

古松流拳法

MACS 象

Martial Arts Collective Society

Gyroscoy

There is a typical sense in the study of martial movement that there is linear movement and circular movement. In many structures these movements are explicitly taught and the elementary levels to distinguish between the types. The typical practitioner with advanced study will conclude the following arguments:

1. Linear are straight movements.
2. Circular or angular movements come in rotation.
3. Circle movements will beat line movements in assessment of multiple combinations.

Gyroscoy cont. page 3

Gakkusei

The time is the early 90's, the venue is an Aikido seminar with Toyoda Sensei in Idaho, and I'm at the ripe age of 8 I believe. My family and I had trekked the miles to train with the great one, and here is my first encounter with him. My brother and I were doing a technique together and Toyoda Sensei was trying to show me how to fall with my hips up, and he used the example of "You know how you pee." And me being the naïve, 8 year-old female that I was, I had no idea what he was talking about!

Gakkusei cont. page 5

Remember

Robert Trias was and is a legendary figure. He was the "first" in so many areas of the Martial Arts. He really took the time burgeoning martial arts community in the United States and put it center stage. Until Trias formed the U.S.K.A. (United States Karate Association) there was no true "home" for the martial arts in this country. At one time his organization boasted membership over 600,000. Robert Trias was a beacon for martial artists. Most importantly to me, he reached a hand out when needed one most. He opened many doors and served as a knowledgeable guide.

Remember, cont. page 4

Face to Face

By Janine Moore, Moore Martial Arts

Q&A with Hanshi Yamaguchi

Q: How did you find Grandmaster James Mitose and his school, the Official Self Defense Club?

I was introduced to Sensei Mitose at the Official Self-defense Club. Then somehow he had interest in me to start his Kosho Ryu Kempo. I asked him if I could study with him and study at his school. His answer was yes, he looked at me and sized me up and probably he took a liking to me, you know. From there on, I study, he would explain to me his mar-

tial art philosophy, that the martial arts that you study, Kempo, is not for fighting. It is for good health. And then you have to correct whatever is ailing you through proper breathing and your internal, physical movement. So as you practice, you cannot use force, you must use your energy by directing and leading your energy toward your muscles and tendons wherever the technique will be. So that really got me at the time. His (James Mitose's) philosophy was like that. He said, 'You must not use fighting, but you must be aware, you've got to learn to be alert and aware of your surroundings.'

Q&A with Hanshi Yamaguchi, cont. page 2



Q&A, cont.

James Mitose explained that the best thing to do is go down to a buy area or shopping center and as you walk on the street, always when you see someone coming to you, try to avoid them so that you look at the good side of them, and they will pass you. Then when it comes to escaping, see it as something that if someone is going to grab you or push you, then you use the escaping art. Escaping Art, you have to be calm and clear in your mind, focusing far deep and wide. This has to come from your lower abdomen, your standing and from there, your energy has to come out from your movement and then escape. So now you're escaping can go around the force, so you are not pushing against the force or face-to-face with the force. You can redirect the force or escape the force, like the wind, you can feel the wind. The wind comes to you, but you cannot go against the wind. But you can around the wind. So you will not feel the pressure.

That was amazing for me to learn from James Mitose. I had studied boxing, jujitsu with Sensei Okasaki, but this Kempo philosophy, the way that Sensei Mitose explained, was really down to earth and really sank into me that this is what I really wanted, what I wanted going to try to see what I can do for myself. And from there, on, I was accepted and then I have kept on studying until today. He said, 'Never give up. You fall seven to rise eight. You never give up. You have to continue.' It's like breathing. If you stop breathing, you are a dead person, that's all.

Q. How were the classes at the Self Defense Club conducted?

At that time, Mitose Sensei and Professor Chow, it was mainly Sensei Chow, who conducted the classes at the school, but Sensei Mitose was always around to advise and to watch the progress of his philosophy. But Sensei Mitose would always take me aside and correct me. He was always watching from the outside. He didn't come into the classes, somehow, he just liked my spirit. He took an interest in me. So he gave me whatever he could, step by step. But if I made any mistake or disagreed with him, he would have cut me off. I would be real careful that whatever he said or whatever he wanted me to work on, I always would continue and do it so the next time I would see him, he could feel that I have continued his teaching.

Q. What katas did you learn? What is your favorite kata, and why?

Sensei Mitose explained that it's not about how much kata you know. Kata, you can do that have the meaning and feeling inside and what kata is really will help you with your advancement. So he taught me the Naihanshi Kata. This is the kata that has most everything within your system as far as karate is concerned.

