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MACS 象

Martial Arts Collective Society

Face to Face

By Janine Moore, Moore Martial Arts



Q&A with Sifu Mary Owens

Q: How did you begin your training in the martial arts?

I began my training through Sifu Bill Owens, we met on a job and we dated. He had a school. I visited his school, fell in love with the arts because I knew nothing about the martial arts at all from the little town I was born and raised in. We dated and I started going to tournaments and watching everybody participate. I got hooked and loved it, and I have been in the arts ever since that particular time, long ago.

Q: Where there any woman training who really inspired you?

From the day when I first started, there were a group of women who were my role models. International was my first tournament I ever attended. These women were going at it and I was so impressed because I've always been athletic with softball, sports, tennis, swimming and different things. This type of thing which I was

newly introduced to, I like to learn how to manipulate, move and bob and weave. It was a game I thought of as tag.

There were some ladies back then. Malay was prominent in the martial arts world, she was ranked, and Uclates, another lady... her brother was in the arts, and they were dynamite. I was very impressed with her from Southern California.

Karen Shepherd was doing forms, I believe at that time, and Karen Turner. I never got into forms until later on down the line. I really liked the active, the sporty type, the fighting, the kumite. The forms, I learned to love forms, because I never took dancing. I started looking at that as a dance, as a way of a calming type of exercise. I love forms now.

Q: When your children were young how did you juggle your daily life?

You lose a lot of your time and yourself because you're giving to your family. If you have a martial arts business, or you work away from the home, your family comes first. You have to make sure they're taken care of and your job, your household.

It was quite challenging with three sons, running a martial arts school, because there are a lot of different activities that complement the art. They had two parents who were black belts, my husband and I wanted them to be well-rounded. We had them in gymnastics, wrestling ... football, baseball and track. This was good for them because they were able to interact on a different level as opposed to being at the school daily. Sometimes families in martial arts get a little burned out.

It was quite challenging, that's all I know.

But, to the other mothers, my hat goes off to them. It's not easy. They always say it's good for families to have that family meal. We were at the karate school with meals at 6 p.m., so we didn't get to interact. On the weekends we'd try to get together and have family time.

Q&A, cont. from page 1

Trying to shuffle it and have everything go smooth and make sure the children were happy and well adjusted, it was hard, but you do what you have to do.

Q. What could you pass on to the kids of the martial arts today to really pay attention to?

The little children, say maybe 12 and under, have a better chance because the parents are still guiding them. The 12-year-olds, parents are still pushing. Teenagers today, we have a whole generation that's missing. We don't have the 15 to 19 year olds in class. They're not there. Back in the day ... on Saturdays, I'd have a room full... They'd train, spar, stay all day like it was a recreation center. Then the generation went to video games. They're couch potatoes, very self absorbed. They need to do more interacting with families, immerse themselves in arts, they're missing out. You try to tell them things and they think they know it already. They're not allowing us to still direct and guide them. It's so hard for the parents to direct them because they are going their own way and then they will run into that wall... so many of them are hitting the wall because they think they have all the answers. But, if they immerse themselves in the arts, something, music, dance. It's good for them, it's good to be taught discipline, all the things that come with being involved in sports. I'm very saddened to see that and know that generation is lost.

Q. What is your favorite part of your training and has that favorite thing changed over the years?

My training.

Nothing has changed. I still love training, getting on the floor, working out, sweating. I love it all. I can't key



in on any part of my training I like more than the other. The way my Sifu brings it to us, he just makes it so much fun... you don't pick and choose. There are parts of the class that I could run away from, but when it comes to a lot of low stances, and staying in that position, all

the push-ups all the sit-ups, the strategic drills. But you need that push, you need someone telling you, get down, get up. I can't say I like training my feet better than hands, forms better than sparring, counters as opposed to the different exercises. I just love it all.

Q. Do you have any word of wisdom to young women of the martial arts and their training?

Women in martial arts and their training: Be steadfast, continue to work hard, devote yourself to your art. Don't ever feel pressured into proving you are tougher than someone, or because you are female you need to act tougher. Just be yourself. Enjoy your time. Enjoy the journey along the path. Because you're female in the art, don't feel that you have to prove anything to anyone because you are female. Just learn your art, and just submit into your art, and appreciate that you're able to practice your art. Let your teachers guide you and instruct you. When it's your turn to assist in doing the guiding and instructing, you'll be a good teacher. If you remember you're not trying to prove anything to anyone. In the beginning, I thought I had to punch harder or kick harder, and the guys shied away from me. You know who you are, you know what you're capable of doing. Be humble and respectful.

