic sense.

From ancient times these concepts have been known, but in this present age have been understood and applied by only a few. In Japan, they are known as SHO CHIKU BAI Kempo or Pine Bamboo Plum Kempo. Kempo or Kenpo can be interpreted as "scroll-fist law" or "Natural Law."

The Pine is strong, straight and true

(faithful), it is represented by the praying hands (Kigan) and the circle. It is the Completing Fundamental.

The Bamboo is hollow but very strong and rhythmic, portraying an honesty and purity of mind and is represented by the open hands (Kaishu) and the square. It is the Vivifying Fundamental.

The Plum Blossom is symbolic of durability, perseverance, patience, hope and beauty of spirit. It also has practical applications as medicine and is represented by the covered fist (Hoken) and the triangle. It is the Fulfilling Fundamental - the solid dimension.

The Circle

Praying Hands (Kigan) and the circle is representative of the escaping arts. When someone is trying to attack you, you have to move, you have to be evasive and escape from where they perceive you to be to create an advantage.

Gakkusei cont. page 5

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Gakkusei, cont.

* Consider the side step in rugby league or basketball!

This also is a key to blending with energy supplied by the opponent. Blending is circular and can be by expanding or contracting in nature. When we look at movements within an art, e.g., Tai Chi we see that they are always leading, smooth, circular, rhythmic and blending in nature. By using the octagon, you can escape or blend. Therefore you have the ability to be evasive and/or elusive which makes it very difficult for you to be hit or captured.

When you practice your forms or kata, study the movements from a circular and blending perspective. See what this yields?

The Square

Once we have escaped, we then have the choice of intercepting the opponent's energy and controlling it. We can then redirect it, causing a distortion in his/her frame or structure. This effectively freezes or puts a "pause" in the movement, which allows us time to follow up. We could do this either to escape, or to apply any of the sub arts e.g. throwing, striking, restraining, grappling, kicking, choking, blocking etc, etc.

If one looks at the famed octagon, one will see the angles 5 – 6, and 7 – 8 are the predominant angles used in escaping, and in self defence.

Its understanding is a key for lower based movement and controlling the opponent as can be witnessed by the exquisite art of Bagua and the infinite possibilities of entering on which it is based.

The Triangle

The triangle is the key to rooting or fixedness. Consider sanchin dachi or

three conflicts stance. When energy from an opponent is directly intercepted, either after redirecting or before i.e. bypassing, it is always found to be at a right angle. This allows any strike to be both effective and efficient. Energy is projected in a zig zag pattern up from the earth so when an opponent is immobile, (grounded or stretched out), and then struck, he is not able to withstand the impact. This would cause maximum damage to the spine through to the ankles.

Cutting direct to the center with devastating effect is a signature of Hsing-I. Catching the opponent in a stretched out or transitional state is what is termed "hitting in the grey zone," or what Bruce Lee termed "stop-hitting." This makes the opponent vulnerable to a decisive blow, which in turn locks energy into the body thereby destroying it.

So once you have a basic philosophical understanding of the circle, the square and the triangle and how to apply them psychologically and physically, you can start to mix them up and explore their undreamed-of possibilities.

* Consider the study and application of the Three Miyama No Katas, created by Hanshi Bruce Juchnik.

Also consider the formula MIND + WIND = DIRECTION, where mind is the thought that activates that part of the body which is unhindered or free to move, and therefore undetected by the opponent. Wind is energy or inertia, and Direction is the result of applied energy to the opponent.

* Can a circle be put inside a square and surrounded by a triangle? Can a triangle be put inside a circle and be

surrounded by a square? Can a circle encapsulate a triangle which surrounds a square? What is the Chinese art of Liu He Ba Fa?

In conclusion, do the above principles and concepts exist within our art of Kosho Ryu Kempo?

Terminology

Sho chiku bai

Pine Bamboo Plum

Neri kiyome yuku

They refine and purify

Ki no shikumi

Form the basis of ki.

Izuko ni naru ya

From where do they arise?