Q. At that time, who was your favorite teacher?

Sensei Mitose. I have trained with others, but Sensei Mitose is the best teacher. He's the one because of his philosophy or bringing up your health and trying to avoid everything, trying to escape any confrontation. He said, 'Don't stick your nose in there, then you are the one to get beaten up. Not the people that are fighting their fight will end up on you. But keep away because and always be aware.'



Q. What do you think that the martial arts of today is missing?

Martial arts of today is too much defense than the original martial arts of before. Number 1 is the basics. We are not following the true basic movement. We are skipping the basics. When I say basic, it's the breathing and the footing and balance, and how you practice. As you practice with your partner, you have to practice this as this is real. This is a combat position that you are in. If you do that with the combat position, then you are helping yourself and you are helping your partner. Because you want to have clear focus and a clear mind.

Q&A with Hanshi Yamaguchi, cont. page 3

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Q&A, cont.

Take a step as you go in, you are doing the right movement to the point of contact, or whatever you want to do, and then you have to draw back faster than your forward motion.

Also, we are missing the focusing. We are not helping each other because we are off balance. We are not balancing. We do not have the teachings of balancing alone. So we have to practice. We forget the balance, we forget the focusing. We are helping nobody. We must get back to the original basics, breathing, focus, balance.

When working with your partner, you must be able to feel the force coming in. Do not stop your punches 3 inches short before your target. Then your practice for this system, your mind, body, spirit will be 3 inches short, so to speak.

If your system is mind, body, spirit, you will come into one and stay relaxed. Your power should come from the ground up. Your mind, body and spirit have to be one. One unit. You will have balance with your whole system.

To be able to stay relaxed and go to the next movement is an explanation of how to practice mind, body and spirit.. Sink your energy force, inhale and move into your tanteean (stomach lower) as the breath goes down to our hop, then to the back of your thigh and then to the foot, you must grip the floor. And then time for the exhale as you spring out. Your power should come from the ground up -- up your legs to the back, through the spine and then out to your forearms.

Then Mitose explained the 5 dos:

1. Left Center, middle palm
2. Right side center of the palm
3. Left center of your foot, hollow out the foot
4. Right hollow of your foot
5. Third eye.

This is the focus for far, deep and wide. Practice your deep breathing. Learn how to relax, learn how to focus forward and then do your duty.

On the Importance of Gyroscopy

This is where the argument will typically die, allowing few changes in continuation and development of movement. The concepts of circular and linear will remain disjunctive topics of consideration with a greater emphasis placed on overt, grand circular movements.

The highly advanced practitioner will make note that the circular movement can be approximated into smaller circles and gradually approximate the line. The shrinking of these movements can be best described as gyroscopy yielding a new concept of circulo-linearity. The difference from a functional standpoint will be described in the following examples.

1. Linear vs Circular: In this case the punch is thrown in a classical straight motion resulting in a large repositioning from the defender's parry. (Fig 01)

2. Linear with Circle vs Circular: In this case the punch is thrown with the rising circle resulting in a similar large repositioning from the defender's parry. (Fig 01)

3. Circle vs Circular: In this case the punch is thrown in a classical bar room punch resulting in a cancelling of forces from the defender's parry. (Fig 01)

4. Gyroscopy vs Circular: In this case the punch is thrown with gyroscopy resulting in a minor deflection of forces from the defender's parry. (Fig 02)

5. Gyroscopy with Circle vs Circular: In the case the punch is thrown with the rising circle and gyroscopy

resulting in a minor deflection of forces from the defender's parry. (Fig 02)

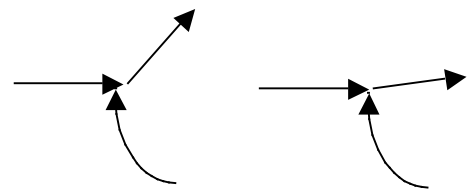


Figure 01

Figure 02

This separates us into two distinct categories of circular movement as evident in the existing paradigms. First, there must be a circular rise in natural movement associated with its biomechanical influence and sounding of the body structure. Secondly, there is also a rotation of the hand structure during this circular rise as evident with the natural gait. The hand must therefore not only rise but must be free to rotate establishing gyroscopy and stability of the structure.

It should be evident upon testing of the structural system that gyroscopy is as well sounding to the biomechanical structure.