When you're training, all through the years, you're being taught. The person who is teaching you is giving you their blood, sweat and tears... It takes a lot of energy and you're giving and giving and doing. When this person has grown up in your art, and they've become of an age, where it's time for them to come and give back, they need to remember there is a time for them to give back. A lot of people lack that. You coach, and pull things out of them they didn't know they have, and then they're gone. They need to realize that's their job. Their next step is to turn around and give back, and that is assisting, being helpful in the school. If they are there to get it. It's your turn now. No one needs to tell you, you see what needs to be done. It's time for you to help.

Q. What has given you the longevity in the martial arts?

The love of the arts and being in a martial arts family, that's it. I know the benefits of it. I'd love to have a long healthy life. In martial arts, you're taught and taught about staying healthy.

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Gakkusei Traveling Martial Lessons

by William Mordell, Student, Moore Martial Arts

On a recent trip for William Mordell, he asked for an assignment to keep his practice of martial arts up. This was his assignment. William had to read a book written by Hanshi Bruce Juchnik, "Kosho Strategies." From that book he had to write about these topics: The use of time in combat; space' contour hitting; move twice; strings; Onna-No-Atemi and Ottoko-No-Atemi; and Learn to Blend. This is what he wrote about his traveling lessons:

The use of time in combat. This concept teaches about how to use timing to change your opponent's planning. You need to watch for the opening which they reset themselves. By moving when they are ready, the enemy must rethink what they will do. In the time when they are not sure, you should look for the opening.

Space. In this concept you must look for and understand space. You need to know where your opponent will move to, then close the space and strike.

Contour Hitting. Contour hitting is striking the opponent, then following up to where they re-adjust. When you hit, the body will try to right itself, so you must be there to strike where the body goes. As you do this, your opponent will not be able to fully right themselves, and you will have control. You just need to follow the body as it moves from strike to strike.

Move Twice. This concepts teaches that you must stay ahead of your opponent and know that multiple things must be done to cause a motion. When you move, you need to go twice faster to keep ahead of your enemy. This means that you must know how the opponent will move to strike. So once you have figured it out, you will be ready. You must also know how your opponent will move to throw their strike.

Strings. Strings is when you and your opponent seem to be connected. When your opponent steps forward with their right and punches, for instance, you would step back with your left and block. It is as if you were really connected by strings. You want to understand this, and move to offset your opponent.

Onna-no-Atemi and Ottoko-no-Atemi. This concept is about what is considered the male and female strikes and movement. The female strikes are typically more effective after a block to stop the opponent's hit. The female striking is considered soft and is performed by an open hand. The male strikes are used when you have stopped your opponent from being able to avoid it and are considered hard. It is usually performed by a closed fist. This concept also deals with breathing. Nigari, Nigari-ni and ibuki are the kinds used in Kosho Ryu. Nigari has all the air go in the nose and all of it goes back out the nose. Nigari-ni requires all the air to go in the nose and most of it go back out the nose, with a little going through the mouth. In Ibuki, all the air goes in the nose and all the air goes out the mouth. These techniques are used for a variety of movements and postures.

Learn to Blend. This concept teaches that you need to know what you have, what you can't have and to understand how the things work around you. When an opponent goes to hit, he moves toward you, so you must deflect him within the area you are given. You must also know that existing with the world around you is important.

Conclusions. These last pages presented me with a lot of detail and guidance, but still encouraged free thought. I got plenty from all of it, but some parts I found particu-



larly interesting, philosophical and helpful.

The very first part, telling the tale of the politician, general and soldier revealed a way to think of possible conflict and taught that the first thing you should do is try to find a way around it. In one part, speaking of the need to accept birth, survival and death, I stopped to think about and realized that it was true. All three are natural and must happen. I figured out that the same was true when he spoke of defeat. Hanshi wrote that defeat is a mind set and that as long as you are not convinced that you have been defeated in mind, you won't be. You can be hurt or knocked down, but as long as you do not think that it is lost you cannot be defeated.