Mikawaru no iki

In the transformations of fire and water.

Bibliography

* The Essence of Aikido – Spiritual Teachings of Morihei Ueshiba, compiled by John Stevens

* Bubushi, translated by Patrick McCarthy

* The Holy Science, by Swami Sri Yukteswar

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Upcoming Events

Date of Events	Event Title	Contact Info
February 27-28,2010	SanDiego CA. Seminar & Hanshi Juchnik	Hanshi Juchnik, 916-308-2606
March 13-14, 2010	In House training at Hombu dojo	Hanshi Juchnik 916-308-2606
March 20-21, 2010	New Hampshire Training	Hanshi Juchnik, 916-308-2606 Terry Dow Sensei 603-591-6546
March 27-28, 2010	Midwest Filipino Arts Camp	David Greco Guro 708-646-1006 dgkosho@comcast.net
March 27-28,2010	Redondo Beach training with Hanshi Juchnik	Hanshi Juchnik, 916-308-2606
April 17-18, 2010	Hanshi Juchnik at Waterford, CA	Hanshi Juchnik, 916-308-2606 George Rivera Sensei 209-404-1627 georgic.rivera@cemex.com
April 24-25, 2010	Chi Lin Camp Amicalola Falls State Park & Lodge Dawsonville, GA	Scott Felson Sifu 404-518-7332 www.chi-lin.net
May 1-2, 2010	East Coast Gathering	Jeff Driscoll, Sensei 570-622-5059
May 8-9, 2010	Redondo Beach training with Hanshi Juchnik	Hanshi Juchnik, 916-308-2606
May 15-16, 2010	Eishin Ryu Iaijutsu/Kosho Ryu Kempo Seminar with Jeff Driscoll Sensei	Stephen Bonk Sensei 978-544-9693 wowchess1311@yahoo.com
May 15-16, 2010	Niagra Falls, NY Training NEW EVENT -NEW EVENT - NEW EVENT - NEW EVENT	Hanshi Juchnik 916-308-2606 Michael Heinz kosshorei@msn.com
June 5-6, 2010	Hanshi Training in Rhode Island	Steve Babcock Sensei 401-789-8545
June 12-13, 2010	The Rocky Mountain Summit Estes Park, CO	Jon Moore Sensei 970-686-1247 jon@mooremartialarts.com
June 18,19-20, 2010	Madrid Spain	Hanshi Juchnik 916-308-2606 Julio Marqoza 609-1404-04 juliomarqoza@gmail.com
June 25,26-27, 2010	Ring of Fire, Las Vegas NV, Victor DeThourars, Hanshi Juchnik, Danny Inasanto, Horatio Rodriguez	Hanshi Juchnik 916-308-2606
July 16,17&18, 2010	White Water Rafting and Training Camp The Forks Maine	Brent Crisci Sensei, 207 582-0700 www.unitedkosho.com
August 7-8, 2010	Hanshi training held in Windsor , CO	Jon Moore Sensei, 970-686-1247
August14-15, 2010	Oregon Coast Gathering	Hanshi Juchnik, 916-308-2606 Uncle Larry Kraxberger
August 21-22, 2010	Tribute Seminar Chicago	Jon Ludwig Sensei 630-918-9789
September 25-26, 2010	The Gathering in Sacramento, CA Marriott Rancho Cordova, Sacramento Pre-registration \$225.00	Hanshi Juchnik, 916-308-2606
October 15,16-17, 2010	Texas Seminar with Al Dacascos, Hanshi Juchnik, Victor DeThourars	Lynn Keltch Hanshi Juchnik, 916-308-2606
October 29,30-31, 2010	Madrid Spain	Hanshi Juchnik, 916-308-2606 Julio Marqoza
November 6-7, 2010	Hanshi training held in Windsor, CO	Jon Moore Sensei 970-686-1247 Hanshi Juchnik 916-308-2606
November 13-14, 2010	In House training at Hombu dojo	Hanshi Juchnik 916-308-2606

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