1. Rising of the hand increases stability over a thrust movement.
2. Gyroscopy increases stability over the circular rise.

The advanced applications of gyroscopy will be evident in the application to overt circular multiples which naturally have the tendency to envelope linear motion.

古松拳法



Juchnik Sensei Training Corner - Part I

And Just Remember... A story of Roberts Trias out of the book "Reflection" by Hanshi Bruce Juchnik. With permission, cont from page 1.

Robert Trias was the first man to open a martial arts school in this country, it was 1948. He initially introduced the martial arts to the country in 1947, when few had ever seen or heard of anything like this. He held the first International Karate tournament in Chicago, Illinois, in about 1962. This was the first event where all different systems represented in the United States came together to compete. He was even the first to produce Professional film footage in the United State Martial Arts scene. He produced Shudoso in the 1960's. Robert Trias was able to provide the martial arts great exposure.

Trias wore many hats. He was a dip-

lomat, ambassador, teacher, historian, counsel, arbitrator, etc... Trias spoke several languages fluently. Trias was a mountain of a man in every sense of the word. Some would say he was ten feet tall and commanded a room as he entered. You always knew when Trias entered a room, no matter how much distraction there was going on around you, he had an aura about him that commanded respect, admiration and maybe just a little fear.

There will never be another Robert Trias. All we can hope for is that those who love the arts will embrace and embody some of his qualities and attributes.

Have an undying love for the arts as a whole, not just your own. Have a dedication to preservation of old ways. Have the ability, humanity and selflessness to put an adversary down and then help them

back up. Have a sincere charisma, not a fake embodiment of 'surface love'. Trias truly loved and cared for everyone he met.

Looking back, one of the most influential moments was my first meeting with Trias. I was impressed by how everyone behaved around him. He asked me to have lunch with him at one of his black belt seminars and during lunch he asked me a question.

"Did you notice how every "jumped" when I entered a room? How high did they jump?"

At first I was taken aback and a little worried that I was in the presence of an egomaniac but then he told me:

"They do what I say because they know that I love them more than they could ever love me. Bruce, that is your key to loving and living in the martial arts."

Remember, cont. page 6

Upcoming Events

Date of Events	Event Title	Contact Info
June 5, 6, 7, 2009	Ontario, Canada Seminar	Paul Brown, 905-349-3226
June 13-14, 2009	Rocky Mountain Summit Stanley Hotel, Estes Park, Colorado	Jon Moore 970-686-1247 www.mooremartialarts.com
June 27-28, 2009	Ring of Fire, Las Vegas	Hanshi Juchnik, 916-308-2606
July 11-12, 2009	Colorado Seminar Moore Martial Arts	Jon Moore 970-686-1247 www.mooremartialarts.com
July 17-19, 2009	Karate Camp and Whitewater Brent Crisci, Ryan Chamberland	Ryan Chamberland, 207-377-2465 http://unitedfitness247.com
July 18-19, 2009	Hanshi House Training	Hanshi Juchnik, 916-308-2606
July 25-26, 2009	Rhode Island, Steve Babcock	Hanshi Juchnik, 916-308-2606
August 1-2, 2009	Orange Mass, Steven Bonk	Hanshi Juchnik, 916-308-2606
August 8-9, 2009	Oregon Coast Gathering	Hanshi Juchnik, 916-308-2606
August 11-17, 2009	Australia Seminar, Gary Curtis	Hanshi Juchnik 916-308-2606
August 22-23, 2009	Tribute Seminar, Chicago	Jon Ludwig, 630-918-9789
September 26-27, 2009	The Gathering in Sacramento, CA Marriott Rancho Cordova, Sacramento	Hanshi Juchnik, 916-308-2606 Pre-registration \$225.00
October 6-12, 2009	Spain Seminar,	Julio Margarzo, 609-140-404
October 17-18, 2009	East Coast Gathering	Hanshi Juchnik, 916-308-2606
October 24-25, 2009	Hanshi House Training	Hanshi Juchnik, 916-308-2606
November 7-8, 2009	Colorado Seminar	Jon Moore, 970-686-1247
November 14-15, 2009	Canada Seminar	Hanshi Juchnik, 916-308-2606
November 21-22, 2009	Puerto Rico	Hanshi Juchnik, 916-308-2606
December 5, 2009	East Coast Gathering	Jeff Driscoll, Sensei 570-622-5059

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Gakkusei Corner

I CAN'T STAND AND PEE

Insights From A Female Martial Artist

By: Sensei Stacey Klaff

Yuma Dojo, Shizenryu Jutsu, Glendale, Arizona

He was trying to relate falling to a man peeing standing up by how your hips are positioned, and then finally realized that, that analogy had no effect on me, because guess what I CAN'T STAND AND PEE! So welcome to the wonderful world of training in the martial arts as a female!