Parts about "A Kosho Mind" I found confusing, since he often spoke that traditional in Kosho is what is not truly traditional. The tradition is a free mind with which you must use. It was good to be later reminded of Mushin. Clarity of mind is important in all aspects of the arts and should be embraced. I found that mushin is often applied to everyday life, dealing with birth, survival and death. I learned a great deal from this reading and I would very much like to read Hanshi's text again, since I am sure I'd get something new out of it every time.

School Spotlight

By: Lou Klaff

Yume Dojo (Dream Dojo) - Location: Glendale, Arizona - System: Shizneryu Jutsu

Head Instructor: Lou Klaff-Shihan/Kyoshi

Senior Instructor: Scott Klaff-Shihan/Renshi

Asst. Head Instructor: Stacey Klaff-Sensei

These children trained 6 days a week, 3 hours a night; however there were not the distractions then as there are today. At this time, the main arts were the Aiki Arts, Aikido and Aiki-Jujutsu with an introduction into Okinawan Karate.

Through the years much has changed at Yume Dojo. The curriculum has drastically changed, as has the approach to training. Today the system taught at Yume Dojo is called Shizneryu Jutsu. This translated means "Nature's Way" or "Natural Self Defense." The curriculum is divided into two parts, Kempo and Jujutsu. This set up of the curriculum is much like the early days of Danzan Ryu where there was Jujutsu but also a Kempo division. The Kempo division is made up of:

- ◆ Hawaiian Kempo
- ◆ Shorinji Kempo
- ◆ Okinawan Kempo
- ◆ American (Ed Parker Kenpo)

The Jujutsu curriculum is made up of:

- ◆ Japanese Jujutsu (Goshin budo Jujutsu)
- ◆ Okinawan Jujutsu (Torite Jutsu)
- ◆ Hawaiian Jujutsu (Danzan Ryu, Small Circle Jujutsu, Hawaiian Combat Jujutsu)
- ◆ Chin Na

Today, we are currently studying Danzan Ryu Jujutsu directly under Professor Libert O'Sullivan from Hawaii. He is sharing the "Old Okazaki Way" with the dojo, and the art is now practiced the way the early teachers in Hawaii taught the art. We are honored to have Professor O'Sullivan adopt us and share all his knowledge of the arts with us.

There are other aspects of training taught at Yume Dojo. Sambo, Russian ground fighting, is also taught at the dojo. Sambo replaced Brazilian Jujutsu when the sport took over and was done more for competition. Brazilian Jujutsu was taught at Yume Dojo before any UFC event took place or was considered Mixed Martial Arts. Since the early '90s BJJ was taught every Saturday morning at the dojo. There is also lots of boxing done in the dojo as well as a great knife and stick curriculum.

Yume Dojo employs many drills, and its these drills that when applied are the fighting techniques of the system. There are no set techniques,

rather a concept of Action-ReAction-CounterAction that is employed. Basics are the building blocks of the system and these Basics are drilled on a nightly basis. Once a good base is developed, these drills are applied to technique. The student learns form, function and most importantly, Jissen. Jissen is street worthy self-defense. Function and Jissen are not necessarily the same. On the street the tide of battle changes, techniques do not work the exact same way on the street as they do in the dojo. Jissen, the ability to adapt your techniques for combat is behind every technique, principle and concept in Shizneryu. So Basics are the cornerstone, drills the foundation of the system, and Jissen the product of the system.

Much has changed at Yume Dojo in the almost 20 years it has been open. The focus of the curriculum has modified radically, and today there is a much more Jujutsu taste to the system. However, striking is an intricate part of the system. In Shizneryu the attacker must be stunned and the attackers body structure must be destroyed before the Jujutsu arts are applied. The key movement in any techniques is to take away the ability of the attacker to attack, therefore Sen NoSen, "Attack the Attack" is a founding principle. This has really changed since the early days of Aiki when the attack was allowed to develop and used against the attacker. So the mind set, and the approach to training has really gone through a metamorphosis.