As any other young girl my age I wasn't really into the whole martial arts thing for awhile. I tried out tap dancing and gymnastics. Not really my thing when you fall off the uneven bars and there's no mat under you. Then I tried to cultivate my interests with Girl Scout's, but once again that didn't work! Too many annoying little girls in one room together! So after some time at the ripe old age of 7 years old I started training in the martial arts. My dad and brother had already been training together in Aikido since my brother was 4 years old, so I decided to join them. Little did I know at the time that I'd be making the best decision of my life, and here is where I started my crazy, and sometimes frustrating journey through the martial arts world.

I knew nothing about martial arts at the time, only that my brother and my Dad did it and if my brother could do it, I could to! I wanted to be just like him, a miniature version of Scotty, such a little tomboy! At the time my Dad had started an after-school program at my elementary school teaching Aikido to kids after school. So I took classes there and supplemented it with some Aikido training at a dojo here. I didn't really start understanding what it was all about, and start coming into my own until I went to my very first Aikido seminar. One of the people teaching was Sensei Cindy Hayashi. To me she was awesome. . . Here's this strong-willed Aikido practitioner throwing these big guys around in a hakama with blonde shaved hair! Talk about a role model for

a young girl! I got some one-on-one attention from her as a student and I fell in love with her and what she was doing. She's someone I looked up to for a long time! She doesn't know this now, but she was one of many responsible for molding me to be the kind of female martial artist that I wanted to be: A no nonsense, take no crap from anyone, show them what you got, kind of martial artist!

So my Dad, Shihan Lou Klaff decided that there was such a growing demand for martial arts and decided to open up his own school: Yume Dojo, which means "Dream School" in Japanese. Now don't think for a second that just because he was my father meant that I got preferential treatment or that the advantage was in my favor. NO, NO, NO! You'd be absolutely wrong if you thought that! I had to fight and struggle my way to the top. I was not the Senior student of Yume Dojo, in fact I was a close 3rd away from the top. Talk about a huge let-down. . . here are all these younger guys in front of me and I'm sitting behind all them. Well let's just say I wasn't too happy about that, so I decided to just really persevere and show my Dad, and my Shihan that I was up for the challenge and I wasn't going to let these guys stand in my way! It was my time to shine! And that I did!

Let me also say that it was extremely difficult to separate father from Sensei. When my dad corrected me in class I thought it was my Dad telling me that I was doing something wrong, and I had such a hard time separating it! I would get these huge alligator tears in my eyes and that's one of the many hardships that kept me back and kept me from moving forward. Once I figured out how to separate the two I was set! I just continued to glean all the information I could from my two direct instructors: my Dad, Shihan Lou Klaff,



and my brother, Shihan Scotty Klaff. As a family we were now beginning to make our journey down so many martial arts paths, dabbling in such arts as: Okinawan karate, Hakkoryu Jujutsu, Kempo Jutsu, some forms of Hawaiian Jujutsu, Danzan Ryu Jujutsu, Kosho Ryu Kempo, Brazilian Jujutsu, Sambo, just to name a few. All of these arts show their influences in Shizenryu Jutsu, the style that Yume Dojo teaches today.

One of my biggest hardships was my brown belt test. Now you might say why would your brown belt test be harder than your black belt, but let me tell you, it was!!! My test was for 3 days. . . Yep that's right 3 days! Can you believe that? At the time we were practicing an eclectic bunch of arts and I had to show a couple of different arts everyday. It was BRUTAL!!! I think in Shihan Lou's eyes, he had to make it that much more difficult for me because the odds were against me, being female. I'm sure all of you know that there aren't too many female practitioners out there, and especially one's that young girls can look up to. My instructor's were not easy on me at all. Shihan Lou would always say, "This ain't ballet!" And you know what he's totally right. You're going to break a nail, you're going to sweat profusely, you're going to bleed, you're going to get calcium deposits on your legs from all the bruises and vicious shin kicks. You're not going to be the most attractive person on earth, but if Gakkusei cont. page 6

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Gakkusei, cont.

it wasn't for that hard-core attitude and training in the "Yume Dojo School for Hard Knocks" system, I wouldn't be the person and the female that I am today!