The biggest, single event that helped shaped the dojo and the system of Shizneryu was meeting Hanshi Bruce Juchnik. Hanshi Juchnik invited the Sensei to a Gathering in the late '90s and things have never been the same since. As Hanshi put it, "Phoenix will no longer be your playground." What Hanshi meant was he was exposing the Sensei's to the Martial World, which didn't just involve with what happened in Phoenix. Phoenix was a hot bed of Martial Arts in the '50s, '60s, and

early '70s. Many people are not aware that the first dojo in the United States was here in Phoenix, under O'Sensei Robert Trias. O'Sensei Trias had lots of students and many moved on to open their own school. Upon meeting Hanshi Juchnik, I found out that I was one of those schools. Our Okinawan Karate Instructor, Soke John Simmons was a first generation student of O'Sensei Trias. However Soke Simmons never mentioned this to us, rather we were told of Kuniba, Shogo Soke, and Hayashi, Terou Soke who were his influences. At the time we were with Soke Simmons, these were his influences, if not for Hanshi though, we may not have found out our true roots were with Trias Sensei. Hanshi also introduced us to many Senseis who became influences to Yume Dojo and helped expand the knowledge base of the Sensei and start the groundwork for Shizneryu Jutsu. The Gathering provided a vehicle to watch what others did, and to talk with Sensei to see different approaches, perspectives, and WHY things were the way they were, not just how. The Gathering makes one "worldly," it opens your eyes to what goes on outside your own frame of reference, and style, art or system.

Through the years, Yume Dojo has evolved from a local school focused on training children, to a dojo who lives the Martial Arts. The biggest factor for this development I feel lies in the hands of Hanshi Juchnik, for without him, Yume Dojo would not have had the influences to help its development and growth. The best part of the process is the system is still developing and the Sensei, along with the students, still continue to learn and study. When you cease to learn, you die, and what you do becomes static. We believe that Yume Dojo is one of the most dynamic schools available, because we continue to learn and have great influences like Hanshi Juchnik and Professor Libert O'Sullivan to help us along.

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On the Importance of Forward

by Michael Heintz

One tends to claim that walking is a falling process, but more importantly it is a forward process. The practitioner in the understanding of falling tends to spend too much time in the analysis of the fall, thusly increasing the backward aspects of motion. While in a static position, the gait stance may appear unstable, but the vector forces must be accounted for. In this way, we must not forget forward.

Humans by neurology are based upon the principle of movement and in the continuity of movement, walking is a forward process. The head will remain in a linear plane and thusly effects of the falling body are generally not observed. The human in running will nearly have a loss of any downward movement.

The foot itself is essential to the dynamics of the invocation of forward as it, in proper anatomical design, allows for the least loss of energy. The foot itself will compress and allow the conserved energy to be released from lateral side to medial side and from heel to toe in a springing motion. The essential understanding of the foot and arches is essential to this process. Improper foot arches (hyperpronation and hypersupination) impede the production of proper mechanical and efficiency of the gait, resulting in the chronic damage to the lower extremity structure.

The analysis and presence of forward invokes awareness of the following principles:

1. Past, present and future orientation of the emotion and psychological planes through analysis of the heel and foot relationships.
2. Invocation of the overall intent through co-principling with snow-flake theory.
3. Development and aptitude towards attacking

behavior and essentially the ability to destruct in forward means.

4. Successful and non-intentional counters to general counter attacks by a defender. A preponderance of martial arts seems to be destroyed by invocation of forward as this is absent from the environmental mind set.

5. Attack envelopment through proper invocation of eating (forward, gyroscope, circle) in the forward process.

The addressing of forward is a simplistic concept that is hindered by the normal human social-emotional understanding. Thusly, while quite simple to understand the practice of such is the learning curve of the student. The inability to develop forward in relationship to objects and beings is a significant hindrance to the development of a quality student.

The addressment of the forward behavior is often helped through the following:

1. Invocation of proper global goal concepts (goal layering).
2. Invocation of belief and disbelief systems (belief in construct).
3. Understanding of language and the language effective posturing and positioning behaviors (language).
4. Understanding of information collection and proper decision making (information).
5. Personal and external analysis of forward as well as past, present, future behavior.
6. Employment of cursive (increased forward) over block (increased falling) motion.

Please note, in the last issue of the MACS newsletter, the article on Gyroscopy was written by Michael Hintz.

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