My black belt test was pretty difficult too! I had finally come into my own as a martial artist: I had surpassed all the guys to become the Senior student of Yume Dojo, I had finally proved to both of my instructors that I was ready to represent Yume Dojo as the first female black belt. My test was with a panel of about 6 instructors. I was intimidated as hell, but now it was time to show them what all the blood, sweat, tears, and perseverance had turned into! I'm happy to say that I passed, but it sure wasn't easy! Being in a male-dominated "arena" is so hard! The odds are automatically against you that you shouldn't be doing this, that you're not going to succeed, that you're not going to get anywhere because you're not going to be able to cut it. I'm lucky that I've persevered in a very male-dominated atmosphere not only in the dojo but outside as well. I'm also a chef and that's a very male-dominated industry as well. I actually had a chef tell me one day that I didn't look like a chef, that I should be working the makeup counter at Dillard's. Can you believe that? Well I can! If anything else it made me just want to try harder and harder and I

surpassed all the stereotypes and have become a very successful chef at a very young age.

So as you can see it's difficult being in two very male-dominated atmospheres. But I have achieved all the goals that I set out for! You'd be hard-pressed to find another female my age with the rank I've achieved in the martial arts, which is truly sad to me! I think every woman out there needs to learn how to defend herself. When I teach my female students now I don't hold back. There's no sex (male or female) when you walk onto the mat in our dojo! I teach my girls just like my Shihan's taught me. I make my girls brutal; I push them to the absolute limit because that's how I was brought up. Now more than ever we have to be fierce and we have to persevere. I keep pushing, pushing, and pushing until you can't take any more. But we don't give up, we keep moving forward! We're not doing ballet ladies we're out to make war; we're out to self-preserve. We're out to prove to every man out there who thought that we couldn't do it, that we can and we will and we're going to keep on doing it, so don't expect us to go anywhere, because I know I'm not!

I have been so fortunate to have been training for 17 years and all of that has been with my family: my

dad: Shihan Lou Klaff and my brother: Shihan Scotty Klaff. I can't even begin to describe the joy that it has brought to my life. We share something so special together; a bond that can never be broken, a martial arts brotherhood, and I wouldn't change if for the world. I am who I am today because of the constant hard work and dedication that my instructors put into me. If it wouldn't have been for them constantly pushing me to the limit I definitely wouldn't be the same person I am now. So thank you to all the people who got me to where I am and thank you to the female influences who helped me along the way: Sensei Cindy Hayashi, Kathy Long, Professor Imi Okazaki, Laila Ali, etc. . . It's been a hard journey but I wouldn't have had it any other way! To all you females out there: Train hard (as hard as you possibly can), Be humble, and Fight dirty!!!

***I just want to give my sincere thanks to Sensei Janine Moore for asking me to do this article. I hope it helped and gave some insight into training as a female. Thanks so much for thinking of me! Always in Budo!!!

Remember, cont.

I learned that I must first love my students more than myself. I must love the arts, because in so doing I am giving that love to the past, present and future. If as a teacher you can not do this, close your school and sell cars, real estate or shirts instead. Be a student not a teacher.

Robert Trias taught me to love the arts more and care about the process of learning and the teachers of old, than I ever had. He taught me to embrace those teachings. By connecting with a love of the arts a person will have the longevity it take to stay in the arts. In short he taught me HEART.

Trias possessed heart not just for his own group, but for the martial arts

as a whole. There was nothing phony about this man. You never got a "pat on the back" or a "high five" when you thought you did something impressive. You did get his respect as an artist and a contributor to the arts as a whole.

You always knew that he cared. He was genuine, direct, educated, stern and compassionate. He was everything in one package. He is what every student should strive to be. He was not selfish. He fought and worked hard for what he believed in and he was greedy for the well being of the arts. He is what I strive to be to my students, he is one of my greatest influences. I am not ashamed to say that I loved him. I wish only that you could have met this man, this master.

I will leave you with the words of my teacher. No matter what had transpired, good or bad, he always left you with these words.

"And just remember. . . I love you."

The Juchnick Sensei Training Corner Part II will finish his Reshiki lessons and thoughts in the next newsletter. For now reflect on this short version about the great Robert Trias out of Hanshi Juchnik's book, "Reflections".

What have you learned? What is the lesson here? How can I become a better student, teacher, or advocate for the martial arts community as a whole. Do I love the same?

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